

playback

▶▶ AND FAST FORWARD

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

THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL.1 JANUARY 1987 Rs.10

Rush of entrants into music business

Four new labels have recently joined the already long list of music companies in the South. Noted Telegu lyricist Veturi Sunderaramamurthy has launched Geethanjali Musicals, based in Hyderabad. Two former HMV personnel have launched a label from Madras — Keerthana. Indu Musik is the name of a new label launched by a group led by S Sampson. It will operate from Madras and produce non-film music. Maruthi cassettes is the last of the four, this from Bangalore. They plan to enter the South Indian market with a low priced cassette to be retailed at Rs 12.

Calcutta also has seen the birth of two new labels, Prakash and Sound, mainly for Bengali folk.

(Contd on page 4)

'Bemisaal' — MIL promotes Roop

Ghazal singer Roop Kumar Rathod is soon to release his second album 'Bemisaal' ('Unique') on MIL. He has composed all the tunes himself.

The album will contain six ghazals. Two of these are written by Nizamuddin Nizam while Sabir Jalalabadi, Ibrahim Ashk, Murad Lucknowi and Subhash 'Ajal' have contributed one ghazal each. The music is by YS Moolky. The ghazals have all been recorded at Radio Gems.

According to Roop, this album will be better than his previous one, 'Parwaz', since the compositions are all according to the general public's taste.

All six ghazals of 'Bemisaal' have (Contd on page 4)

Lawyer, Remo, Ronnie — launching out

Ronnie Desai, the folk minstrel of the 70's and today's jingle man, has seen his dream realised: a cassette of his work was released in December, by CBS.

Desai had his ten-song album ready the previous year, but the absence of a sponsor delayed release.

With CBS deciding to stand by their man, 'Bedlam', the first album of original compositions in English, is finally available.

In the '70s, Desai was decidedly into folk, taking his guitar around, singing his songs of life. When this phase ended just before the turn of the '70s, Desai got together a band called 'People' and held a series of rock

(Contd on page 4)

Advertisement

"Guzarish" — Chandan Dass' tenth album from Music India. It features seven all-India ghazals composed by Chandan Dass.

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Mehdi Hassan on CBS

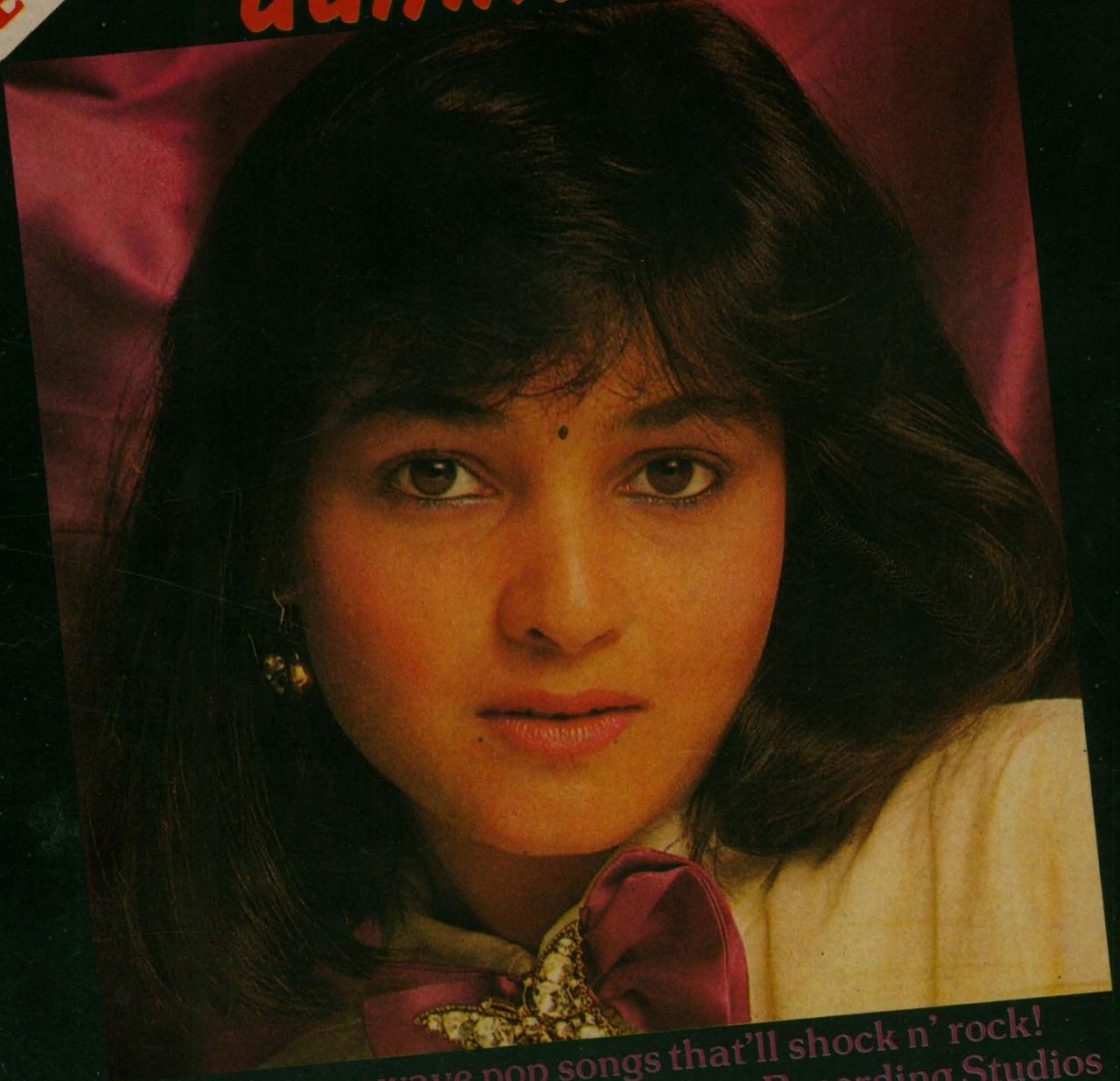
CBS will soon release Mehdi Hassan's latest, 'Shahad' and 'Kabir Vani' by Hari Om Sharan, on records only. Biswanath Chatterjee of Concord has entered into an agreement with CBS for the entire catalogue of Concord to be released on vinyl discs.

Other hits on Concord, like 'Uncensored' by Usha Uthup and 'The loves of Runa Laila' with

music by O P Nayar, will be available on discs again. There is a demand for records of almost the entire Concord catalogue, including Runa Laila's latest Bengali cassette 'Lok Geet', a pooja release, which was a great hit. Asha Bhosle's 'Soldout' and Sunil Ganguli's cassette of instrumental numbers (Contd on page 4)

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Birth Of a Film Song

Permit me to make some small but vital corrections in the article 'Birth of a Film Song-II' (**Playback And Fast Forward**, November 1986) by Nalin Shah.

i) Before 'Apki Sewa Main' Lata sang Hindi songs in 'Bari Maa', 'Subhadra', 'Sona Chandi', etc.

ii) Lata's 'Tonte huye armon ki' is from the film 'Lahore'

iii) Mahendra Kapoor sang for 'Diwali Ki Raat', 'Samrat Prithviraj Chauhan', etc before 'Navrang'.

iv) As far as I know, C H Atma's 'Preetam aan milo' was a non-film song - later included in the film 'Mr & Mrs 55' in Geeta's voice.

Anup Gadodia
Calcutta

II

Congratulations to Nalin Shah for his in-depth article on the beginning of the talkies, music directors and classical music of yore

The writer has rightly said that film music had a strong classical base. There was another aspect of music which we may call 'theatre' classical music, which came from Madan Theatre of Calcutta. They shifted their activities from theatre to 'talking pictures' - as they were known in those days. Madan Theatre had four classical singers, viz, Master Nisar, Kajan, Master Mohan, Sharifa and one Anglo Indian actress, P Cooper. I do not know whether she was a singer, but she had a good style of dialogue presentation in 'Laila Majnu', 'Inder Sabha' and 'Surdas'. Nissar and Kajan co-starred with Cooper. The movie 'Inder Sabha' had more than 70 songs!

Kanyalal L Khathuria
Bombay

III

Nalin Shah's article was entertaining and informative, but I take exception to his remark against a great, and dead film-maker, who can't defend himself. If it was Guru Dutt who forced OPN to copy for 'Sun sun,' who forced him to lift 'Jingle bells' for 'Pom pom pom' ('Aasman,' his first film), or 'Hey Mr Banjo' for 'Dekho Mr Banjo'? Incidentally, the original of 'Sun sun' is not as quoted but 'Zing a little zong with me' and it wasn't a solo of Bing Crosby but a duet of his with

Jane Wyman. And a hearing of both proves that only the refrain is similar in tune.

Apart from all this, I remember OPN saying in an interview that it was Guru Dutt who gave him the freedom to do the jazzy things he wanted, which D M Pancholi refused in 'Aasman.'

V Ranganathan
Madras

Just for the record

Regarding the news item on CBS (**Playback And Fast Forward**, November 1986, page 3), the cassette's name is 'Sruthi Manoharam - Ayyappa Navarathnalu' and not 'Ayyappa Navarathnam' as given. Also, the producing company is Maha Maya Musettes, not Maha Musettes.

K S Prasad
Maha Maya Musettes
Madras

I would like to clarify that I am a B High artiste with AIR. Also, there is no D grade as mentioned in your news item.

Lalit Gurwara,
Bombay

I came across your article on 'Career Prospects at AIR'. I am no longer a B High artiste but, in fact, A grade.

Ashwini Bhide
Bombay

'Jatti Bul Bul Wargi' copyrights

I refer to your news item on 'MIL's Punjabi repertoire' (**Playback And Fast Forward**, August 1986, page 8.)

I, Paramjit Pammi, categorically state that my recording 'Jatti Bul Bul Wargi' was recorded and produced by me. I hold the copyrights and the publishing rights. Messrs Savera Investment were asked to distribute the records and cassettes in UK only. They have no right to authorise any company to release it in India.

I am in the process of negotiating its release in India through another record company.

Paramjit Pammi
Middlesex.

Filmfare award for 'Ram Teri...'

RAJ Kapoor's blockbuster 'Ram Teri Ganga Maali' has won three awards in the 33rd Annual Filmfare Awards, including one for the best music director, by Ravindra Jain. Raj Kapoor and Randhir Kapoor have bagged the best director and best producer awards for the same film.

Other Filmfare awards are: best lyricist – Vasant Deo ('Utsav'), best male playback singer – Kishore Kumar ('Saagar kinare' in 'Saagar'), best female playback singer – Anuradha Paudwal ('Mere man bajo mridang' in 'Utsav').

The best comedian award has gone to Amjad Khan ('Maa Kasam') and best story writer award to Dr Alam Masroor ('Tawaif').

The panel of judges comprised D N Shukla (chairperson), Premchand Jain, Suraiya Currimbhoy, Geeta Piramal and Rashmi Poddar.

Arrival of 'Sound' – a new music label

A new music label simply titled 'Sound' has entered the market. Its first few releases consist of Bengali folk, Islamic and romantic qawwalis and Bhojpuri music. Apparently, Sound has an eye on the rapidly growing music market in the small towns and villages of West Bengal and its neighbouring states. Sound is a sister, or rather, 'brother' concern of Kiran.



'Shanti', India's first compact disc, was released by MIL. The CD features a sarod recital by Ustad Amjad Ali Khan, seen here with his wife, while MIL's Bashir Sheikh looks on.

Sound's founder proprietor is Vinay Kumar Berry, younger brother of Vijay Kumar Berry, popularly known as Billoobhai.

Bhaskar Musics – new record label in Delhi

AJIT Jain of Amicron Magnetics has launched off with devotional, Islamic, ghazal, qawwali, instrumental music and folk songs of Uttar Pradesh. The Islamic ghazals and qawwalis released are all by Pakistani artistes Nusrat Fateh Ali, Ghulam Ali, Altaullah Khan, Aziz Qawal, Yusuf Azad and Rasheeda Khatoun. The recordings belong to UK record labels, with most of these artistes having been released on the Star label in Birmingham.

Bhaskar Musics stock is being distributed in Bombay, too.

Indu Musik – a new label in Madras

WITH the strong support, blessings and goodwill of important music directors, producers and other personalities of the South Indian music industry, a quartet of veterans of the local music business in Madras have joined hands to put a new label on the market – 'Indu Musik'.

Indu Musik intends to produce and market musicassettes and records of exclusively South Indian

fare and has equipped itself with the necessary machinery to do so with a high degree of quality.

"We have seen the dearth of good basic repertoire on the racks right now and suddenly decided we could do something about it," said S Samson, partner, pointing out that his company was meant exclusively for basic releases.

Indu Musik is ready right now with an opening crop of four devotional programmes. Since the Sabarimala season is on, 'Ayyappan Arul' heads the lot, with music by K Veeramani and Somu. Malaysia Vasudevan, Veeramani, Chitra and Jayachandran are the singers here and Somu, the lyricist.

Coinciding with Christmas is 'Maa Malai Methinil' a musicasset of Christian devotionals by the Madras Pentecostal Assembly Mission with pastor Vincent Samuels' lyrics tuned by J F Sathy Victor and rendered by Jolly Abraham, B S Sasirekha, Vimala Titus, Alex Joseph.

C Deva has directed music for Indu Musik's third release 'Amman Aaraadhanai'. Lyrics are by Thirupaththoaran. The singers are K Veeramani, Jayachandran, Malaysia Vasudevan and Chitra.

Completing the packing is a rare musicasset of Islamic songs with music by Rajan, rendered by S A Abdul Kader.

These musicassettes will be available to dealers at Rs 16, with a suggested retail price of Rs 20.

Rush of new entrants into music business

(Contd from the cover)

Not to be ignored, Delhi, too joins the fray with Golden Melodies and Bhaskar Musics. Both will record folk and basic repertoire.

In Bombay, Sagarika and Universal, two major independent duplicators have also entered the music business.

Lawyer, Ronnie, Remo – launching out

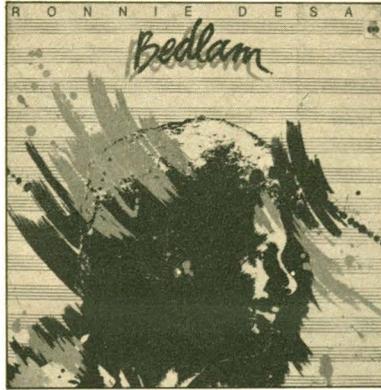
(Contd from the cover)

concerts. There was 'Help' 'Help' for cyclone relief, 'Rock A Bye Baby' held in the International Year Of The Child, 'Rocky III' which preceded Sylvester Stallone by two sequels and 10 Beatles. 4 Ever shows.

About two years ago, Desai went into the jingle business. He won an award for his Eagle Flask jingle and has written several successful ones including 'There's more to life with Campa Cola' – one of the catchiest jingles.

Desai's feel for words continues to be seen on the lyrics of his record. He puts them together in an easy manner without diminishing their power.

On 'The Monster Song' set to a swinging beat, he says, "In the name of the father, you've forgotten the others, when was the last time you sat down to pray." His penchant for imagery is also seen

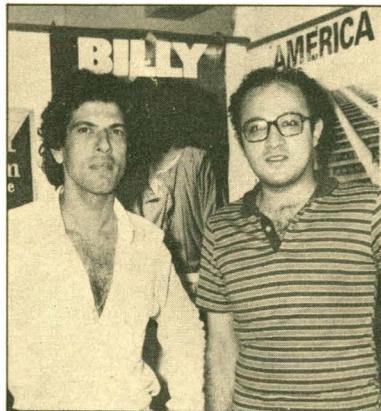


on 'Fashion Show' and 'The Visionary'.

Desai wraps his songs in pretty melodies. Those who don't go for words will be drawn to the music. 'Bedlam' should certainly do well.

Remo Fernandes has also signed up with CBS. His first release 'Pack That Smack' is expected in March and once again it will be an album of original songs.

Fernandes has divided the re-



Garry Lawyer, with V T Ravi, HMV Product Manager.

cord into 'The Hard Side' and 'The Soft Side'. The cassette on the Goana label contains the lyrics and Fernandes' art work. Hopefully, CBS will retain these.

Gary Lawyer who is currently singing Elvis Presley in the successful play 'Are You Lonesome Tonight' is gearing for his record which is expected to be released by HMV early 1987. All the compositions are by Lawyer who has a powerful voice and a love for ballads.

As a forerunner of things to come, HMV has included one Lawyer penned song 'We were both so young' on 'Country Superstars Vol 3'. The duet with his wife Anita is appealing from the music to the gentle blending of their voices.

'Bemisaal' – MIL promotes Roop

(Contd from the cover)

been well received during his various private and public concerts in and out of Bombay. Roop is confident this album will put him on top amongst the newcomers, if promoted well by the company. He also says with a lot more confidence that during 1988 he will sideline



Roop Kumar Rathod

most of the ghazal and bhajan singers who have been dominating this industry now for the last few years.

Mehdi Hassan on CBS

(Contd from the cover)

are the other potential sellers.

The arrangement between both record labels is on the basis of the international matrix exchange royalty payment terms of 15.4 per cent on dealer price.

"We possess the best disc plant in the country, and our quality is the best in the market. As such we feel ready to welcome all independent record labels to approach us with their outstanding top-sellers to be marketed on disc by CBS, on agreeable terms," said a CBS spokesman.

Speaking for Concord, Biswanath Chatterjee was happy "even though disc sales are crashing, artistes like Mehdi Hassan and Runa Laila still sell well enough on disc. This demand should be met. As such I think it's a good thing that CBS plans to use the pressing facilities available with it through such agreements. This will help the music business, and also some of the big counters which still sell records".

UNIVERSAL CASSETTES

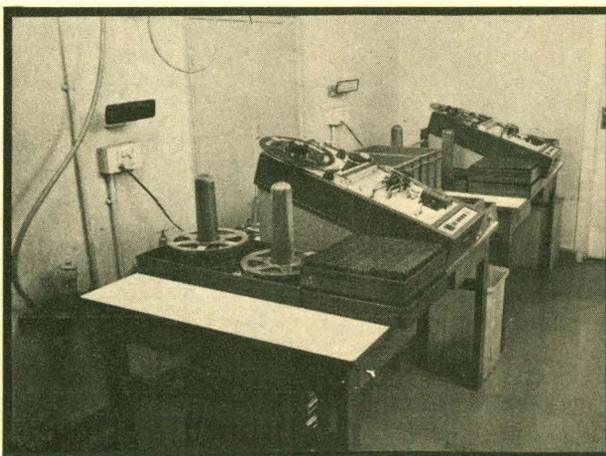
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latest technology which combines the benefits of advanced computer control with the most recent developments in analog circuit design. High fidelity monitoring of the programme at critical stages ensures quality control right through.



The complete setup is housed in a dust-free airconditioned space in order to ensure optimum performance of the various units.

A rigorous maintenance schedule with sophisticated test gear assures uniform quality of the end-product.

The results obtained with this setup have met the most stringent requirements not only of music companies but also of such specialised individuals as composers, music directors, & singers.

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NEWS



Amit Kumar signs an exclusive recording contract with MIL. On his left are V J Lazarus and Shivaji Gupta.

Mukesh version in USA

BETWEEN pulling teeth and horsing around with his two gorgeous children, Dr Khalid, a dental surgeon, is fast becoming a singer extraordinaire on his way to stardom. This ebullient young man who sings for Sargam, the most popular band in New York (see **Playback And Fast Forward**, December 1986) has now gone on to produce an album on his own titled 'Ek Janam Aur Sahi'. It contains 12 gems originally sung by the great unforgettables - Saigal and Mukesh. The album has been co-produced by Dr Irfan Ul Haq, a gastroenterologist who divides his time between patients and music.

Dr Khalid has used the best professional talent for his venture to make it artistically and technically superb. Thomas Marolda, the famous composer, writer and musician who directed and produced some of tracks for the movie, "Stayin Alive", with Frank Stallone, was his recording engineer. The instrumental ensemble includes famous artistes from Pakistan like the pop idol Alam Ghir who plays dazzling guitar and Azar Hussain the keyboard king who has worked with Lata and Kishore shows in Africa. In the two duets, Dr Khalid is accompanied by Sabeeha Sharif who has performed with Mukesh and Nitin during the latter's US and Africa tours.

"The songs in this album bring back the musical and lyrical aura of yesterday while at the same time

we have imbued them with the modern day technique to add more finesse and gloss," said a very excited Dr Khalid. "For instance, we have used the drums and the synthesisers to dress up and polish these old classics to make them more appealing and contemporary so that the younger generation likes them." He has already com-



Dr Khalid

pleted three songs - 'Aaja re' from the film 'Anari' and the wistful 'Tooh nahi aur sahi' from the film 'Harjahi'. His voice has such an eerie resemblance to Mukesh that at times it is hard to distinguish whether it is Mukesh or Nitin or Khalid in these tracks. The rest of the album is still being mixed at Tom Moraldo's studios in New Jersey, and should be completed within a month. The record will be simultaneously released in India and Pakistan and then in the US.

The music is powerful yet gentle, deeply emotive and technically perfect. It is seldom that a remake

is as good as the original but this is one of the rare instances when it does. Dr Khalid has quietly come up with a modest masterpiece.

Venus promoting new artistes in a big way

VENUS has signed up three artistes with an exclusive contract - Ghanshyam Vaswani, Raza Ali Khan (grandson of the late Ustad Bade Ghulam Ali Khan) and Aziz Ali.

Recordings have already been made of these artistes. These bhajans by Ghanshyam Vaswani and ghazals by Raza Ali and Aziz Ali are all due to be released from this month onwards.

Venus is promoting these artistes in a big way, mainly through live performances all over India. These will be widely publicised through hoardings and radio programmes in Bombay, Calcutta, Delhi, Patna, Bhopal and Allahabad.

Among previous releases, the Malik brothers' 'Ham Sabko Salam Karte Hain' has been selling very well and is headed for a gold, reports Venus. Another release expected to do well is Anwar's ghazal album 'Naghma' in which homage is paid to the late music director Manas Mukherjee. The lyrics are by Bashir Nawaz, Faiyaz Rifat, Danish Aligarhi, Zaheer, Anwar and Niza-



Aziz Ali, Venus artiste

muddin Nizam. Venus is publicising this new release through hoardings, backed by advertisements on radio and press.

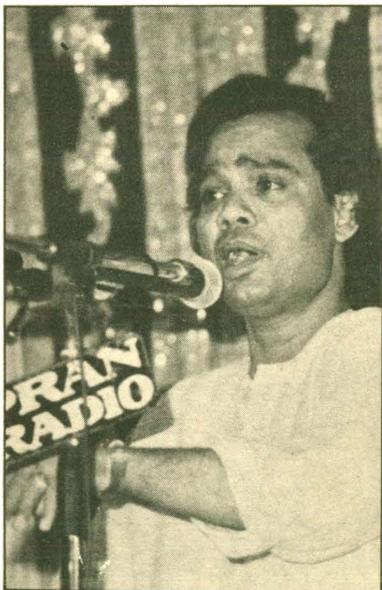
Venus makes debut in Madras, Assam

VENUS has released its very first Malayalam recording, 'Christian Devotional Songs' by Usha Uthup. The lyrics are by Joseph Manakil and music by Elridge Isaacs. The cassette has been recorded at Studio Vibration, Calcutta, by Emile Isaacs.

Venus' first two Assamese releases feature the highly popular Assamese singer Aftab Ahmed. Both are collections of modern songs, one titled 'Alingan Alingan' the other 'Jhil Mil Sagor Parot'. Apart from Aftab Ahmed, Bhupin Hazarika, Usha Mangeshkar and others have also sung for these two cassettes. The lyrics are by Charu Kamal Hazarika and music by Nayan Abu Taher.

Aslam Khan's ghazals on CBS

ASLAM Khan, exponent of the Agra Atrauli and the Jaipur gharanas, has several albums of ghazals slated for release on CBS. 'Izhar' and 'Mehekti ghazal' have already been released in December while three more - 'Madhosh', 'Husne-Ghazal' and 'Aslam Khan in Live Concert' are to be released gra-



Aslam Khan

dually over 1987. CBS had released his album 'Charagh' the year before.

Islam Khan, whose guru was the



Penaz Masani signs her third consecutive long term contract with MIL. Seated on her left are S A Patel, D Masani and B M Sheikh.

late Ustad Azmar Hussain Khan of the Agra gharana, is a familiar figure on stage, television and radio.

Video cassette on Navani from Tips

ON October 17, the recording company Tips had organised a



The late Bhagwanti Navani

'Bhagwanti Navani Nite' at Jaihind College, Bombay, to honour the Nightingale of Sindhi music, as the late Bhagwanti Navani was affectionately known. Tips produced a video cassette of the programme, which is slated for release on January 1. The retail price of the cassette is Rs 200.

Tips had released Bhagwanti Navani's 'Sindhi Disco', a pop cassette, in 1982 and followed this up with her seven volume cassette series titled 'Shree Bhagwad Geeta' in Sindhi.

Bhagwanti Navani was a very well-known name on stage, AIR, TV

and film music. She had provided playback for about a dozen Sindhi films. She has over 400 ladas, kalamas, bhajans, lot geet, etc, to her credit. She had appeared in over 3,000 stage programmes during her lifetime. Her songs were released on HMV, Movic, Amarnad and Jai Hind labels.

IPI stops issuing news on raids

THE Indian Phonographic Industry (IPI), the music industry body, has stopped issuing press releases on anti-piracy raids carried out with its support. S Shidore, secretary, who sits at the Gramco office in Bombay, declined to give any reason for this sudden change in policy. S L Saha, Inreco, Calcutta, is presently responsible for providing details to the press on behalf of the IPI. "Otherwise you can contact the police, they may be issuing press releases," said Shidore, when contacted.

The last press release was dated July 2, 1986. Since then neither S L Saha nor the IPI has provided any details on any anti-piracy raids.

Free cassette of 'Malayamarutha'

A cassette of 'Malayamarutha', a Kannada film with songs based on both Hindustani and Carnatic style of music, will be given free to those music clubs and associations both in India and abroad which are ge-



AVM Audio recently released a double album rendered by Maharajapuram Santhanam. Seen on the occasion are (L to R): Mr V V Swaminathan, Minister of HR & CE & Information Department, Tamil Nadu, receiving the first album from Semmangudi Srinivasa Iyer, Maharajapuram Santhanam and M S Guhan, AVM chief executive.

nuinely interested in promoting classical music. They may contact Mr K Mohan Ram at 10/30, N V Layout, Gulbarga. Telephone: 585103.

'Malayamarutha' sold over 1,00,000 cassettes even before its release on November 14 last. The singers are KJ Yesudas, Vani Jayaram, S Janaki and S P Balasubramanyam.

No certification from IPI

THE IPI does not have any standards for platinum classification, for Regional films, Regional basic, National basic and International. Interestingly, the IPI has a certification procedure, but no rule, from stopping its members from declaring platinum discs, or for that matter gold or silver discs. Till today, the industry body has not certified a single gold disc.

Since its members do not necessarily have to certify their disc awards, the standards set by the industry body have become meaningless.

Salil Chaudhury's recording studio

VETERAN music director Salil Chaudhury has set up a recording studio, the most sophisticated one of its kind in Calcutta. The studio, aptly called 'Sound on Sound', is situated at the Behala Industrial Complex, a comparatively quiet area of Calcutta.

Gathani releases 'Amar Kantak'

GATHANI Records Company has recently released a number of Bengali film combinations on its Special label. The hit film 'Amar Kantak' has been released in the largest number of combinations, with films including 'Milan Tithi', 'Amar Bandhan', 'Jyoti' and 'Jabaab'.

'Amar Kantak' has lyrics by the late Gouriprasanna Majumdar with tunes by Ajay Das and has been produced by Panaa Chitram. It features seven songs, sung by Kishore Kumar, Asha Bhosle, Amit Kumar, Parimal Bhattacharya and Rooprekha Banerji.

Along with these combinations of 'Amar Kantak', Gathani has also released Swapan Chatterji's 'Golden Hit Songs of Hemanta Mu-

kherjee on Guitar', Subhash Chakravorty's 'Lokgeet', Anita Majumdar's 'Sanchita' (a collection of Nazrul songs) and a jatra titled 'Debi'.

Classical Musicians' Forum in Tamil Nadu

A new forum for musicians called Classical Musicians' Forum (Tamil Nadu) was inaugurated in Madras on December 3 by T T Vasu, president of the Madras Music Academy. The organisation's main objective is to safeguard the interests of musicians.

According to the forum president T K Murthi, the forum will popularise classical music, especially among the younger generation. It will also provide relief to artistes in the form of travel concessions, scholarships, etc.

At the inauguration, Vidwan Maruthuvakkudi Rajagopala Aiyar and Nadaswara Vidwan M Ramaswami Pillai were each presented with Rs 1,000 as part of the organisation's objective to honour veteran musicians. Sri Semmangudi Srinivasa Aiyar, a veteran exponent of Carnatic music, was also honoured at this function.

Version of Bengali film on Prakash

PRAKASH, a new label, has the distinction of releasing the first version cassette of two highly popular Bengali musicals. It features both 'Anurager Chhua' (HMV), a 1985 runaway hit and 'Bouma' (MIL), currently a roaring success in Bengal.



R to L: Salil Chaudhury, with West Bengal Chief Minister Mr Jyoti Basu, who inaugurated 'Sound on Sound'; Mr Kulkarni; a guest; and Hemanta Mukherji.

NEWS

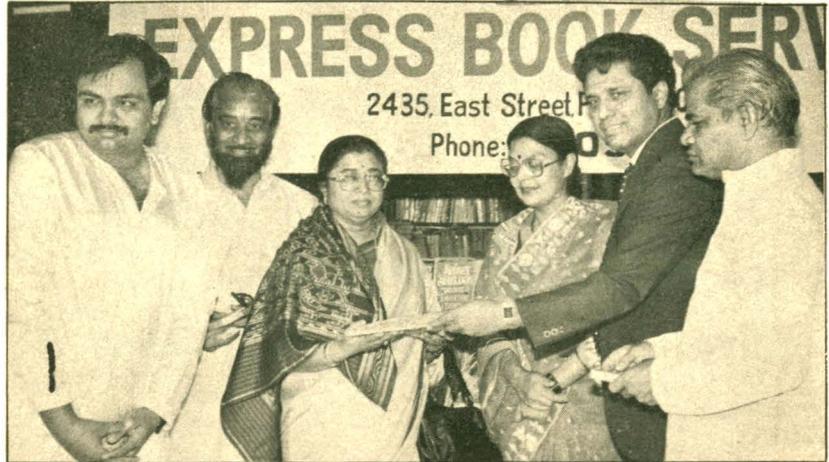
Released in the last week of October, the cassette is doing brisk business.

Gathani sets up pancake duplication

THE pace of modernisation and investment into professional equipment is phenomenal. Gathani, the Calcutta-based company, which also owns the Mayur and Classic record labels, has commenced production on its Otari system, similar to the one set up by Venus.

Pradeep Gathani, informing **Playback And Fast Forward** of the unique Otari DP-86 BR pre-recorded pancake tester, said, "With this system, the pancake recorded at 1:64 speed is checked at real-time prior to loading, by listening on headphones. We feel more confident about quality now."

He adds: "With a capacity of 10,000 a day, about 2,500 cassettes will be produced for our own labels. For the balance 7,500 cassettes, we expect job work from about 100-odd record labels oper-



Sagarika Acoustronics recently released 'Rang Ushache', a Marathi LP and cassette by Usha Mangeshkar. L to T: Rohit Jerajani, Baba Saheb Purandare, Usha Mangeshkar, Nandita Das, Hirak Das and Madhav Kandkar during the release function held at Pune.

ating in the Eastern region. It won't be a problem as we are the first with such a system. HMV does have such a system, but it does not undertake job work. We are using a 1/2" master tape, which gives really excellent results unlike cassette-to-cassette duplicators, which just cannot satisfy professional needs."

With respect to the availability of good quality pancakes of continuous length, Pradeep said the Gathani Record Company has been issued import licences for its needs. "We've made an investment of Rs 30,00,000. We need to make sure of continuous production. As such, we have made ar-

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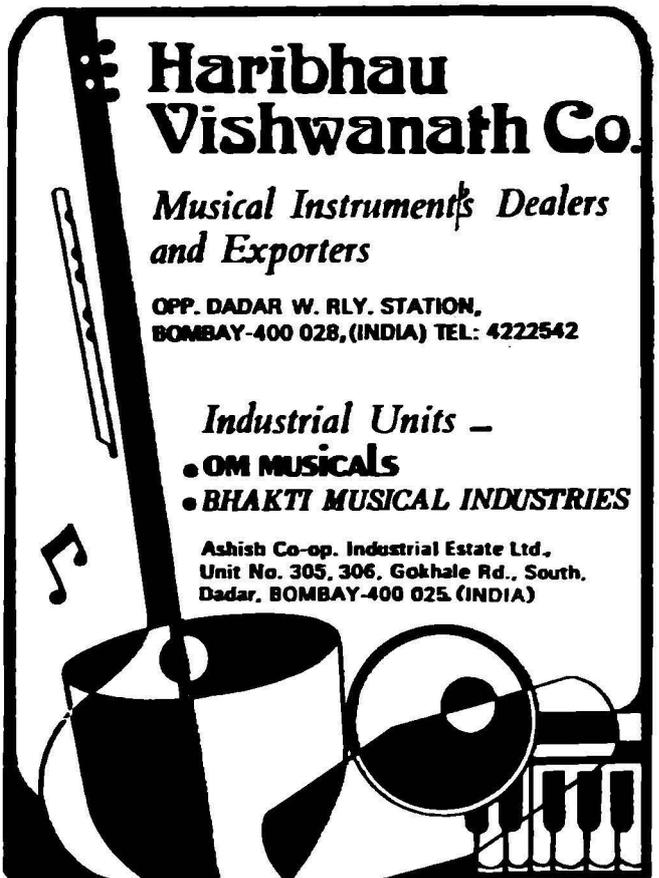
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The Kal Ke Kalakar Sammelan is a Sur Singar Samsad talent showpiece held every year. At the 23rd Sammelan held from November 15-22, 1986, at Birla Krida Kendra, Bombay, 19 vocalists and 21 instrumentalists were awarded the title of Sur Mani. Vocalist Malini Mukhopadhyaya (above) and Moinuddin Khan, on the sarod, stole the limelight.

rangements for timely and sufficient supply of raw materials."

Gathani has now set its sights on a national repertoire and big names; so far the catalogue has been mostly Bengali and Oriya

"We plan to corner the Bengali film music market and as for basic, we're ready for the big names," Pradeep says.

Fake radio racket busted

THE CID General Branch recently raided and busted a racket of transistor and radios manufacturer making duplicates of reputed brands in Bombay.

The police raided the premises of a manufacturer at Andheri, where 'Jetking Jupiter' transistors were being made under the brand name 'Batsman Beauty'. A huge quantity of duplicate items like cabinets, labels, etc. were seized.

During the investigations, it was revealed that the sets were being made on a contract basis by the party for some other manufacturers.

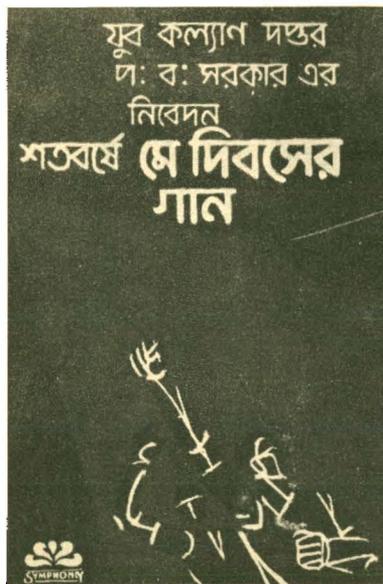
Similar raids were conducted at Bhayander and Borivli, where cabinets were moulded and supplied to different parties, it was added.

Symphony Cassette on May Day

THE Chief Minister of West Bengal, Mr Jyoti Basu, recently released a special cassette titled 'Maydiwaser

Gaan', on the occasion of the centenary celebrations of May Day, at a function at the Krirangan, Salt Lake Stadium.

Sponsored by the Sports and Cultural Department of West Ben-



gal, the cassette is manufactured and marketed by Symphony Recording and was recorded at the HMV studio. The cassette features a brief speech by the Chief Minister and 18 songs of various types. Artists featured on the cassette include such names as Bhupen Hazarika, Arundhuti Home Chaudhury, Subir Sen, Sabitabrata Dutta, Subhabrata Dutta, Ajay Pandey, Purna Das, Manju Das, Utpalendu Chaudhury, Samiran Sanyal and Manabendra Mukherjee, etc. Music has been arranged by V Balsara.

A rather unique cassette, 'Maydiwaser Gaan' has evoked interest and appreciation in music circles of Calcutta and is another feather in the cap of the fledgeling label Symphony.

Rajesh Roshan turns to singing

MUSIC director Rajesh Roshan has recorded a song sung by himself and pictured on his brother Rakesh Roshan in Sujit Kumar's film 'Anubhav'.

The recording came about as a fluke - Rajesh sang the song when Kishore Kumar, who was to sing the song originally, could not turn up for the recording. Rajesh's song came out very well and the producer decided to retain the song.

This is similar to Kishore Kumar's 'Door Ka Rahi', in which Kishore had sung 'Bekerar dil' pictured on his brother Ashok-Kumar in the film.

Music directors singing their songs for themselves is not a new trend. C Ramachandra started it in the '50s followed by S D Burman, R D Burman and more recently, Bappi Lahiri.

Debabrata Biswas' new cassette

SOUNDWING has released a new cassette titled 'Chitto Amar Haralo'. Sung by the veteran Rabindra Sangeet exponent, Debabrata Biswas, the cassette features 13 Tagore songs. Simply but tastefully designed inlay, sound quality and flawless recording have made this cassette almost a collector's item.

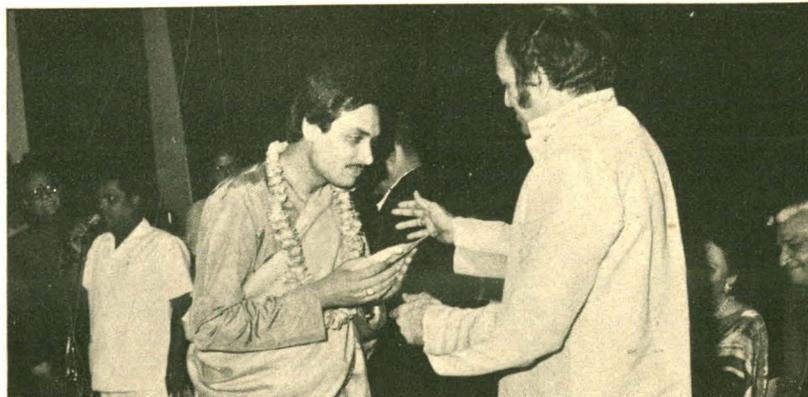


Konkani releases

THE Oriental Gramophone Records Company has released 'I Love Goa', a music cassette featuring the famous radio, TV and Konkani stage artiste, Robin Vaz. The cassette has 14 songs sung by Succurine, William de Curtorim, Lourdes Colaco, Selsa Glen and Robin Vaz himself. The music score is written by Babush Fernandes. This cassette has a variety of songs. 'Pinkichem logn' depicts the Goan marriage. 'Mogachem tufan' sung by Robin Vaz has the flavour of the Goan traditional mando. This is the third cassette of Robin Vaz. The first two - 'Unforgettable Konkani Hits' and 'Visions of Goa' - were released by IBH.

S Lemos, the Konkani stage singer, has released his fourth Konkani album 'Sambauche Devan'. This album has songs of Young Chico, Jr Lemos, Succurine and S Lemos himself. The music has been provided by Babush Fernandes. The songs in this cassette are based on socio-economic problems.

The fastest singer of the Konkani stage, William de Curtorim, has produced his own album titled 'Konkani Tamasha'. Four of the ten songs on this album are imitation songs, sung by William in the voices of M Boyer, Miguel Rod, Rennie Colaco and Robin Vaz. It also has the speeches in the voice of C Alvares, John Claro, Jr Rod, etc. The songs in this album are all political. This cassette is a one-man show with William singing all the songs composed by him and the music provided by Babush Fernan-



Sur Singer Samsad held its 25th Film Music Awards function at Rang Bhavan, Bombay, on December 14, 1986. Dilshad Khan and wife Parween Sultana were awarded the Swami Haridas and Mian Tansen awards respectively for Music and Best Singer, in the film 'Ashray'. Arun Chopra, received the K L Saigal and Dr V D Arora Awards as producer and lyricist of the film. The Ustad Amir Khan Award went to Amol Palekar and Jayant Dharmadhikari and music director Jaidev for the film 'Ankahee'. Raji Sharma, seen above with Kalyanji, received the Lata Mangeshkar Puraskar, while Rahul Beedkar received the Vasant Desai Puraskar.

des. Hortencio Pereira, the up-coming Konkani stage artiste, has released his third album 'Rochnnar'. It has 12 songs for which lyrics are provided by Salvador and Horten-



Rohit, who has a special promotion service to attract stars to his shop. Express Book Service, Pune, offering flowers to Penaz.

cio himself, with the music score by Babush Fernandes. The songs are rendered by Anthonette, Querobina, Salvador, Hortencio and Agnelo. This album has a variety of songs on socio-economic topics. A special composition on St Francis Xavier is an additional asset of the album.

After the run-away success of his first album 'Jivit Ek Sopon', Romeo, with his artiste wife Anthonette has come out with his latest album 'Vailankani Saibinn'. Stalwarts of the Konkani stage M Boyer,

Alfred Rose, Rita Rose, Succurine, etc lend their voices to this album. The music score is written by Babush Fernandes with lyrics by Vincent, Romeo, M Boyer, Alfred Rose, Joe Rose, etc. This album has 14 songs on different topics. This is the first ever Konkani album with a high grade cast all featured together.

HMV's booklet on playback

HMV has brought out a twenty-page booklet which contains detailed information of the label's commemorative releases on the completion of 50 years of playback singing in India. The booklet, priced at Rs 2.50, also contains a feature on playback and a catalogue of Hindi film soundtracks.

This booklet supplements HMV's earlier releases titled 'Playback, The Melodious Decade', covering each decade from 1936 to 1986.

Hindustan Photo's magnetic tape project

THE Hindustan Photo Films Manufacturing Co Ltd (HPF) is setting up a plant to manufacture magnetic tapes, in collaboration with the West German Company Magna.

The plant will manufacture audio, video, MSR film and MSR film and computer tapes. The Rs 9.25-crore project is expected to go on stream within two years.

NEWS



Chitra and Jagjit Singh—another gold.

