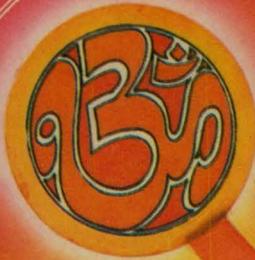


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THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL. 1 MARCH 1987 Rs.10

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* Dolby is the registered trademark of Dolby Laboratories Licensing Corporation

SONODYNE **Uranus** Sensational... even when it's quiet.

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Vimaltape

Mr M L Jain's statement ('Magnetic Tapes: To import or not to import', **Playback and Fast Forward**, Dec '86) that Vimal has stopped production of magnetic tapes is incorrect. Vimal continues to manufacture and market its open reel tapes under the 'Vimal-tape' brand name and also manufactures pancakes for cassettes. Vimal markets computer tapes, too.

Yogesh Ganatra
Director
Vimal Enterprises Pvt Ltd
Bombay

Who is afraid of the living?

Surely, Nalin Shah ('Behind the smoke-screen of melody' **Playback And Fast Forward**, February '87), who could mention the name of Guru Dutt and say that he was the one who forced O P Nayyar to copy Western tunes (an untenable argument as OPN copied such pophits for films made by others too), could identify the acrid music director and vituperative singer?

Or is he afraid, like all others?

One can say anything about the living because one has to face the consequences. But not about departed souls and most certainly not things of which one does not have first hand knowledge.

Let me add that Nalin Shah's articles are the ones I read first.

An Audiophile
Madras

'Wow', not 'Now'!

I refer to your magazine's January '87 issue, wherein you have reviewed 'Wow! That's What I Call Music-Vol 4' under International Music.

The reviewer has remarked that "the popularity of this home-grown compilation series remains undiminished."

I wish to advise the reviewer that this is not a home-grown compilation in India. EMI UK has released eight such compilations worldwide under this series and the one under review is only fourth of the series.

Arvind Srivastava
Branch Manager
HMV
UK

EMI UK has released 'Now That's What I Call Music' series which is

not popular in India; this home-grown series is 'Wow' not 'Now'.

- Editor

'Birth of a Film Song'

There is an error in the first para of Nalin Shah's article 'Birth of a Film Song' (**Playback And Fast Forward** Nov '86). D Billimoria did not fade out until the late 1930s and early 1940s. Master Vithal could not read or write Urdu - not Hindi, as the author assumes. Joseph David Dada, the writer of 'Alam Ara', did not know any Hindi. Fluent in English, Urdu, Persian, Gujarati and Marathi, he was an authority on Hindu mythology and Islamic history. He was a Jew. In later life he survived with a monthly donation from J B H Wadia.

Until 1947, there was no Hindi service from most of the AIR stations, including Bombay. The language of Hindustani film and its music is Urdu. The mould of a better part of Indian culture and thought is Urdu.

Hindi is merely a script- as far as cinema is concerned. If a film is made in Hindi (that is the so-called Uttar Pradesh lingo) it will become a regional film. The language of Tulsī Ramayana is not Hindi, it is Awadhi. The language of Eastern UP is Purbia. The language of Bihar is Maithili, that of Rajasthan is Rajasthani, that of Central India is Malwi and that of Deccan and Coastal India from Kutch to Konkan is Dakahni. Urdu (and modern Hindi syntax) is a form of Khadi boli. The standard language of cinema from Shillong to Kabul and from Shyok (in J&K) to Bangalore is Urdu. It can be written in Devanagari in UP and Bihar now. So we use the term 'Hindustani cinema' - just as with Hindustani music.

We should put this matter as being only a question of script. The language should be called Hindustani, in both scripts.

Urdu is the language of the Indian freedom struggle. It was the language of the Azad Hind Fauj, of Bhagat Singh, Nehru, Bhulabhai Desai, Lajpat Rai and others.

Urdu poetry and fiction produced an Iqbal, a Sahir, a Rajinder Singh Bedi and a Krishen Chandra. Without Urdu, North India will become deaf and dumb.

Hameeduddin Mahmood
133/6 DCM Railway Colony
Delhi

Elvis on NFDC video

WITH the release of the video cassette of 'Gandhi', The National Film Development Corporation (NFDC) launched its video section with much fanfare, on February 3, at a ceremony in Nehru Centre, Bombay.

The decision to set up the video section gives NFDC complete rights to release legally the video cassettes of English films. After 'Gandhi', future releases will include 'Blue Hawaii', 'Momo', 'The Glory of Khan', 'The Phoenix', 'Murder in Music City', 'Fun in Acapulco', 'Tommy the Tomboy', 'Phantom of the Opera', 'Svengali', 'Return of the Man From U N C L E' and 'The Last Tycoon'.

With this move, the NFDC has set a precedent for the video industry to follow in India – viz, the possibility of licensing tie-ups with international video concerns, to market their catalogues in India. The wide scope and excellent potential of this market will naturally encourage music companies to start video operations. These companies in India could go in for such arrangements with their parent organisations which control the major share of the market. CBS-Fox, EMI-Thorn and Warner are among the giants who could exclusively tie up with their Indian counterparts.

However, to bring about such arrangements, a major change would be required in the current laws governing import of video films. According to these laws, the NFDC is the sole agent for importing video films in India, the reason being mainly censorship and to guarantee a fair deal to the Indian public.

As for NFDC, it has entered into an agreement with the Bombay-based Radhka Leasing Pvt Ltd for video cassette duplication. Its product will be marketed by distributors in Bombay, Delhi, Calcutta and Madras. The consumer can buy each pre-recorded cassette at Rs 225. The royalty component of the cassette is between 25 and 30 per cent. The distributor gets the cassette at Rs 185.

Negotiations are on with individual producers to acquire the rights of their films. In cases where rights are controlled by a firm, the NFDC

plans to approach the firm thereafter for specific rights of a particular film.

Easy profits seem to be the main consideration in NFDC's recent decision to take advantage of the prevailing law by launching itself into the normally risky video cassette business in India.

Ghulam Ali – multi contracts

WESTON, which set up its music company recently, recorded Ghulam Ali on his current visit to India. Hashmi, A&R manager, Venus, dashed off to Delhi to get the maestro to record for the label. The artiste was obliging enough. Concord, too, was successful in getting Ghulam Ali to record for it. Due to a tight schedule, the recording was done at night at the Western Outdoor Studios.

Raza Ali Khan's debut album 'Shadaab' will be released by Ghulam Ali and they are scheduled to perform together at Bombay, Hyderabad and Nagpur.

Also visiting India will be Abida Parveen. She sings ghazals, geet folk and traditional music in Sindhi, Urdu, Punjabi and Seraiki. Dubbed as 'the most prominent female singer of Pakistan', this is her third visit to India. However, there is no news of her recording anything.

IPRS wins 'Beatlemania' case

THE Indian Performing Rights Society (IPRS) had filed a suit for infringement and for the recovery of performing rights licence fees against the Music Academy Hall, Madras, for staging a performance of the Bootleg Beatles.

The Bombay High Court granted an injunction restraining the organisers (Performance Arts Trust, Bombay) and/or owners of premises from exploiting in any manner the musical works controlled by IPRS in India on behalf of the Performing Right Society Ltd (PRS), UK, who control worldwide performance rights of international pop and rock artistes.

The IPRS also succeeded in collecting royalty for the Hope '86 show held in Bombay. However, the Calcutta show royalties have not been paid. Brahm Kaicker, IPRS Secretary, said, "We shall not hesitate to go to court again, all organisers must pay royalty dues. Also, all composers and lyricists must come forward and become members."

'Pop' isn't 'Popular' ?

WHAT is pop, if it isn't popular? What is really popular is Hindi film music. But is it 'pop'? Sure! If 'Dancing City', 'Disco Deewane' and 'Welcome' are pop music, then Hindi film music, too, is pop. Because Hindi film music satisfies not only the first criteria – that of popularity, from which we derive the



Amitabh Bachchan (MP), Malti Tambe Vaidya (Managing Director, NFDC), Anil Pandit (Manager, NFDC Video Market), and Nitin Kini (Manager, exports, NFDC) at the launching of NFDC's video section.

NEWS

Calendar

March 14: Sarod recital by Ustad Amjad Ali Khan to commemorate International Disabled Day; Siri Fort Auditorium, New Delhi.

March 21-22: All India Convention of Creative Artistes; Indian Performing Right Society and Authors' Guild of India; New Delhi.

March 23-25: Annual Music Festival; Ray Umanath Bali Samithi Samaroh; Lucknow.

May 12-17: 24th Acharya Brahaspati Sammelan, Hindi Drama, Guldasta and Guldasta, Shab-e-Ghazal and folk songs; Sur-Singar Samsad; Rang Bhavan, Bombay.

May 23-30: 33rd Swami Haridas Sangeet Sammelan presenting top music and dance artistes, along with Sur-Mani Singar-Mani series of artistes; Sur-Singar Samsad; Bir-la Kreedha Kendra, Bombay.

term 'pop' – it also satisfies the other, and most recent, criteria – that of a western beat. But now Hindi film music is 'fillum' music or 'filmi' music, while something recorded in London on 24 tracks, or by westernised girls with a sexy image is now pop, even if it isn't popular.

Pop is gaining ground in a big way. The Malik brothers, Sharon Prabhakar, Alisha Chinai, the Pandit family, Runa Laila and, of course, Nazia and Zoheb. And now, Salma, Bappi Lahiri, Mandakini, Padmini Kolhapure, Anil Kapoor. With so many new names on the scene, one tends to forget the grand old lady of Indian pop – Usha Uthup.

The accent of pop albums is towards totally western sounds, with soft husky tones, and modern lyrics.

'Aah Alisha', 'Rhythmic Love' by the Pandits, 'Welcome' by Bappi Lahiri, Salma and Anil Kapoor, Malik brothers' 'Ham Sabho Salaam Karte Hain' and 'Dancing City' by Mandakini, are among the recent pop albums to hit the market.

Best Announcer Award for Kishan Sharma

THE All India Listeners' and Critics' Association (AILCA) has announced the selection of Mr Kishan Sharma, announcer at Vividh Bharati

Seva, All India Radio, Bombay, for the Best Announcer Award, 1985.

According to a survey conducted by AILCA, Mr Kishan Sharma's presentation of the series 'Vaadya Aur Vaadak' was adjudged the best. The unique aspect of this series in Vividh Bharati's 'Chaaya Geet' programme was that Mr Sharma presented the name of the main instrument in a film song and gave a brief introduction of the instrumentalist before playing the record of the song. Normally only the names of the lyricist, music director, singer and film are announced.

The award has been newly instituted by the AILCA, for the best presentation on radio, television or stage.

Famous Lab launches Universal label

HOT on the heels of Weston, which entered the music industry recently with a lot of clout and ex-

perience, are the Famous laboratories and studio group, which has been recording film songs since 1949.

Universal Cassettes plans to enter the market with 15 titles, mostly folk and regional repertoire. "We have also been offered film soundtracks," said Vishwanath, who is overseeing the music operations. He has been associated with the Famous lab and studio since its inception.

Plans are on to put up another studio for cassette recording, which will be ready in a few months. Famous Studio, Tardeo, will be used for film song recording. Universal cassettes operates one of the best loop-bin facilities in the country.

"We are being very realistic about marketing. Our cassettes will be in the Rs 13 price range," explained Vishwanath.

The group had planned to enter the market in 1982, but the job

HMV goes fast forward on 50 years of playback

AN audio-visual show, celebration with artistes and, above all, a campaign 'Yaadon Ki Manzil' with the nostalgic refrain 'Phir woh bhuli si yaad aayee hai'. The 80-year-old company is exploiting its old catalogue in style. Marketing manager Sujit Kumar informs **Playback And Fast Forward** that the com-

pany expects 2,00,000 subscribers to their scheme of 12 cassettes containing over 180 songs at Rs 300 only, which could mean Rs 6 crore in the kitty, before stocks are supplied. Sanjeev Kohli says the response has been terrific so far. A similar scheme for Rabin-dra Sangeet, also a 12-volume collection, supposedly "went through the roof", says Sujit Kumar. Against the expected maximum of 4,500 subscribers, more than 15,000 music lovers responded.



HMV celebrates 50 years of playback with (L to R) Khaiyyam, Chhaya Ganguly, V K Dubey (vice-president, HMV), Sanjeev Kohli, (National Manager, HMV), Talat Mahmood, Jagjit Kaur, Manna Dey, Rajkumari, Zohrabai of Ambela and Uma Devi.



Sadanah Brothers
Chander Sadanah's

AULAD

Produced by: Chander Sadanah
Directed by: Vijay Sadanah
Lyrics by: S.H. Bihari
Music by: Laxmikant Pyarelal



Lakshmi Productions (Madras)

SANSAR

Produced by: A. Purnachandra Rao
Directed by: T. Rama Rao
Lyrics by: Anand Bakshi

Romesh Films

DILJALAA

Produced by: Romesh Sharma
Directed by: Babu
Lyrics by: Pradeep & Indivar
Music by: Bappi Lahiri



Tina Films International

SINDOOR

Produced by: A. Krishnamurthi
Directed by: K. Ravi Shankar
Lyrics by: Anand Bakshi
Music by: Laxmikant Pyarelal

Sham Ralhan's

SHOORVEER

Produced & Directed by: Sham Ralhan
Lyrics by: S.H. Bihari
Music by: Laxmikant Pyarelal



J.N. Entertainers present

Storm Bhopali

Produced by: Naved
Written & Directed by: Jagdeep
Lyrics by: Janniesaar & Akhtar,
Asad Bhopali & Jagdeep
Music by: Dilip Sen, Sameer Sen



Sunil Arts

HIRASAT

Produced by: Sunil Sharma
Directed by: Surendra Mohan
Lyrics by: Vishweshwar Sharma & Anjaan
Music by: Kalyanji Anandji



Anshu Prerna
Films Present
Surendera Mohan's

HAWALAAT

Produced & Directed by: Surendera Mohan
Lyrics by: Gulshan Bawra
Music by: Annu Malik



Dynamo International's

MARDON WAI BAAT

Produced &
Directed by: Brij
Lyrics by:
Indivar
Music by:
R.D. Burman



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Only genuine T-Series Cassettes carry our mark on the leader tape. Duplicate cassettes will damage your equipment.



Maharashtra Governor Dr Shankar Dayal Sharma releasing Amrit Khanna's second album 'Raunak Punjab Di'. V J Lazarus, MIL, looks on.

work available at that time was not good enough.

Vishwanath is very confident about the earning potential of the music business. He points out, "HMV had a turnover of Rs 17 crore last year, only on cassettes and records. That the company has problems of overstaffing and past losses is another matter altogether."

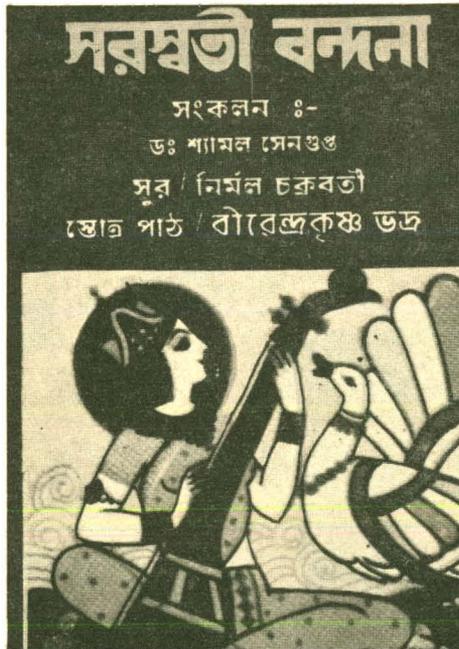
New video facility opens in Madras

EKNATH Video (P) Ltd, launched on February 12, offers two Ikegami electronic cameras, two U-Matic portable units, and the editing console with an eight-channel audio mixer.

Eknath already has the approval of the I&B ministry. The Chairman, the MD and the GM of Indian Bank were present at the inaugural function, where M S Subbulakshmi lit the lamp.

'Saraswati Bandana' on Symphony

SYMPHONY released 'Saraswati Bandana' on the auspicious occasion of Saraswati Puja (first week of February). The highlight of the cassette is 'strot paath' by the octogenarian artiste Birendra Krishna Bhadra. Bhadra has become a living legend for his rendering of 'Chandi Paath' in his inimitable style in the celebrated and one of the largest selling Bengali titles, 'Mahisasurmardhini', recorded almost 30 years ago. Bhadra's soul-stirring re-



At the CBS function to felicitate winners of the 'Swara Raga Sudha' serial contest are from L to R: Govind Nallappa, producer of the serial, Dr Balamuralikrishna and K Rajendran, editor of Kalki magazine.

citation over AIR in the early hours of Mahalaya herald the festivities of Durga Puja. Every year, millions of listeners wake up at 3 am to enjoy Bhadra's divine voice. 'Saraswati Bandana' is doing well. Nirmal Chakraborty provides the music and also sings.

Rush of ghazals from CBS

SALMA Agha, Aslam Khan, and Manhar Udhas, all CBS artistes, have cut a ghazal album each. Savita Sathi and Anuj Kappu are featured on 'Khwabon Mein Koi Aaye' and Nandi Duggal is a solo effort 'Gile Shikve'.

CBS felicitates SRS Contest Winners

KALKI, the popular Tamil magazine, organised a reader/viewer contest on the television serial 'Swara Raga Sudha', a Carnatic music-based 13-part serial featuring Dr Balamuralikrishna. The soundtrack of this serial is now available on CBS in a three-cassette package.

On behalf of CBS, Nikhil Raghavan, Sales Manager, CBS Madras, felicitated the contest winners and gave away a set of the three-cassette album to each of them at a function organised by Hindustan Lever (the TV serial's sponsors) and Kalki, at the New Woodlands Hotel, Madras.

Present at the function were Govind Nallappa, producer of the serial, Dr Balamuralikrishna and K Rajendran, the magazine's editor.

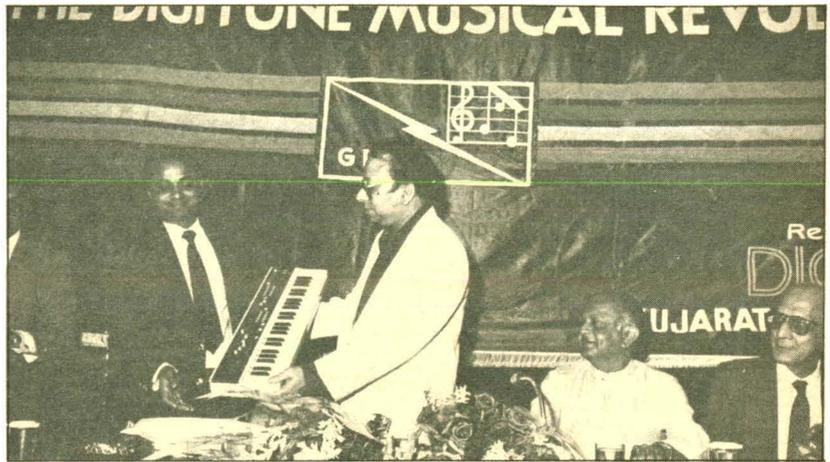
'Thiruvachagam' on cassette

THE Echo Recording Company added another first to its three-bags-full when it trod into another area other companies were shy of going near. With a simple release function, presided over by former minister R M Veerappan, the company brought out its ambitious 11-cassette set of the 'Thiruvachagam', in all its 656-song splendour.

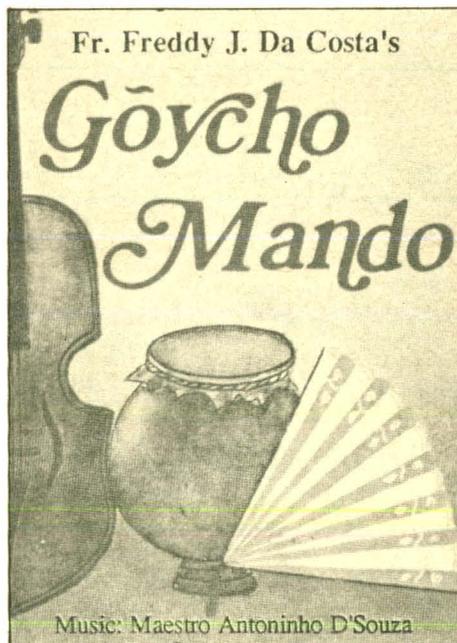
'Thiruvachagam' is a traditional devotional epic written by Saint Manickavasagar in praise of Lord Shiva. Legend has it that the saint was serving as chief minister to a Pandian king when the Lord appeared to him and instructed him to use certain funds of the King's treasury meant for royal horses to build a temple. The saint obliged and was duly imprisoned.

On Manickavasagar's release, he went to Chidambaram where most of 'Thiruvachagam' was composed. It contains outpourings, ranging from despair over the non-attainment of God's presence to ecstasy over the ultimate revelation. The saint has also compiled, in his verses, instructions on attaining Gnana Yoga. In fact, there is a well-known saying in Tamil that the heart which will not melt reading the 'Thiruvachagam' will be unaffected by any other utterances!

The Echo Release is rendered in traditional style by Lalgudi Swaminathan, temple singer of the renowned Kapaleeswarar Temple at Mylapore, Madras. Each cassette has an introduction by Kirubanantha Warriar.



Ace music director R D Burman receiving the first Digitone electronic musical instrument from B Narasimhan, managing director of Gujarat Data Electronics Limited (GDEL).



Goan Mandos cassette

'GOYCHO Mando', a cassette of traditional Goan Mandos and folk songs, was released by Dinfa Productions.

This album of Fr Freddy J Da Costa consists of six Mandos with dulpodam, four original and two traditional, with music by maestro Anthoninho D'Souza, former music director of All India Radio, Panjim (Goa). The singers include Young Chico, Melba Monteiro, Orlando Vaz and others.

This is Fr Da Costa's sixth cassette. His earlier cassettes were well accepted by the Konkani enthusiasts. His cassette 'Niz Mog' tops the list of Konkani best sellers.

Venus bags five Hindi film soundtracks

'TAQATWAR', recently launched in a big way, has been contracted by Venus. It has music by Annu Malik. 'John D'mello - ding dong wala' by Kishore was the first song to be recorded. Other soundtracks include Laxmikant-Pyarelal's 'Meri Zuban Mera Iman', produced by Anil Rathi, Ravi Kumar. Chitra's 'Mohabbat Ki Aag' with music by Laxmikant Pyarelal, Rajesh Roshan's 'Dariya Dil' and 'Apne Dane Par' produced by Vimal Kumar and United Movie Maker's 'Gareeb' with Annu Malik's music. The only new soundtrack released last month by the label was 'Tarzan And Cobra'.



Former Tamil Nadu Minister R M Veerappan (second from left) releasing Echo Recording Company's 11-cassette set, 'Thiruvachagam'. It consists of 656 songs.



Shobha Gurtu (third from left), renowned classical vocalist, signing an exclusive contract with MIL. From L to R: Guha Narain, MIL, (extreme left) and Shobha Gurtu's son.

Cassette on Shri Ramkrishna

MEGAPHONE has released a cassette titled 'Khandan Bhava Bandhana' to commemorate the 150th birth anniversary of Thakur Ramakrishna. Sub-titled 'Ramkrishna Antrik Sangeet,' this devotional cassette has a few highlights including Swami Vivekanand's lyrics and compositions, Birendra Krishna Bhadra's shloka recitation and Swami Avedanandji's preachings.

The notable feature of this cassette is the fact that it is a 'revival' of old 78 rpm records.

These 50 numbers were first released years ago, in Megaphone's infancy.

Nature: The mother of music

SONODYNE brought out its 1987 calendar rather late, in February. The theme expresses various musical instruments as part of nature. The strings of a violin against the sunset have birds sitting on them. The keys of a piano are superimposed on a seashore to make them look like trees within the scenery. The strings of a harp are made out as rain on a green meadow bathed in ethereal light. The drum sticks are like boughs of a tree in a dark stormy night, and, finally, the brilliance of a trumpet's brass is seen within a forest on fire.

The calendar is richly produced, truly a praiseworthy effort.



AVM signs four new music directors

OUT at AVM Audio, Madras, it appears to be a month of talent. For while contemporaries are bidding their guts out in outright purchases for soundtracks of T Rajender, Manoj-Gyan, and their likes, this company has opted to bank its next four releases on rank outsiders.

Asked why, the company's executive Vijay Shanker said: "There's nothing like a change of scene, is there? If no one had taken that initial risk on Illaiya Raja, who'd have heard of his talent till perhaps much later? Likewise, we feel it is good to occasionally back the unknown horses!"

Leading the crop of these filmi releases is Bindu Pictures' 'Mellisai Paravaikal' with six tracks tuned by Raja Priya. While the film too stars newcomers, songs have been rendered by A V Ramanan and S C Sagari.

Marking V K Ramraj's debut as a music director is Tiruchi Art Combines' 'Railil Vanda Puyil' that has a host of playback singers led by Vani Jayaram, Rajkumar Bharathan, Ramesh, TKS Natarajan, Malaysia Vasudevan and Jayachandran.

Subash has opted for S P Balasubramaniam and P Susheela to render his compositions in Satyanarayana Creations' 'Eval Oru Puduyugam', while the last of the newcomer quartet, music director Guna Singh, has used S P Shailaja, Jayachandran, and Vani Jairam for the soundtrack of his 'Sunju Pushpangal'.

Sargam, new label in Calcutta

A NEW label, Sargam Cassette Recording Co., was launched with the release of six cassettes including 'An Evening with Aslam Sabri' (ghazal), 'Angdai' (ghazal) and 'Main Madine Chala (Islamic). A spokesman of Sargam told **Playback And Fast Forward** that the label would promote talent. Besides ghazals and religious qawwalis, it will also get into Bengali folk.

Music and dance festival

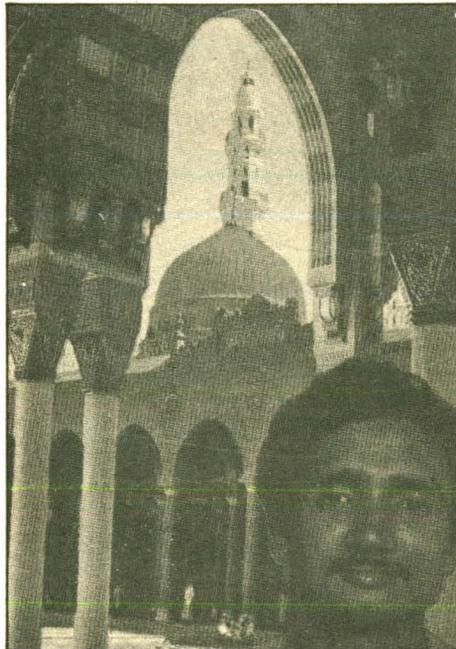
THE Ustad Amir Khan Memorial Committee will hold a four-day music and dance festival in March and April, in Calcutta and Bombay, respectively. Young and talented artistes from these cities will be invited, with preference to those who are willing to become members of the Committee. The admission to the festival will be free for invitees and members. A souvenir on the late Ustad Amir Khan will also be published on this occasion, while lecture-cum-demonstration and live recordings of Amir Khan will be presented.

The Committee was set up in Bombay in October and in Calcutta in September, with the objective of creating interest in the Ustad's gayaki, to train and help students of the Indore gharana and to create a platform for young musicians throughout the country.

Artistes wishing to take part in this festival may contact: Mr G N



L to R: Prakash and Deepak Asrani and Raghevendra Rao of Vikram Enterprises, Bangalore, with Swami Bhadrageeri Achhudas, who recorded 'Tulu Harikathe' in Kannada.



Joshi (Chairman), Rageshree, Dilip Gupte Road, Mahim, Bombay 400 016.

HMV posts Rs 8.10 crore loss

ON A turnover of Rs 17.25 crore for 18 months ending September 30, 1986, there is no rise in HMV's sales as compared to the earlier year.

However, the company reported an increase in production from 3.5 lakh cassettes per month only a year ago to 5.5 lakh cassettes per month now.

No dividend was declared. The company hopes to reach a monthly production and sale of 10 lakh cassettes.

Platinum and gold for film soundtracks

T SERIES declared platinum sales for 'Sheela' and 'Pyar Karke Dekho'. The award celebrations were neatly timed with the release of both films in Bombay, giving a boost to the film's chances too. Bappi Lahiri was honoured at both functions.

'Dadagiri', with Annu Malik's music, was awarded the platinum disc in the last week of January to correspond with the release of the film. 'Insaaniyat Ka Dushman' and 'Nagina' are sure to go platinum, too.

Bappi was honoured by Music India for 'Muqaddar Ka Faisla' going gold. HMV announced gold for 'Naam' which is sure to achieve platinum figures.



Music director Bappi Lahiri with V J Lazarus of Music India at the gold disc presentation function of 'Muqaddar Ka Faisla'.

HMV's fresh recordings

THE devotional accent is gaining ground. Going in for something original, the HMV A&R department brought down to Bombay some pundits from Benares to record slokas from the vedas.

Asha Nath and P D Jalota have recorded the Bhagwat Geeta slokas, with English recitation by Asha Nath. A special package is being prepared for the Ganpati festival season this year. On April 14, 'Buddh Geeten' featuring Krishna Shinde will be released in time for Ambedkar Jayanti.

Preeti Sagar has also recorded fairy tales, sung in musical style with Leon D'Souza's music and special effects.

A tribute to Jaidev, titled 'Yaad Aati Rahi', a twin pack, will feature



Asha Nath

24 songs from 18 films, including 'Mujhe Jeena Do', 'Reshma Aur Shera', 'Hum Dono' and others.

Meanwhile, HMV has declared a sale of over 5,00,000 units (not cassettes – one cassette equals five units) of 'Naam' and declared it gold.

Anup Jalota's 'Bhajan Rath'

ANUP Jalota's latest album 'Bhajan Rath' has started to roll towards platinumville. Yes, with a launch as big as 50,000 double MC sets and a massive promotional campaign which includes press, outdoor, in-store, air-play and other media, plus an aggressive sales drive by the company's sales force, achieving platinum and more is a foregone conclusion.

Cassettes on poets

SOUNDWING has released two cassettes featuring works of two leading Bengali poets. The first cassette, titled 'Bharatborsher Manchitrer Upor Daniya', is a collection of Sunil Gangopadhyay's famous modern poems and the second cassette, titled 'Aboni Bari Acho', features Shakti Chattopadhyay's popular poems. Both the poets have recited their own verses. The literature-loving Bengali listeners are lapping up both these cassettes.

Lata Mangeshkar – celebrating 40 years at the top

'MY Favourites', a collection of 50 songs sung by Lata from 1946 to 1986 and selected by the singer herself, will soon be available on the market. The deluxe four-cassette pack will be released by HMV at a function to felicitate the artiste.

The cassette also features some exclusive commentary by the artiste.

Bhagvatgeetha on tape

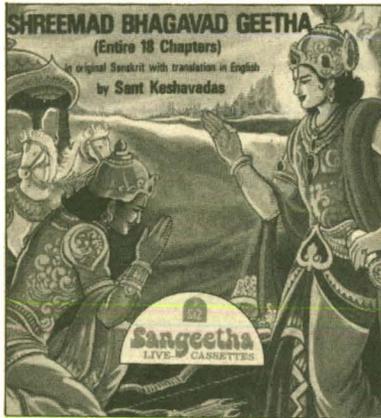
THE Srimad Bhagvatgeetha is back on tape. This time, the entire 18 chapters in Sanskrit are backed by an English translation in an eight-cassette set released by the Master Recording Company on its Sangeetha label.

Narrating the holy book is Sant Keshavadas whose musical discourses and bhajans, previously released over a 400-cassette span on this label, have proved immensely popular.

Sant Keshavadas is a gifted composer of over 5,000 holy songs and a master of many Indian musical instruments, apart from being an eloquent speaker. Besides running an ashram at Nelamangala near Bangalore, he is the founder of several 'Sanatana Viswa Dharma Mandras' (Temple of Cosmic Religion) around the world.

The Sant's rendition of the Bhagvatgeetha is available in an attractive box pack of eight C-90 cassettes, priced at Rs 275.

Sangeetha has added another Tamil devotional by Seergazhi S Govindarajan to its cards. 'Shanmuga Kavacham' has four tracks of traditional lyrics by Pamvam Swarniji, tuned by T R Papa, and recorded at Vijay Stereophonic, Sound Studio, Madras. Tamil Nadu minister P U Shanmugam released the first



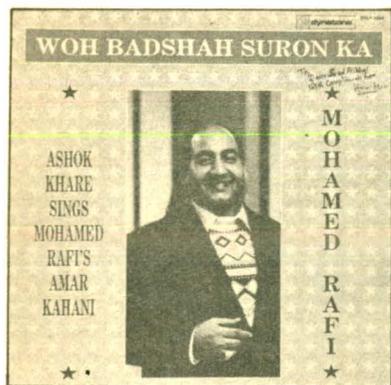
cassette to Mr K Ponnuswamy, the Takkar of the Palani Temple, at an impressive release do, held at the Pambam Swamigal Tirukkovil, Madras.



L to R: T S Sridhar, Branch Manager, HMV, Madras, violinist Lakudi G Jayaraman, vocalist Semmangudi R Srinivasa Iyer, and singer Maharesjapuram Santhenam at the release function of HMV's 'Sruthi Laya'.



Taking an artistic step forward from her 'lollipop' days on stage, the petite and pretty singer Alisha, the baby-doll of Indian pop music, has come of age. 'Aah Alisha' – A cry of ecstasy? A scream of passion? A sigh or a surprise? Not at all. It's the title of her new album! Alisha was keen to experiment with non-Indian music. Along with with hubby Rajesh and the enigmatic Louis Banks, very trendy, new wave pop songs have been conceived. The effort is being rewarded with heady sales. And Alisha is growing-up. To be a star?



'Woh Badshah Suron Ka' for India

HAROEN and **Mintoe**, two associates of **Mohammed Rafi**, have released an album *Woh Badshah Suron Ka* on the **Dynatone** label in Holland. Rights are available with **Sayed Ali**, music director of the Hindi film *'Hi Handsome'*, who has also provided music for this album. **Zaheer Anwar** is the lyricist. **Ashok Khare** has sung the title track and versions of the great singer's hits.

Now, musical books

THE latest from **Rhythm House** is books you can listen to – priced anywhere between **Rs 40** (for children's books – **Noddy** and his ilk) to **Rs 290** for the triple set of *'la-cocca'*, *'What they don't teach you at Harvard Business School'* and *'Reinventing the Corporation'*. The cassettes come in sleek plastic packs either by themselves or accompanied by a book.

The children's book – cassettes which come under brand names like **Walt Disney**, **Lady-bird** and **Story-time Collections**, were first marketed nearly a year ago. Sales have been slow mostly due to the price (**Rs 40** to **Rs 70**). Another deterrent may be the availability of cheaper Indian versions – *'Nursery Rhymes'* and *'Fairy Tales'* recited by **Preeti Sagar** and **Sharon Prabhakar** respectively, priced around **Rs 25-35**.

The 'adult' book-cassettes which have just come into the market fall into three categories – foreign languages (the **Berlitz** series); management books like those mentioned above and others like *'In search of excellence'*, which move the fastest; and books on personal development. The prices range from **Rs 105** to **Rs 130**. "Sales are

erratic," says **Mehmood Curmally**, proprietor, **Rhythm House**. "One week we may sell as many as **10** to **18**, another week just one or two."

Curmally buys the cassettes, which come in small numbers, from **India Book Distributors** and **Paramount Books**. He has already sold twin cassettes of *'Reflex'*, a novel by **Dick Francis** for **Rs 200**.

Book cassettes may just catch on if big companies, libraries, schools and educational institutions show an interest in them.

Indian music companies would do well to consider this concept seriously. Popular writers such as **Kamleshwar**, **Gulshan Nanda**, **Kaifi Azmi**, **Harvanshrai Bachchan**, **Munshi Premchand**, **Maithili Sharan Gupta**, **Sharat Chandra Chatterjee**, among others, could be transferred onto cassettes. Good readers are available, and the middle class consumers would undoubtedly appreciate this novelty. Audio cassette players are inexpensive and add a new dimension to culture. People who never get around to reading novels might be interested in abridged, edited versions of literary works.

New theory of music

A SCIENTIST has, for the first time, developed a mathematical theory of music which, he says, not only explains how ragas are formed but also predicts many new ragas that are unknown today. **Dr P B Mathur**

of the **Central Electro-Chemical Research Institute** in **Karaikudi** has also come up with a single mathematical expression from which can be derived all the seven notes or swaras and the 12 tones of the basic octavian scale used by musicians all over the world.

Western classical releases from HMV

HMV has announced the release of its *'Classics Forever'* series – the best of Western classical titles from **EMI's** vast catalogue. The first of the three titles to be released on LPs/cassettes is *'Schubert's Unfinished Symphony'* and *'Haydn's London Symphony'*, featuring **Herbert Von Karajan** and the **Berlin Philharmonic Orchestra**. The second title is *'Beethoven's Triple Concertos'* featuring **Oistrakh**, **Richter** and **Rostropovitch** and **Karajan** with the **Berlin Philharmonic Orchestra**. The third is *'Mozart's Concertos for Flute and Harp'* featuring **Galway**, **Blau** and **Helmis**, with the **Berlin Philharmonic Orchestra**, conducted by **Karajan**.

A special feature of the cassette releases is that these are on superior chrome tape, using state-of-the-art technology to ensure top-class audio reproduction. The cassettes also contain a coupon to enable customers to send in their suggestions and comments, to help the company build up a mailing list of lovers of Western classical music.



At the *'Dadagiri'* gold disc function are (from L to R): Lyricist **Hazrat Jaipuri**, music director **Annu Malik**, **Dharmendra**, **Baby Munni**, **Govinda**, **Gulshan Kumar** (Managing Director, **SCI**), director of the film **Deepak Shivdasani**, and playback singer **Shabbir**.

Forthcoming titles from HMV will include other masterpieces of Beethoven, Brahms, Mozart, Chopin, Bach, etc, performed by world-renowned conductors/orchestras.

Platinum discs from CBS and Venus

SALMA makes a grand comeback on the Indian music scene with her pop album 'Welcome'. CBS sold over 62,000 cassettes within two months and celebrated with Anil Kapoor and Bappi.

Venus, too, celebrated platinum sales for Lata's 'Oi Dake Kokila', a Bengali album. This is Lata's first platinum record in a regional basic repertoire. Others who were awarded platinum discs for the album were Hridayanath Mangeshkar for music, Sapan Chakravarty for lyrics and Daman Sood as recordist.

Bhupinder, Talat record new albums

UTTAM, the music arranger, is as necessary as the lyrics in ghazal albums today. Talat explained the contents of his new double album: half-traditional with a sarangi and a tabla, the other half 'orchestration' a la Uttam Singh. The lyrics are all modern, chosen according to his personal likes.

Bhupinder too was in the studios with the renowned arranger orchestrating his forthcoming dou-

ble effort. Not to be left out of the race, Ghanshyam Vaswani too opted as the last resort, and on his own strength produced 10 ghazals which are being offered to any music company willing to pay one lakh rupees. "People are especially asking for my cassettes," he explained.

MIL's latest ghazal recordings

GHULAM Ali will soon be composing three ghazals for Sonali Jalota, who will sing these and other ghazals written by famous Pakistani poets as well as some Indian poets.

Pamela Singh recorded her third ghazal album for the label in the first week of February at the Radio Gems Studios.

Pankaj Udhas will soon be back in the studios. It will be a four-cassette pack and has lyrics written by most of his favourite poets like Nizamuddin Nizam and Syed Rahi.

'Mehak', Vajhat Hussain's new album, is ready and slated for release.

Noorjehan to visit India

NOORJEHAN, a popular playback singer of Pakistan and former actress, is likely to visit India soon. At a party hosted in her honour recently at Karachi, she said she had been invited to India by Dilip Kumar.

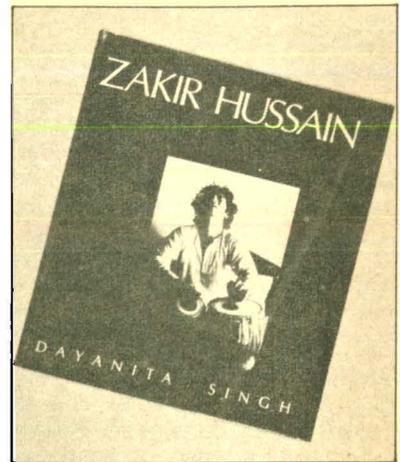


Photo essay on Zakir Hussain

HIMALAYAN Books of New Delhi has come out this year with a photo essay on tabla maestro Zakir Hussain. The book is a rare treat for music lovers in India, who are usually starved of good material on Indian musicians.

This book, priced at Rs 75 with its collection of 70-odd black and white photographs taken by lenswoman Dayanita Singh, puts across a very live picture of the maestro as he is today. Which is as it should be, since Dayanita's approach is one of candid photography, using available light. What the pictorial lacks in sophisticated technique, it makes up for in its warm informality, showing as it does the artiste in his element at the tabla and also against the background of his family.

Music artistes unhappy with Radio Kashmir Jammu

THE general secretary of the Akashwini-Doordarshan Casual Music Artistes Association, Harish Kalia, has alleged that ragas were being broadcast at wrong times.

The new station director has given programmes to artistes from Bengal. Also, artistes from Punjab had been approved by the Jammu radio station in violation of the prescribed rules. They also enjoyed special booking and concerts.

The memorandum to the I&B minister further alleged humiliation to casual female artistes at the station.



Cine star Anil Kapoor with Alisha Chinai, Rajesh Khattar, at the release function of 'Aah Alisha'.

NEWS

Round-up

RAAG RAGINI'S PROGRAMME:

Held on February 7 at Tilak Smarak Mandir, Pune, featuring a group tabla recital by Marhum Tabla Nawaz Mehboob Saheb Smruti Mandal, vocal recital by Kumar Hemang Mehta, tabla jugalbandi by Pandit Nikhil Ghosh and Nayan Ghosh and sitar recital by Pandit Giriraj.

KARNATAKA GANAKALA PARI-SHAT:

Held its 17th annual musicians' conference at Bellary, covering five days of academic sessions, concerts and an exhibition. Artistes M Paramasivam, Uma Gopaldaswamy, Sisirkona Dhar Choudhary and Dr Rajeev Taranath and Dr Balamuralikrishna.

CONFERENCE ON RABINDRA-SANGEET:

Held at Shantiniketan on February 16-19, as part of the 125th birth anniversary celebrations of the poet.

