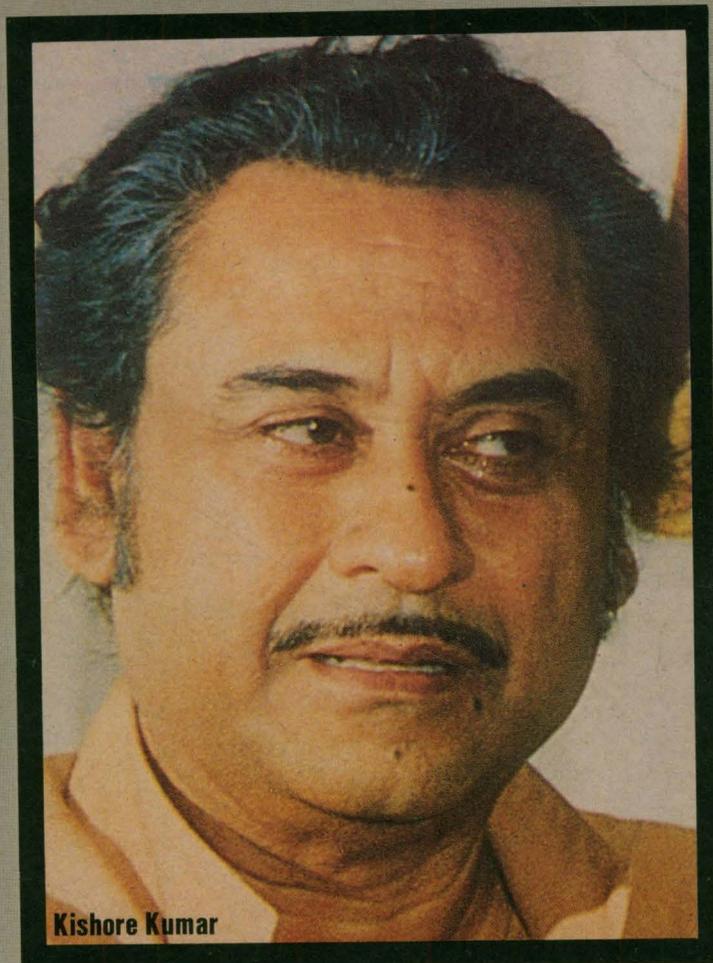


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Kishore Kumar

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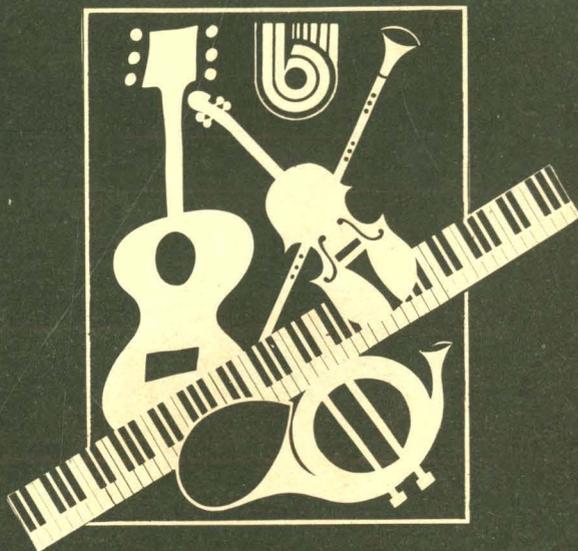


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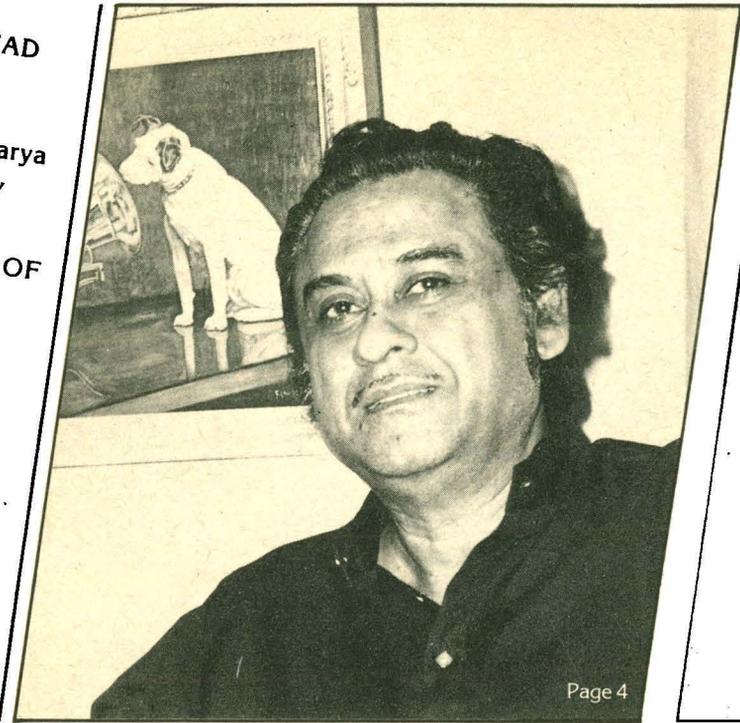
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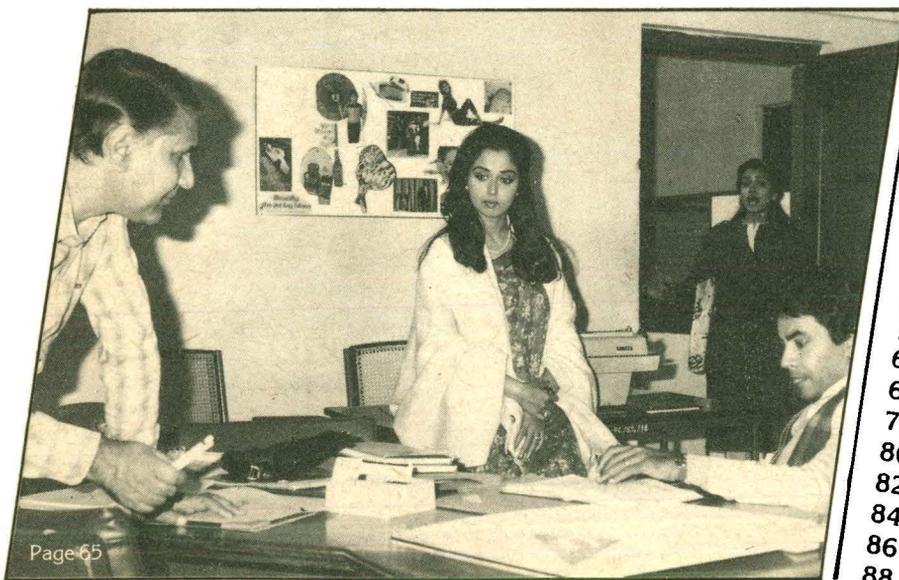
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Cover pix of Kishore Kumar by Jitendra Arya; Sharon Prabhakar by Gautam Rajadhyaksha.

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 MUSIC · AUDIO · VIDEO · TELEVISION

A BUSINESS PRESS PUBLICATION

Publisher
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 Associate Publisher
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 Playback And Fast Forward incorporates
 the Music Industry Journal of India.

Advertising Sales Offices

BOMBAY: S K THAKUR
 Business Press Private Limited,
 Maker Tower 'E', 18th Floor,
 Cuffe Parade, Bombay 400 005.
 TEL: 211752/211861/215056/217944
 TELEX: 011-3092 BPPL IN

BANGALORE: AJIT RAO
 2nd Floor, 9/2B, Hayes Road,
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CALCUTTA: A K MITRA
 16B, Jodhpur Park, Calcutta 700 068.
 TEL: 424436

MADRAS: K DEVARAJ
 Business Press Private Limited,
 332, Khaleel Shirazi Estate, 6th Floor,
 Pantheon Road, Egmore,
 Madras 600 008.
 TEL: 88234

TELEX: 041-6329 FANS IN

NEW DELHI: N DAS
 K-3, DDA Flats, 1st Floor,
 Safdarjang Development Area,
 C/ Hauz Khas, New Delhi 110 016.
 TEL: 660136

HYDERABAD: NOEL AUGUSTUS
 1-1-79 Bhagyanagar Apartments
 Flat No 20
 RTC X Roads, Musheerabad
 Hyderabad 500 020.

Cable: IMPRINTMAG in each city.

For editorial, accounts and circulation
 correspondence:

PLAYBACK AND FAST FORWARD,
 Business Press Private Limited,
 Maker Tower 'E', 18th Floor,
 Cuffe Parade, Bombay 400 005.
 TEL: 212825/215056/211752/211861.
 TELEX: 011-3092 BPPL IN

PLAYBACK AND FAST FORWARD is a Business
 Press monthly publication with the publishing office
 located at Surya Mahal, 2nd Floor, 5 Burjorji
 Bhanucha Marg, Fort, Bombay 400 001, India.
PLAYBACK AND FAST FORWARD is registered
 with the Registrar of Newspapers for India under No.
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CLASSIC HOAX

If you do not already have it, I would be happy to present you with a set of original Classic Chrome cassettes by CBS. They cost me Rs 300 for 6, but I don't ever intend using them again.

The advertisement described them as 'High Quality Chrome Tapes' of International Masterworks. So you can imagine my surprise when I discovered that they were not Chromium Dioxide, but inferior Ferro Chrome instead. In fact, my Technics deck which accepts 3 varieties of tapes, does not accept or recommend the use of Ferro Chrome, just like any other modern tape deck.

To give CBS the benefit of the doubt however, I tried their Masterworks on my Sony Walkman, only to be taken aback with its unique sound quality.

In the Brahms Violin Concerto, Issac Stern sounded like he was playing a B-Grade Synthesiser.

Zubin Mehta in The Rites of Spring seemed to be conducting the Village Band down our road, which plays with such high pitched intensity during Navratri and other festivals.

I could go on at length. But what's the use.

All I can say is that I am appalled. Appalled that recording giants of the stature of CBS DO NOT THINK TWICE OF DUMPING INFERIOR QUALITY TAPES IN THE INDIAN MARKET AT EXORBITANT PRICES. Not to mention duplication quality which would cause roars of protest in their own country.

I have always resisted buying pirated cassettes because of their dubious quality. But when big names market products like these, I don't blame music lovers for doing so.

Erol Sequeira
 Bombay

FOUL WORDS

In a serious magazine like yours, I hardly expected to come across four-letter words. I am, of course, referring to 'Sex Talks Thru Music' (Playback And Fast Forward, September, 1987). I trust you will maintain your usual standard and not resort to cheap gimmicks.

In the same issue, the Special Report 'The Recording Industry - Stuck in the Groove' made interesting reading. However, there are two minor mistakes. You remark: "After nearly 90 years, and quoting an optimistic figure, there cannot be more than 10 lakh units in India." I am sure you mean 80 years, because the first records were pressed by our company in 1908. Secondly, with the advent of the 12" long-play record, the first generation of hand-wound record players disappeared. So we are, in effect, talking about 10 lakh record players in the last 25-30 years and not 90 years, as you have quoted.

Finally, I wonder what you mean by comparing Alisha Chinai with Madonna? Most of the Western music fans in India are probably not aware that Madonna has a habit of throwing her undergarments at her screaming fans. Her image over here is more like what Marilyn Monroe enjoyed. Therefore, the comparison is rather inapt.

Arvind Srivastava
 Manager, UK Branch
 The Gramophone Co of India
 Middlesex, UK

The Dynavox Zippo for the best letter of the month goes to Erol Sequeira, Mazagaon, Bombay.



Here's chance to win a brand new Dynavox Zippo tape recorder. Each month we reward the sender of the most interesting, enlightening or amusing letter with a Dynavox Zippo tape recorder. If you have something to say on the subject of Audio, Video, Television or Music, or anything vaguely related, why not drop us a line? Write to The Editor, **PLAYBACK AND FAST FORWARD**, Business Press Pvt Ltd, Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005.

The King Is Dead



Kishore Kumar was the uncrowned king of popular music. His death has left a void that can never be filled. **NALIN SHAH** reminisces about the master entertainer's life and career.

T

he golden era of popular music is inexorably drawing to a close. The death of Kishore Kumar drives this fact home more than anything else. The soul went out of popular music with the passing away of Mohammed Rafi, Mukesh, S D Burman, Shankar Jaikishan and now, Kishore. As an entertainer, Kishore was unique. He yodelled, danced and acted his way into the hearts of over three generations.

Kishore Kumar's body was laid on the double-bed in his bedroom. Life had cheated him for the last time. His face in death did not reflect any of the defiance associated with him in life. I felt sad recalling the lines from his 'Gambler' song - 'Hameen se hai zinda wafa aur hameense hai teri mehfil jawan/Hum jab na honge to ro ro ke

duniya dhoondhegi mere nishan.'

The visitors bowed reverently, confident that they would not be ridiculed by him.

THE NIGHT OF GLOOM

Gauri Kunj, Kishore Kumar's sanctuary, was engulfed in gloom. Annu Malik, Bappi Lahiri and Ravindra Jain looked crestfallen. The other music directors had yet to arrive. Raj Kapoor found it difficult to talk. Pran and Vijay Anand did not know what to talk about. The rest spoke in hushed tones as if they were afraid to disturb the one who, they knew, loved the music of silence. They just waited. The night was still young and they knew it was going to be an endless night.

Like others I, too, waited. Annu was telling me something which I did not fully comprehend. Something about Kishore's recording that was scheduled for the 16th, something about all the three greats having

departed, something about (Manmohan) Desai-Kishore truce, something about... I did not hear. My mind had travelled 35 years back and I heard only the loud and clear voice of Kishore Kumar ringing in my ear.

'Aa mohabbat ki basti basayenge hum Is zamin se alag, aasmanon se door.'

THE JOURNEY' END

In a TV interview two years ago, Kishore had said that he wished to die only at his farm in Khandwa, Madhya Pradesh, and not in Bombay. He was only expressing his hope to live a secluded life before it was time to bid adieu.

Having got his share of fame and fortune, Kishore was tired of the bizarre world of films. He wished to get away from the madding crowd. The glaring floodlights dazzled his inner vision. He ardently desired to get lost in the darkness of nonentity. He longed to pass his days, surrounded by nature, in

The Best Of Kishore Kumar

Song	Film	Music Director	Year
Marne ki duan kyon mangu	Ziddi	Khemchand Prakash	1948
Yeh kaun aaya re. karke ye solah singar (with Lata)	Ziddi	Khemchand Prakash	1948
Jhagmag jhagmag karta nikla. chand poonam ka pyar	Rimjhim	Khemchand Prakash	1949
Mohabbat ka chhotasa ek ashiana	Pyar	S D Burman	1950
O bewafa ye to bata loota chaman kyon pyar ka (with Geeta Roy)	Pyar	S D Burman	1950
Woh meri taraf yun chale aa rahe hai	Kafila	Husnalaal-Bhagatram	1952
Husna bhi hai udas udas. ishq bhi gham se choor hai	Fareb	Anil Biswas	1953
Mere sukh dukh ka sansar	Fareb	Anil Biswas	1953
Aa mohabbat ki basti basayenge hum (with Lata)	Fareb	Anil Biswas	1953
Tere jahan se chal diye (with Asha)	Rukhsana	Sajjad	1955
Meri neendon men tum (with Shamshad)	Naya Andaz	O P Nayyar	1956
Dukhi man mere. sun mera kahena	Fantoosh	S D Burman	1956
Aaj rona pada to samjhe	Girl Friend	Hemant Kumar	1960
Kashti ka khamosh safar hai (with Sudha Malhotra)	Girl Friend	1960	
Mere mehboob qayamat hogi	Mr X In Bombay	Laxmikant-Pyarelal	1964
Koi louta de mere beele huve din	Door Gagan Ki Chhaon Men	Kishore Kumar	1964
Tum bin jaoon kahan	Pyar Ka Mausam	R D Burman	1969
Panthe hoon mein	Door Ka Rahi	Kishore Kumar	1969
Beqarar dil tu gayeja (with Sulakshana)	Door Ka Rahi	Kishore Kumar	1969
Jivan se bhari teri aankhen	Safar	Kalyanji-Anandji	1970
Zindagi ka safar ye kaisa safar	Safar	Kalyanji-Anandji	1970
Geet gata hoon main. gun gunata hoon main	Lal Patthar	Shanker-Jaikishan	1971
Dil aaj shair hai. gham aaj riaghma	Gambler	S D Burman	1971
Khilte hain gul yahan	Sharmili	S D Burman	1971
Zindagi ek safar hai suhana (with Asha)	Andaz	Shanker-Jaikishan	1971
Kuchh lo log kahenge	Amar Prem	R D Burman	1971
Chingari koi bhadke	Amar Prem	R D Burman	1971
Meet na milare man ka	Abhiman	S D Burman	1973
Pal pal dil ke paas tum raheti ho	Blackmail	Kalyanji-Anandji	1973
Tere bina zindagi se koi shiqwa to nahin (with Lata)	Aandhi	R D Burman	1974
Is mod pe jate hain (with Lata)	Aandhi	R D Burman	1974
Mera jivan kora kaghaz kora hi rah gaya	Kora Kaghaz	Kalyanji-Anandji	1974
Badi sooni sooni hai zindagi	Mili	S D Burman	1975
Mere naina sawan bhadon. phir bhi mera man pyasa (with Lata)	Mehbooba	R D Burman	1976
Hamari thodisi bewafai (with Lata)	Thodi Si Bewafai	Khayyam	

the quiet solitude of Khandwa – his place of birth. He wished to go back to his roots.

But fate willed otherwise. The man who was at the pinnacle of success died with the suddenness of lightning before the realisation could dawn on him that he had reached the end of his journey. Kishore was a traveller who had gone too far and could not go back to the sanctuary of his home.

THE BEGINNING

The young Kishore, who sometimes sang in chorus under music director Saraswati Devi at Bombay Talkies, had no formal training in music. He never



Kishore with Leena and son Sumit

aspired to be a singer or a musician. He only wanted to be an actor like his elder brother Ashok Kumar who was 18 years his senior and a celebrity.

Kishore, who was hardly 19, and could not even differentiate between Sa and Re in the musical scale, was initiated in playback singing by music director Khemchand Prakash in Bombay Talkies' 'Ziddi' in 1948. Kishore sang his first song, a sentimental number, 'Marne ki duaen kyon mangu' which was followed by a romantic one 'Yeh kaun aya re, karke yeh solah singar' (with Lata). Khemchand Prakash used his voice again in 'Rimjhim' (1949). The song

'Jhagmag jhagmag karta nikla, chand poonam ka pyara' sung on the screen by Kishore Sahu in a plaintive mood was extremely popular which established his position as a singer.

His fruitful association with Sachin Dev Burman began with the Raj Kapoor starrer 'Pyar' (1950) wherein all his five songs proved popular. When he sang a light number 'Kusoor aap ka ... na mera naam lijiye, na mere baapka' in AVM's 'Bahar' (1951), the director M V Raman saw a spark of genius in the young singer and cast him in AVM's next venture 'Ladki'. Kishore's song in this film, 'Shadi ... Qismat ki baat,

exploited by producers.

It is a natural desire of any actor to play serious roles and it was Kishore's ambition too. He produced his own movies like 'Door Ka Rahi' and 'Door Gagan Ki Chhaon Mein' to express himself. The man who had established his reputation as being stingy in money matters cared only for his own satisfaction as an artist without worrying about any monetary loss in the bargain. He proved his ability to play comedy and serious roles with equal felicity and, like Charlie Chaplin, his versatility as a film maker, too, was in evidence.

FIRST LOVE

Kishore always submitted to the dictates of his heart. Though untutored in the art of music, he yielded to his passion for music. Like his revered idol K L Saigal, he could emote naturally and effortlessly. He proved his versatility even as a musician by singing all sorts of songs which eventually got him branded, without any justification, as a singer of frothy and frivolous numbers.

The success of songs like 'Ay meri topi palat ke aa' ('Fantoosh' – 1956), 'Eena meena dikka' ('Asha' – 1957) and 'Main hoon jhoom jhoom jhoom jhoom jhumroo' ('Jhumroo' – 1961) might have contributed greatly to his reputation as a singer of frothy and frivolous numbers.

Consequently, with the passage of time, Kishore was made an essential part of the new music culture which characterised the deteriorating standard in Hindi film music. The glitter of gold and the euphoria of success made Kishore dance, jump and roll on stage singing songs like 'Khaikhe paan Banaraswala' and 'Rafta. rafta meri ankh unse ladi hai'.

Kishore, in the early phase of his career, proved his exceptional ability for singing romantic and sentimental songs under the baton of Khemchand Prakash (in 'Ziddi' – 1948, 'Rimjhim' – 1949), S D Burman ('Mohabbat ka chhotasa ek ashiana' – 'Pyar' – 1950), Husnalal – Bhagatram ('Won meri taraf yun chale aa rahe hain' – 'Kalifa' – 1952) and Anil Biswas ('Aa

malik ke haath' hit the popularity chart.

VERSATILE ACTOR

Though Kishore got an opportunity to act, his ambition to succeed as a romantic hero, like his elder brother, remained unfulfilled. He probably did not realise, at that time, that his forte was comedy which became evident from his subsequent films like 'Half-ticket', 'Chalti Ka Naam Gadi' and 'Padosan'.

He did not have to make special efforts to create laughter. Comedy was an essential part of his nature. It is unfortunate that his talent in the field of comedy was not fully

RAHUL DEV BURMAN

The Indian music world has lost a great voice. I have lost a great friend. He was a wonderful human being besides being a terrific singer.

NAUSHAD ALI

There was always a special place in my heart for Kishore,

for whenever we met, he used to tell me, "I have but one complaint against you. I have sung only once under your baton, so please do compose a song for me." Today he is no longer with us; I feel sad that I was unable to fulfill his desire.

KHAYYAM

Indian playback singing has

been deprived of a powerful voice.

LAXMIKANT

Indian playback singing has lost one of its foremost entertainers.

ASHA BHOSALE

The film industry has lost its heart and soul. In fact, it was

mohabbat ki basti basayenge hum' with Lata – 'Mere sukh dukh ka sansar', 'Husn bhi hai udas, udas' – 'Fareb' – 1953).

THE PINNACLE OF SUCCESS

Kishore made his debut during the golden period of film music. Mohammed Rafi had become a force after singing in films like 'Jugnu' (1947), 'Dillagi' (1949) and 'Meena Bazar' (1950). Talat also had become popular after the success of his songs in 'Babul' (1950) and 'Doraha' (1952).

By 1970, Rafi had sung 2,926 songs, and Mukesh, whose career picked up only after 1958, sang 647 songs whereas Kishore sang only 338 songs. But he was destined to eclipse every other male singer in time to come. The process had started with 'Teen Deviyani' (1965 – Khwab ho tum ya koi haseen ho) which culminated in 'Aradhana' (1969). Kishore became a force to reckon with. His voice pervaded the air in songs like 'Mere sapanon ki rani kab aegi tu', 'Kora kaghaz tha ye man mera' (with Lata) and 'Roop tera mastana'. The immense popularity of the songs made the film a box office draw and ensured the success of Rajesh Khanna as an actor.

'Kati Patang' (1970 – R D Burman) followed in quick succession where Kishore sang in gay abandon songs like 'Ye sham mastani', 'Ye jo mohabbat hai', and 'Pyar diwana hota hai'.

During the emergency, Sanjay Gandhi who was, reportedly, a law unto himself ordered Kishore to come to Delhi to sing for a 'cause'. Kishore, as only Kishore could do, refused. In the much talked about democratic set-up in this country, Kishore was banned, as a lesson for defying the authorities, from radio and TV which affected his film assignments too. This action increased the public's ire against the government; despite the latter's mafia-type action, Kishore survived; the government did not.

After Talat's retirement and the sudden death of Rafi and Mukesh, there was no one to challenge Kishore's position and power. Eventually, he himself desired to abdicate

his power voluntarily because he was musically starved, he had suffered mentally and physically in the race with time, he was disgusted with the crazy and insane world around him. He needed solitude and silence. But not the solitude of the grave and the silence of death!

IN PURSUIT OF HAPPINESS

Kishore was a loner all his life, running alone in pursuit of love and security.

During the filming of 'Mashal' (he also sang in chorus in the song 'Upar gagan vishal') he fell in love with the heroine



Kishore with friends

Ruma. She was a sensitive actress who wanted to marry Kishore despite the fact that he was still struggling to find a foothold. They were married in 1950, ironically enough, the year in which his fourth and last wife Leena Chandavarkar was born.

After nine years of marriage and one son (Amit), Ruma deserted Kishore. It was not a very happy union after all.

His second wife, Madhubala, was a sick woman who soon died and his subsequent marriage with Yogita Bali was a cruel joke of destiny.

ECCENTRIC!

Kishore always posed as an eccentric who would not conform to worldly norms. 'Duniya kaheti mujh ko pagal, main kaheta duniya ko pagal' was his fitting reply to anyone who called him crazy. He considered a tree in his compound his best friend and his dog more faithful than a human being.

Kishore was disenchanted with the world around him. He was disillusioned with life. He detested the gilded world of cinema. He ridiculed the hypocrisy of the people who catered to his whims. And if he was dubbed eccentric and branded as crazy because of

his philosophy and outlook, he did not care.

Though Kishore had succeeded in life the success did not quench his thirst for happiness.

Leena was the best thing to have happened to him. His heart had started singing. He had begun to live. He longed to run away and retire in the quiet corner of Khandwa to live in his own exclusive world.

There was so much life left in him, there was so much to do. The silence of that dreamless sleep was the last thing he deserved.

KISHORE ... FONDLY REMEMBERED

13th October, 5:10 PM. Singer, actor, music director, story-writer, filmmaker Kishore Kumar Ganguly, breathed his last, following a fatal heart attack, and causing countless Kishore fans to miss a beat.

PLAYBACK AND FAST FORWARD spoke to several celebrities from the music industry for their reaction.

dearly.

ANNU MALIK

I can't think of words to describe this grievous loss to the world of music. I am deeply shocked and hurt. Under my baton, Kishore-da and Manmohan Desaiji had come together once again. Kishore-da had sung for Manmohanji for his films 'Toofan', and 'Ganga Jamuna Saraswati'. Though we will miss him, memories for him will linger forever through his

only a day before his untimely death that we had worked together for a song. It was a seven-hour session that I shall never be able to forget.

RAVINDRA JAIN

A giant has passed away, and the last song he recorded was also ominous, 'Yeh jeevan hairt sukh dukh – ka sangam, dukh ziyada, aur sukh kam'.

HEMANT KUMAR

We shall all miss him very

voice and films.

KALYANJI-ANANDJI

The shock is too sudden and too deep to even react to it. We are numbed by Kishore's death.

KAVTA KRISHNAMURTHI

It's difficult to believe that Life is now dead.

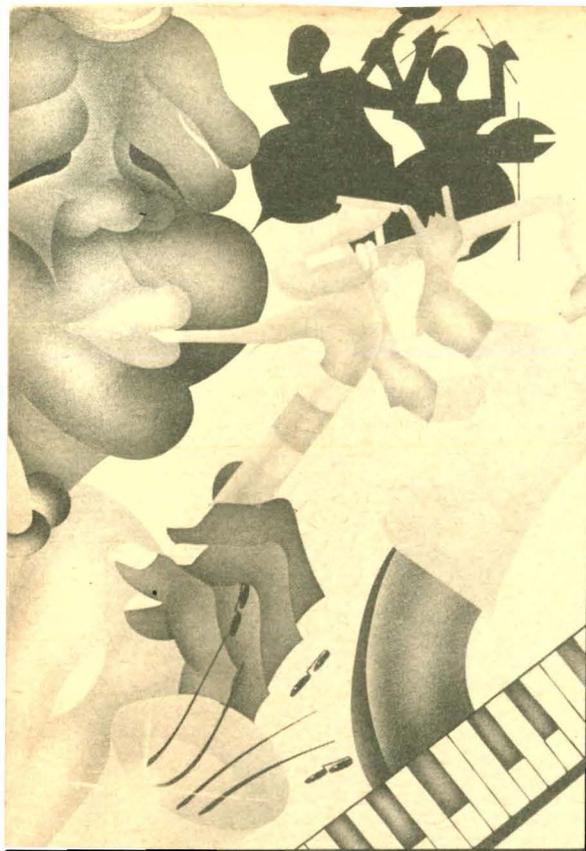
USHA KHANNA

I am not speaking for myself

alone, the entire music community and the film world will miss Kishore Kumar.

MOHAMMED AZIZ

Though I have modelled my voice on Mohammed Rafi Sahab, I have always had a deep rooted admiration for Kishore Sahab. He was like a father figure to all of us newcomers, and lent a helping hand to all of us.



ROUND-UP

MUSICAL

PLAYBACK

queen Lata Mangeshkar celebrated her 58th birthday recently by launching a film 'Lekin', to be produced by Hridaynath Mangeshkar and Bal Phule. This is the first time in her career of more than 40 years that Lata has agreed to back any film. Lata cut her birthday cake in the company of Dimple and Vinod Khanna, who performed the mahurat shot. Sunil Gavaskar was on hand to sound the clap.

Attending the dual celebrations were celebrities -V Shantaram, Shakti Samanta, Yash Chopra, Amol Palekar, Ameen Sayani, Harish Bhimani, Khayyam, Naseem Bano, Suresh Wadkar, Amjad Khan, among many many others.

'Lekin' will have music by Hridaynath Mangeshkar, with lyrics by Gulzar. And some of the songs, of course, will be sung by the melody queen herself.

* * *

It is raining heavily outside the sprawling old haveli. Occasional flashes of lightning illu-

minate the master bedroom. Inside, a wizened old man is lying on the bed - dead. Crying profusely nearby is the deceased's young and attractive daughter-in-law. Suddenly the servant announces the arrival of Billo, the son of the departed person. Enter a thoroughly soaked Billo Mangal in the room.

"Cut," shouts a pleased but exhausted director. "Excellent shot," the producer pats Anup Jalota on the back.

Anup is playing Billo Mangal, the hero in the film. Lipi Laha is his heroine. "Mine is the pivotal role in the film," says an excited Anup. How does it feel to face the camera? Says Anup "I have always been interested in acting. I have acted in school and college plays. Acting comes easily to me. Moreover, music, singing and acting are close relatives." A highlight of 'Bhranto Pathik' is the inclusion of the Bengali and Bhojpuri 'versions' of the oft-heard popular numbers from Anup's most famous album 'Bhajan Sandhya'. Bhajans like 'Main nahin makhan khajyo' 'Aisi lagi lagan', 'Rang de chunariya' will be turned into Bengali and Bhojpuri songs.

"Anup had two handicaps, namely, he did not know the Bengali language and secondly he has never before performed a full-length role in any film," informs the heroine, Lipi Laha who is playing Anup's wife in the movie. "But he has faced the camera with effortless ease and poise. And what is important is that he can act."

* * *

Pankaj Udhas and Anup Jalota, if asked about their experience with Music India, could well say 'Fantastic' tersely but eloquently. But not so the junior artists who are disgruntled with the company. Or perhaps is it the other way

round? Whatever the reason, the fact remains that many contracts were allowed to lapse recently, without any chances of their being renewed. So seeking greener pastures elsewhere now are Sonali and the husband-wife team Renu and Vijay Choudhary. One wishes them good luck in their hunt for a company that will do justice to their talents!

* * *

'A spectacular concert of Hindi pop music', said the banner on the stage. In practice, though, it was more 'audiocular'. Decibels were high from vocalist Amit Kumar whose voice is as robust as his physique and his harmonious 13-piece orchestra ensemble (14, if you count the sporadic support of his little brother Sumit on his own wee drums).

The two-and-a-half-hour show, organised by Music India at Nehru Centre Auditorium, Bombay, was the curtain raiser for Amit's latest album, 'O Sweetheart'. The eight songs were presented by Amit with explanatory prefaces on their style - each different, starting from 'serious' to 'disco-ish', 'night clubish' and 'calypso' to 'reggae', 'sad', 'pahari' and 'Spanish film style'. That's called variety, indeed! Amit took it all in his stride cavorting and gyrating all over the stage, though it did leave him audibly huffing and puffing at times. Among the racy tunes, the robust 'Se-senora' is sure to become popu-



ANUP JALOTA: "Music, singing and acting are close relatives."

lar, while 'Maana meri ai zindagi' and the lilting 'Mitwa o mere mitwa' should appeal to the romantic.

Amit's charms apart, Johnny Lever with his jokes and mimicry entertained the audience, keeping them in splits throughout his brief appearance.

The highlight of the evening, though, was the moment when Kishore Kumar stepped up on stage to proudly present the 'Oh! Sweetheart' cassette to his son and did a little jig with him afterwards.

Amit has come up with mod, mod tunes that should go down well with Hindi disco-maniacs.

* * *

The dark prince of ghazal is back with another recording. This time it's Universal Cassettes, the new label, launching his double album, 'Ishraten', at a simple function at Hotel Sea Rock, Bombay. Present to give Rajkumar support were music directors Naushad, and Ravindra Jain, lyricists Majrooh Sultanpuri, and Hasan Kamaal.

Naushad released the album, while all of them paid glowing tributes to the artiste - in chaste Urdu, of course. Ravindra Jain even sang a few couplets in the artiste's honour!

While Rajkumar and wife Indrani have always sung together on their albums, they have decided to go solo for the time being. "I don't feel cheated at all. I have my priorities straight. I just had to perform my housewife's role, when 'Ishraten' was under production. Otherwise, I guess, I too would be heading Sonali's way, which please, I don't dare." "We felt that by singing together we were not doing justice to our individual talent," says Rizvi "and we wanted to give our audience some change." But all the same, they are teaming up again for their next album, which will feature Rajasthani duets. And Indrani's planning to follow that up with a solo ghazal album. They both have great hopes of Universal.

* * *



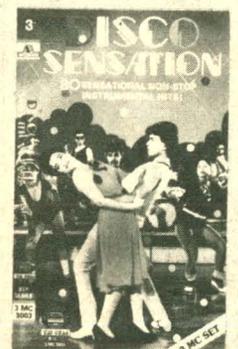
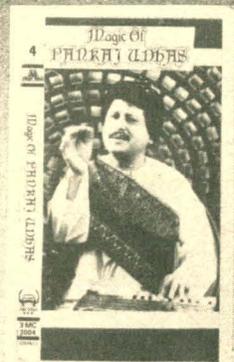
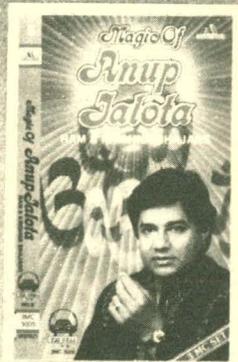
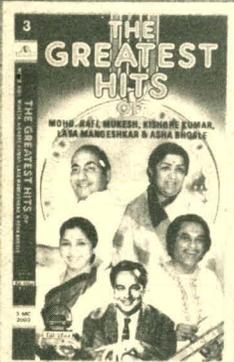
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GHAI DROPS PANCHAM

Subhash Ghai is gleefully playing an unethical game of 'musical chairs' these days. After a formal announcement by both HMV and Subhash himself that his next project (after 'Devaa') titled 'Ram Lakhan' would have its music scored by R D Burman (Pancham, that is), cinegoers were excited at the terrific combination of the two virtuosos. Yes, the combo of Subhash and Pancham would ensure a feast of haunting, lilting and racy melodies. Because, essentially, Pancham is in his element and gives an inspired score if the filmmaker has creative music sense and effective vibing with him.

And all of a sudden, invitees at the HMV party function on September 8, to celebrate Asha Bhosle's birthday and to launch their new Gulzar-Pancham-Asha album 'Dil Padosi Hai', were bewildered when they heard through the grapevine that Subhash had discreetly 'dropped' Pancham and taken on his perennial favourites Laxmikant-Pyarelal. According to insiders from Ghai's camp, he wanted to 'retain' the song recorded by Laxmi-Pyare for 'Devaa' - which is now shelved - for 'Ram Lakhan'. And 'Ram Lakhan' is now being made under Subhash's 'Mukta Arts' banner. It is a confirmed understanding between Subhash and Laxmi-Pyare that every Mukta Arts film would have the latter's music. Earlier, 'Ram Lakhan' was being made under the banner of Ashok Ghai's (Subhash's brother) and hence it was 'permissible' to have some other composer.

Watch out for Suneeta Rao, the playback star of tomorrow. A BA final year student at Bombay's Sophia College, Suneeta has been very active in stage productions ('Evita', 'Grease Lightning', 'Bottoms Up' and 'They're Playing Our Song')



Making a show of 'pyar do, pyar lo'

and jingles. And now she is getting the right breaks, thanks to N A Hashmi: A & R manager of Venus, who has got her off to a good start by recording her versions of some songs from 'Dance Dance', 'Nagina' and 'Mr India'. And none other than music director Bappi Lahiri himself has got her to sing for some of his forthcoming films.

* * *

Remember Sapna, the girl who sang that sultry 'Pyar do pyar lo' number from 'Janbaaz'? Despite that superhit, she dropped out of sight for a long time. Now she is out to revive her career with her own 'Pyar do pyar lo'. Her 'pyar do, pyar lo' is with dashing Nalin Dave, whom she may soon marry. The Sapna-Nalin team have left nothing to chance - they will

take on all sorts of songs, ranging from old film hits to new ones, ghazals, pop, disco and "other forms fo music" (what was left out?). And what will the programme be called? 'Pyar do pyar lo', naturally. Yogesh Jain has put the show together. He has had success earlier with 'Bombay Fever' and plans a video show of Sapna soon.

Ghazal's glamour girl, Penaaz Masani, was the star of the show. To those present at the release function of her latest album, 'Dil Ke Qareeb', it was more than evident. She outshone even one of the brightest stars in Bollywood, Mithun Chakraborty, who was the chief guest. She was charm and elegance personified. Vijay Lazarus, vice-president, Music India, began his speech by pouring accolades on this beautiful, talented singer. Sporting a charming smile, Penaaz replied, first in English and then in fine Urdu (her diction coming out crystal clear), thanking Music India for all the help and encouragement. Mithun, on the other hand, grew jealous of Penaaz who she felt, was one of the few who were endowed with "beauty and sanity."

Minoo Masani, who released the album, almost convinced

the gathering that her success was more due to the Masani tag. Wine and cheese flowed while Penaaz captivated one and all with her enchanting smile.

Penaaz is looking forward to the big, big world of 'fillums'.

O P Nayar, the sure standard of success, is going to do an album with her, as soon as she returns from her 'Dil Ke Qareeb' promo tour from Jajipur and Delhi.

* * *

"I am a great admirer of Bappida and, in fact, in this cassette I have tried to copy his style." So Kirti-Anurag thought fit to declare while Bappi himself (bored to death) released Anurag Kumar's Bhojpuri disco album 'Chandramukhi'.

Nilima Deshpande of Ila Arun's theatre group, has five of the eight tracks on the album. "The main idea was to sing something that would sell. I wasn't very keen, but Anurag was game," says Nilima.

Anurag Hiba Kumar has not yet reflected his great admiration in his music scores for Hiba films. So, if the cassette is as successful as it is hoped to be (especially in Anurag's home town Patna), it will be a case of reflected glory - for Bappida.



PENAAZ: Charm and elegance personified

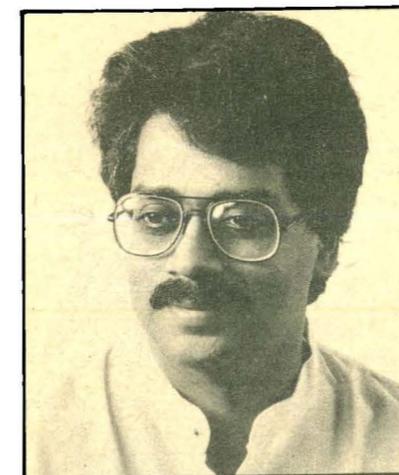
Hariharan's latest album 'Reflection' reflects his taste for variety.

"It is very different in musical content from the current trend," he says with quiet pride. "It is very 'ghazalish'. Four rhythm-based and four subdued, reflecting all sorts of moods. It opens with a light, flippant track, moves on to a sentimental number, on through a heavily rhythm-based number to a sad one, and so on through the other tracks; each song has a mood of its own."

'Reflections' was released by actor Amjad Khan at Hotel Sea Rock in Bombay last month. And there was double cause for celebration, too - Hariharan's earlier album with CBS, 'Aabshar-e-ghazal', where the

young singer sang ghazals with veteran Asha Bhosle, has gone gold. Unfortunately Asha could not attend the function, but Hariharan captivated the guests with his soulful singing of the 'Reflections' ghazals.

With three ghazal albums in a row, one expects his next one to be ghazal, too. But Hariharan has other ideas. Grinning broadly, he says, "Well, my next one is to be Hindi pop." How does he reconcile these two entirely



HARIHARAN: Reflecting a taste for variety

different styles of singing? That is asking!

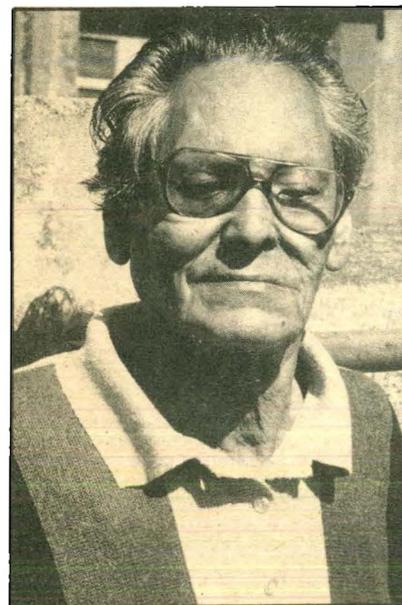
* * *

When Jagjit launched his illustrious career he must have surely had in mind concept albums, fan following and star fever. He took his cue from the high profile music scene of international stars. His first album was an 'English' affair - 'The Unforgettables' and then on and on it followed in 'angrezi' fashion 'Come Alive in a Concert', 'Milestones', 'Live in Wembley', 'Ecstasies', 'A Sound Affair', 'Echoes' and 'Passions'. Now Hariharan it seems that too has caught this star's fever. All out to project an intellectual image, he recently launched 'Reflections'. Signing off the old and singing in the new? Otherwise it does seem a little too early for 'Reflections' - what?