'Echoes' – new album from Jagjit-Chitra

'ECHOES', the latest album from top ghazal artistes Jagjit and Chitra Singh, is being released on HMV. A double set available both on LP and cassette, 'Echoes' is being promoted by HMV through concerts held in December in Delhi, Bombay and Bangalore. More concerts will be held in Calcutta and other places.

Jagjit and Chitra Singh's last but one album 'A Sound Affair' has become a resounding success, indeed. HMV, which claims sales of over 1,50,000 units (which means at least 30,000 LPs/cassettes) of the album, has awarded gold discs to the singing couple.

Venus' first Bhojpuri film cassette

'TULSI Soye Hamar Angna' is the name of the Bhojpuri film that Venus has released in October. Chitragupta scores the music while the songs are written by Sameer. The playback singers who have lent their voices are Alka Yagnik, Kavita Krishnamurthy, Anuradha Paudwal, Dilraj Kaur and Asha Bhosle.

Alurkar's first video cassette release

ALURKAR, a Pune-based Marathi label catering to Marathi natya sanggeet, kathakatha and classical music, is planning to introduce an audio and video cassette of P L Deshpande. The video cassette, which includes the narration of some of Deshpande's articles in his

own words, will be one of its kind.

Alurkar, which has pioneered the release of Marathi story-telling or spoken word on audio (kathakatha), came up with this idea as P L Deshpande had stopped giving public story-telling performances in 1972, 10 years after he started the practice. The cassette could well be a collector's item, according to the music producer Mr Alurkar.

The company which had released three cassettes by P L Deshpande five years back, all of kathakatha, had sold 30,000 copies which is in itself a record for any Marathi product.

Venus' prestigious new releases

VENUS has just released a twin cassette set of 'Lata Mangeshkar Live at Brabourne' on its Premium label. This is the first release under this label, priced at Rs 15 (not including tax) to dealers. The company plans to release good basic or classical programmes on this label in the near future.

The Lata Mangeshkar album contains 18 old and new hits. Apart from Lata, it features Shabbir Kumar, Shailendra Singh and Suresh Wadkar. It has dialogues of Raj Kapoor, Dilip Kumar, Dharmendra and Padmini Kolhapure, and, as an added attraction for cricket lovers, Vijay Merchant and Harish Bhimani.

Another major release is the film 'Aag Hi Aag', which has been released in no less than 14 combinations. Produced by Pahlaj Nihalani and directed by Shibu Mitra, it has music by Bappi Lahiri and lyrics by

Anjaan. This is Chunky Pandey's first release.

Venus is also releasing Usha Uthup's live recordings (Hindi) titled 'Usha Uthup & The Sound – Live Across The Atlantic' in the first week of the new year.

Abhijeet's ghazal album on Venus

ABHIJEET has just recorded his third solo ghazal album, his first with Venus. The album is likely to be released in January 1987. The album, yet to be titled, has eight ghazals penned by Qateel Shifaiz and Jan Nisar Akhtar and one tuned by Arjan Daswani. The latter had also composed music for Abhijeet's first ghazal album 'Sham-O-Sher', with HMV in 1985. Says Abhijeet, "I'm grateful to Arjanji, who had been instrumental in bringing about 'Sham-O-Sher'. It is a pity though, that so rich a product is not available in the market and has gone virtually unnoticed."

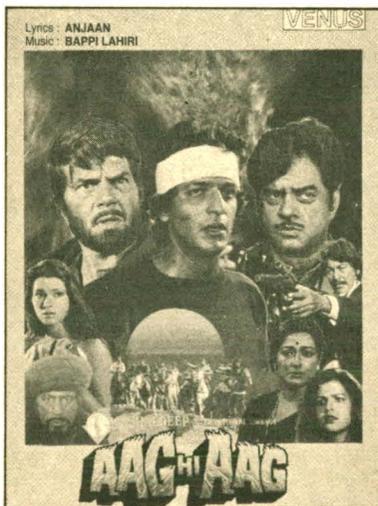
The budding singer's second album 'Dastaan' is yet to hit the market. 'Dastaan' also has eight ghazals, which were recorded at Western Outdoor Studios, Bombay, for Ashok Kanhai, who is from Holland. Abhijeet says, "Ashok Kanhai is to start his own music company in Holland. He had recorded 'Dastaan' specially for the audience there and had made it clear he would not be responsible for its release in India."

Abhijeet is, however, negotiating with some of the music companies to market 'Dastaan'. According to him, it would most likely be T Series or Venus. Venus has already cut a modern Bengali songs cassette with Abhijeet.

His debut as a playback singer was in 1982, for the film 'Anand Aur Anand', which had music by R D Burman.

Pirated cassette factory unearthed

WHEN the police turned on the heat on the pirates in Calcutta, they ran for cover and shifted to safer and quieter areas on the suburban fringes of the city to escape the fury of frequent raids. But the police too spread its dragnet to what the pirates had erroneously considered as safe heavens.



NEWS

In the last week of November, the enforcement branch of the West Bengal police unearthed a major cassette piracy racket in the Bagha Jatin area of 24 Paraganas. The police raided the illicit manufacturing unit and seized three cassette decks, a cassette recorder, a record player, more than a hundred long-playing records of popular Bengali artistes, hundreds of blank cassettes and 1,00,000 fake inlays and stickers. The seizure was valued at Rs 75,000. The culprits are absconding and arrest warrants have been issued against them.

Abhijeet was born and brought up in Kanpur and trained under Shree Shanker Bodus of Paluskar gharana. He is confident of making his mark on the ghazal scene, especially with 'Dastaan' and his third ghazal album likely to hit the market very soon.

Two aces up Symphony's sleeve

SYMPHONY is releasing two important cassettes late December that are expected to be sure winners. These are original soundtracks from two Bengali films, 'Tiger' and 'Nadia Nagar'. The first is a musical with songs by many eminent singers like Hemanta, Kishore, Asha, Amit, Manna, etc. The lyrics were penned by the late Gouri Prasanna Majumdar. Ironically, the opening song on Side One of the cassette, 'Ei amar shesh gaan' (This is my swan song), feelingly rendered by Kishore, proved ominously prophetic for the deceased poet. Popular composer Mrinal Bannerjee scores the music.

Round-up

AWARDED: Mohammed Rafi Award to Lata Mangeshkar on December 24, eve of Rafi's 62nd birthday. The award has been newly instituted by the Manav Kalyan Kendra.

AWARDED: Music director, Bappi Lahiri, with the Kala Ratan Award on November 24, at Dubai.

AWARDED: Tansen Samman, to Nivrittibua Samaik, exponent of the Gwalior gharana style of the Hindustani vocal music, by the Madhya Pradesh government at Gwalior on December 12.

MBE AWARDED: Jini Dinshaw, actively associated with the western classical music front in India, has been appointed an honorary member of the Order of The British Empire (MBE), for 'her services to Indo-British co-operation through music'.

INDIRA SMRITI PURASKAR 1986: Awarded to film director and writer Satyajit Ray, music director and singer Hemanta Mukherjee, dramatist Manmatha Roy, stage artiste Maya Banerjee, actress Ketaki Dutta and yatra artiste Jyotsna Dutta. The West Bengal Journalists Association, Dispari, has introduced the award in memory of the late Prime Minister.

MANAPATRA AWARDED: To Lata Mangeshkar on December 17 by President Zail Singh on behalf of the Goan people, in recognition of her 40 years of dedicated service to the field of music.

SILVER JUBILEE: Of Delhi University's Faculty of Music and Fine Arts, December 12-15 at Sir Shankar Lal Concert Hall, New Delhi. Prominent musicians from all over India participated in concerts and seminars held on the occasion.

MUSIC PROGRAMME: Featuring Sharon Prabhakar and Ravindra Jain held at Shanmukhananda Hall on December 18 in aid of the Naval Welfare Association. Sharon performed a variety of Hindi and English hits while Jain (with his troupe) sang Hindi hits.

ROCK SHOW: Called Rock 86, held at Rang Bhavan, Bombay, on November 22. Performing groups included Ranjit Barot's Micky's New Home, Children of the Faith (a New Delhi group), Oursouls and IIZOTT, both from Bombay.

DIAMOND JUBILEE: Celebrated by Sharda Sangeet Vidyalaya, Bandra, Bombay, through three programmes featuring ghazal singer Pankaj Udhas, Indirabhai Kelkar and her troupe in a dance drama Indradhanush (both on December 6), and an orchestra, Zapatta, on December 7.

INDIA REPRESENTED: By Parvez Doctor of the Delhi Symphony Orchestra, in second World Philharmonic Orchestra, held at Rio-de-Janeiro, Brazil on December 14. The concert was held in aid of the International Red Cross. Harminder Soni had represented India in the

first concert last year.

GRAND MUSIC PROGRAMME: Held on December 20 by the Halim Academy of Sitar on December 20 at the Kamatak Sangh Hall, Bombay. The programme featured a Kathak performance by Indrani Choudhuri of Calcutta and a sitar recital by Padmashree Ustad Abdul Halim Jaffar Khan, founder-chairman of the Academy.

MEMORIAL: To the noted vocalist Abdul Karim Khan, being raised near the Miraj railway station, at a cost of Rs 8,00,000. The memorial will include a concert hall, residential quarters and a music school.

DIED: Prominent tabla artiste and music composer P. Abdul Salam (58) in Alleppey on December 6.

DIED: Noted exponent of Dasakathia folk music, Pandit Baidyanath Sharma, Gayak Ratna, at Nagar Digha near Behrampur on December 11.

DIED: Well-known ghazal singer Arif Rauf (58) on November 30 in Hyderabad, following a protracted illness.

DIED: Well-known vocalist of the Agra gharana, Ustad Latafat Hussain (66) on December 11 in Calcutta. He had received the Sur-Singar Samsad's Sangeeth Peeth Award in Bombay just a few days earlier.

CALENDAR

January 3, 4, 10, 11: All India Music and Dance Competitions, Bharata High School Hall, Borj Bunder, Bombay, by Swar Sadhna Samiti.

January 16-18: Seminar on Thumri Tradition and Trends, Bombay University Auditorium, Churchgate, Bombay, by Indian Musicological Society.

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

INTERNATIONAL MUSIC

X'mas releases show signs of life

THE rush of Christmas products from CBS and HMV left the customer dazed. MIL was sedate. Their November and December releases of Western music were curtailed to six with Lionel Richie and 'Dancing On The Ceiling' taking sales honours. Eurythmics met with mixed response to their excellent 'Revenge'. The other MIL act to achieve sales respectability was Opus whose success revolved round the title track of their album 'Live Is Life'.

MIL has released 'Super Instinct' by L Subramaniam only on cassette. The music, even if they call it "neofusion", requires a LP for tonal justice. This is a bleak hope so one must keep one's fingers crossed that the tape quality is not as dire as it was for "Conversation" and "Indian Express" when the highs, lows and whatever were non-existent.

For HMV, Wunderlich with 'Rendezvous' and John Lennon with 'Live In New York' are ringing in the sales. So is Tina Turner's 'Break Every Rule'. Queen's 'A Kind Of Magic' is a slow mover.

Of the current crop two compilations – 'Sizzling '70s' and 'Nice 'n' Easy' – are beginning to show signs of acceptability. January should provide the spread even as the sales chart shows a dip compared to December.

The gang at CBS is all smiles. And there are several reasons. The Bangles are jingling the cash register with 'Different Light', Miami Sound Machine are flexing the beat with their 'Primitive Love'. Neil Diamond's 'Headed For The Future' showed the right perspective in his songs and Andre Kostelantetz had Strauss waltzes in perfect tune.

The late Christmas releases showing signs of life are the soundtracks of 'Top Gun' and 'Ruthless People', 'The Bridge', 'New Moves', 'Dan Seals At His Best', 'Greatest Jazz Tunes', 'Country Superstars Vol 3' and 'Moonlight' by the Shadows.

December albums will carry into January for MIL. HMV will probably have Pat Boone, Sheila Walsh and Glass Tiger as part of their Christmas campaign popping in with not much else in January. CBS releases for early 1987 will include 'Mental As Anything', 'Fabulous Thunder-

birds', 'Big Audio Dynamite' and 'Boz Scaggs'. Now, if that isn't exciting...!

British Phonographic Industry Awards

THE British Record Industry Awards ceremony like the Grammy Awards of the USA, will be telecast, on February 9, 1987, around the world.

Broadcast rights are being sold by The Entertainment Network of Los Angeles. The company has already had success in finding buyers for the show across the US.

Vimal has been sponsoring the Grammy each year on Doordarshan. The British Record Industry Awards, too, should be telecast on Doordarshan, since the shows will prove to be as popular as Grammy. The British Phonographic Industry (BPI) is putting together a high-gloss affair.

Each winner will win a solid 10-inch, solid bronze statuette of Britannia, in an effort to make the awards more prestigious and durable.

Meanwhile, the IPI in India, after so many years, and even after the upsurge of basic artistes and basic repertoire, has failed to institute any awards for the Indian music industry.

HMV to distribute Sparrow and Meadowlark

HMV has secured manufacturing/distribution rights for the famous American inspirational label Sparrow, as well as its affiliate, Meadowlark, both being gospel-oriented music companies in the US.

The Sparrow artiste roster consists of names like the legendary Pat Boone, his daughter Debby, Sheila Walsh, Phil Driscoll, Rez Koinonia and Deniece Williams, all of whom have made a significant impact on the US inspirational charts. The genres include pop, country and western, heavy metal, jazz as well as traditional spirituals.

"New Age" music has gained tremendous popularity abroad – it is best described as a blending of various influences, with classical and jazz strains being prominent. The glorious melodies will appeal

strongly to all lovers of instrumental music, including the "easy listening" kind. Meadowlark has an impressive line-up of names including Justo Almarino, Hadley Hocken-smith and Jeff Johnson.

The first two releases (on cassette) from Sparrow were out in early December. They are 'What I Believe' by Pat Boone, who has a huge following here, and 'Don't Hide Your Heart' by Sheila Walsh, the highlight of the release being a lovely duet with Cliff Richard. From early 1987, the first lot of Meadowlark products will also be available here.

Pop! British Music In The Eighties

A world tour by British pop groups has been planned by the British Council. It is scheduled to visit India too. British pop is widely regarded by connoisseurs as the most imaginative in the world, yet in many countries, particularly those in the Third World, there is a common misconception that all pop is American – even our most famous groups are thought to have come from the States. This show is designed to put British pop in its rightful place. The best of UK pop will be under the banner Pop! British Music In the Eighties.

It's 'The Final Cut': Pink Floyd to split officially

PINK Floyd is almost certain to split up. Co-founder Roger Waters has gone to court to dissolve the three-man partnership.

Waters says he believes that Pink Floyd has become a spent force creatively.

Through his lawyers, Waters says the group has reached the stage where it is realistic to admit that it has, in practical terms, disbanded. Pink Floyd should be "allowed to retire gracefully from the music scene with its integrity and reputation intact, and the members should pursue some other musical direction individually".

A spokesman for Waters explains further: "If the group just splits up, there's always a question of who retains rights to the name. This formal action will avoid any

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INTERNATIONAL MUSIC

misunderstanding because the band Pink Floyd will then not exist."

In fact, the three members of the band have not been able to work properly together since 1983. Instead, each has concentrated on solo work. The music and lyrics on the last two albums under the Pink Floyd logo ('The Wall' and 'The Final Cut') were almost entirely written by Waters.

Floyd's music style started with r&b influences and, moving into a psychedelic era, evolved into an amalgam of many different styles. The group became one of the first to add a light show to concerts.

The 'big break came with 'The Dark Side Of The Moon' in 1973, which has been in the *Billboard* Top Pop Albums chart for 650 weeks.

According to Gilmour, Mason, and Wright, Waters left the group, which is recording a new album in London, in December 1985. With their album scheduled for release in the summer of 1987, the remaining members say they will 'vigorously' fight Waters' legal steps.

"The strength of Pink Floyd always lay in the talents of each of its members," says Gilmour. "We are surprised at recent claims that Roger believes the band to be 'a spent force creatively'. We are very excited by the new material and would prefer to be judged by the public on the strength of the forthcoming album."



Meeta, first Indian girl in US rock scene

TWENTY-TWO-YEAR-OLD Meeta Gajjar is the first female Indian rock star in the USA.

Meeta, whose parents are from Ahmedabad, has been recording songs since 1978. Her first release

was 'Sing away the dark forbidden fruit'. She has recorded two numbers 'Turn me on' and 'Do what you wanna' on Dexter Wansel's album 'Captured'.

Meeta sang her version of the American national anthem to open the ceremonies for the state visit of Prime Minister Rajiv Gandhi to the US in 1985.

Reviews

Wow That's What I Call Music 4

VARIOUS
HMV WOW4

The popularity of this home grown compilation series remains undiminished. And why not? Each track jumps out of the groove. Multiply that by 11 and it's a real big wow!

Tina Turner turns in her Grammy winning performance. It's the original version of 'One of the living' clear, precise and a knockout.

Kate Bush whose album, 'Hounds of Love', was one of the best released in 1986, sings of 'Cloudbusting', her magnetic voice riding an eclectic arrangement. Bush is always brilliant, each of her

albums is crafted with care and predictably enough, smash.

Freddie Jackson is one of the most successful black singers around. His debut album 'Rock Me Tonight' was No 1 on the black charts for 15 weeks. His aptly titled follow-up 'Just Like The First Time' is again No 1 on the black charts and is racing into the top ten of the US LP charts. 'You are my lady' on the compilation is soul deep.

Dan Seals goes 'Bop', a little bit of rock 'n' roll in the heart of country. This deserved its No 1 status.

'Lavender' by Marillion has a simple lyric. The band turns it into a tour-de-force through singer Fish and the arrangements. This should whet the appetite for the band's album 'Misplaced Childhood', which is a classic.

Sly Fox are a clever band. Their

use of rhythm, the slight funk, the dance base all add up to a winning combination. And when the invitation says 'Let's go all the way', there won't be a 'no' in the house. The song was top three in UK.

Queen couldn't miss with 'One vision', one of the best they've done recently. The power is in check, Freddie Mercury is in great voice and the song smashed its way up the UK charts.

Diana Ross had a big hit in Britain with 'Chain reaction'. Sexy lyric a catchy hook on the chorus and a hypnotic beat. What more could one ask for?

Sheena Easton's 'Do it for love' has the same combination and she succeeded as well. Stevie Nicks, however, has a stronger impulse in 'Talk to me'. She hasn't forgotten the hooks and the melody has strength.

INTERNATIONAL MUSIC

Heart rocks out with 'Those Dreams' one of the best tracks from their sizzling comeback LP also called 'Heart' so no one could miss the point.

Finally there's Sique Sique Sputnik and 'Love Missile FI-II'. Sob.

At Her Best

MARIE OSMOND
HMV STCS ST 30476

Marie had her first hit in 1973 with 'Paper roses'. Was it a fallout of the string of hits The Osmonds had? The boys had thrilled England and to a lesser extent USA with their



brand of treacle pop.

Marie's sweet version, just perfect for the teenybop market, was the last she had before brother Donny pitched in. Four entries into the UK top 20 later, it was chart oblivion.

The Osmonds TV show gave the family a chance to purvey their music. With active recording cut out, however, nothing much was heard until Marie signed with Capitol Records. If the company is being brought into the picture often, its because of Jim Foglesong, who signed and then actually promoted those he had faith in.

Marie's comeback was an immediate success. The sweetening remains, much of it manifested in the country-pop songs she opts for. Consequently she loses depth and gets a No 1 song 'There's no stopping your heart'!

She is successful where country is more pronounced, songs like 'Read my lips' and 'Everybody's crazy about my baby' place her on

a pedestal. Overall an average album.

The Rhythmatist

STEWART COPELAND
CBS

On a subbatical from The Police, Copeland satiated his curiosity for ethnic forms of musical expression by journeying into the hinterland of Africa, meeting with various tribes, learning their music and on returning home, recording it for all the world to hear.

Copeland incorporates tribal chants and singing into his own work. The drummer in him gets an effervescent workout, the composer uses his imagination vividly with 'Coco' moving into a symphony! The rhythm snap will have the college crowd drooling.

About Last Night

SOUNDTRACK
HMV STCS SV 17210

The way soundtracks are proliferating these days, it seems any movie made in America is saddled with an album's worth of songs. One problem in this area is that artistes just pass on anything they feel like, an attitude that is evident here. Bob Seger, John Oates, John Waite, J D Souther and Paul Davis



turn in disappointing performances. Seger's blue collar rock is white-washed, Oates, blue-eyed soul is funk'd out.

Sheena Easton turns in a typical poppy performance on 'So far so good' which seems to sum up the album on its opening cut until the Del-Lords get in for some sharp,

exciting rock on 'True love'. That's all this album has to offer.

Top Gun

SOUNDTRACK
CBS MDX10274

A No 1 album in the US which has sold over two million copies. There are reasons. Several of them - like Berlin with their chart topping 'Take my breath away', a midtempo ballad sung with passion and feel over a curling bass line. The voice belongs to Terri Nunn whose ideal picnic would be to enter a monastery in India "there would be a rule that we couldn't speak".

Kenny Loggins who had the smash 'Footloose' has two songs 'Danger zone' a pretty dance track which reached No 2 and the middle-of-the-charts 'Playing with the boys' with its electronic beat.

Loverboy fell two short of the top ten as they took a hiatus from rock to fill a ballad looking at 'Heaven in your eyes'. The results are positive as they are with Teena Marie, big and bouncy on 'Lead me on'.

Want more? Okay, it's time for Miami Sound Machine and the synthesiser dance permutations of 'Hot summer nights' which pretty well sizzles. That should be enough!

The Bridge

BILLY JOEL
CBS MDX10297

Joel's penchant for a sturdy melody is in focus once again. He keeps aside the blue collar concept of 'The nylon curtain' and the rock 'n' roll permutations of 'An innocent man'. The outlook here effectively bridges the vision between the two forms.

Joel's persuasive outlook at the foibles of life are manifested in 'Modern Woman' but the follies don't go unnoticed either. The dangers of modern technology have the world 'Running on ice', a slip-up always under the next step. This could have been heavy but Joel's melodic instinct comes in.

'Baby Grano' is a smoky ballad playing in on a bluesy piano, the form also coming in on the 'Code of Silence' with Cyndi Lauper adding her voice.

Joel and Jazz swing in with 'Big Man On Mulberry Street' but there isn't any gutsy rock 'n' roll here even as he finds himself "Getting closer".

(More reviews on page 20)

INTERNATIONAL MUSIC

Cyndi Lauper – publicist's dream in 'True Colors'

SHE began singing almost from birth (see?). Music ruled her life and school was soon out. Life had become all the more difficult after her father, who was a xylophone player, divorced her mother.

Cyndi, with her heavy dress style outraged the nuns in her school and was soon expelled. After that she began writing folk songs.

The path she had chosen did not lead to success. She met with a keyboard/saxophone player John Turi in 1977 and formed Blue Angel which released an unsuccessful LP on Polydor.

Cyndi was also having problems with her voice and there was fear that she would lose her singing abilities. Luckily, she was cured and launched a solo career after going into court on a plea of bankruptcy.

Lauper's first single 'Money Changes Everything' came in and stunned the world. Out of the depths of feeling came the voice, slightly kooky while laying it on the line.

The tempo was pulled in for 'Time After Time', a ballad that was big and carried a punch to match. It sold almost a million copies in America coming near to emulating the preceding single which had gone gold.

Lauper didn't have to wait long. With 'She Bop', a rock 'n' roll goodie, the singer had a two million selling single. In the circumstances, could anyone find fault with an album called 'She's So Unusual'?

From the record emerged a bewildering array of voices. The lady could be tender, whacky, incisive, hard, and to top it all, there was finesse.

The disc was a top ten charter for weeks in as many countries in the Europe as one would wish to name. Add Australia, South America, Japan and even India and her astounding success will be seen in perspective.

Lauper was America's darling. High exposure through well made, imaginative videos ensured ready

acceptance on Music Television (MTV). The clips backed by the continuous release of strong singles ensured a high profile.

MTV nominated her for seven awards including Best New Female, Best Female and Best Video, after which she released her fourth single 'All Through The Night'.

Lauper has a philosophy summed up as PIG. Let her explain, "The PIG principle is nothing deep, it is just Politeness, Integrity with a little bit of intelligence and Grooming."

Last year Lauper came back with 'True Colors'. True to form she swept into the US top ten with the album. The title song was a No 1 single.

The album sold a million copies in less than two months after it was released. At the time of writing this, Lauper has another single 'Change Of Heart' released in the US and it's racing towards the top.

Despite all the success she's had on her own, Cyndi was awed by her inclusion in the US for Africa all the more because she was moved by Bob Geldof's 'Do They Know It's Christmas'.

"I thought it was the most beautiful thing," she gushes. "And I enjoyed seeing everybody, all the stars. The only thing that bothered me was that it was all men taking the solos."

When it came to 'We Are The World', the situation was different. "I was glad to see there were more women. There were some great women singers in that room. That was one of the most incredible experiences of my whole life. I was in awe of the people.

"Tina Turner, Diana Ross, Dionne Warwick. And Bob Dylan! And I was such a lunatic that day because I was tired. But it was a beautiful thing."

So is Cyndi. Besides her incredible singing, she has the capability to write lyrics that have depth. That's what makes her a star. And that's what's going to keep her twinkling after several others have faded.



Sigue Sigue Sputnik – going, going, gone

"WE'RE named after a Russian street gang run by a modern day Fagin. They ran street rackets, protection numbers, petty crime and shoe-shine stalls in Moscow." So spoke Tony James, founder, leader and bass player of the most outrageous and incompetent group to appear in recent times.

Sigue Sigue Sputnik consists of Neal X, Ray Mayhew, Chris Kavanagh and Martin Degville besides James who banded four years ago. All those years of practice turned four useless people, and James who was in punk band Generation X, into a worthwhile enough musical unit to be signed by EMI Records for Stg£ 350,000. The company obviously thought they had hot product on their hands.

"Sigue Sigue Sputnik is even more exciting than Generation X", crowed James. "This group is my wildest dream come true. We are the fifth generation of rock 'n' roll."

The fifth generation? And just what is that supposed to mean? James with an ever-ready tongue at his command goes into more verbosity.

"There was the Elvis/Eddie Cochran generation of rock 'n' roll, there was the David Bowie/Ziggy Stardust generation, then there was punk and a separate generation for Suicide who were ahead of their times and now Sigue Sigue Sputnik. I think there will be a whole generation of Sigue Sigue Sputnik clones." Which, of course, was absolute humbug.

The band – dressed in clothes which, to put it mildly, were outlandish – began shooting their mouths off. Their statements made little sense but the media was always ripe picking and Sigue Sigue Sputnik could be seen in all the music publications.

Their first record 'Love Missile FI-II' went into the British top five and gave James enough money to buy a T-shirt with the legend "Fleece The World" emblazoned across.

The follow-up '21st Century Boy' entered in top 20. When the LP

'Flaunt It' was ready, Sigue Sigue Sputnik announced that they would offer the space between songs to those who wanted to advertise! A depressing idea indeed, especially in the after knowledge that the album was in and out of the British top 50 quicker than a wink.

Every group which is interested in building its name goes on tour to promote an album. Sigue Sigue Sputnik were no exception as they announced an ambitious tour schedule.

They waited with bated breath for the tickets to fly out of the box-office. Much to their surprise they didn't and Sigue Sigue Sputnik had to cancel several concerts. They were brave enough to appear at some and face several empty rows. The critics didn't take kindly to their live act either.

As the cold winds of rejection blew across did Neal X remember his trumpeting of the first single

"We are total action and total excitement. Our record is pure excitement. It's like when I used to play my Alice Cooper records really loud to annoy my Mum and Dad. It's not another dreary and dull pop record."

Did Degville recall the time he said "we're so successful because we're the best, the most exciting"?

Sigue Sigue Sputnik may well have to call it a day. Gone are their dreams of super stardom, gone is the glamour of "designer violence" which they described as "wilful destruction of technology, a fantasy reflective of the age we live in. It's where hi-tech hardware explodes in slow motion. Where Rambo blows up the gooks."

As they go into richly deserved oblivion, the five may well have the last laugh. Hadn't they pulled a fast one, hadn't they thumbed their noses at the wise guys, hadn't they earned a lot of money? Life will never be so good.



INTERNATIONAL MUSIC

Touch Me **SAMANTHA FOX** **4CX 10222**

For, a model who displays her considerable assets, was under the distinct impression that her magnificent upholstery covered an effective pair of lungs. Her pretensions at being a singer gave her a brief moment of self-aggrandisement when 'Touch me' was a hit in Britain. Did the line 'Feel like a tramp in the night' and a little ersatz sighting have something to do with it?

This vixen has a thin voice which is propped by a dance beat. Superficial it is, but sex sells.

Ruthless People **SOUNDTRACK** **CBS 10125**

A galaxy of stars provide the lift to this soundtrack. Bruce Springsteen who is riding the top of the US charts with his five LP live box set arguably has the best song, a rousing rock 'n' roller called 'Stand on it'.

Close on The Boss' heels is Billy Joel whose eye for detail is as perspicacious as ever on his Top 20 US hit 'Modern woman'. Mick Jagger has the sneer on 'Ruthless people' but Dan Hartman pulls in the tempo for an effective 'Waiting to see you' which traverses the electronic route.

Want a classic? There's Paul Young and his brilliant re-working of 'Wherever I lay my hat'. There's more, so get it while it's hot.

The Anthology **DEEP PURPLE** **HMV EN260612/3**

Deep Purple were arguably the best heavy metal act around. With Ian Gillan on lead vocals, Ian Paice on drums, Roger Glover on bass, Jon Lord on keyboards and Richie Blackmore on guitar, the band knocked every act out of sight. It didn't last and they went in for several changes before the Mark II line-up reunited.

This album of 22 tracks and over 100 minutes of music is a must for any rock fan. Deep Purple go through the times, blistering guitar runs, trenchant keyboards, and their thundering bass, rapid drumming, powerful vocals. It wasn't a straight ahead attack, they also had a feel for the blues. Tracks include 'Speed king', 'Highway star'

and 'Smoke on the water'. A distinct plus are the notes by English writer Chris Charlesworth.

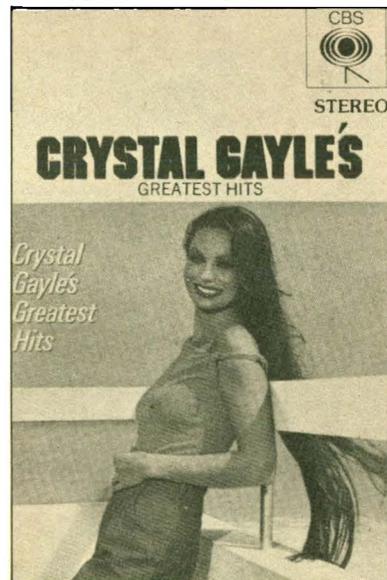
Greatest Hits **CRYSTAL GAYLE** **CBS 10009**

As a kid in 1971, Crystal Gayle was a back-up singer in sister Loretta Lynn's band. Eight years later she was a star having several citations from the Country Music Association.

It wasn't easy for Gayle to cast away the shadow of being the country Queen's sister. It was only after a series of releases that she proved her worth with 'Restless' getting into the top 40 in 1974. From then on Crystal was noticed.

Though Crystal continued to hit the country charts with regularity, she disliked the tag. "I just want my music to reach the widest possible audience" was her plea and she did just that, denting the charts time and again once she got on to CBS.

Every song here proves Crystal's brilliance. Her smoky vocals, her sense of phrasing, her deep involvement, leap and grab the listener. Especially fabulous are 'Take it easy', a powerful plea for under-



standing in love, the bouncy 'Loving in these troubled times' and the modern country 'Half the way'.

Break Every Rule **TINA TURNER** **HMV PJ 12530**

Much was expected from Turner

after her smash success 'Private Dancer'. She doesn't really fail, though the songs tend to be a bit soft in comparison to the last batch. On their own they shape up well and this multiple Grammy winner proves that her voice can transform even ordinary lyrics into a thing of beauty.

Turner's first single 'Typical male' reached No 2 in USA. The song flexes its rhythm and leads to the dance floor. The current record, 'Two people', a warm ballad into which Turner infuses plenty of feeling, is currently rising up the US



singles chart.

Mark Knopfler of Dire Straits contributes 'Overnight sensation', an uptempo song while David Bowie offers 'Girls' written in his usual style.

The big names, Phil Collins plays percussion on 'Male' and Steve Winwood keyboards on the catchy 'Afterglow' show that Tina still commands a lot of respect. Her appearances on 'We are the world' and 'Live Aid' with a touching biography, 'I, Tina', thrown in for good measure, have kept her in the public eye. She'll be there for a long time.

Flaunt It **SIGUE SIGUE SPUTNIK** **HMV PC S7505**

All that's said about this band is true. They display an astonishing inability to play even the rudiments. They certainly try hard in all formats, disco, pop, rock, heavy metal. It gets them nowhere.

New Year

1987

USHERS

MARUTHI

CASSETS

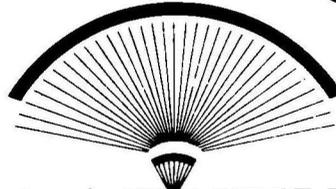
BHKTHI AMRUTHA	KANNADA
DISCO JEWELS	KANNADA
BUDDHI MAATHI	KANNADA
GADGI MAARI HUGUGI	KANNADA
DISCO INSTRUMENTAL MUSIC	KANNADA
HARIKATHA	KANNADA
HARIKATHA	KANNADA
FOLK SONGS	KANNADA
DISCO RUBY	TELUGU
FOLK SONGS	TELUGU
MARIYAMMA SONGS	TAMIL by L.R.ESWARI
M.G.R.'s OLD FILMS HIT SONGS	MUSIC
SHIVAJI GANESHAN'S OLD FILMS HIT SONGS.	

DISCO CAR-BEAT	ENGLISH	MUSIC
DISCO DRUMS		

QAWWALI & GHAZALS

SARKAR-E-KAUNE-N YA HABEEBI
 HAZRATH-E-UMAR KA MARTHABA
 ARABBI QURITH by SULEMAN AMEER
 MAIN MARD KAHAN MAANGI TH'
 MUMTHAZ AND NIZAM ALLAKHAN
 FASHION AUR GHARDAAP
 NIZAM ALL KHAN & MUMTHAZ

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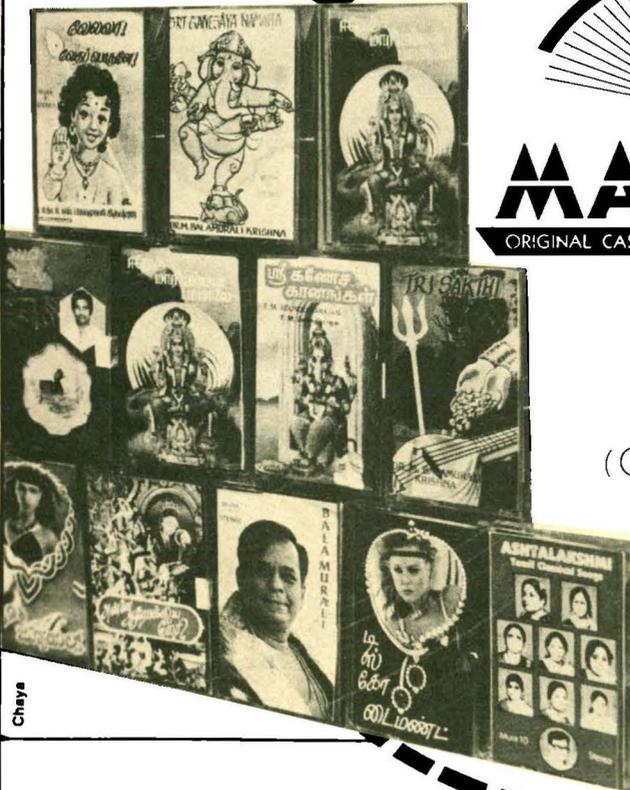
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BAPPI BAPPI

'Moving Away' to international fame

"I'm going to let you onto new things," Bappi revealed details about his international debut single, 'Moving Away'. The cover has Bappi Lahiri with Krish, an English girl, who sings two pop songs 'Moving away' and 'Tell Me', with music by Bappi Lahiri.

Stocky, bespectacled and flamboyant, Bappi Lahiri defies the conventional image of an artiste. But then his very success as a composer rests on his defiance of the established norms.

Bappi was a child prodigy with talented musician parents to boast of. But his classical background is at variance with his music which is bizarre, often hybrid and at times plagiarised.

Bappi bagged the maximum number of assignments last year and won an award for his work in 'Sharaabi', which signifies popular approval. Though 'Ramba ho, samba ho' ('Armaan') characterised his music, he at times could create something more enduring like 'Chalte chalte mere yeh geet' ('Chalte Chalte'), 'Tumhara pyar chahiye' ('Mano Kamna') and 'Ek baar kaho mujhe' ('Ek Baar Kaho') which prove his capacity to create profound melodies.

Today Bappi is firmly in the saddle unmindful of the sneers of the die-hard traditionalists. After all, age is on his side and it may be a matter of time before he starts feeling the weight of his own 'Disco Dancer' reputation to prompt him to create something more soulful.



"When I was in London for the release, I was interviewed on the top hits programme – Radio 1. I was also interviewed on Capitol Radio, but Radio 1 is the most prestigious. They played a song of

mine before the interview, the hit number from 'Disco Dancer' – a Hindi song 'Yaad aaraha hai tera pyaar'. I was introduced as the 'topmost music director of India'. The interviewer wanted to know

INTERVIEW

why I had done an English album. I explained to him, that 'Disco Dancer', which had a lot of western music, was successful internationally. It came to my mind, that I too could be successful with an English pop song. That's why I entered the international market.

"Then they played 'Moving away!'

"You can very well understand this is the beginning. I don't expect to hit the top 40, on my debut. Naturally, I understand the Indian audience better. Also, you

popularised western music in India to a great extent. I introduced disco to the Indian music industry for the first time in 'Surakshaa', and after that 'Pyara Dushman'; songs like 'Hari Om Hari' and 'Ramba ho samba ho' in 'Armaan'. Also 'Disco station'. Then I made an album with Runa Laila, 'Super Runa'. Thereafter, it was all disco, disco. The disco wave prevailed all over.

"Now I have introduced break dance in 'Ilzam' in the number 'I am a street dancer'. There's another film 'Main Balwaan' in

myself with her, also I titled the album 'K Bappi Bappi' as the Asians are immediately attracted— Ah! Bappi Lahiri ka photo. I was very happy, at the release function at Abbey Road, where Shashi Kapoor was present."

I am told that you are not concerned with anything else except music?

I've completed 175 films already and after another 25 films in 1987, I'll cross 200 films, which I feel is really too quick. You know, Laxmiji, Panchambabu have completed only 200 films each in



Bappi with his team of musicians

are competing with the cream of the international music like Lionel Ritchie, Eddy Grant."

Do you plan to hit the international scene on that level?

"Definitely. It's my aim. My first single didn't come into the top 40, but with my second or third, I'll surely enter the top 40 pop singles chart. If I come into the top 40 or the top 20, I'll come into my own in the international set-up."

We hope you'll make it.

"Yes! because I have

which Kishore Kumar, Nazia Hassan and I, sing a breakdance number. I think it's the best number of all. The record is a super-hit, the cassettes have a fantastic sale. Another film, scheduled for release, B Subhash's 'Dance Dance', has 11 songs, in a totally different style.

"The modern generation loves my music. That's why I went ahead and did an English album. There is a tremendous demand for my shows abroad. I am very popular among the Asians. Krish is the singer, but I've pictured

25 years. I devote all my time to music. I've just released another private album 'Dancing City'."

You must be the only music director to give a chance to singers like Anil Kapoor, Mandakini, Padmini Kolhapuri.

"Not only Padmini Kolhapuri, I took Alisha Chinai in 'Tarzan...' " 'Tarzan, my Tarzan' was a hit. "Super-hit."

Yes, but the actors who were given a chance were not singers.

"Talent dekha, you know talent dekha. Why did I produce

INTERVIEW

'Dancing City?'

But do you sincerely feel they are talented?

"My style of music, you know, is to experiment. Lataji and Ashaji are great. They are the pillars. I think in a thousand years, there cannot be any comparison. Being a young music director, how I feel is, if someone has some talent I want to cut a song with him. Like 'Jimmy, Jimmy aaja aaja', sung by Parvati Khan, a super hit song. I first introduced Sharon Prabhakar in 'Armaah' - 'Aa mere' and Salma Agha in 'Naya Johnny'. The film

show. I said, 'Wah, she can sing'. Break deh diya. She sings confidently. Padmini came to my house for a rehearsal in 'Sadak Chaap'. In the song she had to recite some dialogues. As I knew, as a child she did sing, I decided on an album right there - 'Music Lover'."

Well, 'Super Runa' was a super success. Now you have taken Mandakini, and the other actresses. Is it because there is a dearth of good established female lead singers?

"Runa can't come, Runa mera jo

only those numbers I like. For example in 'Super Runa' the number 'De de pyar de', has also been recorded in 'Sharaabi' by Kishore Kumar and Asha. Sometimes an 'album' track is liked very much, like in 'Dancing City'. One producer has booked the songs. 'Yes, I want this', was the producer's reaction."

Once the situational constraint is removed, I think your creative urge will be more satisfied with non-film albums.

"Well, basically I am a film music director. But one private



... with Lata and Kishore



... with Asha Bhosle

was shelved. Then she appeared in 'Nikaah'. I was the first music director to put her before the mike. My style is to go for something new, like Salma, who was a hit with ghazals in 'Nikaah'. I took her in B Subhash's 'Kasam Paida Karne Wale'. All songs are hits, though in disco. In me there is one factor. I like to give some variation."

But do you see any talent in these artistes?

"Yes, I hear them sing and then I call them. Like Mandakini. She sang with me in the London

combination hai na, the best combination. I've gone in for fresh combinations, Bappi Lahiri with Mandakini, Bappi Lahiri with Padmini Kolhapure. I introduced Nazia Hassan in 'Dilwala' in which she sang the number 'Tonight'. In my personal albums, I like to use a fresh voice. In the process I'm introducing new voices. Let's see whom the public likes."

Do you prefer to cut non-film albums?

"You see, today I'm doing so many films. But in a non-film album, I have my choice. I record

album a year, I think, will be received well by the public. I'm a singer, too. In all my songs, I include one of my songs; in 'Saheb' - 'Pyar bina', in 'Tarzan' - 'Jeelele jeelele'. Every year two or three songs which I sing, are in the top ten. Now I've sung in 'Dance Dance', 'Main Balwaan', 'Sheela', and four or five other films; but only one song each, that's the reason I produce only one non-film disc every year, so that the public feels Bappi Lahiri has sung his own songs."

Do you enjoy producing private

INTERVIEW



Recording in London at the Abbey Road Studio.

albums better than composing for films?