JAZZ ROCK SHOW: To be held at Rang Bhavan, Bombay, on March 6, featuring Louis Banks with Pam Crain, Donald Saigal and Rajit Barot.

PANKAJ MULLICK REMEMBER-

ED: By Pankaj Mullick Music Research Foundation, with a music programme 'Guzar Gaya Wah Zamaana', audio-visual 'How Playback Was Born', film 'Dhoop Chhaon'

and an exhibition of old photographs and booklets on February 18 and 19 at Amar Gyan Grover Auditorium, Bombay.



Zubin Mehta

ZUBIN MEHTA IN INDIA: The maestro conducted the Orchestra Del Maggio Musicale Fiorentino on March 2 and 3, at the Shanmukhananda Hall, Bombay. He had last performed in Bombay with the New York Philharmonic in 1984.

SMITA PATIL REMEMBERED: At 'Memories '87', where the film industry paid homage to the late singer with a 'Laxmikant-Pyarelal Nite'. The show was co-organised by the Royal Society of Bombay, at Brabourne Stadium, Bombay, on February 28.

BEREAVED: Young and upcoming ghazal singer Roop Kumar Rathod,

whose father expired on January 28 following a heart-attack.

DIED: Govind Mhashikar, 59, well-known singer of Marathi folk songs, in January, following a paralytic stroke.

DIED: Noted violinist V Govindswamy Naicker, 73, on February 13. An AIR artiste, he had played for vocalists Madurai Mani and G N Balasubramaniam, among others, and held the title of Kalaimamani awarded by the Tamil Nadu Iyal Isai Natak Mandram.

DIED: Tabla wizard Pandit Mahapurush Mishra, 53, at Calcutta on February 15. He had given accompaniment to Ali Akbar Khan, Bhimsen Joshi and others.

DIED: Eminent Tamil scholar, poet and music composer M P Periasamy Thooran, 78, at Madras. A Padma Bhushan awardee, he had been associated with two encyclopaedias under the auspices of the Tamil Academy.

DIED: Noted sitar maestro Sunder Lal Soni, 70, at Jabalpur on January 29, following a heart attack.

DIED: Renowned gawwali exponent Habib Painter, 72, on February 22, at Aligarh. The Khusro Trust had titled him 'Bul Bul-e-Hind'. He had popularised a distinct style which blended Hindi, Brijbhasha and Urdu. He has over 1,000 records to his credit.

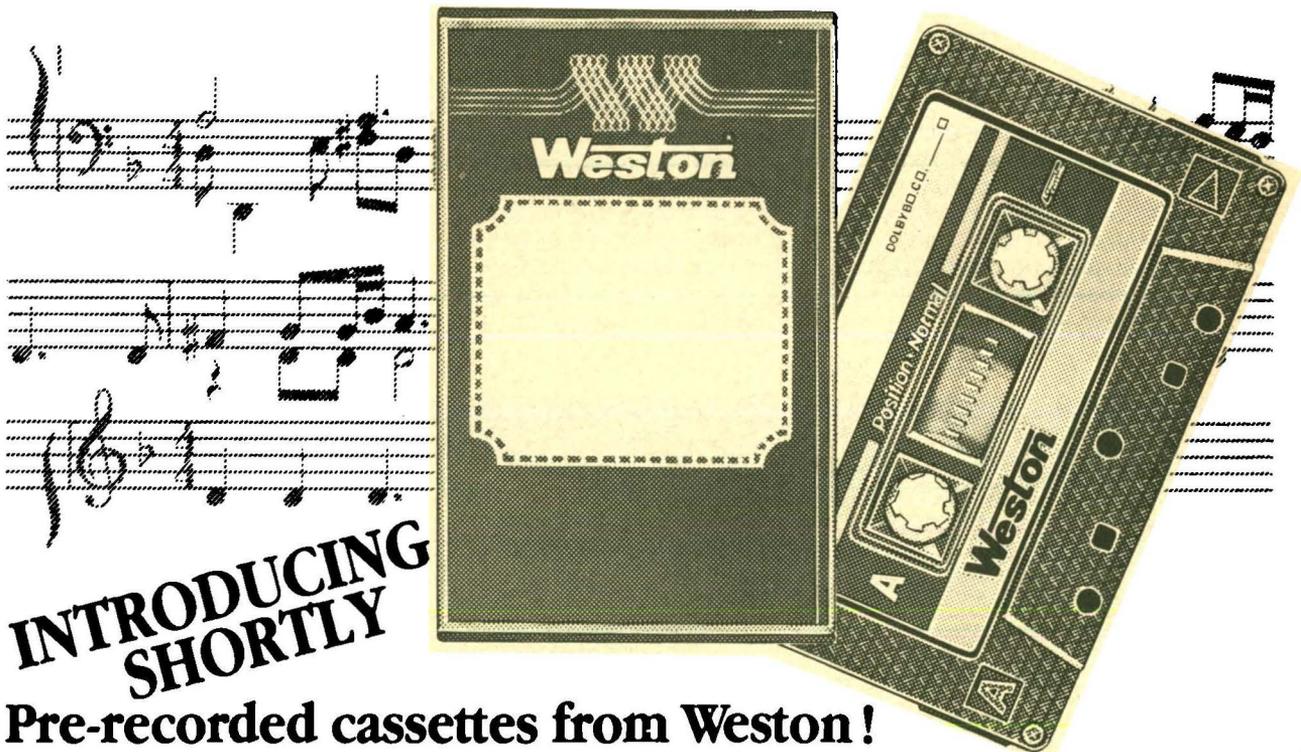


At the release function of Sangeetha's 'Srimad Bhagvatgeetha' are from left to right: Tamil Nadu minister P U Shankugham, K Sunder-smurthy, (Commissioner, Religious Endowments, Government of Tamil Nadu), K Ponnuswamy, Takkar, Palani temple, S Siva Chid-ambaram, singer S Govindarajan's son, singer Seergazhi Govindarajan and convenor Premanarayan.

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CH-DWCL 286

INTERNATIONAL MUSIC

Fabulous Thunderbirds 'Tuff Enuff'

Vaughan, a blistering guitar player, loved the blues. He lived in Dallas which turned out to be a mistake. What's that you're playing, he'd be asked with appropriate incredulity. Is it worth explaining to someone who can't recognise the blues?

Vaughan went to Austin, formed a band called Storm and also another called Cobra which included brother Stevie Ray.

Storm was playing in an eatery called Alexander's. The year was 1974 and it was to be a turning point in Vaughan's life, for who should walk in one night but singer and harmonica player Kim Wilson.

Wilson's eye was on the harmonica player with Storm, he wanted to blow the guy off-stage. He got

his chance and Wilson recalls that the crowd loved it!

Christina, recommended by a friend, was apprehensive about meeting the Thunderbirds. He pulled in enough courage and caught the band at a gig in Ontario. "Are you the drummer?" they asked. Convinced, they allowed Christina to sit in.

By this time the Fabulous Thunderbirds had made two albums but their rhythm 'n' blues attitude didn't go well with record buyers. Christina came in half-way through the third album 'What's The Word' but it was the fourth, 'Butt Rockin', that showed the strength of the band. Positive proof came when Nick Lowe agreed to produce the next, 'T-Bird Rhythm'.

Artistes saw the worth of the T-Birds but with record sales remaining dull, the band was not resigned by Chrysalis Records. "It was the toughest time the band had ever seen, confesses Vaughan.

Yet the band did not give up hope. Preston Hubbard came out of Roomful of Blues to join them in 1974. They toured, pulling in between 10,000 and 15,000 people to watch them play. Word got around and record executives turned up at concerts but were not impressed. The Fabulous Thunderbirds were a great live band but there was no way they could make it on record, not with the music they were playing.

The Thunderbirds decided to help themselves. They pooled all the money they could. With Dave Edmunds as producer, they even filmed a video. Several gigs had helped get the money together.

The manager of the band called CBS and laid it on the line with enough conviction. Unable to say no, they signed The Fabulous Thunderbirds.

The title song 'Tuff Enuff' featured in the film 'Gung Ho' was a top ten hit. Riding on the coat tails the album moved high into the charts and with support at radio, has gone over the gold mark.

'Tuff Enuff' simmers, the tempo kept taut. The T-Birds loosen up on 'Tell Me' and hit the fast track on 'Look At That, Look At That'.

The blues shuffle in with 'Two Time My Lovin' and the Thunderbirds have made such a turnabout of their career that when they record an instrumental 'Down At San Antone's' it is nominated for a Grammy as Best Rock Instrumental Performance. They were also cited for Best Rock Performance by a Duo or Group for 'Tuff Enuff'. The album has been released here by CBS (MDX 10292).

All the band members are proud of their success. There wasn't any formal training. "We all learnt from records," says Hubbard. "You learn by listening to the guys you love and playing in dives."



L-R: Preston Hubbard (electric & acoustic bass), Jimmie Vaughan (guitar), Kim Wilson (vocals & harp), Fran Christina (drums)

INTERNATIONAL MUSIC

Indian singers are going places

GARY Lawyer has gone to Rave Studios to cut his long-expected solo album. Rave is said to have the best recording equipment available and Gary is naturally enthused.

Gary hopes to give the album of originals well rounded appeal with a mix of rock, pop and country-tinged tunes. Zubin of Rock Machine and Shiv Mathur will be backing Gary.

Remo Fernandes, who will 'Pack That Smack' for CBS in April, was invited to the 17th International Political Song Festival in East Berlin held last month. His win at the 15th International Pop Song Festival, including the Audience Response triumph, have pulled him back. Remo had some enviable company on stage including Pete Sagar and Miriam Makeba. The non-competitive festival drew performers from 50 countries.

Meanwhile, Remo was busy replenishing stocks of his popular first cassette 'Goan Crazy', which has sold out in Bombay. He will return to the city in March to give the

finishing touches to 'Pack That Smack'.

Ronnie Desai has gone into the international charts. 'Bedlam', Ronnie's album, is in the top ten of the international release list in Bombay. Not bad, especially when you also consider the fact that the album has had re-orders from New Delhi as well. Ronnie has destroyed the myth that albums by Indians don't sell.

Sharon Prabhakar went into the HMV studios to record three tracks 'Saving all my love for you', 'Papa don't preach' and 'Live to tell'. The first was warm, the second passable, the third a clunker. Sharon sounds desultory on an arrangement that stifles emotion.

There can be no denying that Sharon is an accomplished singer. She only needs the right material and a worthy arrangement that has guts to hit out. A laid-back attitude only spells disaster. Sharon, however, sees no scope for English songs by an Indian singer. Who's going to buy the album, she echoes. Times have changed and those despairing days, when she crashed on the rocks of non-acceptance with her Polydor album

are merely a distant nightmare. Hopefully she will collect a batch of worthwhile songs and get into a studio, even if she has to use all the guile of Evita to persuade Music India, with whom she is reported to have signed, to do so.

Hot releases from CBS, HMV, MIL

THERE'S not much to cheer on the record front. MIL has finally got the Pointer Sisters' 'Hot Together' and Kool And The Gang's 'Forever' in release.

HMV has other compilations in the works - 'Easy Listening Favourites', Robbie Nevil's self-titled album, the double album Anti-Heroin Project called 'It's A Live-In World' including contributions from Eurythmics, Wham, Elvis Costello, Ringo Starr, Paul McCartney, Dire Straits, Feargal Sharkey and Bananarama. The Beatles Ballads should please fans.

An interesting battle is in the offing. HMV brings in 'Military Marches of John Philip Sousa' while CBS is all set to unleash 'World's Greatest Marches', which

New Grass Revival - hot on stage

AMONG the releases HMV had at Christmas-time was 'Country Superstars Vol 3', which not only introduced Gary Lawyer to the national scene but contained a cut called 'Sweet Release' by New Grass Revival.

Revival consists of Sam Bush on mandolin, fiddle and vocals, John Cowan on lead vocals and bass, Pat Flynn on guitar and vocals and Bela Fleck on five string banjo and vocals.

They call their music progressive bluegrass, which incorporates jazz, country, rock, blues and reggae. With a mix like that, the term 'progressive' could be a mere cover-up. It isn't. For the New Grass Revival is a downright amazing band!

Take 'Sweet release'. Cowan is joined by Bush and Flynn in the refrain, the harmonies close-knit, falling warmly.

'A sweet woman's love' profiles Cowan's Motown influence, his tenor suffused with soul.

There was plenty of gospel. The

high rider was 'You don't knock', clap your hands and raise your voices to the Lord! Talk of audience participation!

"We have heard Indian music," said Sam Bush, "and were inspired to write this. It's called Indian Hills." There was nothing mundane about the song. NGR had captured the feeling they were seeking and both Bush on fiddle and Cleck on banjo improvised brilliantly.

They left the best for the finale. "'Suporo' came out on an album

from France where we played a bluegrass festival," said Flynn. It's brilliant. The composition pulls in various facets and the way the band fuses them together is breathtaking. A time for virtuoso showmanship, it made one wonder why the New Grass Revival has not burnt the countryside of the US! With a second album due on EMI as well as the Wembley Country Music Festival coming up, New Grass Revival should be in the running for long overdue chart honour.



INTERNATIONAL MUSIC

again is an album of military marches. Who'll have it out first?

CBS will wrap up the works with 'Quiet Riot III', 'Black Codes From The Underground' from Wynton Marsalis, plus the original soundtracks of 'Dr Zhivago' and 'Singing In The Rain'.

Simon, Winwood bag Grammy

VETERAN performers and song writers were the winners at the 29th Annual Grammy Awards on February 24, with Paul Simon and British pop star Steve Winwood capturing the most prestigious awards.

Barbra Streisand, Tina Turner, Dionne Warwick, Robert Palmer, James Brown, Vladimir Horowitz and Sir Georg Solti were among the 'old-timers' whose work was singled out for recognition by their peers in the music industry.

Winwood, who had never been nominated before this year despite having churned out hit records for more than 20 years, won 'Record Of The Year' and 'Best Male Pop Vocalist' honours for the single 'Higher Love' from his 'Back In The High Life' album.

Simon, 43, who ended his long-time partnership with Garfunkel in 1970, won the 'Album of the Year' Grammy for 'Graceland,' parts of which were recorded in South Africa with local black musicians.

Dionne (Warwick) and friends' 'That's what friends are for,' which has raised more than US\$ 750,000 for AIDS research, also won two Grammys - 'Song of the Year' and 'Best Pop Performance by a Duo'.

Streisand won her eighth Grammy, and her first since 1980, as 'Best Female Pop Vocal Performer of the Year' for her 'Broadway' album.

Turner won the 'Best Female Rock Vocal Performance' with 'Back where you started', and Palmer, 38, won the male version of the same award for his single 'Addicted to love'. The British band Eurythmics won 'Best Rock Performance by a Duo or Group' for 'Missionary Man'.

Peter Gabriel, the former Genesis member who, too, was nominated in four categories for his 'So' album, came away empty-handed in one

of the night's biggest surprises. Brown, 54, won the 'Best Male Rhythm and Blues Vocal' for 'Living in America'.

In the classical field, Horowitz, 83, won two Grammys, for 'Best album' and 'Best Performance by an Instrumental Soloist' for 'Horowitz'.

Sir Georg Solti, the Chicago Symphony conductor who was nominated in three classical categories, won the 'Best Orchestral Recording' for 'Liszt: A Faust Symphony,' to bring his all-time leading Grammy total to 25. Horowitz and Henry Mancini share second place with 20 each.

Bruch Hornsby and the range won the 'Best New Artiste' award over four other bands, including the British Group Simply Red and Glass Tiger, Nu Shooz and Timbuk 3.

Jazz vocalist Billie Holiday and lyricist Johnny Mercer were honoured with posthumous career achievement awards.

Trustees of the National Academy of Recording Arts and Sciences voted their Trustees Award to Mercer last month, while Miss Holiday was given the Academy's Lifetime Achievement Award.

Blacks dominate American Music Awards

Whitney Houston continues to dominate! The 14th American Music Awards saw her romp home in five categories. Three of them underscored the importance of her debut album 'Whitney Houston' which was not only the Best Soul/R&B Album but the Best Pop/Rock Album as well! What's more, she was Best Female Vocalist in both categories. And to add to the icing was her win with 'Greatest Love Of All' judged the Best Soul/R&B Video Single! Why is a 22-month-old album going places when there has been so much new product released during the year running up to the awards?

Lionel Richie won in four categories. He was Best Male Pop/Rock Soul/R&B Vocalist, Best

Soul/R&B Male Video Artiste and had the Best Pop/Rock Video Single in 'Dancing On The Ceiling'. Strange, isn't it, when Peter Gabriel, Phil Collins and Steve Winwood have released far better albums. This apparently was the year of the blacks.

Huey Lewis And The News were a worthy choice as Best Pop/Rock Group and Best Video Duo/Group. Unfortunately, whites don't cross over into black musical regions as much as the other way round. It's a good sign only as far as acceptance of black music by others is concerned but this wide ambit should not be compartmentalised to the point of crushing perspective.

There's more. The Pop/Rock



Whitney Houston (right) with her mother, Cissy Houston, after she won four major American Music Awards.

INTERNATIONAL MUSIC

area saw Billy Ocean walking away with the honours in the Singles category with 'There'll Be Sad Songs' as also Male Video Artist!

Madonna scooted in with just one win as Female Pop/Rock Artist which was one less than what Janet Jackson could accomplish. Jackson came out on top as best Soul/R&B Female Video Artist and Best Single with 'Nasty'. Should prod Michael Jackson into working harder on his album which could well see the first single being a duet with Barbra Streisand.

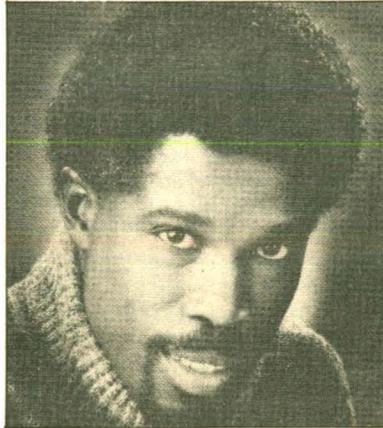
The third area the American Music Awards dip into is Country. Alabama won three as Group, Video Group and had the Best Album with 'Greatest Hits', a compilation. Can you beat that?

The Judds won two awards with 'Grandpa', Best Single and Video. The Best Male Singer was Willie Nelson. Kenny Rogers who, has won 18 American Music Awards, three more than Richie, wasn't in the running this year.

Compared to the boo-boos in the AMA, the Grammy nominations show a steadier viewpoint. Houston has been nominated in just one category, 'Greatest Love Of All' teeing off in the Record Of The Year category. Richie isn't nominated. The one common factor is 'Grandpa' and The Judds deserve it.

Sam Bush, co-founder and leader of New Grass Revival, is predictably thrilled with their nomination for Best Country Instrumental with 'Seven By Seven'.

"I won't mind if we don't win. We have been acknowledged. Besides, we are friends of Ricky Skaggs, Jerry Douglas and Mark O'Connor. Have you heard Mark? He's fantastic! He's only 24 and can do things



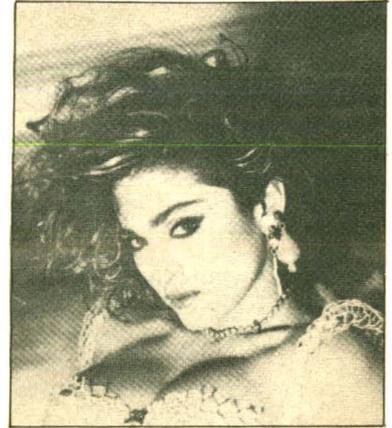
Billy Ocean – Best Male Video Artist

like Shankar does on the violin. He was with the Dixie Dregs when he was just 19!"

Chart busters

Madonna, ever popular despite her limitations, hit No 1 in the US with 'Open Your Heart', emulating Whitney Houston who also had three No 1 singles from one album. 'Heart' was preceded by 'Live To Tell' and 'Papa Don't Preach'. 'Tell' is a ballad that does not speak of the extraordinary, though 'Papa' does give the songstress a degree of credibility. Unwed teenage mothers of the world, unite! And if ever a sign of Madonna's (who is far removed from one) popularity was ever required, let it be known that she has had a No 1 hit every year since 1984.

The US top ten charts see Bon Jovi at No 1, Cinderella at No 3 and Bruce Hornsby at No 5. What have they in common? All are on labels distributed by Music India. So what's keeping them from releasing these albums? Even if Bon Jovi and Cinderella are too hard to ac-



Madonna – Best female Pop Artist

cept, Hornsby should provide perfect fodder for a ringing cash register!

Deep Purple, another MIL act, are long hopping with 'House Of Blue Light' which was a top five UK hit. They have plenty of fans in India as well.

George Michael pulled the Queen of Soul, Aretha Franklin, straight to the No 2 singles slot in the UK with 'I Knew You Were Waiting'. Then on to No 1.

If association has its own reward, Pepsi and Shirlie who sang backup vocals for Wham! can't help but be grateful. Their single 'Heartache' which is nothing but pap is all set to pace 'Waiting' for the top berth!

Latest happenings

Gather around for some of the latest happenings in popdom.

Paul Simon had to extend his UK tour when 100,000 applications were received for 20,000 tickets. His new single is 'Diamonds On The Soles Of Her Shoes'.

Tina Turner has a new band for her 'Break Every Rule' tour. Watch for the album to re-climb charts once she gets under way.

Michael Jackson's father is marketing a soft drink called 'Joe Cola'. Michael, of course, is being sponsored by Pepsi Cola.

When Bob Geldof was awarded The Third World Prize for his work in famine relief, ex-President of Tanzania Julius Nyerere poured the accolades. Geldof said in reply, "I can't say I recognise myself in many of the things said and I can't believe Mr Nyerere when he said he hadn't heard me before Band Aid." His album 'Deep In The Heart Of Nowhere' flopped. His second single is 'Love Like A Rocket'.



The Judds – awards for Best Single and Video

INTERNATIONAL MUSIC

New York International Home Video Market

THE New York International Home Video Market has announced plans for the second annual trade show to be held on April 21-23, in New York City.

The show serves as an international marketplace for the buying and selling of programming rights,

for negotiating licensing and distribution deals and for discussing co-ventures. It is a major forum for the display of home video software, accessories and services ideal for export.

The first New York International Home Video Market attracted producers and prospective international licensees from around the globe including Argentina, Australia, Belgium, Canada, France, Britain, Holland, Italy, Japan, Norway

and West Germany. There were nearly 8,000 persons and 150 exhibitors.

The 1987 New York International Home Video Market is being held at the new Jacob Javits Convention Center in Manhattan. Further information is available from Barbara Anne Stockwell, Assistant Vice President, New York International Home Video Market, 701 Westchester Avenue, White Plains, NY 10604; USA.

Reviews

Inside Out Philip Bailey CBS MDX10281

Bailey, out of a dispassionate Earth Wind and Fire, found gold in 'Chinese Wall'. Though much of the success was due to the appearance of Phil Collins in 'Easy Lover', Bailey profiled plenty of passion to give the album an individuality.

Bailey also found the Lord and cut a gospel album which, predictably enough, placed him on the inspirational charts. He's back to a secular calling having been turned 'Inside Out'.

Bailey co-produces with funkmeister Nile Rodgers and that's where the accent of this album lies. 'Welcome to the club' best observes this attitude with 'Long distance love' serving an encore.

Bailey doesn't waste his falsetto and what better use can it be put to than on a love song. 'Don't leave me baby' wraps the attitude with feeling and he brings in 'Take this with you' warmly.

Not much else is memorable, not even when he sees himself wrapped with the girl like in a blue movie.

Top 10 USA Various

Sagarika 12002

The age of cover versions comes into its own in India as Sagarika makes a move with two cassettes. This one mixes ballads with up-tempo songs that were "made famous by" artistes like Dire Straits, Lionel Richie, George Michael, Stevie Wonder and Whitney Houston among others.

These artistes are at the top and have carved a niche with their individual styles. So where does that leave an imitator? No prizes for guessing!

Sagarika can make this series a success, if their selections are more perceptive and they zip into the market before the original versions.

Wow That's What I Call Music 5 Various

HMV - STCS WOW 5

Another of those great collections by The Big Wiz. An exciting mix of songs almost all the way through with Tina Turner leading the way with her Grammy nominee 'Typical male'. What a performance!

Britain's most successful female singer and a favourite of the Wiz shakes it loose on 'Set Me Free' while Freddie Jackson who ac-

complished the rare feat of succeeding himself to No 1 slot on the US Black Charts gets down to some beautifully flowing 'Tasty love'.

A working man's lot, the travails of life, scooting back-up vocals and Robbie Nevil goes 'C'est la vie'. Catchy as they come and a down-right winner as 'is 'Don't forget me (When I'm gone)' by Glass Tiger who are also in the running for a Grammy as Best New Group. Meanwhile, they won three Junos as Most Promising Group, Best Group and for Best Single in Canada.

In an attempt to get a slot on Madonna, HMV pulled in Sharon Prabhakar to record 'Papa don't preach' and 'Live to tell' for this compilation. The former passes muster, the latter is cathartic.

World Hits Various

Sagarika 12001

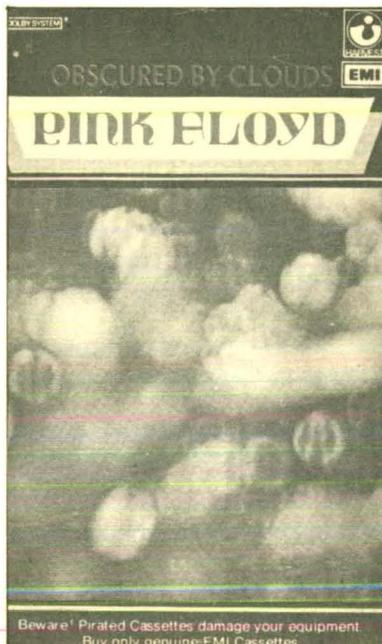
This is the other compilation of covers. Six of the 11 tracks including 'Wild boys', 'Smooth operator', 'Everytime you go away' and 'Method of modern love' are available in their original versions.

Obscured By Clouds Pink Floyd

HMV SHSP4020

Pink Floyd, the first big outpouring of the age of psychedelia, kept their mind-blowing inclinations aside when it came to writing movie soundtracks. There was an instinct for the unusual but they maintained a balance between what could have been labelled as art and understanding.

Rock cuts its teeth on several of the tracks. The best is in the odd-ball titled 'The gold it's in the ...' as



INTERNATIONAL MUSIC

Floyd sinew the song with tight playing. 'Free four' is a brilliant piece with 'Stay' providing atmosphere. The remaining tunes get their dues from the cohesive mastery of Pink Floyd.

Half Nelson Willie Nelson CBS 10030

Willie Nelson, winner of the 14th American Music Awards as Best Male Vocalist in the Country section, proves just why he is so popular. It's not merely because he's got Merle Haggard, George Jones, Ray Charles or even Carlos Santana on this collection. It's his way with a song, the special grace he brings to country music.



There's plenty to choose from. 'Slow movin' outlaw' with Lacy J Dalton, 'Pancho & Lefty' with Haggard and the one that has had universal appeal 'To all the girls I've loved before' with Spanish honcho Julio Iglesias.

Perhaps Love Placido Domingo With John Denver CBS 4LX10225

The best thing about this album is that Denver doesn't sing much, the worst is that Domingo almost messes up 'Annie's song' on which Denver plays nifty guitar.

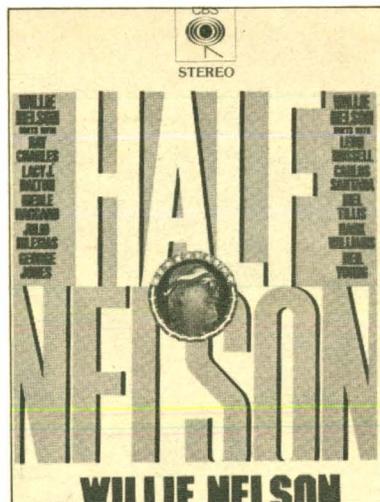
Domingo's powerful tenor is ideally suited to the other songs, being a classical singer has its advantages. Listen to the depth of emotion he infuses into 'He couldn't love you more' and 'To love'. The adult contemporary for-

mat is just perfect for him. Oh, there's the obligatory ballad between Denver and Domingo. 'Perhaps love' is in true Denver tradition and happily it finds him in skilled mood.

Greatest Hits Dave Brubeck CBS 4CX10210

Brubeck was as much the master of commercial jazz as he was of the pure. This album encapsulates both attitudes. The purist may blanche, but there are not many in this part of the world to knock the pianist.

Brubeck who had a hard style found a smoothly, liquid complement in alto-saxophonist Paul Desmond. In tandem the two fused



some of the finest moments in jazz. There they are on the 5/4 time of the perennial favourite 'Take five', Desmond pungent and breathy, Brubeck's accent on the chord structure.

Brubeck's style finds expression on 'I'm in a dancing mood' with block chords dominant before 'In your own sweet way' provides a slow down and Brubeck's love of counter point. Another mighty piece of work is 'Blue rondo a la Turk' inspired by the universal eye-view of Brubeck. And for commercial nonchalance, there's 'Camp-town races'.

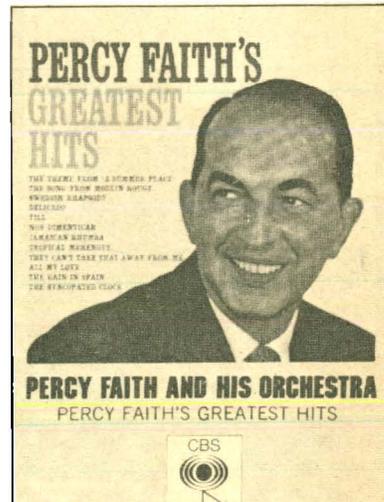
Love The One You're With Various CBS MDX10294

Love is the motivating theme of this compilation. The songs don't fall into a single genre which gives the album a nice touch.

The title song from Stephen Stills has become a standard as is the Motown classic 'How sweet it is' covered here by James Taylor.

Billy Joel's 'Just the way you are' which a searing tenor saxophone rips away from mushiness and Michael Jackson's feeling rendition of 'She's out of my life' will please the younger fans. Those old enough to delve into the '60s will drool over Bread's 'Baby I'm a want you' and Lou Rawls' 'You'll never find another love like mine'.

The women aren't left in the lurch. Two outstanding selections profile the little-heard in India, Bette Midler on 'The Rose' and Linda Ronstadt, who's made a sad break with rock on 'What'll I do', on which she has Nelson Riddle's Orchestra



playing a sweet tune behind her. There's something for everybody here.

Greatest Hits Percy Faith CBS 4LX10238

The orchestral sweep gets Percy Faith into some emotive moments. Heading the list is his biggest hit, the 'Theme from a summer place', a grabbing melody that lingered long after the on-screen passion of Troy Donahue and Sandra Dee.

Faith was versatile. He had to be in a pop setting. Feeling wasn't the sacrificial lamb and even as he brings a welcome verve to 'The rain in Spain', Faith turns in deep, churning versions of 'Till', 'Where is your heart' which has a pretty vocal by Felicia Sanders and 'Swedish rhapsody'. Perfect for one of those cosy evenings or a late night lovers' rendezvous. ◀◀

The beginning of music video...

With our tradition of song and dance seeping into every facet of our entertainment world, music video programmes will be successful in India. But if the picturisation and choreography of these songs do not vary from the regular 'Chitrahaar' fare, then, one is afraid, there will be no audience.

Gautam Rajadhyaksha takes a look at a pioneering effort – Star 10 from Bombino.

There is reason to believe that music programmes will be as successful, if not more, in India as they are the world over, what with our tradition of song and dance that's seeped into every facet of our entertainment world. The fact that 'Chhaya Geet' and 'Chitrahaar' continue to top the hit parade indicates that jazzy amalgams of spectacular visuals and pop tunes make the most saleable cocktails.

Excellent production values, innovative photography and the stunning impact of videotronics have helped many a pop artiste and musical celebrities in the West to sell their records and cassettes. These rock video shows have not only created their own niche in the market and a cult of their own, but today they also serve as trend setters in the fast developing culture of video entertainment.

Taking a cue from the West, Indian entrepreneurs have launched a pioneering attempt called Star 10. The songs, composed by Nadeem-Shravan, are rendered by our stars (well, not all stars – but film personalities, nevertheless) and enacted by an assortment of bit players and novices knocking on the doors of filmdom and fame.

The Star 10 cassette has Ameen Sayani delivering a long commentary explaining how these stars have become playback singers. He introduces each of the items in the unmistakable Ameen style,



which – dare I say it – sounds jaded and fairly out of character for a programme of this nature. To add to (or is it enhance) these drab proceedings, the producers have used every video gimmick in the book of electronic graphics and every colour in the palette. If they are a dis-

tinct eyesore and cheap, most of the programme is scarcely better.

To begin with, just about two stars have any feel, any technique and musical style. Sachin (who has been training since childhood) and Vijayeta Pandit (from the famous Jasraj family) are truly excellent. While Sachin shows musical agility that would easily overshadow some of our playback singers today, Vijayeta's projection, tune and musicality are remarkable. To call them film stars would be unfair, but that they both have a fine future lending their voices to more famous faces, is apparent from their numbers, particularly the concluding number on the tape which combines these two very fine voices. There's Sulakshana too (a bit forced and pinched) and Shailendra Singh. But then both these are more mike-stars than cine-stars.

The genuine glitterati vary from being tolerable to unbearable. Jackie Shroff self-consciously sings 'Kashmir se Kanyakumari tak' fairly well, while rival Anil Kapoor is not that good. Anil's duet with Poonam, 'Shaadi ke pehla pyaar hai', shows him in a better vocal form than his partner. But Vijayeta overshadows him easily in 'Baar baar telephone kiya no karo'. Danny, Kajal Kiran and Vijayendra are passable. Kalpana Iyer is not. But the disaster is Mithun's number. Though the lyrics ('Angoori paani chadh gaya') calls for an intoxicat-

VIDEO

ed rendering, there is no reason why he has to be so out of tune.

Frankly, the soundtrack is not all that new. It is the same as the one released on cassette in 1985. The musical quality is not at all remarkable – being an unimaginative extension of the mediocre genre of film songs that spill out of the theatres every year.

What is new is the visualisation of these numbers. The interpretation of these songs is fairly direct and uninteresting.

The dancers and artistes chosen are mostly novices – the kind who, if they are very lucky, will end up as bit players in B-grade films. Far from star quality, they lack even average grace, style, good looks or attraction. The production values are dismal. Wall-papered, synthetic, crystal-decorated rooms that distinctly resemble the abode of a Dubai-returned nouveau-riche, or a sleazy hotel room, is the general quality of set decoration. Even the outdoors are restricted to Powai Lake and National Park. True, a lot of effort has gone into the making, on, one suspects, a shoe-string

Apart from the irritating excess of video tricks, the profusion of ads is a sure put-off. In addition, Bombino has added an ever-so-long trailer of Togo Fogo Nite – a pot-pourri programme featuring real stars doing their numbers.

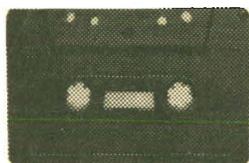
budget. But, if the picturisation and choreography of these songs do not vary from the regular 'Chitrahaar' fare, then, one is afraid, there will be no audience. The major advantage of music video is the independence from set norms and forms; but this pioneering attempt is sadly a bad trendsetter.

Regretably, the music, the voices

and the material itself is of poor quality. But with better quality of music and greater innovation in its execution, along with superior production values and attention to detail, these videos have an unprecedented future.

Apart from the irritating excess of video tricks, the profusion of ads is a sure put-off. In addition, Bombino has added an ever-so-long trailer of Togo Fogo Nite – a pot-pourri programme featuring real stars doing their numbers. Though it was great to see a lonely Nutan rendering a song from 'Anari' and Govinda and Sanjay Dutt dance with grace and rhythm, its over-long duration reduced whatever little impact the Star 10 programme had.

All in all, apart from a worthy show-case for Sachin and Vijayeta to show off their talents (they could as well pass on their audio tape) and for the videonics engineer, the Star 10 tape is a badly conceived, carelessly executed, tasteless piece of C-grade entertainment. Most video owners will never get through the whole show. ◀◀



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TALENT



Kavita Krishnamurthy: Latest playback success

Nineteen Seventy-Six. Royal Albert Hall, London. A young girl accompanied Manna Dey on stage. She sang 'Allah tero naam'. The girl, Kavita Krishnamurthy drew instant applause from the crowd. It was a dream come true for her. After all, not every aspiring singer gets a chance on stage at such a prestigious venue.

However, it wasn't her first performance on stage. Kavita made her debut on stage as a singer in 1971 when she sang for a Hemant Kumar show in Indore. Kavita somehow is still at odds with herself about performing on stage. She has a rather "unhappy feeling". She explains, "Stage-singing is exciting only if you manage to take the crowd with you. For me, singing before a large audience isn't particularly exciting."

Still, even today, Kavita mainly sings Lata and Asha's songs and a couple of her own, in between, as fillers. "Singing on stage is indeed paying. But somehow, I prefer recording in the studios," she reveals.

Her exposure on stage slowly gained her a reputation good enough to earn a break in the real world of Hindi films, and she recorded her first playback song 'Aayega aanewala' in 'Kadambari' in 1977. The song was a repeat of Lata's in the same film. Naturally, it went unnoticed.

In 1978, she recorded her first solo 'Maang bharo sajana' under Laxmikant-Pyarelal. She rates L-P as well as R D Burman as the best music directors. "They have been very understanding and supportive all along," she says.

"Initially it was pretty tough. Now, I record about four to seven songs a week. You may think, I must really be raking in a lot, but believe me, I accept whatever the producers wish to pay me."

'Pyar Jhukta Nahin', the block-buster musical hit, brought Kavita into the limelight. She has pinned her hopes on a solo 'Hawa hawaa' in 'Mr India'. The music in this film, she feels, will be a hit. Sridevi has already made the song a hit with her sexploits on stage at Hope '86. The other films Kavita expects to do well musically are: 'Jawaab Hum Denge', 'Yateem', 'Hukumat', and 'Jeete Hai Shaan Se'.

A Tamilian by birth, Kavita spent her childhood in Delhi. She had her training in classical music under Balram Puri and later Gautam Mukherjee, who is her guru. Later, she graduated from St Xavier's College, Bombay, where she picked up prizes at the inter-collegiate light music competition.

Kavita has done a number of jingles since 1971. The popular ones being the Nirma and Halo shampoo advertisements. "Jingles are fun. There is absolutely no tension. You sing for three seconds and walk away with the cheque," she quips.

Apart from films, she isn't very active in basic repertoire. Her first non-film album was released in 1986. A bhajan album, 'Bhajan Stuthi', produced by T Series, didn't do too well. Kavita attributes it to lack of marketing. "Nothing was done to promote the album. It just faded away. After a couple of good film songs, I am getting offers from music companies. But I've not yet decided on it. I would like to concentrate on film music."

Which kind of repertoire will she be interested in? "Bhajans and geets. I love them." Given a choice, which male singer would she prefer? "Left to myself, I would prefer Suresh Wadkar. He has a distinctive style of his own." Some originality!

HMV contracted her for one year in 1983. She cut an EP of 'Bengali Modern Pooja Songs', with music by Manna Dey. Again in 1983, she sang one or two numbers in an album 'Ramayan' under HMV and another couple of songs in 'Bhakti Geet' produced by MIL.

Kavita accompanies Manna Dey for stage performances. She is also one among the singers in L-P's troupe. She has in the United States, Canada, the UK, Holland, Kenya and even South Africa where they

"You may think, I must really be raking in a lot, but believe me, I accept whatever the producers wish to pay me."

TALENT

performed during the opening of an Indian temple in Durban.

When it comes to recording film songs, does she have any particular likes? "I would always prefer to sing songs with some classical element in it. It doesn't mean that I don't sing racy or disco-numbers. People like us don't have a choice. Do I?"

Her songs, in 'Karma' and Teri 'Meherbaniyan', have earned her gold discs already. But she isn't quite impressed with it. "I think I can do much more," she says with determination. Apart from Hindi, she has also sung Oriya, Bhojpuri, Gujarati and Kannada songs.

A B-High artiste with AIR, Kavita has also performed a number of times on Doordarshan, on the national hook-up.

She is all praise for 'Ashaji' and 'Lataji'. "They have helped me a lot. Whenever Ashaji needs a female voice to sing along with her, she always chooses me. But I have a soft corner for Lataji."

Surprisingly, Kavita doesn't feel that singers should project themselves as 'artistes' by cutting non-film albums, as is the trend. She explains, "To me, there are just two types of singers. Good singers and bad singers. If my co-musicians say that I'm a good singer, that means I've got talent."

She continued: "I am in this field not for money. Money has been an embarrassing factor. That, perhaps, is due to my upbringing. I didn't have to sing for my supper. I really love music. I enjoy singing. I am really enjoying my life as a singer."

What are her other loves apart from music? "Apart from music? Nothing! It's just music! I read whatever I can get hold of but music is the only thing that matters."

Any plans for the future? "Not really. I don't intend to get married in the near future. I would rather concentrate on my career."

And after singing about 75 film songs, which number would she rate as her best? Here she uses the famous cliché. "The best is yet to come." Hopefully.

— S K John

Shabbir Kumar: Working out his own style

Shabbir Kumar's entry into the world of film music is just five years old. In so short a span, he's carved a niche for himself amongst the younger generation of playback singers. The 38-year-old singer, who came in with the image of being a Rafi clone, is now determined to work out his own style in singing.

His first love, however, was painting, not singing. Says Shabbir, "I had a tremendous craze for listening to the radio but never for singing." Shabbir recalls, "I was just 13 years old, my neighbours let me listen to the radio but they asked me to run errands for them in return. Soon I became the errand boy of my locality. I didn't mind doing anything so long as I got to listen to Rafisaab's songs."

Shabbir, unable to turn down a request at a private gathering, hesitantly and nervously broke into a Rafi number, 'Himalaya ke bulundi se', from the film 'Phool Bane Angare'. It dawned on all those present — including Shabbir himself — that he was endowed with a melodious voice. Shabbir discontinued his diploma in fine arts at the M S University in 1971, after Ashok Jagtap, the organiser of Opera Music Circle, offered to make Shabbir a member of his stage group in Baroda.

At a paltry sum of Rs 15 per show, Shabbir was inducted into the group. Being a newcomer, he was allotted just about five minutes to render one number. There wasn't enough money coming in. Shows were held irregularly. Just then, cashing in on Shabbir's growing popularity, Melody Makers offered Rs 60 per show and promised at least six shows a month. Shabbir agreed.