SAY IT WITH FLOWERS

A few months ago when HMV announced the setting up of an 'Artistes' Benevolent Fund', the news was considered important enough to be flashed on the front page of 'Screen'.

No one took it seriously except a certain music lover who in a letter hopefully drew HMV's attention to the pitiable plight of the renowned playback singer Raj Kumari whose husband was admitted to the Tata Memorial Hospital for a cancer operation. HMV could not have found a better opportunity to repay their debt to the oldest



Hasrat: Habits and hypocrisy die hard

surviving playback singer. This was when HMV officials were busy planning to celebrate '40 Years of Lata'. After all, HMV had some time ago honoured Raj Kumari with flowers, photographs and weighty words while celebrating 50 years of Playback.

So one should not lose heart. His Masters, Voice will match deeds with words.

LYRICAL HYPOCRISY

Habits and hypocrisy die hard but poet Hasrat Jaipuri has a way of immortalising them.

Hasrat showered abuses (in private conversation) on Shanker after his death calling him stingy, scheming, etc. (The rest is unprintable). But in an interview with a film fortnightly he described his one-time colleague as generous, talented, etc.

No doubt age and frustration do strange things to men, but should not Hasrat, if he wants to pose as a poet, shed the habits of a typical bus conductor, which he was once 'best' at, and be a little more honest in his abuses and a little less dishonest in his praises?

LYRICAL SYCOPHANCY

Speaking about Hasrat, it is amusing to hear him discuss the godly qualities of Raj Kapoor who, after a lapse of 16 years, conceded his request to allow him to pen one song ('Sun sahiba sun') in 'Ram teri...'. Similarly Hasrat discovered angelic qualities in Laxmikant-Pyarelal who agreed to accept his lyrics.

Obviously Hasrat's idea of an agreeable person is one who agrees with him.

THE SCOWLING PLAGIARIST

When I told Salma Agha, at a party, that her 'Nikah' song 'Dil ke arman aansoonon mein' was nothing but the rehash of a 'Babul' number 'Milte hi aankhen dil huva diwane kisika' she was amused. But not music

director Ravi, who scowled when I repeated my observation to him on another occasion.

I admit at times it is undiplomatic to call a spade a spade.

DIL DEKE DEKHO

It is not unusual to find two persons, incom-

patible when wedded together, to suddenly discover compatibility when released from the 'eternal bond'.

And that is what happened to the 'Dil deke dekho' girl, now a matured matron, Usha Khanna and producer Sawan Kumar. 'Souten' helped them to discover in each what they had failed to see as a 'couple'. Now both are happy and at peace with each other.

Marriage is often an excuse which people seek, but in the film industry it is an opportunity and not an excuse that counts.

A LESSON FROM HISTORY

Circumstances have so conspired that the talented Kachchi composers Kalyanji-Anandji have been relegated to the periphery of the musical scene. But in spite of the neglect of the recording companies and the press they have not lost any of their wit and cheerfulness.

Despite the Amitabh Bachchan connections, I am sure they are not involved in the Bofors affair. Unlike Shanker and Sajjad, they don't have an abusive tongue. Like any other popular composer, their repertoire of hit songs is not small, but it seems that their being guardian angels to many new talented singers have earned them the wrath of the 'empress' of songs and that is the root cause of their woes.

You know what happened to Anil Biswas, C Ramachandra, Husnalal, Shanker and the rest! Brothers K-A, it seems, have not studied history and that is the reason why history has a nasty habit of repeating itself.



Golden days - music directors C Ramchandra, Sha

Kalyanji and Usha Khanna, now a matured matron

SITARA STRUNG UP

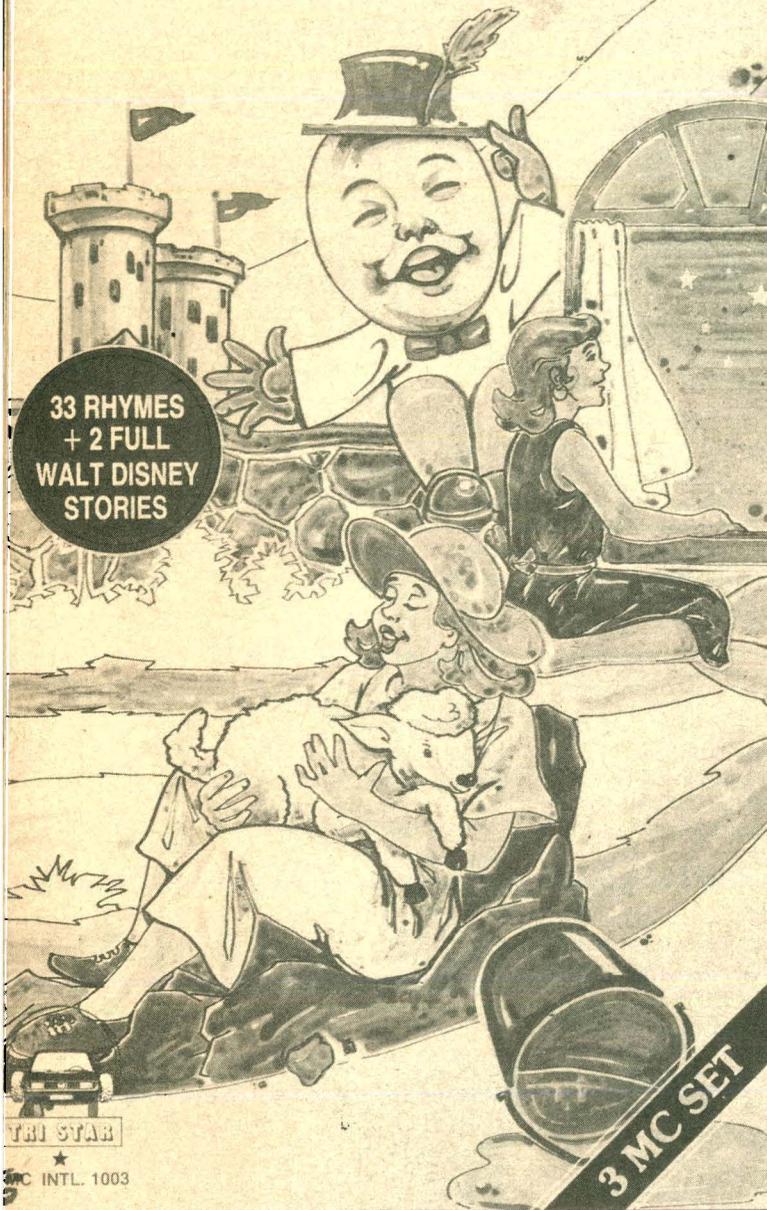
One time singer-actress, now Kathak queen, Sitara was furious. She stamped her feet and waved her fist to express her anger. She was angry at Saadat Hasan Manto, the celebrated Urdu writer, who had written in his book 'Meena Bazar' about Sitara's personal life, loves, habits and the rest. "I will drag him to court," she threatened. She felt disappointed (or relieved?) when I told her that Manto was resting in Heaven or Hell, depending on whether he had told the truth - which is more likely - or had told lies.

SHAH 'ALAM'



Sitara: Threatening to sue

NURSERY RHYMES AND FAIRY TALES



KID STUFF

Thanks to Fairy Queens – Sharon and Preeti – children have never had it so good. And 1987 has spawned more music tapes for kids than ever before. SIMA BHATTACHARYA reports on the plethora of such cassettes and the people behind them.

“A young child lives in his own fantasy world. He has his own feelings. But children become hard if you don’t tell them about things like Cinderella’s feelings. By telling them such stories, you’re teaching them something: if you’re bad, see how God punishes you; if you’re good, see how you’re rewarded.”

So speaks Preeti Sagar, the beloved ‘aunty’ of so many children across the country, about the reason for her deep involvement in children’s music. The brown-eyed, chubby singer is herself a mother of two adorable little girls, so she should know!

Preeti’s latest album, ‘Fairy Tales’, has four perennial favourite stories (Cinderella, Little Red Riding Hood, Goldilocks and the Three Bears, and The Sleeping Beauty), set against a superb musical score by Leon

D’Souza; and by all accounts it has been very well received by children and their adoring mamas and papas.

PIONEERING DAYS

Preeti has thus come a long way from her ‘Julie’ days, in which she made her playback debut. That was in 1976. Three years later, she had safely established herself as an HMV artiste, where she recorded her first major album – ‘Nursery Rhymes’. Before she joined up with HMV, though, she did record some nursery rhymes, but the experience was not a happy one and she would like to forget

about it today.

Preeti was not the only one warbling to the kids in the late ‘80s. Sharon Prabhakar had forestalled her in the nursery rhyme scene. In 1977, Sharon, who had just arrived in Bombay, had sung some jingles which caught the attention of a Bombay music company, Oriental Melodies (now Oriental Musicassettes). Would she record some nursery rhymes for them? Sharon was willing and, over the next few years, Oriental came up with her ‘Nursery Rhymes Time’, ‘Children’s Favourites’ (stories) and even one of ‘Musical Multiplication Tables’, all on the Oriental label. With these cassettes in its

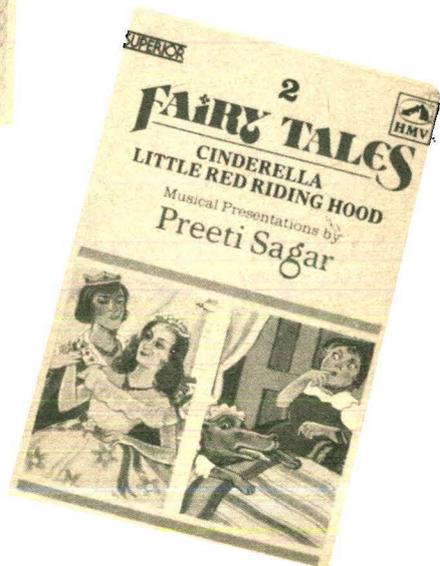
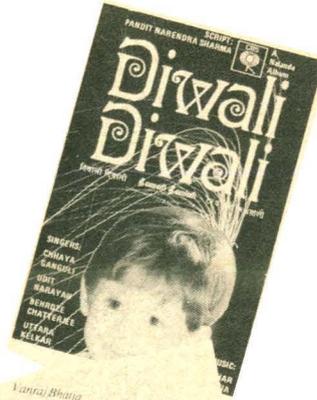


bag, this label played a pioneering role in India in bringing out music for children. The repertoire till that time had consisted almost entirely of songs from Hindi films and, of course, that supermusical 'The Sound of Music'.

While Oriental cassettes met with moderate success, the one that toddlers really took to their hearts (and still do) was Preeti Sagar's 'Nursery Rhymes', released by HMV in 1980. A few years later, she followed it up with 'Fun Time Rhymes', and, just recently, 'Fairy Tales'.

While Preeti and Sharon are the first names that come to mind today in connection with nursery rhymes, there are others who have also dabbled in it, though their number is limited. So we have the recent 'Hi! Ho! The Best Children's Rhymes' from CBS; there are others which have been around for a long time now: The series of tales from Indian mythology released by India Book House on its Amamad series, including titles such as 'Seven Tales of Panchatantra', 'Amar Chitra Katha', 'Seven Tales of Birbal', 'Nine Tales of Birbal' (all in English), 'Eight Tales of Panchatantra' and 'Amar Chitra Katha' (both in Hindi); the 'Vikram Aur Betaal' soundtrack from Prem Sagar's TV serial for children; Hindi film songs from Super Cassettes, 'Birthday Songs', 'Pyara Bachpan', 'Children's Songs'.

Apart from these, there are single releases from various companies: Trishla's dance numbers in 'Musical Merry-Go-Round'; Muscraft's 'Aa Bachcho Suno Kahani' (Hindi); Polydor's (now Music India) imported '40 Favourite Nursery Rhymes'; the privately released 'The Sleeping Beauty and the other stories by Uncle Tell'; Magnasound's 'Golden Tales and Fables'; Venus' 'Vedoo Ke Karanam' (Hindi). Somehow, all these have taken a backseat in the marketplace in terms of popularity.



So much for the indigenous products. In 1985, a batch of musical stories came into the market, imported by India Book House and Paramount Publications as 'educational aids', since the current laws do not allow for import of musicassettes. These 'Read, Listen and Learn' cassettes, which came complete with full colour booklets, are still available in leading music stores. Another, and more popular, series was Susan Hampshire's 'Story Time', a few of which are still knocking around in some shops.

"But none of these," says Mamood Curmally of Rhythm House, "compare well with their Indian counterparts, because people somehow prefer Indian accents."

WHAT'S NEW?

This year has spawned more cassettes for children than ever before. Among them are 'Hi! Ho!', 'Fairy Tales', 'Pyara Bachpan', not to forget Bappi Lahiri's breakaway album 'Little Star', which brings disco to kids in nine-year-old Rema Lahiri's voice. Also forthcoming is CBS' 'The Dark Night is Over', with songs from the film produced by Roshan Treasurywala; it also includes other songs. Incidentally, Roshan has another album to her credit, 'Favourite Fairy Tales', again on the CBS label released in 1983.

'The Dark Night is Over' (a 1983 production) is probably the first English film for children produced in India. Currently, it is being shown in schools in Delhi and Calcutta; it is aimed especially at the younger children. Roshan is an ex-teacher, "so I know how children behave, how they talk and I've tried to put forth my best here; the music is just right for children in the 8-10 years old bracket."

Meanwhile, a familiar name coming back into the nursery rhyme scene after a long, long time is Sharon Prabhakar. Itching to do

FRESH FROM HMV

SAMPOORNA SUNDER KAND

The immortal charm of Ramcharitmanas rendered by Nitin Mukesh, Mitalee, Dīraj Kaur, Chhaya Ganguly, Shekhar Sen, Kalyan Sen and others on a four-cassette pack. Composed by Shekhar Kalyan.

RAM NAAM SUKHDAI: MANNA DEY

Seven soothing bhajans by the evergreen singer.

DAYA DHARAM

Nine new bhajans by Bhajan Samrat Purshotamdas Jalota, following the success of 'Bhajan Satsang' and 'Bhajan Ashram'.

JAMAAL-E-GHAZAL

A collector's item of 17 memorable tracks by the Malika-e-Ghazal Begum Akhtar, on a double-cassette pack.

BEST OF RAVI SHANKAR

Select recorded works of the sitar maestro on a double-cassette pack.

ALL TIME GREATS:

GEETA DUTT

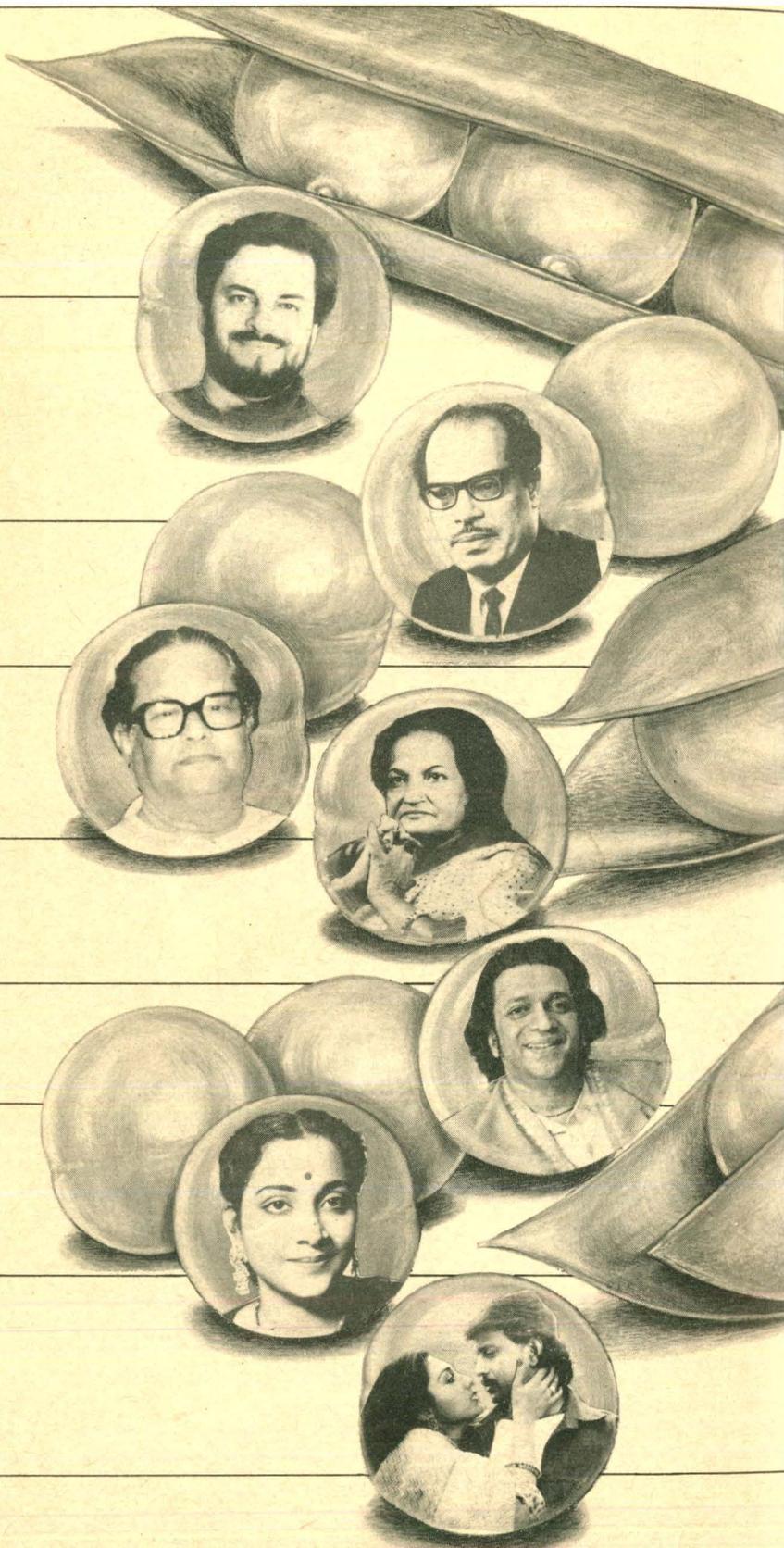
23 hit songs from films like 'Do Bhai', 'Pyasa', 'Kagaz Ke Phool', 'C.I.D.', and others, on a double-cassette pack.

RUKHSAT

Five delightful songs from Simi Garewal's debut film as director, 'Rukhsat', starring Mithun Chakravorty, Marc Zuber and Anuradha Patel. Music: Kalyanji Anandji.

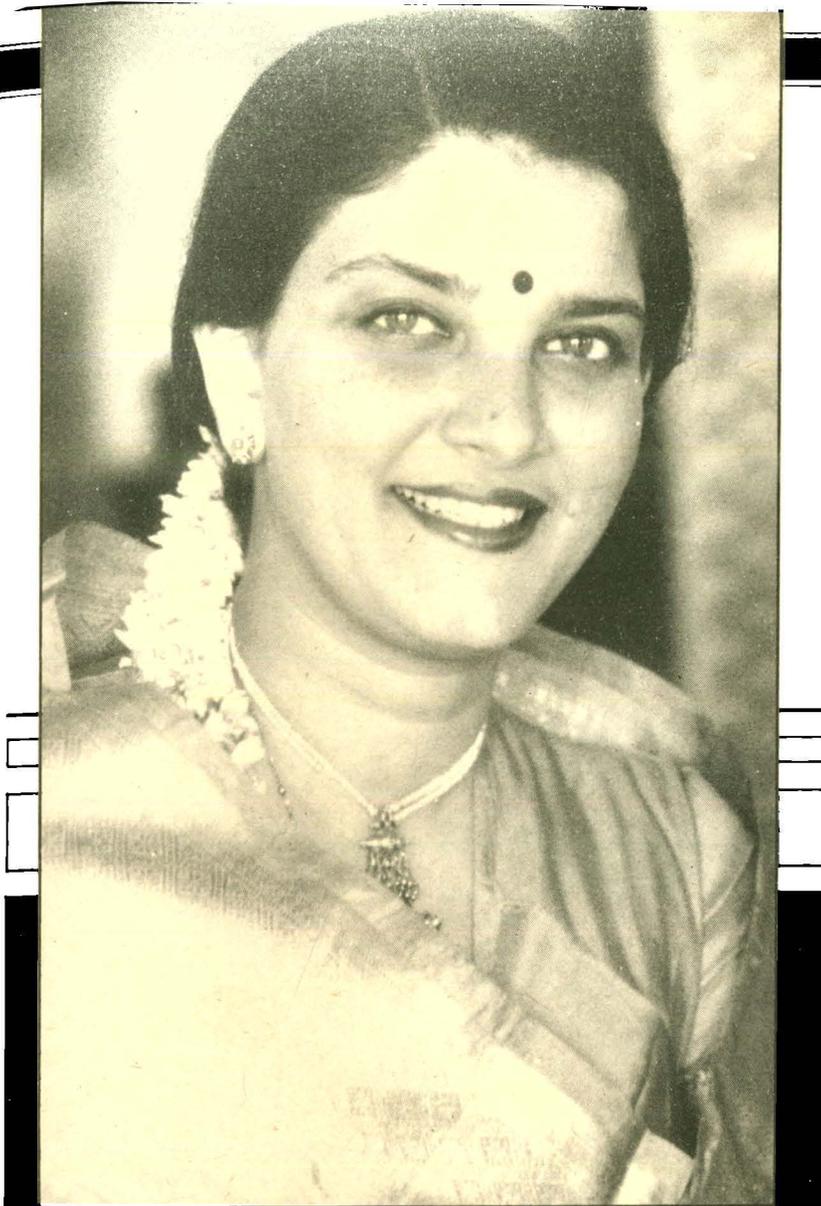
ALSO RELEASED:

Tere Bharose Nandlal: Mohd. Rafi.
Bhulnewale Yaad Na Aa: Mukesh.
Insaaf Ka Khoon: N. C. Film hits.



YOUR GUIDE
TO GOOD MUSIC





Preeti: Mesmerising children with her voice

something to fill up the time gap between her latest album, the Hindi pop 'Jhoom Deewane Jhoom' and her next one (another pop album), she decided to record songs for kids. (Did the fact that she is expecting her own baby soon influence her thinking?) Music India is all set to release her next album of songs, nursery rhymes and tongue-twisters, sung by her along with five children ranging in age from eight to 12 years, all fresh voices. "I've tried to put in material that hasn't already appeared on other cassettes. And this time," says the vibrant Sharon, while flitting around arranging things just so for a photo session, "I've tried to put in much more variety, more involvement of children. Though," she admits, "trying to get children to sing is more difficult. But I want it to sound authentic - it's all for the children, by the children. A child's vocal interpretation cannot be duplicated, which is why I didn't fall into that trap."

Renowned musician Leon D'Souza, who produced the music for Preeti's 'Fairy

Tales', is not so critical. "Children basically love music and anything tuneful would appeal to them," he says.

Apart from Music India, other labels are also busying themselves with some kiddie stuff - CBS has lullabies in English and Hindi and also a cassette of Diwali songs (Hindi songs, produced by Tushar Bhatia

with his music); Sonamic India, a new label, with a double album of stories (The Adventures of Alice in Wonderland, Beauty and the Beast, The Fisherman and his Wife); Venus, too, is planning to record some songs soon. Meagre in number indeed; but certainly more than in any year before.

WHITHER NOW?

Does this spate of releases mean things are looking up where children's repertoire is concerned?

Maybe. Maybe not. Preeti, for one, is quite unhappy with the material available at present, both on audio, video and TV. In fact, she has a bee in her bonnet about TV programmes. "Too much on drugs is shown nowadays," she explodes. "So much so, that my children have started asking me, 'Mummy, what is this 'drug'?"

"A seven-year-old watching these programmes grows up suddenly, there is no transition period. We must have something for younger children. I would like to do something addressing, say, the age group between four and seven. A child should grow gradually, you just can't make him shoot up, you know. I'd like to do, say, a story about the boy who shouted 'Wolf, Wolf'. You know, these things make the (right) impression at that age. I try as much as I can, through my fairy tales and nursery rhymes, to teach as much as I can."

Preeti, in fact, is very much interested in doing an audiovisual for TV, preferably with 'Fairy Tales'. In fact, she says, it was done with video in mind, so there should be no problems matching it with visuals. "Originally, I wanted to do it in animation, but I was told it would be very expensive," she says. What about a video cassette? "Yes, but by the time you release it on video, the next thing you know is that pirates have come out with it, too!" is the rueful answer.

Where video is concerned, Vanraj Bhatia, who gave the musical score for 'Hi! Ho!', has high hopes of it. "There's a lot of potential. In India, a large market exists for children's video in Hindi," the inference being that there are a sufficient number of such products in English from abroad. Video or not,

Vanraj Bhatia with the 'Hi! Ho!' singers - "just like making jingles".



TOP 30 MUSIC TAPES FOR KIDS

TITLE	LABEL	GENRE	ARTISTES	PRICE
ENGLISH				
Nursery Rhymes	HMV	Rhymes	Preeti Sagar	Rs 33
Fairy Tales	HMV	Stories	Preeti Sagar, Niti Chandra, Akanksha, Anisha Saran	Rs 58
Hi! Ho!	CBS	Songs and Rhymes	Amrita, Bhende, Andrea & David D'Souza, Dhru Ghanekar, Sumeet, Raghavan	Rs 29
45 Favourite Nursery Rhymes	Oriental	Rhymes	Sharon Prabhakar	Rs 22
Children's Favourite Hits	Oriental	Rhymes	Preeti Sagar, Sharon Prabhakar	Rs 25
Children's Favourites	Oriental Melodies	Stories	Sharon Prabhakar, Andre Coelho	Rs 25
Nursery Rhyme Time	Oriental Melodies	Rhymes	Sharon Prabhakar, Andre Coelho	Rs 22
Musical Multiplication Tables	Oriental Musicassettes	Educational	Sharon Prabhakar	Rs 22
My Nursery Land	Oriental Musicassettes	Rhymes	Preeti Sagar, Sherina Krupa Singh	Rs 22
Musical Merry-Go-Round	Trishla	Dance	Deirdre Lobo, Cynthia Noronha, Justin Alphonso	Rs 25
40 Favourite Nursery Rhymes	Polydor	Rhymes	John Larenson & The Children's Choir	Rs 23
The Sleeping Beauty & other stories by Uncle Tell		Stories	Sue, Sonu, Priya, Vinod	s 40
Seven Tales of Panchatantra	Amarnad	Stories	-	Rs 35
Amar Chitra Katha	Amarnad	Stories	-	Rs 35
Seven Tales of Birbal	Amarnad	Stories	-	Rs 35
Nine Tales of Birbal	Amarnad	Stories	-	Rs 35
Story Time - Vols 1,2 (with booklet)	-	Stories	Susan Hampshire	Rs 55 each
Favourite Fairy Tales	CBS	Stories	Roshani Treasurywala	Rs 22.50
Golden Tales & Fables	Magnasound	Stories	Freny M Bharucha	Rs 30
Snowwhite & The Seven Dwarfs	Pickwick/Ladybird	Educational	-	Rs 50
Goldilocks And The Three Bears	Pickwick/Ladybird	Educational	-	Rs 50
The Sleeping Beauty	Pickwick/Ladybird	Educational	-	Rs 50
The Ugly Duckling	Pickwick/Ladybird	Educational	-	Rs 50
Learn About Shapes & Sizes (with booklet)	Looney Tunes	Educational	-	Rs 105
Learn About Colours (with booklet)	Looney Tunes	Educational	-	Rs 105
HINDI				
Birthday Songs	T Series	Film Songs	Vipin Sachdev, Vandana Bajpai, others	Rs 22
Pyara Bachpan	T Series	Film songs	Anuradha Paudwal, Manhar Udhas, Kavita Krishnamurthy	Rs 25
Amar Chitra Katha	Amarnad	Stories	-	Rs 35
Eight Tales of Panchatantra	Amarnad	Stories	-	Rs 35
Children's Songs	T Series	Film Songs	Vandana Bajpai, Vipin Sachdev, others	Rs 22

nursery rhymes have a big potential in all Indian languages, especially in Hindi; which is why, he says, he went in for some Hindi lyrics in 'Hi! Ho!' and persuaded the producer, Leela Naidu, to include them. So that's how we have 'Billi mousi', our very own Hindi version of 'Pussy cat, pussy cat, where have you been'.

Marmood Cumally agrees that there is a good case for more Hindi songs but not for other languages, at least as far as Bombay is concerned. Speaking from a dealer's point of view, he says, "Nursery rhymes will always be popular, as also Hindi songs from films. As for other repertoire, the Amamad series (on Panchatantra, etc) did quite well; they are quite popular, especially with Indian children living abroad." Audiovisuals, too, he agrees, need to come up.

Sharon finds the market for children's products very underdeveloped. "I think children, the younger audience, have been neglected for a long time. I am glad music companies are paying more attention these days." She sees the potential for "stories, fantasy stories".

LIMITED RANGE

Why has the range of children's music been limited so far? Why has it failed to attract more talent? Is it that where remuneration is concerned it is a poor alternative to other types of music? Roshan Treasurywalla agrees. "There's a great shortage of children's music, there's hardly anyone encouraging it. And that's probably because these products are not commercially viable."



Sharon — "for the children, by the children"

Vanraj, well known for his jingles and film music, candidly points out. "It's not so lucrative." But he hastened to add "well, I've not received any royalty so far (for 'Hi! Ho!'), let it start coming in, then we'll see."

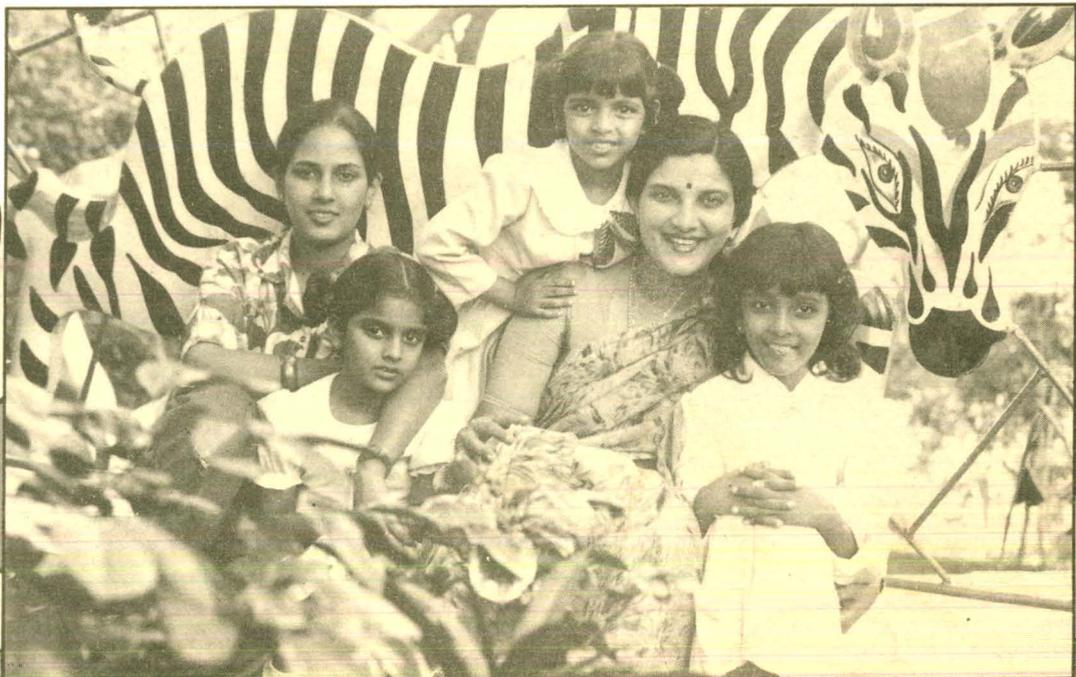
Are children's programmes more difficult to produce? "It is different from doing film songs," says Preeti, "where you can just go and record. 'Fairy Tales' took three months to produce, from writing the lyrics to the final recording."

For Sharon, "the involvement is just as intense as in everything else I do." Though she admits that for her just recorded album, "trying to get children to sing was difficult."

Vanraj Bhatia's 'Hi! Ho!' experience was not all that different from his jingles, since he wanted the songs to sound like jingles. But he, too, admits wryly that "it was not easy to record. Children get restless and it took almost five days to record it all. There were no practice sessions, there was no

point rehearsing them. They would fight, get hungry, have homework to do ... it was gruelling, but fun." Though he was not too keen on it at first, he got enthusiastic later on to come up with several ideas of his own, such as the 'Hi! Ho!' song itself, whose tune is the same as the Cadbury's jingle (based originally on the song from the Walt Disney cartoon movie 'Snow White and The Seven Dwarfs'). He also came up with the idea to include 'Sa-Re-Ga-Ma...' and Hindi versions of some of the lyrics.

One hopes that more Roshans, Vanraj Bhatias and Sharons come forward to give a boost to the indigenous repertoire for kids. Meanwhile, Aunty Preeti (the name given to her by Sanjeev Kohli of HMV in a mood of impish humour) continues to reign supreme. Thousands of parents play Preeti Sagar for their kids every day. What does the singer herself play for her kids? Pat comes the reply: "Preeti Sagar, of course!"



Preeti — a family effort

er To All My Fans From ALISHA

ar Fans,

Thank you for your tremendous response to my last record Aah... Alisha! I am now recording a new one for you which should be released by HMV early next year. It will be recorded digitally on computer making it the first time that such latest and modern technology is used in India. The music will be a bright and bubbly mixture of pop, jazz and rock composed by Rajesh and performed by the best musicians in India.

In the meantime, I want to tell you that a few record companies are releasing recordings of my film songs in my name as my Greatest Hits or other such titles. These are not my original productions over which I do not have full control, therefore, please forgive any shortfall in quality. I will guarantee that my original productions of my solo albums will always be of the highest class.

NOMINATIONS 1987:

- Best Album
- Best Artiste
- Best Song
- Best Composer
- Best Recording

'AAH ALISHA'
ALISHA
'AAH ALISHA'
RAJESH JHAVERI, RAVE STUDIOS
Aah Alisha — gone Gold, fast approaching Platinum



Alisha's new album on HMV will be released early 1987. Seen here are composer-director Rajesh, Alisha and keyboardist Louis Banks. The LP is being digitally recorded on computer (the first time ever in India) at Rave Recording Studios.



Left to Right: Rajesh, Louis Banks, Alisha, Sanjeev Kohli, Pradeep Chanda, composer-music director Rajesh receiving his gold disc for 'Ah... Alisha' from Mr Pradeep Chanda (Marketing Manager) of HMV.

Ganging Up Against IPI

The Indian music industry is at last getting what it really needs – an active association which will regulate the industry and look after the needs of its members.

The world of music in India attracts both big and small companies. Everyone has heard of HMV, Venus and perhaps even of Concorde. But what most of us are unaware of is that there is a plethora of smaller outfits eagerly making what they hope is a dream debut into the supposedly lucrative business of selling music. Often, the first programme they launch is the proprietor's own; if not, it is that of the first artiste they have ever met, who has fascinated them with his or her talent. So much so, they are confident of making it to the big time, with the artiste's very first creative effort.

Far from realising his dreams right away, what does the starry-eyed entrepreneur find? Chaos; cut-throat competition; piracy and a total lack of scruples. Even your friend and collaborator of today could pirate your cassettes tomorrow. Ideas, artistes, compositions and even staff could be whisked away from right under your nose.

There pitfalls notwithstanding, there are today more than 300 'music companies' who still dare to be in the business along with the big labels. Indeed, the music industry in India must be one of the most chaotic in the world. There are absolutely no controls, yet the talent and investments are phenomenal.

The industry is (mis) ruled by the Indian Phonographic Association (IPI), an elitist organisation which refuses to allow the 300-odd small labels to become its members.

But things may not be so bleak in the near future. Finally, there is a move to start a new association which will involve music companies, duplicating units, studios and dealers. It will straighten things out on a regular basis.

One of the two giants who are presently not members of IPI is behind the move to set up the new association. According to one influential dealer from Opera House, Bombay who is also reportedly involved, the association would be an all India affair, with over 100 members.

The new association is welcome, since it fulfils the need of the hour.

WHITNEY IN INDIA

Whitney Houston, the first female artiste in pop history to debut at No 1 on Billboard's Top Pop Albums chart will soon be heard all over the country – courtesy Music India Limited.



The sensational album – Whitney – which enjoyed an unprecedented 11 weeks as No 1 in Billboard will be released by MIL. The album contains such hits songs like 'I wanna dance with somebody (who loves me)', 'I know him so well' and 'Didn't we almost have it all', among others.

So watch out folks, for some real hot stuff from MIL.

BLACK BOX GLEAMS

Video killed the radio star' went the hit number, and naturally the question now is who will kill the video star. The CD? The chip? Laser disc? No! Something more sinister than that – competition.

Black Box, the frontrunner in blank video cassettes, invited all the big guns in the vid biz world to a trial of its latest cassette priced even lower than Garware's. Prices of video cassettes are crashing every day, and the quality is definitely worsening.

Present at the party was Ram Chawla of Radhka Video, who commented that the lower priced cassette had "too many rejections"; Atul and Raman Maroo of She-maroo, the premier video library in the country, and who are scheduled to launch off with Hindi film releases; Vinod Pandey, who strictly speaking has nothing to do with the business; Sameerbhai of Magnum who agreed there is "too much tension in the business, it's easier to make a film. I'm doing just that with Mithun."

Representatives from Indus, Time, Panamax, were present. Sanjay Toshniwal, the debonair entrepreneur of Black Box and Ajay Aggarwal of National Televideo played hosts. There was a strong voice in favour of small scale industry units, and the discussion finally centred around how to prevent the video business from being monopolised by the corporate sector.

RIGHT TO COPY

"Copyright means the right to copy," said a wag, a long time ago. The Indian Copyright Act, as it stands today, seems to say just that. Or rather, it implies: Copy, but copy it right. Which means that as long as your intention is to copy, everything fair in the eyes of the law, whether your product is a version of the original or an outright copy.

No, this is not a joke. A Delhiwalla has interpreted the law as such and insists that he can go ahead and copy, as long as he pays royalty to the original copyright holder. Nearly every international music is available on his catalogue. Thank God, he hasn't as yet got any bright ideas about the Indian music catalogues of the major labels such as HMV, Venus, T Series, etc.

But then, there is a rumour that a good

friend of the Delhiwalla's is planning to launch off soon in Bombay, selling music cassettes at Rs 10 per piece. So watch out for the first legally pirated cassette, courtesy the Indian copyright law.

VENUS RELEASES

'Mohabbat Ki Aag' is the latest film soundtrack to be released by Venus Records & Tapes. Next in line is 'Paap Ki Duniya', which will be launched not only as a solo cassette but also in combination with other Venus soundtracks, including 'Shahenshah', 'Khudgarz', 'Dariya Dil', 'Kaash', 'Insaaf Ki Pukaar', 'Aag Hi Aag', 'Thikana', 'Paise Ke Peechhe', and 'Jeete Hai Shaan Se'. 'Insaaf Ki Pukaar' is also to be released soon.

Recent Venus releases are the instrumental 'Hits of 1987, Vol 2' and 'Jayanti-Honey 1987'; young singer Raj Ratan makes his recording debut with his bhajan album 'Bhajan Ratan', while Mohd Aziz, Anuradha Paudwal and Anwar sing Urdu devotionals in 'Hindal-wali'.

Expected soon are Vol 3 of 'Hits of 1987' and 'Disco Songs from Films'; 'Disco Lovers' by Hemant; and the Urdu albums 'Barkat-e-namaz' and 'Madine Ke Musafir' by Saleem Shehzad, 'Sun Lo Mera Naghma' by Anjum Banoo, 'Allah Hi Allah' by Hanif Agrawala and 'Ghar Ho Madine Mein'.

Among ghazal releases, the recordings of Ghulam Ali are yet to be released, while Raza Ali Khan's 'Shadab' is also expected to be out soon.

DINRANG TURNS SIXTY

For concert-goers, Pandit Dinkar Kaikini's 60th birthday was a day to remember, celebrated as it was with a musical marathon on October 3 at 5:30 P M with the traditional Vedic chanting and ending the next morning with the equally traditional Bhairavi.

As though to emphasise the abundant talent in the family, Shashikala Kaikini, wife of Pandit Kaikini, opened the concert while their son Yogesh accompanied her on the tabla and daughter Aditi and niece Gowri joined in vocal support. Then Pandit Kaikini rendered a marvellous Marwa, his own compositions in Raga Gagan Vihang and, finally, a Khamaj Dadra that seemed to breathe the very spirit of Ustad Faiyaz Khan's rangeeli gayaki. Pandit Kaikini's students honoured him with a Prashasti geet in Dhrupad style sung in Multani by the Bhavan's choir.

Among the guest artistes who gave the maestro musical tributes were Veena Sahasrabuddhe of Pune; Pandit Arjun Shejwal; Sharad Sathe; Pandit S C R Bhat; Pandit K G Ginde; and Lalit Rao of Delhi.

'Raagrang', a book of musical compositions by Pandit Dinkar Kaikini published under the nom-de-plume Dinrang, was released on the occasion.

Rhythm House has also paid its tribute by issuing a special recording on its 'Classic' label, featuring ragas Darbari, Gagan Vihang and Bayati by the sexagenarian.