"I don't really know. Films are my profession. My conception is somewhat similar to that of a foreign singer, while producing an album."

Is it precisely due to this fact that you prefer cutting a private album?

"Ha! Ha! I like it, I like it."

On the other hand, do you face any interference from the director of the film; are any of your compositions rejected if they don't match the context of the situation? Then again, do you have to be more

creative?

"Yes, but I do the needful myself.

"In 'Welcome' the lyrics are good. Have you heard 'Dancing City'?"

Yes. How's it doing?

"Gulshan told me it is in the top ten, along with my other releases 'Main Balwaan', 'Sheela' and 'Pyaar Karke Dekho'. The last is a Mandakini and Govinda starrer.

"Happily, 33 of my films were released last year. It featured in the Guinness book. Then in February 1985, I recorded 32

songs. In life, these records matter a lot. Like the highest number of film releases. I'm not talking about the South, where Ilaiyaraaja recorded 42 films in a year.

"Being prolific is very satisfying. For me the strike period was very frustrating. My creativity has never been hampered with so much load."

When the biggest hits from Hindi films are recorded in mono in India, why do you go to London to record a disco album on 24 tracks?

"You see, I'm so habituated to the recording scene abroad. I'm always going on tours and am well-versed in the latest recording techniques. In fact, my recordings in India on four tracks are better than most. I know the technique of recording a song."

Where was 'Dancing City' recorded?

"At Sunny studios, Bombay."

What about the 24-track recording abroad. Is it necessary? "24? 48 tracks!"

You mean you could not record 'Super Runa' in India.

"You just won't get that sound, these facilities are necessary."

Then what about Tarzan, My Tarzan?

"Well, I had to labour for two full days. In 'Dance Dance' too, it was the same story."

You mean now in India, we cannot do without a 24-track facility?

"It's very difficult. At least for Bappi Lahiri it's very difficult. I can say with confidence that if my musicians, guitarist Tabun, keyboard player Ronny, drummers Bilash and Madhu, bass guitarist Samil Roy and Sapan, are given the facilities available abroad, we can take on any international name. There should be at least one or two such studios in Bombay. Because Bombay is the Hollywood of India. The maximum number of talented music directors, singers, musicians are in Bombay."

Today you are extremely successful, what is your team's contribution to the success?

"Today if I can record four songs a day, it's entirely due to them. The teamwork is excellent.

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My assistants, Anil Mohile and Arun, have been working with me for the last 12 years. As such I have no tension.

"For example, if tomorrow we have a recording for Rama Naidu, maybe with 100 musicians, I and just my assistants, Anil, Arun, Tabun, Ronny, Samil and Sapan get together and create the entire song. Syril, my personal sound engineer, records; we listen to the results, and are ready for the next day. Whether we have 24 tracks or not, we'll have to give the public the same quality.

"Again, for Indian sounds, like the dholak and tabla, the best results can be had only in India. In London, they don't understand the quality of these sounds. I'm talking from experience. Once I recorded for Jag Mohan Mundhra for the film 'Surat' abroad and we could not get the best results.

"Indian and western style of music differ greatly. In western music they have a strong bass and they concentrate on the rhythm. In an Indian song we keep the voice level much above the music. Abroad they keep both the voice and music at the same level. Listen to 'Wham!' anytime. You'll see. Except Lionel Richie and Stevie Wonder, in their soft songs, like 'Hello' and 'Say you, say me', they keep the keyboards low. In breakdance numbers, both music and voice are kept high. Their technique is totally different.

"Over here if people don't understand the wordings, they will abuse you. 'Are kya gaana banaya'. The lyrics are important. Even in the disco number, 'I am a disco dancer', I lifted the voice high enough so the public could understand."

Who are your favourite lyricists?

"Anjaan, Indeevar, Farukh Kaiser and Amit Khanna."

What about giving breaks to young lyricists?

"Yes, I have done that in 'Dancing City'. Sameer has given some numbers."

When you sign a film, do you lay any conditions for the lyricists?

"Oh no! But what happens is that the producer asks me, 'Aap ke saath Himmatwala mein kaun tha?' 'Indeevarji'. 'Disco Dancer mein kaun tha?' 'Anjaanji'.

Normally the producer opts for a

successful team. You must have seen, I have more than 40 platinum and gold discs in my house. About 20 jubilees each with Anjaan and Indeevar. Like that it goes on."

Who are the lyricists in your non-film tracks?

"Same. But one writer I always take is Shiv Kumar Saroj. In 'Super Runa' he penned 'Chalo chalen'. He's a family friend. I will never break a team. I always believe in my team, the musicians, the assistants. It is like a family."

We must give you the credit for introducing new sounds into Hindi film music. But along the way, you have been accused of lifting tunes from international hits.

you aren't the master of something, say western music; it is not our music, it is not Indian. You'll have to adopt an entire style. If you have to give a disco number, you'll have to borrow from the western market. Disco beat is not my property, tabla dholak is my property.

"Why do we wear pants and shirts, it's not Indian. Why do we wear sunglasses and move around like foreigners? If you want to be Indian, wear dhoti and kurta. Don't borrow. Stop copying everything.

"I want to explain what's happening. For example, a situation is presented to me in a forthcoming film. Mithun Chakraborty is seen approaching you dancing like



With lyricist Indeevar.

"Well, whatever has been said is a thing of the past. The critics have been silenced. I had pointed out one or two songs, in one of my earlier interviews, which inspired me. But tell me, which music director hasn't lifted. I can give you a list between 1950 and 1986, big names, they are great music directors, I respect them; I'm not giving names. All of them have been copying, from Rabindra Sangeet, from folk music and for that matter even western music, right from the beginning. It's not exactly copying. What happens is when

Michael Jackson. The dance director is also copying, the director is copying the entire sequence, and I am asked to provide the music for the sequence. What can you do in this situation? I'm not talking big. Nobody can do better than me. I know the recording techniques, I know the type of instruments to use, I have got the latest computer equipment. That's why I'm on top in western music. In the villages, when they hear English songs, they say 'Bappi Lahiri ka style'.

"Even then you have to create

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western sounds on the international level and standard. Just listen to my break dance number, 'No entry', in 'Mein Balwan'. It is as good as any international number. Now I don't copy anything. I create the melody and might only incorporate the rhythm style with the electronic instrumentation."

I understand you were a tabla prodigy at the age of four or five?

"Yes! my guru was Pandit Shanta Prasad."

Do you remember yourself in that period?

"Yes, Lataji blessed me once after a concert, because my father

combination of my music and the dance sequences of Govinda and Mithun are succeeding. Take 'Pyar bina chain kahan re'. It was pure Bengali folk. I modified it into a western beat. 'Pyar de pyar de' was a Bengali folk, too. It was converted to western music. Just listen to the western influence I've introduced in the song 'Pag ghangra', in 'Namak Halal', based on Raga Darbari. See how I've blended an African tune in 'Jellele, jellele'. Now Bappi Lahiri has 60 films, but every film doesn't have the same music. In some, the style is Indian folk. Then there are some art films like 'Kamla', 'Bhavana', and another Prakash

Another song is 'Hum na hum rehe'. The film's music is very poetic, like that of 'Sharaabi'."

Are you satisfied with the work you have done?

"I understand from the public reaction and press reports that I have hit the No 1 spot. In my life, this means something. Now my biggest responsibility is to maintain the position. I shouldn't slip, that would be very bad. I think my work is improving. My recent work in 'Dil Jala', I think, is fantastic. Now I'm going to work even more hard to maintain my name."

Do you want to produce more



With his mother (left), daughter, wife (extreme right) and the late Smita Patil.

and mother were very big singers from Calcutta, Aparesh Lahiri and Bansiri Lahiri. I used to accompany them, from a very young age. The scene was totally classical.

"But, I always understood the pulse of western music to a great extent. That's why the

Mehra film 'Muqqaddar Ka Faisla', in which the music is quite different."

But the film music hasn't picked up.

"It will. Definitely."

Any particular song?

"'Na kal ka patha' is very good.

non-film albums and focus your attention to that side?

"Two records in India and one single abroad."

So you will be concentrating on your international career.

"I told you, it's just the beginning. 'Bhaga kanta hai'. I'm a

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total newcomer, I'm in the midst of the ocean, in space in fact. I can't imagine my predicament. Now I'll have to struggle the hardest ever, I sincerely wish to come into the international top 20."

Will you include Indian singers?

"I do wish to form an Indian band. Alisha is a good singer. The main thing is, we have to show, we too can do something in the foreign scene, to their standard. London is a very tough scene. International stars are created there. From there they branch out to Australia, America. I want to make it big there."

Internationally, the video concept has taken over the market, where the artiste himself performs his own songs. You have no problem for money. Any plans to do a video of any of your private albums?

"Yes, I'm keen on doing 'Dancing City.'"

Can you tell us about your experience with the music companies, their policies, promotion and relationships?

"One very good thing, earlier there was only HMV, then Polydor, then CBS entered the field. Internationally, CBS is the No 1 company. And T Series has entered the market in a big way. Ninety per cent of Hindi films are with them, and Venus, too, releases Hindi film soundtracks. With five record labels competing, it has benefitted the producers, as marketing has improved. Earlier, piracy affected the royalties paid to producers. Now film music is being promoted well. The companies are putting up banners, other gimmicks too are being used; they are marketing the music in every village; earlier it wasn't so. As such the cassettes too have become cheaper. There is a lot of difference. For the better."

Do we have world class professionalism?

"Abroad the equation is entirely different. If your album goes into the top 20, you're a billionaire, a millionaire surely. If it hits the top 10, that's it, you don't have to work for the next four years.

"Over here it's not so healthy. The only benefit is that you get good publicity if your music is pushed. The music director

doesn't get so much money, singers get royalties. All the companies have some problem or the other."

Do you appreciate the policy of T Series and Venus. Even the other companies are buying film soundtracks outright.

"Outright is good, maybe not for the artiste. For the producer, it is definitely good. It's alright even if he gets Rs 10,000. I am not a producer. I'm a music director. There are some producers who are happy with whatever they may get. What the producer feels today is that after a year, or 10 years, he may or may not get royalties. Now he gets at least

something."

Do you think it is good for industry?

"Tentatively, it's good. Until marketing improves. It was the case with a new film. I rang up Jaipur, but the cassette wasn't available; I rang up the interior areas, the cassette wasn't available. Suddenly, the cassette is available from the pirates at Rs 5. So royalty is lost. I'm talking for the producer. The producers are happy with this style of selling outright which they have accepted. It's a gamble both ways. But later, if royalty is paid, the royalty system is better.

Interviewed by Anil Chopra



USHA AMONKAR

—Fed on music

She has a surname that raises expectations: Amonkar, a name that has famous Kishori) associations, is actually her husband's surname. Born Usha Virginkar in Goa, Mrs Amonkar was brought up in Bombay. Musical inspiration came from her mother, who nursed an unfulfilled desire to learn music. Her civil engineer father did not mind. So, seven-year-old Usha Virginkar, a veritable bag of bones, was put under the tutelage of Suresh Haldankar. Obviously, her food was music. Later, she did an eight-year stint under Nivruttibuva Sarmaik. Academic education continued: B Sc with Chemistry and Microbiology, LL B and LL M with International Law and Criminal Law as subjects.

Marriage and motherhood meant a temporary hiatus in Usha's musical career. Soon afterwards, she took to music with a vengeance. Learning under K Mahavir and then Chhote Iqbal (her present Ustad), she began to mould her evocative, clear voice into the ghazal frame. Performances over All India Radio and Doordarshan were a regular feature. Drawing inspiration from Mehdi Hassan, Bhimsen Joshi, Pandit Jasraj and, yes, Kishori Amonkar, she began to work herself upwards. And she found a God-sent well-wisher in Anup Jalota.

In the late '70s, the music industry saw a boom in small cassette labels. Usha recorded bhajans for Movac and IBH. Music, however, could not provide a career. Law, on the other hand, could. For five years, Usha practised in the Bombay High Court on the Appellate side, under well-known lawyer, Ashok Agarwal. Then, she worked as Law Officer in a bank. Finally, she joined Richardson Hindustan Limited as Law Officer in 1982. Now, she is legal manager in the same company. Her husband is a textile chemist with the National Textile Corporation.

Usha and Anup together planned and created 'Bhajan Prem'. Produced by Bhule Bikhre, the cassette had eight bhajans composed by Anup Jalota. Released by MIL in 1985, it bore the dual insignias of Anup's catchy compositions and Usha's sensitive singing. To complete the cycle, Usha went on to record a ghazal album 'Guzaarish' (Request). This time, her collaborator was Josfi, a popular figure in the music world for some 10 years now. Jyoti Records were to release the album – but serious corporate problems in the company delayed the project indefinitely. Finally, Bhule Bikhre offered the recording to T Series.

Bhule Bikhre (Forgotten, Scattered) is the name of an organisation that has a two-fold objective – providing succour to performing artistes who have fallen on bad times and providing a platform to talented but under-privileged artistes of today. Founded three years ago by veteran Maharashtra politician, Govindrao Adik, it has for a 'caretaker' a lady who understands what it means to be an artiste and how much a little help can do to foster the budding talent in promising singers, musicians and dancers. Usha Amonkar has been singing for 28 years now. And she is only 36.

Usha and Josfi shared the eight tracks on 'Guzaarish' equally – two solos each and four duets. To launch the cassette Bhule Bikhre held a programme at the Shanmukhananda Hall, Bombay, on October 29, 1986. Anup Jalota was there too, singing both bhajans and ghazals.

A young, highly talented singer/dancer of Beed (Maharashtra), Riazuddin 'Rajubaba' Shaikh was invited to perform. Finally, Usha herself sang a bhajan and a number of ghazals. The programme was well attended. Bhule Bikhre proposes to hold more such shows soon. Usha's fans can look forward to an album of Marathi 'bhav geet' and another of ghazals. For her part, Usha looks forward to singing under her favourite composer, Jaidev. That is her ambition.

Big time success has not yet smiled on Usha Amonkar. 'Raaz', however, continues unabated. You cannot help applauding when Chhote Iqbal Sahab and Bali (tabla) practice 'Mohabbat kam' on a Saturday afternoon



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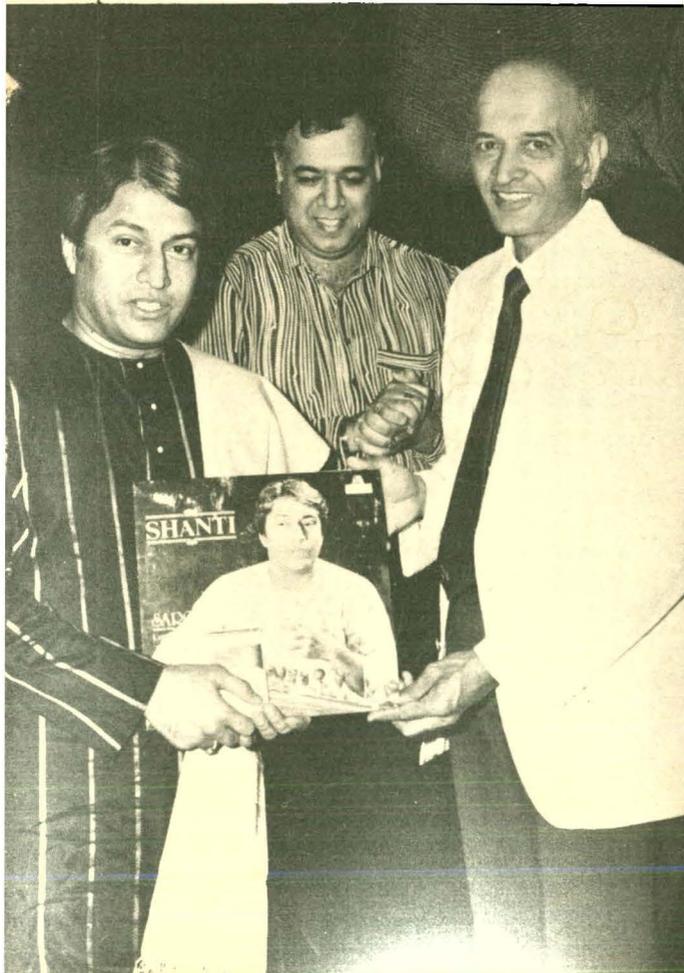
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Left: From L to R : Usha Uthup, who recorded Malayalam songs for Venus; Ravi Shankar, who gave his blessings; recording engineer Emile Isaacs and Music director Elridge Isaacs.

Right: Maruthi Cassettes was launched recently in Bangalore by I K Shah (extreme right) of Welcome Agencies, with a function held at Windsor Manor. Mrs Abhyambika Balamurali-krishna (left) released the first cassette and famous Kannada film artiste Mr Srinath (centre) lit the lamp for the inauguration ceremony.

Below right: Anup Jalota on the gaddi, with Pishu at the santoor. Anoop's concert tour finale on New Year's eve, in Bombay, left no room for doubt the total success of his double LP/ cassette album, which has been well received by the connoisseurs.



Left: At the release function of India's first digital recording 'Shanti' featuring Ustad Amjad Ali Khan on sarod, are seen from L to R: Amjad Khan, V J Lazarus (vice-president, MIL) and S A Patel (Chairman, MIL). The release took place at NCPA's Tata Theatre, Bombay, where the Ustad gave a sarod recital also titled 'Shanti'.

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Not surprisingly, Rajeeb was initiated into the world of music at the age of six. His father became his guru and he has painstakingly imparted to his son all he had learnt from the great Ustad Ali Akbar Khan.

at her Bombay residence. While Govindraoji insists on encores, you realise the aptness of the poet's line 'Mila sab kuchh magar hamko mila kam' (I got everything, but in small measure). Usha Amonkar, obviously, deserves more than what she had achieved. Mr Success, Usha wants to know 'Hamse rahenge aap qhafa aur kitne din?' Will you answer Usha's 'Guzarish'?

— Siraj Syed

RAJEEB CHAKRABORTY - to the fore

He learned sarod at school. His first public performance was at the tender age of 10; he mastered that art called classical music while hardly in his teens; he cut his first solo album at 23. If these qualifications do not make Rajeeb a child-prodigy, then pray, what does?

Born in September 1963, in Calcutta, Rajeeb was brought up in a musical atmosphere which prevailed in the Chakraborty household. His father is Rabi Chakraborty, who, although not an established musician, is a favourite disciple of sarod maestro Ustad Ali Akbar Khan and is a talented sarodiya himself. His sister, Mrs Reena Srivastava (nee Chakraborty), with whom Rajeeb began his stage career, is a very competent sitarist; his grandfather had a penchant for singing devotional songs. Not surprisingly, Rajeeb was initiated into the world of music at the age of six. His father became his guru and he has painstakingly imparted to his son all he had learnt from the great Ustad Ali Akbar Khan.

Besides his relentless 'riyaaz' and rigorous training from his illustrious father in sarod-playing, Rajeeb has also taken lessons from eminent vocalists Jnan Prakash Ghosh and Anil Palit. This young artiste is a graduate and has been a national scholar for six years. Although Rajeeb basically belongs to the Maihar gharana, whose exponents are staunch 'purists' who frown upon any improvisation in the ragas, Rajeeb is 'progressive' and 'liberal'. He loves to improvise. He has deep-rooted respect for old tradition but at the same time, he is not in favour of shutting the door to subjective quest and experiments.

Mr Kamal Ghosh of Megaphone heard Rajeeb play in a music function in south Calcutta and was highly impressed. He promised to give him a break and soon offered to make a full independent album. Rajeeb recorded his first disc on February 4, 1986, a week after the death of that great artiste, Nikhil Banerjee, to whom the album is dedicated.

Side One of this tastefully-designed album contains a superb 23-minute rendering of 'jaunpuri', late Nikhil Banerjee's favourite raga and Side two features 'jog' and 'pilu'.

Last month, on a brief visit to Calcutta, Pandit Ravi Shankar happened to hear Rajeeb's cassette. He profusely praised Rajeeb's efforts. Rajeeb has been receiving accolades from music lovers as well as from critics. His debut-making album has received rave reviews in both English and Bengali journals. The music critic of *The Statesman*, wrote about Rajeeb; "He is very promising, hard-working, sincere and aesthetically aware."

Rajeeb has won first prize and a gold medal from Prayag Sangeet Sammelan (Allahabad) besides various local awards. In the dwindling world of sarodists, Rajeeb's is a welcome entry and if his first disc and present form is any indication, he will 'play' his way through success.

— Parwez Shahedi

PAMELA SINGH

— Aiming High

Music India presented Pamela Singh on the Khazana platform, along with Anup, Pankaj, Penaaz, Chandan and, undoubtedly, she is among MIL's ghazal stars.

Pamela, tall and beautiful, has been involved with her singing career since 1973. Her first release was an EP – 'Meera Bhajans' – on the MIL label.

Setting her heart on khayals, when she began taking lessons from Pandit Krishnanandji in 1973, she admits; "It was the sheer magic of Begum Akhtar's and Mehdi Hassan's 'ghazal gayeki' which influenced me so deeply, that a desire to take to ghazal singing was kindled within me."

As Pamela commenced her training for ghazal singing under the tutelage of Ustad Faiyyaz Ahmed Khan, she also started performing at concerts, on radio and television (Sham-e-ghazal) programmes. Pamela has no qualms about admitting that she took to ghazal singing as it would prove a quicker means to come into reckoning. She reasons; "That's true. Ghazals do have a larger audience compared to classical singing."

Pamela cut her first ghazal EP also with MIL in 1979, six years after her bhajan debut. She goes on: "You see, until 1976 I concentrated a lot on 'khyal' singing. Also, due to the nature of my husband's work there used to be frequent transfers and for this period I was in Madras. This prevented me from staying for long periods in Bombay, which is so essential if you have to plan out an album of your own."

In 1980, Pamela cut a full ghazal album with Oriental Melodies, a Bombay-based music company. 'The Beautiful Pamela Singh' was released only after her success with 'Aadab' in 1985 on MIL. She says shyly: "I was out of town when Oriental decided on this title. But I had no objection anyway." With this album Pamela also turned a composer. "I used to watch closely the way in which my tutor, Ustad Faiyyaz Ahmed Khan, choose the right 'raga' and 'tala' for a ghazal in order to compose. Gradually I picked it up and tried my hand at it too."

'Ghazals by Pamela Singh', released by Alurkar in 1982, didn't do too well. She considers 'Aadab' to be a turning point in her career. For this she's grateful to Anup Jalota. She goes on to say; "Although I was familiar with MIL, it was Anup Jalota who strongly recommended my name to the company for a full-fledged ghazal LP, and 'Aadab' took shape."

Apart from being a singer-composer, Pamela possesses a keen sense of lyrics, too. She explains; "I don't believe in singing big names in poetry just to impress the crowd. In fact I sing different poets at different places in keeping with the understanding the audiences have of the Urdu language. For example, in Bombay I'd sing poets like Qateel Shifai, Ibraheem Ashk and in a city like Delhi it is easier to convey poets like Ghalib or Daag."

Having no hang-ups about singing even lesser known poets, Pamela sang a lyricist from Ahmedabad, Kafeel Ahmedabadi, for the first time in her latest album of ghazals, 'Shukriya'. She adds, "When Pervez Mehdi heard the ghazal, 'Misaaj uska aabhi samjha nahin hai', penned by Kafeel, he was totally enchanted by the words and said the poet will go places."

Pervez Mehdi, the well-known singer-composer from Pakistan, composed music for 'Shukriya'. Pamela informs; "Pervezji was in Bombay. And I met him at a friend's party where I presented him with my album 'Aadab'. At our next meeting, having heard 'Aadab', he expressed a wish to compose for me. I was delighted and accepted the offer."

'Shukriya' also happens to be her favourite work to date. "That's because I think I've improved over the years and doing concerts both at home and abroad has helped me a great deal in keeping my singing in perfect shape."

As far as her future plans are concerned, she has just completed recording a cassette of 'Shabads' (devotionals Punjabi) which has music by



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Anup Jalota. She seems satisfied singing in regional languages, "that's because I can identify more with Punjabi and Urdu, which I can both read and write." This will be her second album of devotional music with MIL, the first being 'Bhajan Pooja'. Talking about MIL she says, "I'm happy with MIL and for what they have done for me. I think every music company has its limitations, ultimately it is left to the artiste to prove his/her worth and potential."

Over a decade has passed and although Pamela is a name to reckon with in music circles, she has yet to achieve the kind of popularity one would expect an artiste to attain after a span of 12 years. Pamela reasons, "I acknowledge the real beginning of my career was with 'Aadab' which is quite a recent album. I guess I'd prefer to ascend the ladder of popularity gradually instead of becoming a household name overnight and then fading into oblivion after some time. I know I have a long way to go but with encouragement from my husband and family and scores of my fans I know I'll make it."

— Nakul Bhagwat



After training in Rabindra Sangeet, Prasun switched over to classical and then finally to light classical – ghazals and geets. After his school days, he began giving stage programmes. But the Sangam Kala group gave him the first break.

PRASUN MUKHERJEE

— On the Hemant Kumar trail

T Series continues to give us clones of great singers. Their search for the sound-alikes of worthies is a well-known fact. Now they have come up with a voice like Hemant Kumar's. He is Prasun Mukherjee, the nephew of Hemant.

His entire family has a passion for music. He was trained by his father in vocal music and eventually, inspired as he was by his uncle's example, he received classical training from Ustad Nasir Ahmed Khan, who passed away recently.

After training in Rabindra Sangeet, Prasun switched over to classical and then finally to light classical – ghazals and geet. After his school days, he began giving stage programmes. But the Sangam Kala group gave him the first break. They held a music competition which was in four stages. Music director Jaidev was the chief judge. In this all-India competition he got the first prize. The following year too, he won the first prize in the same competition. Then it was the turn of Amarjit Singh Kohli and his Yuva Kala Sangam to promote him. And finally, T Series signed him up.

And that is also how he started singing Hemant Kumar's songs. "I had been singing a lot of Hemant's songs. When I came to T Series, they saw that I had been singing in his voice and they asked me to sing his songs. Then I sang in one Hindi film, 'Parityaag', which is yet to be released. I also sang a Bengali song for the Films Division which was making a documentary on mass communication."

Does Prasun sing classical as well? "I sing light classical. Even though I have had my training in classical, I don't want to go too much into classical. I had my basic training in it which helps my singing and it will help me immensely in future when at some stage of my life I take to composing as well. So I am giving due attention to classical music but I am much more inclined towards light vocal."

He says he is not imitating Hemant Kumar. "This is my natural voice. I am not trying to sing like him. You could call it hereditary. What I personally like most about Hemant Kumar is the resonance of his voice. His voice can make you calm and relaxed in a moment. Of course, one can say the

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same thing for Mohammad Rafi and Manna Dey. But I have always had this special love for Hemant Kumar's voice. But I am proud of the fact that I have carved out a musical career for myself of my own. I have not taken help from my uncle or any one else. People do think that I try and sing in his voice. But believe me it is not so. I have gone deep into the songs of Hemantji. And what I have learnt from this has been an enriching experience. But apart from that, nothing else."

Prasun is working as a medical representative in a pharmaceutical firm. He is very happy with this firm because it gives him enough time to follow his musical pursuits. Does he propose to devote his entire time to music? "I am trying hard. I would like to go into music full time. I am looking for opportunities. In that sense, T Series has been really good for me. Otherwise no one knew me in the market. I could have gone on with stage programmes, radio programmes and so on but it would not have given me the sort of exposure I am getting now. These people are really promoting the talent in Delhi. Without them I would still be an unknown."

Shortly, Prasun will begin recordings for two more cassettes – the second volume of the hits of Hemant Kumar and a cassette of 14 duets. Considering the person his voice is being likened to, he has much to live up to.

– Sanjeev Verma

Deepa Roy – Version artiste

Among T Series' talented version artistes, Deepa Roy stands out. Just 23, she has done cover version recordings of several popular film soundtracks within a space of a quarter-of-a-year.

"My parents were interested in music," she says. "I participated in music festivals both at school and at college. As I felt that the response to my singing during college days was good, I thought music would make a worthwhile profession. I passed out from the Delhi University as a student of English Literature. For a little while after college, I joined the Taj Palace Hotel, before getting a break with T Series. Then I decided to devote my entire time to a career in music. Even though I have started on a musical career only recently, I haven't come to professional singing suddenly. Music has always been there in the background throughout my life."

Now it has hit the foreground in Deepa Roy's life. Her recordings of songs from 'Tarzan' was a hit. She has also recorded popular songs from films like 'Jaal' and 'Sanjog'. Deepa says she is largely interested in singing film songs and popular ghazals only. "I am more interested in light music. I have received training in semi-classical from Guru Mashtar Kashani. As for classical music, I want to join Gandharva Mahavidyalaya. In fact if everything goes well I will join it shortly. But I still say I am more enthusiastic about film music."

Does she feel comfortable singing the loud, racy music which is flooding the market? "All of them are not like that. All songs are not disco-types. Even in ghazals there are several elements of classical. I have been singing ghazals often on television and radio."

And what of the future? "I hope that through my work with T Series, I can get a break in films. That obviously is the aim. I have taken a risk in concentrating on a full-time music career, no doubt, but I think it is a risk worth taking and the result will, I am sure, justify this decision."

– Sanjeev Verma



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PROFILE

It is quite unusual to find someone absolutely at home with several styles of music. And outstandingly adept at them all. But then, V S Narasimhan is not that usual sort of violinist you would come across in the recording studios, who is quite content with reeling off the usual run-of-the mill film tunes. He'd rather be playing a Mozart concerto or Tchaikovsky string serenade, or even, for that matter, a complicated Hindusthani bhajan any day.

He's the leader of the Madras Chamber Orchestra, a composer of standing with several of his own works on record, a film music director by circumstance (of a different breed though), and between all these, heads Ilayya Raja's violin team. In fact, when Raja was to record for his exciting experiment in fusion, 'How To Name It?' (Echo Recording Company), it was Narasimhan he leaned on to execute those complicated violin studies and passages that punctuate the album.

Again, it was Raja who felt that after 20-odd years of

limelight as music director for a K Balachander movie. From his early experiences, his grouse against local recording companies too remains strong. "It's quite silly the way they want to record only 'famous names'. Talent and appeal don't seem to count if you're a newcomer here – unlike what goes on abroad. They seem to forget that every big name has to start off as a newcomer."

Despite the companies blanket policy to essentially stick to movie sound tracks, it was the Echo Recording Company who finally took the plunge and released 'Bhajananjali'. Sangeetha came forward to back his excerpts from the 'Geeta Govinda' in Sanskrit. His latest effort 'Nayaki', a collection of jawalis in Telugu (dance pieces), has come out on a new, smaller label, Sea Records. "The mushrooming of so many smaller companies and studios today could largely prove to be a healthy trend and beneficial to a musician," Narasimhan feels. "To begin with, recording facilities and quality are im-

V S Narasimhan – At home with several styles

studio life, Narasimhan should, besides cutting non-film albums, become a tinsel music director. He said so at one of his rare public concerts in aid of the Srirangam Temple, and none less than the Tamil screen dada K Balachander came forward to recruit the violinist to score the music for his 'Achamillai Achamillai'.

What has emerged, through almost a dozen films later, is a distinctive hybrid of local folk idiom and western and Indian classical that has characterised the success of productions like 'Mugila Milligai' (HMV), 'Eeram Sandhya' (HMV) and an otherwise terrible Telugu film, 'Terror' (HMV).

"My success is obviously my grounding in so many different styles of music. Knowledge of any classical system is the basis of anything, and despite what most people think, it is a great asset for doing film music," says Narasimhan. He disagrees though that being basically an instrumentalist at heart has proved detrimental to his vocal compositions. "It isn't only because I've been brought up with a Carnatic base, where we don't differentiate between instrumental and vocal the way you do in the western system," he explained. "My western knowledge is what helps me to orchestrate more richly 'though'."

There is a certain romantic air about this white muslim kurta-clad man. His debut venture as a composer, 'Bhajananjali' (Echo Recording Company), a 45-minute cassette of 10 Hindi devotional songs sung by T Aruna, backed essentially by flute, sitar, tabla and sarod, all played by South Indian musicians, opened new vistas in spiritual music.

"This is where my self satisfaction really comes from. Recordings like these serve as a sort of a creative outlet for me. Here lies a challenge to my prowess as a musician – obviously a much greater challenge than scoring for a Tamil film," Narasimhan emphasised. "But the attitude of our so-called 'music lovers' was typical: my better, harder work was ignored all the while till I hit the

proving as younger technicians are entering the field. The younger generation is not only more enthusiastic but more widely exposed to different kinds of music than their older counterparts. So they can understand what we require better and are even able to enter into the spirit of things easier."

He added: "It used to be a frustrating fact that after all the trouble we took for mixing and balancing sound in the studio, companies would release the programme on inferior quality cassettes, thus spoiling the sound and laying waste our efforts. Now, with so many companies entering the field here, I feel that labels are bound to maintain reasonable quality to stay afloat."

Toying with an idea from HMV, Narasimhan came out with an instrumental fusion album 'Cross Country Currents'. "This is actually how it should be: works that result from a dialogue between music company and artiste," he says. "As with composer and singer, one should inspire the other. Unfortunately in our set up, such a relationship is scarce." (HMV had earlier released his Bhadrachala Ramdas songs in Telugu, 'Idigo Bhadradi').

On 'Cross Country Currents', some of Narasimhan's like-minded film musician colleagues like keyboardist Viji Manual, trumpeter Frank Dubier, and percussionist Sivamani, play interesting roles. Like them, some of Narasimhan's fellow violinists are accomplished western musicians and together with Narasimhan form the Madras Chamber Orchestra. Praised by visiting foreign artistes and audiences throughout India, this group had its humble beginnings in the film studio. "One day in '67, Malcolm Ranjore got some sheet music of a couple of Mozart quartets from abroad. He showed it to a few of us who played along with him, and we soon got together to practise it out of curiosity," Narasimhan remembers. Soon, Ranjore left to play with the Singapore Symphony Orchestra, and Narasimhan took over as leader. For the sheer joy of it, the orchestra meets and rehears-

PROFILE

es every Sunday – their only day off from the film studios.

"Most of us would rather stick to playing only this sort of music regularly, but where is the future? Sadly, no local record company is yet willing to try and release local artistes performing western repertoire. A start was made in Calcutta recently, I believe, but that was all," Narasimhan noted. "In our set-up, the film studios are the only means of survival for a professional. Fortunately today, unlike the old days, we have a union so the problem of getting a raw deal does not arise. And the demand is better than ever since every film of the 300-odd produced now here have at least six songs in it."

Narasimhan was initiated into film music by his father, gottuvadyam vidwan V N Srinivasa Iyengar, whose maternal grandfather was the famous Fiddle Ranganatha. "In the 1950s, when Premier Studios opened in Mysore, we moved over there," Narasimhan remembers. "He did music for Lokeswari Pictures

It's quite silly the way they want to record only 'famous names'. Talent and appeal don't seem to count if you're a newcomer here – unlike what goes on abroad. They seem to forget that every big name has start off as a newcomer."

'Sthree Ratna' (1955). I was around 14 or 15 then and my father taught me music and the violin along with his other students. Around that time, I gave my first public performance and played in the films under my father's direction."

An outstanding memory of those years is of the time Ghantasala came to Mysore, selected a few musicians whom he rehearsed and took them to Madras to record Shanker Singh's Kannada film 'Jeeva' at Paramount Studios. "I played the violin. And that day, I knew where my future lay," smiled Narasimhan who otherwise had no formal education in Carnatic music.

"Soon I noticed that a few musicians playing with me tuned their violins differently. Instead of *sa, pa, sa, pa* in two different octaves followed by Carnatic musicians, it was *sa, pa, ri, dha*. That was my first exposure to the western system," Narasimhan shyly recalled. "Later the part played by the violin intrigued me so much that I began to study western music under Wilfred Forbes, and later under the Australian violinist, Adrian L'Armand, who had come to India at that time to learn the Carnatic style from Viswanatha Sharma, and I even passed some higher grade exams conducted by the Trinity College of Music, London. I then applied the perfect fingering and bowing techniques I learnt here to Indian music."

"After all", he added defensively, "contrary to lay opinion, many such techniques can be adapted to the Carnatic system without loosening the musical qualities in even the tiniest of ways."

As a composer, Narasimhan prefers to start out with the lyric as base. "I understand it is easier to write a tune without any initial restrictions, but especially for the mood, it is better for me to have the lyric. Unfortunately, the cheap quality of lyric dominating our films today proves horribly uninspiring and in fact puts one off," he exclaimed.

Through 25 years of studio meandering, V S Narasimhan has played with almost every music director.

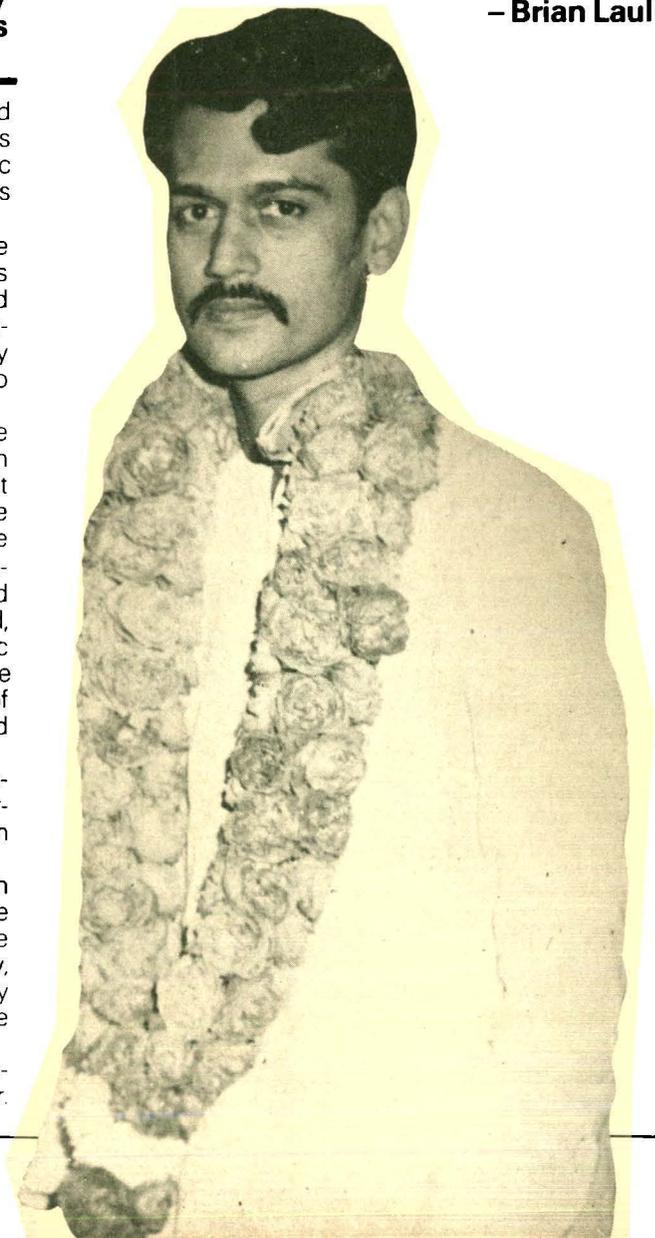
Yet his personal favourite firmly remains Ilayya Raja, whom he has known from the days they both played together for G K Venkatesh. "Raja," he affirms, "has steered the entire trend of Tamil film music from coarseness. He has brought in a sense of freshness, originality and instrumental wholesomeness that makes studio playing a far pleasanter exercise now."

The lanky violinist-composer is right now bracing himself to do his pet project that has for so long remained only a fond thought – excerpts from the Bhagvat Gita set to music. "It's still in the initial stages. Even the format is yet to be finalised. But I know that when it's over, it will be one of my best works," Narasimhan nodded, more hopefully than emphatically. But then, that's what I suppose keeps any large musical work afloat for starters – I hope!

V S Narasimhan's work to date: Films: Achamillai Achamillai, Puthiyavan, Mugila Milligai, Eeram Sandhya, Terror, Kalyana Agathikaī, Yaar (all on HMV), Aayiram Pookal Malarathum (T Series), Unnai Ondru Ketpen (Lahari).

Others: Bhajananjali (Echo Recording Company), Geeta Govinda (Sangeetha), Idigo Bhadradi (HMV), Cross Country Currents (HMV), Nayaki (Sea).

– Brian Lau!



GHAZALS



GHAZAL GRACE

By Siraj Syed

The period 1967-86 has been significant in the life of the ghazal. Never before did it enjoy the kind of popularity it does today. And who do ghazal fans have to thank for this zenith of ghazal awareness? First and foremost, the recording industry. Had it not been for the advent of the LP and the cassette, 'this pride of Urdu poetry' could not have hoped to reach deep into the interiors of our country. Secondly, the nadir that Hindi film songs, especially the lyrics, reached in the above period, triggered off a desire to listen to meaningful lyrics and consummate singing. Lastly, the love and dedication of a handful of singers and composers in the sub-continent, paid dividends at last. Their beloved language and their favourite poets found expression in hundreds of live shows and dozens of records which endeared them to the connoisseurs. We have come a long way since then.

Bumping into Rajendra Mehta at the MIL office in Bombay last month, I went back a full 20 years. In the late '60s and early '70s, I compered a number of live ghazal programmes. The first few of my amateur assignments were for Sangeetika, founded and run by Rajenbhai, as we called him. I doubled up as a ticket-seller and trebled up as back-stage hand. Barely out of school, I got a kick out of compering these shows in my native Urdu, a language which was restricted to play the role of lingua franca only at home. Among the singers who dominated the scene those days were Rajender Mehta, his wife Nina, Yunus Malik, Usha Balsaver, Balwant Bansal, Krishna Kalle, Madhu Rani, Khushru Mehta, Ambar Kumar, Bhushan Mehta, Khalid, Hiradevi Mishra, Dilraj Kaur, Chand Rai, Jagjit and Chitra Singh had their own followers and Anup Jalota was just being noticed. But except for the Sur Singer Samsad's annual programme

at the Rang Bhavan, none of the other programmes drew crowds. Even a 700-capacity venue like the Tejpal Hall was never full.

