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Buyer's Guide

playback

▶▶ AND FAST FORWARD

MUSIC • AUDIO • VIDEO • TELEVISION



PENAAZ MASANI

**GHAZAL'S
GOLDEN
GIRL**

AAKHRI MUGHAL:

A sneak preview of
B R Chopra's TV serial

WHITNEY HOUSTON:

A profile of America's
newest songbird

YEH JO HAI DOORDARSHAN:

A Special Report

TV GUIDE



Universal has decided to introduce an artiste. In the album Barg-E-Gul you shall feel the charms of a talent, which can once again unravel the grace of a ghazal, sung with the depth of a richly cultured voice and choice selection.

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Behroze Chatterjee

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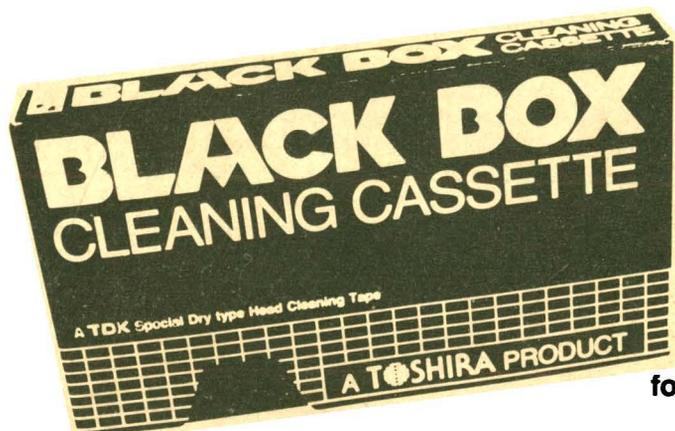
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WAS THE CHANGE NECESSARY?

LETTER TO THE PUBLISHER

The last three issues of **Playback And Fast Forward** have been so disappointing that it has forced me to write this letter to you rather than to the Editor.

When the magazine was first brought out, we from the music industry, were all very excited - that we now had an industry journal of our own. The format did emulate **Billboard, Cashbox, Music Week**; so what? **Playback And Fast Forward** was India's answer to these foreign publications and one got to know what various companies all over India were up to.

The pull-out chart was so popular that most music shops used to display them very prominently. All those things seem to be a thing of the past now.

Who the hell needs TV programs, video movie reviews, video equipment news and TV sets in a music industry journal? I have also noticed that the 'Music Industry Journal' blurb is now missing from the masthead.

Do have video news; confine them to music videos, their progress, technological advances, reviews, impact on music industry, etc.

And now the recent issue has no South Indian information at all. V A K Ranga Rao's review column is missing!

I could presume that circulation/subscribers and advertising revenue are the criteria. But then these could have been easily achieved if the marketing, promotion and distribution of the journal had been done in a proper way.

Every music company should have been asked to get their leaders to subscribe. They in turn should have got their regular customers to subscribe. Regional based companies should have been given special rates for ads; otherwise why should they pay national rates for a regional exposure? Further, selected shops should be asked to sell the magazine.

It is not too late to do all this, and if every one in the industry takes a personal interest to nurture and bring up our very own journal, I'm sure we will make it a success. But before trying to do all this, please do away with the TV, video, Doordarshan blah-blah unless the features are on music-based programs. Please restore the magazine to what it was earlier and resume all the charts and features which have been so unceremoniously hacked.

In short we do not want another magazine on TV & video. Let us have a full-fledged answer to **Billboard/Music Week**, etc. I will await your reply in the next issue of **Playback And Fast Forward** along with

the restoration of the magazine as our very own music industry journal.

A DISGRUNTLED PERSON

From the music industry

MORE ON MUSIC, PLEASE

I have been a subscriber of **Playback And Fast Forward** right from the first issue. Being a stage singer myself, I always read the magazine with deep interest, picking up a lot of useful information about it.

However, in the past few issues you have been publishing articles on video and television which is highly immaterial, in my view.

I don't see why you should give so much preference to this topic. Instead, why don't you publish more articles on music, since basically you have called it 'The Music Industry Journal of India'?

C V VENKATESH

Mysore

VANISHING TRICK

I honestly have missed V A K Ranga Rao's column from the June issue onwards, and also coverage of other regional items. I hope these will be reinstated.

Also, the former coverage on releases, reviews and write-ups on old Hindi music have just vanished. Please ensure regular coverage of this in each issue, since there are a number of mature readers who go for such things in the magazine. I also miss the crossword.

PEEYUSH SHARMA

Bangalore

PUBLISHER REPLIES:

The decision to transform the 'The Music Industry Journal of India' to 'Music, Audio, Video, Television' was taken after much thought.

Our decision to drop the listing on South Indian music is not selective. We have discontinued listing on all regional material. Initially, our aim was to give complete coverage to all regional music and music companies, big and small, from all over India. This left very little space in the magazine for other features.

If you take a closer look at the transformed magazine, you will find our magazine is still the music industry journal of India. In fact, you will find it more comprehensive, though concentrating only on Hindustani repertoire. Further, along with new sections you will find a more comprehensive magazine.

The support we have been receiving from the music industry was just not adequate to sustain the magazine; the music companies are in a difficult financial condition. In some cases, the economics of producing and marketing music on small margins just did not make advertising feasible.

'DEATH OF A LEGEND'

In the firmography of Shanker-Jaikishan in the article on Shanker in the June issue of **Playback And Fast Forward**, the following films for which the duo gave music were omitted; 1962 - 'Professor'; - 'Gumnaam'; 1971 - 'Jeevitha Chakram (Telugu) and 'Tarzan Comes To India' (Hindi and English).

Also, 'Door Nahin Manzil' (1973) was

wrongly printed as 'Aur Nahin Manzil'.

Again, Shanker-Jaikishan's last film is 'Dulhan Aur Dahej', for which Shanker had recorded one song. It should be included in the filmography under the year 1987.

Lastly, one little fact: Shanker-Jaikishan composed music for a total of 175 films.

M L DAVE
Howrah

II

The article on the last music director Shanker was really touching. The last sentence 'Sharda impatiently waited for Shanker in the famous recording room for the recording of a song. It turned out to be an endless wait' - was especially saddening, since the studio was the place where I met

Shanker for the first and last time.

C V VENKATESH
Mysore

ON THE BALL

The 10th anniversary of Elvis' death is on August 16, 1987.

Knowing your efficiency and timing in news reporting, I'm sure that you will be publishing a tribute to mark the occasion.

ZAHIR E.CHINOY
Pune

Please see 'Remembering Elvis' on page 20.

- Editor

* TV serial pix by Nema Ghosh
* Radiogems studio pix by Jayesh Soni

Win A Dynavox Zippo Cassette Recorder

The Editor has decided that the best letter received for publication in Reverb will be awarded a Dynavox Zippo. We welcome your letters on the music and audio-video industry, Doordarshan, or All India Radio.

The results of **Your Favourite TV Star** contest for June: The Dynavox Zippo goes to Amit Lotwal whose prize winning entry reads:

Ever since Kitu played the role of the flirtatious Rohi in the serial 'Trishna', I have been a great fan of hers, and have looked forward to her appearances on the small screen.

Whether she played the dazzling air-hostess, or the tough detective Devika Rawat, like a female Sherlock Holmes, she made the small screen come alive, and made the idiot box a delight-box for

once. 'Air-hostess was a serial Kitu carried entirely on her petite shoulders, showing all emotions of happiness, sadness, anger, et al to the hilt. As for 'Khoj', well, I can only say that it left me wishing that if I ever hear of a robbery somewhere, I should like to call in a detective like her to solve the mystery.

I hope my favourite star returns to the small screen very soon, looking her own friendly vivacious little self, to charm everyone with her cute mannerisms and her lovely sing song voice. Meanwhile, I satisfy myself seeing her in the various advertisements she has modelled for.

The results of **Your Favourite TV Star** contest for July will be announced in the September issue. The last date for entries is August 15.



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HMV'S PICK OF THE MONTH

AWAM

A B R Chopra presentation featuring 5 songs by Asha Bhosle and Mahendra Kapoor — the 'Platinum' team of Nikaah.

ALL-TIME GREATS MANNA DEY

A double-cassette packed with 30 hits, including "Kasmewade Pyar Wafa", "Ae Meri Zohra Jabeen", "Tu Pyar Ka Sagar Hai" and "Phir Kahin Koi Phool Khila".

PASSIONS JAGJIT & CHITRA SINGH

Eight new ghazals by the foremost ghazal duo — fresh from the 'Platinum' success of Echoes.

SRIMAD BHAGWAD GITA ASHA NATH

A double-cassette by this young artiste which features, for the first time, shlokas sung in Sanskrit and translated into English. Composed by Purshottam Das Jalota.

FAIRY TALES PREETI SAGAR

Little Red Riding Hood, Goldilocks, Sleeping Beauty and Cinderella, brought to life by Preeti Sagar's musical presentation. A double-cassette which follows the 'Platinum' success of her Nursery Rhymes.

ALSO RELEASED:

- A HOMAGE TO JAIDEV: DOUBLE PACK
- THE EXCITING ERA — PLAYBACK — THE 50 MELODIOUS YEARS: VOL 5 — 1976-86: DOUBLE PACK
- RARE HITS: MOHAMMED RAFI



YOUR GUIDE
TO GOOD MUSIC



Nexus/GCI/144

SHARON PRABHAKAR

DANCING QUEEN

It was roses, roses all the way.

The launch of 'Jhoom Diwane Jhoom', the latest pop album from Sharon being promoted by Music India, was performed by Sharon in fashionable style, solo on stage, at the Birla Matushri Sabhagar, Bombay.

With the reputation enjoyed by Sharon as an entertainer and performer, the crowds had to be there. Sadly, the crowds were not of the 'Evita' kind, they were more the qawwali crowd of the Gujarati kind, but that was no drawback.

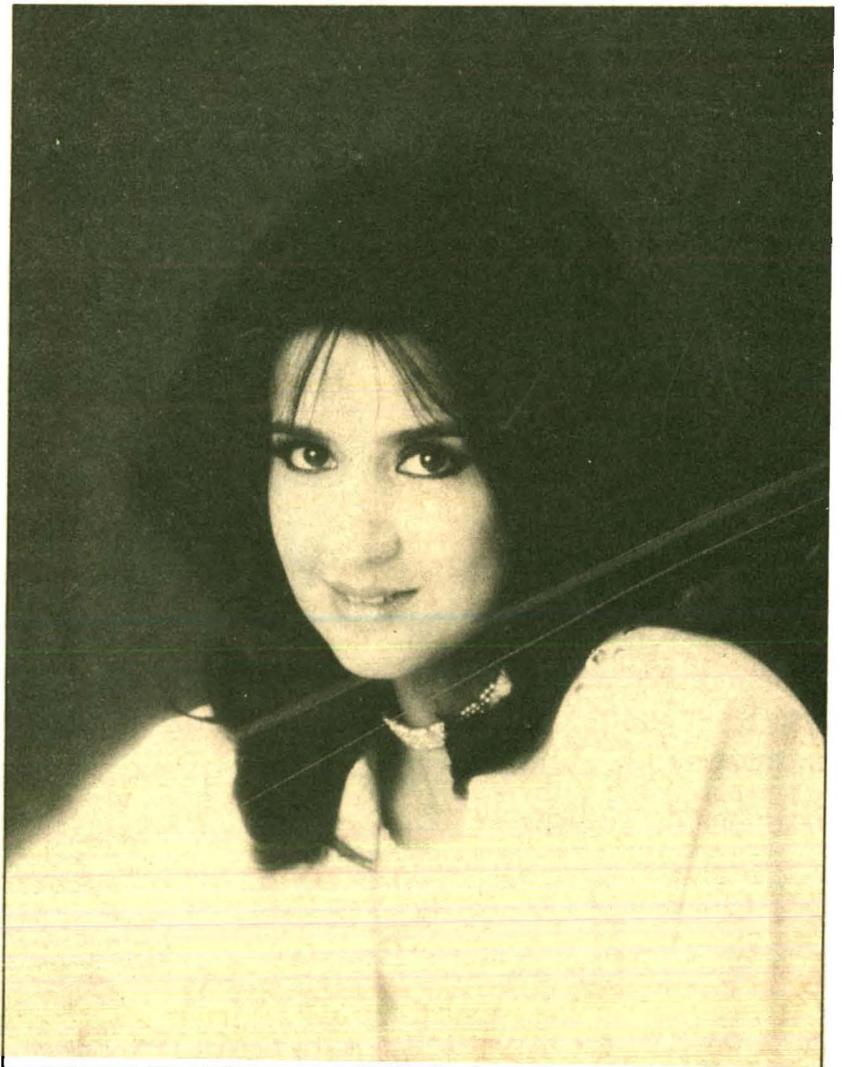
Sharon was well on course and one of the performance highlights was a Gujarati number, which was raucously appreciated by the full house.

Sharon was subdued, though mostly stepping gracefully around the stage, with her usual exuberance well under control.

Bappi Lahiri, numero uno of the pop scene, was in for a surprise. A huge hoarding of the album came up suddenly to effects music, as he cut the gift wrapping ribbon. The lights went out and Sharon, sparkling stars on a shimmering dress, got into the main act. There was smoke on stage and a slide presentation of Sharon's many charms, which worked wonders on the audience.

The tracks, composed by Sharang Dev, were very racy and rhythmic, very intricately arranged sans western pop sounds, which interested the audience.

Sharon managed to sustain the interest, and hopefully 'Jhoom Diwane Jhoom' will go a long way to broadening her popularity and appeal.



Sharon Prabhakar



At the release function of Behroze Chatterji's debut album 'Barg-e-Gul' by Universal Cassettes (from left): announcer Amin Sayani, Rajkumar Seksaria (director, Universal Cassettes), music director Annu Malik, Behroze and V Vayala (commercial manager, Universal Cassettes).

UNIVERSAL

Cassettes finally entered the high profile arena of music business with the debut album of ghazals by Behroze Chatterjee. Appearing before the press for the first time at the Taj Mahal Hotel, the entire team looking after the music operations was present. Raj Kumar Seksaria who is director and the boss of Universal announced the ambitious plans of the label. Commercial Manager Vishwanath Vayala, and Marketing Manager Dinesh Chowdhary who closed down his own music company, Surlok, and joined forces with the Seksaria company, have been actively putting the operations into gear.

Behroze's svelte charms won the press over. The second Parsi to hit the ghazal scene (after Penaaz Masani) demonstrated her prowess – thanks to her complete training, under various gurus and ustads. Nagpur and Gwalior, the culturally rich cities of Central India, have added further charm to Behroze's demeanor.

Universal has an artiste with potential and they know it. The artiste is full of respect for the new music company for launching her debut solo album 'Barg-e-Gul'.

Behroze is exceptional. While she has already sung professionally in 14 languages, she can speak fluently in five languages. Film songs are already on, and she has been active in basic recording, for almost all the major labels. She has been on the studio beat long enough and has finally arrived as an artiste.

Behroze surprised the gathering by presenting her beautiful daughter, well into her teens, who is scheduled to play an important role in a TV serial, already under production.

Celebrated announcer Amin Sayani and Annu Malik addressed the press at the

launch function. All in all, Universal's style and scope became apparent. A new label from whom great things can be expected has definitely arrived.

Srinivas Khale, ex-HMV stalwart, was present. He is earnestly trying for an album with Asha Bhosle, for the company. Vishwajeet, the ghazal singer who debuted on CBS, was present. Tushar Bhatia, ex-HMV A & R manager who has produced a bhajan album of Udit Narayan for the company, was also present.

SHARDA,

playback singer and music director, has emerged the winner in the recent tug-of-war she had with Kumudini – widow of the late music director Shanker – over the owner-

ship of Super Track Sound Recordings, located in Famous Cine Building, Mahalaxmi.

The trouble started when Kumudini filed a suit in the Bombay civil court and obtained an ex-parte order against Sharda for interfering with her possession of the studio and for carrying on a sound recording business there.

Sharda, however, appealed to the judge to vacate this order since she was the exclusive owner of the premises and the sound recording business belonged to her and her son Shammi Rajan. And, according to Sharda, this was the state of affairs since 1984. That is, neither Shanker nor his wife had either owned the studio premises nor conducted any recording business there since 1984.

Jagjit-Chitra disappoint

Jagjit and Chitra Singh, the famous ghazal team that has been active musically for over 10 years, was a total flop in New York's Felt Forum by way of audience turn-out and material. Sponsored by Yogi Enterprises on May 30 (Darshan Sahota was the national sponsor), the duo sang to an audience which was barely 70 per cent its normal capacity.

The songs hardly reflected the fire and dynamism of their style and earlier material. It was a highly unimaginative and watered down evening of ghazals with Chitra looking extremely nonchalant while Jagjit tried to rise to the occasion with his humorous quips. The only saving grace was Romu Majumdar who did absolute wonders on the bansuri. He was able to evoke a wide range of emotions with amazing ease and dex-

terity. One could literally feel the bansuri weep, bleed, laugh and dance through the compositions. His serenely sophisticated reed voicings were solidly entrenched in the minds of the audience, especially in the Bengali solo by Chitra and in 'Hothon se apne tum mere geet amar kar do' in which it hauntingly blended with Jagjit's voice.

The perennial favourites which the duo sang that evening included 'Duniya jise kahete hain', 'Long da lishkara', 'Socha nahin achha bura', 'Dekha sunha kuch bhi nahin' and their popular 'Dhai din hain javani dhal di'. Though they sang snippets of their material at the request of the audience after the intermission, the evening was still a drag. Let us hope they are able to recapture their old magic the next time.

– RENU MEHRA in New York



Asha Bhosle inaugurates the new mixer at Western Outdoor, while looking on (from left) are Mr Daman Sood (recording director), Mrs Kavita Nanavati, Mr S R Nanavati and Mr Abbas of HMV.

Sharda's argument prevailed with the judge, who vacated the earlier order and restored the studio to Sharda and Shamma. So Sharda is now well-ensconced in Super Track, conducting her recording business in right earnest.

SONODYNE

is on the verge of making major forays in the exports of electronic products. In addition to orders worth Rs 6 crore from the US, Canada and some West European countries, it recently signed a memorandum of understanding with the Soviet Union for the

supply of half-a-million colour television sets valued at over Rs 100 crore.

Ashok Mukherjee, joint managing director of Sonodyne, has said that his company has been engaged in export for the last 10 years and has been exporting electronic items worth between Rs 2 crore and Rs 3 crore every year, on an average, to several West European countries.

The world market, says Mukherjee, is wide open for Indian electronic exporters. In this connection, the Union government must also come forward with adequate incentives to boost electronic exports. The exporters feel that the stringent value addi-

tion norm of a minimum of 30 per cent has to be relaxed as India has cheap labour.

ASHA

Bhosle recently inaugurated the new 24 channel mixer at Western Outdoor Advertising Pvt Ltd - Studio A. The new mixer is capable of digital recording and has very high noise and distortion specification. It has 24 tracks recording capability. Provision is made to use four effects units in stereo for mixing. A unique feature of this mixer and which is, perhaps, available for the first time in India, is that musicians can be provided with their choice of balance of the whole orchestra with headphones.

With Love From Dilip

Two concerts took place in New York recently for the benefit of the handicapped and the poor. The first one was the Dilip Kumar Nite, the Rangeli Sham-e-Hyderabad in aid of Pride India. The latter was formed in 1982 for planning rural-urban integrated development through education. It was organised by the All India Association (the New York chapter). "We have aimed exclusively at taking up humanitarian and needy causes in India and the US," said Varinder Bhalla, chairman of the AIA Foundation. In the past, the AIA has helped the victims of the Bhopal gas tragedy and rehabilitating those who suffered in the communal violence in 1984, among other things.

Dilip Kumar - the Fund Raising Chairman of Pride India - and wife Saira Banu were the stars of the evening. The fashion show by some of India's top models, however, was cancelled at the last minute. A poem on handicapped kids, written and presented by a talented young girl of 11, Sapna Mittal - who herself suffers from Crohn's disease - stole the hearts of the

invitees. Later, Vatsala Mehra, who recently won an award for the best international ghazal singer, entertained the audience with some gems including 'Aaj jane ki zid na karo', 'Udai ja', an uptempo Punjabi song and 'Teri surati nighaon phirti rahen'. Then Dilip Kumar himself wound up the evening with his magical voice. The AIA was able to gross around US\$ 65,000 and will be able to donate around US\$ 20,000 to Pride India, said Mr Bhalla.

The second concert was in aid of handicapped children - both in the US and in the Indian sub-continent. It was organised by Heart and Hand for the Handicapped Association. Uppala Srinivas, popularly known as Mandolin Srinivas, gave a masterly performance, stunning music connoisseurs and critics alike. This 18-year-old, who has been displaying his virtuosity on the mandolin since the age of 11, is already the recipient of several awards including the Bala Bhaskara, Sangeetha Choodamani, Swarna Kishore and Rajalakshmi. Srinivas entertained the listeners with compositions of Thyagaraja.

RENU MEHRA in New York

TAPE

manufacturers are in a quandary due to the government's recent action of increasing the customs duty to 240 per cent on the base film, most of which is imported. There is only one Indian supplier. It is not clear whether the recent duty hike is to ensure usage of the Indian product. However, the users - the tape coating plants - are understandably anxious.

Chandu Khubchandi, director of Letape wonders if the government could force Indian music companies to buy their totally indigenous product, whatever its quality, resulting from the use of the indigenous base film.

Further, Letape feels that the import of tape, too, should be totally stopped to justify the recent hike in taxes.

At present, all the Indian tape plants - Weston, Vimal, Letape, Sakamichi, Fraternity, Namrshika, Tony, Magnatape, Jai, Music Systems, Pantape, Murugappa, Span and Audiofine - have plans to get together and form an association. This has become necessary to safeguard their interests.



Sanjeev Kohli (National A&R manager, HMV), with R D Burman, Shammi Kapoor and V K Dubey (HMV) at the 'Pantera' release function.

'PANTERA'

is R D Burman's new international album and so the panther motif was intentionally strong at the release function held in the rocky depths of the Cavern discotheque of Hotel SeaRock, Bombay. Here posters of the album design showing R D cornered by a Panther were prominently displayed. And the cake which he cut – it was his birthday – of course had a feline shape! Shammi Kapoor as chief guest launched the album. This was preceded by a 'panther dance' based on the tracks of 'Pantera'.

A heavily star studded affair, the party included Mithun Chakraborty, Randhir Kapoor, Rishi Kapoor, Jackie Shroff, Sunny Deol, Chunky Pandey, Poonam Dhillon and Pran. Heavyweight producers and directors such as Subhash Ghai, Shakti Samanta, Ramesh Behl and Ravi Tandon were also on hand. Renowned poets like Majrooh Sultanpuri, Gulshan Bawra and singers Shailendra Singh, Hariharan, composers Kalyanji and Anandji graced the occasion.

But a representation, at least, of RD's international partners in the album: Pete Gavankar – producer, Patrick Gleeson – master synthesist, Jose Flores – percussionist and leader of the hot 'Pantera' group of San Francisco, Annie Morita, Alan Ross and Angelo Kagan – the 'Triple A' vocalists – would surely have added even more glitter to the function!

MONICA

Electronics, makers of Onida colour television sets, is going to acquire the latest in audio technology – compact disc systems. The company is developing the hardware indigenously but is having difficulties in acquiring the software from JVC of Japan. The Union government has been approached for help as the Japanese company has demanded Rs 5 crore for parting with the technology. Compact discs, operated with the help of lasers, are hi-tech items and

require extensive and complicated software programming. Only a handful of Japanese companies have the requisite know-how.

S L Mirchandani, managing director, said that Monica Electronics was trying to enter into a buy-back arrangement with JVC. The project, expected to cost Rs 1 crore, would be slightly delayed because there are a few things to be sorted out.

Royalty On Home Taping

Home taping royalty of 10 per cent will be added to the price of blank audio tapes, as part of a new copyright law in the UK. The proceeds of the royalty will be distributed to the performers, composers and producers of sound recordings. The new legislation will be introduced during the 1987-88 session of Parliament.



Mahendra Kapoor

ATUL

Churamani, progenitor of the four inch dance mix cassette, should be proud. Initial reports indicate that the concept of extended dance tracks has found popular acceptance.

The first five releases feature Eddie Murphy's 'Party all the time' with an infectious beat. Jeunesse's 'I get so excited', Time Code's 'Louis Louis' and 'Village stomp', James Brown's comeback into the spotlight 'Living in America' and Samantha Fox's 'Touch me (I want your body)' in something called a "blue mix" with 'It's only love'.

Hopefully Churamani will now plumb the rich CBS repertoire.

VERSION

cassettes are soon going to be out. And the 'original version' is soon going to be in. But it has to be a version, and not the original, otherwise it's out. Super Cassettes, the flag-bearer of the version boom, is into this new concept. The first such cassette features Mahendra Kapoor who will sing hits from his long career. A total of 250 songs have been selected by the A & R team at Super Cassettes, who anyway are past masters at compiling Hindi film repertoire. Kapoor is also scheduled to record a ghazal album. He has just completed a stint at Krishna studios, Delhi, at SCI. Three albums were completed – one of bhajans, one Punjabi album of 'bhente' and a Hindi 'bhente' album.

SCI is sure of the stalwart's loyalty. For some reason, Kapoor has not succeeded in convincing the other companies to record basic albums of his, which was not very complimentary to an artiste who is completing his 30th successful year as a playback singer. As far as SCI is concerned, Kapoor has been given the green signal from Gulshan Kumar to go ahead and record as many albums as he would like to.

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RAJ

Kapoor's sensational hit 'Ram Teri Ganga Maili' has broken all records of the Indian music industry. It has sold over 40 lakh units (that is 8 lakh LPs/cassettes) since its release, making it the highest selling Hindi film soundtrack of India. And that also means it is four times platinum. A great triumph indeed for the Raj Kapoor-HMV team!

EVEN

before the echoes of success from Jagjit and Chitra's last album 'Echoes' have faded away, the ghazal duo have come up with another album - 'Passions'. Jagjit and Chitra came back from their successful tour of the USA and Canada last month in time for the release of 'Passions'. And they will be off again soon, this time for concerts in the UK. Meanwhile, HMV has hinted at a 'very special project' by the duo later this year.

REGULAR

song recording sessions of Hindi films ground to a halt on July 1. The Federation of Western India Cinematograph Association called for a 40 per cent hike in hire charges for Musicians but IMPPA could not agree to this.

Film producers have a complaint against cine musicians. Most musicians arrive late and are not ready to compensate later, after shift hours. IMPPA is agreeable to an increase of 25 per cent on hire charges but insists a shift starting 9.00 A.M. shouldn't start around 11.00 A.M. In Madras, all musicians arrive by 8.45 A.M. and work starts on the dot. A totally negative response greeted the film producers to a suggestion that office bearers of both sides should take to task late comers. The stalemate continues, and the recording studios remain closed.

PANDIT

Gajananrao Joshi, who made his mark both as a vocalist and a violinist, died on June 25 at Dombivli, near Bombay.

Music ran in his family. His grandfather Pandit Manoharbuva was a leading exponent of dhrupad and dhamar. His father, Pandit Anantbuva, was a disciple of Balkrishnabuva Ichalkaranjekar who introduced the khayal style of Gwalior in Maharashtra.

Gajanan began training as a vocalist from the tender age of seven. Although he was essentially trained in the Gwalior gharana, he also undertook training in the Agra and Jaipur gharanas, which helped him evolve a unique style of his own, blending the best of all the gharanas.

Pandit Gajananrao served in the All India Radio and various cultural and educational institutions.



Michael Jackson

MICHAEL

Jackson's next album 'Bad' will be released by Epic on August 31 with its first track 'I just can't stop loving you' to debut as a single much earlier.

'Bad' is to be released in all configurations - LP, cassette, compact disc. It contains ten songs, eight of which are written by Michael Jackson, including the first single. A highlight is Michael and Stevie Wonder's duet 'Just good friends'.

'Bad' is produced by Quincy Jones, co-produced by Michael Jackson and digitally recorded and mixed by Bruce Swedien.

Michael will go on his first worldwide solo tour beginning September 12 in Tokyo. Next he will visit Australia and New Zealand this year, with North America and Europe to follow in 1988.

MUSIC

India, which came up with the innovative four-cassette pack in its 'Quad' series, is coming up with a three-cassette pack to be released under the name 'Tristar'. The Tristar sets will be priced at Rs 70 each and the first of these will be released very soon.

Seksarias to the Fore

Universal Cassettes is the name of a new music company, and although new in name it boasts of a tradition as old as the talkie films.

Famous Cine Laboratory, Tardeo, and Famous Recording Studio, situated in the same complex, are the associate companies of Universal Cassettes. It was in Famous Recording Studio that the genius of the film industry blossomed. Raj Kapoor, the name which spells music and a legend today, recorded songs of his first film in this studio and continued to do so year after year, creating history. The same is the case with many other top producers.

Music directors Shankar Jaikishan, S D Burman, O P Nayyar, Madan Mohan, Ravi, Roshan, C Ram Chandra, Kalyanji Anandji, Laxmikant Pyarelal, Usha Khanna, Annu Malik and many more taped their finest creations in Famous Recording Studio.

Finest quality in music recording and film processing and total service to the customer have brought unique prestige to the name Famous, Tardeo.

With such an illustrious association, Universal Cassettes already has on its roster of releases music of several new films both in Hindi and regional languages.

The House of Seksarias, the owners of Famous Cine Laboratory, Famous Recording Studio and Universal Cassettes, plan to cater to a wide spectrum of music lovers.

Top classical artistes have already been recorded, Bhimsen Joshi being one of them.

Hindi devotional music and ghazals, two main areas of concentration, will feature some well-known names on this label. In addition to releasing Marathi, Gujarati and Rajasthani music, Universal Cassettes will be pioneers in an entirely new area - educational recordings.

Universal Cassettes have the unique distinction of offering the finest in high speed duplication of audio cassettes by the use of world renowned ElectroSound equipment from USA. Mastering of the programme is done on the world famous Studer set up comprising a Studer 1/4" mono/stereo recorder/reproducer, a Studer mixing console and a 4-track Studer 1/2" recorder.

The duplication is done on the world famous ElectroSound microprocessor based system consisting of master reproducers, slave dubbers and automatic loaders all of which have the best features of the latest technology which combines the benefits of advanced computer control with the most recent developments in analogue circuit design. High fidelity monitoring of the programme at critical stages ensures quality control right through.

The complete setup is housed in a dust-free airconditioned space in order to ensure optimum performance of the various units. A rigorous maintenance schedule with sophisticated test gear assures uniform quality of the end-product.

A highly sophisticated multi-track recording studio is in the process of being completed. Universal Cassettes will use this studio for their own recordings.

Universal Cassettes is a name to watch.

Musical Round-Up

Playback And Fast Forward keeps a track of the
Artistes, Recordings and Releases in the world of music.

Vajhat Hussain will soon be back with a ghazal album called 'Ghazal Ki Mehfil Mein', to be released on Super Cassettes T Series label. Vajhat's earlier two ghazal albums 'Aashna' and 'Mahak' were brought out by Music India. 'Ghazal Ki Mehfil Mein' has music by Vijay Batalvi and lyrics by Madan Pal, Dushyant Kumar, Nazir Benarsi and Charanjit Singh.

* * *

Another forthcoming ghazal album from T Series – and also with music by Vijay Batalvi—is Wa si Reza's 'Pahla Salaam'. The lyrics are by Asad Bhopali, Madan Pal, Salman Vasi and Khurshid Halla.

* * *

Anuradha Paudwal, a familiar name in playback and folk songs, has now entered into ghazal and geet. Her maiden effort in this field will soon be available on T Series. Husband Arun has provided the music. Lyrics are by Sameer.

* * *

And these are not the only ghazal products Super Cassettes has up its sleeve. Also coming up are ghazals from Ghansham Vaswani, the upcoming playback singer with several ghazal albums to his credit; Rakesh Kumar – this will be his second ghazal album with T Series, the earlier (and recently released) one being 'Saaqia'; and Vishal 'Bobby' Goswami will make his debut in music with a ghazal album.

* * *

Super Cassettes, long associated with film and basic repertoire in Hindi and regional languages, is coming out with a classical programme. Titled 'Amar Sangeet', the instrumental tracks feature violinist Prabhakar Bhakre, playing the ragas Ahir Bhairav, Bhimpalās, Puriya-Kalyan, Malkauns, Mishra Pilu Dhun and Lok Dhun.

* * *

Upcoming playback singer Kavita

Krishnamurthy has sung the entire Meera bhajan sequences for Hema Malini's 'Meera dance ballet'. These bhajans will soon be out in audio cassette form, thanks to T Series which has bought up the music rights of the ballet.

* * *

Super Cassettes is bringing out a double cassette featuring dialogues and songs from the film 'Insaaf Kaun Karega'. Other films on the way include 'Kisaan' and 'Hifazat' – the latter in combination with 'Mr India' and 'Aage Ki Soch'.

* * *

Chandru Atma's cassette of devotionals titled 'Daya Karo' will soon be available on T Series.

* * *

Another devotional on the way from T Series is 'Mahavir Vachan', with music by Shambhu Sen and lyrics and a commentary by Shyam Anuragi. The singers are Chandrani Mukherji, Jaspal Singh, Uttara Kelkar and Dilip Sharma.

* * *

In addition to its recently enlarged basic repertoire, many more films, Hindi and regional have been signed up by T Series, including 'Kis Ke Liye', 'Apna Ghar', 'Hamaaraa Khandaan', 'Jethaa', 'Mera Imaan', 'Vasna Ki Aag' and 'No 1'.

* * *

Kishore Kumar's superhit Bengali album 'Rakhal Chandra Matal' (released last October) went gold by selling over one lakh units, for which he was presented a gold disc by HMV.

* * *

Babla and his orchestra feature on yet another forthcoming Music India release titled 'Old Songs Never Die'. The 16 songs include instrumental versions of hits including 'Yeh hai Bombay meri jaan', 'Mere mehboob kyamat hogi', 'Babuji dheer chalna', etc.

* * *

Mahendra Kapoor has sung ten of

his hit songs in 'The Best of Mahendra Kapoor (Live)'. The songs – 'Chalo ek baar phirse', 'Laakhon hain yahan dilwale', 'Neele gagan ke tale', 'Meri desh ki dharti', etc – are bound to appeal to nostalgia buffs.

* * *

Another classical item awaiting release from Music India is Shahid Parwez's sitar album, featuring drut ektaal in Raga Bageshri, vilambit and drut teental in Raga Nata Bhairav, jhaptal and aadaa chautaal in Madhuwanti, deepchandi and drut teental in Raga Des.

* * *

Pradyumna Sharma, well-known ghazal and bhajan singer, is busy with some projects – he is recording a double album of ghazals for Venus and also a bhajan album for the same label. Pradyumna has just completed a three-year contract with Music India but he is not thinking of signing up with Venus or any other music company at the moment. While with Music India, Pradyumna had released three ghazal and two devotional albums: 'Mulaqaat', 'Khwahish', 'Sagar', 'Hari Naam Pyara' and 'Krishna Leela'.

* * *

Two more Hindi film music albums are forthcoming from Music India: Kumar Suraj Films' 'Dukh Dard', with music by Alok Ganguly and featuring singers Asha Bhosle, Mohd Aziz, Anuradha Paudwal and Aarti Mukherjee. The lyrics are by Gauher Kanpuri and Suraj Kumar. The other film is Suri Art Internationals' 'Rajoo Dada', where Usha Khanna gives the music while the singers are Amit Kumar, Hemlata, Manhar, Annette, Anwar, Suresh Wadkar and Shailendra Singh.

* * *

The latest to feature on Music India's four cassette set in its Quad Series is Lata Mangeshkar. The collection of 48 songs feature Lata with some other artistes. The selection includes a plethora of her most popular songs

from films such as 'Johnny Mera Naam', 'Tere Mere Sapne', 'Naseeb', 'Desh Premee', 'Blackmail', etc.

* * *

Amit Kumar's Hindi pop album from Music India has finally got a name: 'O Sweet Heart'. The album is due for release later this year.

* * *

On the ghazal front, Music India has three albums lined up for release, especially in the near future. Roopkumar Rathod's 'Bemisal' has music by Roop himself, while the lyrics are by Sabir Jalalabadi, Ibraheem Ashk, Nizamuddin Nizam, Murad Lucknowi and Subhash Jain 'Ajal'. Roop's earlier album 'Parvaaz' had fair success. Harendra Khurana's latest ghazal album is 'Aap Ke Paas', featuring seven ghazal written by Zafar Gorakhpur and Shewan Bijnori, while the music is by Harendra himself. And completing the trio is Pamela Singh's 'Alfaaz', her third ghazal release after 'Aadaab' and 'Shukriya'. The music is by Anup Jalota, Pervez Mehdi and Mohan Singh.

* * *

Music India will also add to its classical repertoire a twin-cassette set by Pandit C R Vyas. On the first cassette, the Pandit sings vilambit tilwada, drut teental in Raga Nata Bhairav, vilambit ektaal and drut teental in Raga Dhankoni Kalyan. The second side has vilambit ektaal and drut ektaal in Raga Bilaskhani Todi and Raga Swanandi. The music has been composed by Pandit C R Vyas and the late Jagannathbua Purohit (alias Gunidas).

* * *

Another forthcoming classical release from Music India is the two-volume 'Song of Hope' by Ustad Amjad Ali Khan. The name is derived from the concert 'Song of Hope' which Amjad Ali had conducted and played in on the 40th anniversary of UNICEF in Delhi, last December. He has decided to donate to UNICEF all royalty generated from the sale of the music cassette.

* * *

Music loving kids (aren't they all!) have a great treat in store for them. Preeti Sagar, whose 'Nursery Rhymes' has gone platinum now features on a new double pack of fairy tales brought out by HMV. The four eternal kiddie favourites - 'Little Red Riding Hood', 'Goldilocks



Pamela Singh

And 'The Three Bears', 'The Sleeping Beauty' and 'Cinderella' are presented in a re-scripted version by Preeti, who has sung them to interesting melodies with special effects galore. 'Aunty Preeti' is sure to become an even greater favourite with the little 'uns than she has already!