TREASURY FOR KIDS

The songs from the children's film 'The Dark Night is Over' are now available on musicassettes. Other songs also feature on the album, all with music and lyrics by Roshan Treasurywala, ex-Delhi Doordarshan producer. People will remember her as the producer of the 'Magic Lamp' programme for kids.

Another children's album from CBS which has just seen the light of day is Tushar Bhatia's 'Diwali Diwali', featuring Hindi songs - all on the Diwali festival, naturally.

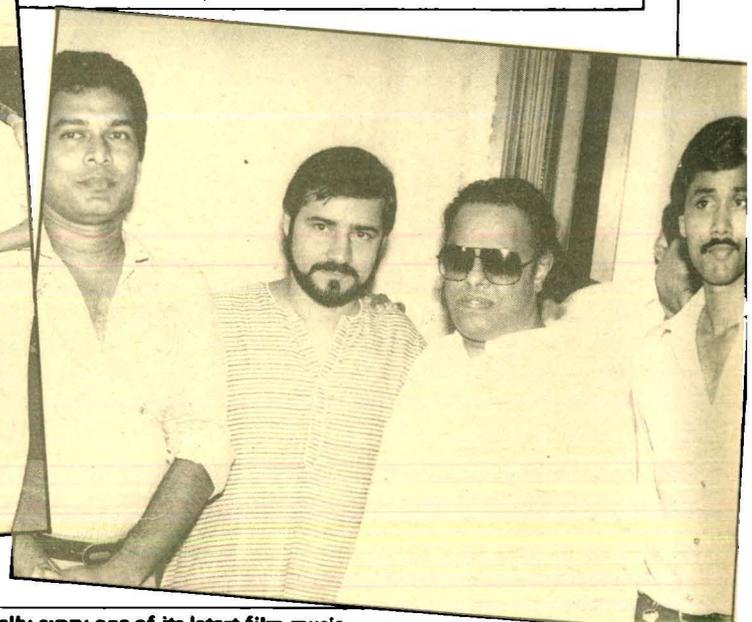
CATCHING 'EM YOUNG

All India Radio has invited entries for its annual group singing competitions, for children in the age groups 5 to 12 years and 12 to 17 years. Each group will have about 20 children and can be accompanied by up to three musicians, for whom there is no age restrictions. The first phase of the competitions will be held from November 2. Winners in this phase will get their singing recorded for the regional contest and winners at the regional level will get a chance to participate in the national level competition.

Entry forms are available at AIR stations.

BEAUTIFUL HYMNS

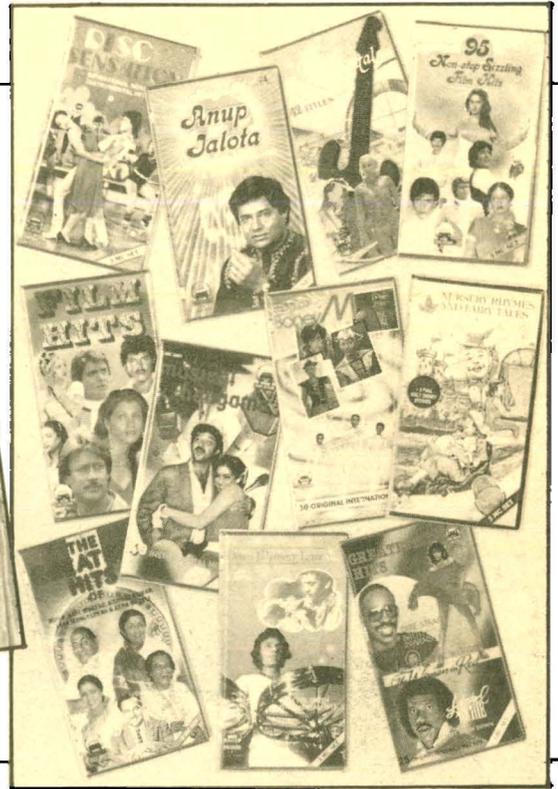
In Bangalore's more progressive churches, the Sunday liturgy has suddenly become



BACKING WINNERS: Venus has been scoring a hit with practically every one of its latest film music releases. On September 30 last they celebrated the first 100 days run of Nitin Manmohan's film 'Insaaf' and also platinum sales of the musicasset (left). Right: Raj Ratan (second from left) makes his debut with a bhajan cassette with the best wishes of music director Jofsi, chief guest Ravindra Jain and N A Hashmi, A&R Manager, Venus.



Super Cassettes is increasing its basic repertoire. Recently released was Anuradha Paudwal's debut ghazal album 'Tere Sur Aur Mere Geet'.



MIL's Tristar range.

something to look forward to. Several choirs have started singing hymns from Peter Gonsalves' recently released cassette 'Beautiful'.

The songs are based on social themes and Biblical inspiration paraphrased in modern idiom. The foot-tapping music ranges from sober pop to reggae and rock 'n' roll. The cream of local talent has been skimmed for this project: thus while crooners Shyam Sunder, Sheela John, Kirtana Kumar and Oscar Menezes lend meaning to the vocals, The Stylus - Bangalore's high-profile band - livens up the background.

If 'Beautiful' proves as successful as Peter Gonsalves' earlier cassette 'God Still Loves the World', one could well imagine that scene from 'The Blues Brothers' coming true - remember when John Belushi and Dan Aykroyd join the congregation in dancing in the aisles?

GUNIDAS SAMMELAN

The Maharashtra Lalit Kala Nidhi's prestigious Gunidas Sangeet Sammelan, the 11th in the series, will be held from November 5 this year, at the Ravindra Natya Mandir, Bombay.

DRIVING TO MUSIC

Now driving need not be a boring proposition any longer. Thanks to the Tristar Series of musicassettes from Music India - the music company which has always delighted and pleased music lovers by introducing

new concepts and, more importantly, making successes out of them.

The Tristar Series comprises three musicassettes paked together, conveniently placing within your reach uninterrupted, easily handled music. The Tristar cassettes have been specially made and designed for people on the move, for whom storage is difficult and easy handling is a prime requirement. To protect the tapes from dust and heat, the cassettes are packed in a special book pack.

Choose your favourite music from among the first Tristar releases which are as follows:

FILM

95 Non-stop Sizzling Film Hits - By various artistes: Includes '40 Non-stop Sizzling Film Hits', '30 Non-stop Film Hits' and '25 Non-stop Hits'.

Film Hits - By various artistes.

The Greatest Hits of Mohd Rafi, Mukesh, Kishore, Lata and Asha.

NON-FILM

Musical Hangama - By Babla.

Down Memory Lane - By Babla.

Disco Sensation - By Babla: Includes 'Disco Duniya', 'Disco Nasha' and 'Disco Sensation'.

Magic of Anup Jalota - Bhajans.

INTERNATIONAL

Hits of Boney M.

Greatest Hits.

Nursery Rhymes & Fairy Tales - By various artistes.

The Great Instrumentals: Includes 'Caribia', 'Moonlight Shadows' and 'Fiesta For Dancing Vol IV'.

SUNDERKAND

The late Mukesh's Tulsi Ramayan album has become compulsory listening for majority of devout Hindus. And now his son Nitin Mukesh is following in his father's footsteps, with his own recording of the Sunderkand. HMV has released a five cassette set of the album titled 'Sampoorna Sunderkand'. Nitin Mukesh is supported by top singers Mitalee, Chhaya Ganguli, Dilraj Kaur, Chandana Sen and Rani Verma. The music of this mammoth programme is by Shekhar and Kalyan Sen, who have used a classical and light classical background. And to oversee all this, especially the diction, were Pandit Narendra Sharma and Pandit Chandrashekhkar Pandey. The entire team (except Mitalee) were out in force at the release function held recently at the Hotel Oberoi Towers, Bombay.

SUR SINGAR SPECIAL

The Sur Singar Samsad is also getting set for its biggest annual programmes: the 26th Film Music Awards Night, Bhajan Anand, Ras-Ganga Sammelan, the Bal Gandharva centenary celebrations and the Kal Ke Kalakar Sangeet Sammelan. The programmes start on December 19 and end on December 31.

SUPER HAUL

Super Cassettes Industries has signed on another batch of films, including Aarohi Films' 'Khooon Baha Ganga Main', Atma Ram's 'Shararat', M I Films' 'Dost Garibon Ka' and Padmalay Pictures' 'Mulzim'.

Just released were the films 'Kudrat Ka Kanoon', 'Shuruaat' and 'Khatre', and the soundtrack of the TV serial 'Bahadur Shah Zafar'.

Meanwhile, Super Cassettes has a number of non-film recordings lined up for release: ghazals by Gyaneshwar Dubey ('Jam-e-ghazal') and Ghanshyam Vaswani ('Ghazal Ki Mehfil Mein'); devotional albums include 'Mahavir Vachan' (featuring songs by Chandrani Mukherji, Jaspal Singh,

and Aasim) was also released recently.

ELEVATING MUSIC

The Reminder System has come up with a unique compact system which is mounted on the roof of an elevator car and provides stereophonic music of one's choice when the elevator is set into motion.

The system is compatible with all types of elevators and rarely requires service attention. Its basic advantage over channel music is that it is fully automatic and needs no operator. And there is a master lock switch inside the car so that it can be switched off when not required.

THREE-IN-ONE VIDEO DISCS

Philips, the Dutch consumer electronics group, has launched the CD-video, which combines, on a single disc, the digital sound of compact disc with high quality video. Priced at almost US\$ 800, they will shortly go on sale in Europe.

The players can play three sizes of CD video discs, in addition to existing sound-only discs: a five inch disc, probably costing US \$ 8, which will allow five minutes of sound and video, followed by 20 minutes of sound only; eight inch disc, costing about US\$ 16, with 20 minutes of sound and video on each side; and a 12-inch disc, costing more than US\$24, with an hour of sound and video on each side.

Philips believes the five inch disc will help companies promote music singles through pop videos. It also argues that the longer CD discs will boost sales of film companies, because consumers are more likely to collect films in disc form rather than on videotape.



STRIKING GOLD: CBS' 'Aabshar-e-ghazal' went gold, bringing a smile to everyone's face — including recording engineer Daman Sood's (left)...



... and singer Hariharan's. Will his new album 'Reflections' help to keep them all smiling?

Uttara Kelkar and Dilip Sharma) and 'Meera Ke Ghansham'. Kamal Barot's 'Aradhana' is yet to be released.

Recently, Super Cassettes released the devotional 'Karvachauth', sung by Geeta Chhabra, Surinder Kohli, Vibha Chhabra and Annu Chopra.

Super Cassettes also released Anuradha Paudwal's earlier film songs on two compilation albums — 'Duets of Anuradha Paudwal' and 'Hits of Anuradha'. Another title 'Beat Heat' featuring singers Sangeeta

DANCERS' DELIGHT

Who says that we don't have our very own Michael Jackson in India? He's none other than Mithun Chakraborty. He may not be singing all the numbers featured on him in his films, but these numbers are as popular here as Jackson's dance numbers abroad. And now, thanks to Music India, you can have your own dance songs.

But there is one hitch — if you want continuous dance tracks, forget it. What Music

India is releasing is the entire lot of songs from each of the Mithun starrers, in two-in-one combinations — 'Amna Samne/Galiyon Ka Badshah', 'Sahas/Ham Panch', 'Wardat/Gulami', 'Dilwaala/Mujhe Insaaf Chhahiye', and 'Rajoo Dada/Yadon Ki Kasam'.

VENUS' SUNDERKAND

Venus is also coming out with its own 'Sunderkand'. But unlike the HMV version, this is in edited form, compressed to fit into one single cassette. The background score is by Kirti-Anurag, while the singers are Anupama Deshpande, Nilima Deshpande (no relation) and Anurag.

ASHA ON QUAD

Music India, which has brought out Lata Mangeshkar in its Quad series, is now bringing out songs of her equally well-known sister, Asha. The album is, as expected, titled 'The Best of Asha Bhosle'. It contains 44 songs and includes both solos and duets.

SCI RESTRAINED

Music India recently took Super Cassettes Industries (SCI) to court over an issue of copyright infringement. The musical work involved was the Alaap group's cassette 'Nach Mundeeya', recorded and marketed by Music India.

As a result of the Music India complaint, the Bombay High Court passed an order restraining SCI from infringing in any manner the copyright of MIL by recording,

manufacturing or selling the records, tapes and pre-recorded cassettes containing the work in question.

STAGE PROMOTERS AWARDS

Thirty-four artistes of radio, TV and stage, in the field of music, dance and drama received the Third Stage Promoters Awards from Mr H R Bhardwaj, Minister of State for Law and Justice, at a function organised by the Stage Promoters in New Delhi recently.

Among the awardees were Aloke Roy (director, Jagran Pantomime Theatre), Ashok Budhiraja (TV producer), comedians Naresh Khanna and Javed Khan, dancers Kavita and Dimple Pathak, poet Satish

Sharma, Clarence Jacob, Mohinder Gosain, Naresh Thareja, Sanjay Kumar, Suman Lata Sharma and Nishat Khan.

The award function was followed by a musical feature by the awardee artistes, planned and produced jointly by the Society's chairman Amarjit Singh Kohli and general secretary Shafiq Dehlvi.

NEW PREMISES

Bangalore Doordarshan will soon move lock, stock and barrel into sprawling new premises in Jayachamarajendra Nagar from its present cramped quarters at Visvesvaraya Towers. Professional studio cameras are being procured, the acoustic angle has been attended to and better pro-



MIL artiste Penseez Masani dazzled the guests with her smile at the release party of 'Dil Ke Qareeb'.



STAGE PROMOTERS: Recognising talent when they see it, whether on radio, TV, stage, dance or drama.

Kumar, choreographer Gurmeet Kohli, cameraman Surjit Singh and art promoter Nalin Shah of Bombay.

Among the singers who received awards were playback singer Meena Kapur, Neelam Sahni, Dhira Ghosh, Vipin Sachdeva, Alaka Shanker, Agam Kumar, Gunjan Vig, blind singer Mohinder Sharma, Mrs Raj Gujral, Priyamvada Vashisht, Sneha Nangia, Rajan Rastogi, Surinder Kumar

duction standards have been assured.

The new building will be a composite unit comprising an editing room, tape transfer facilities, preview compartments, wardrobes and make-up rooms, the works. Air-conditioning details are being finalised and, once the chutes go up, only the finishing touches will remain. For nearly a year, the transmitter has been operational and the countdown has now begun.

3-D SOUND

Imagine sitting in a room enveloped by sound emanating from all around you - in fact from just two conventional speakers!

Myers Laboratories, a two-man Californian company, has developed a mathematical model for the way the human ear and brain pinpoint sound. When the technique is used to modify sound in a computer-controlled recording system, an audio engineer can control the signals so that the sound seems to come out in three dimensions.

"You can fool anybody's brain into thinking a sound is coming from anywhere you want," says Peter H Myers, the firm's 27-year-old president.

Myers developed the "psychoacoustic" techniques while working as a consultant at the National Aeronautics & Space Administrations. He says several military contractors are evaluating the technology for radar systems that would use sound to help the pilots sense the location of enemy aircraft and for civilian use in avoiding collisions.

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- U-Matic Cassettes
- Loading Machines (Assembling)
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15, Vijay Chambers, Gru Flr
Opp Dreamland Cinema
Bombay 400 004
Tel 380548



HAPPY DIWALI DIWALI: CBS is bringing out many children's cassettes this year, including 'Diwali Diwali', where children sing along with older singers.

CBS GOES CRACKERS

CBS brought out a Diwali special last month – a cassette titled 'Diwali Diwali'. The script and lyrics are by Pandit Narendra Sharma; music is by Tushar Bhatia. But the special attraction of the album is the singing by children. And there is Dadaji (Vinod

Sharma) who patiently educates the kids about the importance of the festival. And, appropriately enough, the background contains the sound of crackers to give it a realistic flavour. The music tracks include Diwali songs, traditional bhajans and aartis sung by Uttara Kelkar, Udit Narayan, Behroze Chatterjee and others.

VIDEOCON GOING GREAT GUNS

Videocon International Limited is currently riding high on the crest of popularity. What with an eminently successful public issue which was over subscribed. With this shot in the arm, the company is all set to launch two colour TVs – Toshiba's 10" Fashionable TV (Model 10J-U50) and the Black FS 21" PIP (Model 211R6E).

Simple, elegant and compact, the 10J-U50 is a 10" Black Stripe CRT and is ideal for those who want a second TV. It has a compact 6-key remote control, digital colour sign and is available in a range of pearly colours viz Pearl White, Pearl Rose and Pearl Silver.

The second TV is Toshiba's newest sensation, the 211R6E which has the PIP (Picture In Picture) facility. This TV has a tinted FST (Flat, Square picture tube), voltage synthesizer, channel selection system (30 position) with auto select, dynamic on-screen display, audio/video input/output terminals, a remote control (32-key) and an off timer.

With these two super TVs from Toshiba, Videocon International is all set to further consolidate its burgeoning market share in the country.

Crown-Dyanora Joint Venture

The Television industry in India has recorded a spectacular growth during the last five years. The entertainment electronics boom as also the rapid expansion of the television network, has led to increased demand for television sets. The demand for B & W TVs is growing at the rate of 25 per cent annually. Conservative estimates place the demand for B & W TVs at 4.5 million units in 1990, by which time the expected annual installed capacity will be around 5 million units. Assuming a capacity utilisation of 75 per cent, the production of B & W Picture Tubes is expected to touch the 3.75 million mark in 1990. This year, production of TV sets reached the 3 million mark, out of which Black & White TV sets accounted for 2.2 million and CTVs, only 0.8 million.

There is a general belief that B & W TV sets are sold only in a few underdeveloped countries and will gradually be replaced by Colour TV sets in these countries as well. This belief could not be further from the truth. Even advanced countries like the US import more than 3 million B & W TV sets annually. In fact, this is one of the potential areas of export for the Electronic Industry in India. The year 1986 saw the first export of TV sets to various countries, and the industry expects to export at least half a million sets by 1990.

There is a general impression among TV manufacturers that the demand for B & W

TV sets will reduce considerably in the face of competition from CTV sets. This situation however will not arise. In fact, contrary to popular belief, the demand for B & W TV sets is on the increase. The reasons for this are obvious, namely low purchasing power, wide price differential between B & W and CTV sets, and extension of TV broadcasting to rural areas. In this connection, TV manufacturers are awaiting the production of Qualitron Picture Tubes with bated breath.

Qualitron Components Limited

Qualitron is jointly promoted by the Jiwarkas and Jhaveris – the people who brought you Dyanora TVs and Nippo drycell batteries and Crown TVs respectively.

The Company's project to set up an automated plant for manufacturing 6,00,000 units pa of B & W TV Picture Tubes, is making very good progress. The project, which involves a total capital outlay of Rs 880 lakh, is in an advanced stage of implementation and is expected to be completed by the end of this year. The unique feature of this plant is that it can, on one assembly line, simultaneously produce picture tubes in sizes 14" & 20". Certain critical components and vital machinery have already arrived at the project site and installation/erection has already commenced. Key personnel have already been recruited and are presently undergoing training. The company expects

to start trial runs in January 1988, with commercial production commencing shortly thereafter.

The plant is strategically located at Chhatral, Gujarat, 45 km from Gandhinagar, Gujarat, which is fast becoming a major centre for production of TV sets. Already there are 10 renowned B & W TV manufacturers operating within the vicinity of the plant. Thus the plant will have locational advantages with respect to savings in freight costs. Other locational advantages include Sales Tax benefits and easy availability at short notice, attracting the neighbouring units to buy Qualitron Picture Tubes.

Besides being an essential component of television sets, picture tubes find use in computer monitors as well. Qualitron will be able to cater to the needs of this rapidly growing industry, both in the domestic and export markets.

Qualitron will have an edge over other TV picture tube manufacturers as 60 per cent of its production will be used for captive consumption by associate companies of the promoters. The company has a very encouraging order book position with orders for 5,98,000 picture tubes already on hand.

To part finance its picture tube project, the company will shortly enter the capital Market with an issue of 17,50,000 Equity Shares of Rs 10 each for cash at par.

LATA NIGHT IN JAIPUR

On November 26, the Sawai Mansingh Stadium of Jaipur will come alive to the sound of singing from Lata Mangeshkar, in a concert being jointly organised by the RPG group, HMV (which belongs to this group) and a local music organisation Sur Sangam. Lata will be accompanied by a large troupe of musicians, co-singers and stars. It's all for a worthy cause and Lata has decided to sing for free. The proceeds will all go towards the Rajasthan Chief Minister's Drought Relief Fund.

HMV plans to follow this up with various concerts of Lata Mangeshkar all over the country. The company also has similar plans to involve Asha Bhosle and other top artistes to help various social causes.

GOLD-DIGGING

Old is gold and HMV continues to prove that time and again. After their popular 'Yaadon Ki Manzil' scheme and the 'Playback 50 Years' series, they continue with their 'All Time Great' series. To be featured next will be Geeta Dutt, Hemant Kumar, while Lata Mangeshkar and Mohd Rafi will feature with their duets on another album in this series.

Meanwhile, HMV has released Begum Akhtar's ghazals in a double album set — a treat for ghazal lovers. Featured here are such classics as 'Diwana banana hai to diwana bana de', 'Ai mohabbat tere anjam pe rona aaya' and 15 other ghazals.

The late Mohd Rafi had sung many bhajans during his long career. HMV has put them together in a cassette titled 'Tere

Bharose Nandlal', containing non-film bhajans like 'Tere bharose hey Nandlala', 'Paon padu tore Shyam', etc and also bhajans from films.

HMV takes you on another trip down memory lane with a double album, titled 'Bhulnewale Yaad Na Aa', of non-film geet, ghazal and nazm from the late Mukesh.

YET MORE GOLD

HMV has found more gold, but in a rather different form this time. Little Rema Lahiri's recently released disco album for kids, 'Little Star', has gone gold within a very short time of its release. And it is heading towards platinum, too! Bappi's little daughter is certainly breaking records all over the place — first by being the youngest to have an album all to herself and secondly by getting gold for it.

'VIJAY' FOR HMV

Yash Chopra, the producer of superhits such as 'Daag', 'Kabhi Kabhi', 'Silsila' and 'Faasle', has now signed up with HMV for the release of his latest film, 'Vijay'. Along with the signings earlier this year with Subhash Ghai for the music rights of two of his films, this constitutes the only addition of late to HMV's film repertoire. Rather meagre, considering its glorious old film catalogue,

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BHAJAN BOUNTY

**Music India's annual Bhajan Yatra
was a fascinating experience.**

Music India presented its annual Bhajan Yatra on October 6, in association with NCPA and Philips India. This year's theme was Shree Krishna bhajans. (It was Shree Ram bhajans last year.) Why not Ganesh bhajans or Sai bhajans during future festivals? Again, from year to year the Bhajan Yatra has had the same dramatis personae as the Khazana and the venue too remains. In fact, most of the participants are drawn from the ranks of ghazal singers of Music India.

Interestingly, no other music company has been able to come up with programmes like Bhajan Yatra and Khazana, nor have they matched this company's flair for live concerts and nation-wide tours to promote new albums of their celebrity songsters. The credit goes to Music India's ability to rope in co-sponsors such as Philips, McDowell's, Parle and others.

The line-up for the Bhajan Yatra (the fourth one so far) was Ramanuj, Harendra, Ashok Khosla, Penaaz Masani and, of course, Anup Jalota. Ramanuj Dasgupta from Calcutta showed the early promise of a trained bhajan exponent. After the invocatory vandana, he presented 'Bhaj mana nand nandan giridhari' tuned in Gorakh Kalyan raga with the requisite bhakti bhava. Another bhajan of Surdas, 'Kanha chalat' was just as fulfilling. However, the following 'Sunori sakhi Mohanki bansari pyari' and 'Haath mein ektara' were nothing to write home about. He signed off with an invitation, 'Main dwar khol kar baitha hoon, taa aa jana Ghanshyam'.

Harendra Khurana appeared ill at ease singing bhajans (after all, ghazals are his forte). His first bhajan of M L Vyas, 'Kanha re main turn par vari javoon', was the only one to make a lasting impact. For the rest his bhajans lacked musical appeal as well as lyrical fervour. For instance, 'Teri paar kare naiya, bhagwan Krishna kanalya' is not exactly a soul-stirring bhajan.

Ashok Khosla gave a better account of himself through his judicious selection. Of the three bhajans that he rendered, Dhavan Kumar's 'Krishna naam ki nav' was perhaps the least impressive. On the other hand, he invested 'Chale Vasudev gokulmein leke Kanha' with the spirited style of a balladeer. Finally, he put a lot of feeling in the traditional Meera bhajan 'Shyam mane chaakar rakhoji'.

Much was expected of Penaaz Masani, the lone female singer on the programme. From a musical standpoint she probably had the best selection to offer. With her classical grounding, her bhajans set to the music of Raghunath Seth, Anup Jalota and the late Jaidev ought to have proved outright winners. Unfortunately, she chose to render them in a self-conscious style unsuited to bhajan singing. Nonetheless, two of her bhajans set to the music of Jaidev were thoroughly enjoyable. Of them, 'O more kanha jab jab jamuna teer javun' set to a lilting Bhatiali dhun of Bengal was outstanding. On the other hand, her Hare Rama Hare Krishna rightly belonged on the sound track of a Dev Anand movie or on the stage of ISKCON.

That left Anup Jalota as the stellar artiste on the programme with a proven talent for bhajans. But he consciously chose to resort to the gimmicky one associates with the ghazal scene. He sang 'Aisi laagi lagan' but himself did not become 'magan' as, for the most part, he was intent on showing his 'awaz ki harkat'. Then followed 'Sawariya more naiya' in much the same vein. The redeeming features of his performance were 'Gari nahin deejo' and 'Yashoda tere bhag' from the forthcoming album 'Bhajan Darshan'. For the rest, he largely relied upon past laurels such as 'Rang de chunariya' and 'Maiya mori main nahin makhani khayao'. One wished he had grabbed the chance to give more of a darshan from his 'Bhajan Darshan', but he missed the opportunity.

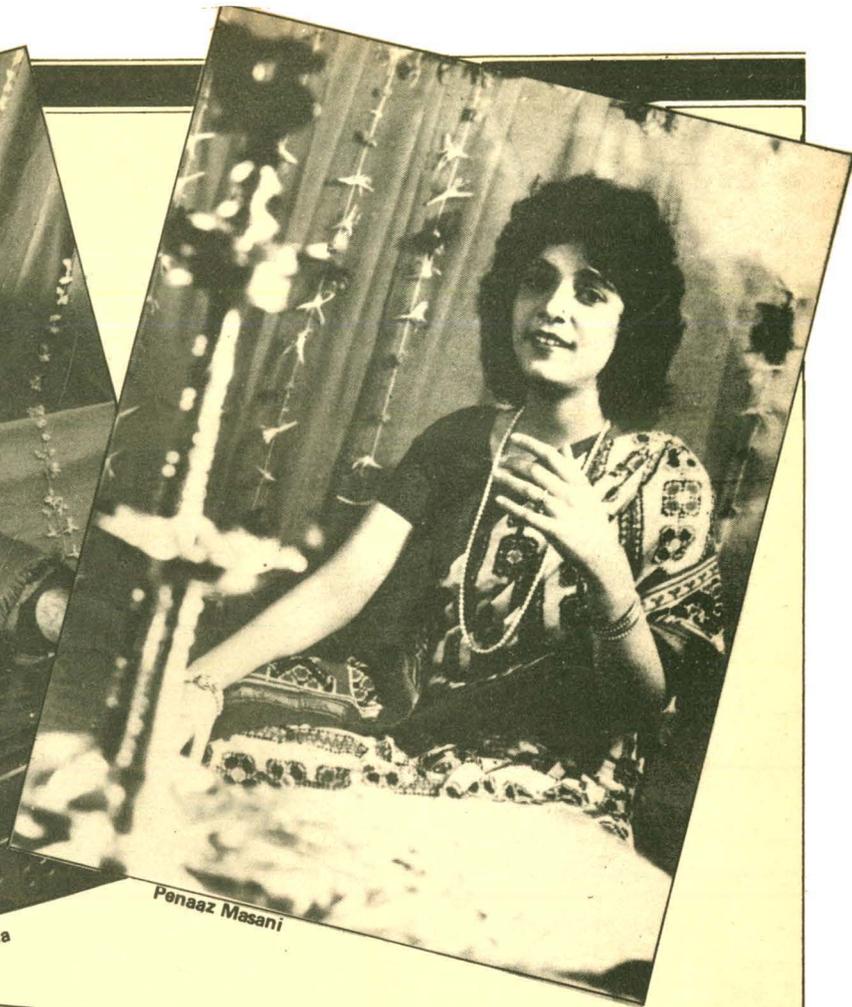
Talking of missed opportunities, Music India, too, could have capitalised on the proven talent of Shobha Gurtu (Who can forget her 'Hari ke gun gavun?') or Arati Anklikar who sings good bhajans not only in Hindi but in Marathi and Kannada as well.

For that matter, Bhajan Yatras could be more enjoyable on a multilingual base. After all Hindi is not the national language of the gods - Purandaradasa expressed his devotion in Kannada, Narsi Bhagat in Gujarati. If Music India wants to make the Bhajan Yatra representative of the music of India, then the forum should be open to devotional music in all languages. A fascinating prospect indeed.

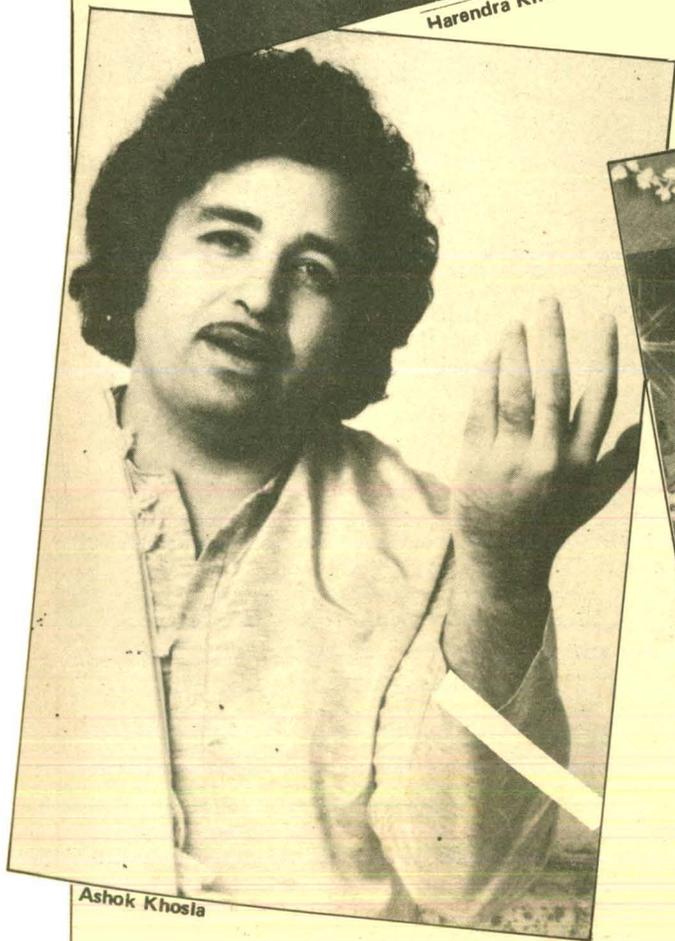
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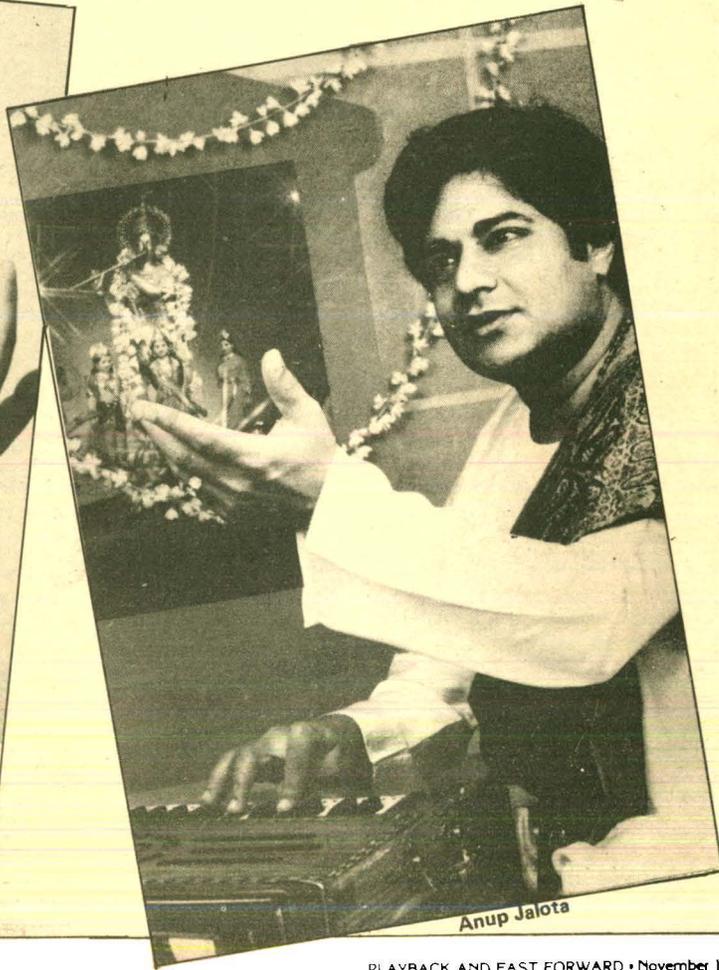
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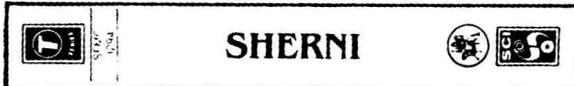
Pinaaz Masani



Ashok Khosla



Anup Jalota



SHERNI



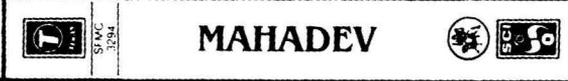
CHARANON KI SAUGANDH



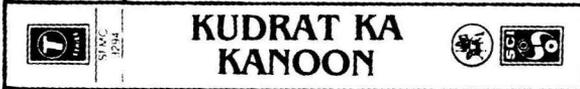
KHOON BAHAA GANGA MEIN



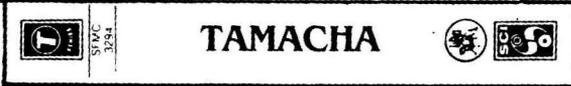
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Directed by: K. Bapaiah
Music by: Laxmikant Pyarelal
Lyrics by: Anand Bakshi

Aarohi Films (P) Ltd.

KHOON BAHAA GANGA MEIN

Produced by: Meena Jain
Directed by: Praveen Bhatt
Music by: Anand Milind
Lyrics by: Anand Bakshi

Swaraajya Shree Movies

Awaargi

Produced by: P. Raghunathan
Directed by: Mahesh Bhatt
Music by: Annu Malik
Lyrics by: Anand Bakshi

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Produced by: Romu N. Sippy
Directed by: Raj Sippy
Music by: Bappi Lahiri
Lyrics by: Farooq Qaiser

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Produced by: Suresh Bokadia
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Music by: Laxmikant Pyarelal
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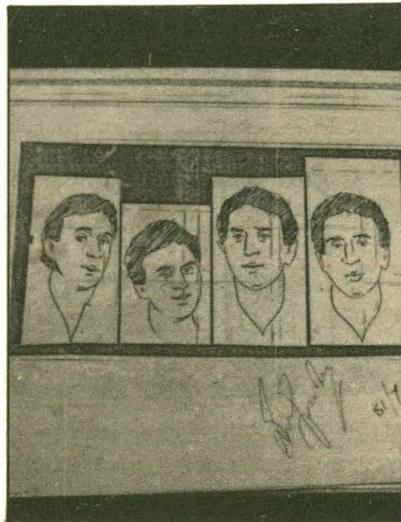
Cartoons on Cricket

Sunny side up. Sunil Gavaskar is planning to invade the small screen once again with a fully animated 13-episode serial.

The serial, to be sponsored by MRF, is currently under production in totally hush-hush conditions, in Madras. It is the brain-child of the cricketing legend himself and has been scripted at Motion Graphics. In concept it is simple: a Dennis The Menace-like brat pesters Gavaskar to teach him to play cricket. Through each episode, the Little Master obliges, digging into his bag of tricks and techniques.

"Gavaskar chose this medium of animation because it definitely gave one a better perspective of cricketing techniques than live action could," said Ram Kumar of Motion Graphics. "Here we could break an action into several parts, if necessary, to show precisely how it is executed."

There is commentary wherever neces-



sary given by Gavaskar himself. The rest of the action takes place to music by Viji Manuel.

While the storyboard of the first pilot episode is just ready, the walls of Motion Graphics are splattered with pictures of Gavaskar in every conceivable angle and action for the artistes to study day in and day out.

"You see, as long as we deal with fantasy, we are on safe ground," says Ram Kumar. "The eye has no basis for comparison. But the closer we get to reality, the tougher our job becomes. The audience compares what we draw with what it knows to be true. This is our challenge on the Gavaskar serial!"

The serial is due to go on the air in the middle of next year.

BRIAN LAUL in Madras

Animation has finally come to video out here. In a filmi corner of Madras, Motion Graphics has taken time off from tinsel titling and special effects to work on two unique projects that will soon bring cartoons, locally produced, to the small screen.

Motion Graphics scored a much trumpeted first in this direction when their 'Tales from the Panchatantra' became Doordarshan's first fully animated serial (sponsored by TTK). However, due to production problems, it had to be scrapped after two or three episodes.

The team is now back with a vengeance. Apart from Sunil Gavaskar's 13-episode animated serial, they are doing their own video production - 'View 'n' Learn' tape for children.

The tape quacks and baa-baas, through the a-b-c in song, visualised images that the Indian child could easily identify with. "It seems rather strange to say 'S is for strawberry' to our children who can't even

get to see a strawberry. 'S for sugarcane' is a more likely example, we feel," explains Umesh, Ram Kumar's partner.

Motion Graphics will market this 25-minute video tape independently to libraries and educational institutions, which is the first in a major series.

"We're setting up a research cell, and our next move will be to put children's lessons on video. This way they'll find studies a more interesting and stimulating affair, and parents will find it easier to cope with homework and their housework as well," adds Ram.

The lessons will start from the very basics and gradually develop up to the 15-year-old stage. "Unfortunately, though this is such a vital period of development in a child, it is a time totally neglected by our media," feels Umesh. "That's why we feel that with the facilities now at our disposal, we could contribute our mite."

"Tapes will be accompanied with plastic wipe-off books so the child could try out what he sees on screen. And what easier way is there to demonstrate phonetics than

by animation," he adds.

The first 'View 'n' Learn' tape has been done entirely in song. "As we felt a child remembers and keeps singing a tune, in this way it will help him retain what goes with it by way of words," says composer Viji Manuel. "The only hassle here was to find catchy, appropriate moods for each object listed with the alphabet." From an exclusive sneak preview, it was easy to see that this shaggy-haired keyboardist-composer has more than succeeded!

Motion Graphics was set up as a three-man affair in 1983 by Ram Kumar and Umesh who'd studied animation at Disney College and Paris, respectively. "Our objective was simple: if you have an idea you think is impossible on film, talk to us - we could make it possible!"

"Unfortunately, the limited vision of filmmakers here can't exploit our talent and resources to the maximum. That's why we grabbed the 'Panchatantra' idea when it came along," says Ram. The serial has now been completed and will be soon telecast.

BRIAN LAUL in Madras

WHAT

if Hema Gupta lost the prize role of 'Sita'. Think that it was a blessing in disguise. For when 'Ramayan' goes off the air, Sita, sorry Deepika, will be packing for her 'Vanavaas'!

Hema, unlike Sita, dares to bare. She was supposed to play Sita in Sagar's magnum opus 'Ramayan'. He dropped her from the cast. And signed on Deepika. The result: Deepika attained instant adulation with the masses. She is still a hit alright but her films, in which she has very un-Sitaish-like roles, have been canned.

Meanwhile, Hema has been merrily signing such roles in telefilms and TV serials. Her earlier TV serials being 'Dada Dadi Ki Kahani', 'Subah', and 'Chunauti'. She also acted in the tele-film 'Yeh Woh Manzil To Nahin', which was telecast recently.

* * *

THE

bucks don't come that easy on the small screen. Mohan Bhandari, the star of 'Khandaan' is quite hassled 'cause the money is just trickling in. Not pouring. The reason being cited is the control of the government which means that the budgets are tightly controlled. If the cast is small, chances are that the actors may rake in a bit more. But how much? So, Mohan Bhandari is pitching his tent in the other camp. Namely, the big screen.

* * *

KIRAN

Joneja is taking a break from TV. After 'Buniyaad', the 'Souten' is doing B R Chopra's 'Mahabharat' which may be her last major assignment on the tube, at least for some time. Then it will be all feature films.

* * *

WHEN

it comes to payments, Manju Singh plays tough. Bargaining and cutting down rates to the bare minimum. But the payments are always prompt. Small consolation, though.



Hema: TV's aphrodite.

OM

Puri feels TV is a dangerous medium. Because if you are not good the point is instantly driven home. But then if one takes the medium lightly, one's

credibility is at stake!

* * *

'TAMAS'

is Govind Nihalani's latest tele-

film. It is based on Bhishm-sahani's novel which is on India's partition. But Mandi House is yet to give the go-ahead for the film, which means that its life in the cans will be



Kalpana . . . cooling off from the glare of the small screen.

lengthened unless of course DD officials have a change of heart. Nihalani's well-known films are 'Ardh-Satya' and 'Vijeta'.