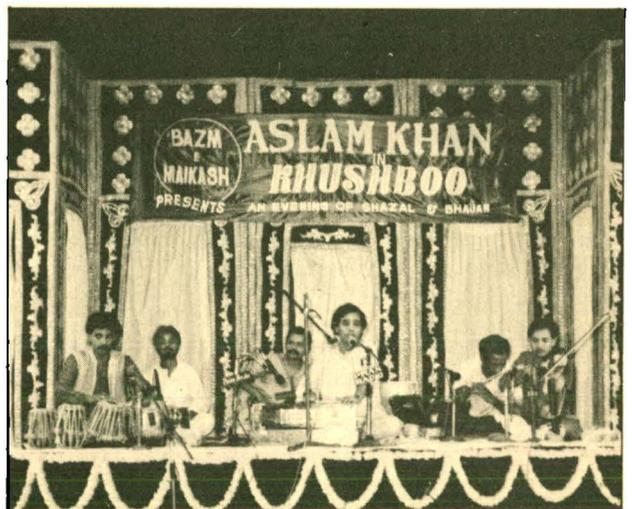
Fees were more like honoraria – always in three figures. Ticket rates were usually in two figures. All this, while on stage we saw at least half a dozen artistes share the three and a half hours between them and the best of them were allotted a maximum of 45 minutes. A few EPs of these artistes were recorded, hardly sufficient to give them star status. That was reserved for Begum Akhtar, Mohammed Rafi, Talat Mahmood, Habib Wali Mohammed, Mujaddid Niazi and some other veterans, Jagjit and Chitra were yet to cut their first LP, Pankaj Udhas and Anup Jalota were yet to record their first ghazal. However, a select few had gained access to the recordings of Mehdi Hassan.

Actor Iftikhar was some kind of secretary to the 'Ranjish Club', so-called on account of Mehdi Hassan's masterpiece ghazal, 'Ranjish hee sahee dil hee dukhane ke liye aa'. Confined mainly to the film industry and their contacts, the club gradually found eager listeners in other walks of life too. Recordings of Khan Sahab's concerts abroad were obtained via visitors and airlines staff. Cassette recorders were freely available, though pre-recorded cassettes were not. Everybody worth his salt had either Reshma (the Pakistani folk singer) or Mehdi Hassan in his collection. The lucky few had both. Each new recording was eagerly awaited. All these ghazal buffs made a beeline for the 3000-capacity Shanmukhanand Hall when they heard that Mehdi Hassan was actually coming to India and would perform at India's (reportedly) biggest auditorium. For most of them, it was a dream come true.

Mehdi Hassan epitomised the hopes and aspirations of the budding ghazal stars of the day. Visits by Ghulam Ali and Runa Laila further cleared the way for Jagjit and Chitra Singh to emerge as the top berth artistes for HMV while Rajendra and Nina Mehta were the prime stars for Polydor (now MIL). Anup Jalota recorded for small ghazal labels. Pankaj Udhas' IBH cassette did so well that Polydor decided to release his first LP. Talat Aziz spent some trying months in Bombay before Jagjit Singh and Polydor teamed up to give us his first LP. Success was yet to smile on Manhar and Bhupinder. All that is history now.

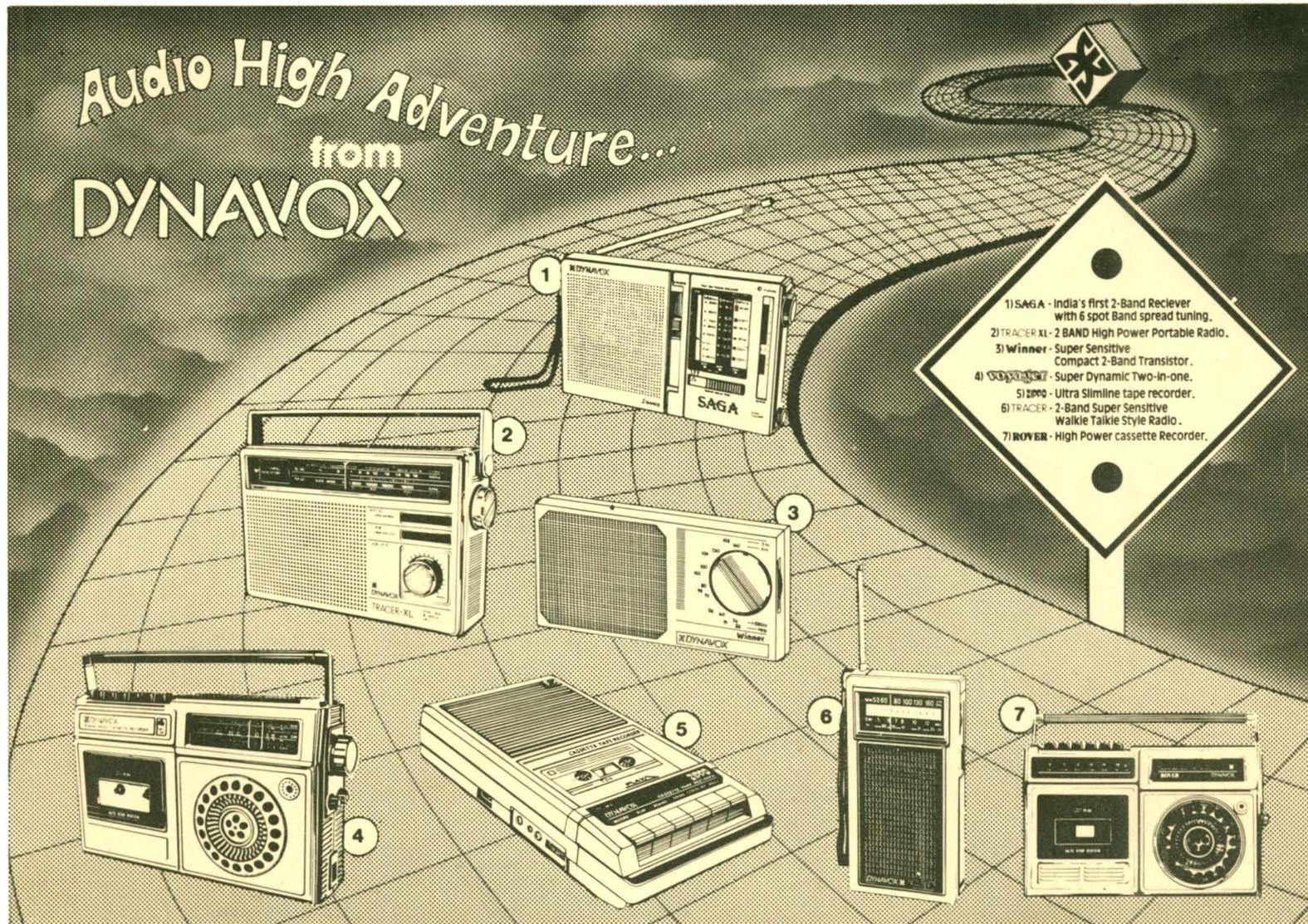


Sonali Jalota performing at the Kota Municipal Council.



Aslam Khan at a performance of ghazals and bhajans 'Khushboo'.

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GHAZALS

Pankaj Udhas is numero uno today. Jagjit Singh and Chitra Singh are the seniormost among the '60s generation singers who enjoy a tremendous fan following even today. Whereas Rajender and Nina have seen a slight fall in their popularity, Bhupinder and Mitalee have emerged as another duo to contend with. The top berth continues to elude Talat Aziz in spite of his switching of labels (MIL to HMV). Of the others, Yunus Malik is no more. Madhu Rani has tutored Penaaz Masani. Usha Balsaver has adopted the name of Bela Saaver and recorded for CBS. You still hear Khalid occasionally on his HMV records. Once in a while, Krishna Kalle is heard in films. Dilraj Kaur got married, cut some discs for HMV and is heard singing film songs too. What about Hira-devi Mishra, Bhushan Mehta, Ambar Kumar, Balwant Bansal, Chand Rai *et al.* They were victims of death or illness or obscurity.

Whizz-kid Anup Jalota's incredible success story overshadows the achievements of the other emerging ghazal names. Without entering into debate whether Anup is essentially a bhajan singer or a ghazal singer, let us give him his due. Consequent to Jagjit Singh's laudable gesture of introducing the Brightest Talents of the '80s, Ashok Khosla, Ghansham Vaswani and Vinod Sehgal set off on ghazal careers. With Madhu Rani and Jaidev as mentors, Penaaz Masani worked her way up. In a remarkable swap Roop Kumar Rathod exchanged his tabla for the microphone. Playback singer-turned-composer-and-ghazal-singer Hariharan got Asha

Bhosle to record ghazals for him soon after she had teamed up with Ghulam Ali. So, now you have one ghazal album released every day in some part of the country.

A proliferation of labels led to a host of singers signing up with them. MIL (probably) has the largest ghazal repertoire with artistes like Pankaj, Anup, Penaaz, Ashok Khosla, Chandan Dass and Rajendra-Nina Mehta. HMV has Jagjit-Chitra, Bhupinder-Mitalee and Talat Aziz. Recordings of most other artistes are available on a variety of labels: CBS, T Series, Venus, Musicraft, Symphony, Classic, Gathani, Oriental, Rajshree, Tips, Jayshree Sound, Soundwing, Kiran, Concord Records, Swarnand and others.

Every week in Bombay, there is an occasion to celebrate either the launch of an album or a celebration for outstanding sales of another. Then we have the concerts all over the country, sponsored by various industrial houses – The Aafreen Concert, The Shohrat Concert, The Tauba Tauba Concert, for example. All of these are sold out, jampacked and thundering successes. There's only one thing that irks me while I sit back to listen to these ghazal greats of the day. Strangely, I think I enjoyed these performances even more from the other side. But then, today's singers usually comper their shows themselves. That comes free with the five figure fees that they charge for their appearances. And ghazal singing is fast becoming an audio-visual experience. So, looks help too!

Reviews

Shohrat

MIL

ANUP JALOTA

He's out to prove a point. All this talk of Anup Jalota being a bhajan specialist has not escaped his ears. Neither has the criticism of his vocal gymnastics and 'sargam' loaded rendering of ghazals gone unnoticed. 'Shohrat' is an attempt to rectify all that. It follows on the heels of Pankaj Udhas's 'Aafreen', launched similarly by MIL with a series of live concerts, a double cassette pack and photo print under the dual cellophane packing. Anup gets 12 chances to prove himself. 'Shohrat' might still not convince his die-hard critics, but they will not deny that he has tried pretty hard.

There are hardly any calisthenics. Singing is by and large straight, with an extra burst of pathos. Words and sentiments originate a little deeper than the larynx and the music track is softer and some-

what limited. Discreet use of tremolo holds him in good stead. Amar Haldipur's arrangements exhibit novelty and variety and N A Zubairi's recording ensures good reproduction of Anup's voice, not letting the music 'body' drown him totally. Not blemishless, though, 'Shohrat' reveals influences of composer O P Nayyar on 'Aankhon se pee' (memories of Nayyar's 'Zulf lahrayee to') and European gypsy music on 'Aayaa hai barishon kaa'. 'Ek toota hua sheesha hoon' is passably 'filmi'. But all that is evident only on Vol II, Side 1. Let's start with Vol I, Side 1.

Murad Lucknowi writes, 'Ham-safar gham jo mohabbat mein diya hai tum ne, Yeh thee mujhpar badaa ehsaan kiya hai tum ne'. Not very original. Anup's extra modulation helps and a quaint variation of rhythm is noticeable. No one poet features more than once on this volume, so we have Sabir Jalalabadi next with, 'Paimaanaa tere lab hain'. Simplistic and repetitive, it is catchy without being distinguished. Grief-dominated 'Kabhee qhaamosh baethoge' (Nazir Banarasi) is a track that has a haunting mould.

Flip it over to 'Saaqee teree mehfil mein' (Fana Nizami), a ghazal that is 'kufr' in poetry. Overlook that and you have a bouncy 'mehfil' number likely to be a hot favourite. 'Patthar banaa diya mujhe rone naheen diya, Daaman bhee tere gham ne bhigone naheen diya' is Nasir Shakeb's contribution with a rhythm-melody combination that could have done with a little less of the former. Holds interest still. More in the ghazal vein than its predecessor, 'Aaj hamen deevaana' (Qaiser-ul-Jafri) languishes a la classical ghazal. Yet, the change is welcome, so is the 'murkee'.

Side 1 on Vol II is the work of Rahi Kanpuri, Sabir and Madan Pal. Rahi recurs on Side B with, 'Qhanjar se karo baat na talvaar se poocho'. An introductory couplet is well chosen to match the theme. It is the better of Fana's two efforts, with some off-beat poetry. Saba Afghani's 'Lutaake raahe mohabbat mein' is too morbid and plain to appeal instantly. Besides Sabir and Rahi, Fana Nizami too contributes two ghazals. Wisely, Anup retains a good cut to sign-off the twelve-ghazal deal. 'Jab mere raaste mein'

playback

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GHAZALS

is a fitting finale to 'Shohrat'. Anup Jalota is still very much on the 'Shohrat' (fame) trail.

Guzarish MIL CHANDAN DASS

In cricket parlance, you would say 'Chandan Dass ambles across' with his seven ghazals. Easy flowing, conversational, almost casual – his singing grows on you. 'Guzarish' does not hit you point-blank. There is little of frilly decor. Santoor, saarangee, tabla, flute, sitar – all are used only to complement, never to distract. 'Khelneke vaaste dil kiseeka chaahiye' (Murad Lucknowi) is a piece of glib poetry. Track 2, Side 1 is a good Nida Fazli ghazal. 'Apna gham leke kaheen' has a cyclic motif and melancholic base. Composer Anwar Usman has provided the tunes of two of the seven ghazals. The first of these is 'Mujhko bhoole huye yaad aane lage', penned by Yamini Dass. Joy and nostalgia blend well here. 'Yeh kasak dil kee' (Bashar Nawaz) finds Chandan Dass applying the brakes and unduly decelerating. Although recording engineers S L Balaji and Hasan Sheikh and arrangers Hansraj and Ashok Patki show a distinct weak-

ness for the tabla, their craftsmanship is in no doubt. On the flip side, Chandan reaches a good high with Ibraheem Ashk's languorous 'Zindagee ke marhale'. Anwar Usman is back with 'Muhko to sirf aapkaa', Nida Fazli again. There's a dash of effervescence and a change of pace, but Chandan retains his emotive tone. Rounding-off, there is a well-written poem, Murad Lucknowi's 'Zikr-e-ulfat jab chala'. Perhaps a little patience in the first 'misra' would not have been out of place. Some variety comes in the form of stretched notes and 'murkees' and almost whispered 'misra-e-saane'. And you don't have to write for the photo-sticker 'Guzarish' ('request') – it comes in the cassette pack itself. Free, of course.

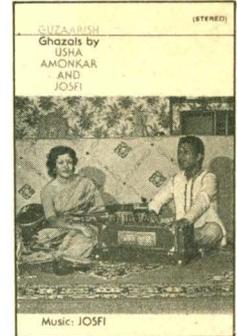
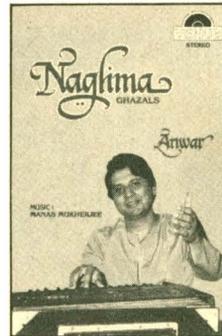
Naghma Venus ANWAR

The song lives on, the composer is no more. Music director Manas Mukherjee died last year without achieving the place in the music world that he merited. 'Naghma' is a cassette of eight ghazals set to music by Manas Mukherjee. The artiste is Anwar, another talented performer who deserves more than he has notched up. Ashish Dikshit's recording at Line-In studio captures the range of myriad moods. Four ghazals are penned by Zaheer Anwar, others coming from Danish Aligarhi, Faiyaz Rifat, Bashar Nawaz and Nizamuddin Nizam.

'Naghma sa koyee' is an elated tribute to the beloved. 'Behtar hai ab ghar chal' finds the same poet (Zaheer) consoling his fatigued self. Sonorous stretching (with a saxophone) adds to the off-beat appeal of 'Qhud pyaar kiya' (Danish). Anwar scores too. Neither Manas nor Anwar can come to grips with 'Jab aapse hamaaree dostee' (Faiyaz), a striking bunch of simplistic simi-

Guzaarish T Series JOSFI, USHA AMONKAR

Josfi is one name you've probably heard in the local ghazal circuit. Usha Amonkar is a singer who is tired of telling everyone that she is not related to Kishori Amonkar. Together, they have created 'Guzaarish' ('request'). Josfi scores the music for all the eight tracks, recorded in stereo under the auspices of Bhule Bikhre, an association that promotes new talent and helps talent that is past its prime and has fallen on bad times. Three ghazals by Hasrat Jaipuri are a rare occurrence on a ghazal album. 'Hamse rahenge aap qhafaa' (Usha) is typical of his simplistic catchiness. Unnecessary 'filmi' bounce queers up 'Mere dil meree jaan' (Josfi). Hasrat's third ghazal, 'Mera dil shama bankar,' is one of the four duet ghazals included. It tells the tale of two lovers disappointed at each other's failure to honour a rendezvous. More depth of feeling could have helped. 'Daaman se daaman chhudane se pahle' (Betaab Lukhnavi) goes the first cut, capturing the aura of films of the '50s. Usha and Josfi exude innocent romance. Good poetry



embellishes the second duet, 'Main charaghon kee tarah' (Ashq Jalandhri), which is another nazm/geet like 'Daaman...'

On Side B, violin and sitar add to the melody of 'Na gale lagaayaa na baat kee,' (Qaiser-ul-Jafri), in the classic ghazal mould – with the pleasure and pain of meeting and separation. Josfi joins in after half the ghazal is over, an effective deviation with an out-of-place sargam. Selection-wise 'Shareeke gardishe sham-o-sahar' (Usha/Vafaa Merathi) has inspired poetry but singing tends to drag. Frivolous and tame, 'Hamne ye dil lagaake' (Joshi/Ajal) is very much a film song. There are sparks of talent.

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PROMOTION

Amarjit Singh Kohli

Playing godfather to young hopefuls

The Delhi Artistes Association was formed a couple of months ago with its avowed objective of promoting and protecting the interests of the artistes of Delhi (see the October issue of **Playback And Fast Forward**). Its formation has evinced keen interest in Delhi circles with a host of young and upcoming artistes looking to the Association to guard their interests. The president of the Association is Amarjit Singh Kohli, a familiar figure in the Delhi music circles. For the last 20 years he has managed to keep up a close association with music and its promotion. This, in spite of the fact that he has held a senior full-time position at the Indian Standards Institution in the capital. Our Delhi correspondent, **Sanjeev Verma**, met Amarjit Singh Kohli, to

find out more about the activities of the Delhi Artistes Association (DAA) and also of the other societies and associations that he has been involved with. Excerpts from the interview:

Q: Tell us about some of these societies you have been associated with all these years.

A: It started in 1966 when I came to Delhi. We started the Yuva Kala Sangam for music artistes as well as for drama and opera artistes. We sought to promote talent which lay dormant for want of adequate opportunities. Many of those we had promoted have gone on to establish themselves. The actor Mayur for instance. Among singers there is Neelam Sawhney. And, of



Amarjit Singh Kohli with Gulshan Kumar of T Series, which has absorbed practically all the talent promoted by Mr Kohli.

PROMOTION

course, how can I forget that Amit Khanna used to be my colleague in those days.

The 'Yuva Kala Sangam' organises cultural evenings regularly. For example, recently, we organised a function to celebrate the birthday of veteran musician Anil Biswas. Then, about 12 years ago, I started the Shobhana Kala Sangam with Shafique Dehlvi. We honour people who have distinguished themselves with awards. In fact, this is the oldest organisation in Delhi bestowing awards. Also, there is the Bhumika Rangmanch which we started some eight years ago. This organisation covers not only music, dance and drama but

them and sign them on?

A: There is so much interest in music in Delhi. I feel there must be some channelling of this abundant talent. It could be governmental or otherwise but it must be there. We have a good crop of singers who are suffering merely because of lack of a proper outlet. I really cannot do as much as I would like to because of my regular work as well as things at home. But when I see the enthusiasm and talent in youngsters of Delhi, I feel inspired. I do all my promotional things in spite of the fact that it is a tremendous strain on my time, energy and sometimes even money.

"The system of royalties is not satisfactory. How do you establish figures of record sales? Artistes generally feel that music companies are cheating them."

also radio and television.

Q: You have also started some memorial societies after some great names in Indian film music? What exactly is the idea behind these societies?

A: Three years ago, I formed the Mohammed Rafi Memorial Society. We have a function on July 31 every year, Rafi's death anniversary. We also have the Mukesh Memorial Society which organises a function on August 27 every year, which is Mukesh's death anniversary. The third society is the Saigal Memorial which holds a function on Kudan Lal's birth anniversary, April 4, every year. We have close family members of these great singers coming to our functions.

Q: Are these functions just held annually in memory of the three great singers or do you seek other objectives through them?

A: Of course. The main objective is to promote talent. In 1983, at the function in Mukesh's memory, we had as

Q: You said there have been a few youngsters who have come to prominence through the functions organised by the various societies you are associated with. Can you name some of them?

A: I am sure you have heard of Sadhna Israni. She sang at our Mukesh Memorial function this year and Gulshan Kumar of T Series was impressed by her. He signed her on immediately. Then there was another girl, Sailesh Kumari. She also sang at the Mukesh function and Gulshan Kumar called her the very next day to the T Series Studios for recordings. Another person who came into prominence at this year's Mukesh Memorial function was Mohinder Sharma. He is blind and had the honour of winning the first prize at the Mukesh competition. Now he is a prominent artiste. He also sang at Anil Biswas' birthday function and the veteran was overwhelmed by the quality of his singing. Anil Biswas was particularly touched by the passionate rendering Mohinder gave of the classic song 'Saarijh ki bela, panchhi akela'.

"The government is spending some 10 or 15 crores on the National Cultural Festival but look at the plight of artistes and organisers in Delhi. If today I decide to hold a musical evening and have an invited audience, I still need a no-objection certificate from the entertainment tax authorities. Those chaps at the entertainment tax office are the most unscrupulous lot you could come across."

many as 1,000 people who wanted to participate. They came to us through word of mouth publicity. Eventually, of course, only 300 of them could participate. But the tremendous response made me realise that there is great potential in Delhi. These people do not get enough chances to prove their mettle. I mean it makes much more sense trying to promote youngsters rather than organising Jagjit-Chitra or Pankaj Udhas or Anup Jalota nights. At the function in 1983, Shamji-Ghanshamji were the judges and it was at this function that Babla Mehta came to be noticed. Now, of course, Babla is quite well-known and is slated for big things.

Q: How exactly do you go about promoting talent? Do you just ask young people to sing at your functions and hope that some music producers would hear

He was also impressed with Sumant Mukherjee, who is a ditto Manna Day.

Q: T Series has been promoting this concept of shadow voices of great singers in a big way. I suppose Sumant will be their next protegee?

A: Oh yes, if T Series wants someone to sing Manna Dey songs, there cannot be anyone better than Sumant. But then Gulshan Kumar is working with so many artistes. It is difficult for just one man to take on all the talent and promote it. I feel that if T Series is to become an empire, which it is surely going to, Gulshan Kumar must streamline his company's working. I have discovered quite a few people for T Series but I now feel a certain ad hocism exists at T Series. They are promoting talent and in recent years they have picked up quite a few ar-

PROMOTION

tistes but it can be much greater. I can say that if T Series is more professionally managed it would be at the doorstep of an even better and bigger future than can be foreseen now.

Q: What about the Delhi Artistes Association itself? What exactly do you seek to attain through the Association?

A: You see it has just been formed and its activities will pick up slowly. The main idea is that at present artistes and organisers face all kinds of problems which, if we

Q: The Association has had much to say about the question of version recordings. Tell us about that.

A: Our main grouse is that there should be no objection to version recordings. It is as per the provisions of law. And it exists all over the world. The basic idea of version recordings is to ensure that particular artistes do not maintain any kind of hegemony. Haven't the songs from 'Sound of Music', and other popular songs, been sung by hundreds of artistes? We must not allow any sort of monopoly to creep in. They get an exposure which is otherwise very difficult.

"The main object is to promote talent. In 1983, at the function in Mukesh's memory, we had as many as 1000 people who wanted to participate. They came to us through word of mouth publicity. Eventually, of course, only 300 of them could participate."

are serious about promoting art and culture, must be done away with. The government is spending some 10 or 15 crores on the National Cultural Festival but look at the plight of artistes and organisers in Delhi. If today I decide to hold a musical evening and have an invited audience, I still need a no-objection certificate from the entertainment tax authorities. Those chaps at the entertainment tax office are the most unscrupulous lot you could come across. They ask for money or want a certain quota of the tickets. If you are willing to oblige you have less trouble but if not, you are in a soup. This process is a terrible headache. The government should try and make the task of people like us easier. They should even abolish entertainment tax in Delhi.

Q: So this would be among the first issues the Association will take up?

A: Yes. We must. I mean the organisers are really harassed. Seeking police permission is another problem. You need three licences before you can hold a programme. The police think the organisers are minting money and they naturally expect a share in the booty. At every point one has to dole out either money or passes. If the government is serious about promoting art, it should facilitate things for the artistes.

Q: What other issues do you propose to take up?

A: Well, there is the fee for radio and television artistes. It is very poor. We want to take up the matter. Fee scales must be revised. Then, I feel artistes should have something to fall back upon in their old age. There should be some security schemes for them - like a joint-insurance scheme. Many artistes die in penury. Then there is the problem of housing. A government pool does exist but it is generally limited to either the eminent artistes or those toeing the government line. Average artistes have no proper housing facilities.

Q: What about payment of royalties to artistes?

A: The system of royalties is not satisfactory. How do you establish accurate figures of record sales? Artists generally feel that music companies are cheating them. I think the system of one-time payment introduced by T Series is a good one in that sense. At least the artiste knows beforehand that he or she is going to get a certain amount. It successfully eliminates the sense of suspicion and distrust that exists in the system of payment of royalties. There has to be a fool-proof system.

Q: But there have been instances when the very provisions of the law have been misused by music companies depriving original artistes and producers of what legitimately belongs to them? What do you say to that?

A: If there are loopholes in the law they must be plugged. Of course we must ensure that version recordings do not impinge on the interests of the original artistes. If this is happening then we must modify the law. I stay clear of all these business tricks. I am merely interested in ensuring that the artistes get their due.



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SOUNDTRACK

— Subhash K Jha

The heat is on. The competition gets tougher by the day, as each music company does its level best to live up to the 'two-in-one' standards set by T Series. HMV, MIL and — to a lesser extent — CBS are heavily into the 'two-in-one' scheme. Why, just a couple of months back, HMV was offering only the most saleable music under this scheme, and that too only when the full commercial potential was exploited on a solo cassette. Now practically all HMV film releases are available in seductive combinations within weeks of their solo release. 'Naam' and 'Karma' have been combined with virtually every release of HMV. The latest combos are 'Naam' with Saawan Kumar/Usha Khanna's 'Pyar Ki Jeet' and Rajendra Kumar/R D Burman's earlier superhit score of 'Love Story'. Under the 'two-in-one' umbrella, the 'sad' version of 'Tu kal chala jayega' from 'Naam' has been done away with. The scores of 'Pyar Ki Jeet' and 'Love Story' are, however, present in their entirety.

It is interesting to compare the music of Rajendra Kumar's two productions, and the contrasting approaches of R D Burman and Laxmikant-Pyarelal in 'Love Story' and 'Naam' respectively. While neither RD nor LP were at their creative best in these films, these scores will nevertheless go down in the history of Hindi film music among their most successful endeavours. While the score of 'Love Story' relies heavily for effect on the two versions of 'Teri yaad aa rahi hai' by Lata and Amit-Lata, it is 'Chitthi aayee hai' by Pankaj Udhas which has given the music of 'Naam' its extra sparkle. In fact, this one song is responsible for the film's repeat-value! Udhas' 'Chitthi aayee hai' and Lata's 'Zu zu zu' from 'Sanjog' are the two most successful songs of 1986.

Incidentally, one version of 'Zu zu zu' is missing in the 'two-in-one' products. This is a pity, since the three versions of this song — two by Lata, and one by Suresh Wadkar — together constitute the essence of the score. It would have made much more sense to edit one of the lesser compositions — say, the Kishore-Asha inanity 'Cham se tu aaye'. The three most successful scores of 1986 — 'Karma', 'Naam' and 'Sanjog' — all feature the music of LP and fall under the HMV label. However, more than 'Naam' it was the score in 'Amrit', 'Qatl', 'Meri Jung', 'Sada Suhaagan' and 'Nache Mayuri' which displayed to advantage the dazzling talent of the duo. Truly, '86 has been LP's year. They have many more surprises lined up in the coming year.

Coming to MIL, the company has wised up to the explosive business potential of the 'two-in-one' scheme. The market is flooded with the music of 'Janbaaz' in every conceivable combination, including RD's 'Saagar', RD's 'Apne Apne', Kalyanji-Anandji's 'Qurbani', 'Dance Disco Dance' (featuring dance-versions of Bappi Lahiri hits) and '13 Non-Stop Hits' (disco versions of recent hits). Two versions of 'Har kisiko nahin milta' available on the solo cassette are missing in these combinations. Now, MIL has lined up the score of 'Muqaddar Ka Fais-

la' in a series of combinations, including 'Apne Apne', 'Hum To Chale Pardes' and of course 'Janbaaz'. Of these, I recommend 'Janbaaz' with 'Saagar'. While one side contains the most successful K-A score since 'Muqaddar Ka Sikandar' and 'Qurbani', 'Saagar' finds RD in a mellow mood, if not at his best. The love-duet 'Saagar kinare', by Kishore and Lata, is inspired by SD's 'Thandi hawayen'. The slow version of this song by Lata has been omitted from the combination. The rest of the score is dominated by the singer 'par excellence' S P Balasubramiam who features in three tracks. But it is the Asha-Shailendra Singh teaser, 'Jaane do na' which is the 'creme de la creme' of the music. It is a tremulously balanced seduction-song in which Asha weaves a sensual magic of peerless magnificence. Singh plays the role generally assigned to Vinod Mehra in heroine-dominated films: he provides 'support' to what is clearly a vehicle for Asha. I rank 'Jaane do na' among the 10 best songs of Asha. It makes one reconsider the debate, 'Who's better — Lata or Asha?'

T Series has cornered virtually every film soundtrack in the past six months, including such prestigious productions as Rahul Rawail's 'Dacait' (music by RD), Boney Kapoor's 'Mr India' (LP) and Manoj Kumar's 'Kalyug Ki Ramayan'. (MK's 'Clerk' and 'Deshwasi' will also appear on the same label). Think of the films that have been released in the past six months — more than 75% are T Series products! 'Dosti Dushmani' (LP), 'Insaaf Ki Awaaz' (Bappi), 'Asli Naqli' (LP), 'Nache Mayuri' (LP), 'Ek Chaadar Maili Si' (Annu Malik), 'Mera Haque' (AM), 'Main Balwan' (Bappi), 'Pyar Ke Do Pal' (AM), 'Sada Suhaagan' (LP), 'Samundar' (RD), 'Allah Rakha' (AM), and 'Shatru'

It is the Asha-Shailendra teaser, 'Jaane do na' which is the 'creme de la creme' of the music. It is a tremulously balanced seduction song in which Asha weaves a sensual magic of peerless magnificence.

(RD) — that practically covers the entire film music of '86! All these titles are available in combination with each other. Try out all of them, since each has at least a couple of hummable tunes. At Rs 7 per album, that is a stupendous bargain, if ever there was one. Even the latest T Series releases, including 'Dacait', 'Mr India', 'Sheela' (Bappi), 'Pyar Karke Dekho' (Bappi) and 'Hukumat' (LP) are available in combination with each other. There isn't a single T Series title that you won't find in the 'two-in-one' format. Latest rumours insist that Subhash Ghai has switched to T Series.

Venus still has a limited repertoire. Still, this company is offering its products in exhaustive combinations. The current releases of Venus are 'Aisa Pyar Kahan' (a surprisingly tepid score by LP, but popular nonetheless), 'Mera Lahoo' (Annu Malik), 'Anubhav' (Rajesh Roshan,

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featuring the singing debut of the music director), 'Maa Beti' (Anand-Milind, sons of old-timer Chitragupta), 'Khushkismat' (Kalyanji-Anandji), 'Jaan Hatheli Pe' (LP), 'Aurat Aur Patthar' (Usha Khanna), and 'Sila' (a newcomer, Jitin Shyam). Venus has also acquired RD's score of 'Samundar' from T Series which holds its copyright. A Venus oddity that I have come across is 'Top Ten Hits' featuring cover-versions of songs from 'Karma', 'Ram Teri Ganga Maili' and others, by Jaishree Shivram, Sushresh Bhosle, Arun Ingle, Swati and others

It is commendable that T Series and Venus are offering newcomers a break, but singing songs that are already available in time-tested voices serves no purpose at all. What I really appreciated in Venus' 'Top Ten Hits' is the loud-and-clear message on the inlay-card - 'Not From The Original Soundtrack'. This is a refreshing change from what had transpired some months back when a certain music company had tried to pass off recordings of Rafi-songs as the real thing. Frankly, this whole cover-version business is becoming sordid. Even while versions of all-time Rafi, Lata, Talat and Mukesh classics are being re-recorded (their only attraction as far as I can see is that they are recorded in stereophonic while the originals are in mono), music companies are inventing devious means of under-cutting into each other's market.

The HMV hit 'Chitthi aayee hai' is now available on the MIL label. How? Well, this version of the 'Naam' song has been recorded 'live', and along with six 'superhit' film songs, is now available under the tantalising title 'Chitthi Aai Hai'. The 'superhit' claim appears overly ambitious since the songs featured are from unreleased films, including 'Zindagi Jeene Ke Liye' ('Baharon mein hawa kyon') and 'Pyaar Ka Pehla Saawan' ('Kehne ki baat'). The 'superhit' claim applies only to the title-song and 'Ghungroo toot gaye' (which is featured in the film 'Aadha Ram Aadha Ravan' as a duet with Asha), and maybe the two solos from 'Jawaab' ('Mitwa re mitwa' and 'Sabak jisko wafaa ka'). The cassette is no doubt a lucrative proposition. But the intention is unmistakably mercantile - to make a fast buck, and ethics be damned!

While neither RD nor LP were at their creative best in these films ('Love Story' and 'Naam'), these scores will nevertheless go down in the history of Hindi film music among their most successful endeavours.

CBS seems to be lagging behind, with stray releases now and then. I have in front of me two combinations. One is the excellent score of two telefilms, Mahesh Bhatt's 'Janam' which has just one song by Amit Kumar that recurs throughout the soundtrack. This solo, along with the dialogues from the film, overlap into Side B. It is quite a pleasant experience since for once the dialogues (by Suraj Sanim) are of a high order, while the song composed by Ajit Verma (with lyrics by Sanim) is also memorable - both on the screen and the cassette-recorder. CBS has included the names of all the artistes in the soundtrack, unlike HMV which forgot poor Anupam Kher from the cassette of the dialogues from 'Karma'. Side B contains the theme song from Pravin Bhatt's telefilm 'Jeevan Sandhya' by Kishore Kumar - another

Verma-composition of a high order. For those who aspire to music listening of a slightly sophisticated standard, this cassette is a must. In a more 'chalu' vein, CBS has combined the score of 'Peechha Karo' with that of 'Madadgaar'. I don't think Anand-Milind's music for 'Peechha Karo' can hold a candle to their score in Pankaj Parasher's previous comedy 'Ab Ayega Mazaa'. The Laxmikant-Pyarelal hangup is transparent. Only one song, 'Rama rama' by Kishore and Asha is liable to become popular. The only remarkable aspect of LP's score in 'Madadgaar' is the presence of a Rafi-solo, 'Kya hua yaad nahin'. I wonder when the seemingly unceasing stock of Rafi-songs will finally dry up! The singer passed away years back, but his 'new' songs keep popping up intermittently.

Finally, a word on how crucial song-picturization is to the impact of a score. Take two songs from two simultaneous releases. LP's 'Ithlaye kamar band kamre mein' from 'Dosti Dushmani' and Bappi's 'Iraada karo' from 'Insaaf Ki Awaaz'. The former, a mediocre LP composition, has become a rage because of its vivacious picturisation. The latter, one of Bappi's best songs in the past couple of years, has been ruined by unimaginative picturisation - or shall I say overimaginative picturisation?! For this beautiful Lata-Balasubramaniam duet has the heroine, Richa Sharma, romping about in the filmsiest of clothes for no apparent reason. A similar butchering was seen in 'Shatru' where RD-Asha's 'Babuji dil doge' has a grossly under-dressed starlet heaving and panting to the song, reducing it to a mockery. More about such musical mayhem next time.



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Uttam handling the music arrange-
ments.



**Left: Irshwin Balwani of CBS, Anil Kapoor, Bappi Lahiri
and Salma Agha, at the recording of CBS' most prestigious
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**Right: At the HMV office: Mrs Go-
enka, sponsor of Hope '86. R P
Goenka (extreme left) with the
celebrities Prakash Mehra, Yash
Chopra, Raj Babbar, Amjad and
Randhir.**



**Left: Rhythm House Classics picked Udhas Kashalkar,
programme executive at All India Radio, Pune to sing two
regas in the Gwalior gayaki. Avinash (left) of Western
Outdoors Studios, did the recording, with Amir Curmally of
Rhythm House (right).**

playback 25 selections

JANUARY 1987

1	Chitthee aayee hai : Naam Pankaj Udhas: Laxmikant-Pyarelal: Anand Bakshi: HMV		
2	Jis din se juda : Aafreen Pankaj Udhas: Pankaj Udhas: Shakeel Badayuni: MIL	14	Toone bechaen itna : Nagina NEW M Aziz & Anuradha P: L-P: A Bakshi: T Series
3	Duniya mein kitna : Amrit Mohammed Aziz: L-P: Anand Bakshi: HMV	15	Shola naheen hota : Dhadkan NEW Penaaz Masani: Raza Ali Khan: Ibraheem Ashk: MIL
4	Tera saath hai : Janbaaz Kishore & Sapna: K-A: Indeevar: MIL	16	Man lagaa yaar : Bhajan Vani NEW Anup Jalota: Anup Jalota: Traditional: Classic
5	Too kal chala jaayegaa : Naam NEW M Aziz & Manhar Udhas: L-P: Anand Bakshi: HMV	17	Tedha medha main : Jalwa Remo: Remo: Remo: CBS
6	Naa jaiyo pardes : Karma Kishore & Kavita Krishnamurthy: L-P: A Bakshi: HMV	18	Pyar kiya hai pyar kareng : Title song Shabbir & Kavita: L-P: S H Bihari: T Series
7	Kispe jaan deejie : Aafreen Pankaj Udhas: Pankaj Udhas: Zafar Gorakhpuri: MIL	19	Mujhko bhoole huye : Guzaarish NEW Chandan Dass: Anwar Usman: Yamini Dass: MIL
8	Bevafaa jaa : Dahleez Mahendra Kapoor: Ravi: Hasan Kamaal: HMV	20	Ram naam kee odho : Bhaktiras NEW Preeti Sagar: Ashok Patki: Bhawani Prasad Shukla: HMV
9	Chal bhaag chalen : Kalyug Ki Ramayan NEW Lata Mangeshkar: K-A: Verma Malik: T Series	21	Mere hamnafas : Ghazal Paikar Farida Khanum: Farida Khanum: S Badayuni: HMV
10	Ameeron kee shaam : Naam Mohammed Aziz: L-P: Anand Bakshi: HMV	22	Dil pukaare : Jeeva Asha Bhosle: RD Burman: Gulzar: CBS
11	Na tumne kiya : Nache Mayuri NEW Lata M & Suresh W: L-P: Anand Bakshi: T Series	23	Mere sanam : Palay Khan NEW Lata M & Suresh W: RD Burman: A Bakshi: HMV
12	Ujara bhor ka : Kariye Kshama Hemlata: Ravindra Jain: Ravindra Jain: HMV	24	Dekho dekho yeh hai : Jalwa Remo: Remo: Remo: CBS
13	Saaqee teree mehfil : Shohrat NEW Anup Jalota: Anup Jalota: Fana Nizami: MIL	25	Rock 'n' roll : Main Balwan NEW Kishore Kumar & Nazia Hassan: B Lahiri: Anjaan: T Series

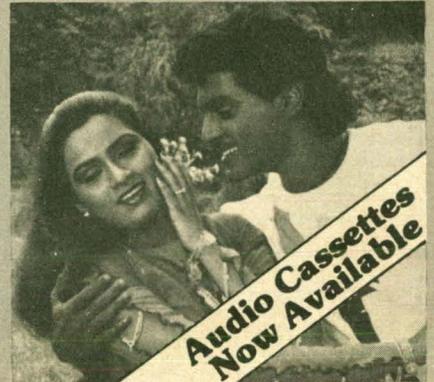
Key: Track: Film/Album. Singer(s). Music: Lyrics: Label. The list is based on research conducted by Playback And Fast Forward and the performance of songs in the hit-parade radio programme. Cibaca Geet mala (Courtesy Hindustan Ciba-Geigy Ltd.)

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|-----------|---|--|
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| 2 | Jis din se juda : Aafreen
Pankaj Udhas: Pankaj Udhas: Shakeel Badayuni: MIL | |
| 3 | Duniya mein kitna : Amrit
Mohammed Aziz: L-P: Anand Bakshi: HMV | |
| 4 | Tera saath hai : Janbaaz
Kishore & Sapna: K-A: Indeevar: MIL | |
| 5 | Too kal chala jaayegaa : Naam NEW
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| 6 | Naa jaiyo pardes : Karma
Kishore & Kavita Krishnamurthy: L-P: A Bakshi: HMV | |
| 7 | Kispe jaan deejiye : Aafreen
Pankaj Udhas: Pankaj Udhas: Zafar Gorakhpuri: MIL | |
| 14 | Toone bechaen itna : Nagina NEW
M Aziz & Anuradha P: L-P: A Bakshi: T Series | |
| 15 | Shola naheen hota : Dhadkan NEW
Penaaz Masani: Raza Ali Khan: Ibraheem Ashk: MIL | |
| 16 | Man lagaa yaar : Bhajan Vani NEW
Anup Jalota: Anup Jalota: Traditional: Classic | |
| 17 | Tedha medha main : Jalwa
Remo: Remo: Remo: CBS | |
| 18 | Pyar kiya hai pyar karenge : Title song
Shabbir & Kavita: L-P: S H Bihari: T Series | |
| 19 | Mujhko bhoole huye : Guzaarish NEW
Chandan Dass: Anwar Usman: Yamini Dass: MIL | |

Cosmic Nakamichi AX-1000 Ampli-deck Test Report

Cosmic has introduced a stereo cassette deck with a built-in amplifier, which incorporates soft touch operating controls, one record/replay head, one double gap erase head, peak level LED bars and one touch recording system (see the November 1986 issue of **Playback And Fast Forward**). This deck also features a Dolby Noise reduction – type B – to reduce hiss. The built-in amplifier has facilities to replay long playback records with a magnetic cartridge whereas record players with ceramic pick-up are not recommended at all.

On the top left of the tape deck is the power switch. When

switching on the equipment, a squeaking sound of high frequency is heard which can damage the speakers if the volume control is fully open. Cosmic recommends, "it is preferable to switch 'On' or 'Off' with the volume control at minimum." The volume control is located at the extreme right end on the face plate. The volume control is a high quality imported stepped potentiometer. It has a smooth touch. Once the level is fixed it will not shift because of its stepped control.