* * *

Venus has just released two film soundtracks, 'Ghar Mein Ram Gali Mein Shyam' and 'Mard Ki Zaban' (inadvertently attributed to T Series in our July issue). 'Gar Mein...' is being released solo and also in combination with 'Mard Ki Zaban', 'Watan Ke Rakhwale', 'Shahenshah', 'Khudgarz' and 'Jeete Hain Shaan Se'. While 'Mard Ki Zaban' is being released as a solo album, it is not lacking in 'two-in-one' cassettes too, combined with each of 'Khudgarz', 'Kaash', 'Insaaf', 'Param Dharam', 'Aag Hi Aag' and 'Watan Ke Rakhwale'.

* * *

One major HMV release for classical music buffs is Pandit Mallikarjun Mansur's freshly recorded album. HMV has also re-released a double cassette set and a single cassette album featuring Bhimsen Joshi from its catalogue.

* * *

Music India is marketing upcoming singer Leela Ghosh's ghazal album 'Garland of Ghazals' which was first released in the UK some time ago. The music composers are Momin Khan and Bachu Patel, while the lyrics are by Nashtar Khan Kahi, Ahmed Faraz,

Salauddin, Kaiser Zafir and Bahadurshah Zafar. Anil Mohile and Ravi Gurtu are credited as music arrangers.

* * *

While busy with Marathi recordings for the Ganpati season, Venus has kept up the spate of Hindi film music releases. The latest films, whose banners have been acquired by the company, are A G Vadiadwala's 'Sone Pe Suhaga', Rajiv Kumar's 'Garibon Kaa Daata', J Om Prakash's 'Agnee', Tanushree Films' 'Lashkar' and Pahlaj Nihalani's 'Paap Ki Duniya'.

* * *

Singer-actor Meena Kapoor's long awaited bhajan album was finally released by HMV. 'Tulsi Chandan' is another husband-wife effort, with music director Anil Biswas composing the music for the eight tracks with traditional lyrics.

* * *

Universal Cassettes' first few releases in Hindi have a strong devotional flavour - 'Bhajan Kalash' by Surendra Kohli, Geeta Chhabbra and Vibha Chhabbra; 'Maryada Purushottam Ram' by Pradeep Chatterjee; 'Bhagwan Shri Satyasaibaba Ki Chamatkar Poorna Jeevan Katha' by Pradeep Chatterjee and Aparna Mayekar; and 'Teerth Mahima', aartis by Pradyumna Sharma and Usha Armonkar.

* * *

Universal Cassettes has released a double cassette of popular songs from the Marathi stage, to mark the centenary year of Bal Gandharva. In this album, versions of the songs originally sung by the famous actor-singers have been rendered by Ajit Kadkade, Asha Khadilkar, Narayan Madhuvanti Dandekar, Sharad Jambhekar, Prakash Ghangrekar, Bekul Pandit, Rajni Joshi, Prabhakar Karkekar and Balchandra Pendharkar.

* * *

The Super Cassettes film blitz continues with more fresh signings: Producer J Rebello's 'Jethaa', 'T P Agarwal's 'Mera Imaan', Kamal Jain's 'Vasna Ki Aag', Bubby Kent's 'No 1', Dada Kondke's 'Aage Ki Soch', Ranjeet's 'Kis Ke Liye' M L Chugh's 'Apna Ghar', Vinod Shah's 'Zal Zala', Mohanji Prasad's 'Aurat Teri Yahi Kahani', Arjun Hingorani's 'Ramavtar' and R K Nayyar's 'Pati Parmeshwar'.

From the treasure house of VENUS



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THE BHAJAN SAMRAT

Bhajan Samrat' Purshottam Das Jalota is a father figure on the bhajan scene and sings with a passion and devotion that has grown over four decades of music. He is just back from a six-week concert tour of the US and the UK. **Playback and Fast Forward** was fortunate to meet him within hours of his arrival from the hectic tour. Accompanied by his son, Anup Jalota, and sponsored by Bharatiya Vidya Bhavan, the concerts were performed at 21 major and other centres for funding the Bhavan's building in New York. The collection amounted to US\$ 5 million in over one-and-half crore rupees. Purshottam Dasji felt that more than half of the Indians in the US, numbering seven lakhs, must have been at the concerts apart from

others who were exposed to the wide media coverage.

He was honoured with the citizenship of Baltimore, a distinction shared by only four other Indians, including eminent jurist Palkhivala, and the key to Chicago, a rare and high honour. The concerts also helped in generating interest in bhajans.

The lively and buoyant Purshottam Dasji, after his highly successful bhajan trilogy, 'Jai Ram Jaisham', 'Bhajan Satsang' and 'Bhajan Asha' and numerous foreign tours, is seriously involved in teaching and researching music. He has set the Bhagwad Gita in classical ragas like Kedara, Basant, Kafi and Malkauns for mass chanting as he feels recitation in mantra form is monotonous. Some views of Purshottam Dasji:

On the genesis of bhajans:

India has had a turbulent history. It was the saints and savants during the Middle Ages who began to sing their messages which were not merely 'Bhaktiras' or spiritual in nature but carried a deep social message. They gave messages of communal harmony ('Ishwar Allah Tera Naam') and prayed for peace and harmony in society. They also extolled the virtues of good character ('Vaisnav Janoto tere kahiye peer parai jane re'). Guru Nanak always had two musicians along with him to sing his composition.

On the attitude towards bhajan singing:

One's move must relate to the nature and sentiment of the bhajan. It could be 'Bhakti ras' (devotional) or 'Sringaar ras' (romantic) as the themes of Radha and Krishna. The important thing is that musicians must faithfully and artistically convey the mood and content of the bhajan to the audience and should also succeed in establishing a close rapport with them. If the latter does not happen then the musician and his singing cannot be considered as successful.

On the contemporary bhajan boom:

Bhajans have always been popular in certain segments of our society. But now the catchy tunes have been successful in attracting the youth. Essentially, it is the cassette medium which is responsible for the growing sales rather than growing interest. The singing of Kirtans is a repetition of gods' names (Sri Ram, Jairam, Jai Jai Ram) and 'Swamam Sankirthanam' involves audience participation which is basically enjoyable.

Dr M Upadhyay



CHAOS

Doordarshan's latest recruitment drive for media people is collecting a lot of flak, reports **SANJEEV VERMA**

For a while it seemed as if all of Delhi had one ambition – to be a Doordarshan correspondent. And not just Delhi. Applications poured in from all corners of the country. They, too, wanted to be TV reporters. Ever since advertisements came out in dailies and on TV, alluring prospective candidates by the catch-line "Make it with Doordarshan News", the TV correspondent's job has become the most sought after one. In all, 30 correspondents, 20 assistant news correspondents and 20 assistant news editors are to be finally selected.

It has been estimated that around 5,000 applications had been submitted on July 6, the last date for receipt of application forms. And the scene at Doordarshan headquarters at Mandi House was to be seen to be believed. To guess the total number of applications received would appear to be a well-nigh impossible task with forms being accepted at Doordarshan kendras all over the country. Still it is believed that around 50,000 applications would have been received.

All this is surprising considering that the qualifications desired for the advertised posts are a bit stiff – six years journalistic or broadcast experience for correspondents, or four years of such work with a degree or diploma in journalism. What seems to have attracted them, apart from the pseudo-glamour that is attached with people who appear on the idiot-box, is that the pay scales offered are very good. For correspondents it is Rs 3,000-4,500, for assistant correspondents and assistant news editors, Rs 2,200-4,000. Most of those who have applied for jobs obviously do not even have the faintest notion about journalism and television writing. But they are intent on trying out their luck, of course, helped along by unabashed efforts at string-pulling.

Hectic lobbying has already started. In this scenario only the heaviest of heavy-weights will emerge triumphant. After all, more than anything else, these jobs have become a prestige symbol. Even long-time Doordarshan and All India Radio staffers have jumped onto the bandwagon, leaving their regular cadres. "This is the in-thing," they claim, "these people would otherwise just join and be our seniors." The pay scales

Most of those who have applied for jobs obviously do not even have the faintest notion about journalism and television writing. But they are intent on trying out their luck, of course, helped along by unabashed efforts at string-pulling.

being offered to the prospective TV correspondents are, in fact, going to be far superior to those of producers, programme executives, news editors and assistant news editors already working with Doordarshan.

STRONG OPPOSITION

Is it any wonder then that Doordarshan staffers are strongly opposed to what they call "back-door entry" of these "smart alec" TV journalists. The Central Information Service (CIS), to which most of the news editors and assistant editors belong, has already approached the Central Administrative Tribunal against the government's decision to go in for direct recruitment. As well they might have. What is their service meant for? If, as is obvious, it is thought that these staffers are not good enough to do television reporting then the question arises as to why are they there in the first place? They have been running television news thus far. How come everything has suddenly gone wrong? It is only natural that the present staffers should see the would-be entrants as (their arch-rivals) intruders!

Apart from the Central Information Service, there is the Indian Information Service. Quite a few of the present set of news editors, in both Doordarshan and All India Radio, belong to this service. The quality of

staffers belonging to this service is generally superior to the CIS. But some condescendingly refer to IIS recruits as "IAS-rejects." Anyhow, since the IIS recruits are supposed to have cleared the Civil Services Examinations, they get their promotions much faster than their CIS counterparts. For example, an assistant news editor belonging to the IIS will be promoted as news editor within five years. But the CIS assistant editors could well have to wait more than 15 to 20 years to become news editors.

The indignant CIS officers have thus moved the Supreme Court to get their seniorities restored. They have always looked at IIS recruits as transgressors who have just been brought in and placed over their heads. The CIS officers justifiably cite their experience of having grown-up with and worked in a professional news organisation as a point in their favour. They argue about the wisdom of the peculiar line of thinking where a certain set of people are given preference over them just because they have cleared a particular prestigious examination. What guarantee is that to the professional journalistic calibre of the lot, they ask!

The "war" is still on. Now they have another war to fight – the jet-setting generation of TV correspondents. And this time both CIS and IIS have joined together for a cause – to trip the government's fancy plans for new recruits.

The government machinery for its part is going on full steam ahead with its plans. "This will be a radically different set of competent people," says an important bureaucrat. "These correspondents will be more or less on the lines of anchormen and women that some of the prestigious foreign television organisations have. The accent will be on choosing people who are good-looking, are good with the language and have an ability to report on an event impromptu and convincingly.

The new recruits will be sent to the Film and Television Institute in Pune for training. Some of them will be sent abroad later. But the moot question is – will it work? With the court being moved, with so much opposition and animosity in the present ranks of staffers, with two other services to compete with – will the government's fancy ideas of anchor-persons become a reality? Seems only time can tell.

INDIAN TV

serials are certainly going places. First, it was Ramanand Sagar's 'Vikram Aur Vetaal' and 'Ramayan' which was sold to Mauritius TV. Then came the turn of 'Satyajit Ray Presents'.

The latest to make it across the seas is 'Malgudi Days'. It was sold to countries like Canada, the United States, Singapore, the UK, West Germany, Czechoslovakia, Soviet Union, Sri Lanka, Trinidad and Surinam. The producer, T S Narasimhan, had shot the serial in both English and Hindi on 35 mm international tracks.

Meanwhile, the second edition of 'Malgudi Days' will soon be on the air.

ASHA

Bhosle recently inaugurated the New 24 Channel Mixer at Western Outdoor Advertising Pvt Ltd - Studio A.

The New Mixer costing of Rs 4 lakh is capable of digital recordings. The specifications of noise and distortion are very, very high.

The mixer has 24 tracks recording capability and has provision for using four effects unit in stereo for mixing. Besides, musicians can be provided with their own choice of balance of the whole orchestra in their headphones. This is something very unique and is available for the time in India.

'SUNIL

Gavaskar Presents' will have a more famous successor, 'Bodyline' based on Paul Wheeler's famous novel. Directed by David Puttnam, it is considered to be one of the best serials made on cricket. Puttnam shot into fame when his film, 'Chariots of Fire' won the Oscar. Scheduled for the Sunday slot, 'Bodyline', it seems, is a few steps ahead of Gavaskar's serial in terms of presentation and visual effects. Cricket lovers are in for some delightful stuff on Sunday mornings.

A MAGNUM

release, B Subhash's 'Dance Dance', created history by becoming the highest selling film in the domestic video market. The sale of 'Dance Dance' video cassettes has surpassed the sales for all previous films released in the domestic market so far.

Meanwhile, Magnum has set standards of honour for high selling films like 'Magnum Merit' for encouraging sales, 'Magnum Marvel' for marvellous sales, 'Magnum Magnificent' for outstanding sales and 'Magnum Miracle' for that once-in-a-decade-high seller.

To honour the producer-director and stars of 'Dance Dance' and Magnum's distributors who made it possible, Magnum organised a function at Hotel Sea Rock, Bombay, on July 2.

IT'S

time for the NRIs to dabble in serial-making. A NRI group in Colorado, US, has entered into an arrangement with T S Narasimhan, producer of 'Malgudi Days', to produce an Indo-American serial on the plight of the second generation immigrants in America. If the project materialises, it will be one of the most prestigious projects to hit the small screen. It has all the trappings of a very successful soap opera.

THE

Cable News Network (CNN), the fourth largest TV company in the US, is exploring possibilities to hook India onto its worldwide tele network.

With a viewership of over 38 million in 57 countries, CNN is not the only TV company trying to break new ground in India. The BBC has also proposed a satellite link with Delhi for feeding news clips. The chief of CNN, Mr Ted Turner, had supplied Doordarshan with interesting programmes in the past. He was responsible for televising the capsules of the Goodwill Games in Moscow on Doordarshan. The other CNN documentary shown on Doordarshan was the 'Finite World'.

BOMBAY

Doordarshan is presenting another Marathi serial 'Akhyani', based on popular Marathi short stories. The stories include 'Yama Yet Ahe' by V P Kale, 'Doghi' by Ratnakar Matkari, 'Haar', by Sumiti Aphare, and 'Upashi Prem' by N S Phadke. It has been produced by Rajiv Patkar. Of late, there has been a spurt in Marathi serials on the State hook-up. Even Hindi producers are trying their hand in producing Marathi serials. Notable among them being Devi Dutt who is making a comedy, 'No Problem'. Some of the interesting programmes shown on the

local hook-up were 'Jhapi Gelela Jaga Zala', 'Nasti Afat', and 'Pailtir'.

THE

commercial three dimensional system, popularly known as 3D, and 3D TV sets are to be shortly introduced in the world market. The concept, developed by engineers in the UK, will make rapid strides in the visual media. Our very own 3D television sets (made by Niky Tasha) had to be taken off the shelves because buyers found it hard to reason why they should buy 3D TV sets when the programmes were not produced in 3D. Moreover, Indian television is still clinging on to the mono system while most of the other countries have switched on to the stereophonic system long ago.

'BUNIYAAD'

has been voted the best serial in the 'Showtime' poll. In fact it bagged eight out of 13 awards like best actor (Alok Nath), best actress (Anita Kanwar), and best cameo performances (Kiran Juneja, Krutika Desai). There were responses from 65 cities in 16 states and four Union territories. Only serials telecast in April were eligible for the award. The five categories for which prizes were declared were, best serial, best morning TV programme, best actor, best actress and best cameo performances.

Best actor Alok Nath polled 83 per cent, while Kiran Juneja was liked by 63 per cent. Mazhar Khan, Vinod Nagpal and Abhinav Chaturvedi, all 'Buniyaad' actors, were second, third and fifth respectively.

THE

Marketing and Research Group (MARG), along with an American company, AGB, world leaders in TV audience measurement systems, is launching the Indian National



MAGNUM BASH: At the Magnum bash to celebrate the success of 'Dance Dance' are (from left to right): Hanif (Magnum), Rishi Kapoor, Mithun, Mandakini and Samir.

Television Audience Measurement (INTAM), to measure the size and composition of television audiences. This highly-sophisticated micro-processor technology is currently in vogue in the US.

This will enable advertisers to determine the cost efficiency of commercials and the viewing preferences of the audience. Door-darshan will also be able to get immediate feedback on its programmes.

UMA

Banerjee's 'Chehre' will be off the air after the tenth episode. 'Kashmakash' will be back in its place. Devi Dutt's 'Apne Paraye' has been given the Wednesday 10.20 pm slot. This will be after the rather run-of-the-mill serials like 'Poornima' and 'Purvae'.

'CHUNAUTI'

which was hoping for an extension has been denied one, even though its theme has been acclaimed by one and all. In fact an opinion poll is being conducted among a cross-section of viewers. Perhaps the poll may reveal what students and professors feel about their own story.

Meanwhile, Vivek Vaswani's 'Naye Dishayen', a serial on drugs, is slated to occupy the 'Chunauti' slot. 'Naye Dishayen' has been in the running for the prime time

slot for quite some time now. It was supposed to be telecast after 'Buniyaad' but that didn't materialise.

'KARAMCHAND'

the most popular detective serial on TV, is making a comeback. This time on video. Bombino, one of the 'Big Three' video cassette companies, is releasing the first 26 escapades of the carrot-munching detective and his assistant, Kitty, on video. This is the first TV serial that has made its way to the video circuit. This may well turn out to be a trend-setter. And one hopes that more TV serials will be seen on video.

STAR

Video has acquired the rights of B R Chopra's 'Awami' and 'Marte Dam Tak' and will be releasing them soon on video.

GOLD,

the new name for TIME video cassettes, is planning a re-release of about 12 films in August. Perhaps, this is for the first time that a video company is re-releasing old films on video. The films include 'Suhaag', 'Dostana', 'Pukaar', 'Kasme Vaade', 'Parichay', 'Khusbhoo', 'The Train', 'Anari', 'Anokhi Raat', 'Angoor', 'Woh Kaun Thi' and

'Ghar Sansar'. The re-release will mean that cassettes of these films which are already in the market will be termed as 'pirated' and may be confiscated. Among the releases are three Amitabh starrers, 'Suhaag', 'Dostana' and 'Kasme Vaade'.

'MOVIE'

magazine showed the way for the new concept in making a magazine on video. The latest to jump on to the 'video-mag' bandwagon is Lehren Video which will soon come out with a magazine on video. Produced by Multichannel Video Production, the magazine will have capsules like 'A day in the life of a star', 'Behind the scenes' (what's shooting), interviews with stars and directors, 'Memories', an interview with the stars of yester-year and others. The first issue of the 'magazine' will be released in August. These will be no fixed dates for releasing the magazine. It will be known as 'Volumes' and will have 12 volumes in a year which makes it one volume in a month. The production team at Multichannel is handling the production of this, too. The team includes Sarwar Quddus, Sanjay Bali (production controller), Sunil Agnihotri (production chief), Bashir Ali (camera), Rakesh Ranjan (sound recordist) and Dominic Dias (editor). Technical assistance has been provided by Kiran Video.

Forthcoming Madras TV Serials

DHAAGAM: (Thirst)

Here's to those rare species called humanistic jailors and moronic criminals. Set in and around Tanjore jail, each episode brings jading cine star **Rajesh** - the jailor - in touch with criminals who aren't really criminals at heart (as we later get to see).

Like the village bumpkin who throws acid at a passer-by believing that the bottle contained water, as his city 'friends' made him believe.

Directed by N Ramsay, most incidents are like real life dramas - amply 'masalafied' so that the sponsors don't miss out on that all-important rural receivership!

DR NARENDRAN

KOLAI VAZHAKKUGAL:

(Dr Narendran's murder cases)

(A PALAL BAJAJ

PRESENTATION)

Perry Mason, Hadley Chase, Agatha Christie - and our own Karamchand, all rolled into one. A highly reputed doctor removes the oxygen mask from an elderly patient, lands up with a pregnant

young patient and a dead youngster who seemed to be recovering perfectly well.

The deaths weren't mercy killings, nor due to negligence, nor were they murders. The pregnancy wasn't a result of the doc's seduction - as the public claims. What then? A question left to lawyers, Ganesh and Vasanth, to answer in the court, in this Arun Veerappan's 13 episode serial based on popular Tamil novelist Sujatha's plot.

PARAMARTHA GURU:

(The Real Guru)

(A MAYA DARSHAN PRESENTATION)

Resurrected after viewers inundated Madras Doordarshan with protests of it being 'anti Brahmin' - so could they "kindly" take it off the air. K R Lenin's serial is based on the very first prose work in Tamil written by an Italian missionary Fr Beschi (1710)! Pure slap-stick here, as a simpleton guru delivers his teachings to even more simpleton disciples who, to keep the serial going, have this penchant of landing themselves in muddle after muddle. For added "literary value", S Prabhakar's script includes Mahendran Pallava's Sanskrit Jane!

WILD LIFE OF INDIA:

A comprehensive serial that takes the viewer into the exciting world of our fauna, into the secrets of the Dhir Forests, Mudumalai, Khanna National Park, Thekkadi, the Assam wilds, and all those other parts of the country that abound in the undesirable natural beauty of the animal kingdom.

These 15 episodes have been devised by that doyen of the forests, K Krishnan, in a very documentary-like format that categorically packs in a lot of knowledge.

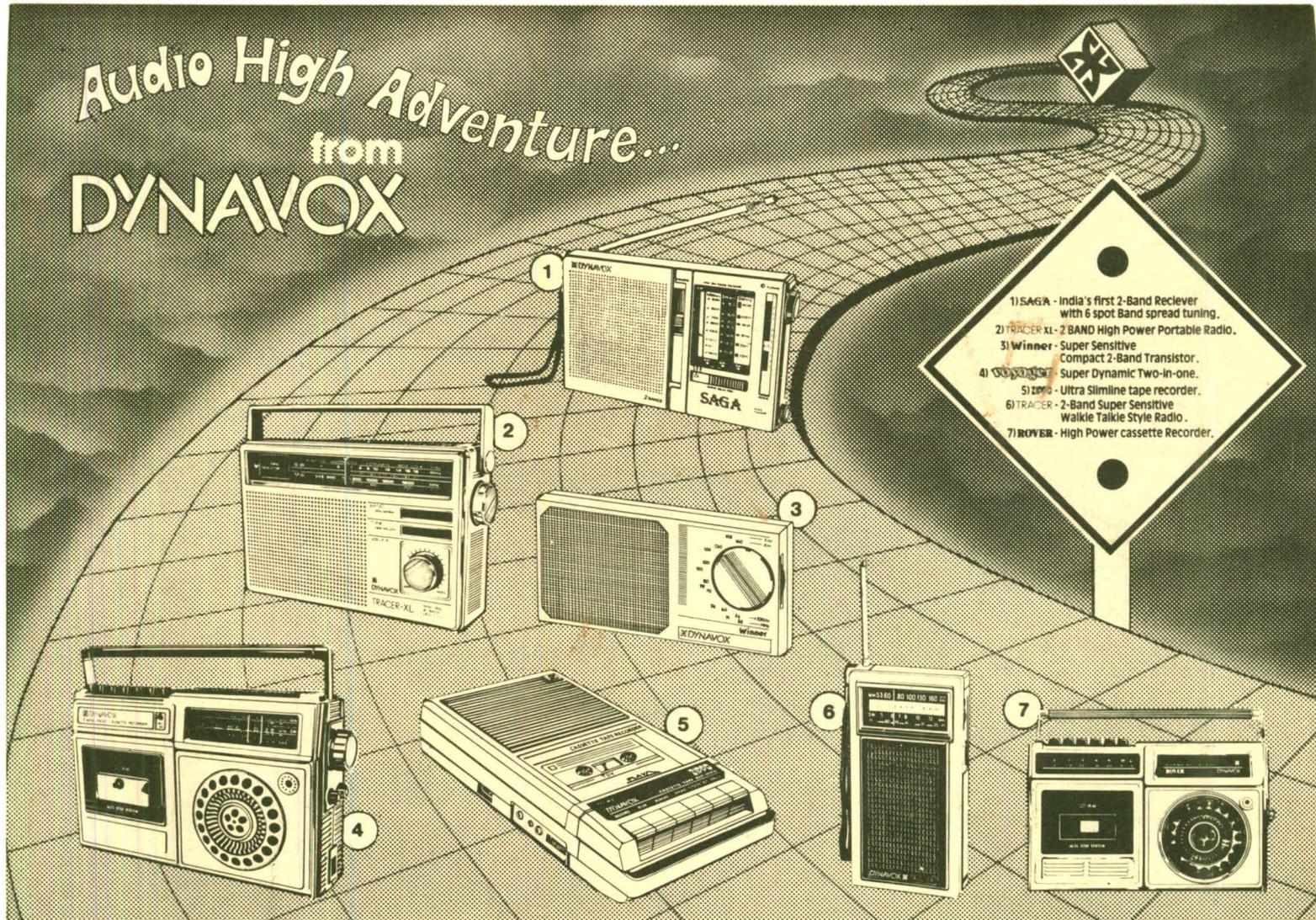
SHORT STORIES:

(A MAYA DARSHAN PRESENTATION)

Another literature-based serial from K V Lenin in his bid "to educate the masses on local culture" - as though they want to be educated any way. This collection draws from the best works of such local literary giants as Indira Parthasarthy, Allagiriswamy, Puthumaipithan and Jayaprakasam, with a strong social theme as a threading point.

- Brian Lau!

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REMEMBERING



Memphis was roiling in the summer heat. As the ambulance exited the gates of Graceland, a few stopped to look. The sight was not an unusual one. This day was different. It was August 16, 1977 and Elvis Presley was dead.

The news filtered slowly. At first it was shrugged off as just another rumour. Hadn't Presley's recent life been rife with stories of drug-related illnesses? Wasn't he going blind, suffering from cancer, the victim of a swollen colon?

The truth sunk in. Slowly. Time stood still. And erupted in a burst of emotion the world had never seen. Forget Valentino. Forget everyone. This was Elvis Presley.

How long ago it seems, the year he exploded in the US clambering up the charts, single upon single. All the excite-

ment of that raw, raunchy sound forever etched in the history of rock. "Hound Dog", "Don't Be Cruel", "Heartbreak Hotel" hovering over "That's All Right, Mama", "You're A Heartbreaker" "Mystery Train", 'blues, country, rockin'roll, and amalgam that coalesced in the persona of Elvis Presley.

His voice is only meant for rock'n roll, they said. "Oh yeah," replied Elvis, his lip curling in that famous sneer, as he gave the world "Don't Love Me Tender". Was the circle unbroken? Not quite. Hummm! No trouble at all! Will "I Got Stung" settle arguments? Uh, huh!

Just before he went into the army, Elvis proved he was a credible actor in "King Creole". Sadly he didn't get a chance to prove it again. His manager Col. Tom Parker who guided Elvis into the spotlight, later submerged him in the quicksand of the

By JERRY D'SOUZA

fast buck syndrome exemplified by some of the most inept films ever made.

Elvis was banished into the recesses of oblivion. America had forgotten him. He sought proof and stood on a New York street. No one recognised him. His name was kept alive in Europe through the Elvis Presley Fan Club of Great Britain, through a monthly publication devoted entirely to Elvis as well as regular functions in his honour.

When all seemed lost, NBC TV offered Elvis a special. The offer was grabbed and if Elvis had listened to Parker, the world would have an Elvis singing saccharine songs. For once Presley did his way. And what a magnificent performer he was! Dressed in black leather, he was as sleek as a panther. But as he sang, he gyrated and growled his way into millions of hearts. Elvis Presley had redeemed himself.

Las Vegas followed, the charts welcomed him. It seemed that Elvis had never been away.

THE END

And then the decline. The frequent hospitalisations. The end. Or so it seemed for there were some who didn't care to let his memory to rest. In peace, and in thanksgiving.

Perspective is askance when the artistic achievements of the man who revolutionised music are subject to the spectre of drugs. Is this unsavoury aspect constantly keyed into the life of Jimi Hendrix, Keith Moon, Janis Joplin or John Lennon? Then why Elvis?

"Without Elvis there would have been nothing," said Lennon. In Elvis there came the first synthesis between black and white. He wasn't afraid to do so in his own manner, with a rare natural instinct and feel. Can anyone dispute that Elvis Presley was the Great Originator?

The record industry was revitalised. Records sold by the million with unprecedented regularity. The retinue of jokers that followed the King kept the production line working.

Style underwent drastic change. Teenagers projected a vibrant image. Elvis had cast his spell. The stars were not immune. Paul Mc Cartney, Lennon, Cliff Richard, Ricky Nelson, Shakin' Stevens, Bob Dylan who wrote "Went To See The Gypsy", Bruce Springsteen who paid tribute on "Bye Bye Johnny."

The weekend of August 16 will have US radio stations airing a three-hour tribute to Elvis. Included will be his hits, tributes from other singers and an assessment of his contribution to music.

Legends never die.

OUT NOW ON 'CBS'

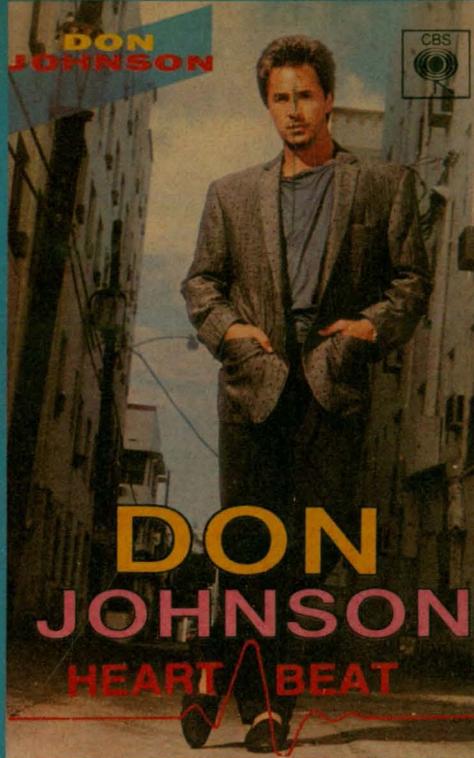


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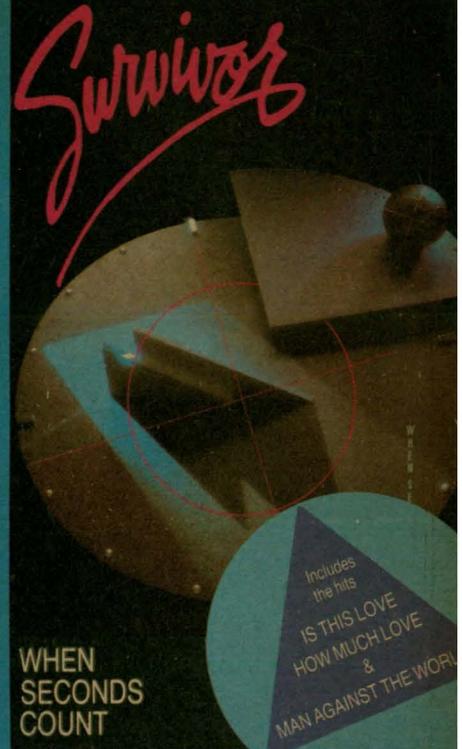
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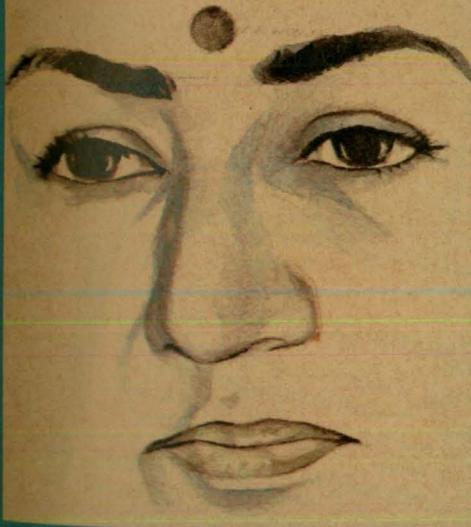


Survivor
When Seconds Count

Bruce Springsteen & The E Street Band
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Love Notes

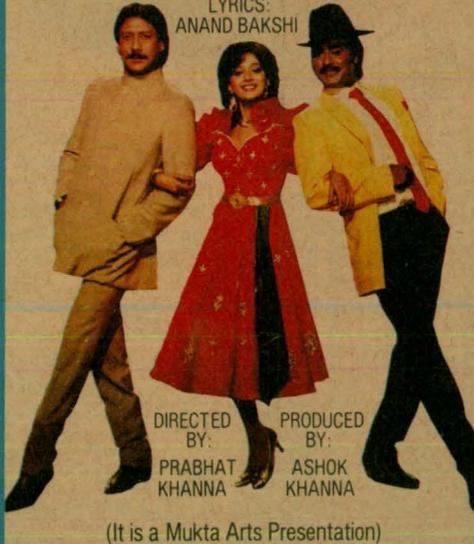
Hits of Lata Mangeshkar



Lata Mangeshkar
Love Notes

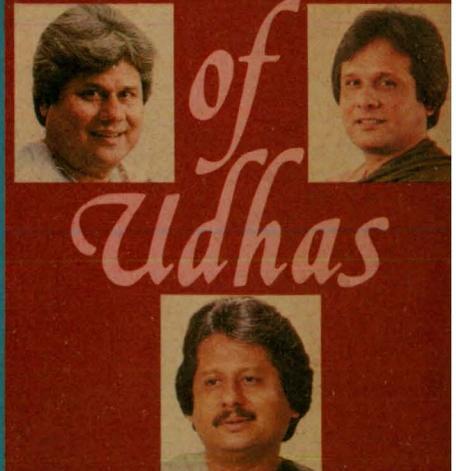
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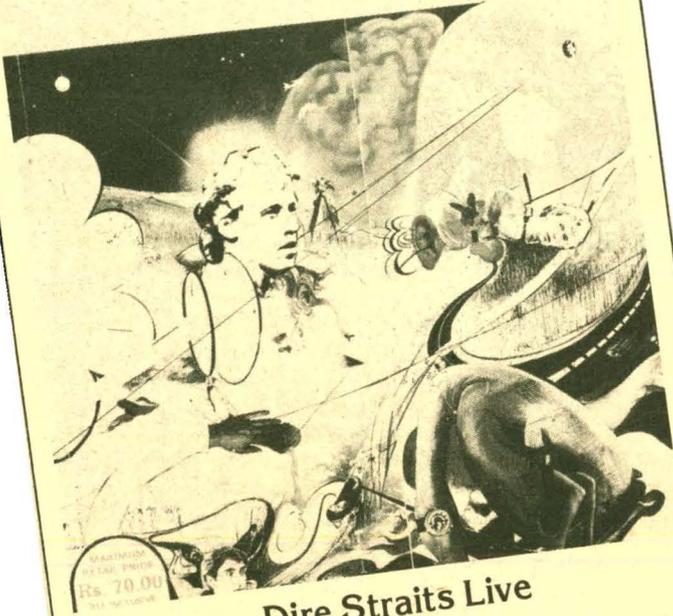
WE'VE GOT THE HITS!

SPOTLIGHT

PLAYBACK
selects the
outstanding
albums for August.

INTL-04 

ALCHEMY ↔ DIRE STRAITS
Live



Alchemy - Dire Straits Live

Another oldie surfaces and the wait has certainly been worth it. Mark Knopfler makes his presence felt and the band keeps its perspective under control despite the extended versions of their songs. The live situation does not go askew. This twofer from 1984 includes 'Sultans of swing', 'Tunnel of love', 'Telegraph road' and 'Private investigations'. (MIL).

Smash Hits - The Jimi Hendrix Experience

Hendrix was, beyond the pale of doubt, one of the most gifted guitarists. Confining him to rock would be an injustice for he showed enough imagination and flair to be discussed with animation in jazz circles. Even Miles Davis mooted the thought that Hendrix could develop into an exemplary jazz guitar player. Hendrix's guitar improvisation had, with apologies to Star Trek, gone where no man had gone before and he brought a soaring yet earthy attitude to rock and to the blues. The hits are here in 'The wind cried Mary' and 'Hey Joe' among others. Never mind this compilation. It captures the essence of Jimi Hendrix and the tight knit Experience, Mitch Mitchell on drums and Nel Redding on bass. That's what matters. (MIL).

INTERNATIONAL TOP POP 50

TITLE	ARTISTE
WHITNEY	Whitney Houston
THE JOSHUA TREE	U2
GIRLS, GIRLS, GIRLS	Motley Crue
BAD ANIMALS	Heart
WHITESNAKE	Whitesnake
SLIPPERY WHEN WET	Bon Jovi
DUOTONES	Kenny G
BIGGER AND DEFFER	LL Cool J
SPANISH FLY	Lisa Lisa & Cult Jam
LOOK WHAT THE CAT DRAGGED IN	Poison
TRIBUTE	Ozzy Osbourne/Randy Rhodes
GRACELAND	Paul Simon
BEVERLY HILLS COP 11	Soundtrack
TANGO IN THE NIGHT	Fleetwood Mac
LICENSED TO ILL	Beastie Boys
ONE VOICE	Barbra Strisand
INTO THE FIRE	Bryan Adams
INVISIBLE TOUCH	Genesis
ALWAYS & FOREVER	Randy Travis
KEEP YOUR EYE ON ME	Herb Alpert
ALL IN THE NAME OF LOVE	Atlantic Starr
CROWDED HOUSE	Crowded House
LET ME UP (I'VE HAD ENOUGH)	Tom Petty & The Heartbreakers
JODY WALTEY	Jody Watley
RUNNING IN THE FAMILY	Level 42
THE FINAL COUNTDOWN	EUROPE
LET IT LOOSE	Gloria Estefan & Miami Sound Machine
THE WAY IT IS	Bruce Hornsby & The Range
BACK IN THE HIGHLIFE	Steve Winwood
SOLITUDE STANDING	Suzanne Vega
NIGHT SONGS	Cinderella
CRUSHIN	The Fat Boys
CONTROL	Janet Jackson
STRONG PERSUADER	The Robert Cray Band
KISS ME, KISS ME, KISS ME	The Cure
EXPOSURE	Expose
INTO THE LIGHT	Chris De Burgh
LIVE	Judas Priest
RAPTURE	Anita Baker
ONE HEARTBEAT	Smokey Robinson
LIFE, LOVE AND PAIN	Club Nouveau
TRUE BLUE	Madonna
JUST GETS BETTER WITH TIME	The Whispers
SIGN 'O' THE TIMES	Prince
BANGIN	The Outfield
TRIO	Dolly Parton, Linda Ronstadt, Emmylou Harris
FREHLEY'S COMET	Ace Frehley
ANOTHER STEP	Kim Wilde
FORE	Huey Lewis & The News
ELECTRIC	The Cult

Source: **Billboard** (Week ending July 11)

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GHAZAL'S GOLDEN GIRL

MUKTA HEGDE talks to **Penaaz Masani**, popularly known as the friz kid of ghazals, and writes about her rise from obscurity to the forefront of ghazal singers.