Soon Shabbir was forced to come to terms with himself. "I wanted to prove that I could captivate the audience on the strength of my singing

"I am in this field not for money. Money had been an embarrassing factor. That, perhaps, is due to my upbringing. I didn't have to sing for my supper. I really love music. I enjoy singing."



TALENT

alone." Shabbir went ahead with a solo performance of 33 Rafi numbers in a 2 1/2 hours' show – 'Shabbir Kumar Nite'. It was a total success. The shows were continued for some time, until a financial mess he got himself into forced him to accept a job in a textile mill in Ahmedabad in 1978.

Mohammed Rafi's death in July 1980 transformed Shabbir's life. "I was in Baroda at that time. I didn't want to believe the news was true. I was shattered. When I reached Bombay by train I dashed off to have the last 'darshan'. By sheer chance, just when Rafisaab's body was being lifted to lay it to rest, his feet got placed into my hands. What better way could I have hoped for to pay my last respects!" Just after the funeral, Junior Mahmood came in touch with Shabbir and put him up at a guest house at Bombay Central, for Shabbir was almost penniless. Shabbir was soon back on stage belting Rafi numbers. And then he was introduced to Usha Khanna by a musician friend.

Usha Khanna picked up the dark-complexioned, soft spoken stage singer and gave him his first break in the film 'Tajurba' in 1981. "For this particular song 'Hum ek nahin hum do nahin', I had another young singer Suresh Wadkar accompanying me so I felt quite at ease."

Shabbir also sang with Usha Khanna that year for 'Sardar' and 'Adat Se Majboor'. None of the films did too well. But the effort did not escape the notice of movie mogul Manmohan Desai. He was on the lookout for a new voice for Amitabh's playback for 'Coolie'. He recommended Shabbir's name to Laxmikant-Pyarelal. The duo agreed to hear him.

Shabbir came through. "This was a real big break for me, my happiness knew no bounds. I was extremely grateful to Manji, Laxmibhai and Pyarebhai. During the recording of the song 'Mubarak ho tum sab ko Haj ka mahina', Manji used to bring me a flask full of turmeric milk to soothe my throat and keep me going through the takes."

Shabbir found another well-wisher in R D Burman who offered him all the male playback songs in 'Betaab'. But 'Betaab' was a challenge of sorts for Shabbir. "I had to sing a duo with Latadidi. I was so nervous. But Lata-didi spoke some kind words and put my mind at rest. Panchamji too comforted me and soon I was prepared to go through with the recording." The duet, 'Badal yun garja to hai', went on to become a hit, giving his career a boost. Shabbir, however, still felt insecure. The reason, "I always had the fear of rejection. I knew I didn't have a trained voice and even a thousand Shabbirs could not make a Rafi."

Shabbir proved his versatility under different music directors, Laxmikant-Pyarelal, R D Burman and Usha Khanna. Whether it was a romantic number, a racy lilting song or a sentimental rendering, Shabbir was able to deliver.

Shabbir signed up with HMV in 1982. The three-year contract resulted in only one album, 'Ab Pesh Hai Ghazal'. 1982, '83, '84 proved the most fruitful years for Shabbir. Soon CBS, Venus and T Series released compilation albums of 'Shabbir Kumar Hits'.

Looking back on the past five years, how does Shabbir feel today about his career? "Looking back, I feel I've yet to travel a long way and achieve something. Real success still eludes me. Although I had an opportunity to sing all types of songs, romantic, sentimental, disco, ghazals, geet, I feel there's still something missing. And that is having my own style."

Shabbir has still to sort out the Rafi problem. "I have not aped Rafi. If I had tried to sing like him I would not have lasted. One cannot act for too long. I didn't sing like Rafi. It is not my fault that my voice resembles his. Even the late Mukeshji in his early days sounded like the late K L Saigal. But over the years he managed to evolve his own inimitable style."

"Now I'm working on my own style!"

Shabbir Kumar: Discography

Ab Pesh Hai Ghazal	(ghazal)	HMV	1982
Dastan-e-Nabi	(devotional)	Venus	1986
Dastan-e-Ramzan	(devotional)	Venus	1986
Shabbir Kumar/Alka Yagnik	(modern Bengali songs)	Venus	1986

– Nakul Bhagwat

"Looking back, I feel I've yet to travel a long way and achieve something. Real success still eludes me. Although I had an opportunity to sing all types of songs, romantic, sentimental, disco, ghazals, geet, I feel there's still something missing. And that is having my own style."

Anil Kapoor:

Platinum Welcome

As the the banner declaring 'Gold' was being replaced with one that endorsed 'Platinum', Anil Kapoor exclaimed: "I'm shocked. I just can't believe it." Anil had never ever sung before. Not for films, not for any non-film recording, not on stage, not in mehfil. "Luckily, though, I did a two-year stint under Chhote Iqbal." Iqbal has taught, among others, Shailendra Singh. The training in semi-classical music was not intended to further a career in music. It was merely to help him understand music, develop his voice and better his acting prospects.

How did he manage to do the album? Once he had agreed, Bappi Lahiri worked out the tunes. Already a busy star, Anil practiced while driving, thanks to a pilot cassette recorded by Bappi. Basic tunes were almost ready. With his weakness for country and western music and Indian tunes, he suggested that these should form a greater content. 'Superboy' is a track that honours his suggestion, yet, "I wish there was a little more of Indian melody in the album."

Lack of a full 'body' in the pilot recording was posing problems. So was the absence of a 'singer' (pilot) violin, which helps the crooner on. Bappi resolved the issue by dubbing entire songs in his own voice for Anil to practice by ear. Rehearsals with Bappi helped a great deal. So there he was in London, a guest of the Aghas. Three days and three nights of sheer singing 'reaz' and recording. "No sight-seeing, no travelling. I spent hours together learning and practicing with Salma's mother". Curious, I asked, "Not with Salma?" Matter-of-factly, he replied, "Remember, Salma is a professional singer and has recorded dozens of songs already. I am an absolute beginner."

When asked who his favourite singers were, Anil took

some time before saying, "Mukesh". "And internationally?" The pause was shorter this time - "Elvis". Now for the composers. "Shankar-Jaikishan ...and S D Burman." With Mukesh, Elvis and Jaikishan no more, I conclude that Anil is a nostalgia buff, quite happy with this memories of the '50s and '60s music.

Family and friends have all been very encouraging and he is genuinely overwhelmed with the "instant success" of the album. His favourite track on the album? "Aankhen jaam-e-sharaab." Will he record again? "There are offers, including one from CBS." How about singing his own film songs? "R D Burman has asked me to do that in the film 'Parinda'."

— Siraj Syed

Sabir Jalalabadi:

'Imitating' success

Sabir Jalalabadi is going places. He hails from Jalaabad in UP. He decided to forget his five years at the J J School of Fine Arts where he graduated with first class honours in painting and involved himself in poetry.

Anup Jalota sang one of his ghazals in 'Takaiyul'. He got his first break on Ghanshyam Vaswani's album composed by Jagjit Singh.

Sabir pens bhajans and geets too. Over 125 lyrics of his have been recorded in over 40 LPs, by almost all the top artistes.

Jagjit Singh, Ghulam Ali, Shobha Joshi, Perwez Mehdi, Nirmal Udhas, and Sushma Shreshtha have rendered these lyrics. MIL has chosen a geet for Roopkumar's latest album 'Bemisaal'.

Sabir is content with his career and knows for sure he is in for big times.

Milan Singh:

Big times ahead

Milan Singh is a talented young singer who dresses like a male, can fight like a male and has achieved fame by imitating male singers.

It sounds incredible, but Milan sings 'O door ke musafir' in the voice of Rafi, 'Roop tera mastana' in the voice of Kishore, and 'Laga chunari men daag' in the voice of Manna Dey. She is Hemant Kumar, Lata, Asha, Suraiya and Shamsad all rolled into one.

Though Milan is a MA in English, she left her native Etawah (U P) for Bombay to make a career in music. She has a magnetic personality and a melodious voice which makes her a big draw on stage. She thrilled the audience in India and abroad by her versatility and a rare ability to make imitation sound exactly like the original.

After nearly 1,700 shows, Milan wants to achieve success and be identified by her own natural voice, which she has used to sing her first film song in 'Raat Ke Andhere Men', under music director Surendra Kohli. She has also recorded private ghazals which, when released, will give a pleasant surprise to listeners. Because they are sung in the natural sweet voice of the versatile Milan Singh.

— Sheel Kumar Sharma



Fame, Fortune and Frustration in Music

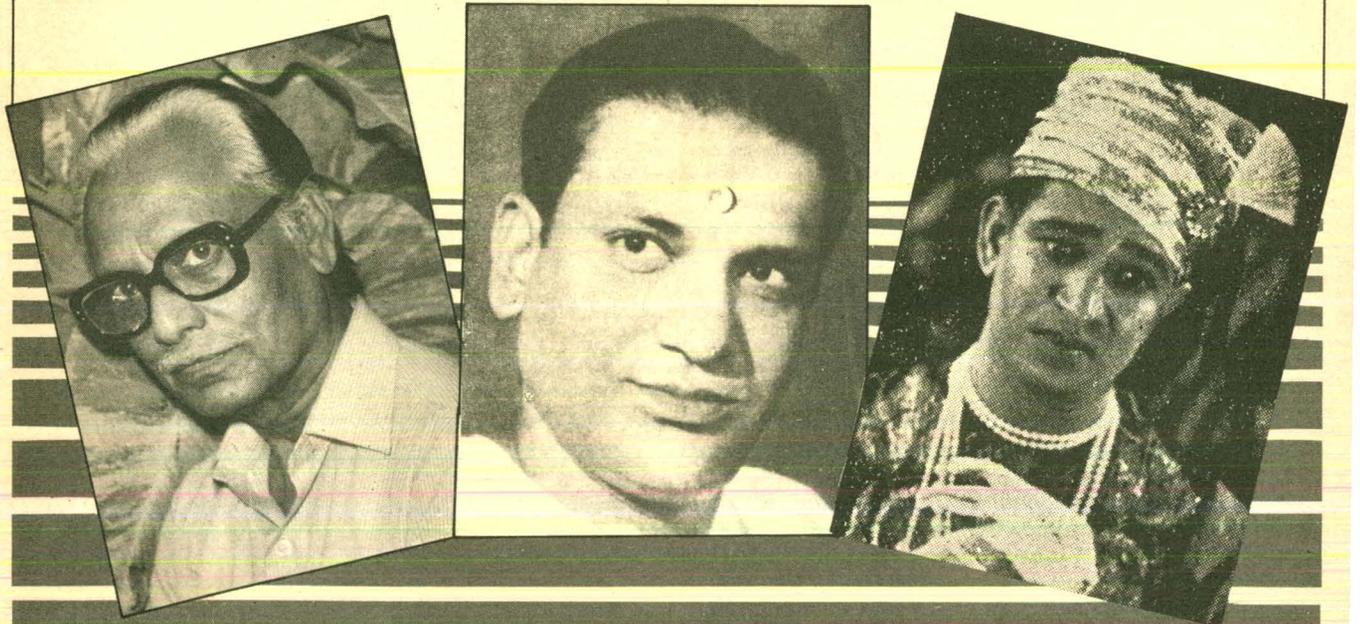
By Nalin Shah

Art is the cruelest of all professions' and no one knows it better than musicians fallen on bad days. These melody makers have reason to feel disenchanted when, in the evening of their lives, fame, fortune and adulation become a faint memory and the struggle for survival assumes primary importance. They often wish to trade their life's work for the basic means of survival.

The fraternity, if any, amongst the artistes often ends when misfortune begins. The industry which has pledged its allegiance to the box-office discards them without a qualm. The millions who were enthralled by music often remain blissfully unaware or tragically unconcerned about the fate of its maker.

Anil Biswas, the doyen of film music, even after withdrawing from the gilded world of cinema is pursued by memories of it. Once a

letter in *Screen* caught his eye. The writer, a school teacher, had described the pathetic plight of the wife of music director Khemchand Prakash ('Tansen', 'Bhartruhari', 'Mahal') living as a destitute on the streets of a Bombay suburb. Anil Biswas' heart revolted. He wrote in a letter, "I wonder if the people in the industry know about it. If they do then we should blacken our faces with the soots of shame. There must be many more. Raj Kumari is a case in point, who served



L to R: Music directors Anil Biswas, Khemchand Prakash and singer-actor Master Nisar.

FILM MUSIC

the industry at its advent...". He further added, "I shed bitter tears all by myself at night. I also had a tremendous sense of shame – that I belonged to this industry and was a colleague of Khemchand's. See if you can find out the truth about the report in *Screen*." After investigating the matter I replied to him that the woman, though not Khemchandji's wife, was closely associated with him. (His wife had died much earlier). She was his inspiration and a close confidante. They had a daughter who had died earlier and the 'widow' without any means of support lived on the streets.

Anil Biswas reacted by saying that "the marriage-seal was not a criterion and if she had served him in his time of need that was all that mattered." He offered to send money and further advised me to approach a renowned singer and a well-known music director whose careers were shaped by Khemchandji. I realised the futility of approaching anyone in the industry when the same music director – who was one time assistant to Khemchandji and later a celebrated composer himself – told me with a proper show of sympathy that the matter was being considered by the music directors' association. The matter was subsequently shelved or forgotten.

One really wonders whether it

One really wonders whether it was a 'cruel profession' or a destiny that compelled the irrepressible stage and film actor Master Nisar, ('Shirin Farhad' – 1931) who captured a million hearts with his sweet voice, to end his life begging, for a loaf of bread!

was a 'cruel profession' or a destiny that compelled, the irrepressible stage and film actor Master Nisar, ('Shirin Farhad' – 1931) who captured a million hearts with his sweet voice, to end his life begging for a loaf of bread!

Singer G M Durrani ('Neend hamari khwab tumhare' – 'Nai Kahani'), too was disillusioned with his own colleagues when he had to be operated upon for a serious ailment three years back.

Singer Zohrajan Ambalewali ('Ankhiyan milake' – 'Rattan'), who retired in the '50s, had her long comfortable retirement ensured by her daughter Roshan Kumari's successful career in Kathak. Similarly, sound investment of her earnings could enable Suraiya to refuse to sing for the other artistes after retiring as an actress. Singer Lalita Dewoolkar ('Hum ko tumhara hi aasra' – with Rafi – 'Sajan') has a successful singer/music director husband Sudhir Phadke to look after her and

Sudha Malhotra ('Awaz de raha hai ko' – 'Gauhar') fortunately has a wealthy husband. Shamshad Begum ('Ek tera sahara' – 'Shama') who had set innumerable hearts aflame with her sharp and full throated voice felt hurt when her favourite music director invited her to sing in chorus. She preferred to retire under the care of her happily married daughter rather than suffer the humiliation.

But fortune does not favour all. Singer Rajkumari ('Ghabhara ke jo hum sarko' – 'Mahal', 'Sun bairi balam such bol' – 'Bawre Nain') who started her career in the early '30s had the world at her feet when she was sitting on the pinnacle of success. Her career nose-dived in the '50s and that was the beginning of her struggle for survival. If destiny was unkind to her, nature favoured her. The years could not age her voice nor adversity break her spirit and that saved her from the ultimate degradation to which some



L to R: Singer Rajkumari, singer-actress Ratan Bai and Master Parshuram.

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of her contemporaries had fallen. Rajkumari still remembers with a pang in her heart the attractive singer/actress Ratan Bai (Tere pujan ko Bhagwan bana man mandir aalishan' – 'Bharat Ki Beti' – Anil Biswas – 1935) in her later years begging at the Haji Ali Durgah. The well-known music director and singer Khan Mastana (Watan ki rah men watan ke naujawan shaheed ho' with Rafi – 'Shaheed') died as a beggar near the Mahim Durgah.

When some well-wisher collected a fund for Khan Mastana, a comfortably retired playback singer donated one hundred rupees. Whenever Khan Mastana is referred to, she proudly recalls her act of 'charity' as a big sacrifice on her part.

When a gay young boy Master Parshuram sang 'Man saaf tera hai ya nahin poochh le dil se' as a beggar in 'Duniya Na Mane' (1937) he could never have dreamt that his career would end as a roadside beggar in his real life too. Helplessness had driven him to liquor as in most cases. When Tabassum picked him up and presented him on her popular 'Phool Khile' show on TV, his story moved the viewers. Donations poured in from all quarters. The viewers who were accustomed to paying heavy entertainment tax for a film show in a theatre did not mind paying a little more by way of a donation to show

their gratitude to a needy artiste. But for the film industry to which he belonged Master Parshuram was a creature of no consequence.

V K Dubey of HMV seriously contemplated starting the artistes' benevolent fund. With all his sincerity of purpose he could not succeed when HMV was considered a monolithic monopolist. With HMV in troubled waters, Dubey has less chance of succeeding now but he has not forsaken his dream. A few years back when a popular singer of the '30s died on the streets of Calcutta as a destitute, HMV took possession of the body. Final rites were performed with dignity on the instructions of Dubey from Bombay. Now R V Pandit of CBS is seized with the thought of lending a helping hand to the old artistes in dire circumstances though, ironically, these artistes never had any occasion to share their success with CBS.

The former Director-General of Doordarshan, Gijubhai Vyas, wistfully remembers his days with AIR Bombay when the renowned singers Sunderabai and Faiyaz Khan were retained as staff artistes in their later years, only to allow them the privilege of drawing their monthly remuneration. This gesture to acknowledge their contribution to music was highly appreciated by the artistes.

Sunderabai ('Man papi bhula' –

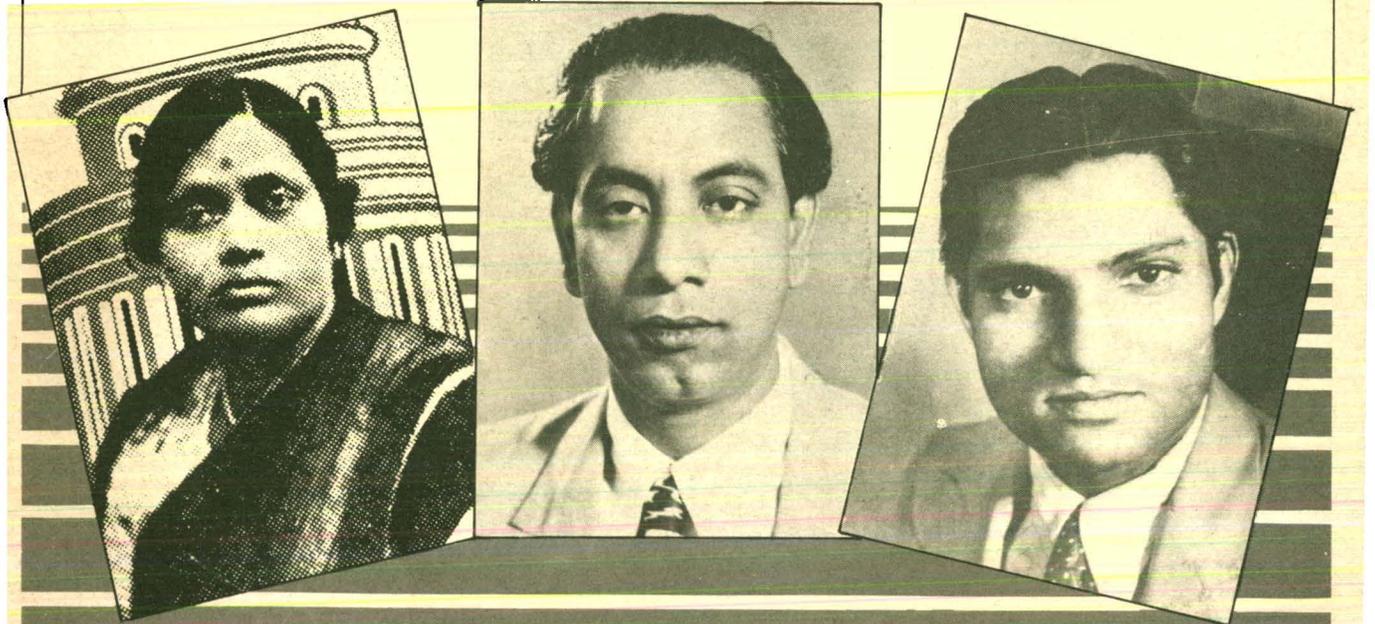
'Aadmi' – 1939) in her last illness in 1952 was admitted in Bombay Hospital at the expense of AIR Bombay by the Station Director Z A Bukhari who did not wait to consult the Government before spending.

Similarly, music director Jaidev did not have even a house of his own and had to depend on music lovers like Ajit Sheth of the Pankaj Mullick Music Foundation, during his last illness.

Music director Ghulam Mohammed ('Mirza Ghalib', 'Paakizah') was another composer who gave a noteworthy contribution to film music as a composer and a rhythmist. He suffered a severe set-back when 'Paakizah' was held up for eight years as a result of a personal dispute between Meena Kumari and her producer husband Kamal Amrohi.

During this difficult time Ghulam Mohammed lived mainly on hopes. Proud that he was, he never discussed his personal problems, but once out of sheer desperation he talked about it to this writer while referring to the high hopes he was nursing about his prospects after the completion of the magnum opus 'Paakizah'.

Destiny had willed otherwise. Ghulam Mohammed died before the release of 'Paakizah'. The composer with 30 years of notable work died in obscurity. His death found mention in just a two-inch



L to R: Singer Sunderabai, music directors Ghulam Mohammed and Bhagatram.

FILM MUSIC

column in a widely circulated English film weekly. What is significant to note is that Ghulam Mohammed's family did not get any royalty for his life's best work in 'Paakizah'. Only the producer Kamal Amrohi can explain the reasons, if any, for depriving the music director of his rightful share.

Ghulam Mohammed is not an isolated example of a creative composer dying in disillusionment. Husnalal-Bhagatram, who rose to fame with 'Chand' (1944), became an indomitable force with musical hits like 'Pyar Ki Jeet', 'Badi Bahen', 'Chhoti Bhabhi' and 'Shama Parwana'. After the sudden death of Husnalal in 1968, Bhagatram just drifted. Though their protege Shanker (Jaikishan) did try to help his guru, to most of those in the industry Bhagatram had ceased to exist.

Similarly, Saraswati Devi, the classicist composer of the early era, was conveniently forgotten when she gracefully retired from films to live in the seclusion of the Theosophical Society near Juhu beach. When she fell down from a bus and fractured her hip, the neighbours collected a donation for her treatment in a hospital. She was too generous to complain about the neglect of the people who used to take pride in her belonging to an institution called Bombay Talkies. She died soon

Artistes, too, suffer from the 'last infirmity of a noble mind'. They too want their past achievements to be acknowledged – especially when the spot-light is no longer on them.

after at 68, still clinging to the memories of her precious past.

There comes a moment in the life of an artiste when his creative instinct deserts him or the changing values in art make him redundant. But fond memories of his precious past keep on recurring when he is in a 'vacant or pensive mood'. It is said that 'God has given us memories so that we can have roses in December'. But the pleasant memories of the blooming roses alone are not enough to fill a lonely heart. Artistes, too, suffer from the 'last infirmity of a noble mind'. They too want their past achievements to be acknowledged – especially when the spot-light is no longer on them. It is another matter that sometimes while struggling to survive they themselves want to forget their own achievements, because of their sufferings and a firm conviction that society has played truant.

Sushila Tembe probably sang in

just one film but her 'forte' has been classical music. She cut innumerable discs of khayal, thumri and dardra. Stark poverty stares you in the face as you enter her house, in which, at 70, she lives alone. She still sings on weekends in a temple just to keep the home fires burning. She has preserved many of her still unplayed 78 RPM records in the hope that some day the record company will use them to produce a LP record. It is a far-fetched hope. But hope and pride, apart from the records, are her only possessions in life.

Some old and forgotten artistes live in a vacuum whereas a few others are still hopeful of staging a comeback.

Comfortably placed Surendra, for instance, said a year back that, though nearing 80, he had not retired but was just passing through a period. Whatever the fact, his spirit was commendable.

Singer Mubarak Begum, in her



L to R: Music director Saraswati Devi, singer Sushila Tembe and music director Jamal Sen.

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fifties, is still confident of her ability to sing well. Day after day she waits for her small dreams to come true. It is an endless wait in a small room where she lives with her family. Ruefully she watches the time passing by and when her own melody 'Kabhi tanhaiyon men hamari yaad ayegi' rings in her ears she feels sad and neglected.

On the other hand, singer Kalyani has left her past far behind. Nearing 70, she lives in a dilapidated house where everything seems to have outlived its usefulness. She feels she has a reasonably good voice, yet she refuses to sing even in concerts. Probably she does not want to spoil the impression people carry about her songs such as 'Sharabi soch na kar matwale' (with Pankaj Mullick - 'Mukti' - 1937) and 'Aahen na bhari shiqawe na kiye' (with Zohra and Noorjehan - 'Zeenat' - 1945).

There have also been artistes who felt proud of their achievements though fortune never favoured them. Music director Jamal Sen who created enchanting melodies like 'Sapna ban sajan aye' (Lata 'Shokhiyan' - 1951) and 'Devta tum ho mera sahara' (Rafi, Mubarak Begum - 'Daera' - 1953) never compromised on quality. His talent was not fully exploited nor did he get the recognition he deserved. Yet he felt proud that he was never tempted by the lure of money.

Madhavlal Master, 84, a pioneer composer of the early era who later earned international fame as a puppeteer, lives on memories and faith in God. The film industry, he knows, has no time for anyone like him whose future is bleak.

The Cultural Department of the Government of India is slowly waking up to the need of the aged artistes. Consequently, the music directors Timir Baran ('Devdas' - 1935, 'Baadbaan' - 1954) and Madhavlal Master ('Khuda Dost' - 1932, 'Parivartan' - 1949) and the vocalist Hirabai Barodekar have started receiving Rs 600 as a monthly stipend.

Madhavlal Master, 84, a pioneer composer of the early era who in his later life earned international fame as a puppeteer, lives on memories and faith in God. The film industry, he knows, has no time for anyone like him whose future is bleak.

The pioneer sound recordist Minoo Katrak who beautified other people's voices lost his own in a throat cancer in 1977. Even today at 84, he has sound hearing and perfect judgement. A few years back when his services were requisition-

ed by a music director, the singer doubted his ability to record a voice when he himself did not have any. It was the 'unkindest cut of all' that bled him from within. He chose to retire rather than suffer humiliation. He has become a part of history, though according to the renowned recordist Kaushik, Minoo Katrak is still the best. But the musical scene has changed and along with it the definition of quality.

Maestro Anil Biswas, who consistently refused film offers, shuns the madding crowd. A year back when he came to Bombay from Delhi to record bhajans by his wife, singer Meena Kapoor, he had no desire to renew his old acquaintances in the industry which he had renounced in 1965. It is an industry he has known closely. It is an industry O P Nayyar, during a talk, described in unprintable language. It is an industry that does not suffer the prick of conscience. ◀◀



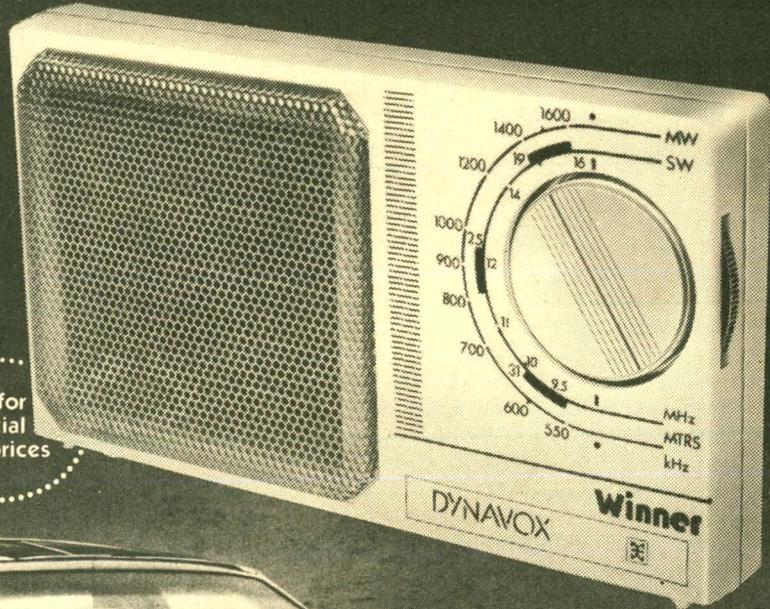
L to R: Singer Mubarak Begum; Raj Kapoor with (from left to right) music director Shankar, recordist Minoo Katrak, music director Jaikishan and Shailendra; music director Madhavlal Master.

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THE CREATIVE CIRCLE



SOUNDTRACK

- Subhash K Jha

Sequels seldom satisfy. Here's one that breaks the rule: HMV's follow-up album **'The Fabulous Years (1946-56)'**, in the series celebrating 50 years of playback singing. This is an even finer specimen of musicality than the first album, **'The Sentimental Era'**, which covered the previous decade. The Fabulous Years' picks up the threads from 1946, with 24 songs that are a feast for music-lovers of every generation. The older generation can take a trip down an era that gave birth to some of the best singers and music-directors, while younger listeners will find this double-album an invaluable initiation into the wonders of vintage music. Tunes that are part of film music heritage, hummed by millions over the years, rub shoulders with the less familiar works by artistes who were no doubt gifted, but nevertheless became shrouded in the infinite veils of time, no thanks to the moodiness of that femme fatale called Lady Luck!

You will easily recognise Lata's Noorjehan-styled 'Hawa mein urta jaye' ('Barsaat'), Asha's 'Ay gham-e-dil kya karoon' ('Thokar'), Geeta Roy-Dutt's 'Baat chalat' (from 'Ladki', which is composed by one of the first musical duos, P Sudarshan and Dhani Ram), Lata's unbeatable Madan Mohan-composition 'Baharen humko dhoondegee' ('Baghi'), and Lata-Rafi's 'Bhula nahin dena' ('Bara-dari'), Asha's 'Raat rangeeli' ('Baap Re Baap') and Manna Dey's 'Sur na saje' ('Basant Bahaar'). I wish this commemorative album had avoided these all-too-familiar tunes in favour of the unpredictables of which there is no dearth in our music, and of which HMV has offered a vivid glimpse in the rest of the album.

For beginners, there is a delightful Rafi solo from 'Anmol Ghadi', Naushad's 'Tera khilona toota baalak'. The composition in itself isn't what you would call great. However, Rafi renders the lyrics (Tanvir Naqvi), a comment on the youth of the nation, in a tongue-in-cheek tone of sarcasm and indulgence. And yet, there is an underlining layer of pain in the voice. This is Rafi at his emotive acme. The same goes for Lata in Ghulam Haider's 'Dil mera toda' from 'Majboor'. There is innocence tied with the growing awareness of sexuality in the song. Not many are aware that Kishore Kumar began singing as early as 1949 for that tunesmith extraordinaire, Khemchand Prakash. The song, 'Jag mag jag mag karta', finds the yodeller imitating K L Saigal, with very pleasing consequences. I believe O P Nayyar joining hands with C H Atma is some kind of a musical milestone. The song is 'Iss bewafa jahan mein' from a 1952 film 'Asman'. Equally unique, if not more so, is the highly unusual team of Rafi and Lalita Dewoolkar for a duet in 'Sajan', 'Humko tumhara hi asra'. Interestingly, this duet by C Ramchandra starts off like Khemchand Prakash's 'Aayega aanewala' from 'Mahal'. One of my favourite compositions of this collection is Sandhya Mukherjee's 'Yeh baat koi samjhaye re' from 'Sazaa' which has S D

Burman delving into the folk tradition, as was his wont.

The most evocative track of the second cassette/album is Hemant Kumar's 'Kaise koi jiye' (also known as 'Aaya toofan') from that offbeat film of 1953, 'Badbaan'. Some listeners may be familiar with Geeta Dutt's version. Another outstanding song is Ghulam Mohammed's 'Khamosh zindagi ko' from 'Dil-e-Nadaan' rendered by Mrs Khayyam, Jagjit Kaur. In 'Woh chand nahin' ('Andhiyan'), we have a rare cinematic foray of a classical maestro, Ali Akbar Khan, as a composer. Though Hemant Kumar seems to have problems adjusting in this duet, Asha's voice blends superbly with the composition. The duet reveals Asha's distinctive vocality even as early as 1952! K Dutta's score for 'Daman' is best remembered for that Lata-Rafi duet 'Yaad aane lagi', included here.

Sulochana Kadam - ever heard her? - performs a catchy folksy song, 'Chori chori', for composer Shyam Sunder for the film 'Dholak'. Vasant Desai's 'Badar ki chadar mein' sung by Mohantara Talpade from 'Uddhar' can be singled out for its evocation of a certain mood, a certain climate, a certain emotion. Fortunately, Uma Devi's 'Dil wale', a Naushad composition from 'Natak', has been included instead of the hackneyed 'Afsana likh rahee hoon'. A cursory comparison of Shamshad Begum's rendition of 'Man bhooli katpaye' in the 1947 film 'Doosri Shadi' (music by Pandit Gobindram) and her

The older generation can take a trip down an era that gave birth to some of the best singers and music-directors, while younger listeners will find this double-album an invaluable initiation into the wonders of vintage music.

duet with Mukesh, 'Mein ne dekhee jag ki reet' ('Sunehre Din') which came just two years later, show the singer's considerably intensified nasality within this short span! Did Shamshad Begum, then consciously cultivate a distinctly different dimension for the sake of her career?

One had never heard Shankardas Gupta before 'Dukh se bhara hua hai dil' in this album. It has left one craving for more from this singer. HMV's commendable exercise would have reached the skies if a brief bio-data of the lesser-known singers and music-directors had been included. Nevertheless, the volumes under review leave little or no room for complaint. Even though we are warned at the outset about the compromise in the quality of reproduction ('for the sake of nostalgia'), this album is surprisingly even-pitched and sharp-toned. Except for one notable exception, 'Aye gham-e-dil kya karoon' in which there is a fluctuation of pitch, the qua-

FILM MUSIC

lity of the sound is wonderful, considering the antiquity of the numbers. Painstaking research has obviously gone into the effort: detailed credit acknowledgements along with the data of the film's release are given. In short, HMV has done it!

From the old to the 'young' is a giant leap in time and attitude. But as far as film music is concerned, it isn't necessarily a leap downwards, as the cynics say. The year 1986 was a fairly full and fruitful one, particularly for Laxmikant-Pyarelal who came up with winning scores in the second half of the year, as they had done in the first. There is 'Nagina' (T Series). The film has clicked only through L-P's music and Sridevi's screen interpretation of the compositions. (These two aspects go hand-in-glove.) Lata's 'Mein teri dushman, dushman tu mera' is a powerful, high-pitched song with L-P's characteristically abundant abandon of orchestration. Needless to say, it would not have worked without Lata. Well, it wouldn't have worked without Sridevi either! It is an extremely difficult tune to enact. But Lata's virtuosity finds perfect expression in Sridevi. So much so that 'Nagina' is being repeatedly seen just for this song sequence!

The rest of L-P's score in the film is also of a high order. Mohammed Aziz shines in the pseudo-classical mould of 'Aaj kal aur kuchh yaad rehta nahin', though the song has been given a purely 'romantic' interpretation on screen. Aziz and Anuradha Paudwal team up for a pleasant love duet 'Tune bechain itna ziyada kiya' which has both the singers at their best. Both Rishi Kapoor and Sridevi have put across the duet with a clockwork-precision, a sense of timing that is typical of them. Kavita Krishnamurthy does a rhythmic solo 'Balma tu balma' which is passable on tape, but becomes vibrant on Sridevi. The 'haunted song' finds evocative expression through Anuradha Paudwal in 'Bhuli bisree ek kahani'. She scales the walls of the high notes almost effortlessly - almost, for therein lies the difference between 'a' Anuradha and 'the' Lata!

'Dosti Dushmani' (T Series) again has L-P 'with it': the music is in keeping with the fast-paced film without compromising excessively on the quality, as one invariably finds in Bappi Lahiri's scores down South. S P Balasubramaniam and S Janaki are undisputedly two of the ablest crooners in the country. Sadly, while Janaki has found favour mainly with Bappi, S P has more or less retreated to the South after the initial taste of success with 'Ek Duje Ke Liye'. L-P bring them together for 'Ithlaye kamar band kamre mein' - a very naughty, very saucy, very tingling track. Another spirited song in this album is 'Govinda Govinda' in which Aziz joins Shailendra Singh and Suresh Wadkar. The result is not chaotic, only canorous. Both songs have been picturised with plenty of sound, colour and gaiety, which is the way it was intended. With this stupendous success of L-P in a Southern production, can one expect to see the 'return' of the duo to the fold? Let's not forget, Bappi cornered the market only because L-P refused to come up with 'instant' songs!

L-P's third and biggest success in '86 was 'Naache Mayuni' (T Series). Here is a theme of great poignancy - a true story about courage and rage, sentimentality and mentality. L-P and Lata come together to give 'soul' to the 'body' of the theme. Barring one, all the compositions are in the light classical vein. Lata is absolutely divine in 'Sadhana aradhana meri', in which you can al-

most hear the sound of a breaking heart! The singer does a neat volte-face in 'Chal hat chal kal phir' and 'Jhoom jhoom' in both of which she is coy, mischievous, flirtatious, flippant, ecstatic in turns and all at once, too! Wadkar teams up with Lata for the only love-song, 'Na tumne kiya' which, amusingly enough, has interpolations in the form of dance-beats, though the man who does the needful is not credited in the cassettes. S Janaki has a subdued solo tucked away in a corner, 'Pag padham sangeet geet sargam'. She performs it with an unassuming sweetness. 'Naache Mayuni' is undoubtedly a pioneering achievement. The film's success, which rests upon its music, proves that L-P are the only music-directors who are still masterminding that increasingly rare genre called 'musical hit'.

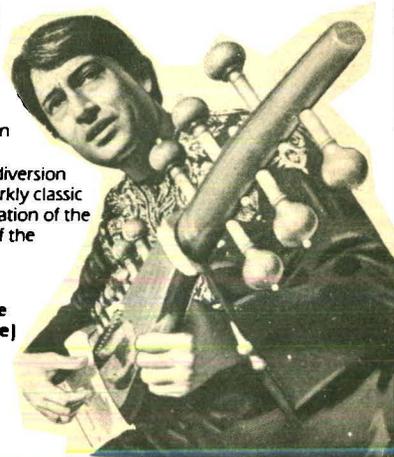
R D Burman's score in 'Samundar' (T Series) has two of the best Kishore-Lata duets in the past three years. 'Us din mujhko bhool na jana' is a perfect amalgamation of lucid poetry (Anand Bakshi), even-toned composition (RD) and faultless rendition. Very moving, serene and romantic. In short, a gem. The other Kishore-Lata duet, 'Ay saagar ki lehron', overflows with laughter and sunshine, romance on the seawaves. R D uses the synthesiser here the way a potter uses clay. Asha's solo 'Rang-e-mehfil' and Kishore's 'Yeh kori kunwari' are typical R D but 'typical' in an 'untypical' way. As for Bhavna Dutt's 'Tum dono ho kitne achchhe', if you find the childlike lisp too much to take on tape, watch Baby Guddu put it across in the film, and you will change your mind. Next month, I shall discuss some of Bappi Lahiri's recent scores.

Amjad Ali Khan

**Each string
plucked to
superb emotion**

Amjad Ali Khan lifts with his virtuoso mastery, a mood to a fevered pitch. Two cassettes, one subtly named *The Maestro's Musings*, and the other *The Album* are perfect expositions of Raga Bageshree and Raga Shree. Raga Shree is interestingly set in ten beats to Jhaptaal with the febrile fingers of Sukhvinder Singh Namdhari on the tabla. A pleasant diversion from the starkly classic is his exploration of the folk music of the north-east.

**Rs. 33/-
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Mudra B CBS 4296

FILM MUSIC

Reviews

All Time Greats

Kishore Kumar
HMV STHV 42613/4

Twenty-four Kishore melodies in two volumes prove the versatility of the singer. They also demonstrate that the yodelling star is at his best in sad numbers.

The romantic 'Meri neendon mein tum' ('Naya Andaz') and the sorrowful 'Jeevan se bhari' ('Safar') and 'Mere naina sawan bhadon' ('Mehbooba') are a treat to any music lover.

The selection is a mixture of the frivolous and the profound, both weighing in equal scale. Worth a buy.

The Sentimental Years (1936-1946)

Various
HMV STC 6200

A decade has been covered by 32 songs from as many films – ranging from 'Achhut Kanya' to 'Safar'.

Most of the songs in this two-cassette set are not easily available and some of them, such as 'Birhan jaagi/Aadhi Raat' – Rajkumari, 'Shabnam kyun neer bahae' – Gauhar Sultan and 'Lo phir yaad kisiki aai' – Zeenat Begum, are truly rare.

Since the selection is confined to playback artistes only, singers such as Saigal, Khurshid, Pankaj, Kanan and Surendra are obviously left out.

But there are many more such as Amirbai, Rajkumari, Zohra, Batish and Durrani to bring back the sentimental memories of the first decade of playback.

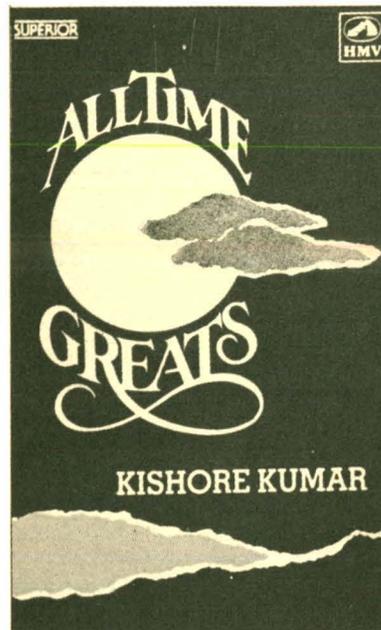
The songs are nostalgic and the selection quite thoughtful. Considering the inferior quality of the original recordings and, more often, the non-availability of records in good condition, the quality of reproduction is bound to be less than satisfactory, but should HMV sacrifice the sharpness to suppress the hiss? If this irritant is ignored the whole exercise on the part of HMV is a memorable experience not only for those who have lived the times but also for those who would like to have a taste of it.

