

# playback

SPECIAL ISSUE ON CLASSICAL MUSIC

## ▶▶ AND FAST FORWARD

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

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

### Film soundtracks: T Series rules the roost

**T** Series, a prolific producer of film cassettes, releasing as it does about eight cassettes a week on an average in the market, has recently released the following soundtracks — 'Dosti Dushmani', 'Dacait', 'Aakhri Sanghursh', 'Daku Hasina', 'Mr India', 'Do Waqt Ki Roti', 'Insaaf Ki Awaaz', 'Izzat Abroo', 'Main Balwan', 'Manu the Great', 'Faqueer Badshah', 'Koi Na Janere', 'Sagar Sangam', 'Shoorveer', 'Kaal Chakra', and 'Jaago Hua Savera'. The company has released two-in-one combinations of all these films.

Venus has released soundtracks of 'Mera Lahoo', 'Maa Beti', 'Woh Subah Kabhie To Aayegi', 'Jaan Hatheli Pe', 'Khush Kismat', 'Sila',

(Contd on page 4)

### 'Rhythmic Love'

**S**ulakshana and Vijayeta Pandit, the pretty, singing sisters, have teamed up with the other Pandits — Jatin, Lalit, and Mandhir — to produce pop beats and teenage sounds in a forthcoming album titled 'Rhythmic Love'.

Eight songs in all and every member of the family has a solo. Lyrics like 'Oh hasina' and 'Meri jawani ye umar' characterise the tracks. Pop sounds and not disco is the aim. Music India, the record label, plans other similar ventures for 1987, with other artistes.

More versions of latest hits are also expected from Music India. 'Tarzan my Tarzan' will soon be sung by Aparna Mayekar.

(Contd on page 4)

### Christmas releases: A variety of albums

**T**he advent of Christmas sets the record companies, HMV, MIL and CBS, scuttling for the best. Planning is more focussed: after all, this is the biggest buying season for international music and the bucket must be filled, shouldn't it?

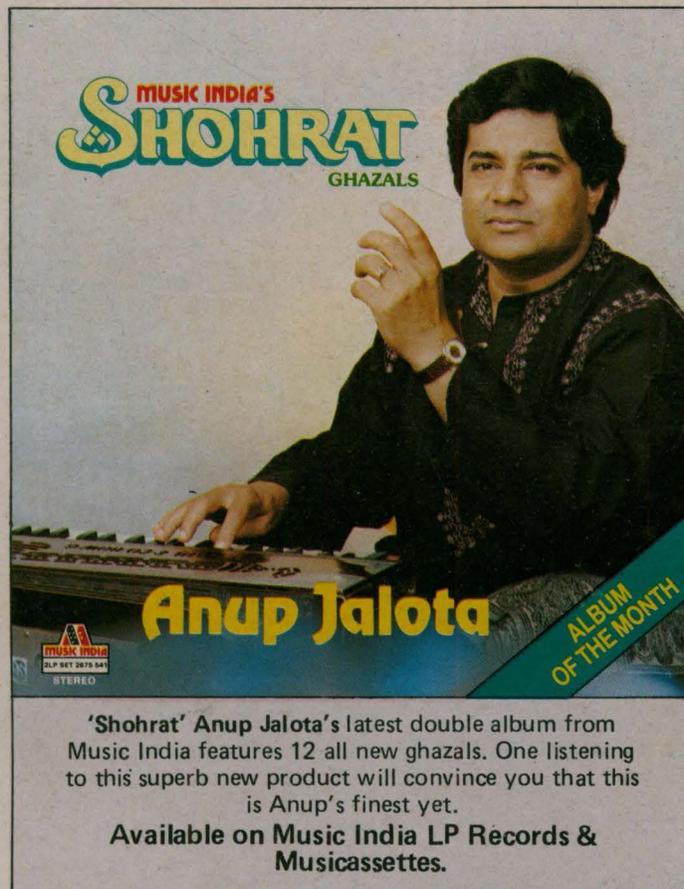
The largest number of albums come from HMV. They

also have the best cross-section of music, taking in pop, rock, reggae, jazz, disco, gospel and also country.

As at the time of writing, Tina Turner is in the US top ten. The lady who set the collective hearts at HMV bounding with joy, is expected to keep the salesmen smiling to and from the dealers for the album, 'Break Every Rule'.

(Contd on page 4)

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### More rock, please!

**T**he record business is highly speculative. What's going to sell? While chart records can be depended upon to a certain extent, the record companies don't pin their hopes entirely on top flight names.

Ever heard of Hugh Burns before he plucked his way into several homes with 'I Gave My Heart To You'? Retailers in Bombay say that Burns has generated

strong sales. As Grace Jones has. Was it her appearance in 'A View To A Kill' that provided instant recognition? Or was it the cutting edge of 'Slave To The Rhythm'?

Wham! has flown with 'Music From The Edge Of Heaven'. "The music is lousy" said a

(Contd on page 4)

# PRESTIGIOUS SERIES OF CLASSIC COLLECTION

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**AA 132**

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**AA 137**

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Raga Marubihag, Taal Ek Taal

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Chhab Dikh La Ja

Thumri, Raga Mishra Khamaj,

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Dadra, Raga Mishra Gara, Taal Dadra.

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Mukhari, Thumari

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Jogkauns,

Mishrapahadi

Thumari.

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Adana (Madhya Laya),

Adana-Tirwat,

**Smt. Vasundhara**

**Komkali**

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**AA 155**

Raga • Nand/Bageshri/

Chandrakauns

**Prabhakar Karekar**

**AA 136**

Raga • Puriya, Multani,

Puriyakalyan, Bhupali Tarana

**AA 139**

Raga • Madhukans, Abhogi,

Bageshreekans, Basant.

**Ramesh Khaladkar**

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Bhimpalas, Marubihag, Malkans,

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**Smt Madhuri Joshi**

**A A 157**

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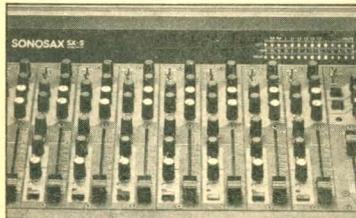
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## playback AND FAST FORWARD

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### Talat Geet Kosh

Readers of **Playback And Fast Forward** will be interested to know that *Talat Geet Kosh*, a collection of songs sung by Talat Mahmood, is being compiled by Mr B N Chatterjee of Nagpur.

Readers are requested to pass on rare information and literature relating to songs in regional languages sung by Talat, to Rakesh Pratap Singh at the following address:

1/296, Nawab Ganj, Kanpur - 2.

Views of prominent film personalities about Talat and rare photographs of the ghazal king will also be included in *Talat Geet Kosh*.

Also associated with the Talat project are Harmandir Singh Hamraj, who was the force behind *Geet Kosh* (1930-1970) and Harish Raghuwanshi, who compiled *Mukesh Geet Kosh*. Mr Harish Raghuwanshi's address: C/o Audio Vision, Nanpura, Surat 395 001.

Mr Chatterjee himself is busy with Volume V (1971-80) and Volume VI (1981-1990) of *Hindi Film Kosh*. He can be contacted at the following address: C/o Office of the Director of Accounts (Postal), Administration 1, AIR Square, Nagpur 440 001.

Rakesh Pratap Singh  
Kanpur

### Gramco branch in New York

The arrival of Magnasound was announced in the June 1986 issue of **Playback And Fast Forward**. There was one inaccuracy in it. The Gramophone Company of India has no branch in New York and no one was transferred to New York.

There definitely was a proposal to open a second overseas branch besides the one in London - but that proposal was shelved.

Furthermore, on page 59 of the same issue, you had drawn the organisational chart of The Gramophone of India Ltd. All the branches of the company were shown except its single overseas branch.

However, those of us in the UK who are involved in promoting Indian music have learnt more about its current status through your magazine than through any other.

Arvind Srivastava  
The Gramophone Co of India Ltd  
Hayes, Middlesex, UK

### 'Trade Talk' column

Dealers and distributors of musicware are one of the most important yet the weakest link in the chain of music merchandising. **Playback And Fast Forward** could introduce dealers from India and abroad to the music companies through a 'Trade Talk' column, for instance. This could help broaden the distribution network of the music industry.

Raj Menon  
Kurla-Andheri Rd  
Bombay

### 'Zordaar' rights with 'Super Cassettes'

In the Talent article 'Abbu Malik - Singer-cum-composer' (**Playback And Fast Forward**, November, 1986), the writer has stated that the music rights of the film 'Zordaar' are with Venus Records and Tapes Mfg Co. This is incorrect.

The rights for this film are actually with Super Cassettes.

A P Prabhakar  
Regional Manager  
Super Cassettes Industries (P) Ltd  
Bombay

### 'The Birth of a Film Song'

In the article 'The Birth of a Film Song' (**Playback And Fast Forward**, October 1986), Shaukat Dehvi has been wrongly identified as 'Naushad', instead of 'Nashad'.

Also, the song 'Hamari nagaria mein' is not from the film 'Street Singer' as mentioned in the article. This song is actually from the film 'Vidyapati', while the song from 'Street Singer' was 'Sanwaria prem ki bansi sunaye'.

Anoop Gadodia  
Calcutta 700 006.

II

One name has slipped the attention of the writer, Mr Nalin Shah. Amongst the music directors who based their film songs on Hindustani classical music, a notable name was that of the late Shankarrao Vyas. Amirbai was moulded into a playback singer by him.  
P S Kulkarni  
Bombay 400 014



Jaidev (extreme left) with Ajith Sheth and Asha Bhosle.

## Jaidev wins Lata Mangeshkar Award for 1986

JAIDEV, the veteran composer who has the distinction of being the only music composer in the country to have won three national awards, now adds one more prestigious award to the tally. The Government of Madhya Pradesh has decided to award the 1986 Lata Mangeshkar Award to Jaidev. He will be the third recipient of the award, Naushad and Kishore Kumar being the earlier ones.

The award, instituted in 1984, is given for excellence and prolonged service in the field of music, and has one important condition for eligibility: the recipient must be active in his/her field.

Jaidev, who is currently composing the tracks for the musical serial 'Amrita', sponsored by Adroit Advertising, is to receive the award, a purse of one lakh rupees, on December 4 at Indore, which is the birth place of Lata Mangeshkar.

An elated Jaidev says, "Receiving awards is a matter of honour, it touches me and gives me encouragement and incentive to serve the cause of music."

The 68-year-old music composer, who of late is not keeping good health, is to leave for Indore on December 1. A three-day function is being organised by the Government of Madhya Pradesh. On December 2, artists who are Jaidev discoveries—Chaya Ganguli, Shobha Joshi, Nilam Sahni and others, will sing devotional songs. This will be followed by an evening of ghazals by Bhupinder and Mitalee. On

the third and final day the artists will render popular film and non film compositions of Jaidev. The programme will be rounded-off with the award presentation ceremony. Jaidev was keen on taking Penaaz Masani and Hariharan too, but the authorities refused as they wanted fresh voices and both Penaaz and Hariharan had accompanied Kishore Kumar for the similar function last year.

## Chanda elected president of IPI

P CHANDA, president, HMV, was elected president of the Indian Phonographic Industry (IPI) at the annual general meeting of the IPI held in Calcutta on October 28.

The three members of the executive committee are V J Lazarus, vice-president, MIL; Saha, INRECO; and A S Subbaraman, CBS.

S Shidore was elected secretary.

## Hindi Christmas releases

CHRISTI Sahitya Prasarak, a non-profit body serving the cause of Christianity and its literature for the past 25 years, is to release its own cassettes for Christmas for the first time. It is releasing two cassettes this year — 'Christ Jayanti Geet' and 'Bhakti Geet' on two cassettes, both in Hindi. Christi Sahitya Prasarak has its headquarters in Pune with an office each at Bombay, and Ahmednagar. CSP also markets Christmas cassettes released by Caravs, Jabalpur, also an organisation similar to CSP. CSP's main clients are, 'World of Life Publica-

tion' (Pune), a body propagating Christianity and 'Gospel Life Time Services' (Bombay).

Caravs, too, is releasing an album 'Bade Din Ke Geet' (Christmas songs), Volumes 4 and 6.

Carav's releases offer Christian spiritual songs in Hindi by singers like Prabha Timothy, Manmohan, Leela and Dharmanath, who are popular artistes in Jabalpur. It has music by Ehsaan.

Both CSP's and Carav's cassettes have been recorded at Carav's Studio in Jabalpur, under the supervision of Rev Ahsan Masih and sound engineers R S Tudu and E Paul.

The cassettes are available, from the fourth week of November, at CSP Bookshop, 21 Hazarimal Somanji Marg, Fort, Bombay 400 001.

Books containing lyrics of most of the songs featured in Carav's releases 'Bade Din Ke Geet', Vol 4 and Vol 6 are available at the CSP bookshop. Heaven's Magic, another label, releases their own cassettes of Christmas songs every year. This year they plan to release traditional Christmas songs, 'Christian Love' by the third week of November.

## 'Hope '86' – full of hope

'HOPE '86', the film industry's programme to raise funds for the industry's workers, is scheduled to be held on December 12 at Bra-bourne Stadium, Bombay. In Calcutta, it will be held on December 28 as per original plans. Top music directors like Laxmikant Pyarelal, Kalyanji Anandji, R D Burman, Bapi Lahiri and Annu Malik, well-known singers and actors are expected to participate in the show dubbed as the 'show of shows'.

## Jyoti Records' music division suspends operation

JYOTI Records has suspended the operation of its music division for reasons best-known to the company. Meanwhile, K G Dhurandhar, group vice-president for Jyoti, has informed **Playback And Fast Forward** that Prem Ramchandani, chief executive, Jyoti, has left the services of the company.

## Film soundtracks: T Series rules the roost

(Contd from the cover)

'Ehsaan Aap Ka', 'Aisa Pyar Kahan', 'Samundar'. HMV too has had its share of combination cassettes although in modest numbers. HMV has released 'Ijaaza' and 'Angaraay'.

MIL has two film cassettes to its credit, 'Muqqadar Ka Faisla' and 'Hum To Chale Pardes' with CBS last on the ladder with 'Jhanjhar'.

Amongst T Series' releases, 'Pyar Karke Dekho', 'Main Balwan', 'Dacait' and 'Sheela' are doing brisk business. 'Mera Lahoo' and 'Jaan Hatheli Pe' of Venus are doing well. For HMV, all 'Naam' combinations are doing well due to 'Naam's' popularity. The 'Karma/Naam' combination cassette is selling the most. MIL's 'Hum To Chale Pardes' and 'Muqqadar Ka Faisla' are also selling enough. CBS' 'Jhanjhar' is yet to pick up, while earlier releases 'Jeeva' and 'Jalwa' still remain the favourites.

## 'Rhythmic Love'

(Contd from the cover)

She will also try 'Zu zu zu'. Raj Bohra will sing 'Mujhe kahten hain Romeo' from 'Muddat'. Other tracks are from 'Bhagwan Dada', 'Sanjog' and, of course, 'Karma'. Aparna and Raj have been taken on by Music India for a version album. The songs are all hits, and the tracks will not be a 'copy'. Aparna and Raj are to produce a 'new' version, which, they hope, will show off their talent, and help launch their careers.



Vijayeta Pandit

## More rock, please!

(Contd from the cover)

dealer. "It's selling mainly because of the price."

The Bangles with 'Different Light' and Pet Shop Boys with 'Please' are also raking in sales.

Rosanne Cash has to be pushed. She's an unknown and poor publicity by CBS has not helped sales.

CBS should be happy with Jennifer Rush. 'The Power Of Love' is a super song and with the other cuts just meant for dancing, she's selling.

Jazz has its pockets. Benny Goodman is average, the Mahavishnu Orchestra better.

It's a bit too early to gauge the impact of Queen but of the two compilations from HMV, 'Wow Dance Dance' is spinning circles around 'Hard Attack'. The heavy metal album should build up sales slowly.

What's up for the future? HMV promises to release at least three classical music albums a month both on LP, as it should be, and on chrome oxide tape.

CBS has classical music on its Masterworks series. How many will see the light of an Indian day?

Music India and classical music? Forget it. Just as you may forget their association with hard rock and jazz. They may not sell in vast numbers but tastes have changed and MIL should release artists like Bon Jovi and Spyro Gyra.

MIL has little by way of products on the current top 100 of the US charts except Yngwie J. Malmsteen, Cinderella, Alabama and Five Star. The first three are absolutely out and one feels sorry for the turgid response to Alabama in India. As for Five Star, release could be possible. After all, don't they make some nice poppy sounds?

CBS has the rights to Geffen Records. They should latch on to Peter Gabriel's 'So', Berlin's 'Count Three And Pray' and Elton John's 'Leather Jackets'.

As for HMV, isn't it true Bob Seger and The Silver Bullet Band made their appearance with 'Like A Rock'? And also George Thorogood and The Destroyers 'Live'? We know Jimi Hendrix and 'Band Of Gypsies 2' will be here. So why the lid on the other rockers?

## Christmas releases: a variety of top albums

(Contd from the cover)

Paul McCartney should gather some sales with 'Press To Play', despite a disappointing show in the US and UK. Queen has already appeared with 'A Kind Of Magic' and they should cast their spell with the oodles of publicity they've been getting.

Country fans will have plenty to shout about. Don Williams makes a welcome appearance with 'New Moves', while Dan Seals and Marie Osmond will be seen 'At His/Her Best'. If you like Anne Murray, be prepared for something different, as she goes into the world of synthesizers for 'Something To Talk About'.

Rock captures Glass Tiger on a 'Thin Red Line'. This Canadian band has been tearing the international charts asunder.

Gospel finds Pat Boone (remember him?) on 'What I Believe', while Sheila Walsh who made it with Cliff Richard in a recording studio has 'Don't Hide Your Heart'.

Compilations play a big part in the list of releases. First off the bat is the ever popular Wow series. No 5 has two songs from Sharon, 'Papa Don't Preach' and 'Live To Tell' besides Freddie Jackson's 'Tasty Love'.

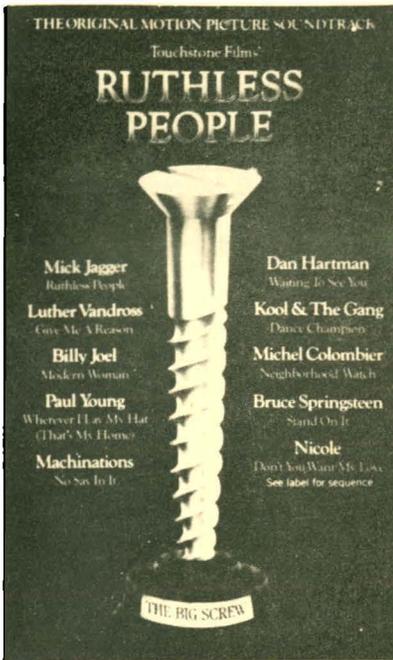
'Disco Busters 86' has 12 tracks oldies including 'You sexy thing' and 'See my baby jive'. 'Jammin' is reggae and has Jimmy Cliff and Peter Tosh. 'Nice 'N' Easy' comes in on the advice 'dim the light and huddle tight'.

'Country Superstars Vol 3' features Gary Lawyer and his wife Anita on an appealing original 'We were both so young', 'Greatest Jazz Tunes Vol 3' contains superb music and is arguably the best compilation and 'Top Instrumental Hits' is just that.

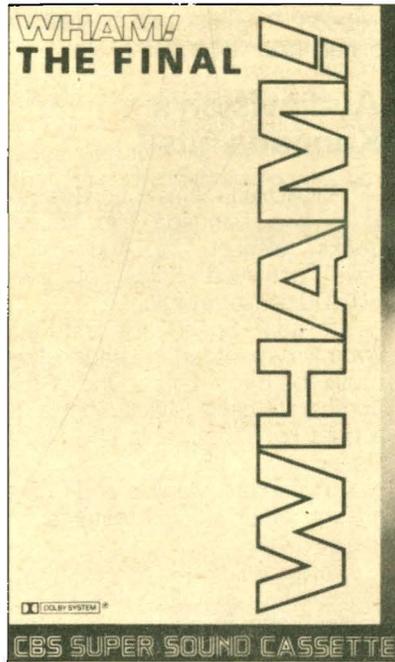
Music India is a bit tight on the schedule of releases. Apart from the Christmas carols by Perry Como in 'I Wish It Would Be Christmas Forever', there are some goodies in the shape of Level 42, The Moody Blues and 'The Other Side Of Life', Bananarama and 'True Confessions' and Jim Reeves' 'We Thank Thee'. One thing is for sure, gift seekers won't have problems in making a selection.

CBS has pulled a neat, welcome

# IT IS A 'CBS' EXCLUSIVE



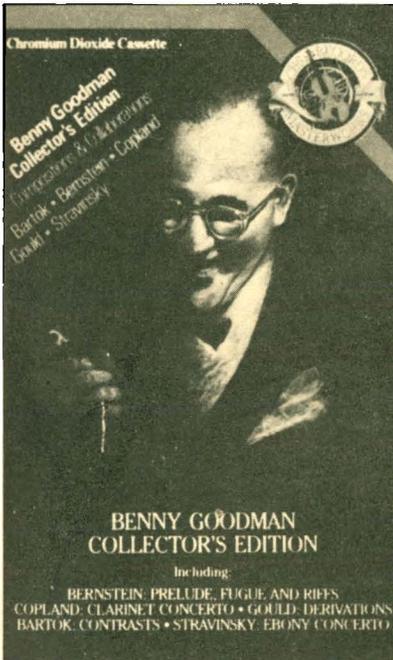
**Ruthless People**



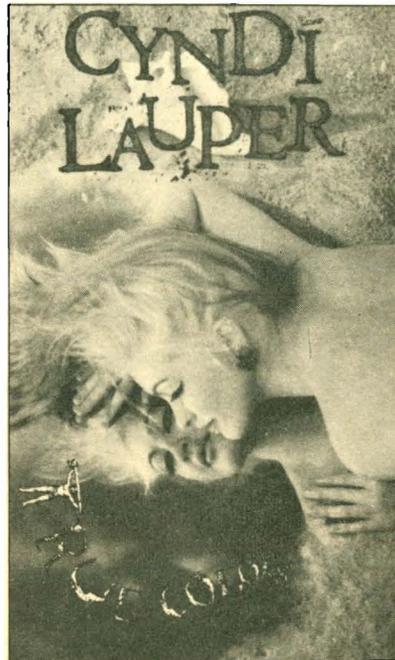
**Wham!  
The Final**



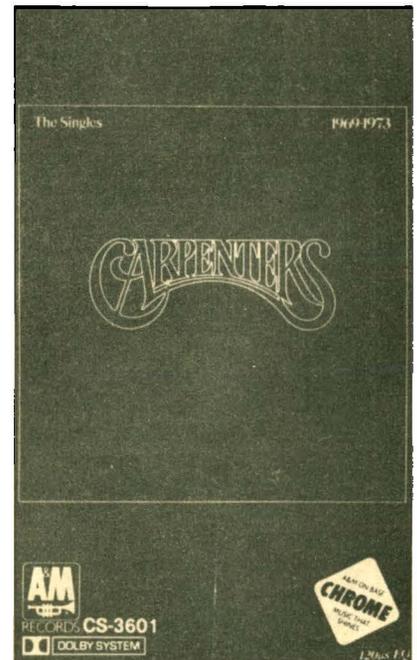
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surprise. All their new products with the exception of Wham's 'The Final' will be available at Rs29 a cassette. And look at the line up they've got. Cyndi Lauper's 'True Colours', Barbra Streisand's 'Broadway Album', Billy Ocean's, 'Love Zone', Billy Joel's 'The Bridge', and the soundtracks of 'Top Gun' and 'Ruthless People', a 'Country Christmas' compilation and even Engelbert Humperdinck with 'White Christmas'. The Wham! album is a double one and will retail for Rs 33. Samantha Fox will be available at the same price. Making 'Touch Me' more enticing will be a free poster.

One noticeable feature here is the quick availability of top chart material. It's time the companies geared themselves and gave fans in India smash albums at a reasonable price.

## CBS distributes through TOMCO

CBS Records and Tapes (India) Ltd has entered into an agreement with The Tata Oil Mills Company (TOMCO) for distributing their cassettes all over the country. Earlier, CBS records and tapes were marketed by the National Radio & Electronics Co Ltd (NELCO).

The distribution has been handed over to TOMCO's wholesale dealers. CBS sales managers at all branch offices are accepting orders on behalf of TOMCO wholesalers.

This set-up ensures widespread marketing of CBS cassettes. Reports indicate that sales have picked up, thanks to TOMCO's extensive reach.

## HMV signs up new artistes

HMV has signed up three artistes in three different repertoires. They include - Asha Nath, who is specialising in the field of devotional music; Gary Lawyer, who is already famous for his English songs and Gaurav Chopra, who is a major upcoming singer of ghazals.

## Preeti Sagar renews contract with HMV

PREETI Sagar, the famous singer who set many hearts aflutter with her first film song in 'Julie', has just

renewed her exclusive agreement with HMV, close on the heels of being awarded a platinum disc for her 'Nursery Rhymes' and the release of her bhajan album 'Bhaktiras'.

## Audiovision's Kannada hits

'AFRIKADALLI Sheela' and 'Premaloka', two Kannada film soundtracks released by Audiovision, have achieved sales of over 50,000 cassettes each.

'Afrikadalli Sheela', the first Kannada film recorded in London, has music by Bappi Lahiri. One of the numbers, 'Sheela Sheela Sheela', is a duet by Bappi Lahiri and Nazia Hasan.

K J Jesudas, Manjula and Chitra are the other artistes featured on this cassette.

'Premaloka' features well-known singers K J Jesudas, Janaki, S P Balasubrahmanyam, Ramesh, Hamsalekha and S Janaki.



Inlay of 'Afrikadalli Sheela'

## HMV's unique four-cassette pack of Lata Mangeshkar

HMV, which is the only company with exclusive rights for old film soundtracks, is now releasing a unique four-cassette pack titled 'My Favourites'. The albums will include choice collections of film songs selected by the great singer Lata Mangeshkar herself. The cassette is likely to hit the market in December and is bound to be a bonanza for Lata Mangeshkar fans.

## Settlement in 'Nikaah' case

THE New Delhi Chief Metropolitan Magistrate, Subash Wason, has quashed the proceedings against four persons - Salma Agha and Deepak Parashar, actors in the film 'Nikaah', the film's producer, B R Chopra, and H R Nirula, ex-manager, HMV. Wason dropped the proceedings after being informed by the complainant, Nafis Siddiqui, that he had made a settlement with the respondents.

A complaint had been filed against the four by Nafis Siddiqui, an advocate, in a magistrate's court in Srinagar two years back, alleging that the ghazal 'Chupke chupke ansu bahana yaad hai' was composed by an Urdu poet and had been used in the film without obtaining the permission of the poet's heir. The ghazal, according to the complainant, had been published in an Urdu magazine in 1916.

## CBS' X'mas releases in Tamil

CBS is steering a safe course this Christmas. Rather than a specific programme of Christmas numbers, it is releasing a cassette of Christian devotionals in Tamil for the occasion.

'Pesum Iraiva' has its lyrics by music director John Britto, who has been assisted by talented young violinist Job Kurevilla with the arrangements.

## Christmas releases from Madras

LOCAL companies are unusually silent this Christmas. Those who wish to listen to popular yuletide artists like the Grace Lodge Orchestra are left with the option of attending the various community Christmas trees or church services where they perform. CBS and the Lynx Corporation, Madras, were planning to release western traditional choral and organ instrumental programmes done by local artists. But their plans have fallen through.

The Echo Recording Company however goes on with its steady release of Christian devotionals in Tamil. This Christmas, it brings out a LP, the Madras Pentecostal As-

sembly Mission with the same numbers as on their very well-received cassette programme 'Tottruvom Devane'.

Under J F Sathy Victor's baton, and with adequate chorus backing, Jolly Abraham, Sasi Rekha and Vimala Titus sing 10 tracks with lyrics credited to the programme's producers, the Madras Pentecostal Assembly Mission. The pick here are 'Pottuvom', the opening track, 'Naadum' and 'Neethiyin sooriyane'.

Two more new programmes by the same group have been readied and mixed down for future release.

## New equipment for AVM

IN A TOTAL quality-heightening and clean-up move, AVM Audio, Madras, has pulled itself out of the doldrums and renovated its set-up. A new Otari DP4050 slave unit has replaced the old Informix, ensuring an increased turn-out of 10,000 cassettes a day to meet the rising dealer demand for its film tracks.

The company's executive, Vijay Shanker, also disclosed that where raw pancake was previously spliced and shelled at AVM itself, the label would now be releasing on readymade Coney stock. This follows complaints of drastic fluctuations of sound quality and durability that would now be brought under check.

Sound will now be mixed down on a Yamaha 2408M 24 channel mixer that has been installed in a swanky, new studio on the sprawling campus of AVM at Vadapalani. With sound engineer Raju at the controls, the studio has facilities to do video dubbing and re-recording. It will soon throw its door open to other companies. For now, AVM's home video production, 'Oru Manidan Kadhai' (directed by S P Muthuraman) and five episodes of Suresh Balajee's TV serial 'Amloo' have been done here.

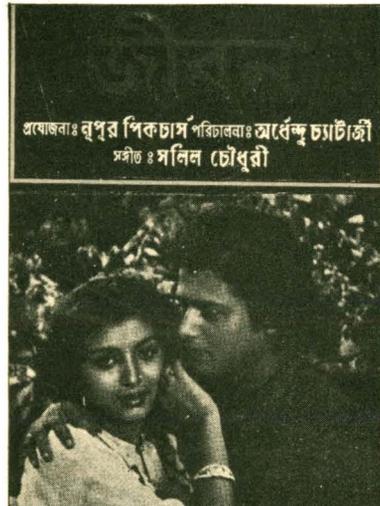
## Rajender on T Series

T SERIES has entered the southern market by signing up two top music directors and a host of big banner film soundtracks. In an unprecedented coup, this Delhi-based company has stolen T Rajender from the Echo Recording Company label. This superstar's last score for

his own 'Mythilli Enkadali' has sold an estimated 80,000 cassettes for Echo, and the move is seen as a blow to Echo who are now banking on six forthcoming Ilaiya Raja releases to keep their sales going.

T Series, southern regional manager, Jagdeep Grover, disclosed that Rajender has signed his next three projects with T Series, including the prestigious 'Meri Jung' remake, Chimbu Cine Arts' 'Oru Thayin Sabatam'.

Another feather in this label's cap is their signing up of music director Manoj Gyan. With the success of his last Tamil film 'Oomai Vizhigal', there was much lobbying for this young music director, who has also signed his next three projects with T Series. Slated for release is his 'Veliachen', (LV Creations) that has five tracks rendered by the cream of the south's playback singers: Jesudas, S P Balasubramaniam, S P Sailaja, Deepan Charavarthy, S Janaki, Malaysia Vasudevan, Ramani, Jayachandran, Vani Jairam and Dr Kalyan.



Inlay of Prakash record label

## Birth of a new label

PRAKASH released its first cassette, the original soundtrack of the film 'Jeeban', a Bengali remake of the hit 'Anand'. Prakash Radio products has been manufacturing and marketing transistors, tape recorders and blank cassettes for the past 15 years. In fact, Prakash is one of the three leading locally produced brands. In 1985, they took out sub-rights for some Bengali cassettes from another label, but could not release them due to some last-minute hitch. This year

they received the master tape of 'Jeeban' as late as August 8. They managed to get their inlays and A-B stickers printed, cassettes recorded, packed and marketed in record time to synchronise their release with that of the movie. 'Jeeban' has lyrics and music by Salil Chaudhury, the songs are sung by Bhupendra, Suresh Wadkar, Manana Dey and others. Due to the inordinate delay in its production and inadequate publicity, the film did only average business though it was expected to be a block buster. The music caught on and Prakash's name spread far and wide.

Prakash has followed 'Jeeban' with another cassette of the film 'Doctor Bou' currently running to packed houses. Slated for early release are the following cassettes: 'Sudam Bandopadhyaya' (modern), 'Subendu Mullick' (folk) and 'Saho Dharmini' (film). Prakash is also planning to bring out version recordings of popular Bengali songs.

## Film stir affects music industry

IN SOLIDARITY with the film industry strike, almost all recording studios in Bombay closed indefinitely from October 10 onwards. The strike was lifted on November 11. The Maharashtra Sales Tax On The Transfer Of The Right To Use Any Goods For Any Purpose Act, 1985, implemented from October 1, 1986, also applies to audio recording studio hire charges and video studio hire charges.

The Cine Musicians Association (CMA) appealed to all its members not to participate in any recording. It did not discriminate between films, dramas, TV serials, jingles or even private recordings.

In the absence of any other musicians' union, most musicians in Bombay are members of the CMA. As such, all record labels have been badly affected, with their forthcoming albums stalled. Roop Kumar Rathod was cutting his ghazal album 'Bemisal' at Radio Gems.

Surprisingly, recording studios which do not have facilities to record on 35 mm magnetic tape, used for film recording, were also forced to close down. However, none of the studios which have been closed depended entirely on film song recordings. In fact, the majority of recordings were for re-

cord labels. The additional four per cent sales tax on hire charges could have been easily absorbed by all non-film recording companies. As such, the studios did not stand to lose any business. Also, as per the sales tax rules, all taxes paid towards production of the final product are refundable.

Though the situation did not demand such a show of solidarity with the film industry, the recording studios have identified themselves with the film business. Not so the music companies – only SCI closed office for a single day in token sympathy, although 80 percent of its repertoire consists of Hindi film music. There is no reason why the strike should have affected the release of ghazals, bhajans, folk music, or any other non-film repertoire. Singers, musicians and lyricists who do not aspire after a career in films lost in the bargain. The smaller record labels are the worst affected. The HMV studios in Bombay were functioning, and T series have their studios in Delhi, while Music India and CBS, which have offices in all the metros, could easily shift their recordings elsewhere.

The action of the film industry has brought into focus the lack of organisation in the music industry. The members of the CMA are paid by film producers as per agreed terms, and due to the absence of any union representing the music companies, these musicians charge double the usual rates, without considering the fact that the total budget for a film exceeds that of an album by almost one hundred times.

The lack of solidarity and organisation among the music industry are responsible for this unfair state of affairs. The music industry could learn a lesson on unity from the film strike and efforts should be made to include all music companies in the Indian Phonographic Industry (IPI) to strengthen the industry body. Also, bodies such as an Association of Professional Recording Studios (APRS) and a Musicians Union should be established, so that they could decide on major issues confronting its members.

## Sput in T Series' ghazal releases

**T SERIES**, a label which has captured the market for film soundtracks, now seems to show a keen interest in the ghazal repertoire. The last month and a half saw T Series release two ghazal albums by Satish Babbar, 'Chandni Raat – Live concert', and 'Sharab Aur Shabab'. 'Chandni Raat' has eight ghazals all composed by Satish Babbar himself. Satish has also written a ghazal along with Khusroo Matin.

T Series has brought a Bengali ghazal artiste, Tapash Bhattacharjee, to the fore by releasing a ghazal album 'Bekhud'. Sajjad Bhakri and Halim Sabir are the lyricists and Sudhansu Sen is the music director.

In keeping with their earlier release 'Dhadkan', a collection of ghazals rendered by Vandana Bajpai, Dhira Ghosh and Deepa Roy, T Series has brought out another album with same title featuring ghazals exclusively by Babla Mehta.

Gautam Dasgupta has given music for both the 'Dhadkan' albums.

'Guzaarish' is another T Series ghazal release featuring Usha Amonkar and Josfi. The duo sings four duets and have two solo efforts each to their credit. Josfi has also composed music for 'Guzaarish'. 'Sham-e-ghazal' features ghazals by Arshi Hyderabad who is a poetess in her own right.

## Begum Akhtar remembered

**KALYANI** Kala Kendra held a three-day festival Nagma-e-Yaad on the occasion of the 12th death



**Begum Akhtar**

anniversary of Begum Akhtar. The festival was held at the Kamani Auditorium in the capital, from October 28 to October 30.

Among the artistes who participated in the programme were Savita Devi, who rendered thumri, dadra, ghazal and bhajan, Pritish Bhattacharya, Shanti Hiranand and Jamil Ahmed (ghazal). The newly constituted 'Begum Akhtar Award' was presented to Jamil Ahmed.

Earlier, Jamal-e-Begum Akhtar Festival, another programme was held at the same auditorium on October 23-25. Shanti Hiranand, Afzal Husain, Nagina and Naini Devi were among the participating artists. The programme was sponsored by Welcomgroup and Capstan Filter Kings, and conducted by Kaladharmi. It featured a three-day seminar, and an audio-visual presentation and an exhibition of rare photographs of Begum Akhtar and Urdu poets.



From R to L: S Sridhar, M Balasubramaniam, M Saravannan, M S Guhar (all of AVM Audio), with 'wonderboy' Srinivas, his father, and his music teacher.

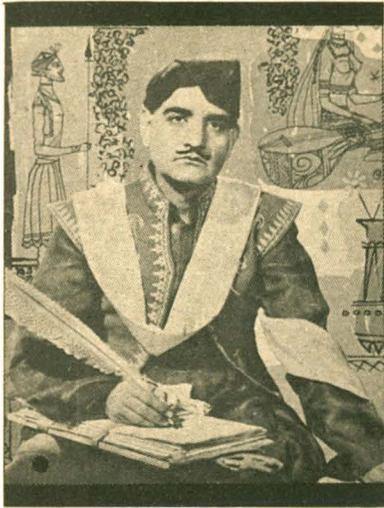
## Venus' nostalgic 'Saigal' releases

VENUS has sprung an unexpected delight for K L Saigal fans, with the release of three Saigal cassettes, 'Ghazals of K L Saigal', 'The Immortal Saigal', and 'The Melody of Saigal'.

'Ghazals of K L Saigal', offers 12 of the rarest and choice ghazals sung by the maestro, including 'Ishq mujhko nahin', 'Ghar ye tera', 'Apni hasti ka asar'.

'The Immortal Saigal' presents rare film songs by Saigal from films like 'Parwana', 'Tadbir', 'Baawra', 'Kurukshetra' and 'Shah Jahan'.

'The Melody of Saigal' features



The immortal Saigal

hit film songs. Also included is 'Duniya rang rangili' sung by Pankaj Mullick and Uma Devi. There are songs from the non-talkie era, too. One of them - 'Duniya rang rangili' - is from the film 'Dharti Mata'. Other non-talkie films where songs are included are 'Peeeye ja aur peeeye jaa' ('Pujarin'), 'Pyari pyari surat' ('Dushman'), 'Hat gai lo kali ghata' ('Lagan'), 'Diwana hoon' ('Zindagi'), 'Prem ka hai is jag mein' ('President'), 'Sunder nari pritam pyari' ('Manzil'). The cassette promises a real walk down memory lane.

Venus acquired the rights of these cassettes from The Indian Record Mfg Co Ltd (INRECO) and has manufactured and marketed the cassette which hit the market towards the end of October.

## Venus' Bengali accent

FRESH reports on pooja sales indicate that Lata Mangeshkar's 'Oi

Dake Kōkila' on Venus has crossed platinum status, selling over 45,000 cassettes. Mr Hashmi, A&R manager of Venus, says: "No other pooja release this season has reached this sales figure." Hashmi also explained, "The Calcutta dealers are impressed that a Bombay-based record label should succeed so well in its first pooja season with 13 releases in all, including a film soundtrack. All our Bombay singers fared very well with their debut in Bengali pooja releases. All our releases sold over 10,000 to 15,000 cassettes each."

Popular Bengali artists who were also released in the pooja lot did well. Spurred by the overwhelming success of its Bengali non-film releases, Venus is for the first time releasing the cassette of a Bengali film soundtrack. The film, titled, 'Shankhachurer Bish', has music by popular music director Nitai Goswami. Manna Dey, Keya Goswami and Usha Uthup have provided playback in the film which is ready for release.

## Festive season: a damper

THE Diwali season did not feature many new releases, barring a few bhajan releases like Concord's 'Kabir Vani' by Hari Om Sharan, Classic's 'Bhajan Vani' by Anup Jalota and MIL's 'Jai Jai Shreeram'.

Record labels are not keen on scheduling specific releases for Diwali, as the market tends to be

unpredictable and erratic at times. Popular artistes are expected to do well during the season. However, sales were not upto expectations.

HMV's bhajan releases did not materialize. A reliable HMV source clarified: "None of the five albums, 'Bhajan Vatika', 'Aarti Vandan', 'Bhajanashram', 'Bhajan Narayan' and 'Meera Bhajans', were meant to be Diwali releases. Due to unavoidable circumstances, the releases got lumped together, but we never promised a Diwali package." Hari Om Sharan's first album - 'Aarti Vadan' - with HMV after after signing up with the label was released in the last week of December. T Series pushed 'Bhajan Deepanjali' - again Hari Om Sharan and Nandini Sharan. Venus also re-released 'Bhajanavali', previously available on Amarnad.

With Diwali proving very dull, dealers are keeping their fingers crossed and hoping that music companies will release some fresh, interesting and catchy titles and deliver them to the market in adequate quantities on time, much before the church bells begin to chime.

## Manhar's double album of Gujarati ghazals

FOR the first time in the history of Gujarati music, a double album of ghazals has been released. Composed and sung by Manhar Udhas,



Penaaz's dhadkan, Dev Anand, sharing her success with 'Nasha Hi Nasha'. Mr Vijay Lazarus seems to be happy over the results.

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Manhar Udhas, Gujarati ghazals

the album, called 'Aagman', was released recently in Bombay. It is produced by Shabda Sadhana Trust and marketed by T Series.

At a pre-release get-together on November 17, Manhar revealed that these ghazals were chosen from the published works of 10 Gujarati poets. Sixty-four ghazals were considered and carefully weighed. After a kind of opinion poll, 12 were finally chosen. Nine live performances will be held in various cities of Gujarat to promote the album, during December.

Manhar, whose mother tongue is Gujarati, has been singing playback songs in Hindi films for about 20 years. 'Hero' saw him reach the peak of popularity three years ago. With 'Aagman' (arrival), he is set to break new ground on his home ground. A foreign tour is not ruled out either, for, according to Dr Prakash Kothari of the Shabda Sadhana Trust, "a significant number of Gujarati speaking people live in the USA and other countries."

## Sangeet Natak Akademi Awards for 1986

THE Sangeet Natak Akademi has announced its awards and fellowships for 1986. Each award/fellowship carries a purse of Rs 10,000, besides a citation, a tamrapatra and an angavastram. This year the Akademi has selected 30 artists for the awards and four eminent persons as Fellows of the Akademi. The awards and fellowships will be conferred on the winners at a special ceremony in New Delhi to be held sometime in February 1987. Following is the list of winners.

**Fellowships:** Satyajit Ray, Komal Kothari, Professor S Ramanathan and V V Swarna Venkatesa Deekshitar.

### Awards

**Hindustani Classical Music:** Asgari Bai (vocal); Feroze B Dastur (vocal); Manik Verma (vocal); Devendra Murdeshwar (flute); Sharan Rani Backliwal (sarod); Sabri Khan (sarangi); Shiv Kumar Sharma (santoor).

**Carnatic classical music:** B Rajam Iyer (vocal); Nedunuri Krishnamoorthy (vocal); Rajeshwari Padmanabhan (veena); M Chandrashekhara (violin).

**Creative & experimental music:** Anil Biswas, M B Srinivasan, Hemanta Kumar Mukhopadhyaya (also Rabindra Sangeet).

**Dance:** Krishnaveni Lakshmanan (Bharat Natyam); Priyambada Mohanty (Odissi).

**Theatre:** KT Muhammed (playwriting - Malayalam); Satya Prasad Barua (playwriting - Assamese); Alyque Padamsee (direction); Prabhakar Panshikar (acting - Marathi); Pisapati Narasimha Murthy (acting - Telugu); Khaled Chowdhuri (scenic design).

**Traditional/ folk/ tribal music/dance/theatre:** Jaffar Hussain (qawalli); Ram Kumar Chatterjee (Shyama sangeet); Asa Singh Mastana (folk music - Punjab); Bhubaneswar Misra (Odissi music); Gavari Bai (folk music - Rajasthan); K P Krishan Kutty Poduwal (chenda); Satyabhamabai Pandharpurkar (lavani); Sheikh Nazir (Burra-katha - Andhra Pradesh).

## Venus' new film soundtracks

VENUS has bagged six films soundtracks from banners previously with HMV, T Series and MIL.

'Yateem' from Biloramjit Films whose earlier all time success 'Betaab' was with HMV, has Laxmikant Pyarelal's music. Pahlaj Nihalani, who was with T Series has crossed over with his latest film 'Aag Hi Aag' with Bappi Lahiri's music. His earlier best seller was 'Ilzam'. 'Aag Hi Aag' is also the first film of Pandey, who is expected to promote the Bappi Lahiri sounds a la Mithun and Govinda. Other films contracted are 'Kaash' with Rajesh Roshan's music, from Yokohama productions, who earlier gave 'Khuddar' to HMV; A G Nadiadwala's 'Watan Ke Rakhwale,' again with music by Laxmikant and Pyarelal - earlier they released 'Muddat' with T Series.

Venus is scheduled to release soundtracks of 'Aag Ka Dariya' - Laxmikant Pyarelal, 'Shahenshah' - Amar Utpal, an Amitabh film to be released. 'Jeete Hain Shaan Se' - Annu Malik, 'Naam-o-Nishan' - Annu Malik, 'Zimedaar' - Annu Malik, 'Khudgarz' - Rajesh Roshan, 'Insaf' - Laxmikant Pyarelal, Vinod Khanna's new film. 'Thikanaa' - Kalyanji Anandji, 'Car thief' - Annu Malik, 'Pariwaar' - Laxmikant Pyarelal, 'Jala Kar Raakh Kar Dunga' - Ravindra Jain, 'Param Dharam' - Bappi Lahiri, 'De Do Mujhe Pyaar' - Bappi Lahiri, 'Tohfa Mohabbat Ka' - Anup Jalota.



Kamalahasan receiving the first copy of Echo Recording Company's latest film combination cassette of 'Kathaal Parisu' and 'Manthira Punnagai' from film actor Satyaraj. Producer Thyagarajan and director Jaganathan are on the left, and Tamilaazhagan is on the extreme right.

## Zakir Hussain's solo tabla album

HMV has released a LP titled 'The Ultimate in Percussion Music,' the first solo tabla album of the artist Ustad Zakir Hussain. The LP in the Supreme category has Zakir Hussain rendering teental (vilambit) and matla taal on Side 1 and Punjabi dhamar and teentaal (drut) on the other.

Ustad Zakir Hussain is accompanied by Ustad Sultan Khan on sarangi, Swati Tarangiri on tanpura with Shaukat Hussain on harmonium.

## 'Pyasa Sagar' - Raajkumar Rizvi's ghazal album

AFTER a successful month-long four city tour in Kenya, Raajkumar Rizvi is now busy with the release of his 10th ghazal album, 'Pyasa Sagar'. This album comprising nine ghazals is a solo effort by Raajkumar Rizvi. It was recorded at Radio Gems under the supervision of sound engineer N A Zubairi.

The singer-composer Raajkumar Rizvi is excited about the lyrics he has sung in this album. Making a special mention of lyricist Qateel Rajasthani, he says, "All the ghazals on this album reflect a beautiful blend of Hindi and Urdu, especially the ghazal written by Qateel:

'Sher sune jab meri ghazal ke, kitne saaron se anchal dal ke, tan Kashi aur chehra Geeta, nain katore

Ganga jal ke'. He adds: "In fact, it was the first line of this ghazal, "Sagar ki in lahaaron jaisa mera man bhi pyasa hai", which prompted me to name the album 'Pyasa Sagar'.

Other lyricists on this album are Kamil Chandpuri, Kasam Qureshi, Naseem Ajmeri, Nizamuddin Nizam and Wajida Tabassum.

Star India, which had earlier released 'Saaquiya', possesses the master tape of 'Pyasa Sagar'. Bhanwar Sharma of Star India is negotiating with T Series and Venus to market the cassette album.

## Musicraft's first classical ghazal cassette

MUSICRAFT, a label catering to Muslim and Marathi folk and religious repertoire, has recorded its first cassette album of classicised ghazals with tunes by Iqbal Hussain Band Namazi. The album has been recorded at Vaz Recording Studio, Hyderabad.

There are six ghazals, each based on different ragas and rendered by Ustad Ghulam Sadiq Khan, from the Rampur/Sahaswan gharana. He has been associated with Hindustani classical music for the past 30 years. An AIR and television artiste, he is presently working as a lecturer in the Department of Music, University of Delhi.

Rehmanbhai of Musicraft, who is himself a ghazal lover, felt there should be ghazal cassettes in the market entirely in the classical mu-



Bob Dylan on Symphony record label, Calcutta, with Purna Das. The music is by Krishnendu Das.

## Bob Dylan on Symphony

SYMPHONY has just released a live recording of noted folk singer Purna Das at Carnegie Hall, US. The tour de force of the cassette is a couple of solos and one duet by singer Bob Dylan. Purna Das shared the stage with the legendary Bob Dylan, who also sang a few songs composed by Krishnendu Das, Purna Das's talented son.

sic mould. The cassette is to be released in the first week of January and will be given a title, also around the same time.

## Sea Records felicitates debutant music director

SEA Records, with the maximum number of Telugu film releases in the past few years to their credit, felicitated debutant music director Vasu. Son of old-timer S Rajeswara Rao, Vasu has been associated with film music for almost eight years as a member of the orchestra.

This film, Bala Balaji Creations' 'Police Officer' in Telugu, has been released and the cassette sales are encouraging, say the proprietors.

## Bombay music duo make it big in Madras

MANOJ-GYAN, the music directing duo from Bombay, are the hottest composers going in Madras after the box office success of their first Tamil film 'Oomai Vizhigal'. Their superlative score for Greenwave Pictures' 'Sendoorappooe'



Excellence in recording: Amitabh congratulates Daman Sood at the Radio and TV Advertising Practitioners' Association (RAPA) award ceremony.

# NEWS

has been brought out on Rakam 72 label by Soundtronics, Madras, as its film debut.

This cassette was released in November at a standing room only celebration at the Music Academy. The former Tamil Nadu minister and one-time producer, R M Veerappan, presented the cassettes on behalf of the proprietor of Soundtronics, Mr Boopathy. According to reports from all over Tamil Nadu, the sales have already touched the 10,000 figure. The excellence of the lyrics by Vairamuthu, Muthulingam, Shanmugamani, the singing by S P Balasubrahmanyam, B S Sasirekha, Jayachandran, Chitra, Malaysia Vasudevan and S P Sailaja are largely responsible, apart from the rustic catchiness of the music.

## Five held for violation of Copyright Act

THE special staff of the New Delhi district conducted raids on shops selling illegal audio cassette tapes in Palika Bazar, New Delhi, on October 16 and arrested five persons for violation of the Copyright Act.

About 2,183 audio tapes were seized during the raids on five shops and their owners taken into custody.