She has shattered all the existing myths of a ghazal singer: That she should necessarily be an oldish lady swathed in a saree, with gajras and heavy jewellery to match, complete with carefully cultivated airs and coy looks to woo the listener.

Penaaz Masani is, in fact, everything that a ghazal singer is not supposed to be, traditionally speaking. For one, she is a Parsi, a community rarely known to patronise Indian music, least of all ghazals. Then her name, Penaaz. "It's actually a 'made up' name," she confesses, "a combination of my mother's name Piloo and my sister's, Nazneen!" And, lastly, her appearance—slim, very pretty with a tousled mop of shining curls that has become, more or less, her visual trademark.

In direct contrast to all this, is, of course, her voice. At 23, she is the only ghazal singer to have made it to the top all on her own. And with her distinct singing style, coupled with a flawless Urdu diction, she certainly is on par with her male counterparts.

Penaaz lives with her parents in an exquisitely furnished flat amidst the verdant abundance of Five Gardens, a Bombay suburb. On a grey monsoon morning, comfortably settled on the sofa, feet tucked under, she talked about her life from obscurity to the forefront of ghazal singers.

She hails from a musical background. Her father, though an engineering student, was an ardent lover of music, (he continues to be) and a great fan of 'Aftab-E-Mousiki' Ustad Faiyaz Khansahab of the Agra gharana. From being his fan, he became his disciple and used to accompany Khansahab during his concerts.

"I always loved music, all kinds of music. I recall a particular incident, when we were driving down to Mahabaleshwar and I was singing a song. My uncle was so pleased that he gave me five rupees as a token of appreciation. It thrilled me immensely. Later I began learning music from Amanat Hussainsahab. The transistor used to be my constant companion and I loved listening to different kinds of music."

She remembers with a tinge of amusement how she used to sing to her classmates in school to ensure that they kept quiet (She was the class monitor and discovered that singing was a sure-fire method to quieten them down!). At school, too, she participated in various music competitions and invariably walked away with the top prize.

The accolades spurred her on to bigger ideas and the next step was the music competition organised by the Sur Singar Samsad in '78. The participants, for the competition, were required to send a cas-

sette of a song, recorded with only a tabla and a harmonium and if found suitable were called for the semi-finals.

"It was very, very tough," she says. "For one, all the participants were much older, then they had a self-assured air about them and openly gawked at me in my kurta and bell-bottoms as if to say 'She looks such a misfit and a Parsi at that. What can she sing?'. I was petrified but somehow mustered courage and sang 'Baiyan na dharo' from 'Dastak'. I was selected for the finals and, when I rendered 'Jhan jhan jhan jhan payal baje', all I could hear was Rang Bhavan reverberating with applause. I was awarded the best female singer. The judges included musical greats like Jaidevi, Naushadji, Ravindra Jain and others."

HOLLOW PROMISES

Promises of a break as a singer followed as soon as the function was over.

But nothing materialised. And Penaaz joined Sydenham College to do Commerce. A year later, a call came from the TV Centre asking whether she would be interested in singing for a programme called 'Aarohi' to be directed by Jaidev. The young girl agreed and went to meet Jaidev who not only remembered her but agreed to take her on. "I sang a Surdas bhajan for the programme. Besides being my first appearance on television, it was also the first time I wore a saree!"

"From then onwards I was a regular visitor to Jaidevi's house. I'd listen to his old compositions and he would teach me. I also took part in the second 'Aarohi' programme, but this time it was on ghazals. I sang a Jaidev composition 'Jab jab Jamuna.' and it became such a hit that I was soon recognised on local trains by fellow commuters as the 'Jab jab Jamuna' girl."

The late Jaidev undoubtedly saw more than a spark of talent in Penaaz and which he felt should be channelised in the right direction, under a proper tutor. And that was how she met noted ghazal artiste, Madhurani. "When I had heard her cassette, I fell in love with her voice. And when I met her I was simply floored by the sheer grace and femininity of the lady.

"At first she was reluctant to teach me, but on Jaidevi's persuasion she agreed. And I became her 'shagird'. I still am. Every day after college I'd rush to her house. It was not a formal class. We would sing, discuss, talk. It was like imbibing a whole new world of art and atmosphere for me. It was Madhurani who decided that I should decide on the kind of music I wanted to sing. So I chose the ghazal form."

Music India, who had obviously heard her on TV, came up with an offer for a contract. She was teamed with Talat Aziz in 'A Team Come True', as they weren't sure whether she'd sell on her own. It was not exactly what she wanted but there was hardly any choice. 'Aap Ke Buzme' was her first album of eight ghazals. "It was serious stuff and didn't do well but it was a beginning." A few more albums followed but it wasn't till 'Dilruba' that she began to be recognised.

She recalls the severe criticism that came her way when she decided to give public performances. "The response to my decision was negative from all quarters. People said that I was too young and that no female singer had ever sung solo. But I was adamant. Sing I would and solo too. Teaming with a fellow artiste makes no sense unless he happens to be your husband in which case it makes a nice team.

DISCOGRAPHY - Penaaz Masani

TITLE	GENRE	YEAR	LABEL
Shaan-e-Moghul	Ghazal	1980	HMV
Aap Ki Bazme	Ghazal	1981	MIL
A Team Come True (Duet with Talat Aziz)	Nazm & Nagma	1982	MIL
Khazana	Ghazal	1982-84-85-86	MIL
Dilruba	Ghazal	1983	MIL
Saugaat	Ghazal	1984	MIL
Mehekte Naghme	Ghazal	1984	MIL
A Gift of Songs	Ghazal	1984	MIL
Kahakashan	Ghazal	1984	MIL
The Best of Penaaz (Compilation)	Ghazal	1984	MIL
Tishnagi	Ghazal	1985	MIL
Bansi Bajaiya	Bhajan	1985	MIL
Nasha	Ghazal	1986	MIL
Dhadkan	Ghazal	1986	MIL
Dil Ke Qarib	Ghazal	To be released	MIL

"And so I plunged whole-heartedly into a series of concerts in Bhopal, Jaipur, Cooch Behar, Calcutta and Dubai. And I've never regretted the decision."

Didn't she feel nervous about handling huge crowds? "Not at all. I may be a shy girl but I've never had stage fright. Yes, occasionally there are hecklers but then that is inevitable. Once the power supply went off in the middle of a performance, but I continued to sing and the crowds continued to listen. Then once during an open air performance in Mount Abu it started raining. People raised the chairs above their heads to shelter themselves but continued to remain seated. It's gestures like these that makes everything worthwhile."

TURNING POINT

The turning point, according to her, came in '85 when she went with Hariharan on a 12-city tour of the US. The live tour was captured on cassette in 'Nasha'. And when 'Nasha' was released it climbed to the top of the charts with effortless ease. Every other cassette paled into insignificance. It helped establish the fact that hers was no flash in the pan.

Although Penaaz has sung in films for Jaidev, R D Burman, Annu Malik and others, she has yet to make her presence felt. But she has no regrets about it. "I enjoyed singing for films and in fact I get quite a few offers but have to refuse them for lack of time."

Does she plan to branch out to any other style of singing? "No, that's just not possible. Yes, I enjoy singing bhajans and classical stuff, too, but it's going to be only ghazals for me. It takes a lifetime to perfect just one style of singing so where is the question of singing a pot pourri like dadra, thumri and others?"

Is she scared of rivalry and being edged out of the scene, particularly as one sees a new ghazal singer practically every other day?

"Competition is great if it is in a healthy spirit but I don't fear rivalry from anyone. I don't copy anyone and I've evolved my own style. It's livelier with a hint of mischief. Yes, I'm aware that there are new ghazal singers being born everyday but I am un-

affected by them. Besides by cutting a few discs you can't expect to supersede everyone. There is nothing like instant success here. It's taken me seven years to reach the position I am in today. Years of ceaseless hard work, 'riyaz' and sacrifice. But it's been worth every little bit of pain."

There has been criticism from certain colleagues that her success has been possible only because there are no senior ghazal artistes on the scene. Had there been, she wouldn't have stood a chance.

"Yes I have heard of this. It's just not right to compare me with the older artistes. Just as it is wrong to run them down. Comparison should be between contemporaries and not between a senior and a junior. The older generation have what is called an 'artiste's status'. What we have is 'star status'. Besides, the media has been responsible for boosting new singers."

Penaaz's days are filled with activity and obviously leisure is at a premium. If she isn't out of town on a concert she is busy with a recording. Yet, in the little leisure time that she gets, she enjoys writing letters, especially replying to her large fan mail.

UNSAVOURY SCANDALS

Her star status has also brought in its wake the inevitable unsavoury scandals, linking her with film stars and fellow artistes. But she remains unfluffed by it all. She prefers to laugh it off and is convinced that gossip would die its own death. Of criticism on her singing, she says, "If it is constructive criticism, I definitely make it a point to study it and see that the mistakes are rectified the next time, but when it is criticism just for the sake of it, I prefer to believe that it is born out of a frustrated mind and therefore ignore it."

She sees for her future, singing and more singing, cutting many more records, giving many more concerts and improving with every performance.

And marriage?

"Oh yes, certainly, when Mr Right comes along. It could be a love marriage or an arranged one, but he should be broadminded, with a sense of humour and, of course, musically inclined."

Till then, her only love affair is with her music and with 'Dil Ke Karib' soon to be released she is poised to take off again.



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YEH JO HAI DOORDARSHAN

Celebrities pick the best and worst on TV

Among the various adjectives that one could employ in describing Doordarshan and its profferings, the most irrefutable would be that it is ubiquitous. It may be nauseatingly boring or sporadically interesting, but it is above all, there. And the viewers willy-nilly take what is given to them, week after unexciting week.

But what do the people in this and its related profession – the cinema – feel about the medium? We interviewed a diverse galaxy of filmstars, TV stars, serial makers and TV critics to discover their preferences and peeves on the idiot box. While several “never watched TV” like Rekha, Shabana Azmi, Naseeruddin Shah, Kitu Gidwani and Kulbhushan Kharbanda, others turned in fairly predictable answers. We present the glitterati’s views on the best and worst on TV.



Yeh Jo Hai Zindagi: Its quality was never consistent.

SATISH SHAH

One of the most popular actors on television, still remembered for his hilarious cameos in 'Yeh Jo Hai Zindagi'. Any serial that appeals to all audiences, to the common people, is what I term a good serial. So, I'd say that 'Yeh Jo Hai Zindagi' rates first – not because I acted in it but because it received a tremendous ovation, a really warm response from people of all ages. There's no doubt that 'Yeh Jo Hai Zindagi' beats all the other serials.

Of the others, 'Buniyaad' did very well, on the whole, though it drifted and lost its grip once in a while. But I have great respect for Ramesh Sippy, and the serial was interesting. 'Nukkad' was also very good, cleverly designed to appeal to everyone. 'Ghar Jamai', in my opinion, was the worst serial ever shown on TV. Right from the first episode, I could sense it was not working out. The script was weak, the handling was all wrong, we had a lot of technical problems, and limited time, so it boomeranged on us. Besides, nobody worked towards improving anything, there was no rapport and backslapping of the kind we had while doing 'Yeh Jo Hai Zindagi', where we were our own critics.

Of the current serials, 'Kabir' is good, both technically and performance-wise. But watch out for 'Dhamaal'!

KHALID MOHAMED

Popular film and TV critic: The best serials telecast so far have undoubtedly been 'Buniyaad' and 'Nukkad'. Though 'Buniyaad' was confined to the studio and was sometimes hackneyed, its narrative strength was undeniable. One got so involved with the characters, that one wanted to know what had happened, from one's neighbours, in case one missed an episode. It really grabbed your interest. As for the acting, I think Alok Nath and Aneeta Kanwar were outstanding – anyone with lesser talent might have made 'Buniyaad' quite different.

'Nukkad' celebrated the spirit of fun, in addition to being meaningful. It also appealed to every section of the audience as well as to the discerning. Saeed blended sensibility with a slice of fantasy.

Next, I think, I'd vote 'Satyajit Ray Presents' and 'Kacchi Dhoop' as runners-up. Among the worst (serials) I've ever watched on TV was 'Tasveer Ka Doosra Rukh'. Though it was meant to be a behind-the-scenes venture, to gauge people's reactions, it was stage-managed and corny, more obsolete than the radio plays of the 1960s. Abroad, this kind of thing is done very sportingly, mistakes are acknowledged etc, but this serial was just self-congratulatory nonsense, with two Doordarshan people meeting the public and asking for their views.

Another 'terrible' serial among the more recent lot was 'Poomima'. Its plot, values, acting calibre were all atrocious. It was thoroughly narcissistic and absolutely archaic, glorifying the working women to the point of idiocy. Today there's nothing worth watching on TV. If at all one watched anything of late it was 'Khoj', and that only because of Kitu Gidwani and her tough-girl act. The story was hardly absorbing but she had quite an attractive presence.

IQBAL MASUD

Film and TV critic: In my opinion, 'Satyajit Ray Presents' was the best serial. Much of the credit for this should go to Sandip Ray, who also managed to extract brilliant performances from Amol Palekar in 'Class Friend' and Smita Patil in 'Abhinetri'. Another serial 'Pradakshina' stands out for sheer technical excellence and serious attention. This is the first series of documentaries on the Ganga and has really imbibed the spirit of the Gangetic culture. 'Yeh Jo Hai Zindagi' and 'Buniyaad' (though it sagged in between) are also praiseworthy.



A still from 'Nukkad': Creative, original, well-done

'Nukkad' celebrated the spirit of fun, appealed to every section of the

audience as well as to the discerning – KHALID MOHAMED.

I wouldn't classify any serial as the worst but could perhaps list the ones I like the least – in fact, all the serials running on are pretty mediocre, with the possible exception of 'Kabir' which seems to hold some potential. Otherwise, if I wasn't a TV critic, maybe I wouldn't watch TV.

SAI PARANJPE

Renowned film and TV director and scriptwriter: I don't watch much TV so I can't comment on most serials, but I must make special mention about the TV play I saw recently, 'Badaltey Rishtey', which was truly enlightening – the roles of a woman and a man in a marriage were very effectively explored and most convincingly and credibly put across. It made a strong point for working women. Shama Zaidi, the producer, has blended both the educative and entertainment aspects very deftly. And a happy fact to be welcomed is that it was an in-house production – a contribution of Delhi Doordarshan. One rarely comes across such compelling television. It was, in short, a beautifully written play, well-enacted.

I invariably enjoyed the episodes I saw of 'Buniyaad'. Manohar Shyam Joshi is our finest writer for TV. Being a scriptwriter myself, I know what a back-breaking job it is to churn out two episodes every week. Ramesh Sippy's direction and the action were also noteworthy but it was Manohar Shyam Joshi's show all the way and hats off to him.

Another serial I sorely miss is the British comedy 'Are You Being Served?' It was a lot of nonsense, pure distilled British humour. But we Indians are so snooty about entertainment. Unless we wave a flag and make the message very obvious, no serial is considered good. This serial was, therefore, discontinued.

Worst serial? During the early days of TV there was this serial, 'Anveshan', by Basu Bhattacharya which I really enjoyed in a very negative way – not a single episode made sense. The idea was laudable and must have been put on paper very effectively to the Doordarshan authorities, but what came across was bad. Of course, the director very cleverly gave a lot of mileage to the sponsors by showing this bit about two people going round the country on a mobike. The serial actually took the viewers and the TV authorities for a glorious ride.

Another bad serial I remember seeing was 'Ajube' where a lot of good actors were wasted.

ASHA PAREKH

Famous actress of yesteryears: I don't really watch much TV, but of what I've seen I liked 'Buniyaad' – a nice soap opera with sleek acting and direction. The latter half though dragged quite a bit. Then I've liked some episodes of 'Chehre', though some were shot very badly. 'Yeh Jo Hai Zindagi' was fun, relieved one's tensions. So was 'Nukkad', which was informative about the daily life of the poor.

As to dislikes, I can't really comment because since I haven't watched much TV it would be unfair. However, Breakfast TV seems quite bad.

BIKRAM SINGH

Film and TV critic: 'Buniyaad' rates higher than most other serials. In spite of its ups and downs, it was successful in gripping one's interest for a whole year. The script was good, performances brilliant and direction intelligent. Amol Palekar's 'Naqaab' was captivating, espe-

cially the story and the outstanding performance of Anil Chatterjee as an actor afflicted by stroke. His attempts to revoke memories of his glorious days and his delineation of a mentally and physically ill person were truly moving. This serial was very beautifully detailed and well directed.

For the worst, I would like to pick out two from the whole bad lot: Mrinal Sen's 'Kabhi Door Kabhi Paas', though I watched only a few episodes, was very pretentious and I thought Mrinal Sen was being self-indulgent. It was disastrous. The other was Vijay Tendulkar's 'Swayamsiddha', which generated so much hope right with the first episode - Vijay Tendulkar's association with the serial, the topic and Priya Tendulkar. It turned out to be a damp squib - it was really a case of misused and wasted opportunity.

PANKAJ KAPOOR

The 'Karamchand' craze: I don't think I could slot any serial I've watched as the 'best', simply because not one serial held my continuous interest. Some episodes of some serials were quite good but the basic and general standard is very mediocre. There can be a tremendous scope for improvement both in content and presentation of TV serials today.

I haven't really seen too many serials but of what I 'have' seen, I liked 'Kabir' - its content, its authenticity, its simplicity - it's quite good. But otherwise I can't use words like 'great' or 'horrible' for any of the current serials - most of them are lacklustre. Even 'Karamchand'. I think 12 out of the total 39 episodes were really outstanding. And though we did catch the audience's eye with our format, characters and slickness in presentation, yet we did falter at times. Luckily even where the plot was weak, we got by due to the interest generated in the three main characters. Unless you have interesting characters in your serial, you cannot hope to captivate household audiences.

ANIL DHARKER

Editor and TV critic: As far as good serials go, I think there are none. 'Nukkad' started badly, then became quite engaging. 'Yeh Jo Hai Zindagi' was very funny to start with and then was intermittently so. 'Buniyaad' was good in the early stages but petered out like any soap opera. Mrinal Sen's 'Kabhi Door Kabhi Paas', 'Satyajit Ray Presents' and 'Ek Kahani' were unevenly good. Of the present lot, 'Chehre' seems to be pretty promising.

Among the worst, I would list 'Trishna', 'Subah', 'Ramayan' and 'Amrita'. 'Trishna', which was based on Jane Austen's 'Pride And Prejudice' was a brilliant idea, for though the novel was set in England and at a particular stage in their society, it is very peculiar to life in India now. But the direction was bad, the acting amateurish.

'Ramayan' had an opportunity to do something grand. But what we are getting are overaged, overfed actors going through 'filmi' routines and costumes. The agony and finally the death of Shraavan's parents shown some time ago was farcical. The scene was meant to be very touching, but the acting and direction were so bad that it evoked only mirth. Here is one of our greatest stories which has so much potential.

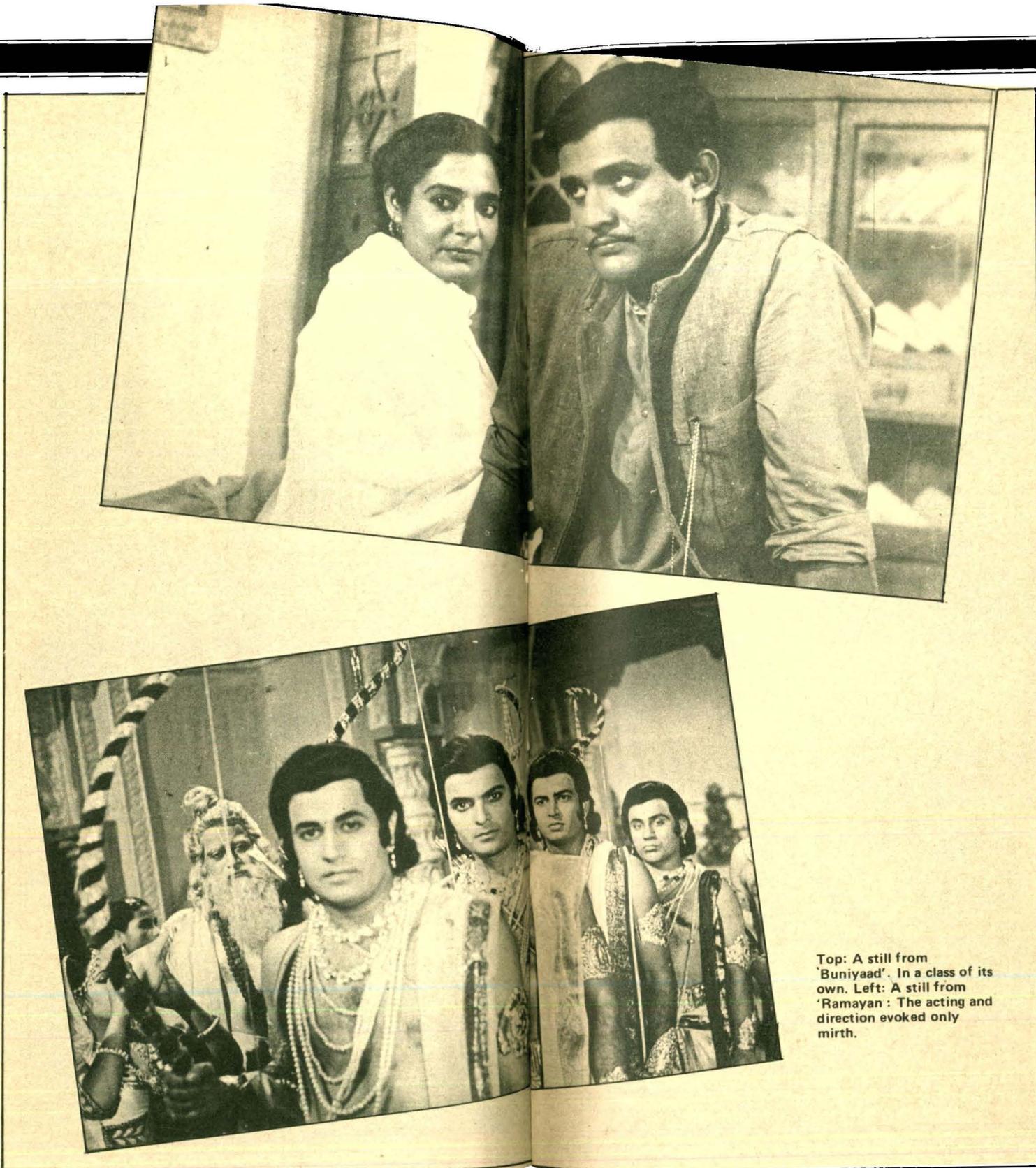
The concept behind 'Subah' was good but instead of portraying the evils of drug addiction, it ended up glorifying it. In fact, Bharat (Salim Ghouse) became a real hero to most boys and girls and a recent survey showed how some young people even marvelled over him and wished they had a friend or elder brother like him! The depiction of university life was also quite unrealistic.

URMILA SINGH

Journalist and TV critic: I am always optimistic and like to believe the best serial of all time is just round the corner. Somehow past serials always seem to be better than the current ones. Some categories have thrown up good examples. 'Buniyaad' I think stands in a

class of its own among soap operas. In the non-fiction category I would place 'Pradakshina', with 'Raj Se Swaraj' taking the second place and 'Quiz Time' third. If 'Sunil Gavaskar Presents' maintains its quality throughout, it might topple 'Raj Se Swaraj' from Number Two position.

Among sitcoms, 'Yeh Jo Hai Zindagi' has had no serious contender for the first position though its quality was never consistent. 'Ghar Jama' laughed its way out of the running and 'Karamchand'



Top: A still from 'Buniyaad'. In a class of its own. Left: A still from 'Ramayan': The acting and direction evoked only mirth.

fell squarely between two stools. And these days 'Dhamaal' is plumbing new depths.

It won't be possible to name an all-time worst since there are fresh qualifying rounds every three months. But 'Poornima' comes pretty close. It has the highest concentration per square inch of detestable characters ever brought together in a single serial.

Most Pretentious Certificate:	Kabhi Door Kabhi Paas
Most Confused Trophy:	Swayam- siddha
Worst Documentary:	Yatra
Worst Sports Serial:	That's Cricket
Worst Children's Serial:	Bawaji Ka Bioscope
Best Teleplay:	Hamidabai Ki Kothi
Worst Teleplay:	Sayyan Bhaye Kotwal
Best Detective Serial:	Khoj
Worst Detective Serial:	Apradhi Kaun

Flop serial-maker of the year rolling cup to be shared by Shyam Benegal, Mrinal Sen and Vijay Tendulkar.

DEV ANAND

Dashing, debonair, evergreen hero and filmmaker: I haven't really looked forward to any one serial - except perhaps 'Nukkad'. Yes, there was excitement over 'Nukkad' - some episodes were very good. It was creative, original, well-done. It grew on you. Most of the other stuff show on television is extremely boring. The short stories, for example, were so pathetic. Even 'Buniyaad' ultimately became very boring, meandering - I was never overwhelmed by it. And mine isn't a layman's opinion, we're critics, we understand this medium. Of course, being a government-controlled affair, television has its own limitations - that's one reason I haven't ventured forth to make serials of my own. Imagine rushing to Delhi all the time, trying to get past the censors, etc. There isn't that much money in it either, and as for impact, one evening's impact is just as easily washed away the next evening.

One advantage of TV is that it is generating employment for so many people. If only there was a parallel channel, if television was a private enterprise, the resulting tough competition would really be very good. Give the media to independent, creative people - there's no dearth of them. Television should be a people's point of view.

One programme I really liked was 'Janwani' - it was bold and fairly democratic. Then all those sports finals, Grammys, Oscars, Live Aid, etc. were very lively. Showing classics on TV is also a good step. Of the current serials, I've liked 'Kabir' - parts of it were quite good.

On the whole I feel TV is no threat at all to cinema. At first it was like a toy, there was the curiosity factor. Now it's all a matter of course. You're eating, cooking, reading, you switch it on and off.

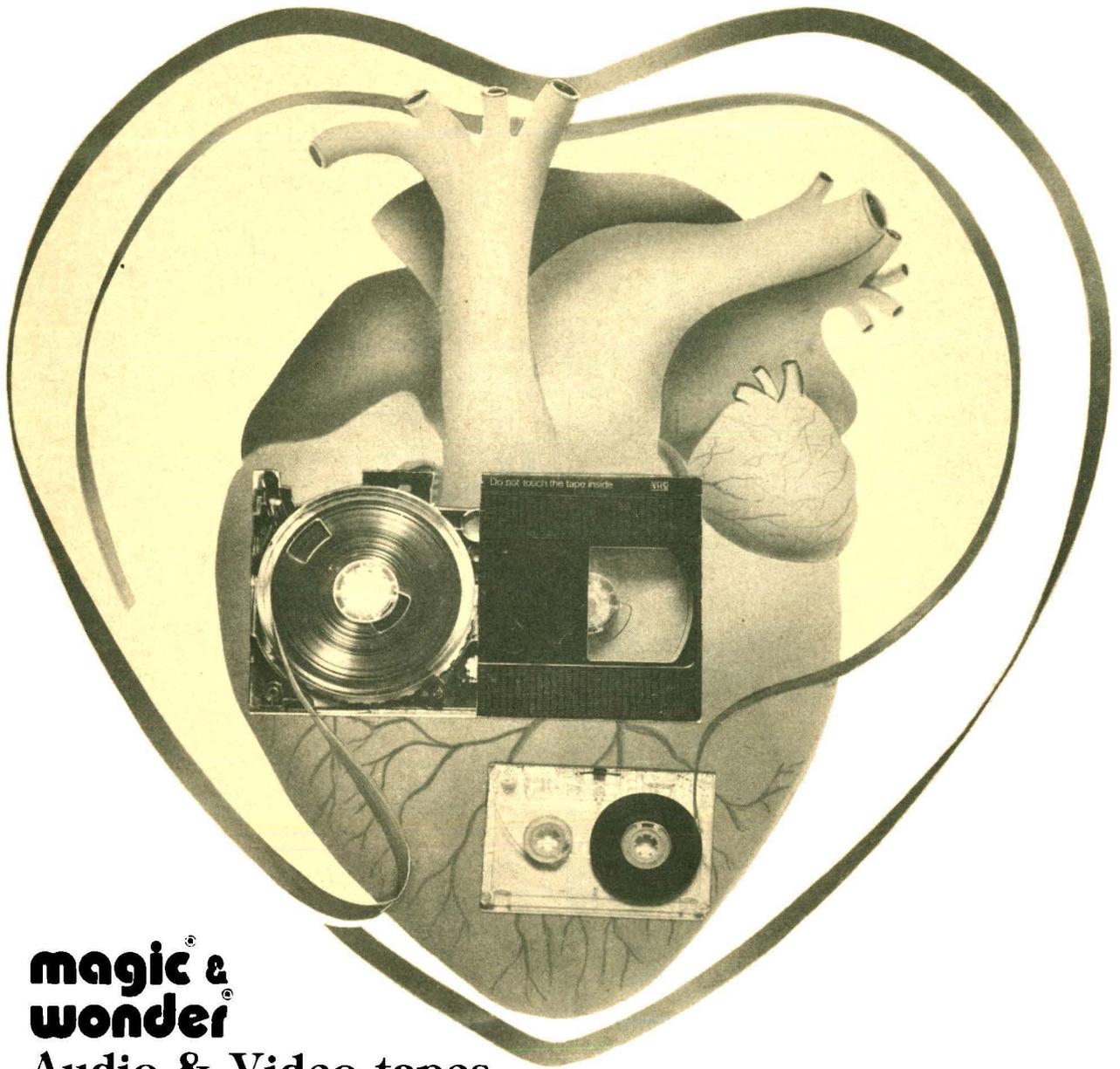
SHAFI INAAMDAR

Film and TV actor: I would rate 'Yeh Jo Hai Zindagi' as the best TV serial ever. I don't say it because I acted in it, but because it did what no other serial could do - entertain. No other serial can touch it. 'Yeh Jo Hai Zindagi' is the best. 'Karamchand' and 'Buniyaad' were also good. The first 25 episodes of 'Buniyaad' were very engrossing.

I don't particularly detest any serial. 'Hum Log', though popular, was bad. The current ones are all lousy.

(From IMPRINT, July 1987)

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It's been a long musical odyssey for Dinshah. After school he went up to New Delhi for a stint at the Oberoi. Forming his own group, Dinshah went to Calcutta and played at 'Trinkas'.

"It was the first band I had. I was only 20. Sandhya was in it, too." Sandhya is his wife, a singer with depth who, before being part of Dinshah's band, was singing at the Ashoka in New Delhi. They have been together a long time and as Dinshah avers, their love has grown stronger over the years.

But back to Calcutta. "I bought an ARP Odyssey. It was the first synthesiser I had. I still have it for sentimental reasons."



The 'Divya' gang

Dinshah at that time was "an interested but no committed musician." This despite the fact that he had players of deep musical strength in his band like Ramesh Shottan, Arun Pathak and Philip Vaz. By this time Sanjana and Dinshah pooled their resources and invested in the latest equipment.

Dinshah was tired of the hotel scene where bands had to sacrifice feeling to please customers with 'pap pop'. He quit the hotel scene and let his mind and talent lay the pathway to the future. "I didn't want to be forced into not being myself."

Dinshah began a serious study of Indian music when he was 16. He was interested in the blending of various art forms. "I studied Indian music and jazz separately. The ideas started coming into the music unconsciously."

"Indian classical music is tradition-bound." Criticism is mixed with frustration

as he sees a static attitude. "There has been no new instrument in 200 years. Each gharana is so closeted! There is little hope than of the music melding. Western music has so much more to offer. When I say western music I mean modern music." The form is being used here and has become part of the culture and the music that is being used by progressive musicians.

The musician does not merely mouth platitudes. He searches, goes into the wherewithall deeply. "I knew I had to learn about recording to do a good job." And so he set about his tasks, instinct perfected by knowledge.

Meanwhile, he formed another group 'Fresh' which included exemplary guitarist Noel Bothwick, bassist Xerxes Ghobai and two Americans. They played their own compositions. "Musicians want to live on the edge. They don't want to get off on their own."

SKY AND TRYST

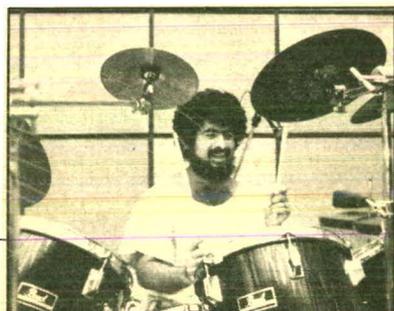
Then came 'Sky' which featured a South American drummer before Ranjit Barot stepped in. That didn't last long. But Dinshah didn't give up. And it was time for 'Tryst' and the induction of Sanjay Swamy affectionately known as 'Storms', laughs Dinshah who obviously has an affection for Storms.

Dinshah's restless spirit continued to dominate. The urge to try the new led to the formation of J Whiz, a band that had Sandhya, Dinshah, Storms, Ranjit, Dallas Smith, Arida and Nicolas Fizman, an exciting French bassist, who played in India with Charlie Mariono.

J Whiz went into the studios in Amersfoort, the Netherlands. The project could not be completed then but Dinshah plans to do so soon.

Then came 'Ultimatum'. "I thought it was the ultimate group in my life. But it was not to be. Dinshah is still disappointed and dejected about the demise of 'Ultimatum'.

Dinshah soon bounced back. He met Bondo Fernandes, drummer and percussionist extraordinary. "We searched for a



Drummer Bondo

year and the band just happened."

Roy Venkatraman who formed his first band when he was 12, and began playing professionally three years later, played the guitar. Then came Fazal Quereshi (tabla and kanjira) son of Ustad Alla Rakha and brother of Zakir Hussain. P Sridar who is on mridangam, ghatam and kanjira, has been a student of K R Chandra Mouli for 15 years. C P Sriram on violin has 450 solo performances to his credit including radio and television. He is adept both in the Hindustani and Carnatic styles. And there is Shernol Mathias ex-Les Boys. The bassist has also played for Gary Lawyer.

'Divya' went into Dear Studio at Mahalaxmi, Bombay, owned by Clement D' Cunha. "The feeling here is very warm," enthused Dinshah. "It's the best place I've recorded in."

With a deadline for the Belgian festival to be met, 'Divya' worked hard. Dinshah put all the knowledge he had acquired while he was with India Book House (IBH). Working into the wee hours of the morning was not



From left: Sridar, Sriram, Fazal

unusual. Nothing was to be left to chance, everything had to be perfect. And the studio co-operated.

There is an easy fusion of Indian and Western forms - the music that appeals to Western audiences. After the Belgian jazz festival, 'Divya' will tour Europe. Niranjan Jhaveri has helped a lot. He will be speaking to several organisers on his current visit to European jazz festivals. "But you know, a band like ours should also play at the Festival of India at the USSR."

'Divya' should succeed as it offers the right blend in composition like 'Song For Amba' and a heady percussive track written by Fazal called 'Metronome'.

On their European tour, 'Divya' will be using visuals as well as the voices of Sandhya and Shankar Mahadevan. One more dimension will be added. And the Odyssey continues.

Jerry D'Souza

THE PROM QUEEN OF SOUL

Whitney Houston is sleek, sexy, successful – and, surprise, she can sing.



There she stands. Miss Black America. With her impeccable face, sleek figure and supernova smile, she looks like a Cosby kid made in heaven. She stirs sentiments not of lust but of protectiveness and awe; everybody around wants to adopt her, escort her or be her. And now this perfect creature picks up a microphone. Oh. You mean she sings too?

Oh, yes. Whitney Houston can sing, and not just too. Beneath the Tiffany wrapping lie the supplest pipes in pop music. Her precocity and virtuosity, her three-octave range and lyrical authority, are, at 23, scary. She can switch moods without stripping emotional gears, segueing from a raunchy growl to an angelic trill in a single line – no sweat. She coaxes the back-street torch song 'Saving all my love for you' until the song's Other Woman sounds like a little girl lost in faded rapture. She stands up to the string section in that anthem of enlightened egotism, 'Greatest love of all', finding the prettiest weave of velvet and voltage. Then the synthesised percussion starts blasting, and she escalates into purring teen ecstasy for 'How will I know' and her new hit 'I wanna dance with somebody' (Who loves me). This is an infectious, can't-sit-down music, and her performance dares the listener not to smile right back.



Houston's success represents an overdue vindication of that neglected American institution, the black middle class.

Just about everybody has bought the smile and the sound. 'Whitney Houston', her first album, has sold more than 13 million copies worldwide to become the best selling debut in history, garnering the singer a Grammy and seven American Music Awards. And now, as she kicks off a summer-long tour of 45 concerts, she has done it again. Her new collection, 'Whitney', made pop-music history as the first album by a female singer to debut at No 1 on 'Billboard's' pop chart. The album's first single, 'I wanna dance with somebody', scampered to the top of eight different 'Billboard' hit lists, from Adult Contemporary to Crossover and from West Germany to Australia. Her "birth-to-death demographics" attract nearly every music listener and a few who just watch. "She can get the kids on the dance floor," says Narada Michael Walden, who produces 'I wanna dance' and six other cuts on her new album, "then turn around and reach your grandmother."