Aag Hi Aag – Naam-O-Nishan

Various
Venus VCF 582

It has five popular numbers to put listeners aflame. 'Sajan aa jao' (Asha, Shabbir) is pleasingly sentimental except for the jarring change in voice-pitch. 'Aaja re sajan' is equally pleasing. There is something for the drug addicts too ('Laagli laagli' – Asha) who want further kick or the lovers who want to glorify 'pyar' ('Pyar se hai duniya' – Shabbir, Meghna, Shailendra) by jumping, tapping and twisting. After all, Bappi knows how to stay popular.

Annu is fast becoming a force in the stormy '80s. 'Peena hai agar' (Asha, Aziz Nazana and chorus) has a flavour which, if added to your favourite drink, will make you tipsy.



'Sona main sona' draws attention by its clever composition. The effect is sensuous.

The songs do threaten to be popular though the title song is a oft-heard night-club melody.

Rafi – Dard Bhare Filmi Naghme

Vipin Sachdeva
T Series SVMC 1158

Most of our films are boy-meets-girl stories. Songs are an essential part of their romance. When the course of love does not run smooth, one or two sad songs are thrown in. Rafi sang many such numbers. Vipin Sachdeva has culled 13 of them from as many pictures. He ranges as far as 'Heer Ranjha' ('Yeh duniya yeh mehfil'), 'Ek Sapera Ek Lutera' ('Ham tum se juda hoke') and 'Deedar' ('Hue ham jinke liye barbad'). But his first choice, 'Rang aur noor ki barat,' from 'Ghazal', is a misfit. It is a lover's statement rather than a sad song. Anyway, it offers some relief from too much sighing!

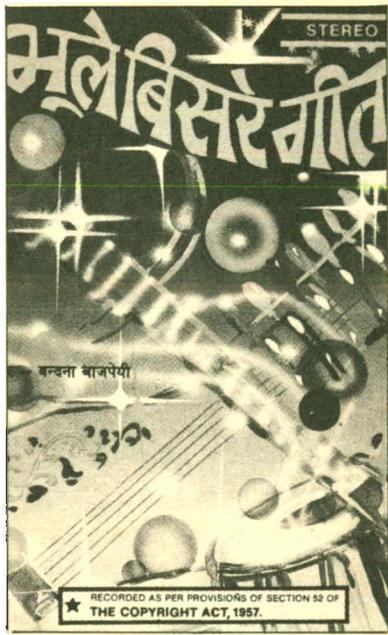
Hits of Geeta Dutt

Alaka Shankar
T Series SNMC 2036

One is tempted to rename the cassette 'Haunting Melodies'. Songs like 'Jane kya tune kahi', and 'Meri jaan mujhe jaan na kaho' haunt the listener. But Geeta Dutt also sang many jazzy and breezy songs. 'Mera naam chin-chin-choo', for example. In fact, the variety is much wider. For the most part Alaka



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Shankar has done justice to the songs she has picked. If she has slipped here and there, she more than makes up for it by exquisitely singing that tremulously tough lullaby, 'Hawa dhire ana'.

Bhoole Bisre Geet Vandana Bajpai T Series SNMC 1762

Is old gold? It may not be always so, but it is certainly true of our old film songs. Not all oldies, but quite a few of them. And they seem still more "golden" when one sees the new songs "tarnish" too soon. To the lovers of old songs Vandana Bajpai's selection of 14 should be particularly welcome. From the liting 'Zara haule haule chalo' to the enchanting 'Jaiye aap kahan jayenge' - it is a wide spectrum. And that makes the singer's task strenuous too. Vandana stumbles at places. But a laudable effort all the same.

The Fabulous Years Various HMV STC 6201

The 'Fabulous Years' is as noteworthy as 'Sentimental Years'. However one wishes HMV had avoided the songs which have been included in the earlier LPs. This 'slip' is as inexcusable as the playing time of a mere eight songs on each side. Nevertheless HMV's efforts to recreate past glory is commendable, though by no means adequate.

The songs chosen for the 'Fifty Years of Playback' series are like a drop of life-saving water to a thirsty man. It leaves him craving for more.

Hits of Mohd Rafi - Vol 2 Vipin Sachdeva T Series SVMC 2312

How about some Rafi songs in a voice other than his own? Quite a few of his fans have sung them. Perhaps the latest is Vipin Sachdeva. In his second volume he presents 14 'hits'. His voice is good and he does not sound like Rafi, but sings faithfully. This makes the cassette a sort of tribute to the master and makes it welcome. One hopes that even the most devoted of Rafi's listeners will not mind it. The selection includes all-time favourites like 'Teri zulfon se judai' and 'Hui sham unka khayal aa gaya'.

Hits of Hemant Kumar Prasun Mukherjee T Series SNMC 1777

Hemant Kumar may not have sung more than a few hundred songs, which is a mere fraction of the number that goes to Rafi's or Kishore Kumar's credit. But almost every song he sang remains memorable. And it has the stamp of his rich crisp voice. It is nearly impossible to imitate it. But Prasun Mukherjee is gifted with a surprisingly close crispness. He presents 18 of Hemant's popular songs. A variegated bunch, from the slow 'Ya dil ki suno' to the fast 'Hai apna dil to

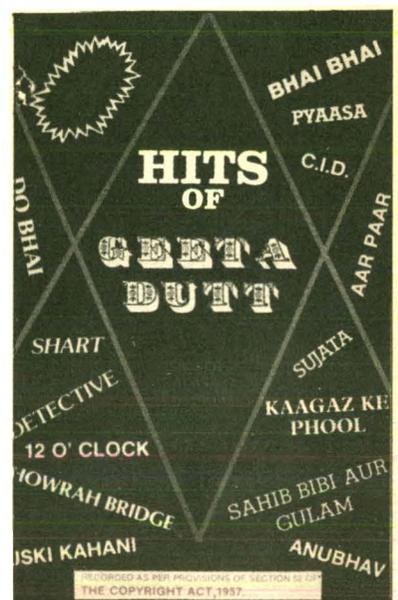
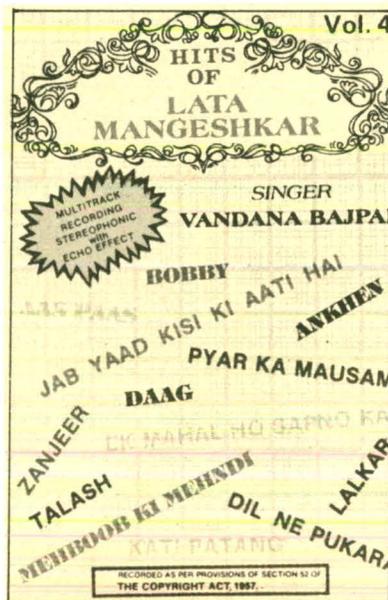
awara'. The films include 'Nagin', 'Pyaasa' and 'Kohraa'. Even the old, forgotten film 'Chhabili'.

Purane Filmi Naghme Vipin Sachdeva, Vandana Bajpai T Series SNMC 1753

Old songs have their own charm. New songs may come and go, but they go on forever. This is no exaggeration. Just look at the film ads in any paper. Old titles preponderate. And many of them run because of the songs. Without its music 'Anarkali' will lose much of its appeal. However, the 10 songs in this cassette are not old. They are from such movies as 'Arzoo', 'Haqiqat' and 'Brahmchari'. Curiously, the five male songs are sung by Vandana Bajpai, and the five female songs by Vipin Sachdeva. The songs have also some echo effect, which is not in the originals.

Hits of Lata Mangeshkar - Vol 4 Vandana Bajpai T Series SVMC 2267

This is Vol 4. Vandana Bajpai presents another 13 Lata songs. The selection is on the serious side. It has songs like 'Jane kyon log mohabbat kya karte hain'. Each is good in its own way. But it would be wrong to dub all hits. For example, 'Ankhyon ko rehne de' ('Bobby') never made the grade. It is at best a "bhula bisra geet". But Vandana is a persevering singer. The cassette is as much a tribute to Lata as to the Delhi singer. However, as before, it is no substitute for Lata. ◀◀



LIVE

Right: 'Rubaru', Nina & Rajendra Mehtas' first public concert in two years. The album was released at the show by V J Lazarus, vice-president, MIL.



Above left: East meets West at the UN: L Subramaniam and Yehudi Menuhin performed at the UN on January 28, to celebrate India's 40th year of independence. Viji Subramaniam accompanied them on the tambura.

Left: 'The Southhall Beat', the latest craze among Asians in the UK, will be in India soon, courtesy Music India. They became the first Asian group in the UK to be awarded the gold disc, which was presented by Mahendra Kapoor.

GHAZALS



GHAZAL GRACE

By Siraj Syed

Yours truly was in graceful Delhi for a good 19 days in January attending the Film Festival and thus missing out on the column for the February issue. Now that I am back in Bombay and the cold has relented (in Delhi too), let us warm up to the sonorous strains of the ghazal. My host in Delhi, a Russian-speaking Indian by the name of Ashok Bardhan, was quite sold on ghazals. By ghazals, he meant the Begum Akhtar-Mehdi Hassan-Ghulam Ali kind and none of the rest. He wanted me to procure for him a book that gives the meanings of the more difficult Urdu words in English. And since he cannot read Urdu, he wants the words printed in Roman. Is there such a book around?

"There is", confirms author Ibrahim Durwesh, "but I haven't written it." Durwesh is a ghazal-buff, phonologist and author of books like *Ghazal Kya Hai?*, *Mehdi Hasan Ki Ghazlen Aur Geet*, *Ghazal Aur Malika-e-Ghazal Begum Akhtar*, *Ghazal Samrat Ghulam Ali Ki Ghazalen and Ghazal Sarita*. He was present at the 'Roobaroo' concert of Vajahat Hussain at the Tejpal Auditorium (Bombay) where, for a change, poet Nizamuddin Nizam was conducting the proceedings. I say 'change' because, for years, I used to compere the shows of Ustad Aslam Khan and his associates myself while Vajahat was still at the taanpura stage. He has blossomed into a regular singer, with an album each on the Music India and Musicraft labels. Appropriately, Aslam Khan made only a special appearance. Vajahat has a few rough edges and these would only be underscored in a prolonged session by his Ustad and maternal uncle. Discretion well employed. Back in December, Aslam Khan held the audience spellbound at his own show called 'Khushboo' held at the same venue.



Kukku Reem, Salman Rizvi, Ela Sen and Ghansham Vaswani at the show organised by the Joint Group, Bombay.

Vajahat's father and Aslam's ustad was the late Azmat Hussain Khan Dilrang 'Maikash'. A poet-singer, Ustad Azmat Hussain Khan was recently honoured when a Bombay by-lane was named after him. Of special significance is the fact that the lane houses Akashvani's Vividh Bharati service, closely associated with the propagation of music among the masses. In his memory, his relatives and admirers hold a regular Dilrang festival. The present function was organised by Five Star Performing Arts and drew a near capacity crowd, a rare thing for a rising star like Vajahat.

Nizam showed remarkable command over the language while Vajahat exhibited a weakness for straightish, geet-like singing. The audience enjoyed every bit of it and Vajahat must have gained in confidence. He has yet to master some of the more intricate nuances and melodic movements, though.

A drought in titles is apparent. First, we had two 'Dhadkans', both ghazal albums. Then came two 'Guzarishes' and now we have two 'Roobaroo's. More correctly, while 'Roobaroo' was a stage show, 'Rubaru' is an album. In a spot of unmusical bother for the last few years, the 'Musical Mehtas' Rajendra and Nina have bounced back with a new album on the MIL label. They have a cigarette brand sponsoring them and a launch concert was held on January 15 at the Sophia Bhabha Auditorium. The name Sangeetika on the card drew forth fond memories of my stint as a teenage compere of the Mehtas' Sangeetika shows in the late '60s. On a chance meeting, Harendra Khurana cornered me. More on Harendra next time.

Meanwhile, crooner Ghansham Vaswani is busy doing live shows, both local and international. Under the auspices of Kukku Reem's Joint Group, I heard both Ghansham and Ela Sen at the Karnataka Sangh Sabhagriha. Ghansham has matured with a vengeance, over the past three years. And Ela Sen, whom I heard for the first-time, is a promising singer of no mean merit. Having studied under Ustad Faiyaz Ahmed Khan, Molai Chakraborty and Kuldip Singh, she is thrice blessed. Her past-present-and-future ghazal, 'Na hui, na hai, na hoojee', was an absolute winner. Ghansham, for his part, could hold the audience till past midnight. With both a ghazal and a bhajan album in the pipeline, Ghansham can look forward to a good 1987.



Shobha Jain singing ghazals at the Tejpal Hall, Bombay on February 11, 1987

GHAZALS

Another comparative newcomer who has taken giant strides is Rupa Mehta 'Naghma'. Vimal sponsored her first album, made by CBS. After a stint with HMV, she has notched up a double-album with T Series, called 'Rafta Rafta'. It will take some believing that Rupa's mother-tongue is Gujarati and that she is a businessman's wife. Being a poetess-cum-singer, she has virtually no fear of 'the competition'. A double album of sorts is CBS' Aslam Khan recordings of 'Izhaar' and 'Mahekti Ghazalen', though the two have different titles and do not come in a twin-pack. I've got as far as 'Izhaar', at the time of writing. This album is a good indication of the shape of things to come. 'Mahekti Ghazalen' should live up to the tremendous excitement generated by 'Izhaar'. Aslam Khan is on terra (classical) firma and recognition is long overdue.

Talking of double-albums, Jagjit and Chitra's 'Echoes' is a long-awaited product that falls just short of expectations. Artistes of the calibre of Jagjit Singh and Chitra Singh have to live up to a standard. 'Echoes' has its moments, but they are few and far between. In a rare move, HMV has released two ghazal compilations. One, entitled 'Betaabiyaan', is a Talat Aziz special. Eight tracks that showcase the classy favourite Aziz's more popular (HMV) ghazals also include the 'Umrao Jaan' 'Zindagee jab bhee' and the 'Bazaar' duet with Lata Mangeshkar, 'Phir chhidee raat'. Interestingly, the 'Umrao Jaan' album was released when Aziz had already been lapped up by Polydor. About the 'Umrao Jaan' song, he had said to me that the speed of the record left something to be desired. Interestingly, Talat is now a HMV artiste and all HMV-Talat Aziz hand-outs and get-togethers remind us that Talat's big break was 'Umrao Jaan' and not 'Jagjit Singh Presents Talat Aziz'!

'Shaam Dhale Jaam Chale' is dubbed Urdu Modern Songs. The subject is wine and the star-cast is Mehdi Hassan, Ghulam Ali, Jagjit Singh, Parvez Mehdi, Talat Aziz, Mitalee and Bhupinder. Bhupi corners two solos —

and he composed the tune of the Mitalee track too. All the others sing their own tunes, except Mehdi Hassan, who borrows on Ghulam Qadir. All the cuts are from previously released albums. Pick of the lot is 'Javaan hai raat' by Jagjit Singh. That is not to negate the old world charm of a youngish Mehdi Hassan giving us 'Aaye kuchh abr' and shaagird Parvez Mehdi doing justice to 'Jo tauba hamne kee saaqee'. Ghulam Ali's 'Meri subha maikade men' is the clap-trap kind of catchy singing he is known for. On her only track, Mitalee too plays to the gallery — 'Peete raho janaab magar hosh men raho'. 'Kise se chhupke naheen' of Bhupinder is a live recording, like the Ghulam Ali ghazal. Out of place in this cocktail, by virtue of being mild wine in comparison, Talat Aziz 'Peete hain nazarse'. To hammer it home, the last round is left to Bhupinder, who has no qualms about declaring, 'Pee hai sharaab'. Safe bet for perennial exploitation, it carries a Hi-Dynamic label and a Hi-Price tag. Is that a wise move in this era of piracy? Sobering thought, that!

'Chitthee Aayee Hai (Live)', a MIL-Pankaj Udhas bonanza, is not a ghazal album. The Naam itself declares in smaller print 'Plus 6 Superhit Film Songs By Pankaj Udhas'. 'Chitthee' itself is a filmi nazm on the HMV label, and a chart-topper in Playback Selections. However, hearing it in the longer, live version has a unique appeal. This factor alone has helped the album achieve significant sales soon after its launch. 'Nasheela by Pankaj Udhas' (MIL) is a different story altogether. Retailing at Rs 35, it offers eight toasts to the phenomenal popularity of Pankaj. What will it be? 'Laa pilaade saaqiya' (country), 'Paimaane toot gaye' (vodka), 'Thodee thodee piya karo' (rum), 'Ek taraf uska ghar' (whiskey), 'Na samjho ke hum' (gin), 'Sharaab cheez hee aese hai' (brandy), 'Khuda ka shukr hai' (wine) or 'Sabko maaloom hai' (beer)? This one is a real PUB (Pankaj Udhas Bar). The music and singing both pack a powerful kick. And now, as 'Sabko maaloom hai main sharaabee naheen', I shall gracefully retire, for the month.

Reviews

Echoes

Jagjit Singh & Chitra Singh
HTCS 04B 4315-6

Black is the motif on the inlay design and the twin-pack carton of HMV's latest Jagjit-Chitra product. Novel, yes, but black is too bleak a colour to be adopted on the cassette body and cover. The reverse lettering (white on black) attracts attention all the same. 'Echoes' is a compilation of tracks picked from live performances of the couple in India and abroad during 1986, and mastered at HMV's Bombay studios by B P Singh. Music is the work of Jagjit Singh — who else?

Cassette 1 begins with a 'mehfil' favourite, 'Huzoor aapkaa bhee ehtaram kartaa chaloon'. Shadaab's shairi finds immediate response. After a Jagjit solo, we have

a Chitra solo. She opts for Nida Fazli's 'Safar men dhoop to hogee', which also got around two or three years ago as a film song set to music by Usha Khanna and sung by Shabbir Kumar. Philosophy dominates but it finds echoes in urban life everywhere. The applause is indication that the point is driven home. The poet's ego surfaces on 'Shola hoon' (Muzaffar Warsi). Jagjit carries it over with aplomb. Marred only by a lifted tune ('Har aankh ashqbaar hai' — Lata Mangeshkar — old film song), 'Aap ko bhool jaaen ham' is a welcome return to consummate singing for the artiste, who has been plagued by ill-health of late. By the time you reach 'Main chahta bhee yehee tha', you begin to feel that Jagjit, albeit in good command, is getting repetitive. Just then he breaks the monotony by confiding in the audiences that he has taken liberties with Wa-seem Barelvi's original couplet. It

should have been, 'Kitaab-e-maa-zee ke auraaq ulat ke dekh zaraa, Na jaane kaunsa safha muda hua nikle', Jagjit substitutes 'auraaq' with 'panne' and safha with 'panna'. The essence is retained, the poetry commendable. Did I say 'monotony'? A 'joke' leads to Punjabi 'boliyaan', with rare gusto and tremendous control, rendered by both Jagjit and Chitra.

'Main qhayaal hoon kisee aur kaa' was a hot favourite at the 'Echoes' live concert in Bombay two months ago. Saleem Kausar is a poet to watch. Acknowledged poet Bashir Badr is represented with 'Aesa lagtaa hai zindagee tum ho', the second cut on Cassette 2. Complex in concept, it is serious, average, longish stuff with little 'relief'. Jagjit is still into mood singing while rendering, 'Maanaa ke musht-e-qhaak se', a ghazal that merited a clap-trap style. Muzaffar Warsi is the poet, who pays tribute

GHAZALS



to Ghalib, 'Ghalib teree zameen men likhee to hai ghazal, Tere qad-e-suqhan ke baraabar naheen hoon main'. Side B gives us another Jagjit joke, a good one. Superb sargam later, it's time for Shadaab's, 'Denevaale mujhe maujon kee ravaanee de'. Passable at best. Chitra comes next, for her last appearance on the album, 'Turn aao to sahee' (Mumtaz Mirza), an innocuous romantic number, caressed by a flute. Faraz's 'Shaayad', a poem about possibilities and probabilities, about ifs and maybes. Tour de force in characteristic Jagjit vein. 'Echoes' will echo around. A bit of a let-down if you expect all-time great stuff, but Jagjit is not one to let you down musically. Neither is Chitra.

Rubaru

Nina & Rajendra Mehta

MIL MC-A LP BBSC 018 BBSL 018

Face to face with one of the earliest ghazal couples, we find the Mehtas restaking a claim among the top brass in the field. Particularly Rajendra. For good reason, two of the six tracks are written by Waali Aasi and these are positioned at cuts one and two. 'Hamne sharaab leke havaa men uchhaal dee' is a terrific start. Rajendra's mellifluous voice sounds ever so ethereal and Nina's backing echoes add their worth. Again in 'Naheen main yeh naheen kahtaa ke pyaar mat karnaa', a duet geet-ballad, the magic holds. With 'Mujhse kartaa thaa na milneke'

(Nina, Tareen Jazib), the trance gives way. Here, as in 'Kat hee gayee judaai' (Adeem Hashmi), Nina grapples with high notes and, rather unnecessarily, projects a strained effort. Composer Zahid Hussain and arranger Uttam Singh are influenced by Latin-Spanish sounds while working on 'Yeh aalam shauq kaa' (duet, Ahmed Faraz) and 'Musafir ke raste badalte rahe' (Bashir Badr). Both have mass appeal, both are catchy. Overall, 'Rubaru' ('face to face') will help break the bad spell that the Mehtas have passed through and bring ghazal audiences face to face with the musical appeal of the pioneering couple - Nina the more varied, the more classical, Rajendra the more elegant, Talat Mahmood-like and delicate.

Rafta Rafta Vols

1 and 2

Rupa 'Naghma'

T Series SNMC 2115-6

Poetess-singer Rupa Mehta commands attention. Sceptics smiled sarcastically when her first album was released three years ago, a private recording pressed by CBS. Soon, HMV had released another Rupa Mehta album. Now T Series goes one up: a double-album of Rupa Mehta 'Naghma'. Six ghazals, all written by her, all sung by her. Tutor Satyanarain Mishra has composed the tunes while Vijay Kalyanji Shah has made the musical arrangements.

With time, both her arts have bloomed. No mean poetess, 'Naghma' emerges a singer who cannot be ignored. There is something worth noticing in each of the six tracks. If it is the 'thought' in 'Banaaye kitne fasaane', it is the 'chhotee baher' in 'Dil dukhana'. Studied singing to a flute-based melody adorns 'Qhushee dikhayee naheen dee'. Romance is in the air when you hear, 'Kaheen chupkese' - with a hum/alaap for added effect. 'Tumhe ek nazar' has an introductory couplet to set the pace but Rupa falters in the higher notes. Lastly, there is 'Gham bhee dil kaa'. This has santoor and a somewhat affected echo. Rupa's singing is gentle and fragile, like her own physique. She acquits herself well on the tremoloso. On Volume 2, Rupa lets herself go, singing 'Khwab men raat bhar' and 'Aankhon se pee liya', coming as decently close as possible to torrid romance and the cup that intoxicates. The cassette opens with the haunting, 'Yeh kae-see aajkal'. Instruments hammer home the echoes of the deliberate 'ap---ne---ne---e---e'. An 'alaap' precedes 'Ajnabee banke mullaqaat karen', which looks up to Sahir's 'Chalo ik baar phirse' for inspiration. 'Tera zikr ho', is gentle and caressing, with a nice 'sher' that goes, 'Nazron se takraana nazar kaa haadsaa ik thaa magar, Jo zakhm dilkaa ban gayee us nazar ko mera salaam ho'. Her last effort is 'Turn agar ham ko'. It fades in as the showpiece singing/orchestration of 'Aankhon se pee liya' fades out. I am sure that the team will not hold us guilty if we find distinctly familiar notes here. It is not the best track, as the positioning confirms. All said and done, Vijay Shah and Satyanarain Mishra deserve kudos. Rupa is shaping into a fine artiste, 'rafta rafta' (gradually), more steady than slow.

Izhaar

Aslam Khan

CBS NPX 5128

Worth the wait, 'Izhaar' is a good boost to the bright career of Aslam Khan. For some years now, he has been gradually working his way up. Patience has paid off. Six ghazals well chosen and well rendered do him credit. Perhaps the musical score could be better, to match the well composed tunes. Yet, the sedate singing in Aslam's mellifluous

GHAZALS

voice more than makes up for the lapses. There is a distinct element of pathos in all six tracks. It even pervades the joyous 'Phoolon ke rut hai' (Saeed Shaheedi). 'Dil ke sehra men' (Noor Bijnori) is a sad lament per se. Reconciliation and romance are the subject in 'Jo guftanee naheen' (Nasir Kazmi), a ghazal that finds Aslam faltering in trying to reach the higher notes. Mass appeal is certain with the Side B track, 'Paagal nazren' (Zia Nagpuri). Strictly mood singing is heard on 'Dil ke nazdeek' (Saba), where Aslam runs the introductory couplet in with the ghazal proper. (Usually, there is a breather provided). Noor Lucknavi's 'Thham gayaa aankhse' gets off to a saarangee-based start. A familiar couplet introduces the ghazal. Surprisingly, this track, positioned last, is by no means inferior. It stands its own - and very well at that. If we try to find the inspiration behind Aslam's style, we will not find much difficulty in tracing it to Mehdi Hassan. A few rough edges notwithstanding, 'Izhaar' is one album that can be heard over and over again. It is a

welcome expression/demonstration/exhibition (Izhaar) of Aslam Khan's singing and composing talents.

Mohabbat Ka Mausam **Geeta Chhabra, Anup Jalota** **MIL MLB 522 7771**

Geeta Chhabra teams up with Anup Jalota to present a varied fare in 'Mohabbat Ka Mausam'.

The pace is set by the catchy rhythm of 'Mohabbat ka mausam gulabi gulabi'. A racy Arabian number which follows is in sharp contrast to Anup's sober 'Mujhko awaaz na do'. His 'Usne apna banake' is noteworthy for its clever composition. The softness of the instruments highlight the emotional content of the song.

The cassette ends on a forceful note with 'Hai looti gai' in Punjabi where Geeta shows her mettle as a singer.

If an unwelcome intrusion of the martial air 'Ghuggi goon batera' is ignored then 'Mohabbat Ka Mausam' stands out as a personal triumph for the music director Surendra Kohli.

Charagh **Aslam Khan** **CBS 4CX 1113**

Aslam Khan, a traditionally trained classical vocalist of the Khurja-Agra gharana, is a new addition to the coterie of ghazal singers. The two styles are so divergent that one was pleasantly surprised to hear Aslam's ghazal cassette titled 'Charagh'. Besides making a concerted effort to pull himself out of one style to fit another, he has very intelligently put to good use the training he received in classical singing.

Of late, ghazal singing is veering to cinema song format, what with heavy orchestration, fixed time presentation and absence of development of an appealing line. Fortunately, Aslam has kept away from all these temptations. He has taken only two stringed instruments for support. The sarangi is an instrument, which, besides being evocative, expresses pathos and blends extremely well with the ghazal.

Aslam Khan in his strong broad voice has taken pains to bring out the real essence of each ghazal. ◀◀

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Right: 'Izhaar', a ghazal album by Ahmed and Mohammed Hussain was released by HMV recently. From L to R: Ahmed Hussain, chief guest Laxmikant, Mohammed Hussain and Sitara Devi, at the release function.



Above left: Super Cassettes held a function recently in Bombay to award its 'Kohinoor' discs to the film unit of 'Swarag Se Sunder'. Produced by A Krishnamoorthy with Laxmikant-Pyarelal, music. Seen on the occasion: L to R: Laxmikant, Gulshan Kumar of Super Cassettes, Pyarelal and A Krishnamoorthy.

Left: The famous qawwal Jani Babu signing an exclusive three-year contract recently with CBS. He is seen here flanked by CBS Marketing Manager, Gautam Sarker (left), CBS president Shashi Gopal.

playback 25 selections

MARCH 1987

1	Jhoom jhoom naach : Nache Mayuri Lata Mangeshkar & Chorus: L-P: A Bakshi: T Series	NEW
2	Chitthee aayee hai : Naam Pankaj Udhas: L-P: A Bakshi: HMV	
3	Main teri dushman : Nagina Lata Mangeshkar: L-P: A Bakshi: T Series	
4	Tu ne bechain : Nagina NEW Mohd Aziz & Anuradha Paudwal: L-P: A Bakshi: T Series	
5	Chal bhaag chalen : Kalyug Ki Ramayan Lata Mangeshkar: K-A: Verma Malik: T Series	
6	Na tum ne kiya : Nache Mayuri Lata & S Wadkar: L-P: A Bakshi: T Series	
7	Kya kya na sitam : Kalyug Ki Ramayan NEW Asha B & Vishal Goswami: K-A: Maya Govind: T Series	
8	Pehle rock 'n' roll : Main Balwan NEW Kishore & Nazia Hassan: Bappi Lahiri: Anjaan: T Series	
9	Kaalaa kawwa dekhtaa : Mera Haque NEW Kishore & Alka Yagnik: Annu Malik: Indeevar: T Series	
10	Safar mein dhoop to : Echoes NEW Chitra Singh: Jagjit: Nida Fazli: HMV	
11	Dil pukare : Jeeva Asha Bhosle: R D Burman: Gulzar: CBS	
12	Mehbooba O mehbooba : Mera Haque Shabbir Kumar: Annu Malik: Anjaan: T Series	
13	Ameeron ki shaam : Naam M Aziz: L-P: A Bakshi: HMV	
14	Humsafar gham jo : Shohrat Anup Jalota: Anup Jalota: Murad Lucknowi: MIL	
15	Tu ladki number one hai : Loha Shabbir & Alka Yagnik: L-P: Farook Kaiser: T Series	
16	Roj roj aankhon tale : Jeeva NEW Asha Bhosle & Amit Kumar: R D Burman: Gulzar: CBS	
17	Dekho dekho yeh hai : Jalwa Remo: Remo: Remo: CBS	
18	Sai ki nagariya : Kabir Vaani Hari Om Sharan: Hari Om Sharan: Kabir: Concord	
19	Main khayal hoon kisi : Echoes Jagjit: Jagjit: Saleem Kausar: HMV	
20	Karte hain hum pyaar : Mr India Kishore & Kavita K: L-P: Javed Akhtar: T Series	
21	Sharan mein aye : Bhajanashram NEW P D Jalota: P D Jalota: Traditional: HMV	
22	Saqi teri mehfil mein : Shohrat NEW Anup: Anup: Fana Nizami: MIL	
23	Welcome : Title Song NEW Anil Kapoor & Salma: Bappi Lahiri: Anjaan: CBS	
24	Jogi mat ja : Meera Lago Rang Hari NEW Suman Kalyanpur: Kripashankar Tiwari: Traditional: HMV	
25	Thodi thodi piya karo : Aafreen NEW Pankaj Udhas: Pankaj Udhas: S Rakesh: MIL	

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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Bani Centre – A singer's studio

Madras' pilgrimage spot for high calibre recording – the Bani Centre – is tucked away where you least expect it to be. In a shopping complex high rise building in the hub of the city's bustle.

"Well, that's the only place we could get immediately when we wanted to open out, so we grabbed it!" smiled S Jairam, proprietor.

Actually Jairam planned this purely as a make-shift arrangement. But even before he could say Jack Robinson, the orders started floating in and the little studio soon spread itself into a grand affair over five rooms. Video facility – for the first time in Madras – and a large hall for video recording are facilities in the immediate offing here.

"The reason for this studio's success is that the people here aren't just content to remain passive spectators to a recording without offering whatever suggestions they can to improve the programme's overall quality," explains CBS' Madras chief Nikhil Raghavan, who does his recording and mixing down at Bani.

Such interest is very understandable once you know that the studio belongs to none other than noted playback singer Vani Jairam and her soft spoken, kurta-clad hubby. "We were quite disgusted at what we noticed when Vani was recording at various studios around: the increasing slip-shoddiness of the engineers concerned. That's when we actually first thought of opening out our own place," said Jairam.

A trifle hesitant to blackball his counterparts, he added: "Most studios aren't in the least involved in the enthusiasm and vision of a programme's producer and music director. Which is why we find a growing number of lousily done programmes on the racks these days. We try our best to be otherwise."

Initially, however, people found Jairam's involvement something strange, his philosophy inspired by that sound wizard M Desai a lot stranger: loyalty to the sound, not to the person. But soon the results began to show. Big names flocked to Bani to record: S P Balasubramaniam, Jayachandran, Balamuralikrishna, the Bombay Sisters, M S Gopalakrishnan, the Grace Lodge Orchestra, Jerry Amaldev, CBS, Music India. Steve Cowe did the Indian percussion section for his fusion album here, while T V Gopalakrishnan refused to go anywhere else for the final mixing down of his soundtrack for a ballet being produced for BBC!

The Bani Centre soon grew into a sort of unintentional liaison spot between artistes and music companies on the prowl for special fare – a noteworthy fact indeed. Strangely enough, the admen, considered bread 'n' butter by most Madras studios, have been kept away. "Not that we have anything against jingles, but it's more satisfying helping folks out with classical and devotional fare," clarified Jairam. "Vani feels that what she has achieved is because of music lovers. An artiste is after all created and sustained solely through these music lovers. We feel indebted to give something back to the field that has given us so much!"



Move one was to start a record shop, Mayoorapriya, in '82, that wasn't part of the general racket of hawking all and sundry. Here one could peacefully flirt with racks stacked with the cream of regional, classical and devotional repertoire. Says Jairam: "I was inspired by Rhythm House, where a customer browses about and chooses by himself without enthusiastic salesmen breathing down his neck. I modelled my shop on that idea."

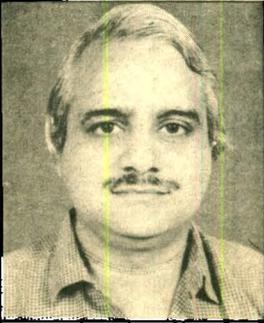
Barely a year later, Vani wanted to do her bit for ISKCON by giving the movement a cassette of 'Easo Upanishad' for distribution. She floated a company to produce it. "Soon, however, we found that we couldn't run a company without a studio. So we took two vacant rooms above the shop and set up a make-shift affair," Jairam remembers.

People started responding to the culture of this studio in such numbers that the Jairams soon found they had bitten off a trifle more than they could chew. They were faced with the job of making a larger studio operational in two months flat to cope with the demand.

Fortunately, they brought over recording engineer M K Majeed, that bespectacled individual from the Pune Institute who had set up Jesudas' Tharangani and then Joy's studio. Under his guidance, Bani Centre is today equipped with a TEAC 8 channel mixer, TASCAM 32 (two track) and TASCAM 44 (four track) recorders, TASCAM GE 20B equaliser, BOSS DE 200 and ROLAND RE 201 delay units, and a number of AKG D1200, 320BT and C414EB microphones.

The studio is fully airconditioned and hire charges are Rs. 150 per hour.

– Brian Laul



Recording at home: How to get the best out of your cassette deck

By Daman Sood

In the home sound system, cassette decks, in particular, are a frequent cause of puzzlement and disappointment. Of course, a cassette deck is useful – you can record your favourite music or ghazals for your car or portable stereo player, preserve classical concerts from radio or TV that are not available on disc, play pre-recorded material, and even venture into making live original recordings through a mixer. The disappointment is often in the quality and consistency of reproduction. A cassette copy may sound duller, brighter, or noisier than its source. More puzzling, your tapes may be clear when recorded at low levels but muffled when made at high levels, or vice versa.

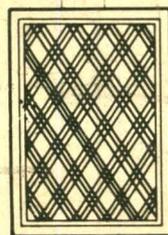
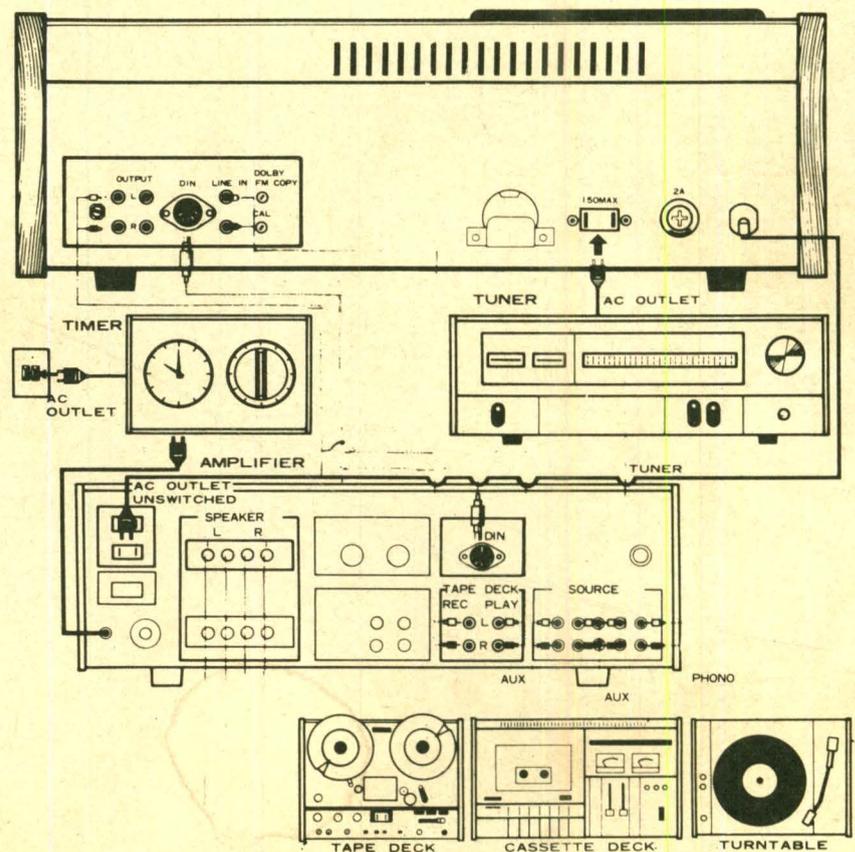
But there's a reason for this erratic behaviour. The cassette deck is the most complicated device in a typical stereo system, combining in one chassis the electronic circuitry of a pre-amplifier with the mechanical hardware of an automatic motor, bearings, belts, cams, relays and others. There is no doubt that you cannot improve on the inherent quality of your deck, but you can take certain steps to ensure that you're getting the best possible results from it. By selecting the right tape for your deck and following a basic procedural checklist before and during the recording process, you can make much of the frustration involved in tape recording disappear.

Matching tape and deck

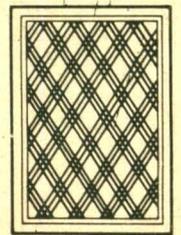
Tape is a very non-linear medium. So to achieve decent results, the recorder's circuits must pre-condition the audio signal before it is recorded and then apply further corrections in playback. The pre-conditioning is provided partly by the bias signal, an inaudible ultrasonic tone (typically at about 100 Hz) that is mixed at a constant level

with the audio signal as it is fed to the recording head. A certain amount of self-erasure occurs during the recording process, especially at high frequencies. To compensate for this and other losses, the deck equalises the audio signal before it is recorded, usually applying a steep treble boost and a mild

bass boost. Since the deck's magnetic heads have a naturally sloping (rather than level) frequency response, a compensating opposite tilt is applied by playback equalisation. With the right amount of bias and equalisation, the result should be accurate reproduction of the original sound, with low distor-



LEFT SPEAKER



RIGHT SPEAKER

NOTE: Do not use DIN cords and pin-jack cords simultaneously.

Recording connections

tion and flat frequency response.

If bias and equalisation were universally standardised, life might be simpler for the home recordist. The cassette tape formulations are continuously upgraded to improve dynamic range, and lower signal-to-noise ratio. This requires an increase in the bias signal in order to minimise distortion. But more bias means more self-erasure at high frequencies, necessitating a change in equalisation.

There are at present four different tape types, namely Type I, Type II, Type III and Type IV (metal).

Type I – the gamma-ferric oxide formulations;

Type II – the chromium dioxide or cobalt-treated ferric oxide tapes which have recording characteristics similar to chrome tapes;

Type III – the so-called ferri-chrome tapes;

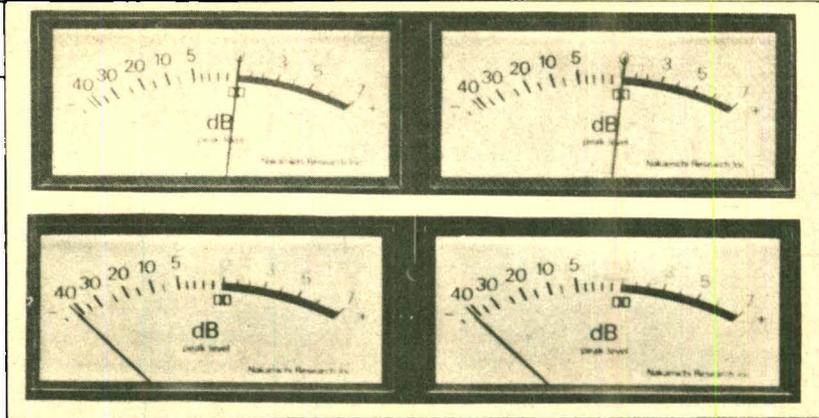
Type IV – the pure metal alloy tapes.

Each type requires a different bias level and somewhat different recording equalisation to achieve best results. Note that the differences mainly affect recording. There are only two standard playback equalisations:

- i) 120 microseconds used for Type I or low noise normal tapes.
- ii) 70 microseconds for Type II, III and IV.



Tape bias selection, potentiometers, push-buttons for input/output level.



Peak-level meters

So even if your deck is not set up to record on ferrichrome or metal, it can playback such tapes made on another machine via 70 μ s playback equalisation.

Metal tape is substantially more expensive than ferric or chrome/ferricobalt, and I recommend it for the most demanding situations – a live session or dubbing a compact disc or analogue disc that has lots of treble energy. Metal's strong point is its superior high frequency headroom – not lower noise, as is generally thought. To take advantage of that headroom requires a superior cassette recorder that will not limit tape performance by premature head saturations or electronic circuit overload. If you can't afford such a recorder it is pointless to waste money on metal cassettes.

Do not assume that all tapes will work equally well on your deck. Even within each classification there are differences in sensitivity and in the precise bias level that produces optimum results. If your deck has bias and recording level (sensitivity) calibration controls and the necessary test tones and indicators that enable you to adjust to specific tapes, you should be satisfied with fidelity. If your deck does not have these controls and relies on fixed internal bias and EQ settings, you will be wise to use the tapes the manufacturer recommends. It is easy to adjust bias and EQ in a recording chain if you own a three-head machine. You can switch back and forth between source and tape.

If your sample recording is deficient in highs, the tape may be overbiased. To be sure, try recording at an even lower level. Remember to readjust the volume so that tape playback and source are equal in loudness. If there are level differences, your ear may fool you into thinking that louder is better.