'Rang Usheche': Sagarika presents Usha Mangeshkar on its debut Marathi repertoire.

## Eight qawwali releases from Musicraft

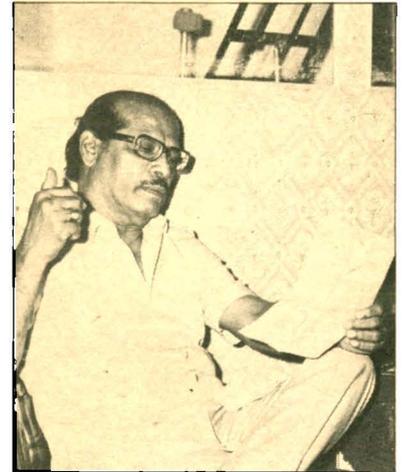
MUSICRAFT, one of the few labels catering to Muslim devotional songs and qawwalis, has released eight fresh qawwali titles – 'Sharabi', a cassette of romantic qawwalis by Noor Jahan Begum, 'Maa Ki Dua' sentimental qawwalis by Naseem Banoo, 'Khabar Lo Khabar', 'Tajdane Madina', religious qawwalis by Rashida Khatoon, 'Jogan' by Shamshad Banoo and 'Rehmat Ke Phool', religious qawwalis by Rani Roop Lata. Three other attractions are 'Qawwali Ki Jung', a competition between two qawwali artists, Dilaver Nizami and Shakeela Banoo, and modern qawwalis in 'Bazme-e-qawwali' and 'Natya Qawwali' by Noor Jahan Begum. All the cassettes (which have music by Mammi Bachoo) hit the market in the second week of November.

## A bonanza of Sindhi titles from Tips

TIPS, which is presently the only music company releasing cassettes in Sindhi, has released 19 titles at a stretch. The rights of these titles have been taken from Movac.

The titles – classified as religious, devotional and pop – have had subdued sales so far. To this, Mr Kumar of Tips says, "The Sindhi community is a small one and therefore demand for such cassettes is limited." The releases include religious titles like 'Ahe Jhoolan Muhingo Ahe', 'Fakiranj Channki', 'Guru Madan', 'Japiyo Ram-Nam', 'Japji Rehnas', 'Jeko Charando', 'Kanwar Je Kadman Men', 'Kanwar Vigo Qurb Kamee', 'Naen Mahale Ja Sloka', 'Path Sahib Bhog', 'Sindhi Bhagat', 'Shri Jap-Sahib and Madah' – Vol I & II and 'Wag Sajan Tuhinje Vas' and some pop titles like 'Damadam Mast Kalandar', 'Deepchand Koel Ji Kahan', 'Geetan Ji Bahar', 'Mauj Ain Mastia Ja Geet', 'Sangeet Ji Gunjar'.

Tips does not plan additional releases for some time. Apart from the late Bhagwati Navani and Ram Panjmani, Tips has featured other artists under its Sindhi repertoire, including Bulu C Rani, Kamla Keswani, Kamla Jhanginni, Lajja Bhatia and composer C Laxmichand.



Manna Dey, bhajans for HMV

## HMV's new recordings

MANNA Dey recorded an exclusive bhajan album recently. His pooja album of modern Bengali songs was a major success. He has various devotional albums to his credit, including four volumes of 'Tulsi Ramayana'.

Sharon Prabhakar, popular pop singer, also recorded versions of Madonna and Whitney Houston. These will be released during Christmas in special cassettes and will be followed by an exclusive album of English songs by Sharon.

## 'Sruthimanotharam' - K S Prasad's debut venture

'SRUTHIMANOthARAM,' a cassette of Telugu songs about Ayyappa, sung by S P Balasubrahmanyam, released by CBS as their first venture in Telugu, introduces a new music director K S Prasad. With experience in the performing side of light music and as an arranger-associate, K S Prasad was spotted by the producer of this programme, Gora Sinha. These nine songs, written by new song writers Shraavan and K V S Prasad, were recently recorded at Bani Studio, Madras.

## Mitalee's debut in films

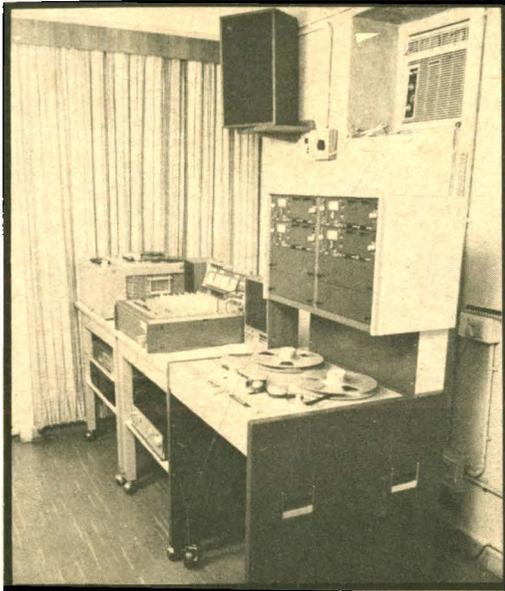
MITALEE Mukherjee, of the famous Bhupinder/Mitalee singing duo, has rendered her first playback film song under the ba-

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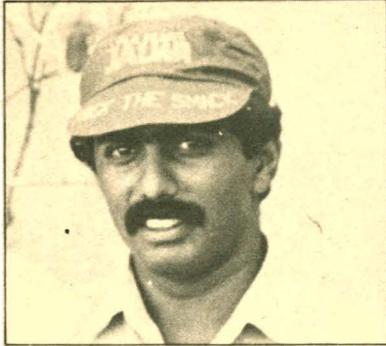
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# NEWS

ton of composer Jaidev for the film 'Rang Manch', which is being produced and directed by Ashok Khanna. Her husband, Bhupinder Singh accompanied her in this classical.



Alexander Oommen

## Alexander Oommen, CBS' Secunderabad man, passes away

ALEXANDER Oommen, Assistant Manager (sales) of CBS, Secunderabad, died on October 26, at Nizam Hospital, Secunderabad, due to a viral infection. He was 29.

Oommen was working with Music India Ltd (MIL) as sales executive in Bangalore, before joining CBS as Assistant Manager (sales).

For CBS, he had produced two Telugu albums, 'Film Tunes Telugu' and 'Lord Ayyappan'.

He is survived by his widow and a five-month-old son.

## Calendar

December 5: Ghazal concert by Ustad Aslam Khan: Tejpal Auditorium, Bombay: Organised by students of Ustad Aslam Khan.

December 12: Pankaj Udhas Nite: Government City Inter College, Ghazipur: Ghazipur Sports Club.

December 11 to 13: Sawai Gandharva Centenary, Pune.

December 19: 'Bhajan Sandhya' - bhajan concert by Anup Jalota, Sonali Jalota, Ram Nagaraj: Shanmukhananda Hall, Bombay: Chinmaya Mission, Mulund Wing.

December 25 to 27: Pandit Bhatkhande Golden Jubilee Celebrations: Bharatiya Vidya

Bhavan, Bombay.

January 1987: All-India Music and Dance Contest for young and amateur artistes in Carnatic and Hindustani music, and Bharatnatyam, Kuchupudi and Kathak dances: Navya Nataka Samiti, Hyderabad.

January 23 to 25: Janfest: St Xavier's College, Bombay: Indian Music Group.

January 27: Sarod recital by Ustad Ali Akbar Khan: Rabindra Sadan, Calcutta: Nikhil Banerjee, Smriti Sansad.

From this issue onwards, **Playback And Fast Forward** will regularly feature future events in the music world. Organisers are requested to send us relevant information.

## Round-up

**SENIOR FELLOWSHIP:** Awarded to Carnatic musician Ms R Vedavalli by the Government of India, under the culture scheme, for two years from 1985-86. The value of the fellowship is Rs 1,000 per month.

**MUSIC TOUR:** Hindustani classical vocalist and musicologist M R Gautam, veena player S Balachander and sitarist Ustad Imrat Khan went on a three-week tour of China, starting October 23.

**CHARITY SHOW:** Organised by the Archana Trust, a charitable organisation, on November 14 at Tejpal Auditorium, Bombay. Singers Ravindre Sathe, Kaumudi Munshi, Rajul Mehta, Ashwini Bhide, Sarala Bhide and Uday Majumdar sang works of Meerabai, Kabirdas, Surdas, Tulsidas and other poets.

**SCHOLARSHIP:** Award to Rahul K Roy, guitarist and bassist from Bangalore, by the Berklee College of Music for 1986-87. The US\$ 3,000 tuition award is from the Stanley T Johnson Scholarship fund.

**SEIZED:** 20,000 pirated cassettes were seized during a police raid on some music shops in Fancy Market, Guwahati, on October 7.

**DIED:** Koli geet artiste, Shahir Damodar Vitawkar. He was 30.

**INJURED:** Music director G Ganesh and his wife, in Madras on November 18, when a parcel received by them exploded soon after being opened.

**AWARDED:** Indira Gandhi Smriti Puraskar to film director Satyajit Ray, playback singer and music director Hemanta Mukherjee and dramatist Manmatha Roy, among others.

**POP MUSIC CONTEST:** Organised by the Sonapur Youth Movement, to be held on December 7 at Fort Convent Hall, Bombay.



Mr K K Kapoor (M D Kapco) left, saviour of independent music companies, at Southern Combines studio, Madras, with K N Gangadhar (right) proprietor of Saptashwar Record Label. Saptashwar records are pressed at Kapco, Himachal Pradesh. In the centre is playback singer Ghantasala Vijaykumar

## eurythmics Successful 'Revenge'

DAVE Stewart met Annie Lennox in a restaurant when she took his order. If one is to believe Lennox it was "Love at first sight" for her, even though all Stewart wanted to do was "talk about music."

They did, and pretty soon Stewart convinced the lady to enter a recording company, guitars in tow. They sang and would you believe it, they were signed on the spot! The only sad part was that they couldn't enthuse any people to buy their first record.

Stewart and Lennox then added three members, called themselves The Tourists, recorded a string of singles including 'I Only Wanna Be With You' which reached No 4 on the British charts. Shortly thereafter Stewart and Lennox split with main songwriter Peet Coombes (over "musical differences") while the band was on tour in Bangkok. The two started anew and announced, "Eurythmics is not a band in the conventional sense. Instead it will be a partnership, a nucleus of Annie and I, around which we'll work with a variety of musicians, subject to availability and compatibility."

What transpired initially was the same old story. Their LP 'In The Garden' flopped. That set them thinking. Soon Lennox cut her hair and Eurythmics moved into electronic soul.

"We took some of the energy from punk, the sweetness from soul music and the alienation of European synthetic mechanical rhythms and tried to blend them all", said Lennox.

Lennox also put feeling into her voice, going down to the depths to come up with powerful expression. 'Love Is A Stranger' made the right noises and then came 'Sweet Dreams' which sent Eurythmics soaring into international glory.

Each song on the album was a carefully polished gem. The lyrics rang true and listeners could identify with the words. And the duo played upto public consciousness twitching Lennox's sexuality. The video of 'Who's That Girl' ended with Lennox embracing herself



Annie Lennox and Dave Stewart dressed as a man!

But it's the music that counts – the image can fade and die. Eurythmics' next LP 'Touch' brought in a different facet, cool and sensuous. Their electronic sound became more passionate. This diversity brought in the right reaction and songs like 'Here Comes The Rain Again', 'Cool Blue' and, of course, 'Who's That Girl' consolidated their reputation as a quality act.

The fourth album 'Be Yourself

Tonight' carried on the hit making tradition. Aretha Franklin joined Lennox on the fiery 'Sisters Are Doing It For Themselves', a fitting tribute from the high priestess of soul. Another hit single was 'Would I Lie To You', a drawn sensuous tune. The record went platinum, of course, as did the previous two.

Their current LP 'Revenge' opts for a more diversified punchy sound. There is hard blues on 'In This Town' the strings chum a storm on 'I Remember You' while 'Thorn In My Side' is shaded by folk-rock. The record went multi-platinum in the UK. The US, was slower taking up the album and it has only touched gold.

Dave Stewart and Annie Lennox are different characters. That's why they mesh so well. Stewart admits to being messy and haphazard and credits Lennox with a sense of painstaking orderliness, "She can spend two weeks on just four lines of a lyrics."

Lennox, not to be left out, adds, "Dave's a complete optimist, well balanced and undaunted. I'm a depressive pessimist."

It also looks like the team will continue for a long time to come. Ego has driven wedges before, but if Stewart and Lennox continue to show the same sensibility as they have done in writing their songs, there is no reason why her words, "I've no desire to be a solo artist, I love making music with Dave", should not remain true.

## pet shop boys Soaring to the top

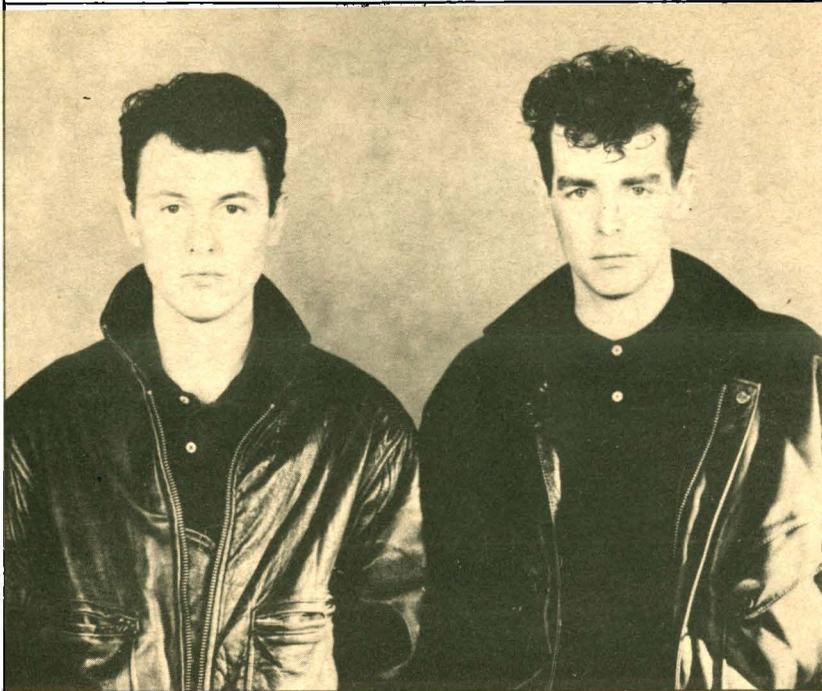
FATE plays its own games. Consider Neil Tennant and Chris Lowe. Tennant was in an electronics shop looking for a synthesiser plug. Lowe was looking lost. Their eyes met, they smiled and Tennant invited Lowe over to his house. Sex had nothing to do with it. They were interested in making beautiful music together.

Ambition came easier than success. Their first record flopped but Lowe and Tennant, now calling themselves Pet Shop Boys, were undeterred. They pulled back,

wrote some more and released 'West End Girls'. Off it went right to the top of the British charts, a performance that would have thrilled anyone. Not Neil Tennant. "The fact that you're No 1 is just like having a cup of tea" he intoned and then added: "The fact that you're number one doesn't automatically mean you're in a good mood." Chalk one for sensitivity.

Pet Shop Boys soon released their second single. It helps to grab the tail of a hit. Perhaps the gods looked kindly on the two and de-

# INTERNATIONAL MUSIC



Neil Tennant and Chris Lowe

decided that the Pet Shop Boys deserved a little happiness. 'Love Comes Quickly' merely squiggled into the charts.

But you can't keep a good act down. Tennant and Lowe took their tongues, placed them firmly in their cheeks and came out with a song about the business that said it all. 'Opportunities (Let's Make Lots Of Money)' was a smash!

With Lowe's shyness and penchant for moaning, it is Tennant who does the singing even though he admits that his vocals fell into shape only about a year ago. Helping him strike note were vocal workouts with a teacher.

"I go to a woman who wants me to join the London Baroque Choir. 'She says I've got the most perfect baroque voice which means I've got a voice that's not very rich in emotion but it's very clean sounding.'"

The two take their writing chores pretty slow. "Normally when you write a song you just sing a boring phrase like when Paul wrote 'Yesterday' he sang 'Scrambled eggs' for ages because he couldn't think of any words", explains Tennant.

While Britain was grooving to the Pet Shop Boys, America was awakening to the reality of the two. 'West End Girls' which rapped over a snappy beat was a No 1 song in America. When they released the album 'Please', America listened

and it went past the million sales level. As before the boys were not pleased. "When you consider how big America is, a million isn't very much. I think it's a bit disappointing really", moaned Lowe.

Yet when they went there recently to tour, they were the toast of the nation. They received a platinum disc for 'Please' in a blaze of publicity, were on heavy rotation on MTV, appeared on radio and on video stations and saw their names emblazoned on neon lit billboards. Their clean-cut sound with catchy songs had made them big enough for Steven Spielberg to request two songs for his film 'Inner Space'.

Though they're just an album old, the Pet Shop Boys have already chalked out their plans.

"We're not exactly thinking of returning," says Neil, "but we've got this plan. Everyone thinks it's a joke but it's serious. The Pet Shop Boys will carry on but will stop being the front men. Instead we'll change the line-up every year or so, suddenly there'll be four 16-year-old boys as the Pet Shop Boys and then the next thing you know they'll have been replaced by two 35-year-old Elaine Page types. We'll be fed up by then so we'll just write the music. We won't have one photograph taken or be asked why we're called the Pet Shop Boys. We can just make the records. And lots of money."

## Hot album releases- November

BRUCE Springsteen and the E Street Band's eagerly anticipated five box set highlights November's album releases, but pre holiday shoppers will also find new product from a number of key British and Black acts.

Duran Duran, Paul Young, Elton John, Eric Clapton, and the Kinks spearhead the British invasion, all with new studio albums. On the Black music front, 'Kool & the Gang', 'New Edition', and 'Ready For The World' are hoping their latest albums will match the platinum success of previous releases.

In a month that traditionally offers a selection of greatest hits packages, compilation albums are due from The Police, Pet Shop Boys and Kate Bush. Duran Duran's latest 'Notorious' is on Capital.

Guitarist Andy Taylor and drummer Roger Taylor have since quit the lineup, leaving the nucleus of Simon LeBon, John Taylor, and Nick Rhodes to helm the 'Notorious' sessions, with Nile Rodgers producing. The title track of the new Duran album was the highest debut on the Hot 100 Singles chart, an indication that the band still commands a strong record buying audience.

Fellow British pop star Paul Young releases his third Columbia album, 'Between Two Fires.' Like Duran Duran, plans call for the vocalist to support his latest album with US concerts in early 1987.

Strong box office draws on Elton John's recent US tour should help generate interest in his latest Geffen set, 'Leather Jackets'. The set reportedly is John's last album for the label before he returns to MCA.

Though Bob Geldof does not have a platinum track record, Atlantic is optimistic about his solo debut for the label, 'Deep In The Heart Of Nowhere'. The Geldof record was produced by Rupert Hine and features guest appearances by the Eurythmics' Annie Lennox and Dave Stewart, Alison Moyet, Jools Holland, and Brian Seltzer.

Kool & the Gang's new Mercury album is titled 'Forever'.

Black acts dominated MCA's November schedule. Ready For The World, which scored a No 1 pop hit last year with 'Oh Sheila,' returns with its second album, 'Long

# INTERNATIONAL MUSIC

Time Coming'.

A&M appears to view The Police's 'Every Breath You Take - The Singles' as its strongest seasonal release. Heavy marketing and promotional campaigns are promised for the greatest hits package - available in four configurations - which features a new recording of the trio's hit single, 'Don't Stand So Close To Me.'

EMI America released a Kate Bush greatest hits package, 'The Whole Story,' and a Pet Shop Boys compilation, 'Disco Number One.'

Though acts like Bon Jovi, Boston and Iron Maiden are enjoying strong album sales there was a marked absence of new hard rock product in November.

A potential last-minute holiday blockbuster was PolyGram's 'Rock For Amnesty' album. The single set features songs by Peter Gabriel, Elton John, Howard Jones, and Sting, with all royalties going to Amnesty International.

## A-ha: Scoundrel Days

IN JUNE 1985, the Norwegian trio 'A-ha' released its debut album. The first single, 'Take On Me,' was a Number One hit. The album, 'Hunting High and Low,' was quickly certified platinum. Last month, the band won eight of 16 trophies at the 1986 MTV Music Video Awards.

In the midst of a 15-nation, nine month world tour, A-ha accepted the awards by satellite.

This week, Warner Bros Records releases the band's second album, 'Scoundrel Days'.

The first single is 'I've Been Losing You.' The video is a world premiere exclusive on MTV. A pattern is emerging.

## Whitney Houston's album crosses seven million mark

WHITNEY Houston's debut album was certified for US sales of seven million copies in September, the highest level for an album by a female artist - or a new artist - since platinum awards were introduced in 1976.

Houston's album is the runnerup for sales in both categories in recording history. The only album by a female artist that has sold more is Carole King's 1971 classic, 'Tapes-

try,' which is believed to have sold 10 million copies. The only debut album that has sold more is Boston's 1976 smash, 'Boston,' which is believed to be in the eight to nine million unit range. (Though Boston's debut album was released after the start of the platinum awards programme and is thus eligible for multiplatinum certification, it has not been certified past platinum).

Houston's album is now officially the fifth best selling album so far in the '80s. It trails Michael Jackson's 'Thriller,' the all-time sales champ at 20 million units in the US; Lionel Richie's 'Can't Slow Down' and Bruce Springsteen's 'Born In The USA,' both certified for sales of 10 million; and Prince and the Revolution's 'Purple Rain,' a beat behind at nine million.

The Recording Industry Association of America (RIAA) certified five platinum and seven gold albums in September. So far in 1986, the RIAA has certified 48 platinum albums (down from 51 at this point last year) and 94 gold albums (down from 98).

**Multiplatinum Albums:** Whitney Houston, 'Arista, 7 million; John Fogerty's 'Centerfield,' Warner Bros, 2 million; Madonna's 'True Blue,' Sire/Warner Bros., 2 million; Run-DMC's 'Raising Hell,' Profile, 2 million; 'Top Gun' soundtrack, Columbia, two million

**Platinum Albums:** Madonna's 'True Blue,' Sire/Warner Bros, her third; Scorpions' 'Worldwide Live,' Mercury/PolyGram, their third; David Lee Roth's 'Eat 'em And Smile,' Warner Bros, his second; Robert Palmer's 'Riptide,' Island/Atlantic, his first; Pet Shop Boys' 'Please,' EMI America, their first;

**Gold Albums:** George Strait's 7, MCA, his fifth; Eurythmics' 'Revenge,' RCA, their fourth; Madonna's 'True Blue,' Sire/Warner Bros, her third; David Lee Roth's 'Eat 'em And Smile,' Warner Bros, his second; Steve Winwood's 'Back In The Highlife,' Island/Warner Bros, his second; 'El DeBarge,' Gordy/Motown, his first; 'The Jets,' MCA, their first.

## New/old Lennon

AN ALBUM of previously unreleased John Lennon material was released by EMI on November 3. Titled 'Menlove Ave,' the album in-

cludes three covers plus five cuts recorded live in the studio during the mid-'70s and two other tracks.

## IFPI review out

THE IFPI Review 1986 is now available, containing a 72 page coverage of the world organisation of the recording industry, with a preface by IFPI president Nesuhi Ertegun.

Included in the book is a series of articles on the impact of new technology on copyright, the progress of the compact disc, relations between governments and the recording industry, and the 25th anniversary of the Rome Convention for protecting performers, record producers and broadcasting organisations.

There are also full reports on the IFPI's activities against piracy, private copying, rental and video rights, and the role it is playing in negotiations with satellite operators concerning the latter's use of music videos as programme material.

Costing St £5, the book is available from the IFPI secretariat's London office.

## November Hot Album Releases

Eleven albums were released in November by artistes who hit gold or platinum with their last releases, or in the past 12 months.

ARTISTE	TITLE	LABEL
Duran Duran	Notorious	Capitol
Elton John	Leather Jackets	Geffen
Kool & The Gang	Forever Under The Blue Moon	Mercury
New Edition	Disco Number One	MCA
The Pet Shop Boys	Number One	EMI America
The Police	Every Breath You Take - The Singles	A&M
Ready For	Long Time Coming	MCA
Bruce Springsteen & The Street Band	Bruce Springsteen & The Street Band Live 1975-1985 (five discs)	Columbia
Various Artists	Miami Vice 11	MCA
Various Artists	Rock For Amnesty	Polygram
Paul Young	Between Two Fires	Columbia

## INTERNATIONAL REVIEWS

### I Give My Heart To You HUGH BURNS

HMV

The Hugh Burns LP was sent to HMV by Toshiba-EMI in Japan. When it was noticed that Burns played instrumentals of several popular songs which were not previously available, HMV felt that Burns had just what the people wanted. Initial response from buyers has proved them right.

Burns turns out to be a guitar player with more than a touch of technical virtuosity. Though songs like 'We are the world' and 'Hello' don't call for dexterity, bridges can be built easily over the melodies. Burns delves deep into the nuances of Django Reinhardt's technique on 'Nuages' and gets Spanish rhythm to fall gracefully on 'Adagio' and 'Asturias'. As a composer Burns seeks a middle-of-the-road approach which is the best avenue for a player of his aptitude. Some of the songs are burdened by strings but snip through them and Burns becomes a delectable pleasure for a cosy evening with his warm style.

### When A Child Is Born JOHNNY MATHIS

CBS

Mathis was taught singing by his father. He began singing jazz before Mitch Miller advised him to turn to ballads. His first big hit came soon after, with the gold single 'Wonderful Wonderful' in 1956. He began working with Ray Conniff and the two released several hit singles. With 'Greatest Hits', Mathis stayed in the US charts for 490 weeks, a record surpassed only by Pink Floyd's 'Dark Side Of The Moon'.

Mathis' silky vocals lend a nice, gentle touch to the songs of Christmas. Particularly enthralling are his versions of 'What child is this', 'It came upon a midnight clear' and 'When a child is born'. With his flair for projecting the beauty of Christmas, Mathis will pull in a wide spectrum of buyers.

### Please PET SHOP BOYS

HMV

The Boys ready to dance at the flick of a switch, gear all the songs in

that direction. The tunes are easy paced, the singing floats on twinkly synthesisers, electronic drums and a beat that is not always irresistible.

'West End girls' deserved to be a hit. 'Opportunities' took them into chart glory on a clever arrangement. Their latest success 'Suburbia' is a punchy song, the best flexing muscle, giving the song an edge away from the routine. 'I want a lover' delivers a solid one-two rhythmic punch and captures the much-needed sinew. Finally, a lovely ballad, despite a grazed vocal, surfaces on 'Later tonight'. With one pretty face, one dour one, Ten-

ape, and was offered 'Tarzan Boy', which was catchy enough to propel him high into the UK and US charts. He followed it up with 'Woody Boogie' and the results, predictably enough, were less satisfactory. Both songs are included here.

Jellybean Benitez has earned a reputation as one of the most imaginative mixers in the business. 'Sidewalk' written by Madonna and on which she lent back-up vocals proves this. A hard driving beat took it to the top of the US dance lists. Jellybean encores with 'The Mexi-



nant and Lowe provoked the young into buying this record. They could do it here.

### Wow... Dance! VARIOUS

HMV

The title tells it all! Here's a fun time album with 10 extended dance tracks paving the way for an hour's pleasure on the dance floor.

Getting into the swing of things is Baltimora, originally called Jimmy McShane. He went to Italy, probably behaved like an

can', which charts a different course along a Latin-American rhythm that includes the theme from a Clint Eastwood western.

The Pet Shop Boys play rhythm with a jungle beat on the remix of 'West End Girls'. The vocals are more clear, the rap sharper. Thoroughly enjoyable which doesn't quite apply to the reprise version of 'Opportunities' with its lengthy instrumental.

Sigue Sigue Sputnik are a tasteless band whose talent rarely rises above ground level. Growing out of Tony James of ex-punk band Generation X, the

## INTERNATIONAL REVIEWS

five member team got their kicks out of being outrageous. That was the only reason 'Love Missile F1-11' got high into the British charts. '21st century boy' which is on this compilation fails to fire even the tiniest spark.

Belouis Some (born Neville Keighley) who calls his music, "harder than pop but still geared to dance" has a winner in 'Imagination'. The mix is heady and the song has become a disco rave in Bombay.

Grammy Award winner Tina Turner gets bogged in a heavy mix. The vocals fetter the instru-

be tied in with the spirit and the message of the season. Watch out when she sings 'Jingle Bells'. Those reindeers are likely to go beyond the bend!

Streisand's album 'Emotion' didn't do too well, containing as it did several ballads. Apparently people like the lilt and lightness that made the 'Guilty' LP a smash, which makes it all the more difficult to pitch this LP.

### Rendezvous KLAUS WUNDERLICH

HMV

Another instrumental from the

### Champions CANADIAN BRASS

CBS

Tight arrangements, a well chosen batch of songs that swoop on everyone from Elton John to The Beatles make the Brass welcome. The dance floor is swept clean and you can tango to 'You were the one' or rhumba to 'Fantasy'. The trumpet lines are smooth and glistening, the tuba punctuates the rhythm with deep toned authority. These guys know where it's at and that's the middle-aged crowd.

### Live In New York JOHN LENNON

Lennon's historic 1972 Madison Square Garden concert is captured in all its intensity. This one isn't a filter to keep his memory alive. It just had to be released: who cares if it took 14 years?

Lennon casts a spell with his heartwarming ode to 'Mother', he's so sincere! 'It's so hard' pulls the blues and when the ex-Beatle gets into 'Woman is the nigger of the world' he's just driving in some home truth. Yoko Ono must have been thrilled. There is a tribute to Elvis in the shape of a hard nosed 'Hound dog'. The night ends appropriately enough with the anthem of the times 'Give peace a chance'. This is a piece of history worth acquiring for anyone.

### Rhythm And Romance ROSANNE CASH

CBS

'Rhythm And Romance' is a 1985 release. Three of the 10 tracks are co-produced by Rosanne's husband Rodney Crowell. She sings soft, emotional songs and has the knack of writing too. 'Second to no one' is outstanding and featured among *Billboard's* 'Country picks' in July this year. 'Hold on' takes off with a pop/rock start while most of the other cuts are soft, sentimental stuff. Rosanne keeps her acoustic guitar and synthesiser backings at an unobtrusive level. Words have a tinge of the ballad style 'My old man', 'Let him see who he wants to see', 'Cause he never had too many friends'. But we also have upbeat tracks like 'Pink bedroom' and 'Never gonna hurt', which has lines that go 'I don't like your meek devotion'.

ment section, wringing the song of its strength.

### A Christmas Album BARBRA STREISAND

This album is on the best-selling lists of Christmas releases every year in the US. Her deep emotion laden voice is the perfect vehicle to bring across the message of Christmas and 'O little town of Bethlehem' with her own special magic.

Her choice of non-Christmas fare like 'My Favourite Things' and 'Ave Maria' could probably

man with the wonder organ. This time he keeps the snap in check, opting for a warm outing. He calls the tunes beautifully, big ballads swirling in strings that never overpower, his keys twitching the basic melody, and the arrangements are gorgeous.

There are 28 tunes in Wunderlich's non-stop melody, the flow from one to another smooth. This will be a big hit and will strike the right chord through all 'age groups. It can't miss, with 'Love story', 'Feelings', 'A man and a woman' and 'Strangers in the night' in the set.

# INTERNATIONAL REVIEWS

## **We Wish You A Merry Christmas** CBS RAY CONNIFF

Coniff has always exemplified the good times through songs that zap with snap. There's rarely such a thing as a sad time on Coniff's charts which in certain circumstances is well worth a listen. As this one is.

The use of a medley style adds another facet. Gaiety is marked right through, the sparkle effervescent, the joy spontaneous.

## **Silent Night** CBS THE MORMON TABERNACLE CHOIR

The Lord blesses His own and the Mormons (like millions of others) believe they are His chosen ones. They eschew vices like smoking, drinking and give the world Donny and Marie Osmond and The Mormon Tabernacle Choir whose output of religious music always hits the charts.

An album of Christmas songs becomes the big thing for a choir

and the Mormons follow suit. Their selection cannot be faulted and the emphasis is, naturally enough, on slowies. The choir doesn't recognise the uptempo, and even a song like 'Winter Wonderland' has the beat pulled in. So if you are one of those who like full throated slow paced chords, this could be just your cup of yuletide warmth.

## **Dancing On The Ceiling** MIL LIONEL RICHIE

What a comedown this is! Richie's earlier albums had their share of saccharine but the songs had a strong melodic bend. And what do we have here? A far from energetic 'Dancing on the ceiling', which is no hang-up, the reggae flatulence of 'Se la' and a straddle on the borderline of acceptability with 'Deep river woman'.

'Love will conquer all' is not only mushy sentiment, it is far too reminiscent of 'All night long'. Which leaves one good song - the Grammy winner 'Say you, say me',

rooted feeling and melodic breadth enlivened by a switch in tempo.

## **Patti** CBS PATTI LA BELLE

Patti first fronted The Bluebells who had a hit in 1962 with 'I Sold My Heart To The Junkman'. Endowed with admirable qualities of leadership, she soon called the group 'La Belle'. They enjoyed their biggest hit with the million selling 'Lady Marmalade'. Though the quartet sang everything from rhythm'n'blues to soul, injected with a shot of rock'n'roll, dissipation set in and they disbanded. Patti, of course, went solo.

Here Patti is often hampered by cluttered, weighty production which pulls down the rhythm 'n' blues songs. Even 'Love Symphony' with its powered vocal and harmonies doesn't escape the heavy handedness.

A simple construction brings out the best in her. Soft strings, a gentle piano and LaBelle gets to 'Look at the rainbow' in an ap-



# INTERNATIONAL REVIEWS

pealing ballad. There's a blue-sy feel to 'I can't forget you', a performance that testifies to her roots. Funk grooves 'What can I do for you' while lithe saxophone lines bring in 'If You Don't Know Me By Now' - a super song.

Pity all the good ones are on Side Two, the flip could have done with more than the dance oriented 'Where I wanna be'. This could go down with those who seek Tina Turner or Whitney Houston.

## A Kind Of Magic HMV QUEEN

Coming close on the heels of 'Hot Space' and 'Jazz' is this newie which went straight to No 1 in the UK. Deserving? Let's say Queen have a lot of fans in Britain.

This one has its duds in 'Gimme the prize', which has Brian May's guitar blazing, Freddie Mercury thunderous and rhythm askance, while 'Friends will be friends' doesn't say much.

Now for the good parts. 'One vision', great from every angle, the sizzling 'Princes of the universe',

where all the guys sing and lend balance and 'Pain is so close to pleasure' a very danceable tune, indeed, in the absence of sadomasochist tendencies.

## Revenge MIL EURYTHMICS

Ah, blessed relief! Dave Stewart and Annie Lennox are an imaginative combine and they go the distance here in a variety of styles, 'Missionary man' rocking without compunction strengthened by an interesting lyric, 'When tomorrow comes' full of soul and pulsating harmonies, 'The Last Time' bitter sweet angst. Wrapped in the foil of endearing melody, 'Revenge' turns out to be one of the best albums released this year.

## Live Paul Anka CBS

A tribute to his baby sitter, when Paul Anka made his first record 'Diana', the teens of 1958 went wild. Here was a young boy who was making sexy overtures to a woman much older! Wow! He certainly must have had some-

thing in him!

'Diana' was followed by a long line of mushy ballads and though Anka sang of the moon in June, he had a style that had feeling. Times change, voices change, but the urge to milk everything out of a recording career, doesn't.

Anka was once the darling of the teen set. It must be remembered that "once" was a pretty long time ago. So how does one trade on nostalgia? Follow the star-once-upon-a-time to one of his concerts, get him to sing a mixed batch of songs without forgetting the hits, turn on the tapes and release a live album. Only, it doesn't always work.

The '50's Medley' is wimpy. Anka just doesn't have his heart in the songs. Were the fans happy? Well, it sounds like a couple of them did applaud. The other songs are about as palatable as warm jelly. Apparently CBS had already written this one off. Why else would the listing on the inlay card be incomplete and incorrect as well?

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# CLICK



Music director duo of Shankar-Ganesh, Ambika, the film's heroine, and (behind them) Nikhil Raghavan, Sales Manager, CBS, Madras, at the recording of 'Nalla Pambu' at the Vijaya Garden Studio, Madras.



AVM Audio strengthen their bid to promote classical repertoire with selected compositions of the Saint Thyagaraja and Muthuswamy Dikshithar rendered by Maharajapuram Santhanam. At the commencement of this recording at the AVM Sound and Light Studio, Madras, are from L to R: Vellore Ramachandran (mridanga vidwan), Maharajapuram Santhanam, R Narayanan, M S Guhan, managing partner AVM Audio and M Vijay Shankar, executive AVM Audio.



Raza Ali Khan (right), grandson of Bhade Ghulam Ali Khan, with Hashmi, A&R manager, Venus. Raza Ali Khan has decided to launch himself as a ghazal artiste. His debut album, already recorded at Western Outdoor Studios, Bombay, will be released in December.



Chitra and Jagjit Singh producing their latest album at the HMV Studios, Bombay. The A&R team, Kohli (left) and Abbas (right), survey the results from the background.

# Why one Hindustani classical music label is proving to be more successful than others



The Rhythm House Classic label is relatively new. It currently comprises 23 catalogue titles featuring 16 contemporary artistes and there is a definite plan for new releases on a continuing basis.

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**Fact:** Cassettes are all duplicated in real-time. Hence each cassette is virtually a master copy, free of the irritating distortion often produced by high speed cassette copiers.

**Fact:** Artistes of the label are constantly in the public eye through radio and concert recitals. Therefore stock turnaround of catalogue is good.

**Fact:** Trade margins are attractive. This together with quick stock turnaround ensures a handsome return on investment.

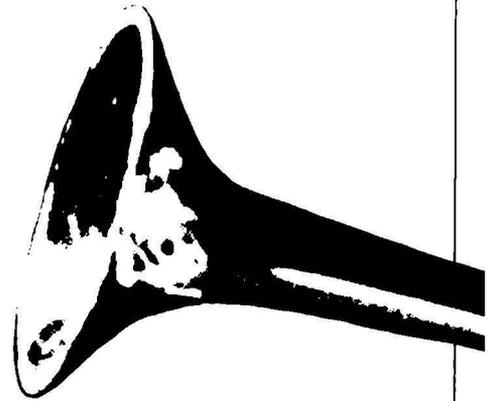
**Fact:** Dealerships in Bombay, Pune and other nearby markets already stock Rhythm House Classics. Because it is a label that moves.

**Rhythm House Classics make good retailing sense**

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## A short history of the evolution of

# JAZZ



By Louis Banks

Louis Banks, India's greatest jazz pianist and composer, has performed on the concert stage with such jazz greats as Charlie Mariano, Kan Krog, Yolande Bavan, Stan Tracy, Chris Hinze, Jerome Harris, Dizzy Gillespie and others. He is the leader of the fusion group 'Sangam' that made a highly successful and extensive tour of Europe.

**A**t the turn of the century, slaves from West Africa, working in the sugarcane and cotton fields of southern United States, began to sing as they laboured ... they sang songs to co-ordinate their movements as a group to lighten the burden of work and to keep their spirits high. As a result, the roots for the Blues Holler and the rhythmic work songs were laid down for posterity. Mama Blues conceived and delivered her child right there in those cotton fields with famous spirituals like 'Sweet chariot coming for to carry me home'. These are probably America's only claim to fame in music. There is only one type of American music that can claim to be great and that is black jazz.

After the civil war in the South, the blacks acquired musical instruments left behind in the pawn shops. These were military instruments like cornets, trombones, clarinets and drums. They taught themselves to play these instruments and began to play for funerals, carnivals, picnics and social gatherings. Gradually the creative force of these hard working musicians began to assert itself; these musicians had a kind of inborn rhythmic sense and creativity. They changed the existing plodding march rhythm with the stiff 1/3 accent of military cadence to the springy 2/4 accent, which was bouncy, swingy and danceable. People just loved this

new rhythm developed by these innovative black musicians. The real transition came around 1900, when small groups of musicians began to imitate and play what pianists in Missouri were playing – ragtime.

Around this time there was an influx of immigrants into America. People came from Africa, the Caribbean Islands and Europe. The different cultures and music of these immigrants found a huge melting pot in America and gradually Afro-Euro-American music was born. The word 'Jazz' was coined by some intellectual fool around this time and the name stuck. New Orleans, a seaport on the Mississippi delta, was a natural place for these different elements to meet and mingle.

**B**lack musicians, who were not well versed in the theory of music, had to play by ear. They began to take liberties with the melodic lines and started to improvise around the harmonic base intuitively. A new music was being evolved; the fundamental style of jazz was being established. Set harmonic patterns were laid down and practised; small groups began to follow a standard format and each instrument had its own well defined role to play. The cornet led the melody, the trombone provided a counterpoint to the melodic line and the clarinet created obligatos on the cornet's line.

The traditional New Orleans sound ushered in the





golden age of jazz.

This movement came to a grinding halt due to certain social changes around 1917. Night clubs closed down and musicians moved north to Memphis and Saint Louis. White musicians, taking the cue from the blacks, began to play this new jazz and gradually developed the Dixieland style of jazz music. The Original Dixieland Jazz Band led by Nick La Rocca (cornet player) was very successful. The jazz revolution ushered in by both the southern blacks and the white musicians captured the attention of the American public. Jazz music became the centre of controversy.

It was a healthy liberation of musical styles which evolved into an exciting art form. The most famous musicians around this period were Buddy Bolden, Louis Armstrong, Jelly Roll Morton, Bunk Johnsons, blues singers Ma Raine and Bessie Smith and King Oliver. During the '20s, jazz groups really began to spread their wings and soar. The music was coming together and really getting 'hot'. Soon the great Fletcher Henderson

formed the first big band in jazz and hired a lot of talented musicians. The legendary Duke Ellington followed suit and established, over the years, one of the most individual sounds in jazz. During this period, a new breed of piano players gained a lot of popularity with their innovative and exciting stride piano stylings. Pianists like Fats Waller and Eubie Blake were the best exponents of this genre. Things were happening.

**T**he '30s ushered in the swing era. The Dorsey Brothers and the Casa Loma Band were the most famous. But the real swing band that took America by storm was Benny Goodman's. Benny hired musicians like Lionel Hampton, Gene Krupa and Teddy Wilson and formed one of the best loved and swingin'est group of all time. Big bands became the in thing and groups mushroomed in all the big cities. The jazz played by these gifted musicians was formal and polished, with the elegance and precision of chamber music. From its humble beginnings jazz had come a long way. It might

be pertinent to point out here that while some tried to sweeten jazz, others remained true to the earthy language and tradition of jazz. So while new styles were being evolved and perfected, traditional jazz forms were prevalent and constantly being revived.

During this period a vast number of dixieland bands performed and gained wide popularity. But swing bands were the hot favourites and some of the best loved bands were led by Count Basie, Harry James, Jimmie Lunceford, Woody Herman, and Glenn Miller. Famous singers who gained wide popularity during this era were Mildred Bailey, Billy Holiday and the living legend, Ella Fitzgerald.

**D**uring the '40s, a number of black musicians, very gifted, with highly individual styles, felt that the time was ripe for a change of direction. The men responsible for this new thinking were Lester Young (tenor), Charlie Christian (guitar), Jimmy Blanton (bass) and Roy Eldridge (trumpet). These men revolutionised

the idiom of the existing form of jazz. They developed a new, exciting style and gave it the onomatopoeic name, bebop or bop. This era produced many of the greatest jazz musicians ever. Men like Charlie Parker (alto), Dizzy Gillespie and Miles Davis (trumpet), Thelonious Monk and Bud Powell (piano), Kenny Clark (drums) and others became models for thousands of aspiring jazz musicians throughout the world. Sarah Vaughan was the premier jazz vocalist at this time.

The innovation which these bop musicians brought to jazz were many and their ideas were significant musically. The traditional concept of rhythm based on the constant accentuation of the beat was discarded; phrasing became more free and loose; accents were displaced within the rigid framework of the 4/4 beat to give a propulsion of greater swinginess. The old harmonic structures and formats were enriched and varied and experimented with, to the limits of their possibilities.

With bop, jazz stopped reminding one of 'Summertime and the living is easy'. It was now music for the

# INTERNATIONAL MUSIC

initiated. The music was deliberately abstruse, insolent, devilishly clever and diabolically difficult to play. A new breed of virtuosos emerged and performed this very exciting form. Soon post-war big bands were influenced by bop, the most famous big band being Stan Kenton's. He was the pioneer for this new progressive Bebop jazz. Other bop-oriented big bands were those of Boyd Raeburn, Claude Thornhill and Gil Evans and of course the legendary trumpet virtuoso Dizzy Gillespie's bop orchestra.

**B**y now, the new jazz had lost much of its public following. Change was inevitable and the age of cool jazz dawned for a short period. This music was super cool – it was carefully constructed, very formal, light and transparent and very academic – almost classical. Famous musicians were Shelley Manne (drums), Chet Baker (trumpet), Gerry Mulligan (sax). The numero uno was the notoriously gifted and supercool jazz artist, Miles Davis. A whole new modal jazz concept was created by Miles and a new school of jazz took the jazz world by storm. The Modern Jazz Quartet under the leadership of John Lewis (piano) gained wide popularity for their brand of cool jazz.

This was the period of the '50s. Jazz was losing its massive following. It became clear to perceptive musicians that if they were to overcome the impending crisis in the jazz world, they would have to get out of the cool school. They began to lay on a more earthy jazz sound. Dave Brubeck and Gerry Mulligan gained a following. Things were warming up – musicians in New York devoted their attention to bop, simplifying it in an attempt



Top : Louis Armstrong and Billy Holiday.

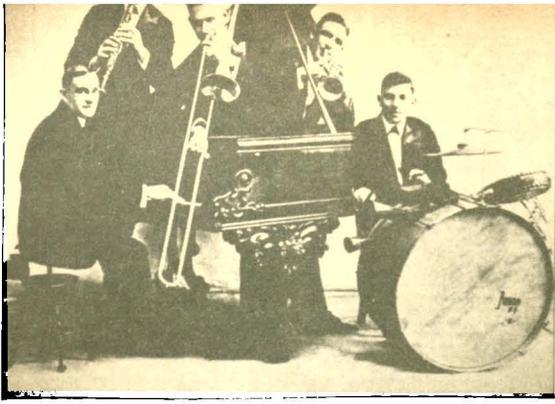
Above : Mildred Bailey.

Left : 'Fats' Waller.

Facing page - Top : The Original Dixieland Jazz Band.

Centre : Dizzy Gillespie.

Bottom : Count Basie

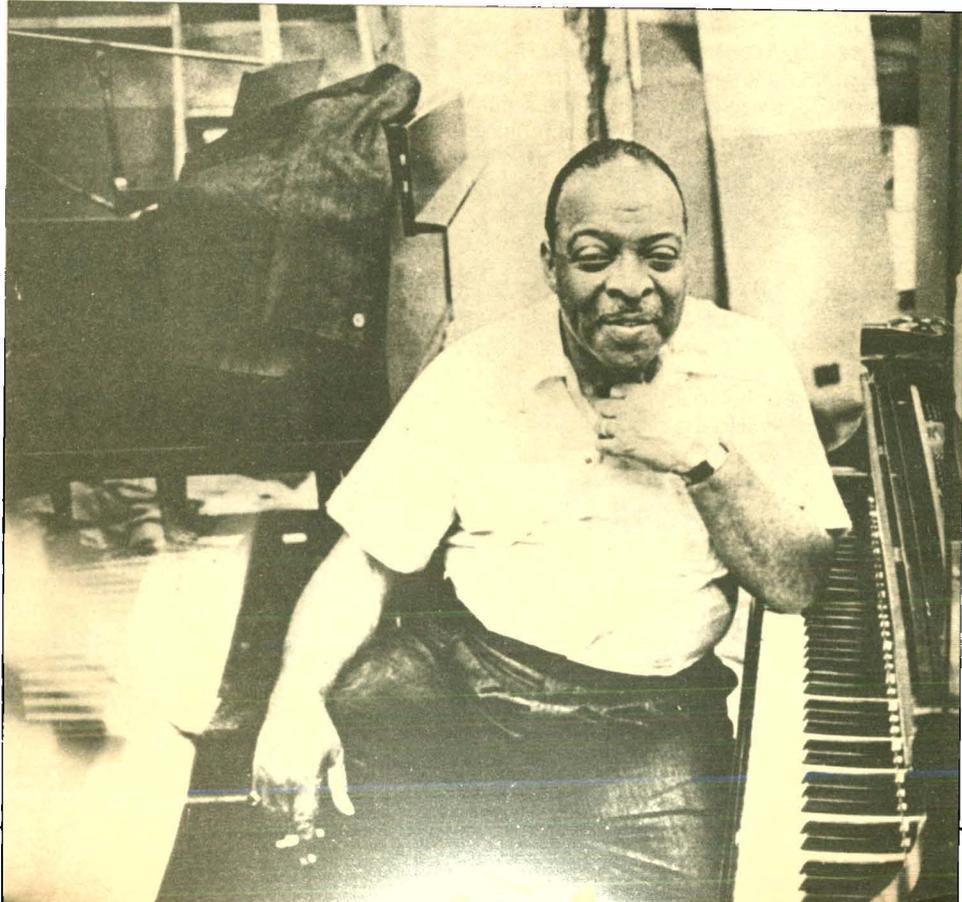


to warm it up and make it more aggressive. It was the beginning of hard bop. Sonny Rollins (tenor), Horace Silver (piano), Clifford Brown (trumpet) came up as famous exponents of hard bop.

The period between the '50s and the '60s saw a change in approaches, styles and influences. There was the birth of soul jazz fusion of bop and Gospel music. The brothers Nat and Cannonball were exponents of this style and gained a large following. This movement scarcely lasted for two years. Jazz was once more to become harsh and abstruse and also more searching and vital. A lot of experimentation was going on everywhere. There was modal jazz from Miles Davis; tenor saxophonist John Coltrane became a major influence for very expressive and fiery playing – jazz became a very personal vehicle for expression. The new musicians abandoned formal structures.

The first recording of Ornette Coleman, in particular, breathed this new thinking and revolution in the jazz language. Free formats and arrangements consisting mostly of improvisation amazed listeners. It was the final evolution of John Coltrane's music – a torrential and intoxicating outpouring of dark, whirling music with strong eastern influences. This was the new breed playing sharp and angry expressions of minds and bodies in revolt: Bill Evans (piano), Scott LaFaro (bass), Gary Burton (vibes), Charles Mingus (bass), Archie Shepp (tenor), Albert Ayler (tenor), Cecil Taylor (piano).