Grandma better get ready to boogie. From the very first cascading 'wooooo!' on 'I wanna dance', the new album showcases a Whitney Houston who sings bolder, blacker, badder. This Whitney doesn't just want to dance with somebody, she wants "to feel the heat with somebody", and the vocal scorches. The rest of the album – a mixture of party songs and love songs – displays its star's sufferer readings, greater vocal pnuance, more dynamism and control. On the

jazzy ballad 'Just the lonely talking' she eases into into an adventurous scat duet with an alto sax. But she can still sing it straight and sweet, as in Michael Masser's romantic elegy 'Didn't We Almost Have It All', an instant standard with a spiralling melodic line.

'The cut on 'Whitney' with most meaning has to be 'I know him so well', a power-pop ballad from the Broadway-bound musical 'Chess', which she sings with her mother Cissy. In the song, a grandmaster's wife and mistress muse about being unable to fulfill his needs for fantasy and security; in this version, mother and daughter sing about a husband-father, and it makes for an electrifying duet. Throughout the album, the range and vocal glamour displayed offer testimony that Cissy's girl has grown up. 'Whitney' marks graduation day for the prom queen of soul.

Houston's triumph is all the more impressive for the odds it bucked. Two years ago, she was an unknown, a background vocalist in a cheerleader's body. Moreover, of her first album's ten cuts, six were ballads. This chanteuse had to fight for air play with hard rockers. The young lady had to stand uncowed in the locker room of macho rock. The soul strutter had to seduce a music audience that anointed few black artistes with superstardom.

Houston was no trailblazer. She was a phenomenon waiting to happen, a canny tapping of the listener's yen for a return to the musical middle. And because every new star creates her own genre, her success has helped other blacks, other women, other smooth sin-

gers find an avid reception in the pop marketplace. As Whitney, her own most dispassionate appraiser, told 'Time' Correspondent Elaine Dutka, "Here I come with the right skin, the right voice, the right style, the right everything. A little girl makes the crossover and Voom! it's a little easier for the others."

VOCAL ROYALTY

Her pedigree may have made it a little easier for her. As Walden notes, "Whitney comes from vocal royalty." Cissy Houston has been a fixture in gospel and pop for three decades. Dionne Warwick, who crafted a unique pop style before Whitney was born, is her cousin. Aretha Franklin, the first woman inducted into the Rock and Roll Hall of Fame, is known as "Auntie Ree" around the Houston home. Clive Davis, the industry swami who revived Dionne's and Aretha's fortunes when he signed them for his Arista Records, spent two years preparing each of Whitney's albums.

To her admirers, Houston's success represents an overdue vindication of that neglected American institution, the black middle class. Here is a morality play with a happy ending: two strong, affectionate parents nurturing their talented daughter toward the show-biz dream of fame without pain. To scoffers in the rock critical Estab-

ishment, though, the 5-ft 8-in, 115-lb, beauty is a black Barbie doll. To them, Whitney's voice, so willing to roam through the breadth of pop music, shows no emotional depth; they find the selection of her songs bland and timid.

So what is this – Whitney bread? The latest, most lavish confection of a no-risk music industry? Not quite. It's true that being gorgeous hasn't hurt her: those videos show a natural performer in the lightning radiance of youth. But if the camera loves her, so does the microphone. With that voice she could look like Danny DeVito and still be a star. It's true as well that she has been sold smartly and aggressively. But these salesmen had a Mercedes to peddle. As the singer says of herself, "They didn't have to make me over. There would be no 'Whitney Houston' without Whitney Houston." All of which raises the musical questions: Where did she come from? What did she overcome? For that we need a brief course in cultural history. This one:

In the beginning there was rock and roll. The infant art form embraced gospel and country, blues and ballads. Blacks cohabited with whites on the Top 40; boys packing sexual threat in their jeans shared the bill with girls tenderized in lacquer and lace. The mood could be tender too. On the radio, a slow tune just naturally followed an up-tempo number: it was the heartbeat of teen America. The 19-year-old Aretha Franklin could take a Broadway spiritual like Meredith Willson's 'Are You Sure' and transform it into a righteous steeple raiser. Baby, that was rock 'and' roll.

Auntie Ree emerged in the early '60s as part of an impressive sorority – soul sisters from all over. Cousin Dionne, working within the riocochet rhythms of Burt Bacharach's songs, built a brand-new bridge connecting gospel urgency to show-tune sophistication. Barbra Streisand moonlighted from Broadway and never went back. The jazz inflections of Nina Simone and Sarah Vaughan enriched the vocabulary of pop. The megaton voices of Jackie DeShannon, Dusty Springfield and Timi Yuro lent powerful shadings to love songs. And the girl groups – all the -elles and -ettes, the Supremes and Shangri-Las – kept teen pulses surging to an irresistible beat. It made for a varied, vigorous music, in the golden age of chanteuse pop.

By the early '70s, though, a new agenda had been proclaimed. Melody and vocal craft were out, to be replaced by the hip virtues of energy and attitude. Male singer songwriters were now the Rimbauds of rock and the women merely interpreters, trimming their expertise to the cut of the material. LaBelle or Bette Midler could coax a ballad to tears or go all raw in a rave-up, but that wasn't artistry, only dexterity without the signature of commitment. Meanwhile, FM radio's narrow-cast formats were herding black artistes into the chic ghettos of Las Vegas and the R&B stations. By now the first generation of rock-'n'-roll kids had hit their 30s and wearied of a heavy-metal pep-pill diet. The music's emotional poverty had turned

them into clones of their parents: people who hated rock because it was "just noise".

Today the women are back in the record stores, and they have dragged rock's first generation in with them. Chanteuse pop is in style again, stronger than ever, in the work of some young and veteran smooth sisters. Warwick won a Grammy for Bacharach's 'That's what friends are waiting for', and Aretha was back at No 1 with a George Michael duet, 'I knew you were waiting (for me)'. Streisand's return to Broadway – or rather to 'The Broadway Album' – went platinum last year. New voices are enriching the old melodic sound too. From Britain, Sade translated her Afroexotic features and bossa-nova ballads into a boffo LP. Anita Baker poured the ache of jazz into pop and sold a couple million copies of 'Rapture'. All over the dial, female singers are anchoring distinctive personalities to the sound of soul on silk. But none have hit the plangent chord struck by John and Cissy Houston's little girl.

"With her looks and talent," says Warwick, "she had all the credentials. Her success was something that was supposed to happen. And like all of us in the family, Whitney was singing from the moment she came out," on Aug 9, 1963, in Newark. After the Newark riots of 1967, the Houstons moved to a two-story house in East Orange, where Cissy still lived until this March. For the most part they were an ordinary family, except that Mom would occasionally hit the road to sing backups for Elvis, Aretha or Dionne. While Cissy toured with her group, the Sweet Inspirations, John, the group's manager, tended the three children. Whitney's half-brother Gary Garland, 28, sings duets and backup in her act; her brother Michael, 25, is the production manager on Whitney's tour.

DADDY'S GIRL

Whitney was Daddy's girl, and the lure was mutual. "I used to give her flowers," says John, 66, who runs Whitney's three companies. "I helped her with term papers in high school – she'd call me on Tuesday for a paper due on Wednesday. She's always been great with that 'Daddy' bit." Says Whitney: "He was Mom's support network while she was on tour. He changed diapers, cooked, did my hair and dressed me, all the while providing Mom with advice and answers."

Whitney's sweet inspiration was Emily ("Cissy") Drinkard Houston, now 53. Whitney calls her "my teacher, my friend, the lady in my life." John credits Cissy with teaching their daughter "how to talk, walk, stand, project, greet people. She took care of Whitney's teeth, got involved with how she dressed." Cissy was a strict and loving mom. If she thought Whitney needed a spanking, Whitney got one. "Cracking gum or sitting with your legs open were considered unacceptable," Whitney says, "and I'd better not come back from the yard with scratched knees." Cissy says Whitney "didn't date

Lyrics From The Album – Whitney

I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)

George Merrill, Shannon Rubicam)
Clock strikes upon the hour
And the sun begins to fade
Still enough time to figure out
How to chase my blues away
I've done alright, up'til now
It's the light of day that shows me how
And when the night falls, loneliness calls
(Chorus)

Oh- Wanna dance with somebody
I wanna feel the heat with somebody
Yeah- Wanna dance with somebody
With somebody who loves me

Oh- Wanna dance with somebody
I wanna feel with somebody
Yeah- wanna dance with somebody
With somebody who loves me

I've been in love and lost my senses
Spinning through the town
Sooner or later the fever ends
And I wind up feeling down
I need a man who'll take a chance
On a love that burns hot enough to last
So when the night falls
My lonely heart calls
(Chorus)

I need a man who'll take a chance
On a love that burns hot enough to last
So when the night falls
My lonely heart calls
(Chorus – Repeat)

JUST THE LONELY TALKING AGAIN
(Sam Dees)
It's the second time around
For you and I, boy

And believe me it's confusing me...
I'm afraid to say "let's make up"
and, "all's forgiven,"
But somethin' tells me I'm headed for
heartbreak....
So darlin', I'm pray in' that
This time will be different
That you and I can share this dream that I
visualize ...

(Chorus)
Tell me are you really ready for love, boy
Or is it just the lonely talking again
Are you really ready for love, boy
Or is it the lonely talking again...

Now, the time before
When we got together
You promised you'd be forever true to me
But all I got from you
Was lots and lots of talking...

Lonely nights filled with misery...
So baby, please, please tell me how
That when I fulfill your needs
You won't up and leave me,
Even though you know I'll let you come
back ... tell me
(Chorus)

I KNOW HIM SO WELL (Duet with Cissy Houston)

(Tim Rice, Benny Anderson, Bjorn Ulvaeus)
Nothing is so good it lasts eternally
Perfect situations must go wrong
But this has never yet prevented me
From wanting far too much, for far too long...
Looking back, I could have done it differently
Won a few more moments, who can tell?
But it took time to understand the man
Now at least I know, I know him well...

INTERNATIONAL MUSIC

young, didn't allow it. Period. But she did go through a rebellious teenage phase, mostly small stuff: staying out late, not washing the dishes. She was lazier than hell, stubborn and opinionated. When she was 16, I told her she wasn't going to make 17 because I was gonna kill her."

If the teenager felt rebellious, her mood may have reflected the tension between her parents. John moved out when Whitney was 15, though he and Cissy were never legally separated. "They'd laugh a lot," Whitney says. "And when times were hard, they fought, which taught me a lot about love and sacrifice. For a while they stayed together for our sake. Finally they realised that the only way for them to stay friends was to split. It was strange not to have my father there, but he lives just 10 minutes away. Besides, even if you're not together physically, the love never dies."

Dionne, who considers Whitney the "little girl I never had," says of the clan, "You don't get in unless we let you in." Whitney was always reluctant to let outsiders in. "I've always been a private person," she says. "In grammar school some of the girls had problems with me. My face was too light. My hair was too long. It was the black-consciousness period, and I felt really bad. I finally faced the fact that it isn't a crime not having friends. Being alone means you have fewer problems. When I decided to be a singer, my mother warned me I'd be alone a lot. Basically we all are. Loneliness comes with life."

At 17, Whitney completed her extended family when she met the "sister I never had," Robyn Crawford - tall, slim, severely handsome - was 19 then; they have been nearly inseparable ever since. Four years ago Robyn dropped out of Monmouth College, where she had played basketball on scholarship, and later became Whitney's personal assistant. They share a North Jersey flat with a view of Manhattan. Because of their easy intimacy, the tattle mill has ground out the story that they are lovers. Both women shrug off the rumour. Says Robyn: "I tell my family, 'You can hear anything on the streets, but if you don't hear it from me, it's not true.'" Whitney also alludes to family: "My mother taught me that when you stand in the truth and someone tells a lie about you, don't fight it. I'm not with any man. I'm not in love. People see Robyn with me, and they draw their own conclusions. Anyway, whose business is it if you're gay or like dogs? What others do shouldn't matter. Let people talk. It doesn't bother me because I know I'm not gay. I don't care."

What she cares about, has always cared about, is music. Gary Garland remembers the child Whitney, "dressed up in mother's gowns, down in the basement, singing her lungs out like she was in Madison Square Garden." At eleven, Whitney made her solo debut singing 'Guide Me, O Thou Great Jehovah' at the local Baptist church. "I was scared to death," she recalls. "I was aware of people staring at me. No one moved. They seemed almost in a trance. I just stared at the clock in the centre of the church. When I finished,

everyone clapped and started crying. From then on, I knew God had blessed me."

Then began the musical education of Whitney Houston, courtesy of Cissy: "I taught her that you don't start loud," Cissy says, "because then you have no place to go. I taught her that songs tell a story, and you don't blare out a story. Control is the basis for singing: up, down, soft, sweet. And diction was very important." You can hear the fruit of Cissy's lessons even in a dance tune like 'How will I know'. In the refrain "If he loves me,/If he loves me not," Whitney really punches that final 't'. No wonder: Mama was singing backup.

Her first industry angels were Eugene Harvey and Seymour Flics, then concert promoters, now Whitney's zealous managers and jealous protectors. In 1981 the team devised a game plan: they would develop acting and modelling as adjuncts to the music. Soon Whitney was doing a Canada Dry commercial and TV's 'Silver Spoons' and 'Gimme a Break'. She had already been cutting classes at her private Catholic girls' school to model for the Click agency. She later switched to Wilhelmina and appeared in 'Glamour and Vogue'. Meanwhile she was sharing club dates with Cissy. Finally, at 18, she was ready for the record business.

And Clive Davis was ready for Whitney. Earlier, he had helped launch the careers of Janis Joplin, Barry Manilow and Billy Joel. Now he would steer Whitney Houston to middle-of-the-road music. Gerry Griffith, then Arista's A&B chief, had recommended Whitney to Davis and set up an audition. "Clive sat there poker-faced," recalls Flics. "He said thank you and left. The next day we got an enthusiastic offer." In 1983 Arista signed her, with a "key man" clause: if Davis leaves the company, Whitney can go with him.

It took a year and a half for Griffith and Davis to amass suitable songs for the album. Even after elaborate showcases in New York and Los Angeles, many producers turned down the chance to work with her. Finally the songwriter-producer Kashif offered to produce 'You Give Good Love'. Jermaine Jackson, who had emerged from the shadow of Brother Michael, produced three songs. Walden came in to revise and then produce 'How Will I Know'. And Michael Masser covered the pop side of the tracks, producing four of his own compositions, including 'Saving All My Love' and 'Greatest Love'. Says Davis: "Our main criterion in picking each song was 'Will it be a hit?'" The album, budgeted at US\$200,000, finally cost almost US\$400,000.

The industry rule is to introduce an album with an up-tempo song. Davis took a risk by releasing two ballads as Houston's first singles. "We wanted 'You give good love' to solidify the black base," he says. "To our surprise, it went to No 1 on the R&B charts and No 3 pop. Then 'Saving all my love' hit No 1 R&B and No 1 pop. It's ironic, but Top 40 stations give more exposure to ballads by certain black artistes than to those by most whites. Whitney is helping

Wasn't it good, wasn't it fine
Isn't it madness, he can't be mine
But in the end, he needs a little bit more
than before
Security (he needs his fantasy and freedom)
I know him so well...

No one in your life is with you constantly
No one is completely on your side,
And though I move my world to be with him
Still the gap between us is too wide...
Looking back, I could've played it differently
Learned about the man before I fell
But I was ever so much younger then
Now at least I know, I know him well...

Wasn't it good, wasn't it fine
Isn't it madness, he can't be mine
Didn't I know, how it would go
If I knew from the start
Why am I falling apart...

Wasn't it fine
Isn't it madness, he can't be mine
But in the end, he needs a little bit more

than before
Security (he needs his fantasy and freedom)
I know him so well...
It took some time to understand him
I know him so well...

WHERE YOU ARE
(LeMel Humes, James Calabrese, Dyan Humes)

I saw the news this morning
Say your face across the screen
And as I poured my coffee
I picked up a magazine

(Chorus)

But as I turned the page, and looked inside,
there
you were again
Oh these lonely times, they never seem
to end
You're too far
I know I should be there where you are

Today I did some shopping
Just had to clear my mind again
I can't stop thinkin' 'bout cha
I hopped into a taxi, seemed....
In a moment I was home.... home again

(Chorus)

Tossing and turning in my sleep
I can't take being without you, now
I'm gonna catch the next plane out
I got to get to where you are
No matter how near or how far
Or then if you're a star
I know I should be wherever you are

(Chorus-Repeat)

SO EMOTIONAL
(Billy Steinberg, Tom Kelly)

I been hearing you heartbeat inside of me
I keep you photograph beside my bed
Livin' in a world of fantasies

I can't get you out of my head
I've been waiting for the phone to ring
all night
Why you wanna make me feel so good
I got a love of my own
Shouldn't get so bung up on you

(Chorus)

I remember the way that we touch
I wish I didn't like it so much
I get so emotional, baby
Everytime I think of you
I get so emotional, baby
Ain't it shocking what love can do
Ain't it shocking what love can do

I gotta watch you walk in the room, baby
I gotta watch you walk out
I like the animal way you move
And when you talk I just watch you mouth
(Chorus-repeat)

Whitney Creates Pop History

Whitney Houston became the first female artiste in pop history to debut at No 1 on 'Billboard's' Top Pop Albums chart. The Arista star also becomes the first female artiste to string together four consecutive No 1 hits on the Hot 100. Houston accomplishes these feats as her second album, 'Whitney', and its lead off single, 'I Wanna Dance With Somebody (Who Loves Me)', soar to the top.

'Whitney' is the first studio album to enter the pop chart at No 1 since Stevie Wonder's Grammy-winning 'Songs In The Key Of Life' in October 1976. Only three other albums have debuted at No 1 in the modern pop era: Elton John's 'Captain Fantastic And The Brown Dirt Cowboy' and 'Rock Of The Westies' in 1975, and 'Bruce Springsteen & The E Street Band Live/1975-85' in November.

The difference between Houston and these other artistes is that she is still a relative newcomer. This is only her second album, whereas the other superstars had built up to this level of out-of-the-box success over the course of many releases. 'Songs In The Key Of Life', was Wonder's 16th chart album, 'Captain Fantastic' was John's 12th, and 'Live' was Springsteen's eighth. At 23, Houston is also younger than these other artiste. Springsteen was 37 when he debuted at No 1, John was 28, and Wonder was 26.

'Whitney' enters the chart exactly one

year after 'Whitney Houston' logged its 14th and final week at No 1. Houston is the first artiste to hit No 1 with his or her first two albums. The Monkees scored with their first four releases in 1966-67. Only two other artistes in the rock era have hit No 1 with their first two major label albums: Elvis Presley on RCA and the Beatles on Capitol.

Houston is the first artiste to amass four consecutive No 1 pop hits since the Bee Gees scored with six in a row in the late '70s. She's the first solo artiste to collect four straight No 1 hits since Elvis Presley had five in a row on three separate occasions in the late '50s and early '60s.

'I Wanna Dance' follows Houston's earlier No 1 hits, 'Saving All My Love For You', 'How Will I Know', and 'Greatest Love Of All.' Houston's only single to fall short of No 1 was her first solo release, 'You Give Good Love', which peaked at No 3 in July 1985. This 800 batting average is the best for a new act since the Jackson Five hit No 1 with its first four chart hits in 1970.

* * *

Whitney Houston's 'I Wanna Dance With Somebody (Who Loves Me)' is the third No 1 hit in less than three months for producer Narada Michael Walden, following Starship's 'Nothing's Gonna Stop Us Now' and Aretha Franklin & George Michael's 'I

Knew You Were Waiting For Me). Only two other producers in the last 10 years have landed three No 1 hits in the space of just three months. Quincy Jones did it in early 1983 during the 'Thriller' blitz, and the Bee Gees, Karl Richardson, and Alby Galuten scored in early 1978 during 'Saturday Night Fever' man.

Walden, once a drummer with John McLaughlin's Mahavishnu Orchestra, first hit the R&B chart as a solo artiste in 1977. He landed his first top 10 R&B hit in 1979 with 'I Don't Want Nobody Else (To Dance With You)' which, judging from the title, at least, could be an answer record to Houston's current smash.

Walden has also placed several albums on the Top Pop Albums chart, the most successful being 'The Dance Of Life', which climbed to No 74 in 1980. But clearly, Walden has achieved his greatest success as a producer. He landed his first top 10 pop hit two years ago with Aretha Franklin's 'Freeway Of Love' and scored the first of his four No 1 hits in February 1986 with Houston's 'How Will I Know'.

Only five other producers have amassed as many No 1 pop hits in the '80s. Lionel Richie is out front with six (four produced in collaboration with his long-time partner, James Anthony Carmichael) Quincy Jones, Daryl Hall & John Oates, and Hugh Padgham are tied for second place with five No 1 hits in the '80s.

to maintain the ballad tradition." The third single, 'How will I know,' brought her to the teens and to MTV, which black artistes have traditionally found tough to crack. And 'Greatest Love' became Whitney's top-selling single. Says Davis: "It put the album in a totally different category."

WHITNEY MAGIC

Meanwhile, her movers and shapers were working overtime to fix the Whitney magic in her music videos. The first video, 'You Give Good Love,' tells the story of a romance with a cameraman – and, more tellingly, with his adoring camera. In 'Saving all my love', she is a beaming All-American girl shadowed by her secret lover's wife. In 'Greatest love', Whitney dazzles in rehearsal rags and in a sequined evening gown that hangs elegantly from the world's creamiest shoulders. For 'How will I know,' she wears just a yard or so of slink swank but still upstages the mod-art gashes of colour and moves like the cuddliest disco dervish. The new video for 'I wanna dance with somebody' (directed, like 'How will I know', Brian Grant) underlines Houston's chameleon charm. In one scene she reprises her 'Saving all my love' role; in another, she does a Tina Turner shimmy; throughout, she bops till any other mortal would drop.

In March, between takes on this video, the star dragged on a few cigarettes, posed with co-workers for just-one more picture and, in a precious spare moment, perched on a stool and zoned out. As a professional model for a third of her life, Houston is used to being stared at, pampered, ordered about, tortured by beauticians' caresses. She doesn't seem to mind; she knows the only eye that matters is the unblinking one with the red light. "From the beginning," she says. "the

camera and I were great friends. I know the eye of the camera is on me – eye to eye. It loves me, and I love it."

Perhaps this cool lover will entice her onto the big screen. There is talk of film work – maybe an adaptation of Toni Morrison's 'Tar Baby', maybe a movie version of 'Dreamgirls'. Meanwhile, her family will keep Whitney well protected. Her brothers run interference for her on tour; Robyn offers support and palship; John promotes and shields the family star. Still, Dad must wonder when the cocoon becomes a cage. Last year, after a concert in London, Whitney joined the crew at the local Hippodrome. "I was nervous," he recalls. "At one point I spotted her on the dance floor. 'Guess what, Daddy,' she said, 'I've been dancing!' And she proceeded to dance until 4 in the morning. I almost cried, realizing that for three years she hadn't had the chance to act like a teenager."

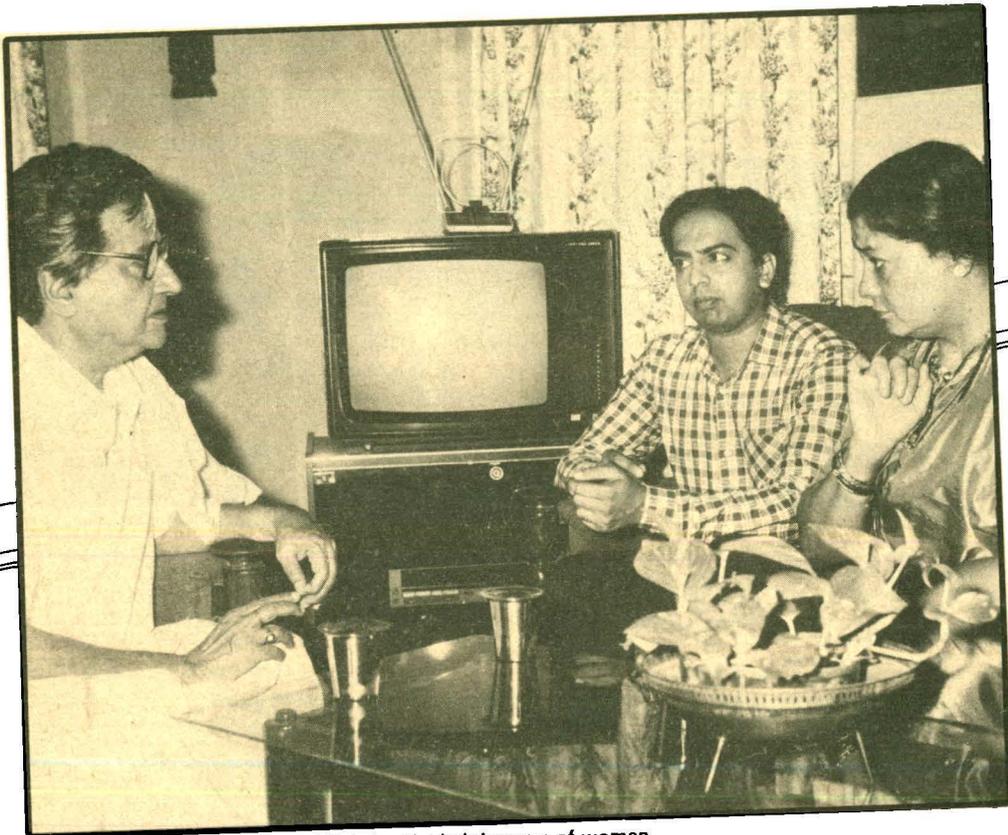
So here she stands – her carriage immaculate, of course – poised for the future. It should be no surprise to her, so meticulous are her Svengalis' strategies. Houston denies she is coseted by the evening gowns, the narrow gauge of her songs or the charges of her advisers' puppeteering. "I was the primary mover of my career. I told my people to give me a plan and I'd follow," she says. "And it worked. I travelled and smiled, and it worked."

Whitney Houston could go Hollywood or even Vegas, become a legend or a lounge act. But for now she is happy to savor the triumph. "I like being a woman," she says, "even in a man's world. After all, men can't wear dresses, but we can wear the pants." If she dares, professionally, to wear the pants – if her song selection grows with her technique, if she rises to the challenges her voice can already meet – she may soon hear the sweetest accolade. "Whitney Houston? Great singer! Oh, you mean she's pretty too?"

Courtesy: TIME

NO HOPE FOR WOMEN

DEEPA GAHLOT critically appraises women's serials on TV and comes to the conclusion that they do more harm than good in furthering the cause of women.



A still from 'Kashmakash': highlighting the helplessness of women.

Women activists have forced Doordarshan authorities to give a second look at television advertising. Hence the strict code about presenting women in TV ads. But the very same authorities are turning a blind eye towards the portrayal of women in TV serials, especially the so-called 'women's serial'. And the sad thing is that two of these 'feminist' serials have been

written, produced, and directed by women.

The latest TV serial, 'Chehre' is produced by Uma Bannerjee for Shobha Doctor's Concept Advertising. The first episode, 'Whistle', had as its heroine a teenager, who is oppressed by her alcoholic father. She has to sacrifice her own chance of freedom and happiness, to look after her younger brother and sister. This self-sacrificing picture of a woman, so dear to our filmmakers, has found its way into television as well.

How long are women going to revel in this masochistic image of themselves? The

episode entitled 'Tilottama', had a plain, uneducated woman being rejected by her husband. When he talks about bringing a second wife home, she cheerfully agrees. Our hearts are expected to melt when she is asked to play the auspicious 'shantih' at her husband's second marriage. But wait, worse is yet to come. In 'Shesh Chhair' an unattractive wife is again discarded for another woman. And the wife waits for the husband who never comes back.

Nowhere can one spot a murmur of protest against this disgustingly unfair treatment of women. The writers of the stories adapted for 'Chehre', seem to say that it is a man's world and a woman's lot is to accept her fate meekly. In another story, a woman whose husband had to leave her, listens to her mother-in-law's bitter taunts, everyday. She suffers silently, but refuses to go with her husband when he comes to fetch her. She doesn't want to sneak away at the dead of night. Her 'honour' is more important to her than her happiness. The next morning her mother-in-law accuses her of being a

is made to feel guilty by her mother, who says that a woman has to keep the marriage going at any cost. The story that took the cake was 'Utran' in which a servant girl seduces her mistress' bridegroom as revenge for past humiliations.

And TV producers dare to label these as women's serial? Agreed that women in our country are still oppressed. They are still treated as second-class citizens. But should a mass medium like Doordarshan preserve the status quo? Why not show brave, truly strong women who fight for their rights, who stand up to injustice and cruelty?

Unless women stop wallowing in self-pity and self-sacrifice and unless such a portrayal of women in films and TV is stopped, is women's lot in the country going to improve? Social change is too much to expect from an entertainment medium, but glorification of the wrong kind of values must stop.

There was some hope from Vijay Tendulkar's 'Swayamsiddha', since he's supposed to be a 'progressive writer'. The title of the

get away with her independence. She had to suffer for her sins and die.

Tanuja's Amrumasi came across stronger, but then she had hardly much scope in the serial. One remembers 'Titliyan' with distaste. It had the most disrespectful picture of women - idle, foolish, irresponsible. And, surprisingly, it was directed by a woman, Nadira Babbar.

And, where is Doordarshan with its precious codes, when 'Kala Jal' is being telecast? This one actually propagates the idea that a man has a right to marry again if his wife is childless; that a woman is of no 'use' to anybody if she is infertile. You want to see the brave new woman, and you get the simpering dolls of 'Shrikant', 'Poornima', or the shrews of 'Buniyaad', Lochan and her mother. Lajo, who started out being an interesting character, ended up being a part of the furniture. But there was some fire in her character. She was worldly-wise and strong. Neena Gupta's Rajkumari is the only woman in 'Buniyaad' one remembers fondly. She is one who knows what she wants,



A still from 'Kashmakash'



A still from 'Chehre': Accepting women's fate meekly.

'whore' and she sheds some more tears. What then is the purpose of this serial?

ANCIENT STORIES

The explanations given by producers are that the stories are not modern, and what they are trying to play up is the woman's fortitude and strength. If being trampled over denotes strength, then somebody somewhere has some strange ideas!

'Kashmakash', directed by Manju Asrani, scripted by Achala Nagar from stories written by women journalists from all over the country, was no better. Every story just highlighted the helplessness of women. In one story Sriela Majumdar plays a woman unfairly accused of soliciting and is jailed.

It is revealed that she has a sadistic husband, but she suffers all indignity silently.

In another story Neena Gupta, whose husband has dumped her for another woman, weeps, "Main suhagan hoon." So what if my husband has left me?

In one of the earlier episodes, Swaroop Sampat plays a woman who leaves her husband for a perfectly valid reason, but she

serial means a woman who achieves something by herself. By the end of the serial, those who were still following Nirmala's 'non-story' were beginning to wonder what was going on.

Instead of fighting life's battles bravely, the heroine is constantly riddled with doubts and fears. And, even guilt. Don't women walk out of unhappy marriages? Don't they live alone and make the best out of the given circumstances? No, if 'Swayamsiddha' is to be taken seriously. According to Tendulkar, a single woman either becomes an aggressive harridan like those who take out noisy morchas in the serial, or confused, frightened creatures like Nirmala. We can do without such Swayamsiddhas, thank you.

URBAN WOMAN

Can you catch a glimpse of today's urban woman on TV? A modern, independent-minded, strong, thinking woman? Rajani seems to be one which comes to mind. But she is automatically dismissed as a caricature. There was Ketaki in 'Khandaan', but the director didn't let her

and gets it, by hook or by crook. While Babli, Mangala, Subhadra and Veerawali succumb to fate, Rajkumari is the only one who charts the course of her own life.

The heroine of 'Chhote Babu', awfully played by Supriya Pathak, is an embarrassment. One wonders how such serials get passed?

As things stand today, it looks like women will continue to be martyrs. Obviously, the solution doesn't lie in letting women handle women's serials - as 'Kashmakash' and 'Chehre' prove. Somebody up there has to do something about it, or these warped values will continue to be foisted on audiences in the name of Indian 'culture' and 'tradition'. Surprisingly, women's groups are not protesting against serials which present women in a derogatory manner.

It doesn't speak too well for our serial makers, the women in particular, that the most interesting woman on TV today is the Vareli woman. She's adventurous, she's independent and she's fascinating which is more than one can say of all the women in all the serials put together!

playback 25 selections

AUGUST 1987

- | | | |
|-----------|--|-----|
| 1 | Hawa hawai : Mr India
Kavita Krishnamurthy & chorus: L-P: Javed Akhtar: T Series | NEW |
| 2 | Sajan aa jao : Aag Hi Aag
Asha & Shabbir: Bappi: Anjaan: Venus | |
| 3 | Karte hain hum pyar : Mr India
Kishore, Kavita: L-P: A Bakshi: T Series | |
| 4 | Tu ne bechain : Nagina
M Aziz, A Paudwal: L-P: A Bakshi: T Series | |
| 5 | Patli kamar lambe baal : Loha
A Paudwal, Kavita K & chorus: L-P: F Qaiser: T Series | |
| 6 | Dance dance : Dance Dance
V Benedict, Alisha & chorus: Bappi: Anjaan: T Series | |
| 7 | Ek baar milo humse : Ek Baar Milo Humse
Salma Agha: A Bobby: M Anwar: CBS | |
| 8 | Pyar se hai : Aag Hi Aag
Shabbir, Meghana, Shailendra: Bappi: Anjaan: Venus | |
| 9 | Jaane do mujhe : Shahenshah
Lata, Mohd Aziz: Amar-Utpal: A Bakshi: Venus | NEW |
| 10 | Koi gopi aai : Bhajan Rath Vol 1
Anup & chorus: Dhananjay: Vishveshwar: MIL | |
| 11 | Lagli lagli hichki : Aag Hi Aag
Asha Bhosle: Bappi Lahiri: Anjaan: Venus | |
| 12 | Kis karan nai : Jacait
Asha Bhosle, Suresh
dkar: L-P: A Bakshi: T Series | NEW |
| 13 | Aur is dil mein : Imaandaar
Asha Bhosle: K-A: Prakash Mehra: HMV | |
| 14 | Ye lo kagaz : Mera Lahoo
Shabbir, Alka: Annu Malik: Anwar Sagar: Venus | NEW |
| 15 | Na zulm na zalim ka : Hukumat
M Aziz, Kavita K, Alka Yagnik: L-P: V Malik: T Series | |
| 16 | Dulhe raja dekh : Pyar Ki Jeet
Asha: Saawan Kumar: Usha Khanna: HMV | NEW |
| 17 | Jhoom diwane : Jhoom Diwane Jhoom
Sharon Prabhakar: Sharang Dev: Dilip Tahir: MIL | NEW |
| 18 | Mere janam : In A Devotional Mood
Lakshmi Shankar: L Subramaniam: Meerabai: MIL | |
| 19 | Patthar ke khuda : Passions
Jagjit Singh: Jagjit Singh: Sudarshan Fakir: HMV | NEW |
| 20 | Baad muddat ki : Kaash
Kishore: Rajesh Roshan: Farooq Qaiser: Venus | |
| 21 | Sai ki nagariya : Kabir Vaani
Hari Om Sharan: Hari Om Sharan: Kabir: Concord | |
| 22 | Kahin chaand rahon mein : Tasavvur
Talat Aziz: Talat Aziz: Bashir Badr: HMV | NEW |
| 23 | Jaano meri jaano : Satyamev Jayate
Bappi Lahiri: Bappi Lahiri: Farooq Qaiser: T Series | NEW |
| 24 | Kanha mein hoon : Kanha
Surekha: S Mishra: Shyam Anuragi: Oriental | NEW |
| 25 | Dhool chehre par jami thi : Be-Pardaah
Pankaj: Pankaj: Kafeel Ahmedabadi: MIL | NEW |

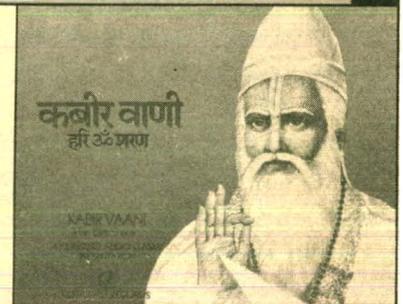
Key: Track: Film/Album: Singer(s): Music: Lyrica: Label. The list is based on research conducted by Playback And Fast Forward and the performance of songs in the hit-parade radio programme. Cibaca Geet mala (Courtesy Hindustan Ciba-Geigy Ltd.)



GHULAM ALI



MEHDI HASSAN



HARI OM SHARAN

CONCORD RECORDS
120, ARUN CHAMBERS
BOMBAY 400 034.
Tel: 4949081

ALWAYS AND FOREVER
CONCORD AUDIO CLASSIC PRESENTATIONS

PYRAMID INTRODUCES TELEVISIONS WITH AN EXCLUSIVE FEATURE: PEACE OF MIND.

The first question you should ask about a TV is “Who makes it?”

The answer, in this case, is most reassuring.

Because Pyramid is backed by the Rs.600 crore Lalbhai Group.

Over the years, the Lalbhai Group has earned a reputation for high quality products — in areas as diverse as textiles, chemicals, engineering and finance.

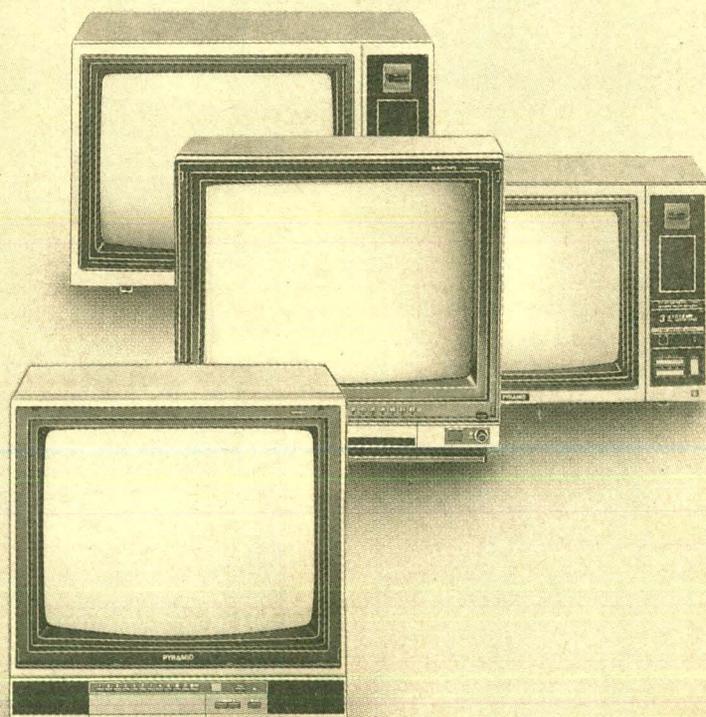
So when you put your money on a Pyramid, you don't have a thing to worry about.