Meter reading

The meters on a cassette deck are of three types – moving needle type, fluorescent displays, or strings of LED's. They are intended to tell you when you are overloading the tape with too much signal. You have to supplement the information they give you with the following insights:

1. The human ear's sensitivity to such flaws as distortion depends on the duration of distorted signals. With sustained tones, you are likely to hear distortion if the recording level is higher than the Dolby reference level indicated on some cassette decks by the little 'double D' Dolby trademark. Technically, this level corresponds to a magnetic flux of 200 nanowebers per meter, at which point distortion is typically about 1%. But you can record brief transients (such as tabla beats) about 6 dB above Dolby level without generating noticeable distortion.

What this means in practice will depend on the type of meters and how they are calibrated. If they are fast 'peak reading' LEDs then you can set your recording levels so that short peaks hit +6 dB or +8 dB, but don't let sustained sounds rise above 0 dB. On the other hand, if your meters are of the slow 'averaging' variety (as are many moving needle types), they won't respond fast enough to register peaks. In that case, your safest bet is to keep all indicated levels at or below 0 dB, understanding that sharp transients are going onto the tape at levels higher than the meters show.

2. The level at which tape overload occurs is *not* a fixed number, such as +6dB. It actually varies with the frequency of the signal, mainly because the treble and low bass are boosted by the recording equalisation. This means that you

Dubbing a Dolby-encoded tape

1. Disengage the Dolby circuits on the source and copying decks.
2. Find a segment of music on the source tape that is nearly constant in level and registers close to 0 dB on the meters of the source deck.
3. Temporarily place the source tape in the copying recorder and play it, noting the meter reading of the same segment of music.
4. Transfer the source tape back to the source deck, and make a trial dub.
5. Play the copy tape and observe whether its level matches the playback level noted in Step 3. If it differs, readjust the recording level on the copying deck and make test dubs until playback levels read within ± 1 dB of the original.
6. When all copying is completed, don't forget to switch the Dolby circuit back on in both decks for normal recording and playback.

have to supplement the meter readings with your own awareness of what type of sound you are recording. For music that has its maximum energy at high frequency like manjira, cymbals, tinkling bells, you should use recording levels no higher than +3 on a peak reading meter or -5 on an averaging meter, to avoid tape saturation. You can also use metal tape which has superior high frequency headroom for this type of music to its advantage.

Copying from another tape

It is very simple to copy one cassette onto another if the original recording is technically satisfactory. The major concern relates to noise reduction. Should you, for instance, leave the noise reduction systems engaged, thus **decoding** the sound tape and then **re-coding** the copy? If you are using different noise reduction systems, the answer is definitely 'Yes'. Examples include copying from a Dolby B original onto a recorder with Dolby C, or dubbing from a dbx tape to a Dolby B copy, or transferring a Dolby original to a non-Dolby cassette for use in a personal portable.

You may leave the noise reduction circuit switched off, in both the

source and dubbing decks, only when the copy is to be identical to the original, with no additional signal processing (such as equaliser or expander) applied. However, with level sensitive Dolby noise reduction, the copy must be recorded at the same level as the source to avoid **mistracking**. Because different decks usually have differently calibrated meters, this can be tricky. (See box on 'Dubbing a Dolby-encoded tape').

Taping from disc

The standard procedure is to engage RECORD and PAUSE to activate the deck's meters. Find the loudest portion on the LP and then set the recording level to 0 dB, or more, depending on programme frequency contents. But when you want to transfer compact disc on to cassette you have to gain ride manually – raising the level of soft passages to keep them above the noise level and subtly reducing the level of loud passages to avoid saturation of tape. The key to successful gain-riding is timing and knowing your source material. In other words, don't wait for the music to become soft before you jack-up the level; instead gradually tone-up the level during the transition from loud to soft. Similarly, don't wait for a loud passage to pin the meters before turning down the level: reduce it progressively during the music's crescendo.

If you want this 'gainriding' to be done automatically, then install a good quality compressor with 1.5:1 ratio. It will provide reliable and completely unnoticeable gain-riding. This is especially useful for making tapes that are going to be heard in a car or a portable two-in-one player. In nearly every analogue LP that you want to transfer, sophisticated limiters and compressors have been used to even out the extremes in dynamic range, so you don't need gainriding for analogue pop music LP records, except maybe for classical orchestra where gainriding very little is done as compared to pop music.

If you want to record a live performance, I recommend the use of a compressor or limiter – or perhaps both – to give a recording that sounds really good. There are two technical challenges: microphone placement and dynamic range. The problem of dynamic range can be

solved by using compressor/limiters. The purpose of using a compressor is to fit the dynamic range of a live programme to the dynamic range of a particular cassette tape.

Microphone placement is an art. When you want to record a ghazal or a pop concert, using dynamic directional microphones along with a mixer is really nice. You have a better control on each individual sound. You can also hook up ECHO/REVERB unit with a direct mixer to put appropriate quantity of colourations. But once you mix too much of ECHO/REVERB along with direct signal, it cannot be reduced. So it is advisable to record voice and orchestra separately on a cassette deck and to mix it in your favourite studio or at home. But if you want to record music in stereo and voice separately then you need a cassette deck which can record simultaneously from tracks. You can use two tracks for orchestra – one for male voice and the other for female voice or for solo instruments. For amateurs I will recommend an electric condenser mike or a good quality dynamic studio quality mike for a live concert recording. You can choose metal tape for a live jazz concert or a rock band, because the music dominates the high frequency region. ◀◀

Getting ready for recording

► Find a brand and type of tape that works well in your machine, and stick to it. This will also save you money in the long run, since tape is cheaper when bought by the case.

► When unwrapping a new tape, fastwind it all the way through and then rewind back to the beginning. This will free up any sticking that may have developed in the tape pack during storage.

► If the recorder has separate microphone and line level controls, turn down the one for the input you're not using, to prevent unnecessary noise in recording.

► Be sure that the recorder's bias and EQ switching are set to the correct position for the tape in use. If your deck has a bias fine-tuning control, set it to the position that has yielded flattest response in your earlier tests.



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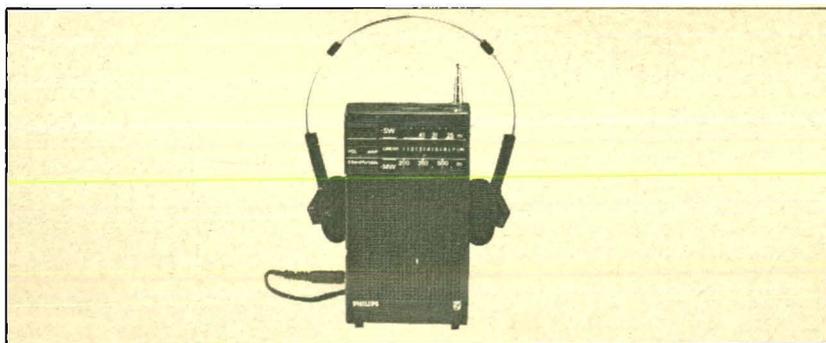
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Philips Sound Around

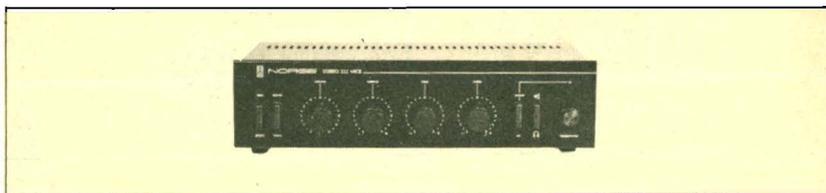
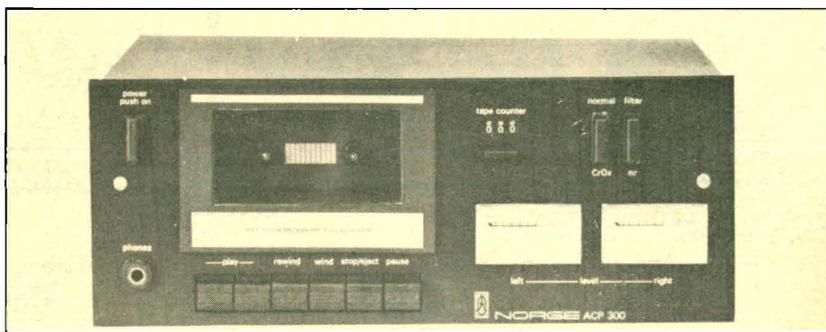
PHILIPS is marketing a two-band portable radio with a light weight foldable, high performance stereo headphone. The Sound Around radio costs Rs 187 only. The EN-6202 headphone set is available separately at Rs 90 only. Maximum power input 100 mW. Weight 30 gm. Cable length 1.2 m. Excellent buy for the cricket season.



Norge low budget system

THE Norge ACP 300 is an ideal choice for users like department stores, five star hotels, computer users, and music lovers, who do not require recording facilities. This is a high quality playback system for both normal and CrO₂ type cassettes. At Rs 1,590 inclusive of all taxes, it is the cheapest deck in the market.

The Norge 222 stereo amplifier combines well with the ACP 300 deck. It provides 40 watts of music. Incorporating the latest IC technology, this is a budget bargain at Rs 824 only. Matching speakers are available with Norge too.



Dynavox KX-55 - High-end stereo cassette deck

PRICED at Rs 4,500, the KX-55 is slightly more expensive than the recently introduced KX-32. An excellent deck for recording, it incorporates features like Re-Rec Stand-By. When recording a broadcast programme you may inadvertently start recording undesired music or a commercial announcement. In such cases, the tape can be automatically rewound to the last recording start position with one touch. Press the Rewind key during recording; recording stops and the tape is rewound to the last recording start position. Then, press the REC/ARM PAUSE key twice to make a four-second unrecorded section and enter the record pause state.

To make an unrecorded section



CONSUMER AUDIO VIDEO

which lasts more than four seconds, you need to press and hold the REC/ARM PAUSE key for the desired period of time. The REC/ARM PAUSE key has only to be pressed once to start recording.

By using the built-in Timer Stand-By mechanism in combination with an audio timer (available

from many dealers), the deck begins to record or play at any desired time.

The DPSS function allows any selection to be repeated any number of times. Either side of the cassette tape may also be repeated any number of times.

The tape deck has provision for

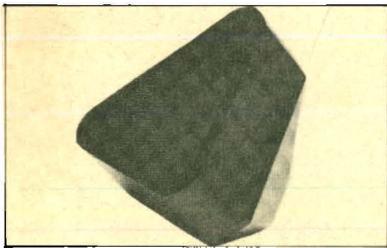
mixing MIC input with line input for recording. The input recording levels can be adjusted with the LINE REC LEVEL control while monitoring the mixing condition through the headphone or the speakers.

The deck also incorporates most of the features associated with this price range.

New products from Japan

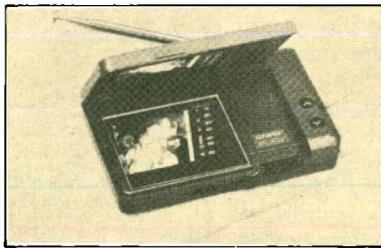
Matsushita speaker

TRIFACE speaker system combine an integrated speaker with a wide playback range. Compared to conventional round speakers, the product achieves a 1.3-fold increase in effective emission area, increasing sound pressure by 2 dB, and power linearity by 25 per cent. Each side of the triangular face measures 13 cm.



Casio's low-priced pocket TV

A **SIZEABLE** drop in the price of liquid crystal pocket TVs has resulted from the appearance of black-and-white and colour pocket TVs produced by Casio. Introduced in January, the TV 300 is a two-inch colour TV, priced at 19,800 Yen. Casio intends to produce 50,000 units a month.



Matsushita RE-X 10

THIS FM and AM band radio, using 256K-bit ICs, is equipped for endless dubbing of radio broadcasts. Pressing the playback button reproduces sound recorded upto 16 seconds previously. Four LED lamps display dubbing and playback time. Measures 115 x 113 mm and weighs 860 gm.



And now...VHS Super

JVC, National, Hitachi and other VHS makers, which introduced VHS Super, will begin delivery of VCR decks equipped with this enhancement in March or April. VHS Super surpasses VHS HQ in performance. Pricing for the new VCRs will be roughly equivalent to current top-end VHS models. The VHS Super unit will have a switch to allow use of either the higher density tape or conventional video tape.

Meanwhile, the camcorder market is in a state of turmoil. It has quickly expanded, and one expects several brands on the market in the months ahead. One after another, companies are releasing VHS-C. Sony is hopeful that eventually half the owners of VCR decks will have camcorders.

All camcorder makers are Japanese to date. VHS full cassette and VHS-C each have around one third of total sales. Production of the VHS full cassette models has been

restricted to National and Hitachi. Because VHS dominates the deck market, VHS-C, despite the need to use an adapter with it (to playback on normal VHS VCRs) was easily accepted because of its compatibility.

This spring, Toshiba will begin producing VHS-C record-only camcorders. Initial output will be 20,000 to 30,000 units per month. The Sharp Corporation will also begin production of VHS-C on the same scale.





Soundcraft Series 500 mixing console

This mixing console is basically for eight-track recording studios. The three-frame size accommodates 16, 24 or 32 input modules, with space for a further four modules on each. Stereo line input modules may also be fitted when required. The output section provides eight discrete subgroups and eight independently equalised effects returns/monitor channels.

Each input is electronically balanced with 60 dB input and gain range ensures optimum performance from a variety of sources with a 20 dB pad to avoid distortion from high level inputs. The modules feature a four-band sweep-frequency equaliser, six auxiliary sends, pan pot and soloing. Each channel has a post fader line-out jack socket and insert send and return jacks for external signal processing. It interfaces with any popular multi-track which has operating levels of -10 dBV or +4 dBU. The equaliser section is equipped with high and low shelving controls, two sweep frequency mid-band controls, each giving upto 15 dB boost on cut, and a switchable high pass filter at 100 Hz to curb residual rumble.

The series 500 is an eight-buss console with sub-groups selected in pairs and located on the output modules. A signal can be routed to the main mix buss and/or to any or all of the sub-groups. There are eight equalised effects return channels which can also be used as eight-track monitor return. In mix-down, the equalised tape returns are normalised to the first eight input channels, eliminating repatching.

Monitoring and talkback are comprehensive, catered for by two sets of monitor outputs, mono check, line up oscillator, and PFL/AFL. Ten wide scale VU's provide the metering in front of the console. This is an ideal mixer for those who want professional quality at the lowest price. Suggested price: St £ 3,750.00.

Digitone electronic keyboards

The **Digitone D135** is really a mini-keyboard, with 44 keys (3.5 octaves), 8-note polyphonic chords. The six pre-set sounds and four auto-rhythms built into it give you the advantage of playing six different instruments to four different beats. All you do is simply press the button for the sound you desire and run your fingers along the keyboard.

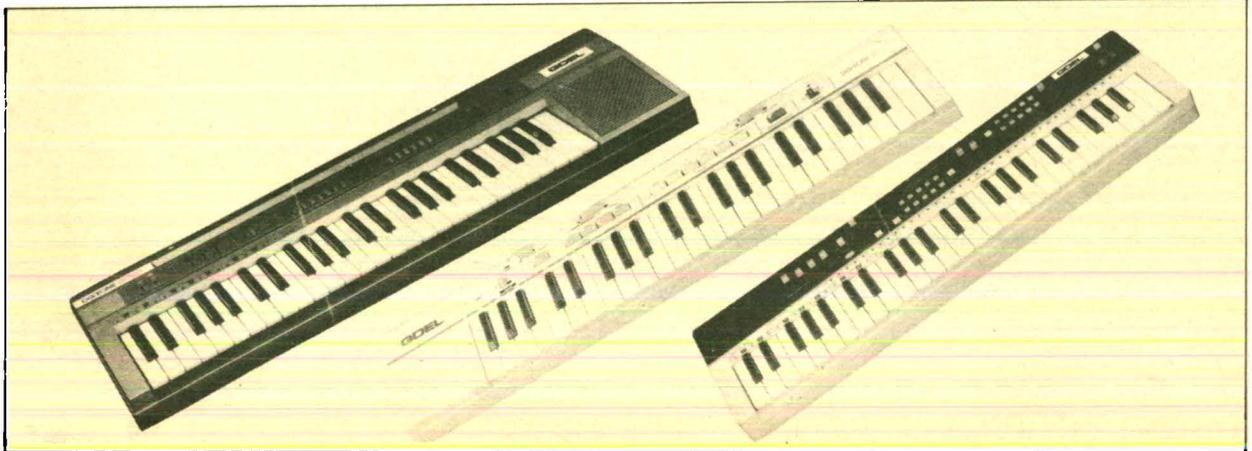
The **Digitone DT 70** is a sophisticated, portable model with 49 keys (four octaves), eight-note polyphonic chords. At the touch of a button, you've access to 20 pre-set sounds and rhythms with fill-in facility. Additionally, you have separate tempo and volume controls for special sound effects and manual memory facility. The most fascinating feature of the Digitone DT 70 is the electronic scanner. It reads and stores bar-coded music. The tunes can be played back with a single auto-key operation. Pre-recorded tunes can be played through a melody guide. The melody guide indicators light up in sequence with the tune across the keyboard.

On a single **Digitone DT 310**, you can create sounds of multiple instruments. The 12 pre-set tones and 12 rhythms with fill-in features built into it gives you complete musical control. The accompaniment section generates bass, chord and arpeggio effects, each with four different combinations, letting you create as many

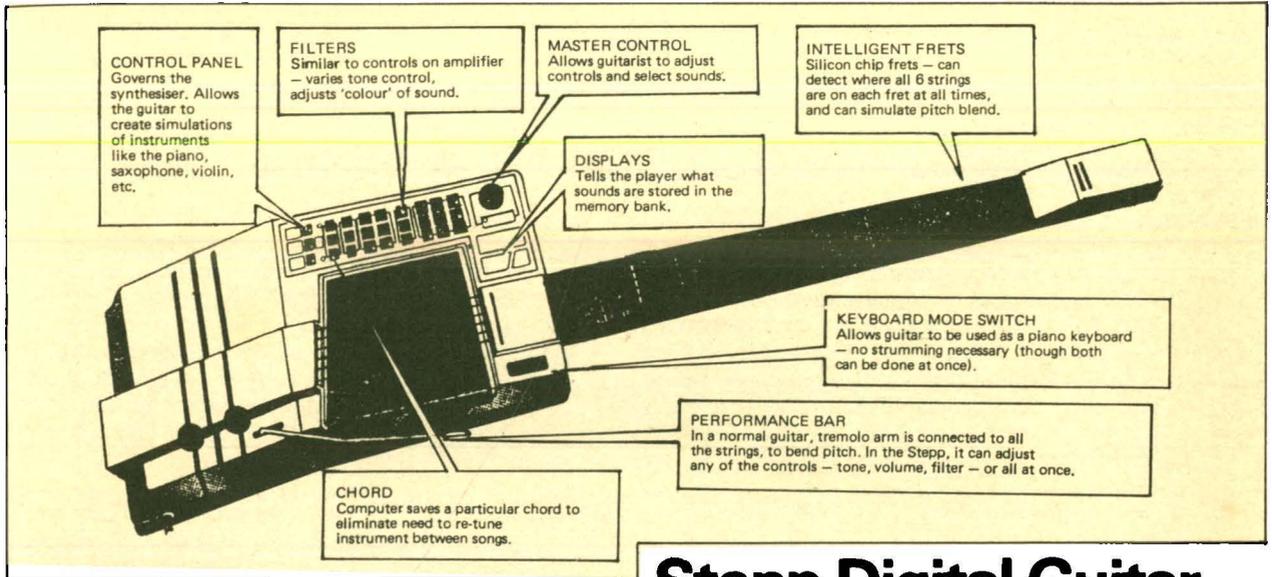
as 768 different accompaniment patterns. The DT 310 is a portable, full-scale piano keyboard, with 49 keys, eight-note polyphonic chords. In addition, it has one-key auto chord and manual chord operation.

All these models operate on both batteries and mains.

Retail price: DT 35 - Rs 4,500, DT 70 - Rs 9,500; DT 310 - Rs 17,000.



PRO AUDIO



Stepp Digital Guitar

This is the world's first computer guitar, developed by Stephen Randall, British copywriter. The guitar known as DG 1, has a memory bank capable of performing over 2,000 musical functions. It weighs seven kilos and can sound like a piano, a saxophone, a violin or an entire orchestra. Priced at St. £ 4,000.



Asona recording slaves

Asona recording slaves are constructed as twin units for compactness and economy. Copying may be performed on either tape reels or pancakes. Pancakes of maximum 10 1/2" diameter can be mounted. The duplication ratio is 32:1.

The classic Asona MK 2 Twin Slave Unit is available for implementing duplicating systems at lowest cost without sacrificing production capabilities.

Yamaha's dynamic microphones



Yamaha has introduced its first series of professional dynamic microphones. The MZ Series consists of five uni-directional cardioid mikes with three-point push-pull suspension.

The MZ 102 Be, MZ 103 Be, and MZ 105 Be utilise triple-laminated diaphragms with beryllium domes, designed for a high-end response out to 18 KHz. A two-stage polyethylene film substrate is laminated to the edge of the diaphragm and is used exclusively as diaphragm material on the MZ 101 and MZ 104. The mikes have diecast zinc bodies weighing 9.5 to 10 ounces, with balanced outputs and impedance rated at 250 ohms. The series has sensitivities ranging from -77 to -75.5 dB, according to the company.

The suggested retail prices are MZ 101 – US \$ 120; MZ 102 Be – US \$ 170; MZ 103 Be – US \$ 210; MZ 104 – US \$ 130; MZ 105 Be – US \$ 180. ▶▶

AUDIO CLINIC

The-state-of-the-art technology in audio systems quite often surprises even the audiophile. You will find in this column, problems most users of high-end systems are normally faced with. Our Technical Editor, Daman Sood, will answer queries on your audio systems.

Q I am very happy with my cassette deck, but my pre-recorded cassettes are shedding terribly. If I play one of these cassettes, lasting about 20 to 30 minutes, the head is loaded with oxide. In some cases the sound quality is muddy. I religiously clean the head, pinch roller, and capstan. Could there be something wrong with the head? Also pre-recorded cassettes have drop-outs and quivers. It is as though there is a duty spot which the signal didn't magnetize. This always happens at the same places on the tape.

A If your pre-recorded tapes shed excessively and the new tapes which you have bought and recorded yourself don't do so, the fault must lie in the quality of the pre-recorded tapes. They are mostly of less than top quality and therefore more susceptible to shedding. If the dropouts and quivers you mentioned always occur at the same point on the tape, again the tape is at fault; these defects could be due to pronounced oxide shedding.

Q Should the recording level be higher when transferring from cassette tapes or when transferring from analogue disc? Which has less hiss and better dynamics?

A Generally speaking, recording level should be about the same when recording from tuner, phono disc or tapes. All these sources generally suppress strong transients which could saturate the tape. However, if you have superior source with superior dynamic range, such as 1/4" master tape, CD disc, it may be desirable to back down a few dB in recording level to allow for strong transients. This is also more advisable when recording live concerts that have strong transients (such as piano, drums, electric guitar with effect gadgets). Obviously, judgement and experience must be brought to bear in setting recording level so as to maximise signal to noise ratio, without introducing distortion. Fortunately dbx and Dolby C noise reduction systems can achieve noise reduction so great that one can afford to under-record a bit in order to avoid distortion and yet maintain excellent signal-to-noise ratio.

Q How much signal loss occurs when you record from phono disc onto cassette and re-record from the first cassette to a second one?

A On each dubbing there tends to be about 3 dB of deterioration in signal-to-noise ratio. When using high quality cassette decks with S/N of 65 dB or better, such loss tends to be minimally noticeable for a single dubbing. But, if you make say, three or more successive dubbings, the increase in noise tends to become appreciable.

In this context it should be noted that pre-recor-

ded tapes tend to go through three, four, or even five generations before the final version reaches the consumer. That is why pre-recorded tapes have had a problem in achieving high S/N unless they were recorded at levels so high as to produce audible distortion. With the advent of digital recording and duplications, which entails virtually no loss in dubbing, pre-recorded tapes can provide very good S/N.

Q I read that the smallest increase in sound level the human ear can detect is 1 dB. How much power is required to raise the sound to this level? A friend says it requires twice as much power to do this.

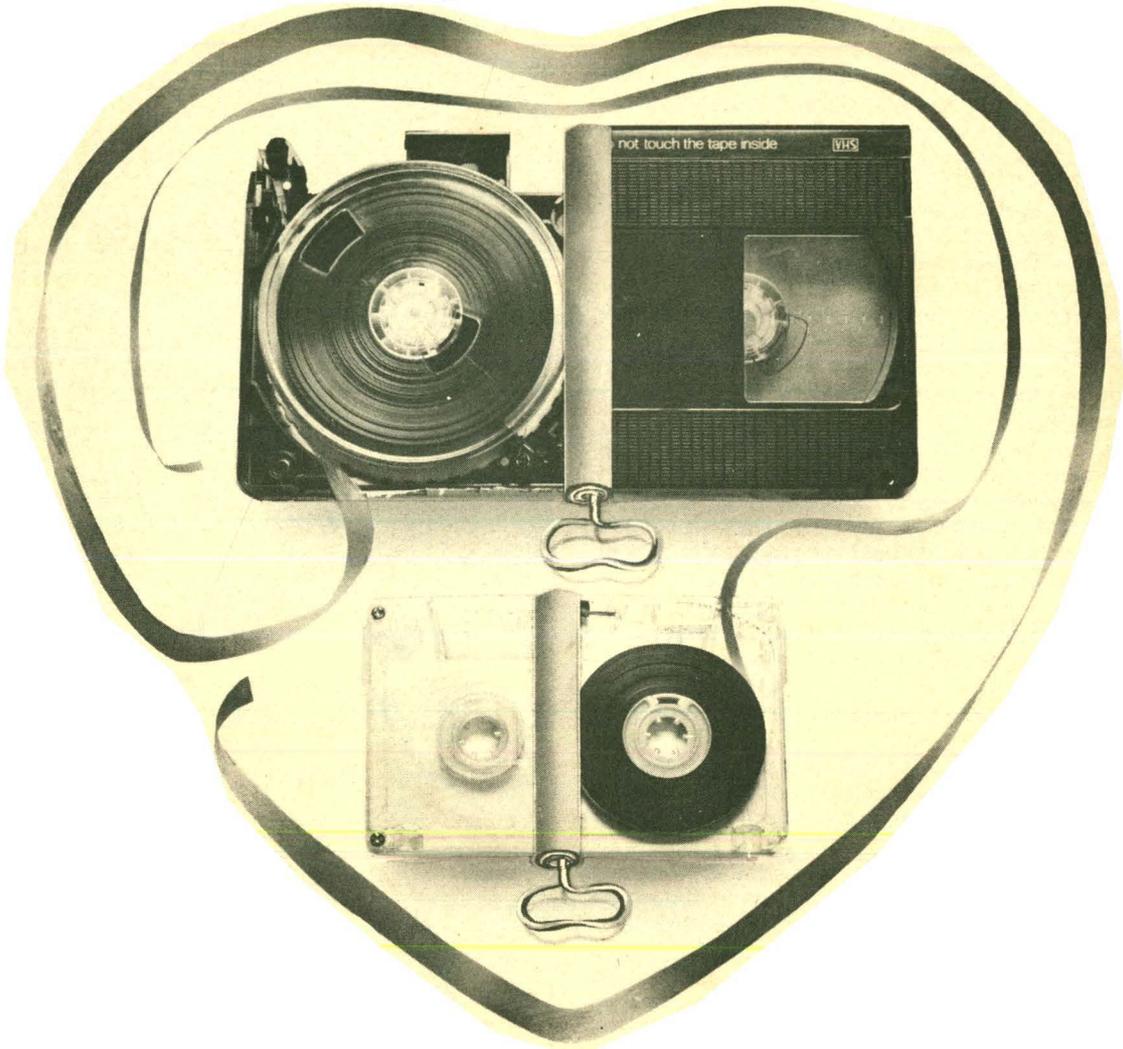
A Doubling (or halving) the power would represent a change of 3 dB, not 1 dB. A 1 dB change would mean you are raising power by only about 26% or lowering it by 21%. (The two ratios are unequal because the decibel is a logarithmic ratio, while percentages are linear). Thus, if your amplifier is delivering 10 watts of power at a given moment, a 1 dB level increase would lower the power to 7.9 watts. Your friend's confusion may stem from the fact that researchers did think, at one time, that we could only detect changes as small as 3 dB. But 1 dB is now accepted as about the smallest level change that can be detected as such by trained ears. Smaller level changes are also detectable, but they may be perceived as differences in sound quality rather than sound level.

Q Does playing a quarter-track tape (spool type) with a half-track head theoretically result in deterioration of potential signal-to-noise ratio?

A Yes, about 3 dB deterioration at least. The half-track recording is about twice as wide as the quarter-track recording, so that the audio signal is proportionately greater – about 6 dB. But tape noise is not proportionately increased, because noise is random in phase, resulting in some cancellation as the track is widened. That is, widening of the track results in greater probability of noise frequencies being cancelled or partially cancelled by those of the opposite phase. The net improvement between audio signal and tape noise is about 3 dB.

Conversely, if one plays a half-track with a quarter-track head, improvement of 3 dB is not taken advantage of, in as much as the quarter-track head spans only about half the track. This assumes that the head is vertically positioned so that each gap completely spans recorded material, and that none of the gaps spans the island between tracks. If either gap spans part of the island, the deterioration in signal-to-noise ratio is greater than 3 dB.

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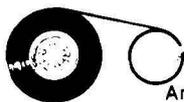


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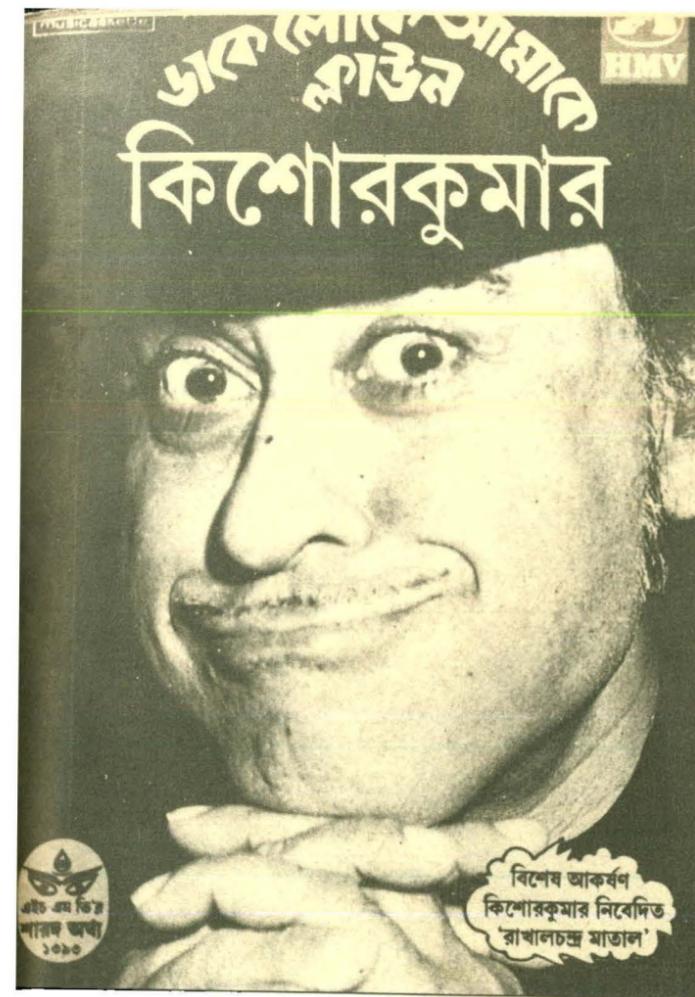
Nineteen-eighty-six, the year of the 125th birth anniversary of Rabindranath Tagore, provided a shot in the arm for the Bengali music industry, reeling under the twin attack of gradually dwindling sales and rapidly rising piracy. The occasion could not have come at a better time. It is an amazing fact, perhaps unparalleled in any other language, that a sizeable quantity of Bengali music is surviving on the works of one single poet – Tagore. In 1986 too, more than one-fourth of the total output of cassettes and records comprised Rabindra Sangeet rendered by no fewer than 50 artistes – both male and female, new and stalwarts. The second contributing factor was the pooja releases. Last year, all labels released one of their best repertoires on Durga pooja and their love's labour was not lost as they succeeded in selling their numbers like proverbial hot cakes, despite the onslaught of floods coinciding with the pooja releases.

The spurt in the sales of cassettes has also largely been due to the stern anti-piracy measures that were taken at the behest of the West Bengal Chief Minister, Mr Jyoti Basu. Even the Commissioner of Police, Mr B K Basu, took active interest in the frequent raids at the retail outlets as well as manufacturing units of spurious cassettes. Singers, lyricists and music directors made frequent appeals to music lovers to refrain from patronising pirated cassettes and persuaded them into buying genuine ones.

The output of titles produced and released in 1986 by various labels is a staggering 500. Never before in the annals of Bengali music industry have there been so many releases in a single calendar year. Let us have a detailed look at the individual repertoires released by some major labels in 1986.

Megaphone, one of the pioneer companies that has been a victim of the growing piracy menace in the last few years, not only recovered but prospered in 1986. Megaphone released more than 35 cassettes, three LPs and about a dozen EPs. Some of them have done surprisingly well. Megaphone's repertoire contains Rabindra Sangeet, modern, folk and film. The winners have been Kishore Kumar's 'Diner Shesher' (Rabindra Sangeet), Debabrata Biswas' 'Abar Esheche Asharh' (Rabindra Sangeet) and Satinath Mukherjee's Nazrulgeeti. 'Diner Shesher' has already sold about 35,000 and a film soundtrack titled 'Mouna Mukhar' (Kishore Kumar, Bhupendra, Amit and Anuradha) has crossed 10,000.

Soundwing, a company launched at the fag end of 1985, came into its own in 1986. It released 60 cassettes and 10 long-play records. Soundwing did not have any blockbusters. Nevertheless, more than a dozen of its cassettes have been quite successful, both commercially as well as aesthetically. Notable among them have been 'Abol Tabol' (Nonsense nursery rhymes by Sukumar Ray), Tripti Mitra's 'Aparajita', 'Chu Chu Kartar Biye' (children's drama). Soundwing, however, is a label devoted mainly to Rabindra Sangeet and it fulfilled its promise by releasing some of the best numbers of this genre rendered by eminent singers. 'Kaino Re Chaash Phire Phire' (Debabrata Biswas), 'Kanna Hashi Dol-dolani' (Suchitra Mitra) and 'Tagore Songs' (Sumitra Sen)



BENGALI MUSIC SCENE IN '86: A SURVEY

have done exceedingly brisk business and the first two titles – released both on records and cassettes – have sold more than 15,000 each. Not bad going for a year-old label.

Inreco (formerly Hindustan Records), one of the oldest labels in the country, regrettably released only half a dozen cassettes in 1986. The company is facing problems of its own. Hopefully, 1987 will prove a better year for Mr Saha, the owner of Inreco.

Symphony, a barely one-and-a-half-year old company, released as many as 60 titles in 1986. Surprisingly, only one of them is a Rabindra Sangeet, the remaining comprise modern, folk, devotional, drama, Nazrulgeeti and film. Some of these titles proved damp squibs while some others did average business. But there were about a dozen titles that have sold more than 15,000 each and are still going strong. Symphony's bestseller

list includes: a social opera 'Bhanga Gara' (produced and directed by Sapan Kumar), 'Other Jonne Ek Phota Jal' (a cassette in aid of the famine-stricken people of Africa), Subhash Chakraborty's 'Indira Gandhir Shriti Te' and 'Kot Gorate Jotish Dada', a film soundtrack 'Artonadh' (singers: Kishore, Amit and Anuradha), Samir Khasnabis' instrumental versions of Kishore Kumar's Rabindra Sangeet, 'Live at Carnegie Hall' (Bob Dylan and Purna Das), 'Sei Sur Ei Gaan' (Anath Bandhu Das' versions of some all-time great Hindi film songs), film soundtrack 'Tiger' (singers: Kishore, Asha, Amit, Hemanta and Manna), a film soundtrack 'Nadiya Nagar', and Purabi Dutta's 'Nazrulgeeti'.

Music India, the label that has never before released more than three Bengali titles in one calendar year, released more than a dozen cassettes/records in 1986, and encouraged by the superb sales, is planning to pro-

duce more this year. The MIL Bengali repertoire is dominated by film soundtracks. Except for one Nazrulgeeti and one modern, the titles are all 'original soundtrack from films'. 'Madhumay' (music: Dilip/Dilip; singers: Kishore, Asha, Usha and Amit), 'Punaramilan' (music: Kanu Bhattacharya; singers: Anup Jalota, Amit, Arati and Arundhati), 'Heerer Shrikal' (music: Robin Banerjee; singers: Suresh Wadkar, Asha and Anuradha) and 'Bouma' (music: Kanu Bhattacharya, singers: Kishore, Asha, Shabbir, Mohammed Aziz, Anuradha and Amit) – all these have done extremely well, and have sold more than 15,000 each. 'Bouma' particularly has become a rage and has sold more than 25,000. The popularity of 'Bouma' can be gauged from the fact that a fledgeling label has released 'version' recordings of this film's songs (first of its kind in Bengali music) that is also selling briskly. But the goldmine of MIL has been 'Bulbuli Neerab Nargis Bone' – the Nazrulgeeti by Anup Jalota. This is Anup's third and saleswise the best album of Nazrulgeeti. With this album, within two years, this ghazal/bhajan singer has carved a niche for himself in the world of Bengali music in general and in Nazrulgeeti in particular. Another non-Bengali artiste whose rendering of Nazrulgeeti was equally appreciated by music lovers was the late Mohammed Rafi. But Rafi's 'Aaj Modhuro Banshri Baje' has not achieved this kind of staggering and incredible sales figure. According to an inside report, 'Bulbuli Neerab' is very soon going to achieve the coveted platinum, no mean achievement for a regional language album.

HMV, the company that has primarily contributed to the spread and popularity of Bengali music in the country, produced and released 74 cassettes and 50 LPs in 1986. Of these, 23 (records and cassettes) comprise modern songs, 17 (records and cassettes) Tagore songs, eight (records and cassettes) film soundtracks and the remaining consist of Nazrulgeeti, devotional, drama, folk and others. By any standard, HMV's releases in 1986 have been most balanced, commercially most rewarding and aesthetically most satisfying. All Rabindra Sangeet titles have sold exceedingly well. In particular, 'Gaan Geye Mor Keteche Din' (Kanika Banerjee), 'Naha Mata Naha Kanya' (Suchitra Mitra), 'Tagore Songs' (Hemant Mukherjee), and 'Swapne Douhe Chhinu Ki Mohe' (Manna Dey) have been lapped up by the aficionados of Rabindra Sangeet and have sold above 15,000 each. Manna's rendering of Tagore songs was highly appreciated by the listeners and they are wondering as to why HMV did not exploit this latent potential of this versatile singer before.

But the ace up HMV's sleeve has been a compilation of Tagore songs titled 'Gaaner Surer Dhara'. HMV has already released it in three volumes and the fourth and final volume will be released by the time this appears in print. 'Gaaner Surer Dhara' is the most imaginative and most complete compilation of Tagore songs released so far. 'GSD' covers the earliest works of Tagore as well as the last songs written only a couple of years before the bard's death. Volume One features works of Tagore during the period 1877-1904, Volume Two consists of works during 1905-1914, Volume Three features

works between 1915-1927 and the fourth volume will feature works of the Nobel laureate in the last decade of his life. The list of artistes included in the already released three volumes is a who's who of the Bengali music world. These volumes feature both renowned stalwarts like Pankaj Mullick, Dwijen Mukherjee, Hemanta Mukherjee, Rajeshwari Dutta, Debabrata Biswas, Shantideb Ghosh, Kanan Devi, Dhananjay Bhattacharya, as well as some lesser known Rabindra Sangeet exponents of yesteryear like Uma Bose, Kanak Biswas, Nihar Bala Debi, and Sanjeeda Khatoon. This amazing collection does not exclude contemporary exponents of Tagore songs either. Sagar Sen, Asha Bhosle, Kanika Banerjee, Ritu Guha and Suchitra Mitra – are all featured. I am sure that every Bengali family is going to buy (if it has not already done so) at least one volume – if not more – of 'GSD', just as every English household has the Complete Works of Shakespeare. Believe it or not, 'GSD' has already notched up astronomical sales figures – one lakh, and still going strong!

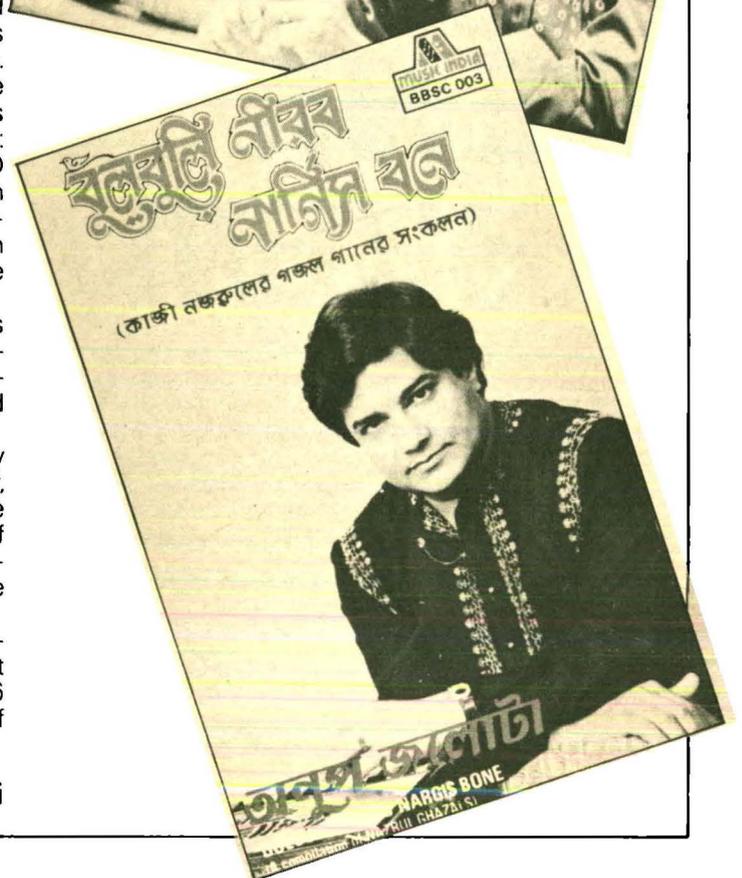
In the 'modern' section, too, HMV has been very lucky in 1986. The numbers of Pratima Banerjee, Haimanti Sukla, Hemanta Mukherjee, Utpala Sen, Bhupen Hazarika and Swapna Chakraborty (folk) and Ajay Chakraborty (light classical) have done very good business and have sold 15,000 each, if not more. But HMV hit the jackpot with 'Phire Elam' (Asha and R D Burman), 'Daake Loke Amaake Clown' (Kishore Kumar) and 'Jodi Proshno Kori' (Manna Dey) – the first two have already sold more than 25,000 and the last one about 20,000. A cassette of parody by the irresistible Mintoo Dasgupta too has sold extremely well. Although HMV released eight cassettes of film songs, only three of them comprised new films. And all three have proved virtual gold mines for the company. 'Anurager Chhua' (music: Ajay Das; singers Lata Mangeshkar, Asha and Amit), 'Path Bhola' (music: Hemanta Mukherjee) and 'Ekanta Apan' (music: R D Burman) have sold in the vicinity of 20,000 each. Even the judicious release of old film soundtracks like 'Sagarika', 'Prithibi Amare Chhay' and 'Indrani', all hits of Uttam Kumar, for the first time on cassette, seems to have caught on with the nostalgia buffs.