The story of jazz goes on changing, evolving, searching; always fresh and intoxicating, with a universality of musical expression that is unmatched. Jazz – it's a whole world of music – it transcends all barriers. ◀◀



## PROFILE

**T**hough scores of films have come after it, 'Manjil Virinja Pookal' remains a hallmark in Malayalam film music. Its fresh melodies and off-beat orchestration were the first attempt of Jerry Amaldev, just returned from the United States after completing his Masters in Composition at the Cornell University, and teaching music on the Queen's College faculty.

Jerry wanted to become a priest, but he quit after 10 years of seminary life because he woke up one morning and realised the promises of celibacy were made – like all good rules – to be broken!

"I wanted to change the world from the pulpit, an idealist in a cassock. Now the only difference is that I'm an idealist with the harmonium!" quipped the music director during a conversation that drifted anywhere from Dorian chants and Onam boat race songs to the sorry state of the South Indian film music industry today and what actually makes one of the South's most popular, knowledgeable and off-beat music man tick.

With 35 Malayalam films behind him, Jerry is all set to enter the Tamil tinsel world with Scorpio Creations' 'Ninaivo Oru Paravai', directed by Raj Bharath, 'Poove Illam Poove' and 'Vanthathu Vasantham', both directed by Sirumagal Ravi. All sound tracks are to be released on CBS.

About the music of 'Ninaivo', CBS' Southern sales manager Nikhil Raghavan, responsible for hooking Amaldev onto the label with 'Eenom', a recently released collection of Malayalam pop songs, said it should spark off a fresh trend in Tamil film music, characterised by a

industry in Kerala. After the unprecedented success of 'Manjil Virinja Pookal', he was honoured with a state award. But what sets Jerry apart from other celluloid music directors is the way he is continuously pursuing fresh avenues of sound. He has published a book of piano studies for children based on the 10 basic North Indian ragas as codified by Vishnu. Another children's work, this time on cassette, followed; it was recorded at Tharangini and is yet to be released.

Jerry has also been dabbling in mixed heritage devotionals. He had his grounding in church music at a time when those marathon, tongue-twisty Gregorian chants were still in vogue and Handel and Bach were sung for Sunday morning service. Around him however, his native Kerala was hooked on Punkaj Mallik backed by the Calcutta Police Band.

Jerry has come out with seven volumes of privately released charismatic hymns set to Fr Joseph Manakil's lyrics. They revolutionised Christian singing in Kerala. More remarkable is a recent 11-song Deccan release 'Divine Milieu' where Jerry strikingly explores the story of Christian salvation.

After working in American music bizz, Jerry is finding it difficult working here. "Everything is so haphazard here, and so much is left to chance," he moaned. "Nowhere else in the world does a music director watch a film for the first time in the recording studio and dictate music on the spot, while his 50-odd musicians dilly-dally around him or rush into the neighbouring studio to collect their breath. This is a gruesome system. I like to

ing his usual outspoken self. "The other reason for forcibly cutting down on orchestration", he says, "is the obsolete recording facilities available, and the care-a-hang attitude of studio engineers towards mixing. To top it all, many recording companies are quite happy to pick up their master off the film track. This, of course, is guaranteed to provide further distortion. I've firmly put my foot down on all this, but other music directors must also be in a position to do the same, if things are to improve."

Jerry feels there is no need either to lift tunes from the West just to keep up with the Joneses or to resort to cheap electronic gimmickry to sell. "Agreed no one

wants a totally sophisticated composer in the movies. You have to be good at masala or they'll throw you out. But this masala can be tempered down," says Jerry. "After all, those garish song and dance sequences in our movies are here to stay – whether we like them or not. They're a direct spin-off from our nataka tradition. So instead of a hopeless sort of resignation towards the existing music, why not try to inject tradition-based values into them? And more narrative power? How much after all, can be said in a song more effectively than through more scenes? This is one of the high points of my forthcoming Tamil release 'Ninaivo Oru Paravai'."

"As for lifting western tunes", the music director says, "I think it is bad because rhythmically and melodically, we have such a deep musical culture. What makes the whole situation worse is that we're lifting the most superficial branches like disco and Abba when western music is actually like a mighty tree whose roots are quite similar to our own, when it comes to modes. The Phrygian mode for example corresponds to our Bhairavi, the Lydian to our Yaman, etc...."

Amaldev believes in the right blending of the classic styles of both worlds, rather than the notorious pop mix. 'Ninaivo' has been hailed by the industry bigwigs as a whiff of fresh air, and is now eagerly awaited by Tamil audiences – judging from the interest it has created. The squat music director has set his sights higher. "Having started life in Bombay", he smiles, "my desire is to go back there and create an indelible mark with a musical identity that's my own. My very own."

# JERRY AMALDEV:

Naushadian lilt and music that strongly holds on to its local flavour despite western nuances.

What else can be expected from someone who worked as Naushad's assistant for five years? Fresh from quitting priesthood, Jerry had knocked at the master's door. Having studied North Indian classical music, composed tunes since the time he was in the eighth standard, and sung in the church choir, he felt he was well-equipped to become a playback singer. Naushad did not feel the same way, but sensing potential, hired him as an assistant.

"After a while, though, I felt cheated," said the short, bearded music director. "Naushad was my ideal then, I thought he'd do everything connected with the song. Instead, all he did was to compose the raw melody. Embellishments and arrangements would be done by various other musicians who handled the different sections like brass, strings, and others. I was even more disillusioned when I realised it was people like me, kept in the shadows, who'd write many of the tunes, and Naushad would just pick from them."

Disillusioned with Naushad and the Bombay film industry, Jerry grabbed his brother's offer to study music in the USA "because I was always looking for a proper blending of eastern and western traditions." The search and trip later culminated in the score for an Indianised American film, 'The Girl From India', made by the indefatigable Harbans 'Micky' Kumar, who has amassed a fortune making such films.

Returning to India, Jerry naturally plunged into the film



go into the studio with all my parts for the various instruments already decided and written out. Work like they work in the West, with multi-track recording that ensures greater clarity and obviously therefore, better listening."

"The point is, how many music directors here are in a position to be this systematic?" asks Jerry. "Film music will continue in a rut if we don't have professional people. How many of our music directors have learnt at least the basics of handling western orchestra under them? That is the reason why two-penny musicians have the guts to seek a fortune in the recording studios these days. No wonder that those of us who depart from the ordinary trash can't find worthy musicians and are forced to cut down on orchestration!"

On the other hand, Jerry is trying hard to strike a balance between sounding like a chronic grouser and be-

## PROFILE



# Beyond tinsel masala

– Brian Lau

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## New stars on the Kirana horizon

The Sawai Gandharva Centenary celebrations brought to light the abounding talent in the Kirana gharana. Among the disciples of the late Pandit Sawai Gandharva are the stalwarts of our day, namely Pandit Bhimsen Joshi, Smt. Gangubai Hangal and Pandit Firoz Dastur who paid their homage in music to their guru. This was also an occasion for taking stock of emerging talent within the gharana as Shrikant Deshpande, the grandson of Sawai Gandharva; Milind Chittal, the disciple of Pandit Firoz Dastur, and Madhav Gudi, the protege of Pandit Bhimsen Joshi were afforded an opportunity to display their virtuosity before the assembly of connoisseurs. In effect one witnessed the guru-shishya tradition of the Kirana gharana live. We present here the credentials of the young hopefuls.

**SHRIKANT DESHPANDE** has music in his blood—his grandfather, the late Pandit Sawai Gandhar-

va, he has been winning prizes in various competitions since 1977 when he was only 18 years old. He was the top contender in the Indian Culture League competition in vocal music and won the Kalidas Sangeet Sparsha in 1979 as well as the University Youth Festival competition. He crowned his string of successes by winning the First Prize in the AIR Music Competition in 1981.

Endowed with a mellifluous voice and an impressive style of presentation, Milind soon made his mark at the various yuvak sammelans including Bhopal's 'Arambh Music Festival', Pune's 'Yuvak Sangeet Sammelan' and the 'Kal-ke-kalakar' conducted by the Sursringar Sam-sad of Bombay which conferred the Surmani title on him. He has also participated in the Swami Haridas Sangeet Sammelan and Sajan Milap in Bombay.

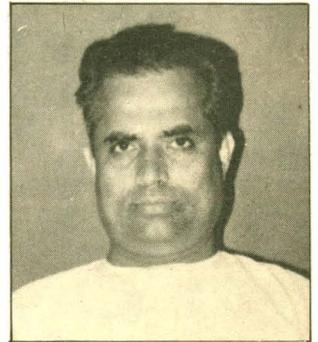
Milind Chittal is a chartered accountant by profes-



Shrikant Deshpande



Milind Chittal



Madhav Gudi

va, was a celebrated exponent of Kirana and was the guru of such celebrities as Bhimsen Joshi, Hirabai Barodekar, Sureshbabu Mane, Gangubai Hangal and Firoz Dastur. Shrikant took to music at a tender age and received his first lessons from his father Dr Vasant Deshpande (not to be confused with Vasant Deshpande, the renowned singer-thespian of the Marathi stage who died last year). Subsequently he benefited from the guidance of many other masters of the gharana, including Bhimsen Joshi and Saraswati Rane. Currently he is under the wing of Pandit Firoz Dastur.

The amazing impact of his mentor's style is at once evident in Shrikant Deshpande's recitals. The distinctive style of the gharana coupled with the qualities of intensity in his singing and imagination reveal that Shrikant has not lost sight of his own individuality and originality.

Shrikant has imbibed the best that is available in the gharana. This is evident from his leisurely, step-by-step and loving delineation of the raga, imparting a sensitive personality to the melody. His mellifluous voice first received public attention when he appeared at the Gharana Sammelan in Bombay in 1978. He has never looked back. He has performed at various prestigious sammelans all over the country and is a regular performer on AIR and Doordarshan networks.

**MILIND CHITTAL** has been an ardent disciple of Pandit Firoz Dastur since 1976, although he receives guidance from Pandit Yeshwantbuva Joshi of the Gwalior gharana. For a short period, he was under the tutelage of Dhondutai Kulkarni and Ustad Ghulam Mustafa. His talent was recognized from a very young age as

and hence it is gratifying to see his progress on music. It would be interesting to see if he makes a career for himself in music.

**MADHAV GUDI** is from Dharwar, that hinterland of music which has given us a string of illustrious singers including Gangubai Hangal, Mallikarjun Mansoor, Basavraj Rajguru and of course Madhav Gudi's own mentor, Pandit Bhimsen Joshi. Madhav Gudi had set his sights on a career in music from the very outset. After studying upto matriculation he placed himself in the hands of Bhimsen Joshi to imbibe the gayaki of the Kirana gharana in the true gurukul tradition.

For over 20 years he has lived in the shadow of his master in order to master all the finer nuances of his gayaki. He has accompanied Bhimsen Joshi on concert tours within the country as well as in USA, UK, the continent and Canada. He appeared with Bhimsen in the Festival of India in Paris. He has cultivated his voice and groomed his gayaki along the lines of Bhimsen Joshi's style so faithfully that he may be dubbed His Master's Voice unless Madhav consciously cultivates an individual personality to project himself. This is by no means a comprehensive survey of talent in the Kirana gharana. Shrikant, Milind and Madhav are the torchbearers of the gharana on whom rest our hopes for the future. Success has not come on a platter and it has involved dedication and single-minded sadhana before they have blossomed into the hopes of tomorrow. There are other budding hopefuls to keep the Kirana tradition alive.

— Sumit Savur

## Sriram Parasuram: Violinist par excellence

At the young age of 21, Sriram Parasuram has already been acknowledged as an outstanding performer on the violin in both the Carnatic and Hindustani systems of music. He belongs to a musical family, and he took up music at a very early age and gave his first solo violin recital at the prodigy age of eight. Since then he has given more than 450 solo violin recitals, including many on All India Radio and Doordarshan. In 1981, he won the first prize in the AIR music competition for playing Carnatic classical music on the violin. The same year, again in the AIR competition, he won the second prize for playing Hindustani classical music on the violin. This is indeed a unique achievement



He has also been performing with members of his family. The family group is popularly known as the Bombay Parasuram Family Quartet. He has provided violin accompaniment to eminent Carnatic musicians such as T V Gopalakrishnan, KD Jayaraman, Ayyalur Krishnan, K S Narayanaswamy, the late M D Ramanathan, T V Sankaranarayanan, Maharajapuram Santhanam, Madurai Seshagopalan and T R Subramanian. He has also won a large number of awards and scholarships and is at present studying Hindustani music from Pandit C R Vyas.

If there is any aspect that might prove to be a problem to this very talented artist, it is his attempt to simultaneously master both the Carnatic and Hindustani systems of music. Even the great violin maestro M S Gopalakrishnan has had considerable difficulty in keeping the two systems separate in concerts, and young Sriram Parasuram has also often encountered problems in this regard. However, in a recent performance of his on All

India Radio, he played that difficult raga 'Natakapiya without any touches of 'Thodi'. Similarly, he presented a balanced picture of Sankarabharanam which "as a gamaka graced essay sans the frills he is capable of, revealed his current preferences."

One is familiar with the problems of many a promising young musician who has been bitten by both the Hindustani and the Carnatic bugs. Anyone with a reasonable indepth knowledge of these two systems can see clearly that while the borrowing of ragas and musical ideas from one system to the other is quite practicable and desirable, the simultaneous study and practice of both the systems is extremely difficult and perhaps undesirable, as the techniques and graces involved in the exposition of both the vocal music and the instrumental music of the two systems are distinctly different.

It is one thing to borrow freely from one system and adapt and assimilate it to one's own way of singing or playing an instrument; to master both these systems and still successfully refrain from mixing them in recitals is another matter altogether. If the recent performance mentioned above is any indication, Sriram Parasuram has succeeded in achieving a well defined differentiation between the two systems. His indepth knowledge of both should stand him in good stead and enable him to give a good account of himself in either system without mixing up the two. Sriram Parasuram is indeed an extremely talented Carnatic violinist and is bound to make a name for himself in this field.

— Vivaadhi

## Alaka Shankar: Multifarious talents

T Series' 'Hits of Geeta Dutt' sung by Alaka Shankar has sent ripples through the music industry. The ease with which she sang those classics is a measure of her talent.

Alaka, in her mid 30's, has earned wide acclaim in diverse fields from modelling to voicing commercials and from journalism to literary writing. She has some 40 cassettes to her credit. But most of these have been children's songs, poems, stories and general knowledge. Alaka's various talents found an excellent outlet in these projects as she wrote, compiled and sang all the songs in the cassettes which have been released, among others, by Amrit Vani, Kalyani Educational Trust and Sonotone, all Delhi-based record labels.

When this reporter met her at her Purana Quila Road residence, she spoke about her life so far and of what could possibly transpire in future. "I have not learnt music professionally," she declared at the very outset. "Since the age of 12, I have been doing mimicry, acting, and stage shows. Then I have been doing some programmes on radio and television since 1969 or 1970. I also took to teaching dance and music at Modern School and Lady Irwin School. I used to get all my inspiration from children. It led me to do about 8 or 9 programmes for children on television."

Children, she says, have been a source of inspiration at all times. "They have made my career. I have done these series of educational/musical cassettes for children. The idea was to entertain while teaching. For example, ask a kid to learn the multiplication tables and he or she will turn up his or her nose. But play my musical

## TALENT

multiplication tables to them and they would learn them in a trice."

Alaka's marriage to Ravi was a result of her passion for music. "He was the lead guitarist in the most popular group of the late 60's, Stone Breed. I met him at one of their concerts and in no time he invited me to sing with the group. Those were the days. There I was singing all the golden oldies. Mary Hopkins was my favourite. 'Those were the days', 'Knock, knock who's there' were the songs on everyone's lips. In fact I think I have a voice akin to that of Mary Hopkins."

Does she have a voice like Geeta Dutt's? She says, "I can sound like both Geeta Dutt and Mary Hopkins. I can modulate my voice enough to sing in the tones of each of these singers. Basically, I think, it is my acting ability which enables me to be comfortable with their songs. In fact, I am looking forward to doing Asha Bhosle's songs.



I can convince anyone who wishes it that I can sing in her voice as well."

Is she interested in a singing career? "No. I am not interested in singing professionally. On the one hand I am singing for my pleasure and on the other to make people happy. I am not too keen about monetary gains. I get so involved while singing that my musicians tell me I end up almost acting while singing. Take the Geeta Dutt songs, 'Na jao saiyon chhuda ke baiyan' from 'Sahib Bibi Aur Ghulam' and 'Mera naam chin chin choo' from 'Howrah Bridge'. They are more like 'acting' songs - where one is acting out a song with a lot of 'andaz' in it."

Alaka is equally adept at singing commercials. She says she has lost count of the number of commercials and radio jingles she has sung. Now she prefers to spend more time writing. She has just completed a biography of Mrs Indira Gandhi for children. Also, she edits

the weekly children's page in *The Hindustan Times*. "I get such interesting responses from children. They are so responsive, so enthusiastic, it is just wonderful doing this work. This is my world."

- Sanjeev Verma

## Mun Mun Ghosh: A pooja success

Mun Mun Ghosh's first brush with success came when she won the West Bengal government-sponsored music competition in 1985. The judges were Salil Choudhury, V Balsara and Biman Ghosh (HMV). Ghosh was so impressed by her that he invited her for an audition with HMV. There, they felt that Mun Mun deserved a break. The result - an EP record titled 'Nie Jao Kichu Gaan'.



written and composed by Ajay Das for the Durga pooja in 1985. The cassette also included her award winning number 'Sheto bojhe na hai'.

For Mun Mun, it was a dream debut. Being a part of HMV's pooja repertoire was just unthinkable for a new singer. She found herself bracketed along with the cream of Bengali music industry like Hemanta Mukherjee, Manna Dey, Suchitra Mitra, Arati Mukherjee, Mirza Begum, Anup Ghosal and others.

Mun Mun's debut EP did not do record business. HMV showed its faith in her by featuring her again in this year's 'Sharad Arghya', that is, the pooja offering. Two numbers of this cassette, 'Roj roj kaino tumi emni karo' and 'Bole chhile ashbe tumi', are already runaway hits. Mun Mun has a sweet voice with both range and depth. Thanks to her training in classical music, she can sing Nazrul geeti, Rabindra sangeet, thumri and khayal with ease. Born in 1962, in a middle class Bengali family, she

# TALENT

started learning music when she was barely seven. Inspired by her mother, Mrs Roma Ghosh, she received her training at Banki Chakra, a well-known music school, under famous music directors like Nochiketa Ghosh and Abhijit Banerjee. After Ghosh's untimely death, she discontinued her musical training for some time.

After joining college, she resumed her training under the tutelage of Khitish Ghosh (classical) and Biman Mukherjee (Nazrul geeti). Soon she started participating in state level and other music competitions and won laurels. She performed on AIR in 1981 and on Calcutta Door-darshan in 1982 and 1984. In 1984, she came into contact with the well-known music director, Ajay Das, who was instrumental in grooming her. A dedicated and hard-working singer, Mun Mun does her 'riyaz' for about five hours every day. She has also sung playback in some forthcoming Bengali films like 'Ratri Tapasya', 'Nishi Bodhu' and 'Arpan'. She was also offered a role in a Bengali film – which she gracefully rejected, saying that her interest is only in music and she is fully devoted to it.

– Parwez Shahedi

## Sukumar Prasad: Electrifying ragas

At 27, Sukumar Prasad is a pioneer in his own right, having adapted the guitar to the classical music of the South. Before him, it was Kadri Gopalnath and Srinivas who explored such music with the saxophone and the mandolin, with a lot of success and a lot more flak.

"The traditional die hards couldn't imagine at first how the electric guitar associated with acid rock could ever be used to interpret Carnatic music truthfully," says Prasad.

All this changed when they found ragas flowing from the fretboard of Prasad's Fender strat with its honour intact. Prasad now has over 500 concerts to his credit since his first one in '76. With a special award at the Music Academy's annual music festival, he has won recognition for the electric guitar.

"Carnatic music, especially vocal, isn't easily appreciated by the uninitiated. Besides being a powerful instrument, I feel the electric guitar could serve as a sort of link between the Carnatic world and the modern rock culture, because the younger generation in India and abroad can identify with it," explains Prasad. "Europe and the United States are in a stage where Carnatic music can have a very meaningful impact. It's my dream to see it on par with western music, popularity wise!"

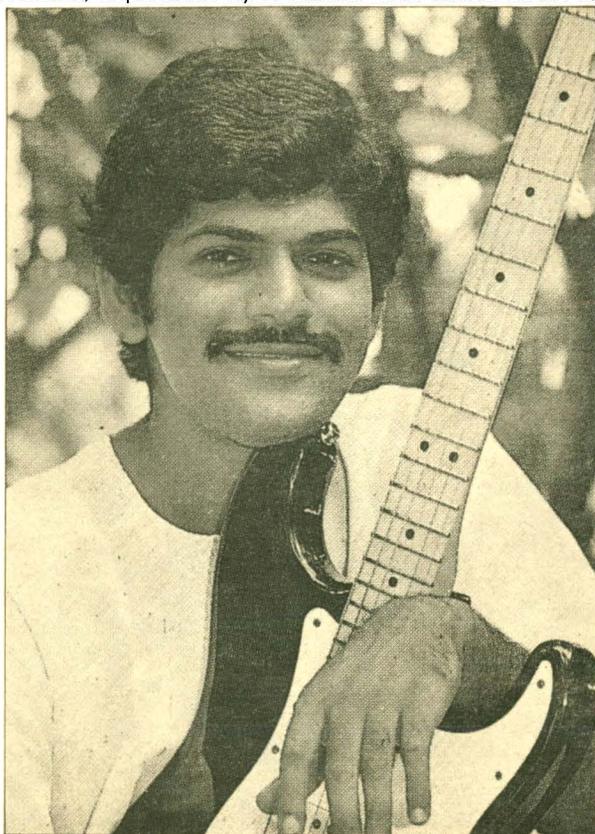
A self-effacing lad with a perpetual grin, Sukumar Prasad never wanted to be different or controversial when he started playing Carnatic music on the guitar. A student of mridangam and vocals from the age of five, it was quite natural that when, in 1974, he first laid hands on a guitar, he tried to twang out not those Santana or Deep Purple lead solos most youngsters love to ape, but the ragas that were more familiar to him. Right then, encouraged by his mother, he began his quest for the Carnatic dream.

"I realised that the quality of sound the electric guitar gives to Carnatic music is unrivalled by the conventional instruments," says Prasad. "The electric guitar is as good as four instruments in one. It has a wide range and

combines the capabilities of violin, veena, flute and guitar. It has great tonal richness and 'bite'".

The problem was to find a guitar guru. "No-one had experimented like this and I had to work merely by sound to perfect myself," he says. The guitar's tuning was suitably altered, and a flowing, sustained playing style, that permitted none of the usual voids in guitar music, was gradually evolved. Playing with violinist Chandrashekhar for a while, Prasad explored his instrument's tonal range and emotional capacity.

These explorations are now on cassette, thanks to Lakshman Samthani's Lynx Corporation, which decided to release Prasad's new dimension to familiar Carnatic music like 'Intha chalamu', 'Vathapi Ganapatim' and 'Brova barama', a piece applauded at all his live concerts. The 4-track recording was done at Lynx Studios, Madras, supervised by H Sridhar and mixed down to



stereo with emphasis on stereo imaging to simulate the atmosphere of a concert hall.

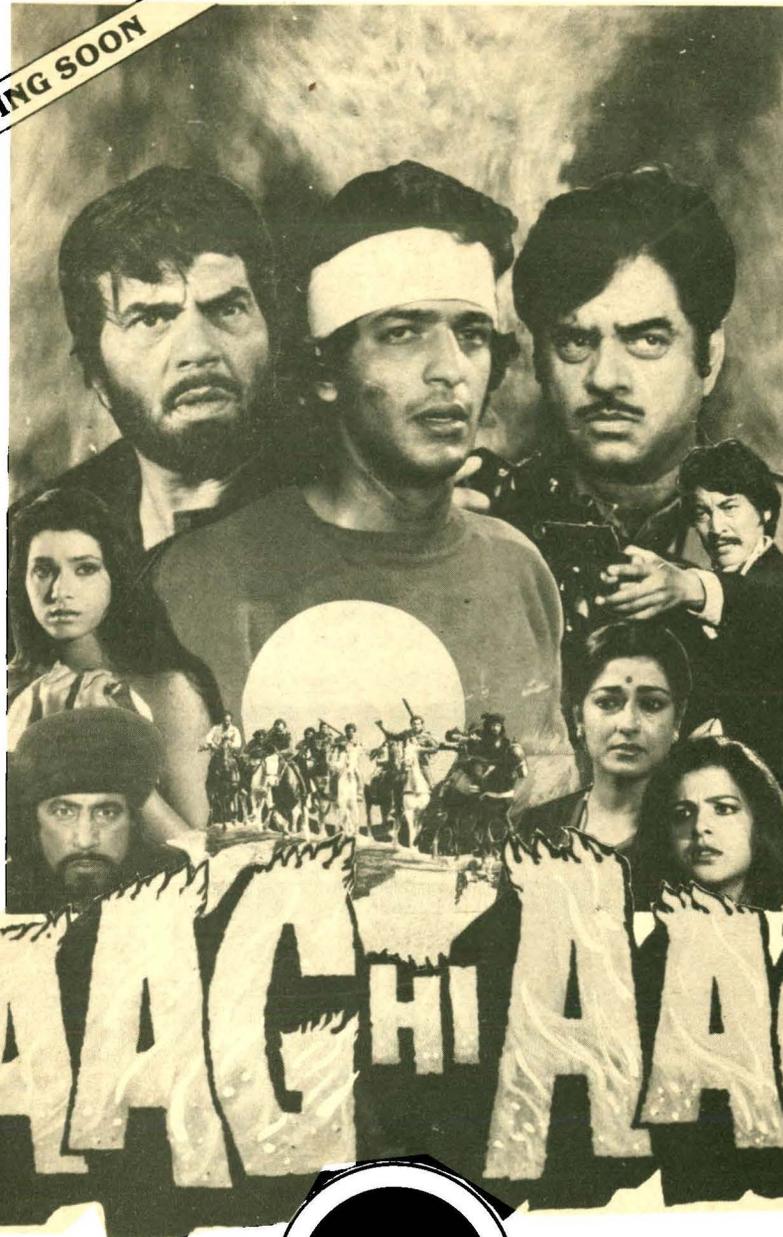
The album which made him popular is a family affair with Sukumar Prasad's 16-year-old sister Priyamvada on violin, and younger brother Prakash, a stock broker, on ghatam. On mridangam is the veteran Srimushnam Raja Rao. Narayan plays the tambura.

While praising Lynx for capturing the spontaneity of his performance on tape, Prasad feels he should remain a live artist because he is not always confident of being spontaneous on tape, with the danger of recordings becoming mechanical, due to the pressures of functioning under constraints. An engineer with a Master's degree in Industrial Management, he is also certain that music can never become his profession. "Just a love", he says, "unspoilt by the necessity to make money out of it!"

– Brian Lau

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# The growth of \*GHARANAS\* in Hindustani Music

by Sumit Savur

**T**he gharana system in Hindustani music is a fascinating subject which, if tackled in depth, is comprehensive enough to merit a treatise. The objective of the present article is to inform the present-day listener of Hindustani music about the antecedents of the various gharanas and the stylistic nuances and characteristics which distinguish one gharana from another.

The term gharana has a familiar or dynastic connotation but for the purpose of our understanding of the system it may be taken to signify a 'school' of music, in the same sense as a 'school' of painting or dance or philosophy. It is a historical fact that the patronage of royal houses and princely states acted as a catalyst to musicians. The erstwhile princely states were the cradles of culture that fostered and preserved the finest in fine arts for posterity. Even as we have a rich legacy of paintings of the Rajasthan school, the Moghul miniatures, the Kishengarh and the Kangra



Valley schools of art, in the realm of music we have the Gwalior, Jaipur, Agra, Kirana, Patiala, Benares and Sahaswan gharanas that have flourished under royal patronage and trace their lineage right down to our present day.

In the days of pomp and circumstance, Emperor Akbar had Miyan Tansen as a jewel in his court and in like fashion Aftab-e-Mousiqui Ustad Faiyaz Khan graced the court at Baroda much later. The 'Raj Gayak' or the 'Asthan Vidvan' as they were known down South in Mysore and Tanjore, were the recipients of royal favours which included a 'kothi' or house to live in, a 'sanad' or royal grant and various other creature comforts befitting a musician laureate of the state. Such a maestro had all the time in the world to practice and perfect his art and present it only at the bidding of his patron at command performances. Each ustad zealously guarded and preserved his art only for the chosen few of his gharana whom he condescended to accept as his 'shagird'. Thus by and large the art was usually hand-

# HINDUSTANI CLASSICAL

ed down from father to son and grandson or perhaps to nephews, in a dynastic fashion.

Over the years, this closed circuit system has undergone a subtle change. Through inter-marriages between the scions of various gharanas, there has been an intermingling in the styles of the latter day musicians in certain gharanas. A notable example of this phenomenon is the merger of the Agra and the Atrauli gharanas. It is highly probable that such alliances were rare and arranged with as much care as those of the royalty. While this was perfectly honourable, there are countless tales of intrepid young musicians who risked life and limb to learn covertly the intricacies of an ustad from a rival gharana.

There was a time and an age when women singers were regarded as courtesans or tawaifs. Thus the earliest among women performers were socially frowned upon and stigmatised. Those like Kesarbai Kerkar and Moghubai Kurdikar who braved it brought respectability and social acceptance, and what's more, grace and variety to the music of various gharanas. Now the social order has changed and in turn, the accomplishments of music and dance are considered social graces necessary for an eligible bride. With the abolition of royal houses and their patronage, the institution of the gharanas received a setback. The erstwhile ustad and pandits, deprived of their 'privy purses', were obliged to take up students to earn their livelihood. Public mehfil became the order of the day. In a democratic set-up, freedom of choice in the guru-shishya relationship has led to the intermingling of the styles of more than one gharana. Whether this has led to hybridisation is difficult to say. In many cases, cross-pollination has had a salutary effect on the synthesis of an individual gayaki.

For the present study, a resume of each gharana will be given in a nutshell covering the earliest known facts of the founders and the doyen of the gharana, and salient features of the gharana's characteristic style. As dhrupad was the original and ancient source of Hindustani music, it would be singularly appropriate to start with the dhrupad gharana.

## The Dagar Gharana

**T**he Dagar gharana is the oldest gharana that has been practising the Dagar Vani style of dhrupad gayaki through a lineage that dates back 19 generations. The Dagers are the descendants of the Pandey brahmins. One of the earliest ancestors, Baba Gopal Das Pandey was ostracised by his fellow brahmins for accepting a 'paan' offered to him by the reigning Moghul emperor, Mohammed Shah Rangile, in appreciation of his excellent rendition of a dhrupad. He embraced Islam and took the name Baba Imam Khan Dagar. He is the fountainhead of the gharana. Of his two sons, Haider Khan died at a young age while the other, Baba Behram Khan lived to the ripe old age of 120 years. He devoted a full and rich life for the propagation of dhrupad gayaki. He made a profound study of Sanskrit literature and music under Baba Kalidas Paramhansa to become a 'Shatshastri'. He was then invited to the court of the Emperor of Jaipur. He established a 'Gurukul' and dedicated his life to teaching dhrupad to his sons, nephews and scores of students including Ali

destined to die soon. He devoted his remaining 10 years to imparting rigorous training to his two elder sons Nasir Moinuddin Dagar and Nasir Aminuddin Dagar. They distinguished themselves as scions of the Dagar Bandhu gharana. Other distinguished members of the lineage are Rahimuddin Khan Dagar, a recipient of the Sangeet Natak Akademi Award and a Padmabhushan, and Zia Mohiuddin Dagar, an exponent of the rudra veena. Many others have had honours showered on them at the courts of Jaipur and Udaipur, but all that is a part of past glory. What remains is the reputation as the oldest surviving part of the dhrupad tradition.

The distinguishing highlights of the Dagar Vani are the Aradhana Bhavana or the prayerful attitude of the singer. He is awakening God through gentle music, then he bathes and dresses Him with alankars and puts Him on a swing and rocks Him back and forth. The nomtom alaps are derived from the mantra, 'Ananta Hari Om antara tarana tarana tom Narayana Narayana'. The jewels that adorn the



The Dagar brothers

Baksh, Fateh Ali, Kale Khan and others. Like Baba Behram Khan, his grandson Inayat Khan became a Shatshastri and in turn perpetuated the lineage. Among his many disciples, Ustad Nasiruddin Khan became an outstanding exponent of the dhrupad gayaki. A devout and God-fearing man, he was appointed a court singer by the Maharaja of Indore, Tukoji Rao Holkar. He had a vision that he was

Dagar Vani are enunciated as Aakar, Lahak, Dagar, Dhuran, Muran, Kampit, Aandol, Gamak, Hudka, Sphoorti, Soot, Meend and the correct application of shruti and murchhana. The early bandishes were all composed in praise of various deities, as the music was sung in temples but with royal patronage; some of the latter day compositions celebrate the royal patron.

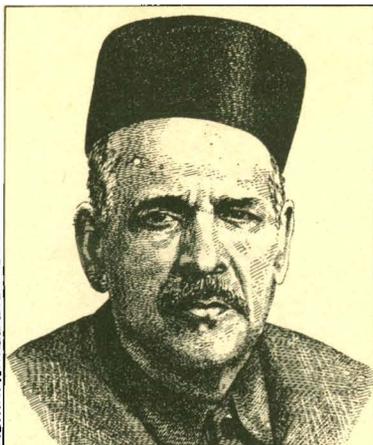
# HINDUSTANI CLASSICAL

## The Gwalior Gharana

**W**hereas all gharanas have played their role in the enrichment of our classical music, insofar as khayal gayaki is concerned, the pioneering role was played by the Gwalior gharana. Under the patronage of the rulers of Gwalior, the gharana attained astounding perfection in the art, so much so that the Gwalior tradition has been considered as the Gangaotri or the spring from which stalwarts of other gharanas have drawn inspiration and sustenance from time to time.

The founder of the gharana, Ustad Natthan Pir Baksh is believed to have taught khayal gayaki to Ghagge Khuda Baksh of the Agra gharana. The celebrated Haddu Khan, Hassu Khan and Natthu Khan were the grandsons of the founder who in turn helped to popularise khayal singing. Among their disciples were Rehmat Khan, Baba Dikshit, Masurekar Buva, Shankar Pandit and Eknath Pandit, Rajabhaiyya Poochhwale, Ramkrishnabuva Vaze, Balkrishnabuva Ichalkaranjekar, Vasudevbuva Joshi and Devjibuvu Paranjape.

Balkrishnabuva in particular was



Ramkrishnabuva Vaze

instrumental in bringing the Gwalior gayaki to Maharashtra. Under his pioneering leadership, such great musicians as Pandit Anant Manohar Joshi (the father of Gajananbuva Joshi), Pandit Vishnu Digambar Paluskar and Mirashibuva came into the limelight and the Gwalior gayaki took firm root in Maharashtra. Pandit Paluskar carried on his mission to the far corners of the country after Balkrishnabuva, with such disciples as Onkarnath Thakur, Narainrao Vyas, Shankarrao Bodas and Vinayakbuva Patwar-

dhan. The style of the Gwalior gharana presents a harmonious blend of the swara and laya and places considerable importance on the enunciation of the word-content of the 'bandish'. The other salient features of the style include boltaans, bol-alaps and tappa-like movements which may be marked out as the characteristics of the gharana. The gharana is also well-known for its repertoire of tappas, thumris, taranas, chaturang, tirvat and sapat taans. It is notable that whereas the singing of Pandit Sharatchandra Arolkar shows a leaning for tappa-ang in conformity with the style of the original Gwalior gharana, the style that Balkrishnabuva brought to Maharashtra is free of the tappa bias as evident from the singing of Pandit D V Paluskar, Yashwantbuva Joshi. Other doyens of the gharana are Pandit Gajananbuva Joshi, and Krishnarao Shankar Pandit. The latter's son Laxman Krishna Pandit, together with other celebrities like Malini Rajurkar, Padma Talwalkar (who has also learnt the Jaipur gayaki), Veena Sahasrabuddhe, Sharad Sathe and Jal Balaporia form the vanguard of the Gwalior stylists today.

## The Benares Gharana

**I**f music is a form of worship, the gharana whose name is associated with the holy city of Benares deserves the pride of place. In many respects the Benares gharana is unique. Like the Triveni sangam it is the confluence of vocalists, instrumentalists, percussionists—and dancers as well. The gharana dates back two centuries when the musical families of Kashi converged on Benares. Among them, the most distinguished was Pandit Rambalak Mishra. The family tree of the Benares gharana places him at the apex as the founder. Of his two sons, Ramsaran grew up in the fine vocal tradition, while the younger son, Pandit Moti took to the tabla tradition of the Benares gharana under the tutelage of Pandit Ramsahay Mishra. Pandit Dargahji, the grandson of the founder of the gharana, was perhaps the most brilliant teacher of the school. Among his distinguished disciples were Pandit Sri-



Bismillah Khan

chand Mishra, a vocalist and Siyaji Mishra, a sarangi player. Among the great women exponents of the gharana rank the distinguished names of Jaddanbai, Vidyadharibai.

The legendary Siddheshwari Devi and Girija Devi are also from the Benares gharana.

Today the Benares gharana is upheld by outstanding artistes, the most notable among them being the shehnai maestro Bismillah Khan, the percussion wizards Pandit Kishen Maharaj, Samta Prasad, and Sharda Sahay, sitar maestro Ustad Mushtaq Ali Khan, vocalist Girija Devi, danceuse Sitara Devi and Nataraj Gopi Krishna. The singing duo of Rajan and Sajan Mishra are also the representatives of the Benares gharana.

A gharana so richly endowed in all branches of vocal and instrumental music is naturally self-sufficient in all aspects of musicianship. Their gayaki is distinguished by excellent layakari. At the same time there is an unhurried sweetness in the ragaroop. A unique facet of the artistry is the rich repertoire of light classical modes – kajri, chaiti, jhoola, hori – rendered in the typical Poorab ang. This can be considered the principal contribution of the Benares gharana.

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## The Jaipur Gharana

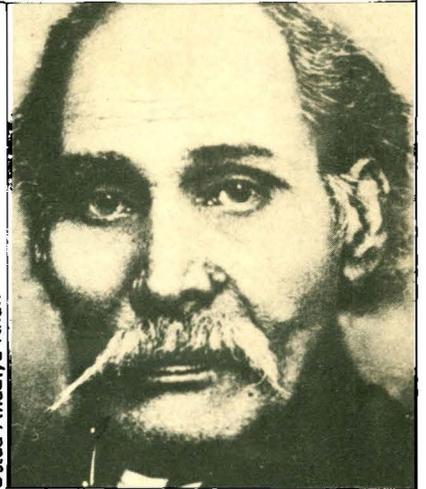
**T**he Jaipur gharana takes its name after the city where its founder, Sangeet Samrat Ustad Alladiya Khan lived, learnt and practised under the tutelage of his gurus, most of his early life. It is sometimes also referred to as Atrauli gharana, since the Khansaheb's family originated from Atrauli near Aligarh. His ancestors migrated from Atrauli to Uniyara, a small jagir near Jaipur, sometime between the reigns of Akbar and Aurangzeb. Alladiya Khan belonged to the Daguri Bani while one of his maternal ancestors came from the Gobarhari Bani. This has not been authenticated. It is known that Khansaheb's great grandfather Ustad Natthu Khan and his great-grand-uncle Ustad Mantol Khan were contemporaries of the famous duo Sadarang-Adarang of Mohammed Shah Rangila's court.

Ehmat Khan, the father of Alladiya Khan, was a renowned singer and the court musician of Uniyara. He passed away while Alladiya was a mere boy of 14. Thus Alladiya received his musical training at the hands of his uncle Jehangir Khan who was equally adept at dhrupad and khayal gayaki. Thus Alladiya Khan in turn received thorough training in both the modes of singing. This rigorous training continued upto the age of 32. He eventually settled down in Kolhapur as a court musician from 1895

to 1920. The last 25 years of his life were spent in Bombay which he devoted to training such outstanding disciples as Kesarbai Kerkar, Moghubai Kurdikar, Sushila Rani Patel and Gulubhai Jasdandwala. Alladiya Khan had listened to the great contemporaries of his time like Haddu Khan, Tanras Khan and Mubarakali Khan. He wanted to learn from Mubarakali Khan who was willing to teach him but Alladiya's family would not hear of this. This remained a lifelong regret for Alladiya Khan.

The gayaki of the Jaipur gharana as typified by Ustad Alladiya Khan is a happy blend of the tonal and temporal elements. In other words, the swaras were governed by the laya in a sophisticated way and became the medium of his musical expression which then attained a lilt and pulsating rhythm characteristic of his style. Another important feature of the gharana is the 'tedhi' or the complex 'phirat', boltaans and the ingenious and unexpected ways of approaching the 'sama' of the rhythmic cycle. In the tradition of the Jaipur gharana the khayal is always conceived and presented as a grand architectural design which is replete with intricate and well-crafted imagery.

The style of the Jaipur gharana continues to enjoy unprecedented popularity to this day. While Kesarbai trained no disciple during her



Ustad Alladiya Khan

lifetime save Dhondutai Kulkarni, Moghubai Kurdikar has perpetuated the lineage through her illustrious daughter Kishori Amonkar, and other disciples including Smt Kausalya Manjeshwar, Padma Talwalkar and Kamal Tambe. In turn, Pandit Wamanrao Sadolikar, who, too, was a direct disciple of Khansaheb, has passed on his knowledge to his daughter Shruti Katkar, one of the most promising singers of the younger generation. Wamanrao Deshpande, a one-time disciple of Moghubai, has retired to writing on music and has several scholarly books to his credit. Kishori Amonkar, who was recently the recipient of the Sangeet Natak Akademi award, remains the principal exponent of the gharana. It is no secret that she remains the model for every aspiring female vocalist.

## The Maihar Gharana

**T**he Maihar gharana takes its name from the princely state of Maihar where lived the legendary Ustad Allauddin Khan who is the spearhead of the most brilliant galaxy of musicians in the country today. Since 'Baba' Allauddin Khan had received his musical training at the hands of Ustad Wazir Khan of the Beenkar gharana, an offshoot of Mian Tansen's Senia gharana, the exponents of the Maihar tradition are often said to belong to the Senia gharana.

Ustad Allauddin Khan may be said to have revolutionised instrumental music. He was the visionary who pioneered the fusion of the gayaki, layakari and tantrakari which is in vogue today. This syn-

thesis imparted a new dimension to our traditional instrumental music. The impact and vitality of his stylisation is evident from Allaudin Khan's own command over scores of instruments, although he was the master of the sarod. It is also borne out by the fact that each of his disciples attained a commendable virtuosity over a different instrument: Pandit Ravi Shankar, Ustad Ali Akbar Khan, Annapoorna Devi, Pandit Pannalal Ghosh, Nikhil Banerjee and Sharan Ram are all peerless exponents of the sitar, sarod, surbahar and the flute respectively.

Ustad Allauddin Khan's creative genius found expression in the composition of new ragas like Hemant, Prabhakali, Manjhamaj,

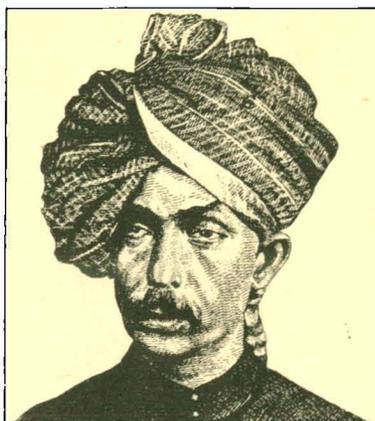
Hem-behag and a host of others which have survived the test of time and gained popularity. The quality of detached intensity and a spiritual awareness is something he acquired through his own sadhana and in turn handed down to his disciples. This is the abiding spirit that infuses the recitals of Pandit Ravi Shankar and Ustad Ali Akbar Khan. This is the keynote of the universal appeal of the Maihar stylists. Although the purists dub this as the 'beenkar baaz', the abiding sense of profound involvement, the systematic development through alap, jod and jhala, the unique gatkarri embodying the close rapport of swara and laya and above all, the pervading sense of aesthetics place the exponents of the Maihar gharana in a class by themselves.

# HINDUSTANI CLASSICAL

## The Kirana Gharana

**T**he origin of the Kirana gharana is shrouded in an air of mystery and, to some extent, controversy. It is generally believed that Gopal Nayak, a contemporary of Amir Khusru, is the fountainhead of the gharana. He lived on the banks of the Jumna in a town called Dutai. Later, when Dutai was ravaged by floods he moved inland to Kirana, a small town in the Muzaffarnagar district. He is believed to have embraced Islam. Four different offshoots of the Kirana dynasty are claimed to have descended from him.

One of the branches boasts of great names like Ustad Azim Baksh, Maula Baksh and Abdul Ghani Khan. The second branch is studded with names like Ustad Bande Ali Khan, Nanne Khan, Kale Khan and the legendary Ustad Abdul Karim Khan. Yet another offshoot includes in its Kirana lineage the names of Gafoor Khan, Abdul Wahid Khan, Shakoor Khan, Mashkoo Ali and Mubarak Ali. Finally, the distinguished family tradition of Mehboob Baksh, Rehman Khan, Abdul Majid Khan, Abdul Hamid Khan, Abdul Bashir Khan, followed by his sons Niaz Ahmed and Fayyaz Ahmed Khan, express their allegiance to the Kirana tradition. The precise roots of the gharana are lost in antiquity and shrouded with controversy. There are some



Ustad Abdul Karim Khan

who believe that Ustad Abdul Karim Khan is the true fountainhead of the gharana and the lineage that emanates from him is the main stream of the gharana, while the rest are tributaries. Be that as it may, it is an incontrovertible fact that the Kirana gharana remains the most popular and prolific in the sheer number of its practitioners on the contemporary scene.

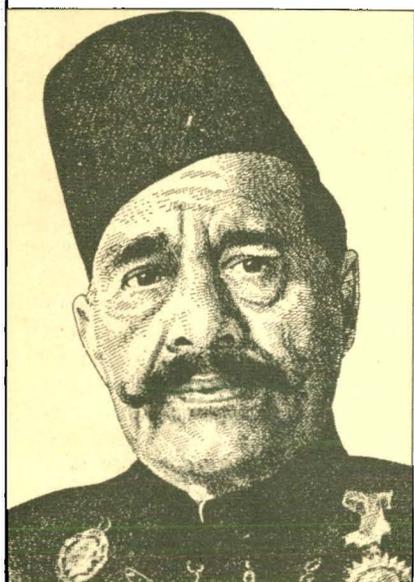
Ustad Abdul Karim Khan ushered in a new era of romanticism in the rendition of Hindustani classical music which was captivating because it was at once sweet, soothing, serene and sensuous. Although the ustad's own singing seemed to lack full-bodied masculine sonorousness, his romanticism won for the Kirana gharana a strong following which included

names that have become legends like Sawai Gandharva, Roshanara Begum, Balkrishnabuva Kapileshwari, Behrebuva, Sureshbabu Mane and Hirabai Barodekar.

From this mainstream of Ustad Abdul Karim Khan, in turn, came Pandit Sawai Gandharva whose centenary was recently celebrated with great éclat in Bombay, and the ranks of the gharana have swelled majestically. The leading lights include Gangubai Hangal, Pandit Bhimsen Joshi, Pandit Feroze Dastoor, Dr Prabha Atre and Pandit Sangameshwar Gaurav. Among their disciples, Krishna Hangal, Shrikant Deshpande, Madhav Gudi, Narayanrao Deshpande, Ramkrishna Patwardhan, Milind Chittal and Alka Joglekar have already made their mark and ensured the continued popularity of the gharana.

This phenomenal popularity has been achieved through the characteristic expansive alapchari which unfolds the raga note by note with tantalising languor. The induction of sargams was another alankar which Abdul Karim Khan inducted into Hindustani music with a Carnatic flair. Admittedly, the gharana has undergone a vigorous transformation with the vibrant personality of Pandit Bhimsen Joshi who has brought into play his own stylistic nuances. It is obvious that the Kirana gharana is riding the wave of popularity.

## The Agra Gharana



Ustad Faiyaz Khan

**T**he Agra gharana derived from the dhrupad tradition of the Nauhar Bani and was founded by Saras Khan during the reign of Emperor Aurangzeb. Thereafter, his grandson Ghagge Khudabaksh received rigorous training from Natthan Khan of the Gwalior gharana in khayal gayaki and thus developed a happy synthesis of the majestic dhrupad tradition and the melodious khayal gayaki. Apart from this, a series of alliances between the houses (gharanas) of the original Agra gharana and the Atrauli gharana have further brought together these two great traditions and it would be more correct to describe the gharana as the Agra-Atrauli gharana.

It is significant that the gharana now has within its fold no less than three Banis: the Gobarhar Bani or the Gwalior gharana as derived from Mehboob Khan alias Daras Piya; the Dagur Bani of the original Atrauli Dhrupad gharana which underwent a transformation when Ustad Alladiya Khan took to khayal gayaki from Mubarak Ali of Jaipur (since then called Jaipur-Atrauli gharana) and finally the inflow of the Nauhar Bani of the third Atrauli offshoot as derived through Puttan Khan, maternal uncle of Ustad Mushtaq Husain of the Rampur Sahaswan gharana. Probably this is what accounts for the many-splendoured appeal of this 'Rangeeli' gayaki as it came to be known, particularly since the advent of Aftab-e-mousiqi Ustad Faiyaz Khan whom many regard as the fountainhead of Agra-Atrauli gharana.

# HINDUSTANI CLASSICAL

## Agra-Atrauli Gharana

The first of these musical alliances between Agra and Atrauli gharanas occurred when Natthan Khan, the shining star of the Agra gharana, married the sister of Mehboob Khan alias 'Daras Piya' of Atrauli. Their sons and grandsons including Vilayat Husain and Yunus Husain who also trained under Mehboob Khan, are the luminaries of the gharana. The second event that cemented the two gharanas was the marriage of Natthan Khan's daughter with Altaf Hussain Khan. From the marriage we have Ustad Khadim Hussain Khan, the greatest living exponent of the gayaki, whose 80th birthday was recently celebrated in Bombay, and his younger brother Latafat Husain Khan. (Incidentally Kha-



Ustad Khadim Hussain Khan

dim Hussain Khan has given his daughter in marriage to Ustad Shamim Ahmed, the disciple of Pandit Ravi Shankar who in turn is the disciple and son-in-law of Baba

Allauddin Khan, the fountainhead of the Maihar gharana). Last but not the least, Ustad Faiyaz Khan himself married the daughter of Mehboob Khan, setting the seal of merger on the two gharanas.

Faiyaz Khan went on to teach a host of disciples including Atta Husain Khan and Bande Hasan Khan (his brothers-in-law), Sohan Singh and notably Acharya S N Ratanjankar, Swami Vallabhdasji and many others. Thus, the many disciples of Pandit Ratanjankar and Vallabhdasji that include Pandit K G Ginde, S C R Bhat, Dinkar Kaikini and M R Gautam rank among the eminent exponents of the gayaki. It is no wonder then that a gharana evolved out of so many Rangeela elements and studded with such multifaceted personalities continues to be the leading gharana in the land.