* * *

SADIORA

Art International's is producing a video film 'Aaj'. Produced by Jarnail Sadiora and directed by Raaj Wadhwa, it has Rajesh Aroura and Rachana Pandey as the leading pair.

BOMBAY

Doordarshan's famous TV artiste Kalpana is in the news nowadays. The lure of the big screen has weaned away one, more promising star from the tube. Kalpana had appeared in programmes like 'Yuvadarshan', 'Kilbil', 'Kamgar', and 'Arohi'. She has been signed by director Ashok Gautam to play one of the leading role in the film, 'Baharon Ka Mausam'. The cast

include stars like Vinod Khanna, Dimple Kapadia and others.

* * *

KAVITA

Chaudhary? The name may not ring a bell to many? Perhaps 'Lalitaji' would. She and Surf are, perhaps, inseparable. Has Kavita has outgrown her Surf days? Her 'Udaan' will be on TV soon. Kavita plays the lead role as a policewoman. Viewers would receive a shock when

they see their Lalitaji riding horses and moving around in khakis.

Unfortunately, horse riding took its toll on Kavita. She had a mighty fall (from the horse, of course), while shooting in Hyderabad for the sixth episode. And was rendered out of action for a couple of weeks. Being a perfectionist to the core, she wouldn't allow any stunt men to do the horse-riding for her. In fact, in the shot she was



Rachana Pandey and Rajesh Aroura in 'Aaj'.

supposed to fall from the horse. But the fall was a trifle too heavy and Kavitaji was left with a lot of bruises to look after. Now, she's back in the limelight. Minus the horse-riding.

* * *

HE

had a dream start – assisting the late director, K A Abbas. But then Aakash branched out to acting and met with moderate success. Like a lead role in Rajshri Pictures 'Babul'. The response was lukewarm. Bit roles followed. Roles which never really established Aakash as an actor. Something which happens to those who have talent but no godfathers.

Now, he has jumped onto the video film bandwagon. Under the banner of Art Creations, Aakash has produced 'Jalti Nishani', starring Archana Puran Singh, Natasha, Vivek Vaswani, Pankaj Parasher. Directed by Manmohan Sabir, it has the familiar ring of the lost and found formula. Indus Video will shortly market it. The next video film, being readied for release is 'Katil Kaun'. Aakash is co-directing this with Manmohan Sabir. The star line-up being Natasha, Parikshit Sahni, Anju Mahendru et al.

He is a regular in TV serials too. He played Inspector Patil in the most popular detective serial, 'Karamchand' in 16 episodes. One of his most remarkable performances on the tube has been in one of the episodes in 'Chehre' where he played a young village school teacher who falls in love with a girl, but later leaves the village. After a very long time he returns only to see his lover in her death bed. The role was memorable for Aakash because he first played the young man's role and later the old man. His acting



Aakash . . . onto the video bandwagon.

pro prowess shone right through.

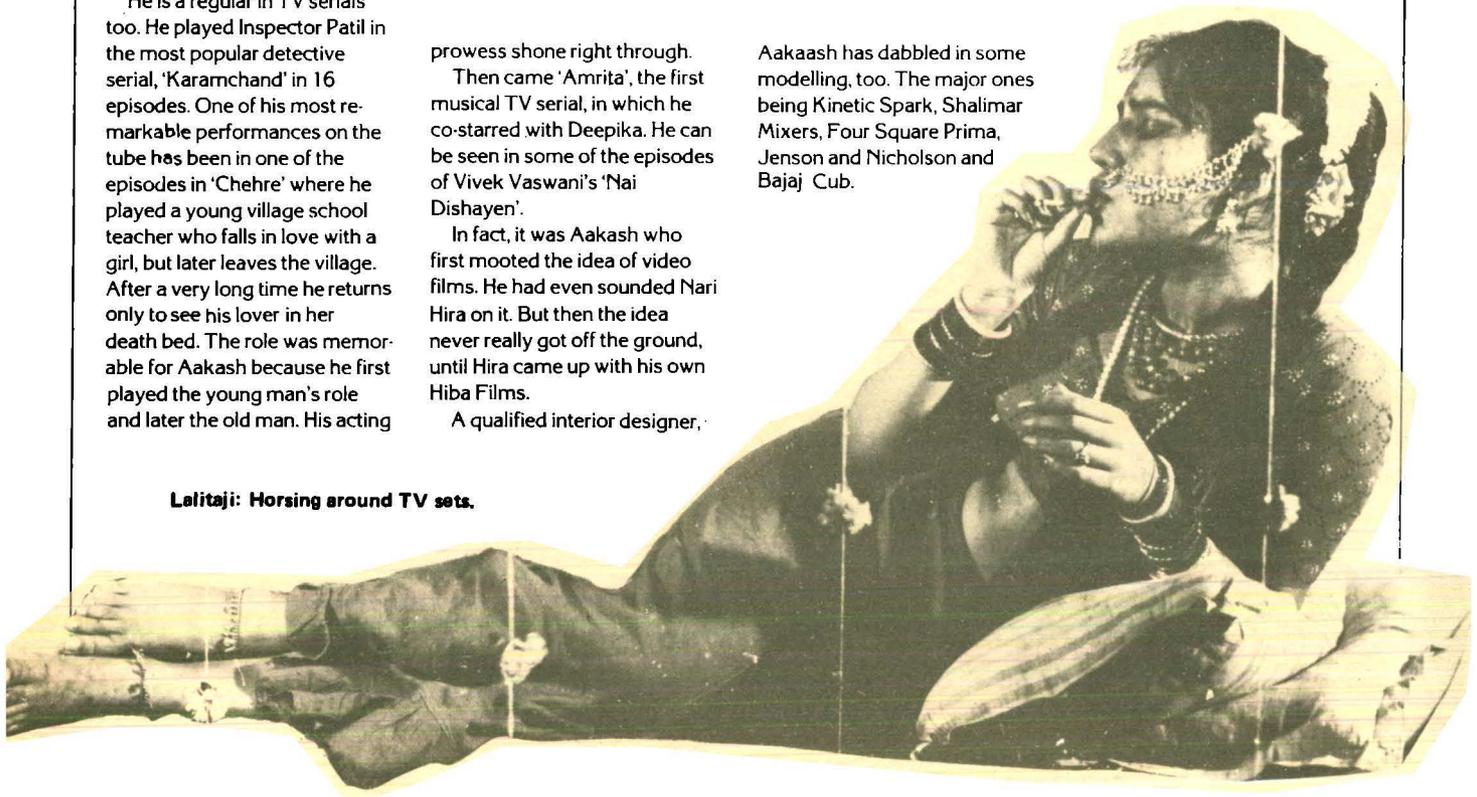
Then came 'Amrita', the first musical TV serial, in which he co-starred with Deepika. He can be seen in some of the episodes of Vivek Vaswani's 'Nai Dishayen'.

In fact, it was Aakash who first mooted the idea of video films. He had even sounded Nari Hira on it. But then the idea never really got off the ground, until Hira came up with his own Hiba Films.

A qualified interior designer,

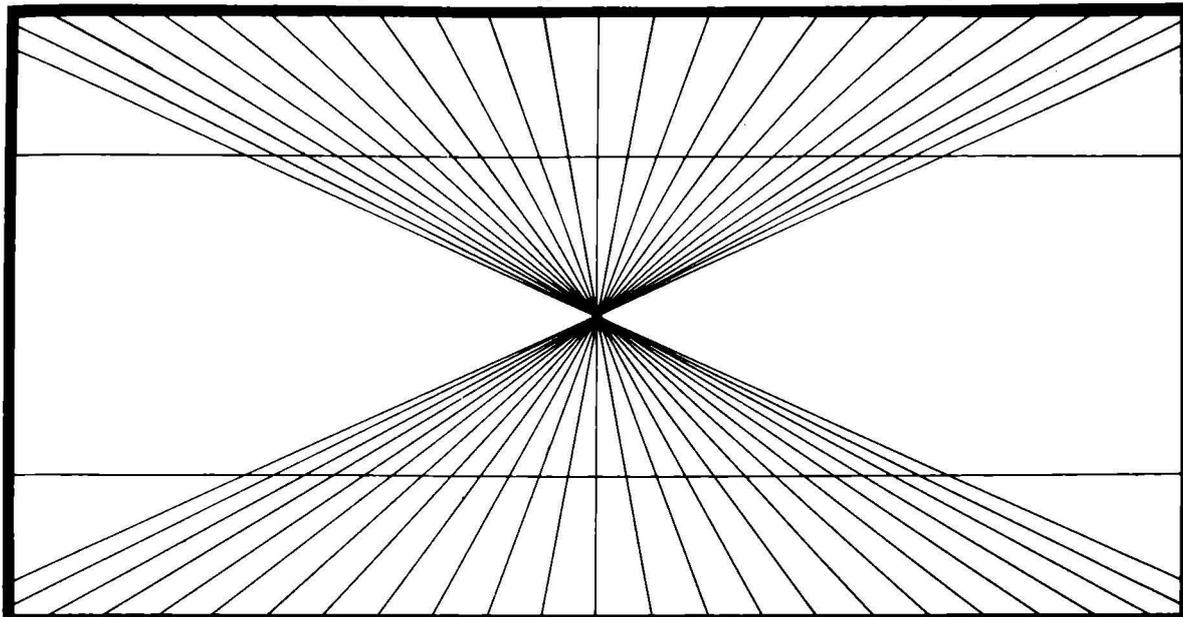
Aakash has dabbled in some modelling, too. The major ones being Kinetic Spark, Shalimar Mixers, Four Square Prima, Jenson and Nicholson and Bajaj Cub.

Lalitaji: Horsing around TV sets.



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THE MERCHANTS OF MELODY

With so many advertisements vying for popularity and for a niche in the public memory, jingles today explore the realms of the fantastic, the exotic and the outlandish with zesty adventure. ANJALI JOSHI reports on the people who have made jingles as familiar as the cries of hawkers in the streets were a decade ago.

W

hat is crisp, light and sung all over? If you answer, 'The most popular jingle of the day,' it would not be too far from the truth. Snigger at

them, get irritated at the time devoted to them just before your favourite TV programme, hum them or hate them; the fact is that jingles have begun to strike a high note in the advertising industry and are influencing the buying behaviour of consumers. With the explosion of audio-visual advertising, the main selling force of many a product are the models in the commercial and the catchy melody which reaches out to push the audience into buying the product. The sales pitch takes place right in the drawing rooms across the country, and these jingles become as familiar to a family as the cries of hawkers in the streets were a decade ago.

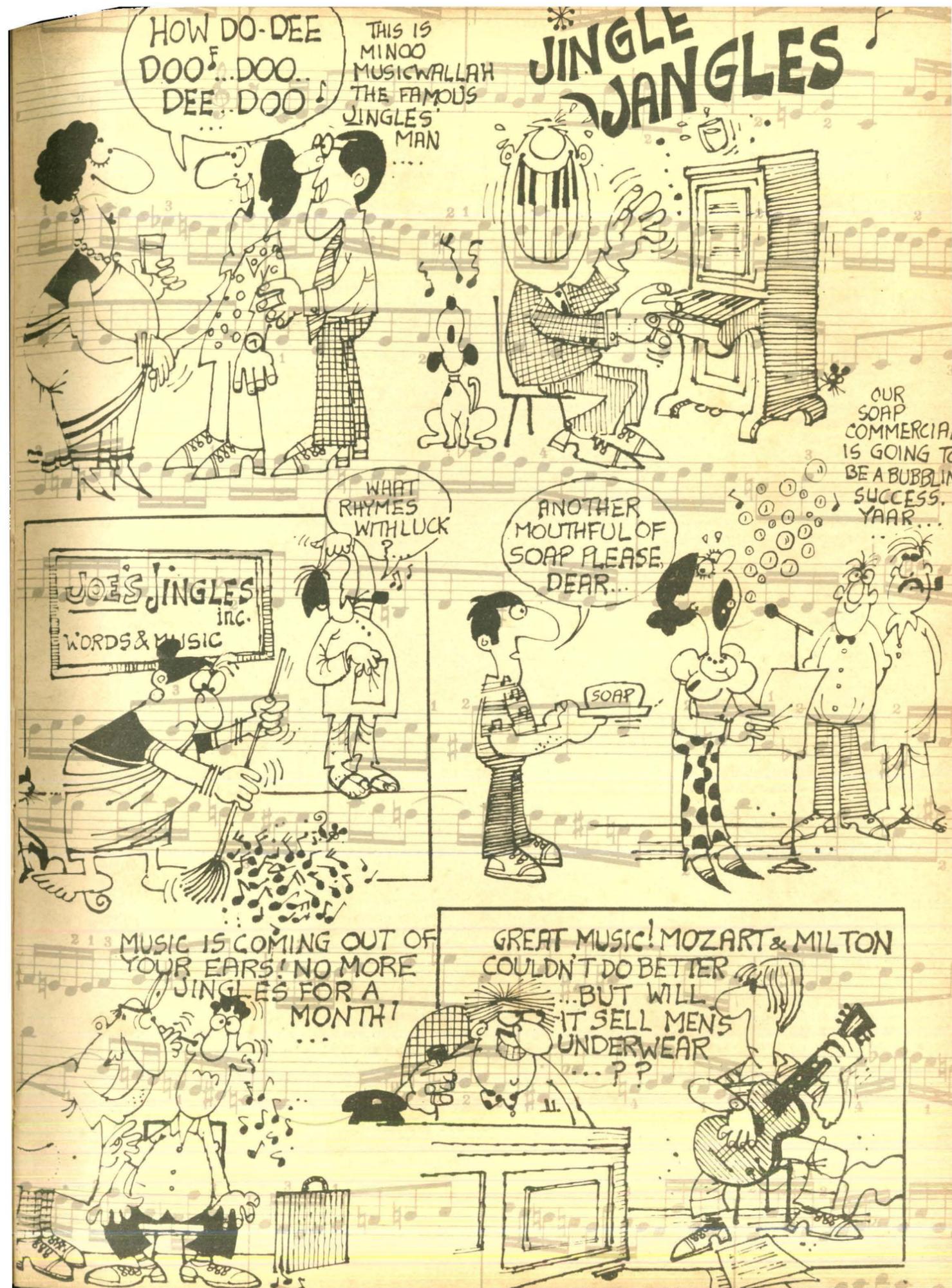
With so many advertisements vying for popularity and for a niche in the public memory, jingles today explore the realms of the fantastic, the exotic and the outlandish with zesty adventure. They carry a definite message: the good life will be within easy reach if you brush your teeth with Vicco Vajradanti, drape yourself in a Vimal saree (a sure way to catch your man), have a Kelvinator where you can stock Thums Up, and have Maggie Noodles served to you by a Maitova Mum. To stress this, the tunes are replete with gay, uplifting swings and happy or husky vocalists with velvety notes in the background. At times, the hype is so great, that the consumer is sharply disappointed at the actual product; at other times, the only thing that sets the product apart from its competitors is the imaginative advertising and the popularity of its jingle, as is noticed by discerning consumers.

Examine them seriously, and they seem faintly ridiculous. Who would seriously believe that Gold Spot is the Zing Thing or that men look sexy only when wearing Bombay Dyeing apparel? Inevitably, the jingle composers beg to differ. "The very function of the jingle, coupled with the visual, is to convince people about the image of a product. As long as the jingle is successful in establishing the fact that Gold Spot is a fun drink liked by teenagers, I think the jingle has worked," says Ronnie Desai, who launched his own jingle company, 'Musica', a few years ago. "The music and the lyrics should always stress the name of the product and instantly build up a mood or an image which people can always associate with."

"There is no doubt that people strongly associate a product with its jingle," says Bharat Dabholkar, a prominent ad-world personality, better known as the creator of 'Bottoms Up', the hit play, and 'Dhamaal', the Breakfast TV serial. "When I lampooned commercials in my play, 'Bottoms Up', I just used the music track of the Lyril soap advertisement in the background, and I would say that about 80 per cent of the audience recognised the tune and, therefore, enjoyed the spoof. That is a very good recognition level for a jingle!"

Vanraj Bhatia, who has been composing jingles for the last 20 odd years, feels that they are the vital ingredient of any campaign. "The advertising agencies don't like to admit it," he laughs, "but many times the jingles are more effective than the visuals in attracting customers! Jingles romanticise the mundane and lend body to a product which is often something as unexciting as a pressure cooker, a bar of soap or even a tractor. Without such devices, it would be impossible to promote any ordinary products."

Prahlad Kakkar, the freelance ad-filmmaker, explains: "In an ad film, the visuals are the most important aspect of production. We chalk that out first and then create the music accordingly. But we



have found that long after a person forgets the actual visual, he retains the jingle. And once it sticks in the public memory, it can advertise the product all by itself. For example, the 'Thums Up' jingle has become so popular that even if you just hear the music, you know that it is something to do with Thums Up. If it becomes very popular, clients usually retain it while changing only the visuals. So a good jingle acts as a mnemonic device."

EXCITING

Gary Lawyer, a famous musician, has taken up jingle composing and singing, and reflects that the industry has come a long way in the last few years. "In the past we used to have only very simple, repetitive tunes, like nursery rhymes. Now, there is a lot of talent, and jingles have become exciting and innovative."

Ramesh Kalwani, General Manager of Mudra Videotech, feels that the popularity of jingles is only natural in a country like India. "We are so attuned to music, that even today, the most popular TV programme in the country is 'Chhaya Geet'. This speaks for our love of music, and it is, therefore, essential to use it to promote a product." His observations are borne out by the increasing popularity of jingles, especially with children and teenagers.

"My daughter, who is 4, used to make a big fuss about her dinner. But now I feed her when she is watching the commercials before the 9 P.M. programme, and she is so absorbed with singing along with the jingles and dancing to the music, that she eats without a fuss!" laughs Vijaya Shetty, who is a bank employee. "She likes the Nirma jingle the best, and knows it by heart!"

Rajeev Ketkar, an accountancy student, says, "I definitely enjoy the commercials on TV. The visuals and the music have both improved considerably. Some of the music tracks are excellent. I particularly remember the sarangi tune for the Garden Silk ads. I liked the instrument and the tune so much that I actually bought a Ramnarain tape!"

Since the last few years, the advertising industry has come of age and is being recognised as an essential service industry for a consumer society, and jingle composers, too, have gained recognition. Vanraj Bhatia, who has seen the industry from its infancy, remembers how it used to be looked down upon as frivolous work. "In the late 50s, I came to India after 12 years in England and Paris, where I was learning music. When I came back, I had no job. I took up teaching for a couple of years, but soon gave it up to join Durga Khote Productions, where I composed music for documentaries and others. In those days, the ads were not very imaginative, and just matter-of-factly presented the product to the target audience. I remember the 'Finlay' ad where Leela Naidu, the model, was one of the first ones to evoke a mood. Of course, in those days, the ads were much longer, going up to one minute, and were meant for the screen.

"Then, in the 60s, new blood was injected into advertising in India: Alyque Padamsee, Frank Simoes, Sylvester da Cunha – they were just starting out, and I was friendly with them. Shyam Benegal was probably one of the most creative in those days, and he asked me if I would compose a tune for one of his ads. I turned up my nose and said I would have nothing to do with the ad-world," laughs Bhatia. "Shyam persuaded me to give it a try, and that is how I entered this profession. In those days, we used to get Rs 300 per jingle, which included all production costs like studios, singers, musicians and others. We were treated with great condescension by the film musicians then! We had to wait for them to finish their recordings at the studios and then do our work late at night, often into the early morning. Those were crazy days!"

As new products are hitting the market more rapidly than ever before, the jingle composers are kept extremely busy. Although they may seem as light as Fry-ums and as easy as 2-minute noodles, delivering the goods is no joke. Ronnie Desai, winner of the RAPA award for his 'Amul Chocolates' jingle, and the Ad-club award for 'Eagle Flasks' should know. "It is a profession where only the toughest survive. You have to be very sure of yourself, otherwise everyone

'I Would Die Writing Only Jingles.'

Louis Banks arrived on the jingle scene just four years ago, and after an initial lull, his career has zoomed headily. Today he is readily acknowledged by everyone in the industry as the most prolific music composer. He is as difficult to track down as the top movie stars; with composing and recording up to three to four jingles a day, he is rarely at home. ANJALI JOSHI managed to pin him down for an exclusive interview.

Playback And Fast Forward: How did you start composing jingles?

Louis Banks: I was playing on the keyboards for R D Burman four years ago. I had a bit of a reputation as a jazz musician and then a friend of mine in an ad agency asked me whether I could compose a jingle for him. I was slightly hesitant at first, but then I did. It was the 'Four Square' ad sung by Sharon Prabhakar. After that nothing happened for a while. I think people were intimidated by my reputation and were scared of asking me to compose jingles! Meanwhile, I continued my other musical activities, as I do even today. It took a while before my jingles career picked up.

● **What made you to take it on seriously as a career?**

Banks: I've always been interested in music related to visuals, and the ad media provided an outlet for me to compose music to enhance the visual impact.



● **Is it challenging and satisfying?**

Banks: Yes! Now I find it quite satisfying because it allows me to compose and arrange music in all its various moods and styles. It suits me, because I like to keep an open mind through music and I am accessible to all styles. For me, good music is something that is played correctly and well, be it any music form. I try to inject that into my jingles. My jazz background has helped me to write jingles that are different and thematically and harmoniously exciting.

● **But are you satisfied doing jingles?**

Banks: I'll let you in on a secret! If I had to write only jingles all my life, then I would die. But fortunately, I am involved in musicals, movie scores, jazz concerts and albums. This keeps my musical integrity intact, unlike most jingle composers.

● **What is your definition of a good jingle?**

Banks: The challenge of a jingle is to write something which is musically complete in a very limited time – that which is memorable; which enhances the visuals and helps put the message across to people. And when one is doing three or four jingles a day, it really becomes challenging. I sometimes write a jingle after a full brief from the producer on the total concept of the film and the whole thrust of the ad. You know

that a jingle is good when it does not jar your sensibilities on viewing the ad.

● **Which are some of the best jingles going today?**

Banks: Some of my favourite jingles are Gold Spot the Zing Thing, Lacto Calamine, Maggie, Dr Writers, Vareli, Marvel, Vimal, to name a few.

● **How does your jazz background help you in compositions?**

Banks: It helps me to create complete and rich harmonies and richer compositions. At times I do compose on the spur of the moment – and at times, such jingles, which are spontaneous and instantly composed, turn out to be very memorable. I think my jazz, where one has to improvise a lot, does make a difference.

● **Which have been some of your most prestigious assignments?**

Banks: I think the Vareli series, the Hot Shot series, Nescafe, Spread The Light of Freedom, Doordarshan's new News Bulletin theme, Trade Development Authority's audio-visuals, Raymonds, Vimal and so on.

● **Why is it that there is such a bias towards Western**



tunes in your jingles?

Banks: I usually do what the clients want me to. The agency usually has a very definite idea of what type of music it wants. These days, every one wants to project an international life-style, so, naturally, Western music is more appropriate. And then, once people think that you are good at one thing, they want you to repeat the same thing over and over again. That is what happened to me when my title theme music for 'Raj Se Swaraj' was such a hit. Everyone who approached me to do the theme music for a TV serial wanted me to do versions of the 'Raj se Swaraj' music! I have experimented with fusion music with success, but I guess I am better known for my jazz.

● **Do you often copy Western music/themes for jingles?**

Banks: I only copy and make versions of foreign themes when specifically asked by the client. Otherwise, I always want to write my original music and will continue to project my music in all spheres of my musical activity.

● **Has there ever been a time when you totally disagreed with a client about the appropriateness of a jingle and let go of the assignment?**

Banks: No! Not as yet! One always tries to compromise, without letting go off one's musical identity!

will try to change your jingle. You have to be aggressive in the way you put your ideas across to the ad agencies and the clients. You have to be instantly creative – at times the pressure to produce a jingle at such short notice can drive you nuts. Again, there is no guarantee that what you produce is going to be successful. You have to have the confidence to trust your gut feelings."

Comments Shiv Mathur, who was associated with 'Musica' for some time but has now branched out on his own. "If you have a good tune you can be 70 per cent sure of success. The rest is all a gamble." With some popular jingles to its credit – Maltova, HMT watches, Campa Cola ('84), Milton, Lakme Shampoo – to name a few, 'Musica' is well on its way to the top. "But you cannot be too careful," smiles Ronnie. "These days, the cost of advertisements has gone up so much that everyone wants to make as much of an impact as possible, and no one takes it very kindly if the jingle does not click."

TORTUOUS PROCESS

The birth of a jingle seems a fairly tortuous process at best. Once an ad agency decides what it wants to project, they may give either the story board of the visuals or some idea of it to the music composer, or at times wait till the entire film is shot. "I generally prefer to work with composers with whom I share a rapport. I generally go to Louis Banks, or Nathan, if it is a language ad. Vanraj is very good, too," comments Dabholkar. Prahlad Kakkar puts it frankly, "I don't have the time to test out talent and then give them work. So I generally stick to the more established composers, although there is a lot of new blood emerging, like Leslie and Ronnie Desai."

Dabholkar explains how a jingle is born out of a discussion between the advertising people and the composer. "At times I have a very definite idea of how I want a jingle to sound like, and I even write the copy with a particular tune in mind, like I did for the 'Frooti' commercial. At other times, I leave it mainly to the composer, and then, at the end, the client and I give our comments on the tune. The composer then modifies it. With so much interaction going on, it is important that you can work harmoniously with the guy!"

"It all depends on your choice of music, and the client's taste," sums up Kakkar. Sometimes, the clients may want a particular piece of music, which makes things easier, and at other times, the ad agency may choose some foreign music, which has the appropriate copy inserted in it. Most composers maintain that they lift foreign tunes only when specifically asked to, preferring to compose original jingles. Remarks Kalwani, "As an ad agency, we generally take a look at what the competitors are doing, and try to do better. For the latest Double Cola ads, we took bits of music from Western bands like Cindy Lauper, Wham and others. Only the last few seconds has the Double Cola signature tune. It seems to be working quite well."

To give the ad agency and the client a fair idea of what the full blown jingle will sound like, composers generally record a bare version, which is called a 'scratch'. Ronnie Desai relates how after hearing the final jingle, Vadilal Icecream executives preferred the scratch for its simplicity, and took it for the advertisement. If the campaign is very big, an agency may commission several composers to come up with a scratch for a fee of about Rs 2-4000 and then choose the most promising one.

INTERFERENCE

For most of the composers, it is the interference from many levels that is the most irksome. "The bigger the campaign, the more interested is the agency and the client in seeing that everything is working out okay. So you end up having three times the usual number of people telling you what needs changed. I remember for the Four Square ad, we took seven hours to record just the jingle because the client was so particular," sighs Bhatia. "The atmosphere in the recording studio when the whole team can feel the jingle jelling can be very exciting and absolutely electric," smiles Mathur. "Everyone suddenly realises that the end is in sight, at last!"

Jingle Belles

PLAYBACK spoke to the three and discovered interesting

Although a jingle may become very popular, there is usually no accolades for the singers who remain unsung throughout. Anjali Joshi talks to a few of the hidden voices.

Annette Pinto:

Annette has been singing jingles for the last four years, and has worked her way to the top. Today, she has come a long way from doing backing vocals as she used to do. She has famous tunes like Nescafe, Bournvita, Marvel, Vimal, Gold Spot, Limca, Usha Fans, and Merritt to her credit. Each product has a different slant, and requires her voice to adapt to it. "Things like shampoos and fabrics have to ooze sophistication and style, baby foods need to have a motherly voice while foods should have clarity and verve," explains Annette. "Singing a jingle makes a lot of demands on an artiste. It requires the right expression, diction, interpretation and interaction with the music. It is very challenging because so much is required of you in such a short time. I usually manage to give the music director what he is looking for, without too many retakes."

Annette feels that the jingle compositions today are far more creative than what they used to be a few years ago. "The best person today is Louis Banks," she says unreservedly. "He is aware of the latest trends in music. He is very with-it." Her lack of fame does not really bother her. "I have a happy marriage and a lovely family, and that satisfies me very much. I am not really looking for recognition."

Alisha Chinai:

Alisha, of the 'Aah! Alisha!' and 'Jadoo' fame, also does jingles for the fun of it. "It is great! You meet so many nice people!" she smiles. "It is not much hard work. If I start getting a lot of film songs, or if I have to devote more time to my albums, I may give up jingles, because they are not top priority. But I have enough time right now to dabble in everything." She sings in Hindi, Marathi, Gujarati and, of course, English, and has lent her voice to products like Double Cola, Graviera, Vimal, Great Shake, Marvel, Solidaire.

"You have to sing each jingle in such a way that the product comes across clearly. Each jingle has to have a hook so that it can have some individuality. It has to be crisp and clear and melodic enough to be heard over and over again. The only drawback about the

leading jingle singers of today facets of their personalities.

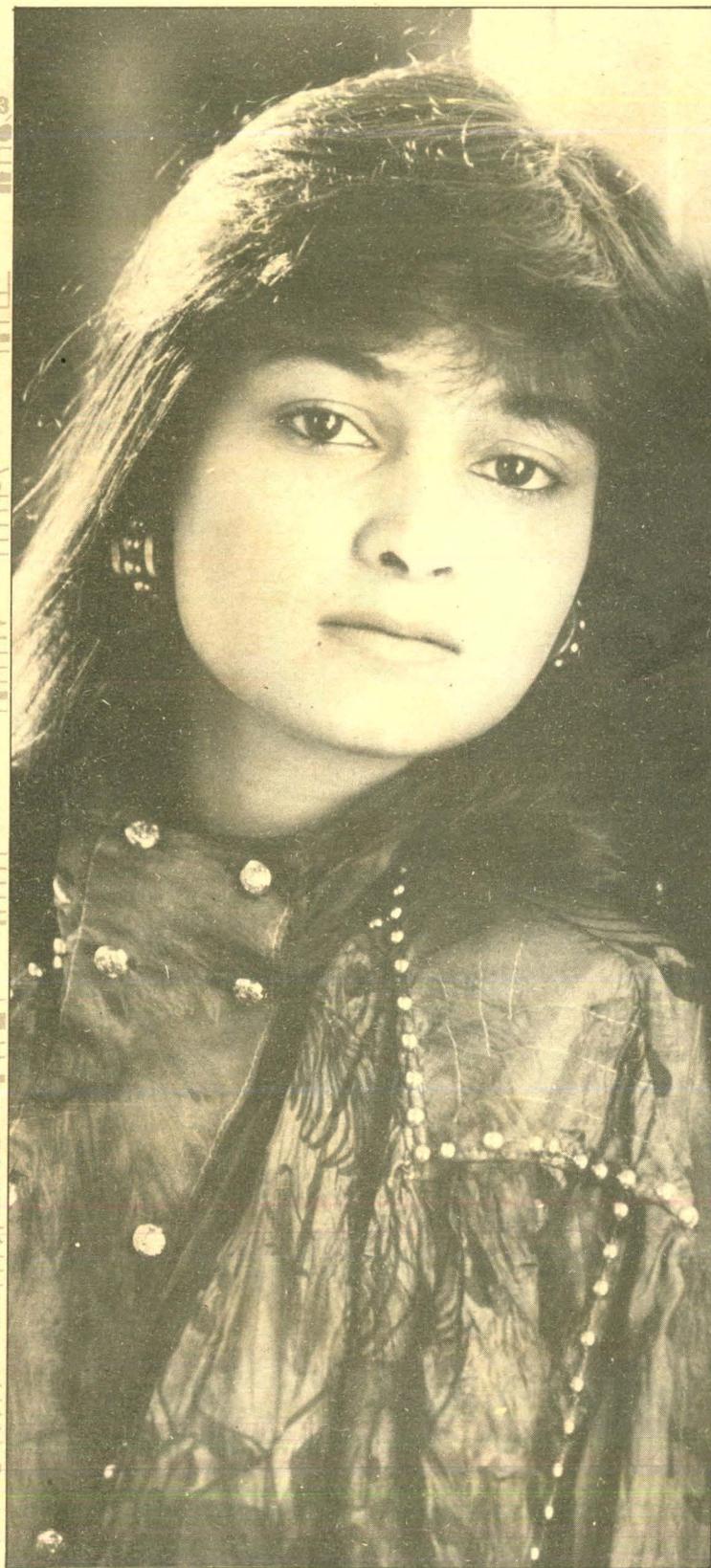
profession is that you have to keep waiting endlessly at times, for something you know you can finish within five minutes." Not that Alisha can complain, for she charges a hefty Rs 1,500 to Rs 2,000 for every jingle she sings. "At times, I do think that the work is rather inane, but it does not matter for the time I spend on it," she says candidly. With her rising popularity on the music charts and the increasing number of films she sings for - 'Mr India', 'Dance Dance', 'Guru', 'Aakhri Adalat', 'Malama!', to name a few - Alisha is breaking fresh ground. But, as she says, she will be singing jingles as long as time permits.

Sushma Shreshtha:

Sushma has been singing for films for the last 18 years, and has started doing jingles only four to five years ago. "I think I was not in the right place at the right time, as far as film music was concerned," says Sushma a trifle wistfully. "I used to feel bad about the lack of offers from music directors, but I think I have got over it now. I don't believe in pushing my career too much. After all, all the film music directors knew that I was around, so what was the point in re-introducing myself to them all over again?"

"I started singing for jingles through Nathan. He knew me and offered me a jingle. I accepted and I have not looked back since then. I don't think there is anything demeaning singing for jingles. After all, even established singers like Anuradha Paudwal and Suresh Wadkar do it occasionally," she continues.

"The success of a jingle depends on its script and the tune. We are like salesgirls making a pitch, that is all. Some of my jingles are for Rexona, Hamam, Marvel, Ponds and Godrej products." She sings the language jingles, mainly in Marathi and English. "There is a different intonation you have to use for every language, and inflections that will make the message sound authentic," explains Sushma. She charges between Rs 700 and Rs 1,000 per jingle. At the moment, she is satisfied with her work, and has no immediate plans for branching out into some other area. Last year, she cut a disc for Music India, called 'Dastak', and it is an experience she would like to forget. "They did not give me any publicity or do any promotion, and, consequently, it did not fare well," says Sushma. The fact that concentrating on jingles can be no claim to fame does not bother her, and she plans to be around for a long time.



Alisha Chinai: Jingles for the fun of it.



Above: Sushma Shreshtha: "We are like salesgirls making a pitch."

Below: Annette Pinto: Not really looking for recognition.



Desai comments, "There is really no end to the tension until the jingle actually hits the airwaves or television, and you know whether it is liked by the audience or not. There is so much money involved in launching a product, that I wouldn't like to think that my jingle has detracted from it in any way. So far, I have been lucky that the jingles I have aggressively backed have turned out to be really popular."

At times the end may not be quite so final. Annette Pinto, a popular vocalist who sings mainly jingles, remembers: "At times, the company does a bit of research after they have recorded the final jingle, and find that they have to change it a bit. For example, I had sung a jingle which went, 'Buy...Buy...a Kelvinator' and when they played it to kids, they thought it meant 'Bye...Bye...Kelvinator', and started waving goodbye to it!! So we had to re-do the entire jingle with 'Get home a Kelvinator' instead!"

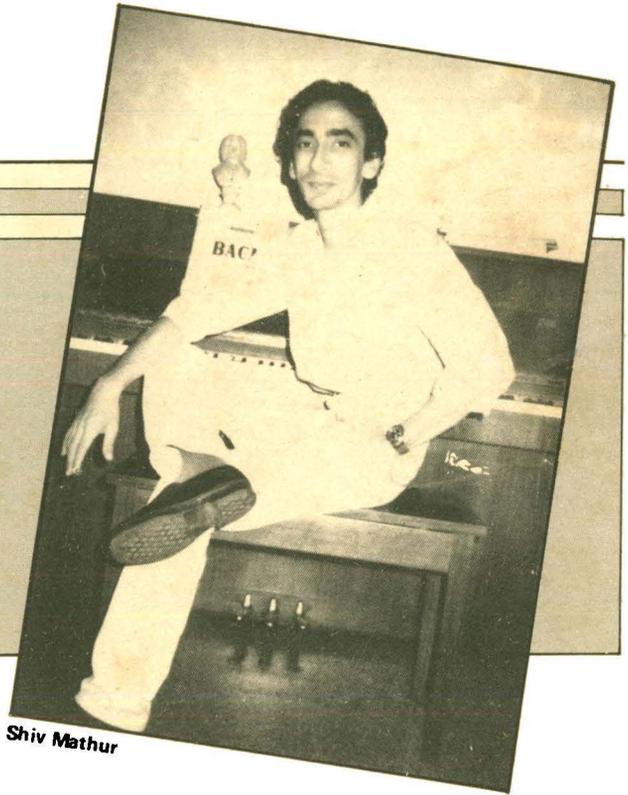


Ronnie Desai

they want disco tunes, all the way, and think we slight them if we use the ethnic music!"

As is evident from the various jingles flooding the airwaves today, different products have different musical slots. Textiles and luxury products like carpets and furnishings tend to have sophisticated melodies and visuals, whereas food and home products have a down-to-earth, yet cute kind of, music. Things like soft drinks are strictly teenybopper music, whereas chocolates and toys are, for obvious reasons, usually nursery rhyme oriented, although there have been a few exceptions to the rule.

It is the highly creative and competitive aspect of the profession that keeps the going tough. "It is just as serious as writing and composing a song," says Lawyer. "Both have a message to put across. I do not really differentiate between the two."



Shiv Mathur

The majority of composers know that they have to compromise and alter the music to the taste and requirements of the agency and the client. "I don't think any composer flatly refuses to give an inch," says Lawyer. "We have to compromise. After all, it is not a matter of life and death."

Nathan, the most prolific composer today of regional language jingles, is of the opinion that making a jingle is entirely teamwork. "It is a great challenge to put an entire image across to the audience within 10 to 20 seconds. Everything has to be perfect. First of all, the tune should go along with the concept. Then the musicians have to play it right and be alert, because even a fraction of a second's delay may spoil the impact. The singers, too, must be sharp in projecting what is needed. They must have the right tone, right intonation, and must sound crisp and fresh."

Nathan has popular jingles like Enfield Bullet, Orient Fans, Mayur Suitings to his credit. Once a jingle is composed in one language, it is translated into other languages, and, therefore, it should be rather flexible, and must appeal to a cross-section of people. Smiles Bhatia, "A few years ago, we used some stock tunes for the regional commercials. For example, we would use the folk music of that region. But nowadays, if you use a Bhangra tune for a Punjabi jingle, or a mridangam background for the South, they get very insulted. Now

IMPRESSIVE

And it does pay to take jingles seriously. Composers charge between Rs 7,000 and Rs 15,000 per jingle, depending on the length and the composer's standing in the industry.

Considering the fact that when the rush is on they compose or record two to three jingles a day, the earnings are quite impressive. However, as R Desai is quick to point out, all of it does not flow into the composer's pocket. "About 20 per cent goes to the singer, 25 to the studio, another 25 to the musicians and we get only 30 per cent." Adds Bhatia, "Considering the fact about one to two lakh are spent on a commercial, sometimes more, we are paid a very small sum. Abroad, there is a system of royalties, where the music director gets a certain amount every time the jingle is used. I have composed between 2000 and 3000 jingles in my career, but I still have to continue working because I cannot afford to quit. Abroad, I would have been a very rich man by now!"

Adds Lawyer, "Unfortunately, the only way a person interested in playing or singing Western music in India can survive is to take up some commercial aspect of music, like composing jingles. Things like concerts and musicals are not really great money spinners here."

Most music composers obviously think like Lawyer, for they don't

count jingles as the high point of their lives; they have other more 'serious' forms of music. V Bhatia is well known for his musical scores for films like 'Tarang', 'Junoon', 'Bhoomika', 'Mandi', to name a few, and has also composed music for Govind Nihalani's TV serial, 'Tamaas'. He says he enjoys the work because it allows him to experiment with complex forms of musical compositions, and it always supplies him with fresh ideas for jingles. Some composers get stale because all they do is compose jingles. They then become 'one jingle composers', and get stuck in the groove.

Desai composes music for himself and other bands at concerts in the city. His recently released album, 'Bedlam', is a feather in his cap, because he is the first Indian to have had his Western music compositions sponsored by CBS. Louis Banks, who is considered by the industry to be the most prolific composer today, is involved in a variety of musical activity. He has formed a new hardcore jazz group called 'Synthesis', which is making its debut in Delhi. He is the music director for a feature film, 'Buddha', directed by Sarabjit Singh, and a new film on Nehru, by Allan Birken-Shaw. He did an hour-long documentary called 'The Story of Delhi', which was screened at the Festival of India in the USSR. "It is by doing such work that I manage to keep my artistic integrity intact," confesses Louis. "If I had to compose only jingles all my life, I would die!"

Some don't think composing jingles all the time is all that bad, as is evident from the talent that is flooding the scene. "It seems that anyone who has a bit of knowledge of composition, wants to do jingles," smiles Desai. "But it is not all that easy. You have to know people in the industry, and even then, you have to push really hard. Although the money may seem lucrative, I would discourage anyone from taking it up as a full-time career." Comments Bhatia, "With the increase in competition, the profession is becoming unethical. Jingles are lifted, singers have no qualms about stepping into an-

other colleague's place without informing the person concerned. Newcomers think that just knowing how to strum a guitar is a passport to composing jingles. It is a very complicated field, although new technology like synthesizers and others have made things a trifle easier. You no longer need to have elaborate orchestras, which makes controlling the time factor much simpler. But, without doubt, ethically, the profession has suffered."

For the resolute amateur, Shiv and Ronnie have a few words of advice. "Make a demonstration tape of a few jingles," says Shiv. "Just imagine what type of jingle you would compose for various products and make a scratch demonstration of a few. Then the real leg-work begins. Take it to every advertising agency in town and then keep following it up. If you are lucky, and if you are good, you will get a break."