Down at the left are the eject, record, play, rewind, fast forward, stop and pushbuttons for cassette deck transport. They are not sole-

Low Noise is for standard 120 us tape and CrO₂ is for chrome 70 us tapes. A green LED indicates On/Off position for the Dolby noise reduction unit. Next to it are two record level controls for left and right channels with two 1/4" phono sockets for left and right microphone inputs. To record from another deck, the line inputs are at the rear of the unit with switchable DIN or RCA sockets. The recording levels can be seen on Green LEDs from -20 to 0 dB and Red LEDs from 0 to 6 dB. The meters are very ordinary. The attack and decay is too fast for the eyes to register. A slow decay is desired to note the correct level and hold Peak levels.



switched, the red LED glows in the centre of the face plate. The machine operates from 160 to 260 VAC mains supply which means it has high regulation. This feature is very good for rural areas or some cities in India where there is large AC voltage fluctuations. When

noid type, but soft-touch mechanical switches.

Next is a phono socket for listening on headphones.

There are two pushbuttons to select low noise or Chromium dioxide (CrO₂) bias and equalisation according to the tape being used.

There are two detented controls to adjust bass and treble contents of the programme. Flat response is positioned at centre; at maximum position to the right, we measured a 10 dB boost at 100 Hz. At maximum position to the left a cut of -11 dB was registered. And treble

CONSUMER AUDIO

boost/cut at 10 kHz was registered at 11.5 dB/-13 dB. Bass, treble and volume controls do not affect the headphone sound, which is desirable sometimes. We gather Cosmic meant the controls to compensate for speaker deficiency, and room acoustics only. The balance control is to get equal volume from left and right speakers when listening on mono. A tape/phonograph select switch has been provided.

Along side the cassette well is a mechanical three-digit tape counter with a reset button to bring the tape counter back to zero.

The frequency response of the amplifier at both speaker output is as follows with the bass and treble controls in flat position (detented): 0 dB at 1 kHz, 0 dB at 10 kHz, -1 dB at 14 kHz, -3 dB at 16 kHz, -32 dB at 20 kHz, 0 dB at 300 Hz, 0 dB at 100 Hz, -1 dB at 30 Hz and -3 dB at 20 Hz, and power output of amplifier before clipping (distortion) when single channel driven is (the peak music power is approximately double the rms value): 32 watts rms at 1 kHz, 24.5 W rms at 20 Hz,

32 watts rms 20 kHz and 32 watts rms at 100 Hz.

The distortion at 30 watts power output is 0.32 per cent at 1 kHz, 0.32 per cent at 100 Hz and 0.22 per cent at 10 kHz.

The technical specifications given by the manufacturer claim frequency response from 20 Hz to 20 kHz at 1.5 dB which is not so, especially at 20 kHz where it is -32 dB down. However, normal listening is from 14 to 16 kHz. The power band width claim of 20 Hz to 20 kHz is also not correct. At 20 Hz, the power is only 24.5 W rms instead of 35 W (manufacturer's claim). The distortion figure is more or less quite alright.

All the above measurements are carried out on Trio CS-1830 oscilloscope, Levell-RC oscillator type TG200DMP and Hewlett Packard 334A distortion analyser.

Value for money

The price tag which Cosmic Nakamichi AX-1000 carries is only Rs 4,500. Considering the price and market, this machine is good

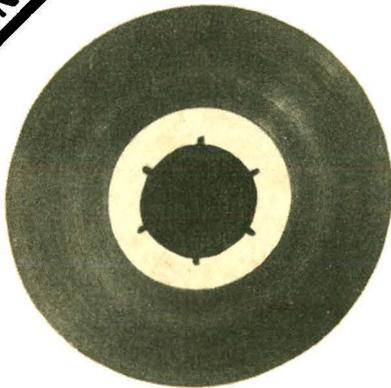
value for money. We won't recommend this ampli-deck as a semi-professional model, but we will definitely advise a low budget audiophile to buy this one. We recommend this ampli-deck for playback mainly, because record/reproduce response is not upto the mark.

The improvement which we would like to see is the removal of Switch Mode Power Supply (SMPS) which is the main cause of a squeak, when you switch on the unit. The voltage fluctuates beyond +3 dB indicating an instantaneous surge from the green LEDs to a flashing of the Red LEDs before coming back to zero. We have reservations on only this point.

Cosmic has not provided a circuit diagram with the unit which is a must when you have to go in for repairs. Of course, a list of components is provided which does not really solve the problem, nor help the technician. There is a lot of emphasis given to phasing of speakers in the operating manual.

On the whole the Cosmic AX-100 is well made, light and the general layout is very good.

NOW IN



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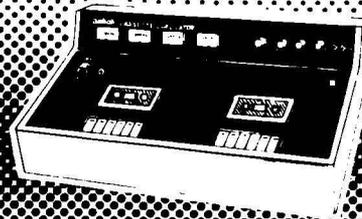
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CONSUMER AUDIO

National presents new series of VCRs, TVs and two-in-ones

MATSUSHITA Electric of Japan, who markets audio entertainment products under the brand names of National, Panasonic, Technics and Quasar, recently held an exhibition in Bombay and New Delhi. A Japanese sales team, under Mr Jussei Takagai, personally presented the new features incorporated in the latest line-up.

Even though, Matsushita Electric does not have any collaboration in India, the company considers India as a major market for their products. Mithun Chakraborty was scheduled to go in front of the cameras, for a fresh campaign for 1987.

G Series VCRs

The new line-up include G7, G9, G11, G15 and G20. The entire new range is with remote controls. The look is slimmer and the accent is on easy operation.

"The prices will remain the same as the NV series. The G Series will



be marketed for a year in Asia, before we launch a new model. However, spare parts for the NV models will continue to be made available through our dealers. Production of the NV range will be discontinued gradually," Takagai informed **Playback And Fast Forward**.

Two-in-ones

The RX range was also exhibited. A total of nine models include four 'component' systems; RX-CW30F, RX-CW200F, double cassette recorders; RX-XE550F with an eight-speaker system, and RX-C30F. All the component systems incorporate a graphic equal-



iser.

Apart from the component system range, three 'compact' stereo double cassette recorders with 4-band radio, the RX-BW17F, RX-FW20F, RX-FW32F, an ultra-compact RX-FM24F and an auto-reverse stereo radio cassette recorder RX-5765F, were the other exhibits.

TC range of TVs

The TC range features the square corner picture tubes; the 28" TC-AL2800, and 21" TC2150M, both with remote controls. Other models with remote controls include 21" TC2160MR and TC2160XR, a 19" TC1962MR and 14" TC450M.

Details on each unit are available from Associated Electrical Agencies, Anugraha Apartments, B Block, Ground Floor, 19 Nungambakkam High Road, Madras 600 034.

Orson to introduce AIWA range

ORSON, which is presently marketing Sony products, is scheduled to introduce AIWA audio products, too.

The company has shown a profit of Rs 207 lakhs, for the year 1985-86.



It is going public under Nihon Electronics Limited, the manufacturing facility established in Bombay, which has commenced production of audio products.

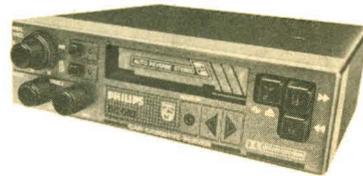
Mr Sham Bhatia, the high profile chief at Orson, has been able to tackle the problem of marketing audio products within the country's dealer network.

Dolby approval for Philips car cassette player

PHILIPS has received approval from Dolby Laboratories Licensing Corporation, USA, for the use of the

Dolby 'B' noise reduction system for their DC063 stereo car cassette player which is the latest addition to the company's exciting range of car audio systems. The Dolby NR System is a popular feature of audio cassette playing equipment and is given by Dolby Laboratories Licensing Corporation to products that meet with exacting specifications laid down by them. Dolby is the registered trade mark of Dolby Laboratories, Inc. The DC063 is the first ever Indian car cassette player to have merited this approval.

The DC063 stereo car cassette player has been locally designed and engineered at the new Philips consumer electronics factory at

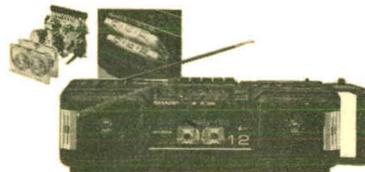


Salt Lake in Calcutta. This product has Ferro and Chrome tape compatibility, auto-reverse and a host of other attractive features. To accommodate such an impressive power output along with so many features in a miniature size of 160 x 160 x 44 mm (w x d x h) is indeed a technological accomplishment.

Philips in India is active in the car audio segment with OEM (Original Equipment Manufacturers) agreements with the leading automobile manufacturers in India.

Innovative twin mechanism for more precise duplicates

SHARP, inventor of the double-cassette concept seven years ago, now introduces a totally new idea in double-cassette design – the exclusive twin mechanism that places the two cassettes back to back and drives them both with a single capstan and single motor. Not only does it minimise tape



CONSUMER AUDIO

duplicating differences for better sound quality, it also reduces the overall size of the unit for easier portability and simpler operation. Other features include high-speed duplicating and continuous playback from Deck 1 to Deck 2.

Sonodyne's Uranus

URANUS, Sonodyne's latest technical knockout, is the kind of micro-component music system that comes along only once in a while. It's black, beautiful and incorporates upgraded features no other single Indian music system offers. In other words, it's sensational. Even when it's quiet.

Uranus has sleek, stylish looks, accentuated by feather touch controls and brightly lit LED indicators. Its SD-520 cassette deck incorporates the Dolby[®] B noise reduction system, separate equalisation circuits for normal, chrome and metal tapes, a mike socket for live recordings, headphone, record mute and output sockets too. These speak volumes for Sonodyne's audio engineering.

Then there's a SA-520 stereo integrated amplifier that unleashes 240 W PMPO of electrifying music



power. Hi-Fi bushes up annoying disturbances, loudness control heightens listening pleasure at low levels, while the tape monitor lets you keep track of the quality of sound you're recording.

Twelve different channels in the SQ-500 graphic equaliser lets you engineer your own sound – you can make the best of the acoustics in your room. And topping Uranus is a sleek SP-500 belt driven turntable. With automatic tone arm return, a highly sensitive cartridge and arm resonance in the critical 8-12 Hz range.

For music around the world

Japan Electronics chiefs reject DAT copyright protection

THE Electronics Industry Association of Japan (EIAJ) rejected an appeal by the international recording industry to support legislation requiring a copyright protection chip in the revolutionary new Digital Audio Tape (DAT) recorders.

The decision emerged from a day-long conference between top executives of Japan's electronics industry and leaders of international recording companies and trade organisations. The meeting failed to reconcile sharp differences on whether to shield copyrighted sound recordings from master-quality home taping by DAT.

The conference was initiated at the request of IFPI, the international recording industry association, with the Recording Industry Association of America (RIAA). The objective of both organisations was to

secure EIAJ's positive support for legislation that would require technological protection of copyrighted recordings. EIAJ agreed to the request of IFPI and RIAA to meet, but made clear its intent to foster the unique new DAT technology.

DAT is a new configuration that embodies 'perfect' digital sound in a small cassette about half the size of a conventional analogue cassette. It is the tape equivalent of the revolutionary and increasingly popular digital Compact Disc (CD).

Recording companies anticipate creative and economic harm in the capability of DAT equipment to reproduce master-quality copies in the home and negate copyright protection. The conference failure will now trigger music industry initiatives in the US Congress and the European Economic Community (EEC) to secure implementing legislation, to mandate the inclusion of Copy Code chips in DAT equipment manufactured in or imported into national territories.

there's the ST-500 AM/FM stereo multiplex tuner. And best of all, with Uranus, you'll also get India's hottest selling speakers: the upgraded Sonodyne SX-606 series. A two-way, two-speaker system specially designed for stunning stereo presentation within the full frequency range.

MCD40F Compact Disc portable

SANYO has introduced the MCD40F Compact Disc portable. This CD portable makes the purity and brilliance of digital audio available to you wherever you go. It incorporates the latest laser and digital technology of a CD player with a

mini 4-band stereo cassette recorder. A single 12 cm compact disc delivers one hour of uninterrupted listening pleasure, nearly identical in quality to the original studio master. The digitally recorded disc produces a sound with a dynamic range and S/N ratio of more than 90 dB. And because it's read optically by laser, there is no acoustic feedback, no wow or flutter, and no record wear.

Additional features include liquid crystal display and 30 W PMPO output power. CD features include auto-space function for dubbing from CD to tape, 8-step random access programming, skip/search and repeat. Cassette features include auto-reverse (playback/record) and Dolby NR.

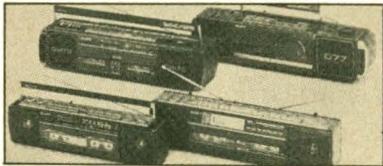


CONSUMER AUDIO

New products from Japan

Sony, CD/radio cassette recorder

THE Sony Corporation is marketing the CFD-D77, a compact disc radio cassette recorder priced at ¥76,800. Apart from the usual speaker, the CFD-D77 is equipped with a super woofer and a resonance tube for improved bass and treble playback duplicating from CD to cassette. At the end of Side



A, the unit reverses to Side B automatically and records again from the beginning of the last song on Side A left half-recorded.

Sony has also introduced radio cassette recorders CFS-DW70 (¥43,800), CFS-W801 (¥43,800) with a synthesiser tuner and CFS-EW50 with double cassette deck (¥29,800).

Toshiba card battery checker

THE Toshiba Battery Company recently released in the market a revolutionary card battery checker which needs only to be applied to the two poles of a dry storage battery to measure the degree of charge. The new battery checker, the X-2001, is priced at ¥500 in Japan, compared with previously available battery checkers priced between ¥2,000 and ¥3,000. It has a liquid crystal indication and its compact card configuration is

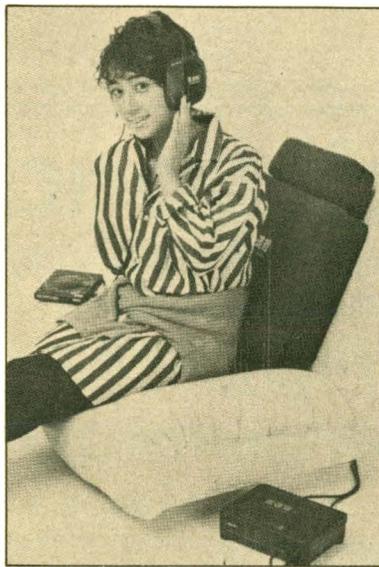


pocketable to be available for use everywhere.

The checker indicates the level of charge of a battery in green or red according to the heat generated by electric resistance. It can check cylindrical SUM-1 to the SUM-4 batteries and layer-built cells.

Sony develops Body System

THE Sony Corporation will also market a system that transmits sound by vibrations with Budokan Body System BBS-10 priced at ¥79,800 in Japan. The system combines a headphone with attached vibration unit and a body woofer in a chair cushion. The BBX-10 directly transmits sound pressure to the body of the listener,

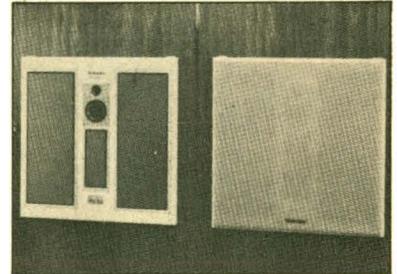


claims Sony, and can be connected to a portable CD player, TV and VCR.

Matsushita introduces audio flat panel speakers

THE Acoustic Research Laboratory of the Matsushita Electric Industrial Company, National, has developed an ultra-flat panel speaker that is ideal for wall mounting and for use with digital audio systems. It has been developed mainly for use at home but it is also expected to be

used for professional purposes. The new speaker, which is 6 cm deep and occupies about one square metre of wall space, features the world's first twin-cabinet construction. The speaker's nodal operation with four voice coil drives the flat diaphragm of woofers and mid-low, each in its own cabinet enclosure, in one speaker.



The new audio flat panel (AFP) speaker features a wide frequency response, from 35 to 40,000 Hz, and offers especially accurate reproduction at the low range – seven times better than other conventional units when wall mounted. The new AFP speaker handles up to 350 W of music and an output sound pressure-level of 88 dB/W/m which is the best efficiency obtained by a wall mounting flat speaker system.

Pioneer headphone for digital sources

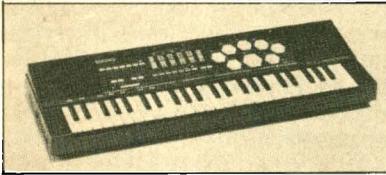
THE SE-90DII headphone by Pioneer Electric is designed for wider dynamic range of digital sound source. It uses the industry's surround headphone. The headphone can convert normal stereo output into a pseudo-surround sound. The headphone weighs 180g and is provided with a 3m cord.



CONSUMER AUDIO

Casio's new electronic keyboard with drum-pads

THE Casio Computer Company has put on sale a new electronic

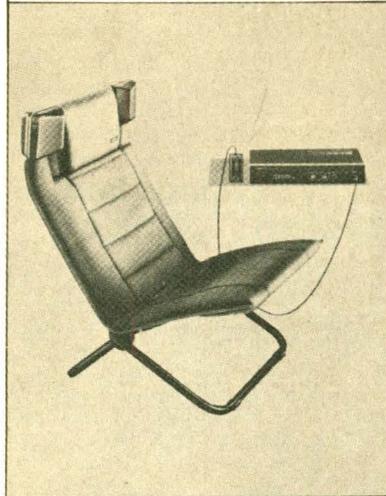


keyboard, the MT-520, priced at Y 45,000 with drum pads that only require finger tip tapping to function. At the moment, a monthly production of 5,000 units is planned.

Affordable Bodysonic Surround from Pioneer

THE Pioneer Electronic Corporation's Bodysonic Surround System, BSS-AV7, enables the listener to hear not only with the ears but with the body. It will be priced at Y 64,500 in Japan. The BSS-AV7

incorporates a surround processor circuit in its amplifier. When linked to a television set or an A/V system, it offers surround sound and powerful heavy bass. It has a driver unit (vibrating module) embedded in a chair cushion where the bass



component is converted into vibration and transmitted directly to the listener's body (bone conduction).

Thus, the heavy bass does not leak into the environment. Even at

low volume, it can deliver powerful sound reproduction.

Mitsubishi small speakers

THE Mitsubishi Electric Company's high-class speaker system, Diatone DS-92 (Y 1,50,000), has the reproduction capacity of large speakers despite its small size of 327 x 435 x 280 mm. Frequency zone is 35-40,000 Hz; output sound pressure level is 86 dB;



maximum input is 180 W. Monthly production is tentatively set at 500 units.

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PRO AUDIO

AES Convention keeps growing

The 81st Convention of the Audio Engineering Society (AES) was held at the Los Angeles Convention Centre in November 1986.

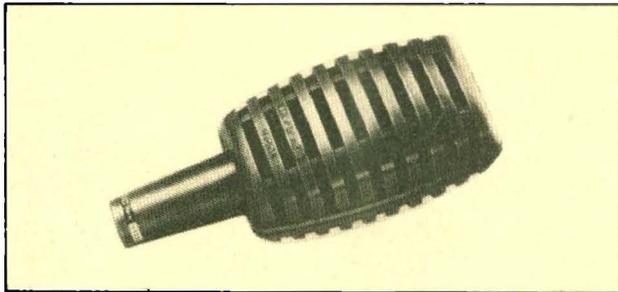
More than 215 companies from around the world exhibited their audio range, including strong contingents from France and the UK.

"The roster of companies continues to grow," said Donald Plunkett, executive director of the AES. "New exhibitors from the several corners of the professional audio world are being added continuously. This world-wide attendance reflects both the international nature of the pro-audio business and AES."

Convention chairman Laurel Cash commented, "I think the workshops on the all-digital studio and Compact Disc preparation, and the ramifications of CD-ROM and CD-I on the recording industry, are really exciting."

Beyer Dynamic microphones

Beyer Dynamic has introduced three new microphones to fit a variety of applications. The M380 is designed for instrumental recording and reinforcement applications. The MC740 is designed to reproduce vocal and instrumental timbres at extreme ranges. The MC736 PV and MC737 PV are short and long



shotgun mics designed for broadcast, film, and video production applications, including ENG/EFP, Foley studios and sports events.

The M380 uses a moving coil element made up of Mylar, with a figure-eight polar pattern, the only one of its kind currently available, according to the company. It withstands SPLs of up to 140 dB, with a frequency response of 15-20,000 Hz. The MC740 can switch from omnidirectional, wide cardioid, cardioid, hypercardioid, and figure eight polar patterns. Its 10 dB attenuation pad is switched in, and the 740 can withstand SPLs of up to 144 dB. The MC736 is a short shotgun with a lobed polar pattern above 2 kHz, and a cardioid pick-up pattern below 2 kHz. The 737's long shotgun design produces a tightly focused lobed pattern for immediate off-axis rejection, and an accurate voice pick-up, according to the company.

For further details contact: Beyer Dynamic Inc, 5-05 Burns Avenue, Hicksville, NY 11801. (516) 935 8000.

24-Track Otari MTR-90 sale exceeds 2,000 pieces

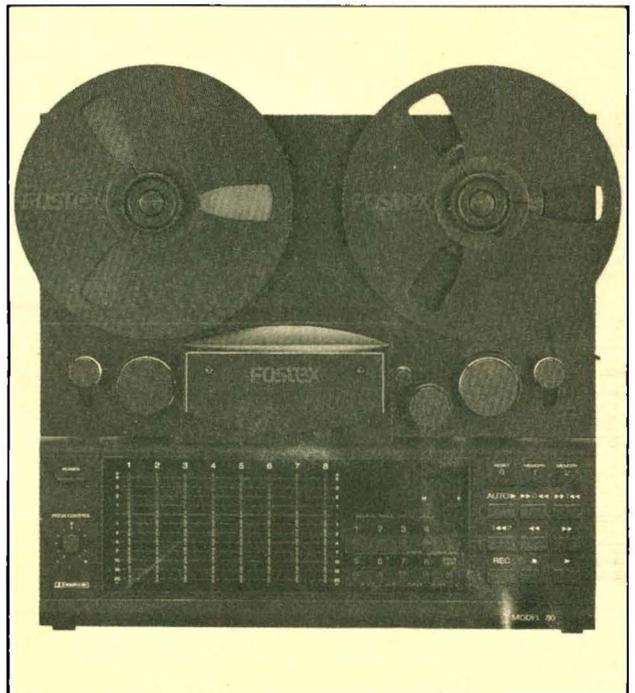
Otari MTR-90 24-track as sold over 2,000 pieces world-wide. It is popular in the USA, the UK, Europe and Australia. Revox had held sway over the professional 24-track recorders market. The recorder was first introduced in 1981. It has been consistently upgraded each year.

The Otari MTR-90 will soon be imported to India by two Bombay studios. At the moment only a single 24-track MCI recorder is in operation at Prasad Studios, Madras. Among the 24-track available in the market, the Otari is by far the cheapest at Y 71,37,000. The MTR-90 16-track costs Y 59,10,000.

FOSTEX Model 80

Here is the latest evolution of the compact eight-track format on 1/4" tape format. It runs at 15 ips and takes 7" reels of tapes which gives you 22 1/2 minutes of recording. You can either record eight-track simultaneously or independently in full synchronism. This machine has built in Dolby C noise reduction to reduce the tape hiss and pitch control

10%, to vary the speed of motor. This machine can also be locked with video if you have synchronisers using SMPTE time code. This machine is not meant for professional recording studio, but for the artiste to make demo or to make scratch ideas of commercials at home. This is an ideal machine for home musician who wants to experiment with synthesiser, rhythm machine, sequencers and others.



HINDUSTANI CLASSICAL

RAGA & RASIKA

As the curtain rings down on 1986, followers of music are still debating over Apna Utsav, the musical bonanza that took our classical music to the outdoor locations of Delhi and its environs. Like the blind men of Hindustan trying to describe an elephant, this mammoth happening was variously described in the national press: Some said it was designed to revive the flagging interest in our classical arts. Others said it was a Festival of India for Indians (for the poor folks who cannot afford to go to Paris or New York for the festivals arranged there) and yet others said it was aimed at bringing about national integration through music. All these sound like very plausible objectives.

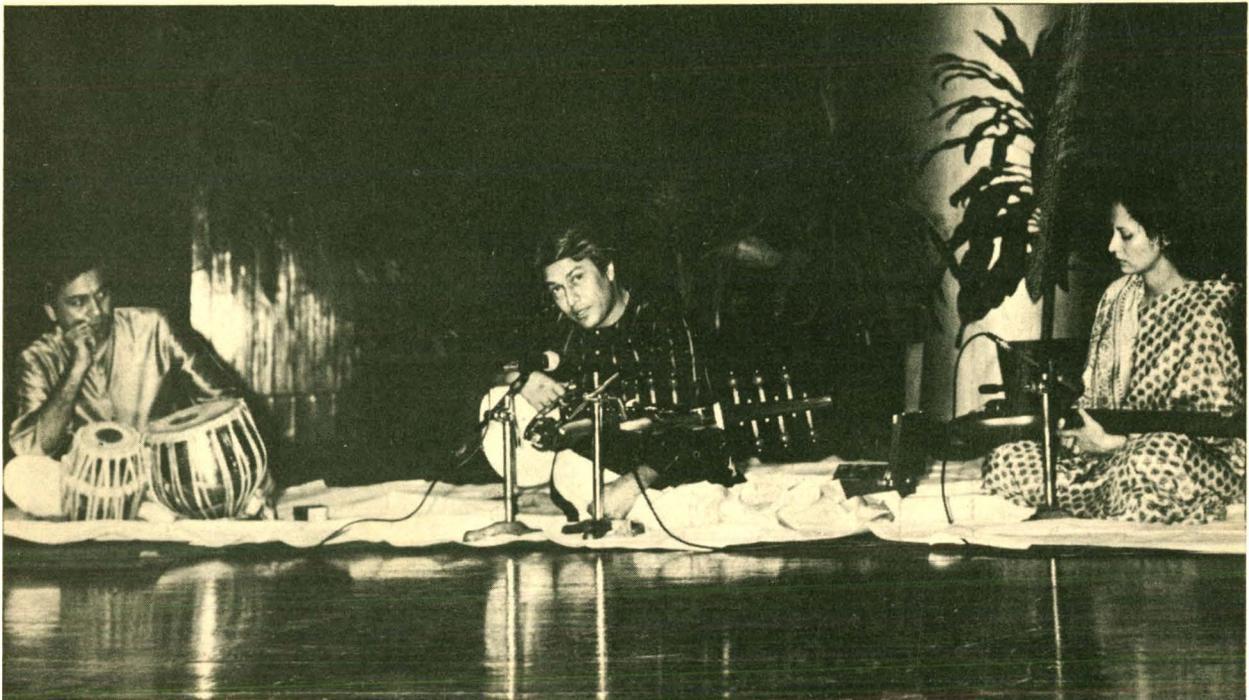
If Apna Utsav was intended to be a national phenomenon, then why only celebrate it in Delhi? As the poet said, (not only Delhi) but all the world is a stage. It may be a capital idea to hold it only in the world capitals like Paris, Delhi and Moscow, but it is a misnomer to call it Apna Utsav. If you want to take our arts and cultural heritage to the masses, then it must be planned differently. With a great deal of foresight and planning Apna Utsavs, if they are truly to be Apna Utsavs, must be decentralised. They should be held in Aurangabad, Benares, Khajuraho, Bangalore, Madurai, Kanyakumari, Srinagar, Chandigarh and so on. It has to be a massive integrated effort by the various regional cultural centres,

only then can we achieve national integration through music.

Another point which baffles one's understanding is why Carnatic music performers were excluded from Apna Utsav. Are not Thyagaraja and Purandaradasa as much a part of our national heritage (or Apni Sanskriti, if you prefer the Hindi term)? How can you talk of an Apna Utsav, ignoring the cultural heritage south of the Vindhyas? I am afraid the implication is dangerous. As though to serve as an eye-opener, the Dakshini festival that ran almost concurrently in Bangalore gave equal weightage to both Hindustani and Carnatic artistes. Thus it was truly representative of both the systems, though there were some glaring omissions in the selection of artistes.

Incidentally, the first ever truly representative All India Sangeet Parishad was held in Baroda in 1915-16, that is 70 years ago, under the patronage of His Highness Sayajirao of Baroda. Even in those days, all the leading lights of both Hindustani and Carnatic systems came together to discuss and mutually agree upon the similarities and the disparities in the two systems. Then, of course, the vidvans of the South and the ustads of the North had 'musical dialogues' (or Sangeet Goshti, if you prefer) and the thousands of the laity were thrilled to hear some of the finest exponents in the country. As Pandit Vishnu Narayan Bhatkhande, the father of Hindustani music, wistfully records in his memoirs; "over the years the objective of Sangeet Sammelans has concerned solely with the business of entertainment, and almost no attention is being paid to 'Shastra'."

Talking of Bhatkhandeji, it was the 50th Bhatkhande anniversary at the Bharatiya Vidya Bhavan, Bombay, in December. Down memory lane, such stalwarts as Ustad Mushtaq Husein of Rampur, Vilayat Khan, Nissar Husein Khan and Latafat Husein Khan had participated and regaled capacity audiences. Some of them have passed away, the most recent being the demise of



Amjad Ali Khan performed 'Shanti' at the National Centre for the Performing Arts (NCPA).

HINDUSTANI CLASSICAL

Ustad Latafat Husein Khan, one of the surviving bastions of Agra gharana which has been claimed by the inexorable march of age. Some budding artistes of yesterday have bloomed since and spread their artistic fragrance far and wide.

One such case was that of a child prodigy called Rais Khan. He won encomiums on the Bhavan's stage to merit a cash award from the saffron-clad, music-minded solicitor Jhabwala who frequented the music halls as much as he did the courts. Rais Khan is a much mellowed artiste today and still retains his magical touch over his sitar. My mind harked back to him as I heard yet another child prodigy, Niladri Kumar, the teenage son of Kartick Kumar. Kartick appears to have passed on the samskars he received from Pandit Ravi Shankar. Any way, Niladri has an incredible command over the instrument and here's hoping that he is a Ravi Shankar in the making.

An echo from the past master

I chanced upon an incredible 'find', at the Rhythm House the other day: a cassette of His Holiness Goswami Gokulotsav Maharaj of Indore. Actually if some-

one had played the cassette, I would have sworn it was the late Ustad Amir Khan of revered memory. The raga I heard was one of Swamiji's own creation - Adbhootanjani. Here is an adbhoot kalakar who sounds like an echo of the old master. I have since met the Swamiji and am impressed both by his presence as well as his credentials. Believe it or not, he has had no training whatsoever from the late Ustad Amir Khan, but his proficiency is based entirely upon a systematic study of the hoard of recordings of the past master. I am usually chary of all look-alikes and also sound-alikes, but Goswami Gokulotsav Maharaj, like his raga, is truly adbhoot or phenomenal, if you prefer to call him that. Oddly enough it will be another Amir (Curmally of Rhythm House) that will have the privilege of bringing this 'discovery' into limelight through his first ever commercial recording. By the way, the first ever digital recording - that of Ustad Amjad Ali Khan with Shafaat Ahmed on the tabla was released at an impressive concert at the Tata Theatre by MIL on December 6. This is to be the forerunner of the revolutionary CD or the Compact Disc. Thus exciting events are in store for music lovers during 1987. So Happy Listening in the Happy New Year.

Reviews

Malini Rajurkar Alurkar

Malini Rajurkar renders Salagvarali, Bibhas and her forte, the tappa in Bhairavi. Her singing of the morning melody Salagvarali is a rare treat. The vilambit composition 'Aj badhayee' set to Ektaal comes in for sensitive development interspersed with sweeping taans and bol alaps. The drut bandish is 'Summer saheb sultan,' a traditional composition set to teental which Malini sings in her racy style. The obverse side presents Bibhas in its vilambit and drut and once again her singing is flawless in the unfoldment of the ragaroop. Malini concludes her excellent recital with a typical tappa in Bhairavi.

Sonorities of Swarashree Percussion Music

PANDIT SURESH TALWALKAR

This presentation of Swarashree brings into focus the talent of Suresh Talwalkar both as a soloist as well as an accompanist tabaliya. Side A features his solo in ektal to the lehra in Sohoni provided by Appa Jalgaonkar on the harmonium. Band 2 is the presentation of a rare composition by Dr S N Ratanjankar comprising six ragas set to six different talas. The ragas sung by Padma Talwalkar and Raja Kale are Basant, Bahar, Chhayana, Darbari, Shankara and Chandrakaus and the corresponding talas des-

cribed in the composition and played by Suresh are teental, jhaptaal, dhamar, chautal, roopak and ashtamangal respectively. Suresh participates in a taal vadya katcheri with T K Ramakrishnan on the mridangam and Gopalkrishnan on the ghatam, playing the adi taal to a lehra in Hamsadhwani. All in all it is an enjoyable exercise for percussion enthusiasts.

Pandit Jasraj Alurkar

Pandit Jasraj is a rare acquisition for Alurkar's series. In this cassette Panditji has presented two of his favourite evening ragas, the sandhi prakash raga Puria Kalyan and Bi-hag. His singing is assured and impeccable, making full use of his wide vocal range. Panditji revels in his magnificent taans and well sculpted sargam patterns. The tabla accompaniment by Nizamuddin is one of the highlights.

The Genius of Kumar Gandharva Vol 2

Swarashree has come out with an exclusively devotional offering from Kumar Gandharva. Here are six gems of devotional music at its best in the inimitable style of Kumar. Five of them are Kabir bhajans while the sixth is a nirgun bhajan for which Kumar is renowned. The instrumental support is made up of Govindrao Patwardhan on the harmonium and Suresh Achrekar on the tabla. This is a collector's item.

Divine Melodies

BRIJ NARAYAN

Brij Narayan, the up-and-coming sarod exponent gets a welcome break from Rhythm House and has made the most of it. His Bairagi played in alap, jod, jhala and a gat in roopak tala is a memorable piece. Its sensitivity in the alap and jog phase speaks eloquently of Brij's tutelage under sarod maestro Ustad Ali Akbar Khan. The gat is vibrant in its layakari to the accompaniment of Anindo Chatterji on the tabla. However, he does not maintain the same consistency in the Shankara with Suresh Talwalkar on the tabla. Just the same this recording of Brij is worth acquiring.

The Way Of Parampara

ASHWINI BHIDE DESHPANDE

This brilliant young vocalist who has had training from her mother Manik Bhide - a close disciple of the Jaipur stylist Kishori Amonkar - reveals how well she has benefited from the parampara inherited from her musician mother. She has presented here Puria Dhanashri and Bhoop in the best Jaipur tradition. Her voice is sensitive in the alap while her taans have a sharp and ringing quality in their well-structured classicism. Her bhajan however fails to rise to the evocative heights she scaled in her first cassette for Rhythm House.

Rhythm House

Apna Utsav

unique show

Apna Utsav, a festival of Hindustani classical music, was conducted in New Delhi.

R K Padmanabhan attended this programme and interviewed top artistes Begum Parveen Sultana, Ustad Aminuddin Dagar, Pandit Shiv Kumar Sharma, Pandit Jasraj, Rajan and Sajan Misra.

He reports:

Milan-Dilli mein desh ka pravesh' – that was how the Apna Utsav was inaugurated on November 8. There was much euphoria on the part of the organisers and much scepticism among its detractors. When the curtain came down on it, the euphoria had evaporated and, curiously, the scepticism too. Every civilisation finds the expression of its creative instincts in manifold

ways – and the Indian civilisation with its orthodox continuity has handed down a rich and diverse culture to the present generation. But then necessities of the present day civilisation preclude the rich treasure as part of its everyday life but gazes at it as one would look at a Chola bronze. This phenomenon is more pronounced in the super-fine variety of our heritage – the classical arts of dance and music. More so that latter, which seems to have done the Indian rope trick

across the seven seas.

Goonjte Patthar

In the Utsav, Indian classical music – by which was meant only Hindustani music and some folk music – was given in two macro doses to the Delhi elite. One was under the label 'Goonjte Patthar'. The programme was sponsored and organised in collaboration with the Archeological Survey in India.

The organisers invited the audience to 'Come, watch history come alive. See monuments you have always known, provide a backdrop to live performances which evoke their history and character. A unique programme not to be missed.'

The 'show' was indeed unique. Titled 'Sangeet Surya Parikrama,' it followed the sun on a 20-hour classical music odyssey linked to the time and raga cycle. The spectacle was staged at the 16th century Purana Qila.

Ustad Bismillah Khan launched it with the magic of his shenai from which flowed the mellow Sham Kalyan.

The Mishra Bandhus Rajan and Sajan carried on with their soft Bageshree and Ustad Amjad Ali Khan sent the audience into raptures with Malkauns and Thumri Tilang on his sarod. By the time the septuagenarian Pandit Mallikarjun Mansoor came on, it was past midnight and half the audience had melted away. Neither his rare and magical

Sampoorna Malkauns nor his Basanti Kedara succeeded in rousing the dozing audience. Ustad Assad Ali Khan's rudra veena reverberated off the walls of the fort but failed to keep the audience awake. By the time Pandit Shiv Kumar Sharma came on in the morning with his santoor, a fresh set of people started trooping in and when Pandit Bhimsen Joshi brought the programme to a close in the afternoon, the gathering had risen to considerable proportions.

HINDUSTANI CLASSICAL

Yet, the concept of the Sangeet Bagh was noble. It was a three-day camp with musicians from the classical and the folk traditions living together.

The question is – was the programme a success? Was it a festival of coming together? The perfume-wearing crowd dazzled in silk. There was much slick talk. There were shining

cars and in the shamiana there were beds to relax on, pillows to lean on and blowers to keep the air warm. The common man was to be found only in the person of the popcorn vendor. The location was

too remote for the 'masses' to reach. For the most part, it was the regular crowd of Delhi which frequents all classical music programmes in the city. For some it was a mere novelty. Yet, the sheer presence of acclaimed artistes had a pleasant effect and as Ustad Bismillah Khan put it; "As we perform, the souls of all those dead in the bygone days stand by us." There was indeed a grand air about the whole show.

Sangeet Bagh

The second dose was the 'Sangeet Bagh' staged on November 21, 22 and 23. The organisers proclaimed in their pamphlet: "The relationship between a musician and a listener has

Pandit Shiv Kumar Sharma: "Something good will emerge."

Reaction to the unusual gathering of top ranking artistes for three days at a stretch in one place: "It is a very unique thing, normally we (top ranking artistes) perform and listen to each other sometimes, but seldom do we meet. But for the first time we are here together and this has



provided us an opportunity to discuss our problems and the problems confronting the music scene today. How to increase the interest in music and how to present it effectively. Also, for the first time we came face to face with the audience and we could mix freely with the common people. Something good will definitely emerge from this. It will go a long way in preserving our rich cultural heritage."

On how he will bring the classical music to the masses (especially when confronted with the kind of crowds that came to Roshanara Bagh):

"Everywhere we get our normal audience, by which I mean those who already have some idea of the music. Then, there are new faces too. Some get hooked to this the very first time, and some need gradual exposure. But definitely, the exposure has an effect and people do get interested. Particularly an instrument like the santoor, which is so pleasant to listen to, has initiated lots of people, especially youngsters. Then people have switched over to vocal or other instruments. In this respect organisations like SPIC-MACAY have cooperated and given us opportunities to perform to youngsters in colleges and schools. But in communicating our music I don't dilute the classicism. Basically I try to present good music and I enjoy myself."

After the success of the film 'Silsila', why the combination of Shiv Kumar Sharma and Hariprasad Chaurasia (Shiv-Hari) has not directed music for other films: "Of course, we are continuing. We are composing the music for Yash Chopra's next film which has been tentatively named 'Vijay'. We will be recording soon. But we are not able to compose music for films frequently owing to the fact that both of us are so busy touring for concerts that we seldom get together. But if we have the right type of company, we are always willing to do for films."

On the cassette boom in India: It is good for India. Though in foreign countries the compact disc is taking over in India the cassettes have come to stay (incidentally Shiv Kumar Sharma's compact disc was released in West Germany recently – Raga Misra Khamaj and Gorakh Kalyan). But the thing that pains me is that the quality of classical music cassettes is poor. I request the companies concerned to do something about this."

On his latest release: After the success of 'Call of the Valley' with Chaurasia on flute and Brijbhushan Kabra on guitar, I am coming out with an album called 'Feelings'. Here I have to try to express the essence of music and how one mode merges into another."

HINDUSTANI CLASSICAL

Begum Parveen Sultana: "The cause is noble."

On the atmosphere at the festival: "It is a very unique thing to happen to us musicians. Here we can interact with each other. The whole conception is good, everybody can mingle with everybody. Normally we don't even get time to relax – whereas here we relax and we practice and we exchange ideas on music, the kind of ideas which normally may not arise. Moreover, here the fact of the guru-shishya parampara came out very well and it was shown how it works. Here we could stay with our students and it offered us time to do many things which normally we might not be able to do."

On the omission of Carnatic music: "That is the only major drawback of the festival. Music is one and musicians are of one caste. North, South, East or West: music is the same. They should have included Carnatic music."

On other drawbacks if any: "It is easy to find fault with anyth-

ing. More so in a major festival on such a mass scale. But this is the first time such a thing is happening and even if there are any mistakes I prefer to ignore them because the cause is noble. And it is perhaps for the first time that the government is taking so much interest in music. The Minister for Human Resource Development, Mr P V Narasimha Rao was here and spent a full evening with us. He gave us a blanket invitation to come with any problem we might face. All this goes to show that there is a bright future for Indian music."

On how she would put across classical music to the lay man: "See, I can sing a raga like Darbari for three hours. I can also compress it into half an hour. In places like Pune and Calcutta I can sing for hours together. But elsewhere I have to sing in a different way, so that people there enjoy it. We must gauge the people's knowledge and give their money's worth. But basically singing to the layman is more of a challenge than singing to the connoisseur."

On singing for films to popularise music: "Basically I am not



interested in films. But of course I have sung for some films – that is because the music director is known to me and the theme has been good. If such conditions again obtain, I don't mind singing for films again."

Ustad Aminuddin Dagar:

Was totally in praise of the Festival – he refused to find any kind of fault with anything related to the festival.

always been a pillar supporting the vital elements in our cultural consciousness. Only when the quality of listening is alive can the quality of vision and other senses be sustained. This is how it has been in India for thousands of years. Thus, it was with the purported aim of recreating and strengthening the "pillar" that the Sangeet Bagh was organised at the historic Roshanara Bagh in New Delhi.

But three factors weakened this pillar. One was the distance of the venue from the posh colonies where the connoisseurs live. Secondly, the park is located in the congested North Delhi area where people are scarcely familiar with even light classical music, not to speak of the pure classical type. Thirdly, the culture vulture had the ITC Sangeet Sammelan (which coincided with the Sangeet Bagh) to flout their aesthetic senses. Incidentally, the ITC festival took place in the air-conditioned Siri Fort Auditorium in the posh South Delhi area. There were only dhurries in the Roshanara Bagh.