Concord did not release more than two dozen titles in 1986 but some of their releases have been spectacular successes. Subir Sen's 'Mona Lisa', Aarti Mukherjee's 'Pujar Aarti' and Runa Laila's 'Lok Geeti' have sold more than 20,000 each and are still popular.

A Bombay-based label like **Venus** too released many titles in Bengali in 1986. Venus' cassettes of Shabbir, Mohammed Aziz, Anuradha Paudwal and others have sold more than 10,000 each. But the tour de force of Venus' repertoire has undoubtedly been Lata Mangeshkar's 'Oi Dake Kokila', which, according to a reliable source, has already sold more than 50,000.

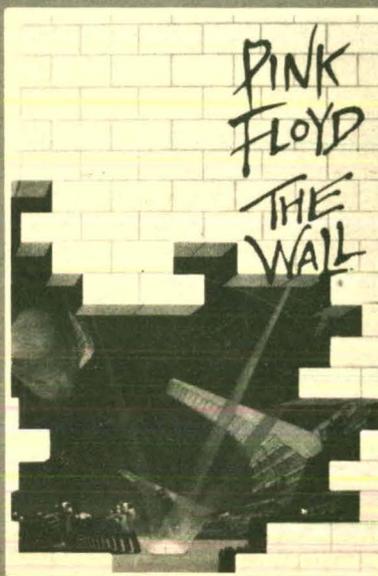
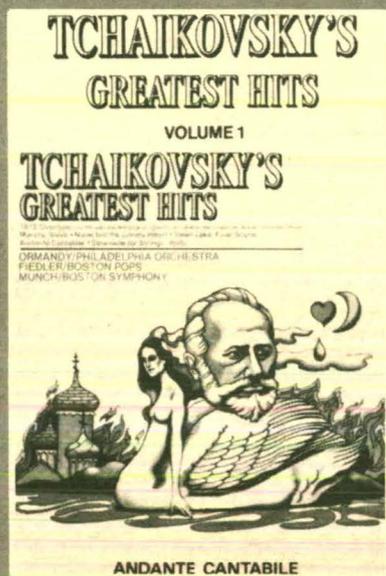
Besides the above mentioned titles, many small labels produced dozens of cassettes in 1986 that are not included here for reasons of space. To conclude, 1986 can be described without any reservation as a 'year of hope' for the Bengali music industry.

– Parwez Shahedi



WAVES

CALCUTTA – PARADISE FOR THE PIRATES FROM BANGKOK



*One night in Bangkok makes a
hard man humble
Not much between despair and
ecstasy.
One night in Bangkok and the
tough guys tumble
Can't be too careful with your
company
I can feel the devil walking next to
me.*

*One night in Bangkok and the
world's your oyster
The bars are temples but pearls
ain't free
You'll find a god in every golden
cloister
And if you're lucky then the god's a
she
I can feel an angel sliding up to me.*

Murray Head's disco-ode to Bangkok

WAVES

Bangkok, the capital of Thailand, is a shopper's paradise, a hedonist's utopia and a music lover's dream come true. After the stringent measures taken against audio-piracy in Hong Kong and Singapore, Bangkok flourished as the Mecca of pirated cassettes in the early '80s. Today, Bangkok enjoys the dubious distinction of being one of the largest – if not actually the largest – producer of pirated English cassettes, this side of the Suez. More than 20 labels are churning out, on an average, more than 10,000 cassettes each daily. The most ironical and amazing fact is that like other countries in the Third World, Thailand does not have any sizeable English-speaking populace. In fact, while the British empire annexed neighbouring India, Burma and other countries, Thailand alone resisted the might of the British. The Thais, proud of their own culture and language, never attempted to embrace the English language that has become the lingua franca of the world.

It was in the beginning of 1984 that the Bangkok cassettes made their first sporadic appearance in Calcutta. The Vimal-sponsored telecast of the Grammy Awards function created a furore in the city and overnight thousands of people started taking interest in English music. The sophisticated and fascinatingly brilliant 'visual props' contributed largely to spreading the popularity of English music even among those listeners who had never before cared for it. I re-

member that immediately after the Grammy was beamed on the national network, music dealers were flooded with the demand for the 'winners' as well as the 'nominated' numbers. But music lovers were in for a big disappointment – none of the three Indian labels marketing international repertoire had yet released these much-wanted numbers. Worse still, the franchise to produce many of them in India did not belong to these indigenous labels. So the joy of these disillusion-

here are Hatari, DJ, 7 Rock, Promotional, AFC and so on. Since the majority of these cassettes are on the DJ label, these cassettes are known as DJ cassettes in general. Although the price printed on each cassette is either 60 or 70 Baht (One Bangkok Baht is approximately 50 paise), these cassettes are freely available on the busy sidewalks of Bangkok for 20 Baht, and, if one is good at haggling (which is considered an art in Thailand), one can get these cassettes for 16 Baht (Rs 8) – a ridiculously low price.

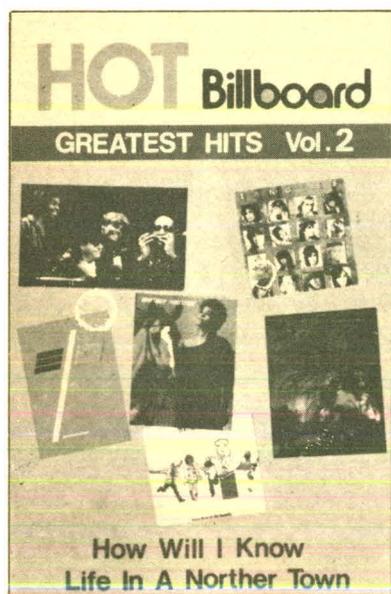
In Calcutta, 'book' cassettes were initially sold for Rs 75 each but gradually the price was slashed and for more than a year, it commanded a steady price of Rs 40 per cassette. But since December 1985, the volume of incoming cassettes has increased to such an extent that the supply has exceeded the demand and in keeping with the rules of economics, this resulted in a further reduction in price; so much so that a 'book' cassette can be bought for Rs 25. Now compare this price with the consumer prices of English cassettes made in India. A CBS, EMI or MIL (MC A) cassette does not cost less than Rs 32 and the MC B variety of Music India cassette costs more than Rs 35. Also keep in mind the fact that all the 'book' cassettes are of 60-minute duration while 90 per cent of the EMI, MIL and CBS cassettes do not run for more than 40 minutes and in some cases run even less than 30 minutes.

But more than the attractive price and temptingly longer playing time, what sets these cassettes apart is their computer-perfect sound quality and their mind-boggling variety. Can you believe it, DJ alone has an incredible repertoire of over 15,000 titles and every day more than 20 new titles are added? Book cassettes have something for everyone. The connoisseur of western classical can have the complete works of Mozart, Beethoven, Chopin, Bach and even Tschaikovsky; the rock lovers can have their fill of Black Sabbath, Greatful Dead, Rainbow, Jethro Tul; old-timers can have a lot of nostalgic reminiscences with Pat Boone, Frank Sinatra, Perry Como, Nana Mouskouri and Connie Francis. All these artistes, though always in great demand, were simply not

More than the attractive price and temptingly longer playing time, what sets a pirated cassette apart is its computer-perfect sound quality and its mind-boggling variety. Besides, more than 20 labels and 10,000 cassettes are churned out daily.

ed listeners knew no bounds when the realisation dawned on them that all the numbers which they had been frantically looking for but not getting were available after all, on slightly unfamiliar and slim, smartly packed cassettes that had just started trickling in from Bangkok. The book-cover type folding cover was instrumental in the christening of these cassettes as 'book' cassettes.

The enormous popularity and demand for these 'book' cassettes are evident from the fact that out of every 10 English cassettes sold in Calcutta, six are 'book' cassettes. The labels that are usually brought



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available on any Indian label on cassettes before the advent of these 'book' cassettes. Besides cassettes of single artistes, the 'book' cassettes abound in compilations and many of them are, without any exaggeration, collector's items. Thus we have dozens of compilations on every conceivable genre of English music. Some of the most popular collections are 'Country And Western Hits', 'Sentimental Hits', 'Best Reggae Hits', 'Hits of Yesterday', 'Twenty Years Before', 'Best Jazz Collection', 'Spiritual Favourites', 'Hard Rock Hits', 'Best Of Heavy Metal', 'Best Love Songs', 'Nice And Easy' (even EMI was forced to draw inspiration from the latter and release a cassette of mellow numbers under the same title in its 1986 Christmas repertoire).

It is, however, the pop and disco collection being released almost every week that has contributed largely to the popularity and demand of the 'book' cassettes. 'Best Disco Hits', 'Top of the Pops', 'The Palace Collection', 'Chartbusters', 'Top Hits' and 'Billboard' – these are some music selections that are always in demand and a new volume appears even before you have finished listening to the previous one. Calcuttans got to hear many of the numbers that later went on to become super-duper hits all over the world, immediately after their release in the UK and USA. Stevie Wonder's 'I just called to say I love you', Laura Brannigan's 'Self control', Cyndi Lauper's 'Girls just wanna have fun' and Madonna's 'Like a virgin' are examples that immediately come to mind. One number that reigned supreme for more than one year on the disco-pop collections is the song quoted at the beginning of this article, 'One night in Bangkok'.

Incidentally, Bangkok manufactures another variety of English cassettes that is superior even to 'book' cassettes in sound quality and appearance. These cassettes are traditionally packed and, unlike 'book' cassettes, abound in single artiste repertoire. The label, 'Peacock', is more expensive (Rs 35-40) than the book cassettes, and has numerous titles in its repertoire.

The question now arises: why are the police, the enforcement directorate, the recording companies and the IPI not taking any action

against this booming trade? The answers are many.

Most of these cassettes are compilations and the tracks featured on them belong to various labels. So, unless all labels take a joint action against this menace, this will go on flourishing.

The sale of English cassettes has been confined, in general, to the metropolitan cities and some other English-speaking areas like Mizoram, while the Hindi cassettes have a clientele even in the small

Bangkok manufactures another variety of English cassettes superior in sound quality and appearance to even book cassettes. These abound in single artiste repertoire. Today, Bangkok is one of the largest producers of pirated English cassettes

lest towns and villages of India. Anti-piracy drives, therefore, have been understandably aimed at these areas so far.

The enforcement and the IPI are not fully conversant with the copyright act that applies to international music.

None of the Indian labels marketing English music holds rights over most of the artistes who are usually featured on these 'book' cassettes. You will be surprised to learn that most of the leading names in the world of English music like Madonna, Phil Collins, Culture Club, Genesis, Prince, Julian Lennon, Whitney Houston, Steve

Winwood, Air Supply, Laura Brannigan and Simply Red, are simply not available either on EMI, MIL or CBS. Sometimes, even though the artiste belongs to one label, his work is out of print. Take a simple example of the soft, sensuous music of Paul Mauriat. Polydor (presently MIL) has released more than half a dozen albums of this exciting instrumentalist, but today not a single cassette of Mauriat is available on the MIL label, though the demand for this type of music is tremendous in Calcutta. Similarly, although EMI's English repertoire includes Pink Floyd's 'Dark Side of the Moon', 'Relics' and other lesser creations, what is surprising is that Floyd's masterpiece, namely 'The Wall', is not available on EMI. Ironically, the company did press a big lot of the discs of 'The Wall', a few years ago. But they were for export only. Perhaps this album, which had created a furore on its release in UK for its anti-establishment words, was not considered fit for domestic consumption.

To conclude, the unavailability of the popular titles on Indian labels, the astonishing variety and combinations of titles, the superior sound reproduction, the lop-sided and irrational marketing policies of the Indian companies, and total inaction of the anti-piracy authorities vis-a-vis these 'book' cassettes, are the factors responsible for the arrival and popularity of these cassettes from Bangkok.

– Parwez Shahedi



ALI AKBAR KHAN – Music for music's sake

Persisting in its tradition of socking L Subramaniam releases, Music India has just put on the racks a jugalbandi between the curly-haired violin maestro – no less than Yehudi Menuhin has called him this – and Ali Akbar Khan on sarod.

MIL did it with a homely bash at the Taj Coromandal, Madras. The album 'Ethereal Duet' was released to the clink of cocktail glasses, pop of flash bulbs, and a few nice PR words from the company's manager, Chatterjee. The two artistes were present to autograph jackets. Incidentally, both were in town to perform at the Music Academy Festival's closing sessions.

"Such jugalbandis are good principally for one reason – they have a larger audience, attracting listeners from both worlds," beamed Ali Akbar. "Musically, of course, they're exciting beyond words for the performers concerned!"

Next morning, I barged into Khan's suite at the Chola Sheraton – and well into his "sacred time". That is, the eight hours of meditation time he likes to give himself before any performance. "Many performers prepare themselves in many ways for a concert. Meditation is my way. I sit back, take simple food, relax, and think of absolutely nothing in particular. Especially not of music. It's a sort of spiritual cleansing," he explained, his froggy eyes peering at me to see if I had got the point straight.

More about the album? "Nothing more to say. Except that it was a stimulating experience playing with L Subramaniam, Zakir Hussain (tabla) and Ramnad Raghavan (mridangam)," the sarodist replied. "Recording itself is good in a way, because when an artiste is no more, his legacy is left behind. Otherwise, I honestly don't believe in recording and personally do not do much recording. Somehow, in a recording session, the real thing hardly comes through because our music is spiritual. Ragas are like free birds, free at the concert, who dislike being caged by a recording studio. However, 'Ethereal Duet' is the result of a particularly good recording session!"

To make sure that he need not frequent recording studios, Ali Akbar even set up his own music production company called Alam Medina – Alam is his father's childhood name and Medina, his mother's – that records significant concerts live. "I feel live recordings are always the best. And they can usually be edited down to cut out what is unnecessary and to suit the time constraints of an album. I didn't set up the label for commercial purposes but simply to allow me the option to decide which material of mine was worth releasing," Ali Akbar explained.

Then, a trifle wistfully, he added: "I hope 'Ethereal Duet' sells well here, too. In Madras, people don't seem to like the sarod much – not my kind of sarod anyway. It's funny, musical taste. There is more Indian music in America and Europe than here. Here everybody wants to flock to a film where they can feast on cheap glamour and gimmicks!"

The gimmick syndrome tempted several musicians to rake in a quick buck doing East-West jugalbandis. Fusion was reduced to spineless scribbling. "But you'll notice that as more and more noted musicians began to make a serious study of different schools of music in order to fuse



"In Madras, people don't seem to like the sarod much – not my kind of sarod anyway. It's funny, musical taste. There is more Indian music in America and Europe than here!"

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them together, the grease-paint wallas were rejected," Ali Akbar enthused. "And even among the serious ones, the fusion craze soon began to wane. You can't have a foot in both camps. Much patience is required for fusion. You are totally in the dark when you start off. The guru can show you but little light. If you want to run even before learning to crawl, you'll get hurt. You will no doubt be able to see everything at some later date, and then be able to use it to your advantage. But till then..."

Khansahib trailed off. His froggy eyes lit up and he dragged hard on his Dunhill. He was in his element now. Even though his sarod lay neatly packed by his side, I could almost superimpose the strains of a rising crescendo into the atmosphere, imagining those dark, stubby fingers – now twiddling the fringes of his Kashmiri waistcoat – to be working overtime on some strange new improvisation.

"You may not believe it," he twinkled like a podgy, balding Houdini about to divulge the secret of his most intriguing trick. "But every time I pick up my instrument, it is as if I've never played it before in my life. I always think of the goddess Saraswati and of my father before I begin. Then, after the opening *sa*, I'm lost in a vast unknown ocean. Sometimes I feel I'm but a listener to my own music. At other times, it is as if my father and Saraswati are there with me on stage, urging me on!"

Ustad Ali Akbar Khan (born in 1922 in East Bengal, now Bangladesh) learnt all of his music from his father, the late Padmavibushan Dr Allauddin Khan, acknowledged as the greatest figure of the century in North Indian music. For over 20 years, Ali Akbar's training and practice time was 18 hours a day. He was allowed to give his first public performance at the tender age of 14, at Allahabad.

"My father's guru had given him the blessing that his name would live as long as the sun and moon were visible in the heavens. He left it to me to carry on in the Maihar gharana tradition," Ali Akbar said. "People ask me how I keep going on and on musically. It's purely on the strength of my father's extensive knowledge. If you go to a well and keep drawing water out of it, it'll soon dry up – if the landlord doesn't stop you before that happens; whereas, if you go to an ocean, you can draw all you want to quench your thirst. The ocean will never say no. Get it?"

"My father appears to me in my dreams almost every day, giving me new ragas, new music. Sometimes he is pleased with my progress, but mostly, unfortunately, he is angry."

"You see," Ali Akbar went on, "sometimes I become crazy. One such time, I went to the studios and wanted to become a film music director. Father was angry then – very, very angry!"

However, Ali Akbar Khan has provided music for various award-winning films, including Satyajit Ray's 'Devi' and Tapan Sinha's film of Tagore's 'The Hungry Stones', before the "craziness" finally wore off.

Khan has a noticeable scar on his forehead. "When I was young, I slipped on the steps of the Sharada Temple and hurt myself," he smiled when I asked him about it. "Actually, Maihar was famous for two things: this Sharada Temple and my father. No visitor would leave the place without making a pilgrimage to both!" Incidentally, the Khan family traces its lineage to Mia Tansen, the 16th century musical genius and court musician of Emperor Akbar.

In his early twenties, Ali Akbar himself became a court musician for the Maharaja of Jodhpur, and was later given the title of 'Ustad' ('Master Musician'). During this period, he suggested to the then Maharaja, Hanumant Singh, that they should set up a broadcasting station, a recording company and a music college. "He had agreed," Ali Akbar remembers. "I



"My father appears to me in my dreams almost every day, giving me new ragas, new music. Sometimes he is pleased with my progress, but mostly, unfortunately, he is angry."

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went to Bombay to finalise some last minute details and was returning to Jodhpur when I heard that Hanumant Singh had died in a plane crash. He was so young – only 21. What a tragedy. With him went my dreams.”

The Ali Akbar College of Music was finally opened in 1956 at Calcutta. Barely 10 years later, a branch was opened in San Rafael (near San Francisco in USA). Since then, several more branches have sprung up around the world, notably in Switzerland, Japan, and Canada. Ali Akbar teaches at all of them in turns, and is today accused of luxuriating more on imported perks than actually doing anything for music in India.

He smiled indulgently. I have done my best in India for 35 years. But I noticed during a tour that I was needed abroad. There were thousands of foreigners who were seriously interested in our music. It was more logical for one man to travel there and try to quench their thirst than so many trying to make it to India. Who knows? Many of them might never be able to make it at all!” he explained.

“Though I hate to say it,” he went on, “today I enjoy teaching in the foreign environment much better. No disturbances, no unnecessary visitors barging in without appointments, no politics in music, no backchatting... yes, backchatting and politics have taken a firm grip on our music scene here, essentially because of growing commercialisation. It’s hardly music for music’s sake anymore!”

Paving the path abroad wasn’t easy. Ravi Shankar later joined Ali Akbar in the struggle. “Today, while looking back, I have no regrets. We fought a good battle,” he smiled again. “Look at the results: the field is ready. Now the foreign audience understands ragas, talas – even nine-and-a-half talas – and shrutis. No Indian artiste today has to suffer abroad – as I once did!”

Aki Akbar Khan first visited the United States in 1955 at Yehudi Menuhin’s request and performed at the Museum of Modern Art in New York. He did the very first television performance of Indian music on Allister Cooke’s ‘Omnibus’, and the very first western LP recording of Indian classical music (for Angel Records, USA).

“When I did that memorable recording, people laughed at me. They thought it was a stupid idea,” Khan remembers. “Who knows Indian music here, they asked, and didn’t pay me a single cent. ‘Sindhu Bhairavi’ and ‘Piloo’ were the two ragas I played. The LP finally sold several millions, and is surprisingly popular to date!”

“But again, no regrets. I never really pursued music for money. Or, after a stage, for ego. My upbringing didn’t allow for this. So many young musicians today stagnate artistically because they’re more bothered about evaluating their playing time with the green notes they rake in. Money comes, money goes... like music, it means different things to different people. For us, as a family, music is like food. When you need it, you don’t have to explain why, because it is basic to life. Music is my personal currency and no one can steal it away from me!”

Among the 60,000 musicians in India and abroad enriched by the ageing sarod maestro’s currency are Nikhil Banerjee, Rajiv Taranath, Sharan Rani, Shishir Kanadhar and Satyadev Pawar.

In 1963 and again in 1966, Ali Akbar Khan was presented the President of India award, the highest honour given to an artiste in India. He also holds the prestigious award of the Indian government, Padma Bhushan or ‘Lotus Adorned Master’. In 1974, he received a Literature doctorate, honoris causa, from Rabindra Bharati University, Calcutta, and from Dacca University for his contribution to arts and music. He recently received honorary doctorate degrees from Delhi University and from Shantiniketan (Tagore University). He was nominated for a Grammy Award in 1970 and 1983.

But, more than all this, Ali Akbar Khan values one title in particular. The title his father and guru conferred on him before he passed away in 1972: ‘Swara Sarvat’ – ‘Emperor of Melody’.

“Backchatting and politics have taken a firm grip on our music scene here, essentially because of growing commercialisation. It’s hardly music for music’s sake anymore!”

– Brian Lau!



Left: 'Welcome' celebrates platinum: L to R: Shashi Gopal, president CBS operations; Subhash Ghai, film producer; Bappi Lahiri, music director; Hema Malini, Anil Kapoor and Salma Agha.



Above right: Rupa A Mehta flanked by Annu Malik and Kalyanji at the release function of her album 'Rafta Rafta'.

Right: L to R: Mrs Saaz, A Ahd Saaz (poet) – Pawan Pareck (organiser), Vajahat Hussain (singer), Ustad Aslam Khan (singer), Kailash 'Nazar' (organiser), Nizamuddin Nizam (poet) at Vajahat Hussain's 'Rubaroo' concert.



RELIGIOUS



Hymn & Harmony

By Sumit Savur

Down the ages, the devotion of Meera has been legendary. This queen of Mewar immortalised herself by renouncing her royal robes for the saffron robes of a jogan in order to dedicate herself to the bhakti and continues to inspire singers and kirtankars.

The recent release of Meera bhajans under the title '**Meera Lago Rang Hari**' by HMV brought back nostalgic memories of the halcyon days when Juthika Roy used to be a rage in the country. Her occasional visit to Bombay during the '40s (when I was a schoolboy) would send everyone scrambling for seats. She was as much of a cult figure then as Pandit Ravi Shankar is today. No session of bhajanavali over the ever-growing network of Akashvani was complete without a disc of Juthika Roy.

Later came the legendary M S Subbulakshmi who rode on the crest of a wave of popularity from the South. Her mellifluous voice earned her the title of the Nightingale of India as she in turn sang 'Main Hari charan ki dasi'. Her bhajans were the favourites of Mahatma Gandhi. In the course of a lifetime, dedicated not only to her art but also to the service of the nation, M S has donated her earnings to charities and thereby became a National Trust. It is a tribute to this great artiste that she had the honour of enacting the role of Meera in the first film ever made on the life of Meera. Needless to say, she sang her own bhajans, and did not require the 'Vani' of a playback singer, as did Hema Malini in the subsequent

version of 'Meera'. The latter version made by Gulzar had the distinction of music scored by Pandit Ravi Shankar while Vani Jairam rendered the bhajans for Meera. M S has the distinction of being the only musician whose voice has been heard at the General Assembly of the United Nations, normally the forum of political speeches. No honour is too great for M S who has been adorned with Padma Bhushan by the President of India. Pandit Jawaharlal Nehru sounded the right note when he said of M S, "Who am I, a mere Prime Minister, before this Queen of Song?"

Yet another Padma Bhushan to offer her pranam to the legendary Meera is Kishori Amonkar with her '**Mharo Pranam**'. She finds a place in the retrospective of Meera Bhajans recaptured by HMV in their timeless anthology. Other artistes to find a place in this gallery of greats are Lata Mangeshkar (who has perhaps the most memorable Meera bhajans to her credit), Asha Bhosle, Suman Kalyanpur, Manik Verma, Lakshmi Shankar and Kanika Banerjee. It is an all-star cast which has no place for a male voice – and even the prolific Jalota has no chance to pay his tribute to Meera with 'Meera hogayee magan'.

Predictably, this bonanza of Meera bhajans has already climbed up to third position in retail sales of bhajan albums in Bombay. Anup Jalota rules the roost with '**Bhajan Anand**' in the top berth while '**Kabir Vani**' of Hari Om Sharan takes the runner-up position. Others to figure in the honours list are Kishori with '**Mharo Pranam**', Chitra and Jagit Singh with '**Krishna Bhajans**' and Lata with '**Ram Ratan Dhan Payo**'.

While on the subject of devotion, who can forget Pandit Omkarnath Thakur? The 19th death anniversary of Panditji was observed with a concert on January 24 at which a recording of his 'Jogi mata ja, mata ja' brought his memories surging back. Among the artistes to pay their musical tributes were Prof Balwantrai Bhatt, a devoted disciple of Omkarnathji and Veena Sahasrabud-



M S Subbulakshmi in the role of 'Meera'

RELIGIOUS

dhe, the versatile vocalist from Pune. Veena recently had the distinction of presenting an exclusive programme of bhajans in association with her musician brother Pandit Kashinath Bodas of the Gwalior gharana. Judging by reports emanating from Pune, the programme was a grand success, as I can well imagine from the fervour I

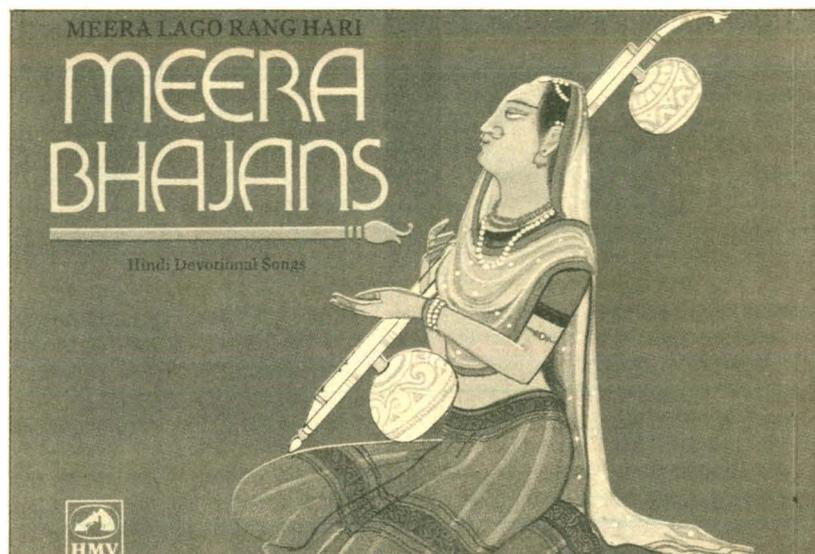
have personally experienced in the bhajans of Veena. Here is an artiste to watch. And now my personal choice for the month: I would like to single out '**Bhajan Vatika**' by Udit Narayan. Every bhajan in his album is a gem of musicianship – imaginatively tuned and evocatively sung by Udit.

Reviews

Vishnu Sahasranam
Kokila Vakani
MIL 5227 724

After the epic battle of Mahabharata, involving a crisis-conflict between the Pandavas and the Kauravas, who were kith and kin, Yudhishtira suffered pain and anguish and was desperately looking for peace of mind. Lord Krishna guided him to seek the advice of Maha Vidwan Bhishma Pitamaha who suggested that the recitation of 'Vishnusahasranam', the one thousand and one names of Vishnu, is the only way of attaining mental, physical and economic salvation and be rid of the 'Trividha Taap'. It is not merely words and meaning (Aksher, Shabd, Arth) but a potent mantra, the recitation of which unites one with the 'Nada-brahma'. It ensures peace of mind (chit-ki-shanti) and welfare of the subtle mind (Sukshama Antarika Samridhi).

With the renaissance in bhakti ras and devotion, both among sophisticated Indians and those living abroad, the learning and recitation of the most potent and beneficial among mantras has been made



easy by the attractive and melodious cassette movingly recorded by Kokila Vakani for Music India. Published in Hindi and Gujarati and with an English edition to be released shortly, the cassette has a touching commentary written by leading Gujarati poet and writer, Makarand Dave. Vinod Sharma, a popular recording voice, speaks the words, while Harindra Khurana is associated with the singing of the verses. The Gujarati commentary is by Gijubhai Vyas.

She has also recorded 'Bhaktamar Stotra' written by the celebrated Jain Muni and Saint Manatung Suri. Both these cassettes are artistically produced and are marketed in a presentation box with which a beautifully printed copy of the text is included. The recording facilitates recitation and learning while instrumental space fillers are provided when pages are to be turned. It is a beautiful gift and blesses both the giver and receiver.

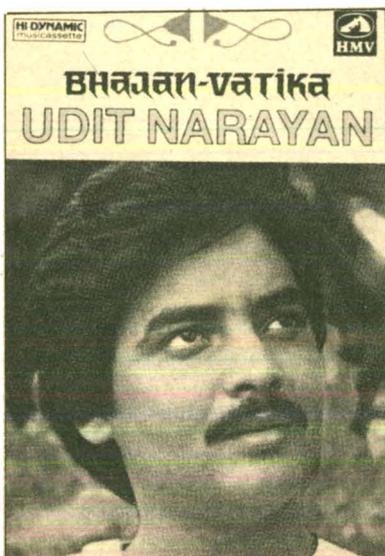
Meera Lago Rang Hari
Various
HMV 4300/01

'Meera Lago Rang Hari' is an absorbing anthology of Meera bhajans compiled from the albums of Juthika Roy, M S Subbulakshmi, Kishori Amonkar, Lata Mangeshkar,

Asha Bhosle, Suman Kalyanpur, Manik Verma, Sandhya Mukherjee and Kanika Banerjee. This twin-album presentation is a collectors' item as it contains all the well-loved bhajans of Meera like the title number of Juthika Roy, 'Daras bina dukhan laga nain' by MS, 'Kinun sang khelun holi' by Lata, 'Main to saware ke rang rachee' by Manik Verma and 'Jogi mhare daras' by Kishori Amonkar and others. Curiously enough, all the artistes selected for this album are female singers.

Bhajan Vatika
Udit Narayan
HMV HTCS 04B 4299

'Bhajan Vatika' marks an impressive debut for Udit Narayan. He has a sensitive voice and a good feel for words. His singing style is reminiscent of the late Mohammad Rafi. The 8 bhajans featured in this cassette have been scored by Shekhar Kalyan and the music arrangement, with the use of santoor, flute, sitar, and such other soothing instruments, is indeed a highlight of the score. Most of the bhajans are traditional and set to ragas like Yaman, Kedar and Jhinjhoti. This is a gem of an album and one looks forward to future albums of Udit with keen anticipation.



HINDUSTANI CLASSICAL

RAGA & RASIKA

The season of sangeet sammelans in Bombay peaked to its climax with the culmination of the grand three-day Festival of Music organised by the Indian Music Group of St Xavier's College and sponsored by Britannia, as always. This fruitful association enters its 10th year and has had a salutary influence on the concert-going habits of our younger generation. The enthusiasm displayed by the jet set at the Janfest (as this festival is affectionately known among the collegians) has to be seen to be believed. Many of the jeans-clad youngsters have switched to kurta-pyjama or sari-choli, (as the case may be) and identify themselves totally with the ambience of Hindustani classical scene.

The Janfest provided some great moments of listening pleasure: The mandolin prodigy Master U Shrinivas and sitarist Irshad Khan, son of Ustad Imrat Khan, rose to great heights of musicianship. Smt N Rajam's violin engaged itself in a musical dialogue with N Ramani's flute in a North-South detente that brought out the essential unity despite the apparent diversity between Hindustani and Carnatic systems. While the doyens like Mallikarjun Mansoor and Bhimsen reasserted their supremacy, Begum Parveen Sultana and Ustad Amjad Ali Khan – who have now joined the ranks of Music India – gave impeccable performances. Among the others, Ajay Chakravarty, Lalith Rao and Shivkumar Sharma all gave evidence of their gharandaz traditions. And the blithe-spirited maestro Zakir Hussain enlivened many a night with his ultimate artistry in percussion. Incidentally, I came upon a delightful photo essay on Zakir Hussain by Dayanita Singh of the National Institute of Design, Ahmedabad. Her compilation of black and white photographs is a labour of love as her subject provides a fascinating study of Zakir's charisma.

Sitting through the various sammelans this season the thought crossed my mind that our audiences need to be educated in the appreciation of the true aesthetics of Hindustani music. It is not uncommon to see the audience break into applause on the pyrotechniques of a percussionist while the finer nuances of the principal performer often go unappreciated. Viewed against this background, it is laudable that the Acharya Ratanjankar Foundation of Music has been presenting a series of lecture-demonstrations to focus the attention of enlightened listeners (or those wishing to be enlightened) on the importance of the bandish or the role of the tala in the development of the raga, and so on. For that matter the IMG and SPIC-MACAY are doing a fine job with their respective series of music appreciation courses and lecture-demos. I am happy to see the movement towards enlightened listenership is gathering momentum.

The Sangeet Mahabharati under the stewardship of Pandit Nikhil Ghosh has undertaken an ambitious project: An Encyclopaedia of Indian Music, Dance and Dra-

ma, that will prove a comprehensive reference book for all serious students of the performing arts in India. An expert committee is already engaged in screening thousands of entries that cover such wide ranging topics as gharanas, artistes of note, instruments old and new, ragas and talas. The Sangeet Research Academy recently convened a seminar on the genesis of ragas in which renowned musicologists like Dr Sumati Mutatkar, Dr Indrani Chakravarty, Kumar Mukherjee, Dipali Nag and Malabika Kannan shared their profound knowledge. Between them they covered a vast range of topics including the history of ragas, their treatment, infrastructure and construction as also the influence of ragas. Tracing the historical perspective, Dr Bimal Roy traced the progress of ragas from their ancient Vedic chants through tetrachord, pentachord, hexachord and septachord. A thorough examination of the early forms of Hindustani music have brought to light such forms as prabandh, dhruwad, dhamar and dadra as also the subsequent developments such as khayal, thumri, tappa, tarana, tirvat and chaturanga. While Delhi was the venue of the above seminar, Bombay played host to the seminar on thumri, under the auspices of the Musicological Society of India. Among the eminent participants were Prof R C Mehta of Baroda, Dr K G Ginde, Ashok Ranade, Director of NCPA, Smt Sushila Pohankar, Vidyadhar Vyas, Head of the Department of Music, Bombay University, Dr Prabha Atre, Head of the Department, SNDT University, and Mohan Nadkarni, the veteran music critic. The seminar revealed the fascinating facets in the development of thumri as an art form in its own right.

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Pandit Bhimsen Joshi during the Indian Music Group festival held in Bombay, recently.



Amjad Ali Khan at the IMG festival where he enthralled the audience.

A distinguished visitor to India was Prof Joan Conlon, who teaches music at the University of Seattle and has evinced an abiding interest in Hindustani music. Joan visited India a couple of years ago and received guidance from Dr Sumati Mutatkar. At her behest an English translation of Pandit Bhatkhande's six-volume 'Kramik Pustak Mala' was undertaken for the benefit of her students. She was present at the Kirana Festival in Bombay and expressed surprise at the excessive amplitude resorted to at our concerts which, she opines, distorts the purity of tone and timbre, be it that of the human voice or of our instruments like the sitar and the sarod. Incidentally, a scholarship valued at US \$2000 has been instituted to the memory of Jon Higgins, the astounding American vocalist who mastered our Carnatic system so well as to be honoured as Jon Higgins Bhagavathar in recognition of his proficiency. The scholarship is earmarked for the study of Indian music or dance.

Honours and landmarks

The Sangeet Natak Akademi award first, and now the Padma Bhushan, within the space of one year, are honours richly deserved by Smt Kishori Amonkar. At 55, honours have come more thick and fast for Kishori than they did for her illustrious mother, Smt Moghubai Kurdikar. Between them they have brought off a unique double as perhaps the only mother and daughter to be accorded the Padma Bhushan. On the other hand, honours were bestowed too late – posthumously, on Pandit Nikhil Banerjee.

Pandit Sharatchandra Arolkar, the veteran vocalist of the Gwalior gharana, turned 75 on January 24 this year. He was felicitated by his admirers and well-wishers on attaining this landmark.

Classically yours.

Su – Mitra

Reviews

Gayaki- Raag Aur Taal Krishnarao Chonkar, S Sadolika CBS 4CX 1151/52

Here is a comprehensive introduction to Hindustani music, offering an insight into both ragas and talas. The ragas have been classified into the ten thaats, of which five have been dealt with in each volume. Volume I covers the Bhairav, Todi, Bilawal, Asavari and Poorvi groups with bandishes based on ragas Ramkali, Saurashtra Tunk; Khat Todi and Bahaduri Todi; Durga and Bihagda; Asavari and Khat; Jaitas-hri and Basant respectively. Vol II covers Marva, Kalyan, Khamaj, Kafi and Bhairavi thaats in the order of the time cycle. The ragas dealt with

under these thaats are Bibhas and Bhatiyar; Kedar and Hameer; Gaud Malhar and Kalavati; Bahar and Sur Malhar; Bilaskhani Todi and Bhairavi respectively. Understandably, the compositions are drawn from the Jaipur tradition while the singing veteran Krishnarao Chonkar and Shruti Sadolika-Katkar is in the best tradition. The talas, which cover a wide range of beats, are played by Sridhar Padhye. The inlay cards give all pertinent information in a neatly classified chart form. Strongly recommended for all serious students of Hindustani music and connoisseurs.

Samvadhini Pandit Manohar Chimote HMV STCS 04B 7201

Pandit Manohar Chimote, a pioneer in the art of harmonium playing, has had the honour of accompany-

ing such stalwarts as the revered Ustad Amir Khan. Mindful of the inadequacies of the harmonium, he has carried out certain innovations on the instrument and named it Samvadhini. The present LP offers Hem Lalit in vilambit roopak tal and drut teental and a Mishra Pilu thumri on Side A. On the reverse one can hear from Chimote Madhukauns in jhaptal, teental and ektal, followed by a Bhairavi dhun. The tabla accompaniment is by his son-in-law, Balkrishna Iyer.

Pure Classicism At Its Best Pandit K G Ginde HMV STCS 04B 7261

This is the first recording of the scholar musician Pandit K G Ginde to be issued by HMV. Pandit Ginde is acknowledged as one of the leading exponents of the dhrupad, dhamar and hori, besides being a

HINDUSTANI CLASSICAL

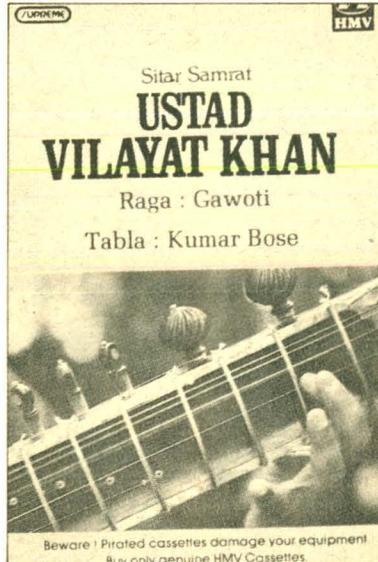
khayaliya. However, as he has been an academician all his life, he has had little exposure as a performing artiste and hence this LP is most welcome. He presents here a hori dhamar in Raga Hindol followed by a traditional sadhra bandish set to jhampa taal. The latter composition is in Raga Khat. Side 2 features khayal compositions in a jod raga, Kedar-bahar in vilambit and drut set to ektal and teental respectively. Pandit Ginde's singing is immaculate and reveals his total involvement in making each composition come alive. Here is a traditionalist who deserves to be heard more and more.

Ajay Pohankar HMV STCS 04B 7266

Ajay Pohankar hit the music scene like a tornado as a child prodigy – a long time ago. His latest LP and cassette on EMI is that of a very mature musician. His singing has a rich cadence which bears the unmistakable influence of Bade Ghulam Ali Khan. In his present offering Ajay sings a khayal in Charukeshi which has class. On the reverse side, for a start, there is a Mishra Pilu Thumri a la Bade, 'Main to hui badnam'. By way of variety Ajay offers a Hori in Des, the composition being that of Dr (Mrs) Sushila



Pohankar, Ajay's mother. It is a charming composition charmingly sung. Ajay Pohankar rounds off the repertoire with a most satisfying Bhairavi Thumri set to Keharva. Tabla by Balkrishna and harmonium by Govindrao Patwardhan are both noteworthy.