From the agency point of view, the additional talent is welcome. "Our standard of Hindi jingles are always very good," maintains Prahlad Kakkar, "because we have such a rich tradition of Hindustani music."

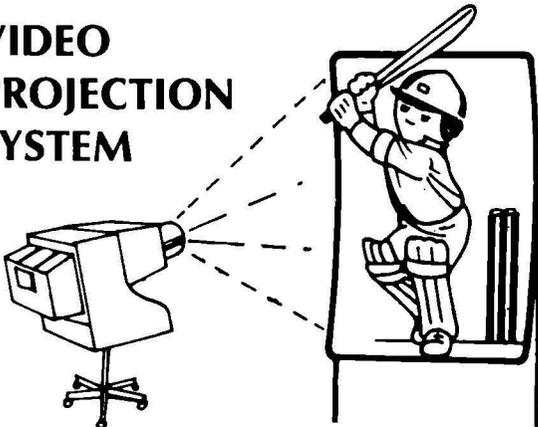
But our English jingles suffered slightly because Western music has to be written down and read unlike Indian music, and there were very few musicians, apart from Vanraj Bhatia, who could do that. So it remained very simple and basic. Now, with new people trying their hand at it, jingles have become very exciting and adventurous. The agency and the filmmaker have more choices. Of course, it is still not very easy to get a break, but amateurs will have to sweat it out like they do in every field, until they are recognised.

While the fight for the airwaves heats up, it is clear that the real winner may be the viewer. If competition means a betterment in quality, it may well come to pass that we will watch television for the commercials with the zany jingles rather than for Doordarshan's mundane programmes.

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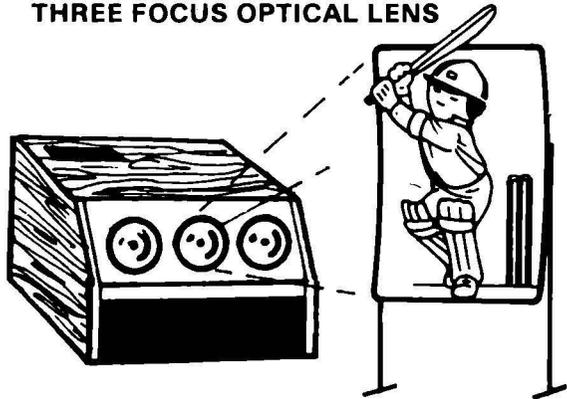
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SPOTLIGHT

PLAYBACK selects the outstanding albums for November.

Running in the Family

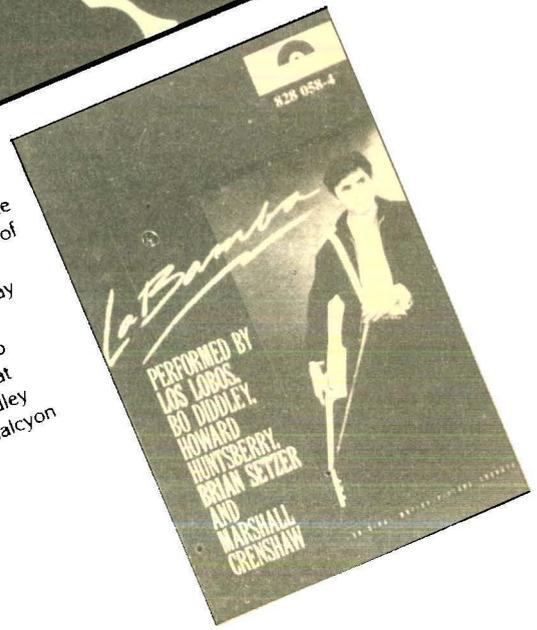
Mark King one of the fastest bass players ever and idol to even those who have only heard his name, started Level 42 as a jazz-funk band with a penchant for lengthy improvisation. He changed tack for a pop stance and found the commercial groove so necessary for survival. He kept sensibility on an even keel though and this, the first Level 42 release in King's songs, proves the point. There is an easy flow of narrative in King's songs. The melodies are accessible and the lyrics, while making their point, are not weighty. With King's bass flaming the rhythm and Wally Bardarou's keyboards weaving colourful textures, the album keeps the spirit glowing. Outstanding tracks include the title song and the hook drenched 'Lessons in love' (MIL).

LEVEL 42



La Bamba

The soundtrack to the successful film based on the life of Richie Valens was a No 1 transatlantic hit. The title song, a remake of the Valens classic by Los Lobos, kept Michael Jackson at bay from the top slot. Which means it's a smash any way which way you look at it. Los Lobos, a critically acclaimed band, infuse new life into standards like 'Framed' and 'Come on let's go'. Ex-stray Cat Brian Setzer has a fiery 'Summertime blues' with Bo Diddley doing a pretty effective take of 'Who do you love'. The halcyon days of sixties rock 'n' roll are back (MIL).



INTERNATIONAL TOP POP 50

TITLE

ARTISTE

BAD	Michael Jackson
WHITESNAKE	Whitesnake
WHITNEY	Whitney Houston
LA BAMBA	Soundtrack
HYSTERIA	Def Leppard
THE LONESOME JUBILEE	John Cougar Mellencamp
DIRTY DANCING	Soundtrack
A MOMENTARY LAPSE OF REASON	Pink Floyd
THE JOSHUA TREE	U2
BAD ANIMALS	Heart

BIGGER AND DEFFER	L L Cool J
CRUSHIN'	The Fat Boys
IN THE DARK	Grateful Dead
WHO'S THAT GIRL	Soundtrack madonna
DUOTONES	Kenny G
THE FINAL COUNTDOWN	Europe
HOLD YOUR FIRE	Rush
SPANISH FLY	Lisa Lisa & Cult Jam
DOCUMENT	R E M
TANGO IN THE NIGHT	Fleetwood Mac

LOST BOYS	Soundtrack
GIRLS, GIRLS, GIRLS	Motley Crue
ONCE BITTEN	Great White
RAPTURE	Anita Baker
SLIPPERY WHEN WET	Bon Jovi
DOOR TO DOOR	The Cars
PERMANENT VACATION	Aerosmith
THE \$5.98 EP-GARAGE DAYS	
RE-VISITED	Metallica
RICHARD MARX	Richard Mard
COMING OUT AGAIN	Carly Simon

LOOK WHAT THE CAT DRAGGED IN	Poison
HEARSAY	Alexander O'Neal
SOLITUDE STANDING	Suzanne Vega
IF I WERE YOUR WOMAN	Stephanie Mills
EXPOSURE	Expose
THE BIG THROWDOWN	Levert
BEVERLY HILLS COP 11	Soundtrack
ONE HEARTBEAT	Smokey Robinson
JUST GETS BETTER WITH TIME	The Whispers
LET IT LOOSE	Gloria Estefan & Miami Sound Machine

I NEVER SAID GOODBYE	Sammy Hagar
SIGN 'O' THE TIMES	Prince
SUBSTANCE	New Order
WILDSIDE	Loverboy
PRIMITIVE COOL	Mick Jagger
BEST OF 38 SPECIAL - "FLASHBACK"	
ONE WAY HOME	38 Special
WOW	Hooters
DANA DANE WITH FAME	Bananarama
ACTUALLY	Dana Dane
	Pet Shop Boys

Hema Sardessai, a 22-year-old singer from Goa, won the Grand Prix at the 16th International Pop Festival held in Dresden, East Germany. The trophy presented to her by the Minister of Culture of the German Democratic Republic is valued at 40,000 marks.

Hema's original entry 'Against you against me' was composed by Remo Fernandes and orchestrated by Leon de Souza. The German song, compulsory for every competitor, which she chose was 'Wie Noch Nie'.

There were 20 countries that entered. Eight were eliminated in the preliminaries, during which Hema won an 'Audience Darling' award on the second night.

Hema will soon be recording an album with Louis Banks. Later this year she will be performing in Yugoslavia at the invitation of the government.

Ronnie Desai is recording a new album for CBS, tentatively titled 'Bad Company'. Three songs are down including the title song which tells of the travails of an exploited employee, and 'New Year's Eve', Ronnie's views of what happens

released earlier but it was left to Leslie to take the step. His decision to market Curiosity Killed The Cat is a bold and commendable one, for this new act has to be broken in India. Their music should do it.

Leslie looks forward to the release of 'Elton John's Greatest Hits', a double package of 20 songs. The cover shows John at the crease. A nice tie-in with the Reliance Cup as Leslie sees it. And there's a whack in the songs as well.

Peter Gabriel's video for 'Sledgehammer' swept the MTV awards with an unprecedented nine wins. The video won for best video of the year, best male video, best concept video, best overall performance and most experimental video besides pulling in awards for best special effects (Peter Lord), best director Stephen Johnson, best art directors (Stephen and Tim Quay) and best editing (Colin Green).

Way below came Talking Heads with two awards for 'Wild Wild Life' as best group video and best new video in a film.

The best female video was Madonna's 'Papa Don't Preach' with Crowded House the best



Ronnie Desai

on that day in the glitzy world of five-star celebration. Recorded at Rave Studios, the music is stronger than on 'Bedlam'. Also on the album are Shiv Mathur, Aarti Rao and Zubin.

Leslie D'Souza of Music India has ventured where no one else has dared to for a long time in MIL. He has just released 'Running In The Family' by Level 42, 'Keep Your Distance', and Curiosity Killed The Cat. Level 42 should have been

new artiste with 'Don't Dream It's Over'.

Bon Jovi's performance with 'Slippery When Wet' gave them the best stage performance award.

Paula Adams won for choreography in Janet Jackson's 'Nasty' and Elton John was honoured with a special recognition award. And when the fans phoned in with their choice, the winner was U2 and 'With Or Without You'.



BHARAT — MUKESH

'Melodious Bliss' – that's their group and that's exactly what they dish out.

'Bharat is sheer magic on the keyboards. He is also a superb magic arranger. Which is why the late Mukesh had this young lad accompany him on stage for over 10 years. Songs in Assamese, Konkani, Gujarati and Hindi – he has given music for them all. A disciple of Ramprasad Sharma, he has assisted many a music director.

Mukesh is younger, but no less talented. Born just a day after the late Mukesh's birthday, he has won the 1985 Sur Singar award for the best playback singer. He is a student of Dayal Thakore and Hridaynath Mangeshkar.

The two brothers share a love for music, both Indian and Western, but have a strong leaning towards Indian music. Naturally. Especially from the good old Hindi films.

So beware. This multi-talented duo is out to give you the golden music of old you have always craved for. And they have what it takes. Ask any industrywalla. Especially Venus Records and tapes. This well-known music company has just recorded an album, 'Mukesh Ke Purane Geet' sung by Dr Kamlesh Awasthi and music by – who else – Bharat-Mukesh.

Blissfully melodious.

They can be contacted at: 41, Kanwar, Co-operative Society, 9/3, Dattatraya X Road, Santacruz (West), Bombay 400 054. Phone: 612 4835.



KAMLESH AWASTHI

Ever since he realised as a child that he could sing better than the kids next door, Kamlesh began perfecting his singing. Now, 4000 stage shows and several playback songs later, he is still going strong. As for example, he has given playback for Raj Kapoor in 'Gopichand Jasoos' and for Jeetendra in 'Pyasa Sawan'. He won the Best Playback Award for the Government of Gujarat for the film 'Jog Sanjog'. He has travelled all over the world with top personalities. His ideal is Mukesh. Watch out for Kamlesh – he is going places. Especially with his recently recorded album, 'Mukesh Ke Purane Geet' on the prestigious Venus label.

Dr Awasthi can be contacted at 36, Saibaba Society, Tilak Nagar, Bhavnagar, Gujarat. Phone: 0278-29988



LATA DILIP KANETKAR

Backed by an intensive training in classical vocal singing, Lata has given more than 250 stage programmes in Gujarat, Madhya Pradesh, Rajasthan and Maharashtra. She sings the songs of melody queen Lata Mangeshkar in her 'Shaam-e-Lata' programme which has become very popular. Her special assets are the excellent quality of her voice, its range and stamina – she can sing on for hours at a time.

She sang with famous playback singer Suresh Wadkar at the Suresh Wadkar Nite held on May 2 this year at Baroda. Suresh admires her singing and has praised the quality of her voice.

She can be contacted at: C2-285, Kanetkar Lane, Bhatwada, Baranpura, Vadodara, Gujarat 390 001.

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For more details, please contact:

The Editor
Playback And Fast Forward
 Business Press Pvt Ltd
 Maker Tower 'E', 18th Floor
 Cuffe Parade, Bombay 400 005.

playback 25 selections

NOVEMBER 1987

1	ZINDAGI KA NAAM: Khudgarz Nitin Mukesh : Rajesh Roshan : Indeevar : Venus	
2	JAANE DO MUJHE: Shahenshah Lata, Mohd Aziz: Amar Utpal: A Bakshi: Venus	
3	AAP KE AA JAANE SE: Khudgarz Mohd Aziz, Sadhna: R Roshan: Indeevar: Venus	
4	JAB PYAR KYA: Watan Ke Rakhwale Mohd Aziz, Anuradha: L-P: M Sultanpuri: Venus	
5	NAAM SAARE MUJHE: Sindoor Lata, Mohd Aziz: L-P: A Bakshi: T Series	NEW
6	ANDHERI RAATON MEN: Shahenshah Kishore & chorus: Amar Utpal: A Bakshi: Venus	
7	DULHE RAJA DEKH: Pyar Ki Jeet Asha: Saawan Kumar: Usha Khanna: HMV	
8	CHHODENGE NA HAM: Marte Dam Tak Mohd Aziz, Anuradha: R Jain: R Jain: T Series	NEW
9	GAGAN JHUME: Mard Ki Zabaan Shabbir Kumar: L-P: S H Bihari: Venus	NEW
10	AJNABEE KOI KABHI: Thikana Asha Bhosle: Kalyanji-Anandji: Anjaan: Venus	
11	YEH RAAT YEH BARSAAAT: Awam M Kapoor, Asha: Ravi: Hasan Kamaal: HMV	
12	YAHIN KAHIN JIARA HAMAAR: Khudgarz N Mukesh: Sadhna: R Roshan: Indeevar: Venus	
13	JAI KALI: Pratighat Mohd Aziz & chorus: R Jain: R Jain: Rajshri	NEW
14	BHOO LI BISREE EK: Shagufta Pankaj Udhas: Pankaj Udhas: Mumtaz Rashid: MIL	
15	PATTHAR KE KHUDA: Passions Jagjit: Jagjit: Sudarshan Fakir: HMV	
16	ZOOBY ZOOBY: Dance Dance Alisha Chinai: Bappi Lahiri: Anjaan: T Series	
17	O YAARAA: Kaash Kishore: R Roshan: Farooq Qaiser: Venus	
18	MEERA LAGO: Meera Lago Rang Hari Juthika Roy: Kamal Das Gupta: Traditional: HMV	
19	KISNE BHEEGE HUE BAALON SE: Shagufta Pankaj Udhas: Pankaj Udhas: Arzoo Lucknowi: MIL	
20	HALWA WALA AA GAYA: Dance Dance Vijay Benedict, Uttara: Bappi: Anjaan: T Series	
21	HAATH KI REKHA: Hari Naam Bolo Chandru Atma: Surinder: N Roshan: T Series	NEW
22	KAB TAK YUN HI RULAYENGE: Reflections Hariharan: Hariharan: Kafeel Azhar: CBS	NEW
23	PATJHAD SAWAN BASANT BAHAR: Sindoor Lata, Mohd Aziz: L-P: A Bakshi: T Series	
24	KOI GOPI AAI: Bhajan Rath Anup & chorus: Dhananjay: Vishveshwar: MIL	
25	DULHANIYA KI DOLI: Bemisaal Roop Kumar: Roop Kumar: S Jalalabadi: MIL	

KEY: Track: Film/Album: Singer(s) : Music: Lyrics: Label
SOURCE: CIBACA Geetmala as on October 14.

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On The Way To The Top - Shahenshah, Watan Ke Rakhwale, Mard Ki Zabaan

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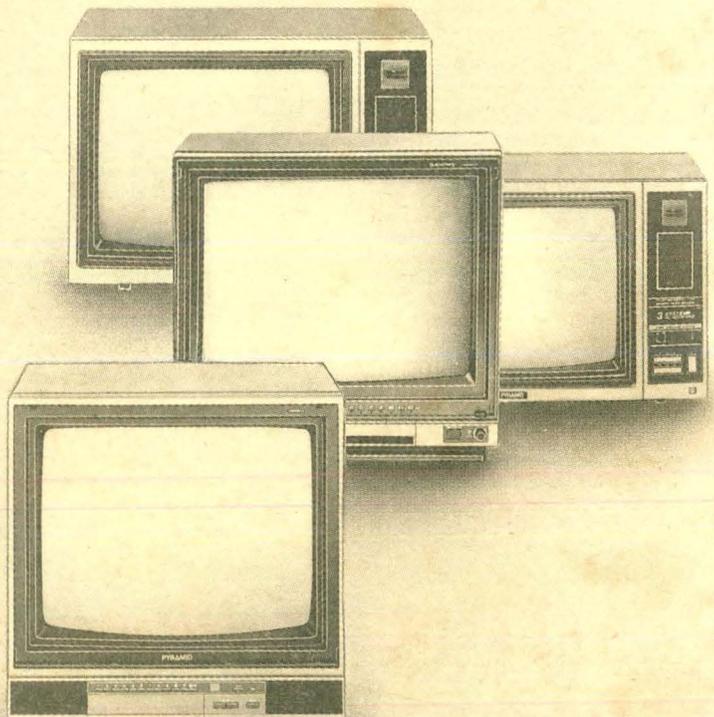
So when you put your money on a Pyramid, you don't have a thing to worry about.

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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.

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— 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.

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

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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.



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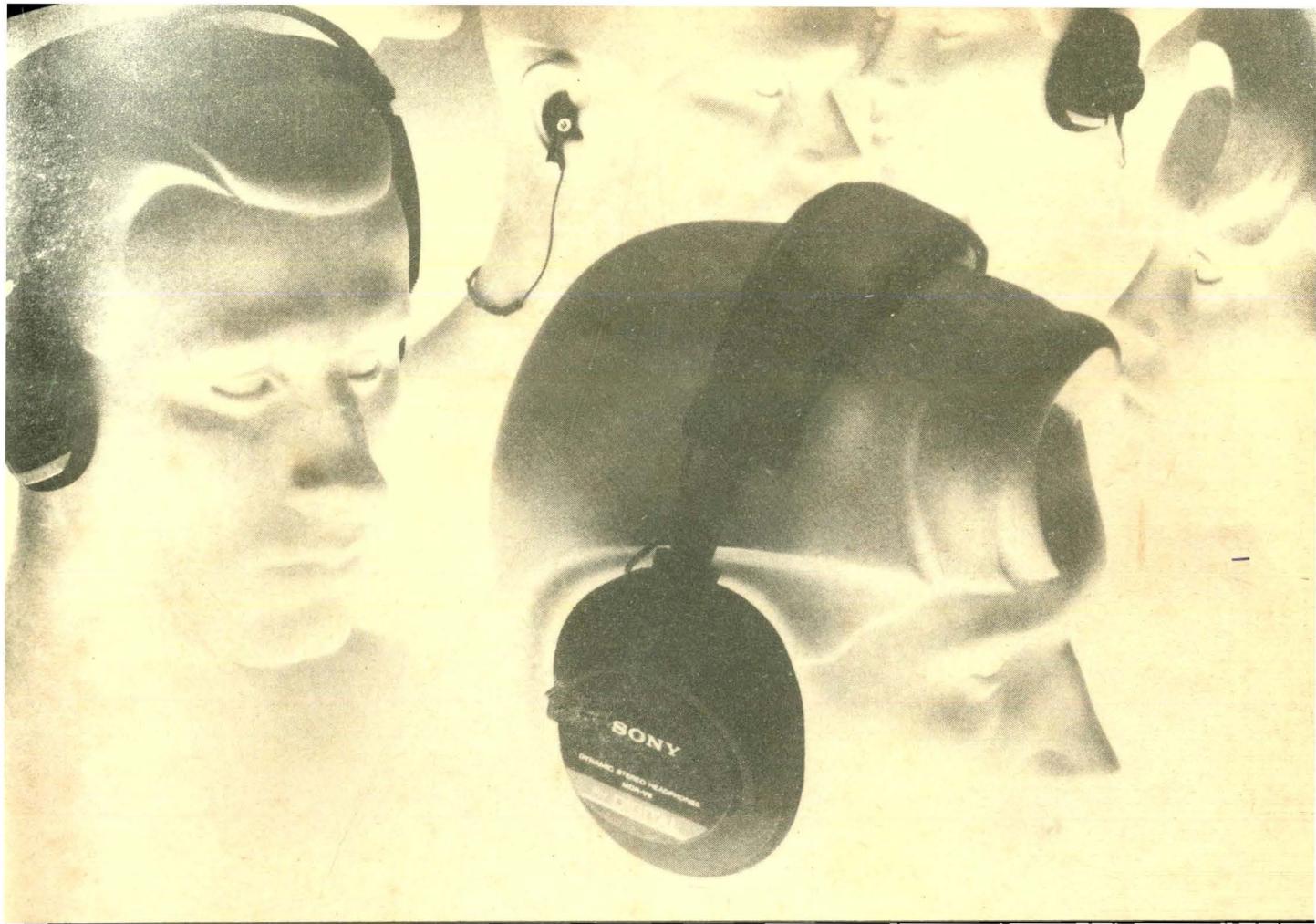
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SOUND ADVICE

Technical Editor DAMAN SOOD evaluates the listening pleasure one gets from loudspeakers and headphones.

Has it ever struck you, why we should have two ears, when one would apparently have done just as well? After all, both of them are anatomically and structurally similar. Each ear by itself provides sufficient information for perception of pitch, loudness and timbre.

There is a reason, of course: perception of sound by a single ear is vastly inferior to that of a pair of ears. Two elements play an essential role in the perception of sound:

Localisation & Dimension: When you are listening to music in your home through speakers, the music from the left speaker first reaches your left ear and then the right ear. In the same way the music from the right speaker also reaches the left

ear with a different time delay and intensity.

The relationship between the arrival time and intensity of sound reaching your ears also affects the dimension of sound. Listen to a stereo record on a good audio system. Switch the system back and forth from stereo (two channel) to mono (one channel). You notice that the sound is fuller, richer, more spacious in the stereo mode. Notice, also, how much easier it is to locate the position properly done in stereo using stereo mixing technique. In this connection, western classical music is best to listen to. You can pinpoint each section of the orchestra, like violins, on the left, cellos on the right, per cussion horn in centre, etc.

Some pop records also have a good separation especially on drums, piano and guitars. Instrument placements in western classical music are more accurate and cordings, the recording engineer has full control as to where to place the instrument

in stereo space between two loudspeakers.

However, when the same music is played through headphones, the left ear listens to the left channel and the right ear to the right channel of the music program. Sounds now seem to come from inside the head rather than from outside. Whenever you go to a western or jazz concert or watch a stereophonically reproduced film in which 60 or 80 musicians are involved, you can pinpoint with your ear where the drummer, trumpeter, or the synthesiser player is playing from. The sound stage seems to be spread in front of you from left to right.

But when the same sound recorded in stereo is played back through the headphones, it appears to come from within the head. This is called Binaural Listening.

Now picture yourself in a listening room with the best stereo pre-recorded cassette. You play it through your amplifier-speaker system. The job of the system is to acousti-

cally reproduce the music so that the few air molecules immediately against your ear drums are set into motion. You may find the volume low and the system overly deficient.

Let's try a conceptual solution. Move the loudspeakers closer to your listening position. Suddenly you realise your system has become efficient. As you move the speakers even closer, you need very little power from the amplifier and the speakers need not be so big. Finally, move the speakers immediately against your ears. Now only a very small amplifier is needed, the speakers can be tiny. The room's effect is eliminated altogether, and disturbing ambient noises are mostly blocked. This is what the headphone has done. Your playback will not disturb others who might be

which the ear pinpoints the localisation of sound. But a headphone largely bypasses the outer ear and instead sends the sound directly to the ear canal. Hence, the listening experience is distinctly different.

One ramification of all this is that the headphone with a flat frequency response would sound terrible, because our hearing mechanism would miss the frequency modifying effects of the outer ear. And our brain would regard the flat response as being quite unnatural. So headphone designers should try and build a frequency response that performs the same tonal processing as the outer ear.

over loudspeakers, the different perspective of headphones sometimes yields strange results. Even the social context of headphone listening is unique because it is closed and private. If you want to listen to music along with a friend, you need to play it loud or use two sets of headphones and sign language.

On the other hand, a good pair of loudspeakers can offer outstanding, accurate audio reproduction, and to some folks good sound is more important than friends. But



sharing your room. Your new reproduction system is highly portable, and it costs but a fraction of the original system.

A good pair of headphones can cut through the inadequacy of an old system by avoiding the cost of a new one. It can directly deliver the high fidelity of digital audio where it does the most good – right in your ears. Although the headphone has cut through a lot of acoustic problems, it has created a few new ones as well.

Headphones eliminate the effects of the room and outer ear. While that's an advantage from one standpoint, it also raises a psychoacoustic problem.

The outer ear called 'pinna' imposes a distinct resonance (centred around 2.6 KHz) according to the direction of the sound source. When listening in a room, sounds from various directions are thus subjected to numerous complex frequency response alterations as it strikes the outer ear. In fact, this tonal processing is one of the ways in

Even if we overcome the response question, listening through headphones would continue to be relatively unnatural, partly because of the unclear aural localisation cues provided by sound from the headphones.

With headphones, the sound clearly originates from inside the head, as opposed to an external ambient loudspeaker environment. Because most recordings are mixed

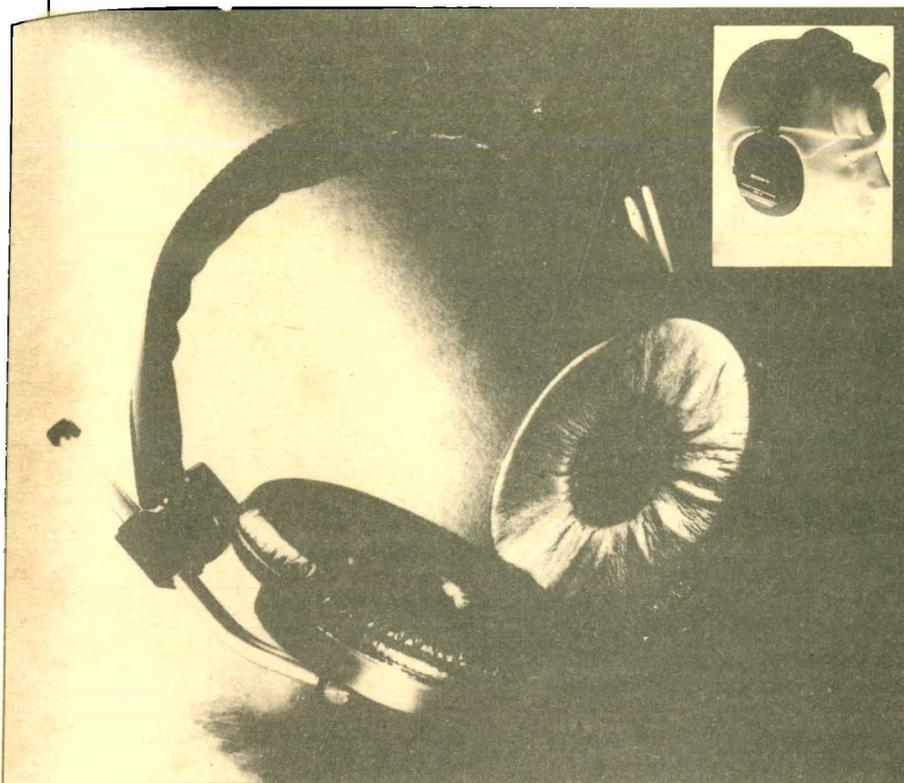
like a good friend, a good headphone is hard to find.

Despite their variations from loudspeakers – our most familiar listening tools – headphones offer a unique advantage of their own. They have the ability to reproduce outstanding audio fidelity that is many times more cost effective than reproduction via loudspeakers. There is no doubt that expensive headphones offer reproduction equal to the majority of room playback systems in terms of detail and accuracy. e.g. Stax electrostatic headphones which use their own power supply to feed the headset. Some headphones are two-way, the dynamic system is used to reproduce from bottom to mid and an electrostatic element is used to reproduce high ends. These cause a confused brain to conclude that the sound is coming from inside the head, rather than from without.

CONCLUSION

1. Headphones do not allow immediate communication with the next person because it totally cuts you off from the real world around you. However, this is possible when listening to loudspeakers. You can lower the volume on the amplifier to answer the telephone or talk to your family.

CONSUMER AUDIO VIDEO



2. Headphones remove any information about the listening environment including expected diffraction effects of the head which takes away the listener from the real world.

3. Headphones do not allow listeners to feel low frequencies (below 150 Hz) via their body as a loudspeaker system does. Hearing low frequencies only from the ears is a step back from real life.

4. You need not acoustically treat your room when you listen with headphones to get a good sound. Whereas to get good sound from loudspeakers you need to properly place the loudspeakers and take care of the acoustics.

5. However light headphones may be, they always make you tired when you wear them for a long time. Try listening to music on an international flight, you will understand what I mean. It is unnatural to wear something in the ear for a long time.

6. The sound stage shifts whenever you move your head from left to right when listening through headphones. On the other hand, loudspeakers are always stationary even when you move. In short, it is difficult to say which mode of listening is better – through headphones or through loudspeakers.

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

Q: I am a musician playing bass guitar and I wish to improve the sound of my instrument. Can you suggest a cheap way to do it?

A Malhotra
Delhi

A: A good bass sound is related to the quality and pick-up of the instrument. Another problem is that most performers play their bass "straight" with no compression.

A compressor is a device by which the loudest volume peaks are suppressed. It is done by using an amplifier whose gain varies inversely with the input signals. In other words, as the strings of your bass vibrate less and less, and the output from the pick-up falls, the amplifier connected to the pick-up increases in amplification to compensate for this falling output.

A compressor makes the bass smoother. The bass output is not uniform with frequency. The use of a compressor will even out the tone over the instrument's entire range. By adjusting the release time of a compressor, the latter enables the instrument to "sustain" for a longer time. This is not important when you play 'Slap Base' pattern in fast tempo, but it is important at such points in the music as the end of a song or perhaps at the end of an intro, where there may be a retard or a hold.

Compressors are small little boxes equipped with an On/Off switch and a knob which determines the amount of input to the device and therefore the amount of compression. If the input is too low, it will be below the "threshold" of the unit. As the input is increased, the compression effect

will be noticed more and more i.e. all notes will sound equal in volume. But too much compression also gives a feeling of strangled or dull sound. Therefore, it should be adjusted when the sound of the base guitar is open as well as even in volume at all notes.

Q: When I switch in my graphic equaliser, there is a very audible sound level increase, may be more than 3dB. Why does this happen?

S Kumar
Patiala

A: Sometimes the use of an equaliser can produce a real or perceived increase in levels for two reasons: (I) The first reason is that the equaliser may have more than unity gain – that means the input level and output level are not the same. This is like raising the volume a bit. (II) The second possible reason for this perceived increase may be due to psycho acoustics. If you happen to add treble in the range of perhaps 2 to 5 kHz, this added kHz, this added frequency boost will not increase the sound level significantly. The ear is, however, very sensitive to changes in level at the frequencies, so this added colouration may make the sound seem louder.

Q: My cassette deck provides only automatic switching of bias and equalisation according to the type of tape. There is no manual switching setting for bias and equalisation. Recently, I got some Type II cassettes which were accidentally put into Type I shells. If I use

a 10-band equaliser, can I adjust the signal going to the tape deck for recording so as to give fairly linear response in playback? Also please explain the difference between Type I and Type II tapes with respect to bias and equalisations.

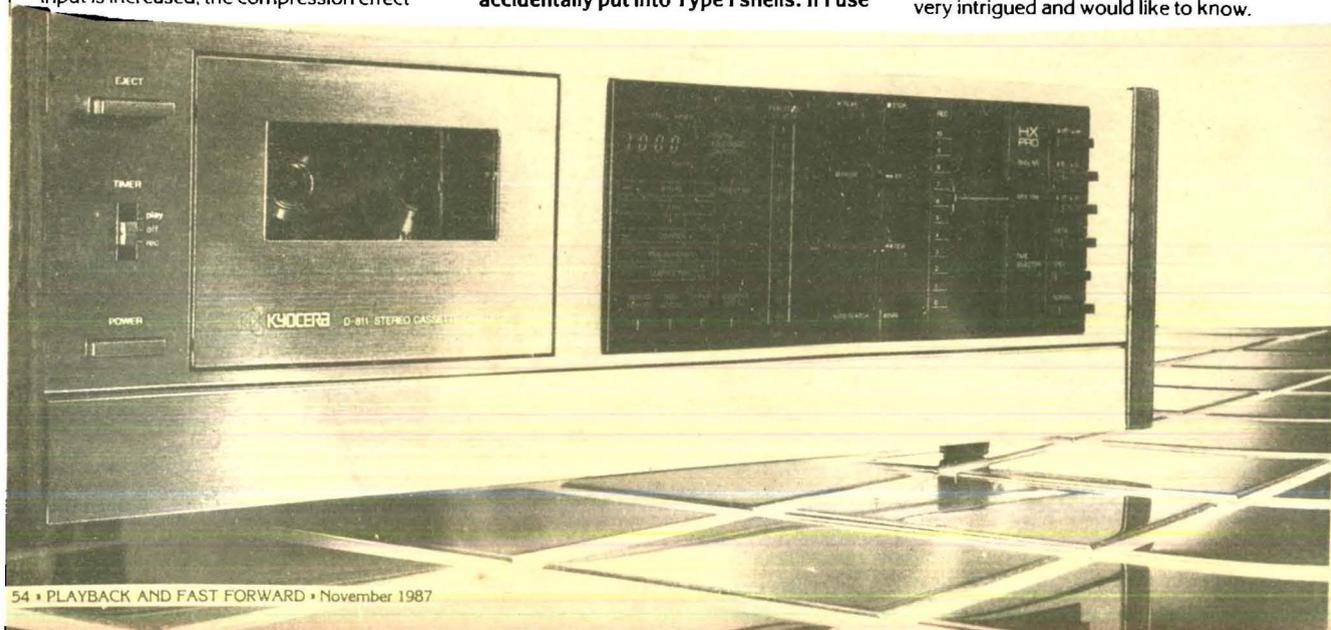
A Khosla
Nasik

A: The Type II tape requires appreciably more bias – roughly 50 per cent more than Type I. Inadequate bias produces increased distortion and exaggerated treble response. You could compensate for the exaggerated treble by the judicious use of your graphic equaliser, but you would still be left with the distortion problem.

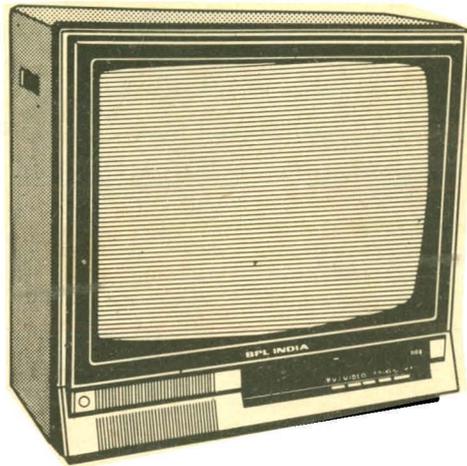
In playback, Type I tape requires 120 μ s equalisation, signifying bass boost beginning at 1326 Hz (up 3 dB) and levelling out (3 dB below maximum) at 50 Hz. Type II (as well as Type III and IV) takes 70 μ s equalisation, namely bass boost beginning at 2,274 Hz and levelling out at 50 Hz. Thus if you use Type I playback equalisation with a tape that has been recorded with Type II equalisation, you would exaggerate the treble – about 4.5 dB by the time you got out to 10 kHz and beyond.

On your deck, however, this problem would not occur, because the deck would automatically select the same "Wrong" equalisation in playback that is used in recording. No equalisation mismatch will take place.

Still, considering the problem of insufficient bias, I think the wisest step by far is to exchange your mis-shelled tapes for correctly shelled ones. But how did you come to know that they are Type I or Type II? I am very intrigued and would like to know.



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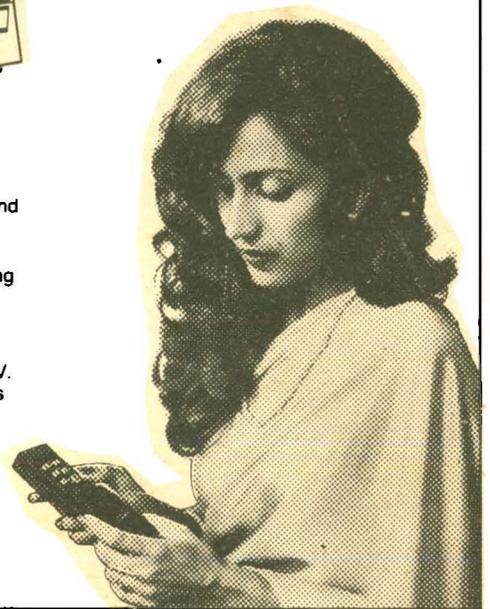
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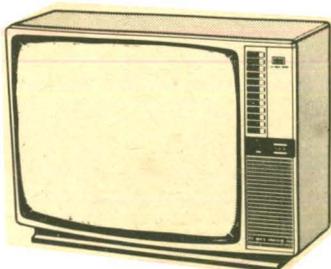
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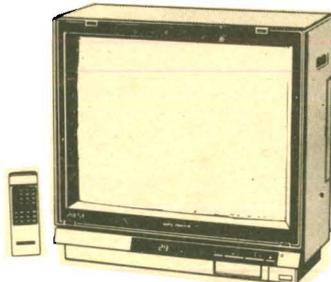
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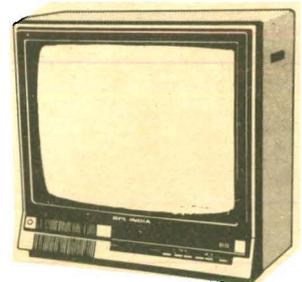
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Q: How many times can a video tape be recorded on before it no longer functions or before it no longer functions properly?

P Savur
Dharwar

A: Nobody knows for sure how long a videotape will last. But accelerated life tests seem to indicate that recorded signals will last indefinitely on a carefully handled tape.

However, each time you record or play a tape, your recorder exerts a certain amount of wear and tear on it. So, the better the condition of your recorder, the less harm it can do. If you view your tapes in the fast forward or rewind mode, or make frequent use of your pause control or your freeze frame feature, your tapes are likely to wear out sooner than if you play them all the way through at normal speed. Tapes begin to show dropouts and other forms of deterioration somewhere between the 20th and 50th playing. Just where tape is "worn out", however, depends on your tolerance of the ageing process and on the gentleness of your tape transport.

Q: Whenever I switch from standby to operate, on my National video camera, or if the batteries get a little low, I get a greenish hue. Is there anything

wrong with the camera?

A Kaul
Kashmir

A: Apart from setting the white balance properly (focusing so that your "white" reference fills the entire viewfinder, then pressing the auto white balance button) another reason could be that your battery voltage fluctuates over a wide range. Video cameras are meant to operate on 12 volts and, although they have regular circuits to deal with minor variations, they can still go awry by big changes.

Q: My National TV gives a good picture when first tuned into a VCR. However, after a few moments the picture quality deteriorates.

S Das
Nanital

A: You have probably forgotten to switch off the Automatic Fine Tuning (AFT) switch after tuning your TV set.

Q: As I am staying 250 km from Bombay, I have installed a 45 dB booster and an antenna having 75/300 ohms impedance. I am still not able to get proper reception of Bombay TV programmes. In summer, however, the reception seems to improve.

D Shah
Surat

Q: I am staying 180 miles away from the Calcutta Doordarshan Kendra, I have installed an antenna of 13 rods and two boosters. Yet, the reception on my Weston TV set is very unsatisfactory.