Yet, the concept of the Sangeet Bagh was noble. It was a three-day camp with musicians from the classical and the folk tradition living together. There was to be free access to musicians. It was to be a township of musical energy where there would be lecture demonstrations by maestros, informal baithak sessions and soul enriching recitals by

vocalists and instrumentalists.

So much for the tall talk.

What really happened? The park was decked up. There were some 'manchas' – raised platforms for riyaz – overlooking a placid lake. The artists were put up in a colony of tents with plush carpets and a common mess that would have put some five star hotels to shame. There were even lecture demon-

But who attended these? The artistes and their shishyas and die-hard admirers of some artistes who in any any case would have attended the concerts regardless of where they were held.

HINDUSTANI CLASSICAL

strations and baithaks. But who attended these? The artistes and their shishyas and die-hard admirers of some artistes who in any case would have attended the concerts regardless of where they were held.

For the evening concerts there were massive crowds. But most of them came out of curiosity and some as they would go on a picnic. Almost half of those who came were people who had made the park their home. Most of them simply booed and giggled – for they could understand little. But the same crowds seemed to enjoy folk music better. However, the folk artistes were hardly given any time – their classical counterparts got all the attention. The attitude of the masses was a pointer to the fact that it is better to initiate them first into light classical music rather than giving them something entirely baffling like khayal or dhrupad straightaway.

Of the concerts, the Rajasthani folk singer Alla Zilai Bai, now in her late seventies, struck a wonderful

But Jaffar Hussain Qawwal of Badayun did what the great classicists could not – he kept the audience spellbound. Some of his qawwali's rich with philosophical satire, set people clapping to them.

rapport with the crowd. Although the trained ears of the classical musicians present sent their faces twitching at the false notes she produced in the higher octaves (after all she is old), the crowd seemed to enjoy her singing immensely. But the majestically structured dhrupad by Ustad Aminud-

din Dagar in Yaman fell on deaf ears. The divine melody of the Ustad failed to charm the commoner. The well sung Purya Dhanashree by the Mishra Bandhu Rajan and Sajan met with the same bad fate.

The notable performances of the second day were those of Savita Devi with her thumris which the crowd seemed to grasp to some extent and Girija Devi whose khayals again went above the heads of the people. But Jaffar Hussain Qawwal of Badayun did what the great classicists could not – he kept the audience spellbound. Some of his qawwalis, rich with philosophical satire, set people clapping to them.

The third and concluding day's performance was brilliant. The artistes – Parween Sultana, Shiv Kumar Sharma and Pandit Jasraj ensured that. It is meaningless to dwell on what they sang or played for they entertained the handful and amused the multitude. Bungeer Khan of Rajasthan with his sufi songs in the folk tradition again struck a rapport with the audience.

But the purple patch of the day was in the high noon when Pandit Ravi Shankar performed as only he can. Of course, many students of music had descended from all parts of the city for this particular programme. The venerable Panditji explained the nature of music, through the sitar, and he even got the people involved in certain musical games – paltas set to thals and alternately sung by males and fe-

Pandit Jasraj: "Good for our students."

On the unique gathering (which he called a Satsang): "Shiv Kumar Sharma and I live in the same city but we seldom get to meet each other. Many artistes are usually busy like this. But all gathered here, we were able to



exchange views. It was good for our students also – especially the lecture demonstrations and the baithak sessions.

"Of course there were faults but they have to be ignored. This is the first festival of its kind and there should be more of this type. Only then can we compare this with others and pass judgement."

On the omission of Carnatic music: When I first heard there is no Carnatic music, I, along with other colleagues of mine, felt that the festival should be closed down. It was incomplete. But the argument of the organisers that the crowd should first take the Hindustani music is also justified. In this report I appreciate the recent Dakhini music festival organised in Bangalore on the occasion of the SAARC Summit – where, for every Carnatic music concert there was one Hindustani concert."

On the dissatisfaction of some junior musicians who felt they were sidelined: This is a kind of complex they have. One should not have it. It is not conducive for learning. Instead of thinking like this they should utilise this wonderful opportunity."

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males. What can perhaps be viewed as an ultimate salute to the Master came from a man in rags who also joined the chorus, with whatever little he could grasp. Sitting under the pipal tree on a raised platform, the Panditji was the very image of the traditional acharya. His orchestrated Pilu swayed the audience – it was the high-point of Sangeet Bagh.

Still, one could not fail to notice some striking drawbacks and egregious omissions at the Sangeet Bagh or, for that matter, in the whole festival. Carnatic music was totally omitted in the Utsav, rendering the label 'National' a farce. Secondly, the treatment meted out to some of the folk artistes and to some lesser known classical artistes, left much to be desired. For instance, the gifted and upcoming shehnai player Jagannath (who presents the fine gayaki ang of Kirana in his saaz) played on all three days of the Sangeet bagh. But he was totally blacked out by the organisers in all their publicity material. He was kept guessing till the last moment each day as to whether he was to play that day or not. Young Anil Sharma, one of the few remaining exponents of the Haryanavi folk music form, 'Jogia', had to literally beg for a few minutes on the stage. The same kind of treatment was meted out to the Rajasthan folk singer Bungeer Khan. Another fact that stood out was the total absence of any kind of assistance to the press corps. Even the schedule was not available and

Savita Devi: "A rare treasure"

Savita Devi felt that the camp was very useful to her and her students who could learn how other masters teach also. But she felt that all the discussions and baithak sessions should have been recorded on video for posterity – for such gatherings are a rare treasure. She also felt quite strongly about the exclusion of Carnatic music. She had a special word for the excellent arrangements made for the artistes. she said. 'The mess was of five star quality. But the audience should have also been provided with good facilities – like round the clock transport and subsidised food so that they too could have stayed in the cold and enjoyed the programmes. If in future such

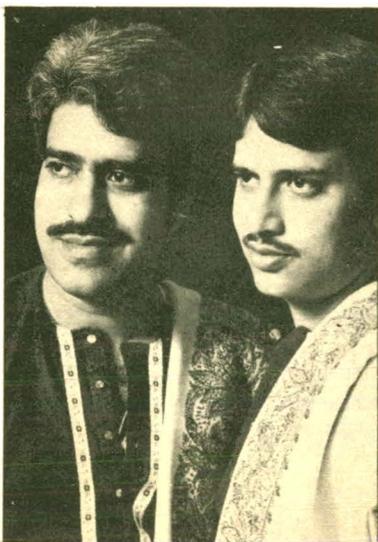


festivals are arranged, such factors have to be kept in mind so as to make it a success."

Sitting under the pipal tree on a raised platform, the Panditji was the very image of the traditional acharya.

newspaper advertisement schedules were more often than not totally misleading.

Sheila Dhar, who was in charge of organising the Sangeet Bagh, when contacted said rather casually: 'The whole Bagh is meant to be disorganised – we want it to be informal. You wouldn't complain if you were in a house as a guest and something went wrong, would you?' Well, so much for the informality. Asked about the omission of Carnatic music, she just said 'No comments.' But how did the artistes themselves view the whole thing?



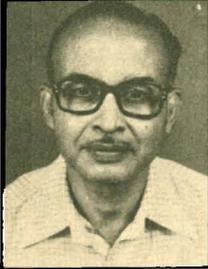
Rajan Misra: "Purpose not served"

Rajan Misra said that the concept of the Sangeet Bagh was laudable but the purpose was not served. He said that most artistes kept to themselves instead of mingling with each other. This is due to their ego, he said. He said that while they attended the programmes of many artists – none came to the programmes of junior artists like them. Similarly many left the camp to the comforts of the city life – something they were not supposed to do.

In the ultimate analysis the Utsav threw up certain questions. Is classical music meant for the common man? Will it not be prudent to initiate them first into the folk and light classical traditions which they seem to grasp and enjoy? What is the point in giving them something esoteric like the classical? Or, for that matter, what is the point in giving them heavy doses of classical, folk and light classical all together? Such exercises will only serve the purpose of entertaining the already knowledgeable – who can in any case be entertained at much less cost.

The pitfalls were many. If lessons have been learnt from them, the gigantic 'Apna Utsav' exercise will not have gone totally to waste!

RELIGIOUS



Hymn & Harmony

By Sumit Savur

It is yuletide again – the time to renew one's faith and fervour, time for hymn and harmony. You can sense the joy of Christmas in the air. The singing of carols is wafted on the crisp and cool night's stillness. Everyone is dreaming of 'A White Christmas' or tuning his vocal chords for 'Silent Night, Holy Night'. There is something indescribably beautiful about Christmas music; you have heard it since the beginning of Time yet when Christmas comes round each year with the message of peace on earth and goodwill among men, its magic seems to work on all.

Each year the music shops put out newer versions of the same music or give a new lease of life to the album of Bing Crosby, Jim Reeves or Perry Como, and the faithful buy them year after year. All over the world Christmas music is big business.

In India, however, with its mosaic of diverse faiths and religions, devotional music is a perennial fount. Whether it is bhajan or vachan, abhang or shabad, they are all manifestations of one underlying faith. India offers this fascinating fantasia of diverse streams flowing into one ocean of devotion. It is a boon to know several languages – only then can one appreciate this mosaic of music as well as the essential unity in the diversity. What matters is that they all profess the same thing in one universal language – music.

The mainstream of devotional music in India has been enriched by a vast concourse of saints, poets and singers. The bhajan ganga has become one vast sea fed by the devotion of Kabir and Meerabai, Tukaram and Janabai, Chandidas and Purandardas, Narsi Bhagat and Basaveshwar. Initially the bhajan was cloistered within the confines of the temple to the extent that the great saint-poet Purandardasa was denied admittance to the temple of Sri Krishna at Udipi. He then stood outside the grated window and, sang with all his heart, 'Krishna nee begane baro'. The parable goes on to record that the deity turned its face in his direction to reward the devotion of this bhakta. Decades later, John Higgins the phenomenal American singer who came to India and mastered Carnatic music, came to Udipi and re-enacted this episode, singing the same bhajan in praise of Lord Krishna as a testament of his faith.

Pandit Vishnu Digamber Paluskar liberated the bhajan and pioneered its performance on the concert stage. He would sing the bhajan 'Raghupati Raghav Rajaram' at prestigious sangeet sammelans, perhaps to the disappointment of thousands who had looked forward to a classical raga instead. His son D V Paluskar inherited this great gift and the legacy of bhajans he has left behind are gems of unparalleled beauty. The earliest forerunners of the bhajan in its present form were Juthika Roy and K C Dey, the second Surdas (for he was like the legendary Surdas, also blind). It was he who initiated Manna Dey into music.

Manna Dey is back in the news: his pooja album was a major success this year. Capitalising on this success

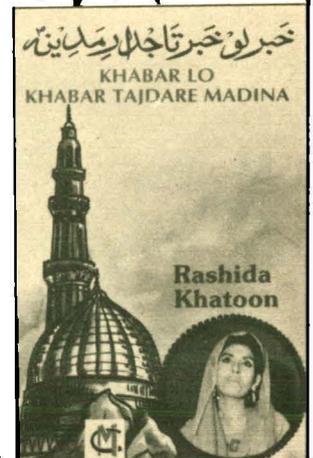
HMV has recently recorded an exclusive album of Manna's bhajans. And when it comes to bhajans, few of his contemporaries can excel him in investing bhajans with bhakti bhav – barring perhaps the late Mukesh. The recent release of Tulsi Ramayan Sunderkand in the voice of Babla Mehta came as a pleasant surprise, as his voice is strongly reminiscent of Mukesh. It is an interesting coincidence that both Manna and Mukesh had recorded their respective versions of the Ramayan. In fact, the Ramayan and the Hanuman Chalisa continue to be a source of inspiration for our musicians and new versions keep appearing on the market from time to time. The current favourite among the Chalisas is the one by Anup Jalota, which figures high in the top ten for MIL.

Now for a quick round up of the devotional music market: There is a close tussle between the 'Bhajan Vani' of Anup Jalota and the 'Kabir Vani' of Hari Om Sharan. Each of these contenders has a further stake in the market – Anup with his 'Bhajan Anand' and Hari Om with his 'Arti Vandana'. The leading lady in the bhajan field is Preeti Sagar with her 'Bhakti Ras' – a fact confirmed by HMV's own feedback. (She is also in the public eye with her commercial on the Doordarshan for S Kumar). Of course, good old Lata continues to be a strong favourite with her 'Prem, Bhakti, Mukti' as well as 'Ram Shyam Gun Gavo' in company with Pandit Bhimsen Joshi. Among the classicists, Kishori Amonkar's 'Mharo Pranam' and Shobha Gurtu's 'Hari Ke Gun Gavnun' share the limelight with 'Krishna Bhajans' of Chitra and Jagjit.

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RELIGIOUS



Sur Singar Samsad organized Bhajan Anand, an annual feature. The crowd was delighted to see both Anup and father Purushottam Das Jalota together.

the Bhagvad Geeta has established itself as a firm favourite in Bombay. Among the Marathi devotionals, 'Omkar Swaroop' of Suresh Wadkar is forging ahead, with Ajit Kadkade in close pursuit with 'Devachiye Dwari'. Venus have a big stake with 'Saibabanchi Palki' and 'Saibaba Artya'. Another single reportedly making good strides is 'Hi vaat Pandharichi'. Thus the Marathi

field seems wide open though most of the favourites noted previously have obliged by staying in the lead. The prospects for devotionals in 1987 are bright and all the leading recording companies are gearing up for a slice of this huge market. So here's happy listening in 1987.

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RELIGIOUS

Reviews

Sai Yaatra CBS MAHENDRAJEET

'Sai Yaatra' is a collection of nine bhajans in Hindi intended for the Sai bhaktas. The lyrics are the work of Pandit K Razdan who is also credited with the music. The singer is Mahendrajeet whose ghazals showed much promise. Here, however, his performance as a bhajan singer is listless and totally lacks fervour. The music score too is devoid of bhakti and thus Mahendrajeet renders these bhajans in a lackadaisical and singsong fashion. It is a disappointing cassette. Razdan's lyrics are the only saving grace.

Aarti Vandana HMV HARI OM SHARAN

Hari Om Sharan, a singer who has no pretensions about himself is one of the oldest artistes on the bhajan platform. Side A of this cassette features 'Jay Jagdish Hare' and Jagdambika jay jay - two of the oldest aartis sung by all and sundry at every puja. Sharanji fortunately has kept the original tunes intact, without any twisting. With his strong forthright voice, he has brought out the real essence of the bhajan ethos. Side B features 'Raghupati Raghav Rajaram,' a favourite bhajan of Gandhiji's. Because it has one, and only one, variation of tune - on the second line - the bhajan appears very long drawn out. It seems as if the artiste perforce had to extend this bhajan to fill up the available time!

'Sham Kaho Sai Kaho' also on Side B, comes out fresh and appealing perhaps because a classical raga has been used for this

bhajan. Besides making the bhajan tilting, it also gives gives a lasting value and an immediate impression on the listener's mind.

The chorus has sung the main line in unison, not incorporating chords which is indeed the music arranger Y S Moolky' contribution. In addition, he has utilised only three or four instruments, each of which has been used to maximum effect.

The inlay work is very tastefully prepared, but Hari Om Sharan's photograph does not appear anywhere.

Aarti Bhakti Geet T Series VARIOUS

This is a collection of bhajans and aartis that emanates from Delhi. Although the lyrics are traditional, the music is scored by Ved Sethi for the singers Vandana Bajpai, Babla Mehta, Deepa, Dhira Ghosh and Vipin Sachdeva. The score arranged by Ved Sethi is tuneful while the singers have acquitted themselves creditably, specially in 'Hanuman Chalisa' and 'Shyam teri bansi.' The stereo recording is of a high quality. All in all, this is a worthwhile buy.

Tulsi Ramayan T Series Sunderkand BABLA MEHTA & CHORUS

This is a classic of its kind. The traditional lyrics have been set to music by Ved Sethi and sung with the desired fervour by Babla Mehta and chorus. Babla possesses a voice strongly reminiscent of the late Mukesh. The musical score is full of imaginative passages which serve to break the monotony which is otherwise found in other versions of this work. There is liberal use of the flute, sitar, sarod, santoor and

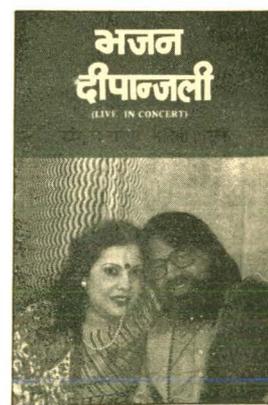
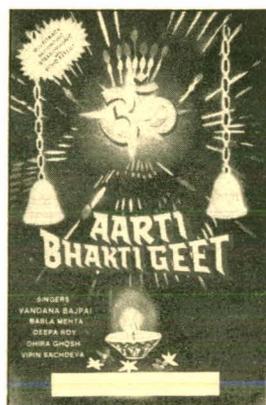
the like. The total effect is pleasant and satisfying. The musicians are of a high order and the recording is good. With such good production values and sincere performances the cassette should do well.

Bhajan Deepanjali T Series HARI OM & NANDINI SHARAN

The third cassette in T Series' recent trio of devotionals is 'Bhajan Deepanjali' sung by the renowned duo of Hari Om and Nandini Sharan. This cassette contains eight of their bhajans rendered in the simple and uninhibited style of their own. The selection includes 'Shri Radhe Govind', 'Prabhu hampe kri-pa karana', 'Jal ka tarra aur hai', 'Lagi kaise lagan'. Hari Om has carved out a niche for himself through his folksy style and as such this offering should prove popular.

Gana Sheeladitya Geeti Gangajal VARIOUS

This is a collection of patriotic songs specially composed and set to music on the occasion of the centenary of India's freedom struggle. The lyrics, music and the production are all credited to Sheeladitya. The singers are Kavita Krishnamurthy, Akhilesh Kumar, Uttara Kelkar and Ravindra Sathe. Understandably the lyrics echo the objectives of the party in power sound like the twenty-point programme. Nevertheless the singers have acquitted themselves well, especially Kavita Krishnamurthy whose two songs are indeed the best of the lot. Another good song is 'Tum baat lena chahate ho' sung by Uttara Kelkar and Ravindra Sathe. One presumes this cassette was issued principally to further the plans and programmes of the party.



MADRAS TRACK

Out of the dozen or so put into the market in December by HMV, there are many recycled programmes and a few new ones. The former happen to be better. 'Madhura Madhuravee Manjulagana' (STHV 36167, 56 mts) contains duets from Kannada films of the recent past. No chronological order is maintained though the selection ranges over more than two decades. Out of the 16 songs, 'Kannu reppe' is an unnecessary repeat from a previous compilation. The selection of songs is very good, very aesthetic. It is a pity that P B Sreenivos' name is not mentioned though he is a staple through out, with eight duets with S Janaki, six with P Susheela and one each with Vani Jairam and B K Sumitra. Chorus numbers are not so identified. Other track details are correct and complete. There is the additional attraction of good sound quality to make 'Harutha doora doora', 'Bahu janmada', 'Hayada ee sangama', irresistible.

In the Carnatic instrumental category, the entry is Ganesh-Kumaresh's violin duet (STCS 03B 6735, stereo, 47 mts) in which the star attraction is Umayalpuram K Sivaraman's masterful mridangam. It bewitches without undermining the artistry of the main performers. The selections are Muthuswami Dikshitar's 'Sri Varalakshmi' (Sri Rupakam), 'Sri Subrahmanyaya' (Kambhoji/Rupakam) and a detailed account of Hemavathi through 'Sri Kanthimathim' (Adi), Patnam Subrahmanya Iyer's 'Ninnujoochi'

Ilaiyaraaja's 'Sankeer- thana' on Echo record label

By V A K Ranga Rao

(Sourashtram/Adi) and their own Thillana in Vasanthi (Misrachapu). Good stereo separation and recording.

For decades, not years, P Leela's voice has been associated with the chastest kind of songs, film or non-film. The 15 Malayalam devotional songs on 'Ponnambalavasan' (TPHV 3241, 51 mts) are re-cycled from old records, though this fact is hidden. The recording is in mono, but good. The lyrics by a dozen different writers are merely serviceable and are accorded same kind of music by a number of composers. 'Sabari mamalavasa' and 'Swamy sabari girisa' (M P Sivan) are distinguished slightly by the lyric, none by the music; it's mostly by Leela's Carnatic authority.

Echo Releases

With an attractive musical title, Ilaiyaraaja as the composer, stalwarts as the lyricists, popular singers to sing the 12 songs, Konark Movie Creations' 'Sankeerthana' (E MCP 1786) elicited an expectation that is not fulfilled by the cassette.

The nondescript songs are pleasant enough in tune and orchestration, but they hardly sound like Telugu. Some are recycled from earlier Tamil songs, some have pre-set tunes that are filled in

with unidiomatic language. The exceptions, good to excellent, are 'Devi durga devi' sung by S P Balasubrahmanyam, Vani Jairam, the lusty 'Vandarupayala notiste' in mejuvani style, by S P Sailaja and chorus and two thillanas, in Tilang, and Mishra Desh by S P B and S P S. The first two have choice lyrics by C Narayana Reddi but those by others are either fractured by unfelicitous tones or handicapped by illogical imagery.

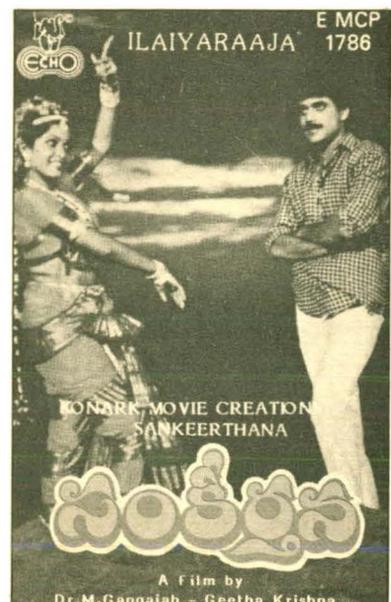
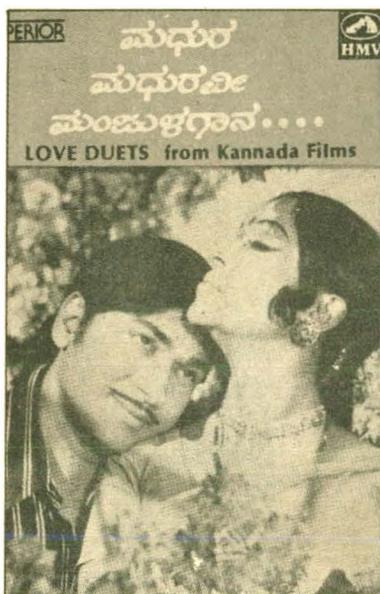
AVM Audio Releases

Popular actor, writer, director K Bhagyaraj's first attempt at music direction, K N K Pictures' 'Kavadi Chindu', has very pleasant music and a plethora of songs (nine). The cassette (BFP 776, stereo) opens with designedly disarming instructions (happily restricted to two) by Bhagyaraj. Those willing to go down will surely lap it up. His tunes are simple and melodious. All the singers, S P B, S Janaki, Chitra and Jayachandran, have put a lot of warmth into their singing. This is the feather that should go to Bhagyaraj's cap. It is this that makes 'Yaro sonnanga', 'Vettalai kadu' and two other songs special.

Playing time is not specified.

Geethanjali Releases

After originating more than 20 independent programmes in Tamil and Telugu, handling one Tamil film on cassette, and putting together more than a hundred compilations from the Inreco's improperly ex-



MADRAS TRACK

Geethanjali has finally moved on to the long playing discs. This 'Am-manukku Samarpanam' (GRCP-501), manufactured by CBS, has excellent sound properties.

LR Eswari's eight devotional songs addressed to the divine mother, in her less exalted manifestations mostly, are of a higher strata than what Eswari usually sings. It is rumoured that M S Viswanathan is the composer of these songs and though no credit is carried, his class shows.

'Azhagana mayilayilem', 'Onragi ninnaval' and 'Kannara' are examples of the better sort. Good stereo recording and realisation. LP cover old-fashioned and gaudy. Price and duration not mentioned.

Sangeetha Releases

Sangeetha and M Balamurali-Krishna have again brought out an outstanding Carnatic cassette (6MSC 6185, stereo, 60 mts). The selection of the songs, the choice of accompanists, the kind of accompaniment, is clearly the result of a good lot of thinking and planning. The variety is astounding. Vajaji (Srigayatri/Adi/Ogirala Veerāraghava Sarma), Mukhari (Emani nee mahima/Adi/Subbaraya Sastri), Janjhuti (Ramududbhavinchinadu/Rupakam/Prayaga Ramadas), Bhavani (Jayathi Siva Bhavani/Rupakam/Dikshitar), Bilahari (Paridhanamichite / Jhampe / Patnam Subrahmanya Iyer) and Anandabhairavi (Paluke bangaramaye/Adi

Bhadrachala Ramadasu). How many programmes can boast of such thought and care for the listener's edification and entertainment?

A must for Carnatic music fans.

One of the best non-film cassettes to come out in any South Indian language is 'Darusana Tharo Gopala' (4MSC 4269, stereo, 45 mts) featuring 10 devotional songs in mellifluous Kannada written by R N Jayagopal, tuned by Upendra Kumar and superbly sung by B K Sumitra. Her voice is child-like but the amount of conviction and communication she conveys, in this programme especially, makes her special. The fact that these songs are addressed to the universally loved, worshipped and coddled Krishna is another asset.

Upendra Kumar's predilection for the simple but captivating melody is seen in 'Mohana ragavu', 'Kolu huyyiro' and 'Neela gaganada.' It is not possible to pick and choose amongst R N J's lyrics, as all of them are of high standard. After a single hearing the words linger in the mind. Absolutely top-class recording (uncredited). Clean and clear inlay card.

Abhangs are a special kind of devotional songs associated with the language and culture of Maharashtra. The greatest of singers, Pandit Nagarkar, Bhimsen Joshi, Lata included, have sung abhangs that reached beyond linguistic borders. Sangeeta's cassette of seven abhangs by Pandit Vinayak Torvi (4MSC 4076 stereo, 45 mts) have music by the singer himself. Great fervour has gone into the musical illustration of these philosophical-religious lyrics, given the credit 'Shri Rajaram Kruta, Murugod-Shri Chidambara Dixit's Marathi Abhangs.' The songs 'Aala mazha ho shripati', 'Guru krupte veena' and 'Manashida chanda' are particularly involving. The orchestration is a little over-bearing at times, a question of balance. The singing is straight-forward and sturdy.

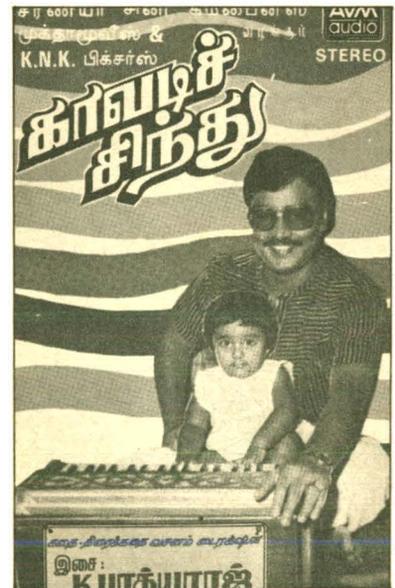
S P Balasubrahmanyam, records not less than three songs everyday, in three South Indian languages, Tamil, Telugu and Kannada. In spite of this, he also finds time to work as a composer for films in the same three languages (he has also done the re-recording for some Hindi films of South!). Latest examples of his indulgence are the six songs

from Vasu Chitra's 'Sowbhagya Lakshmi' (3 ECF 5045, stereo, 30 mts). Notwithstanding the title, the songs, all are in the mod mould. Hep singing, driving beat et al. 'Hosa kanasu' by S P B and S P Sailaja 'Innelli neenu' by S P B and Vani Jairam and chorus are the melodious ones amidst all the youthful excitement. Chi Udayashankar's lyrics for these show that he's with the youth all the way.

Rajan-Nagendra have remained around the top in Kannada films well into the second decade of their career. By presenting a vein of melody amidst all the up-to-the-minute orchestral clap-trap. Kalakrithi's 'Karunamayi' has five songs (3ECF 5041, stereo, 30 mts) with a higher dosage of the pleasanter ingredients. Chi Udayashankar's lyrics say something, apart from stitching the words to the given music measurement. In the philosophical 'Ooru hegiouru' (S P B), the bhajan-led disco, 'Hejji mele hejji' (S P B, Chitra, chorus), the sob-sob 'Manasalli' (S P B Chitra), the romantic 'Preetiya oleya' (S P B, chorus) and 'Nammoorva cheluva,' the trippy, folk romp (S P B, Chitra, chorus), these assets surface. Stereo. Sumptuous orchestration.

Sea Releases

The four songs of Shankar-Ganesh for Geetasupriya's Telugu film 'Dhairyalakshmi' (C 1083) are super compositions. Alas, they are somewhat tarnished by the male voices. Vani Jairam rescues single-



MADRAS TRACK

voicedly her duet with M Ramesh, 'Alankaram.' 'Divvela velugu,' a song about Deepavali, has Vani again at her sparkling best, ably supported by new singer Sunanda. She is badly let down by Muralimohan Rao in 'Chakkani chinnadi,' which is probably a dance song with a bright female opening, which slides down through the male voice. The fourth duet is again by Vani-Ramesh, 'Mallela pata', claps that sound like Deepavali crackers, chorus slightly berserk and a very pleasant song. Lyricist Rajashree's poetry is the perfume that lingers. Beautiful inlay card.

New composer(s?) Subhash Gopi has done very well in Pratap Art Productions' 'Ee Prasnaku Baduledi' (on Super Extended Play Record K/A2001-149, also on cassette). The title song has empty rhetoric in the refrain, emotional singing by S P B, and a very catchy tune, a difficult thing to achieve for such a song. The lyric shines equally in 'Radhantu okarunte', a duet by P Susheela and SPB. Riddle-me-ree with intended double-entendre in question, dispelled by the answer in 'Tha tha' by S P B, P Susheela and V A Lakshmi. The short excerpt from Jayadeva's 'Rati sukha sare' has singer Prakash Rao mispronouncing the words while Vijayalakshmi and Jayalakshmi wane eloquent with swaras and 'aa aas.' The finale is 'Kadilindi kadilindi' a chorus led by S P B, in which he manages to make his shouting rather musical. A folk song penned by C Narayana Reddi.



T Series releases

Manoj-Gyan from Bombay made a hit debut in the South with the Tamil film 'Oomai Vizhigal', whose songs have been issued on the HMV label. Their subsequent releases are on T Series, the latest being 'Vellichham' (SFMC 2119, stereo). Variety in singers - Jesudas, S P Balasubrahmanyam, S P Sailaja, Deepan Chakravarthy, S Janaki, Malaysia Vasudevan, Ramani, Jayachandran, Dr Kalyanam, Vani Jairam. Variety in song - soft, 'Thulli thulli', disco, 'Santoshra ragangal', folk, 'Podu sakkai podu', romance, 'Manmatha rojave' and jazz, 'Oh my dear'. In lyrics too, Vairamuthu, Pulamaipithan, Valee, Gangai Amaran and Muthulingam contribute to the variety. Pastel shaded inlay card.

T Series' debut into the non film category is with the Tamil devotional 'Annaiyin Alayangal' (SNMC 2030, stereo) written and tuned by brothers Tamilnambi and Surumbiyar. The 10 songs are good in both the departments. Tastefully orchestrated and realised superbly in stereo, they are musical show-cases for Susheela's own brand of sweetness.

T Series is getting deeper and deeper into the South Indian film repertoire thanks to their man in Madras, Mr Grover. Their latest Telugu acquisitions are the mainstream Telugu film music from Sri Kamakshi Creations' 'Parichayam' (SFMC 2278) and Maheswari Movies' 'Donga Mogudu' (SFMC 2277). Both have loud and noisy music composed by Chakravarthy. The first cassette is more acceptable, by virtue of better poetry (Veturi) and the title song is the best sung by S Janaki and new singer Srinivasa Chakravarthy (son of Chakravarthy and a good find). 'Rama nee' is sheer cacophony. Another new singer, Nagur, is presented through 'Jeevitham na preyasi,' a good voice that needs more grooming. The second side, after a good song from 'Challani Rarayya Chakkani Seetamma,' strings along songs with the odour of dubbing.

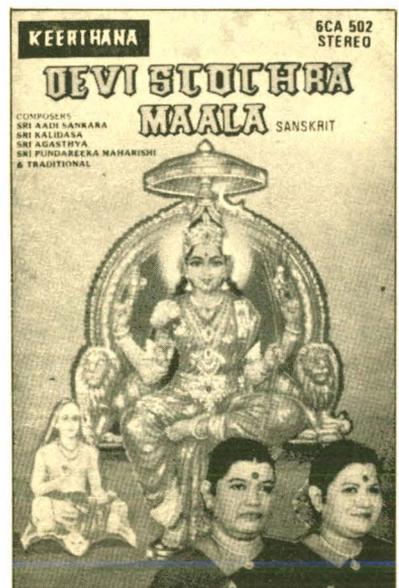
Six songs from the second film are on the other cassette. Three of them have licentious lyrics (Rajashree, Sirivennela Seetarama Sastry, his first perhaps, and Kosarjau) and one is made more so in appearance, by wrong spelling in

Telugu.

T Series has also captured and released two prestigious Tamil film sound tracks. Shree Rajakali Amman Movies' 'Poo Mazhai Pozhiyudu' (SFMC 2202) has six songs composed by R D Burman, his first in a South Indian language. Pleasant enough is all that one can say about this. Two duets of S P B and Chitra, 'Nadiya nadiya' and 'My name is Asha' are the top contenders for worming their way into the listeners' minds insidiously. The orchestral winds blow lush and lovely through the solo numbers of Chitra, 'Kikku kikku', 'Ellarum paithyamthan' and S P B, 'Ai poongodi' but neither the lyric (all by Valee) nor the tune have intrinsic weight. And yes, T Series should distinguish between their own filler music and orchestral pieces from the soundtrack of the film, on the inlay card.

Chimbu Cine Arts' 'Oru Thayin Sabatham' has story, dialogue, screenplay, lyrics; music, camera-work, acting and direction by the enfant terrible of the Tamil screen, T Rejender, who kindly refrains from singing. Understandably, the film is produced by his wife Usha. The fact that all of his previous films have at least been musical hits (most were hits otherwise too) have made this a prize catch for T Series.

Two kinds of variety, the folk rhythms from Tamil Nadu known as 'dappan-kuthu' and the beat taken from disco, break and other forms of body-bending, mind-hurling Western dance, are the staples



MADRAS TRACK

in most of the nine songs that fill this cassette (SFMC 2233, stereo). Many voices are heard, S P B, Uma Ramanan, Dr Kalyanam, Vidya, Malaysia Vasudevan, Chitra, K J Yesudas and S Janaki. The lyrics are the kind that sound impressive. 'Rakozhi koovaiyile' (S P B, Uma), 'Sollamathane' (S P B, Chitra) and 'Enadu ganam' (K J Y, Janaki) live up to the promise. 'Jathigal' and 'Tirumanam' don't. Others can be dismissed.

Orbit Releases

Orbit makes its safe debut in Tamil with 'Sastha Isai Malai' (4S 71183) sung by an acknowledged star in the field, K Veeramani (four) and by Jolly Abraham (six) who evidently hopes to coast on that popularity. The lyrics, some affected, some throbbing with heart-felt emotion, are Tamil Nambi's. Cannor Rajan's music veers between the filmy and the devotional.

After a spirited opening 'Swami engal,' by K Veeramani and uncredited chorus the music descends to 'Munnam anruru,' the story of Ayyappa told by a man to a child, in which Jolly Abraham's voice is both weak and wavering, apart from bad intonation of Tamil. He is better in 'Karthikai tirumatham.' The fact remains that the best ones here are by Veeramani. Passable recording which leaves the voices bare and bald, without resonance. Chorus numbers are not so identified.



Nathangi-Admove Releases

'Sabarimalai Sri Ayyappan Suprabhatam and Archanai' in Tamil is the programme pluckily taken up and released by Nathangi Admove cassettes. It is without the 'thinthakathom' beat that pervades every Ayyappa cassette. It is even without rhythm. But L Krishnan's riveting music, with just a hint of instrumentation (tambura, bells, flute and others) holds the listeners' attention. V R Varadarajan's Tamil has that rare good quality, chasteness of language combined with comprehensibility. To make this combination soar, as music, as devout expression, it needed the youthful, Carnatic robustness of Rajkumar Bharathi. Recording is crystal clear. Something to be cherished.

CBS Releases

CBS climbs onto the Ayyappan bhajan-wagon not once but twice. Both are badly presented in careless, incompetent manner. The first is Trinity Creations' 'Ayyappan Pugazh Padal' (NPX 8502) in Tamil, nine songs. Though Jayachandran has sung seven of them, his name is not found on the inlay card. Nor that of the new composer Ramani, who also leads two chorus numbers. Perhaps CBS thinks that its name is enough to sell a product. The lyrics are by Hariharan and Ramanantham but the songs are not individually credited to them. In spite of all these irritants, Jayachandran's easy charm pervades 'Unnaye gathienru', 'Sannadhiyil ninru' and 'Saranam saranam' and makes them listenable. Ramani's singing is better in 'Akilam muzhudum.' Traditional tunes, orchestration, clean recording.

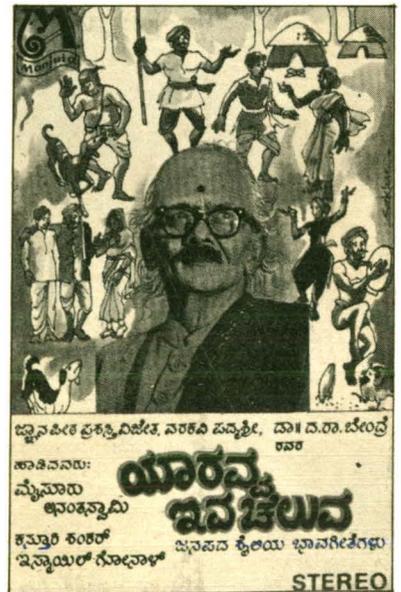
The second is a worst example of A & R indifference. This is Maha Maya Musettes' 'Sruthi Manoharam-Ayyappa Navaratnalu,' nine songs in Telugu, by new writers Shraavan and K V S Prasad. The new composer, who has brought in a novelty to the Ayyappa devotional without leaching out the prayerful attitudes called for, is not even projected by a photograph. An instrumental item by Chenda is credited to a lyricist. A very popular term, 'Harivarasanam' is wrongly spelt as 'Hariharasanam' which gives a totally ridiculous meaning.

S P Balasubramanyam sings these nine songs, some accompanied by a chorus (also uncredited), with a smoothness that largely covers up the seams in the lyrics. And when the tune is not traditionally Ayyapanish, the orchestra different from the chenda-mardalam-udukki syndrome, his singing holds in the spirit. A welcome freshness in tune and orchestration lights up 'Bhuvilonā' and 'Ma kuladaivama' (Shraavan). The 'melukolupu' is reassuring as a suprabhatam heard in the sanctum sanctorum. Good recording.

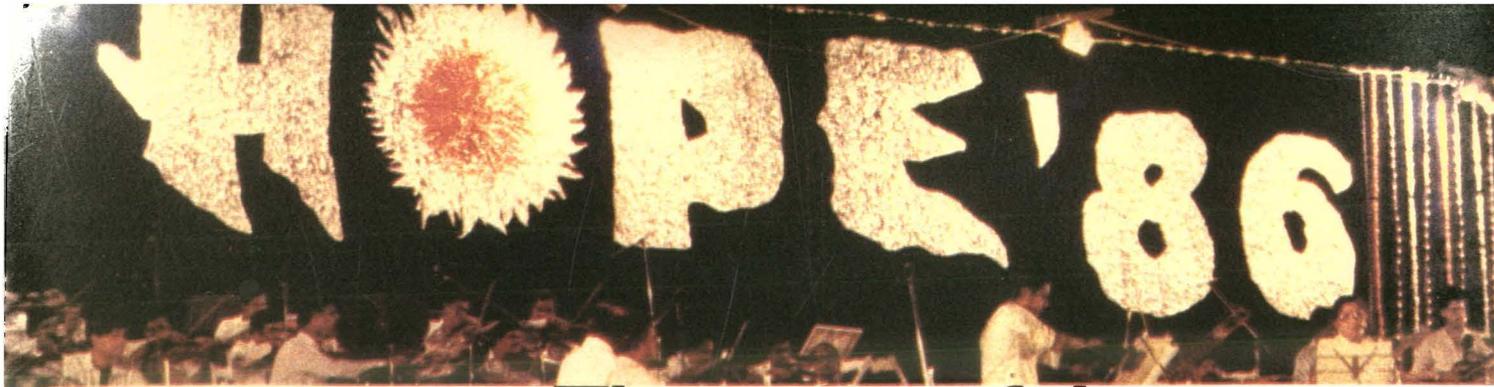
Manjula Releases

An exceptionally good programme has been issued by Manjula (MLC 020) featuring 10 songs written by the Jnanpith Award winner D R Bendre. In the folk style, they have been very attractively tuned, orchestrated by Ismail Gonal. His singing is not that very pleasing and it might just pass muster in the best one. Kasturi Shankar sings her numbers with professional ease and polish. The title song, 'Yaravva iva cheluva', 'Chaitanyada pooja' (hardly folk) and 'Chikkadirali chokka irali' are all first-rankers. Mysore Ananthaswamy sings two, 'Banni banni kanasugale' and 'Kari mari nayi,' to rustic effect.

The recording in eight tracks by Sushant at Deccan Studio is an aural delight. The inlay card is a visual one.







The show of the year

IT was the night of December 12, 1986, which was to revive the hopes and aspirations of the film industry. And so it did. At 8.45 PM, Hope '86 began in the Brabourne Stadium, lasting through the night till 4 AM in the morning, with everything the Bombay audience could hope for and more. There was music, dance and entertainment galore. All by the biggest and the most sought after in the film industry. The veterans and the youngsters, the musicians, singers, dancers and the jokers.

The ceremonial lamp was lit by Meenakshi Sheshadari, in the presence of Dr V Shantaram and Amjad Khan. With this, Dilip Kumar handed over the mike to Lata Mangeshkar, after a few words. She entertained the audience with a mixture of old and new favourites – 'Kaaton se khench ke ye aanchal' from 'Guide', 'Sun baiba sun' from 'Ram Teri Ganga Maili', which thrilled the audience and lastly 'Alvida' from 'Anarkali'. Lata was the right person to start the musical extravaganza that was to follow.