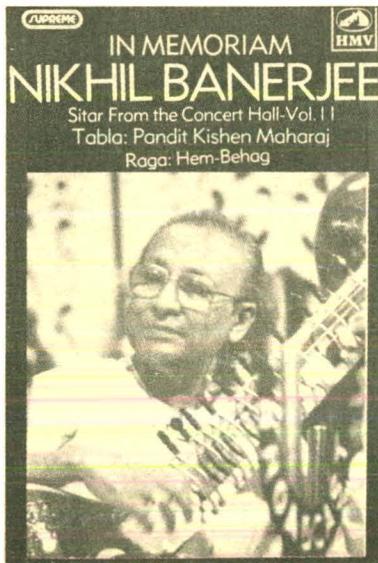


Ustad Vilayat Khan HMV STCS 04B 7265

The cassette features Raga Gawoti by the sitar samrat with Kumar Bose on the tabla. Side A is confined solely to the alaps in the raga while Side B takes up the gat set to teental. The maestro offers exciting moments in the delineation of this mid-afternoon melody. With Kumar Bose on the tabla this reviewer found Side B more rewarding.

In Memoriam Nikhil Banerjee HMV STCS 02B 6194

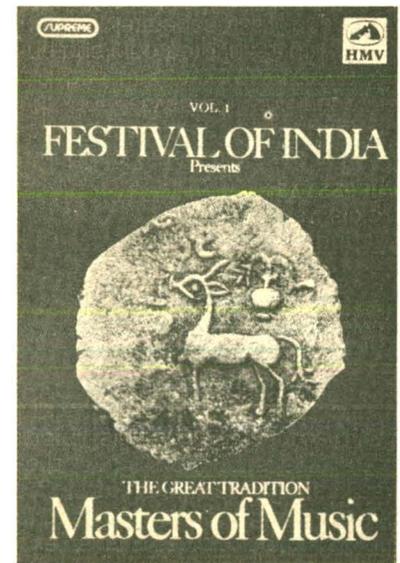
In the passing away of Pandit Nikhil Banerjee, the country has lost one of the most sensitive sitar players of our times. He studied directly under Ustad Allauddin Khan. In this original concert hall recording re-



leased in memorium, he had played Hem-Bhag with Pandit Kishen Maharaj on the tabla. The latter too is in an expressive mood. Thus Hem-bhag in its three-tiered treatment through vilambit, madhya and drut gats comes in for detailed exposition throughout in teental. Nikhil reveals excellent imagery in his raga portraiture.

Masters of Music Various HMV STC 02B 6200/6201

This twin cassette album brought out on the occasion of the Festival of India is a compilation of hand-picked recordings drawn from both the Hindustani and Carnatic systems of music. The Hindustani selections were made by Sheila Dhar, while the Carnatic selections were made by T S Parthasarathy. The overall project co-ordinator was Asharani Mathur. Volume One has the galaxy of Hindustani vocalists ranging from Zohra Bai (1911), Faiyaz Khan, Amir Khan, Kesarbai, Gangubai, Bade Ghulam Ali to Mallikarjun, Siddheswari Devi and Kishori. Bhimsen Joshi is a glaring omission. The instrumentalists are solely represented by Bundu Khan (sarangi), Ravi Shankar and Ali Akbar Khan in a jugalbandi and



Vilayat Khan. This is a sketchy selection as the great Bismillah and many more notables find no place. The Carnatic selection is certainly more representative in both vocal and instrumental departments. Although the quality of recordings is variable, this is a collector's item.

MADRAS TRACK

Hardly a fortnight passes in Madras without a new pre-recorded cassette label making its debut. The more monied ones opt for film repertoire, the less, for non-film and others the sure and safe devotional genre.

In almost all the cases, quality control is not thought of at all. After paying a hefty sum to the producer for rights to the film tracks, or a lump-sum payment to the performer for non-film programmes, there seems to be little inclination to spend money on other essentials.

Technical quality is of two kinds. One is that which pertains to the recording and the preparation of the master-tape. The recording theatre, the sound engineer, the spool tape, the editor, the duplicating methods and the person manning them, the cassettes chosen – all these determine the kind and quality of the final product bought by the customer.

The customers' report, confirmed by the unbiased dealers, proclaims that the least troublesome brands are T Series, which sells for less than Rs 15 each, and Sangeetha, which sells for double that price. Even when a faulty cassette turns up on these brands, customers generally find it easy to get it replaced, provided they've bought it from a reputed dealer and have preserved the bill.

There is yet another kind of quality, the aesthetic one which can't be measured. The shortfall in this is mostly caused by the incompeten-

Nalini Ramprasad's 'Natyanjali' – boon for dance enthusiasts

By V A K Ranga Rao

ce of the A&R men. With one dominant exception, they are ignorant of classical music, innocent of anything else but the yardstick of what was sold earlier. The exceptional one has his energies diverted more to convincing potential performers to record on a royalty (though previous amounts remain unaccounted, unpaid) when others are prepared to pay on the spot, than to matters musical. If this man could only devote his expertise to realising 'Nandanar Charitram', 'Geetagovindam' or 'Siva Pallaki Seva Prabandhan' as splendid operattas, the do-wager can yet create history.

With respect to the others in the field, their idea of music is a fast beat, no matter whether it is a devotional, a dirge or a discoed-up film tune. They can judge an orchestra by its size and noise, not by its sophistication and deployment.

These being the circumstances, one should be surprised by the occasional diamond that forms.

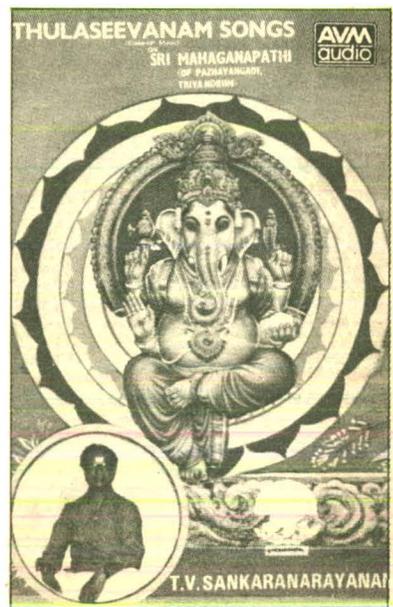
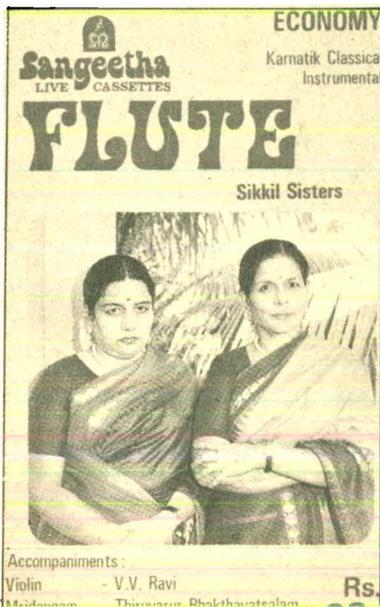
AVM Audio is one of the few exceptions. The man in charge is the son of a great musician, Professor S Ramanathan. Not a 'pandita-putra', but a man with sufficient knowledge of music (from his father), recording and editing (gleaned from his brother-in-law, K S Raghunathan, A&R HMV). Surprisingly, his name, R Rajiv, is not featured on any AVM Audio cassette.

The three cassettes of vocalist T V Sankaranarayan are probably a result of his vision. The first two, featuring unfamiliar classical reper-

toire on Vinayaka, called '**Tulasivarnam Songs**', feature 13 songs in popular ragas like Bhairavi, Arabhi, Kalyani, Kambhoji, including charming pieces in Kuntalavarali and Kamas. The accompanists, M S Anantharaman on the violin, Trivandrum M Balasubramaniam on the mridangam, contribute to the flavours of even unspectacular Carnatic virtues.

The other cassette of Sankaranarayan, titled modestly as '**Classical Music-Stereo**' features five songs by less familiar composers and one, 'Rama nee eda' by Thyagaraja. This cassette has certain minor flaws. The beginning of the second lacks clarity as though the mastering was faulty. The selection of items is not too happy. Unfamiliar and falling far short of the standards set by the Trinity. However, the mellow violin of M Chandrasekaran, and mridangam mastery of Vellore Ramabadrana are staunch supports, lending spine and sparkle.

At the Master Recording Co which markets its wares under the quality-conscious Sangeetha label, three brothers, H M Mahesh, Subrahmanyam and Krishna, handle most of the responsibilities of A&R (S Ameer does their recording at Vijay Stereo Sound Studios). They don't claim to be oceans of knowledge of any kind of music. With this admission and realisation, they entrust different jobs to different competent persons. Over years of exposure to film music and music of other kinds, including classical,



MADRAS TRACK

they have developed an ear for good literature and a third sense for ferreting out quality music.

Operating largely in Kannada Carnatic music, they have put together a formidable repertoire that puts intrinsic quality over the ephemerals. Their output in Telugu, Tamil and Malayalam is less but the standard is equally high.

Their most singular and satisfying achievement has been in the field of dance repertoire. Over the past decade, they have chalked up a dozen cassettes out of which one is bad, three passable, eight good to excellent.

One of the very best to feature a dance repertoire of Bharatanatyam is Nalini Ramaprasad's **Natyanjali**, master-minded by a dancer of classical virtues, Nirmala Ramachandran. It has the musical qualities to make it a listening pleasure. And it has the dance requirements to make it a boon for dancers and dance enthusiasts. Though one lullaby included isn't a dance piece, it is so good that one's reservations are dispelled.

Nalini's singing has classical correctness coupled with emotive communication so necessary for dancers. The accompanists are all equally good, Nagamani Srinivasa Rao (Nattuvangam), K Gopinath (mridangam), Jayalakshmi Sundararajan (veena) and A N Bhagyalakshmi (flute). **'Padams and Javalis'** by R Vedavalli **'Kshetranya Padams on Muvvagopala'**, **'Tarangams of Narayana Teertha'** and **'Thillanas of M Balamuralikrishna'**, all sung by Balamuralikrishna, are the excellent ones, leaving nothing to be desired.

'Radhamadhavam', containing selections from Jayadeva's Geetagovindam tuned by V S Narasimhan and rendered by P Aruna, though not expressly done for dance, has delightful music that can be used for dance that is 'abhinaya'-oriented. Rajee Viswanath's two-volume **'Geeta Govindam'** is 'light music', it is heavily Carnatic-based. Though not meant for the ears attuned to 'light-music', it is the only programme which has the complete (more or less, without the slokas) Geetagovindam. More than 60 years ago, the life of Sri Jayadeva was popular in Bengal as a play (as a film it was made more than once in Telugu, Bengali and Oriya) and it was recorded for HMV by K M Mitter and

Party, with about 100 minutes of playing time.

The other dance-oriented cassettes are **'Ramana Sunritya'** by Ambikathough Kameshwar and Bham Visweshwaran, and **'Natyavedam'** by Priyavadana and K Rajashekar. The viability of these is hampered by the fact that all the numbers on the former are in Tamil, freshly written on Ramana Maharsi and hence unfamiliar; and on the second, Priyavadana's horrendous commentary bobs up like a rotten fish throughout. Lalita Navile's **'Thillana Guchha'** contains her own compositions (again unknown). Some of them are good and suitable for Bharatanatyam. These dance cassettes are available throughout the year.

Sangeetha releases

One of the finest Carnatic violinists of this generation is Lalgudi G Jayaraman. On the occasion of his 50th concert for Sri Krishna Gana Sabha, two cassettes were released by Sangeetha, produced by the Sabha.

A legend on the beautifully designed and printed inlay cards says that these excerpts are taken from the actual concerts at this sabha. It doesn't quite explain how such exceptional sound qualities, that too in studio-standard stereo, were achieved! A further strangeness is that all these culled pieces have consistent quality and have the same accompanists, G J R Krishnan on the supporting violin, Trichy Sankaran on mridangam and on the second volume only G Harishankar on the kanjira.

No one who understands and appreciates a Kshetranya Padam can enjoy the cassette of **'Kshetranya Padams'** by Madapati Saralarani, tuned by famous film music director, Ramesh Naidu. They have no semblance to the real thing.

There is no harm in taking traditional lyrics like the ashtapadis, Ramadas' keerthanas, or padams, giving them a contemporary musical touching and colouring, to make them appeal to the laity. Though some tunes of Ramesh Naidu have a fleeting flash, Saralarani's singing is so utterly without feeling that the beauty of neither the tune nor the text surfaces. Ramesh Naidu's previous such experiment with tarangams was suc-

cessful, for he retained some original tunes and he had the help of Susheela's expressive singing. Bad inlay card.

Narayana Teertha's **'Sri Krishna Leela Tarangini'** is a work in Sanskrit about Krishna. Songs from this, tarangams, are put to manifold use in the South – sung in concerts and danced to in performances, apart from being used in bhajan programmes, telling of Harikathas and Sangeethopanyasams (musical and religious discourses). Apart from their high literary qualities, there is in them a dance quotient that gives them a lift and lift.

Sikkil Sisters have been on the top echelon of flautists for the past 15 years or so. This polish, this erudition show in their latest cassette. Their deftness of touch, enviable breath and tone control, good sense of rhythm, a feel for the lyric content (missing in many top-class instrumentalists) make a grab-bag of classical pieces a very attractive package.

Among 600 or so compositions of Thyagaraja, the five known as **'Tiruvotriyur Pancharatnas'** enjoy a special regard of the connoisseurs of Carnatic music. Bombay Sisters have sung these five on their latest cassette. All the five are addressed to the presiding deity of Tiruvotriyur, Tripurasundari, and are recounted in the softest sentiments, smoothest words, and most mellifluous melodies.

To suit this velvet touch of Thyagaraja, Bombay Sisters make a welcome departure from their usual stridency. The result is something very happy. The youngsters in accompaniment are also in line, K Usha, K V Prasad, V Suresh (violin, mridangam, ghatam). Good recording, tape quality. Imaginative inlay card.

T Series releases

Music from dubbed films is generally bland, boring or unpalatable otherwise. Excellent on every count is M Ranga Rao's music from B R films' **'Bhakta Markandeyan'**. To a large extent lyricist Poovachal Khader is responsible. His language sounds like Malayalam and not like a fettered approximation. Two numbers have tunes created by Viswanatha-Ramamurthi 20 years ago for a film made on the same subject by the same film maker B S Ranga. ◀◀

Audiovision

Challenging the giants

WHEN 'Premalokha' crossed the 60,000 cassette mark within a twinkling of its release, it was a sure signal that the dark horse was running. Real fast.

Backing a virtually unknown music director, Hamsalekha, and his dream of socking a 11-song Kannada film inspired by Grease II, on "intuition", Audiovision had paid an advance royalty of Rs 67,000 for the soundtrack when no one else dared.

'Premalokha's' astounding success has proved that the little company from Bangalore, till now happy to take a back seat, is a potential threat to the giants, now that it is firmly on its feet.

In a coup estimated totally around a shocking Rs 2.95 lakhs, in advance royalties, Audiovision has pilfered the two current rages in Tamil filmi music, T Rajender and K Bhagyaraj for its Lahari label. AVM

Audio had released Bhagyaraj's last 'Kavadi Sindhu' and T Series, T Rajender's 'Oru Thayin Sabatham'.

"We don't mean to go out of our way to cut people's throats - as they're making it out to be. But we're certainly out to make 1987 a year to remember at all costs!" exclaims Manohar, one of Audiovision's partners.

His is a real success story in the south's recording bizz. Starting off in 1981 with Tulasi Ram and Jagdish Babu (now the company's General Manager) as distributors essentially for Sangeetha and EMI, Manohar had absolutely no previous experience on the music scene. "Dabbling with 'Anand Electronics' was just another business," he remembers.

By '83, the three musketeers saw the rising potential of hawking film music and decided to launch their own label. "Every person

down to a boot polishwallah was buying a cassette player to listen to film songs of his favourite hero with whom he identified. This identification was the crux, initially, of the soaring market for soundtracks," Manohar feels.

However, he played it safe and released a basic programme by Dr Balamuralikrishna for an opener. Again his second crop consisted of more basics, including 'Astha Devi Darshana' by Kasturi Shanker, Bangalore Latha and others, that is still a seller.

"We found it more convenient to invest for starters in something that would have perennial sales," said Jagdish Babu. "We still don't have our own studio and basic recordings are done at the artistes' option. Usually we prefer to buy the master of the finished programme outright from the artiste without involving ourselves in the making."

To date, Lahari has released 60 basic programmes in Kannada, 20 in Telugu, and six in Tamil, the top seller being B K Sumithra's 'Bhakti Pushpanjali' that's sold around 25,000 cassettes.

The company is now contemp-



Audiovision's managing partner Manohar garlands music director Shanker (of the Shanker-Ganesh duo) at the release function of Lahari's Bhagyaraj starrer 'Enga Chinna Rasa' at Welcomerup AdayarPark Hotel, Madras. Selvam, PRO, looks on.

NEWS FEATURES

lating going into Malayalam basic as it feels there is one heck of a market in Kerala and hot favourite Yesudas' label, Tharangani doesn't possess the machinery capable of meeting the total demand.

Lahari's solo sortie into film music opened with an outright burner when in '85, it purchased the track of a film that never even saw the light of day – 'Prema Panjara'. The purchase of rights from Sea for 'Shankarabharanam' and 'Sagara Sangamam' put it on the racks, towards a talkie of 45 Kannada films to date, and even independent Telugu releases since November. Earlier Lahari had a partnership going with the Saptaswar Recording Company in this quarter.

"It's however impossible to do brisk business in Telugu because the number of chhotah recording centres spluttered around Andhra Pradesh is the highest of all the southern states," Jagdish Babu says.

Despite this, Lahari is taking a pot shot at Telugu gold with 14 releases in hand, that include some of the most talked about productions like 'Ajeyudu', 'Thrimoorthulu', 'Brahmanayudu', 'Lawyer Bharathi Devi', 'Punya Dampattalu', and K Viswanath's untitled Chiranjivi star- rer.

Bhagyaraj's 'Enga Chinna Rasa' (music by Shanker-Ganesh) marks a serious start in Tamil, and films like Bhagyaraj's next 'Ponnu Pakkaporen' and T Rajender's 'Ayishu Nooru' and 'Coolikaran' are in the offing on this label. Tinsel toppers apart from 'Premalokha' are 'Sheila' (27,000 cassettes) and 'Naan Adimai Illai' (29,000 cassettes).

Lahari hardly releases any more on LP. "Records are a futile exercise here right now," says Jagdish Babu, who also appears to hold an additional portfolio as the company's official spokesman. "Imagine that for a hit like 'Premalokha', we've managed to sell only about 300 records so far! In fact we've requested All India Radio not to demand records and have even agreed to supply them proof pulls instead."

In fact, this is yet another label that ran into severe hassles with AIR here. "When we started off, they were so negligent about giving us the proper ropes that we spent a fortune – easily Rs 10,000 in phone bills – calling Delhi to get

the registration code number and other details required to get our repertoire air play. And now we wonder whether all this was actually worth it, because who listens to the radio here anymore. The standard of programmes have refused to improve, or update themselves with the changing times, so that unlike abroad, radio in India appears to be a wash-out today", grouses Manohar. "Enter a radio station and you'll find everyone working so disinterestedly like hired hands in any factory. Unfortunately, free radio stations will remain a dream that can never come true in our set-up for a long time."

Audiovision assembles its own cassettes. Though duplicating presently on 18 Otari and Sony (CCP 13) machines, it is in the process of installing the loop-bin system for higher speed duplication. Cassettes are priced at a flat rate for both basic and filmi programmes of

both 45 and 60 minutes' duration: Rs 14 to the distributor, Rs 16 dealer rate and Rs 20 to the customer.

The company currently operates through 300 main outlets around Karnataka, Andhra and Tamil Nadu and is in the throes of a concerted expansion drive to spread its tentacles further. South Karnataka accounts for around 70 per cent of its total sales figures (essentially film music). Of this, Bangalore and Mysore corner at least 35 per cent.

Audiovision has just opened a major outlet branch at Madras. Its address: No 15, 2nd Cross, Seethamma Ext., Madras 600 018. Its Bangalore head quarters is situated at No.1, Sujatha Complex, 1st Main Road, Gandhinagar, Bangalore 560 009. Phone: 272333, 70909.

– Brian Lau!

Bhatkhande Music College

Celebrating platinum jubilee

ONE of the oldest and most respected music colleges in the country, the Bhatkhande Hindustani Sangeet Mahavidhalaya, Lucknow, was founded on July 15, 1926, by Shri Rai Umanath Bali, the then Talukadar of 'Avadh'. In those days it was known as the Merris College of Music, after the Governor of the state, William Merris. In 1939, the College was renamed as Bhatkhande University of Hindustani Music and in 1960 it was taken over by the government and managed by the Department of Cultural Affairs, UP. Its strength and popularity can be seen by the fact that it has over 1,000 students on its rolls and over 50 faculty members who teach both vocal and instrumental music, Kathak, Bharat Natyam and Manipuri dance as also Thumri and Ghazal styles of singing. The Platinum Jubilee of the Bhatkhande Music College is programmed for

March 1987 and a galaxy of top musicians including Pandit Ravi Shankar, Bhimsen Joshi, Kumar Gandharva, Girijadevi, M S Gopalakrishnan, Rajan Mishra and distinguished alumnus V G Jog are slated to perform. A seminar on '21st Century in Classical Music' is being organised on the occasion, in which Pupul Jaikar, Prof R C Mehta (Baroda), Prof Chinchore, former Chancellor of Khairgar, Shatrughna Shukla and Kapila Vatsayana have been invited to participate.

Prof Awasthi, the Principle of the College, felt very proud that the college has grown through several phases and has emerged as a major institution imparting training in Indian music in the country. It has had a distinguished faculty over the years, including Shri Ratanjankar Bhatkhande, Prof V G Jog and Begum Akhtar.

Asked about the theme of the seminar and the shape of classical

NEWS FEATURES



music in the 21st century, Prof Avasthi felt that the structure, personality and rendering of ragas have to be reshaped to facilitate popular understanding. He expected that music would become more melodious, lucid and flowery and there may be fewer and more attractive ragas and phrases. A major development could be that there would be far shorter duration programmes and perhaps an artiste would be required to render his piece in a few minutes as attractively as possible. This would be a continuation of a trend of night

long performances giving place to a few hours in the evening, which may perhaps further get reduced to a smaller time frame. People may not have the time to spend hours in a mehfil, with increasing pressures and much faster tempo of life. It is almost like a five-day test match in cricket being reduced to a one-day international.

Speaking about students, Prof Avasthi said that about 15 per cent of them are really serious and pursue music as a career, while the others improve their insight and become better quality listeners. The

trend in music would be to simplify and reduce the complex to understandable phrases with a highly attractive aesthetic appeal. Ultimately, music would flow from the heart of the artiste and would make an emotional impact. Technology and electronic revolution has definitely been a major innovation in popularising music and this process may develop further and music will be the recipient of the very best that high technology can offer in this regard.

— Dr Madhu Upadhyay

Swar Sadhna Samiti – promoting talent

SWAR Sadhna Samiti, an organisation devoted to promote fine arts among the younger generation, held its 22nd All India Music and Dance competitions.

The Swar Sadhna Samiti has been arranging such competitions during the last 21 years, to encourage young and budding artistes all over India. More than 350 competitors take part in this competition every year which consists of 10 groups. Each group is further divided into sub-groups. More than 150 prizes by way of cash, certificates,

mementoes, scholarships and cups for classical and light classical music/dance are distributed.

In addition, the prize winners of the competitions later perform with senior artistes in their monthly programmes and sammelans, with a view to encouraging them further. Thus they are given a stage to perform, with maximum publicity.

The moving spirit behind this organisation is Dr Aban Mistry, who apart from being an eminent musicologist, is one of the few leading women tabla players in the country.

Society for classical, choral music

NADOPASANA, a society for promoting classical and choral music, has been formed in Thodupuzha, Kerala. Headed by Joseph Palackal, a music graduate from MS University, Baroda, and Jerry Amaldev, well-known Malayalam film music director, this is the first of its kind in the state.

The society is concentrating on teaching basic classical music appreciation to the public. Nadopasana is also organising concerts and lecture-demonstrations. ◀◀

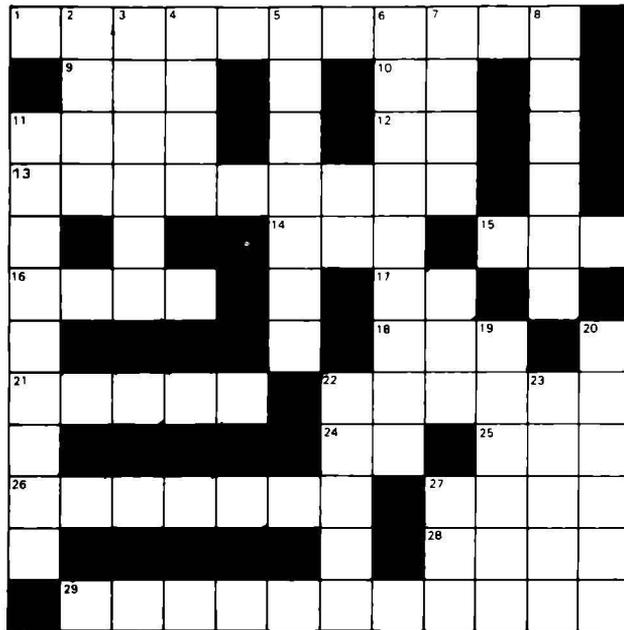
FAST-FOR-WORD

Musiccrossword

Get Down and Across to words and rewards

Clues Across

1. HMV's vintage favourite from Bengal (6,5) 9. 'Maan', 'ehsaan', 'naadaan' and - (3) 10. It all begins with this (2)
11. Sh.... Hari Om is singing (4) 12. When Runa says "Hello", you say - (2) 13. Rising ghazal star who scored a slam with two recent releases (5,4) 14. Helen has much - about nothing (3) 15. Garfunkel knows the - (3)
16. 'Mere angne men' - ka 'kya kaam hai' (4) 17. Thom-



sons would call them twins (2) 18. Shailendra Singh and chorus chanted this victory song in the 'Hurray' film (3) 21. He makes Hayes while the music sun shines (5) 22. Anil Kapoor's favourite singer (6) 24. Naushad hails from this province (6) 25. The Englishman would say '- pe bulaya hai (3) 26. Whitney bears the city's name (7) 27. Tears of joy for this budding poet (4) 28. 'Ek -, ek kala' echoed the chorus about this popular Rajinder Kumar starrer. 29. HMV, Magnasound and now CBS (6 ,5)

Down

2. Lend me your - (4) 3. 'Aye - tere bande hum' - you need two eyes and 12 hands to applaud this Lata and chorus hit (6) 5. One from MIL (7) 6. On a Venus gig, across the Atlantic (4,5) 7. '- tootee huyi', Rafi-Naushad masterpiece from 'Aadmi' (4) 8. Let's face the Mehtas now (6) 11. Say - - to Jhaveri and Chinai (3,6) 19. Somebody stole a domesticated H from this store (3,3) 20. 'Kaahe ko bulaya' went the Rafi-Lata duet in RD's 'Hum - ' (6) 22. Annu's youngish discovery (5) 27. Playback singing began 52 or 51 (according to some) years - (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 April 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 May 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.
11. The solution to the February crossword will appear in the April issue.

Don't forget to send in your letter, too!

The best reaction to this issue, in less than 100 words, could win you the

DYNAVOX
ZIPPO

mono cassette recorder.



Name: _____

Signature: _____

Postal Address: _____

Nominee, in case you are already a subscriber: -

Name: _____

Postal Address: _____

Winners of the January Musiccrossword 1987/No 8

Dynavox mono recorder and free half-year subscription to Shyamala Kallianpur, 12, Wadhmal Mansion, Sardar Patel Road, Secunderabad.

Her Letter:

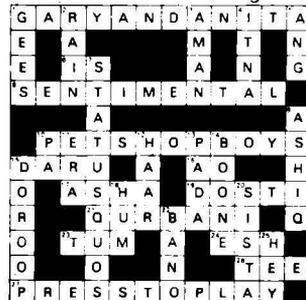
The **Playback** January issue came very late, Giving little time to complete the Musiccrossword before the due date.

News of Rush of new entrants into music field, Gives hopes of a good quality yield. About talent thrown up by cultural associations, Hope it's encouraged by film musicians.

Why has IPI stopped issuing news on a raid? Don't tell me it's got cold feet, and is afraid!

It should also make disc sales certification Compulsory for gold and platinum classification. Interview of Bappi, Ghazal Grace and Hope '86.

Were indeed an interesting mix!



Free, half-year subscription to: Sudha Krishna Kumar, Secunderabad; Sanjay Phulwaria, New Delhi; Aja Singh, Calcutta; Smita Sonthalia, Calcutta; R Ramesh, Bombay; S Ganeshan, Madras; Satish K Shah, Ahmedabad; Rajiv Kamath, Bangalore; Reshma K Parab, Bombay; and Sandip Kusrkar, Bombay.

Solution to January Musiccrossword 1987/No 8

REVIEWS

Hindustani Pop

Welcome
Bappi Lahiri, Salma Agha & Anil Kapoor
CBS NPX 5135

Even before listening to it, I heard a lot about it. Platinum status and all that. And here I am, hearing it now – 'Welcome'. Barring a few take-offs on the drums, the album is the Bappi you've known as the originator (!) of tracks like 'Gunmaster 69' and 'Ramba Ho Ho'. Reggae and Sino-Jap orchestration do not grip, mainly due to a feeling of having heard it all before. Salma Agha showed flashes of competence in the Bappi-composed tracks of the film 'Sheeshe Ka Ghar'. 'Sheeshe...', a CBS album, highlighted the other side of Bappi, the little-known Indianness he is capable of. Here, they (Bappi and Salma) make a volte-face and freak out on tremoloso and shifting scales, the latter being a drawback with the otherwise captivating voice of Salma. Luckily, when you come full-blast with a 'Road dance', all that is hardly discernible. Disco dance, street dance, road dance – Bappi calls the tune.

A good actor, Anil Kapoor was probably advised to substitute affected-mocking singing for the lack of a regular singing voice. He's worked hard though and seems to revel in adding that stylish twist to 'Allah Allah' on 'Aankhen jaam-e-sharaab', his favourite number on the album. 'Welcome', the title-track penned by Anjaan and rendered by Salma and Anil, has a contrived start with simulated applause. 'Aankhen' (Salma-Anil) is easy on the ear. Shiv Kumar Saroj's 'Chhutti ka din hai' relies heavily on

a simple rhyme and Chinese-Japanese sounds. A Salma solo, it is wrongly billed as a Salma-Anil duet. Bappi has a solo too, 'Phool ho chaand ho' (Indeevar), packed with sentiment and lingering melody. Anjaan's other contribution, 'Hello handsome' is more of a rehearsed exchange than a song, Anil Kapoor retorting with 'Hi lovely'. For the 'Superboy' cut, it is Shailey Shalendra, the youngest of the four poets writing. 'Handsome' becomes 'Superjoy' and 'Lovely' becomes 'Supergirl' the feverish pace slows down. Anil takes deep, long breaths while Salma's 'O...o...o...'s help keep the mood. Senior poet Faruk Kaiser, of 'Aankhen...' fame, has written the farewell number 'Mere dildaar khuda haafiz'. Spoken word, Anil's forte, is well-employed. Note the absence of an Anil solo. All through, there is just that slight overdose of rhythm. Quite a queer assortment of melody and harmony, familiar and less familiar tunes, singing and speaking. 'Welcome' has a pleasant inlay and a nice price (Rs 22.50). After 'Jalwa', Nalanda picks a winner again – as Bappi caps his earlier successful forays into Indi-pop with Usha Uthup, Sharon Prabhakar, Runa Laila, Nazia Hassan and Alisha Chinai by adding a 'Welcome' Salma Agha feather. It matters little if the feather tickles the purists or not. They are 'Welcome' to their opinion.

Live Across The Atlantic
Usha Uthup & 'The Sound'
Venus VCB 577

Hybrid all the way, Usha Uthup, the Tamilian singer settled in Calcutta, takes on Hindustani film songs, Western pop hits, Bengali, Assamese, Marathi and Tamil

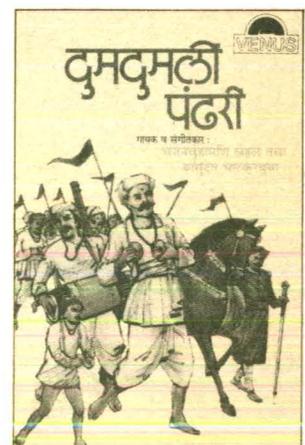
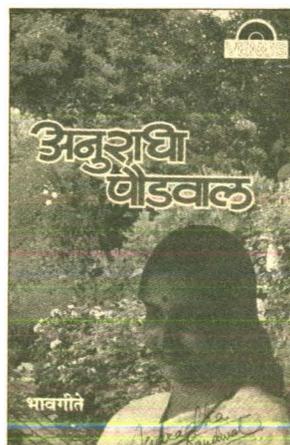
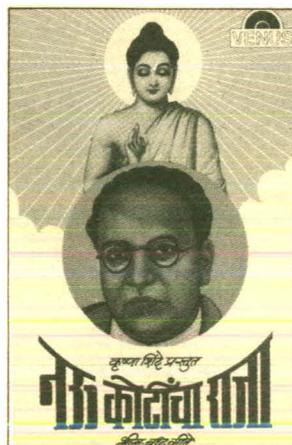
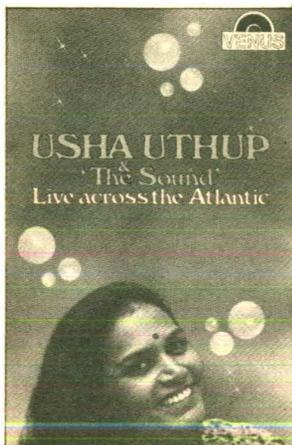
numbers. If that is not pot pourri, what is? Usha insists on *not* singing any of her own numbers (from Hindustani films). The flashback extends to 'Dil deke dekho' and the zoomback comes up to 'Sanjog'. She revels in the mock, fun-filled style she is known for. Geeta Dutt, Lata Mangeshkar, Sapna, Mohammed Rafi, Stevie Wonder – Usha picks from the hits of them all. Her limited 'range' is glaringly apparent in the higher notes and in the Rafi tracks (especially 'Junglee'). Tamil, Marathi and English songs come off much better. Technically, things are in safe hands. Musicians Emile Isaacs, Anto Menezes, Tommy Fernandes, Lawry D'Souza, Eugene Isaacs, Tapan Roy Chowdhry, Amal Roy and Sovan Mukherjee acquit themselves well and engineer Emile Isaacs ensures uniform clarity and a high 'level'. Usha's Anglo-Hindustani exchanges are largely one-sided and lack the usual edge they are known for. Applause and involvement captures the live atmosphere. And she thanks Venus Records for arranging her trip 'across the Atlantic'. Aren't they going a bit too 'far' to release a cassette of pure, fun-frolic musical confectionery?

Siraj Syed

Marathi

Naukoticha Raja (Bhim Budha Geet)
Various
Venus VCB 346

Dr B R Ambedkar's neo-Buddhist followers will warmly welcome, while others will enjoy listening to this collection of 10 Bhim Buddha Geet presented by Krishna Shinde.



REVIEWS

The compositions are by Pratap Singh Bodde, Kanan Kadik, Chopde Guruji and others. The songs are attractively sung by Vidyanath Bho-sale, Krishna Shinde, Datta Jadhav, Ahmed Dildar and others.

Some of these songs are devotional, calling for unity and struggle to achieve their goals.

The singing and orchestration are harmoniously blended to create listening pleasure. Vishwanath Gokhale's 'Bhima tujha matache' is outstanding.

Marathi Bhavgeet
Anuradha Paudwal & Ram Verma
Venus VCB 217

Popular film and light music vocalist Anuradha Paudwal sings eight of the 10 Marathi Bhavgeets in this cassette while Ram Verma (Ga Geet Tu Sataru) and Shakuntala (Karite Hari Bhajan) make attractive contributions.

'Kasali jeevala bhool' by Anuradha is a particularly pleasing number and the entire collection is appealingly set to classical and popular tunes. Well known lyricists Shanta Ram Nandgaonkar, Yeshwant Deo and Gopal Mayekar have penned the songs while Anil Aroon and Ashok Patki have scored the music which consists of popular, lilting light music and strains from classical ragas.

This cassette is a must for light music lovers.

Dum Dumali Pandhari
Various
Venus VCB 543

A collection of 10 devotional songs in honour of Lord Vitthal (Pandhari) are featured in this cassette and are sung with touching devotional fervour. The numbers

are composed by saints Dnyaneshwar, Tukaram, Namdev, Bhanudas, Eknath and Chokhame-la and are of a high standard. Vitthal and Pandhari bhaktas will certainly enjoy listening to these bhajans which will supplement their prayerful moods.

The music and singing are competent and apparently carry the stamp of the bhakta making his musical offering to the Lord of Pandharpur.

Pinjra
Usha Mangeshkar & Sudhir Phadke
HMV STHV 42677

V Shantaram's classic film 'Pinjra' had record-breaking runs and was particularly popular in rural Maharashtra. It was outstanding for its music composed by ace music director Ram Kadam with lyrics by noted poet Jagdish Khebadkar, while top singers like Usha Mangeshkar and Sudhir Phadke and others lent their voice.

Predictably, the results were attractive and popular drawing large houses. Liting tunes, appealing orchestration issued as a cassette by HMV, makes the folksy songs irresistible and will be particularly welcomed by vintage film music buffs.

— Madhu Upadhyaya

Shubha Lagna Geete
Shammi Kumar
Venus VCB 375

A cassette of marriage songs in the tradition of the fishermen (koli) and Aagris of Bombay. Personalities like Balakram Worlikar and a host of others have enriched this tradition. Peculiar musical instru-

ments and the folk songs present a fine combination of strength and rhythm. Moreover, the hidden meaning of the songs is undoubtedly amusing. The songs composed and sung by Shammi Kumar are like a feast for this festival-loving tribe.

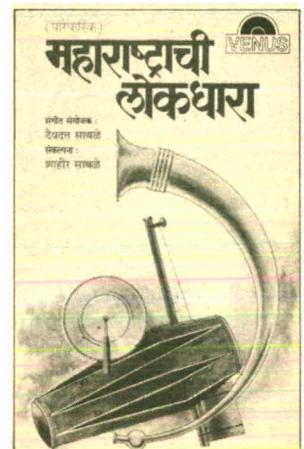
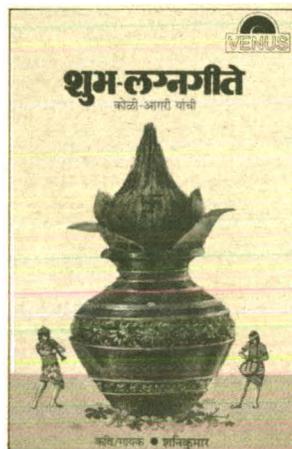
In this cassette, of seven songs, 'Kum kum patrikechi ghadi', 'Badamachya zadakhali', 'Por ubhi hay go dadrakhali', 'Novariche dari pimplacha zadu' are worth mentioning.

Re Vitthal Govind
Ajit Kadkade, Uttara Kelkar, Ravindra Sathe
Venus VCB 498

The 10 songs on this cassette composed by Vijay Pathare are filled with bhakti rasa. The distinguishing feature of these songs is that the famous Marathi singers, Ajit Kadkade, Uttara Kelkar and Ravindra Sathe have touchingly rendered them in their magic voice. The music director duo Shank-Meel have given superb tunes to these devotionals by using the flute, sitar and mrudang. Shank-Meel have succeeded in giving an 'aarti' rhythm to some songs and the traditional rhythm to others. The fine recording of 'Re Vitthal Govind' (Ajit Kadkade), 'Pandharichi chandra bhaga' (Uttara Kelkar), 'Tal mrudungi naad ghumala' (Ajit Kadkade) deserve special mention.

Maharashtrachi Lokdhara
Various
Venus VCB 545

Even in this age of disco music, Shahir Sable has maintained the rich tradition of folk lore, folk songs and folk music in Maharashtra. The programme 'Maharashtra ki lokdhara' was telecast on Doodarshan



REVIEWS

on its national network, thereby acquainting viewers with the Maharashtra folk culture.

In this cassette, 12 songs have been included, with music by Devdutta Sable. The brain behind the songs is Shahir Sable. The songs 'Malhari deva malhari', 'He pavlay dev maza malhari', 'Ya go davdyavarna', 'Runzun vajantri' are noteworthy. The songs have been sung by Shahir Sable, Devdutta Sable, Mangesh Dutta and Ranjana Joglekar, in traditional form. Every Maharashtra will like these songs.

All these three cassettes have a high quality recording. Venus deserves compliments for having brought out these cassettes, representing the culture of Maharashtra in a style befitting professional excellence.

— Diwakar Gandhe

Tamil

Ninaivo Oru Paravai

Various
CBS NPX 8000

'Ninaivo Oru Paravai' released by CBS, marks Jerry Amaldev's entry into the Tamil film music world. And an impressive debut at that! The numbers 'Thein kuditha' (duet) 'Enthan kanne' (K J Jesudas and Sasi Rekha) and 'En kanmani' by SPB are fascinating. With the exception of 'Enthan kanne', which is derived from Raga Siva-Ranjini, the influence of western music is evident in all the songs.

However, the use of musical instruments, in general, has been very judicious, and this is clearly visible in songs like 'En kanmani'. Also, vocalists S P Balasubraman-

yam, Jesudas and others have admirably risen upto Jerry's expectations. The other songs 'Mutham enge' by S P Shailaja and 'Kathalikka' by Rajaseetharaman are average. The lyrics by Vairamuthu are lively in a moderate way.

Paruva Ragam

Various
Lahari 4ALA 1200

The songs from the film 'Paruva Ragam' clearly reconfirms the affinity South Indian music composers have developed for western music. Out of the 10 songs, three are quite entertaining, the numbers worth special mention being 'Kathal illai enru' (Jesudas and Janaki) and 'Padum illang Kuilkale' (Balasubramanyam). 'Oru minnal pole' is an interesting variation thanks to its folk tune.

The credit goes to the singer, Ramesh (with his style resembling SPB's) for having instilled life into this song in spite of its commonplace lyrics. Lyrics anyway are not the highlights of any of the songs in this cassette. The lyricist probably has to cater to the taste of the masses at large, one presumes.

In spite of the rhythm style becoming repetitive towards the end, the cassette provides interesting listening. And going by the past records, numbers like 'Mama, vandi otta' might turn out to be hit numbers!

Songs of Mahakavi

Subramanya Bharathi, Vols

I & II

Lalitha Bharati

There cannot be anyone in South India, at least in Tamil Nadu, who is not familiar with the compositions of Subramanya Bharathi, the great

poet whose patriotic songs inspired the masses to fight for independence. Apart from these, Bharthiyar has composed a number of songs on the Tamil language, culture and literature and also on gods and goddesses. And Bharthiyar, being an accomplished musician, has composed music for his poems, most of them based on Carnatic ragas, and a few in folk tunes.