The Lalbhai Group's already done the worrying.

Wave soldering: over a hundred TVs in India don't have it.

Soldering is to electronics what stitching is to clothes: it must hold everything together without getting in the way.

Unfortunately, 90% of India's TVs are still soldered manually



— a crude method that allows a less-than-perfect finish.

Pyramid is one of the very few brands that use only 'wave' soldering. A fully-automated process for cent per cent accuracy.

The difference between an electronic sewing machine and a crude hand-stitch.

Khoj to Chitrahaar non-stop: the 48-hour stress test.

Every Pyramid TV has to pass this gruelling test: a non-stop run of 48 hours.

Most brands do run a similar test, but for a paltry 6 hours. A few run it for 12, a couple for 24 . . . but that's about it.

Pyramid doesn't offer one feature most other TVs do: dust.

Dust is the number one enemy of electronic circuits.

Unfortunately, many TVs leave their factory with a

generous sprinkling.

The Pyramid factory, in contrast, maintains the highest standards of technical hygiene.

So that every Pyramid TV is born in a strictly dust-controlled environment.

The best time to service a TV is when it's working perfectly.

We call it preventive maintenance. And it's a free service to all Pyramid owners.

Every three months during the first year, our engineer will pay you a visit.

He'll adjust your antenna, clean the set and give it a thorough check-up. Any minor problems are nipped in the bud.

And that's just a small part of our service package.

Within two weeks of your Pyramid coming home, our engineer will follow. He'll check the installation and confirm that the set's in perfect

working order.

After that, if you ever send out an SOS, he'll be at your door in 24 hours. Probably less.

And if your set ever has to be taken away for repairs, we'll provide a standby. So you don't have to go to the neighbours' to watch Chitrahaar.

Who does a guarantee really protect: You? Or the manufacturer?

The way most guarantees are written, you wonder why they're given at all.

An endless list of what the guarantee does not cover.

And a studious silence on the most critical component: your picture tube.

Pyramid's guarantee, in contrast, is a comprehensive one-year safeguard that covers even the picture tube. No loopholes. No fine print.

It's meant to protect you, not us.



PYRAMID
COLOUR TELEVISION

No doubt about it.

Trikaya AMED 1 87

ZUBAIRI'S MAGIC



Radiogems, located at Bombay, is one of the progenitors in the field of recording, and has since turned producers of radio and TV commercials and ad films, too.

Started in 1968, Radiogems initially dealt only with radio commercials but soon expanded its activities when it was acquired by its present proprietor, Kailash Nath Goel. In fact, till 1971, the only studios doing commercials were HMV and Jyoti, which soon closed down. At that time, the studio operated as a production unit and produced jingles, commercials as well as sports programmes for radio. "The major clients for Radiogems at that time," says N A Zubairi, recording engineer, "was Polydor (now Music India), for whom we produced Punjabi, Hindi, Gujarati films as well as classical recordings." Popular clients were Husein Khan, Jaipurwala and, in folk music, Narendra Chanchal. From 1978, Radiogems started multi-track recordings and

were the only studio in India to do so.

The multi-track facilities, along with other equipment in the recording studio, required an investment of around Rs 10 lakh. All the equipment is imported. Says Goel, "No Indian company produces such sophisticated equipment. The only company to do so, however, is Meltron which does not manufacture it, but merely imports the kit and assembles it."

Radiogems relies on older equipment for its film music due to the problems, cost of acquiring new equipment, maintenance, interest, and depreciation. The equipment in the studio includes:

Tascam 58	- 8-track recorder
Tascam 34	- 4-track recorder
V-77	- two-track stereo master recorder
16-track	- Q Lock synchroniser
24-track	- Lock synchroniser

(Other equipment includes noisegates, expanders, limiters, cassette decks and microphones which are mostly Sony.)

Besides Zubairi, there are four other engineers. But Radiogems usually has very few people in the production (commercial) department and, at the time of writing, it has none.

Some of Radiogems' plans are to update both its film dubbing and mixing studios. Goel makes it a point to go abroad - Germany, Switzerland, United Kingdom, USA - at least once every two years.

Radiogems' charges are higher than other studios: Rs 1000 per hour for film recordings and Rs 250 per hour for non-film recordings; the clients include Music India, Western Outdoor, and CBS. As regards competition, Goel says: "Even though seven studios sprang up last year, with rates cheaper than ours, we have not been affected."

- Parthiv Kamani

Do you have a problem with your hi-fi equipment? Technical Editor DAMAN SOOD will answer all your queries related to audio.

Q. There are two types of level meters – VU meters and LEDs. What purpose is served in having a VU meter along with a peak type LED built into it? What do the terms peak, peak hold, and averaging mean in relation to level indicators? In setting the record level, to utilize all of the available headroom, what is meant by setting the indicator so that it peaks at the midrange of 3 per cent distortion point, and where is this point indicated on a VU or LED scale? What does meter resolution mean?

S Jha
Bangalore

A. The true VU meter is an averaging device, it reads the average signal level, which can be as much as 10 or even 20 dB below sharp peaks. The LED or peak reading meters faithfully follow sharp transients. The advantage of having a VU meter with a built-in peak LED is that you can see average as well as peak levels simultaneously.

A peak hold meter will stay at the peak level for a brief period so that the eye can follow it. A true VU meter is usually calibrated so that 0 VU corresponds to about 1 per cent harmonic distortion. This provides a safety margin of about 6 to 8 dB with reference to 3 per cent harmonic distortion level, which is generally accepted as the maximum compatible with high fidelity reproduction. That means, when the meter reads 0 VU, the peak signal may be about 6 to 8 dB higher, producing about 3 per cent distortion. But with some musical instruments the peak level may be still higher.

The actual amount of distortion will vary with type and brand of tape. Experimentation is advisable in finding the highest level at which one can safely record without noticeable distortion which results in treble loss.

Peak reading devices are calibrated so that the 3 per cent harmonic distortion level on the tape corresponds to a point near 0 VU. This point may actually be as low as 0 VU but it is usually somewhat higher such as +3 dB. The signal level which causes distortion to reach 3 per cent varies with each tape brand.

In theory, the zero point on either average or peak reading meters should indicate the 3 per cent distortion point. If zero on the

meter is at or near the Dolby calibration mark (for which there is a standard), deck manufacturers have selected a zero point that allows safe recording well above '0' though at the expense of apparently higher noise levels. If the meter's zero is well above the Dolby mark, deck manufacturers have preferred to maximise apparent S/N ratio by reducing the amount of headroom above '0'. The actual performance of both decks could be same, but you would need to set the recording level to different points on each meter to attain that level of performance.

Meter resolution refers to the ability to make fine distinctions in recording and playback level. Here one is best off with a true meter, i.e. with a needle rather than LEDs. Some such meters have many fine calibration marks, but their apparent resolution is illusory – the calibration marks do not turn one by one, but several at a time.

Q. I have a studio which has 8-track open reel deck with Dolby CNR to record music in my home studio. I dub down to a two-track machine, which then feeds two cassette decks. All these machines are close to each other. What is the best way to demagnetise their heads? I don't want to remove them from the main frame. If I demagnetise them one at a time, do I run the risk of magnetising the others if they are near by? If I do them all at once, I will risk burning out my demagnetiser and how far away should my recorded tapes be during this process? It has been recommended that I measure the residual magnetism in the heads and only demagnetise when required, instead of following a regular demagnetising schedule. If this is worth pursuing, do you know where I can obtain a device that measures residual magnetism?

A Subrahmanian
Madras

A. Simply use a probe type degausser on one deck at a time in their present locations. There is no risk of magnetising one set of heads while demagnetising the heads of another deck. Once you get about 3 inches away from the demagnetiser, it has no appreciable effect. Even powerful magnetic forces, such as those emanating from transformers and speakers, have no appreciable effect beyond about 3 inches. Effective demagnetisation of the heads and

other metal elements contacted by the tape should take no more than 30 seconds. If you allow a minute of cooling time between decks, demagnetising all four of them is a matter of well under 10 minutes. An instrument called Magnetometer is available to measure residual magnetism.

Q. I have a problem when recording with Dolby C but not with Dolby B. When I record live material from radio or phono records, the music always saturates the tape; the result is scratchy and blurred sound. I keep the recording level at the point suggested by the operating manual and have also tried lowering the level. Should live material be recorded with Dolby B instead of Dolby C?

P K Shah
Kanpur

A. First, let me point out that 'live' material, as you call it (truly live material would be the music source itself, not a radio station or phono record), tends to contain sharp transients which challenge the capabilities of tape system with respect to tape saturation.

I suspect something is wrong with the calibration of your Dolby C circuitry in recording, so you are not getting correct tracking (match between recording and playback levels) for the tape you are using.

If anything, Dolby C has been devised to provide even greater headroom (protection against tape saturation) than Dolby B. This is achieved by reducing the treble emphasis at the upper end of the audio range in recording. As you may be aware, the Dolby system variably emphasizes treble in recording, with low level sound getting more emphasis than high level sounds. During playback, exactly the reverse action takes place to achieve flat frequency response. For all this to work properly, these have to match between recording and playback levels.

In your case Dolby B works better than Dolby C, which further proves that there is definitely some problem with the Dolby C circuitry. You should have your deck checked by a competent engineer and take along one or more cassettes you use so that adjustments can be made on the basis of these tapes, which is very important.

Solve your TV and video problems with help from our Technical Editor. Write to: The Editor, Playback And Fast Forward, Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005.

Q: I tried to dub some light instrumental music on my wedding cassette. But on playing back, I get only noise and other disturbances. Also, please tell me how to set the Timer for recording programmes on TV?

V Satyamurthy
Madras

A: The wire from source should be connected to the audio-in of your VCR. Then depress the Audio and Record Dub button. For setting the Timer, please follow the step-by-step instructions given in the owner's manual.

A: A test pattern is used to check transmission and equipment performances. Test patterns are designed to check resolution, contrast, aspect ratio (ratio of width to height of picture), the presence or absence of scanning distortion, and other picture characteristics at a glance.

Q: TDK states on its Super Avilyn video cassettes: It is recommended for use in 2, 4 and 6 hours' VCR machines. Can this tape be played only on a particular VCR machine or on all good quality video recorders?

Also, please tell me how to clean the dust from my TV screen and from the outside of my VCR machine?

A: The manufacturer's recommendation specifically refers to the different winding speeds available on a VCR, which could mean, in the case of Betamax - Beta 11 and Beta 111 mode, and in VHS - the SP and SLP mode.

The best way to clean the TV screen and the outside of a VCR is by using chamois leather dipped in a mild detergent. Squeeze off the extra liquid, and do not apply pressure. Avoid using detergents which have a caustic soda base.

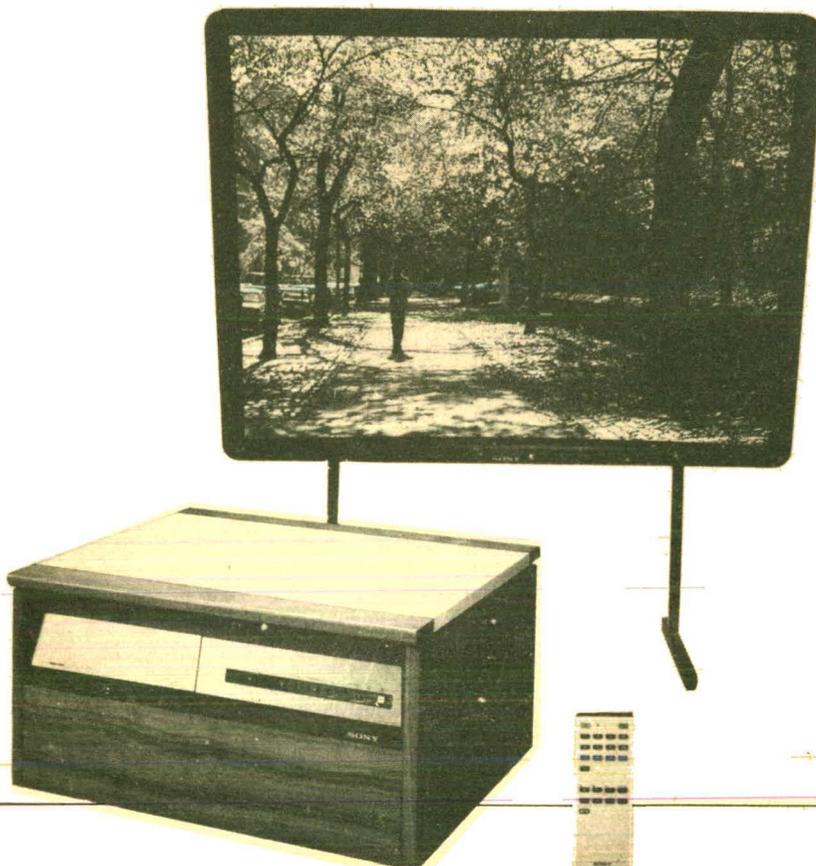
Q: What is a test pattern?

M Bose
Calcutta

Q: Should we use VHS or Betamax tapes with Sony's video screen projection unit (Model VPP 7220 PSE)? Can we watch TV programmes on such a unit?

C Pai
Bombay

Kiran Dalal
Bombay



A: Sony's 72" video screen projection unit comprises a video projector made up of three CRTs and lenses and a 72" screen which takes up the image from the projector. By the way, this unit contains neither a built-in video tape player/recorder nor a TV tuner. You will need a separate VCR (VHS or Betamax - the choice of format is yours) and tuner for viewing TV programmes.

Q: Does using the "Beamscope" (a magnifying screen which enlarges the picture shown on the TV) have any adverse effects on the set and on the eyes?

Secondly, if I use a video game like Samurai, for instance, will it spoil the TV set?

V Binani
Bombay

A: The Beamscope has no effect on the TV itself, but to avoid any damage to your eyes, you should sit at least 7 feet away from the screen. Unless your TV is very old there should be no problem playing with TV games.

BANISH THOSE SPOTS

Got a rash of on-screen spots from your video camera, even though it's never been pointed at a bright light or the sun? Our Technical Editor explains why — and offers a simple remedy.

One tiny little spot on your replayed video that stays still on the TV screen as the camera passes round a scene is not only annoying, it's expensive to cure.

The sad thing is that the situation that causes the spot is so easy to avoid. However, to understand the avoiding technique, it's necessary to understand the workings of the pick-up tube in your camera.

In order to simplify the explanations, I'll describe a simple black and white Vidicon type camera (still popular for caption generation, etc) though the same goes for colour tubes, except that there's more gubbins in a colour one.

If you refer to Fig 1 you will see that a heater in an evacuated glass tube 'boils off' a cloud of electrons when heated. The electrons are directed towards, and focused on to, the target at the other end of the tube by a series of electrodes.

In order to minimise the drain on the battery that is supplying the camera with power to run the heater, it is coated with various chemicals to allow to give off loss of electrons for only a modest amount of heat.

The problem that leads to spots is that, as the tube heats up for use and cools down afterwards, small flakes are given off from the chemical brew around the heater.

In normal use the flakes drop harmlessly



onto the side of the tube and cause no trouble, but consider the situation if the tube was in use with the heater up and the target downwards. The flakes would now fall onto the target, and they either stick to it, or believe it or not, can damage it by just falling onto it.

It thus becomes obvious that one shouldn't use a camera with its tube inverted, and I prefer to take the precaution one step further and refuse to carry (or transport in any way) a camera with its tube inverted.

The reasoning behind not moving a camera upside down, even if not running, is that, if you consider a 'flake' about to come

off, carrying it upside down only requires a knock to detach the flake and you've got potential trouble.

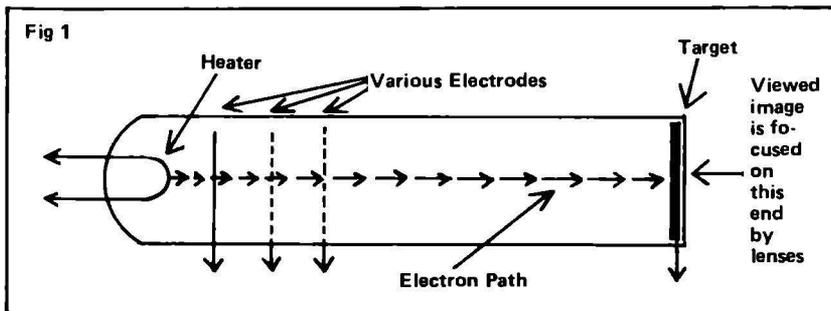
There's one small complication. Some cameras, especially the Konica CV-303 and CV-603, do not have their tubes running along the length of the camera body. Whereas with most cameras and camcorders it's sensible to avoid use and/or carrying them with the lens pointing towards the floor, the Konicas have their tube in the handle section.

In normal use the tube points upwards, so avoid carrying/using these cameras with the handle in the air.

Apparently the major reasoning behind the hapless owners of a spotty tubed camera is that they had wished to avoid any chance of burning the target by inadvertently pointing it at the sun, so they had been carting it about pointing it at the floor.

It's far better to use the lens cap than carry it this way. The large pile of damaged tubes in a box under my workbench proves that they got themselves out of the frying pan and into the fire.

If you are in any doubt, try to only use or carry the camera with the handle provided.



Sound Machines from Onida



The PC-168 U



The PC-25 U



The MC-W40 U



The MC-20U

Onida has recently introduced four portable stereo cassette recorders which feature the latest advances in audio technology like logic-control mechanism, music scan, Dolby noise reduction, ALC variable monitor and high speed dubbing.

The four models are: 1) The PC-168U portable component system, 2) The PC-25U compact portable component system, 3) The MC-W40U double cassette recorder, 4) Stereo-radio cassette recorder.

The PC-168U is a 200 watts PMPO portable component system. It has a five band SEA graphic equaliser, Dolby noise reduction and soft touch button logic operation. The music scan in the PC-168U operates by detecting the blank sections between tunes and allows you to skip back to the start of the current tune or forward to the start of the next tune quickly and easily. Some of the other features are: detachable 2 way speakers, timer start mechanism, metal/chrome compatibility, 3-way power supply, 5-level indicators and a Beat cut switch.

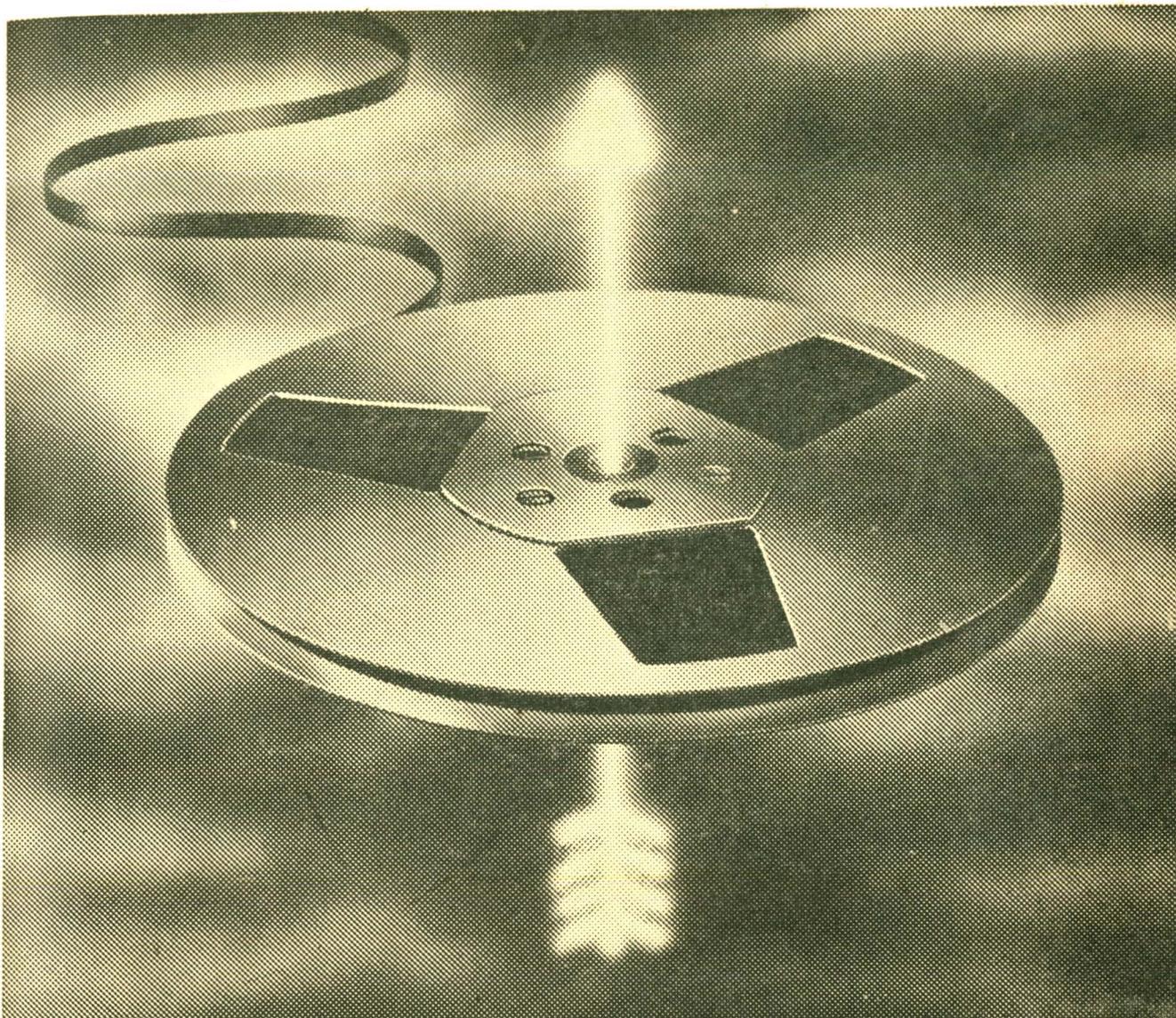
The front of the PC-25U is tilted to make it easier for the user to press the control buttons and monitor tape movement. The two 12 cm full range speakers (also tilted) can be separated from the main unit. This 36 watts PMPO system has a built-in SEA graphic equaliser (3 bands), four band radio and auto stop mechanism. Some of the other features are: ALC with variable monitor, FM stereo/mono switch, gear-damped cassette door for soft eject, headphone and mike jacks and one-touch recording.

The MC-W40U is a double cassette recorder with two speed dubbing – high and normal speed. It has a pair of 10 cm full range speakers with specially chosen paper and voice coils to deliver an even 20 watts PMPO. Besides one-touch recording, it also has Synchro Start – you can start both decks simultaneously by pressing only one button. The four band radio includes FM

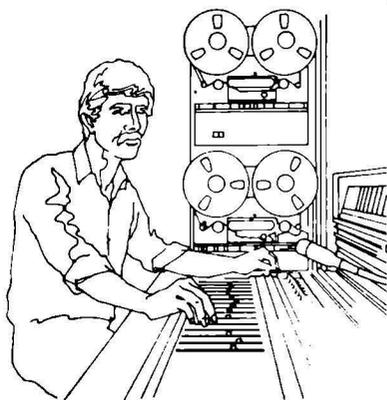
stereo and the AFC (Automatic Frequency Control) keeps FM signals locked in. Some of the other features include an ALC (Automatic Level Control) variable monitor switch, auto stop cassette mechanism, built-in microphone, gear damped cassette door and Beat cut switch.

The MC-20U is a 10 watts PMPO stereo radio cassette recorder with a maximum rated power output of 6 watts. Some of its features include the Automatic Level Control (ALC) which keeps the recording level just right at all times and prevents distorted recordings. With the variable monitor facility, you can listen at any level without affecting the recording. The built-in electret condenser microphone is ideal for impromptu recording sessions. The auto stop mechanism cuts off power to the motor when the end of the tape is detected in the play or record mode. The four band radio includes a stereo FM band.

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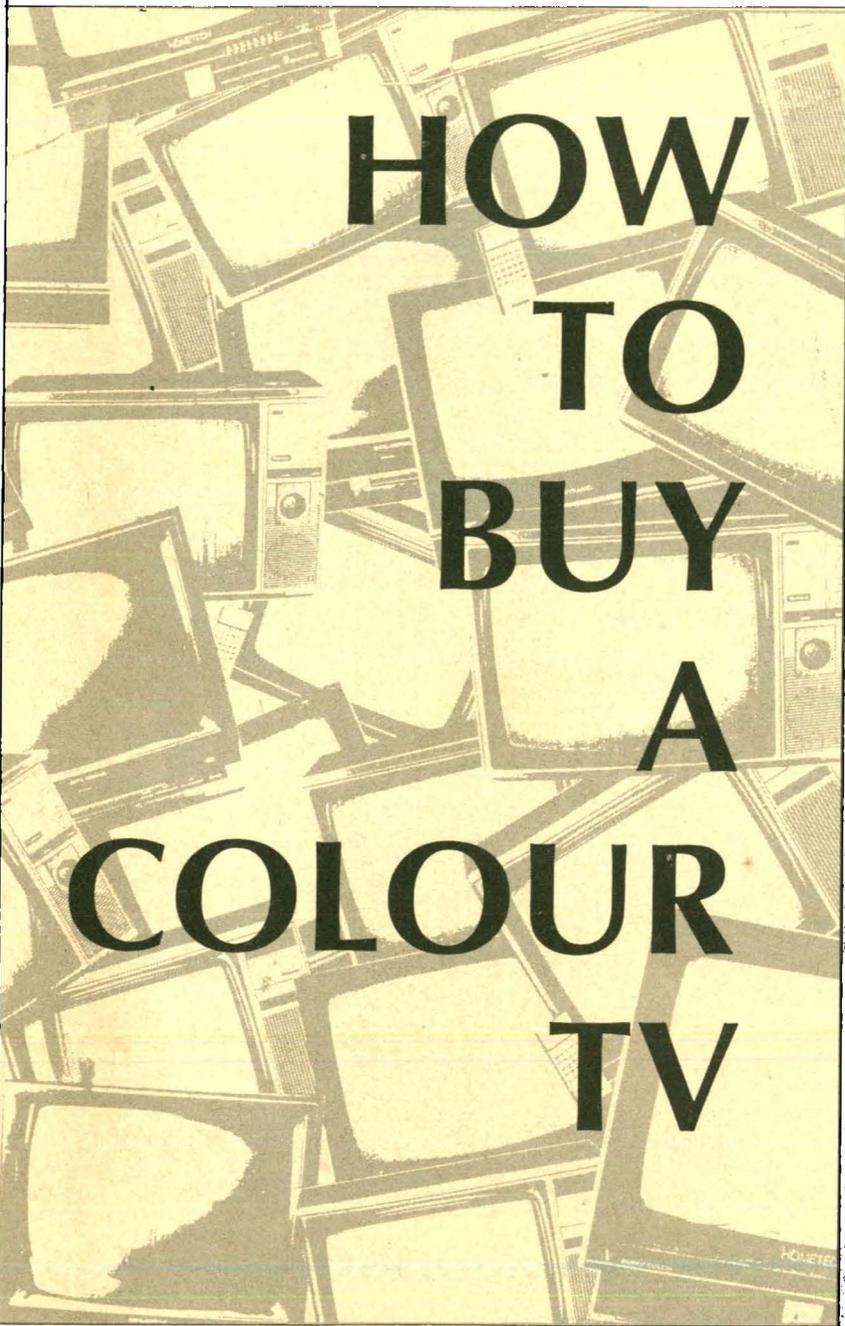
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HOW TO BUY A COLOUR TV

Buying a colour TV today can be a daunting task – especially for those who have to contend with such buzz words like SMPS circuitry, ECPC switch, digital colour filter, etc.

PLAYBACK AND FAST FORWARD
analyses the plethora of colour TVs, available in India and abroad, and suggests the best way of choosing the TV that's right for you.

By MARIO PEREIRA

Television, as a medium of entertainment, has become such an integral part of our lives that we barely pause to wonder how it works. The form in which this technological revolution first spread across the world was as black and white television, and the basic principle on which all televisions, even today's complex colour systems, work is the same.

But which is the best TV to buy, especially if you are planning to acquire a video games console or even a home computer? Before you decide on a particular TV, it would be helpful to pause a few moments and consider the following points:

- Are the colours bright enough in the set?
- Are the images sharp or are they a bit ragged around the edges?
- Are the colours really natural: for instance, does the cherry look cerise?
- Do the images jitter or move around?
- Is the sound clear and undistorted?

The TV receiver is divided into three main areas. The first contains those parts of the set that tune it to the desired television station, amplify the incoming signal and convert it into audio and video signals. The second section of the set contains the audio and video amplifiers and it is at this stage that we can inject audio and video signals from any piece of video equipment that has the right type of output, which the majority of today's televisions have. In the third stage we have the loudspeaker and television tube with its specialised colour circuits.

Although all the components of the TV are important and will affect the picture and sound quality, no single component could be more important than the tube. All colour and monochrome receivers use cathode ray tubes as display devices. A typical colour television cathode ray tube is coated with three different phosphors, one for each of the chosen red, green and blue primary colours. The latest in picture tube technology, however, is the Flat and Square picture tube vis-a-vis the normal rectangular shape found on conventional CTV sets. This improvement in tube technology prevents optical distortion from certain viewing positions and improves the brightness of the picture. Presently, in India, BPL India has introduced a TV set (Model MJ:8602) incorporating such a technology and is, reportedly, the only company to do so.

Over a period of time there have been many developments in the broadcasting technology of television signals. Hence, there are numerous methods by which colour and black and white signals can be transmitted, and also for passing these signals through the electronics inside the television receiver to its screen. PAL, SECAM and NTSC are the three basic colour stan-

dards in use today. India, like Germany and the UK, follows the PAL system, viz 625/50 (the numbers 625/50 refer to the number of lines per picture and 'twice' the number of frames per second) and uses a 4.43 MHz colour subcarrier. Since more than seven variations of the PAL standard are currently in use, it is important to note that only TVs having PAL B or PAL G will work in India. However, if you plan to buy a triple standard VCR (PAL, SECAM and NTSC), it is imperative that you also have a triple standard TV, so that you can make optimum utilisation of the VCR's playback. Recently, Matsushita introduced the NV G 15, a triple standard VCR having a single output in PAL. The internal electronics convert SECAM and NTSC signals into PAL. So you can now watch NTSC or SECAM video tapes on your PAL TV.

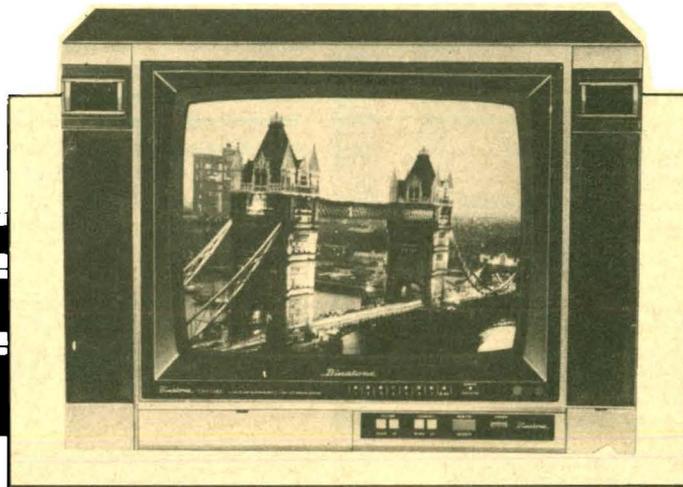
magnetic shield. Modern colour TV receivers are less affected by extraneous fields than earlier models whose tubes had less effective magnetic shielding. Formerly degaussing was necessary each time the position of the TV set was altered owing to the resulting change in the Earth's magnetic field relative to the tube. All modern TV sets are equipped with an internal degausser which operates each time the TV set is switched on.

The nature of tuning or channel selection is determined by the design of the receiver. Some TV sets have a mechanical tuner and memory while others have an electronic programme selection and memory. A point to be noted is that electronic tuners, by virtue of their components, are susceptible to heat and moisture. The remedy: a suitably well ventilated location could be of

sets make extensive use of components like SAW (Surface Acoustic Wave) filters, fusible resistors, fire retardant components and micro chips.

SAW filters ensure better quality and more stable picture and sound. The use of fusible resistors and fire retardant components are vital for the safety and durability of the set. Microchips make tuning the TV easier and facilitates on-screen display of the controls being operated or the programme being selected.

All these refinements ensure that the consumer today gets a state-of-the-art TV set. This, to a large extent, is due to the imported kits which already contain such components. Sadly, this is not true in the case of black and white TVs. Due to the indigenisation programme for monochrome sets, such sophistication eluded the consumer



VARIOUS SCREENS

Television sets come in an assortment of screen sizes - from 14" portable models to giant 45" screens. Choose your set keeping in mind the size of your room. While big pictures on the screen may be beautiful to look at, having a 27" TV in an 8-10 ft room would result not only in the scanning lines being visible on the screen, but it could easily result in eye fatigue. The thumb rule for measuring the correct viewing distance is that the distance you sit from the TV should be half the size of the TV screen. For example, if you have a 20" TV screen, the distance to sit would be 10 feet away.

Some adjustments of the picture tube are provided by controlled magnetic fields. This means, therefore, that external fields could interfere with the display on the screen if they were allowed to affect the three colour beams. To reduce the effects of extraneous fields, including the Earth's magnetic field, a part of the tube's flare is equipped with a

help. However, the latest advances in TV technology have taken care of this problem to a great extent.

As a matter of convenience, some TV sets are equipped with a remote control which duplicate to a large extent the controls on the TV itself viz. channel select buttons, Volume, Picture, Colour, Sound Mute and On/Off buttons. While the earlier models are supplied with a corded remote (enabling it to be used anywhere within the cord's reach) later, more sophisticated TVs come with an ultra-sonic or infra-red remote which has simply to be aimed at a window on the TV set.

To counter the effects of fluctuating voltages, almost all colour TVs today use an advanced power supply unit called SMPS (Switch Mode Power Supply). The SMPS unit eliminates ripple problems (shaky pictures) and ensures satisfactory operation on a wide range of voltages. A TV set with the SMPS circuitry does not need a voltage stabiliser.

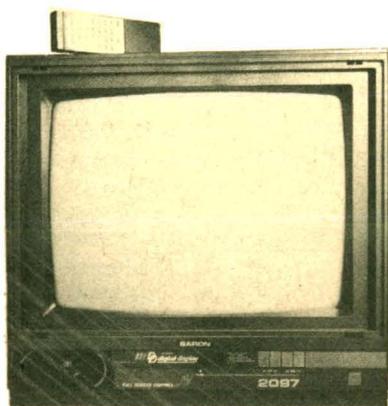
It is interesting to note that all modern TV

who, very often, was gyped by the use of sub standard parts being used in the set.

Some canny TV manufacturers often advertise the fact that their TV sets have 'unique' features like teletext compatibility digitalised circuitry and ECPC (Electronic Colour Preference Control). The current state-of-the-art in TV manufacturing ensures that most the above features are already incorporated in the TV, or provision is made for adding it on at a later stage. For example, the teletext module. For aficionados of video games or for home computer enthusiasts, having Audio/Video and RGB inputs in the TV set will be of great help, not only for hooking up such units but for greater clarity and definition of images.

Recently, a noted TV manufacturer has incorporated a tinted glass picture tube instead of a glass screen in front of the tube. This only serves to provide greater contrast to the picture apart from reducing glare. It must be borne in mind, however, that all the above mentioned refinements only serve to raise the level of the state-of-the-art colour TV to a higher plane.

BARON CTV 2097



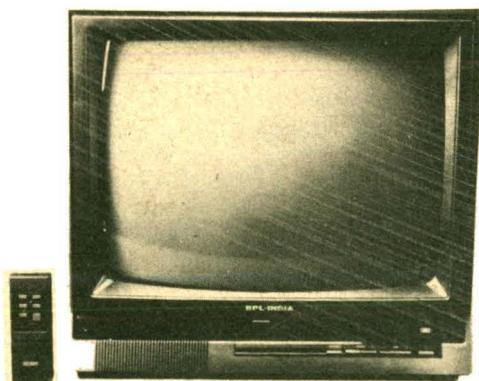
The latest from Bush India Ltd is the Baron which, says the manufacturer, is simply the most advanced colour TV in India. The state-of-the-art circuit in the Baron includes a micro processor for features like 'On Screen' display of volume, Channel Number, Selected Band, Tuning Bars, Switch On and Switch Off Timer. It has an 'On Screen' display of quartz controlled real time. The clock has a memory back-up in case of power failure of up to 60 sec. Some of the other special features include a powerful sound output of 8.5 watts, SMPS circuitry for low power consumption, special 'safety type' resistors and capacitors, fire retardant parts and components, a 'Line Filter' to minimise mains pollution and an earphone socket for private listening pleasure.

BINATONE COLORMATIC CTV



The Binatone Colormatic is a 51 cm stylishly designed colour TV with a cordless remote control. This PAL B/G CTV can receive VHF channels 2-4 and 5-12 and UHF channels 21-69. The SMPS power supply takes care of voltage fluctuations. In front of the picture tube a toughened glass, anti glare screen is provided for comfortable viewing. The Colormatic boasts of a big 5 watts of music output, thanks to its unique 4 speaker system. It also has the normal complement of controls viz Power On/Off, Volume Up/down, Contrast, Brightness, Colour Channel Up/down AFT. For personal listening an earphone socket is provided.