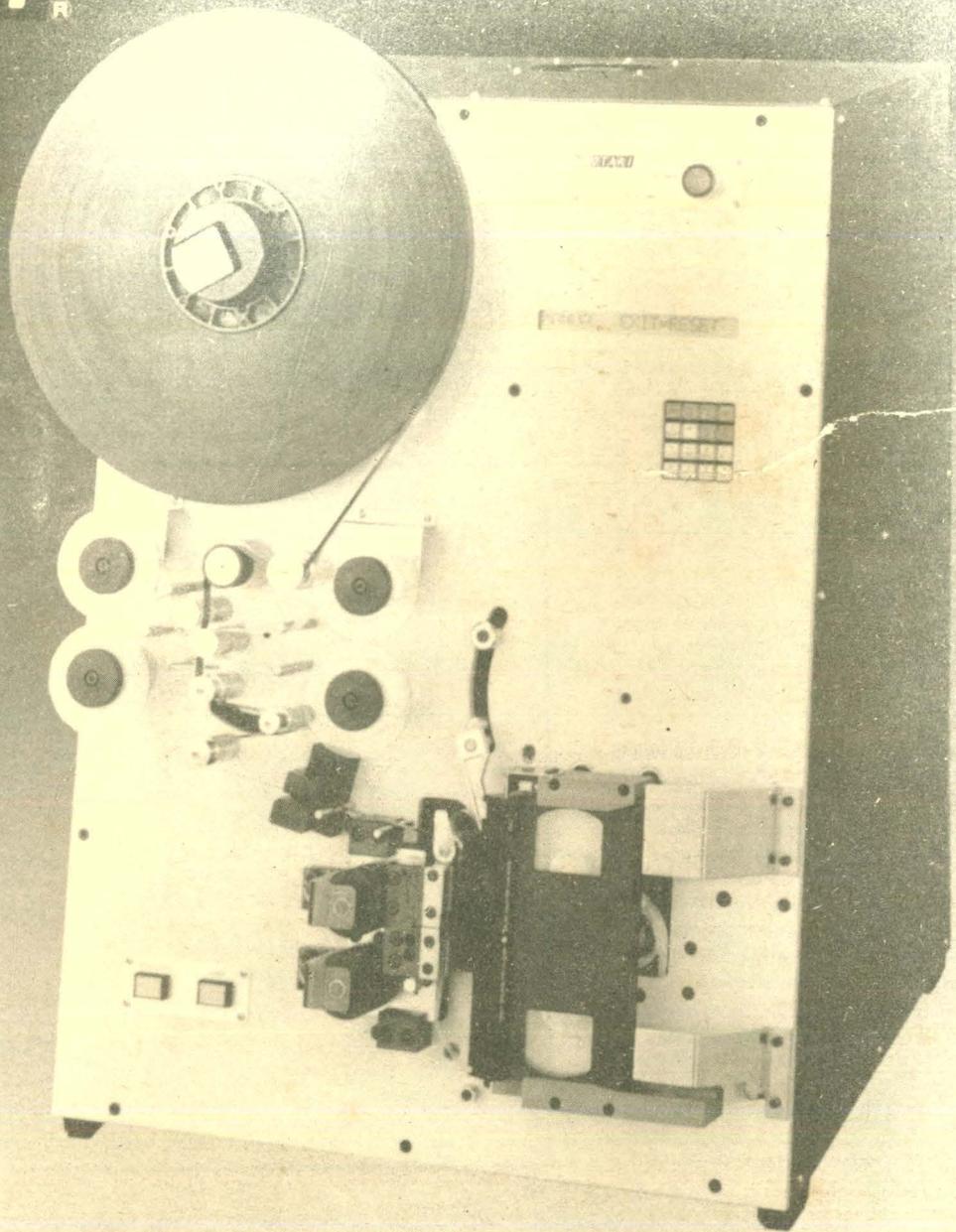
K K Gutquia
Dhanbad

A: The correct antenna and booster can be recommended only after knowing the field strength (also known as the signal strength) of the area. This can be checked with a field strength meter. Some knowledge about the topography of the place is also helpful when determining the antenna and booster to be used.

TV reception appears to improve in summer due to a change in the ionosphere. Theoretically speaking, in a line of sight transmission, the FM signal is involved. The picture you receive in your transmission is the result of your signal which bounces off the ionosphere. This is also known as a freak transmission. If, however, you use a booster having a poor signal-to-noise ratio in the area, then the noise to signal level will be boosted and a good picture will not be received.



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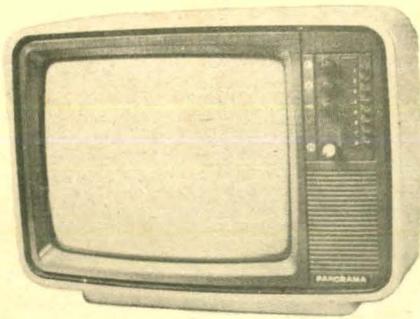
This machine is designed to wind 1/2" video magnetic tape onto VHS format V-zero (pre-leadered housing case).

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Panorama Portable TV

Panorama is a sleek-looking, portable TV with a VHF/UHF electronic tuner. It has a built-in telescopic antenna, VHF channel 2-13, Automatic Gain Control (AGC), and Automatic Frequency Control (AFC).

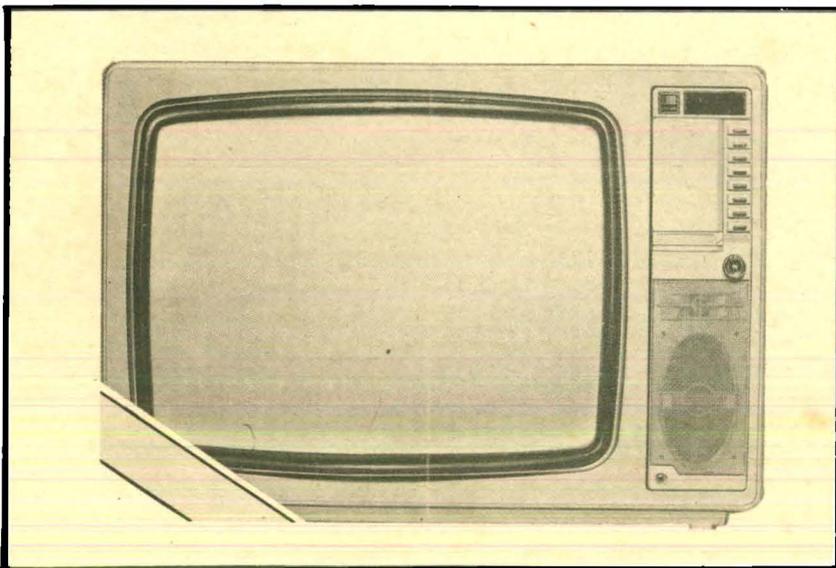
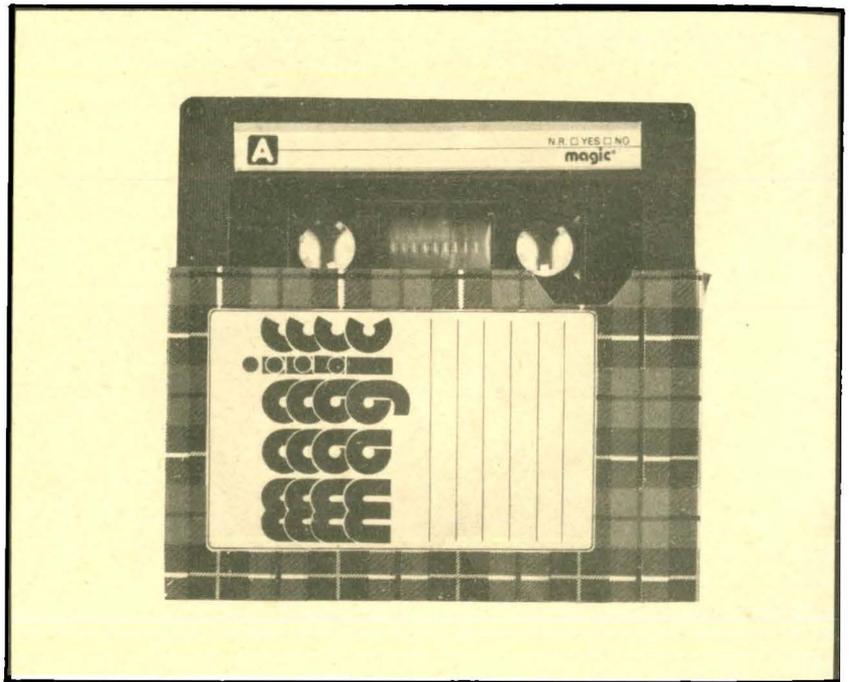
The TV features on/off, Volume, Brightness, Contrast, Channel selector, Fine tuning. Facilities are provided for connecting a VCR and for hooking up to a 12 volt DC socket of a car. It can be used as a monitor with any VCR, computer, as a video games console or for use with a close circuit TV camera.

Magic Blank Tape

Incredible, but it's true. You can now buy a genuine C-60 blank cassette tape for the magical price of Rs 7. Fraternity Electronics Limited, manufacturers of Magic and Wonder audio and video tapes respectively, have recently launched Magic JDI 60 blank cassette tape.

Housed in a sleek black shell, the tape is coated with fine epitaxial magnetic particles which improve the output level by 1 dB at high frequencies and reduces the noise level by 0.5 dB. Magic's PA (Phase Accuracy) cassette mechanism assures outstanding phase characteristics. This normal (Type I) tape has a unique four-function leader viz (1) Non-abrasive head cleaning leader (2) A/B side indicating mark (3) Arrows indicating tape travel direction (4) Five-second cueing line (indicates recording starts 5 seconds after the line appears.)

Magic is attractively packaged in a chequered soft board box. In short, it is high on quality and low in price.



Videocon TV KTN 5151

The latest in the Videocon colour TV range is the KTN 5151 which has a host of automatic features. Among them are AFC (Automatic Frequency Control), ACC (Automatic Colour Control), ABL (Automatic Brightness Control) and an Auto Degaussing Circuit.

The 51 cm, PAL B/G colour system TV has a quick start in line gun picture tube which has a slotted mask black matrix, 90 degrees deflection. It has a UHF/VHF electronic tuner for channel coverage - VHF Channel 2-12, UHF Channel 21-69. It has an audio output of 3 watts maximum. The channel number is digitally indicated. An SMPS unit takes care of wide voltage fluctuations. The KTN 5151 can be connected to a VCR/VCP, video games and personal computers.

Tee-Vi Scope Projection System

Systematics (India) are currently marketing the Tee-Vi Scope Projection System, which is a high resolution monochrome TV/Video projection system. The popularity of this system is so great that the company has so far, reportedly, sold around 3000 units. They are also OE suppliers to other TV scope suppliers across the country.

Light in weight, the Tee-Vi Scope comprises a professional quality, computer designed dual projection lens with Japanese technology and a giant high gain electrolytic screen. When an ordinary 14"/20" colour or B/W picture is focused through the lens, it becomes a gigantic 72" or 80" picture, with a clarity of 99%. The system does not need extra electricity to operate.

The Tee-Vi Scope is ideal for TV/Video owners, educational and training institutes, marketing organisations, government institutions, defence training centres, hospitals, hotels, gymkhanas, TV/Video parlours and mini theatres.

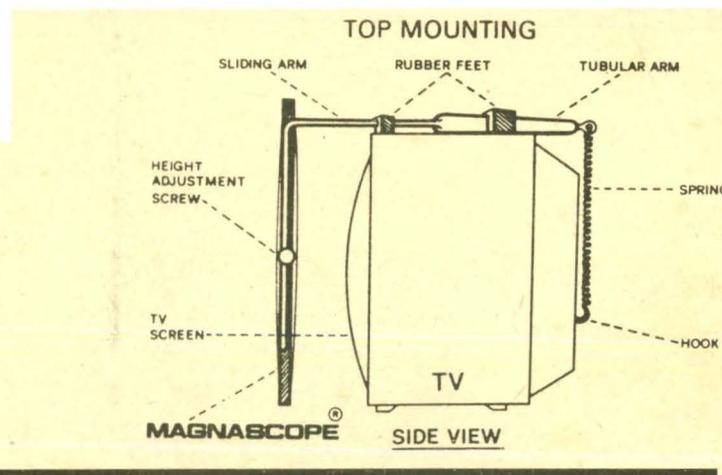
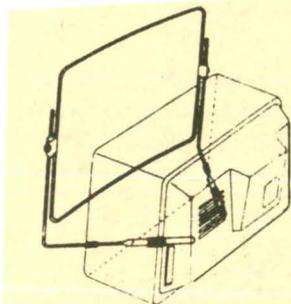
For domestic use, the firm is marketing



Magnascope – a TV enlarger. It is optically designed to magnify a 14"/20" TV or video image to 30" without any loss in clarity, brightness or sharpness. It is maintenance

free and has a life-long guarantee.

For more details, contact: Systematics (India), 30-A, Panchratna, Ground Floor, Opera House, Bombay 400 004.



DDA Series D Mixing Console

If a studio engineer or owner wants the quality of NEVE or Harrison but can't afford the price, then the DDA D Series recording consoles are ideal alternatives. The design philosophy of DDA – Dearden Davies Associates Ltd – an up coming British company – is that sound from the microphone should be crystal clear, pure, uncoloured and undistorted once it passes through it. This is perhaps the only mixing console in the world where you can monitor input level clipping before and after the channel fader.

Though the company manufactures different types of consoles, the D Series is basically for recording studios. It is available in different frame sizes, though the standard input module has arrangement for 8 group-

ing, solo, channel mute, mix switch for direct stereo mix down. The input module has two mike inputs with 20 dB pad for each with phase reversal switch, 48 volt phantom power arrangement for condenser mikes and line input without gain control. The equalisation is divided into four ranges. L F range operates at 100 Hz and H F range operates at 10 KHz (both shelving type). The HDP is 12 dB/octave, operates at 100 Hz.

The Low Mid is continuously variable between 150 Hz and 2.4 KHz and High Mid is variable from 600 Hz and 10 KHz having a Q of 1.5 (bandwidth). There are four fold-back send along with four independently aux send for outboard effects units which can be switched Pre/Post. The PAN selects the group as well as pans signals full Left or Right in the Mix mode.

The inset points are provided at channel group output and mix output for the use of

compressor, limiters, equalisers, etc. The built-in oscillator can be fed to a group, mix for quick line-up or tape recorder alignment check. The talk back facilities are very elaborate. You can feed your voice on tape for each song identification or talk to the artist and musician through headphones. There are two monitor speakers out for control room or studio. The Series D comes with 16 Track monitoring facility and four stereo effects returns with equalisation on effects send and foldback sends in the master stage. The mixer is supplied with standard 8 UV meters for group levels 2 VU meters for Mixed down level along with separate power supply.

For further information contact: Gerald Squires, Product Manager, DDA, Unit 7B, Worton Hall, Worton Road, Isleworth, Middlesex TW7 6ER. Telex 932905 Larch G Attention DDA 322.

NONPLUSSED

Is Doordarshan's selection panel aiding and abetting the telecast of asinine programmes?

By Sanjeev Verma

Ever since commercialisation opened the portals of television in India, Doordarshan has become a veritable hot-bed of controversy; allegations of all-round corruption abound, horror stories of how independent producers are harassed and exploited are aplenty, instances where Doordarshan has sacrificed art for the lure of filthy lucre are related by all manner of people... This has particularly been so after the advent of the unprecedented serial-boom.

Media critics never tire of condemning the sub-standard stuff that is aired everyday, which viewers with some aesthetic sense and artistic sensibility agree. They are all nonplussed as to how some unbelievably asinine serials have been approved for telecast in the first place. How ever did 'Adalat' make it to the screen, or who, just who are the fellows who thought 'Singhasan Batisi' or the earlier 'Tasveer Ka Dusra Rukh' fit for telecast? How or why was Kundan Shah's serial 'Police Station' stalled? Or why has there been such an inordinate de-

lay in scheduling an investigative documentary series called 'Insight' by Ramesh Sharma (of 'New Delhi Times' fame)?

The questions are many; answers elusive. It is such an exceptionally bleak scenario that doubts on the integrity of those in-charge of these serials have been cast by a whole lot of people. Moreover, the press keeps on publishing reports of scandal after vicious scandal, indicting people in the highest echelons of power. And what about the viewers? Well, in the face of such incontrovertible evidences as the quality of fare that are made to bear, they have no reason to disbelieve the bizarre stories that find their way into the print media with unfailing regularity.

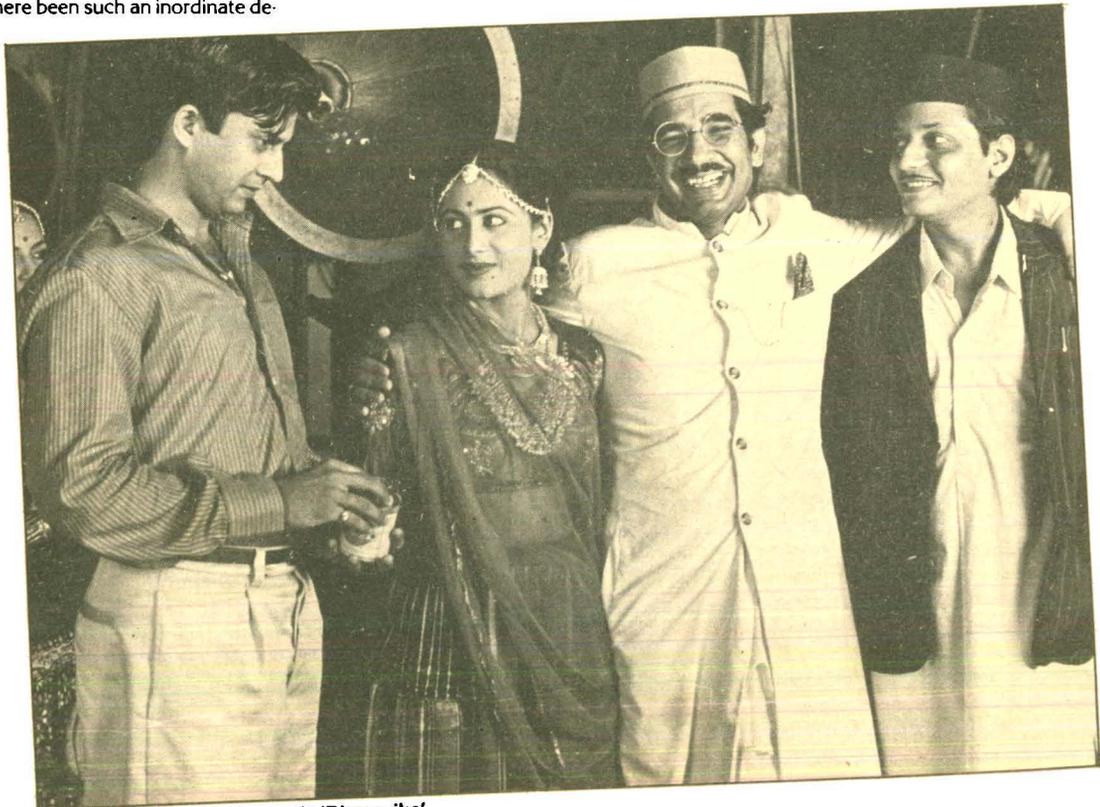
It would be interesting to take a look at the system of selection of serials and feature films on Doordarshan. In the case of sponsored serials, there is a three-tier system comprising a Preliminary Committee, a Selection Committee and an Appeal Committee. Aside from the Preliminary Committee, which consists of Doordarshan staffers, the other two contain non-official members. The committees for the selection of feature films, too, include knowledgeable

people belonging to various fields of activity - ex-bureaucrats, academicians, writers, critics, journalists, and others. Let us take a closer look at the composition of these various committees.

SPONSORED SERIALS

First, there is the Preliminary Committee for scrutinising the proposals at the concept stage. It consists of Doordarshan's Deputy Director General (Commercial and Films), the Controller of Programmes (Commercial) and the Assistant Controller of Programmes (Commercial). The proposals vetted by this committee are submitted to the Director General for his scrutiny.

The Selection Committee for serials consists of the following official and non-official members: (official) Director General, Deputy Director General (Commercial) and the Controller of Programmes (Commercial); (non-official) Dr. Gurbakhsh Singh, ex-Vice Chancellor of Delhi University, Dr. Preetam Singh Safer, Retired High Court Judge and poet, Professor Sydney Rebeiro, academic and social worker, Akshay Kumar Jain, journalist, M K Rasgotra, for-



A still from Shyam Benegal's 'Bhoomika'



A still from a late night movie: **Keep-off, kids.**

mer Foreign Secretary, Satya Choudhary, social worker, Indu Jain, educationist, Razia Ismail, social communicator, Som Benegal, journalist, Kamala Vardan, dancer, Aruna Vasudev, media critic and Meera B. Agi, former UNESCO consultant.

There is a Review Committee to hear appeals against proposals rejected by the Selection Committee. The procedure is that first the appeal goes to the Selection Committee for a second look at the serial. It is only then that the Review Committee comes into the picture.

FEATURE FILMS

Feature films are telecast on Doordarshan supposedly based on six broad points: national/international/state awards won; thematic value, cinematic value, entertainment value, year of production and suitability for family viewing.

The Selection Committee for Hindi feature films consists of Dr P V Srivastava, ex-Vice Chancellor of Jawaharlal Nehru University, Dr. Satish Chandra, former Chairman of University Grants Commission, J P Das, Oriya poet and ex-ICS officer, Pushpa Dikshit, social worker, Tara Ali Baig, social worker, Rajkumari Chopra, advocate, Ira Saxena, writer, Nami Chand, journalist, Anil Aggarwal, environmentalist and Jagjit Singh, science writer. The official members of the Selection Committee are the same as the one for serials.

Films picked by this committee are previewed by some of its members. Preview reports are then considered for the final decision. All the films selected by the Preview Committee go to the Gradation Committee to decide the category of each film for royalty payment.

The Gradation Committee has four members. The committee grades the films into 'A', 'B' and 'C' categories. The rate of royalty for colour feature films on the national network is Rs 5 lakh, Rs 4 lakh and Rs 3 lakh for the three categories respectively.

Doordarshan, in an effort to improve the quality of films to be telecast, introduced the concept of 'Premiere Telecast'. In this category, feature films which have won National Awards or have been included in the Indian Panorama of any International Film Festival of India and have not been commercially released are eligible for consi-

deration. The producer of the film is paid Rs. 8 lakh for a premiere telecast.

National award-winning films in regional languages are also considered for telecast on the national network. The royalty paid to them is the same as Hindi feature films on the national network. Old classics, that are telecast at least once a month on Saturdays, should be a minimum of 25 years old. They are all graded 'A' for royalty payment.

As for late night films, the royalty is Rs 3.50 lakh. There is a separate selection committee for late night films. It has on it Vijaya Mulay, former Chairperson of the Film Censor Board, Jag Mohan, pioneer of the film society movement, Anil Saari, journalist, Raghunath Raina, former Director of Film Festivals and Idris Dehlvi, journalist.

In view of all this, the question that arises is how are all these various selection committees aiding and abetting the telecast of such serials as 'Adalat', 'Kahan Gaye Woh Log', 'Tasveer Ka Dusra Rukh' or 'Poonima'. And what thematic and cinematic value do most of the Sunday evening feature films have? Will the committee members own up and say they approved these programmes and feature films? As I've said before, there are many questions, the answers elusive. And very much so!

Janvani stopped

One of the most-talked about programmes ever to come on Doordarshan has undoubtedly been 'Janvani'. Programme after programme, Central ministers were put in the dock, questions were put to them by members of the public. Questions, even if they were never allowed to take the shape of strident criticism of government policies, were thought-provoking enough and gave the various ministers some anxious moments. It is widely believed that the poor performance put up by Abdul Ghafoor, the then Union Works and Housing Minister, lost favour with the Prime Minister after his "miserable performance" on 'Janvani'. So, when suddenly 'Janvani' went off the air, all manner of meanings were being read into it.

The fact that some other current affairs

programmes like 'Newline' had also been dropped by Doordarshan around the same time, fuelled suggestions that criticism of any kind on the electronic media had once again become anathema to the Centre.

Yet, in the Rajya Sabha on August 13, the Information and Broadcasting Minister Ajit Panja, when asked to comment on the reasons for the discontinuation of 'Janvani', had a disarmingly simple answer. Said Panja: "Since almost all the Ministers in charge of the Central Ministries have been interviewed in 'Janvani', this programme has come to an end." Further asked to comment whether or not there was any proposal for its revival, he said, "At present, there is no proposal to revive this programme."

The late night "tussle"

The controversy kicked-up by Doordarshan's decision to screen late night films continues unabated. The raging controversy has already forced the Doordarshan authorities to reduce the frequency of screening late night films from twice-a-week to just once-a-week on Fridays.

In the Rajya Sabha, the Information and Broadcasting Minister was asked whether the Government was aware that many Doordarshan viewers live in one room apartments, and late night films on Fridays were seen by children which contain scenes and dialogues not meant for children. The member, Krishna Kaul, went on to ask the Minister if the Government proposed to screen only 'U' certificate films on Fridays.

Ajit Panja relied: "The purpose of introducing late night films is to show films of high artistic quality. The main criterion is not the category of Censor Certificate, but quality of the film. Since some of the films may deal with subjects with mature concepts, the telecast has been deliberately kept for late night. Before the start of any film classified as 'A', a caption is shown on the screen indicating that the film is not recommended for those below 18 years of age. As such, children are not expected to watch such films."

THE MANIS

MUSICAL VIBES

Rama Mani, Charlie Mariano (Saxophone), Rajagopal (Ghatam): Vibes of a new language

Louis Banks was putting together his Jazz Yatra fusion ensemble. He was all set with Ranjit Barot, Karl Peters, Bra Gonsalves, Ramesh Sottham and the rest. The big question was: Who could pick the mike up? What Banks needed was not someone adept at just Indian classical with a Western tinge, but someone who wasn't shy to improvise freely and honestly, and add in the only missing touch to 'Sangam'.

That's when Ramesh suggested Rama Mani. Better still, her husband, the mridangam maestro and Ramesh's guru, could also be pulled in later, perhaps. The Manis were delighted. The Yatra went off like a bomb and Banks followed it up with an album, 'Sangam', for CBS and a tour abroad.

"The whole concept was interesting. Actually, fusion is always exciting to work on. What I can never understand is the way the purists frown upon it," Rama Mani said.

"Anyway, at last a few of them have realised that we need not in any way injure or totally depart from the traditional during the exercise. The classical framework is so broad that in some way or other, any rhythmic or vocal pattern could be translated into it!"

And as if to prove her point, the Kuntalavarali raga which she improvised had Louis Banks ambling along in the background – an uncompromising blend of the East and the West.

Today, Mani is the only vocalist out here who dares keep the fusion fire burning brighter and brighter with every recording she makes. A pilgrimage to the Manis' home is a must on my Bangalore itinerary whenever I'm passing through this once-garden city. There, I sit and drown myself in experimental tracks done with all-time jazz greats like Charlie Mariano, Maynard Ferguson, Embryo Dissidents, and the Oriental Winds.

On all of them, the nuances vary, themes often become startlingly simple countered by challenging improvisation. The voice floats around, strong, resonant, its 'konakol' teasing even the percussion section – invariably strengthened by faculty and students drawn from the Mani's own college: the Karnataka College of Percussion. In fact, Charlie Mariano had come down specifically for a two-month long study at the college. 'Jyothi', recorded at ECM Studios in '83, was a direct result. Later, the curly haired saxophonist also jammed in with 'Sangam' at Berlin.

The Manis are warm folks, dedicated to what they're doing; and that comes of an ancestry steeped in Carnatic music. It was T A S Mani's deep involvement with the art that first drew the attention of Mrs Rajalakshmi, a good vocalist of her day, and Rama's mother. She decided that here was a man who could give her daughter the

encouragement to fulfil the needs of her vocal music. The two were soon married. A performing artiste since 15, Rama has the distinction of being the very first lady to give the 'Avadhana Pallavi' demonstration - during the Musicians' Conference in '73. Winner of the Sir Henry Wilson Award at the Music Academy Festival in 1970 for the best mridangamist that year, T A S Mani has thrilled audiences with an uncanny finger wizardry.

Today, Mani is the principal of the Karnataka College of Percussion (40, East Park Road, Malleswaram, Bangalore 560 003) where his initiated 'Thala Tharangani' performers have zapped crowds at festivals around the globe, including the North Sea Jazz Festival, International Shrewsbury Festival, London, Internationales Gerauschorchester at Germany where they played with keyboardist Ulrich, Hornberg, Jazz Festivals at Holland, Berlin, Sweden and Poland where they shared the stage with Miles Davis.

Mani's percussion ensemble also had the distinction of being invited to play at the Concert For World Peace, Munich, and at the mecca of percussionists, the famed annual percussion summit held by SWF Radio, at which bassist Johnny Dyari and singer Urszula Dudziak pitched in with the Bangaloreans. (The highpoint of this festi-

val is that the percussionists stay together for days before performing and each one is invited to compose a theme that the entire ensemble could perform on stage.)

'Thala Tharangani' - as the 'Heterologue de Percussion' is known in Sanskrit - involves an elaborate solo performance by different individuals on various percussion instruments. The performance starts with an invocation by a vocalist, who controls the rhythm by a selected pattern of rhythmic cycles. Then, every individual plays on his chosen percussion instrument, enhancing his performance with imaginative nuances. The last stage sees the smooth, harmonious blending of individual efforts, leading to a brilliant finale.

At their College of Percussion, the Manis give their students a firm traditional classical grounding. "For," Rama says, "this is the basis of any creative process they are going to be subjected to later during their music careers. After all, what is fusion if it isn't a delicate balance struck between two dynamic systems without detracting from their basic values and norms?"

At a time when laurels and accolades literally chase them around the globe, the Manis are doing their best to wean more and more musicians and music lovers here towards the thrill of experimentation. "As we were in the beginning, most people are

content to dismiss fusion, unaware of the great new world of music ideas, melodies and rhythms that exist here. They are stunned, once initiated," bubbled Rama Mani, who invariably does most of the composing and arrangements on recordings. "Perhaps, in our set-up, a big jazz festival in South India is only a dream for the time being. But a 'Sangam' tour with Louis Banks is in the offing for sure as soon as we can find a willing sponsor," she said.

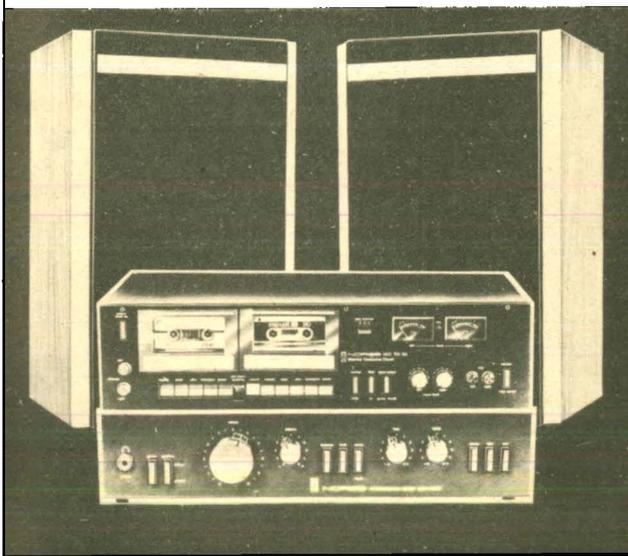
Meanwhile, the tours continue abroad, with hectic schedules like 13 concerts in 15 days across the US. "Fusion apart, the moment I probably enjoyed most was a thank you letter received along with an innocent description of his group. 'Some Indian musicians came. They played some music for us. It was special music for a God. The musical instruments were drums and there was one that was a bit like a tambourine. The men wore white, long skirts and white shirts and a red circle on their foreheads. One instrument was like a clay pot. We enjoyed ourselves clapping to the rhythm for five minutes before going back to class. All the children liked the rhythm...'"

How many adults around could so uninhibitedly open themselves out to the Manis' vibes of a new language, I wonder...

- BRIAN LAUL

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BANGALORE'S ODYSSEY STUDIO

Odysey, tucked away in the heart of Indiranagar – a posh residential area in Bangalore – is a video studio. Shivanand Reddy, the enterprising general manager, however, would not take kindly to such an offhand dismissal; "We are not just another studio," he insists. "Our software element is an added plus." Now an independent unit, Odyssey was floated by Marketing Advertising Associates (MAA) and was licensed in September 1985.

The reason why an advertising agency took the plunge into the video produc-

cing television serials for Doordarshan; working for, and lending its facilities to, advertising agencies; and making corporate films for companies.

Sponsored programmes receive top billing, in every sense of the phrase. It is with justifiable pride that Reddy speaks about 'Saara Jahan Hamara', Odyssey's debut on the National Network. 'Prathi Dhvani', based on the short stories of Masti Venkatesh Iyengar, is currently being telecast by Madras and Bangalore Kendras. Along with 'Honee Anhonee', the pilot episode of which has received approval, 'Prathi Dhvani' will be screened over the National hook-up in March 1988.

obsession with commercials; being a subsidiary of an advertising agency, the production of commercials has naturally become an integral part of Odyssey's activities. Its most visible advertisements have been Fryums, Rich instant coffee, Kisan Products and Allwyn refrigerators.

The production of corporate films is the least exploited segment of Odyssey's circle of activities. These are generally aimed at potential collaborators, non-resident investors and others who prefer an overview of the organisation in an encapsulated form. The possibilities are limitless.



tion business is succinctly conveyed in a folder: "Television has grown into a most important medium of communication. With the commissioning of Doordarshan's second channel, there will be an even greater demand for programmes of calibre – serials, documentaries, features and commercials. Video films are beginning to revolutionise corporate communication programmes. It is to meet this snowballing demand for professionalism that Odyssey came into being."

The activities at Odyssey are divided into three clearly demarcated sectors: pro-

Odyssey is knee-deep in developing and shooting several TV serials in Bangalore. But if Bunty Peerbhoy, Odyssey's expressive Director, is to be believed, sponsored programmes are not profitable unless quality is sacrificed. "We do it as a commitment," he says. Doordarshan's being the only customer for television serials has caused a degree of apprehension regarding policy changes. Nevertheless, Peerbhoy expects to have five programmes on the National Network during the next 12 months.

The television boom has resulted in an

Having invested Rs 35 lakh on the latest Sony equipment, Odyssey's hardware capabilities are unquestionable. But the software factor, the intangible 'added value', is what is sought to be emphasised. "We start from the stage of assessing what the client needs," clarifies Reddy, "because we believe in doing justice to the medium."

Peerbhoy describes Odyssey's functions as "tough, exciting and different". The spirit of dynamic creativity radiated by the 14 go-getters who constitute the staff is testimony enough, as they venture into the eye of the media storm.

ANTONY MOTH

ZINDAGI

The essence of 'Zindagi' is the purpose of life, how it should be lived and how a person should die, reports HEMA VATI S

Kamal Gupta (Supriya Pathak) is a typical middle-class college girl. Her father, Bansilal Gupta (Sadashiv Amrapurkar), who is an alcoholic, ill-treats his wife (Seema Deo). One night, after a fight, he sends her out of the house. Exposed to the heavy rains, she dies of pneumonia. Disgusted with the antics of her father, Kamal leaves home and stays in the college hostel. But Bansilal comes over to the hostel and creates a scene demanding that she come back home. Sick of his behaviour, Kamal agrees to leave the hostel and live elsewhere. Shakun, the principal of Kamal's college, who is a witness to this sordid scene, offers Kamal shelter in her own home. Kamal then joins a women's magazine, 'Abhushan', run by Shakun's friend.

In the course of her work, Kamal bumps into a young man who agrees to help her with her assignments but refuses to divulge his name. Kamal later meets the same man, Suraj Prakash (Benjamin Gilani), at



Parikshit Sahni and Sharmila Tagore in 'Zindagi'.

Shakun's residence, and discovers that he is the son of her best friend and that he is the very same novelist whose works she had always admired.

'Zindagi' deals with the trials and tribulations in the lives of these various characters.

* * * * *

Amrita Pritam is undoubtedly one of our finest writers, and now some of her works will be seen in 'Zindagi'. Several television serials have been based on short stories and novels of well-known writers but what makes 'Zindagi' different is that it is a combination of nearly half a dozen different novels. "It is not an adaptation but a re-creation," explains script-writer and director Ved Rahi.



Benjamin Gilani (left), Ved Rahi and Sharmila Tagore.

"Amrita is basically a poetess but she has written nearly 50 novels, some of which have been translated into various languages. And I always felt that her stories were suitable for television," said Rahi.

So Rahi, who has known the poetess for years, approached her with the idea of adapting her works on television. But she felt her novels were quite short and that serials would require a lot more material than was available in any of her novels. Rahi suggested they take characters from the various novels and blend them together into one story. "She was very amused by the idea and suggested that I should do it myself, because she did not want to work on novels which she had completed years ago," says Rahi, who won the 1984 Sahitya Academy Award.

"I picked up the character of Principal Shakun from the novel 'Bundh Darwaze' (Closed Doors). Kamal Gupta is based on a girl in the same novel who has family problems and walks out of the house to start life on her own. However, the girl was not a journalist, but I based that on a character from 'Dilli ki Galiyan' (The streets of Delhi). The character of Suraj Prakash is based on the novel 'Teherva Suraj' (The thirteenth sun). Amrita was quite fascinated by the whole process," reveals Rahi.

The essence of the whole serial, according to Rahi, is the purpose of life, how it should be lived and how a person should

The ultimate goal in life is to find the purpose of your existence.

with a man and also lives with dignity and fulfillment. Such a relationship can be beautiful, too, provided the woman has her own identity and a strong sense of self. Involvements are inevitable. Love is a part of life and sex is a part of love. Sex can be beautiful. It is only your point of view that makes it good or bad," points out Rahi, who has made several films on the man-woman relationship.

Rahi started his career as an assistant director with Ramanand Sagar of 'Ramayan' fame. He made his debut as a director with 'Daraar', which dealt with the drifting relationship between a husband and wife. His second film, 'Prem Parbat', dealt with the problems of a May-December marriage. His third film, 'Kali Ghata', was a typical masala film but his fourth, 'Nadaaniyaan', once again dealt with the

ultimate goal in life is to find the purpose of your existence, a larger goal so that you can live life with dignity with or without personal relationships," details the director.

"Whether you are a man or woman is not important. Men, too, have their problems. What counts is finding out your goal in life and living it with self-respect and dignity without compromising with what is wrong," he points out.

The shooting of the serial was spread out over three cities - Bombay, Delhi and Kamal. Each episode took nearly seven days to complete and the entire serial has been shot in 16 mm, unlike other serials which are shot on video.

Says Prem Kishen, producer of the serial, "I have known Ved Rahi since the time I acted in his film 'Nadaaniyaan' and we share an excellent rapport. So when he came up with the idea of 'Zindagi', I felt it would make a very good subject for television."

"Directing the actors wasn't a problem since the actors are all seasoned artistes. I think Supriya Pathak is extremely talented. But there were some difficult moments while we were shooting in Delhi because a crowd gathered when we were shooting with Sharmila Tagore. She may no longer be a leading lady but she is still very, very popular," says Rahi. "Again there was a sequence where she has to drive off in her car. I was stumped when she said that she did not know how to drive. So we tied the



Supriya Pathak (left) and Sharmila Tagore.

die. "I have tackled all these issues through incidents in the lives of different characters like Shakun, Kamal, and Suraj," he explains. "I have made specific references to the man-woman relationship. There are two different kinds of women in the serial. On the one hand, there is Shakun who has chosen to live without a man and has managed to lead a full life with dignity. On the other, there is Kamal who is involved

problems of divorce and its effect on children, and the couple itself. Rahi has also written scripts for dozens of Hindi feature films including the super-hit 'Geet' and 'Ankhein'.

His first venture on television was 'Kathasagar', for which he wrote the script. 'Zindagi' is his maiden venture as a serial director.

"What I have tried to convey is that the

car to another one and she simply sat there and went through the motions of driving while the other car actually towed it along," recalls Rahi.

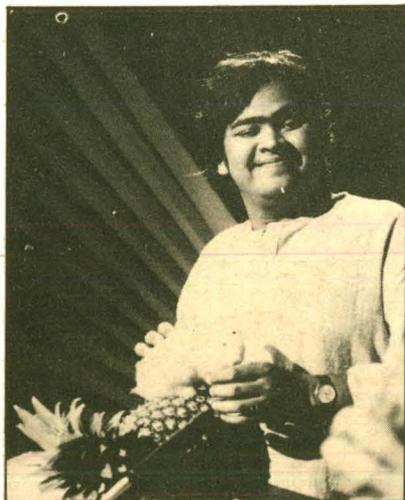
So confident are the producers of the serial about its success that they have approached the BBC with the idea of screening it on Channel 4, and are also planning to sell the serial on video tapes. So those who miss it can see it later on video.

the MATHEMAGIC show

Mathematics seems to be a most unlikely subject for television. The very name conjures up theorems, mind-blowing calculations and accompanying hassles which instantly takes you down boredom lane.

But why not see maths in a totally freaked-out concept? Like discovering mathematics in ice-cream cones! Perhaps the Mathemagic Show, currently on the tube on Sunday at 11.10 am aims at ridding you of a certain phobia called "math anxiety".

The show has a quiz format compered by "Bugs" Bhargava Krishna, Shernaz Patel and Alpha (played by Deven Khote), the Computer, who not only explains all the questions graphically but laughs, sulks and cracks terrible jokes. The show opens with interviews with common people about their ideas of mathematics. Fortunately, it is packed with stimulating questions which are put rather simply, like this one.



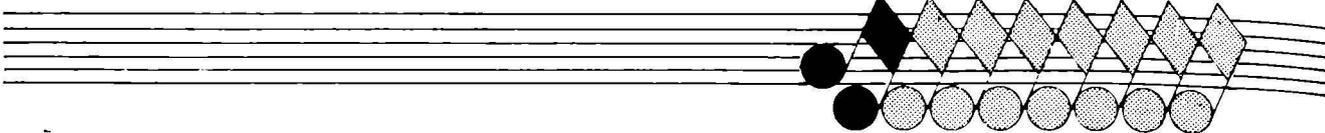
The main compere "Bugs" Bhargava

The number of lotuses in a lake doubles everyday. On the 30th day, the lake is full. When was it half full? 15 days! That was slightly off the mark. With a little more thinking you could come up with the right answer.

There are three rounds in each episode of the show. In the first round, two teams drawn from Bombay schools are pitted against each other. The second round features Shernaz who springs many surprises! like coming with a rabbit named Einstein! And later barges into the set with a pineapple (she is seeing mathematics in all these, you see!).

The most interesting round happens to be the third where the winning team and their parents come together, making it a sort of family show. Then comes the three celebrity comperes Siddharta Basu (the compere of 'Quiz Time'), Jayant Kripalani ('Discover India'), and Ronnie Screwala (who compered 'Contact'). Their presence is just to confuse the participants while giving their answers. They give their own answers to a question which is quite similar to the others. The contestants will have to choose the right answer from the three choices.

The idea of proving that "mathematics is fun" was mooted by Zarina Mehta when she was reading a 'Time-Life' book on mathematics. She worked on the idea for a whole



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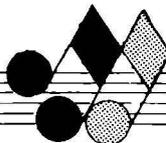
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The participants at the show

two years and eventually came out with the 'Mathemagic Show'. Zarina has created, scripted as well as directed the serial.