## The Sahaswan Gharana

The Sahaswan gharana takes its name from the town in Budayun district of UP, which is believed to have been a centre of music and literature since the 13th century. In the ancient days it was essentially a dhrupad and beenkar gharana but gradually by mid-18th century khayal singing came into vogue in this gharana as well.

In the early 1800s Sahaswan contributed two stalwarts, Sahebuddulla and Kutubuddulla who were adept at both dhrupad and been, to the court of Oudh. Their disciple Mehboob Husain Khan spent his lifetime in Sahaswan and later took to khayal and sitar-playing. From his progeny, two of his sons Ali Husain and Mohammed Husain showed proficiency at the been while Inayat Husain showed promise as a singer. All three moved to Rampur to pursue music under the reigning Ustad Bahadur Husain Khan who was an accomplished musician of the Senia tradition in playing the been and sursagar as well as a vocalist. This marked the beginning of the long association between the Sahaswan and Rampur gharanas. Hence this gharana is often called the Rampur-Sahaswan (or Sahaswan-Rampur) gharanas.

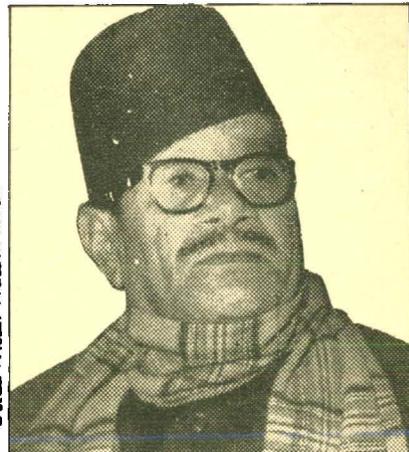
Inayat Husain Khan marks the starting point in the glorious era of this gharana. He travelled far and

wide, even to Nepal. He performed at the courts of Jaipur, Gwalior, Hyderabad and Nepal. Among his disciples were Hafiz Khan of the 'tanras' Delhi gharana, Bhaiyya Ganpat Rao of Gwalior, Ustad Chhajju Khan and his brothers who later went on to establish the Bhendi Bazaar gharana in Bombay. Chhajju Khan was also the guru of Shahmir Khan whose son Ustad Amir Khan attained great eminence. Mushtaq Husain Khan of Rampur was the foremost disciple of Inayat Husain Khan. A special feature of his singing was the 'Behlava'. He also excelled in singing the Bandeeshi thumri, ragasagar and tappa. Other notables in the Sahaswan lineage were Hamid Khan, a Persian scholar, and his son Rasheed Khan who is revered as one of the maestros of the gharana, a true gharanadar. His sensitivity was evident in his Purab-ang thumri. Many of his bandishes were made popular by Begum Akhtar who studied with this great teacher. Inayat Husain Khan's son and Mushtaq Husain's son are the other important repositories of the gharana's rare ragas.

The presiding maestro of the gharana today is Ustad Nissar Husain Khan who, despite his advanced age, retains an amazing degree of virtuosity. During his heyday he was the master of the tarana without an equal in the land. Prominent

among his disciples are Hafeez Ahmed Khan, Ghulam Mustafa and Sarfaraz Husain Khan. Although descended from the same lineage, the styles of Mushtaq Husain and Nissar Husain were somewhat dissimilar. Hafeez Ahmed Khan, who has had the benefit of training under both the maestros, represents the perfect blend of the Rampur-Sahaswan gayaki.

The distinctive features of the gharana style are the 'behlawā' which is like the meend that the early beenkars of the gharana employed in their playing. Great attention is paid to the expression of the poetic aspect of the 'bandish'. Intricate sargam patterns, particularly the chhoot-ki-sargam is another speciality. Clarity of the aakar, exciting sapat taans, tappa taans are other features which contribute to the perennial appeal.



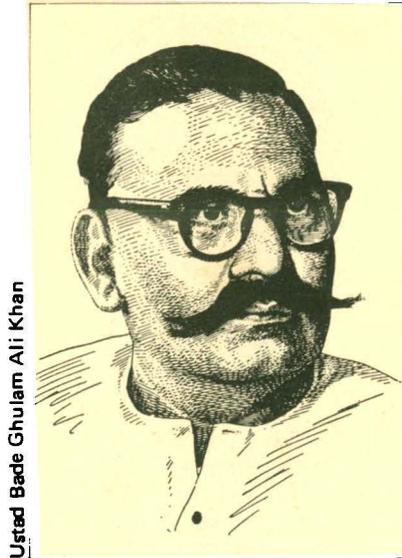
Ustad Nissar Husain Khan

# HINDUSTANI CLASSICAL

## The Patiala Gharana

**U**stad Ali Bux Jamail and Ustad Fateh Ali (Ali-a-Fattu) – both disciples of Mian Kaalu – were the founders of the Patiala gharana. In their thirst for perfection, they also received 'Talim' from Ustad Behram Khan and other renowned khayaliyas like Tanras Khan, Mubarak Ali Khan and Had-du-Hassu Khan. This helped them to develop a unique gayaki of their own. Together, Ali Bux and Fateh Ali made a wonderful combination and presided at the Patiala darbar.

The legendary pair had numerous distinguished disciples, notable among them being Ali Bux Khan and Kale Khan Kesarwale, respectively the father and uncle of Ustad Bade Ghulam Khan and Barkat Ali Khan. Bade Ghulam Ali and



Ustad Bade Ghulam Ali Khan

Barkat Ali in turn received rigorous training from their father and uncle and became the most popular and prolific performers of our times. Bade Ghulam Ali in particular attained phenomenal popularity through his outstanding records of both khayals and thumris for which he has no equal to this day. Among his disciples are Abdul Rehman Khan, the guru of Smt Lakshmi Shankar, and the torchbearer of the gharana, Munawwar Ali Khan, whose sons are undergoing training as the future heirs to the Patiala gayaki. The gayakis' popularity emanates from the full-throated and melodious voice reproduction, a discerning use of layakari and ti-hais, an aesthetic use of swara and laya in a perfect blend with due regard for the purity of the raga. The rendition of thumris and dadras is a distinct feature of the gayaki.

## The Mewati Gharana

**T**he founder of the gharana is recognised as Ustad Ghagge Nazir Khan who hailed from that part of Rajasthan known as Mewat, hence the name Mewati gharana. The roots of the Mewati tradition can be traced further back to the famous 'Qawwal bache', Shakkar Khan and Makhan Khan who were among the early pioneers of khayal gayaki. Ustad Bade Mohammed Khan, the court musician of Rewa state, was the son of Shakkar Khan. Of his two sons Mubarak Ali Khan and Waris Ali Khan, the latter was the guru of the founder of the Mewati gharana, Ustad Ghagge Nazir Khan. It is significant that the renowned Haddu Khan and Hassu Khan of the Gwalior gharana were, in turn, the disciples of the other brother, Ustad Mubarak Ali Khan.

Ustad Ghagge Nazir Khan, having no children of his own, adopted his younger brother Munawwar Ali Khan. The latter was the guru of the Maharaja of Sanand, Jaiwant Singh Waghele in both vocal music and the been. He attained great eminence as Babu Maharaj of Sanand who left a rich legacy of his compositions often rendered by Pandit Jasraj. Subsequently Ghagge Nazir Khan moved to Bho-

pal where he trained Pandit Natthu Lal, Pandit Motiram's uncle. Being Brahmins, music as a profession was frowned upon by the elders of the family. Natthu Lalji passed on his music in secret hideouts of the jungle to his ardent disciple Pandit Motiram. This unusual 'banvaas' of music lasted for 14 years. Later Motiramji attained sufficient eminence to become the court musician at the darbar of Maharaja Pratap Singh of Kashmir. His demise



Pandit Jasraj

on the very day of his appointment as State Musician of the Nizam of Hyderabad cut short a most promising career. He had taught his gayaki to his younger brother Pandit Jyotiram who in turn passed on the Mewati tradition to Motiram's sons namely, Pandit Maniram and Pratap Narayan. Until his demise Pandit Maniram remained the doyen of the gharana and groomed Pandit Jasraj from a very tender age. Pandit Jasraj ranks among the most popular musicians in the country as well as on the international scene. Prominent among his disciples are his son Sharangdev and daughter Durga, Girish Wazalwar and Chandrashekar Swamy, but there are many more adherents to this popular gayaki. Gulam Qadir Khan's son was an exponent of this gharana.

The Mewati style of singing is characterised by a devotional mood in the alap phase which is developed at a leisurely pace, note by note, with liberal use of meend and sargam. Great emphasis is placed on expressing the emotional in the bandish, particularly in the vilambit, while the drut bandish is characterised by exciting layakari in boltans and sapat taans. With Pandit Jasraj as the acknowledged fountainhead of the gharana, the Mewati style currently enjoys unprecedented popularity.

# HINDUSTANI CLASSICAL

## The Punjab Gharana

**T**he Punjab gharana emanates from the lineage of the great pakhawaj exponent Lala Bhavanidas who was a contemporary of Ustad Siddhar Khanat of the Moghul court. Later Lalaji migrated to Punjab and established the Punjab gharana. Most of the

exponents of the gharana are settled in Punjab or have migrated to Pakistan. After Lalaji, the doyen of the gharana were Miyan Kader Bux and his son Miyan Fakir Bux. The tradition was handed down to his son Hussain Bux who in turn passed on the 'khilafat' to

Miyan Kader Bux-II. It is claimed that the latter trained thousands of students during his lifetime. In Pakistan his foremost disciple is Ustad Shaukat Khan, and in India, of course, it is none other than Ustad Allah Rakha. His son Zakir Husain has perfected the traditional art and taken it to newer heights. Chakkardhar gats, parans, bedam are the features of the gharana.

## The Etawah Gharana

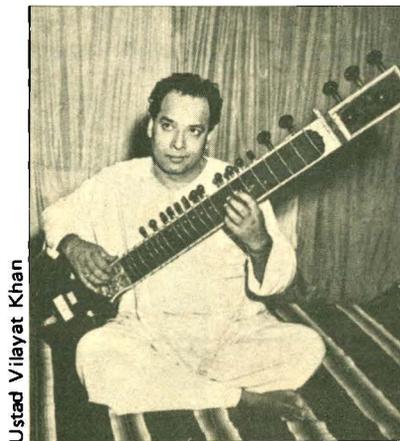
**T**he founder of the Etawah gharana was Ustad Sahabdab Khan, the great grandfather of sitar maestro Ustad Vilayat Khan and his brother Imrat Khan. He was a close relative of Ustad Haddu Khan of the Gwalior gharana. In fact, he was brought up in the house of Haddu Khan and taught khayal gayaki initially but later took to the sitar. Then he moved to Etawah and settled there with his sons, and thereafter the lineage got the name of Etawah gharana. He realised most of the aspirations in the development of the instruments and the innovation of an instrumental style characteristic of the gharana at the hands of his son Imdad Khan. Thus, the gharana also came to be known as the Imdadkhani gharana in honour of his single-minded contribution.

The ustad heard and made a study of the contemporary styles of various stalwarts of his time. Then he evolved a completely original style of surbahar and sitar playing which radically differed from the then prevalent Senia style. Thus he ushered in a new era in sitar playing which was dubbed 'Imdadkhani'. The distinguishing features of the Imdadkhani style were:

The raga alap was introduced in the manner of khayal gayaki, giving the treatment its 'Gayaki Ang'. String deflections were employed to the capacity of the instrument – to a minimum of five notes. The Khatka-Jhatka type of alankars and the fuller exploitation of 'aas' acquired great importance in the development of the raga. All gayaki ornamentations were assimilated into the style and systematically developed into the technique of sitar playing. All khayal taans and the tabla/pakhawaj bols and the numerous rhythmic variations and

subdivisions of the tempo were interspersed, strengthening the interaction of the swara and the laya. Jhala and thok jhala were introduced as separate sections. A definite sequence was brought into playing the gat toda, and the composition of exciting todas with matching tihais added new grandeur to a sitar recital.

Imdad Khan had two sons – Enayat Khan and Waheed Khan. While Waheed Khan stuck to the traditional style of sitar and surbahar playing, it was Enayat Khan who turned out to be the innovator of the gharana. To start with, he standardised the size, length and the breadth of all sitars and surbahars. He made the length of the string uniform and added the extra



Ustad Vilayat Khan

top gourd which is very popular with the artistes today. He introduced several new features in the techniques of playing as well: he brought tihais into use for the first time and theekhra tan akin to the sapat taan in vocal. Unfortunately for the sons, Enayat Khan died far too soon to pass on the full benefit of his genius to them. Ustad Vilayat Khan was barely 12 then and Imrat

Khan just three or four years old. It goes to the credit of Vilayat Khan that the child prodigy that he was, he not only maintained his status but groomed Imrat Khan who mastered the surbahar technique from his uncle Ustad Waheed Khan. Here it may be noted that Shahid Parvez is also an exponent of the Etawah gharana. Among the disciples ranked the Maharaja of Gouripur, Birendra Kishore Roychowdhry, Mohamed Khan Beenkar and D T Joshi. In a gharana which has contributed so much to the development of the technique and the style of sitar playing, fortunately there is no dearth of talent today. Apart from Shahid Parvez mentioned earlier, Ustad Vilayat Khan has a dedicated disciple in Arvind Parikh and a talented son in Shujat Khan to carry on the lineage. Ustad Imrat Khan in turn has groomed his sons Irshad Khan and Vajhat Khan in the art of surbahar and sitar playing, while the youngest son Shafaat Miandad has taken to tabla. Other sitarists who owe allegiance to the Imdadkhani tradition are Balaram Pathak, Bimalendu Mukherjee and his brilliant son Budhaditya Mukherjee. Thus the future of the Etawah or Imdadkhani gharana seems well assured.

In concluding this survey of the prominent gharanas in Hindustani music, the author would like to acknowledge the help received from Smt Nilima Kilachand of Sajan Milap, Bombay, in making available valuable reference material on the evolution of various gharanas. It is reassuring to record that Sajan Milap under the benevolent sponsorship of ITC and with the co-operation of the Sangeet Research Academy has been focussing attention on the contribution of various gharanas to the enrichment of our musical tradition by holding the gharana Sangeet Sammelan every year for the last eight years.

# RELIGIOUS



## Hymn & Harmony

By Sumit Savur

Since ancient times, when man first learned to worship, he has tried to express his fervour through hymns, prayers, mantras and bhajans. Music to him has been a means of communication with God, the language of the gods, and thus the chanting of 'Om', the cosmic mantra, is believed to have divine power. It may or may not be the password to divinity, but all the mantras and slokas in the Hindu scriptures begin with 'Om': 'Pratham swarop Omkar' or the first manifestation or realisation of God is through Omkar. Down the ages, music has been offered as a form of worship. Sama Veda was the inspiration for rituals in our temples and the other source of our ragdari or classical music. Thus our music has two aspects, the bhakti aspect and the sangeet aspect.

The bhakti and sangeet aspects are both embodied in Carnatic music in the kritis of Thyagaraja and the kirtanas of Purandaradasa and numerous other saint-composers of the South. This is what accounts for the confluence of bhakti and sangeet into a single fusion of bhakti-sangeet as one entity in Carnatic paddhati which has built-in fervour. Thus at the Thyagaraja aradhana at Thiruvayoor or the Purandaradasa festival one finds the best musicians offering their homage, along with the laity.

Bhakti as the medium of worship and sangeet as the medium of entertainment find their sangam in bhajan, like the mighty Ganga and the Jumna joining in a confluence at the holy Haridwar to swell the mainstream of life with devotion as well as entertainment. Bhajans were sung in a light classical vein. Poetry and religious fervour gave depth and dimension, melodic beauty and musical harmony, to take the form of hymn and harmony.

The Bhakti and Sangeet festival recently held in Delhi brought together the two-fold aspect of our music through exponents drawn from the far corners of the country. There were many to praise the Lord, many more to applaud. The compositions of 'bhaktis' such as Meera, Narsi Mehta, Kabir and Surdas Tukaram and Thyagaraja who found their spiritual salvation through their bhajans found expression in the voices of Kumar Gandharva, Bhimsen Joshi and Kishori Amonkar from the performing world as well as troupes of devotional singers from places like Bengal, Rajasthan, Maharashtra. It was like a bhakti sagar.

India presents a fascinating kaleidoscope of religions and faiths which find their expression in a multitude of languages. From the viewpoint of the music industry, this outpouring of devotion presents both an opportunity as well as a challenge. It is evident from the volume and variety of the bhajans, kirtans, aartis and abhangs that a fantastic market for devotionals exists in the country. It is to the credit of the music industry that it has risen to the challenge,

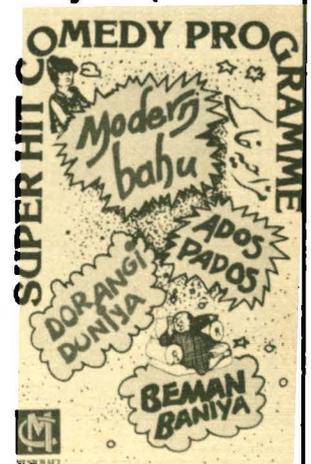
in the harnessing of all available talent in the country. 'The Lord be praised in one voice' seems to be the watchword but the result is a multitude of faiths and languages, to give each his own form of worship.

On the other hand, the Bhajan Yatra organised by Music India, in collaboration with NCPA and Philips India, turned the Tata Theatre into a 'Ram Rajya' on November 15 as singer after singer praised Rama. There were as many as a dozen singers who entertained the packed house through bhajans who offered their devotion to Rama with single-minded fervour. To the multitude who undertook this Bhajan Yatra, it was like a dip in the ocean of devotion as Anup and Sonali Jalota, Nina and Rajendra Mehta, Vijay and Renu Chaudhary, Ashok Khosla, Harendra Khurana, Pamela Singh, Roopkumar Rathod, Pradyumna Sharma and Kamalini Malhotra offered an outpouring of devotion to Rama, the likes of which may not have been seen outside the precincts of a temple.

To MIL, of course, this outpouring of bhakti is an opportunity, for bhajans are big business today. With close to 50 albums of devotional music, it may be said that it has its fingers on the pulse of people's faith. Of the repertoire offered, Anup Jalota is the runaway favourite and the most prolific artist on the MIL roster followed by Lata Mangeshkar. To outpace Lata is in itself a feat that deserves a listing in the Guinness Book of Records - which he has attained. His recent 'Hanuman Chalisa' should be a popu-

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# RELIGIOUS



Harendra Khurana (left) and Sonali Jalota (right) at the Bhajan Yatra '86.

lar album despite the fact that devotees now have a choice, with Hari Om Sharan and Anuraag offering comparable fare. Anuraag is the latest devotee on the Venus label.

Talking of Hari Om Sharan, he has made an impressive album of 'Kabir Vani' for Concord. By way of variety, MIL is also marketing an album of 'Ashtavinayak Abhangs' by Ajit Kadkade and bhajans in praise of Vithoba of Pandharpur in the voices of Jaywant Kulkarni and Anupama Deshpande; both of them are doing well in Maharashtra.

While Minoo has commenced work on her magnum opus on Bhagvad Gita for ISKCON, a four-volume Geetasagar by Sushma Joshi, who has been giving recitations from the Gita for the Chinmaya Mis-

sion, is reported to be doing brisk business. Swaranand is making a determined bid with bhajans of Akkalkot Maharaj, Sai Baba and Gajanan Maharaj, coupled with aartis of assorted godheads. The saints have a large following in Maharashtra while the devotees of Sai Baba are legion all over the country. Incidentally, HMV has also taken up the chanting of 'Jai Jai Ram, Shree Ram' through a reissue that contains the popular bhajans of Lata, Bhimsen and Anup Jalota. It is a charming choice.

So, no matter what faith you profess or even if you are a simple hearted devotee of music (your presiding deity incidentally is Saraswati) you have a wide choice.

## Devotionally yours

## Reviews

### Santoshi Maa Ki Mahima MIL

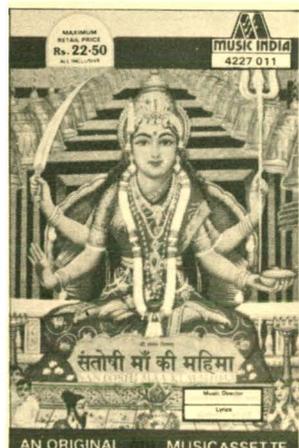
A film-cassette that has a slightly misleading religious cover, an image of the deity. Justified, since the film is a religious (mythological) one, going by the name and the songs. Suman Kalyanpur was chosen to sing three of the five songs, all solos. Must be a long time since

she sang three solos in one Hindustani film. Must be a long time ago, too, that the music of this film was recorded, for Mukesh, who died 10 ten years ago, has a song too. The fifth is by Manna Dey. Lyrics are by Bharat Vyas, who, like Mukesh, is no more. All the songs are worth a hearing. Music director Shreekanth Telang proves his worth, while Vyas and Mukesh remind us of their immense contribution to the music world. Manna and Suman perform at creditable levels. At

the BTP price of Rs 22.50, it should attract reasonable sales. A timely release of the film would help. It's even likely that the film came and went unnoticed years ago and this is just a re-issue. Sales will be affected, in that case.

### Rehmat Ke Phool Musicraft RANI ROOPLATA

Rani Rooplata has a pleasant, contralto voice that grows on you.



# RELIGIOUS

'Rehmat Ke Phool' finds music director Mammī Bachoo keeping himself in good check. Payaam Saeedi, Tabish Kanpuri and Nai Rang Sambhali write praise of Prophet Mohammed, Imam Ali and others. An impressive inlay adds to the worthiness of the product. Rani does tend to lose control of the higher notes but comes back to take control right away. Musicraft can hope to achieve good results. Buyers should write back their reactions, as requested in the closing announcement on Side A of the cassette.

## Shree Hanuman MIL Chalisa ANUP JALOTA

To the extensive range of devotionals available in the voice of Anup Jalota you can add the Hanuman Chalisa. There have been *Chalisas* galore from various artists in the past, but Jalota fans are sure to welcome this one from MIL. With the exception of one dhun incorporated in the collection, the lyrics are traditional Hanuman Chalisa and Sankatmochan Hanumanashtaka and Hanumanji Ki Arati as available from Goswami Tulsidas. The rendering, though traditional, has been well arranged on the basis of simple tunes. A must for all Hanuman devotees, especially if they are also devotees of Anup Jalota.

## Kabir Vani Concord HARI OM SHARAN

This is an extremely well-presented twin album of Hari Om Sharan on the Concord label. The music by Hari Sharan himself has been arranged for him by Y S Moolky. The traditional bhajans of Kabir

have been set to the simple devotional diction of Hari Om and embellished by Moolky in a tuneful arrangement which enhances the appeal of this collection. The standard of recording is excellent.

## Sant Mata Universal Brajdeviji

This twin album of bhajans and kirtan by Sant Mata Brajdeviji has been produced for the Radha Kripa Aashram. It comprises simple homespun bhajans based on the bhakti of Radha and Meera for Lord Krishna. While it would be uncharitable to judge the singing by professional standards, the instrumental ensemble is competent under the music direction of Murti Manohar Swaroop. With due respect to Mataji it should be recognised that the market for this would be confined to the bhajan mandals conducted by housewives, as the standard of singing is of the sort that would appeal to them.

## Jai Jai HMV Ram Shree Ram LATA MANGESHKAR, BHIMSEN JOSHI, ANUP JALOTA

Here is a popular collection of bhajans you must have heard before. They are now sung in the mellifluous voices of Lata, Bhimsen and Anup Jalota – all masters of their devotional art. Lata contributes three gems including 'Shri Ramchandra Kripalu Bhajman' and 'Thumakti chalat Ramchandra' while Bhimsen's two bhajans are taken from the track of 'Ankahee', under the direction of Jaidev. Anup Jalota has to his credit three of his bhajans, including favourites such as 'Jinake hriday hari nam

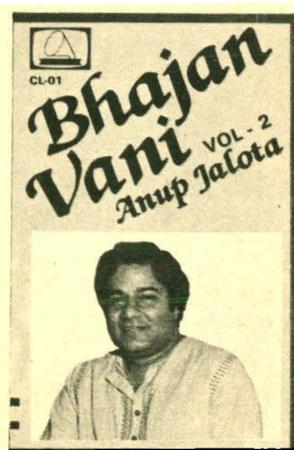
base' and 'Ram charan sukh dai'. This a good miscellany to add to your collection.

## Bhajan Vani Classic ANUP JALOTA

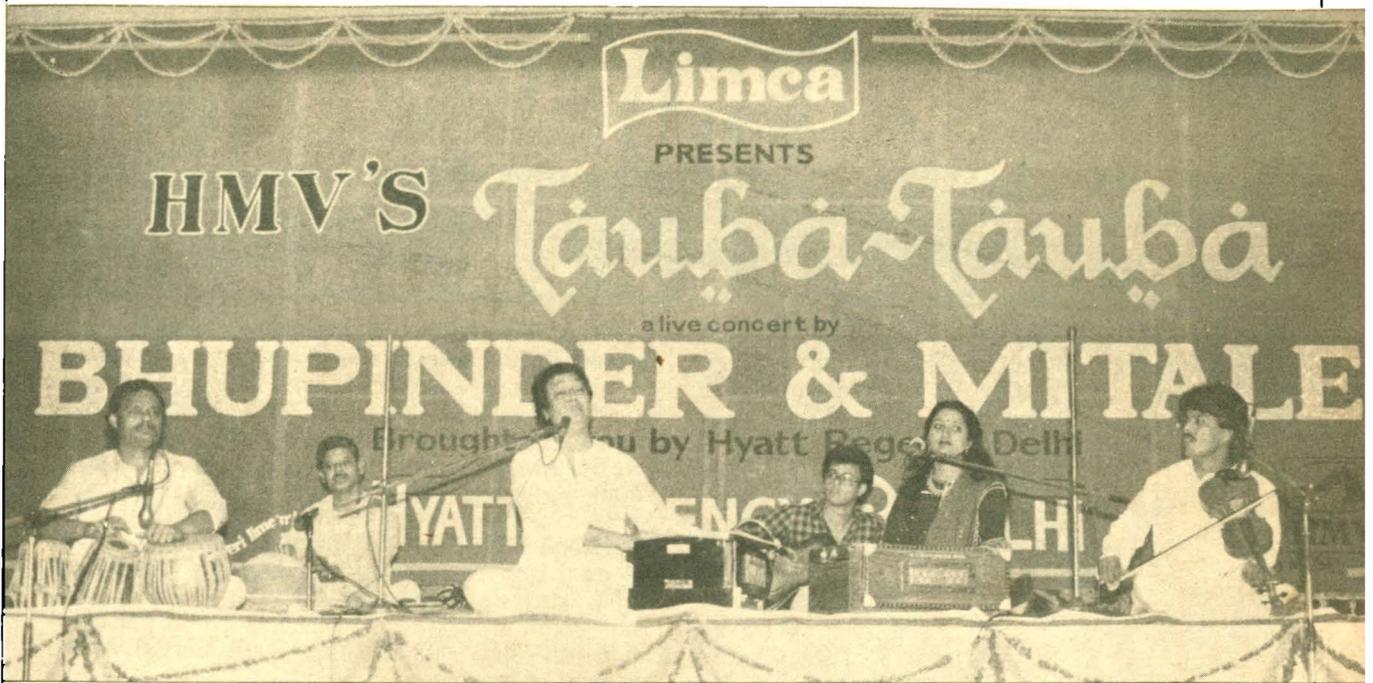
There are a total of 17 bhajans, eight in Volume 1 and nine in Volume 2. One presumes that they have all been tuned and arranged by Anup himself, as the inlay does not mention any one else. While Vol 1 includes the famous 'Chadariya' and 'Man laga fakiri men', Volume 2 offers other favourites like 'Ram kaho Rehman kaho', 'Satguru ki mahima' and others. Of interest to Anup Jalota fans.

## Nigah-e-Karam Musicraft Vol 2 PYARE & LIYAKAT JAIPURWALE

Qawwali of the pure, 'sufiana' genre, is on display here. Pyare Jaipurwale and his son Liyakat team up to render songs in praise of the Prophet, Ghaus-e-Aazam and Khwaja. The recording and the ambience are both of a live rendition and not of a studio recording. Mammī Bachoo's music complements. Notes of the 'surmandal' in the background serve as effective counterpoints. Pyare has, in the past, cut some 78 rpm discs with HMV. Religious sentiments overflow. Singing, luckily, does not lead up to shouting, as in the case of some other products of a similar nature. The four tracks on this '60' cassette appear a bit too long. But then, qawwalis are generally very long. Poets are not credited, either on the inlay or on the label. Though designed as a plug for the company, Sameer Faizi's introductory commentary lacks finesse and sounds quite amateurish.



# LIVE



Bhupinder and Mitalee presented their latest tracks of 'Tauba Tauba' at the launch of the album, held at Hotel Hyatt Regency, New Delhi.



Top: Usha Amonkar performing at the 'Bhule Bikhre' programme, recently, at the Shanmukhananda Hall, Bombay. Usha and Anup Jalota sang ghazals and bhajans. The show was well attended. Incidentally, Usha's ghazal album 'Guzaarish', has recently been released.



Right: Shobha Joshi went on a tour of USA and the UK from August 14 to October 26. The impresarios of the US tour were C S Patel and Aggarwal of San Jose. Her UK tour was sponsored by the Lions Club, London. She performed khayals, thumris, ghazals and bhajans.

## FILM MUSIC



# SOUNDTRACK

— Subhash K Jha

**T**he time-tested tunes are still best sellers. This is a curious phenomenon, considering that an album of a new film is released in the market almost every day. Yet, pulled by nostalgia-strings, people prefer to put their trust and money in recycles of well-worn, over familiar hits of yesterday. HMV's 'All-Time Greats' series is a case in point. The concept has clicked in a big way. The company has already marketed the songs of Lata, Mukesh, Rafi, Talat Mahmood, Kishore Kumar and Asha Bhosle in this series — all in double cassettes or albums. The Lata, Mukesh and Rafi selections have become particularly successful, though one has serious misgivings about some of the songs that are given the status of 'all-time greats'.

The Rafi album includes inane numbers like Shanker-Jaikishan's 'Rukh se zara naqab' (Mere Huzoor) and Ravi's 'Yeh Lucknow ki' ('Chaudhvi Ka Chand'). The idea might have been to include some of the more offbeat selections. But the very concept of the album demanded an impeccable selection. The Lata album is far more satisfactory. The 25 tracks cover her career from 'Amar' ('Umango ko sakhi') to 'Razia Sultan' (Aedil-e-nadaan). What comes as a shock is the total obliteration of Laxmikant-Pyarelal's contribution in shaping the Lata legend. Doesn't a single L-P composition qualify as an 'all-time great'? Lata herself counts the duo among her favourite music directors. Furthermore, a token representation of R D Burman (say, 'Beeti na beetayee raina' from 'Parichay' for which the singer won a national award, or 'Sawan ke jhoole pade' from 'Jurmana') was called for.

HMV has also released the fourth volume of 'The Best of Lata Mangeshkar' and 'The Best of Mohammed Rafi'. The selection here is far more judicious. The idea was to present the popular songs that were deserving of their success. Both albums feature the instantly recognisable, though not necessarily the over-exposed, tracks. There are a couple of surprises too: Rafi's 'Mere pyar mein tujhe kya mila' from 'Suhaagan' (gently reminding us how infrequently, though how feelingly, Rafi sang for Madan Mohan, thanks to the latter's Lata-fixation) and Lata's 'Tere sadque balma' one of her less-known Nausad compositions from 'Amar'. One of my favourite HMV recycles at the moment is Hemant Kumar's 'Vintage Favourites', in which he sings 16 of his compositions, many of them duets with Geeta Dutt, Lata and Asha. Even more enchanting are S D Burman's songs from Hindi films 'Sun mere bandhu re', featuring among the easily recognisable SD theme songs, some ravishing rarities, like 'Ummeed bhara panchhee' ('Rath Din') and two non-film tracks, 'Prem ka pinjra ho gaya' and 'Ud gaya bhanwara'.

The eternal magic of the SD songs is enhanced by the visual connotations of these classics: Nutan's moral dilemma at the end of 'Bandini', as Sachinda gave it shape in the form 'O re manjhi', Dev Anand's conflict captured in 'Wahan kaun hai tera' in 'Guide', Sharmila

breaking her bangles by the riverside to the accompaniment of 'Doli mein bithaye ke kahaar' in 'Amar Prem'. S D Burman's songs are proof of how important a rich visual treatment is for any song. This is the reason why even the mediocre songs from Amitabh Bachchan starlers become superhits, while lovely melodies from Basu Chatterji's films go unsung, since the latter has no music sense to speak of. A curious side to this 1986 album is a cassette called 'The Inimitable S D Burman' which was released a couple of years ago under a different label, and which contains 10 of the 13 S D Burman compositions from this new HMV release. Since the earlier release cannot be a 'cover version', can someone please solve the mystery of this duplicate?

Among the HMV recycles, by far the most significant is the double album/cassette, 'The Sentimental Era, 1936-1946' which contains 32 songs from this 'golden era'. This one is an absolute must for nostalgia buffs; it offers long-gone classics, ranging from the 1936 'Achut Kanya' to the 1942 'Jawab' by singers like Saraswati Devi, Ram Dulari, Anil Biswas, Ila Ghosh, S D Batis, Rajkumari, G M Durrani, Gauhar Sultan, Zeenat Begum, Parul Ghosh, Utpala Sen, Zohra Bai, Kalyani and others.

The present generation, weaned on Lata and Rafi, would find this strikingly unusual compilation a revelation. A collector's item, if ever there was one. What one

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**The eternal magic of the SD songs is enhanced by the visual connotations of these classics: Nutan's moral dilemma at the end of 'Bandini', as Sachinda gave it shape in the form of 'O re manjhi', Dev Anand's conflict captured in 'Wahan kaun hai tera' in 'Guide', Sharmila Tagore breaking her bangles by the river side to the accompaniment of 'Doli mein bithaye ke kahaar' in 'Amar Prem'...**

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appreciate is HMV's warning on the cassette cover that some of the recordings have compromised on the quality of reproduction, for the sake of nostalgia'. That, guess, is a 'sound' excuse for the compromise, especially since it is being confessed.

Coming to contemporary times, HMV's compilation of songs from Gulzar's film, 'Fursat Ke Raat Din' is a knock-out. Again, the visual connotations add a special dimension to the songs (most of them R D Burman compositions). Think of Asha's 'Phir se aiy badra bide-see' and you are instantly transported to Shabana Azmi's stunning commune with nature in 'Namkeen'; think of the Khayyam gem, 'Hazaar raahen' and your

# FILM MUSIC

mind goes back to Rajesh Khanna's and Shabana Azmi's marital discord in 'Thodisi Bewafai', and so on. In its effort to make the proposition more commercially viable, HMV has included a song from Gulzar's new film, 'Ijaazat'. The soundtrack of 'Ijaazat' will be out very soon: the sales may suffer, since the consumer has already heard what he presumes to be the best song of the film. The surprise element is lost. HMV has similarly included the title song of 'Ram Teri Ganga Maili' in the cassette which was brought out to commemorate Raj Kapoor's birthday.

**The soundtracks of video films have also caught on. After 'Siyahi' and 'Shingora', Kirti-Anuraag's music in 'Kalank Ka Tika' (CBS) is out. The score is pleasing. Particularly appealing is Bhupinder's 'Diwaaren hai bazar ki'. HMV too enters the video market with the soundtrack of 'Hasrat', which has a commendable score by Amir and Khan Bandhu.**

MIL's 'Muqaddar Ka Faisla' shows no signs of catching on with the public. This company is concentrating almost entirely on compilation albums: 'Instrumental Hits', 'Film Hits On Hawaiian Guitar', 'The Best Of Kishore Kumar & Lata Mangeshkar', 'The Best Of Mohammed Rafi & Lata Mangeshkar', 'Magic Of Asha Bhosle', 'A Tribute To Mohammed Rafi', 'Mukesh Ki Yaadein', 'Melody Queen Lata Mangeshkar Sings For You', and others. There are also the 'two-in-one' titles, like 'Bandish/Sharda', 'Dulha Bikta Hai/Bheegi Palkein' (this one makes pleasant listening), and 'Janbaaz/Qurbani'.

As far as compilations are concerned, T Series continues to be the leader. They have virtually exhausted every conceivable collection of film songs: 'Birthday Songs', 'Bhule Bisre Geet', 'Bhojpuri Film Hits', 'Duets of Kishore Kumar', 'Ghazals From Films', 'Hits of Hemant Kumar' (rendered by Prasun Mukherjee), 'Hits of Annu Malik' (by some coincidence, most of the films with Annu Malik's score have been under the T Series label), 'Hits of Anand Bakshi', not to mention cover versions of the scores of other music companies, like 'Jaal' (CBS), 'Sanjog' (HMV) and 'Tarzan' (HMV), rendered mostly by T Series' singers like Vandana Bajpai, Deepa Roy, Vipin Sachdeva, Debashish Dasgupta, and others.

Needless to say, these cover versions (as too the ones being brought out by Venus) stand nowhere near the original recordings. Moreover, HMV is marketing all these hits in the reasonably priced two-in-one format; the recent two-in-one releases include, 'Karma' with 'Naam' and 'Sanjog'. Of course, it is up to the consumer to decide whether he or she wishes to hear these hits sung by Lata or Vandana Bajpai. CBS too has joined the two-in-one fray in a big way. 'Saveray Wali Gadi'/'Samay Ki Dhara' stand out. One of R D Burman's finest scores in the past two years are found in 'Saveray Wali Gadi', with Lata's 'Din pyar ke' and Asha Bhosle-Suresh Wadkar's 'Dekho yeh kaun aaya' topping the list of melodies. (The latter has got a lovely line of poetry by Majrooh: 'Jalti hoon main bhi jabse pada hai dilpe tera saaya'). Those who have heard Jugal Kishore and Tilak Raj's music for 'Bheegi Palkein' need no encouragement to hear their

score for 'Samay Ki Dhara'. Two other compilations that are very popular are HMV's 'Hits of Bappi Lahiri' and 'Hits Of Today'.

The soundtracks of video films have also caught on. After 'Siyahi' and 'Shingora', Kirti-Anuraag's music in 'Kalank Ka Tika' (CBS) is out. The score is pleasing. Particularly appealing is Bhupinder's 'Diwaaren hai bazar ki'. HMV too enters the video market with the soundtrack of 'Hasrat', which has a commendable score by Amir and Khan Bandhu. One side is devoted to solos by Ustad Mohammed Sayeed Khan composed by Khan Bandhu. These solos are 'Phool komal tere badan', 'Zindagi kaanch ka khilona' and 'Dil diya jigar diya'. The other side, in a less sombre mood, has three different versions of the title track composed by Amir. Highly recommended for those who like their music to be a blend of the serious and the flippant.

I will conclude on a note of tragedy, the premature death of the talented music director from Bengal, Manas Mukherjee, who never had the opportunity to make it big in the Bombay film industry. But those who have heard his music in 'Laakhon Ki Baat' and 'Shaayad' will swear by his talent. His most recent score was in 'Mahananda' (T Series). Though the music has not been utilised skillfully in the film, it was outstanding by any standard. The late music director has himself contributed the soulful theme song. Manas Mukherjee had also given the music for the forthcoming 'Waham'. While looking forward to it, I hope readers of Soundtrack will listen to 'Mahananda': it is the only homage we can pay to the music director. ◀▶

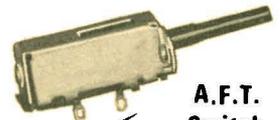
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Design Crafts

# CLICK



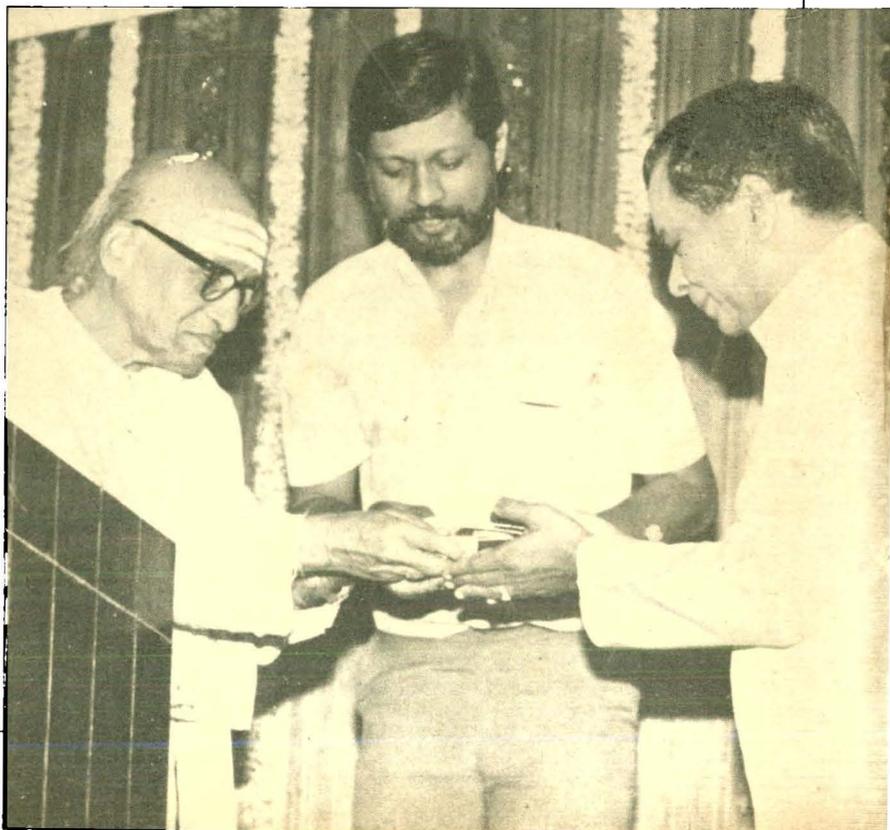
Brij Bhushan Kabra (centre) at the recording of Marwari marriage songs, at the HMV studios, Bombay. Sanjeev Kohli, national manager, A&R, is on the left and Mrs Sushila Goenka on the right. Mitalee and Dilraj Kaur are the singers.



Pran Gohil of Savera Investments (left) and Babul Singh Mann (right) presenting a gold disc of MIL's Punjabi album 'Nakhra Banto Da' to Mahendra Kapoor at Jackson Music, London.



At the gold disc award presentation and release function of Chandan Dass' latest album 'Guzarish' are from L to R: chief guest, Jaidev, Chandan Dass, Mrs Chandan Dass and V J Lazarus, vice president, MIL.



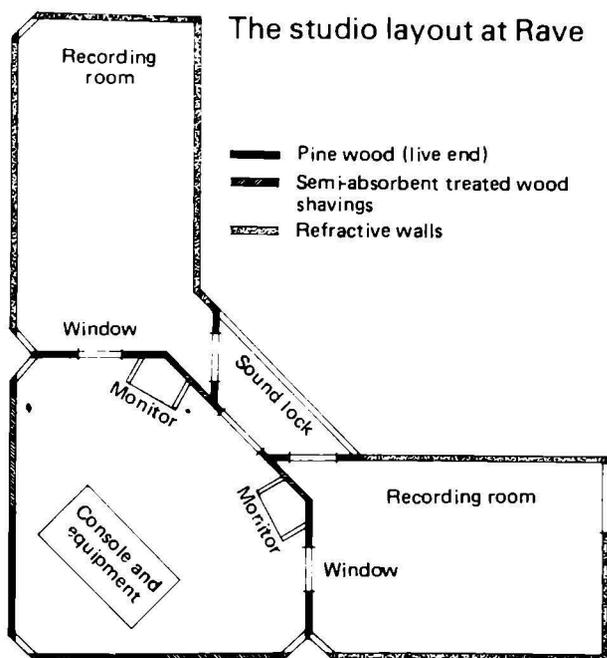
Semangudi Srinivasa Iyer presenting the first three-cassette set of CBS' 'Swara Raga Sudha' to the singer Dr Balamurali Krishna. CBS' sales manager, Nikhil Raghavan, looks on.

# STUDIO

**R**ajesh Jhaveri, at 30, is a music composer, conductor, producer, arranger, and sound engineer all rolled into one. Something to rave about, in fact. He set up Rave Audio Visual Enterprises Pvt Ltd a music company with a modern 24-track studio in Colaba, South Bombay, where land prices are astronomical and one needs guts to make the investment required to set up such a studio. Luckily for Rajesh, he had access to some vacant family property in this area. This helped him to go ahead with his plans.

Finance too was not a problem for Rajesh as he returned from the US with the necessary equipment under the Non-Resident Investment (NRI) scheme. The studio is equipped with a Fostex B16D 16-track 1/2 inch tape spool recorder and another Fostex 80 8-track 1/4 inch tape spool recorder. A Fostex locking machine or synchroniser connects both machines, and allows simultaneous operation on all modes. It has a Fostex 450, 8-output mixer and another Sound Workshop 12-input 8-output mixer. For mix-downs, two Revox PR 99 II the latest models – are available.

Microphones used are the Neumann U 47 and U 87 and the Shure SM 57, SM 58, SM 81, AKG 414, 222



# Rave Audio Visual Enterprises

– Something to rave about

and Sennheiser 421 and 221. The console room is equipped with JBL 4312 speakers.

In defence of the Fostex equipment, Rajesh explains: "I have had no problems with 16 tracks on a 1/2 inch tape. In fact Fostex is the only such machine available in the world. The Fostex range has been introduced by an ex-Teac engineer and has caught on fantastically the world over."

Rajesh decided to design the studio all alone. He opted for the Live End Dead End (LEDE) technology, patented by Don Davis. Actually any studio claiming LEDE technology has to be certified by Chip Davis. Rajesh is satisfied with the acoustics he has created conforming to LEDE specifications.

He explains: "The closer you are to the wall that divides the control room and recording room, the more 'live' the sound is and it gets 'deader' as one moves away. Gone are the obsolete concepts of drum and vocal booths. The control room is spacious and has a dual slanting ceiling designed to absorb and reflect proportionately. Acoustic instruments are reproduced with clarity even when recorded along with loud electronic ones. I have used

a subtle blend of pinewood and rectangular panels of treated wood shavings to provide the right ba-



The console equipment.

# STUDIO

lance between aesthetic decorative quality and efficient acoustic refraction."

Rajesh gained vital experience while producing 'Infinite Fusion'. The album featured Indian classical maestros, and 50 of London's leading musicians. The recording was done in Amsterdam, London, New York, Los Angeles and San Francisco. The album was released by Rave Records in India. HMV has plans to re-release the disc.

The accent at Rave is on electronic wizardry. Available on hire are the Yamaha DX 5 synthesiser, Roland Jupiter 8 synthesiser, Eventide 949 harmoniser, the MIDI bass which takes the place of a bass guitar, a mini moog and a vocoder which is connected to the voice mike. The melody of the song to be sung can be played on the keys of the vocoder which will automatically pitch the voice correctly according to the melody. The vocoder can also produce special effects like voices of people in space, robot sounds etc.

Also available on hire is the Linn drum. This computer - sequenced drum is capable of playing every conceivable rhythm, which can be entered into the machine. In



Rajesh at the electronic drum section.

order to use this equipment, an IBM PC and an Apple McIntosh computer are installed with necessary software to record upto 250 tracks, onto floppies.

Louis Banks and Rajesh have used this equipment extensively for almost all the tracks of 'Aah Alisha'. Music has been composed, arranged and performed by Rajesh for 'Sayani', 'Gungunna', 'Jannat' and 'Aah Alisha' numbers. Rajesh explains, "For the first time in India, computers replace musicians." (see box).

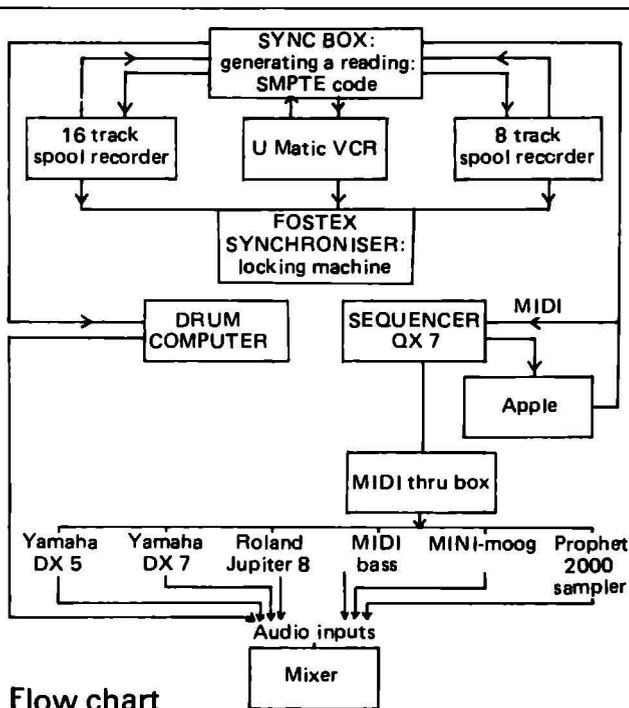
The computer can also print out in western notation anything that is played out on the synthesiser. Also, the entire wave form of the sound can be viewed on the computer screen and altered (while still on the computer), to be reproduced differently. For example, if a voice singing the note middle C is recorded, it can be reproduced in any pitch polyphonically, through the Prophet 2000 sampler, and a full choir is simulated. The composition can be entered into the computer via the computer keyboard or the synthesiser keyboard, for perfect playback.

'Aah Alisha', the forthcoming album of Alisha Chinai, who is Rajesh's wife, is not the only record-

ing from Rave. Other recordings include 'Imaginary Invalid' (starring Naseeruddin Shah) and 'They Are Playing My Song' (a Burjor Patel production) - both musicals for the English theatre - and soundtracks of movies for music directors like Uday Majumdar and Sarang Dev. Asha Bhosle has already recorded a song here and a ghazal album of Kamal Sista has also been recorded for HMV. The recording for about 25 jingles including 'Gold Spot - The Zing Thing' was also carried out at Rave.

Taking into account the ever-increasing popularity of video and a lot of recording work related to video available in Bombay, a U-matic Sony system with cut-to-cut editing facility has been installed. Rajesh says: "We are the only audio specialists for video. Our studio is good enough for production of music video."

Rave charges Rs 300 an hour, which makes it the one of the most expensive studios in Bombay. Rajesh explains "We are fully booked during the day. But I want 24 hours booking; most studios in the US operate round the clock."



Flow chart

## The console equipment set-up at Rave

The sync box generates the SMPTE (Society of Motion Picture and Television Engineers) code, which is recorded onto one track of the tape. Thereafter, the sync box is programmed to trigger the drum computer, the sequencer and Apple computer.