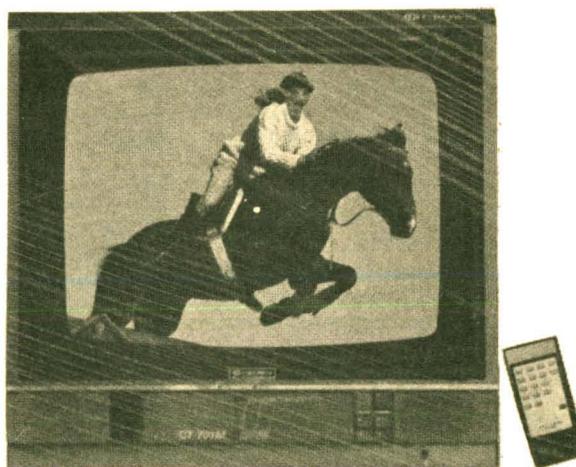
BPL COLOUR TV



The BPL LA/LAS 8603 is a monitor style all-plastic cabinet with silver finishing. The LA 8603 features a six function infra-red remote control with a voltage synthesiser tuning system and a non-volatile IC memory. The chassis incorporates the latest IC technology and microprocessor controls together with vital components manufactured in-house with technical collaboration with Sanyo.

In the same series, the LA 8603 has the added advantage of a tinted screen tube. This minimises glare and environmental reflections, thereby eliminating eye fatigue.

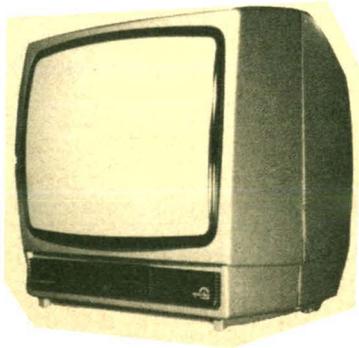
CROWN CT 701 M



The Crown CT 701 M is a monitor style colour TV. This 20" CTV has electronic tuning for easy location of TV stations.

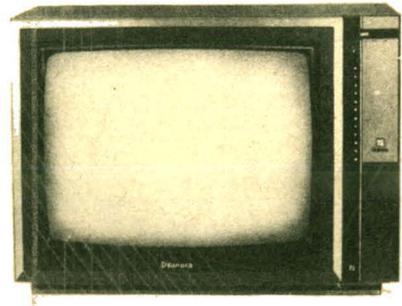
Among its notable features are dual sound, automatic degaussing, automatic fine tuning, digital indicator, a LED channel indicator, push type channel and volume operation and glass screen.

DIGICHROME SPECTRA 4000



The Digichrome 4000 has a 20" screen and a built-in micro-computer for better sound and picture. The microcomputer continuously monitors and automatically readjusts the settings whenever it is necessary. One notable feature of the Spectra 4000 is that it offers a choice of the four most common systems - NTSC 1 and 11, PAL and SECAM. With this TV it is possible to receive Teletext and Videotext. The Digichrome TV offers the possibility of watching a play or a film while you listen to the dialogue in the language of your choice. Due to the ageing of electrical components, picture deterioration takes place. However, in the Spectra 4000, a tiny computer automatically compensates for the ravages of age keeping the image clear and sharp. With the remarkable Remote Control you can control every function without having to touch the TV set. Even Teletext and video recorders can be switched on with the remote. An optional pedestal with VCR housing and built-in speakers is available.

DYANORA QUINTRIX COLOUR TV



The Dyanora Quintrix (Model TC-2001N), says the manufacturer, is a zero-error marvel from Dyanora. Its unique zero-defect circuit assembly ensures unmatched fidelity and 100 per cent reliability. This is possible by computer programmed auto-insert machines and programme auto jigs that eliminate human errors during production.

Among the various features of the TC-2001 N are the use of SAW filters for distortion free reception and the Phase Locked Loop circuit (PLL) for perfect, jitter-less picture tracking. An audio filter circuit eliminates speaker hiss and hum for sound clarity. To protect the set from damage a lightning protection circuit and a X-radiation limitation circuit shields vital components from electrical damage.

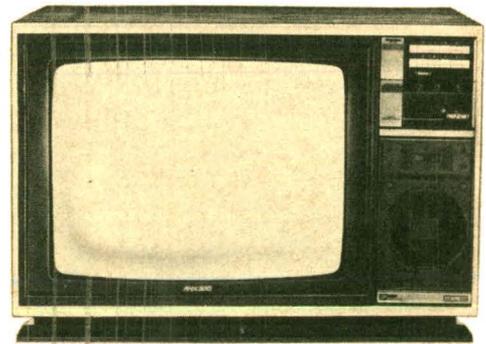
NELCO BLUE DIAMOND



The Nelco Blue Diamond (Model 7220) colour TV has the famous Blue Diamond 90° in-line, High Fidelity, High Contrast picture tube with multi-step focus system.

The vertical colour TV can receive VHF channels E2-E12 and UHF channels E21-E69. For powerful sound, the 7220 has three speakers - one 5 x 9 cm oval speaker and two 10 cm round speakers with square flanges for realistic reproduction of sound. Some of its unique features are an infra red 17 function direct access remote control system, an Off-Timer facility, voltage synthesizer tuning system and SMPS circuitry. For increased viewing pleasure on the Blue Diamond, the face plate is designed to cut down 'glare' drastically, so there's less eye-strain while viewing.

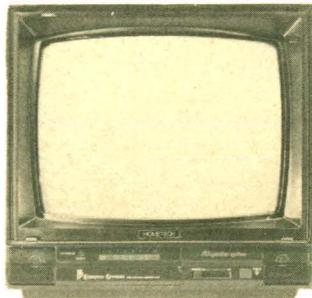
TRENDSET PHX 20C



Peico Electronics & Electricals Limited are currently marketing the Trendset colour TV (Model PHX 20C). This conveniently styled CTV has push buttons for instant selection of 8 channels, coloured tuning bar display on screen, excellent sound quality provided by a 2-way front loudspeaker system, low power consumption and a newly designed mono-carrier sliding chassis for easier serviceability.

Besides the above, it has a host of automatic functions, like Automatic Frequency Control (AFC), line and frame synchronisation, degaussing, beam current limiter, Automatic Gain Control (AGC), stabilised power supply with automatic overload protection for large voltage fluctuation. The PHX 20C automatically mutes the sound during tuning when no TV signal is present.

HOMETECH COLOUR TV

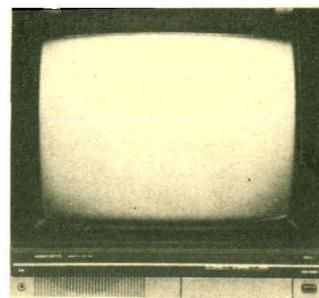


Marketed by Crompton Greaves under the brandname Hometech, the CGX 2010 MR is a Monitor colour TV with an anti glare screen, sleek and elegant bottom control panel and cabinet. A 17 key Remote Control comes with the set and has the following functions – Colour, Brightness, Sound Mute, Standby, 8 programmes, Equaliser, Volume.

It has a 51 cm diagonally measured picture tube and controls for Brightness, Contrast, Colour and Volume. The audio output is a hefty 5 watts and its acoustically matched wide band audio circuitry ensures optimum hi-fi music power.

The imported high gain electronic tuner, says the manufacturer, ensures true to life colours, hi-fi sound, picture clarity and minimal disturbances even in weak signal areas. The fully electronic SMPS circuitry eliminates the need for a voltage stabiliser between the specified voltage range. For pure and natural colours it has an automatic degaussing system. A VCR playback facility is available in both VHF and UHF outputs.

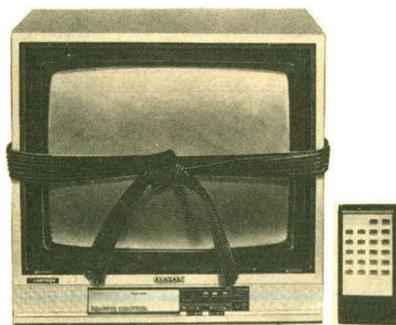
MIKADO COLOUR TV



The Mikado colour television receiver (Model CTV 5101) employs the newly designed single chip LSI circuit which contains a microprocessor, PCM remote control and a non volatile memory for voltage synthesizer tuning. The tuning system precisely tunes to VHF channels 2 to 4 and 5 to 12 and UHF channels 21 to 69. It can also memorize upto 12 stations on either the VHF or UHF wavebands.

The monitor style TV houses a 51 cm Super SSI Blackstripe II Picture tube. It has a Switch Mode isolated Power Supply (SMPS) to take care of wide voltage fluctuations. The 16 function infra red remote control system employs the advanced PCM technology, rendering it immune to interference and provides 12-key random access tuning, audio muting/volume and power control.

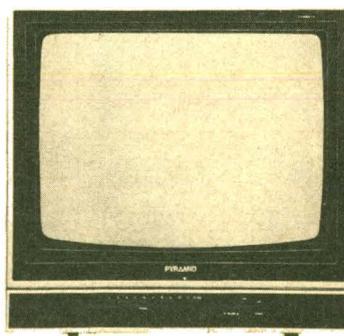
ORSON BLACK BELT MODEL C 2076



The Orson Black Belt (Model C 2076) is a sleek, monitor-style colour TV. According to the manufacturer, the chassis is specially computer-designed for Indian operational conditions, to provide a compact, high reliability TV, which is easy to service and consumes less power. A unique feature of the C 2076 is the Photochromatic Picture Control (PPC) which automatically changes the brightness, contrast and colour of the picture according to the ambient light in the room (A switch defeats this PPC function if you want manual control).

Besides, the TV has a 28 function remote control, 16 channel voltage synthesized tuning, auto noise mute, audio mute, extra-wide voltage regulation, tape recording socket, audio-in, video-in sockets and headphone socket for personal listening.

PYRAMID 2000 COLOUR TV



The Pyramid 2000 is a slick-looking monitor-style colour TV. On the 20 cm picture tube, volume, colour and brightness levels are displayed.

Some of the unique features of the 2000 are a unique colour circuit where the colour automatically adjusts to changes in contrast to enable you to watch the right colour all the time, ABCL (Automatic Brightness Contrast Limiter). The ABC limiter constantly monitors brightness and contrast to create an image that's easy on the eyes. In addition to the volume control, the 2000 has a Tone control for a richer sound. A super wide Automatic Voltage Regulator (AVR) 50-300 volts and an automatic system changer which automatically selects between PAL B/G, SECAM B/G and NTSC 4.43.

SONODYNE'S MAGNUS SUPER

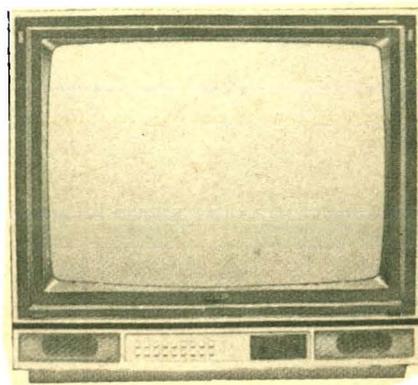


The Magnus Super is a 51 cm colour TV with anti-glare filter glass, hi-tech styling, a computer created chassis and a 2 speaker hi-fi system.

Everything about the Magnus Super is automatic. The automatic voltage regulator, for instance, smoothes sharp voltage irregularities over a wide range. The automatic frequency tuning outlines high precision images. Moreover, the 12 position channel selector enables VCR and PC operation, which, once set, comes alive at the touch of the corresponding button.

The vertical model colour TV has an audio output of 3 watts (maximum) and can receive VHF channels 2-12 and UHF channels 21-69.

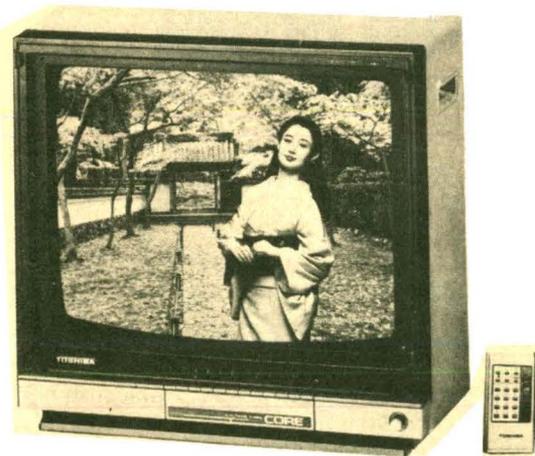
UPTRON'S ASTRA COLOUR TV



Astra, the latest Uptron colour TV, is a monitor-style TV. It has a 51 cm, 90° Precision In-line Black Stripe 11 picture tube.

This CCIR, PAL B/G TV can receive VHF channels 2-12 and UHF channels 21-69. Its two 8 ohm elliptical speakers deliver a powerful five watts of sound output. The Astra is available in two models - one with wireless remote control and the other without remote. The remote functions include On-Off, Tuning, Band Selection, Station Selection, Volume, Contrast, Brightness, Colour, Muting, Memory for normal setting of Contrast, Brightness, Colour and TV channel selection.

VIDEOCON 207E



The Videocon 207 colour TV features a host of advanced features. The completely new chassis design uses sophisticated technology to reduce power consumption, running temperature and space used. For instant station selection and drift-free reception, the convenience of quartz precision push button electronic tuning is used.

The 207 has the innovative Toshiba Super SSI Blackstripe 11 picture tube for improved picture clarity and detail. A super wide automatic voltage regulator takes care of voltage fluctuations and irregularities in the supply voltage within the range of 70-290V.

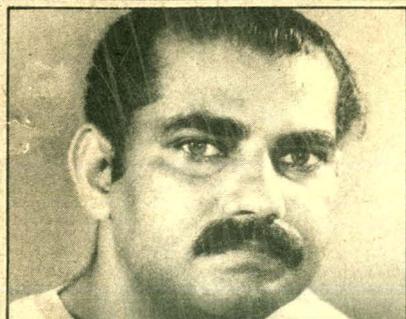
WESTON CETRON VII



The Weston Cetron VII is a sleek monitor style colour TV with a 51 cm picture tube. It has a unique 'Signal Tracker System' which uses the latest electronic technology to compensate for signal variations and automatically adjusts the tuning for superb picture quality. According to Weston, the Cetron VII makes use of the latest electronic digital tuning system to ensure precise channel and programme selection. A 10 cm woofer and two 5 cm tweeters contribute to a high audio output of 5 watts. It has a computerised 7-segment digital display which glows to indicate channel numbers. The toughened tinted glass screen filters out glare. A full function remote control is available with the TV.

The Weston Cetron VII is a sleek monitor style colour TV with a 51 cm picture tube. It has a unique 'Signal Tracker System' which uses the latest electronic technology to compensate for signal variations and automatically adjusts the tuning for superb picture quality. According to Weston, the Cetron VII makes use of the latest electronic digital tuning system to ensure precise channel and programme selection. A 10 cm woofer and two 5 cm tweeters contribute to a high audio output of 5 watts. It has a computerised 7-segment digital display which glows to indicate channel numbers. The toughened tinted glass screen filters out glare. A full function remote control is available with the TV.

IN SEARCH OF TALENT



RAM JALOTA

Ram Jalota is no newcomer to the ghazal scene. His latest music cassette 'Dard Aur Ghazal' released by Music India is doing well. And he has another effort—'Mehfil Aur Ghazal' with six new ghazals in concert style lined up for immediate release as well. Ram is a medical practitioner (Dr Ram Varma is his real name). Born into a musical family in Lucknow with a long tradition of performing in 'mehfils', Ram has received comprehensive training under Ustad Iqbal Ali Khan. Later he studied classical and light music under Ustad Basheer Khan and Afzal Hussain Nageena. He has performed at the prestigious Surdas, Sur-Singar and Haridas sammelans all over the country and cut his first LP 'Ghazal Aur Ghazal' in 1986.

Address: Dr Ram Varma, Kamla Nehru Road, Lucknow 3. Telephone: 82522.



RAMA MONTROSE

Rama is a singer with great promise. An approved artiste of AIR, Allahabad, she has already recorded bhajan and geet several times for AIR. She has also recorded ghazal, geet and folk songs for Doordarshan, Lucknow. And she has also ventured into playback singing. She sang a duet with well-known playback singer Mahendra Kapoor for a Hindi feature film (directed by N B Montrose) under the music direction of Raghu Nath Seth. And apart from other playback assignments in the past, she has several more in store. Rama's talent is backed up by excellent training in music at the Prayag Sangeet Samiti and an impressive list of honours from the Samiti.

A little break is all this promising singer needs to launch off a great singing career.

Address: VV Movies & Studios, 24 Strachey Road, Civil Lines, Allahabad 211 001.



I A KHANKUMAR

Khankumar's speciality is his 'One Man Show', held on the death anniversary of Mohd Rafi, where he sings a record number of songs—over 40—originally sung by Mohd Rafi. Recently, he held the 100th successful stage show of 'Khankumar Nite', where he sang Rafi's songs. And no less than actor Shashi Kapoor praised this young singer's talents on the occasion!

Khankumar has performed in Gujarat and Maharashtra. He has given playback for the Gujarati film 'Kalyug Ni Sita' in a duet with Anuradha Paudwal. Khankumar is also a successful film journalist contributing to articles and reviews to leading Hindi and Gujarati film journals.

Address: 5/1881, Saiyedpura, Surat 395 003. Telephone: 38672 (Surat), 6420318/6408770 (Bombay).

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IN SEARCH OF TALENT

NALIN SHAH traces the origins of the Sur Singar Samsad and profiles the impresario of this prestigious organisation, Brijnarayan Narula.

Young, energetic Brijnarayan wanted to promote the career of a musically talented friend who was yet to achieve recognition despite his versatility. In no time at all, Brijnarayan, a lawyer by training and a business executive with the Podar Group, discovered the euphoria of being an impresario. And he went on to form the Sur Singar Samsad, an institution for the promotion of classical music and dance.

That was in 1949.

Today, the Sur Singar Samsad is a prestigious organisation. Apart from classical music, the Samsad also stages programmes of bhajan, ghazal, drama, qah qaha (humour and satire) and classical-based film music. Its name is synonymous with its

founder-director Brijnarayan, who has brought to its platform artistes of high calibre: Pandit Ravi Shankar, Vilayat Khan, Bismillah Khan, the Dagar Brothers, Kishan Maharaj, Nazakat and Salamat Ali have all performed there as youngsters in search of an identity.

Brijnarayan is a Punjabi from Mathura, but could easily pass off as a prosperous Marwari. Very few know that he is the younger brother of former MP and minister Dr Kailash. Fewer still know his surname: Narula. He is just Brijnarayan alias Sur Singar Samsad and that makes him an institution by himself.

With his business acumen and organising power, Brijnarayan could have built a modest industrial empire, but he preferred to build a mammoth cultural institution in-

stead.

The first Samsad in 1949 was a grand 18-day affair attended by musical luminaries like Pandit Omkar Nath Thakur, Fayyaz Khan, Hirabai Barodekar, Kesarbai Kerkar, Anokhilal, Siddheswari Devi and many newcomers who later became formidable forces in the world of music. But the impressive show notwithstanding, the first Samsad was a financial disaster which made Brijnarayan wiser. He learned that if he wanted to satisfy his new-found passion as an impresario, he must sink or swim alone and depend on his organisational skill rather than the gate-collection.

With the passage of time the Samsad grew in stature and Brijnarayan came to be looked upon as a father figure by artistes despite the fact that this promoter of music



Brijnarayan (with Gandhi cap) signing autographs.



Pandit Omkarnath Thakur.

and artistes was ignorant on the subject of music: he could not differentiate between Sa and Re in the musical scale!

But the lack of musical understanding has never been an impediment to Brijnarayan who has the charm to attract the artistes and the curtness to deflate their egos. He is a queer mixture of humility and arrogance which makes artistes respect his spirit and fear his temper.

Once Pandit Omkar Nath Thakur wrote to him in anger, demanding an explanation for having paid the vocalist Kesarbai Kerkar more than him. Brijnarayan curtly replied that he had always considered Omkar Nath to be a rishi (ascetic); he had not realised that Omkar Nath was in the same category as Kesarbai. The stiffness between them continued. But after a few years, Pandit Omkar Nath Thakur made up with Brijnarayan by embracing him and accepting his terms for a programme ungrudgingly.

The veena virtuoso S Balachander – a Padma Bhushan awardee – once thanked Brijnarayan for inviting him and wrote 'it is my wish to fulfil your desire', underlining the words at the appropriate places.

When the famed singer M S Subbulakshmi won a Sur Singar Samsad award she considered it a great honour and came down to Bombay to receive it in person. When Brijnarayan requested her to sing at least one bhajan, she obliged him by singing not one, but a dozen bhajans.

STRICT DISCIPLINE

In the matter of discipline Brijnarayan never differentiates between the artistes. He signals to any artiste to wind up if the latter exceeds the allotted time limit while performing.

Once the sitarist Vilayat Khan came for his programme 20 minutes late. Without a qualm Brijnarayan struck off his item from the agenda.

Small wonder then, that Brijnarayan is considered rude and insolent by some and a saviour and benefactor by many.

"Criticism is a natural corollary to observing strict discipline," he says ruefully. There are rules and conditions regarding age, experience, payment and the duration of performance for participation in a particular Sammelan. He does not deviate from the rules to oblige favour seekers, whatever their stature.

Over the years, the Samsad has become a full-time job for Brijnarayan. Since he does not own a typewriter, his famous, affectionate letters to equally famous people are all hand written. He never asks an artiste's favour to perform at his house. He does not own a tape recorder or even a gramophone. He only seems to own Sur Singar Samsad. People from all walks of life have responded to his invitations, whether they be presi-

dents of India, chief ministers, ministers of information and broadcasting or film makers such as Satyajit Ray and Raj Kapoor. The Samsad meetings are often attended by doctors, scientists, judges, company executives and businessmen apart from musicologists.

Admission to the Samsad programmes is free. The performing artistes gratefully accept whatever little is paid to them. This gesture on their part is either an acknowledgement of their debt to the Samsad or for the prestige involved in performing on the Samsad platform.

In spite of all the pomp and show and the glitter, the Samsad has no gold in its coffer. When the conference is announced the donations pour in – sometimes from unexpected quarters – and the show goes on.

'Jai sangeet, jai kalakar' (long live music, long live artistes) is a phrase Brijnarayan has coined as a Samsad motto and conditioned his life to make it a living experience. After all, he never had an aspiration to be a 'sangeetkar' (musician) himself. He was content to be known as a 'sangeet das' (servant of music). When the shows are planned Brijnarayan always hovers around guiding, prodding, ordering and planning to make the shows a colourful and multi-dimensional affair. Each show, after all, is a projection of his own personality: and he has to be at his best under the glare of the footlights!

If the Sur Singar Samsad has remained a vibrant organisation since its inception, it is mainly because of the energy it derives from Brijnarayan who refuses to grow old with age. The day he feels the weight of his years the institution will wither. And the day he dies the institution will cease to exist.

It may be a sad commentary on the institution but the fact remains that from its very first day of existence Sur Singar Samsad has remained a one-man show. But as long as it lasts it will remain a grand show.

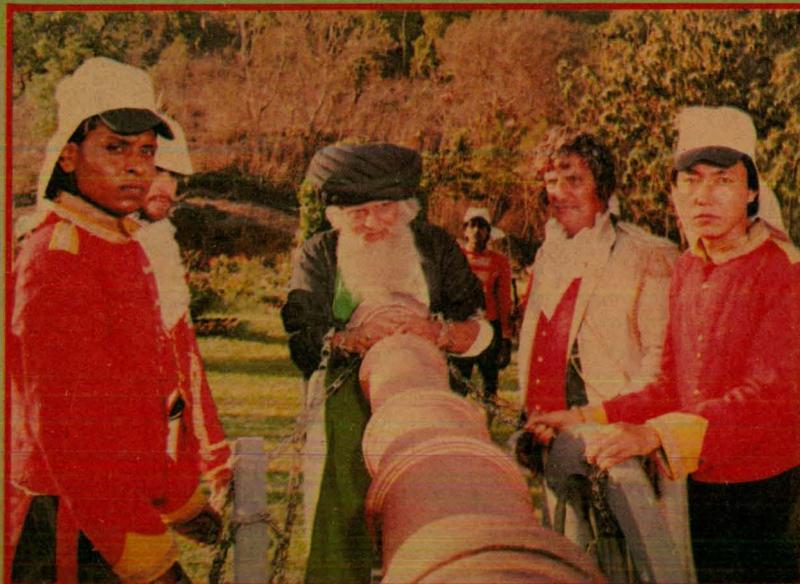


Zarin Daruwala playing the harmonium at the age of 6.



AAKHRI MUGHAL

Alpana Chaudhary spent a couple of days on the sets of 'Aakhri Mughal' and gives a vivid account of B R Chopra's magnum opus.





Ashok Kumar and Naazneen

Na kisi ki aankh ka noor hoon,
Na kisi dil ka karar hoon,
Jo kisi ke kaam na aa saka,
Main woh ek mushta gubar hoon

These famous lines are part of the theme song of an emperor's life. An emperor on whose head sat the crown of Hindustan. Written by the emperor himself, they express the anguish of a man who was only a titular king. Racked by internal court intrigues and humiliated by the British rulers, Bahadur Shah Zafar was the last Mughal emperor of this country. A pathetic figurehead, who nevertheless dared to hope for a time when they'd be free of the foreign yoke.

B R Chopra, a director known to make films revolving around social issues, makes his debut on the small screen this month with a 13-episode serial on this emperor. Titled 'Aakhri Mughal', it is sponsored by Hindustan Lever and is meant to throw light on a ruler generally dismissed off as a weak, ineffective king who was better known for his poetry.

The serial has been reportedly made at the request of the government which wishes to reduce the increasing suspicion with which Hindus and Muslims have begun regarding each other by projecting the historical role of Muslims. The serial seeks to establish the fact that the two communities lived harmoniously before the British began their deliberate policy of divide and rule. As Ravi Chopra, the co-director of 'Aakhri Mughal' points out, "The Hindu-Muslim divide took place later. Bahadur Shah Zafar, in fact, banned cow-slaughter so that the two communities could come even closer and thereby unite against the British."

When Bahadur Shah Zafar is tried for sedition in a military court,

the British prosecutor points out that the Mughals were as much foreigners in this land as they were. To this the aged king, weighed down with fear of what the British would do to the Hindu-Muslim psyche, retaliates, "We have lived here and we die here. We do not take away even a penny out of this country unlike you who plunder it. When you leave you will have weakened the country to such an extent that we will not be able to recover from it."

With dialogues like these scriptwriter Dr Rahi Masoom Raza establishes the fact the Muslims have always been an integral part of Hindustan. "Hum Turk nahin, hum Hindustani hain," is a line that is oft repeated in the film.

Dr Raza feels that the serial is very timely. "While our Meeruts and Delhis burn," he observes, "we need to remind ourselves of a time when the two communities lived peacefully. 'The Muslims never enslaved anybody. The British did.'"

Dr Raza and directors B R Chopra and Ravi Chopra worked on the script for eight months before they started shooting, referring to various texts as well as the correspondence and literature of the

period. Their understanding of the emperor, they claim, is not influenced by British historians. Rather, they have interpreted Bahadur Shah's character with the help of little known facts like a letter he wrote to various Hindu rajas and Muslim nawabs urging them to come together and throw the foreigners out. This one letter, they point out, shows the courage of a man who had nothing at his disposal and yet was ready to take the first step towards a war of independence.

There is a scene in the serial where the emperor, surrounded on all sides by conspirators, asks his old servant who he could trust to deliver the letter to the various kings. The servant replies, "Nobody." And then volunteers to do the job himself.

What is most striking about this serial is the pathos of Bahadur Shah's situation. On the one hand, there is bickering amongst his wives and sons and plots being hatched by his ministers. And, on the other, there are the British on whose pension he survives. Juxtaposing the sheer ignominy of his situation is the once-glorious tradition of his ancestors. He is pathetically aware of his plight but can do

Top 10 Video Films

ENGLISH

ON WINGS OF EAGLES	Burt Lancaster, Richard Cronna
QUEENIE - PART I-II CAT SQUAD	Kirk Douglas Directed by William Friedin
STAND BY ME	Based on the book 'The Body' by Stephen King
CHILDREN OF A LESSER GOD	William Hurt, Marlee Matlin
COLOR OF MONEY	Paul Newman, Tom Cruise
ROOM WITH A VIEW	Helena Boneham Carter, Maggie Smith
COURAGE - PART I-II MANNEQUIN	Sophia Loren Andrew McCarthy, Kim Cattrall
THE FLY	Jeff Goldblum, Geena Davis

HINDI

INSAAF	Vinod Khanna, Dimple Kapadia
SATYAMEV JAYATE	Vinod Khanna, Meenakshi Seshadri
MARTE DAM TAK KHATARNAK IRADE	Raaj Kumar, Govinda Aditya Pancholi, Neeta Puri
PRATIGHAAT	Sujata Mehta, Arvind Kumar
HIRASAAT	Shatrughan Sinha, Hema Malini
MR INDIA HAWALAAT	Anil Kapoor Shatrughan Sinha, Mithun Chakraborty
INSAAF KAUN KAREGA	Dharmendra, Jaya Prada
MERA KARAM MERA DHARAM	Dharmendra, Moushumi Chatterji

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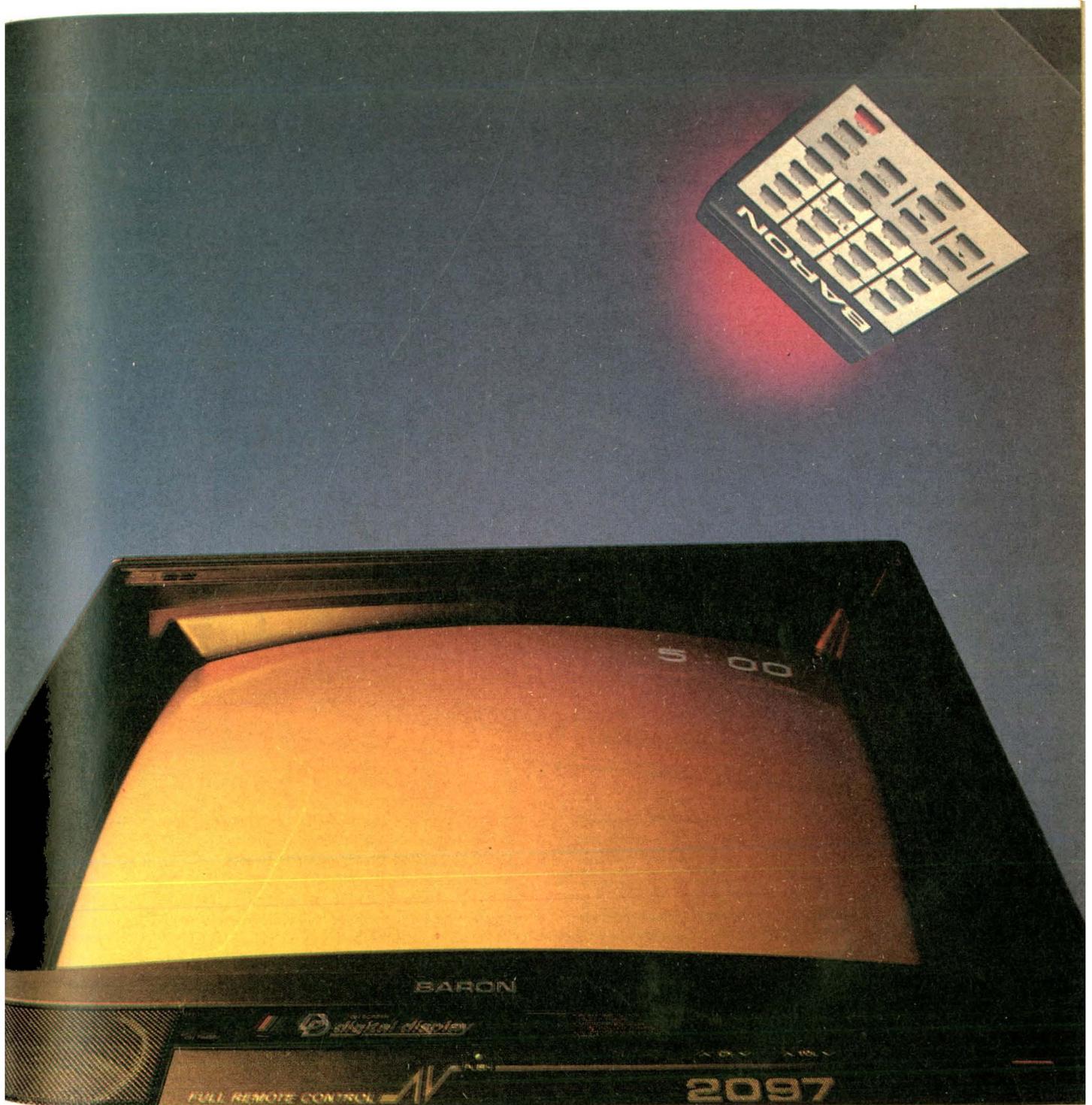
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nothing about it. At one stage he comments wryly, "Even the kotwal has more power than me."

This then was the irony of the last chapters of Mughal rule. Chopra's serial begins with the coronation of the last Mughal ruler, and ends with his death in an alien country. When lying in jail, the frail, old man yearned for just two bighas of land in his own country, land on which he could die. Even this was denied to him.

Basing one's judgement on a few of the episodes, one finds that whatever may be the motive for the serial, what keeps you engrossed is the central figure of Bahadur Shah Zafar. Very rarely do you see tragedy of this magnitude on the small screen. Ashok Kumar, who one saw earlier rounding up each episode of the melodramatic 'Hum Log', has, thankfully, not carried over any aspect of his earlier presence into this serial. In 'Aakhri Mughal', you see once again the Ashok Kumar of films like 'Bandi' – sensitive, restrained and very, very convincing. Just his eyes convey volumes.

What attracted you to this subject?

I've always been fascinated by court scenes. Even as a young sub-editor in Lahore, I had followed "The Bhawal Sanyasi case" with great enthusiasm. In this particular case what I found intriguing was the fact that the emperor of Hindustan should be tried for sedition!

How did you go about the treatment of your subject?

We referred to various texts. But there were many things that happened which you won't find in regular records of history. For instance, Bahadur Shah Zafar was the one who took the initiative of writing a letter to rulers like Jhansi Ki Rani, Tatya Tope, Nana Fadnavis, Wajid Ali Shah, asking them to join hands in fighting the British. This letter gave us an insight into the essential character of the man.

Other things like his poetry and the poetry of his time made us realise that we were depicting a man who was discontented with



Raj Babbar as Akbar

Ranged opposite him are representatives of British rule like the Resident of Delhi, Metcalf, played by Gufi Paintal (who also happens to be the production designer of the series) and the governor general played by Col. Proudfoot (whose name is often seen in the printed media). Both are convincing. Had they fallen short of the mark the emperor's plight would not have come across as effectively.

The camera is handled by B R Chopra's regular, Dharam Chopra who succeeded in compressing the largeness of the subject to the size of a TV screen without its losing any of its grandeur. Much of the mood of the episodes may also be credited to Raj Kamal's music – not an easy task considering that some of the most-acclaimed poetry had to be set to tune.

Altogether, a serial one can look forward to. The earlier historicals didn't leave much of an impact, but this one promises to be better. If the first few episodes are anything to go by, TV viewers definitely have some thought-provoking Fridays (expected slot) to look forward to.

An on-the-spot interview with director B R Chopra at Natraj Studios where the opulence of Deewane Khas has been recreated.

himself, who was afraid of what would happen to his country, who despite all the odds was planning to throw the foreigners out. Unfortunately, the Mutiny of 1857 took place just one month before his action and upset all his plans.

We are focusing on his human aspect. He was a poet but that didn't mean he didn't have his heroic side. He ascended the throne late, when he was 62, at a time when he was pretty helpless but he still had the courage to make such plans. We want the audience to empathise with him.

What would you say is the difference between making a feature film and a TV serial?

Not much really except that TV is more of a conversational medium. It's like a guest in the house who loves to talk. Also, you can't have larger-than-life scenes in a TV serial because of the size of the screen.

What about holding the interest of the viewer despite the one-week gap between episodes? How do you ensure this?

We have to structure the episodes in such a way that there is a lingering anxiety at the end so that viewers are eager to know what will happen next.

In the past you have been taken to court for your interpretation of the Koran in 'Nikaah'? Do you anticipate objections to your interpretation of history?

You can't prevent people from contradicting you. But I don't think we have taken any liberties with history. Yes, the interpretation is our own but it is based on factual records of history, so I don't think there should be any objection.

Shooting at Film City had been cancelled for the day when we met Ravi Chopra, the co-director.

Have you inserted any elements to ensure popularity like star presence, songs, dances, glamour and so on?

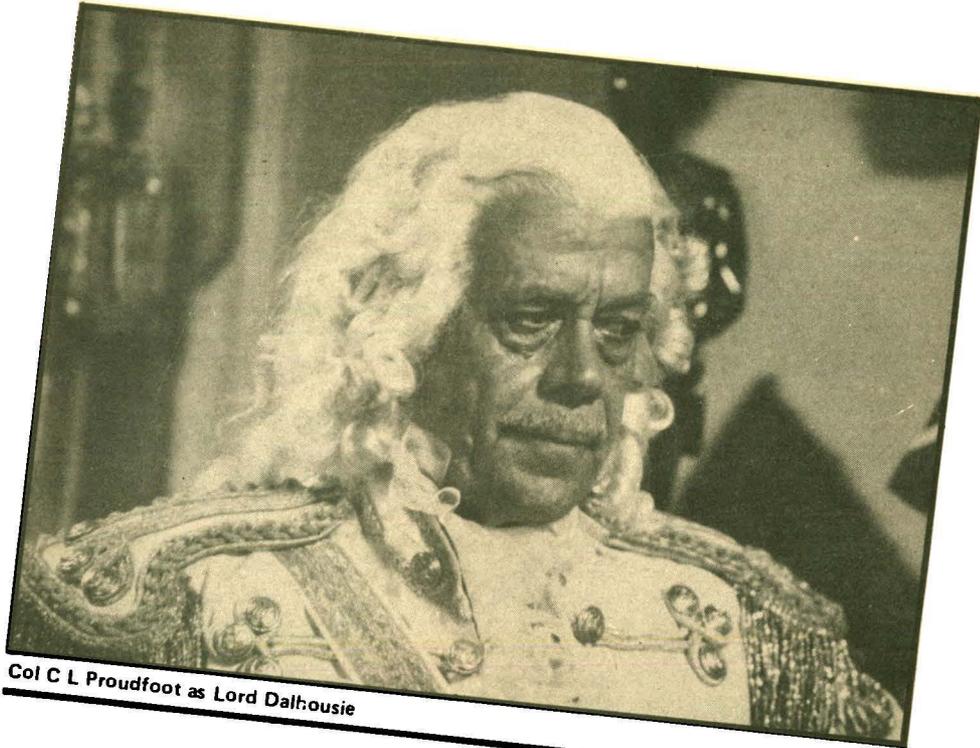
The glamour is in-built. Our subject is such that glamour does

not need to be super imposed. 'To create this feeling you have to have a very sound story sense. And this has always been the concern of our camp.