Another notable feature of the show is the extensive use of computer graphics, which is done by Pankaj Khandpur, the likes of which have never been seen before on Doordarshan. The other 'actors' include

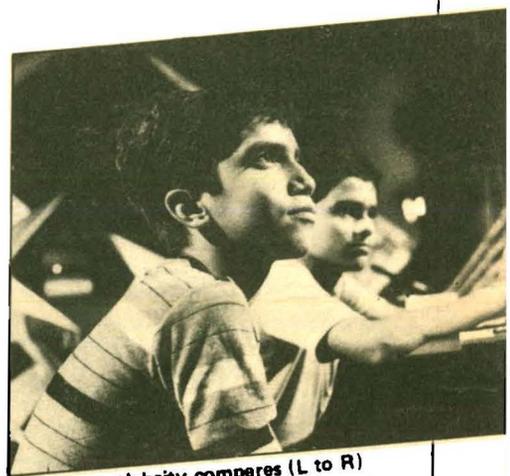
Alpha's array of friends like Miss Nine played by Sheela Fernandes, (Alpha falls in love with her), Mr Quadratics, Sergeant Zero, Mr Poles Apart and others.

'The Mathemagic Show' is another of United Television's (UTV) presentation. UTV first shot into the limelight with the pioneering celebrity quiz show, 'Mashoor Mahal' which sparked off a trend of quiz shows on the idiot box. Then came three widely acclaimed teleplays - 'Shakuntala', 'Hamidabai Ki Kothi' and 'Wada Chirebandi' - all directed by Vijaya Mehta. 'Wadaa..' won the RAPA award for the best sponsored programmes in 1986. These were followed by 'CONTACT', the inter-school quiz show.

UTV also has other projects on the pipeline including a medical serial, a comedy serial for Breakfast Television, three more teleplays and two projects in association with the departments of health and tourism.

A relatively young organisation, UTV has enjoyed considerable success over the past few years, drawing its experience and technical backing from Western Outdoor Advertising, an associate company.

The other members of the 'Mathemagic'



The three celebrity compere (L to R) Basu, Kripalani, Screwvala with "Bugs"

team are Medha Bhuta and Koko Sarkar (production executives), Rehmatali (set execution) and Chiang (lighting cameraman). Louis Banks has scored the signature tune.

The serial is sponsored by MRF Tyres and Hindustan Cocoa Products Ltd.

- S K JOHN

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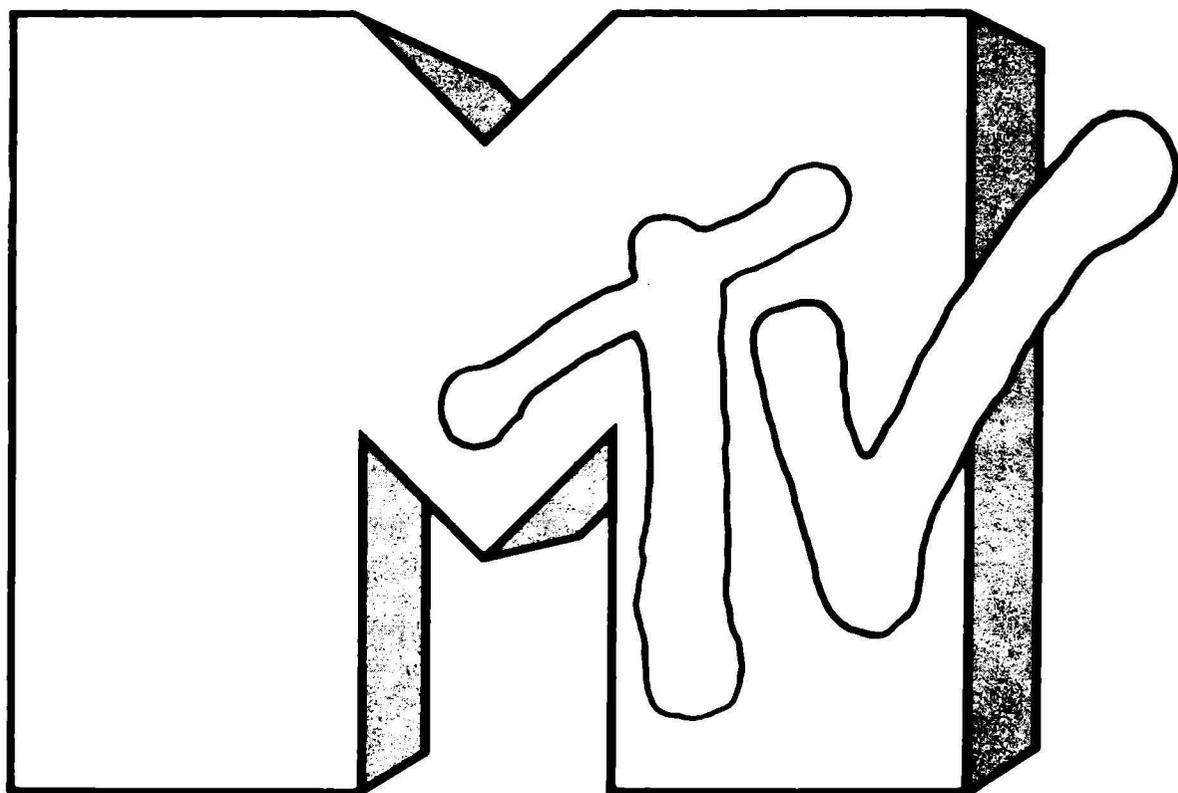
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Special Correspondent in New York.**

W

hen it comes to solid rock 'n' roll, MTV pulls out all the stops.

A musical phenomenon by now in the US, MTV is the brainchild of Robert Pittman, a smooth-talking, confident man in his late 20s, who had already acquired a formidable reputation in radical radio programming in Chicago and New York. When Warner Amex (a joint venture of Warner Communications and American Express) asked him to come up with ideas for a music programme, this creative genius came up with the MTV concept. At the approval board meeting he played the video clip of 'Skate Away' by Dire Straits and people dismissed it as an insane idea.

of US\$ 20 million and with that a whole new concept of rock video imagery surfaced.

America has never been the same ever since this visual rock radio exploded on the small screen. "I want my MTV every day, every hour of the day, I just can't live without it," said one 16-year-old fan. "MTV spreads the oils of calm over me," said another 24-year-old. "Rock 'n' roll is here to stay and MTV is just that. It's food for my soul," was yet another teenager's comment.

All this clearly highlights MTV's explosive, staggering marketing power. Its targeted age group is between 12 and 34 and, according to the Nielsen data, its subscribers number around 35.8 million. Between the video clips (3 to 4 back to back) and advertisements (8 minutes per hour) are MTV's self-promotional logos and humo-

'Tesla' are getting an enormous amount of exposure which is paying off in accelerated record sales. 'Tesla', a new hard rock band, sold 1,00,000 records in six weeks of 'Mechanical Resonance', as its 'Modern Day Cowboy' reached saturation point on MTV. Cinderella's 'Shake me, nobody's fool, somebody save me' on MTV pushed the sales of its 'Night Songs' LP to 2 million, while World Party's video for 'Ship of Fools' touched 2,00,000 copies.

An average video clip costs anywhere between US\$ 25,000 and US\$ 45,000 while lavish special effects, animation, dance extravaganzas and location filming can boost the price. Artistes now think not only



Madonna with the winners of the 'Make My Video' contest on the sets of MTV.

But Pittman had the backing of Warner Amex's President Schneider, of CBS TV, who smelt a winner in this concept. "We were looking for opportunities, windows, blank spots on the spectrum. We had other things in mind, but MTV was the easiest to do because it was the cheapest and we could get it going quicker. There were videos available...a body of work that had never been exploited," explained Schneider.

Pittman now needed a commitment from the music industry which was not an easy task as it was experiencing a slump. Finally, all the smoke was cleared, and MTV was born at 12.01 AM August 1, 1981 at a cost

rous, quirky commercials. The on-air atmosphere smacks of irreverence and zest "which reflects the cutting edge spirit of rock 'n' roll that is the heart of its programming," says Adam Sanderson of the public relations department.

Some two years ago, MTV tried to rope in all kinds of audienceS with disco, funk, ballads, and middle-of-the-road music, but the ratings took a nose-dive.

HIGH POWER

Now, it's gone back to its roots, back to high-powered rock 'n' roll and its high energy. Bands like 'Beastie Boys', 'Europe', 'Bon Jovi', 'Ratt', 'Cinderella', and

musically but also visually, as video albums have become the next 'in thing'. The length (about 80 a week) and frequency of clips are gauged through the mail (more than 2,00,000 pieces a month) and phone surveys of over 4000 viewers a week. "Even if the clips don't always work, at least we'll feel we've played them enough for a group to get a real shot," says Sam Kaiser a top programming executive.

When quizzed why MTV plays very little of black artistes, Kaiser said, "We're really colour blind on that issue. We're still playing Tina Turner, Aretha Franklin and Robert Cray. They'll be some tough calls, in terms of which artistes qualify as rock figures for us, but skin will never be an issue." The more tamer music and syrupy ballads are

played on MTV's sister channel VH-1 which is targeted to an older audience (25-54).

Since MTV is geared towards new music and artistes, the first Thursday of each month showcases videos by unsigned bands at midnight in the programme 'MTV's Basement Tapes'. The winning video chosen by MTV's viewers by phoning 900 special numbers is featured the next month on MTV's weekly programme, '120 Minutes,' which highlights the latest in up-and-coming bands.

Some of the other MTV highlights are 'No Repeat Monday's' when no clip is ever played twice that day, 'Closet Classics Capsules' which spotlights vintage videos from all eras, 'IRS' 'The Cutting Edge' which shows promising young rock bands from around the world, and MTV's 'World Premier Video' in which the latest clip of an artiste is shown.

Some changes are in the offing since Tom Freston took over from Pittman as the new MTV President in January, this year.

An average clip's life-span has shrunk from 18 to 9 weeks, a new group's video is shown about 50 times a week in the 'Hip Clip of the Week', while live weekend programmes from New Orleans' 'Mardi Gras Madness' and 'Spring Break in Daytona Beach' in Florida have been added as further compelling attractions. The 'Spring Break on Daytona Beach' was an on-location programme of rolling fun in the sun with half a million college kids and included special concerts by 'Starship', 'Mr Mister', 'The Hooters', 'Joe Piscopo', 'The Untouchables' and 'Modern English'.

Like the channel, VJs (video jockeys), with their music news, interviews and concert tour information, have a unique charisma. The quintet at the time of inception - Nina Blackwood, Martha Quinn, Alan Hunter, J J Jackson and Mark Goodman - has been replaced by Julie Brown, Carlyne Heldman, Kevin Scal, Dweezil Zappa (son of Frank Zappa) and China Kantner (daughter of Grace Slick and Tom Kanter).

Julie Brown with her distinct British flavour is enormously compelling to watch. A product of Britain, she was a pop music correspondent for 'TV A M', a top breakfast show and also hosted BBC children's series, 'Crackerjack', before she was discovered by MTV last year. "At 18, I was working in the factory in the day time and dancing in the evenings," she says. She won kudos for her performance in the theatrical production of 'The Disco Queen' and Oscar Wilde's 'Salome' in Britain.

INSTANT HIT

The moment she hit the airwaves in the US she was an instant favourite with MTV aficionados. "Making it on TV is real hard but everyone around you is



Julie Brown . . . enormously compelling to watch.

like a family. They help you when you're down and out, and that helped when I had to relocate from the UK." A natural in front of the camera, this 26-year-old is real happy and alive when she is facing it. "I keep pushing myself to a better me all the time. If I get a pat on the back, that's an A-one sign," she told me in the green room while sipping a Diet Coke.

Her day starts at 8.30 AM. Recording is done a day in advance. She does artiste promotions, provides concert information, music news and interviews. "Our personality really comes in when we are announcing music videos. I'm so glad that young artistes are coming up with such creative videos. It's a hard industry to be in, and you have to respect these stars. Look at Madonna, she will last forever." There is an excellent rapport between MTV and the artistes. "We have a great relationship with them. For Madonna's 'Make My Video' contest, she personally came to our studios, judged all the entries, and gave the winners their award of US\$ 25,000. For an artiste of her stature, this is great."

Her job does not finish on the camera. "I go out and see up-and-coming bands, talk to them and interview them." Quips Adam Sanderson: "It's important that she gets the feel of the streets." She is particularly enthused by the idea of major artistes joining the MTV's campaign, Rock Against

Drugs (RAD). It was launched on MTV on November 21, 1986 as a cooperative effort among the rock music community, video directors and producers, RAD, the California Attorney General's office (which granted US\$ 50,000), MTV, and Pepsi to combat drug abuse. Each public service announcement reflects the personality of the individual artiste. Belinda Carlisle, Cinderella, Sheena Easton, Genesis, Lou Reed, Bon Jovi, Gene Simmons of 'Kiss', and Andy Taylor are among those who have recorded their announcements, while Cyndi Lauper, Bob Seger, Dee Snider (Twisted Sister) and Moon and Dweezil Zappa have agreed to participate in RAD. "The impact is real strong when kids see and hear their favourite artistes talking against drugs. We have received a lot of mail in which they have written that this has changed their life," says Julie, who is a teetotaler.

1987, is a landmark for this phenomenal music channel. Dough Herzog, Vice-President of special programming and music news, is all excited about MTV branching out to Europe, Japan and Australia. "We have started in Europe from August 1, 24 hours a day, 7 days a week. This is a big move for us. In Japan and Australia, we will be giving portion of our programming and they will produce the original programming around that for their

audiences." In all three cases, there will be local VJs to give the programme an indigenous colour.

When it comes to music news and scoops, how is it that MTV is always on top? Says Herzog, "Well, we have a great staff of news writers and producers, and have contacts in the record industry. We are constantly on the phone-digging up stories and as a journalist, you know, you're being pitched stories as well."

THE FUTURE

How do they envisage MTV 10 years from now? "Music is a need. There will always be music and there will always be MTV, maybe CD TV (laughs). We can't go backwards, only ahead. As for me, I'll have a couple of kids by then," said Julie.

"Video music is our bread and butter, but I think we'll be expanding in terms of programming. Who knows, maybe we'll have an action programme, game shows and dance shows, you'll see us stretching out in a couple of years," Dough Herzog said prophetically. "I just wish your **Playback And Fast Forward** readers can see MTV and enjoy it as Americans do."

Well, MTV is here to stay and one fan put it in just two words, "MTV rules."

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 3. ALL MY LOVING
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 5. HARD DAYS NIGHT
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 3. RETURN TO SENDER
 4. LET'S TALK ABOUT US
 5. BREATHLESS

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 3. FERNANDO
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 5. KNOWING ME, KNOWING YOU
 6. SUPER TROUPER
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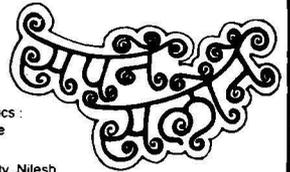
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THIS PROPERTY IS CONDEMNED

STARRING: Natalie Wood, Robert Redford, Charles Bronson

RATING: ****

LABEL: Paramount

The title *This Property Is Condemned* sounds like a scary film. But it is not. It refers to a boarding house whose owner has run away. And then in flashback is related the touching love story of Alva (Natalie Wood), the daughter whom her mother tried to use. The narrative is by young Willie (Mary Badham), walking along the railway track in a ragged dress and tattered doll and this heart-warming story is suggested by a one-act play by Tennessee Williams.

The film is very well structured with Willie humming "Wish me a rainbow," the theme song. She brags about the past and how all the railroad folks were after Alva... "She was the main attraction." And then the camera pans on the rails, gathers speed, there is music cut... and it is down into the past. One notices Francis Ford Coppola, the first among three script-writers (the others are Fred Coe and Edith Sommer) of this mid-60s movie.

Kate Reid plays Mrs Starr, a cunning woman who knows that her main asset is her lovely daughter Alva. And, of course, Alva has desires of her own and when handsome young Owen Leegate (Robert Redford) comes along she flips for him. But he is a railroad man and he has come to lay-off folks which, of course, is not popular.

In between being nice to boarders and her private wishes unfolds a beautiful love story. True, the script may be a bit dated (in those days "Okeydoke" was new) but it is still brilliant. So is the handling of the film by Sydney Pollack. This role marked the entry of Robert Redford on the screen...he

looks very handsome and dashing and one knows why he made it. But it is a very mature role by Natalie Wood that undoubtedly is the main attraction with little Mary Badham (who played Scout in 'To Kill A Mockingbird') a most graphic cameo... a kind of leftover from the main course.

■ ■ ■

MANNEQUIN

STARRING: Andrew McCarthy, Kim

Catral, G W Bailey

RATING: **

LABEL: Gladden

About two decades ago one would never dream of making a film wherein the hero falls in love with a mannequin. But today with almost every idea having been exploited and in a time where fantasy sells most, it is quite normal. That's what *Mannequin* is, with Jonathan (Andrew McCarthy) being the guy who finds it hard to stick to a job. But when under the influence of the mannequin he works wonders.



Natalie Wood

It is a case of a blunderer stumbling upon success. Young Jonathan has the luck of the devil. The mannequin is played by Kim Catral who was a mere figurehead in "Police Academy". In fact it is a pity for this attractive young woman who also has the talent which this film clearly proves. G W Bailey (also of "Police Academy") as a security guard and Mechech Taylor as Hollywood, the faïree, provide adequate relief as our story chugs at a friendly pace.

■ ■ ■

THE WITCHES OF EASTWICK

STARRING: Jack Nicholson, Cher, Susan Sarandon, Michelle Pfeiffer

RATING: ***

LABEL: Warner Bros

Take three very liberated women, tired of men yet bored without them. They are not sure what they want. But after a long period of abstinence, they just wouldn't mind rekindling the old embers. Into such a situation rides our knight in shining armour, Mr Right.

Alexandra (Cher), Jane (Susan Sarandon) and Sukie (Michelle Pfeiffer) are the three lonely women who gather ritually every Thursday evening over cocktails. On their third drink, one fine Thursday, they give vent to their mutual frustrations. And what do they conjure? A wealthy, eccentric but charismatic stranger Daryl Van Home (Jack Nicholson). And he turns their world topsy-turvy.

Based on John Updike's novel of the same name, the story can well be described as modern mythology. Where fantasy ends and reality begins, no one knows, or later, cares. Touching on women's lib, the libido, and dabbling in witchcraft, superstition and what have you, the story is weird in a very new way. Director George Miller (Of "Mad

Max" fame) seems to take to the subject instinctively.

And these three women virtually freak out on this enigmatic stranger. But with their psyches so full of independence and exploitation by the male of the species, can it last long? Jack Nicholson has a part virtually written for him and he literally goes to town. And he is in august company, the three very talented women are equal to the occasion. But it is a mind-boggling entertainer punctuated by some most ghostly, eerie scenes. Other assets in this film of plenty are Michael Cristoger's screenplay, Vilmos Zsigmond's enchanting photography and John Williams excellent music. But this kind of film must be seen in a cinema house.

from marrying. And after that, when he is a celebrity, he has little time for her. Cole is a Yale alumni and this gets enough exposure but the meat of the film is the songs.

You have "Let's do it" (repeated in "Can Can"), "You do something to me", "My heart belongs to daddy," "Begin the begin" and Don't fence me in", not to forget the title song "Night and Day". The screenplay is witty with Cole's friend Monty (Monty Wooley) having the best lines. The pace is expectedly slow, but it is a sweet love story told in an old-fashioned but likeable way.

Africa is a film about Karen's life based on a book also written by Isak Dinesen (Isak was her nom de plume and Denisen her maiden name).

Karen leads a chequered life. Going to Africa with barely three rifles, a week's supply and Mozart, she married Baron Bror (Klaus Maria Brandauer), and though she wanted to raise cattle he decided to plant coffee. Baron Bror is hardly with her but Karen finds time to fall in love with the country, its people and also Denys (Robert Redford), an adventurer she meets and spends time together in the wilds of Africa. What starts as a platonic relationship grows and then runs into trouble.

"I want them (men) to like me...but I want to be let alone, too," says her protege Felicity but this spells Karen's creed which is the bedrock of today's feminist movement. But, though Karen's portrait emerges very graphically, the hero of the film is undoubtedly photographed caressingly by David "Chariots of Fire" Watkin and accompanied by some haunting music, specially the theme song "Let the rest of the world go by".

For director Sydney Pollack it is a difficult subject but he does justice to it and even though the pace is halting the film is always absorbing. Meryl Streep as usual fits the role like a glove and Robert Redford (Pollack first discovered him in "This Property Is Condemned") does well in a restrained role. Klaus Maria Brandauer's presence is merely academic in this idyllic account of Africa and Karen Blixen.

■ ■ ■

LOOPHOLE

STARRING: Albert Finney, Martin Sheen, Robert Morley

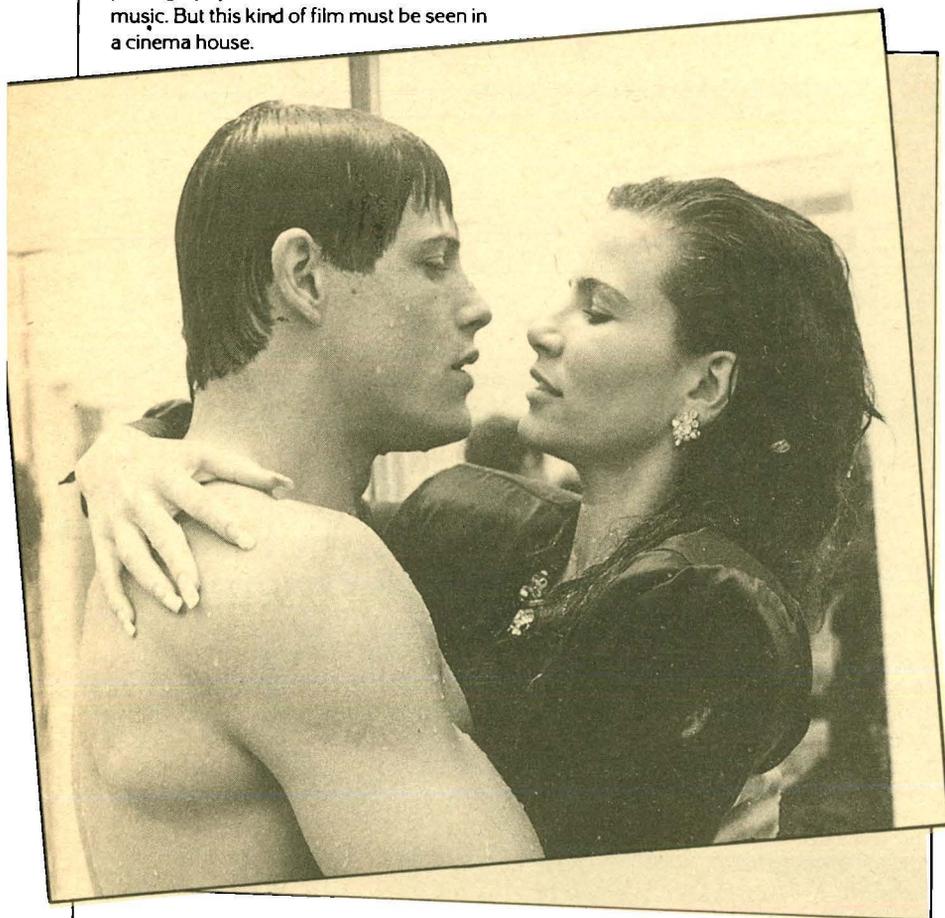
RATING: **

LABEL: Brent Walker

Stephen Booker (Martin Sheen) is an unemployed architect living way beyond his means. With over 50,000 pounds in mortgage and his two kids studying in expensive schools, Stephen is desperate. And his banker (Robert Morley) wants a fusion of funds. So the desperate Stephen is forced to take up Mark Daniels' (Albert Finney) offer in **Loophole**.

But the offer is disguised. And what promises to be a good family drama deteriorates into a routine larcenous escapade, shades of "Seven Golden Men" But the subject is already flogged and the fare falls between two stools.

Though Jonathan Hale's screenplay has some good lines ("doesn't want to work anymore...it's a British disease."), director John Quedsted fails to hold the viewer's attention. And then the ending is a kind of



Michael Pare and Tawny Kitaen in 'Instant Justice'.

NIGHT AND DAY

STARRING: Cary Grant, Alexis Smith, Jane Wyman

RATING: **

LABEL: Warner Bros

Night And Day is the fictionalised life of the American composer Cole Porter and this 1946 musical has all the charm and sentimentality of films of that period. And the young and handsome Cary Grant does full justice to the part.

Directed by Michael Curtiz, **Night And Day** is a moving story of Cole and Linda (Alexis Smith) whom he meets after a long interval. But this does not prevent them

OUT OF AFRICA

STARRING: Robert Redford, Meryl Streep

RATING: ***

LABEL: Sydney Pollack Film

Karen Blixen was a Danish writer who spent a number of years in Africa. A woman who knew what she wanted and saw she got what she wanted, Karen got into a marriage of convenience to become Baroness. As a liberated woman she was far ahead of her times. **Out Of**

anti-climax. A sure case of a good cast being wasted on a mediocre entertainer. Robert Morley fans, however, will be more than happy to see him, albeit fleetingly.

BEDROOM WINDOW

STARRING: Steve Guttenberg,

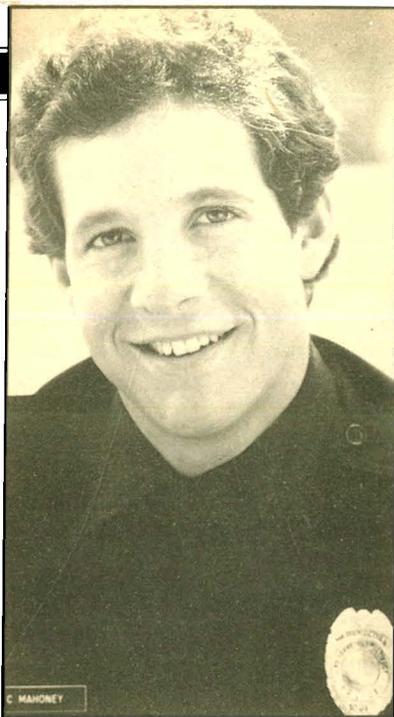
Elizabeth McGovern

RATING: ***

LABEL: De Laurentiis Entertainment

A man is making love to his boss's wife. When he is in the toilet the woman hears a scream. She sees a woman being assaulted and dragged by a man. She screams. The man runs away. The next day there's a report in the papers that a murder is committed in the next block. A woman has been murdered. The two lovers feel it is their duty to inform the police. But the woman does not want to give the evidence for obvious reasons. So the man pretends to be the witness which is sure to get him in trouble during the cross-questioning. This is the basis of **Bedroom Window** and what follows is engrossing enough for any suspense bug.

Based on Ann Holden's novel "The Witness", the plot is clever enough and



Steve Guttenberg

director-scriptwriter Curtis Hanson turns out an interesting story with apt doses of action, suspense and even a bit of romance thrown in. Steve Guttenberg, that naughty prospective-cop of "Police Academy" is on the other side of the law as Terry Lambert, a young executive who is making it with his boss's

wife, Sylvia (Isabelle Hupert). How this woman reacts when her marital status is threatened is startling. But Terry finds solace in Denise (Elizabeth McGovern), the would-be victim, whom he meets at the police station.

The title is no doubt inspired by Hitchcock's "Rear Window". And though it is not exactly like that story it has enough of suspense plus courtroom scenes. And, of course, with Steve Guttenberg and Elizabeth McGovern doing the honours the fare is expected to be good, which indeed it is.

CROCODILE DUNDEE

STARRING: Paul Hogan, Linda

Kozlowski

RATING: ***

LABEL: Fox

Films on how country bumkins or village simpletons behave in a big city have been cropping up from time to time. There have been more than one centred on Tarzan. In **Crocodile Dundee**, the central figure is a hunter who is as much at home killing crocodiles as hypnotising bison in the Australian outback.

JACKSON'S VIDEO 'BAD' IS APPALLING



You know this guy, Michael Jackson. He's supposed to have style, huh? And when he engaged Martin Scorsese to direct the video for 'Bad' he stamped

the seal of approval smack on that word. Style!

Dumb luck! There's no such thing on the video. 'Bad' is just plain appalling!

There's a kid (played by Jackson) leaving school. "Make good," says his only pal, for no one else notices. Jackson blinks his big bright eyes.

On the journey home there's a pretty man staring at him. Turns out it's just platonic.

At the ghetto, his old buddies are bad. But Jackson is good. He's been educated, see? It's just natural that he doesn't want to take part in a mugging, right? So who's 'Bad'?

It's time for Michael Jackson to dance to his latest hit. Lo and behold, the screen brightens. It's time for colour!

Hurrah, you cheer (silently so as not to disturb the others). Hurrah, you cheer as Jackson twirls, and twinkle-toes his way through the song. The sequence is well shot and a little speeded up action helps. This is the only time the 16 minute clip twiddles interest.

Jackson and partners ad-lib at the end of the song. His ghetto cronies, now also in colour, get the message and slink into the darkness. Perhaps they live to mug another day.

As for Michael Jackson his face is etched in grim triumph. Thanks to a freeze frame.

JERRY D'SOUZA

playback

» AND FAST FORWARD
MUSIC · AUDIO · VIDEO · TELEVISION

TOP TEN ENGLISH VIDEO FILMS

MUSSOLINI I-II-III	George C Scott
FERRIS BULLERS DAY OFF	Mathew Broderic
BOOTHILL: THE PLACE TO DIE	Terrence Hill, Bud Spencer
NOWHERE TO HIDE	Amy Madison, Michael Ironside
WHITE PHANTOM	Bo Svenson
FORTUNE DANE	Carl Weathers
PALS	George C Scott
EXTREME PREDJUDICE	Nick Nolte
PERSONAL SERVICES	Juile Walters
LAST CHANCE	Jane Seaborn

But when New York-based journalist Sue Charlton (Linda Kozlowski) comes to Australia to do a feature on Michael J Crocodile Dundee (Paul Hogan), his entire world does a somersault. It is a cute little love story and director Peter Faiman does an excellent job as he contrasts the two worlds of Dundee who doesn't do too badly in the big bad city of New York.

There are some amazing situations and some amusing incidents, and if Paul Hogan is ruggedly impressive, Linda Kozlowski, who reminds one of Meryl Streep, does an excellent job for a debutante. A generally good film is rounded off by Russel Boyd's excellent photography.



TRUE CONFESSIONS

STARRING: Robert DeNiro, Robert Duvall, Burgess Meredith
RATING: ***
LABEL: United Artists

The title is the same as one of Holly-wood's popular gossip mags but **True Confessions** is a deeply moving and

realistically revealing story of the Church and the double standards that go with it. And it takes two brothers to bring this out.

Tom (Robert Duvall) is a police detective while Des (Robert DeNiro) is a Monsignor who to the unsuspecting eye is a normal priest. The story which starts in 1962 goes back to 1948 (old cars, old fashions and good old music) when the young padre has problems, the most pressing being his closeness to construction tycoon Jack Amsterdam (Charles Durning).

To add spice to the plot there are a couple of murders thrown in. Tom is given the task of unravelling the mystery. As it turns out, Tom with all his earthiness comes across better than his holy brother. Then there are the higher-ups in the clergy who fare even worse.

There is the confessional scene, not as impressive as, say, in "I Confess" but director Ulu Grosbard churns out an absorbing entertainer and he is helped no doubt by an excellent screenplay. Two stars like De Niro and Duvall certainly give the film the needed fillip. But it is really the weightage of the subject and the sincerity with which it is dealt with that matters most. Burgess Meredith and Cyril Cussack also provide good cameos.

THE HUMAN FACTOR

STARRING: Nicol Williamson, Richard Attenborough, Robert Morley
RATING: ***
LABEL: NFDC-Rank

Espionage and counter-espionage is an ideal subject for filmmakers. And since "The Spy Who Came In From The Cold" (or even earlier) there has been a regular flow of films of this genre. Some of them are no doubt quite mediocre. But **The Human Factor**, based on a Graham Greene novel, is certainly among the top bracket.

The action is centred on Maurice Castle (Nicol Williamson), a British diplomat who among other things is suspected of passing on important documents to the Russians. What alienates him from his fellow Britishers is the fact that he is married to a black, Sarah, whom he meets in Africa.

Devoid of all the glamour associated with secret agents these days, **The Human Factor** is a cold-bloodedly realistic entertainer in which people are eliminated like pawns. They die either of pneumonia or cirrhosis of the liver or a plain accident. And when Castle comes to know that there is a

NEW! SONGS FROM HIBA'S UNRELEASED FILMS

RATING: **

LABEL: Hiba

This one is for the wild night. Main aur tum ek kamre mein and yeh cassette saath mein ho jaye, something will surely happen. Both Neeta Puri and Persis Khambatta, feature all through the video and convince you that there exists the potential in India, of the fantastic world of sex on the dance floor, sex in the bushes, and sex on the beach. Good production values ensure a pleasurable viewing. Hiba's video films reflect its special brand of middle class promiscuity, frustrations and values. It all comes through on the strong lyrics and sequences. The selections are from their latest films, 'Jazira', 'Abhishek', and 'Naqli Chehra'. You can easily see a thread right through the Hiba repertoire which emphasizes, kinky sex, sado-masochism, midnight cowboys and money. Kirti Anuraag's music matches every situation. The best part of this video is the absence of ads. You'll want to see it twice, so get this one, when tonight's the night.

ANIL CHOPRA

SHIRDI SAIBABA KI KAHANI

STARRING: Vijay Chander, Chandra Mohan, Somayajulu, Kanta Rao
RATING: ***

Aimed at the religiously-inclined audience, the film narrates the life and beliefs of this legendary saint, as its title suggests. An interesting and informative film with apt spiritual music and good performances. Should definitely appeal to devotees all over as it is a well made film.

MARD KI ZABAAN

STARRING: Dharmendra, Jackie Shroff, Poonam Dhillon, Kimi Katkar, Shakti Kapoor
RATING: *

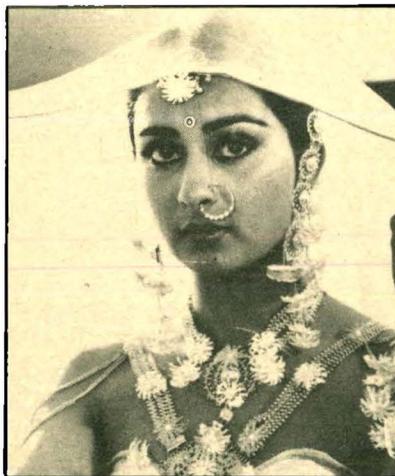
With a non-existent story line and a painfully predictable screenplay, this film has very little to offer by way of entertainment. Besides the big star cast, the film has little to show. Dharmendra tries his best in a brief but important role to restore some standard to the inane happenings around.



TOP TEN HINDI VIDEO FILMS

<p>HIFAASAT PYAR KE KABIL JALIANWALA BAGH KAASH AWAM SINDODR PYAR KI JEET WATAN KE RAKHWALE GHR KA SUKH</p>	<p>Anil Kapoor, Madhuri Dixit Rishi Kapoor, Padmini Kolhapure Vinod Khanna, Shabana Azmi Jackie Shroff, Dimple Kapadia Rajesh Khanna, Hema Malini Jeetendra, Jayapradha Shashi Kapoor, Rekha Mithun, Sridevi Raj Kiran</p>
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The songs are fair but nothing else deserves mention.



Poonam Dhillon

JAAN HATHELI PE

STARRING: Dharmendra, Jeetendra, Hema Malini, Rekha, Raj Babbar
RATING: ****

A briskly-paced star-studded affair with all the commercial ingredients of a hit crammed in for effect. Hindi movie buffs

should definitely love this one for it has done well in all departments, be it excellent performances, clever direction or soulful music. The film sustains a vivid interest right throughout, arresting attention despite utilizing the same 'masala'. A rich emotional strain binds the film as action, romance and drama is effectively portrayed. Undoubtedly an above average entertainer.

DEEWANA TERE NAAM KA

STARRING: Mithun Chakraborty, Vijayeta Pandit, Danny Denzongpa, Jagdeep
RATING: *

A confusion of sorts with the age-old theme of the eternal triangle, the film is a haphazard, half-baked attempt, plunging it to the level of mediocrity. Even Mithun Chakraborty cannot do much to restore any semblance of sensitivity or interest in the film. Naturally then, the film is far from satisfactory and is best left alone. For, although it sparkles and comes to life in parts, it fails to impress. — ASIF A MERCHANT

On The Fast Track



Rekha Rao: Deadly combination of good looks and talent

Green Eyed Goddess

REKHA RAO

She's the girl with the green-green eyes. Spotted in 'Manoranjan' as the superstar actress who keeps the world waiting, Rekha Rao's role may not have been a chunky part but she does linger in your memory. For she has those striking good looks plus a quota of talent, the deadly combination essential for an actress who wants to rise above the level of the ordinary.

She's done a pilot for Sagar Sarhadi's 'Indu' which will co-star her with Deepti Naval. "Well, it's not exactly 'Rajni', she says, "it's rather about two well-educated girls who bring about an awareness about social issues among the people. They don't go around solving problems, instead they only bring about a consciousness, which is the way it should be. People solve their own problems, have to find the answers themselves. We've had enough heroes and heroines who achieve the impossible by just waving a magic wand."

Rekha Rao will be doing three Marathi serials, too. They are 'Adwaitya' directed by Raj Dutt, 'Aai' by Ramesh Salgaonkar and 'Holi Re' which will be about Maharashtra's folk music, directed by Datta Keshav. Meanwhile, the actress has played the lead role in the box-office buster 'Prem Karuya Khulam Khula', in which she

was the village innocent who comes to the city and meets Ashok Saraf.

But it wasn't Marathi cinema that Rekha Rao began her climb up the career ladder with. She was introduced along with Anant Nag in G V Iyer's prize-winning 'Hamse Geethe'. Iyer, the barefoot director, subsequently made 'Adi Sankaracharya', the first Sanskrit film. He has used Rekha in five other Kannada films before this.

Miss Grey-Green remembers fondly her early days in theatre. She was just a child when she acted for Juhu Art Theatre, affiliated to IPTA. Her fondest memories are sharing the floor with Balraj Sahni in the stage production of 'Kabuliwallah'. She remembers shooting for the formidable K Asif as she played the child Laila in his ambitious extravaganza 'Love and God'.

Rekha R points out that she's learnt to play the sitar. And that she's a trained Kathak dancer. She's learnt the Bharat Natyam too. So what'll she do if a filmmaker asks her to breakdance? "There's nothing to all that disco stuff really," she replies. "All you have to do is shake a leg, move to the music. That's easier than falling asleep."

Leela Ghosh

She's more at home in London, New York, Toronto, than in Bombay. And Leela Ghosh has numerous stories to tell about her concerts in these metros. She has been a roaring success in the US as well as in Europe, having appeared in numerous TV networks like New York TV for the 'Cinema Cinema' programme, the 'Vision of Asia' programme on the 63rd and other channels than in our very own Doordarshan. Now she's been exclusively contracted by a US firm, Y's International, which promotes Indian artistes, to perform all over the US and Canada for the next three years.

Back home, though, success has been eluding this talented singer. But Leela isn't disheartened. A couple of Hindi films 'Grahasti' (Ravindra Jain),



Surekha Kothari: "I hate to be typed"

'Khushi' (Ashim Sarkar), 'Hum Sab Akele Hai' (Mamnum Khan) and about 15 Oriya films is no mean achievement for a singer who is still 'new' compared to the seasoned songbirds in the industry.

Sometime this month Leela will be off to Puri to sing bhajans at the famous Jagannath Temple on the occasion of Kartik Poonima.

What of the future? She is keeping her fingers crossed. Just hoping that things will move in the right way. She should make it. There is no

other way she shouldn't. The proof? Her voice.

Surekha Kothari

"I like variety," confesses a beautiful, elegant Surekha. "In fact, I hate to be typed." Khayal, thumri, ghazal, bhajan or geet - you name it, Surekha Kothari can sing it flawlessly. And she has used this versatility to advantage in her latest recording - the bhajan album 'Kanha'



Leela Ghosh: roaring success in the US

released by Oriental Musicasset some time ago, which has been a fair success with bhajan fans.

Not unexpectedly, her early training in music reflects her love of variety encompassing as it did Rabindra Sangeet, modern Bengali music and Hindi songs, followed by a course in Hindustani classical vocal music at the College of Music and Dance at Baroda's M S University. In Bombay, her mentors were Pandit Jagannath Prasad and Taj Ahmed Khan. And she continues her training in classical and semi-classical Hindustani music under Ustad Fayyaz Khan and Ustad Niaz Ahmed Khan of the Kirana gharana.

Surekha is a seasoned stage performer. She gave her first performance at the age of 10. But it was in 1982 that her career really took off in a big way. She was in Madras then, with her husband, industrialist Pradip Kothari. That year, she got an offer to be a Bombay Doordarshan artiste. "Sitting in Madras," says Surekha, "I didn't know whether it was possible. But I knew there was no scope for classical music and bhajans in Madras, even though I was a Madras AIR artiste and also gave classical concerts." With full encouragement and support from her husband, and therefore, Surekha took up the Bombay Doordarshan offer. Since then, there's been no looking back. She has given playback for Shyam Mithaiwala's dance ballets and recorded songs for the Bombay TV Centre. She has also sung for private commercial cassette releases in Gujarati and even for an Assamese film. Incidentally, she is equally at ease singing in Hindi, Bengali, Gujarati, Telugu, Tamil, Punjabi or even Assamese. Surekha has given performances in classical and light music all over India and at the Bharatiya Vidya Bhavan in London.