The drum computer is connected to the mixer, and the sequencer and Apple computer trigger all the synthesisers via the MIDI (Musical Instruments Digital Interface) through box. This is possible as the synthesisers are equipped with the MIDI. All audio outputs of the various synthesisers are fed into the mixer.

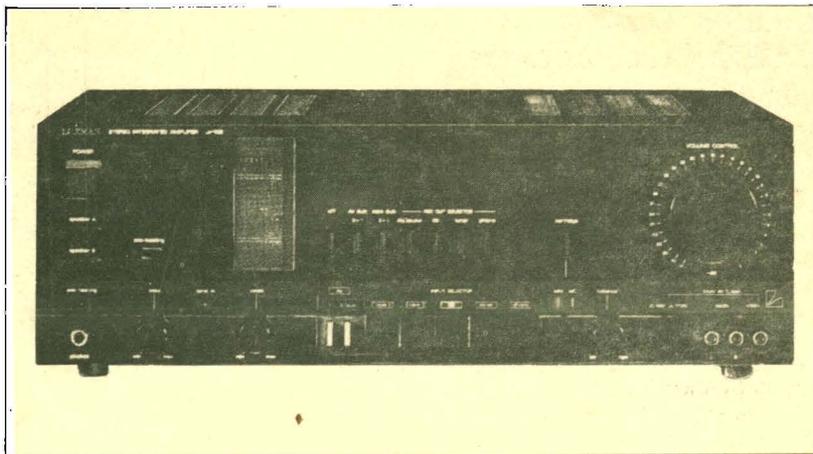
The Apple software programme available at Rave allows a staggering 250 tracks to be recorded. ◀◀

# CONSUMER AUDIO

## Luxman's LV-105 integrated amplifier

LUXMAN'S flagship integrated amplifier, the LV-105, incorporates a hybrid circuit design that combines FET's in the first amplifier stages, twin triode tubes in the driver stage, and high-current MOSFET semiconductors in the output stage, all said to lower its distortion significantly as compared with conventional amplifiers. The LV-105's specs include a power output of 80 watts into 8 ohms and a dynamic headroom greater than 2.9 dB.

Price: US\$ 800.



## JBL L100T speaker system

THE L100T is a floor-standing speaker system in a handsome oiled-walnut cabinet. It has a 12" woofer, a 5" cone midrange driver, and a 1" dome tweeter. The woofer port opens to the rear of the cabinet. The recessed binding post terminals on the rear are spaced on 3/4" centres to accept dual banana-plug connectors. The L100T has no external controls or adjustments.

The black grille cloth is supported about an inch from the speaker board on plastic mounting posts, which snap into sockets on the board. Since the speakerboard is finished to match the rest of the cabinet, the grille can be removed if desired. The woofer is centred laterally on the board, but the mid-range and high frequency drivers are vertically aligned and offset about 1 1/4" right of centre. This arrangement is apparently not related to imaging, since the left and right speaker units are identical (not mirror image). The JBL L100T measures 37" high, 16" wide, and 13" deep. It weighs about 70 pounds.

Price: US\$ 525 each

For further details contact: JBL, Dept SR, 240 Crossways Park W, Woodbury, NY 11797, New York, USA.



## Bose Roommates

THE Bose Roommates, with built in power amplifier, were expressly designed for amplifying the sound from portable cassette recorders and televisions.

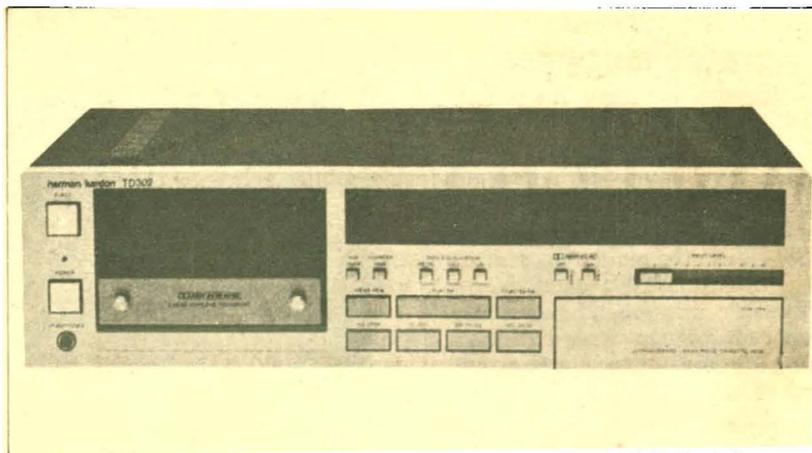


# CONSUMER AUDIO

## Harman Kardon TD302 cassette deck

AVAILABLE in black as well as the traditional champagne finish, Harman Kardon's TD302 cassette deck further refines ultra-wideband design with Dolby HX Pro headroom-extension circuitry, low negative feedback, solenoid controls, a bias fine-trim control, an autorepeat function, and Dolby C noise reduction. Each deck comes with a frequency-response data sheet signed by the technician who performed the test.

Price: US\$ 430.



## dbx Soundfield 100

THE dbx Soundfield 100 incorporates the Soundfield imaging technology of the revolutionary Soundfield 1, introduced in 1984, in a smaller cabinet at a considerably lower price. The dbx 100 is a three-way vented system with a 10" woofer, a 4 1/2" midrange, and three ultrawide-dispersion 1/2" tweeters. The drivers are positioned in a left/right pair of asymmetrical 32" high walnut-veneer cabinets.

Price: US\$ 899 per pair.



## Auto-Reverse from JVC

THE DD-VR77B is claimed to represent the culmination of JVC's technology in cassette decks. It uses a two motor full-logic control system with a precision direct-drive pulse servo motor. This tape transport is coupled with an optical end-of-tape detection system which assures that music is never interrupted for more than 0.4 seconds during tape reverse.

One of the many innovations in the DD-VR77B is a multi-editor which facilitates editing and lets the user automatically fade music in and out at two speeds during or after recording. Computer control makes possible a host of other conveniences including Index Scan (which lets you hear the first few seconds of each song on tape), Blank Search (which automatically repeats the tape between any two points of your choice), Blank Skip, Auto Rec Mute and Multi Music Scan (which lets you automatically find and play a song upto 20 tracks away).



## CONSUMER AUDIO

Other features include a Dolby B/C noise reduction, sendust-alloy record/replay heads and hi-fi auto reverse direct drive mechanism.

Recommended price: US\$ 899.

### Sonodyne's SCR 2065 – stereo cassette deck

SONODYNE has introduced the SCR 2065, stereo cassette recorder with Dolby NR in India. It has a built-in 80 watt amplifier and matching SX505 speakers. Apart from the Dolby system it has a Noise Filter Switch to filter out tape hiss, scratches and high frequency noises. The SCR 2065 can also be connected to external inputs such as a record player, a tuner or an external tape deck. For better quality of direct recording, the LED VU meters display tape signals, when the Recording Switch is on. The speakers have a hybrid power module with built in circuit and overload protection.

### Carver's 6-foot loudspeakers

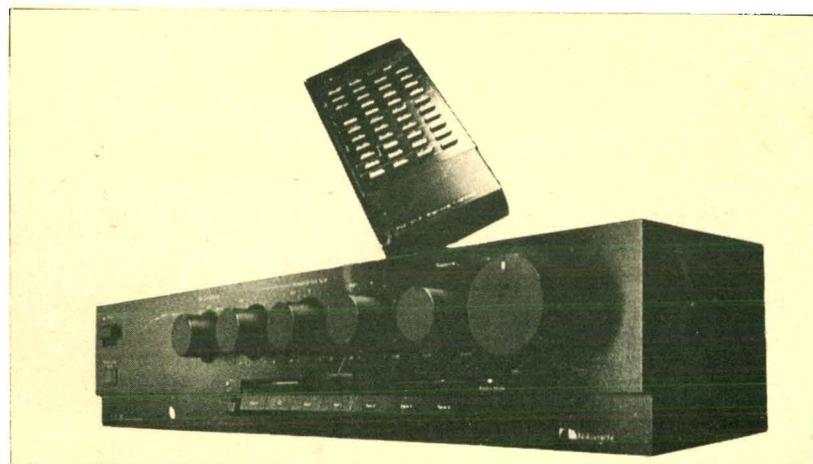
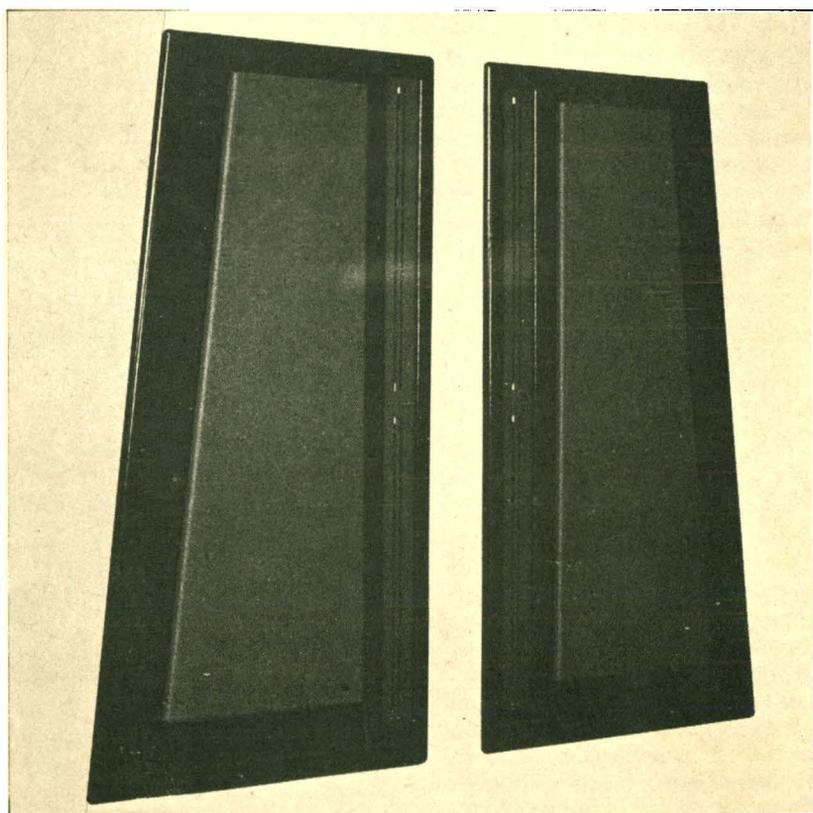
**DUBBED** The 'Amazing Loudspeaker,' Carver's 6-foot-tall, flat-panel design is said to solve many of the problems encountered in both ribbon-array and conventional speakers. The speaker has a pure line-source ribbon driver (unbaffled to provide a dipole radiation pattern) that is rated for a flat response from 125 Hz to 40,000 Hz. Bass frequencies below 125 Hz are handled by multiple uniform-drive planar subwoofer drivers, open to the rear.

Price: US\$ 1,700 per pair.

### Nakamichi's CA-7A preamplifier

NAKAMICHI'S CA-7A is billed as the 'Ultimate Preamplifier'. Its features include extensive internal shielding, independent toroidal power transformers for analogue and digital circuits, optically coupled logic controls, relay-activated switching, a motor-driven volume control, acoustical fine-tuning controls, and a low-noise differential-FET moving-magnet preamp/equalizer.

Price: US\$ 2,195.



# CONSUMER AUDIO

## Quad 306 power amplifier

THE Quad 306 power amplifier uses a refined version of the feed-forward error-correction circuitry, called "Current Dumping," that was patented by the company in 1975. Rated at 50 watts (8 ohms), the amp can handle a variety of loads and has new protection circuitry featuring a sensor on the AC input side of the power supply.

Price: US\$ 595.

## Motwane audio mixing console MX-10

THE MX-10 has input, output, echo, mix, monitor and power supply modules. The input module has unbalanced microphone input with nominal gain up to 75 db; two position gain selectors to give 75 db or 55 db; a low filter operating at 100 Hz to give 12 db per octave volt off below 100 Hz line input which automatically disconnects the microphone input with nominal gain of 3 db. Other input features include a bass, mid and treble three-band equalizer providing 12 db of control of 50 Hz, 2.5 kHz and 10 kHz respectively, and a VU meter and wire wound rotary fader control.

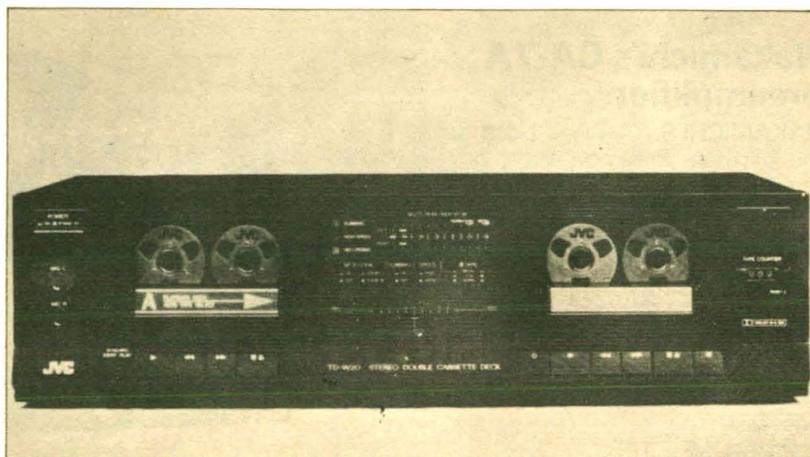
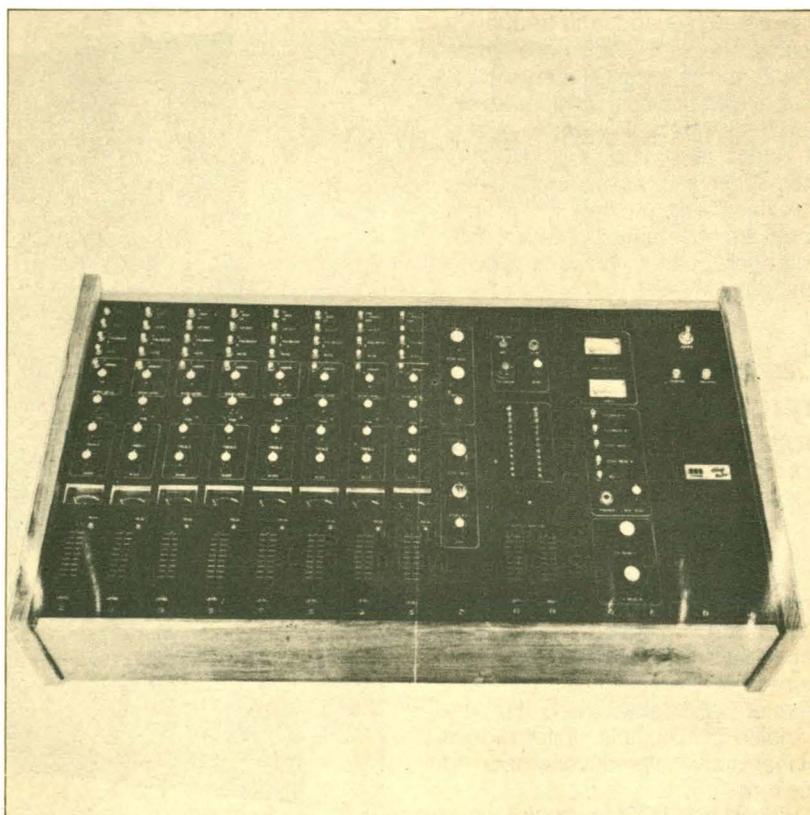
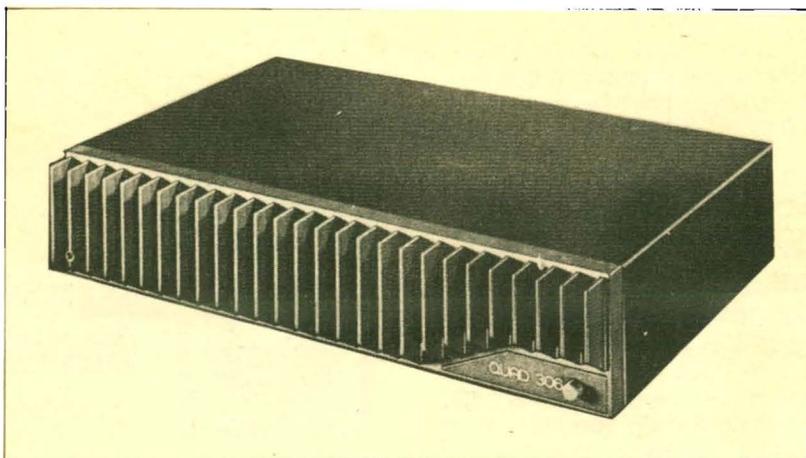
The output module has a master output level control, a VU meter, and a peak indicator. There is a headphone monitor jack for headphones of 8 ohms or more. Two master echomodules with send level controls providing 20 db of adjustment range, control the output of the spring unit. Upto three external devices can be connected simultaneously to the mix module, which has a 12 LED display for master output levels.

For further details contact: Motwane Pvt Ltd, 127, MG Road, Fort, PB No 1312, Bombay 400 023.

## JVC's new double decks

IN order to meet the market demands from the increasingly popular double deck market, JVC has developed two new models—the TD-W10A and TD-W20A.

The TD-W10A features synchro start, ANRS/Dolby B noise reduction, metal tape compatibility, metal heads, tape counter and a gear driven, oil-damped cassette



# CONSUMER AUDIO

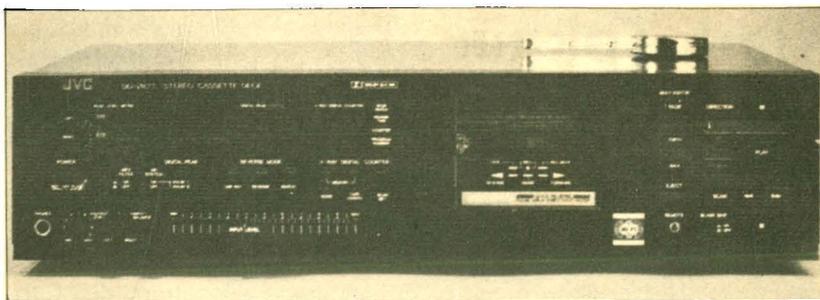
lid. The TD-W20A has double speed dubbing facilities as well as Synchro start. Both Dolby B and Dolby C noise reduction system are fitted together with a logic-controlled tape mechanism.

Other features include: Meta-perm heads; Metal tape compatibility; Stereo mic, jacks; Tape counter and Auto input selection (Deck A).

Recommended retail price: US\$ 299 for TD-W10A; US\$ 399 for TD-W20A.

## JVC DD-VR77 Cassette Deck

**DESIGNED** for listeners who want the convenience of autoreverse, the JVC DD-VR77 cassette deck is a three-head, three-motor unit with Dolby B and Dolby C noise reduction, a tape-positioning editor, and multiple search and play options. The reverse mechanism, which can



be activated either automatically or manually at the end of A side, switches control of the tape motion between a direct-drive forward capstan and a belt-drive rear capstan. Simultaneously, a second motor rotates the Sen-Alloy record/playback head by 180 degrees, placing the head elements in position to scan the tape's reverse side without physically turning over the cassette. This design minimises the time lost during the reversing process; manually operated, the

turnaround seems almost instantaneous. A third motor handles both of the reel hubs, and separate erase heads are used for each direction.

The front panel also contains a playback level control, a head phone jack, and a socket for attaching a remote control device. No microphone inputs are provided. The JVC DD-VR77 cassette deck measures 17" wide, 4 1/2" high, and 11" deep, and it weighs a little under 11 1/2 pounds.

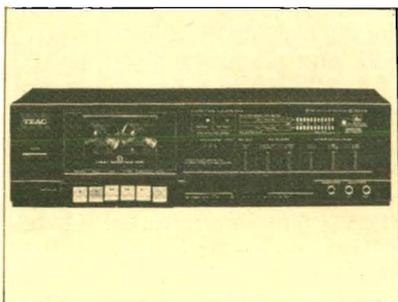
## New products from Japan

### Walkman stereo headphones

**THE** Walkman headphone stereo series will soon be expanded with four new models. The Sony Corporation has reduced recharging time from eight to four hours and improved the bass playback in the models. The use of thin-plate Ni-Cad battery provides the same playback time (two hours) on a shorter changing time. All four models have autoreverse and a rounder appearance. A wide range of features is provided by the new series.

### Double-well, single cassette decks

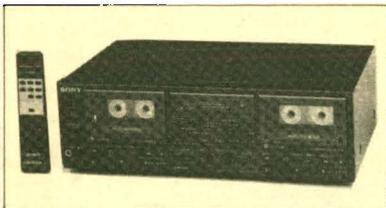
**THE** Teac Corporation has released two double-well and two single-cassette tape decks. The first two W660R and W460C have enhanced editing functions.



The W660R, priced at Y 69,800, uses a quick reverse mechanism with an infra-red sensor to detect the tape end. It can record and play back with a virtually unnoticeable sound break. The W460C with many of the same functions is priced at Y 59,800.

### Auto-reverse tape deck

**THE** Sony Corporation has also begun selling a high-end auto-reverse tape deck, the TC-WR 950, priced at Y 95,000 with an accessory remote control. It is the first ever cross Dolby system for double



speed dubbing. Sony intends to manufacture 3,000 units per month initially. The new product has a laser amorphous head with LC-OFC winding, achieving excellent sound quality besides a double speed dubbing feature that reduces noise by approximately 15dB. Both A and B decks are equipped with ordinary as well as double

speed Dolby noise reduction setting. Cross Dolby dubbing is provided in which a tape dubbed in the Dolby B noise reduction mode is introduced into A deck while in the B deck recording is performed in Dolby C.

### Lightweight recorder

**THE** Matsushita Electric Industrial Company is marketing Love Call RX-FM24, a small and lightweight recorder. It is priced at Y 22,200. The RX-FM24 measures just 325x111x80 mm and weighs 1.4 kg. It is easily carried under the arm and it has a side handle. With a sound multiplex system and auto-reverse tape player, this is a highly versatile system. It has a practical maximum output of 2.5W + 2.5W and it uses 8 cm free-edge speakers. It is available in red, black and pink.



## Klark Teknik DN301 – 1/3 Octave Attenuating Graphic Equaliser

The DN301 is used primarily for 'source environment control' but the unit can be used in any situation where equalisation is required, particularly in installed sound and live theatre, to attenuate 'feedback peaks' caused by uneven frequency response of the sound system, reflections of sound and standing waves. The use of the DN301



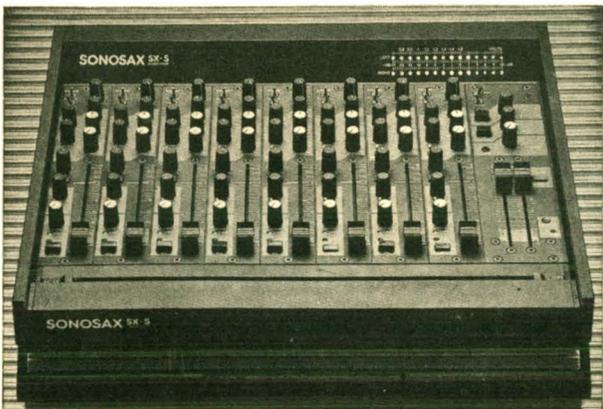
can substantially increase the available system gain before feedback takes place. It also has adjustable high and low cut 12 dB/octave shelving filters with selectable 6/12 dB per octave high cut slope. This equaliser only attenuates and does not boost like conventional graphic equalisers.

Suggested price: St £ 605.

For further details contact: Klark Teknik plc, Klark Industrial Park, Walter Nash Road, Kidderminster, Worcestershire DY11 7HJ, UK.

## Sonosax –Professional Portable Mixing Console

If you are really impressed by Swiss craftsmanship and well designed products, you will find the Sonosax portable mixing console interesting. Though it is a new company, the design is superb. Each channel has mic/line switch with selectable 12V or 48V DC supply, phase reversal and 30 dB



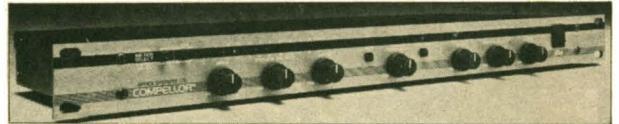
switch. It has three-way equaliser section, low frequency filter, limiter, overload indicator, pan pot and Penny and Giles 83 mm fader. It can operate from 8D cells on Ni-Cad battery which can be charged from external power supply. You can also operate this unit from mains 100-240 volts, 50-60 Hz. It has LED indicators for battery charge, battery test switch and 1 kHz/10 kHz oscillator for line up. The SX-S6, which is a 6-input version, measures 11.3" x 12.6" x 2.84" and weighs 6.7 kg. You can operate it from -25°C to + 70°C. It is ideal for outdoor work or video post production dubbing and mixing suite. This mixer is also available in 8QR10 input channel with lots of options.

Suggested price for SX-S6: 11,910 Swiss Francs.

For further details contact: Sonosax S A, Rte Cantonale 116, 1025 St-Sulpice, Switzerland. Telex: 26325 SXCH

## Aphex compellor

The word 'compellor' does not explain that this piece of equipment is a compressor, leveller and limiter. This unit is for those engineers who do not have enough technical knowledge to adjust the different parameters like attack, release time and ratios in a compressor/limiter. The Aphex compellor automatically adjusts these parameters through an analogue computer circuit which senses the pro-



gramme contents. The only thing the engineer has to work out is the amount of compression input and output levels. This unit is meant for broadcasting, sound reinforcement, film dubbing and microphone processing. The compellor is especially useful in assembling tapes from several sources with varying levels onto a single tape. It assures maximum signal-to-noise performance without tape saturation.

Suggested price: Mono Unit – St £ 865; Stereo – St £ 1,195

For further details contact: Sound Technology Ltd, 6 Letchworth, Business Centre, Avenue One, Letchworth, Hertfordshire SG62HR, UK.

## Quad 520 power amplifier

Quad is a renowned UK-based company which has been producing high quality pre-amplifiers, power amplifiers and speakers since 1936. Quad 520 delivers upto 100 watts power per channel into 8 ohms or 150 watts into 4 ohms. The frequency response is – 1 dB at 20 Hz and 20 Hz referred to 1kHz. Input level is 0.5V rms. The distortion is less than 0.01 per cent at 1 kHz and less than 0.1 per cent at 20 kHz. It can be powered from 110V to 120V or 220V to 240V and 50 Hz to 60 Hz. The weight is 12.5 kg and it is 19" wide, 2U high (88 mm) and 310 mm deep (including handles). Ideal for

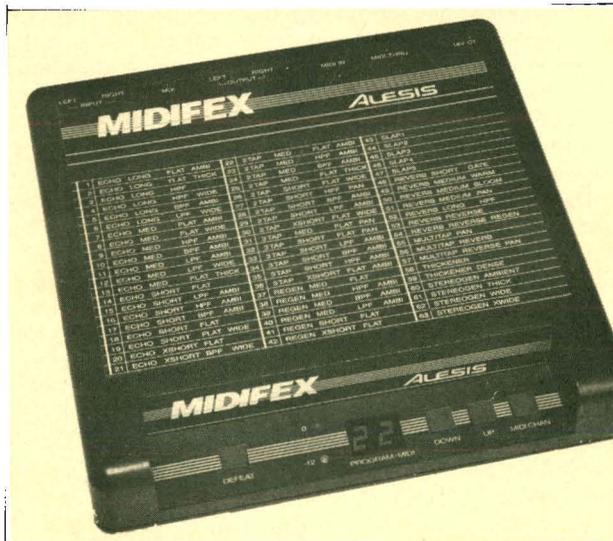
# PRO AUDIO



small studios for music or critical listening at home. Suggested price: St £ 250  
 For further details contact: Quad Electroacoustics Ltd, Huntingdon, Cambs PE18 7 DB, England. Telex: 32348 QUAD G.

## Alesis Midifex

After bringing out the MIDI Reverb, Alesis has now introduced Midifex. This unit is basically a digital delay effects unit. The 63 factory preset can be recalled either manually or through MIDI patch. It has stereo input and output MIDI In and MIDI Thru and 16 V DC jack. There is a rotary knob



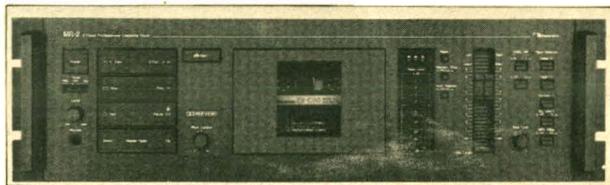
at the back, which controls the strength of dry effect. On the front panel is a Defeat switch which bypasses the unit; the green and red LEDs are for level indication. It is an ideal unit for home studios, mini studios, low budget recording studios, and for beginners who cannot adjust the various settings in elaborate digital delay effect units.

Suggested price: St £ 344  
 For further details contact: Sound Technology Ltd, Hertfordshire SG 6 2HR, UK.

## Nakamichi MR-2 cassette deck

Nakamichi introduced the MR-1 professional three-head deck in January this year. Now they have released an affordable alternative MR-2, which is a two head professional cassette deck. It has variable output levels from -10 dBV or +4 dBm,

RCA and 1/4 inch input/output jacks, copy out and remote input/output ports for real time tape duplication. It incorporates a 'silent mechanism' transport that reduces vibration-induced flutter. This deck has Dolby B and C noise reduction and MPX filter. Ideal for recording studios, broadcast stations or serious audio enthusiasts.



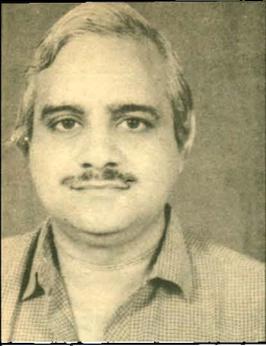
For further details contact: Nakamichi USA Corporation, 19701 South Vermont Ave, Torrance, CA 90502, USA.

## AKG Tube

Among all known microphone designs, the tube has always been regarded as one of distinctive sound which has never been equalled by any solid state designs. This microphone uses 6072 vacuum tube and has two position roll off/bass cut circuitry. The nine polar patterns (omni, cardioid, figure eight and six intermediate response steps) may be adjusted silently and remotely from the microphone powering unit (N-tube). The output level of the microphone may be decreased from outside by 10 dB or 20 dB switch. The nominal sensitivity of the microphone may be increased by 10 dB with a switch which is on a printed circuit board. The normal accessories are elastic suspension H-15/T, foam type widescreen W42 and 10 metre connecting cable. The net weight is 680 gm (24 oz). Recommended only for professional music recording studios.

Suggested price: 18,000 Austrian Schillings.  
 For further details contact: Peico Electronics & Electricals Ltd, Shivsagar Estate, Block 'A', Post Box No 6598, Bombay 400 018. Telex: 011-2222/011-2114





By Daman Sood

# Setting up a

**T**here are different kinds of recording studios and the choice of equipment to be used for recording is also very wide. Music recording studios should normally be able to accommodate 60 to 100 musicians.

We are concerned with setting up a studio capable of accommodating a maximum of 10 to 20 musicians. Most music recorded for the radio, TV, audio visuals, videos, advertisement jingles and dramas, involves on an average 10 to 20 musicians.

In India, film songs are generally recorded with very large orchestras involving more than 50 musicians. Also, most film background music is recorded on 35 mm magnetic tape.

The prospect of putting up a mini-studio is particularly exciting because of the fantastic growth in fresh recordings for the 200-odd record labels, which are releasing everything from bhajans and ghazals to classical and folk music.

Professional studios are generally divided into two rooms: the control room and the studio proper. The control room holds the bulk of the recording hardware, including the mixing console, tape machines and out-board effects unit, while the studio proper is the area where the music is actually performed. The studio space also contains a singer isolation room or one more isolation booth for the rhythm section, if space permits.

This arrangement, which was developed before the advent of electronic key boards, allows several microphones to be used in the studio, while being controlled by sound engineers in the control room. This room division assumes that there is no leakage from one room to the other. The monitor speakers in the control room should be completely isolated from the studio microphones. Otherwise, the microphones in the studio will pick up the music from the monitor speakers.

If you wish to record at home then you need not have two separate rooms. You have to monitor and balance on professional quality headphones. The need to monitor on headphones arises if you want to record vocals or any acoustic instrument like the piano, guitar, brass, etc. If you are working alone or if it is a one-man band, using headphones is the only way to maintain isolation between previously recorded tracks and sounds currently being recorded on a multi-track machine. It's not a good idea to rely exclusively on headphones; they can fool your ears. Always check the way things sound over speakers by recording a test and playing it back – but be sure to turn off the microphones first, or your speakers could go down in heavy feedback.

The entire issue becomes simple if you are recording electronic instruments exclusively. The signal coming from your synthesiser's output jack is isolated from any of the sounds from loudspeakers, and there is no microphone to pick up sound. Hence there is no chance of interference from feedback.

## Size and Dimensions

Nobody seems to agree when it comes to deciding on floor space required for the studio area and the control room area. Of course, floor space is very expensive in big cities, so everybody is forced to construct the studio area the size of a bedroom with a control room the size of a bathroom. The room size determines how the low frequencies are treated. The larger the room, the lower the frequency components the room can support. A talk booth of 6 ft x 8 ft cannot support sound lower than 70 Hz. Even though there is little energy in the human voice below 150 Hz, such a small room is unsuitable for recording. The British Broadcasting Corporation has found that any studio less than 1500 cubic feet is not practical. Any saving in construction cost is outweighed by the cost of correcting acoustical deficiencies – and even this is not always feasible. An allowance of 1000 cu ft volume per musician should be made, in order to get a good recording without leakage from one mike to another.

This figure of 1000 cu ft volume space for one musician may be reduced when one is putting up a mini studio and where high cost of floor space is to be considered. For video post production and audio visual studio where you only want to dub dialogues directly on U-matic recorder, a minimum of 1500 cu ft is a must for studio space, excluding the control room.

What room proportions should be used? The 3:4:5 ratio (i.e. length to width to height) is ill-suited for studio construction, because of poor modal distribution. Generally, the following height: width: length ratios are preferred:

- |                        |              |
|------------------------|--------------|
| 1 Small rooms          | 1 1.25 : 1.6 |
| 2 Long rooms           | 1 1.25 : 3.2 |
| 3 Average shaped rooms | 1 1.6 : 2.5  |
| 4 Low ceiling rooms    | 1 1.25 : 3.2 |

For example, using a ratio of 1 : 1.6 : 2.5 for a ceiling height of 16 ft, the width should be 25.6 feet (16x1.6) and the length 40 ft (16x2.5). For a small room using ra-

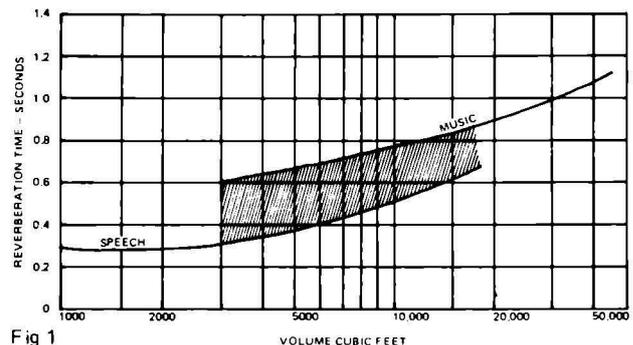


Fig 1

# mini recording studio

tios of 1 : 1.25 : 1.6 with a ceiling height of 12 feet, the dimensions are 12 ft x 15 ft x 19.2 ft, whereas for an average room the ratios change and the dimensions are then 12 ft x 19.2 ft x 30 ft. Table I shows the dimensions for three kinds of studios (small, medium and large) using the common ratio 1 : 1.28 : 1.54.

**Table: The dimensions for three different types of studios.**

	Ratio	Small Studio	Medium Studio	Large Studio
		ft	(ft)	(ft)
Height	1.00	8.00	12.00	16.00
Width	1.28	10.24	15.36	20.48
Length	1.54	12.32	18.48	24.64
Volume (Cu ft)		1000	3400	8000

The cubical room is the most unsuitable one for recording. Again, a ratio where the dimensions are multiples of each other is not desirable. The perfect proportions are yet to be found. It is beyond the scope of this article to discuss the acoustics required for different ratios. Expert help should be sought to prepare the correct acoustics for a good recording studio. In general, reverberation time is low for small studios. When the reverberation time is too long, speech syllable and music phrases are slurred and there is a definite deterioration of speech intelligibility. With a long reverberation time, enjoyment of music is better. If rooms are too 'dead', that is, reverberation time is too short, speech and music lose character and suffer in quality; music, especially, suffers a great deal.

Fig 1 shows the suggested reverberation time for recording studios. These effects are not so definite and precise as to encourage thinking that there is a specific optimum reverberation time. Many other factors are also involved. Is it a male or a female voice? Slow or fast talker? Hindi or South Indian languages? (Languages

differ in the average number of syllables per minute). Hard rock or light ghazal? Brass or string ensemble? Due to so many variables, one needs guidance. Experience has revealed that ideal reverberation times are as plotted in Fig 1. The shaded area represents a compromise in rooms used for both speech and music.

## Noise

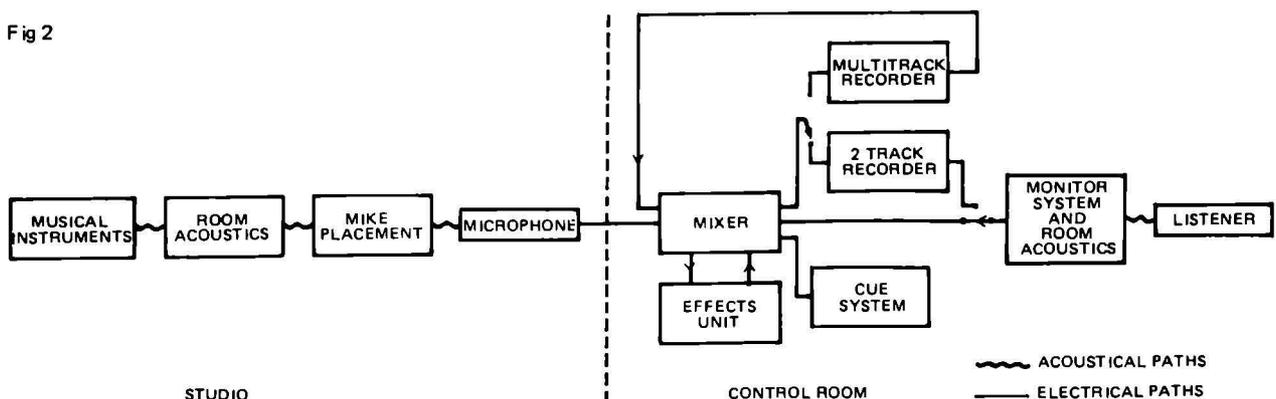
It is essential that any noise from outside to inside and vice versa should be completely isolated. For this reason, never attempt to construct a studio in an industrial area where there are lots of impact noises like those emanating from forging, printing machines and banging of hammers. Also, never set up a studio near an airport. It is very difficult to eliminate plane noise especially when they take off. The studio should preferably have central air conditioning. Noise from the AC unit should be minimised by lining the AC ducts with fibre glass lining.

## Recording Equipment

First, let's take a quick look at the entire process of producing a 'good sound' – the ultimate in recording studio. Musical notes start with the musician and the sounds go through a series of changes and manipulations and ends with the musical experience in the ears and minds of listeners. The series of events and equipment that is involved in sound recording and playback is called the recording and reproduction chain. (Fig 2).

The choice of equipment is entirely a matter of budgeting. Cheap equipment made for home musicians is not meant for professional studio recording. Nevertheless, many have opted for such cheap equipment and found that there is too much hiss in reproduction after recording, especially when the music level drops to soft levels. To reduce this hiss, the manufacturer recommends the use of a noise reduction system. Using a Dolby A system for studio recordings creates a problem when one tape has to be mixed in another studio. This

Fig 2



## PRO AUDIO FEATURE

because Dolby noise reduction demands the correct level adjustment during recording and reproduction, to get the same natural sound. It is still a matter of controversy whether we should use dbx or Dolby or Telcom. Dbx noise reduction is the cheapest of the lot.

With the high amount of investment required to set up a studio, one must take care of two factors, while planning the equipment: Technology gain and growth in business expected in the next four years, at least.

To start with, you need a couple of good microphones (condenser, dynamic and electric condenser). For voice you should not use cheap mikes. For drum set or Indian percussion, you can use dynamic mikes. You need a multitrack tape recorder which can be the Otari BQ-II 1/4" four channel. For most of radio and TV jingles, four-track is enough. But eight-track is in vogue and 16-track is a luxury. I would recommend Otari MX-5050 eight-track as ideal for small studios. This machine is in the 1/2" tape format. If you want to go in for 16-track, Otari also has a model for you, called MX-70. This machine is in the 1" tape format. Though some companies are marketing 1/2" 16 track machines, they may not be suitable for studios. Big bands abroad use them for demos at home.

After this you have to consider buying a decent two-track tape recorder for mix-down. Otari, Revox and Studer are ideal for this purpose.

The heart of any studio is the mixing console (mixer). Here again the engineer or the investor should be very careful. The maximum amount of money should be

budgeted here. I would recommend Soundcraft, Studer, Sound Tracs and Amek Mixing Console companies to choose from.

The mixer should be at least 12 channel, or better still, a 16 channel mixer can be installed. After this, serious thought should be given to the budget for the monitor system, that is, the amplifier and the speaker. Here again, as far as possible the budget should not be a limiting factor. Normally, for a mini studio, small speakers of size 10" to 12" which can handle 100 watts rms per channel are enough. To mix down, small monitoring speakers of 5" size with 30 to 50 watts rms are enough. The selection of the monitor system is entirely a personal choice. The mixing console and the monitoring system are the most important factors and both should be allowed a sufficient budget.

The effect units consist of digital reverb and digital delay, pitch changer and others. The extensive range makes the selection most difficult. You could go through the Pro Audio pages of **Playback And Fast Forward** to get the right one for you. There are numerous models from different manufacturers to choose from.

Finally, a cue system has to be installed. A cue system is a headphone cue system for musicians, singers and conductor while doing overdubs of any kind, or during live recording to listen to each other to maintain a good, steady tempo for best performance.

Remember, every link is important. A good sounding master tape is the result of good engineering and fine equipment used correctly and intelligently. ◀◀

# playback ▶▶ AND FAST FORWARD

The music industry journal of India

## Free Product Profile of Consumer Entertainment Audio Products

**Amplifiers, tuners, cassette decks, two-in-ones, transistors, walkmans, headphones, speakers, car stereos, equalisers, echo units, reverb units, mixers, and all audio products.**

Send in a black and white photo and details of the product. We shall consider for free publication all write-ups we receive.

The write-up must indicate whether the product profiled is manufactured by you. If you are the sole selling/importing agent, please indicate. Please give your complete name and address, along with the price of the product.

*Address your communication to:*

The Editor

**PLAYBACK AND FAST FORWARD,**

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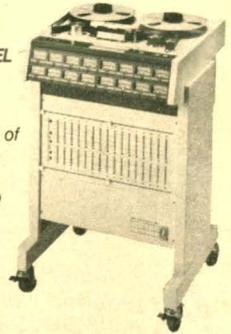
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**MX-70**  
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RECORDER

A new generation of multi track tape machine for modern studio and audio post-production.



**MTR-12II-C**  
1/4" 2 CHANNEL  
RECORDER  
with center track  
time code on  
request

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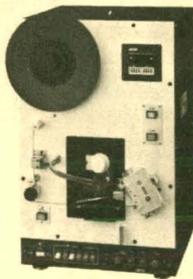
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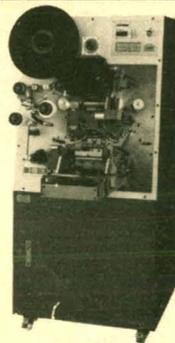
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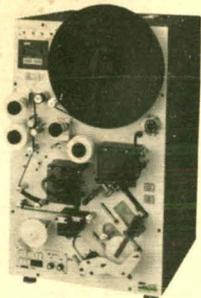
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# Magnetic tapes: To import or not to import

by Anil Chopra

**A** seminar was organised recently by The Small Industries Service Institute (SISI) at The SISI lecture hall, Bombay. The meeting was open to all those connected with the magnetic tape coating units and cassette assembling units. The focus of the meeting was a discussion of the pros and cons of allowing tape imports into the country. This was the first time that a discussion between the two lobbies, representing those for and those against importing tapes, was held.

The seminar was co-ordinated by Mr D K Sinha, deputy director in the Union Industries Ministry. The meeting was to serve as a basis for a frank and open discussion between tape manufacturers fighting for a total ban on imports and independent duplicators, cassette assemblers and component manufacturers insisting on the supply of imports to actual users. The findings of the meeting were to be forwarded to the Ministry of Industry, New Delhi. Unfortunately, the meeting concluded without the adoption of any resolutions on the findings of the seminar.

Jai Electronics and Audio Fine, co-sponsors, were represented by Mr Jain and Mr V T V Sharma respectively. The other tape manufacturers represented were Mrs S Ahuja (Pantape), Mr R Gopalkrishnan (Sakamichi) and Mr Manikant Shah (Magnatape). Mr H Das (Sagarika) was the lone representative of the independent duplicators in the poorly attended seminar.

No cassette assembler was present at the seminar. There is reason for this. Let us for a mo-

ment consider the system of the entire tape and music industry. There are various brands like Sony, TDK, Maxell, BASF, Sunkyong, Media, Acme and others. All these brands produce and market their own cassettes. For example, a Sony cassette has a Sony C-O. Magnetic tape is manufactured for two reasons only. Firstly, to be sold as a branded blank cassette (using the manufacturer's C-O) presumably for home recording and secondly, to be sold in pancakes to legitimate music companies or independent duplicators for recording copyrighted music. Music companies and independent duplicators should have their own C-O's. Can there be a third possibility?

How does the question of allowing tape imports arise? On what basis can cassette assemblers complain about the need for tape imports to supplement bad quality indigenous tapes? Why do they need tapes in the first place? For whom are they assembling cassettes? The only possible users are small music companies who use cassette-to-cassette duplicators. The only other possible users are the pirates. So why have cassette assemblers at all?

Perhaps the answer is that small music companies need ready cassettes. They could be allowed to import as much as they like, provided they are first able to prove that good quality indigenous tapes are not available. All they need to show the government is their copyrighted music, their label and their consumption. Such imports would add up to an insignificant five per cent of total tape imports today.

Unfortunately, the cassette assembler is persona non grata in the legitimate tape industry.

Jain and Sharma rightly pointed out that the tape was not the only factor responsible for the quality of the cassette. The quality of the shell and other parts of the cassette mechanism and the source and recording of the cassette are also important. Indian tape manufacturers should sell their own branded cassettes in their own C-O's. This will ensure better quality and do away with common complaints like jamming and misalignment.

Jain pointed out that though tape imports were banned with effect from November 1985, the Indian market continues to be flooded with jumbos, pancakes and mini-pancakes on double hubs of foreign origin. Mr Gopal of Sakamichi was quick to add that the government is still issuing import licences. A full 70 per cent of the tapes in the market are imports. These imports are the main reason for the indigenous tape manufacturing units becoming sick. Susmit Sangita and Vimal, two tape-coating units, have already closed down. Jain said that most tape manufacturers were presently working at 30 per cent capacity and are forced to sell their product below cost, at Rs 1.50 approximately for a cut of C-60.

Sharma of Audiofine admitted that the legitimate independent duplicators and music companies represented only 15 per cent of the market, while the balance 85 per cent belonged to the pirates. Shockingly, the government representative said that he was aware of the situation. Mr

# WAVES

Das of Sagarika agreed that a complete ban on imports would deal a severe blow to piracy, but argued in favour of imports to independent duplicators, who could not otherwise satisfy quality requirements necessary for recording on high speed systems.

Sharma pointed out the problems the tape manufacturers were facing with regard to import of raw materials. The government has recently hiked customs duties, contrary to the general policy adopted towards the electronics sector. The duty for gamma ferric oxide has been raised to 30 per cent and the duty for polyester has gone up from 15 per cent to 30 per cent. Another problem was the low prices prevailing in the market due to imports.

All tape manufacturers insisted that technology and quality were not a problem and ISI certification could be easily obtained. Any relaxation of imports would be disastrous for the entire in-

dustry as a whole and more tape manufacturers would become sick. With no indigenous production to fall back upon, the music industry would be in dire straits during a foreign exchange crisis, since import of tapes is very low on the government's list of priorities.

The most surprising aspect of the deliberations was the fact that tape manufacturers present agreed readily that they were producing bad quality tapes and selling 85 per cent of their production to the open market. In this market, low prices prevail and only bad quality cassettes could be offered.

Tapes should not be marketed on double hubs. The tape cut on double hubs may or may not match the shell it will be assembled in. Tape manufacturers should market their tape in cassettes using perfectly matched C-O's, on their brand name. This entire system of cassette assemblers and mini-pancakes on double hubs is a result of piracy.

If only legitimate recordings are done in the country, tape imports should not be a problem either to the government or to the tape manufacturers. Let the government register every music company and allow them to import pancakes or cassettes for the purpose of duplicating the music they have copyrighted. Of course, this should be allowed only until Indian tape manufacturers are able to meet the demands of music companies and have built up the necessary technology and quality.

The government does not take the music industry seriously. One might say that it does not take the entertainment industry seriously as is clear from the misguided imposition of the four per cent sales tax on the industry. Apart from the crores they pick up by way of taxes, they are ignoring the lakhs of aspiring singers, musicians, composers and lyricists who could carve out a prosperous future in the music business. ◀◀

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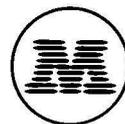


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# MADRAS TRACK

**H**MV remains unchallenged when it comes to vintage music. After issuing about a hundred such cassettes of Hindi film music, with a dozen cherishable ones amongst them, the South too seems to be getting its share of the spotlight. There are two in Telugu in 'Alanati Andalu' series, one of P Bhanumathi (STHV 36155, 54 mts) and the other of R Balasaraswathi Devi (STHV 36154, 56 mts). The common points are that they are compilations of old film songs, sponsored by Prasad brothers of Chandamama Publications. In both, tracks are arranged in reverse chronology and give complete track information.

Bhanumathi is the only singing actress who has been performing for five decades. Her 17 songs range from 1966 to 1943, some of them not in circulation for more than 25 years. This fact, common to Balasaraswathi Devi too, might excite quite a few old-timers but might leave many unmoved, for most of these films too have been out of sight for ages. The credits read like a Who's Who in film music. V Nagaiah, Ogirala, Balijepalli, Tapi, H R Padmanabha Sastry and others. It is a thrill to hear Bhanumathi render 'Oogave oogave' of 'Krishna Prema' (1943) to the songs of the mid-60's. The voices of Ghantasala, T A Moti and Pithapuram are heard in an occasional duet, lending variety.