With Lata's exit the stage was ready for R D Burman to take over. With introductions from Amjad Khan and requests from Amrish Puri and Dev Anand, he started the beat with Asha. Asha Bhosle lived up to her name

Facing page: Dilip Kumar – first on stage with 'the greatest show on earth'.

Clockwise from top left:
 Kishore Kumar, favourite of the stars.
 R D Burman captivated the crowds with 'Mehbooba, Mehbooba' from 'Sholay'.
 Rishi dancing to 'Om Shanti Om'.
 Asha Bhosle sang 'Dum maro dum'.
 Lata – melodious blend of old and new.



and fame that night. 'Dum maro dum' sent even Mithun.Chakraborty foot-tapping.

~ Kishore Kumar regaled everybody with jokes and songs. The audience happily joined in his 'Yeh dosti hum nahin todenge' and 'Mehbooba, Mehbooba'.

Dada Kondke made his appearance next and kept spirits high. He was followed by music directors Lakshmikant-Pyarelal, who were introduced on stage by Subhash Ghai. Raj Kapoor recalled some marvellous times with them. It was an enormous surprise when Dilip Kumar sang 'I love you' from 'Karma'. Their music sounded excellent with music ranging from 'Parasmani' to 'Hawa Hawaii' from the new movie 'Mr India'. Sridevi accompanied the song with a dance. Before the enchanted crowd could gather themselves, dancer-actor Rishi Kapoor came charging in with 'Daphne Wale' from 'Sargam'. He gave live performances of 'Om shanti Om' from 'Karz' and 'Parda hai parda' from 'Amar, Akbar, Anthony.'

The night accommodated a large number of singers. Besides Lata Mangeshkar, Asha Bhosle and Kishore Kumar, there were Mahendra Kapoor, Anuradha Paudwal, Kavita Krishnamurthy, Mohammed Aziz, Manhar, Anwar, Suresh Wadkar, Shabbir Kumar, Nitin Mukesh, Rajeshwari and Sapna Mukherjee. Besides, three singers – Alka Yagnik, Sadhana Sargam and Sonali – added a precious classical touch

Yet, the night was young. The 'Disco King' made an appearance, with apt introductions by Deven Verma. Yes, Bappi Lahiri.

Right: Anil Kapoor
Below: Meenakshi danced to Bappi's (extreme left) tune.





Above: Raj Kapoor with Laxmikant and Pyarelal
Left: Nitin sang Mukesh hits
Below: Mithun —dancing, dancing, dancing



Right: Glamorous Rekha sang
'Salaam-e-ishk'
Below: Amitabh stole the show —
'Jiski bibi chhoti'

Facing page:
Top: Sri Devi— 'Hawai haveli'
from 'Mr India'
Bottom: Vin'od Khanna sang a
number from 'Qurbani'





They were all on stage, Jeetendra, Jaya Prada, Govinda, Meenakshi, Neelam, Kim, Kalpana Iyer, and to a thumping reception, Mithun Chakraborty. Songs and dances there were aplenty: 'Namak Halal', 'Sharaabi', 'Surakksha', 'Tojha', 'Disco Dancer' and 'Hoshiyar'.

While Johnny's mimics sent the crowds into paroxysms of laughter, Kalyanji Anandji descended on the stage. That was another phase, another story. Shatrughan Sinha at this point called Rekha on stage. Her song 'Salam-e-ishq' from 'Muqaddar Ka Sikander' did her credit. Vinod Khanna, too, sang a song from 'Qurbani.' Raj Kapoor, showman par excellence, danced to the tune of 'Dam dam diga diga' along with his sons, Rishi and Randhir.

The atmosphere had built up for the climax of the show. Enter Amitabh Bachhan. Amitabh sang, he danced, he gave an altogether extraordinary one-hour performance. 'Mein hoo Don' and 'Khaike pan Banaraswala' from 'Don' and 'Mere angne men' from 'Laawaris' were the songs he sang. He even switched to 'Matilda', asking the audience to sing along. His dialogues were from 'Deewar', 'Kabhi-Kabhi', and 'Laawaris.'

The curtain came down on Hope '86 with a song pleading for love composed by Kalyanji Anandji and sung by Amitabh. Bappi Lahiri too had composed a number with a similar theme.

The big hand that night was for everyone. The organisers, Raj Babbar, Yash Chopra, Vijay Anand and the rest. The ones who appeared on stage that night: Dev Anand, Amrish Puri, Amjad Khan, Shatrughan Sinha, Rajesh Khanna, Poonam Dhillon, Anil Kapoor, Shakti Kapoor, Amol Palekar, Rohini Hattangadi, Prem Chopra and Pran. Sanjay Dutt and Kumar Gaurav who came along to say hi. The 'Nukkad' squad, Satish Shah, Rakesh Bedi.

A total of Rs 75 lakhs has been collected from Hope '86, Bombay.

The latest development is that a compromise has been reached between the government and the film industry. The Godbole report on tax reduction of Rs 14 crores on films has been accepted by the representatives of the film industry. On this hopeful note it enters 1987.

All the best!!!

**Text by Gayatri
Photographs by Vivek Anand**



Golden Melodies – Rooting for genuine talent

The ever-burgeoning cassette trade continues to ensnare more and more people with the chance of making a quick buck. But no sooner do they take the plunge, they collapse and disappear without a trace. Like other metropolitan cities, Delhi, too, has seen many being lured into this trade. A few of them have managed to stay in business, while others have fallen by the wayside.

Presently, music trade circles in Delhi are increasingly hearing of a new, about-to-be launched label – Golden Melodies. One could say that this cassette-fixation has lured yet another music buff. But the man behind Golden Melodies, Paramjit Singh, is in a different mould altogether. A keen businessman, a sound strategist and above all a true connoisseur of music.



For a long time, Paramjit toyed with the idea of going into the music industry and when he finally did get down to the brass tacks of launching a music company, he did so after meticulously weighing the pros and cons of such a venture. One feels instinctively that Golden Melodies will, with the passage of time, become a label to reckon with.

I asked Paramjit about the very genesis of Golden Melodies. Articulating his ideas to a nicety, Paramjit spoke thus:

"For a long time I had felt that there was abundant talent in the field of music and it was simply rusting due to lack of proper opportunities. The crux of the problem was that the big companies were simply not willing to give these talented people a chance. They were just concentrating on the likes of Pankaj Udhas or an Anup

Jalota and raking in the lucre. Talent was getting sidelined in the bargain. I was very interested in music and my Ustad, Ghulam Hussain Khan, had this very talented student called Suman. She has been singing on radio, television and various concerts. I was so impressed by her talents that the fact someone like her suffered due to lack of an opportunity saddened me. She was getting stray offers from producers but I felt the only real option for her was to really launch herself in the music industry. The idea of Golden Melodies grew basically from this."

As Paramjit Singh attempted to concretise his ideas, he was somewhat deterred by the unenthusiastic response in music circles, particularly the distribution networks. "I went to Bombay to get a first hand feel of the likely response. What I saw there was enough to put anybody off. The trade circles were totally indifferent to my efforts. They said that producers like me came a dime a dozen and disappeared from the scene in no time. One thing that the Bombay distribution network taught me was that it was simply impossible to create a company, a whole entity, with just one cassette. This is what I had been planning to do earlier. I had thought of releasing just one cassette initially. I thought it would be just impossible to make it successful but then eventually the idea of launching a whole package took shape in my mind."

Golden Melodies will be releasing its first set of six cassettes soon. When I met Paramjit, he was busy co-ordinating everything connected with the release. "All the music that we intend to push into the first lot is ready. Only the finishing touches are going on now. Distribution channels are being set up. We are working with only three artistes right now. Initially, we are promoting two of them. There is Suman and another very talented singer named Deva Sengupta. We are working with only one composer, Jwala Prasad. The first lot will include two cassettes of ghazals, one geet and one Punjabi folk-song cassette. All these are being done by Suman. Then Deva is doing two cassettes."

What sort of repertoire is Golden Melodies concentrating on? "Apart from what we are releasing initially, we have also drawn up a blueprint for another label which will be an ethnic kind of label – the equivalent of Music India's Multi Tones. Under this label we will be doing a whole lot of folk and devotional music. That will be in the lower price range. These cassettes will essentially be geared for sales in provincial areas where we will do Garhwali folk, Bhojpuri, Rajasthani folk, Islamic devotional music, qawwalis and others. These will be released in January. But for that market we do not want to come out unless we have at least 10 cassettes ready for release."

Does Paramjit feel confident about success? "I am very new to this field. Not to music as such because I have been learning music since childhood. Gave it up in between for several years but then went back to it five years ago. So in that sense I am in touch with music. But the distribution and the peculiar market that exists for music in this country today is rather mind-boggling. You can actually enter a music shop and buy a cassette for Rs 4.75. And it actually plays! Of course, these are the inferior kind of pirated cassettes but then we cannot af-

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ford to keep our prices that low. So in that sense we simply cannot compete with that kind of product. That, to tell you frankly, is something which I am not one hundred per cent clear in my mind. I am also unsure about what the market response would be. That the market exists is beyond doubt. Working in studios around town I have seen a constant stream of low-budget devotional or folk type cassettes being produced. It is a low quality production with very low quality music but these people keep coming back just because it sells. That is the completely unorganised sector of the industry. We hope to break into the market in an organised manner."

How does he ensure quality of his own product? "What we are trying to put into the market is a low-priced cassette with high-quality music. We have our cassettes assembled from fabricators under our own supervision. Secondly, we buy all the critical components and reach them to the fabricators. Then we are trying to get the best quality imported rollers. We would also like to put a note on our cassettes that if the product is found defective in any way, it will be replaced immediately free of cost."

Does Golden Melodies propose to release LPs as well at a later stage? "I wonder if it is worth putting in so much money. I think one of the problems we are going to face is that All India Radio plays only LPs. They do not play cassettes. But then to produce LPs just because some select people can buy them is an unlikely proposition. I would much rather put in the same capital into producing another five cassettes! A LP, mind you, is basically just a status symbol. 'Have you produced a LP?' is the question you are asked not 'How many cassettes have you produced?' If you have produced a LP means you have spent a lot of money but when it comes to producing cassettes, what they want to know is whether you have done it in your backyard! At this moment, I think it is unlikely that we will contemplate going into producing albums. I don't think it is necessary."

Considering the fact that studios in the city are so busy and that they are ill-equipped for really top class musical recordings featuring a 50-60 piece orchestra, I asked Paramjit whether he is planning to set up a recording studio. "Yes. That is something which we are actively considering. If and when it does come about, the studio will not be under Golden Melodies Pvt Ltd. It will come as a separate entity. We certainly do not intend to have a studio which will exclusively be ours. We see it as a separate profit centre. Studios are so busy in Delhi right now that it is not a problem getting a booking and in any case we do not have really well-equipped studios. Nothing to compare with what is available in Bombay. Neither do we have that many qualified technicians available in Delhi."

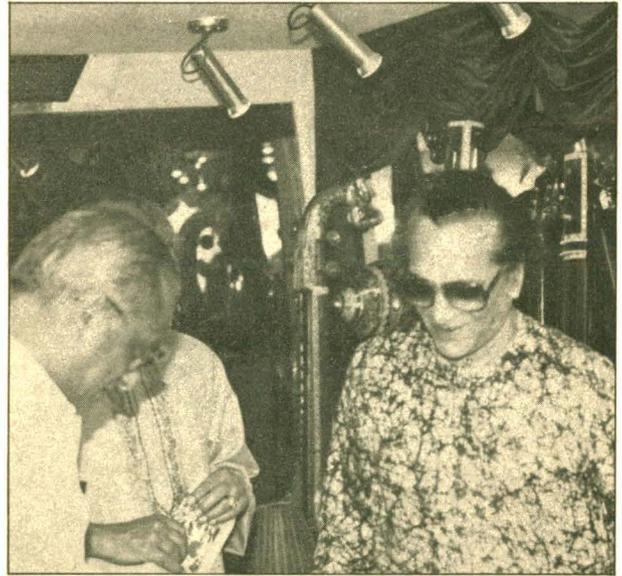
So Paramjit Singh, who not so long ago was merely concentrating on making a success of his chemical business, has now branched out to the music trade. And, if his pragmatic strategies and keen business sense is anything to go by, he bids fair to take the market by storm. His genuine concern for music as art would almost have one rooting for him!

Bhargava's Musik – a range of choice

Music lovers might look with superstition at the No 13, over the shop Bhargava's Musik at the Heera Panna shopping centre, but would find how lucky they are the minute they step in, and stumble into an exclusive music shop, which caters to a very wide range, from recorded music to musical instruments and other such requirements of professional maestros, the requirements of students of music, in both Indian and Western.

Immediately on entering the shop, one stares into the infinite reflections, of exquisite instruments in the parallel mirrors at the entrance, symbolising the infinity of Om, that primordial sound, which is the fountain of all ragas.

The instrumentalist has an array of sitars, sarangi,



Govind Bhargava with Ravi Shankar at Bhargava's Musik

santors, sarods and various other string instruments to choose from, and a wind instrumentalist would find the range from reeds to Limaye flutes a virtual windfall, which include difficult-to-get varieties like the mukh veena and Jew's harp. The percussionist will find a connoisseur's dream in the choice of rhythm instruments like tabla, pakhawaj, tavik, and others, to combine with the sound effect instruments which have been exclusively created for him, and the vocalist would find a range of harmoniums from sur peti to tanpuras on both manual and electronic.

Musicians in the western style will find an impressive range of strings from electric, Spanish and bass guitars, violins, etc. The other instruments available are trumpets, saxophone and a wide range of percussions from bongos to drum kits with a range of cymbals to choose

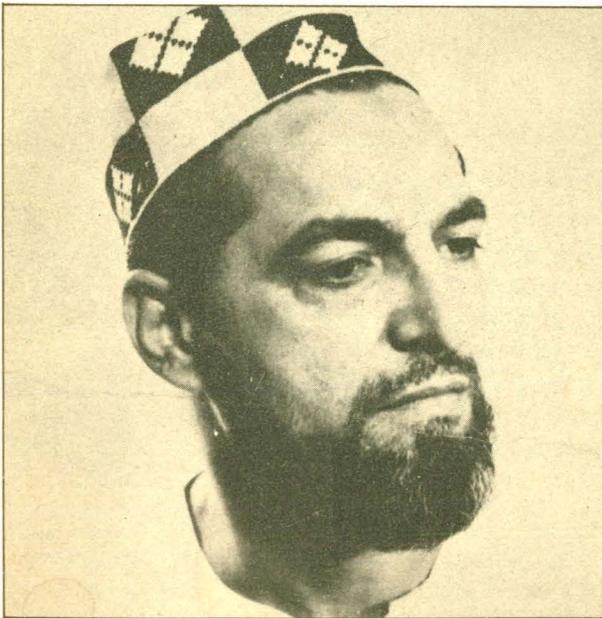
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from. The electronic gadgetry exhibited has already given Bhargava's Musik a futuristic, 21st century look. The Kustom Sound amplifiers available in 40, 60 and 100 watts range would amply satisfy the demands of a guitarist and keyboards for performance. In fact, you won't have to pay steep prices for costly imported phasers, over drives, VCF's, analogue delays, etc from abroad. They are available at Bhargava's Musik, at reasonable rates, which is the best part of the establishment. Fixed, reasonable prices, strict quality control, and only a phone call for after sales service.

Musicraft – patronising qawwali cassettes

Musicraft, the brain child of Rehmanbhai Radiowala, is a music company catering to Muslim, Marathi religious and folk music market. Rehmanbhai belongs to a family which has been in the audio business since 1950.

Since its inception seven years ago, Musicraft has introduced and patronised small time artistes from



Maharashtra and other mofussil areas, releasing 125 titles, majority of them being 'qawwali' albums, featuring artistes like Majid Shola, Anjum Banoo, Arzoo Banoo, Parveen Saba, Shakila Banoo Punvi, Ajit Shodan, Abdur Raas Chaus and Govind Mashalkar.

Arzoo Banu, Parveen Sabha, Ajit Shodan have already been picked up by a relatively bigger music company Venus, after completing their two-year contract with Musicraft.

Although a small company, Musicraft is now a name to reckon with and has established itself as one of the most active labels selling recorded music.

Playback And Fast Forward met Rehmanbhai at his Lamington Road office. Excerpts.

Q: How and when did Musicraft start?

A: Before I launched my own label Musicraft, I was associated with another label, Sunbrand, started by my younger brother Abdul Majid who owns an electronics shop, Cassette World. In 1977, we launched Sunbrand. He was the manufacturer and I took charge of distribution, as I was familiar with the market. That's because I used to work as a salesman of pre-recorded cassettes, door-to-door, for a year, and made a living on commission basis. We released 40 titles under Sunbrand. Then, due to excise levy on audio cassettes, the cost increased and we were not sure if we could sell our product. So Sunbrand label was discontinued. It was only a year or so later when the excise levy was withdrawn that I launched Musicraft. By then my brother had diversified into television and video business, passing all his stalled programmes onto my label.

Q: Which was the debut release under Sunbrand and Musicraft labels respectively?

A: For Sunbrand, it was a qawwali cassette titled 'Qawwali – Munawar and Masoom Qawwal', which sells to this day. Under the Musicraft label the first release was, 'Ismail Taj – Qawwali'. Both albums were recorded at Chandra Studios in Bombay.

Q: Where do you record your albums? Do you have a duplication facility of your own?

A: We don't have a studio of our own. We get our albums done at Sudeep Studios, Cine-in, Chandra Studios or at a private studio which belongs to one of my close friends. We get our duplication done outside on labour job basis. We receive the masters on 1,800 ft spools (10 1/2 inch reels). The method used for duplication is cassette-to-cassette printers on an Otari system.

Q: Which has been your most successful title and why?

A: Most successful title is 'Anjum Banoo – Vol I'. This album clicked in a big way because of Anjum's rich voice and secondly the qawwalis were tuned in the conventional Hindi film song style, which was a novelty then. Amongst Marathi folk, it was Ram Jamgaonkar's 'Band Baja Vastango', an instrumental album similar to 'Disco Dandia' by Babla released by HMV. But 'Band Baja Vastango', being Koli music, had a very good market throughout Maharashtra. Another popular title is a Buddhist devotional cassette, 'Babasaheb Ambedkar – Bhimrayache Malla', who was the propagator of Buddhism. All these albums were recorded at my friend Kalidas Chati's private studio.

What has been your pricing policy?

Under the Sunbrand label we priced our cassettes at Rs 22 each. But we realised that high prices only resulted in encouraging piracy. So with the launching of Musicraft we have priced our cassettes at Rs 12 each.

Q: How do you market your products? Which are your best markets?

A: We market our products at a wholesale rate of Rs 12 each to dealers, who sell at Rs 15, thereby earning

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Rs 3 per cassette. For Marathi folk, religious and devotional, the most potent market is Maharashtra. For the rest of the repertoire we have a good response from all over India, especially the North.

Q: Is your company a member of the IPI?

A: No, not yet. We were not too sure about the eligibility conditions. But in the very near future we will approach them as we are keen on becoming a member of the IPI.

Q: Musicraft is now seven years old, but other labels, like Venus, which have entered the market only two to three years back, have achieved much more success. Don't you have any expansion plans?

A: I had plans to expand but I suffered a heart attack two years back, so I had to give up the idea. I have inducted my 17-year-old son, Firoze, into the business. He is still learning the trade. When he is ready he can go ahead with expansion plans. Right now we are sitting pretty and I'm quite happy with my small budget strategy.

Q: Do you believe in free Private Radio Music stations for promoting your catalogue?

A: I think the concept of free Private Radio Music stations is very good. I'd be only too willing to offer my programmes either to private or to even government-owned radio stations because I feel through Private Music stations, one can propogate and realise the full potential of the music business. Hindi film music has dominated the scene all these years because it has been getting maximum 'airing'. With such music stations even non-film repertoire will get its due share.

Q: What do you feel about the quality of Indian tapes, shells?

A: As far as tape is concerned we were not happy with any of the indigenous brands, so we have settled for imported Jumbo roll tape. As far as the body is concerned, we purchase assembled cassettes made by a firm called Polymol.

Q: As a music producer what future do you envisage for the music industry? Do you have suggestions for organising the music trade?

A: We are a music loving people. The music industry is as integral a part of the entertainment industry as the film industry. We can't think of films without music. As long as companies bring out good programmes, offer good music, the future for the music industry is positively good.

But to ensure a bright future, small music companies should form an association which can protect their interests and fight piracy. For this a big, established company must take the lead. And to combat piracy the prices of pre-recorded cassettes must come to reasonable levels as those charged by T Series or Venus which is Rs 12 per cassette. I have also observed that piracy is generally of old songs, which the big companies like HMV either don't release or supply in inadequate numbers. So pirates thrive. What big companies can do is to license certain dealers, let them record assorted music of buyers' choice and sell it. The company can strike a deal by giving commission to the dealer and also extracting its own profit. Album to album taping should be

disallowed. If the company doesn't want to take such risks, they can sell catalogue of old hit songs at a cheaper rate as compared to the new titles. Something constructive and drastic must be done and it must be done soon if all of us connected with music business, in one way or the other, want to secure a bright future for it.

Rhythm House Classics – An exciting prospect for classicals

On the corner of Rampart Row, facing the Jehangir Art Gallery, stands Rhythm House, a landmark since 1938 when it was founded by Mammoo Curmally, almost 50 years ago. Over the years the Kala Ghoda monument has disappeared from the scene and Rampart Row has been rechristened as Dubhash Marg, but Rhythm House stands as the proud sentinel of a tradition as ancient as one of the gharanas in Indian music. Yes, Rhythm House is committed to the classical tradition, as more and more exponents of classical music have discovered for themselves in the course of the last three years, when Rhythm House Classics was launched with a cassette of Pandit Firoz Dastur. To date, 19 cassettes have hit the market in the space of three years and four more are due to swell the



growing ranks of Rhythm House Classics soon. It is an impressive record in a market segment which is regarded as 'dull' by the leaders of the industry.

Amir Curmally, the visionary younger brother who joined the Rhythm House years 10 years ago, is determined to change all that. He has the 'gut-feel' for classical music. As he says with impassioned feeling, "We empathise with it" even when I point out to him that ghazals and bhajans are probably outselling classicals. Amir has gone into classicals with a missionary zeal, firm in the conviction that there is plentiful talent in the country and so also more and more people are turning

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to classical music and the trend is veering in favour of the kind of artistes Rhythm House has tried to promote through its classics. He pledged his faith (and money) on young artistes like Veena Sahasrabuddhe and Padma Talwalkar. There was a time when they would have had to wait for recognition as many of their talented seniors did before them. "I have changed all that. There is a change in the outlook as listeners, music circles and recording companies are sitting up and taking notice of them. The younger artistes of the present generation now have more opportunities and greater exposure as their 'marketability has gone up,' feels Curmally.

However, Amir is irked by the inflexibility of the attitude of the vast AIR network which is as yet not equipped with decks to play cassettes and even today relies on outdated spool recordings. To keep up with the times, the entire AIR machinery should switch over to decks and avail of the cassettes now available in plenty. Alternatively, for his part, he is prepared to meet them half-way by providing spool recordings (from the original master tape) – provided they showed the willingness to accept. This would go a long way in popularising the cassettes of up and coming artists as also give them a wider exposure.

Quizzed about the other problems he faced, Amir mentioned the lack of a national marketing organisation to handle the distribution of his products. This is proving a major handicap. Secondly, the quality of tape available to bulk users is very erratic. Despite this, he has been able to maintain a high standard for his products.

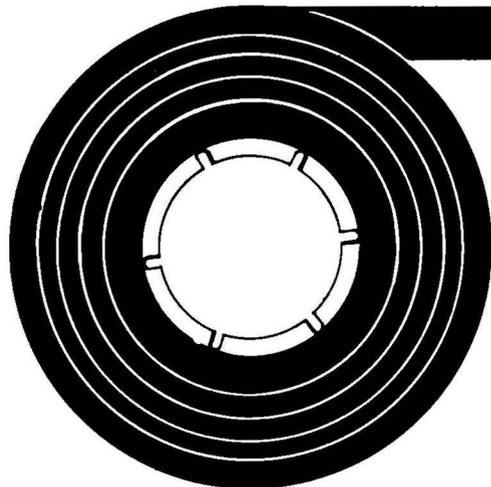
The repertoire of artists already on the Rhythm House label includes such artists as Kankana Banerjee, Ullhas Bapat (santoor), Arun Dahanukar (violin), Firoz Dastur, Dinkar Kaikini, Prabhakar Karekar, Malhar Kulkarni (flute), Shruti Sadolikar Katkar, Ram Marathe, Lalith Rao, Kumari Sangeeta, Veena sahasrabuddhe, Padma Talwalkar, Vijay Raghav Rao (flute) and Brij Narayan (sarod). Ullhas Kashalkar, the brilliant vocalist from Pune, will soon record his first cassette, while Veena is going into her second. Kankana Banerjee and Padma Talwalkar have already recorded their second cassette each. Nothing succeeds like success and some of the debutants of Rhythm House have been 'spotted' by talent scouts of the other camps and slotted for recordings.

As the catalogue proclaims, Rhythm House Classics have been produced for music connoisseurs who want to broaden their perception of Hindustani music. Through this select range the listener can get acquainted with some of the finest artists of the contemporary classical music scene. The recordings are in stereo and every care has been taken to provide first class quality. To this I might add that every cassette is a 'real time' duplicate of the original recording, a method to ensure improved fidelity as good as an original.

Another feature unique to Rhythm House Classics is that the actual playing time of each piece is given in the sleeve notes. The sleeve notes themselves are elaborate, giving plenty of biodata about the artist and the music presented in the cassette.

Amir Curmally is optimistic that the Rhythm House's entry has led to a lively interaction on the classical scene and looks forward to a resurgence of interest in the sale of Classics— from Rhythm House, of course. Speaking for the listeners, it may be said that the advent of Rhythm House has had a salutary effect on artists and listeners alike. The outlook is bright.

Audio Tape Special Issue on Tape Coating Quality in India.



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REVIEWS

Hindustani Film

Mera Lahoo/ Ehsaan Aap Ka VARIOUS

Venus

Try listening to 'Mera Lahoo' without reading the credits. You'll need only 'O jaaneman' (Sameer/Shailendra Singh) to guess it is Annu Malik at work again. Anything goes and Shailendra goes nasal. Sameer writes a line that goes, 'We love, we love you, we love you Govinda'. No not the deity, the hero. You can see him on the upper half of the inlay. Incidentally, the inlay has an extra fold, is glossy and catchy. Back to lyrics, try this one for size: 'Main hoon ek bansuri, ba-jaanevaala chaahiye' (Kulwant Jani/Alka Yagnik). Strictly front-bencher stuff. Still on Govinda, Mohammed Aziz and chorus take over next. Jani's lyrics say, 'Govinda tera Krishan Kanhaiya'. Flute is a must. Aziz is made to ape Rafi much more than he ever did. He's close. On the laymen, the ruse might work. Lyricist number three is S. Malik and singer number four is Shabbir Kumar. 'Lahoo kaa rang ek hai' is belted out, probably since it has a moral hidden somewhere. Shabbir falters, but you sympathise with him for his valiant effort. The fifth song is shifted to Side B. Anwar Sagar offers 'Yeh lo kaaghaz, yeh lo kalaam', the only duet in the film, rendered by Shabbir and Alka. Assorted introduction music precedes the words. Change in rhythm in the second couplet is catchy, albeit contrived. 'Mera la-hoo,' like blood, will not have a very long life after exposure. But while it lives, it will enjoy mass appeal.

'Ehsaan Aap Ka' promises one track in the voice of Mohammed Rafi. That alone adds nostalgia value, considering Rafisahab died six-and-a-half years ago. Luckily, it lives up to expectations. 'Hosh ke saahil pe' and three other songs are the work of Yogesh and the tunes are composed by Ravindra Jain. 'Yeh baat hai naseeb kee' (Kishore) is vague. Being slow does not make it philosophical. Off-beat as far as the words go, 'Dekho yeh phool khil rahe hain' finds Nitin Mukesh struggling. Anuradha is more at ease. Ravindra Jain's regular voice Hemlata finds place only on the duet, with Dilraj Kaur, 'Nasheelaa mausam bole'. Jain shows a refre-

shingly new side of his composing ability on this celebration of life number. Note: Ravindra Jain, who is also a lyricist and a singer, restricts himself to scoring the music for 'Ehsaan Aap Ka.' Since this (music) is what he knows best, some listeners might be prompted to mumble—"Ehsaan aap ka."

Khushkismat/ Anubhav VARIOUS

Venus

Mahendra Dehalvi has progressed. From an odd song or two in the early '70s with nondescript composers, he has landed a full film with Kalyanji-Anandji. Alka Yagnik sings 'Pee le pee la pyaar kee sha-raab' the K-A protegee Sadhana Sargam sings 'Bhool jaa mere dil'. Five other voices are heard on the six-song collection of 'Khushkismat': Kishore Kumar, Anwar, Amit Kumar and Suresh Wadkar. Romantic nonsense is treated as such - 'Aa jappi paa le' (Amit, Alka). For the 'Yaa qurbaan' masquerade, Suresh is a misfit, though he tries hard to come to grips with the Arab/Afghan ambience. Alka and Sadhana represent 'Ruhsana' and 'Sultana'. Somehow, the sheer repetitiveness of the circular arrangement gets around. Side A is flagged off with a treatise on 'To fall in love or not to fall in love'. Kishore and Sadhana are the proposition, Anwar the opposition. Holds interest. Side B opens with the Manhar version of 'Bhool jaa mere dil'. Dehalvi can demonstrate his talent best on this song. Both the versions provide good musical fare. The rest of Side B contains the four 'Anubhav' songs, reviewed elsewhere.

Ham Sabko Venus Salaam Karte Hain

Indi-pop of the Malik kind is the fare provided on this recording, organised by NA Hashmi for Venus. Consistency in good, glazed inlay printing, a regular Venus feature, is on the plus side. Also of some help is Daman Sood's recording. Amidst all these electronically programmed sounds, an occasional whiff of melody jolts you out of the groove that is spur-round by a host of contributors. Vocals come from Annu Malik, Abbu Malik and Krish Malik. Words are provided by Hasrat Jaipuri, Indeevar, Anwar Sagar and Sameer. Annu and Abbu split the

eight tunes half and half. Indulgent and infectious in turns. The tracks do not show any definite pattern. Influences of old Western songs are obvious and styles typified by our own singers, like Kishore Kumar, are clearly reflected. Pulsating with energy, the joint effort 'Ham sabko salaam karte hain' (lyrics-Sameer, music-Annu Malik) is a bubbling three-in-one from the brothers. Of the rest, 'Too bane mera dil' (Indeevar, Abbu), sung by Abbu holds interest while Annu's own 'Mujhe aaj gale se' (Sameer) shows how a composer uses tricks-of-the-trade to touch up a straightish tune. Veteran Hasrat Jaipuri, the maternal uncle of the Maliks, is asked to write two tracks for nephew Abbu. 'Kya adaa hai' and 'Teree yaad sataaye' are both too mock-indulgent to work wonders. The Hindustani pop song wave isn't going to last forever, so that album is in good time. For the 'Brothers Malik', however it is a little premature to get over-confident about. Carry on, enthusiastically.

Siraj Syed

Gujarati

Dharam Ane Samaj MURARI BAPU

Trishala

As a speaker of religious and spiritual discourses, Murari Bapu has carved for himself a place in the hearts of Gujarati listeners through live and recorded programmes. Here we have one such on the important aspects of dharma, ie religion as well as ethics, the relation of religion to society and its norms and daily behavioural values. The speech was delivered at the invitation of Jain Yuvala Sangh and is full of wit and humour, as is characteristic of Bapu's speeches. Murari Bapu is delightfully modern in his approach and appeals to young minds for social reforms. Trishala Electronics has rendered a good service in bringing out this well-recorded cassette.

Moti Verana Raj Audio Chokman DAMAYANTI BARDAI

Damayanti Bardai and chorus sing traditional Gujarati garbas and raas in disco rhythm in this two-casset-

REVIEWS

te set. The stanzas are joined by musical interludes that are rendered in disco rhythm again, but are actually instrumental versions of popular Hindi film songs. The iai female singers. These songs have proved extremely popular in other collections. Geeta Dutt's songs are as melodious in Gujarati as in Hindi films. Lata and Asha are past mistresses of Gujarati singing. The 'foreign' accent is extremely difficult to find in any one of them. The music and lyrics are of very high standards indeed. The leading names of Gujarati music world, the late Avinash Vyas, Dilip Dholakia, A R Oza and P Upadhyaya have found place here. The lyrics of such well-known poets as Harindra Dave, Bhaskar Vohra, Jayant Palan, Veribhai Purohit and Avinash Vyas himself are melodiously composed. This is a must for lovers of Gujarati songs.

Satyanarayan Trishla Goenka

A live recording of Mumbai Jain Yuvak Sangh's Paryushan Vyakhyan Mala, this is a speech by Satyanarayan Goenka in Hindi. The subject is Vipashyana Sadhana. A religious discourse on an important subject of Vipashyana as well as Dharma in Jainism, it needs close attention for its content. The speech is a very good exposition and teaches a lot to the devotee. The language is good if simple. The universal truths are emphasised more than religious divisions of humanity. There are sprinklings of slokas and bhajans to establish the points raised to emphasise self-analysis - Atma Darshan or Vipashyana - as the main path for salvation as envisaged in Jainism and other Indian religions. It is refreshing to find that even English words are often used to emphasise these ideas.

Arati Sangrah Venus DAMAYANTI BARDAI & OTHERS

This is a collection of traditional aratis. The main singer Damayanti Bardai is a popular voice on radio, records and cassettes of Gujarati. The tunes are usually similar for aartis and easily followed by listeners. But unfortunately this cannot be said of the words, which are just as important: one has to strain to catch the words. On the whole, a

production of only secondary help level and not instructive as perhaps intended. The doha and chhand at the end are refreshing.

Marathi

Ghabraichen Nahin Venus Tuzya Vachoon Karmena VARIOUS

This cassette features the sound track of two Marathi films. The music for the former is by Ram Laxman while Suhaschandra Kulkarni has scored the music of the latter. Both the scores are racy, in keeping with the current trend in Hindi films.

Geeta Sagar Chandan SUSHMA JOSHI

'Geeta Sagar' is a commendable attempt by Sushma Joshi to present the Bhagvad Geeta which is, among other things, a perennial source of inspiration for musicians, poets and philosophers. Here we have a series of four cassettes based on the Geeta Gyan discourses of Swami Chinmayananda at which Sushma Joshi was a regular performer. Urged by friends and admirers, she has tried to bring the Geeta within the reach and understanding of the common man. The tunes set for the slokas are simple and easy to pick up, the diction is flawless. This four cassette set of Bhagvad Geeta in all its 18 chapters will be welcomed in Sanskrit pathshalas and such other educational institutions where the teaching of the Geeta forms a part of the spiritual curriculum.

Malhari Martand Venus KRISHNA SHINDE, RAMDAS PATIL

The Malhari is a colourful character in the rural Maharashtra who goes about singing like a mMost of the songs have an air of authenticity but the best are 'Gondhala ya', 'Jejuri gad, savkaash chadh' and the final 'Ovi'.

Ashee Rangali Venus Ratra VARIOUS

This is billed as a titillating collection of sawal jawab songs in Marathi. However, the marital repartees

exchanged between Krishna Shinde and Mayavati Bodade on side A and Prabhakar Pokharikar vs Chandrabhaga Gaikwad are hardly exciting. The sawal jawab runs along predictable lines and like Krishna Shinde's music, the cassette is disappointing.

Raag Saje Venus Shehnai SAMBHAJI DHUMAL

Venus make a departure from the beaten track with this cassette of a shehnai artiste from Maharashtra: Sambhaji Dhumal. He may not be in the same league as the legendary Bismillah but then no one can be. Sambhaji has much to commend him. His basic knowledge of raga sangeet is sound and his playing of this difficult wind instrument shows a light touch and imagination in the development of the ragas he has presented. Side A features Marwa and Mishra Khamaj. While the Marwa development has some interpolation from Puria, the Mishra Khamaj is a lively dhun. The Patdeep on side B is a faithful reproduction of a popular natyageet and the concluding Bhairavi is full of interesting innovations. A creditable effort on the whole.

Sumit Savur

Instrumental

Hawaaiian Guitar Venus PUSHPA MHATRE, BHASKAR GUPTA

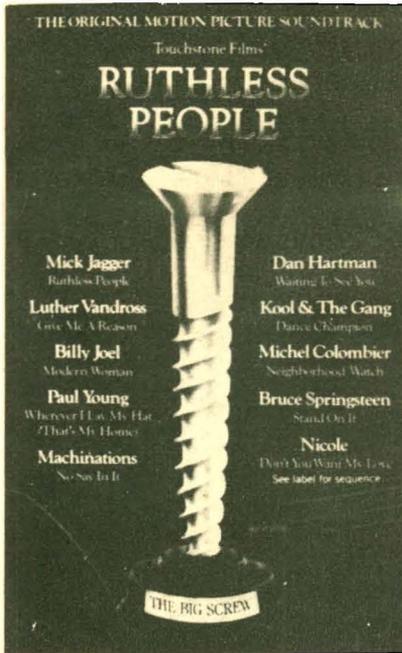
There is no dearth of cassettes/records reproducing tunes of well-known film songs on all kinds of instruments. This cassette by Pushpa and Bhaskar is yet another addition to the plethora of such products.

However, the novelty lies in a woman taking up such a venture. The guitar is well handled, each song very meticulously presented. Even the orchestration is kept as close to the original as possible, especially so in the case of the song from 'Utsav'.

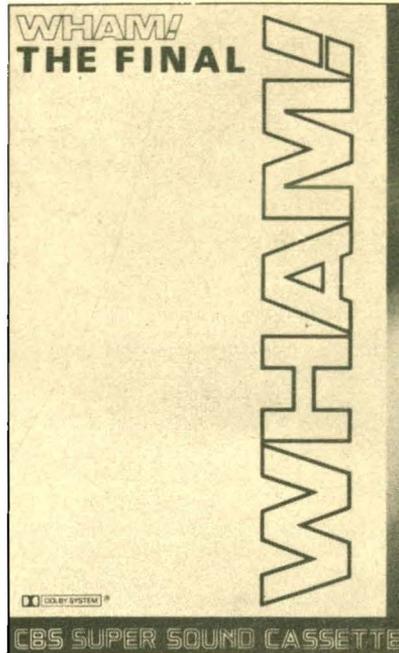
The inlay card does not indicate which song is by whom and who has wielded the main instrument and who has played the accompanying chords.

Vasant Karnad

IT IS A 'CBS' EXCLUSIVE



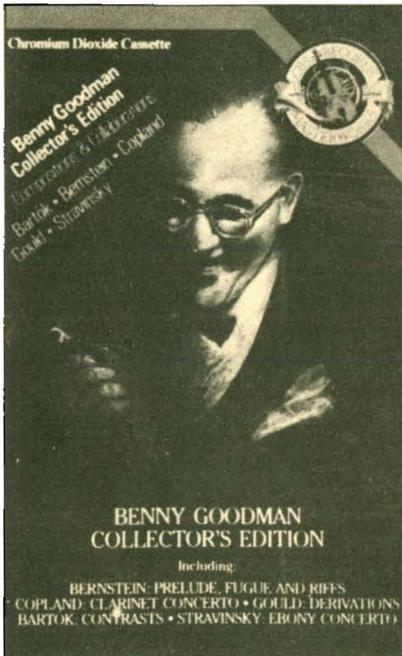
Ruthless People



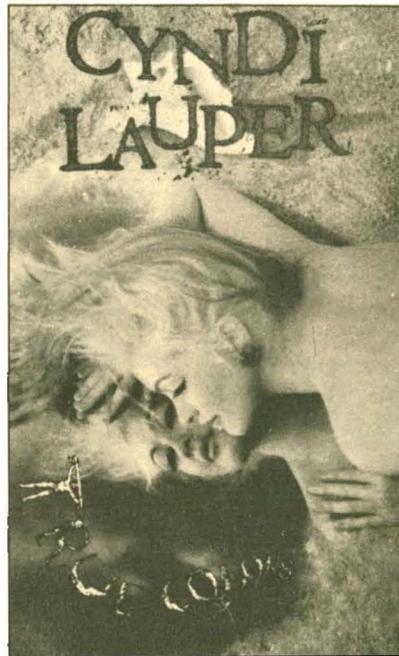
**Wham!
The Final**



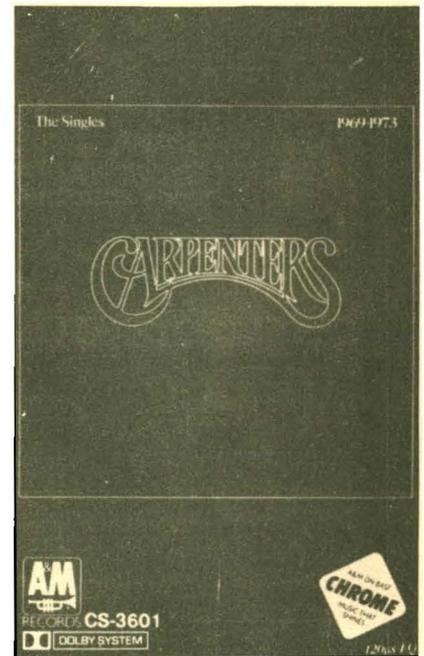
Top Gun



**Benny Goodman
Collector's Edition**



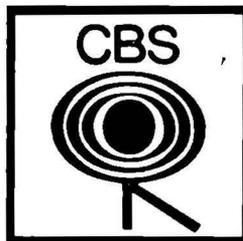
**Cyndi Lauper
True Colors**



**Carpenters
The Singles**

AWAITING RELEASE

Engelbert Humperdinck –
White Christmas 10290
Various –
Country Christmas 10291



Branches:

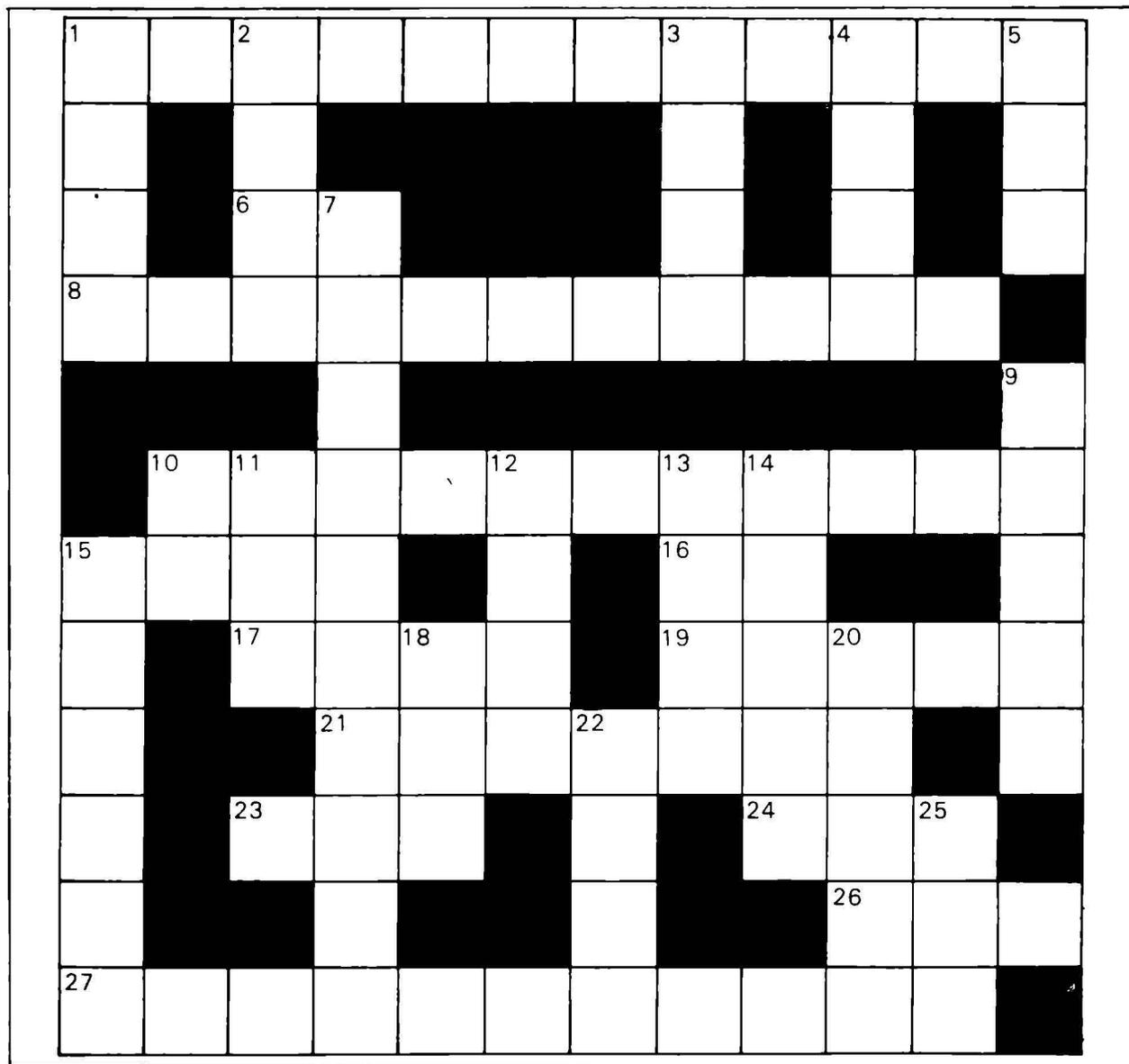
Suresh Thomas – Bangalore Tel: 567116;
Paul James – Cochin Tel: 360406;
Nikhil Raghavan – Madras Tel: 76311;
Mrinal Banerjee – Calcutta Tel: 232850;
Duggal – Gauhati Tel: 24930;
D.J. Desai – Bombay Tel: 243016/4123908;
Shekhar Kukreja – New Delhi Tel: 731179

FAST-FOR-WORD

Musicrossword

January 1987/No 8

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 February issue of Playback And Fast Forward.