If you go back to the good old days of the Madras film makers you must recall that they had very gripping stories. Their technique was very simple. Technically, the films were not up to the mark but still they did well.

We have shot 'Aakhri Mughal' as we would any feature film only taking care to be closer to our subject.

When you opted for Ashok Kumar did you not have any doubts about him being accepted in this role since he is associated with the epilogue of 'Hum Log'? Also, were you confident about his diction?



Col C L Proudfoot as Lord Dalhousie

need to be super imposed. Yes, our sets are lavish, our costumes look rich and there is a general feeling of opulence. We have tried to make things look genuine and not like cardboard sets.

The TV medium does not require star presence. You don't have to sell your film to distributors who insist on 'names'. What we require is talent and I can assure you 'Aakhri Mughal' will throw up a lot of this. Raj Babbar is in just one episode and he was not taken because he is a star. He wanted to be associated with the serial in some way because he is like a family member. He only appears in one short scene as Akbar, when Bahadur Shah Zafar recalls the glory of his ancestors.

There are some songs. There is a qawwali, for instance, in the durghah of Nizamuddin, where the emperor meets the emissary of Jhansi Ki Rani. A qawwali is basically a religious song, it creates religious hysteria sometimes.

What do you think is the scope of a historical on the small screen?

Basically, whatever you are making must hold the interest of the viewer. The audience is not concerned with whether it's true or not. It's the story that is important. The earlier historicals telecast on TV failed because they failed to create the 'and then? and then?' curio-

sity in the viewer. We didn't have any doubts about Dadamoni's (Ashok Kumar's) earlier image clashing with ours because he has a fantastic script sense. He gets totally involved in the subject. When my father first narrated the story to him (he hadn't told him that he wanted Dadamoni to do the role) he was so charged! You could see it on his face. He does so much of homework before the shooting that you can be quite sure he's getting into the skin of the character. If he's not confident he doesn't shoot. Recently, for instance, we cancelled the shooting at his request. So he cannot really go wrong.

How long has it taken you to shoot 13 episodes?

We started in April. But actual shooting schedules will be only 45 in all which I am told is remarkably quick work compared to the time other TV serial makers take.

Gufi Paintal is the production designer of 'Aakhri Mughal'. He is also one of the key characters of the serial – the main British instrument confronting the emperor. Gufi plays Metcalf, the British Resident in

Overleaf : Ashok Kumar as 'Aakhri Mughal'.

■ Experience
the Blue Diamond

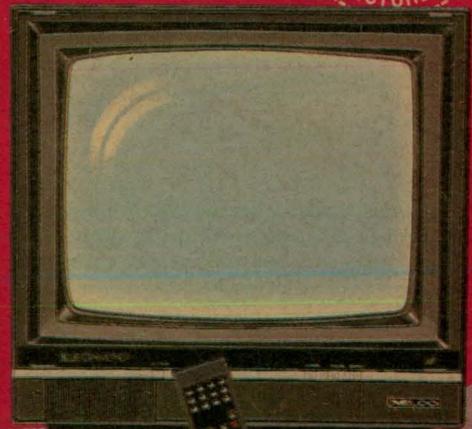
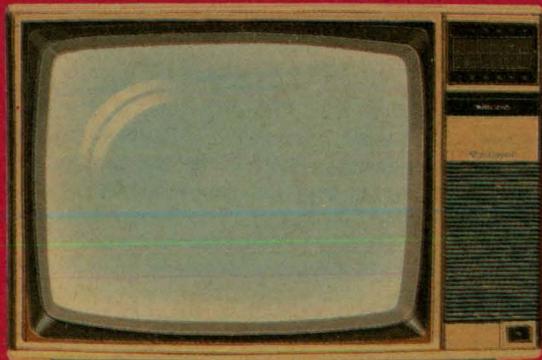
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Delhi. At Natraj Studios they are shooting the scene when he is on a condolence visit to the emperor's palace. Even on such an occasion he doesn't miss the opportunity to belittle the Mughal throne by deliberately turning his back to the emperor as he makes his exit.

As an actor, what effort have you made to appear convincing as a Britisher?

First, my get-up helps to establish my personality. While the uniform I wear is designed according to books of the period, I used my own imagination in choosing the style of my beard and wig.

Second, in my portrayal I have tried to maintain a dominating, unbending attitude throughout. Metcalf can never appear weak. He has to look strong enough to be the main opponent of the Mughal badshah. In this Dadamoni helped me considerably. He would constantly urge me to be more dominating by telling me that the stronger I appeared the greater would be the pathos of his plight. He brainwashed me to such an extent that I started feeling I was the character.

Actually, what gave me the insight into this heartless character is one of the last scenes. The Governor General requests Metcalf to let Bahadur Shah Zafar die in India as per his wish but Metcalf refuses. He reasons that in this country the dead are worshipped and if the emperor is allowed to breathe his last here he would be elevated to the status of a martyr. This stand of his really shows his cold, heartless attitude.



Guci Paintal

As production designer what care have you taken to ensure authenticity?

We have tried to be as authentic as is cinematically possible. It's after all a make-believe world. None of us were present when these things happened so we can only go by certain references. Books, photographs, paintings have been our source material. Also letters written during that period.

Our art director has visited locations like the Red Fort, Nizamuddin and Humayun's tomb, photographed them and then came back here and recreated them. But it must be remembered that doing this is not simple because all these places are in a state of disrepair now whereas we have to create them as they were when the royal family

lived there or when the durgahs were in use during a more splendid period.

While we did work within a budget at no time did we allow the cost factor to affect the authenticity. Mr B R Chopra has been very particular that the quality of the film should not suffer. For this reason we imported very expensive high-band equipment comparable to international standards. Our serial can, therefore, be shown abroad as well.

Dr Rahi Masoom Raza, the scriptwriter, looks like he's stepped out of the period which he has presented in the serial. With his intricately embroidered kurta and gold brocade paan pouch he could comfortably blend in to the Mughal set-up. Only his 'Playboy' glasses give him away. Talking to him is both enlightening and stimulating. A scholar himself from Aligarh University, the ancestors of his in-laws had actively participated in the 1857 Mutiny. His knowledge of the period is, therefore, based on books as well as stories handed down in his wife's family. In 1957, to coincide with the centenary of the Mutiny, Dr Raza had published a book on it.

However, in writing the script for 'Aakhri Mughal', Dr Raza has not been just a chronicler. Rather, as he takes care to point out, he has interpreted history.

How have you tackled the subject?

We are narrating the story from the point of view of Bahadur Shah Zafar. We are presenting his mind and what was happening in his court. We want to bring out the pathos of his individual situation and thereby the pathos of a significant moment in history.

What is your assessment of Bahadur Shah Zafar?

Bahadur Shah was not a great king, or a great warrior, or a great poet. But he was caught at a moment of history that made him more important than Jehangir, Shah Jehan and even maybe Akbar.

Our serial is the story of a 67-year-old man who dared to dream of a free country. A completely helpless man, living under the umbrella of the British, on a pension of Rs one lakh. Just a nominal kind who dared to dream. He was ready to renounce the rights of the Mughal emperor if the others were ready to unite against the British.

It is significant that when there was no Mughal empire left worth speaking about great warriors like Tatyja Tope and Nana Fadnavis were ready to accept him as the leader for the first war of independence.

Why do you claim that your serial is timely?

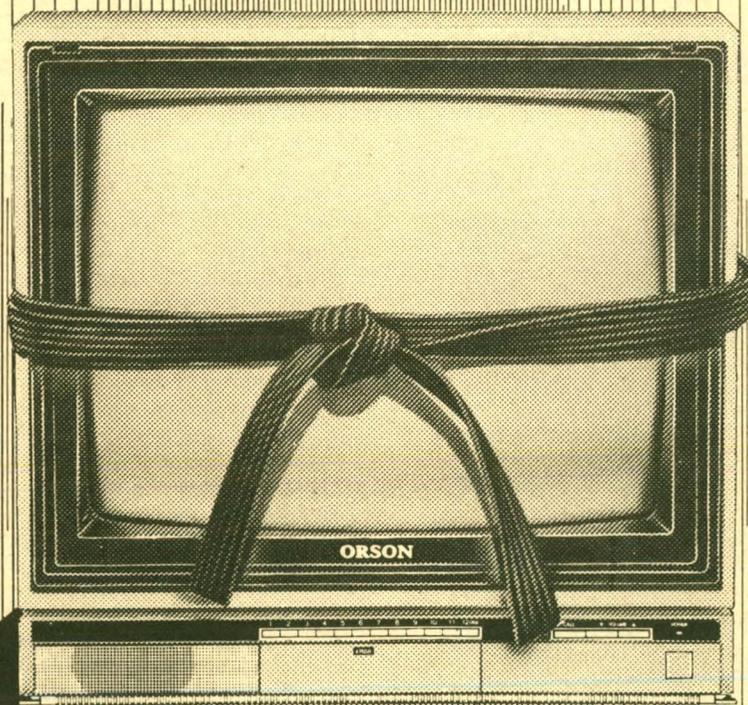
As I just explained Hindu and Muslim kings were ready to fight together. They were not a disunited lot as the British would have us believe. Today, when the monster of communalism has raised its head and is killing our people and threatening to destroy the very structure of the country, it is necessary for us to remember our heritage and the unity that was evident before the British sowed the seeds of a divisive policy. We are allowing vested interests to exploit religion. Our serial aims to remind people that basically we are one.

Don't you think that extensive use of Urdu in the serial will be an impediment to its understanding? One of the reasons why Kamal Amrohi's 'Razia Sultan' had flopped was its liberal use of Urdu.

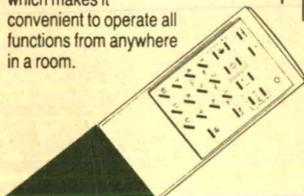
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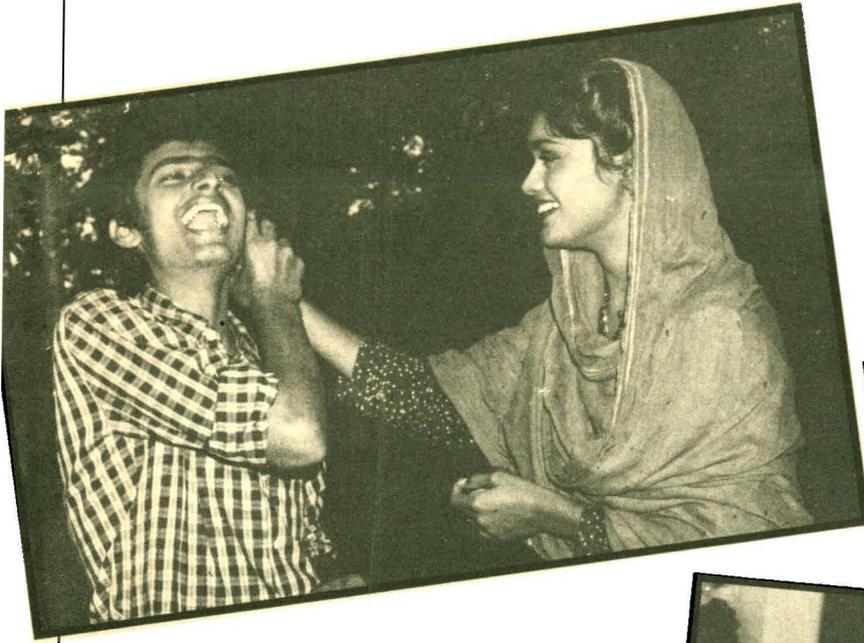
PRIME TIME

The PLAYBACK AND FAST FORWARD guide on what to watch on TV and when.

	SERIAL	REMARKS	VERDICT
MONDAY	Chehre (Till Aug 10)	A social serial on women	Yawn!
	Hum Hindustani	Stress on communal harmony	
TUESDAY	Kala Jal (Till Aug 31)	A Muslim soap opera	Avoidable
WEDNESDAY	Satyajit Ray Presents-II	Short stories	
THURSDAY	Amrita (Till Aug 20) Manoranjan	Musical Focus on the film industry	A Big Bore
FRIDAY	Kabeer (Till Aug 14)	Kabir's life and times	Watchable in parts
	Malgudi Days	R K Narayan's short stories	
SATURDAY	Chunauti (Till Sept 3)	Exposes on our corrupt educational system	Fair viewing
SUNDAY	Bodyline	On the famous England - Australia series	

Please note: All programmes are subject to change.

TV SERIALS



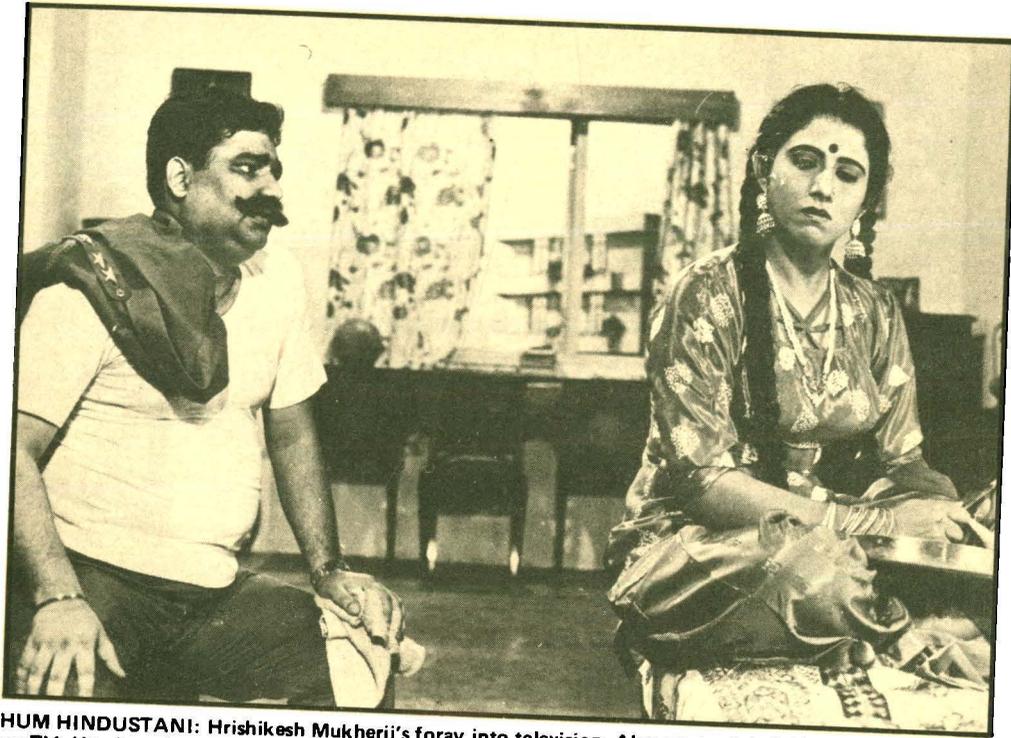
KALA JAL: A story of two Muslim families tied down by tradition and superstitions which leads to a generation gap of sorts. The younger generation finds the going tough. Seen here are Vikas Khanna and Pallavi Joshi in the 12th episode of the serial.



ZINDAGI: Zindagi is a compilation of incidents about women who have been portrayed very realistically by Amrita Pritam. Sharmila Tagore makes her debut on TV in this serial. Co-starring Supriya Pathak.



SATYAJIT RAY PRESENTS-II: Satyajit Ray stages a comeback to TV this time in a serial (Satyajit Ray Presents-II) which is divided into three parts — science fiction, thriller and suspense. Shashi Kapoor, as detective Felu Mitter, makes his TV debut in a role created by Ray.



HUM HINDUSTANI: Hrishikesh Mukherji's foray into television. Also marks Ashok Kumar's debut on TV. He plays the main role of Dr Khan throughout the serial. The serial tries to promote national integration.

SUNDAY SPECIAL

9.00 am	Mickey and Donald He-Man	Unforgettable Disney serial
9.30 am	Ramayan	The famous epic
10.15 am	Yanu-MaMu	
11.00 am	Ascharya Deepak	Tale of the magic lamp
11.30 am	Pratham Pratishruti	The struggle of a woman against social taboos
12.00 noon	Sinhasan Battisi	Indian folklore
5.15 pm	Spiderman	Watch out, kids
5.30 pm	Rakshak	Serial on wildlife
6.00 pm	Hindi feature film	

Video Tracks

**** EXCELLENT *** GOOD ** FAIR * POOR

PLAYBACK AND FAST FORWARD reviews the best films – English and Hindi – available on video.

PSYCHO II

STARRING: Anthony Perkins, Vera Miles

RATING: **

LABEL: Universal

Classics like "Citizen Kane" or "Gone With The Wind" should never be remade or have sequels. They're stuff which should not be touched or tampered with. 'Psycho', one thought, came under the same category. Yet, after 22 years they decided to make *Psycho II*, and without the master Hitchcock (naturally, he is dead).

with her mother... there are killings but still it does not make sense. There is a catch, and an outsider.

Maybe the plot is somewhat contrived (with an eye on another sequel no doubt) but director Richard Franklin does a fair job maintaining the tempo. Actually it must be an excellent job taking up from where the great master left off. Maybe if one compares it with the eerie portions of the great film it suffers by contrast, but taken on its own it has enough to offer... both by way of suspense and horror.

tion scene in the New York of the late 60s, with those lawyers finding mutual respect for each other professionally ... and otherwise.

The film also has an intricate plot to its credit centred on Chelsea Deardin (Darryl Hannah), a young woman who has all the makings of a seductress. She is bugged by a bizarre childhood experience – she was rescued from a fire in which her father and many of his paintings perished.

Tom Logan (Robert Redford) is the deputy District Attorney who stands a good



A still from 'Psycho II'

So it is a middle-aged Norman Batés (Anthony Perkins) we encounter here. Not as agile, quick, but still somewhat enigmatic. The same weird motel (remember the basement?), and it must be admitted a plausible story is added on to the old one.

Lila Loomis (Vera Miles), the sister of the girl murdered in the bath-tub, is still around and itching to get even with Norman. So she gets her charming daughter Mary (Meg Tilly) to work her way to Norman's heart only to nail him. Mary is working in concert

LEGAL EAGLES

STARRING: Robert Redford, Debra Winger

RATING: ***

LABEL: Northern Lights Enterprise

With Robert Redford (one of Hollywood's biggest stars) and Debra Winger (among the most promising newcomers) coming together for the first time, the fare certainly holds out promise. But another plus point in *Legal Eagles* is that it takes a good, deep look at the litiga-

tion scene in the New York of the late 60s, with those lawyers finding mutual respect for each other professionally ... and otherwise. The film also has an intricate plot to its credit centred on Chelsea Deardin (Darryl Hannah), a young woman who has all the makings of a seductress. She is bugged by a bizarre childhood experience – she was rescued from a fire in which her father and many of his paintings perished. Tom Logan (Robert Redford) is the deputy District Attorney who stands a good

Laslo Kovacs' photography and Elmer Bernstein's music are other assets and then the romantic angle is adroitly handled. But it is essentially two plausible characters played competently by Redford and Winger that make for interesting entertainment, thanks also to the whodunit plot that goes with it.

AVANTI

STARRING: Jack Lemmon, Juliet Miles

RATING: ***

LABEL: Warner Home Video/United Artists

From the time Jack Lemmon arrives in the plane with his gold attire, *Avanti* is a real scream. As Wendall Ambruster Jr he is leaving for Italy to bring back the body of his father who died in an accident. That he runs into a very British girl Pamela Piggot (Juliet Miles) is no mere coincidence. She is



Jack Lemmon

also going to bring the body of her mother who has also died in an accident.

The hotel concierge Carlucci (Clive Revill) is brilliant in his characterisation (in the same mould as, say, Moustache in "Irma La Douce"). He has cousins in every conceivable government department. And he sets to work on delaying Ambruster Jr.

That Jack Lemmon is brilliant is not unexpected. For a newcomer in films, Juliet Miles is somewhat amateurish at the start but she soon gets into her stride. But it is director Billy Wilder who goes through the film like a fast train... it is breezy even while capturing those lackadaisical Italians and there is no dearth of cameos – like, for example, Bruno the barman or the very professional Coroner.

Oh yes, 'Avanti' is Italian for "enter" so if it was a movie that would certainly be a recommendation. For a video, well it's left to you to give it "permesso" to enter your video screen.

HEARTBREAKER

STARRING: Dawn Dunlap, Carlo Allen

RATING: *

All I know is when I meet you I feel I'm on a rollercoaster," says Kim (Dawn Dunlap) to Gato (Carlo Allen) in 'Heartbreaker.' That these two, despite initial reticence on the part of the girl, fall in love is the central theme of the film but all the trimmings that go with it, the gang of boys, the car shows, the cheap entertainment they indulge in would sure put the viewer to sleep.

It is a small town setting in America but the film meanders along not even knowing what it wants to depict. If director Frank Zuniga has any clear theme in mind it is not discernible at all. Dawn Dunlap is a promising youngster (this is her debut) and the scene in which she escapes being raped is lucidly projected but the doings of Gato and his gang are not able to raise even token interest.

Gato, no doubt, is the heartbreaker. He is handsome and rugged. When he makes a play for Kim he is shameless, persistent. But he is a good character. Still the crap, trash and inanities that hem around this romance is totally avoidable and one seriously begins to wonder what the purpose of such films are. Sad, sorry, nay even disgusting entertainment.

HALF MOON STREET

STARRING: Michael Caine, Sigourney Weaver

RATING: ***

LABEL: Twentieth Century – Fox

Remember the Christine Keeler affair of the early '60s which saw the resignation of British Defence Minister John Profumo? Well, *Half Moon Street* is something like that. Lauren Slaughter (Sigourney Weaver) is a highly-paid call-girl and her clients include a British Lord, a few Arabs (she is a member of the Middle East Institute in London) and even a Japanese. That she is a sinologist and a PhD and is moonlighting as a call-girl is another matter altogether. And *Half Moon Street* is where she lives.

But Lauren is no ordinary call-girl. She is a "hostess" who is supposed to give her clients visual satisfaction. She only sleeps with those she chooses to. The first client she succumbs to is Lord Bulbeck (Michael Caine) and its sort of love at first sight. But from here on the story tends to stagnate. It is just a question of changing partners with bugging and shadowing and apart from occasional snatches of very intimate and naughty lines (the screenplay by Bob Swain and Edward Behr is good) between the lovers the story tends to keep you wonder-

ing whether anything will happen at all.

Apart from the initial bomb blast while Sigourney Weaver goes jogging, the only thing that could pass for action is Sigourney's penchant for displaying her not-so-ample boobs. And just when one is resigned to accept a non-action (but only dialogue-strewn) movie, it all erupts.

The force with which director Bob Swain swings into action makes up for all the seeming inertness. It's ruthless, it's brutal and it's quite plausible. Worldwide espionage is given a new dimension – and a stunner of an ending it is.

In a role akin to many of Jane Fonda's earlier ones Sigourney Weaver is very natural while Michael Caine is his usual suave self. The editing is good and so is the photography graphically capturing the pulse of London.

A super-stunner as espionage films go.



Alain Delon

COPS' HONOUR

STARRING: Alain Delon

RATING: **

LABEL: Guild Film Distribution

If there's honour among thieves why shouldn't there be honour among cops, would be the obvious question. But *Cops' Honour* is confined to taking the law in one's own hand to meet out justice – a common subject whether it is a cop or a layman.

In *Cops' Honour* we have Frenchman Alain Delon, the heart-throb of girls a couple of decades ago. As Pratt, an ex-cop, Alain Delon is living obscurely in an African island after his wife was killed and though the culprit was nabbed there was no evidence to convict him he gave up his police badge.

And just when he's getting used to a lazy life, his daughter is accidentally killed in

New York and Pratt has to go to find out what really happened. Though the film takes an expected course, Pratt more or less keeps the film together. At times he overdoes things, he pours coffee on a suspect's legs and then shoves his head in the deep freeze of a refrigerator. But there is a romance of sorts and his brush with the guardians of the law is amusing.

The editing is slick and his departure from Africa, the plane landing in New York and his visit to the morgue to see his daughter all come through in just above five seconds. But otherwise, Alain Delon notwithstanding, *Cops'* Honour is just about an average entertainer.

MONALISA

STARRING: Michael Caine, Bob Hoskins, Cathy Tyson
RATING: **

A man falling in love with a prostitute is probably as old as the world's oldest profession. In *Monalisa* the action is centred on George (Bob Hoskins), the chauffeur of high society call-girl Cimone (Cathy Tyson) and he, like thousands before him, gets close to her. Wants to love her.

There is, no doubt, an element of pathos but most of the time the film shuttles from one end of London to another. Meandering along it steers clear of any action. In a way it is like 'Half Moon Street.' Michael Caine enters halfway through the film but even he is not able to lift it.

The best part is the background music by Michael Kamen with old favourites like 'Monalisa' (and hence the title) and 'Fall in Love' by Nat King Cole are particularly impressive. It is low-key right through and director Neil Jordan somehow seems to



Jeff Goldblum

lose control of the proceedings near the halfway mark. When the violence does erupt, the film could have been ended at this point for dramatic effect. But, no, it continues somewhat oversimplistically.

Bob Hoskins is good but it is scarcely a role he should have been nominated for an Oscar. Michael Caine merely goes through the motions but Cathy Tyson really impresses as the call-girl with class and élan. The camerawork is good and like the other British films shot in London it captures the spirit and mood of the times. But it certainly flatters only to deceive.

RAGE OF HONOUR

STARRING: Sho Kosugi
RATING: **
LABEL: Trans World Entertainment

In *Rage of Honour* you have a martial arts exponent Tanaka (Sho Kosugi) who can do anything. Not only does he take on the drug-peddlers but there are the Indians with bow and arrows and even nature by way of climbing cliffs, crossing rivers, negotiating waterfalls and what not. He swings from balconies, takes on half a dozen opponents at a time and puts old James Bond to shame.

Interestingly, the action begins in Buenos Aires (not often seen in films) and it is a police gang out to break a ring of drug smugglers. After a colleague of his is killed, he sets about setting things right. It is not revenge but honour, which is ancestral in Japan. He even parts with his girlfriend for this.

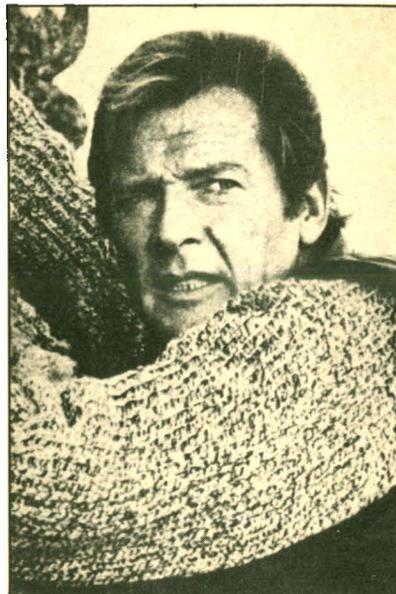
The action shuttles between Buenos Aires and Phoenix, Arizona. And director Gordon Hessler seems to revel in the situation. Using darts, a bow and arrow, a sword among other weapons and if one is not choosy about the quality of entertainment *Rage of Honour* is full of action. If ever there was an escapist entertainer, this is it. Rage, rage, rage all the time.

THE FLY

STARRING: Jeff Goldblum, Geena Davis
RATING: *
LABEL: Northern Lights Enterprise

Today's horror films are so weird, so contrivedly horror-filled that the horror at times is unintendedly funny. The accent is on special effects. *The Fly* falls in this category and for the gory, eerie transformation of a man into a fly, Chris Walas is responsible.

It all starts with journalist Veronica (Geena Davis) meeting scientist Seth Brundle (Jeff Goldblum) for a big scoop – a discovery which will shake the world. But like the Frankensteinian monster of old, the computer plays tricks and the one to be shaken is the scientist himself.



Roger Moore

Of course journalists these days think that they have to sleep with their subjects to get a story – a promise which seems as sick as some of the sequences that pass for horror. That the scientist turns into a fly is academic but when he vomits he pours out an acid like liquid which burns its victim. And then there is this thing about the journalist (she is also being wooed by her editor (John Getz) getting pregnant which no doubt is kept for the sequel.

Jeff Goldblum, whom we first saw in 'Thank God It's Friday,' seems older. That is before the transformation after which one wouldn't even want to look at him. Geena Davis as the heroine looks good but it is a weird, inconsistent part. The story deteriorates after the transformation and director David Cronenberg and the scriptwriters are equally to blame. It is films like this that make one sick of cinema... a perverse type of entertainer.

SHOUT AT THE DEVIL

STARRING: Lee Marvin, Roger Moore, Barbara Parkins
RATING: ***
LABEL: NFDC

Set in Africa at the turn of the 20th century and going on to the beginning of World War I, *Shout at the Devil* is essentially an action movie centred on a hard-drinking old man Flynn (Lee Marvin), his charming daughter Rossa (Barbara Parkins) and a fellow Englishman, Sebastian Oldsmith (Roger Moore), whom Flynn decides to pick up in Zanzibar.

Based on a Wilbur Smith novel, the story has enough of action and adventure. Director Peter Hunt is able to capture the essence of those somewhat primitive times.

VIDEO

The exploitation of the Africans comes through clearly but to those who've read the novel it may not be as satisfying.

As it goes the trio of performers, Lee Marvin (seen after a long absence), Roger Moore and Barbara Parkins manage to keep the film together. The photography is excellent with some lush outdoor locales and some excellent aerial shots to say nothing of Maurice Jarre's music. Maybe the obsession with the Germans is exaggerated (for the German spoken there could have been English subtitles) but considering some of the terrible films NFDC has released, this is certainly better.

SURVIVAL RUN

STARRING: Rutger Hauer, Edward Fox

RATING: *

LABEL: NFDC

Set in Holland during World War II, **Survival Run** deals with the exploits of a group of men and their brushes with the Nazis and though it provides a new angle (we have seen the war through British or American eyes) the process is rather labour- and not always absorbing.

The action revolves around Eric Landsoff (Rutger Hauer), a young man who offers to

be a courier. A dangerous mission it is when Holland is infested with Germans. And in the same group there are some who have turned to help the Germans. That Eric meets Queen Willeherma of The Netherlands is incidental but director Paul Verho even seems to dilly-dally in his handling of the film.

There are flashes of romance and instances of poor humour and may be the strongest point of the film is that it shows how this group reacts differently to the war. But the treatment is sporadic, the editing hasty (sometimes a sequence is not allowed to develop) and the acting fairly mediocre. Edward Fox as an army officer is some consolation.

RETURN OF THE MAN FROM UNCLE

STARRING: George Lazenby, Robert Vaughn,

David McCallum

RATING: **

LABEL: NFDC

Remember Napoleon Solo (Robert Vaughn) and Ilya Kuryakin (David McCallum) as those **UNCLE** (United Network Command for Law Enforcement)

agents? Well they started off as a spoof on James Bond but went off the screen over a decade ago. Now, after 15 years in the wilderness, they are back.

Appropriately updated by scriptwriter Michael Sloan, **Return** goes over old ground to familiarise the viewer with the past. Napoleon Solo is into computers while Ilya Kuryakin wants to forget he was a spy.

But as is likely in plots of this genre, it is a situation of great gravity that brings them back in business and together again. Thrush, their arch enemy, has a nuclear device pointed directly at the United States. It is nuclear blackmail and the man involved is capable of doing any thing. Gayle Hunnicut plays a Russian woman who wants to defect. She resembles those Gina Lollobrigida type damsel-in-distress with a very continental accent.

The action may be a bit hackneyed but the screenplay is good and keeps the film together. Besides, for those who have seen the **UNCLE** films it is sort of nostalgic. Not that the acting is anything special but there are a number of known names including George Lazenby (Bond no II), Keenay Wynn and Anthony Zerbe. Also Robert Vaughn and Ilya Kuryakin have kept themselves quite fit even after 15 years.

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Hindi Video Films

KHATARNAK IRADE

STARRING: Aditya Pancholi, Neeta Puri
RATING: *

For playboy Sandeep (Aditya Pancholi), breaking hearts is as routine as day following night. Until he stumbles upon a 'slightly older heart' Anita (Anju Mahendru) whose intentions are really 'khatarnak'. But our green-eyed hero is least bothered. He falls head over heels in love with her. She begins her sob stories. And the flashback shows us the husband, Dharamveer (Ardhendu Bose), riding horses, dancing in discos and, finally, ending up in a wheel chair! God knows how. Or so she makes him believe. Moreover, she convinces our boy that she is being ill-treated. But he is not perturbed. Sandeep wants to knock Dharamveer out. Our sweet heart agrees.

But little does Sandeep know that Anita and her 'invalid' husband are using him to kill Dharamveer's sister, Natasha, (played by Neeta Puri; She does everything except acting!), because of the simple reason that Natasha is to become the owner of Dharamveer's wealth.

Nari Hira's story, punctuated with murders, stunts and dry humour, meanders along a much trampled path.

Sandeep encounters Dharamveer when he realises what Dharamveer and Anita have been up to. Naturally, Sandeep gets killed. Dharamveer goes to jail but Anita promises to get the top criminal lawyer and get him released.

In the court, Anita changes track and Dharamveer is left twiddling his thumbs. Ardhendu Bose puts up a rather clean performance. High production values and exciting locations are some of the plus points. Two songs under the music direction of Kirti Anuraag is passable.

S K JOHN

DAK BANGLA

STARRING: Rajan Sippy, Swapna, Aaloka, Mazhar Khan, Ranjeet.
RATING: *

D'ak Bangla' is one more horror film from the Ramsay camp. Unlike 'Darwaza' and 'Purana Mandir', which were really terrifying, 'Dak Bangla' comes out as a poor rehash of the above mentioned hits. The film revolves around Swapna and her connection with this 'dak bangla' from her previous birth. And, of course, the element of horror and a ghost is thrown in, to scare

the wits out of you. But alas! The film goes topsy turvy from scene one – the main drawback being Swapna, who has yet to learn the difference between acting and exposing!

DIL TUJHKO DIYA

STARRING: Mala Sinha, Kumar Gaurav, Rati Agnihotri, Aruna Irani, Suresh Oberoi, Amrishi Puri.
RATING: *

Outdated' is the right word for this film. Launched after the success of 'Love Story', about seven years back, it took a long time in the making. The subject changed hands and the story was tossed and tossed till it lost its credibility. Kumar Gaurav's career went downhill and later no distributors were ready to buy this product because of various reasons. The main focus is on Kumar Gaurav and Mala Sinha in this film with the mother-son sentiments emerging in every scene. Add to it, are the evil minded people in the form of Amrishi Puri, Sharat Saxena, Pinchoo Kapoor and gang. The main grouse is against property and the result is a poor film. Not worth seeing even once.

INSAAF

STARRING: Vinod Khanna, Dimple Kapadia, Suresh Oberoi, Dalip Tahil, Shakti Kapoor.
RATING: ****

A perfect entertainer. A glossy product. It seems director Mukul S Anand has polished each and every scene in 'Insaaf'

with Cherry Blossom! The content, punches, dialogue, performances, music and the overall impact is superlative. Once in a while does a Hindi film come along to match the technical standards of Hollywood films. Once in a while a Hindi film comes to match the contents with that of the biggest of hits produced anywhere. 'Insaaf' is the Indian answer to the West's hit films.

'Insaaf' has every box-office ingredient to satisfy the viewers – gigantic sets, Vinod Khanna's action scenes, a good storyline, sex and comedy – where Shakti Kapoor touches new dimensions as Inspector Bhende (take-off on Charles Shobraj – Inspector Zende). A first rate thriller!

PARIVAAR

STARRING: Mithun Chakraborty, Meenakshi Seshadri, Shakti Kapoor, Aruna Irani, Baby Guddu, Master Makrand, dog Jaani, monkey Anand Mallu.
RATING: **

The IQ level of viewers in our country has always been taken for granted. 'Parivaar' is one more addition to those mediocre films where, apart from human beings, animals have been used to create a lot of heat and interest. But sadly, the script fails and what should have been a first-rate social film turns out very mediocre. The 'speaking beings' consisting of Mithun, Meenakshi, Master Makrand and Baby Guddu are completely overshadowed by the 'non-speaking beings' – the dog and the monkey. In fact, the animals are the saving grace – without which the film would have completely fallen flat. How a perfectly good 'parivaar' is ruined and later saved forms the crux of this social. Recommended for children since the animals are simply delightful.

HIRAASAT

STARRING: Hema Malini, Shatrughan Sinha, Mithun Chakraborty, Anita Raaj, Prem Chopra, Shakti Kapoor, Nilu Phule, Sujit Kumar.
RATING: ***

Brown sugar and smuggling are the 'in thing' in today's films. That's what 'Hiraasat' consists of. The film also has the confrontation between the two brothers (Shatru, Mithun) with the first one in the police force and the second in smuggling. How the two brothers root out smugglers and take them to task forms the crux of this interesting film. In between, the element of romance and dances has been introduced



A still from 'Khatarnak Irate'

to make it a 'masala' fare. There are a lot of twists and turns and the performances of Shatru and Mithun make the viewing worthwhile. There are songs, too, and they all being situation oriented, add a special dimension to the film. Recommended.