R Balasaraswathi entered films as a child star, made her debut as a

## Sivaprasad whistles Carnatic ragas on Sangeeta record label

By V A K Ranga Rao

play-back singer, as a teenager formed a famous partnership with S Rajeswara Rao in singing non-film songs, flourished as a dancing star while still young and continued as a play-back singer till the late 50's. The magic of her melody still captivates through Malladi Ramakrishna Sastry's lyrics and C R Subburaman's tunes. The duets are with Ghantasala, A M Rajah and M S Rama Rao. The sound quality is sumptuous. Her very first song as a playback 'Tinnemeedi' from 'Bhagyalakshmi' (1943), her version of 'La Paloma' from 'Rajee Na Pranam', her Krishna-linked songs of B Rajanikantha Rao from 'Priyuralu' are examples of the best kind of film song.

In Kannada, HMV released three cassettes. The film story of 'Kittoor Channamma' (THPV 32090, 40 mts), songs from 'Bhootayyana Maga Ayyu', 'Devara Gudi', 'Sahodarara Sawal' (STHV 36149, 44 mts), 'Bangarada Manushya' and 'Mannina Maga' (STHV 36130, 43 mts).

The first has good sound quality, primitive editing and no credits at all but for the label. The second and the third are recent and the intrinsic quality of the songs is below par. These tracks are neither complete nor do they maintain any kind of integrity. They are taken from the films popular in that period. All credits are properly presented. Sound

quality, considering the period, is only passable.

Devotionals are the first recourse of an A & R department. That is dictated to by the sales wing. HMV has two in Tamil, 'Kandan Pugazh Malai' by Sulamangalam Sisters (HTCS 03B 3244, stereo, 45 mts) and 'Jeeva Mandiram' by K Veeramani (HTCS 03B 3264, stereo, 44 mts), one each in Kannada, Telugu and Malayalam. 'Udupikrishna Manjunatha' (HTCS 03B 3248, stereo, 44 mts), 'Sri Venkateswara Mahotsava Sevalu' (HTCS 03B 3258, stereo, 47 mts) and 'Christian Devotional Songs' by K J Jesudas (HTCS 03B 3253, stereo, 38 mts).

Both Veeramani and Sulamangalam Sisters have an image carefully nurtured over the years and a ready clientele that is least concerned about the niceties of singing and even less by the literary values of the lyric. Both in Veeramani's songs about Ayyappa and in the Sisters' songs about Skanda, there is a zeal that is heartening to the devotee which might prove tiring to others. The occasional waft of poetry is dissipated by the relentless pace of the music.

Manjula, Usha Ganesh and B R Chhaya have sung the Kannada devotionals in 'Udupikrishna - Manjunatha', written by Vijayanarasimha and tuned by M Ranga Rao. The singing isn't very sophisticated but the other two departments make up for it by supplying a devotional aroma within the ambit



# MADRAS TRACK

they have been let down by recording and the poor singing of V Ramakrishna. The four songs of S P Sailaja (out of 10) are better, the opening 'Om omkaramu' being the best. Attractive inlay cards for these two.

Condensed film sound-tracks were being broadcast by All India Radio about 30 years ago. Sun Records of Kakinada issued such 78 rpm discs exactly half a century earlier. Today, pirates are rushing such programmes on cassettes into the market within a day or two of a film's release. The long established companies are too lethargic to respond to this challenge. Leo is not and it has released two such cassettes 'Vjrumbhana' (LCD 103) and 'Tandrapaparayudu' (wrong inlay card). The editing of the first makes little sense and anyway the intrinsic value of the content is minimal. Tandrapaparayudu makes sense throughout, even for one who hasn't seen the film. And the dialogues have the touch of literature about them. The sound qualities of this and the cassette (LC 110) of regular songs is good

and much better than that of the latter LP. But on these dialogue cassettes, it is essential to give the writer, and the speaking voices, their due credits. Incidentally, S Rajeswara Rao's music for the latter film is not quite what one expected of him, in a historical film.

The following are the other releases of Leo, all Telugu films, 'Dharmapeetham Daddarilindi' (LC 101) has mod music of J V Raghavulu, and good lyrics, not separately credited, of Sirivennela Sitarama Sastry and Dasari, sung enthusiastically by P Susheela and S P Balasubrahmanyam. 'Kaliyuga Krishnu-du' (LC 103) has the kind of music throughout, six songs by Susheela, Janaki and Balasubrahmanyam, that one expects from Veturi and Chakravarthi. The infectious rhythms, the catchy melodies, the occasional flash of brilliance in lyric, cannot be denied. In these days when there is little difference between the music of a social film and a costume film, Shankar-Ganesh have managed to compose a variant kind of music for 'Kanakadurga Vratamahatmyam' (LC 105).

Rajasri's lyrics are rooted in a familiar imagery as needed by the screenplay. Balasubrahmanyam, Susheela and Janaki sing the predictable kind of songs well but the unusual 'Ratri mallini' is rendered strongly and strikingly by S P Sailaja and Manjula.

Leo should tone up the printing, maintain consistent levels of sound and should have better class of paper labels on the cassettes.

Other Leo releases are songs from 'Konaseema Kurrodu' (LC 106, Veturi/Chakravarthi, Susheela, Janaki, Balasubrahmanyam), 'Sri Tatavaram' (LC 107, Konalle Sivaram, Oleti Parvatheesam/Kannababu, Janaki, Vani Jairam, Ramesh Balasubrahmanyam), 'Sardar Dharmanna' (LC 108, Narayana Reddi, Rajasri/Rajan-Nagendra, Balasubrahmanyam, Susheela, Janaki), 'Mama Kodalu Sawal' (LC 109, C Narayana Reddi/Satyam, Balasubrahmanyam, Chitra, Susheela), 'Sakkanodu' (LC 113, Sirivennela Sitarama Sastry, Gopi, Jaladi, Rajasri/K V Mahadevan, Balasubrahmanyam, Susheela). ◀◀

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# CARNATIC CLASSICAL

**T**he Hindustani and Carnatic systems of music can be characterised as sub-systems that have developed along parallel though independent lines from ancient Indian systems of music. Although the fundamentals of the two systems are the same, they have developed along non-convergent but broadly parallel lines. Both are basically built on the foundation of the 12 swaras in an octave, although the concept of 22 shruthis has also been widely discussed and its implementation has been attempted. The system prevalent today is principally based on the 12 notes in an octave.

Hindustani music has undergone a distinct transformation as a result of the presence of many Persian and Arabic musicians in courts of Delhi, while Carnatic music has continued to develop in the South without being subjected to such external influences. It is surprising that in spite of the developments described above, the

is Kalyani or Mechakalyani of the Carnatic style which is very close to Yaman of the Hindustani style. On the other hand, Yaman itself has been assimilated into the Carnatic style under the name Yamuna Kalyani although it gets sung with quite a Carnatic touch.

Hindustani music has had major styles such as the drupad, dhamar, tappa, tarana, khayal, thumri and others. The Carnatic system has developed a style which was the principal handiwork of Purandaradasa and the musical trinity – Thyagaraja, Muthuswami Dikshitar and Shyama Shastri. In Hindustani music, drupad, dhamar, tarana and tappa are not as widely sung now as they were a few decades ago. The khayal and the thumri have survived the test of time reasonably well though even these forms are struggling for survival. Today's craze seems to be bhajans and ghazals.

In Carnatic music the pivotal role is played by compositions that are the creations of great composers. These



degree of diversification has been so little that both systems still appear to be broadly the same.

A closer examination of the two systems reveals that while the conceptualisation of ragas and the basic approach to raga alap or alapana, the basic structure of compositions, the thalas, etc. have remained broadly the same in both systems, the principal difference is in the style of rendering. In Hindustani music the principal emphasis is on the singing or playing of clean notes with only a few grace notes being present, while in Carnatic music the principal emphasis is on the rendering of grace notes.

## Similar ragas

Ragas such as Mohanam and Hindolam, which have exact Hindustani equivalents in Bhoopali and Malkauns respectively, are sung quite differently in the Carnatic style. Another raga which deserves mention at this point

# Carnatic and Hindustani - parallel lines of growth

compositions form a variety of types such as varnam (both tana and pada varnams), kritis, padams, javalis and thillanas. What is more, Meera bhajans, Jayadeva's ashtapadis and many other popular bhajans from all over the country and abhangs from Maharashtra are sung very often in Carnatic recitals.

A Hindustani recital of about two or two-and-a-half hours' duration generally consists of one or two principal ragas expounded in alap and through the medium of vilambit (slow tempo) and drut (fast tempo) cheezes (musical compositions), while an average Carnatic music recital of about three hours duration consists of varnam in the beginning followed by two major keerthanas and four or five minor ones.

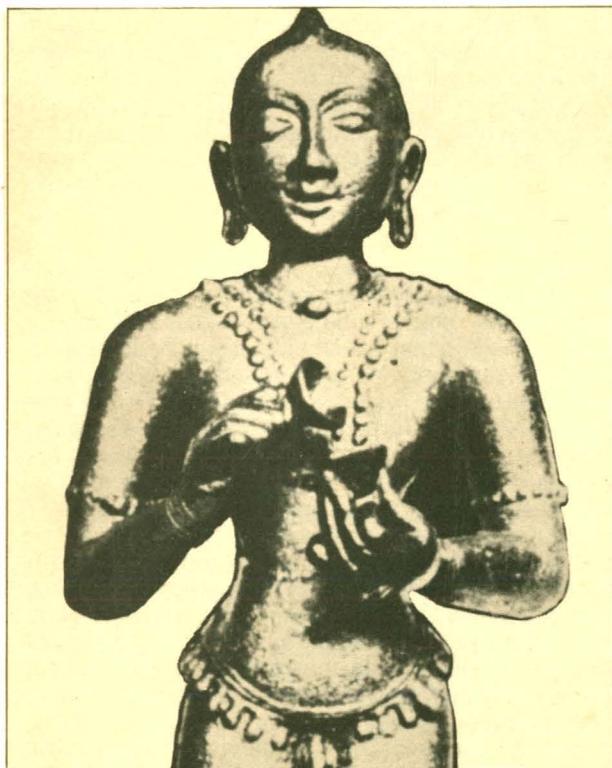
## Pride of place and equality

In Hindustani classical music, the principal performer, whether he is a vocalist or an instrumentalist, is given

# CARNATIC CLASSICAL

pride of place. In fact, the names of accompanists – whether they be sarangi players, harmonium players or exponents of the tabla – are rarely mentioned, in dispatches as it were, except on those occasions when they happen to be truly outstanding artists. On the Carnatic music platform the situation is slightly different. The vocalist or the principal instrumentalist artists are given equal status in matters of billing. In Hindustani music the principal accent is on ragas and their presentation and the cheezes or compositions have invariably played a relatively minor role. Even in the presentation of khayals, the sahithya has rarely been given pride of place.

In general, it is impossible to think of Indian music, whether it be Hindustani music or Carnatic music, without visualising the concept of ragas. In both the systems, irrespective of whether one deals with instrumental music, vocal music, alap, khayal, thumri, keerthana-



namas, padam or javalis, the beauty of the music lies in the ragas. The alap or alapana does not have any sahithyam (lyrics), only a few syllables like tarana to keep the presentation together. The thanam sung in Carnatic system involves the use of a few more syllables with a well defined time measure in the background of such singing. In the khayal of Hindustani music and pallavi of Carnatic music, the sahithya element starts making its presence felt as the singing of both involves the use of a few words of sahithya. In keerthanams, bhajans and thumris, the words along with their meanings and the mythological background assume significance. Even here, it is still the raga to which each composition is set, which sets the mood for the presentation of the composition.

Basically, the ragas of Indian classical music have their origin in the gods, goddesses, rishis and gandharwas of yore. The first raga to be created is believed to be

Bhairav in Hindustani music which corresponds to the raga Mayamalavagaula in Carnatic music.

The creation of new ragas and their codification has been a continuing process and many great musicians and composers such as Bartruhari, Tansen and Swamy Haridas have contributed ragas to Hindustani music. Similarly, great saint composers such as Thyagaraja, Muthuswami Dikshitar and Ramaswamy Dikshitar have breathed life into many new Carnatic ragas.

## Seventy-two basic ragas

The Late Vishnu Narayan Bhatkande, who was an eminent musicologist, brought all the ragas that were then in vogue in the Hindustani system into 10 'thats'. The names of these 'thats' along with the names of the corresponding Carnatic melakartha (basic) ragas are as follows: Bilawal – Deerasankarabharanam, Kamaj – Harikamboji, Yaman – Mechakalyani, Kaft – Karaharipriya, Bhairav – Mayamalavagaula, Marwa – Gamana-shraman, Poorvi – Kamavardhani, Asavari – Natabhairavi, Thodi – Shubapanthuvareli and Bhairavi – Hanumatody. (A melakartha raga is a parent scale with all the seven notes symmetrically present both in the ascending and descending notes. There are 72 such ragas in the Carnatic system which are based on the 12 universal notes of the octave.)

The late B Subba Rao, who was a great authority in both Hindustani and Carnatic systems of music, had suggested as early as the 1950s that in addition to the above, 13 more melakarths from Carnatic music are necessary for Hindustani music. They are: Dhenuka, Chakravakam, Keeravani, Gourimanohari, Charukesi, Chalanata, Ramapriya, Shanmukhapriya, Simhendra Madhyamam, Dharmavathi, Rishabhapriya, Lathangi and Vachaspathi.

When the question of interborrowing of ragas between the Hindustani and Carnatic systems of music is being thought of, it is important to note that not all the 72 melakartha ragas in the Carnatic music system are in extensive use. Neither are the many thousands of janya ragas whose names and scales have been identified. Only a few hundred of these ragas are in actual use. The author of the melakartha system had already envisaged this development and had divided the 72 melakartha ragas into three groups – one group of ragas which were already well known from historical times, the next group which consisted of ragas that were then coming into vogue, and the third group consisting of the remaining ragas which were to become prominent only in the future.

## Importance to lyrics

When comparing the developments in Hindustani music a few decades ago with those prevailing today, it would appear that there is a distinct trend at present, where lyrics are slowly regaining importance in preference to the alap. In Hindustani music the gharana traditions and the traditional links between the guru and shishya (which prevail even today to a great extent) have resulted in a voice culture getting pride of place in the methods of teaching music. Further, the historical links which principally relate to the gradual evolution of traditional values and the grammar of classical music have been preserved.

In Carnatic music, the strength of the traditional gurusishya relationship has been diluted to a considerable

# CARNATIC CLASSICAL



Sri Syama Sastri



Sri Thyagaraja



Sri Muthuswami Dikshitar

extent. Music is being taught more formally through colleges and schools and loses a lot of its lakshya content. (By lakshya we mean the traditional values that have crystallised over the ages and have survived purely on the strength of their relevance and excellence). Many talented young artists who have taken to vocal music feel rather uncertain about their future in the field of music and hence take to music as a secondary profession rather than as the principal profession. Factors such as these tend to affect voice culture and lakshya gnaana. As a result, the overall presentations by young musicians of promise generally tend to be rather mechanical.

In instrumental Carnatic music, there has been considerable progress. There are many promising youngsters who not only play on the traditional instruments such as the violin, the veena, the gottuvadhyam and the mridangam but there are artists of genius who have successfully adapted instruments such as the clarinet, the mandolin and the saxophone for rendering Carnatic music. While, a few decades ago, there were about a dozen Carnatic vocalists of great eminence who were performing all over India, such a state of affairs does not obtain anymore. While large number of persons are studying vocal music, the number who are likely to make their mark in a telling manner, are woefully few. Fortunately, today there are a large number of youngsters who show a great deal of promise in the field of instrumental classical music.

There are many persons I know, who, having gone through a reasonably well rounded training in Carnatic music, go on to study Hindustani music as well. What is not recognised is that both the voice culture and the approach towards playing instruments are significantly different in the two systems. That fine Hindustani violin virtuoso, N Rajam, for example, started as a Carnatic violinist, but once she picked up Hindustani music, she took a conscious decision to give up the practice of Carnatic music. This was a smart move on her part. Of course, her initial training in Carnatic music helped her in specialising in the gayaki ang (which implies that the instrument is played in the manner in which the music is rendered vocally). M S Gopalakrishnan, the great exponent of the violin, is probably a unique example of one who has mastered both the Hindustani and Carnatic systems and performs both types at the highest level. There are many young musicians today who are learning both the systems. This is tantamount to having one leg in each boat and is not a very desirable method of negotiating music in general.

## Recorded classical music

This brings me to another aspect which is the commercial availability of recorded classical music. Both the records which were widely available in the earlier days and tapes of the present day are of rather poor standards. The poor standards start off with the quality of the tape itself. A person who buys classical music tapes/records whether they be Carnatic or Hindustani music, intends to keep them for a very long time, as the currency and relevance of such music will span many decades especially when the music recorded is that of a musician who belongs to the all time great variety. If such music is recorded on poor quality tapes which will not structurally survive being played more than a few times, such a development would not engender confidence in the minds of those who want to

# CARNATIC CLASSICAL

collect classical music records.

Secondly, in India, record labels continue to sell 60-minute tapes. What I feel is that a 90-minute tape is more suitable. With 45 minutes on each side, the artist would have a better chance to offer above average fare. We all know classical music reaches into its brighter passages only after some time.

Another important aspect of the recording of classical music, which is often overlooked, is that the ideal way to record such music is through the medium of live concerts and sammelans. When classical music is presented, an appropriate atmosphere to suit the demands and moods of the musicians has to be created if the music is to be of high quality. It is true that on occasions, even if the environment is not quite right, if the musician is truly inspired, great music results. Thus, in classical music, as many concerts as possible should be recorded, so that truly great renderings are captured for posterity. This can only be done by adopting procedures that are already in vogue in the West. There, all great music festivals are recorded by pre-arrangement and subsequently issued in an appropriate manner after careful selection/editing. The technical characteristics of the records or tapes used are of the highest quality and the latest recording equipment and techniques are used. All these make for excellent recordings.

The sabhas and impresarios too would stand to gain from this. The musicassettes marketed will feature live concerts and sammelan details. This will further help popularize the sammelans and add prestige to them. Sales too will be assured, to all those attending such sammelans, and to members of sabhas.

Hence, the company should arm itself with portable recording equipment of truly high quality, take it to every live concert of eminent musicians and record the music in an expert fashion. This will be the first step in the right direction. I understand that a unit of such equipment of the best quality costs about two lakhs of rupees. After such recordings are made, the musicians concerned and a few eminent music rasikas could assist in deciding which parts of these concerts should be edited, put together and issued on high quality tapes so that their lasting qualities are assured both technically and aesthetically. The financial arrangements vis-a-vis the musician, and the organisation concerned could be easily worked out to the benefit of all. I am sure that classical music lovers would not grudge paying a little extra for such a recording. Such a step would be a great contribution towards the commercial viability of classical music recordings. Having heard a large number of Hindustani recitals, I feel that the above approach would be applicable to Hindustani music as well. After all, both the systems are not all that different and both rely for excellence on a lively interaction between the musicians and the rasikas.

I close this analysis with sincere expressions of hope that the Carnatic and Hindustani systems will progress along their own chosen paths without any 'enforced merger' of the type that is attempted from time to time. Both are going through a relatively lean period at present, but remedial steps along the lines suggested above should lead both systems to happier times.

- Vivaadhi.



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# HINDUSTANI CLASSICAL

## RAGA & RASIKA

**H**industani classical music seems to be passing through a period of renaissance. In particular, there are healthy portents which point to a resurgence of interest in classical music among the youth of the country. The first step in this direction was taken by the Indian Music Group (IMG) of the St Xavier's College in Bombay, a decade ago. Under the dynamic leadership of Fr Lance Pereira, the IMG pioneered the propagation of Hindustani classical music on the campus of St Xavier's by establishing a music library of live recordings, cassettes and LPs, through music appreciation courses and lecture demonstrations. Their Janfest features the best of talent in the country including the legendary Bismillah Khan, Pandit Ravi Shankar, Ali Akbar Khan, Vilayat Khan, Bhimsen Joshi, Kishori Amonkar, Kumar Gandharva, N Rajam, and so one could go on, while the list grows into a compendium of Who's Who in Hindustani music. With the active co-operation of

Ustad Allah Rakha and Zakir Hussain, the collegians have established a healthy rapport with the great names in classical music and now the vibes can be felt elsewhere in the country.

SPIC-MACAY is another youth organisation which has started promoting interest in Indian classical music and art among the youth on a nationwide basis. It enjoys the support of stalwarts like Amjad Ali Khan, Shivkumar and Hariprasad, to mention but a few. I have attended their concerts and lecture demonstrations in Bombay, Hyderabad and it is good to see that interest is on the upswing. The Youth Association for Classical Music, Madras, is a similar organisation for championing the cause down South. Thus the movement is definitely snowballing. The dividends are already coming in, judging by the number of young artistes who are making it to the concert platform today.

The Golden Greats festival of classical music, recently held in Calcutta under the sponsorship of ITC and SRA, brought to limelight talented young singers like Veena Sahasrabudde and Padma Talwalkar and sitarist Shaheed Parvez from Bombay. Child prodigy Master U Shrinivas from Madras was another artiste to win laurels in Calcutta. Meanwhile, Arati Ankalikar and Ashwini Bhide took the capital by storm, performing alongside such seasoned maestros as Bhimsen Joshi and Mallikarjun Mansoor. This abundance of talent has not gone unnoticed by the recording giants of the music industry. Music India lost no time in giving a break to Arati Ankali-



Om Ecstasy & Symphony. A 10-sitar concerto composed, conducted and set by Kartick Kumar, presented by The Culture and Arts Promotion Trust of Music India.

# HINDUSTANI CLASSICAL

kar. Her twin cassettes issued by MIL proudly proclaim 'The Prodigy in Indian Classical Music'. MIL also grabbed sitarist Shaheed Parvez whom many consider the hottest prospect on the musical scene (and to the music industry) since Ravi Shankar. While Ajay Pohankar has been claimed by HMV, Veena Sahasrabudhe and Padma Talwalkar have been signed up by Rhythm House, a company which is making rapid strides on the classical scene.

## Honour the gurus...

Ustad Khadim Husain Khan, the octogenarian doyen of the Agra-Atrauli gharana, was felicitated with a munificent purse and mellifluous tributes in music by shishyas, fellow musicians and admirers. Significantly, those to perform on the occasion were the doyens among musicians of every gharana: Latafat Hussain Khan, Rama Rao Naik, Gajananbuva Joshi, A G Ginde, C R Vyas and Dinkar Kaikini; with the exception of Kaikini, who has just entered his 60th year, all the performers were 60 plus in age but all were in fine fettle. In fact, Pandit Gajananbuva, who is well over 70, made a rare personal appearance on this occasion and gave an incredible performance. The venue of the felicitation has been the scene of similar honours conferred on Pandit K G Ginde last year and Pandit C R Vyas the year before.

## Sawai Gandharva centenary

The centenary of Pandit Sawai Gandharva, the fountainhead of the Kirana gharana, was celebrated in Bombay under the aegis of Prathamesh Kala Kendra, over the weekend September 20 and 21. The occasion provided a living example of the guru-shishya tradition prevailing in Hindustani music. Alongside such stalwarts as Bhimsen Joshi, Gangubhai Hangal and Firoz Dastur, it was good to hear their heir apparents in music.

## Recognition for the shishyas

It is fitting that on the occasion honouring Sawai Gandharva, his grandson and musical heir Shrikant Deshpande sang before the elite audience. Shrikant is currently studying with Pandit Firoz Dastur and bears the stamp of the gharana. Similarly, Krishna Hangal, the daughter of the redoubtable Gangubai Hangal, Madhav Gudi, the protege of Pandit Bhimsen Joshi and Milind Chittal, the disciple of Pandit Dastur, all proved that given recognition, they will carry on the gharana tradition.

## On the records

Talking of the gharana tradition, as I listened to the recent LP of Pandit Mallikarjun Mansoor, I could not help wondering when Rajshekhkar Mansoor, the worthy son of a great father, would get his chance to prove his merit; ditto for Krishna Hangal. One hopes one of the dynamic recording companies takes the cue. (Any takers for the 'Early Bird Trophy?'). Incidentally, it was refreshing to hear Pandit Jitendra Abhisheki's gayaki, after a long hibernation, on the HMV labels. One commends HMV on its 'Echoes of Golden Voices' which has been aptly dubbed the 'collector's delight.' So it is. Who else could give you rare gems as Faiyaz Khan, Kesarbai, Moghubai, Onkarnath, Nissar Hussain, Sawai Gandharva, Paluskar, Begum Akhtar, Bade Ghulam Ali, Vilayat Husain, Hirabai, Abdul Karim Khan and Narayanrao Vyas, all in a single LP? Fast forward to the nearest re-

cord shop. Another scoop for HMV is Pandit K G Ginde who is pure classicism at its best, especially in the rendition of dhrupad and dhamar. Meanwhile, CBS breaks new ground in classical with a superb three-volume set of 'Swara Raga Sudha' by Dr Balamurali Krishna, which should promote new understanding for Carnatic music now that jugalbandi dialogues between Balamurali and Bhimsen Joshi have been held so often - with the frequency of summit meets, in fact.

## Accompanists to the forefront

The irrepressible Zakir Hussain, son of Ustad Allah Rakha, is very much in the news once again: While HMV presents a LP of Zakir as 'The Ultimate in Percussion' (which he undoubtedly is), it is interesting to hear Zakir in the company of violin virtuoso L Subramaniam in a cassette of Carnatic music for CBS. Of course, it is no new experience for Zakir who has successfully pooled his talent with the 'Shakti' in the past. Followers of tabla, particularly the innumerable fans of Zakir, are sure to welcome his disc.

'Samvadini' by Pandit Manohar Chimote is another interesting LP from HMV for those who have kept track of the innovative genius of Chimote. He has improved the humble harmonium to raise it to the status of a 'samvadini'. Maharashtra seems to have a lot of harmonium talent. The harmonium is an instrument which went off the AIR for many years but has since been restored to its original status as an accompanying instrument. Two of the leading exponents of the harmonium, Govindrao Patwardhan and Appa Jalgaonkar have crossed 60. They received honours and felicitations at various centres in Maharashtra. One feels happy to see them lionised. Govindrao and Appa have been globe trotting with Kishori Amonkar and Pandit Jasraj.

That brings to mind an interesting story pertaining to the early musical career of Pandit Jasraj. It is said that he started his career as a tabla player. Those were the days when the principal performer enjoyed the honour (and comfort) of a gaddi while the accompanists had to contend with the cold realities of the concert platform. Pandit Jasraj resolved then and there that he would be a singer in his own right. There is little doubt that he has succeeded and eminently so. Today he has got his gaddi as one of the foremost vocalists of our time.

## Sanmaans and sammelans

Another eminent artist who started his career as a tabalchi is the foremost santoor exponent of the country, Pandit Shivkumar Sharma. The Sangeet Natak Akademi awards for the year have been announced and Shivkumar figures among the award-winners. The others are Pandit Firoz Dastur, Devendra Murdeshwar - the renowned flautist, disciple and son-in-law of the late Pannalal Ghosh - and Smt Manik Verma. Our congratulations to all these recipients on the richly deserved honour. The Gunidas Sangeet Sammelan, one of the most patronised and popular sammelans in Bombay, completed its tenth year with an unabated and enthusiastic 'daad' from the music-lovers in Bombay. As I sign off, Dakshini - the mammoth bonanza of music and dance organised by the South Zone Cultural Centre - is in progress in Bangalore. More about this in my despatch next month... er... I mean next year. Happy listening in 1987!

Su-Mitra

# HINDUSTANI CLASSICAL

## Reviews

### Amjad Ali Khan: CBS The Album AMJAD ALI KHAN

The album contains the full-scale rendition of the sandhi prakash raga Shree played by Amjad Ali Khan in alap, jod, jhala and gat composition, set to jhaptal consisting of 10 mantras. The cassette is based on a live concert recording produced for CBS by Venu Charitable Trust. So far as the actual rendition of the raga is concerned, one has heard better performances of the raga from Amjad on other occasions in Bombay and this is not among the best. What enhances the value of the present recital is the superb tabla accompaniment by Sukhvinder Singh Namdhari, a gifted disciple of Pandit Kishen Maharaj of the Benaras gharana.

### Pandit Kumar Alurkar Gandharva

It is a major coup for Alurkar to have recorded this cassette of Pandit Kumar Gandharva – one of the stalwarts of our time and a major vocalist on the HMV roster for a long time. Judging by the thankful acknowledgement to Shriram Pujari, one presumes the circumstance has become possible through the good offices of Shri Pujari. Kumar is in fine form here and

renders Bihag on Side A, the vilambit set to ektal in its slow movement ('E More Manaa') while the drut 'Ka Murjhaye' is also set to ektal in its faster aspect. Raga Shankara is offered on the reverse side. The vilambit bandish 'Anath Jano' is set to ektal while the drut 'Awo rjhavo' is set to teental. Both the ragas are eminently well sung. A suggestion: Alurkar would do well to give details of the bandish and tala on the inlay for the convenience of the buyer. The tabla accompaniment by Suresh Achrekar and harmonium by Govindrao Patwardhan is nominal as is customary in Kumar's recitals.

### The First A Rhythm Milestone House Classic VEENA SAHASRABUDDHE

Veena Sahasrabuddhe's 'The First Milestone' for Rhythm House is an important stepping stone in her musical career. This young and gifted exponent of the Gwalior gharana makes an early breakthrough with this her first cassette. Her Bageshri is indicative of her grooming from Pandit Gajananbuva Joshi in its thorough development and adherence to traditional purity of raga. The Hamsadhvani too makes for pleasant listening in her open throated style of singing and her bhajans' devotional characteristic comes from her musician father. He was a disciple of Paluskar and infused his bhajans with a rare fervour. All in all, Veena has presented a representative sample of her art. One looks forward to her career with keen interest. The accompaniment by Appa Jalgaonkar on the harmonium and Omkar Gulvady on the tabla strikes the perfect balance. This cassette is a good buy.

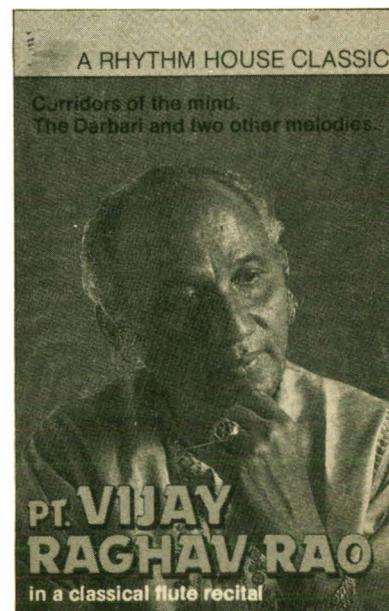
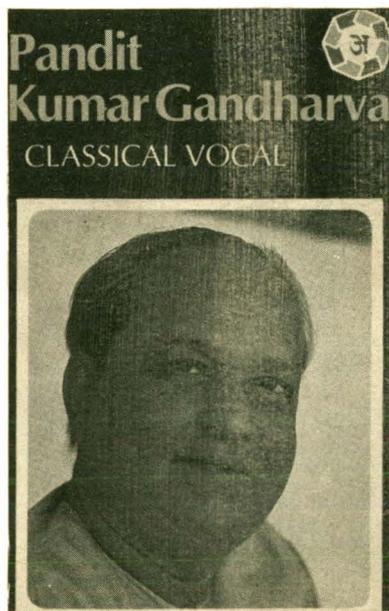
### Indian Classical MIL Music L SUBRAMANIAM

Dr L Subramaniam, the violin virtuoso who happens to be the son-in-law of the renowned Hindustani vocalist Smt Lakshmi Shankar, has tried in this recording to present a synthesis between Carnatic and Hindustani instrumental music. In presenting ragas on the violin, his selection includes Abhogi and Vachaspati, ragas which have acceptance in both systems. Additionally, there is a Dikshitar kriti in

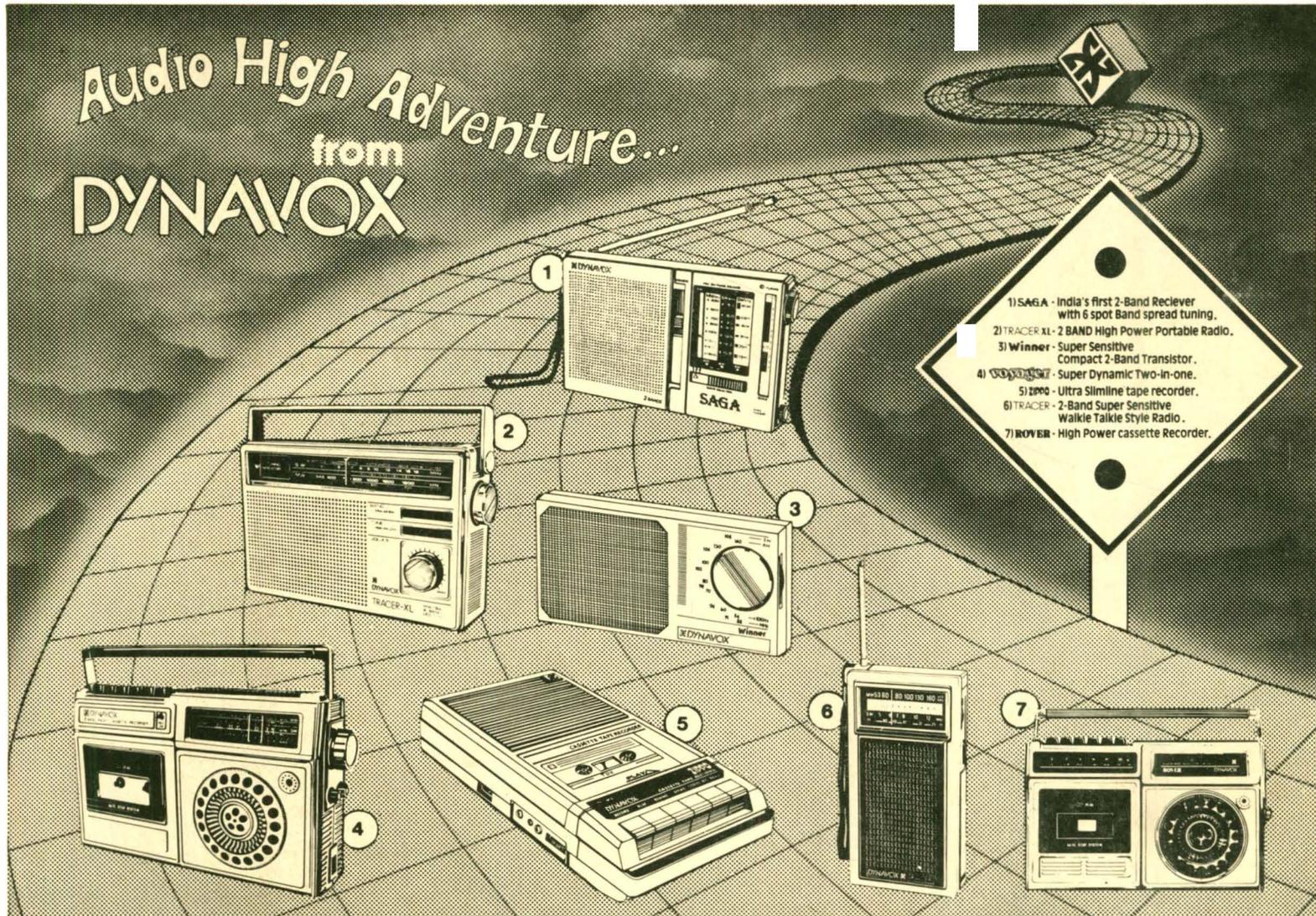
Nattai and a Mangalam in Raga Saurashtra. Interestingly, Zakir Husain accompanies on the tabla and the kanjira in the company of Ramnad Raghavan on the mridangam and the ghatam. Dr Subramaniam wields a facile bow and the tonal purity of his violin is a sheer delight.

### Pandit Vijay A Rhythm Raghav Rao House Classic

In the course of a long and distinguished career Pandit Vijay Raghav has been an author, a poet, a musician, a composer, a dancer and a music director – in short, a many-splendoured personality. In the field of music, he is eminent as one of the distinguished disciples of Pandit Ravi Shankar though he took to the flute instead of the sitar. His musicianship is of the Maihar lineage as seen in the recording for Rhythm House. Side A gives a detailed portrayal of Raga Darbari Kanada, while Side B offers two night-time melodies in Madhukauns and Hamsadhvani. Each exposition is preceded by a short alap. While the Madhukauns is developed through madhyalaya roopak-based gat followed by a drut in ektal, the Hamsadhvani, set to drut teental lasting just 10-25 minutes, is a gem of a composition. The tabla accompaniment for the Darbari Kanada is provided by Omkar Gulvady while Madhukauns and Hamsadhvani are played to the accompaniment of Sabir Khan. Ronu Mazumdar has provided good support on the flute. ◀◀



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Technology at your service

# Classical Music: Great hopes for

What chance does Classical music have of surviving on disc and tape. Playback And Fast Forward finds out from the record labels their plans and progress in building up their classical repertoire.

**T**wo things – among the many others – happened when the talkie finally hit the Indian screen in the early 1930's. Willie Manual, Freddie D'Mello and their tribe of musicians of the silent film theatre pits lost their jobs overnight. And film songs started to vie with classical repertoire for mass importance. Like all good things that could only muster rather a select patronage, classical lost out.

The number of companies willing to dabble in the classical soon became less and less. Today, out here in South India, you can almost count them on the fingers of one hand. And even they have had to dig into the lucky dip of Ilaiya Rajas, Chakravarthys and Vijay Bhaskers for actual sustenance.

As H M Mahesh of the Master Recording Company puts it: "In today's music business, it is absolutely impossible for any company to accelerate its growth rate on classical music alone."

Coming especially from someone like him, this can't be taken lightly. For with his Sangeetha label, Mahesh stands out as the foremost crusader of classical repertoire on the southern scene. While most of the established artistes like Dr Balamuralikrishna, the Bombay Sisters, Kunnakudi Vaidyanathan, Kadri Gopalnath and Kottur Rajarathinam Pillai have featured from time to time in his 1000-odd releases to date, Mahesh could never resist the temptation to build up newcomers or experiment in new sounds.

Odd. Since this is precisely what most packagers of the classical desist from, to minimise the risk factor film music has imposed on this trade. "With our masses so drenched in filmi culture, film music will always be our greatest seller. If we choose our films well, not only are returns on our investment immediate, but so are the profits. The slow, staggered returns on classical repertoire is what makes it such a non-starter especially for the smaller labels – who can't afford to lock away such large sums of money so indefinitely," explains K N Gangadhar of the Saptaswar Recording Company, Madras.

"It's okay for big companies like Sangeetha to take the risks they're taking on basic programmes today. They are in a position even to absorb any losses sustained in the process and stay afloat till the results of building up such a perennial repertoire begin to bear fruit", Gangadhar added.

Geethanjali Recording Co headed by Naween Daswani plans to do at least four recordings a month with artistes like Chitti Babu (veena), K V Narayanaswami and T N Setna Gopalan (vocals). Like all record labels in the South, Geethanjali too has Balamurali Krishna and Kunnakudi Vaidyanathan on its catalogue.

Mr Daswani feels "it is definitely expensive to produce classical music. Studios are in short supply, artistes are expensive and temperamental."

Yet what few are willing to consider is that once upon a time, Sangeetha too was a tiny label. "The odds we faced when we applied for a licence to import equipment were immense", recalls M H Srikrishna, Mahesh's brother, and the company's administrative officer. "The government had the suspicion that we were using manufacture as an excuse merely to bring in the equipment and use it for piracy. So they initially granted us the licence only on a three month trial basis."

Then there was the dealer problem. The challenge to crack open a market dominated by the larger manufacturers like HMV. Mahesh, who was initiated into the music business by none less than A V Meyappan Chettiar in his Saraswathi Stores – the then dealers for the only local classical promoters HMV – remembers: "My job required me to travel widely and everywhere I went, I saw the demand for cassettes was on the upswing. So I struck upon this idea of launching the first legal and licensed pre-recorded cassette producing unit in South India. I also noticed that no label was really exploiting the classical slot of listeners. And right away, I decided to try my hand at releasing classical artistes too on cassette."

He didn't wait long to make his try. His very first crop of releases in 1980 included nadaswaram and jalatharangam instrumentals, Janaki and Jesudas – backed of course by a devotional from his mentor, Kannada matinee idol, Dr Rajkumar.

Meanwhile, the progeny of the Chettiar of Saraswathi Stores weren't idle. Registering as AVM Audio label, they entered the fray. Yet, the mainstay of this label too is film music. AVM Audio thrives on essentially releasing the soundtracks of AVM multi-starrers. Other big banner products are thrown in so the sales graphs soar suitably. For an annual average of at least 120 film releas-

## the future

es, AVM takes up 10 to 12 classical programmes.

"To expect the ratio to be any higher wouldn't be fair," frowned another Saraswathi Stores alumnus Ramamurthy, the company's manager today. A simple, bespectacled gentleman, Ramamurthy explained: "The reasons for such a ratio are pretty obvious. Essentially, the investment to make a classical programme today is great and the returns disproportionately staggered," he said.

One of the main reasons for this high investment is the insistence of most artistes on a lumpsum payment instead of the royalty basis they were previously quite agreeable to. "The point is that with the mushrooming of so many little recording companies on the scene today, artistes have become wary. These small companies open up suddenly and seem to close down fast. Naturally, I suppose, the artiste feels safer if he has procured his fees once and for all when completing the recording."

This is an unhealthy trend that has only served to further choke an already hiccuping genre. We'll come to the pirates clashing swords a bit later.

For now, some of the larger manufacturers tend to view smaller labels with distaste on a second count too. With their "quick returns" policy, smaller companies tend to try and cash in on a whopper. The effort hinges around their ability to flood the market racks with as many different programmes by the whopper artiste in as short a time as possible. "With a result", feels Ramamurthy, "that the artiste barely has breathing time between releases. Using an artiste properly is essential. And for this, he must be given enough time between programmes to prepare himself with novel repertoire. Otherwise, he becomes a hack. And all the image we've so carefully built up for him on our label comes crashing down in a jiffy."

If one of AVM's superstars K Bhagyaraj promised that with his one-man-band style of film making he'd bring cinema back to "where any art form belongs" to the masses, AVM Audio sees its future role in bringing classical music back to the people and rekindling a lost interest in classical music among the masses.

Saraswathi Stores boasted of promoting every classical great of past decades. From available masters, AVM Audio has already released a 'Gems of Classical' series that includes those all-time greats like K B Sunderambal, Subramaniam Iyer, T N Rajarathinam Pillai, Chembai Vaidyanatha Bhagavathar, GNB, and Maharajpuram Viswanatha Iyer. It now plans to ferret out those old artistes who are around today and do a series accentuat-

ing the lyrical beauty of immortals like Thyagaraja and Papanasam Sivan on cassette.

"After all", Ramamurthy argues, "to be well balanced, a company must build up a strong repertoire of the classical as well because of its perennial sales when compared to the limited (three months or so) selling power of most movie soundtracks today."

Smaller labels like Saptaswar Recording Company, Madras, beg to differ. The furthest they're willing to go is to steer safely in the middle of the road and pick at the devotional market instead. "Whether we like to admit it or not, the first sure sale goes for anything in a movie package", the company's managing partner Gangadhar explains. After years as a salesman, he decided to open a recording company that is already creating impressive ripples around here.

"Suppose classical tunes come as part of a film, the masses lap them up. But label these same tunes separately and you're stuck with a bummer," he said. "I'd much rather take a chance, as I'm doing now, with devotionals. I may not be able to have M S Subbulakshmi do a classical programme for me though she's a sure seller. Whereas if S P Balasubramaniam cannot give me the call sheets to do a devotional cassette, I can go boldly to some one else - even some one totally new. Devotionals can be sung by anyone. And here too, I can give vent to those creative powers of mine that I can't afford to in the classical field. After all, it's exciting to promote a totally new artiste and test out how mature my own marketing strategy is to sell him well enough."

"Also", adds Samson of the Echo Recording Company, "devotionals are perennial in their own way too. And there are enough gods in the pantheon out here to keep us in decent business all the year through." Despite being an extremely popular label with the dealers, the Echo Recording Company - started by a mechanical engineer Subramaniam in '82 - desists from dabbling in the classical. Its mainstay is film music, essentially that exciting brand churned out by Ilaiya Raja.

However, in a sudden deviation from its track, Echo did release an experimental work in classical fusion: Ilaiya Raja's 'How To Name It'. No special sales boosting strategy was even considered. But on its own steam, the cassette managed to chalk up a 5828 sales figure, and the album 1500 within a month of its release.

"It's all very well to say we've pioneered a new brand of music with this release, and so on. But the project has cost us a neat Rs 150,000 that we cannot hope to recover in a hurry", Samson pointed out. "Quite honestly, we touched the project only because it had Ilaiya Raja's

# MARKETING

name behind it – which is why its selling anyway, rather than the fact that it's classical, experimental or pioneering. This is definitely not a branch of music we will be regularly indulging in, in the future. Not if we have to survive, anyway."

Amidst such pessimism sprayed all over the future of classical music recording here, HMV snores away loud and clear like a gigantic Rumpelstiltskin. The nipper whose gramophone once copiously treated him to the cream of local classical artistry can't be wagging its tail over what his master has been offering him of late. Sridhar, the company's Madras branch manager refused to comment.

CBS, on the other hand, has decided to go local in a big way. The company, essentially watched here for its international releases, has created curious waves with this sudden no-pains-spared regional thrust. Most of its opening crop hasn't been run-of-the mill stuff. The classical is well represented here with the soundtrack of Dr Balamuralikrishna's popular TV serial 'Swara Raga Sudha' released in a three-cassette package.

"Classical music is becoming increasingly popular among the masses day by day thanks to those like Veena Balachander, Mandolin Srinivas (to an extent) and Kunnakudi Vaidyanathan, who are attempting to reach out innovatively and interestingly with their music," explained Nikhil Raghavan of CBS. "Another reason the market is looking up here of late is the heartening trend among the campuses. Youth awareness of the classical is surely on the rise, helped by programmes like the SPIC-MACAY concerts which are taking it right into the college auditoriums."

"While western music was previously the hot spot of inter-college cultural festivals, Carnatic music contests are gradually gaining equal status here – which makes a point for itself – doesn't it!" he exclaimed.

Raghavan is a much respected figure in local recording circles. With his penchant for sniffing out the hits, CBS, during the past year, has made steady progress in South India – going through a whole gamut of music including Jerry Amaldev's Malayalam pop songs 'Eenom', devotionals from P Susheela, S P Balasubramaniam and Jayachandran, soundtracks from films like 'Ninaivu Oru Paravai' and 'Nalla Pambu', and now Dr Balamuralikrishna's latest classical masterpiece.

"While it is actually our intention to explore all kinds of music, we will definitely give classical repertoire the proper place it deserves. However established artistes are making it really trying for companies with their frowning upon royalty and insisting on down payment. With 'Swara Raga Sudha' we were fortunate that the serial's producers Govind and Murali Nallappa were specifically looking to promote classical music first. But how many like minded producers and performers are there now?", asks Raghavan.

He added: "At the same time, we are not out to promote absolutely new talent on its own strength. It's far too risky. Instead, we prefer to promote a newcomer, initially in combination with a big name. That policy seems to have paid off well so far. In 'Eenom' on the strength of Jerry Amaldev and Chitra, Sanjeev was introduced as a new singer, with 'Devimalaai', sung by P Susheela, we introduced Dinesh and Prakash."

Raghavan doesn't see an immediate future for local artistes eager to record western classical programmes. "Firstly, the tribe who support this band are really too

small to ensure reasonable sales for even our foreign releases like Isaac Stern and Zubin Mehta. Then, these people invariably are able to secure the exact choice of interpretation by foreign performers from abroad. They'd tend to view a local artiste doing Handel or Mozart on record like the pop crowd would a local singer doing a Stevie Wonder or Madonna. It is sad, but for now at least, it's true," he said.

Dealers confirm that the preference of music lovers for western classical repertoire on record is rapidly shifting to high quality cassette. Unable to procure this in the local market, they once again have reason to turn to import. So much so that companies haven't been able to accurately assess even anticipatory sales figures should they decide to go seriously into this genre of music.

As usual, Laxman Samthani is an encouraging exception to the general trend. Despite all the obvious problems, he's gearing his machinery to break the local jinx and release a well known Madras artiste playing great western masters on his label.

Samthani has this knack of sticking out like a sore thumb whichever field he enters. When no one imagined it possible, the suave Samthani and his brother Harish built up a virtual pilgrim centre for Madras music lovers. Then, he chose for the debutal release of his new Encore label not only a classical programme, but a rather controversial one at that. A young performer Sukumar Prasad was recorded in the unique act of interpreting various Carnatic ragas on his Fender guitar.

If the move defied any sort of local small-label industry logic, Laxman Samthani cared a fig. "We're not just another small label," he declared. "It's our policy to tap and support unrecorded potential. It was solely to put this personal commitment into action that I decided that Lynx had to start releasing its own programmes."

Lynx Corporation was actually intended as a manufacturing unit of blank audio and video cassettes (Encore) and to do quality job work for other recording companies principally in terms of duplicating. "We will definitely bring out more titles that are new and different – but then we will have to surely go into commercial stuff, film tracks or whatever we can make money on, to support our commitment. I do not think however that we need to go as headlong into it as people imagine."

About opting for western classical as a second release, Lynx's podgy engineer Sridhar said. "It isn't kind of fair that these artistes don't get a chance to record just because people are working on suppositions – period. No one is willing to bell the cat, not even the giant labels, to see if these suppositions are true. So we've decided to!"

Sridhar is sure that one of the main reasons smaller labels like his could even think in such directions today, is the successful curb of piracy. Raids and public awareness notices from companies like Sangeetha and echo have especially helped here. "As it is, the returns on classical music are staggered. To add to this", Sangeetha's Mahesh groaned, "there was a time when pirates took away whatever little immediate profits we could hope for."

This was a particularly black phase for music companies here. A steep excise duty of 25% coupled with 15% sales tax jacked up cassette costs so much that pirates had a field day with their comparatively cheaper produce. Excise laws that required the company to remit the entire amount in advance before sales, made it

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virtually impossible to even think of promoting classical repertoire with the slightest risk attached, leave alone new talent.

"Classical music suffered an undoubted setback then. But thank goodness, after several representations from the IPI, the nightmare passed, and companies were able to thwart pirates by marketing cassettes at commonly affordable prices," Mahesh said. Sangeetha classical cassettes are now available to the customer at Rs24 (C30), Rs31 (C60), and Rs34 (C90) as against Rs19, Rs23, and Rs28 respectively for film music releases. Last year, the label announced a special economy class of Rs25 (C45) and Rs28 (C60) for basic programmes, as against Rs23 and Rs25 respectively for film music releases. Dealers could now get cassettes like AVM Audio's at a further reduction from Rs28.50 (C45) to Rs21 and Rs36.50 (C60) to Rs26, according to a company spokesman.