The Department of Music, University of Madras, has released two volumes of Bharthiyar compositions in original tunes, sung by Mrs Lalitha Bharathi. There is also a book published along with this giving the 'sahitya' and notations in detailed manner — 31 of the most well-known songs are thus made available through these cassettes and book. These poems are very well-known and the composition reflects the imagination of a musical genius, rhythm mostly being Adi Tala, both Tisra and Chaturashra nada. Mrs Lalitha Bharathi's rendering, though not excellent, does justice to the compositions.

— Surendran Unni

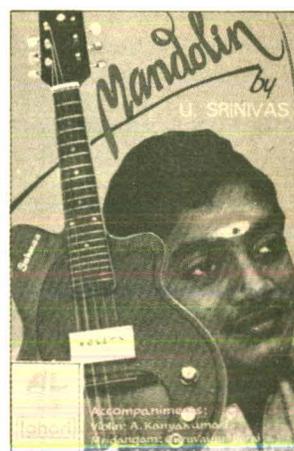
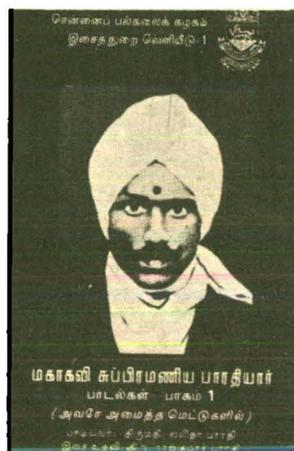
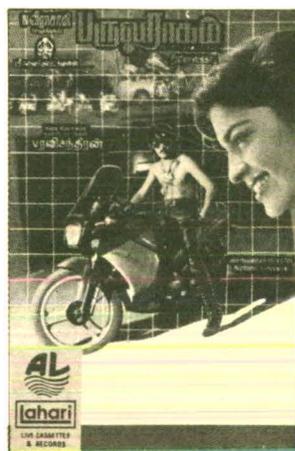
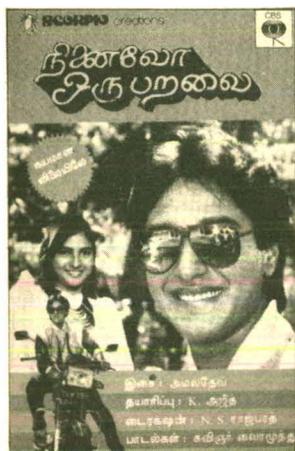
Urdu Modern Songs

Izhaar

Ahmed Hussain & Mohammed Hussain

HMV HTCS 04B 4294

This 'Izhaar' is a different kettle of fish altogether. Ahmed Hussain and Mohammed Hussain provide a pot pourri of the gourmet kind for the discerning among the hungry. They have composed the music for and sung eight tracks with characteristic elan. Poets represented here range from the acknowledged greats (Momin, Zafar) to the lesser



REVIEWS

known (Qateel Rajasthani, Charagh Jaipuri, Wali Aasi, Ameerq Hanafi and Faraz Hamidi). Traditional winners like 'Main ne tumko dil diya' (Momin) and 'Yaar thaa dildaar thaa' (Bahadur Shah Zafar) are perfectly blended with 'Dil se chaahaa hai' (Qateel) and 'Mere pyaar ko tum' (Charagh). When the Hussain brothers take on a subject like wine, they do it in style - 'Kahte rahenge log kahaanee sharaab kee' (Wali). Ample doses of classical lilt are provided on 'Hain charon dishaen saazeenaa', (Ameerq). Qateel writes some memorable verse in 'Kitnee bhee yeh raat haseen ho'. Off-beat and romance-coated, 'bahut dinon ke baad' is a cry of despair from the pen of Faraz set to a catchy rhythm! Labelled Urdu Modern Songs, the Hi-Dynamic Stereo Cassette has a layout that goes awry on the front of the inlay. It is not really (only) Urdu and not (only) Modern. There's shastriya sangeet, there's ghazal, there's nazm. There was ample scope for gymnastics, but the Brothers Hussain do not need to resort to such desperate measures. As in the past, they are sonorous, in perfect tandem and easy on the ear. To quote an apt couplet from this album, 'Jab jab tere shaher se guzraa-qadam qadam par meree nazar ne, Kitne chehre chhoo kar dekhe-teree nazar kee baat alag hai'. Truly, there is something strikingly different about them. Incidentally, there is no mention of the recording engineer and music arranger. Nothing outstanding, but not bad either.

Siraj Syed

Qawwali

**Anjum Bano
Qawwali - Vol I
Anjum Bano
Musicraft**

Showing some creativity, the inlay design has a Musicraft logo tagged on to the microphone stand. Anjum Bano wields a big 'daf' and is pictured plunging into the mike, full-throated. It's another of those Musicraft packages, replete with film song tunes and religious exhortations. Nagpur-based qawwali singer Anjum Bano shows signs of immaturity while some of the lyrics of Ahmed Naaz, Farid Tonki and Taban Allahabadi get crude in giving the wayward Mu-

salman a dressing down. This, paradoxically, could appeal to the target audience. Mami Bachhoo seems to have monopolised the Musicraft music department.

Siraj Syed

Instrumental

**Rafi and Lata: Divine Melodies
on Hawaiian Guitar
Gautam Dasgupta**

T Series SVMC 2311

Gautam presents the two singers in his own way. Instead of singing he strums the tunes on his Hawaiian guitar. No harm in that, only the word divine will mislead many. Do not expect melodies like 'Madhuban mein Radhika' and 'Mohe panghat pe Nandlal'. The 12 numbers he has chosen are all romantic. But the selection is definitely good. The films range from 'Anari' to 'Anarkali'. A cassette you'd like to play when a party is on or when you are alone and relaxing.

O P Bhagat

**Mandolin By U Srinivas
U Srinivas**

Lahari

Yet another treat for Carnatic music lovers in the form of a mandolin recital by U Srinivas, the prodigy from the South, has been released by Lahari cassettes. Though Ala-pana and Swaraprasthavana have been kept brief throughout (except in 'Keeravani', Side B), the sheer excellence of rendering has made the collection immensely enjoyable.

The touch of imagination is visible even in the selection of compositions - 'Vinayaka' in Raga Hamsadhvani, followed by 'Dudugugala' and concluding with 'Mamavasada Janani' (Kanada) on Side A. 'A melodious brocheva' (Kamas), 'Ba ga ye nayya' (Chandra Jyothi) and finally the superlative 'Kaligiyunte' in Keeravani on Side B. The effortless manner in which the Bhava of Keeravani is highlighted is truly astonishing. Admirable support provided by A Kanyakumari on violin and veteran Guvayur Dorai on mridangam (assisted by E M Subramanyam on ghatam) adds to the overall effect. 'Bhavayami' in Yaman Kalyani is appropriately subdued for the conclusion.

- Surendran Unni

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I, Anil Shiv Raj Chopra, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Dated February 28, 1987. Signed by the publisher, Anil Shiv Raj Chopra.

NEW RELEASES

Key : Title /Label/Coupling No/Genre/Artiste(s)

HINDUSTANI FILM

- Asha Bhosle – Hits All The Way** HMV TPHV 41348 Various Asha Bhosle
All Time Greats HMV STHV 42667/42668 Various Manna Dey
Aulad T Series SFMC 2429 Laxmikant Pyarelal Mohd. Aziz, Kavita, Usha, Asha, Kishore
Aag Hi Aag/Tarzan and Cobra Venus VCF 581 Bappi Lahiri/Sanik Omi Asha Bhosle, Shabbir, Meghana, Shailendra, Dilraj Kaur, Omi, Chandrani Mukherji
Aag Hi Aag (Songs and Dialogues) Venus VCF 597 Bappi Lahiri Various
Anubhav (Songs & Dialogues) Venus VCF 602 Rajesh Roshan Various
Awam HMV PMLP 1184, TPHV 41408 MC Ravi Various
Bhauji De da Ancharwa ke Chaon (Bhojpuri) Venus VCF 603 Omkarnath Asha Bhosle, Usha Mangeshkar, Indudevi, Mohd Aziz, Suresh Wadkar, Alka Yagnik, Kavita, Deepa De
Classics From Films HMV STHV 42673 Various Various
Dadagiri – Vol 1, Vol 2 (Dialogues & Songs) T Series SFMC 2464/65 Annu Malik Various
Diljalaa T Series SFMC Bappi Lahiri Asha, Kishore, Lata, Suresh, Shabbir
Duets of Mohd Aziz – Vol 2 T Series SFMC 2388 Various Mohd. Aziz, Kavita, S Janaki, Anuradha
Devaraa Beimaan T Series SFMC 2516 Sumitra Lahiri Sumitra, Sayeed Khan, Aarati Mukherjee, Hemlata, Suresh Wadkar
Evergreen Duets Venus VCF 621 Various Bankim Pathak, Jaishree Shivram
Ghar aur Bazaar T Series SFMC 2381 Usha Khanna Mohd. Aziz, Anuradha, Kavita, Usha Khanna, Shabbir, Mehmood, Asha
Ghayal Piyava (Bhojpuri) T Series SFMC 2362 Vijaylal Chaturvedi Pushpa Paskare, Raman Kumar, Anuradha, Chandrani Mukherjee, Mahe. idra Kapoor
Hits of O P Nayyar Sonotone 1870 OP Nayyar Vijay singh Vaidh, Dipti Nath
Hits of R D Burman – Vol 1 T Series SFMC 2351 Various Various
Hits of Suman Kalyanpur T Series SVMC 2487 Various Vandana Bajpai
Haunting Melodies from Lata HMV TPHV 41220 Various Lata Mangeshkar
Insaaniyat Ke Dushman – Vol 1, Vol 2 (Songs & Dialogues) T Series SFMC 2390/91 Annu Malik Various
Insaaniyat Ke Dushman T Series SFMC 2504 Annu Malik Suresh, Asha, Shabbir, Vandana Bajpai, Vipin Sachdeva, Gopal Khanna, Bhupinder Chawla, Shekar
Jalwa (Dialogues) CBS S 144 Anand-Milind Various
Jigarwala CBS S 145 Nadeem Shraavan Various
K C Bokadia's Film Hits T Series S, MC 2438 Various Lata, Shabbir, Kavita, Asha, Mohd Aziz, Anuradha
Loha – Vol 1, Vol, 2 (Dialogues) T Series SFMC 2466/67 Laxmikant Pyarelal Various
Laxmikant-Pyarelal Live at the Albert Hall CBS S 149 – Various
My Favourites HMV TPHV 41316/41317 41318/41319 Various Lata Mangeshkar
Nagina Vol 1, Vol 2 (Dialogues) T Series SFMC 2375 Laxmikant Pyarelal Various
Piya Rakhviha Sunerva Ke Laaj (Bhojpuri) T Series SFMC 2421 Usha Khanna Hemlata, Suresh, Chandrani Mukherjee
Purani Yaaden Vol 1 Venus VCF 612 Various Bankim Pathak, Anila Gohil
Rukhsat HMV TPHV 41251 Kalyanji Anandji Various
Sindoor T Series SFMC 2505 Laxmikant Pyarelal Lata, Mohd. Aziz, Kavita, Suresh, Kishore, Hariharan
Super Hits 1987 T Series SFMC 2398 Various Mohd. Aziz, Kavita, Suresh, Lata, Kavita, Asha, Alka, Shabbir
Top Attraction 1986 T Series SFMC 2407 Various Various
The Best of Alisha HMV TPHV 41395 MC Various Alisha
Yaaden – Vol 4 T Series SVMC 2377 Various Babla Mehta, Vandan Bajpai
Yaad Aati Rahi – Homage to Jaidev HMV STHV 42706/42707 Jaidev Various

HINDUSTANI FILM COMBINATION

T Series: **Aulad/Majaal; Aulad/Nagina; Aulad/Hiraasat; Aulad/Film Hits; Aulad/Insaaniyat Ke Dushman; Aulad/Loha; Aulad/Nache Mayuri; Aulad/Kalyug Ki Ramayan; Aulad/Dadagiri; Aulad/Diljalaa; Avinash/Dosti Dushman; Avinash/Nagina; Aulad/Jawab Hum Denge Diljalaa/Insaaniyat Ke Dushman; Diljalaa/Soorma Bhopali; Diljalaa/Loha; Diljalaa/Nache Mayuri; Diljalaa/Kalyug Ki Ramayan; Diljalaa/Hiraasat; Diljalaa/Dadagiri; Diljalaa/Nagina; Dadagiri/Insaaniyat Ke Dushman; Dadagiri/Nache Mayuri; Dadagiri/Hiraasat; Dosti Dushmani/Ek Chadar Maili Si; Dacait/Ek Chadar Maili Si; Ek Chadar Maili Si/Film Hits**
Gayal Piyeva/Piritiya Ke Khel (Bhojpuri); Ghar Aur Bazaar/Avinash; Ghar Aur Bazaar/Hiraasat; Ganga Ki Beti/Piya Ke Gaon (Bhojpuri); Ganga Ki Beti/Ghayal Piyava (Bhojpuri); Ghayal Piyava/Dulha Ganga Paarke (Bhojpuri); Ganga Jwala/Ganga Ki Beti (Bhojpuri); Ghar Aur Bazaar/Nache Mayuri; Ghar Aur Bazaar/Avinash
Hiraasat/Film Hits; Hiraasat/Dosti Dushmani; Hiraasat/Nagina; Hiraasat/Shoorveer; Hiraasat/Nache Mayuri; Hiraasat/Avinash; Hiraasat/Jawab Hum Denge
Insaaniyat Ke Dushman/Mera Haque; Insaaf Ki Manzil/Mardon Wali Baat; Insaaf Ki Awaaz/Ek Chadar Maili Si.

NEW RELEASES

**Loha/Insaaniyat Ke Dushman; Loha/Nache Mayuri; Loha/Dacait
Majaal/Nagina; Majaal/Shoorveer; Majaal/Film Hits; Majaal/Pyar Ke Do Chaar Din;
Majaal/Nache Mayuri; Majaal/Loha; Majaal/Kalyug Ki Ramayan; Mr India/Majaal;
Majaal/Dadagiri; Majaal/Diljalaa
Nagina/Pyar Ke Do Chaar Din; Nache Mayuri/Pyaar Karke Dekho;
Soorma Bhopali/Film Hits; Soorma Bhopali/Nagina; Soorma Bhopali/Nache Mayuri;
Sindoor/Majaal; Sindoor/Diljalaa; Sindoor/Loha; Sindoor/Hiraasat; Sindoor/Mardon Wali Baat;
Sindoor/Aulad; Sindoor/Nagina; Sindoor/Tauhean; Sindoor/Nache Mayuri
Tauhean/Avinash; Tauhean/Nache Mayuri**

Venus: **Aag Hi Aag/Naam-O-Nishan; Aag Hi Aag/Mera Lahoo**

HMV: **Amrit/Sanjog; Angaaray/Pyar Ki Jeet; Beimaan/Sanyasi; Hare Rama Hare Krishna/Heera
Panna; Insaaf Ka Khoon/Hits of N C Films; Insaaf Ka Khoon/Hits of N C Films**

Mere Jeevan Saathi/Apna Desh; Mere Meheboob/Mere Huzoor

Ram Teri Ganga Maili/Sanjog

CBS: **Jigarwala/Jaal; Jigarwala/Jalwa; Jigarwala/Bebasi**

HINDUSTANI BASIC

Ajoy Chakraborty HMV STCS 02B 6202 EASD 1457 Classical Ajoy Chakraborty

Allah Tu Ishwar Tu CBS S 132 Bhajan Sudha Malhotra, Bishwajeet

Aarti Sangrah Venus VCB 610 Devotional Ashok Khosla, Uttara Kelkar

Adalat Symphony SRIC 317 Muslim Religious Ishaq Anwar

Bhojpuri Lokgeet Sound SRC 1033 Folk Shri Nath Sinh

Bhajan Rath Vol I, Vol II MIL 4227 902/3 Bhajan Anup Jalota

Basanti Bayar MIL 522 7791 UP Folk Various

Bhavgeet MIL 5227 793 UP Folk Various

Bhajan Saurabh MIL 5227 796 Bhajans & Shlokas Anup Jalota

Best of Sharon Prabhakar HMV TPHV 41374 Popl Sharon Prabhakar

Bhar Do Jholi Ya Saiyyad Baba Venus VCB 606 Devotional Hamid Calcuttawai, Amir Farukhabadi

Bija Sorath Sonotone 1197 Folk Karam Pal Sharma

Bhajan Ragni Sonotone 1873 Folk Karam Pal Sharma

Devi Geets & Sanskar Geet MIL 5227 794 UP Folk Devotional Various

Ghar Ki Phoot Sonotone 1198 Folk Satyapal

Holi Geet Sonotone 1887 Folk Vijay Singh Vaidh, Dipti Nath, Deepa, Bhuipinder Chawla, Kamal Bakshi

Ishq-e-Rasool Musicraft MC 211 Muslim Devotional Aslam Sabri

Jannati Aurat Musicraft MC 266 Qawwali C Yusuf Azad

Kumavni Songs Sonotone 1875 Folk Mohan Singh Manral

Krishna Leela MIL BBSC 028 Bhajan Pradyumna Sharma

Krishna Leela Venus VCB 604 Devotional Tilakraj, Jayashree, Shobra, Pandit Khalilee

Kissa Chap Singh Sonotone 1193 Folk Brahmanand Malik

Lakshmi Shankar In A Devotional Mood MIL BBSC 030 Bhajan Lakshmi Shankar

Momin Ki Ibaadat HMV TPHV 41013 Muslim Religious Mohd Rafi, Shamshad Begum, Talat Mahmood

Mehrab-E-Ibaadat HMV TPHV 41013 Muslim Religious Aziz Ahmed Warsi

Mahabharat Pandav Ka Garvansh (Bhojpuri) Sonotone 1882 Folk Ramkaran

Mochiya Ayithal Ayithal (Bhojpuri) Sonotone 1881 Folk Ramkaran

Mangalanjali Venus VCB 567 Bhajan Anup Jalota, Jyotsna Reddy, Anandkumar C, Pandurang Dikshit, Harendra Khurana

Noor Ho Noor Venus VCB 608 Devotional K Kumar

Nal Damyanti Sonotone 1877 Folk Karam Pal Sharma

Pyar Ki Manzil Musicraft MC 167 Folk Abdur Rabchaush

Pyar Ke Chilkay - Vols 1 & 2 Musicraft MC 272/273 Hyderabad Comedy Various

Ram Krishna Hari Venus VCB 611 Devotional Shankar Shambhu

Raja Amb Part I Sonotone 1195 Folk Safdarjang Rana

Shaadi Mubarak HMV TPHV 41382 Marriage Songs Various

Sun Murlidhar Shyam Re Sonotone 1874 Folk Satyapal Sharma, Chanda Basant

Shaan-e-khwaja - Vols 1/2/3/4 Musicraft MC 294/5/6/7 Muslim Religious Arzoo Bano, Shamshad Bano, Anjum Bano,

Parveen Saba, Rani Ruplata, Qaser Bano, Noorjehan Begum, Salim Prem Raji, Ali Mohammed Taji

Sant Mala Venus VCB 607 Devotional Govind Prasad Jaipurwale

Sabko Nayaa Maal Chaahiye Venus VCB 609 Qawwali Gaffar Azad

Tarzan Shahar men Musicraft MC 263 Mimicry, Jokes Raju Srivasta

Tere Bharose Nandlal HMV PMLP 1435 LP HTC 4319 MC Bhajans Mohammed Rafi

Tulsi-Chandan HMV HTCS 04B 4313 Bhajans Meena Kapoor

Tara Chand Sonotone 1194 Folk Shish Pal Singh Bhati

Vikram Jeet - Khanderao Pari Sonotone 1196 Folk Azad Singh

NEW RELEASES

GHAZAL

Abhi To Main Jawan Hoon HMV HTCS 04B 4318 Malika Pukhraj Malika Pukhraj
Bahut Yaad Aaye HMV HTCS 04B 4303 Talat Aziz Talat Aziz
Dard Aur Ghazal MIL 5227 790 Ram Jalota/Momin Khan Ram Jalota
Ek Baar Milo Hume CBS S 134 A Bobby Salma Agha
Gile Shikve CBS S 136 Nandi Duggal Nandi Duggal
Habib Wali Mohammed HMV HTC 04B 4320 – Habib Wali Mohammed
Jamal-E-Ghazals HMV PMLP 1438/39 LP set Begum Akhtar Begum Akhtar
Jaan-E-Tamanna- HMV HTCS 04B 4310 Talat Aziz Talat Aziz
Khwabon Mein Koi Aaye CBS S 130 Savita Sathi, Anup Kappu Savita Sathi, Anup Kappu
Moods of Jani Baboo Venus VCB 019 Jani Baboo Jani Baboo
Ranjish HMV HTCS 04B 4312 Various Various
Shohkiyan HMV HTCS 04B 4302 Bhupinder Singh Mitalee & Bhupinder
Saher Hone Tak HMV HTCS 4325/4326 MC set Ghulam Ali Ghulam Ali
Saher Hone Tak HMV ECSD 14639/14640 LP set Ghulam Ali Ghulam Ali
Shadaab Venus VCB 61.5 Raza Ali Khan Raza Ali Khan
An Evening with Aslam Sabri Sargam 003 Aslam Sabri Aslam Sabri
Angdai Sargam 002 Sajid Sunita Rahi
Ghazals Unke Naam Gathani 4198 Jolly Ghosh Roy Jolly Ghosh Roy

BENGALI

Aboni Bari Achô Soundwing SWC 162 Recitation Shakti Chattopadhyay
Bharatborsher Manchitre Upor Duniya Soundwing SWC 163 Recitation Sunil Gangopadhy
Best of Bina Dasgupta Kiran 5059 Jatra songs Bina Dasgupta
Christo Bandana Sound SRC 1017 Christian Spirituals Sanjit Mondal
Khandan Bhava Bandana Meghaphone C-128 Devotional Various
Saraswati Bandana Symphony – Devotional Various
Sonar Tori Soundwing SWC 142 Tagore recitation Satinath Mukherjee
Siuli Tolai Borbelai Kusum Kurai Pallibala MIL 5227 795 Nazrul songs Sudhir Sarkar
Tagore Songs MIL 2392 604 Devotional Bijoy Chaudhury

ENGLISH

Black Codes from the Underground CBS 10304 Jazz Wynton Marsalis
Big Audio Dynamite CBS 10292 Rock Big Audio Dynamite
Classical Reflections CBS 10295 Classical Various
Dr Zhivago CBS 10308 Film soundtrack Various
Half Nelson CBS 10030 Country Willie Nelson & others
Its A Live-in World/Anti-Heroin Project EMI AHP 1 Pop Various
Inside Out CBS 10281 Pop Philip Bailey
Notorious EMI DDN 331 Pop Duran Duran
Quiet Riot III CBS 10301 Rock Quiet Riot
Robbie Nevil Nahattan ST 53006 Pop Robbie Nevil
Singing In The Rain CBS 10307 Film Soundtrack Various
The Final CBS 10282 Pop Wham!
This Is This CBS 10303 Jazz Weather Report

KANNADA

Ashwathama Sangeetha 6ECB 60010 Yakshagana Balipa Narayana Bhagavata, Perla Krishna Bhat, M Prabhakar Joshi, Manuru Manjunatha Bhandari and others
Ayyappa Stutigalu Lahari 4ALA 2637 Devotional Narasimha Nayak, Somu
Anamica/Kennada Male Lahari 4ALA 2758 Devotional Kashinath, B R Chaya
Bazaar Bheema AVM Audio BFP 956 – 18A Film S P Balasubrahmanyam, Vani Jairam, Bangalore Latha
Bale Bangavayithu (songs on Sri Raghavendra Swamy) Sangeetha 4ECDB 7009 Devotional Dr Rajkumar
Barako Pada Barako Sangeetha 4ECDB 7021 Folk C Aswath, Shimogga Subbanna
Bevinahatti Kalammana Kathe Geethalahari GL 1011 Kamsale T Mahadev
Bhakthi Samrajya Maruthi – Harikatha S N Suresh
Bhaktha Markendeya Amarnad ANK 21 Devotional Sri Shivalingswamy Hiremath
Bhagavathmrutha Amarnad ANK 2 Devotional Sri Vidyabhushana Thirtha Swamiji, Shri Vidyabhushana Swamiji
Bhakthi Geethamala Amarnad ANK 12 Devotional Shri Keshavananda, Bharathi Swamiji
Bolli Ginday Geethalahari GL 1003 Yakshagana Dinesh Annanayya
Children Songs Sangeetha 6ECDB 7072 Children Songs B K Sumitra, Sunil, Soumya
Dasara Padagalu Sangeetha 4ECDB 7005 Devotional H H Sri Vidhyabhushan, Theertha Swamiji
Devi Vandana Sangeetha 4ECDB 7007 Devotional P Susheela
Datta Darshana Sangeetha 4ECDB 7024 Devotional Dr Rajkumar

NEW RELEASES

- Darshna Bhagya** Maruthi – Harikatha S N Suresh
Dasa Sahitya-1 Amarnad ANK 1 Devotional R K Sri Kantan & party
Dasa Sahitya-2 Amarnad ANK 3 Devotional Chinthanapalli Krishnamurthy & party
Dasa Sahitya-3 Amarnad ANK 5 Devotional Kurudi Venkannachar & Vijayashree
D V G's Anthahpura Geethegalu Amarnad ANK 6 Light music Rathnamala Prakash, B K Sumitra & others
D V G's Anthahpura Geethegalu Amarnad ANK 6 Light music Rathnamala Prakash, B K Sumitra & others
Folk songs Sangeetha 4ECDB 7003 Folk B K Sumitra & Party
Folk songs Sangeetha 4ECDB 7140 Folk BK Sumitra & Party
Ganesh Namana Amarnad ANK 19 Devotional Vasnatha-Alamelu
Henina Balu Sangeetha 4ECDB 7371 Folk Dr Mruthyunjaya Swamy, B R Chaya
Janapada Geethegalu Amarnad ANK 10 Folk B K Sumitra & Party
Janapada Premageethegalu Amarnad ANK 16 Folk Jaipal & Party
Jagajyothi Sri Basaveswara Vachanagalu Amarnad ANK 18 Vachanas B K Sumitra, Jaipal, Kasturishankar
Kateelukshethra Mahatme Geethalahari GL 1015 Yakshagana Polya Lakshminarayana Shetty
Kali Sudhanva Maruthi – Harikatha S N Suresh
Kirthanas of Purandaradasa Amarnad ANK 247 Devotional Sant Keshavadas
Kanakadasara Amarnad ANK 11 Devotional P B Srinivas, B K Sumitra
Lancha Lancha Lancha Sangeetha 4ECDB 7288 Folk Kavi Dr Mruthyunjaya Swami, B K Sumitra
Mohini Bhasmasura Sangeetha 6ECDB 60077 Harikatha A R Puttacharya
Maavu Bevu Sangeetha 4ECDB 7008 Bhavageethe S P Balasubrahmanyam
Mysore Mallige Sangeetha 4ECDB 7042 Bhavageethe C Aswath, Ratnamala Prakash
Mouna Geethe Sangeetha 6ECF Film Various
Nodona Raghavendrara Sangeetha 4ECDB 7004 Devotional B K Sumitra
Naa Chalo Adini Geethalahari GL 1002 Folk Kasturi, Shankar, Yashwanth Halelbandi, Veeresh Kitoorr
Nityotsava Amarnad ANK 157 Light music Mysore Ananthaswamy, Shimoga Subbanna, Rathnamala Prakash, Jayashree, Jaipal
Navya Geethegalu Amarnad ANK 8 Modern Kasturishankar & Party
Onde Naamauv Salade Sangeetha 6ECDB 7017 Devotional Dr M Balamuralikrishna
Premaloka Lahari 6ALA 2579 Film story Various
Purandara Kruthi Raghavendra Stuthi Amarnad ANK 233 Devotional Parvathisuta & Party
Pareekshita Sangeetha 6ECB 60011 Yakshagana Balipa Narayana Bhagavata, Perla Krishna Bhat, M Prabhakara Joshi, Maruru Manjunatha Bhandari et.
Raaga Rathi Sangeetha 4ECDB 7134 Love songs S P Balasubrahmanyam, S P Sailaja
Ramana Cheluvu Sangeetha 4ECDB 7365 Devotional Ramananjali
Rumini Kalyana Sangeetha 3ECB 60075 Harikatha Sant Keshavdas
Restric folk songs Amarnad ANK 9 Folk Kasturishankar & Party
Songs on Sharadamba Sangeetha 3ECDB 3502 Devotional Dr Rajkumar
Sri Rajarajeswari Suprabhatha Sangeetha 4ECDB 7001 Devotional Dr Rajkumar
Shree Shaila Chandrike Sangeetha 4ECDB 7002 Devotional S Janaki
Shalya Bhasmasura Sangeetha 6ECB 60008 Yakshagana Balipa Narayana Bhagavata, Perla Krishna Bhat, M Prabhakara Joshi, Maruru Manjunatha Bhandari and others
Santh Thulasidas Maruthi – Harikatha S N Suresh
Sowbhagyalakshmi Sangeetha 6ECF 5054 Film Various
Sri Ramakrishnashramada Keerthanegalu Amarnad ANK 7 Devotional Swamy Sri Purushothama-namdaji & Party
Sullarige Sampatthu Sangeetha 4ECDB 7298 Folk Various
Sorkuda Sirigende Geethalahari GL 1005 Yakshagana Damodra Mandecha
Thrishanku Sangeetha 6ECB 60009 Yakshagana Balipa Narayana Bhagavata, Perla Krishna Bhat, M Prabhakara Joshi, Maruru Manjunatha Bhandari and others
Thayi Lahari 3ALA 2756 Film Various
Thayi Lahari 6ALA 2788 Film Various
Yer Malthina Thappu Sangeetha 4ECDB 7360 Drama Various

MALAYALAM

- Bhakti Deepika** Sangeetha 4ECB 40003 Devotional Kalyani Menon
Chilamboli Sangeetha 4ECB 40060 Devotional Vani Jairam
Chavaraganangal Kalabhavan KBC 107 Devotional
Christmas Ganangal Kalabhavan KBC 109 Devotional
Innocent Jokes Kalabhavan KBC 114 Mimicry
Kurisinte Vazhi Kalabhavan KBC 101 Devotional
Karismatic Ganangal Kalabhavan KBC 103 Devotional
Kalabhavan Christheeya Ganangal Kalabhavan KBC 108 Devotional
Krithison Vinayaka Sangeetha 6ECDB 7049 Classical Dr M Balamuralikrishna
Life of Christ Kalabhavan KBC 104 Devotional Vani Jairam
Mrithasamskara Ganangal Kalabhavan KBC 106 Liturgical
Marichavarkuvendiulla Pattukurbana Kalabhavan KBC 110 Liturgical

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Mathapadanam Ganangaliloode – Vol I Kalabhavan KBC 112 Educational
Mathapadanam Ganangaliloode – Vol II Kalabhavann KBC 113 Educational
Mimics Parade 86 Kalabhavan KBC 115 Mimicry
Onapaatukal Kalabhavan KBC 111 Folk
Pradakshinam Sangeetha 4ECB 40010 Devotional Jayachandran
Pancharatna Krithis Sangeetha 6ECDB 7049 Classical Dr M Balamuralikrishna
Shringeri Sharade Sangeetha 6ECDB 185 Classical Dr M Balamuralikrishna
Thrimadhuram Sangeetha 4ECB 40030 Devotional Sukumari Menon
Thyagaraja Krithis Sangeetha 4ECDB 7099 Classical S Janaki
Thirunal Pattukurbana Kalabhavan KBC 102 Liturgical S Janaki
Visudhavarakarmangal Kalabhavan KBC 105 Liturgical
Vocal Sangeetha 6ECDB 184 Classical R Ganesan
Vocal Sangeetha 6ECDB 7059 Classical D K Jayaraman

MARATHI

Bahurangi Rangbanji Gathani CL-103 Tamasha Datta Mahadik Punekar
Bahurangi Batavani Gathani CL 104 Tamasha Raghuvir Khedkar, Kantabai Satarkar
Dhanya Te Santaji Danaji Gathani CL 101 Folk Various
Ghaas Re Rama Vol I, II Gathani CL 102 Play Bhadrakali Prandaksons
Ha Khel Savlyancha/Jait Re Jait HMV TPHV 41400 MC Film Various
Kalu Balu Paranparik Rangbaji Gathani CL 105 Tamasha Various
Master Dinanath Mangeshkar HMV TPHV 41400 MC Stage songs Master Dinanath Mangeshkar
Madhu Milanat Ya HMV TPHV 41403 MC Stage songs Asha Bhosle
Madhu Milanat Ya HMV PMLP 1442 LP Stage songs Asha Bhosle
Maharashtrachi Bhavdhara HMV TPHV 41404 MC Modern Various
Maharashtrachi Bhavdhara HMV PMLP 1443 LP Modern Various
Maharashtrachi Bhaktidhara – Vol I HMV TPHV 41405 MC Devotional Various
Maharashtrachi Bhaktidhara – Vol I HMV PMLP 1441 LP Devotional Various
Natya Shikhare HMV 41402 MC Stage songs Various
Natya Shikare HMV PMLP 1441 LP Stage songs Various
Pinjra HMV STHV 42677 Film Various
Sant Sakhubai/Dhum Dhadaka T Series SFMC 2490 Devotional Suresh Wadkar, Arun Ingke, Uttara Kelkar, Anupama Deshpande, Mahendra Kapoor, Shaila Chikale
Sant Sakhubai/Muka Dya Muka T Series SFMC 2491 Devotional Uttara Kelkar, Arun Ingke, Anupama Deshpande, Mahendra Kapoor, Shyla Chikale
Sansaracha Zala Cinema Gathani CL 103 Tamasha Pandurang Muley, Tukaram Khedkar
Ultya Khuna Gathani CL 102 Tamasha Shahir Krishnakanth & Party .

PUNJABI

Giddhe 'Ch Multitone CMUT 1026 Folk Pancham
Kaum Da Jaikara Sonotone 1040 Folk Various
Ladna Ghund Chakkeve Sonotone 1041 Folk Sandila, Parminder
Nanak Naam Jahaz Hai HMV 3AEX 5303 Film Various
Teri Chunni De Sitare Multitone CMUT 1008 Folk Alaap

SANSKRIT

Lalitha Pancharatnam, Mahi Sharma Mardhini, Kanaka Dharastotram Sangeetha 4ECDB 7075 Devotional Bombay Sisters
Rudra Namakam Chamakam Sangeetha 6ECDB 7012 Devotional Y N Sharma, H A Shastri
Shri Anjaneya Stuti Suprabhatham Sangeetha 4ECDB 7051 Devotional Dr M Balamuralikrishna
Sri Mookambika Suprabhataam Sangeetha 4ECDB 7054 Devotional Bombay Sisters
Sree Lalitha Sahasranama Stotram/Annapoorna Stotram Sangeetha 4ECDB 7055 Devotional Y N Sharma, H A Shastri, Uma Kameshwari
Sri Raghavendra Stotra Mala Sangeetha 4ECDB 7076 Devotional K C Krishnachar & Party
Soundarya Lahari Sangeetha 6ECDB 7195 Devotional Bombay Sisters
Sandhyavandanam (Yajusha-Smartha) Sangeetha 6ECDB 7195 Devotional Srivatsa Ramaswami
Sri Varahalakshmi Narasimha Swamy Suprabhatham Sangeetha P4ECDB 7222 Devotional P Susheela
Sri Venkateswara Sahasra Nama Sthothram AVM Audio BF SR 121 – 25A Basic S P Balasubrahmanyam.
Sri Mahadevi AVM Audio BF SR 136 Basic Mavelikara R Prabhakaravarma

TAMIL

Ayyappan Arul Lahari 4ALA 2634 Devotional Veeramani, Somu
Aanandha Aarathanai T Series SFMG 2435 Film S P Balasubrahmanyam, Chitra, S Janaki

NEW RELEASES

Arul Isai Padalgal Sangeetha 4ECDB 7061 Devotional K Veeramani
Bhakthi Isai Paamali Sangeetha 4ECDB 7293 Devotional Sulamangalam Sisters
Devi Mookambikai Sangeetha 4ECDB 7062 Devotional S P Balasubrahmanyam
Film Hits '86 Echo FCP 1826 Film Yesudas, Malaysia Vasudevan
Gokula Gaanam Sangeetha 4ECDB 7367 Devotional Vani Jairam
Ilaiyaraaja '86 Echo FCP 1825 Film Ilaiyaraaja
Karppukkarasan Echo - Film S P Balasubrahmanyam, P Susheela, S Janaki
Kanda Gaanam Sangeetha 4ECDB 7375 Devotional T M Soundararajan
Muthukal Moondru Nahata 2005/TML 2002 Film Yesudas, Malaysia Vasudevan, Chitra
MGR Films (K V Mahadevan) HMV STHV 36165 Film Various
Netru Indru Naalai/Ninaithathai Mudipavan HMV 33ESX 14504 Film Various .
Naan Aanai Ittal/Oli Villakku HMV TPHV 32146 Film Various
Odangal AVM Audio BEP 614 - 21A Film Various
Oomai Kuyil AVM Audio BEP 781 - 18A Film Various
Poovizhi Vasalile (Story & Dialogue) Echo FCP 1827 Film Ilaiyaraaja
Pottu Uecha Neram AVM Audio BEP 775 - 18A Film Various
Sinnathambi Periyathambi Echo TCP 1824 LP 8000-654 Film S P Balasubrahmanyam, S Janaki, Gangai Amaren, Chitra, S P Sailaja, Malaysia Vasudevan
Sudandirattukku Uyir Koduppom Sea Records A 2001-152/153 Film S Janaki, K J Jesudass, S P Balasubrahmanyam
Shanmugu Kavacham Sangeetha 4ECDB 7361 Devotional Dr Seergazhi, S Govindarajan
Songs On Kamakshi Sangeetha 4ECDB 7060 Devotional S Janaki
Srinivasa Kalyanam - Vol I Sangeetha 6ECB 60001 Harikatha T S Balakrishna Sastri
Srinivasa Kalyanam - Vol II Sangeetha 6ECB 60003 Harikatha T S Balakrishna Sastri
Sangu Pushpangal AVM Audio BEP 776 - 18A Film Various
Velaikkaran Echo - Film S P Balasubrahmanyam, S Janaki, Chitra
Vel Vel Muruga Sangeetha 4ECDB 7063 Devotional Purasai E Arunagiri
Vegai Dheenai (Muslim songs) Sangeetha 4ECDB 7368 Devotional Sarala, T L Thyagarajan
Valayal Chatham AVM Audio BEP 778 - 18A Film Various
Mupperum Deveyar AVM Audio BFP 784 - 18A Film T M Soundararajan, P Susheela, Vani Jairam, B S Sasirekha, Seerkazhi S

TELUGU

America Abbayi Sea Records A 2001-150/151 Pop P Susheela, S P Balasubrahmanyam
Ajeyudu Lahari 3ALA 3011 Film Balu Susheela, Balu Janaki
Bhakthi Manjari Sangeetha 4ECDB 7108 Devotional P Susheela
Bhaktha Kannappa Sangeetha 6ECDB 187 Harikatha Burra Shivarama, Krishna Sharma
Dongo Do Chadu Lahari 3ALA 3010 Film Rajsetaram, P Susheela, Chitra, Naagurbabu
Devi Geeta Sudha Sangeetha 4ECDB 7254 Devotional Vani Jairam
Om Namashivaya Sangeetha 4ECDB 7366 Devotional P Susheela
P Susheela Telugu film hits Sea Records L 1001-014 Film P Susheela
Pranamami Gananayakam Sangeetha 4ECDB 7109 Devotional S P Balasubrahmanyam
Padamati Sandyaragam AVM Audio BEP 895 - 18A Film S P Balasubrahmanyam, S P Shailaja, S Janaki
Kaboye Alludu AVM Audio BFP 893 - 18A Film P Susheela, S P Balasubrahmanyam, Nagoor
Nammina Bantu AVM Audio BFP 897 - 18A Film S Janaki, S P Balasubrahmanyam, P Susheela
Padamati Sandyaragam AVM Audio BFP 895 - 18A Film Various
Samsaram Oka Chadarangam AVM Audio BEP 898 - 15A Film Various
Vennello Adapilla AVM Audio BFP 892 - 18A Film S P Balasubrahmanyam, S P Sailaja, S Janaki

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Musical Mosaic HMV STCS 6199 MC EASD 1456 Classical Various
Old Film Hits Venus VCF 599 Instrumental
Saxophone Sangeetha 6ECDB 182 Classical Kadir Gopalnath
Sensations HMV TPHV 41315 Instrumental Various
Sitar Recital HMV STCS 6204 MC, EASD 1459 LP Classical Nikhil Banerjee
Sitar Recital HMV STCS 02B 6204/EASD 1459 Classical Ajoy Chakraborty
Theme On Strings HMV STCS 7284 MC PSLP 1440 LP Classical Abdul Halim Jaffer Khan
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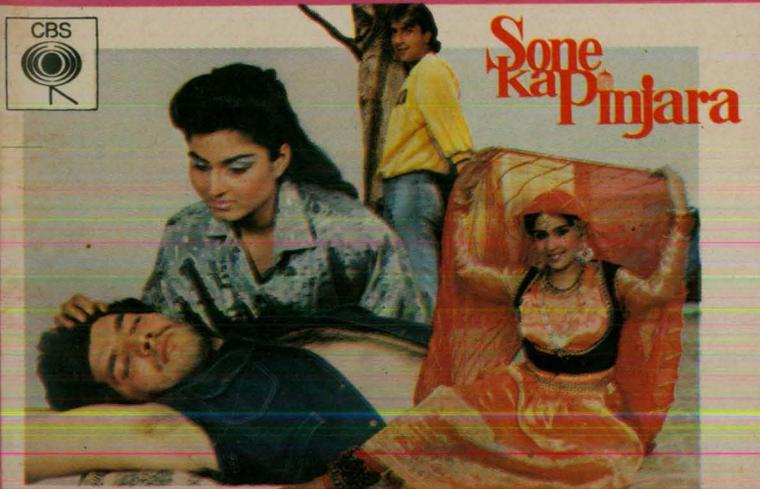
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