PRATIGHAAT

STARRING: Sujata Mehta, Arvind Kumar, Charan Raj, Rohini Hattangady, Ashok Saraf, Mohan Bhandari, Nana Patekar.
RATING: ****

To start with, 'Pratighaat' is a hard hitting film based on a topical and timely project. The makers have spared no efforts in making a very bold and daring film which is startlingly different in its style and substance. In fact, it can be admitted with a great deal of honesty that the present day atmosphere vitiated by corruption, is the real star of this film. Which is not to belittle the brilliant performances put in by the entire cast (made up largely of fresh faces) but is the plain, albeit bitter truth. The film emphasises that a stable law and order situation is a must for any civilised and free society. Freedom that is fraught with fear is clearly futile. This is a point which a vast chunk of our country's population will have no difficulty in identifying with.

manner. Arvind Kumar is okay. Gyan Shivpuri and A Ramarao impress in brief roles. Music is good and fits the situations beautifully. Dialogue is well written. Screenplay is taut. N Chandra's direction and editing merit high praise. Production and other technical values are top class.

HAWALAAT

STARRING: Shatrughan Sinha, Mithun Chakraborty, Rishi Kapoor, Padmini Kolhapure, Anita Raaj, Mandakini, Prem Chopra, Gulshan Grover, Amrish Puri.
RATING: *

If you are looking out for a good entertainer, then 'Hawalaat' is not the right choice. Don't get lured by the big names in its cast. In fact, from the contents to the music to the direction, everything is shabby and shallow in this hackneyed film. The plot is rickety and the performances lacklustre. The only highlight in the film is Padmini Kolhapure. She proves once again that given a meaty role, she can inject glucose into the veins of a dying patient (films).

What's happening to our filmmakers nowadays? 'Khooni Mahal' is nothing but an exercise in futility. Starting out as a 3-D film, it changed formats after 3-D flopped. Still, the antics are clearly seen in this 'horror' film. Producer, director Mohan Bhakri's imagination is to be credited here - he has used every commercial ingredient to make 'Khooni Mahal' a commercially safe bet. Even the weirdest of things, crudest of dialogue, sick performances (Jagdeep takes the cake) or even for that matter, the 'ghost' cannot scare and convince you. In the end, the only thing one is convinced of is that 'Khooni Mahal' is not worth a viewing!

DANCE DANCE

STARRING: Mithun Chakraborty, Smita Patil, Mandakini, Shakti Kapoor, Dalip Tahil, Amrish Puri
RATING: **

The story of a poor boy reaching superstardom in the field of pop music and the revenge element thrown in, is what 'Dance Dance' is all about. As the title



Rishi Kapoor and Mandakini in 'Hawalaat'.

The film moves at a brisk pace from the first frame to the last. Charan Raj, Sujata Mehta, Nana Patekar, Rohini Hattangady, Ashok Saraf, K Srinivas Rao and Mohan Bhandari are magnificent. It was a good idea on the director's part to make Charan Raj wear contact lenses. His maniacal fits are expressed par excellence in this

KHOONI MAHAL

STARRING: Raj Kiran, Shoma Anand, Javed Khan, Neelam Mehra, Raza Murad, Jagdeep.
RATING: *

suggests, 'Dance Dance' is a musical entertainer with occasional action, required emotion and a high dose of sex. The film has to its credit 11 songs - all of which are popular. (Bappi, for a change, has sung only one song and that's the reason why the musical score and singing is outstanding). But where the film falters is in its length. In fact, certain scenes and two songs have been chopped off so as to keep the length in check but to no avail. Mithun is excellent as Ramu first and then as Romeo - the only good performer in this set-up.

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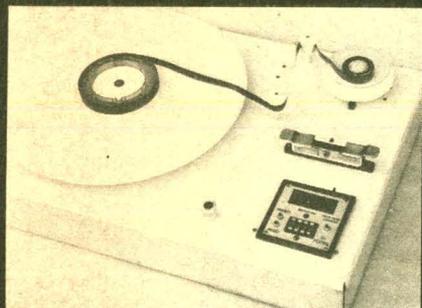
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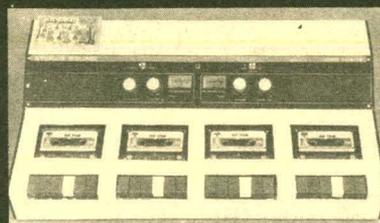
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Once again directed solely at the hoi polloi, upcoming music director Annu Malik successfully combines all the latest tricks and trends. It should prove a rage. 'Fire brigade' the pick of the lot, rendered by Amit Kumar and Alka Yagnik, is bound to do wonders for Amit's singing career. 'I'm the best' will have the younger, energetic lot swinging to its catchy tune. 'Kangana khanke khanke' brings forth, in an impressive fashion, budding new talents in the form of Anwar and Munni but 'Charpai chhoti pad rahi hai' will require more than one hearing to make an impression. The only jarring note on an otherwise enjoyable album is Shabbir Kumar's 'Phate na meri dhoti!'; but then one can never be sure of the listeners' tastes.

Watan Ke Rakhwale

VENUS

Here's a sure bestseller. Laxmikant-Pyarelal team up with Majrooh Sultanpuri to come up with a 25 minute feast for music lovers, digressing from the usual

fare churned out so often these days. Thus Mohd Aziz and Anuradha Paudwal captivate with 'Jab pyar kya' and display versatility with 'Mata bhi too, pita bhi too'. Though 'Tana tan tan' is not up to the same standard, Mohd Aziz, Suresh Wadkar and Kavita Krishnamurthy manage to produce a lively number which should go down well with the masses. 'Tere mere beech main' is good, not excellent. But it is the title rendered by none other than Mahendra Kapoor, the evergreen and perpetual choice for patriotic numbers, which breathes life into the proceedings. Sheer simplicity of lyrical content and spirited rendering add to the melodious flow. An excellent buy, worth preserving.

Do Waqt Ki Roti

T SERIES

It's the Laxmikant Pyarelal - Anand Bakshi combination for the umpteenth time and is fairly engaging in parts. Lata Mangeshkar redeems 'Kaisi thi woh nazar' with her usual delightful singing. 'Aaj ki raat meri gali main' by Lata and Asha and 'Kisi ke dil ke aane se', a solo by Asha, cater solely to the masses and should prove popular with them. 'Main aayee, mein aayee' appeals with its sheer simplicity and rhythm in direct contrast to Asha and Chandrani Mukherji's

jarring, fast-paced 'bhajan' 'O mata Kali Shaktishali'.

All in all, passable fare without repeat value.

Kachchi Kali

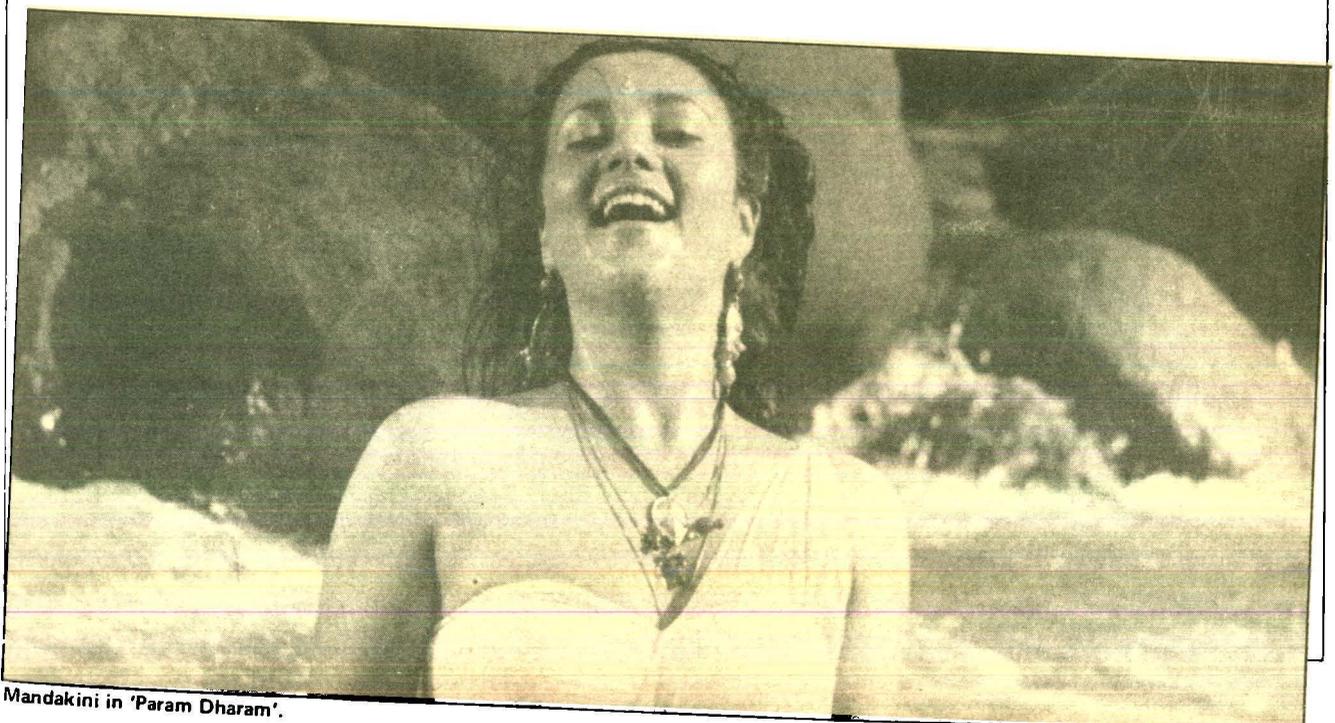
VENUS

Although the cast and credits of this film are nothing much, the music definitely makes one take a second look. Music director Usha Khanna's commendable effort compels you to listen. 'Naam bata tera kya', rendered with special grace by Usha Khanna and promising newcomer Vinod and 'Aaj tumse kehta hoon' with Mohammed Aziz in full form, stand out. 'Bahana bhaiya mere pyare pyare' evokes sentiment, while 'Aandhiyaan aisi chali' is rich in lyrical content. This is one album which definitely gives value for your money.

Param Dharam

VENUS

Bappi Lahiri once more and one automatically knows what's coming. Lively, foot tapping numbers, mass oriented lyrics and jazzy amalgamation of East and West. 'Allah jab se' has been lifted to a creditable level solely due to Asha Bhosle and Mohammed Aziz while their other duet 'Jab se



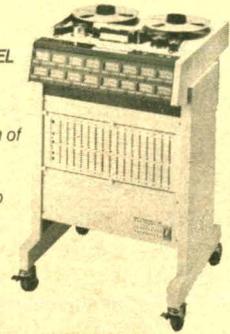
Mandakini in 'Param Dharam'.

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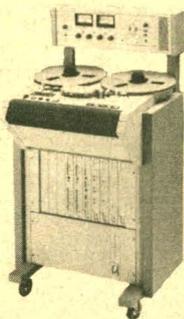
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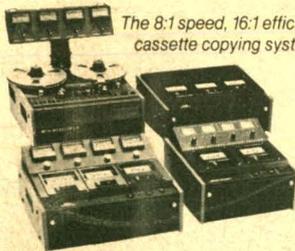
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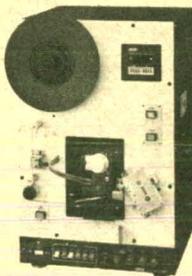
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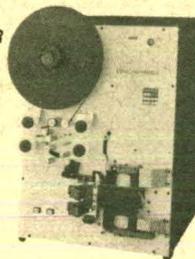
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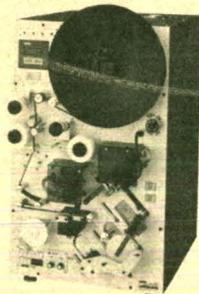
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tujhe paya' is just hummable. Despite being a typical Bappi product, 'Parody' sounds quite fresh but 'Pyar pyar pyar' by Asha Bhosle and Bappi are really outstanding. A surefire hit, this 'Ghungroo toot gaye' rendered an umpteen number of times by several former and present greats, is now recorded for this album by Salma Agha. Sung in her irimitable style and soulful voice, it is refreshing and pleasant and it's like a bonus add-on to the rest of the enjoyable numbers. Definitely recommended for modern music lovers.

Awam

HMV

Music comes first in every B R Chopra film and 'Awam' is no exception. An excellent buy by any standard, Ravi's simple, unclustered tunes blend gracefully unlike the crowded orchestration so popular today. Mahendra Kapoor and Asha Bhosle brilliantly capture the prevailing romantic mood and captivate as do Hasan Kamaal's exquisite lyrics in 'Yeh raat yeh barsaat'. Asha's spiritual 'Kaisi murli bajayee Ghanshyam' is touching. Brilliant composition enhances the overall effect. 'Raghupati Raghav Raja Ram' is another priceless gem, perfect in all departments. Asha Bhosle's 'Mast jawani Allah he Allah' is reminiscent of familiar tunes. However, 'Teri aankhon mein' is not as remarkable in its tune as in its marvellous poetry and lyrical flavour. All said and done, this album is worth preserving.

Hifazat

T SERIES

Despite being an amalgamation of several old tunes, 'Ajuba Ajuba' impresses, with its lively rendition by R D Burman and chorus. Asha Bhosle and Suresh Wadkar invest a lot of feeling and depth in the duet 'Mohabbat kya hai' and Asha is her inimitable self in 'Dil ka darwaja khol do'. 'Ram ki baten Ram hi jane' is passably tuned but richly phrased while 'Batata wada' is strictly pedestrian, albeit enjoyable. It is the singers S Janaki and S P Balasubramaniam who create an impact here. Pre-release publicity and suitable combination should enhance the album's sales.

Khudgarz

VENUS

For Rajesh Roshan fans, a must. This album rates high on the chart of enjoyable, hummable scores. Nitin Mukesh's rendition of 'Zindagi ka naam dosti' with feeling makes this number the best of the lot – the lyrics flow soothingly. The successful combination of a racy tune and powerful lyrics make 'Aap ke aa jaane se', sung by Mohd Aziz and Sadhna Sargam a sure hit. 'Yahan kahin jara hamar' and 'Log kehte



Madhuri and Anil Kapoor in 'Hifazat'.

hain' are fairly good, though not distinguished in any field. But the song of the year is surely 'Zindagi ka naam dosti', repeated in the album and sensibly too. Rajesh Roshan proves his prowess once more.

The Swinging Years 1966-1976

HMV

The Swinging Years! This was the period of upheavals in the world of film music, of the gradual decline of the old order and the emergence of a new one. And if listeners are hoping for a lip-smacking surfeit of O P Nayyar and Shankar-Jaikishan (who, more than any other composers, embody the spirit of the decade), they are in for a sore disappointment. O P contributes just two tunes to the collection of 29 tracks! One is the scintillating 'Huzoor-e-wallah' ('Yeh Raat Phir Na Aayegi') in which Asha teams up with the unfortunate Minoo Purshottam (though you hardly get to hear a single line by Minoo – see what I mean by unfortunate?). The other is Krishna Kalle's 'Pyar karte ho yaar', one of OP's

abortive post-Asha endeavours from a 1967 disaster 'Taxi Driver'. Why Krishna Kalle, when there are scores of delectable Asha-OP compositions to choose from?

By the same reckoning, 'Titli udi' ('Suraj') by Sharda hits your senses like a whiff of hot breeze in summer. If one must have Sharda thrust down one's ear, why not the other 'Suraj' ditty 'Dekho mera dil machal gaya' or any of the songs from 'Diwana' which have survived in spite of Sharda? There are only two other S-J tunes in the collection: a Suman Kalyanpur charmer 'Pehla pehla pyar hai' (from Manmohan Desai's 'Budtameez') which proves once again that Suman was no Lata-echo, and Rafi's 'Akele akele' ('An Evening In Paris').

Laxmikant-Pyarelal, who emerged with one outstanding score after another throughout the decade, are abysmally under-represented. Just two songs ('Sawan ka mahina' and 'Main shaayar to nahin' from 'Milan' and 'Bobby' respectively) to cover a decade of consistently high-calibre music! On the other hand, R D Burman, who was only an emergent talent until late into the period, contributes no less than four songs. The opening track is itself a RD-composition, 'O mere sona re' ('Teesri

Manzil') and the closing track is Madan Mohan's 'Barbad-e-Mohabbat' from 'Laila Majnu', (which is an imaginatively ironic juxtaposition of the beginning of a new era and the end of an old one). The RD-Asha team is betokened by 'Piya tu ab to aaja' ('Caravan'), 'Dum maro dum' ('Hare Rama Hare Krishna') and 'O mere sona' – which is a fair enough representation. The underrated compatibility of RD and Lata is represented by 'Aaja piya tohe pyar doon' ('Baharon Ke Sapne'). In 'Aaja piya', RD displays not only how much he is in tune with the more-famous Mangeshkar sister, but also his mastery over orchestration in the music between the 'antaras'.

Father SD is at the acme of his creative powers in the two songs in this album. 'Raat akeli hai' ('Jewel Thief') is still one of Asha's best songs, while 'Roop tera mastana' ('Aradhana') marked the re-emergence of Kishore Kumar. Other stalwarts who figure in the album are Roshan, with Lata's 'Rahen na rahen hum' ('Mamta') in which the popular stanza 'Khoje hum aise...' has been deleted in favour of the lesser-known 'Mausam koi bhi ho...'. Khayyam's 'Baharon mera jeevan bhi sawaro' ('Aakhri Khat') has been inadvertently stated as 'Baharon mera jeevan bhi sanwa' in the credits. Predictably, Vasant Desai's repertoire has been repre-

sented by Vani Jairam's 'Bole re papihara' ('Guddi'). Madan Mohan contributes a track from a film which not only concludes the album but also put a lid on his life – Rafi's 'Barbad-e-mohabbat' from 'Laila Majnu'. Since the late Jaidev had composed three of the nine songs in this film, it would have been equitable to include one of them here.

For the rest, the album focuses on talent which either failed to make the grade, or never got its due. We have the one-song wonders Prem Dhawan ('Teri duniya se' from 'Pavitra Paapi') and Jai Kumar (Dilraj Kaur's 'Sawan aaya badal aaye' from 'Jaan Hazir Hai'), also Shamji-Ghanshamji (the latter is the brother of Pyarelal) and their melodious Nitin Mukesh-Vani Jairam love duet 'Teri jheel si gehri aankhon mein' from 'Dhuen Ki Lakeer'. Then we have C Arjun-Usha Mangeshkar's raging fluke-hit 'Jai Santoshi Maa' represented by 'Main to aarti utaroon re'. Ranu Mukherji, the daughter of Hemant Kumar, sings 'Jab tak raat hai baqi' for her father in an obscure 1971-film 'Bees Saal Pehle'. The song sticks out like a sore thumb.

The best songs of the assorted lot are Madan Mohan's 'Baiyan na dharo', Kalyanji-Anandji's 'Kasme waade' ('Upkaar') and

Roshan's 'Rahen na rahen hum' – in that order. The title of the album is, in fact, an anomaly: there is nothing 'swinging' about most of the songs. The album stresses the plaintive, lovelorn mood. The quality of the recording is unblemished, lovelorn mood. The quality of the recording is unblemished by noises of antiquity. But then, these songs aren't all that old. On the whole, an improvement upon the previous volume in the series, 'The Melodious Decade'. Incidentally, the album-cover mentions 32 songs when in actuality, there are only 29!

– SUBHASH K JHA

GHAZAL

Barg-e-gul

UNIVERSAL

Behroze Chatterjee, a debutant and a new star on the ghazal horizon, possesses a sharp melodious voice rendered steady and strong due to a good grounding in Indian classical music. Though a Parsee by birth, Behroze has taken pains to achieve an impeccable diction.

The eight ghazals are divided in two groups, four on each side of the cassette. Despite a filmi slant the singer has invested each with an emotional appeal and given them sterling quality. Though 'Main ishk nahin aasa', the first piece on Side B, stood out, the tune is a straight unabashed lift from the film song 'Dil me tuze bithake, kar lungi main bund aankhe' from the film 'Fakira'.

The recording is of a high standard and the quality of cassette too is fairly good.

Passions

HMV

Jagjit Singh and Chitra Singh, that most prolific of singing duos, are at it again with yet another cassette by HMV.

Jagjit Singh's deep broad voice is a connoisseur's delight and he employs it extremely effectively. For instance, in 'Main pilakar aapka' on Side B he has brought the meaning of shair with telling effect, by intelligently modulating his powerful voice. Though fast paced compositions do not suit his temperament, Jagjit Singh's presentations at all times are of a good standard. On the other hand, the only ghazal which Chitra Singh is able to put across with any conviction is 'Hai ikhtiar mein' perhaps because it echoes melancholy sentiments besides being easy paced.

Heavy orchestration is Jagjit Singh's weakness and this cassette is no exception.

– VASANT KARNAD

Behroze Chatterji



Garland Of Ghazals

MUSIC INDIA

The voice of Leela Ghosh is of no superior timbre. Most of the pieces are sung without meaningful accent, some lack clarity of diction. The only impressive number on Side I is 'Aisa chup hain'. She does not come off as a lively, zestful singer. While the lyrics chosen for Side II are good in literary content, their import is not emotively conveyed in the musical rendition, which borders on mediocrity when compared with the popular singers in this genre. A singer needs to imbibe the spirit of the verses she is rendering.

- N HARIHARAN

Shamme Tamanna

GOLDEN MELODIES

Three cassettes at the same time. It was a sort of hat trick by Suman, a Delhi housewife, some months back. Now comes her fourth - it is her second of ghazals. Suman sings all kinds of songs with ease, it is no different with her ghazals. In 'Shamme Tamanna' she offers six by six poets - Shahryar, Nasir Kazmi, Sahir Hoshiarpuri, Ishrat, Rifat Sarosh and Akhtar. The title comes from the first line of the first ghazal (Shahryar's). With her soft

voice and confident manner, Suman is a welcome addition to the new band, though not so well-known, band of ghazal singers.

OP BHAGAT

BASIC

Pandit Mallikarjun

Mansoor

HMV

Pandit Mallikarjun Mansoor, the ageing maestro of Jaipur presents two gems of the gharandaz traditional style - Bibhas, an early morning melody and Lalita-Gauri, a Sandhi prakash raga which has been previously placed 'on record' only once - by the legendary Surshri Kesarbai Kerkar, decades ago.

Raga Bibhas sung by Pt. Mansoor on Side A is derived from the 'Marwa Thaata'. The vilambit unfolds in slow-paced lingering alaps and it appears that Panditji has slowed down with advancing age. However, he soon dispels this impression when he renders the drut, 'Mora re meet piharwa' with his customary energy to the vigorous taans conceived in variegated patterns.

Raga Lalita-Gauri presented on Side B is sheer nostalgia. Pandit Mansoor unravels

the strands of the Lalat and the Gauri with the classical as well as clinical care of a master craftsman. The personality of 'Preetam Saiyan' is projected through its systematic development and emerges as a majestic musical form, almost as impressive as the portraiture by Kesarbai. A tribute to the artiste's unflagging creative spirit. Vocal support by his son Rajshekhar Mansoor is reassuring while the instrumental complement of Baban Manjrekar on harmonium and Balkrishna Iyer on tabla is competent.

Bhajan Kalash

UNIVERSAL

'Bhajan Kalash' is the auspicious offering of Hindi devotional songs which marks the debut of Universal cassettes. There is a prolific promise of plenty to follow. The cassette under review comprises seven bhajans of which the lyrics have been penned by Balbir Nirdoshi (4) Akhtar Indori (2) and Kusum Joshi (1). The musical score is credited to Surendra Kohli who also renders the bhajans, with Geeta Chhabra.

The collection is not cast in the traditional mould either in terms of the lyrics and tunes or devotional fervour. In form as well as content, the musical appeal is to the ears rather than the heart. Thus, as devotional songs, they are essentially songs in which the

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Meena Kapoor



Anil Biswas

'bhava' element is subservient to the tala and soor. The singing is superficial and erratic in places. There are two versions of 'Hare Rama Hare Krishna' – a disco version that panders to popular taste and a traditional one for 'old-fashioned' taste. By and large, the majority of the bhajans are tuned for popular or mass appeal.

– SUMIT SAVUR

Tulsi Chandan

HMV

Meena Kapoor has a pleasant voice but needs more sharpness in diction. Of the eight devotionals in this cassette, the lyrics by Anil Biswas (who has scored the music for the other songs too) 'Param Brahma Sainath' makes a deep impression. Sai Baba devotees follow in chorus the singer's lead. The two Meera bhajans on side A are sung in routine manner and the tune of 'Daras bin dukhan laage nayan' and the singing does not bring out its full 'bhav'.

On side B, besides the Sainath invocation, there is a nice Meera bhajan sung with feeling 'Matwaro badal ayo re.' The Tulsidas lyric 'Tu dayal deen haun' is also appealing in accented phraseology and orchestral backing.

Kanha

ORIENTAL

This collection of bhajans glorifying Lord Krishna is only partly pleasing. Surekha has a sharp, shrill voice, but she does not put it to full use to reach aesthetic heights. The opening 'Kanha main hoon tihari Radha' impresses with its classical slant and the impact of a lovely voice. The next 'Kanha teri bansuria' has good lilt and is sung with understanding, but needs more

zestful rendering. However, she has sung with some fervour the verse 'Shyam rang rangi'.

Side 2 is of declining appeal. The composition 'Tori bholi bhali batiyan' has sonority but it would have registered better in a different tune, though Surekha's singing brings

bhairavi-like melody and with good diction.

Jhoom Diwane Jhoom

MUSIC INDIA

Sharon Prabhakar's silky smooth voice registers well in the very opening number of this cassette, but one must laud the music scored by Sharang Dev, particularly the drums which boost the rhythmic swing. 'Aaja mera raja' is a lilt-ing lyric; its cascading effect flows into the next item 'Mere nazdeek na aao'. Sharon sings in subdued accent the ditty 'Khuda bhi hai mohabbat', but the background music at some spots drowns the voice. She has sung to good effect the piece 'Beliya' in varying tempo.

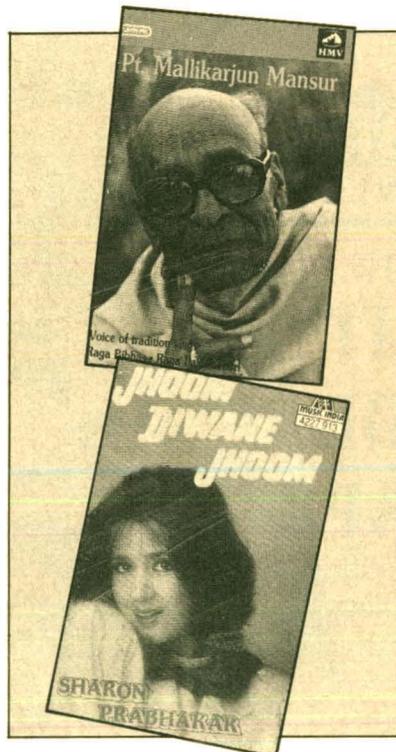
On Side 2, the opening of the item 'Jhoom diwane jhoom' is dull; but she becomes zestful towards the middle. She has sung with mood the ditty 'Yeh mohabbat ka diya hai', the backing up musicians playing their role well. The rhythmic sway of the music is dominant in the recording, particularly in the concluding item 'Jaa na mera jaan'. Sharang Dev's collection pulsates with young blood.

Steel Guitar

MUSIC INDIA

An interesting collection of 10 hits from popular films played on a steel guitar is a novel release from Music India. Shyamal plays the numbers with sensitivity. The star items are from the films 'Dil Ek Mandir', 'Mera Saya', 'Nagin', 'Madhumati', 'Ziddi', 'Khandaan', 'Jis Desh Mein Ganga Bahti Hai', 'Guide', 'Baat Ek Raat Ki', and 'Daag'. Appealing tunes and catchy ditties have been chosen.

– N HARIHARAN



out the meaning. The flute strains appeal more than the voice in 'Wo Mathura ki galiyan'. The piece 'Maine Krishna jyot jab jagse jagayi re' is sung like a ghazal and doesn't capture the bhakti bhav. The best number of the cassette is the concluding 'Yahan the sab dur jane...' which is sung appealingly in a Carnatic Sindhu-

NEW RELEASES

MUSICASSETTES

KEY : Title/Label/Coupling No/Music Composer/Artiste(s)

FILM

Awam HMV TPHV 41408 Ravi Various
Abhimanyu T Series SFMC 2831 Annu Malik Various
All Time Greats HMV 42667-68 Various Manna Dey
Do Waqt Ki Roti T Series SFMC 2063
Laxmikant Pyarelal Various
Ghar Mein Ram Gali Mein Shyam Venus VCF 800
Amar-Utpal Various
Hifazat T Series SFMC 231R D Burman Various
Himmat Aur Mehanat T Series Bappi Lahiri
Various
In a Romantic Mood MIL MC-B 4227 183 Various
Lata Mangeshkar, Kishore Kumar
Insaaf Kaun Karega (Songs & Dialogues) T Series
SFMC 2910-1 Laxmikant-Pyarelal Various
Kachchi Kali Venus VCF 652 Usha Khanna Various
Mard Ki Zabaan Venus VCF 774 Laxmikant-Pyarelal
Various
Mera Karam Mera Dharam HMV STHV 47421
Sonik-Omi Various
Patthar Ke Sanam T Series SFMC 2866 -
Vandana Bajpai
Param Dharam Venus VCF 765 Bappi Lahiri Various

GHAZAL

Barg-e-Gul UC USGU 1013 Behroze Chatterjee
Behroze Chatterjee
Garland of Ghazals MIL MC-A ZSAV 1004
Momin Khan Leela Ghosh
Passions HMV MTCS 04B 4344 Jagjit Singh
Jagjit-Chitra
Rangeen Shyam Oriental - D S Reuben
Suresh Raguvanshi
The Best of Salma Agha MIL MC-A 5227 800 Various
Salma Agha

BASIC

KEY : Title/Label/Coupling No/Genre/Artiste(s)

Bhajan Kalash UC USBH 1016 Devotional
Surendra Kohli, Geeta Chhabbra, Vibha Chhabbr
Bhagwan Shri Satyasaibaba Ki Chamatkar Poorna
Jeevan Katha UC UPBH 1003 Devotional
Pradeep Chatterjee, Aparna Mayekar
H H Goswami Gokulotsavji Maharaj Rhythm House
Classics 357/358 Classical H H Goswami,
Gokulatsavji Maharaj
Jhoom Diwane Jhoom MIL MC-A 4227 913 Pop
Sharon Prabhakar
Maryada Purushottam Ram UC USBH 1001
Devotional Pradeep Chatterjee
Omkarnath Thakur Rhythm House-Classics 361
Classical Omkarnath Thakur
Pandit Bhimsen Joshi HMV STC 04B 7277 Classical
Pandit Bhimsen Joshi

Pandit Mallikarjun Mansur HMV STCS 04B 7272
Classical Pandit Mallikarjun Mansur
Sureeli Guitar MIL MC-A 5227 813
Instrumental Film Hits Shyamal Chaudhury
Teerth Mahima UC USBH 1002 Devotional
Pradyumna Sharma, Usha Amonkar
Tulsi Chandan HMV HTCS 04B 4313 Devotional
Meena Kapoor
The Genius of Pandit Bhimsen Joshi HMV
STC 04B 7275-76 Classical Pandit Bhimsen Joshi

ENGLISH

Heartbeat CBS 10324 - Don Johnson
I Get So Excited CBS DMX 12004 Dance Jeunesse
Louie Louie CBS DMX 12003 Dance Time Code
Living in America CBS DMX 12002 Dance
James Brown
Party All The Time CBS DMX 12005 Dance
Eddie Murphy
Touch Me CBS DMX 1200 Dance Samantha Fox
When Seconds Count CBS MDX 2002 - Survivor

VIDEOCASSETTES

KEY: Title/Label/Starring

HINDI

Anhonee VP Sanjeev Kumar, Leena Chandavarkar
Bheegi Palkein Hiba Smita Patil, Raj Babbar
Hawalaat Bombino Rishi, Mithun, Padmini Kolhapure
Hirasaat Magnum Mithun, Shatrughan, Meenakshi
Khatarnak Irade Hiba Aditya Pancholi, Neeta Puri
Khotay Sikkay VPD Feroz Khan
Marte Dam Tak Star Raaj Kumar, Govinda, Farha
Mera Karam Mera Dharam Gold Dharmendra,
Moushumi
Rajput Star Dharmendra, Hema Malini,
Rajesh Khanna
Sarkari Mehmaan VPD Vinod Khanna
Satyamev Jayate Gold Vinod Khanna, Meenakshi

English

Blackie The Pirate NFDC Terence Hill
Casanova Warner Bros Richard Chamberlain,
Faye Dunaway
Death Of A Soldier Vestron James Coburn
Dreams Lost, Dreams Found BBC Kathleen Quinlan
Escape From Sobibor Thriller Rutger Hauer
I'll Take Manhattan - Part 1-2 IVS Video -
Little Lord Fauntleroy NFDC Alec Guinness,
Eric Porter
Monte Carlo - Part 1-2 New World Video Joan Collins
My Chauffeur NFDC Deborah Foreman, Sam Jones
Sweet Liberty CIC Video Michael Burgess
The Connection VidMark Ent Charles Durning,
Ronnie Cox
The Crazy Jungle Adventure NFDC Jim Mitchum
Trenchcoat Walt Disney Marget Kidder, Robert Hays
Young Again Walt DisneyHome Video Lindsay Wagner

COMPANY TOP TEN

MUSIC

VIDEO

CBS

UTTAR DAKSHIN	Film soundtrack
EK BAAR MILO HUMSE	Ghazal by Salma Agha
FANKAAR	Ghazal by Nirmal Udhas
HI! HO!	Nursery Rhymes
PACK THAT SMACK	Remo
DAAMAN	Ghazal by Shankar Dasgupta
IZHAAR	Ghazal by Aslam Khan
WELCOME	Pop by Anil Kapoor & Salma Agha
LOVE NOTES	Film songs by Lata
THE BEST OF UDHAS	Ghazals by Udhas brothers

BOMBINO

HAWALAAT	Feature film
JALWA	Feature film
NAAM-O-NISHAN	Feature film
RAHEE	Feature film
TOKO FOGO NITE	Music video - stage show
MAJAAL	Feature film
KHOONI MAHAL	Feature film
MIRCH MASALA	Feature film
TASAVVUR	Music video - Ghazal
PYAAR KARKE DEKHO	Feature film

HMV

PASSIONS	Ghazal by Jagjit & Chitra
TASAVVUR	Ghazal by Talat Aziz
SHAMA JALAYE RAKHNA	Ghazal by Bhupinder & Mitalee
GENIUS OF BHIMSEN JOSHI	Classical Vocal
THE SWINGING YEARS - PLAYBACK VOL 4	Film Songs
AWAM	Film soundtrack
PANTERA	English - R D Burman
ECHOES	Ghazal by Jagjit & Chitra
TULSI CHANDAN	Bhajan by Meena Kapoor
ALL TIME GREATS	Manna Dey

HIBA

SHINGORA	Video film
SHAHADAT	Video film
KALANK KA TIKA	Video film
SIYAH!	Video film
SONE KA PINJARA	Video film
CHUN CHUN KARTI AAYI	
CHIDIYA	Video film
JHEEL KE US PAAR	Feature film
BADE DIL WALE	Feature film
AGAR TUM NA HOTE	Feature film
PRITAM	Feature film

MIL

JHOOM DEEWANE JHOOM	Pop by Sharon Prabhakar
DIL-NAWAZ	Ghazal by Ashok Khosla
THE AMITABH CHARISMA	Songs and dialogue
BE-PARDAAH	Ghazal by Pankaj Udhas
RAMAYAN	Devotional
SHOBHA GURTU	Vocal classical
PURE GOLD	Film songs by Lata Mangeshkar
THE BEST OF LATA	
MANGESHKAR/MOHD RAFI	Film songs
BEST OF PANKAJ UDHAS	Ghazal by Pankaj Udhas
BUNIYAAD	Anup Jalota & others

MAGNUM

DANCE DANCE	Feature film
INSAAF	Feature film
INSAAF KAUN KAREGA	Feature film
PARIVAAR	Feature film
MUQADDAR KA FAISLA	Feature film
BE-SAHARA	Feature film
INSAANIYAT KE DUSHMAN	Feature film
AVINAASH	Feature film
NAZRAANA	Feature film
KHEL MOHABBAT KA	Feature film

T SERIES

DANCE DANCE	Film soundtrack
MR INDIA	Film soundtrack
SINDOOR	Film soundtrack
HIFAZAT	Film soundtrack
FALAK	Film soundtrack
AAGE KE SOCH	Film soundtrack
HIRAASAT	Film soundtrack
MARTE DAM TAK	Film soundtrack
ABHIMANYU	Film soundtrack
ARAYISH	Ghazal by Manhar Udhas

NFDC

SHOUT AT THE DEVIL	Feature film (English)
RETURN OF THE MAN FROM UNCLE	Feature film (English)
KILLER FISH	Feature film (English)
SURVIVAL RUN	Feature film (English)
OUT OF ORDER	Feature film (English)
HOT TARGET	Feature film (English)
BLACKIE THE PIRATE	Feature film (English)
CAVE GIRL	Feature film (English)
VIRUS	Feature film (English)
YELLOW HAIR AND THE FORTRESS OF GOLD	Feature film (English)

VENUS

SHAHENSHAH	Film soundtrack
KHUD-GARZ	Film soundtrack
WATAN KE RAKHWALE	Film soundtrack
KAASH	Film soundtrack
JEETE HAIN SHAAN SE	Film soundtrack
MARD KI ZABAN	Film soundtrack
PARAM DHARAM	Film soundtrack
KAUN JEETA? KAUN HARA?	Film soundtrack
GHAR MEIN RAM GALI MEIN SHYAM	Film soundtrack
KACHCHI KALI	Film soundtrack

GOLD

SATYAMEV JAYATE	Feature film
MERA KARAM MERA DHARAM	Feature film
DAK BANGLA	Feature film
YAATNA	Feature film
KANOON KANOON HAI	Feature film
SACHCHI IBAADAT	Feature film
MERA YAAR MERA DUSHMAN	Feature film
BUD-KAAR	Feature film
SITAPUR KI GEETA	Feature film
HIRAASAT	Feature film

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