Record sales are becoming increasingly irregular with the accent on the cassette trade. As recently as 1983, the production rate of cassettes to records stood at 60 to 40; companies here now often declare a 75:25 ratio, clearly indicating the immense popularity cassettes now enjoy. Some like AVM Audio do not release records at all!

In such a situation, the future of the compact disc seems very wishy-washy. "Its only chance is for Indian companies to go into manufacture, again though, it may not be worth it right away. While people will surely buy CDs of repertoire of lasting value, like the classical, the number of such people is not yet enough to support a local manufacturer. "But they're certainly growing fast", feels CBS' Raghavan. "I only hope that with CDs, a situation will arise where hardware will be available here and software imported - unlike what occurred in the case of video. If that's so, who knows a compact disc of 'Suprabhatam' in every South Indian home may not be too far fetched a thought."

A last word from the sore thumb though, Samthani: "Even before CD really hits us here", he says, "I think it'll be overtaken by DAT!"

Most other A & R men of local labels nod their heads ambiguously. Honestly, they couldn't be bothered with CD or DAT, or, for that matter, even the thought of free radio stations of the future. For now, they'd rather cope with more pressing 'classical' headaches - like the loud, unrelenting "no" of a P Susheela towards royalty, or the sales graphs of an SG devotional still sadistically stuck at a blob through half the Ayyappa season, or even the boxes of returned cassettes, returned by Carnatic music lovers because they weren't working after the first play. And amidst all this, by Jovel did someone say a new child prodigy had made it bigger than his veena at the Music Academy last Saturday evening? There it goes then. The scramble. The hassle. The doubts. All over again.

**D**uring the last 10 years or so there has been an amazing boom in the music trade in Delhi. Cassettes have become an accessible commodity to everyone. It is not unusual to see even 'paanwalahs' selling cassettes which can be had for as little as Rs5. These cassettes more often than not contain film songs and folk music of regional interest and sometimes, of late, even popular ghazals. Classical music remains hard to come by - it can only be had at a few select shops in posh areas of the city. Speaking to a good

many retailers, one found that the response for classical music is at the best of times feeble

There has been a rash of small labels, releasing cassettes with almost mind-boggling frequency. Yet, none have been daring enough to enter the field of classical music. Some of these entrepreneurs claim to appreciate and admire classical music but when it comes to releasing it, they fight shy. The reason, they all appear to be convinced, is that the response to this kind of music in the country, particularly in Delhi, is deplorable. "We cannot release a kind of music that only a certain number of people, who can be counted on one's fingers, care to buy. We are not in business to nurture musical tastes in the people. Money is the principal consideration. If we had been releasing classical music all this while we would have gone bankrupt long ago," they declare.

A spokesman of T Series commented on the label's entry into this genre. "We have started releasing classical music very recently. In fact the only cassette we have released so far is a shehnai recital by Anant Lal. The response has been good. We do plan to release classical music in future. We will promote young talent in this field."

Some prominent music shops in the capital, on the other hand, claim encouraging demand for classical music. They dismiss suggestions that such music is totally without a market. "It obviously cannot compare with the popular kind of music", one of them says categorically, "but it has its clientele and these people are absolutely committed listeners. So that there is always a



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Music : Chandiramani. Assisted by: Bulo C. Rani. Table : Shridhar Padhye.

IND  
4CX-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 madal, manjira, duff etc. Presented by : Chandiramani.

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steady demand for classical music. Popular music is a slave of fads and fashions but classical music has a permanent, lasting appeal. No one wants the trade to be flooded with classical music but this kind of music in moderation is absolutely necessary." T Series' spokesman added that "The demand is generally satisfactory. Marketing for us is not a problem. All dealers keep our cassettes. Classical listeners are limited but this has been our first release and it has been good."

T Series must be the only record label in the country to market their classical music at the same price as film music and basic repertoire, around Rs 12.50, which is cheap and could encourage more buyers. This factor could be paramount in popularising classical music with the masses.

**T**he Bombay market has a very active classical scene. The demand for classical music is maximum in Bombay, Pune, and other cities of Maharashtra also enjoy a favourable demand compared to the rest of the country.

Suresh Alurkar, a music enthusiast based in Pune, runs his own music shop by the name of Alurkar, Music House since 1978. His love for music induced him to launch his own record label, Alurkar, in July 1981. The record labels flourishing on classical music include Rhythm House Classics and Swarshree. The other independent labels active in Bombay have all along been releasing classical repertoire quite enthusiastically. Amarnad, Oriental, Swarnand, Surlok, Sargam, Rajshree, Trishla and Movac have all released cassettes of instrumentals and vocals, with artistes ranging from the unknown to the internationally famous.

Although Alurkar has been a pioneer in recording Kathakathan' (spoken word or story-telling). Almost 50 per cent of their repertoire is classical music. In three years, Alurkar has released almost 20 titles. The first one was a classical vocal cassette featuring Smt Malini Rajurkar, the Hyderabad-based artiste.

What inspired Suresh Alurkar to take up classical repertoire? He says: "I believe that big companies like HMV, MIL, have their limitations in promoting classical music and artistes. For example, I recently recorded three albums of Pandit Kumar Gandharva at a stretch. Now, a major company cannot do that as they have to look to other artistes, their well-being, and, at the same time, need to balance their catalogue. If I'm not wrong, HMV has managed to come out with just about a dozen albums of Bhimsen Joshi in the last, say 40 years, whereas they should have had at least 50 releases. You see, that's because every artiste has a prime time in life, say a span of five to 10 years, when he can give his best. That is the time the talent should be tapped. We must not have something sub-standard to present to the coming generation."

On the other hand, Venus, the record label aggressively establishing itself, is yet to release any classical repertoire. However, major plans are afoot. Negotiations are on with artistes in Delhi, Calcutta and Bombay. The A&R manager, Hashmi, is confident about sales. He explains "Go to any record shop and find out, the repertoire available is just not good enough."

There are mixed opinions on the demand for classical music. At CBS, marketing manager, Gautam Sarkar maintains: "I feel that unlike the time when classical music was restricted only to the age groups of 40 and

above, with the advent of TV and its widespread impact, classical programmes aired have, to a certain extent, influenced younger minds too. This has enlarged the market and generated additional demand."

Kulkarni of Siddhkala, a record label launched recently, feels "Demand will always be limited. Very few can actually appreciate the finer points of classical music. It takes years to be able to do so. For the rest, listening and stocking cassettes by famous names is merely a status symbol. Music institutions are responsible for this - they have not been able to inculcate genuine interest among the people."

Suresh Alurkar says "Demand has been neither good nor bad. It has been steady all these years. But now it is on the rise, which is why more labels are coming out with classical titles."

Rhythm House Classics, an upmarket record label, markets only classical. It enjoys the best clientele among the regulars at their showroom, and maximum attention is paid towards quality for this reason. The look has been standardized. Another exclusively classical label, Swarshree was launched by Achyut Ganpule in 1981. Over 35 top artistes have been recorded, including D V Paluskar, whose tracks were received from AIR.

Siddhkala, although very new in the market has dared to promote new talent: 'Ragas of the Evening and Night', a debut album by Vinodbhushan Alpe, a Bombay-based artiste, and another classical vocal by Shripad Paradkar.

MIL has launched Aarti Ankalikar and has also backed a remarkable young sitarist Shahid Parvez. Amjad Ali has also been signed up. The accent seems to be on big names.

Gautam of CBS exclaims "Our company is in fact willing to promote new talent being aired on radio and TV. It is a viable proposition but bureaucracy is a major obstacle." AIR artistes may not agree, with this, since they do not have exclusive contracts with the body."

Amir Curmally of Rhythm House says "I am willing to offer my entire catalogue to AIR and Doordarshan who can air them and give our new artistes a much larger exposure."

Marketing classical music has its own difficulties. Recently, Swarshree launched a campaign in which they offered one cassette for Rs 40, two for Rs 70 and three for Rs 100. Titles offered featured well-known names like Kumar Gandharva, Jasraj, Paluskar, Gangubai Hangal, Abdul Halim Jaffar Khan, Brij Narayan and Pandit Kartik Kumar. Yet, the response was not satisfactory, though there is good demand among the middle class in Maharashtra.

Alurkar feels that, in order to be able to market better, there should be dealers who have a certain knowledge of classical music. They could also give the manufacturer a healthy feedback. The response, according to him, has been limited in Maharashtra, with a good market only in Bombay. What he feels is that there should be a body to co-ordinate and organise all dealers of classical music, so that products of one place can go to another. Because small labels do not have dependable dealers all over, they are losing out on a lot of business. A network co-ordinating interested dealers would not only prove useful for the trade, but could also help in propagating classical music.

Alurkar has managed to have simultaneous marketing networks in USA and the UK. "As soon as we record

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a new programme, we send our masters abroad. It is then made available on a Sony or TDK cassette. Inlays and labels are sent from here, so we know the exact demand. It is marketed for approximately US \$ 3. The response has been very encouraging. In India, we sell for Rs 45. We offer 'real time recording' directly from spool to cassette, with no loss of quality. In fact, if a customer is even slightly unhappy, we replace the cassette; as such, our price of Rs 45 has been accepted."

Gautam of CBS says, "Initially we priced our cassettes at Rs 43. Now we have come down to Rs 33. But this has not made much of a difference. A certain section of people maintain that the costlier the cassette, the better the quality."

Venus has created a special premium category for classical music, which should be available to the consumer at around Rs 25. Its other music cassettes are selling at approximately Rs 18.

Sanjeev of HMV is of the opinion that as long as the customer gets his favourite artistes, he doesn't mind a price of Rs 45. "Classical music has a selective audience comprising the upper middle class and the price factor does not really prove a constraint."

There are advantages and disadvantages in producing classical repertoire. Suresh Alurkar explains "It is not a very expensive proposition. Three factors count. We generally have only two or three accompanists, compared to a ghazal recording, where we have a minimum of 10. As far the artiste is concerned, what he charges depends entirely upon his relationship with the music producer. If the artiste is confident his product will be advertised and marketed well, he may not demand too much. But then, the recording must be to his satisfaction. This may increase production costs, such as studio hire charges and others."

Hashmi of Venus says, "Of course classical artistes are expensive and you cannot expect them to compromise on price." "The longevity of the product makes it compulsory for any record label to go in for classical titles," says Hashmi. "We will be concentrating on Hindustani only."

Sanjeev Kohli feels "The focus in classical recordings is on the performer, that is, the vocalist or the instrumentalist himself. Hence, recording expenses are not as high. However, royalties are highest in the case of classical artistes because of their seniority and status."

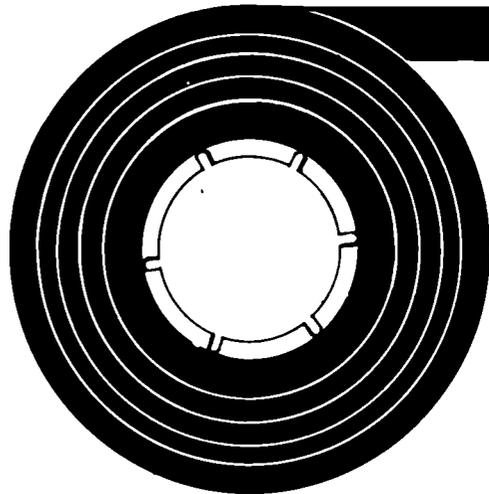
Regarding compact discs boosting sales, Alurkar is optimistic. But we should record as many new artistes now so that five years hence we can offer the best of our present times to the future lovers of classical music." New talent is being promoted more by the small independent labels.

Alurkar has just introduced there new names in vocal music: Ganpati Bhet, Madvi Joshi and Manik Bhide. "I think", says Alurkar, "if small labels and big labels can work a plan together to promote classical music in a big way, we don't need the help of government-run media."

The merger of small labels with the major companies could solve the problem of distribution and create a brighter future for classical music. ◀◀

Compiled by Brian Laul (Madras), Sanjeev Verma (Delhi), Parwez Shahedi (Calcutta) and Nakul Bhagwat (Bombay).

# Audio Tape Special Issue on Tape Coating Quality in India.



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## playback

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February 1987 issue

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## The world of Goan music

**MUSICAL** traditions run deep in Goan families. Perhaps it is not common knowledge that even film music in Bombay has wind and string instrumentalists from Goa. Goans make good composers and arrangers. And on top of the list of Indian artistes is Lata Mangeshkar and her sister, Asha Bhosle who are Goans.

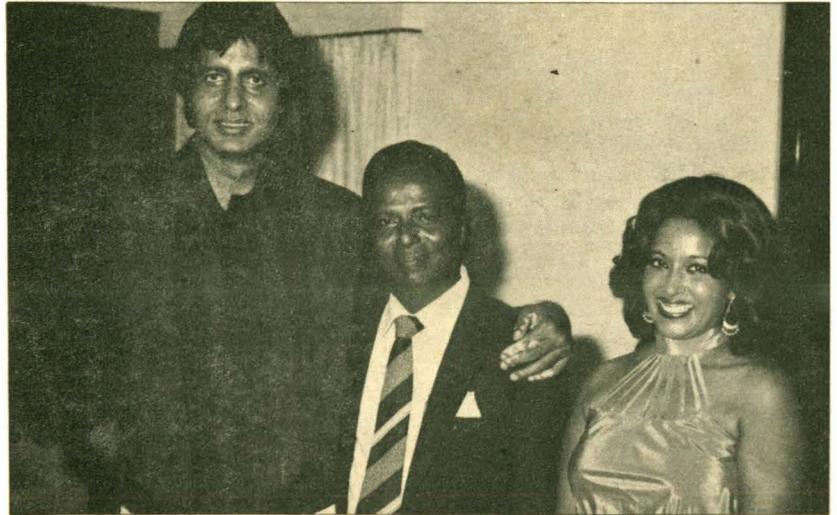
As far back as 1545, schools were established in all villages of Tiswaddi by royal decree. As the converts swelled in number, more schools were started to teach music in villages such as Salcete and Bardez. These schools taught sol-feggio violin and liturgical chants for church services. Western music taught in schools began to influence the social life of the native Goans. More and more parochial schools included music lessons in their curricula. Interestingly, Indian music co-existed with the western style. Portugal brought Spanish and European rhythms to Goa.

Today, Goans are keen on Konkani music adapted from the western styles and more and more musical companies are bringing out cassettes to reach out to rural Goans, not to mention Goans who have left home to seek their fortunes abroad.

A big name in Konkani music, Alfred Rose, blazed a trail for Konkani music by bringing out as many as 21 cassettes, the maximum so far by any Konkani artiste.

A new trend in Konkani music is the growing influence of Hindustani music on Goan themes. The melody of mandos and dulcids is being progressively 'Indianised'. Such blends in music appeal to the masses in Goa and among the Konkani-speaking sections, although there are still puritans who brook no compromise.

Leading the revival of Goa's musical tradition is maestro Lourdino Baretto, the maestro described as the 'Baron of the Baton'. The Goa Symphony Orchestra has been functioning for the last 35 years under the stewardship of Baretto. Maestro Lourdino Barretto has two cassettes to his credit, namely 'Jivit' and 'Goycho Saib' (an opera on the life of St Francis Xavier), with lyrics by the famous Konkani writer and playwright Fr Freddy J Da Costa.



Film star-MP Amitabh Bachchan (left) with Anthonete (extreme right)

Way back in 1976, when Alfred Rose released his first Konkani cassette, there were no other Konkani cassettes in the market. However, some four or five discs produced by HMV and Polydor were available, featuring composers Alfred Rose and Chris Perry. Soon after Alfred Rose released his cassette, The Oriental Gramophone Records Co (then known as Oriental Melodies) released 'Soul Of Goa', a cassette featuring traditional mando and dekhni by Oslando D'Souza; this cassette registered sales of more than 10,000, thus creating history in the field of Konkani music. More cassettes followed, produced by stage artistes Wilmix, Anthony San and Fr Freddy J Da Costa.

The Konkani cassette market is now flooded with Konkani titles, with at least five new releases every month, whereas there was hardly one release per month till 1980. The sales then were very brisk and the business profitable. Today one finds it very difficult to recover even the amount spent in producing the cassette, except in very rare cases.

The reason for the fall in the sale of the Konkani cassettes can be attributed to these factors: More releases every month: Where customers used to purchase one and the only release during the month, today the customer has a wide range to choose from - five new releases per month.

Piracy: This is the main reason for the drop in sales. A good number of cassettes are pirated in the Gulf countries, where many Goans are working. These Goans prefer to

buy these cassettes and send them to their families back home because of better quality of the tape and lower price. Apart from this, in Goa itself duplicated cassettes are sold on the footpaths at very low prices.

The quality of tape: Most cassettes manufactured today in India hardly last for six listenings.

The quality of programme: With tough competition among the cassette manufacturers, the quality of the programmes (lyrics, music, etc) instead of going up, come down day by day.

### Pricing Of The Cassettes

Most of the Konkani cassettes are priced at Rs 50 per cassette. And this is where pirates, with their cheap cassettes, score over the legitimate product. Except for Oriental melodies' 'Soul Of Goa' and IBH's titles, which were sold at Rs 25 and Rs 35 per cassette respectively, all the other cassettes till 1984 were sold at Rs 50. To fight piracy, Alfred Rose brought down the prices of his cassettes from Rs 50 to Rs 28 in 1984 like the popular series pricing of HMV. Dinfa Productions and Melwil Enterprises brought down their prices to Rs 35. However, this decline in prices did not help to curb piracy and ultimately Alfred Rose again increased his prices (to Rs 40), while the other two companies stuck to their revised prices.

To kill piracy in the Gulf countries, the Konkani producers are selling their inlay cards to the pirates themselves at a throwaway price of Rs 3 to Rs 4 per inlay card. This act has brought down the piracy in

# NEWS FEATURES



Alfred Rose

Gulf countries by almost 75 per cent.

Another attempt to kill piracy in Goa is being made by United Quality Productions. This company has supplied cheap duplicate cassettes for Rs 15 in Goa, along with their original cassettes costing Rs 50. How far this will help curb piracy in India remains to be seen.

Except for Oriental's cassette 'Soul of Goa' which has sold more than 10,000 copies, the rest of the Konkani programmes sell between 1,000 and 5,000 copies per title. Programmes which have crossed sales of 5,000 copies are: Alfred Rose's 'Album No 1' and 'Album No 2', Fr Freddy J Da Costa's 'Niz Mog', Wilmix Trio's 'Konkani Originals', Anthonete-Romeo's 'Jivit Ek Sapon', Bab Peter's 'Goan' and M Boyer's 'Golden Goa'.

Today, a good Konkani title is expected to sell a maximum of 3,000 copies. One exception is 'Jivit Ek Sapon', in which film star Amitabh Bachchan gives the introduction in Konkani. This is the only cassette which has had record sales in recent times.

The most sought after Konkani singers today are M Boyer, Young Chico, Anthony San, S Lemos, Sharon, Laura D'Souza and Peter V Fernandes.

C Alvares, Rennie Colaco, Jacinto Vaz, Ophelia, Bab Peter, Anthonete, H Briton, Alfred Rose, Rita Rose, Succurine, Rico Rod and Robin Vaz are older singers of the Konkani stage and they have already established themselves among the Konkani audience.

Among the composers of classical Konkani music, there are some talented ones who produce cassettes rich in music. But these cassettes generally fail to click, as the

majority of the Konkani listeners prefer light music and sensational, emotional and comedy songs of the popular 'tiatrists' (a term used for the Konkani stage artistes) to the rich music provided by classical musicians of Goa such as Prof Michael Martins, maestro Lourdino Barretto, Fr Peter Cardozo, Manuel Alphonso, Emmeliano D'Cruz, Fr Santan Faleiro, Balthazar Fernandes and others. Prof Martins has done some research in music and his cassette 'Goycho Sad' has some fantastic musical compositions, but this cassette failed miserably in the market. The fact that the Konkani cassette business today is very dull does not deter youngsters from venturing in this field, mostly for the sake of 'prestige'. Companies which encourage new talent to produce Konkani cassettes include (apart from HMV, CBS, IBH and Oriental): V P Sinari, Melwil Enterprises, United Quality Productions, Dinfa Productions, among others.

Most of the Konkani producers however, produce cassettes on their own and also market it themselves.

## Sargam – an entertainment experience

THEY are all professionals – doctors, engineers and pharmacists. But when they are on the stage, under the flood lights, they turn into musicians and singers. 'Sargam', as they call themselves, is perhaps the only complete and organised music group in the tri-state area of New York, (i.e., New York, New Jer-

sey and Connecticut) and boasts of some incredible talent and artistes trained in classical music.

The group consists of eight people, five men and three women, all from different walks of life, the only common denominator being their passion for Hindi film music. All have strong, unique voices and when combined, the result is full-bodied harmony. As one listener puts it, "With their scintillating renditions of Asha-Lata, Rafi and Mukesh chart-busters, Sargam has put Hindi film music on the map here, and that's no mean achievement."

How did they become one of the most popular Indian groups in the USA? Bipen Dutta, one of the founding members of Sargam, a singer in the Rafi-mould and a congo player (but a pharmacist by profession), says: "Well, we didn't achieve success in a day. When we started in '78, there were only four of us, and we were a growing group with a lot to learn in technique. By '80, three of the members had left due to personal reasons. With the entry of Bobby Chatterjee – a young bank accountant – a master at the keyboards, the quality of our programmes improved considerably and we soon began to be heard by more and more people."

By this time, Binata Das, a housewife and a mother, and a seasoned exponent of Rabindra Sangeet, had joined the group, the first of the three women artistes to do so. Binata came from a family with a musical background and had her own group in India, which sang a large repertoire of Bengali songs. After she joined Sargam, Bi-



L to R : Moina Sen (synthesiser), Bipen (congo), Renu Mehra (MC) and Bobby

# NEWS FEATURES

pen and she belted out some fiery Rafi-Lata duets from old Shammi Kapoor starrers.

Bobby brought with him technical finesse and expertise, giving the group a facelift. In an age of keyboard-oriented techno pop, he infused diversity and wide range, making Sargam a unique experience.

Shortly afterwards, two talented singers joined the group: Dr Khalid, a dental surgeon, whose voice resembles Mukesh in tone and timbre; and 13-year-old Monia Sen, an Asha Bhosle understudy. She soon became a major attraction and a perennial source of inspiration to the second generation Indian children in the US. Now 15, Monia is at home with the synthesiser and is taking opera lessons to make her powerful voice more vibrant. Her interpretation of Asha Bhosle's 'Jara haule haule chalo more sajana' and 'Jaoge aap kahan jaoge' is superb despite the fact that she doesn't speak Hindi. All her songs are written phonetically in English by her mother, a keen singer herself. Monia has already sent a demo tape to a leading music director in Bombay.

Dr Khalid rightly says: "Every singer in Sargam has a certain quality for all types of audience. Monia caters to the second generation with her upbeat numbers, while we help bring back memories of Mukesh and Rafi to our age group." Dr Khalid is currently working on his solo project, an album, which is a remake of old Mukesh hits. It will be released in New York in October.

Last year, Dr Khalid introduced a talented brother-sister team to the group - Ram and Bhavani Premraju. Ram, an electronic engineer, is deft at the tabla, having learnt to play the instrument at the tender age of 10. By the age of 15, he had performed in about 25 concerts and later he and Bhavani became part of a group in Bombay. When he is not playing the tabla or managing his own engineering firm in New York, Ram dabbles in poetry and fiction writing.

Bhavani, in her mid-twenties, is studying for her Masters degree in art and design in New Jersey: she is not only a skilled classical singer, but also an experienced Bharat Natyam dancer as well. Her forte lies in her crystal clear voice which is

best brought into focus in the rendering of classical songs like 'Bhole re papi' and songs from the film 'Umrao Jaan'. Never does her voice become unduly shrill in the high notes. She's an old hand at the stage, having made her debut at the tender age of five.

The eighth member, Azar, a recent addition, was a member of Megatons, one of the famous western music bands in Pakistan. A very successful civil engineer in New York, Azar plays the electric guitar with grace and charm.

Sargam has proved to be one of the most popular Indian groups in the tri-state area. Bipeen says: "Music is in our blood and we want to infect everybody's blood with our music."

## Asarkar Flutes

**VYANKTESH** (alias Dadasaheb Asarkar), an accomplished flute player, pioneered the production of quality flutes in India. In 1940, Asarkar, unhappy about the fact that only British flutes were available in India, set up his own factory for the manufacture of Indian flutes. It is called Asarkar & Sons, and is generally considered a reputable manufacturer of flutes.

Located at the Bhaji Bazar locality of Amravati, Maharashtra, the unit initially produced flutes from tin sheet, which soon replaced the imported brass flutes in the Indian market.

Now over 45 years old, the firm has perfected its technical know-how. Today, 12 varieties of flutes are manufactured at the factory, ranging from 'Pipola' (folding type) for commercial flutists to 'Madhuri', a special flute for artistes. The flutes are now made from brass or nickel.

The Asarkar flutes have been approved by well-known artistes such as Pannalal Ghosh, Vijay Raghav Rao and Hariprasad Chourasia. The flutes, marked with their trademark 'V' (for 'Vyanktesh'), vary in price from Rs 35 to Rs 400 per unit of 10.

Despite this success, Asarkar & Sons continue to operate from their modest factory in Amravati. The business is now carried on by Vasant, Rajaram and Dinkar, the three sons of Vyanktesh (who died in 1965). The factory has ramshackle, makeshift equipment. In fact, the

firm is struggling to survive and has had to keep its annual production down to 15,000 from 20,000. No government funding has been forthcoming so far.

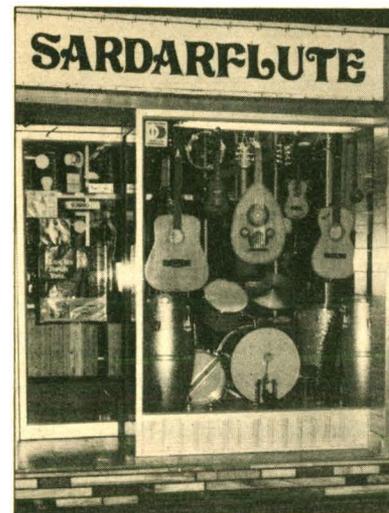
However, the unit has received some financial aid from the State Bank of Amravati; this has financed the purchase of raw materials, which were previously in short supply due to the lack of working capital. The country needs quality manufacturers of musical equipment and hopefully a market mechanism can be mobilized to make such ventures cost-effective.

## Sardar flutes —masters of musical instruments

THE people at Sardar Flutes are known as the masters of musical instruments. Their flutes are as famous in India as the Stradivarius violins are in Europe and North America. The company was founded by two superb craftsmen Chait Singh and Gurbax Singh in 1920. Their skill and dedication to producing perfectly tuned flutes has resulted in the production of very good quality flutes.

Mubarak Singh, son of Chait Singh, took over in 1950. Mubarak went to Dortmund, West Germany and studied the science of making musical instruments. He introduced many new techniques in the Indian music industry.

Sardar flutes are now in demand the world over. They have been featured at international trade fairs in Frankfurt, London, Sydney and Dallas.



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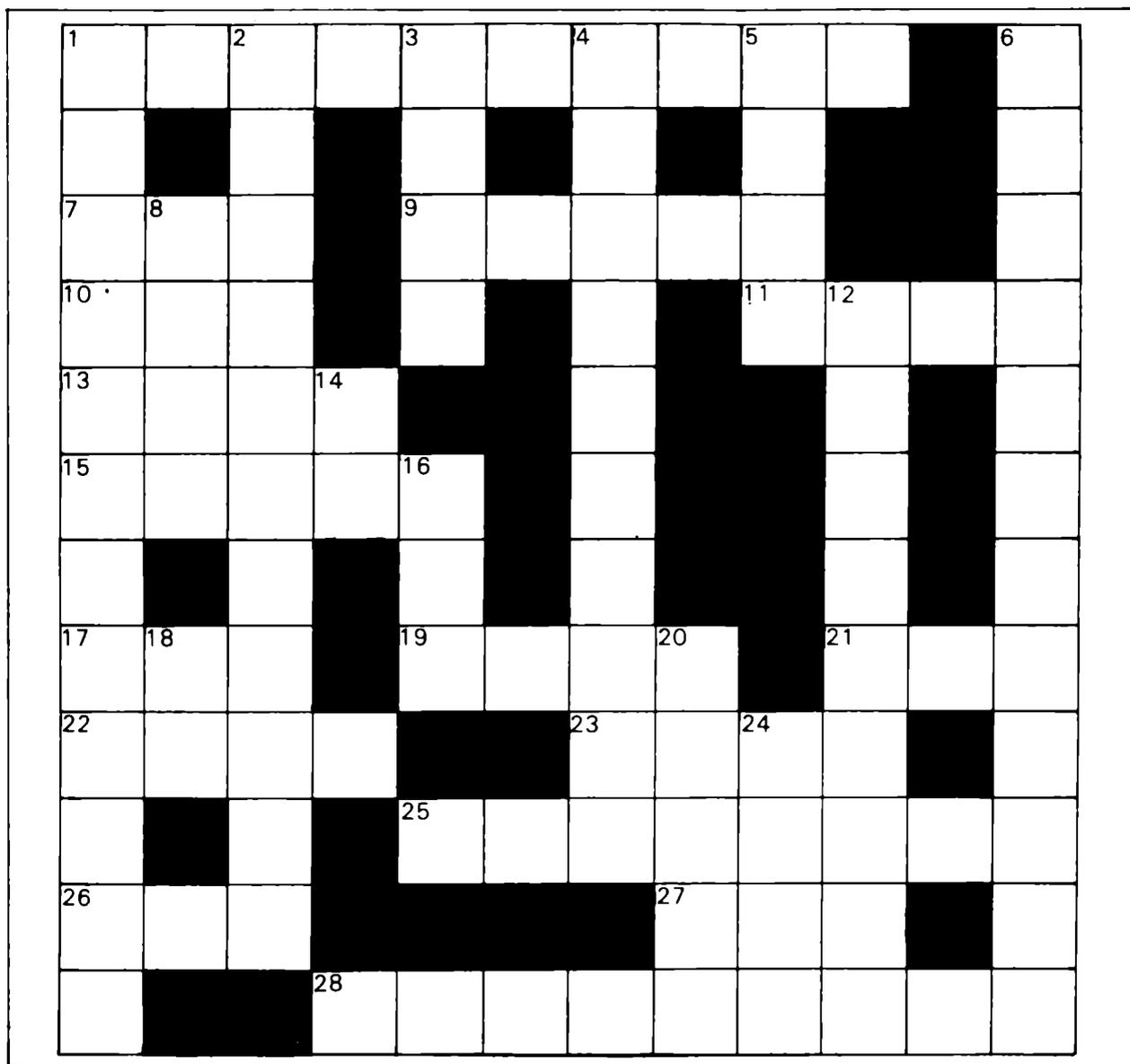
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# FAST-FOR-WORD

## Musicrossword

December 1986/No 7

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 January issue of Playback And Fast Forward.



### Get Down and Across to words and rewards

#### Clues

#### Across:

1. Fame' and the MIL superstar (4,6)
7. — Nisar Akhtar (3)
9. — Khusro, poet, musician, genius (5)
10. 'We — the world' (3)
11. 'Adha hai Chandrama, raat —', Mahendra sang in 'Navrang' (4)
13. There's Wellington and there's Ellington (4)
15. The joy of another Salil Chowdhary film (5)
17. Indian gypsy-girl (3)
19. R D's music embellished this home (4)
21. This is what you get when you burn a wishbone (3)
22. —Bush! Wait, not the Indian brand, the American singer! (4)
23. Close to a devotional qawwali, but *not* too close (4)
25. Canadian musician or Pankaj Udhas's guitar accompanist, both have the same surname (8)
26. — Singh Mastana, the Punjabi, very famous, as a singer (3)

# FAST-FOR-WORD

27. The R has been removed (3)  
 28. O P Rafi and Asha and 'Zulfon ka andheraa' 'Pu-kaartaa' (4,5)

## Down

1. Sarod time (5,3,4)  
 2. 'She told me' that Salilda's music in this film was memorable (4,4,3)  
 3. Baez comes next (2)  
 4. Boy George's early pseudonym, — Lush (10)  
 5. — husn rahe, mera ishq raha, Rafi hit of yester-years (4)  
 6. What is this lady doing in a field dominated by 'Khan's'? (6,6)  
 8. 17 across' better half (4)  
 12. Well not Holmes' Dr., but a name to reckon with, in music (3,6)  
 14. What's common between Naushad and Noor Jehan, for a start (2)  
 16. 'You ain't nuthin' but a hound —' (3)  
 18. — *toya*, you know her! For Michael's sake! (2)  
 20. Means quite the same as 9 across, but this name belongs to a present-day singer-musician, a Khan (5)  
 24. How about 'trading' places with 3 down? (4)

## Rules

- Each entry must be on the given entry form only.
- One reader can send only one entry.
- The last date for receiving completed entries is the 15th of January 1987
- All entries should be addressed to Fast-For-Word, Business Press Pvt. Ltd., Maker Tower 'E', 18th floor, Cuffe Parade, Bombay 400 005.
- Only correct entries will qualify for the prize.
- 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.
- Incomplete and illegible entries, as well as entries received after the closing date, will not be considered.
- The correct solution, with the list of prize-winners, will appear in the February issue of Playback And Fast Forward.
- In all matters, the decision of the editors will be final.
- This coupon must accompany all entries.

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

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Nominee, in case you are already a subscriber:-

Name: \_\_\_\_\_

Postal Address: \_\_\_\_\_  
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Last Date: 15th January, 1987  
 Correct solution: February  
 (Correct Solution of the October Fast-For-Word will appear in the December issue of Playback And Fast Forward)

**Winner of the October Musiccrossword 1986/No 5**

Neeta Daru, 6 D31 Sonawala Building, Tardeo, Bombay 400 007

**Correct solution to October Musiccrossword 1986/No 5**



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# REVIEWS

## Hindustani Film

### Aisa Pyar Kahan/ Venus Anubhav VARIOUS

Divided 6:4, this combination cassette gives us a chance to listen to a host of singers giving their voices to the tunes of Laxmikant Pyarelal ('Aisa Pyar Kahan') and Rajesh Roshan ('Anubhav'). We also hear Rajesh singing.

Shailendra Singh, introduced by LP in 'Bobby' 13 years ago but not heard very frequently on their compositions, is called to join Anuradha Paudwal for the opening duet. High pitched and usual L-P, it is easy on the ear. Aziz and chorus provide a 'background' sounding title track that is burdened with repetition. Routine marriage fare is dished out next, 'Kya kehna kya jodee hai'. The inlay mentions Aziz and Kavita Krishnamurthy but not Shailendra.

Situation oriented, it sounds pleasant on second hearing. After marriage comes the 'bidaai'. 'Tere baaghon kee' (Kavita and chorus) is sentimental but wisely refrains from going sob sob. A joyful ode to the rains, 'Saavan kaa maheena' (Aziz and Kavita) ends Side A. Innocuous is the best way to describe it. Space constraints necessitate the shifting of 'Chal musafir chal' (Aziz) to Side B. Even there, it stands out. Anand Bakshi is the lyricist for 'Aisa Pyar Kahan.'

Indeevar teams up with Rajesh Roshan once again, the dictates of good experience, on 'Anubhav'. A good Lata solo is the first cut, 'Pyar kaa dil ko'. S P Balasubrahmanyam and Alka Yagnik share the duet, 'Tere nainon ne'. It has a real off-beat start.

An odd merger of rich Hindi poetry and a disco beat, it has a fine melody. A superb Asha Bhosle song is present too, 'Tere hee pyaar se'. Soft and mood building, it caresses your senses all along. Rajesh Roshan tries to achieve the same results, singing 'Baahon men aa jaa'. His 'qaraar' goes 'karaar'. Otherwise one discerns the germs of a good singer. Orchestration is new, tune familiar. Experience ('Anubhav') shows that Rajesh is capable of bouncing back every time you begin to forget his presence.

### Jhanjhaar CBS SURESH WADKAR, SADHANA SARGAM, UDIT NARAYAN, ALKA YAGNIK

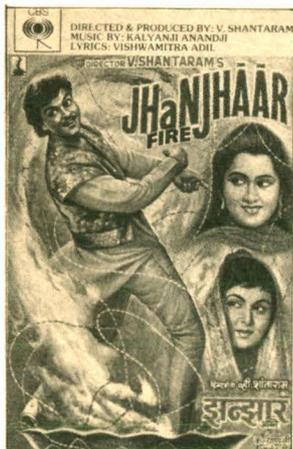
A first in many ways, 'Jhanjhaar' was released recently by CBS. It is V Shantaram's first film with CBS and the first time Kalyanji Anandji have scored music for a V Shantaram film. Further, it must also be Vishwamit Adil's first film with K-A. Basically a dialogue writer, Adit pens lyrics only very rarely. K-A have worked hard. They would have to. Results are good, though not uniformly so. Adil shows a freshness of approach in two of the seven songs. Inlay details give the name(s) of the singer(s) on 'Shanture' as Suresh Wadkar and Sadhana Sargam. The former is missing on the audio. Sadhana sounds like a young Asha Bhosle. A rehash of an old hit, it is likely to get very popular. 'Dekho hamse' (Suresh and Sadhana) is easy on the ear. K-A's experiments on 'Bolee bolee pinjre se' (Sadhana) are confusing and ineffective. Fast rising singer Udit Narayan renders 'Dekh Khudara' with gusto, good enough to deserve

repetition as Track 4, on Side 2 as well.

With signs of strain, Suresh manages to pull off a Rafi or Kishore - like 'Sun mere yaar'. Routine fare awaits us next, 'Badhaa haath aage' (Alka Yagnik, Suresh and chorus). 'Aage bhee dushman' (Suresh and Sadhana) uses electronic sounds left over from 'Laawaris' and makes the singers indulge in vocal warfare. Suresh and Sadhana are wrong choices for such a number. 'Jhanjhaar' does have a musical spark. Whether it will spread like 'fire' is yet to be seen.

### Muqaddar Ka Faisla MIL KISHORE KUMAR, ASHA BHOSLE, MOHD AZIZ

Destiny has now entrenched Bappi Lahiri in the Prakash Mehra camp. So, when 'Sikander' become 'Faisla', Bappi took hold of the baton. Mehra has two solo tries at song writing, leaving four to Anjaam. There is little to distinguish 'Hum jo kaam karte hain' (Kishore and chorus) from 'Pag ghunghroo', ('Namak Halal'). Kishore begins 'Na kal ka pataa', Mehra's second song, with a wail and indulges in a few gimmicks. Simplistic poetry and a catchy beat sustain it through. Asha Bhosle now arrives, with a 'La la la' and fanfare, condemning the ill-effects of money - 'Hai paisa'. Much ado about nothing. We have a Kishore, Aziz and chorus number as Track 1, Side 2. 'Aaj ham ka aad-mee kee' takes a keyboard start and a nice couplet. The song proper reminds us of the Shankar-Jaikishan of the '60s. Kishore pours feeling into it while Aziz, who comes in late, rises to the occasion. Seduction times calls for saxo-



# REVIEWS

phone and Asha Bhosle, who croons 'Ham na ham rahen' in her typical, sensual style. Leaving no doubts, they tell you that 'Kaushalya jee ne janam liyo' (Kishore, Asha and chorus) is a 'bhajan'. Spirited and full throated, it will become popular. In an interesting idea, Mehra, Yash Johar (producer), Bappi and Anjaan are pictured on the small fold. Singers, obviously cannot fit in.

Siraj Syed

## Hindustani Pop

### Dancing City T Series BAPPI LAHIRI, MANDAKINI

Sitting pretty on the throne of popularity, Bappi Lahiri dishes out another Indo-pop recipe - 'Dancing City'. This time the label is T Series and his singing star companion is Mandakini. Sameer, hitherto confined to writing mainly for Anand-Milind gets a chance to write three of the nine tracks. Papa Anjaan, too, writes three. The balance three are shared between Indeevar, Farooq Qaiser and Shiv Kumar Saroj. Broadcaster-poet Saroj, who writes sporadically for Bappi, is chosen to create the theme track. Simplistic and tame, it lacks power in its composition. Mandakini is ill-at-ease mouthing English and her Urdu diction leaves something to be desired. Rather suprisingly, Bappi eschews noises in favour of melody on tracks like 'Baaton baaton men' (Anjaan) and 'Pyaar ke geet' (Sameer). 'Jhoomo bhai jhoomo' (Anjaan), a Bappi solo, exhibits zest. Mandakini's 'Tum se ham jo mile' (Indeevar) has a cool undercurrent

of music. Singing, regrettably, is lacklustre. Her other solo effort, 'Taka taka boom', sounding very much like an earlier Bappi tune, finds him opening out on the rhythm front. He almost succeeds in pushing Mandakini's lapses into the background. Bappi himself is more comfortable singing ('Pyaar zindagi' - Sameer) than talking ('Dancing city'). Sameer's 'Deevaa-ne pyaar ke' (Bappi, Mandakini and chorus) is among the more danceable tracks. Others, by and large, are singing city songs (try 'Voh din beete' - Bappi solo-Anjaan, a sad lament). Multitrack stereo recording and a 'maili Ganga' for company, Bappi is safe in 'Dancing City'. Laurels take second place.

Siraj Syed

## Ghazals

### Shahad

MEHDI HASSAN

In the hoary history of ghazals, stalwarts like Saigal established a style of rendering which did not unduly depend on orchestration; a harmonium sufficed. The main stress was on clear diction and presentation of the verse with feeling. The tune helped the artist to bring out the mood effectively. Simplicity of form and richness of the ghazal were the criteria aimed at.

Later, Mohommad Rafi (to some extent) and Talat Mohmood took ghazals a little further by striking a good balance between singing and orchestra. Mehdi Hassan, the latest craze in this field with his deep honeyed voice, opened up an era in ghazals with

an entirely novel presentation. The measured, yet hurried presentation took the ghazal world by storm.

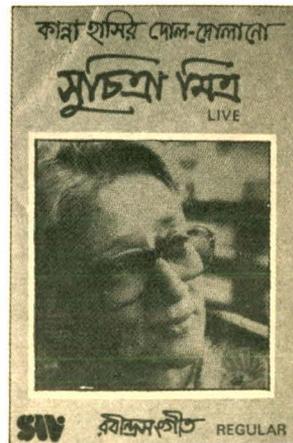
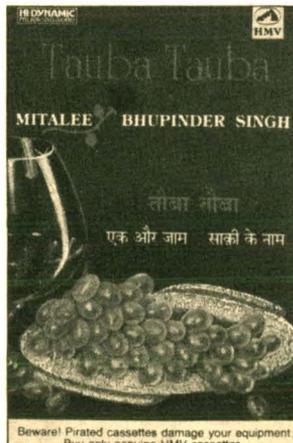
The latest additions to his innumerable LPs and cassettes were a set of two new cassettes aptly titled 'Shahad' (Honey) brought out by Concord Records of Calcutta. Vol 1 has only two ghazals on each side.

'Dekhe bhale dost hamare', the first one on Side A, is sung in the typically Mehdi style. In fact, the tune is so similar to that of his 'Gulshan gulshan shola-e-gulshan' that the two are practically indistinguishable from each other. The second ghazal 'Mugham baat' is composed in Raja Yaman, a favourite raga of composers as well as of ghazal singers. 'Mein teri yaad ko' (also in Raga Yaman) is in a slightly faster tempo.

'Jab tere nain muskarate hain', composed in a tune of his own making, is the most evocative and appealing of all ghazals. He has developed the composition and the mood by singing the sargams and even the ghazal has been rendered in a classical style. Each word of the ghazal has been repeated to bring out the feeling.

Side A of Vol II has three ghazals, of which the first one 'Yun zindagi ki rah mei' is from the film 'Aag'. 'Ghair banke na miley' by Khaleel is in the Raga Gara. 'Jab us zulf ki baat chali' is so like 'Jab tere nain' that only a ghazal buff can distinguish between the two. Of the Side B ghazals, 'Kyun sharabi sharab peeta hai', and 'Nishan bhi koi na chhoda' are from the films 'Sargeant' and 'Aaliah' respectively. 'Jab bhi aati teri yaad' has a melody close to saragvarali and is again one which can defi-

### Concord



# REVIEWS

nately be termed as the best among these series, composition-wise as well as verse-wise. Mehdi Hassan is at ease and also at his best in ghazals as he has mastered the medium. Film songs cramp his style due to time constraints and rigidity of the formats. One very remarkable point is that he does not depend on heavy orchestration yet uses instruments at appropriate points to give him the cue for the next line. His sargam patterns befit a classical vocalist's standard, embellishing the whole structure of the ghazal.

Vasant Karnad

## Intikhab

SHOBHA JOSHI

MIL

At last, one gets to hear the Khazana '86 discovery, Shobha Joshi on a LP record of six ghazals, all set to music by herself.

Selections go back 150 years: Bahadurshah Zafar's 'Kabhee ban sanvar ke jo aa gaye'. They also represent Qateel Shifai of Pakistan and three new generation Indian poets: Bashir Badr, Saeed Rahi and Sabir Jalalabadi. Sabir gets double representation, on the first two tracks. Shobha wants to steer clear of the modern day ghazals, with clap-trap couplets and heavy-bodied orchestration. Reluctantly, she recites the sargam at two or three places, delicately and perhaps a bit self-consciously. Her guarded pronunciation is obvious when she mouths the 'jh' in 'Milte hain aap mujhe' (Sabir). Side 1 is more elemental, more orthodox. Side 2 is just a shade brighter.

Recording by N A Zubairi is directed towards keeping the accompaniment subdued and distant - except the tabla. Whether it is inhibition, extra care, or just style -

Shobha keeps herself in strict check. So much so that the sensuous humming on 'Jiskee jaanib' (Sabir) is aborted before it can take effect. 'Yaadon kee jab chalee havaa' (Rahi) is more spontaneous. Listen to it three to four times to appreciate the nuances. And try to overlook the rigid classical discipline.

Siraj Syed

## Live In Concert CHANDAN DASS

MIL

Music India has marketed a 'live in ghazal' concert cassette of Chandan Dass.

He has a clear and elastic voice. In Vol I, on Side A, Mumtaz Rashid's 'Khud apne ko dhunda' stands out for its content. On Side B, Nazir Banarasi's 'Khubsurat ilzam me nazar le lena' in Raga Shankara is at the proper pace for a ghazal. The choice of the raga has given this number a unique look.

In Vol II, the music compositions for 'Piya nahin jab' and 'Naye ghade' are identical. 'Yun rang zindagani mein' is appealing for its pathos. On Side B, 'Bhool shayad' in Malkauns is sonorous, while 'Mujhko tanhai mein', the concluding ghazal, is an 'alwida' without the support of the percussion.

Vasant Karnad

## Benaqab KANCHAN

MIL

There's no denying that Kanchan sounds different from most of the current crop of singers and that Babla is adept at creating catchy rhythm patterns. That, however, does not suffice. Ghazal singing needs more. Unveiling 'Benaqab' ('veinless' or 'unveiled'), we see Kanchan and Babla playing the

version game. Ten ghazals (six by Pankaj and four by Anup) are twisted round to fit into a dancing, beat-oriented frame, 'arranged' by Babla. In itself, such an exercise should earn the wrath of ghazal lovers.

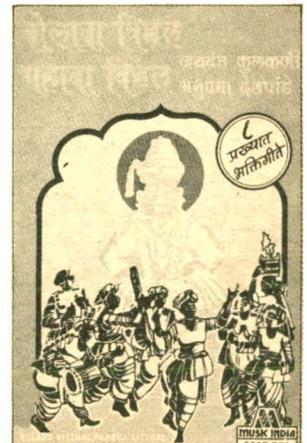
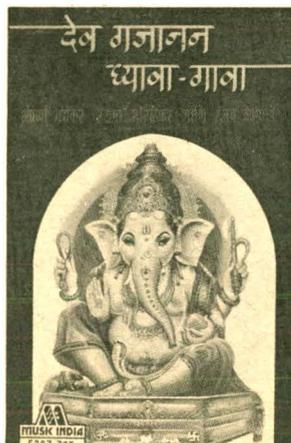
Kanchan's inadequacies add to their woes. Babla does what he can do best - add a dash of electronic gadgetry and foot-tapping percussion. The result is a thinly-veiled let-down. Two years ago this reviewer had feared that he would live to see the era of 'disco ghazals'. O Begum Akhtar; O Mehdi Hassan! Kanchan-Babla would do well to stick to Bhojpuri-Calyppo concoctions a la 'Kaise bani' and 'Ab na jaibe' which are their forte.

## Dhadkan

PENAAZ MASANI

MIL

Penaaz will be Penaaz. Stylish and seductive, non-conformist and enigmatic. She will have four composers compose eight tunes. They will include her mentor Madhu Rani, mother Pillu Masani, veteran Raghunath Seth and prodigy Raza Ali Khan. Mumtaz Rashid will write a geet for her, besides two ghazals. Ibraheem Ashk will pen four of the tracks and Mushtaq Ahmed Khayal will contribute one ghazal. On the inlay, she will pose before the words 'Dhadkan', written in Hindi on sand at one of the local beaches. And so be it. Khan and Ashk give her a head start with 'Shola naheen hota'. 'Mere dil dhadakne kaa' (Masani/Ashk) points to the change-over phase, ushered in with the next track, the indulgent 'Phool sitaare dariyaa' (Madhurani/Rashid). Though the beginning is unnecessarily complex, 'Paer ke ghunghroo' (Madhurani/Rashid)



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settles down to good effect. Extra husky and extra showy, 'Phir daaman-e-ummeed' (Masani/Khayal) has some inspired poetry. Tune and rendition are at variance in 'Hum machal gaye' (Masani/Ashk), making the swinging style sound contrived. Raghunath Seth's only effort, 'Phool raahen pe' (Rashid), has some characteristic Rashid couplets and a studied tune. To leave you with another catchy cut, Penaaz picks 'Yeh duniya yeh aalam' (Khan/Ashk), the 'Nashaa hee nashaa hai' line serving as a reminder that Penaaz's last album 'Nashaa' was quite a success. Yeh album 'Dhadkan' hee dhadkan hai.

## Dilkash SONALI JALOTA

MIL

Attractive is the cover, ditto the back cover. For compositions, Sonali leans on Anup (four) and Ram Kumar Shankar (two). Why not all by her hubby? Ask her, Savvy? Sonali Jalota has grown with 'Dilkash' ('attractive', 'heart puller'), but not enough to rest on her laurels. Levels and modulation ('Sirf itna sa' - Betab Lucknowi - Anup), alaaps and high pitch notes (Unse keh do' - Tabish Romani - Anup) and careful matching with the rhythm ('Mausam roop singaar kaa' - Qaiser ul Jafri - Anup) still have to be ironed out. Pathos is well captured on 'Bujh gayaa dil' (Khumaar - Anup). Master-poet Jigar Moradabadi's ghazal, 'Mohabbat mein kya kya' is a brisk composition (Shankar). Sonali lets the beat overtake her. All with the best intentions for it just stops short of qawwali percussion. Interludes are imaginative, though overdone. As yet, Sonali does exhibit a film song style inclination - try 'Payaliya chhananan

chhananan bole' (traditional-Shankar). One hears that she has recorded playback songs for some films. No harm at all. Anup Jalota won a lot of acclaim that way. Sonali Jalota could emulate his example. Rich in bass and conversational, her voice just needs careful grooming in the required mould.