Get Down and Across to words and rewards

Clues

Across:

- | | |
|--|---|
| 1. The Lawyer couple giving musical hearings (4,3,5) | 17. As long as she is there, there's hope (4) |
| 6. "My heart - beating, keeps on repeating" sang Preeti Sagar in 'Julie' (2) | 19. L-P established a bond of - with their audiences with this film, made over 20 years ago (5) |
| 8. HMV compilation, 1936-1946, provides -music (11) | 21. Nazia's debut with Biddu (7) |
| 10. 'West End girls' provide 'Opportunities' to these -- (3,4,4) | 23. '- jo mil gaye ho' sang Rafi in the out-of-this world hit (3) |
| 15. Karma can wait, how about some - first? (4) | 24. The half that Mukesh and Suresh have in common (3) |
| 16. '- mere yaro, sang Rocky (2) | 26. Tina Turner has two of them (3) |

FAST-FOR-WORD

27. Paul's latest (5,2,4)

Down

1. The three Bees (4)
2. All time musical hit film, 'Singin in the -' (4)
3. Peace and S-J's hit music (4)
4. '- na mujhse too pyar badhaa', Salil and Talat-Lata magic of yesteryear (4)
5. 'more - lag jaa balma' said Asha to the Joker (3)
7. Let's maintain -- on the heavy metal front (6,4)
9. Mukesh and Kishore, both declared '- hoon baharon ka'. (5)
10. It's part of Pancham (2)
11. The 8 across period (3)
12. - Jeet, a mixed bag of music (4)
13. 'Apnee qhusheese apna hee dil todna - sang Lata (4)
14. This Pat is a - to music (5)
15. Ganesh's great music, Rafi's inspired singing; 'Ek Naari --' (2,4)
18. '- aur (23 across) aur yeh samaa', from Usha Khanna's first film (3)
20. Kamla -, singer of yesteryear (5)
22. Shakeela -, the qawwali queen (4)
25. - Jude, the Beatles are calling you (3)

Rules

1. Each entry must be on the given entry form only.
2. One reader can send only one entry.
3. The last date for receiving completed entries is the 15th of February 1987.
4. All entries should be addressed to Fast-For-Word, Business Press Pvt. Ltd., Maker Tower 'E', 18th floor, Cuffe Parade, Bombay 400 005.
5. Only correct entries will qualify for the prize.
6. Each prize-winner will receive 6 consecutive issues of Playback And Fast Forward. If he/she is already a subscriber, the entrant can nominate someone else to receive the prize. Alternatively, he/she can extend the subscription by 6 issues. Each 'all correct' entry will get a prize. There are no runner-up prizes.
7. Incomplete and illegible entries, as well as entries received after the closing date, will not be considered.
8. The correct solution, with the list of prize-winners, will appear in the March issue of Playback And Fast Forward.
9. In all matters, the decision of the editors will be final.
10. This coupon must accompany all entries.

Name: _____

Signature: _____

Postal Address: _____

Nominee, in case you are already a subscriber:—

Name: _____

Postal Address: _____

Last Date: 15th February, 1987

Correct solution: March

(Correct Solution of the December Fast-For-Word will appear in the February issue of Playback And Fast Forward)

There are no winners of November Musiccrossword 1986/No 6

Correct solution to November Musiccrossword 1986/No 6



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and give your reaction,
in less than 100 words,
to this issue of
PLAYBACK AND FAST FORWARD
The best letter gets the prize.

NEW RELEASES

Key: Title /Label/Coupling No/Genre/Artiste(s)

HINDUSTANI

- Aag Hi Aag** Venus VCF 537 Film Asha, Shabbir, Lata, Meghana, Shailendra
Aag Hi Aag/Aurat Aur Patthar Venus VCF 539 Film Asha, Shabbir, Lata
Aag Hi Aag/Aandhi Toofan Venus VCF 588 Film Asha Bhosle, Shabbir, Shailendra, Vijay Benedict, Manhar, S Janaki
Aag Hi Aag/Anubhav Venus VCF 585 Film Asha, Shabbir, Meghana, Shailendra, Lata, S P Balasubramanyam, Alka Yagnik, Rajesh Roshan
Aag Hi Aag/Aisa Pyar Kahan Venus VCF 586 Film Asha, Shabbir, Meghana, Mohd. Aziz, Kavita, Shailendra
Aag Hi Aag/Film Hits Venus VCF 538 Film Asha, Shabbir, Meghana, Shailendra, Lata, Jaishree, Shivram, S P Balasubramanyam, Alka, Shailendra
Aag Hi Aag/Karma Venus VCF 589 Film Asha, Shabbir, Meghana, Shailendra, Lata, Jaishree, Shivram, Sudesh Bhosle, Uttara Kelkar, Arun Ingale, Mohd. Yunus
Aag Hi Aag/Khush Kismat Venus VCF 590 Film Asha, Shabbir, Meghana, Shailendra, Kishore, Sadhna Sargam, Amit Kumar, Alka
Aag Hi Aag/Mera Lahoo Venus VCF 583 Film Asha, Shabbir, Meghana, Shailendra, Mohd. Aziz, Alka Yagnik
Aag Hi Aag/Maa Beti Venus VCF 584 Film Asha, Shabbir, Shailendra, Meghana
Aag Hi Aag/Sila Venus VCF 587 Film Asha, Shabbir, Meghana, Shailendra
Aah Alisha HMV PSLP 1429/8THVS 40176 Pop Alisha Chinai
Apna Jahaan T Series SFMC 2220 Film Annu Malik, Anuradha Paudwal, Asha Bhosle, Vijay Benedict
Ali Ali Bhaskar BCU 1004 Religious Nusrat Fateh Ali Khan
Bhajnashram HMV PSLP 1420/HTCS 04B 4295 Devotional Purshottam Das Jalota
Betaabiyan HMV HTCS 04B 4306 Ghazals Talat Aziz
Birha Venus VCB 361 Folk Ram Lauton Vishramkarma and Indrabali Yadav
Champa Chameli T Series SFMC 2189 Film Moti B A, Usha Mangeshkar, Udit Narayan & Chorus, Alka Yanik, Sameer
Durga Chalisa Venus VCB 574 Film Govind Prasad Jaipurwale and party
Dosti Dushmani/Insaaf Ki Awaaz T Series SFMC 2248 Film Mohd. Aziz, Kavita, Shailendra, Suresh Wadkar
Duets to Remember HMV STHV 42571 Film Talat Mahmood, Geeta Dutt
Echoes From Concerts Around The World HMV PSLP 1431/1432 HTCS 04B4315/6 Ghazals Jagjit - Chitra Singh
GhazalTarash MIL BBSC 2MC BBSC 021 BBSC 022 Ghazal Ghulam Ali
Hits of Lata Mangeshkar Venus VCF 578 Pop Lata Mangeshkar
Hits of '86 MIL MC-B BTP 4271 025 LP 3294 025 Film Various
Islamic Qawwalis Sound 1006 Qawwali Munawar Azad
Intaqam/Anita HMV TPHV 41337 Film Various
Izhaar HMV PSLP 1431/1432 HTCS 04B4315/6 Ghazals Ahmed Hussain/Mohammed Hussain
Jawab Hum Denge T Series SFMC 2280 Film Shabbir, Kavita, Anuradha Paudwal
Jawab Hum Denge/Asli Naqli T Series SFMC 2282 Film Shabbir Kumar, Kavita Krishnamurthy, Mohd. Aziz, Anuradha Paudwal, Anup Jalota
Lata Mangeshkar Live at Brabourne Vol 2 Venus VCF 570 Film Lata, Shabbir, Shailendra, Suresh Wadkar
Lata Mangeshkar Live at Brabourne - Vol 1 Venus VCF 570 Film Lata, Suresh Wadkar
Maikada Venus VCF 572 Ghazals Arzoo Banoo
Main Balwaan/Karma T Series SFMC 2260 Film Kishore, Nazia, Bappi, Alisha, Munna, Vandana, Bipin, others.
Mr India T Series SFMC 2245 Film Kishore, Kavita, Alisha Chinoy, Shabir, Anuradha Paudwal.
Marriage Garis MIL MC-A BTP 5227 783 UP Folk songs Nayab Begum
Meera Lago Rang Hari HMV HTCS 04B 4300/01 Bhajans Various
Naat Sharif Sound 1010 Religious Rafique Hafiz
Naat Sharif & Manqabat Bhaskar BCU 1003 Religious Nusrat Fateh Ali Khan
Pyar Bhare Filmi Nagme T Series SFMC 2264 Film Various
Pure Gold MIL MC-B BTP 4227 086 Film Lata Mangeshkar
Palay Khan/Naam HMV TPHV 41364 Film2 Various
Piya Hamke Piya Dihis T Series SNMC 2239 Film Laxmi Ratore, Ramchandra Dubey
Piri Tiya ke Khel T Series SFMC 2290 Film Nissar Ahmed Nissar, Gumraha Kainati, Nilima Nilay, Kayam Ahmed, Arjun Pathak Vikal, Anirudh Tiwari
Rhythmic Love MIL MC-A BTP 5227 788 Pop Sulakshana Pandit, Vijayata Pandit, Jatin Pandit, Lalit Pandit, Harjit
Rubaru MIL MC-A LP BBSC 018 BBSL 018 Ghazals Nina & Rajendra Mehta
Rangeen Bhojpuri Geet Sound 1008 Folk Moti Sitara & Anita
Ram Katha Rang Vol 1-3 T Series SNMC 2125/2126/2127 Devotional Mahendra Kapoor, Chandrani Mukherjee, Jaspal Singh, Asha Khadikar, Ravindra Sathe, Aarti Tikekar, Rajeshwari Kelkar, Uttara Kelkar
Samparan Venus VCB 579 Bhajan Jani Babu
Shan-e-Mujahid-e-Millat Symphony - Religious Hazrat Ahsanul Qadri
Sheela/Kalyug Ki Ramayan T Series SFMC 2258 Film Bappi Lahiri, Nazia Hassan, Alisha Chinoy, Zoheb Hassan, Krish & Chorus
Sangeeta's Erotic Songs MIL MC-A BTP 5227 783 UP Folk Songs Sangeeta
Shri Hanuman Chalisa Bhaskar BCH 1015/18 Devotional Various

NEW RELEASES

The Best of Rekha MIL 2 MC Set BTP 4227 156/4227 157 Film Various
Tulsi Ramayan Ram Charit Manas Bhaskar BCH 1015/18 Devotional Chetan & Anjali
Tumhare Liye Panchrangi Songs Sound 1015 Modern Priya & Raj Bharati
Tazkira-e-Mufti Azam Symphony Religious Hazrat Anis Qadri
Tar-kash MIL MC-A- 4227 901 Ghazals Jagjit Singh, Pankaj Udhas, Talat Aziz, Anup Jalota, Ashok Khosla, Bhupinder
Usha Uthup & The Sound-Live Across The Atlantic Venus VCB 577 Mixed Usha Uthup
Umr-al-ba-Javania Venus VCB 575 Qawwali Aziz Shada
Yaad-E-Rafi Venus VCF 573 Film hits Kumar

ENGLISH

Country Superstars Vol 3 Capitol ST 30483 Country vocal Various
Disco Busters '86 Capitol DB2 Disco Various
Don't Hide Your Heart Sparrow STCS ST41019 Pop Sheila Walsh
Elvis Presley MIL MC AFKI-5198 (Mono) Western Pop Various
Follow That Bird MIL MC CBK1-4448 Soundtrack Various
Greatest Jazz Tunes Vol 3 Blue Note JAZ 3 Jazz Various
Glass Tiger Manhattan STCS EMC 3290 Disco Macho
I Love You Because MIL MC AYKI 4835 Western Pop Jim Reeves
I'm a man MIL MC CBK1-4448 Soundtrack Various
Jammin' (Reggae Hits) EMI STCS JAH 2 Reggae Vocal Various
Like A Rock Capitol PT 12398 Rock Bob Seger & The Silver Bullet Band
Nice 'N' Easy (Sentimental Hits) Capitol STCS NIC 1 Pop Various
Obscured By Clouds Harvest STCS SHSP 4020 Rock Pink Floyd
Sizzling 70's EMI STCS MIN 9 Pop Various
Say You Say Me CBS MDX 10278 Pop Ray Coniff
The Beatles Parlophone STCS PCSD, 718A/718B Pop The Beatles
The Final CBS 4CX 10282 Pop Wham
Top Instrumental Hits Vol 3 EMI STCS INST 3 Pop Various
20 Greatest Hits Parlophone PCTC 260 Pop The Beatles
Time EMI Q 5003A/5003B Pop Various
United MIL MC POLHC 31 Western Pop Commodores
Various Positions CBS MC POLHC 31 Pop Leonard Cohen
Walt Disney's Peter Pan also Alice in Wonderland MIL MIC AYKI 4448 Children Various
What I Believe Sparrow STCS ST 41004 Inspirational Pat Boone
Wish You Were Here Harvest SHVL 814 Rock Pink Floyd

ASSAMESE

Aalingan Aalingan Venus VCB 565 Modern Aftab Ahmed
Jhu Mil Sagar Parot Venus VCB 566 Modern Aftab Ahmed

BENGALI

Aghatan Pop India 102 Drama Various
Antaranga MIL MC-A BTP 4227 Film Kishore Kumar, Asha Bhosle, Bappi Lahiri
Ami To Achi Symphony Comic Babu Chakraborty
Amar - Katak/Milan Tithi Gathani SPL 156 Film Kishore Kumar, Asha Bhosle, Amit Kumar, Parimal Bhattacharya,
Rooprekha Banerjee, Ajay Das, Arati Mukherjee
Amar katak/Amar Bandhan Gathani SPL 157 Film Kishore Kumar, Asha Bhosle, Amit Kumar, Parimal Bhattacharya,
Rooprekha Banerjee, Mohd. Aziz, Shakti Thakur, Parul Niyogi
Amar Katak/Jyoti Gathani SPL 155 Film Kishore Kumar, Asha Bhosle, Amit Kumar, Parimal Bhattacharya,
Rooprekha Banerjee, Arundhati Holme Chowdhary, Shakti Thakur, Anup Jalota, Haimanti Shukla
Best Of Prokhit Bala Kiran 5060 Folk Prokhit Bala
Bhava Paglar Sadhana Soundwing Film Various
Chitto Amar Haralo Soundwing 161 Rabindra Sangeet Debabrata Biswas
Devi Gathani M 136 Jatra Various
Gaan Sudhu Gaan Symphony 242 Modern Abhijit Bandopadhyay
Golden Hits of Hemanta Mukherjee Gathani 4183 Instrumental Swapan Chatterji
Grihabadhu Hatyaa/Karimganjer Jeenti Jaaja Praan Gathani 180 Folk songs Subhash Chakravarty
Jyoti/Milon Tithi Gathani 126 Film Asha Bhosle, Kishore Kumar, Mohd. Aziz, Parimal Bhattacharya, Ajay Das,
Aarati Mukherjee
Krishna Kalankani Kiran LBRC 2013 Drama Various
Kidnap Symphony 295 Film Various
Modhumoy/Teen Purush MIL LP 2394 O19 Film Various
Nisi Basar Prakash Film Sandhya, Amrik Singh, Banashree
Ramkrishna Saranam Sound 1012 Devotional Bholanath Mukherjee

NEW RELEASES

Sanchita T Series SNMC 2129 Nazrul Geet Anita Majumdar
Sohak Chand Badani Sound 1030 Folk Mala Sarkar
Sobuj Moner Gaan Sound 242 Modern Pronab Ghosh & Robin Nandy
Saraj Ray Gathani 4196 Devotional Saraj Ray
Shyama Sangeet Bhakti Geeti Sound 1013 Devotional Krishna Pada Das
Sri Ramer Banbas Kiran 5058 Devotional Anathbandhu Adhikari
Shorgul Symphony 295 Film Various
Sandharmini Prakash Film Manna, Shakti Thakur, A Roy
Sanchita T Series SNMC 2129 Nuzrul Geeti Anita Majumdar (Ghosh)

GUJARATI

Aagamam T Series SNMC 2196/2197 Ghazals Manhar Udhas

KANNADA

Bhakthi Isai Paamalai Sangeetha 4ECDB 7343 Devotional B Krishna Karanth
Buddhi Mathu Maruthi 05 Modern Nizamalla Khan, Indu Viswanath, Usha Ganesh
Christian Songs Sangeetha 4ECDB 7343 Devotional Dr Rajkumar
Disco Jewels Maruthi 04 Pop Balu Athreya, Indu Vishwanath, Usha Ganesh & others
Karunamayee Sangeetha 3ECF 5041 Film S P Balasubrahmanyam & Chitra
Showbhagya Lakshmi Sangeetha 3ECF 5045 Film S P Balasubrahmanyam, Vani Jayaram, S P Shailaja
Shri Subrahmanya Sudha Tharanga Sangeetha 4ECDB 7300 Devotional Dr Rajkumar
Shri Rajarajeshwari Diya Darushana Sangeetha P4ECDB 7324 Devotional Raj-Kumar Bharathi & M S Sheela

MALAYALAM

Live Programme Vol VII A Tarangini X186115 Classical K J Yesudas

MARATHI

Darya Barla Venus VCB 544 Folk Arun Jangle, Shankuntala
Doom Doomli Pandri Venus VCB 543 Bhajan Bhajan Chandramani Snehal, Vasudev, Bhatakar Buva
Koli Gani Venus VCB 499 Koli Jayashree Balsare
Maharashtra Lok Dhara Venus VCB 545 Mixed Devdutt Sable, Shahir Sable, Sharadkumar, Mangesh Dutt, Ranjana Joglekar
Mahatara Bigadla Venus VCB 548 Lok Geet Anand Shinde
Prema Sathi Vattel Te/Irasal Karti T Series SFMC 2213 Film Nandu Bhende, Vijaya Narvekar, Laxmikant Borde & Chorus, Usha Mangeshkar, Sudesh Bhosle, Padmaji Phenany, Suresh Wadkar, Uttara Kelkar, Mahendra Kapoor
Re Vittal Govind Venus VCB 498 Bhajan Ajit Kadkade, Uttara Kelkar and Ravindra Sathe
Sai Arpan T Series SNMC 2275 Devotional Manhar Udhas
Subh-Lagan Geete Venus VCB 75 Folk Shanikumar

PUNJABI

Raunak Punjabi Di MIL MC-B BTF 5227 789 Folk songs Amrit Khanna & Shyam Sunder

SANSKRIT

Srimad Veeranjanyam HMV HTCS 03B 3266 Devotional Usha Jayanthi

SINDHI

Surhan (Fragrance) MIL MC-A BTP 5227 780 LP 2392 603 Geets Koshi Lalvani

TAMIL

Alappirantahvan Echo EMCP 1810 LP8000 644 Film S P Balasubrahmanyam, Chitra, S Janaki, Sundarajan
Anbai Thedum Paravai Sangeetha 3ECF 5040 Film B S Sasirekha, Jayachandran, Mariathrais, James.
Annya Arokya Mary Maruthi 01 Devotional B R Chaya & Vishnu
Ashtalakshmi Maruthi 06 Modern Vani Jayaram, P Leela
Bhakthi Isai Paamalai Sangeetha 4ECDB 7293 Devotional Sulamangalam Sisters
Dharma Saasthanjali T Series SNMC 2266 Devotional Dr Seerkazhi G Sivachidambaram
Disco Diamond Maruthi 06 Modern Balu Athreya, Sri Lakshmi, Indu Vishwanath & others.
Ellaikkodu/Mudhal Vasandham Echo EMCP 1820 Film P Susheela, S N Surendar, S P Shailaja, Malaysia Vasudevan, S Janaki, S P Balasubrahmanyam, Koundamani, Manorama, Ilaiyaraaja
Erode Maariyammam Paamaalai Maruthi 03 Devotional L R Eswari
Hare Raadha Hare Krishna Echo EMCP 1817 LP8000-650 Film -
Irumbu Manithan Echo EMCP 1814 LP8000-648 Film S P Balasubrahmanyam

NEW RELEASES

- Ini Oru Sudhanthiram** Echo EMCP 1800 LP8000-640 Film Prabhu Gangai Amaren, Prem Gangai Amaren, Chitra, Yesudas, S P Shailaja
- Ithu Oru Thodar Kathai** Echo EMCP 1815 LP 8000-649 Film S P Balasubrahmanyam, Chitra, S Janaki
- Jyothi Darisanam** AVM Audio BF SR 133 Devotional Pattukottai S Ranganathan
- Kuzhandai Yesu Geethanjali** AVM Audio BF SR 131 Devotional Chitra, Kousalya & Jolly Abraham
- Kavadi Sindhu** AVM Audio BFP 772 Film S P Balasubrahmanyam, S Janaki, Chitra, Jayachandran
- Kudumbam Oru Kovil** AVM Audio BFP 780 Film Vani Jayaram, S P Balasubrahmanyam, Chitra
- Kaalathil Azhiyath Kaaviyam** HMV MFPE 6557 Film Various
- Megam Kariththirukku** AVM Audio BFP 777 Film 17K J Yesudas, Chitra, Malaysia Vasudevan & S P Sailaja
- Manaivy Ready** Echo EMCP 1812 LP800 645 Film Ilaiyaraaja, S Janaki, Rajeswari
- Maharajapuram Santhanam** AVM Audio BFP 127, 128 Classical-Vocal M S Srinivasan, M S Ramachandran
- Megam Kariththirukku** AVM Audio BFP 777 Film Malaysia Vasudevan, S P Sailaja, S P Balasubrahmanyam, K J Yesudas, Chitra, S N Surender, Deepan Chakravarthi
- Muthamo Mohamo** HMV MEPE 6556 Film L R Eswari
- MGR Hits Vol9** HMV TPHV 32148 Film Various
- Naane Ungal Jeevan** AVM Audio BF SR 129 Devotional Chitra, Jolly Abraham
- Namma Ooru Nalla Ooru/Malaiyur Mambattiyan** Echo EMCP 1819 Film P Susheela, S N Surender, S P Sailaja, Malaysia Vasudevan, S Janaki, Koundamani, Manorama, Ilaiyaraaja, S P Balasubrahmanyam
- Odangal** AVM Audio BFP 768 1000, 6015 Film
- Oru Iniya Udhayam/Sippikkul Muthu** Echo EMCP 1822 Film S P Balasubrahmanyam, Chitra
- Oru Thayin Sabatham** T Series SFMC 2238 Film S P Balasubrahmanyam, Uma Ramanan, Dr Kalyanam & Chorus, K J Yesudas
- Pottu Vechaneram** AVM Audio BFP 775 Film Malaysia Vasudevan, S P Sailaja S P Balasubrahmanyam, K J Yesudoss Chitra, S N Surender, Deepan Chakravarthi & Uma Ramanan
- Poo Vizhi Vasalile** Echo EMCP 1809 LP 8000 642 Film Yesudoss, Nagoor Babu, Chitra, Jesudoss, S P Sailaja, Malaysia Vasudevan
- Paalaivana Rojakkal (Story & Dialogue)** Echo EMCP 1816 Film Ilaiyaraaja
- Poo Mazai Pozhiyuthu** T Series SFMC 2202 Film S P Balasubrahmanyam, Chitra
- Punitha Yesu** HMV HTCS 3265 Folk Bechan Ram & Party
- Raaga Devathai** Echo EMCP 1818 LP 8000-651 Film S P Balasubrahmanyam, P Susheela, S N Surender & B Vasantha
- Ratchasan** Echo EMCP 1801 LP 8000 639 Film S P Balasubrahmanyam, Chitra
- Sri Chakra Sannidhigal** T Series SNMC 2201 Devotional T M Sounderajan
- Sanngu Pushpangal** AVM Audio BFP 776 Film K J Yesudoss, P Susheela, Malaysia Vasudevan, Sadan, Chitra
- Swamiye Saranam** AVM Audio BF SR 122 Devotional Pattukottai S Ranganathan
- Siluvai Marama Nee Soll** AVM Audio BF SR 132 Devotional Chitra, Jolly Abraham
- Siraipparvai** Echo EMCP 1809 LP 8000 643 Film S Janaki, Yesudoss, Sunanda, Vani Jairam, Malaysia Vasudevan
- Sollathudikkuthu Manasu** Echo EMCP 1813 LP 8000 647 Film Jesudoss, Ilaiyaraaja, Malaysia Vasudevan, S Janaki, Nagoor Babu, Jayachandran.
- Songs of Hope** MIL MC-A BTP 4227 900 Christian Devotional Helen Satya, Betty Prince, Ruby John
- Sri Ganeshaya Namaha** Maruthi - Devotional Dr M Balamurali Krishna
- Sri Ganesa Saanangal** Maruthi 02 Devotional T M Sounderajan
- Sarva Sakthi Sarangangal** Nahata TML 2501 Devotional R.V. Kumar
- Thirumathi Oru Vegumathi** AVM Audio BFP 780 Film Vani Jairam, S P Balasubrahmanyam, K J Yesudoss, Chitra
- T V Sankaranarayanan** AVM Audio BF LR 425 Film Vani Jairam, S P Balasubrahmanyam, K J Yesudoss, Chitra
- Therkkathi Kallan** Echo EMCP 1812 LP 8000 647 Film S P Balasubrahmanyam, Chitra, Malaysia Vasudevan, S Janaki
- Valayal Chatham** AVM Audio BFP 776 Film K J Yesudoss, Vani Jairam, T L Maharajan, S P Sailaja, Chitra, P Jayachandran
- Veerapandian** Echo EMCP 1804 LP 8000 641 Film Malaysia Vasudevan, Chitra, Vani Jairam, S P Sailaja
- Vilangu** Sangeetha 3ECF 5044 Film S P Balasubrahmanyam, Chitra, K J Yesudas
- Yesuvai Thedi** AVM Audio BF SR 130 Devotional Chitra, Jolly Abraham & Dr Kalyan
- Yesupiran** HMV TPHV 32180 Christian Devotional P Susheela, L R Eswari, P Leela, P B Sreenivos

TELUGU

- Ashtalakshmi Vybhavam** AVM Audio BFP 886 Film P Susheela Vani Jairam, S P Balasubrahmanyam
- Adavi Raja** Leo LCD 105 Dialogues Film Sound Track
- Brahmarudrulu** Leo LC 115/LR 115 LR 117, 118 Film Balasubrahmanyam, Janaki, Susheela
- Chanakya Sapatham** AVM Audio BFP 877 2300 2073/2000 5329 Film S Janaki, P Susheela, S P Balasubrahmanyam
- Dongu Mogodu** T Series SFMC 2272 Film S P Balasubrahmanyam, P Susheela, S Janaki
- Iyyappa Darshanam** Sangeetha 4ECDB 7273 Devotional Madhavpeddi Ramesh
- Jhony** Nahata - Film Ramesh, Vani Jayaram, S P Balasubrahmanyam
- Jailu Pakshi** AVM Audio BFP 883 Film P Susheela, S P Balasubrahmanyam, Vani Jairam, S P Sailaja
- Kshetraina Padams on Muvva Gopala** Sangeetha 6ECDB 111 Devotional Dr M Balamuralikrishna
- Kaliyugakrishnudu** Leo LCD 102 Film Soundtrack
- Muddula Manavadu** Leo LC 122 Film S P Balasubrahmanyam, P Susheela
- Muvva Gopaludu** Leo LC 130 Film S P Balasubrahmanyam, P Susheela, S Janaki
- Monagudu** Leo LR 121 LC 118 Film S P Balasubrahmanyam, P Susheela

NEW RELEASES

Mruddulamalli Leo LC 112 Folk Narasimha Moorthi Indira
Monagudu Leo LC 118 LR 118 Film Susheela & Balasubrahmanyam
Natyanjali Sangeetha 6ECDB 120 Classical Nalini Ramprasad
Parichayam T Series SFMC 2278 Film S P Balasubrahmanyam, S Janaki, Srinivasa Chakravarthy, Sunanda & Chorus, Ramesh, Nagur
Prema Devatha Leo LR 114, LC 114 Film S P Balasubrahmanyam, S Janaki, Anand
President Gari Abbai Leo LC 126 Film S P Balasubrahmanyam, P Susheela, S Janaki
Prathispandana Leo LC 128 Film S P Balasubrahmanyam, P Susheela
Pasupu Thadu AVM Audio BFP 872 2300 2070 Film P Susheela, S P Balasubrahmanyam P P Sailaja – Ramana
Rudrashamala Leo LC 116 Devotional S P Sailaja, V Ramakrishna
Roudi-Police Leo LR 115, LC 120 Film S P Balasubrahmanyam, Jesudas, V Ramakrishna, Vani Jairam
Ramana Sunritya Sangeetha 6PMSC 72 Devotional Ambika Kameshwar
Swamy Ayyappa Darashanam Leo LR 119, LC 117 Film S P Balasubrahmanyam, Jesudas, V Ramakrishna, Vani Jairam
Santhi Nivasam AVM Audio BFP 880 2300 2075 Film K J Jesudoss, P Susheela, Raj Seetharam, S P Sailaja, Ramana
Sravana Meghalu AVM Audio BFP 869 2300 2069 Film S P Balasubrahmanyam, S P Sailaja, S Janaki
Shivadhu Sankarudu Nahata 1002 Film S P Balasubrahmanyam, S P Sailaja, S Janaki
Tiruvottriyur Pancharatna Krithis Sangeetha 4ECDB 7308 Classical Bombay Sisters
Thene Manasulu AVM Audio BFP 870 1000 2005 Film P Susheela, Raj Seetha Ram
Tandrapaparayudu Leo LCD 104 Film Film Soundtrack
Vijrumbhana Leo LCD 103 Dialogue Film Soundtrack

INSTRUMENTAL

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

Ashwini Bhide HMV STCS 04B 7271 Classical Ashwini Bhide
Balamurali Maruthi – Classical Dr M Balamurali Krishna
Dusk To Dawn HMV STCS 02B 6199 Classical Various
Dancing Instrumentals MIL MC BTP 4227 158 Hindi film Various
Ethereal Duet MIL NC-A 5227 781 Classical Various
Follow That Bird MIL MC CBK1-5475 Soundtrack Various
Flute Sangeetha 6ECDB 117 Classical Sikkil Sisters
Hawaii Guitar MIL MC-A BTP 5227 788 Nazrul Geeti Various
Lalgudi G Jayaram violin AVM Audio LP 1000 8007, 1000 8008 Classical Lalgudi G Jayaram
Lord Muruga Maruthi – Classical M L Vasantha Kumari
Master V Srinivas – Live At Madras Music Festival 1984-II HMV STCS 03B 6742 Classical Master V Srinivos
Mallikarjun Mansur HMV STCS 04B 7272 Classical Mallikarjun Mansur
Pandit Omkarnath Thakur HMV STC 02B 6198 Classical Pandit Omkarnath Thakur
Sheikh Chinna Moulana HMV STCS03B 6744 Classical Sheikh Chinna Moulana
Shehnai Recital HMV STC 02B 6197 Classical Ustad Bismillah Khan
Sangeetha Kalanidhi V Doreswamy Iyengar – Live At Music Academy Hall – Madras (1984) HMV STCS 03B 6743 Classical V Doreswamy Iyengar
ShShenai Venus VCB 346 Classical Sharad Kumar
Violin Sangeetha P4ECDB 7325 Classical Lalgudi G Jayaraman
Violin Sangeetha P6ECDB 150 Classical Lalgudi G Jayaraman
Vela Va Vedapporule Maruthi – Classical Dr M Balamurali Krishna

UK RELEASES

Attallah Khan Isakhailvi Vol 34 Star SC 2304 Punjabi folk Attallah Khan Isakhailvi
Azaad Nivako NLL 5007 Punjabi folk Kashmira Lal, Satnam Lally, Parminder Rayet
Asian Live Aid Vol 1-2 Oriental Star SC-5065/5066 Mixed Chirag Pehchan, Azad, Apna Sangeet, Sangam, Nadaan, Nazma Akhtar
Balle Balle Star SC 5063 Punjabi folk Balbir Singh, Dalbir Singh, Khanpur
Diamonds from Heera Arishma AR 0104 Modern Punjabi folk Kumar, Dhammi
Ghulam Ali – Live in England Vol 5 Star SC 115 Qawwali Ghulam Ali & Party
Houke Chhadiyan De Nivako – Punjabi Hot Songs –
Jeeto Lambra Dee Nivako – Punjabi folk Ajaib Rai, Manjit Kaur
Kuriye Sehar Diye Nivako NLL 5006 Punjabi folk Narinder Biba, Harjit B Bhindi
Kehna Usey Nivako – Ghazals Mehdi Hassan
Maza Kuaari Da Nivako – Punjabi Hot Songs –
M Afzal Gujarati – Vol 4, Vol 5, Vol 6 Star SC 2238, SC 2239, SC 2240 Punjabi folk M Afzal
Naach Giddhe Wich Star SC 5064 Punjabi folk Malkiat Singh Hussainpur
Nach Babiye Star SC 5060 Punjabi folk Balbir Khanpur, Dalbir Khanpur, Usha Rane
Nusrat Fateh Ali Khan Vol 35, 36, 37 Star SC-2275/2276/2275 Qawwali Nusrat Fateh Ali Khan Qawwal & party
Ninth Asian Song Contest UK 1986 Oriental Star – Mixed Various
Punjabi De Tatte Tatte Geet Nivako – Punjabi Hot Songs –
The Original Disco Vichari VIP 1004 Punjabi folk Gurdas Maan

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DANGURA	Kannada folk songs
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KAVADI SINDHU	Tamil film soundtrack
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SANTHI NIVASAM	Telugu film soundtrack

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JHANJAR	Film soundtrack
JEEVA	Film soundtrack
AABSHAAR-E-GHAZAL	Ghazals by Asha Bhosle & Hariharan
GAYATRI - RAAG AUR TAAL	Traditional
NAWAZISH	Ghazals by Nirmal Udhas
IZHAAR	Ghazals by Aslam Khan
SONE KA PINJRA	Film soundtrack
THE ALBUM	Amjad Ali Khan
NASH-E-MAN	Ghazal by Vishwajeet

ECHO

PUNNAGAI MANNAN	Tamil film soundtrack
KAATHAL PARISU/MANTHIRA	Tamil film soundtrack
PUNNAGAI	Tamil film soundtrack
PAALAVANA ROJAKKAL	Tamil film soundtrack
SIPPIKKUL MUTHU	Tamil film soundtrack
CHINNA MANIKKULE	Tamil film soundtrack
POOVIZHI VASALILE	Tamil film soundtrack
SIRAI PARAVAI	Tamil film soundtrack
AALAPPIRANTHAVAN	Tamil film soundtrack
THERKATTHI KALLAN	Tamil film soundtrack
MAAVEERAN	Tamil film soundtrack

HMV

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BHAKTIRAS	Bhajans by Preeti Sagar
ALL TIME GREATS	Kishore Kumar
BANJARAN	Folk songs by Ila Arun
PALAY KHAN	Film soundtrack
UAAZAT	Film soundtrack
PLAYBACK - Vol 1	Film songs
KARMA/NAAM	Film soundtrack
GHAZAL PAKAR	Ghazals by Farida Khanum
PYAR KI JEET	Film soundtrack

MIL

CHITTHI AAI HAI	Ghazals by Pankaj Udhas
SHRI HANUMAN CHALISA	Religious 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
ANANDA ROOPA IYYAPPA	Kannada Devotional
SONGS ON VINAYAKAR	Tamil
VIOLIN	Carnatic Classical
MALAYAMARUTHA	Kannada film
KEERTHANAS OF BHADRACHALA	Dr M Balamuralikrishna
RAMDAS	
KSHETRAJNA PADAMS ON MUWVA	Dr M Balamuralikrishna
GOPALA	
IYYAPPA DARISHANAM	Tamil Devotional
KRISHNA NEE BAGANE BARO	Kannada film

T SERIES

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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 Nagma

THARANGINI

AAVANIPPOKKAL	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
KAATHODU KAATHORAM	Malayalam film soundtrack

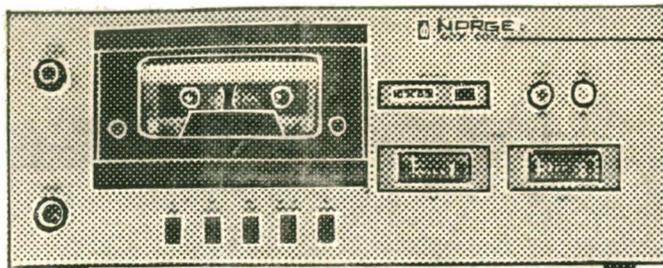
VENUS

MALIK	Hindi Pop
NAGHMA	Ghazals by Anwar
AAGHI AAG	Film soundtrack
NAM-O-NISHAN	Film soundtrack
ANUBHAV	Film soundtrack
MERA LAHOO	Film soundtrack
MAA BETI	Film soundtrack
SILA	Film soundtrack
JAAN HATHELI PE	Film soundtrack
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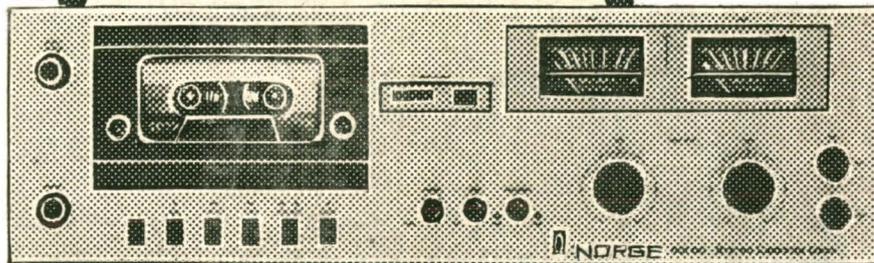
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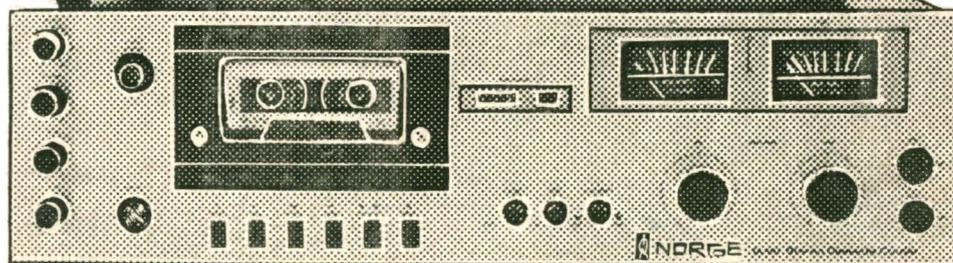
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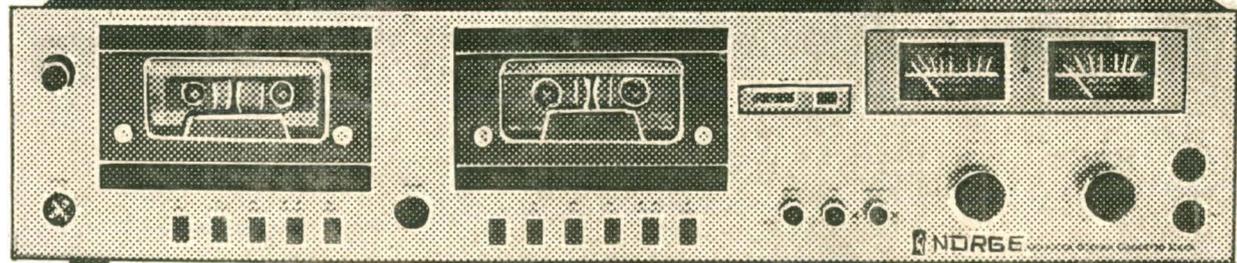
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