## Tauba Tauba BHUPINDER & MITALEE

HMV

All eight tracks are odes to Bacchus. Shadaab's opening track, 'Botal kee haseena' is composed and sung in a peculiar combination of folk music/puppet show/mujra. 'Kahaan tak nashe kaa hai jadoo' (Ibraheem Ashk) is more of a ghazal and shows a new approach to poetry. For her only contribution, Mitallee chooses 'Peete raho janaab' (Naseem Ajmeri). A trace of discomfort is evident, but her voice is rich enough to tide her over. Sugar-coating the booze binge, Ashk Ambalvi suggests 'Tauba tauba kartaa chal' in the 'soofiyaana' vein. Bhupinder and Ambalvi would have you believe that God and alcohol go hand in hand. To a qawwali beat, 'Peete rahiye jeete rahiye' (Kasam Quraishi) suggests 'another round'. Two Ibraheem Ashk numbers ('Mere saaqee mujhe pila de' and 'Yeh botal zindagee hai', especially the latter) help retain a semblance of Bhupinder's acknowledged class. Uttam Singh's music arrangements and violin solos are good but aimed purely at the masses. He is capable of more consummate musical artistry.

It may not be rated very high on the aesthetic scale, but it is very likely to have high sales.

Siraj Syed

## Bengali

### Kainore Soundwing Chaash Phire Phire DEBABRATA BISWAS

Debabrata Biswas, the well-known exponent of Rabindra Sangeet, died several years ago. But sadly enough, he has been neglected of late. With this cassette, Soundwing brings to the public 12 songs by Biswas which were never released before. No information is available about the recording of these songs and why these were not released earlier.

Biswas has effortlessly sung the 12 numbers, all of which are of different types. The first song 'Basanti, he bhubanmohini' is an unforgettable song by Rabindranath. Based on a South Indian tune, it is a difficult song but Biswas has handled it superbly. 'Ma ami tor ki korechi' is an unusual song, sung with expression. Tumi achho kon para', a humorous song, has been sung well in a comic style. The music is standard and production values adequate.

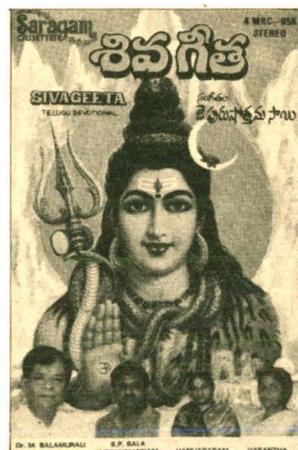
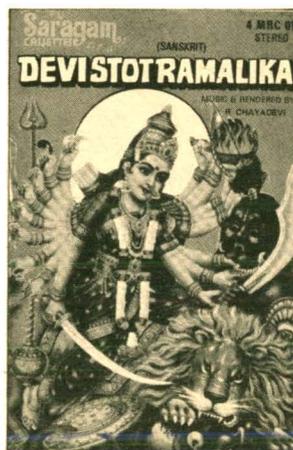
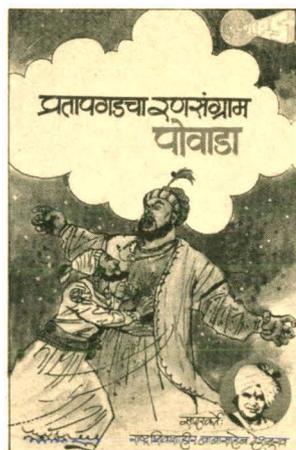
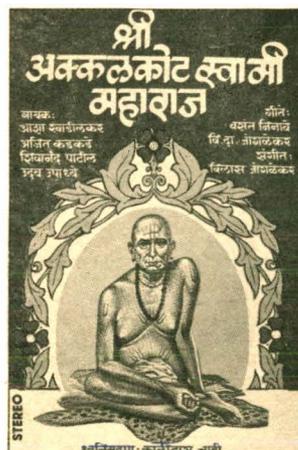
Lovers of Rabindra Sangeet will be grateful to Soundwing for this release.

### Lok Geeti RUNA LAILA

Concord

This pooja release contains eight non-traditional folk songs, written by Mukul Chowdhury and Manirajaman Munir. The music is by Alam Khan.

Runa Laila has moulded the range of her beautiful, supple voice to these folk songs, most of which have a good rhythm and a quick tempo. She has sung two songs in a very humorous vein - 'Sona ma go



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ma' and 'Mater majhe handi bhangona'. Two serious songs - 'Aami prem sagore jhaapi diyachhi' and 'Bhati ganger majhi' have repeat value.

The tunes of this commercial package are highly hummable.

## **Kanna Hashi Soundwing Dol-dolani** SUCHITRA MITRA

This pooja release is a live recording of Suchitra Mitra, intimately connected with Rabindra Sangeet.

After the initial announcement, Suchitra gives a brief introduction to Rabindra Sangeet and goes on to explain that the link between the series of songs is deliberate. The concert starts with the famous song 'Akash bhora surjotara', followed by ten more.

Suchitra's full-throated voice, with its expressiveness and excellent modulation, has made all the songs equally harmonious. The instrumental accompaniment is apt and the quality of sound is brilliant.

Rajat Gupta

## **Marathi**

### **Antarichi Aas** HMV MANIK VERMA, SUMAN KALYANPUR, VANI JAIRAM

Here is a bouquet of 14 best loved bhavgeets scored by Dashrath Pujari and sung by Manik Verma, Suman Kalyanpur, Vani Jairam and Dashrath Pujari himself. As is admitted on the sleeve note, these have been reproduced from old recordings, compromising quality for the sake of nostalgia. Well, genuine lovers of music will not mind this at all. They will welcome this cassette which contains some all-time greats. Remember 'Haribhajanavin' by Dashrath Pujari? It is here for keeps. Then there are a whole lot of popular numbers from Suman Kalyanpur like 'Jagin jyaas konhi nahin' or 'Mridula karaani chhedita tara', or 'Deva maza vithoo savala' or 'Keshava Madhava', which revive memories of Suman in her heyday. One of Manik Verma's hits, 'Charani Tuziya', and a couple of soulful songs by Vani Jairam find a place in this collection. Bhavgeets were decidedly better in the good old days. Here they are once again.

### **Dev Gajanan** MIL **Dhyava Ghyava Gava** APARNA MAYEKAR, RANJANA JOGLEKAR AND RANJAN DESHPANDE

This is a tuneful collection of slokas and eight bhajans, all of them in praise of Gajanan the elephant-headed God. Produced by Ranjan Deshpande, the bhajans sung by Aparna Mayekar, Ranjana Joglekar and Ranjan Deshpande himself, the music direction is credited to Nageshraj and Mahavirji while the arranger is Charles Srinivasan. These bhajans are soothing on the ear and extremely well sung, especially the ones by Aparna and Ranjana. The music arrangement is appealing. The title song by Ranjana as well as 'Yave ho yave Shri Ganaraya' by Aparna are both well scored. So also, 'Kara jayjaykar' and 'He dhan maja de Shri Ganaraya' will please the devotees.

### **Natyasangeet Sangitam** BAKUL PANDIT, RAMDAS KAMAT, AJIT KADKADE

This is a companion cassette to 'Natyamrit'. The sole difference lies in the fact that this one is confined to just three of the singers; Bakul Pandit, Ramdas Kamat and Ajit Kadkade. The line-up is: Two songs each by Bakul from 'He Bandha Reshamache' and 'Panigrahan', three songs from 'Soubhadra' by Ramdas Kamat, and one song from 'Sharda' by Ajit Kadkade. It may be added for the information of natya sangeet fans that two songs of Bakul and one of Ramdas Kamat are 'repeats' from the companion cassette.

### **Saibaba** Swaranand **Bhajans** UTTARA KELKAR, RAVINDRA SATHE, TANUJA DESHPANDE, VIJAY JOSHI

Yet another devotional offering from Swaranand is a collection of 10 Saibaba bhajans in Marathi rendered by Uttara Kelkar, Ravindra Sathe, Tanuja Deshpande and Vijay Joshi. While the music is credited to Vijay Joshi, it has been arranged by Nandu Honap. These artistes have a popular following in Maharashtra where the devotees of Sai are legion. Thus, this collection has a tailor-made market. The singing is fair. Notable among the bhajans

are: 'Ekach de varadaan Sai', 'Sagoon rupachi bhool pade', 'Gavi bhakti kavane' (and the aarati of Saibaba). Recommended listening for Sai bhaktas.

### **Bolava Vitthal** MIL **Pahava Vitthal** JAYWANT KULKARNI, ANUPAMA DESHPANDE

Among the holy shrines in Maharashtra, the temple of Vitthal (Vithoba to his countless devotees) at Pandharpur is an important place of pilgrimage. The varkanis or the devotees, who go on this pilgrimage singing and dancing all the way, have contributed to the bhajan lore of Maharashtra. The present cassette offers eight of the bhajans dedicated to Vithoba, based on traditional lyrics set to the music of Atmaram Morajkar.

The music is not exceptional. Jaywant Kulkarni's singing is passable while that of Anupama Deshpande borders on the shrill. The chorus is decidedly erratic. The tala-mridang ensemble is the only segment to emerge with a degree of authenticity. Rating: mediocre.

### **Marathi Qawwalicha Tips** Jungli Muqabal

There are 10 of these so called 'Marathi qawwalis' with the credit line for music attributed to Krishna Kamal. Marathi qawwali is a new genre and a far cry from the Urdu counterpart. The lyric content is mostly frivolous while the target audience seems to be the hoipolloi. The music is well-suited for the purpose but the beat employed is strongly reminiscent of koli geets rather than qawwalis. A random sample of the content: 'Mazee rani hoshilaka', 'Malaa navara pahije asa' and 'Mala bayko pahije ashi'. Obviously, the purpose of these qawwalis is to evoke mirth. The lone exception is 'Daruchya batline' which may lend itself for the promotion of prohibition. This cassette has what I might call 'mass appeal': it should appeal to the masses.

### **Shri Akkalkot Swaranand** **Maharaj Swami** BHAJANS BY VARIOUS ARTISTES

Here is a collection of 10 bhajans in praise of Shri Akkalkot Swami Maharaj who enjoys a large follow-

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ing predominantly in Maharashtra. The artistes featured are popular crooners like Asha Khadilkar, Ajit Kadkade, Shivanand Patil and Uday Upadhye, who have sung under the music direction of Vilas Joglekar. The singing is fair and the notable numbers are 'Janma Shree Dutt Pavala' and 'Chaitanyacha dev amha'. The appeal of the cassette would be necessarily limited to the devotees of Akkalkot Swami and as such the present offering might be expected to do well.

## **Panyachi Dhaar** HMV **Mazyvari Dhara** SULOCHANA CHAVAN

Sulochana Chavan presents yet another collection of her lavis the very latest. Judging by them, there is no denying that she is the uncrowned queen of the lavis art. Set to very trendy music by Kiran Pradhan, these lavis are superbly recorded. Apart from the title song 'Panyachi dhaar' on Side 1, the other catchy numbers are 'Mela var khali nyahali malaa' and 'Madhi madhi thamboon baghatoi kasa'. The highlights of Side 2 are: 'Naki tuza shejar zale mi bejar', 'Layee ipareet ishkacha laphada' and 'Kashala karta khana khuna'. There are eight lavis in all and chances are you may like them all.

## **Aaratis And Swaranand** **Maharaj Akkalkot** VARIOUS

This is a companion cassette to 'Shri Akkalkot Swami Maharaj'. In addition to Asha Khadilkar and Ajit Kadkade, you have the talents of Sharad Jambhekar and Uttara Kelkar. Side A offers five of the bhajans recorded for the other cassette, coupled with a selection of popular aaratis commonly recited at most of the Hindu poojas, especially in Maharashtra. These include 'Sukh-karta dukh-harta', aaratis of Shankar, Vithoba, Durga, Tukaram, Dnyaneshwar, Shri Dutt, 'Ghaleen Lotangan' and 'Mantra Pushpa'. This, I suppose, is calculated to offer the best of both deals.

## **Pratapgadcha** Tips **Ranasangram**

This cassette is a full-length stirring account of the exploits of Shivaji as narrated in the Povada style of the old balled singers of Maharashtra.

The present ballad of Shivaji's encounter with Afzal Khan and how he countered treachery with craft and bravery is a matter of historical fact. Rashtra Shivshahir Babasaheb Deshmukh makes this episode come alive. Children will love it as the breed of good ballad singers is an endangered species.

Sumit Savur

## **Sanskrit**

### **Devistotramalika Saragam** R CHAYADEVI

Composed and rendered by R Chayadevi, the most appealing factor about this cassette is the originality. Though the collection consists of well-known numbers presented in various styles in South India many times, the interpretative style is enchanting. And R Chayadevi, with her melodious voice, deserves full credit.

On Side A, there are four numbers. 'Sri Shakti stuthi', set in Raga Revathi, in praise of goddess Shakti; 'Shri Lalitha pancharatnam' on Lalithambika (in Bhoopalam and Malayamarutham) which are very impressive. A composition on Sri Saradamba in Hindolam, and concluding Ashta Lakshmi Stotram in Raga Kanada, but not in pure form.

Side B starts off with a 'Raja Rajeswari stotram' in Raga Shiva Ranjini, followed by 'Ayagirinadini', the famous piece on Mahishasuramardini, in the conventional style, and ending with a 'Mangalam' in Sri Raagam. The use of musical instruments is minimal, quite appropriately, making the cassette more enjoyable. Such cassettes will be welcomed with pleasure by lovers of devotional songs.

Surendran Unni

## **Telugu**

### **Sivageeta** Saragam DR BALAMURALIKRISHNA, S P BALASUBRAMANYAM, VANI JAIRAM

The excellent music composition by T Purushothama Sai has been supported by Chiranjeevi's lyrics.

An appropriate start is provided by a brief slokam 'Thasmainamaha' followed by 'Omkaram', a song on Lord Siva, both set in Raga Ham-

sadhvani. Then there are two songs 'Thaapasa mandaara nilayam' inclined towards Raga 'Valachi', describing Siva and his abode Kailasam, and 'Sivude Harude' describing Siva as the supreme, bearing bhava of 'Chakravakam'. All the above are rendered effortlessly by the veteran musician Dr Balamuralikrishna. 'Himagiri nandana' by Vani Jairam describes Gourikalyanam, Lord Siva's wedding with Gouri, and how the goddess won Siva's heart. There are touches of Tilang. Side A concludes with 'Kshirasaagara madhanam' sung by S P Balasubrahmanyam, depicting the churning of the 'ocean of milk' by devas and asuras (how 'haalalaham', the poison that came up while churning, was drunk by the Lord, and his neck turned blue - 'Neelakanta'). This has been set in Hindolam without any outside notes ('anyaswara') which is not the case with most of the other songs in this cassette.

'Sarigamapadhani' in Sankarabharanam by Dr Balamurali on Side B can be rated as the best in thievathi and others, in the entire cassette. The conclusion is a brief, brisk 'Sanathana' by Dr Balamurali.

### **Christiya Bhakti Saragam** **Geethalu** ESTER BABY

This cassette on Christian devotional songs has songs sung by Ester Baby. Lyrics are by Pingali Vani, and music by Jeysekar, who has done a fairly good job, two or three numbers being particularly impressive.

The songs follow the usual pattern of Christian devotional songs, flowing and soft. The outstanding number on Side A 'Kaluvuri Esee', the orchestration being excellent. This is about how Jesus was crucified and the pains he had borne for his devotees.

'Matathappani' is a fascinating variation from the other songs. The tune hails from Raga Shanmukhapriya. 'Megarududre' the best song on side B, gives a picture of Jesus descending on the clouds from the heavens and devotees waiting eagerly to catch a glimpse of him. This and 'Matathappani' are the songs where the singer shows her talent; the other songs are just about average.

Surendran Unni

# NEW RELEASES

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

## HINDUSTANI

- Aabad Rakhin Sanjanwa Ke** T Series SFMC 2011 Film Hemlata, Alka Yagnik, Kavita Krishnamurthy, Mahendra Kapoor  
**Aakhri Sanghursh** T Series SFMC 2157 Film Asha Bhosle, Kishore Kumar, Lata Mangeshkar  
**At Her Creative Best** MIL MC-A BBSC 019 Classical Shobha Gurtu  
**Apne Apne/Muqadar Ka Faisla** MIL MCB BTP 4227147 Film Various  
**All Time Greats – Talat Mahmood** HMV STHV 42587/42588 Film Talat Mahmood  
**Adalat/Anpadh** HMV TPHV 41342 Film Various  
**Abhimaan/Mili/Chupke Chupke** HMV TPHV 41335 Film Various  
**Aarti Bhaki Geet** Yuki D 1 001 Devotional B R Nagina and party  
**Aisa Pyar Kahan/Woh Subah Kabhie To Aayegi** Venus VCF 526 Film Asha Bhosle, Kavita Krishnamurthy, Shailendra Singh  
**Aisa Pyar Kahan Pt I & II** Venus VCF 540 Song & Dialogues Various  
**Aabad Rakhin Sanjanwa Ke** T Series SFMC 2011 Film Hemlata, Alka Yagnik, Kavita Krishnamurthy, Mahendra Kapoor  
**Bhajanjali-I** Venus VCB-486 Bhajans Anup Jalota  
**Bhajanjali-II** Venus VCB 487 Bhajans Anup Jalota  
**Bitiya Chalal Sasural** T Series SFMC 2007 Film Mahendra Kapoor, Anuradha Paudwal, Alka Yagnik  
**Bitiya Chalal Sasural** T Series SFMC 2010 Film Mahendra Kapoor, Kavita Krishnamurthy, Alka Yagnik, Hemlata  
**Bitiya Chalal Sasural/Patahubitiya** T Series SFMC 2008 Film Mahendra Kapoor, Kavita Krishnamurthy, Hemlata  
**Bitiya Chalal Sasural/Bahuria** T Series SFMC 2009 Film Mahendra Kapoor, Kavita Krishnamurthy, Alka Yagnik, Hemlata  
**Bekhudi** T Series SNMC 2068 Ghazal Tapash Bhattacharjee  
**Babla Sings Mukesh** T Series SNMC 2124 Film Babla Mehta  
**Betaabiyan** HMV HTCS 04B 4306 Ghazals Talat Aziz  
**Bemaan/Sanyasi** HMV STHV 41336 Film Talat Mahmood  
**Bundelkhandi Lok Geet** Yuki M-2001 Folk Talat Mahmood  
**Banna Geet** Yuki M-2002 Folk Shafi Qureshi and Veena  
**Basanti Chori** Yuki G-001 Folk Chandra Singh Rahi  
**Bawari Kya Khujai Hai** Yuki G-002 Folk Chandra Singh Rahi and Indrani  
**Chathi Maya** T Series SNMC 1985 Devotional Sharda Sinha  
**Chandani Raat** T Series SNMC 285 Ghazal Satish Babbar  
**Chitthi Aai Hai** MIL LP 2394 018 Film Pankaj Udhas  
**Chor Dinki Dhaka Doom** Yuki G-004 Folk Virendra Negi and Rekha Dhasmana  
**Cycle Teri Rang Rangeeli** Yuki R-0264 Folk Champa Meti  
**Daku Hasina** T Series SFMC 2164 Film Suresh Wadkar, Alka Yagnik, Bade Yusuf Azad, Dilawar Babu  
**Dhira Sings Asha** T Series SFMC 2131 Film Dhira Ghosh  
**Do Waqt Ki Roti/Loha** T Series SFMC 2065 Film Lata Mangeshkar, Asha Bhosle, Alka Yagnik, Chandrani  
**Dadagiri/Sagar Sangam** T Series SFMC 1910 Film Kavita Krishnamurthy, Chandrani Mukherjee, Asha Bhosle  
**Dhadkan** T Series SNMC 2107 Ghazal Babla Mehta  
**Dacait/Insaaniyat ke Dushman** T Series SFMC 2177 Film Asha Bhosle, Kishore Kumar, Shabbir Kumar, Suresh Wadkar  
**Dhadkan** MIL LP BBSL 013 Ghazal Penaaz Masani  
**Daag/Aan Milo Sajna** T Series STHV 42633 Film Various  
**Dard-e-Dil** HMV HTCS 04B 4307 Ghazal Talat Aziz  
**Dahleez/Anjuman** HMV TPHV 41312 Film Various  
**Dahleez/Nikaah** HMV TPHV 41311 Film Various  
**Dahimali** YukiUPB 3004 Drama Various  
**Durga Chalisa** Yuki D 1004 Devotional B R Nagina & Party  
**Devataon Ka Sumiran** Yuki G-005 Religious Madan Bhardwaj  
**Deen Ka Gulshan** Venus VCB 438 Ghazal Salim Shehzad  
**Ek Musafir Ek Hasina** HMV TPHV 41299 Film Mohd Rafi, Asha Bhosle  
**Enchanting Hour With Amit Kumar** HMV TPHV 41344 Film Amit Kumar  
**Faqaer Badshah** T Series SFMC 2047 Film Asha Bhosle, Chandrani Mukherjee, Parveen Saba, Danny, Omi, Mehboob Chand  
**Gunehgaar** T Series SFMC 2044 Film Dilraj Kaur, Chandrani Mukherjee, Munna Aziz, Suresh Wadkar  
**Guzaarish** MIL MC-A BBSC 016 BBSL 016 Ghazal Chandan Dass  
**Gana Geet Gangajal** Sheeladitya – Devotional Kavita Krishnamurthy, Akhilesh Kumar, Deep Mala  
**Ghangor** Yuki R-0256 Folk Saraswati Devi Dhandhra  
**Ghazals of Saigal** Venus VCF 481 Ghazal Late K L Saigal  
**Hits of Mohd. Rafi – Vol 2** T Series SVMC 2172 Film Vipin Sachdeva  
**Hits of Mohd. Rafi – Vol 3** T Series SVMC 2171 Film Vipin Sachdeva  
**Hits of Talat Mahmood** T Series SNMC 2109 Film Subhash Bhatia  
**Hari Naam Pyara** MIL MC-A BBSC 017 Bhajans Pradyumna Sharma  
**Hum To Chale Pardes/Jaanbaaz** MIL MC-B BBSC 4227 145 Film Various  
**Hum To Chale Pardes/Apne Apne** MIL MCB BTP 4227 146 Film Various

# NEW RELEASES

- Hum To Chale Pardes/Muqqadar Ka Faisla** MIL MCB BTP 4227 148 Film Various  
**Hits of Today – Vol II** HMV TPHV 41340 Film Various  
**Hanuman Chalisa – Aarti** Yuki D 1 002 Devotional B R Nagina and party  
**Hanslo** Yuki R-0268 Bhajan Kaluram Prajapati  
**Ham Sab Ko Salaam Karte Hain** Venus VCB 433 Pop Malik brothers  
**Hari Smaran** Venus VCB 488 Bhajan Nandini Sharan, Ashok Khosla, Sandhya Rao  
**Inaam Das Hazaar** T Series SFMC 2110 Film Kishore Kumar, Asha Bhosle, Anuradha Paudwal  
**NCPA in Collaboration with Philips India Present Music India's Khazana '86** MIL MC-B BBSC 019  
Classical Shobha Gurtu  
**Imandaar/Laawaris** HMV TPHV 41313 Film Various  
**Imandaar/Angaaray** HMV TPHV 41314 Film Various  
**Intaqam/Anita** HMV TPHV 41337 Film Various  
**Jaago Hua Savera/Film Hits** T Series SFMC 2012 Film Mohd. Aziz, Dilraj Kaur, Amjad Khan, Anup Jalota, Suresh Wadkar, Sadhna Sargam  
**Jaanbaaz/Muqqaddar Ka Faisla** MIL MC-B BTP 4227 144 Film Various  
**Jaisree Gupta** Sound Wing SWC 151 Ghazal Jaisree Gupta  
**Joona Joshi** Yuki R-0272 Bhajan Saraswati Devi Dhandhra  
**Kartoot/Insaaf Ki Awwaj** T Series SFMC 2077 Film Shabbir Kumar, Usha Khanna, Sushil Kumar, Bappi Lahiri  
**Kaalchakra** T Series SFMC 1968 Film Sharon Prabhakar, Vijay Benedict, Mahendra Kapoor, Suresh Wadkar  
**Koi Na Jane Re/Film Hits** T Series SFMC 2014 Film Kishore Kumar, Manna Dey, Mahendra Kapoor, Nazia Hassan, Zoheb Hassan  
**Kaon Kitnay Paani Mein** T Series SFMC 2106 Film Asha Bhosle, Usha Mangeshkar, Bhupinder  
**Kaajal/Mamta** HMV TPHV 41131 Film Various  
**Kabir-Meera-Surdas** Yuki D 1006 Bhajans Raj Kumar Pankaj, Kulwant Kaur  
**Kanu Jamuna Aaayi Mavaz** Yuki G-003 Folk Ravindra Upreti and Vimla  
**Live Tonight-Amitabh Bachchan with Kalyanji Anandji** MIL MCB BTP 3227 653 Film Amitabh Bachchan and others  
**Laila Majnu** Yuki UPB 3005 Drama Various  
**Langoria Geet** Yuki M-2003 Folk Shafi Qureshi and Veena  
**Lok Mand** Yuki R-0252 Folk Gulam Rasul  
**Mr India/Dosti Dushmani** T Series SFMC 2183 Film Shabbir Kumar, Anuradha Paudwal, Kavita Krishnamurthy  
**Mr India/Sheela** T Series SFMC 2185 Film Kavita Krishnamurthy, Alisha Chinai, Kishore Kumar  
**Manu The Great/Pyar Karke Dekho** T Series SFMC 2172 Film Asha Bhosle, Kishore Kumar, Kapil Mohan, K Balasubramaniam  
**Maa Ki Dua** Musicraft MC-280 Qawwali Naseem Bano  
**Mahal/Andaaz** HMV STHV 42650 Film Various  
**Meera Lago Rang Hari** HMV HTC 04B 4300/43011 Bhajans Various  
**Marwari Hasya Geet** Yuki R-0235 Folk Raju Asha and party  
**Mummy Kade Mhare Beave** Yuki R-0260 Folk Kavi Bhogman Sahai Sain  
**Mera Lahoo/Maa Beti** Venus VCF 518 Film Shabbir Kumar, Alka Yagnik, Shailendra Singh  
**Mera Lahoo/Aurat Aur Patthar** Venus VCF 521 Film Anuradha Paudwal, Mohammed Aziz, Alka Yagnik  
**Mera Lahoo/Ehsaan Aap Ka** Venus VCF 528 Film Nitin Mukesh, Hemlata, Dilraj Kaur, Kishore Kumar  
**Mera Lahoo/Anubhav** Venus VCF 535 Film S P Balasubrahmanyam, Rajesh Roshan, Alka Yagnik  
**Maa Beti/Ehsaan Aap Ka** Venus VCF 530 Film Shabbir Kumar, Mahendra Kapoor, Dilraj Kaur  
**Mera Lahoo/Jaan Hatheli Pe** Venus VCF 536 Film Mohammed Aziz, Shabbir Kumar, Alka Yagnik  
**Naya Naya Pyaar/Kartoot** T Series SFMC 2016 Film Shabbir Kumar, Suresh Wadkar, Mohd. Aziz, Sadhna Sargam  
**Nautanki** T Series SNMC 2199 Drama Various  
**Nautanki** T Series SNMC 2200 Drama Various  
**Naghma** Venus VCB 434 Ghazal Anwar  
**Old Is Gold** T Series SNMC 2069 Film Vandana Bajpai  
**O Ganga Maiya** HMV TPHV 41343 Film Various  
**Pyar Ke Kabil/Gunehgaar** T Series SFMC 2045 Film S Janaki, Kishore Kumar, Dilraj Kaur, Munna Aziz  
**Pritiya** T Series SNMC 1984 Film Sharda Sinha  
**Playback – The Melodious Decade Vol 3** HMV TPHV 41338/41339 Film Various  
**Pratima Banerjee** Sound Wing SWC 119 Bhajan Pratima Banerjee  
**Purbi-Bhojpuri Muqabla** Venus VCB 005 Folk Krishna Shinde, Shamshad Banoo  
**Rafta-Rafta** T Series SNMC 2115 Ghazal Rupa A Mehta  
**Rahen Na Rahen Hum** MIL MC-A BBSC 017 MID LP 2394 890 Film Various  
**Rutbe** Venus VCB-495 Religious Viqar Nagri  
**Shoorveer** T Series SFMC 2167 Film Mohd. Aziz, Kavita Krishnamurthy, Suresh Wadkar, Anuradha Paudwal  
**Sham-e-ghazal** T Series SNMC 2086 Ghazal Arshi Hydrabadi  
**Sharab Aur Shabab** T Series SNMC 1562 Ghazal Satish Babbar  
**Sangeet Wohi Andaaz Naya** T Series SNMC 1983 Film Vipin Sachdeva, Babla Mehta, Sanu Bhattacharjee  
**Saath Chalo Babuni** MIL MCA BTP 5227 778 Folk Mahendra Kapoor, Sarika Kapoor  
**Sharabi** MIL MC-B BTP 4227 149 Film Various  
**Sharabi** Musicraft MC 265 Qawwali Noor Jahan Begum

# NEW RELEASES

**Sargam/Jis Desh Mein Ganga Behti Hai** HMV TPHV 41341 Film Various  
**Shika Dutta** Soundwing SWC 150 Bhajan Shika Dutta  
**Sauka Note** Yuki UPB 3001 Dadra Munni Ketkimali  
**Samdhan Chhed De** Yuki UPB 3002 Gali Munni Ketkimali  
**Shankar Garh Sangram** Yuki UPB 3003 Aalah Zahid Hussain  
**Shri Satyanarain Vrat Katha Aarti** Yuki D 1003 Aalah Zahid Hussain  
**Shiv Chalisa** Yuki D 1005 Devotional Surendra Sharma, B R Nagina  
**Sapne Mein Hema Malini** Yuki R-0276 Folk Ikram Rajasthani  
**Shree Marik Bhadra Vir** Trishla TPR-631 Religious Sohanlal Sastri, Bhanwar Chaudhary, Jagruti Naik, Ruppal Doshi  
**Shri Ramdev Bhajan Mala** Yuki R-0261 Religious Mohan Das Mimbarak  
**30 Non-stop Film Hits** MIL MCA BTP 4227 150 Film Various  
**Tarun Nandy** Soundwing SWC 155 Ghazals Tarun Nandy  
**The Immortal Saigal** Venus VCF 483 Film Late K L Saigal  
**The Melody of Saigal** Venus VCF 482 Film Pankaj Mullick, Uma Devi  
**Umrao Jaan/Anjuman** HMV STHV 42637 Film Various  
**Vidhaan** T Series SFMC 2072 Film Shailendra Singh, Munna Aziz, Asha Bhosle  
**Yaaden (A Collection of Old Hits)** T Series SNMC 1970 Film Babla Mehta, Vandana Bajpai, Prasun Mukherjee, Vipin Sachdeva, Sanu Bhattacharjee

## ASSAMESE

**Anthony Mor Naam** MIL ML-A BTP 4227 153 Film Various  
**Aei Desh Mor Desh** MIL ML-A BTP 4227 154 Film Various  
**Mayuri** MIL ML-A BTP 4227 151 Film Various

## BENGALI

**Aamar-e-gaan Tumi Geo** HMV PSPL 1604/HTCS 02B 2658 Tagore songs Bhupen Hazarika  
**Bengali Mohan Opera** T Series SNMC 2084 Jatra Mohiravan Badh  
**Bauma/Punarmilan** MIL ML-B BTP 4227/155 Film Various  
**Babla Paglar Sadhana** SoundWing SWC 158 Film Haimanti Shukla  
**Bimal Das** Gathani 4181 Folk Bimal Das  
**Biplob Das** Gathani 4170 Humour Biplob Das  
**Children Songs** Gathani SPL 183 Children songs Shivani Lodh  
**Debrata Biswas/Suchitra Sen** SoundWing SWLP 1102 Tagore Songs Debrata Biswas, Suchitra Sen  
**Dilip Mukherjee** SoundWing SWC 154 Modern Dilip Mukherjee  
**Diana Das** SoundWing SWC 157 Nursery Songs Diana Das  
**Danny – Swapan Kumar** Gathani 4175 Modern Danny, Swapan Kumar  
**Ekti Hridoy Gaan Geye Jany** HMV PSLP 1590/HTCS 02B 2645 Tagore Songs Firoza Begum  
**Folk Songs** Gathani 4182 Folk Goursunder  
**Gane Gane Hasi** T Series SNMC 2039 Humour Bivas Sur  
**Johar Roy – Rabi Ghosh** Gathani M 133 Modern Johar Roy, Rabi Ghosh  
**Debasis Deb** Gathani 4186 Modern Johar Roy, Rabi Ghosh  
**Kartick Das Baul** SoundWing SWL 148 Modern Kartick Das Baul  
**Kanan Devi – Bengali film songs** Gathani M 126 Film Kanan Devi  
**Kamala Jharia** Gathani M 141 Kirtan Kamala Jharia  
**Kartik Kumar, Basanta Kumar** Gathani 177 Modern Kartik Kumar, Basanta Kumar  
**Lok Geeti** Gathani M 4184 Nazrul Geet Gopa Bose  
**Meena Chowdhury** SoundWing SWC 152 Devotional Meena Chowdhury  
**Mrinal Chakraborty** Gathani 4177 Modern Mrinal Chakraborty  
**Narayan Chatterjee** Gathani 4186 Devotional Narayan Chatterjee  
**Nridula Roy** Gathani SPL 173 Folk Nridula Roy  
**Olden Memories Golden Voice** Gathani 4194 Film Amit Bandhu Ghosh  
**Prakriti: Rabindra Sangeet Sankalan** HMV BMPL 2010 Tagore Songs Various  
**Prem** HMV BMPL 2009 Tagore Songs Various  
**Pathbola/Shatru** HMV TPHVS 28072 Film Various  
**Pradip Ghosh** SoundWing SWLP 1103 Nazrul Songs Pradip Ghosh  
**Piya and Payal Sorcar** SoundWing SWLP 45/ 1104 Nursery Songs Diya and Payal Sorcar  
**Parinati** SoundWing SUR 103 Film Various  
**Pradip Ghosh** SoundWing SWC 144 Nazrul songs Pradip Ghosh  
**Purabi Mukherjee** SoundWing SWC 153 Tagore songs Purabi Mukherjee  
**Pataal Bhairavi** T Series SNMC 2083 Opera Various  
**Parikshit Bala** Gathani 4167 Folk Parikshit Bala  
**Rabindranath Kavita & Galpo Path** HMV BMPL 2011 Story Reading Various

# NEW RELEASES

**Rabindranath Sangeet Sankalan** HMV BMPL 2008 Tagore songs Hemanta Mukherjee  
**Rabindra Sangeet from Films** HMV SSHV 1005 Film Various  
**Saikat Mitra** SoundWing SWV 105 Modern Saikat Mitra  
**Sunanda Basak** SoundWing SWV 104 Modern Sumitra Banerjee  
**Sumitra Banerjee** SoundWing SWV 106 Modern Sumitra Banerjee  
**Sargam** MIL MC-A BTP 4227 152 Film Various  
**Sukumar Roy's Centenary Tribute** SoundWing SWC 145-146 Drama Ha-ja-ba-ra-la, Lakshamer Saktishell  
**Sunanda Basak** SoundWing SWC 143 Modern Sunanda Basak  
**Saktibrata Das** SoundWing SWC 141 Modern Saktibrata Das  
**Subho Das Gupta** SoundWing SWC 140 Modern Subho Das Gupta  
**Sumitra Sen** SoundWing SWC 138 Tagore Songs Sumitra Sen  
**Subhas Roy - Piyali Mazumdar-Kamal Das** Gathani M 6011 Modern Subhas Roy, Piyali Mazumdar, Kamal Das  
**Samir Pal** Gathani 4185 Modern Samir Pal  
**Subho Janmodin** Gathani M 114 Children's Songs Antara Chowdhury  
**Shanka Banerjee** Gathani M 134 Koutuk Naksa Shanka Banerjee  
**Sukumar Roy** Gathani SPL 184 Modern, Patriotic Sukumar Roy  
**Sudhin Sarkar/Bitu Samajpati** Venus VCB 557 Modern Sudhin Sarkar, Bitu Samajpati

## ENGLISH

**At Her Best - Marie Osmond** HMV STCS OT 30476 Pop Marie Osmond  
**Broadway Album** CBS 10252 Pop Barbara Streisand  
**Break Every Rule** HMV STCS PJ 12530 Pop Tina Turner  
**Country Christmas** CBS 10291 Christmas Songs Various  
**Dreamland Express** MIL MC AFKI-5458 Country John Denver  
**Greatest Hits** CBS 10009 Pop Crystal Gayle  
**I wish it would be Christmas Forever** MIL MC NK 84526 Christmas Songs Perry Como  
**Press To Play** HMV STCS PCSD 103 Pop Paul McCartney  
**Ruthless People** CBS 10125 Rock Various  
**Singles** CBS 10274 Pop Carpenters  
**The Other Side of Life** MIL 829179-4Y-1 Rock Various  
**Top Gun** CBS 10274 Rock Various  
**True Colours** CBS 10130 Pop Cyndi Lauper  
**The Best of Christmas** HMV STCS XMAS 1 Spiritual Various  
**Time** HMV STCS EQ 5003/A Pop Various  
**We Thank Thee** MIL MC AYKI-4840 Spiritual Jim Reeves  
**White Christmas** CBS 10290 Christmas Songs Engelbert Humerdinck

## KANNADA

**Ananda Roopi Iyyapa** Sangeetha 4ECDB 7301 Devotional Dr Raajkumar  
**Bangarada Panjara** HMV TPHV 32142 Film Various  
**Belli Modal Hannele Chigurida-ga/Sharaponjara** HMV TPHV 32127 Film Various  
**Bhootmayyana Maga Ayyu Devara Gudi** HMV STHV 36130 Film Various  
**Bangaavada Manushya Mannina Maga** HMV STHV 36130 Film Various  
**Bhakti Pushpanjali** Audio 4ALA 2600 Devotional B K Sumitra  
**Chakra Theertha/Sipayi Ramu/Punarjama** HMV TPHV 32171 Film Various  
**Dooradabetta/Thrimoorthy/Bangarada Panjara** HMV TPHV 32142 Film Various  
**Enna Paaliso Karunakara** HMV TPHV 32137 Devotional Pt Bhimsen Joshi  
**G P Rajarathnam's Rathana Padagalu** Audio Vision 6ALA 2700 Devotional Shreedhara Rajarathram  
**Hits of Ghantasala** HMV TPHV 32145 Film Various  
**Hiranyaksha Vadhe** Sangeetha 6ECDB 104 Yakshagan Various  
**Jeevan Mandiram-Ayappa Songs** HMV HTCS 3264 Devotional K Veeramani  
**Kannada Kogile B K Sumitra** HMV TPHV 32139 Film B K Sumitra  
**Kittoor Chennamma** HMV TPHV 32090 Film Various  
**Laneha Laneha Laneha** Sangeetha 4ECDB 7288 Folk Dr Kavi Mruthy Unjaya Swami, B K Sumitra  
**Latari Sarkaara** Audio Vision ALA 2119 Film Puttur Narasimhanayak, Smt Kasturi Shankar  
**Madhura Madhuranee Manjula Gaana** HMV STHV 36167 Film Various  
**Myalondeu Thorishti Kelagondeu Ittrthi** Audio Vision 4ALA 2050 Devotional Various  
**Maya Bazaar** HMV TPHV 32126 Film Various  
**Naa Doddaki Aageena** Audio Vision 4ALA 2049 Devotional Kasturi Shankar  
**Nandana Nursery Rhymes** Audio Vision 4ALA 2008 Nursery Rhymes Various  
**Oh Rasika** Audio Vision 4ALA 2156 Devotional Kasturi Shankar  
**Popular Film Hits of Kannada Kogile B K Sumitra** HMV TPHV 32139 Film B K Sumitra

# COMPANY TOP TEN

## AVM

POOVUKKUL BHOOGAMBAM	Tamil film soundtrack
DHARMA DEVATHAI	Tamil film soundtrack
ODANGAL	Tamil film soundtrack
LADSHMI VANCHACHU	Tamil film soundtrack
SHANKAR GURU	Tamil film soundtrack
JAILU PAKSHI	Telugu film soundtrack
SANTHI NIVASAM	Telugu film soundtrack
SAMRASAM OKA CHADARANGAM	Telugu film soundtrack
CHANAKYA SAPADHAM	Telugu film soundtrack
ASTHALAKSHMI VAIBAVAMU	Telugu film soundtrack

## CBS

JALWA	Film soundtrack
JHANJAR	Film soundtrack
JEEVA	Film soundtrack
KALANK KA TIKA	Film soundtrack
SONE KA PINJRA	Film soundtrack
AABSHAAR-E-GHAZAL	Ghazals by Asha Bhosle & Harharan
NASH-E-MAN	Ghazals by Vishwajeet
THE MAESTRO'S MUSINGS	Amjad Ali Khan
NAWAZISH	Film soundtrack
JANAM/JEEVAN SANDHYA	Film soundtrack

## ECHO

POO VIZHI VASALILE	Tamil film soundtrack
KAATHAL PARISU	Tamil film soundtrack
VIDINJA KALYANAM/PAALAI VANA	Tamil film soundtrack
SIPPIKKUL MUTHU	Tamil film soundtrack
AALAPPIRANTHAVAN	Tamil film soundtrack
INI ORU SODHANTHIRAM	Tamil film soundtrack
MAAVEERAN	Tamil film soundtrack
MANAIVI READY	Tamil film soundtrack
THERKKATHI KALLAN	Tamil film soundtrack
RATCHASAN	Tamil film soundtrack

## HMV

50 YEARS PLAYBACK - VOL 1	Film songs
NAAM	Film soundtrack
KARMA	Film soundtrack
PALAY KHAN	Film soundtrack
DAHLEEZ	Film soundtrack
TAUBA TAUBA	Ghazals by Bhupinder & Mitalee
SAUGHAAT - TALAT AZIZ	Ghazals by Talat Aziz
BHAKTI RAS	Bhajans by Preeti Sagar
BANJARAN	Folk songs by Ila Arun
GHAZAL PAIKAR	Ghazals by Farida Khanum

## MIL

CHITTHI AAI HAI	Ghazals by Pankaj Udas
SHRI HANUMAN CHALISA	Religious songs by Anup Jalota
MUQADDAR KA FAISLA	Film soundtrack
JAI JAI RAM SHREE RAM	Bhajans by Anup/Lata/Pt Bhimsen Joshi
DHADKAN	Ghazals by Penaaz Masani
A PRODIGY IN CLASSICAL	Aarti Ankalikar
JANBAAZ	Film soundtrack
HUM TO CHALE PARDES	Film soundtrack
DILKASH	Ghazals by Sonali Jalota
THE BEST OF RAFI AND LATA	Film songs

## SANGEETHA

ONDU MUTTHINA KATHE	Kannada film
RATHASAPTHAMI	Kannada film
MALAYAMARUTHA	Kannada film
KEERTHANAS OF BHADRACHALA	
RAMDAS	Dr M Balamuralikrishna
MANDOLIN	Carnatic classical
VINAYAKAR-MURUGAN SONGS	Tamil
IYYAPPA DARISHANAM	Tamil
DEVI GEETASUDHA	Telugu
IYYAPPAN AMUDAM	Tamil
DEVI GAANAMRUTHAM	Tamil

## SAPTASWAR

KHAIDI	Film soundtrack
ANURAAGABANDHAM	Film soundtrack
VIJETHA	Film soundtrack
KAASHMORA	Film soundtrack
ANADIGA ADADI	Film soundtrack
VETA	Film soundtrack
DESHODDARAKUDU	Film soundtrack
DHAYRYAVANTHUDU	Film soundtrack
KRISHNAPARAMATHMA	Film soundtrack
ARANYAKAANDA	Film soundtrack

## THARANGINI

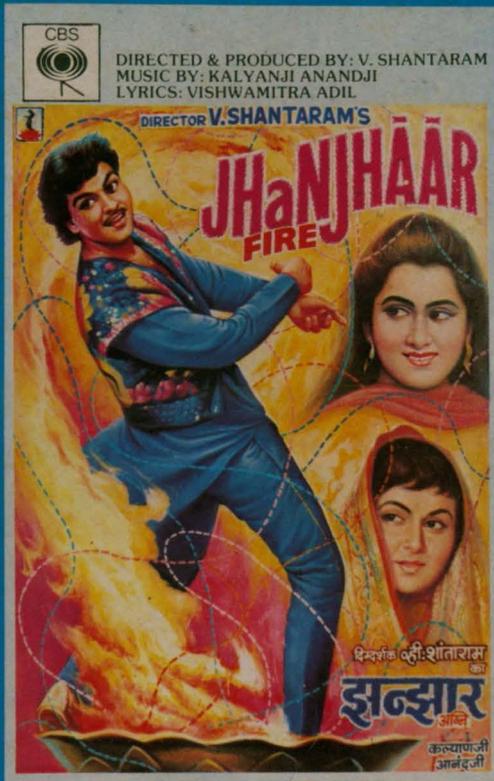
AAVANIPPOOKKAL	Malayalam film soundtrack
THULASITHEERDHAM	Malayalam film soundtrack
SNEHA PRAVAHAM	Malayalam film soundtrack
VASANTHA GEETHANGAL	Malayalam film soundtrack
GANOTSAVAM	Malayalam film soundtrack
VANAMALA	Malayalam film soundtrack
HRUDAYANJALI	Malayalam film soundtrack
FESTIVAL SONGS	Malayalam film soundtrack
AYYAPPAN SONGS VOL VI	South Indian languages
KAATHODU KAATHORAM	Malayalam film soundtrack

## T SERIES

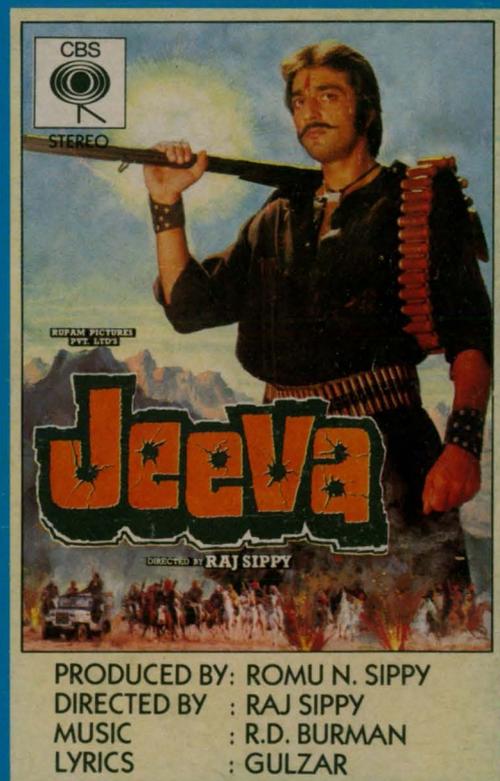
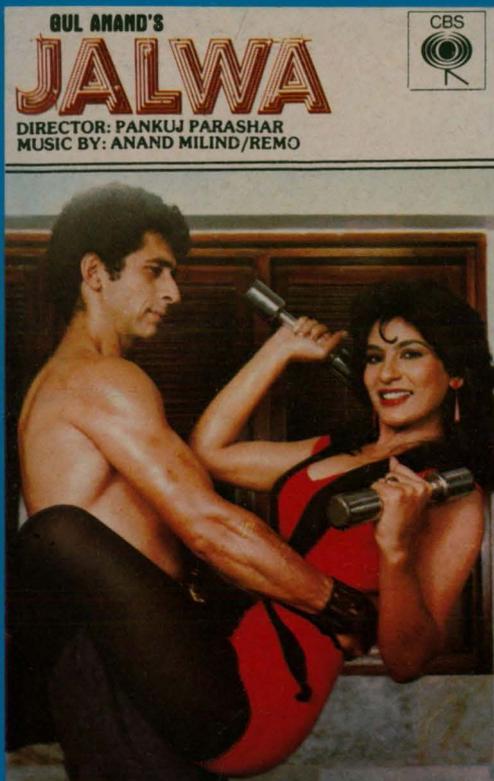
MAIN BALWAN	Film soundtrack
DOSTI DUSHMANI	Film soundtrack
DACAIT	Film soundtrack
INSAAF KI AWAAZ	Film soundtrack
PYAAR KARKE DEKHO	Film soundtrack
SHEELA	Film soundtrack
LOHA	Film soundtrack
DADAGIRI	Film soundtrack
DANCING CITY	Hindi pop songs by Bappi Lahiri & Mandakini
RAFTA RAFTA	Ghazals by Rupa Naghma

## VENUS

MALIK BROTHERS	Hindi pop
ANWAR - (NAGHMA)	Ghazals
AISA PYAR KAHAN	Film soundtrack
MERA LAHOO	Film soundtrack
MAA BETI	Film soundtrack
JAAN HATHELI PE	Film soundtrack
ANUBHAV	Film soundtrack
KHUSHKISMAT	Film soundtrack
AURAT AUR PATTHAR	Film soundtrack
SILA	Film soundtrack



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# playback **ZS** selection

## DECEMBER 1986

**1 Chitthee aayee hai** : Naam  
Pankaj Udhas: L-P: Anand Bakshi: HMV

**2 Duniya mein kitna** : Amrit  
Mohammed Aziz: L-P: Anand Bakshi: HMV

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

**4 Naa jaiyo pardes** : Karma  
Kishore & Kavita Krishnamurthy: L-P: A Bakshi: HMV

**5 Yeh naadaanon kee** : Love And God  
Mohammed Rafi: Naushad: Khurnaar: Venus

**6 Aameeron kee shaam** : Naam **NEW**  
Mohammed Aziz: L-P: Anand Bakshi: HMV

**14 Pyar ke do pal** : Title song  
Shabbir & Baby Munmi: Annu: Anjaan: T Series

**15 Mere hamnafas** : Ghazal Paikar **NE**  
Farida Khanum: Farida Khanum: Shakeel B: HMV

**16 Pyar hamaaraa amar** : Muddat  
Asha & Aziz: Bappi Lahiri: Indeevar: T Series

**17 Main raah kabse** : Anjuman **NE**  
Shabana: Khaiyyam: Shahryar: HMV

**18 Kuchh door hamaare** : Aabshaar-e-Gha  
Asha & Hariharan: Hariharan: HMV

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