Though fairly well established as a stage singer already, the recently signed contract with CBS has given her a new confidence. "It's very good for my morale," she asserts. Given her mature, versatile voice, she can certainly look forward to a fruitful recording career.

MUSICASSETTES

**KEY: TITLE/LABEL/COUPLING NO/MUSIC
DIRECTOR/ARTISTE/S**

FILM

Duets of Anuradha Paudwal T Series SFMC 3085
Various Anuradha & others

Hits of Anuradha Paudwal T Series SFMC 3080
Various Anuradha

Khatra T Series – Rachna Various

Kudrat Ka Kanoon T Series – Laxmikant-Pyarelal
Various

Mohabbat Ki Aag Venus VCF 835
Laxmikant-Pyarelal Various

Shuruat T Series – Laxmikant-Pyarelal Various

The Best of Lata Mangeshkar MIL 4MC 5007
Various Lata

GHAZAL

Dil Ke Qareeb MIL MCA 4227 922/3 Various
Penaaz Masani

Ishraten Universal USGU 1014-5 Rajkumar Rizvi
Raj Kumar Rizvi

Jamal-e-ghazal HMV HTC 04B 4308/9 Various
Begum Akhtar

GENERAL

Bhajan Ratan Venus VCB 780 Devotional Raj Ratan
Bahadur Shah Zafar T Series SNMC 3170 TV Serial
Various

Bhajan Yatra MIL MC-A BBSC 024 Devotional
Anup Jalota, Nina & Rajendra Mehta

Disco Dhamaka Sonamic SIG 3001 Instrumental
Various

Disco Dhadkan Sonamic SCD 4227 Disco
Ajay, Armaity

Old Songs Never Die MIL MC-B 5227 820
Instrumental Babla

Oh! Sweetheart MIL MC-A 4227 914 Pop
Amit Kumar

Sona Main Sona MIL MC-B 4227 201 Instrumental
Various

Sampoorna Sunderkand HMV 40198-40201
Devotional Nitin Mukesh, Chhaya Ganguly,

Dilraj Kaur, Shekhar Sen, Kalyan Sen
Tere Bharose Nandlal HMV – Devotional Mohd Rafi
Tulsidas: Ek Darshan Sangeetanjali – Devotional
Kumar Gandharva

ENGLISH

Beauty and the Beast & other stories Sonamic
SIE 2001/2 Children's stories –

La Bamba MIL MC-A 828 0584 Film soundtrack
Various

Running In The Family MIL MC-A 831 593-4 Pop
Level 42

Spanish Eyes MIL MC-A 3100 333 Instrumental
Bert Kaempfert And His Orchestra

VIDEOCASSETTES

KEY: TITLE/LABEL/STARRING

HINDI

Aadmi Aur Insaan Time Dharmendra, Saira Banu
Akalmand Zoom Jeetendra, Sridevi

Amar Prem Star Video Rajesh Khanna, Sharmila
Angoor Gold Sanjeev Kumar

Apna Banalo Hiba Jeetendra, Rekha

Atmaram Payal Video Shatrughan Sinha,
Vidya Sinha

Badalvey Rishtey Hiba Rishi Kapoor, Reena Roy
Banno Magnum Arun Govil

Be-Naam VPD Amitabh Bachchan, Moushumi
Chor Ke Ghar Chor Time Randhir Kapoor,

Zeenath Aman

Daulat Bombino Raj Babbar, Zeenat Aman
Devata Gold Sanjeev Kumar, Shabana Azmi

Dil Deke Dekho VP Shammi Kapoor, Asha Parekh
Faraar VP Amitabh, Sharmila Tagore

Ghar Ka Sukh Excel Raj Kiran

Gumnaam Gold Manoj Kumar, Nanda

Hifazat Magnum Anil Kapoor, Madhuri Dixit

Jaaneman Time Dev Anand, Hema Malini
Janta Hawaldar Bombino Rajesh Khanna,

Mehmood

Jalianwala Bagh Bombino Vinod Khanna,
Shabana Azmi

Johar Mehmood in Hong Kong Time Mehmood,
I S Johar

Kamyabi Bombino Ashok Kumar, Shabnam

Kasme Vaade Gold Amitabh, Raakhee

Khalifa Indus Randhir Kapoor, Rekha

Khushboo Gold Jeetendra, Hema Malini

Krodhi VPD Dharmendra, Hema Malini

Lehren Vol I Gold Video Magazine

Mastana Indus Vinod Khanna

Mera Faisla Bombino Sanjay Dutt, Jaya Prada

Parichay Gold Jeetendra, Jaya Bhaduri

Pyar Ke Kabil Magnum Rishi Kapoor, Padmini

Roti Ultra Video Rajesh Khanna, Mumtaz

Sanam Teri Kasam Indus Kamal Hassan,
Reena Roy

Shayad Indus Naseerudin Shah, Neeta Mehta

Shubh Kamna Time Rakesh Roshan, Rati

Taxi Driver Time Dev Anand

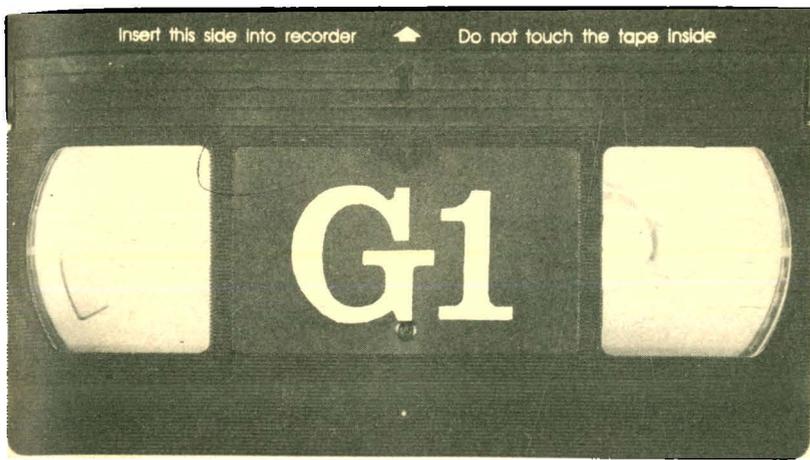
Tumhari Kasam Time Jeetendra, Moushumi

Yeh Woh Manzil To Nahin Excel Naseerudin Shah

ENGLISH

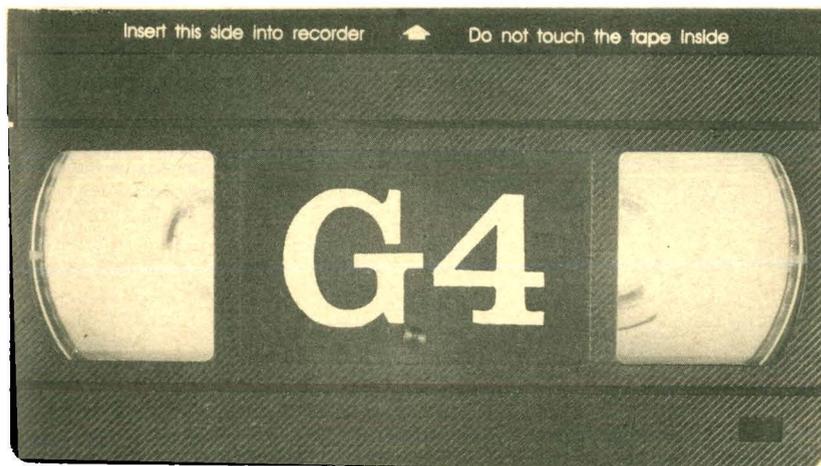
Carry On Doctor NFDC Franki Horward

Shake A Run NFDC Cliff Robertson



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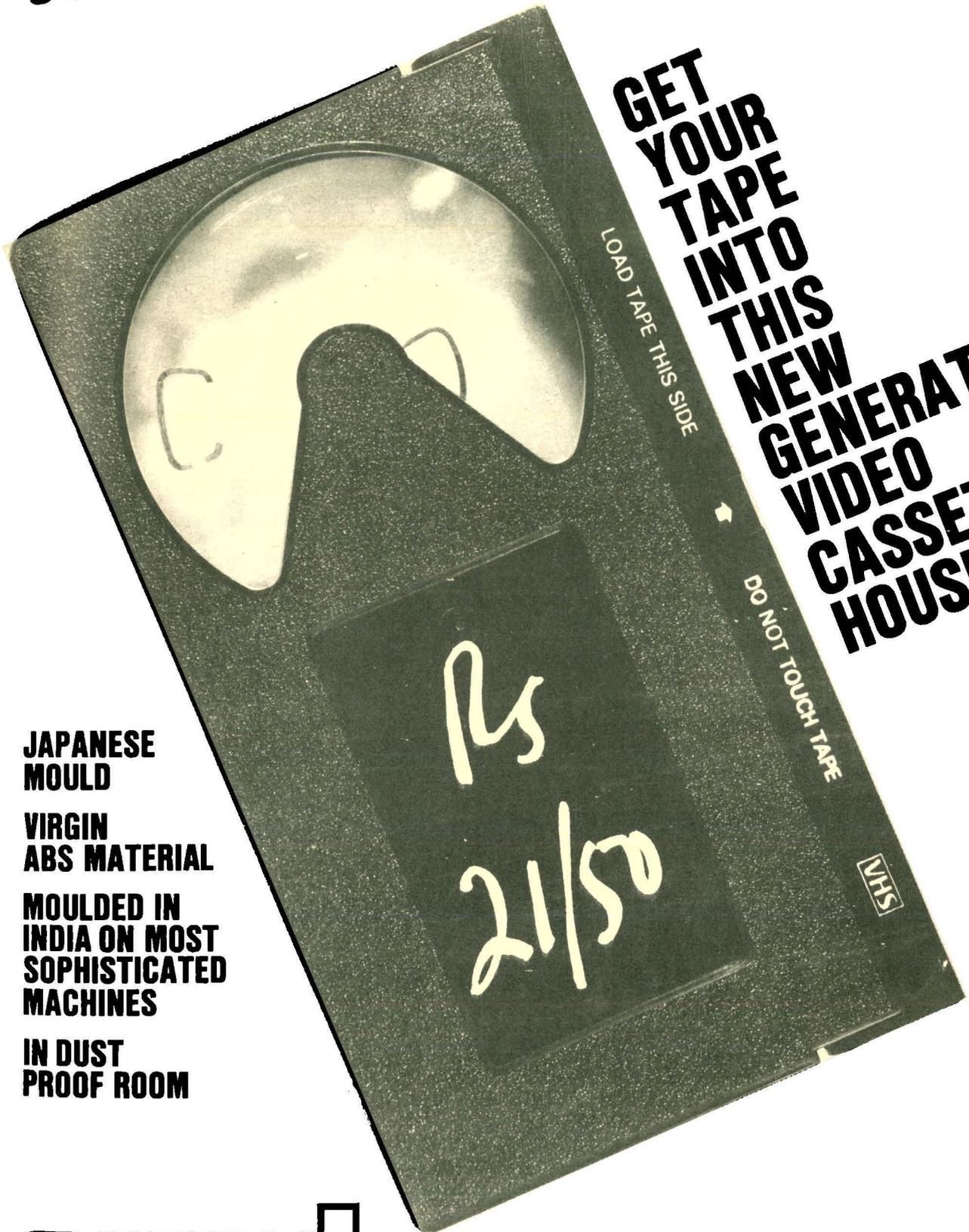
PRIME TIME

Prime Time, between the Hindi and English news bulletins, is watched by over 70 million viewers all over the country. **PLAYBACK AND FAST FORWARD** presents a guide on what to watch and when.

	SERIAL	REMARKS	VERDICT
MONDAY	HUM HINDUSTANI (Till Nov 9)	A serial on national integration	Watchable
	ZINDAGI	Women on women	Revealing
TUESDAY	BAHADUR SHAH ZAFAR (Till Nov 24)	The last of the Mughal emperors	Good
WEDNESDAY	SATYAJIT RAY PRESENTS-II APNE PARAYE	Ray's short stories Focus on rural life	Fair
THURSDAY	MANORANJAN (Till Dec 31)	On the unsung heroes of the film industry	Funny
FRIDAY	MALGUDI DAYS-II (Till Nov 20)	Down Malgudi lane, again	Entertaining
SATURDAY	NAI DISHAYEN (Till Dec 5)	On drugs and drug addicts	Zapped
SUNDAY	BODYLINE (Till Nov 8)	The famous Jardine-Bradman clash	Engrossing

Please note: All programmes are subject to change.

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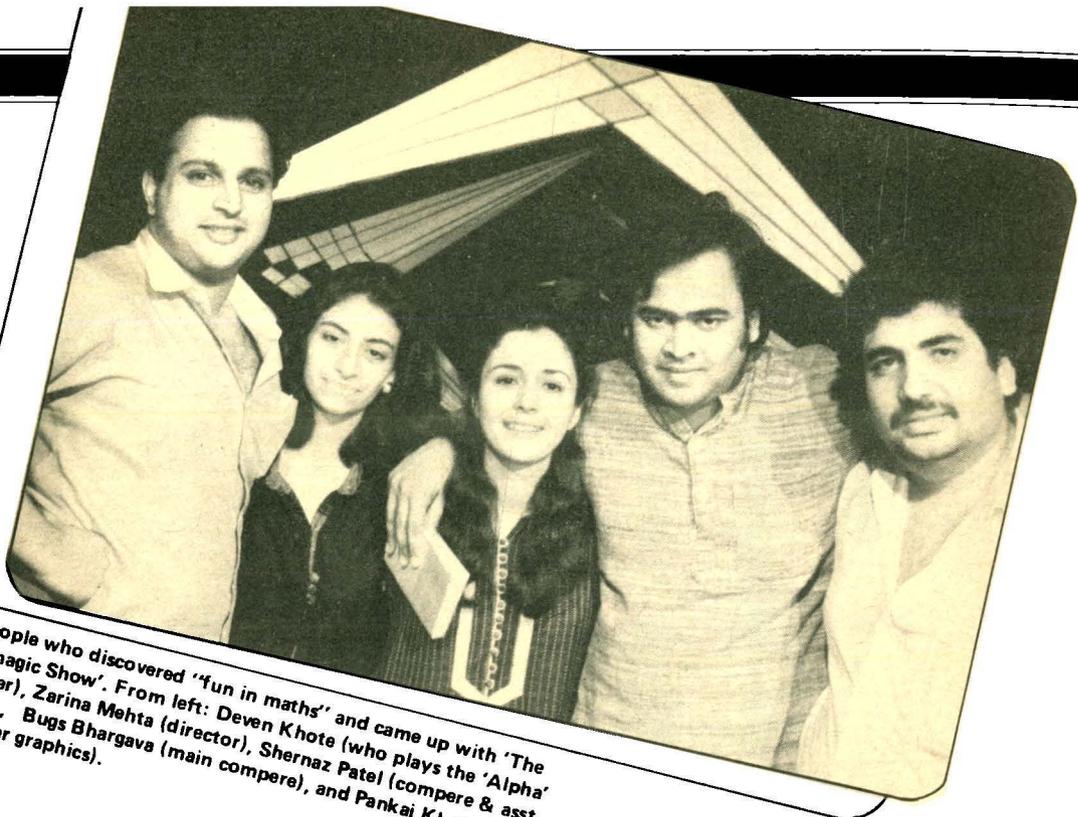
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The people who discovered "fun in maths" and came up with 'The Mathemagic Show'. From left: Deven Khote (who plays the 'Alpha' computer), Zarina Mehta (director), Shernaz Patel (compere & asst. director), Bugs Bhargava (main compere), and Pankaj Khandpur (computer graphics).

SUNDAY SPECIAL

9.00 am	HE-MAN	Sci-Fi
9.30 am	RAMAYAN	The famous epic
10.15 am	AUR BHI HAIN RAAHEN	On vocational awareness
11.10 am	THE MATHEMAGIC SHOW	Maths Quiz
11.45 am	PRATHAM PRATISHRUTI	The struggle of women against social taboos
12.15 pm	SINHASAN BATTISI	Indian folklore
5.00 pm	CARTOONS	-
5.20 pm	THE WORLD OF SURVIVAL	On wildlife
5.45 pm	HINDI FEATURE FILM	-



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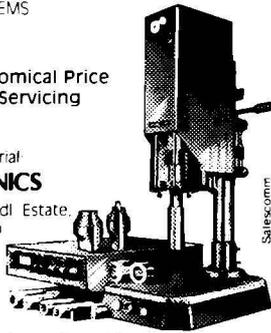
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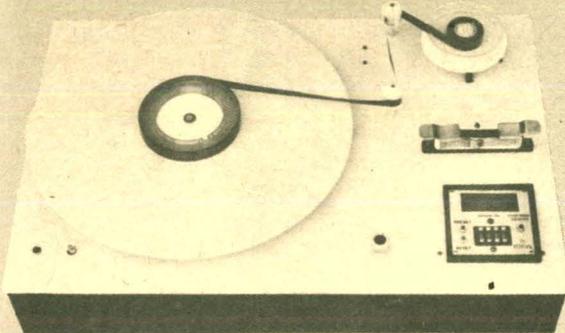
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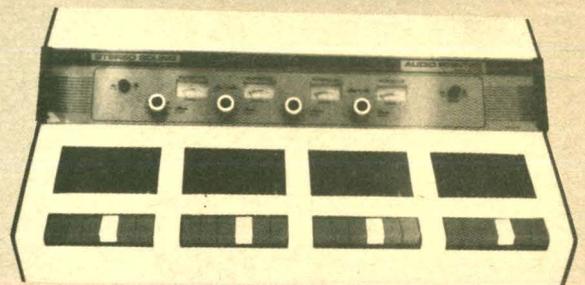
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MUSIC TRACK

PLAYBACK AND FAST FORWARD reviews the latest albums.

Dil Ke Qareeb

MIL

Penaaz Masani is one of the few consistent solo female artistes around. In this double cassette set, she has presented a total of 12 bandishes in her sharp slightly nasal voice.

All the twelve are within the strict framework of cinesong format. A few like 'Bikhare hai saare' or 'Pada to waqt to' can be loosely considered to fit in the definition of what constitutes a ghazal. On the other hand 'Na jane kyon' reminds one of a Hawaiian tune.

Ms Masani has been trained in Indian classical music and it is all the more reason why she ought to have made efforts to put across ghazals in the traditional form, at least one or two in the series. But it appears she has either made no conscientious efforts to do so, or else just drifted along.

Background instruments are judiciously used. Music score by Faiyaz Ahmed Khan is pleasing.

Unmeed

HMV

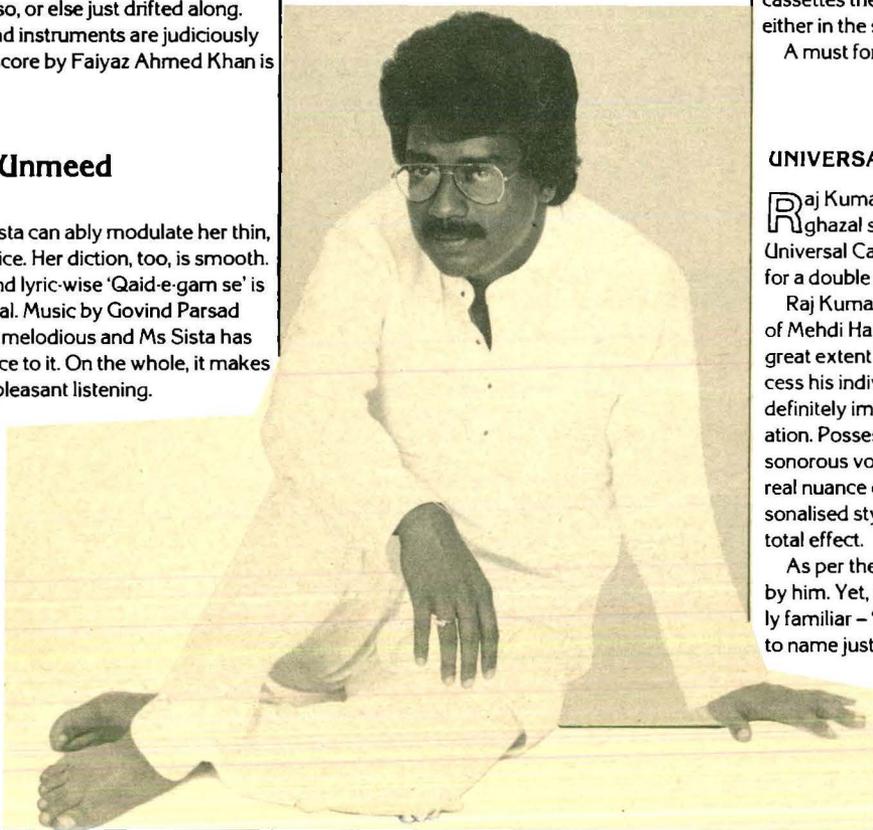
Pamala Sista can ably modulate her thin, sharp voice. Her diction, too, is smooth. Score-wise and lyric-wise 'Qaid-e-gam se' is the best ghazal. Music by Govind Parsad Jaipurwale is melodious and Ms Sista has done full justice to it. On the whole, it makes for tolerably pleasant listening.

Reflections

CBS

Like a breath of fresh and invigorating air, Hariharan has brought in a new style, with a deep soft haunting quality and easy manoeuvrability of his voice. Eminently suited for the ghazal format, Hariharan, well aware of his assets, has taken on Ghulam Ali in 'Turnhara naam se' and made a resounding success of it. Being able to modulate his voice with an easy grace to suit the mood, the dard in 'Kab tak yunhi rulayenge' oozes from every word. Repeated listening increases the feeling of nostalgia, with each ghazal percolating down into the subconscious.

As an example of the modern ghazal, it's a collector's item.



Jamal-e-ghazal

HMV

The earlier recordings of that queen of ghazals, the late Begum Akhtar, have been compiled in this double cassette set.

The opening favourite 'Ai mohabbat tere' sets the mood. The Begum possessed a full, throaty voice. Each rendering of hers had a flight and depth which only she could have imparted. The impeccable and clear diction adds another dimension. The traditional 'Diwana banana hai to' on the album is a shining example of the old and original style of rendering. Another old favourite is 'Dil ki baat kahi nahi jati' in Vol II.

Kudos to the person who arranged the chronological order of the ghazals, because even after listening to the two cassettes there is no sense of repetition, either in the score or in the pitch.

A must for the connoisseur.

Ishraten

UNIVERSAL

Raj Kumar Rizvi has been around on the ghazal scene for quite some time now. Universal Cassettes have now roped him in for a double cassette set of ghazals.

Raj Kumar has tried to emulate the best of Mehdi Hasan and Ghulam Ali and to a great extent has succeeded. But in the process his individuality has suffered. He has definitely imbibed the art of ghazal presentation. Possessing an extremely pliable and sonorous voice he is able to bring out the real nuance of each shair. And hence a personalised style would have heightened the total effect.

As per the inlay card, the music is scored by him. Yet, some of the tunes are extremely familiar - 'Lutphokaram', 'Itna toota hun' to name just a few.

- VASANT KARNAD

FILM

The Best Of Lata Mangeshkar

MIL

Four cassettes crammed with nifty numbers spanning the singer's career from the period she was in peak form, the '70s – to the Lata of today, still very much at the pinnacle of success when there is no competition for miles around (unless you count Asha Bhosle, but then she is standing on another summit). The 48 songs here are mostly of the heartstoppingly romantic variety. It is vastly superior to Rafi's in the same Quad series. For one thing, it is more honest! though there are 'live' recordings of Lata's songs, they are not unnecessarily highlighted in the credits. The duets are also kept at a minimum.



Lata's duet with Amit Kumar, 'Ayee ayee teri yaad ayee' from 'Romance', is one of the most enchanting ones R D Burman has ever composed. If you have missed this one, you have missed the best of Lata-Pancham. Other songs featured on this album which have become undeserving victims of obscurity are Laxmikant

Pyarelal's 'Baith mere paas' ('Yaadon Ki Kasam') RD's 'Jo baat ishaaron mein kahi' ('Joshila', which has superb lyrics by Sahir), Rajesh Roshan's 'Tumse mila tha pyar' ('Khatta Meetha') Vijay Singh's 'Is dafa' ('Kabhi Ajnabi The') and 'Bichhadna tha hamen ek roz' ('Hum To Chale Pardes'), Khayyam's 'Dil aakhir dil hai' (title song), L-P's marvellous mujra 'Ham hi karen koi surat' ('Ek Nazar') and 'Phoolon ke saath' ('Roti'). One should preserve this collection at least for the pleasure of rediscovering these gems.

The contribution of the composers should not and cannot be denied. Lata herself acknowledged their hand in shaping her stupendous career. Take L-P's 'Mere gore galon ka' from 'Aashiq hoon baharon ka'. Here, the use of the piano interludes heightens the impact of the flawlessly flexible rendering. The point is, Lata has always inspired composers to give their best.

Vintage Favourites: Mukesh

HMV

How time flies! Mukesh died 13 years back, but it seems like 13 months! Mukesh was fortunate to have sung songs more selectively than Rafi, so that there aren't too many songs of his which have been relegated to the trashcan of obscurity. Not all of Mukesh's songs are as easily accessible as is generally believed. Here is a collection of 16 Mukesh numbers that are really rare and, therefore, eminently suitable. Beginning with the Saigalesque 'Dil hi ho bujha hua to' in 1941 and concluding with the typically Anil Biswasian 'Zindagi khwab hai' in 1965, the listener almost beholds the evolution of a great singer. This is due partly to a very practical reason: the date of each film's release is given alongside the other credit details, and chronological order has been observed in the sequence of the songs. The K L Saigal influence is overwhelming in the two earliest songs, Ashok Ghosh's 'Dil hi ho bujha hua to' from 'Nirdosh' (1941) and Anil Biswas's 'Jeevan sapna toot gaya' from 'Anokha Pyar' (1948). But it becomes evident that Mukesh came into his own in the same year (1948) with S D Burman's 'Bahe na kabhi nain' ('Vidya', shown recently on Doordarshan). With Snehal Bhatkar's 'Mohabbat bhi jhoothi' in 'Hamari Beti' (1950), a distinctive talent was born. From there, the album proceeds to paint a rainbow-like kaleidoscope of selections. Not all of them are as rare as the album promises. Chitragupta's 'Muft huye badnaam' ('Barrat') and S N Tripathi's 'Nain ka chain churakar' ('Chandramukhi') are oft-heard numbers that do not enhance the vintage mood of the collection. However, the

album is still a versatile storehouse of relative rarities. You get to hear such delightfully underexposed songs as Dattaram's 'Aye mere jaan-e-wafa' ('Neeli Anken'), Sardar Malik's 'Sun chand meri yeh dastaan' ('Naag Jyoti') and 'Raat nikhi huyee hai' from 'Hum Hindustani' (which sounds strangely similar to Farida Khanum's ghazal 'Aaj jaane ki zid na karo!'). There is an unfortunate fluctuation in the singer's voice as he renders S Mohinder's 'Yeh jawani yeh haseen raat' for a film ironi-



cally entitled 'Khoobsoorat Dhokha'. To the Mukesh fan(atic)s, the frequent lapses of rendition were just that – a beautiful betrayal. My only complaint against the collection (if it could be called that!) is that it abides too closely by the stereotyped image of Mukesh as the lovelorn poet crooning pensive songs in the moonlight. This is where Shanker-Jaikishan's 'Aye pyase dil bezubaan' ('Begunah') comes in. It finds the dynamic duo fiddling with a wide range of Western percussions as early

as in 1956! It is the only song in the compilation in the blithe spirit, and therefore the most interesting. Aptly enough, the album ends with Biswas's 'Zindagi khwab hai' ('Choti Choti Baaten') with its omnipotent lament 'Alvida alvida...'

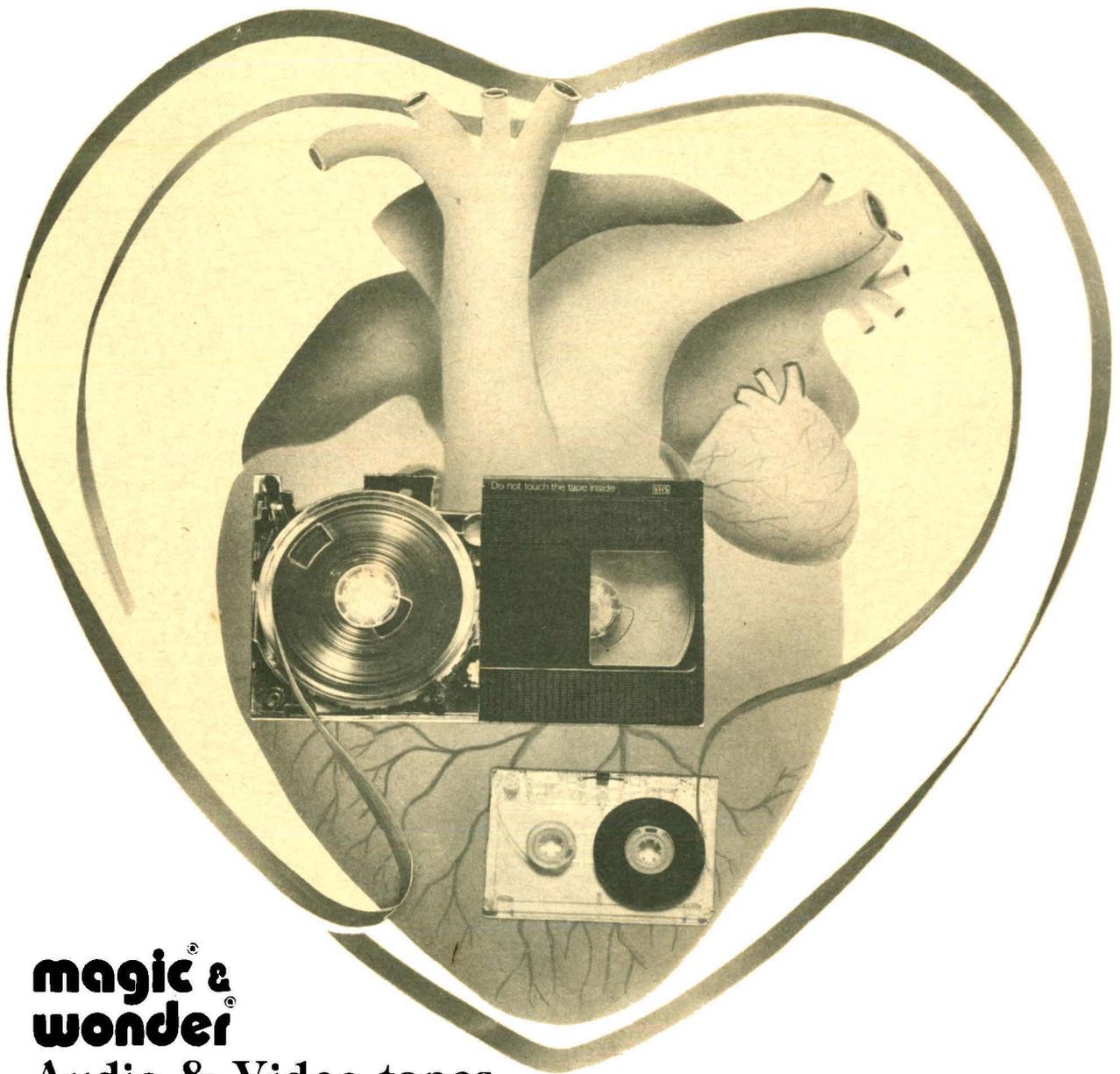
Ram Kare So Hoye

HMV

As the title indicates, the album features Ram Bhajans by Mukesh, culled from various albums over the years. The compositions are by talent as diverse as Murlī Manohar Swarup (for whom the singer did the highly successful interpretation of the Ramayan), Naresh Bhattacharya, Lachhīram, and Ravindra Jain. There is even a tune each by C Ramchandra ('O Shirde Ke Sai Baba') and Chitragupta ('Anand mangal'). Mukesh's richly despondent and sober voice are an ideal vehicle for the bhajan, as is evidenced by this album. Most of the numbers are household favourites. Families all over the country awake each morning to the sounds of 'Sur ki gati' and 'Naiya padi majhdar'. This album highlights the essential spirituality of Mukesh's talent. The deep feeling that he infuses into the lyrics is not generated in the recording studio alone. Mukesh's bhajans make the Anup Jalotas look like sophisticated imposters. What is lacking today is not so much sincerity as devotion. Everybody is in a hurry to become successful. In the process, even the bhajan has been reduced to a commercial commodity. This album is a harkback to an era when music was a form of worship.

– SUBHASH K. JHA

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Susman

MIL

Those who dig songs of the 'Tum into main main into tum' variety are advised to let the music of 'Susman' be. My only fear is 'Susman' might fall victim to the snobbery of the classicists who regard all film music as cheap and undesirable. Scores from 'Baiju Bawra' to 'Sur Sangam' have proved that film music need not be cheap. 'Susman' is a huge step in the same direction, and it should be heard widely; especially since the eight compositions, Kabir 'dohas', are by Sharang Dev, the talented son of vocalist, Pandit Jasraj. Steeped in the traditional classical style, they are music to the ear indeed! The vocal honours are shared by two pre-eminent classical vocalists Pandit Jasraj and Kuruville, both of whom are at their sublime best, although they give antithetical interpretations to the 'dohas'. The two versions of 'Jheeni jheeni beeni' are proof of this. Kuruville's 'Musi musii' reminded me of Laxmikant-Pyarelal's 'Jyot se jyot' in 'Sant Gyaneshwar'. Ila Arun (the folk singer recently in the news for her song in the aborted 'Devaa') renders the lone female number 'Charkha chale' with feeling and without affectation. But it is the selections by Kuruville which have endeared themselves permanently to me. Though the music has been credited jointly to Sharang Dev and Vanraj Bhatia, as far as I can tell, they all bear Sharang Dev's stamp. 'Sus-

man' is a connoisseur's delight, and the amateur's revelation.

MOHABBAT KI AAG

VENUS

The undoubtable supremacy of music maestros Laxmikant-Pyarelal once again shines through a pleasant, romantic and unclustered score. All the songs are exquisitely penned, a refreshing change in itself. Lata's rendition of 'Yeh Zindagi Haseen Hai' adds a shimmer to a highly hummable song while Shabbir Kumar strives hard to match the veteran step by step whilst rendering the same, solo, later on in the album. And he succeeds. Pankaj Udhas steals the show with 'Meri zindagi mohabbat' with his inimitable coolness and soothing, deep voice. The title song with Shabbir Kumar's voice infusing life is pleasant and gradually grows on you. Mohammed Aziz too does not lag far behind; he appeals in a heartfelt manner with 'Beqarari ka sawan hai'. Thus, all said and done, the numbers certainly deserve and compel hearing with its old world charm and mystique. A very good buy.

Yahoo! Vol.2

HMV

I must confess to a sense of disappointment. The 12 tracks are hardly representative of the Shammi-Rafi magic.

Not surprisingly, the whole of Side B is monopolised by Shanker-Jaikishan tunes. Most of them are inapt as tokens of the 'yahoo' spirit 'Main chali main chali' ('Professor') is too sedate a love duet to justify the tenor of the album. Why the stress on duets? Besides 'Main chali', there are 'Tumne pukara' ('Rajkumar'), 'Aye hain door se' ('Tumsa Nahin Dekha'), 'Din sara guzara' ('Junglee'), 'Isharon Isharon' ('Kashmir Ki Kali'), 'Aaja aaja' ('Teesri Manzil') and 'Dil tera diwana' (title song). It is the solos which embody the Shammi-image. The 'Yahoo' actor never sang with his co-stars, he sang to them. The popular duets could have been sung by any lead pair. But only Shammi could have 'sung' the solos, and only in Rafi's voice. This is evident in 'Diwane ka naam to poocho' ('An Evening In Paris'), 'Mohabbat ke khuda' ('Bramhachari') and 'Meri mohabbat jawaan' ('Janwar'). The album concludes appropriately with 'Log kahen mujhe pagla kahin ka' from 'Pagla Kahin Ka', and not the vastly superior (though inconsistent with the actor's image) 'Tum mujhe yun bhula na paoge'. This film marked the twilight for both the actor and the singer. Significantly, in Shammi's last film as a hero, 'Jane Anjane', the most popular number ('Jane anjane log miley') was sung not by Rafi, but Kishore. An era had passed forth. Perhaps the problem with this album is that the really rollicking Shammi-numbers have already been used in Vol 1.

— SUBHASH K JHA



A still from 'Kudrat Ka Kanoon'.

Kudrat Ka Kanoon

T SERIES

Laxmikant-Pyarelal prove their class once again with some exquisite scores for this film. Lata and Shabbir Kumar's 'Tujhe kitna pyar karen' is superlative, both singers infusing depth and emotion to stir your soul. Even when this song is later repeated, Lata's expert handling coupled with tuneful composition makes for excellent hearing. 'Abhi to parhi hai umar sari' boasts of appealing lyrics and a catchy tune. 'Kaisa kudrat.ka kanoon' once again reminds us of Mohammed Aziz's range and prowess, who gives his best, given a chance. Alka Yagnik emotes effortlessly through 'Mukhda chand ka tukda' which is fairly pleasant. Thus, overall, the album does involve and impress you enough into making it a good, engaging buy.

Shuruaat

T SERIES

A cassette full of surprises. More so because a couple of delightful and pulsating numbers leave their indelible mark amidst the other fairly pleasant or simple



Neeraj and Hema Gupta in 'Jawani Ki Lahren'.

mediocre scores. The tuning and lyrics being catchy are aptly supported by lush orchestration and involved rendition. 'Badal ki bahon mein' by Anuradha and Manhar catches your attention especially with its novel lyrics. 'Tere bin chain' and 'Dil unse ja mila' are those typical scores of a popular genre while 'Banke bhi mere ban na sake' is once again excellent. 'Tumhin par mite the', the last song on the track, impresses with Anuradha and Shabbir infusing life in it with their heartfelt emoting. Will definitely make a good, if not very good, buy.

Jawani Ki Lahren

SAGARIKA

An average fare at best, the team involved has apparently not put in their heart and soul in this to come up with their best. Both 'Dariya ke paani' by Anuradha Paudwal and chorus and 'Ginte ginte palchin' by Behroze Chatterjee are mediocre. However, Bhupinder and Anuradha's 'Hum hai mere ja tum ho' is intelligently composed and excellently rendered. 'Duniya hai ek sagar', too, is pleasant with meaningful lyrics. The remaining efforts are directed merely at the masses and do not create any visible impact. All in all, the music lacks novelty of style or presentation, and cannot rise to a creditable level enough to persuade a buyer.

Ziddi Mera Naam

T SERIES

Ranging from good to average to downright avoidable, this is a mixed fare, appealing in parts only. Ravindra Jain scores in accordance with the situations and setup, tuning relatively fair compositions, but nothing which really stand out. 'Ho mere peeche peeche aaja sajna' by Asha Bhosle is raised to a likeable level solely due to the prowess of the singer, while she is aptly aided by lyrical contents and skillful orchestration in 'Bin bulaye kabhi aap aaye nahin'. Once again Lata Mangeshkar's mastery handles an average number with expertise and ease in 'Na tum bhulo na hum bhule'. 'Diwane ziddi hotay hain' does not deserve much mention.

Ghar Ka Sukh

T SERIES

Although Ravi does not necessarily come up with absolutely fantastic stuff, he does not waver in the other extreme either. A commendable effort, no doubt, it is his lyrics which appeal more than his composition. He is, however, aptly aided by his singers in rais-

ing the album from mediocre to a much better quality. Sujata, relatively new on the scene, puts in her best to match the superb and experienced Asha Bhosle in 'Ab sunle meri pukaar'. 'Bhala kar bhala hoga' by Anwar is good. 'Huzoor aap ye tohfa' and 'Bolree jethani' are boisterous and fun filled, meant to be heard in a light, frothy mood. 'Lelo lelo babuji' by Asha Bhosle has the singer in her element and is thoroughly enjoyable. The love duet 'Janeja kahle bulaya' by Suresh Wadkar and Alka Yagnik has just the right blend of tuneful, calm melody to create a romantic atmosphere in your drawing room. On the whole, it is a hummable album and will score high on the popularity charts if one does not start off with very high expectations.

Bahadur Shah Zafar

T SERIES

Strictly for the 'nawabs' and true ghazal lovers with a penchant for high flown Urdu lyrics, breathtakingly beautiful poetry, and flowery, romantic language; it is indeed a treat to hear each and every song repeatedly. Music that grows on you: each track is a gem, incomparable and easily touching the zenith of lyrical beauty of past maestros. 'Na kisi ki aankh ka noor hoon' and 'Lagta nahin hain jii mera' penned by Emperor Zafar are both rendered in Mahendra Kapoor's deep, resonant voice with feeling and emotion. Zouq's poetical mastery is apparent in 'Ab to ghabara ke' and 'Mushaira aakhri shama'. Ghalib's 'Aah ko chahiye.....' or 'Bas ki dushwar hai' need little introduction. The remaining numbers sensibly and melodiously tuned by Raj Kamal, deserve due credit. Albeit aimed at a select audience, it is a great buy and worth preserving.

Khatra

T SERIES

Engaging in parts and yet nothing extraordinary, the album promises to be popular with pedestrian classes and may be heard blaring over festival mikes. 'Chiki chiki bum' is of that genre. Mahendra Kapoor and Chandrani Mukherjee's 'Yeh dhuan jo utha hai' is commendable, with its sensible lyrics and sensitive renditions. 'Aage khatra peeche khatra' is fun all the way as is Vijay Benedict and chorus's foot-tapper 'Dance with papa'. 'Zulm se na ja na ladh sake', slow and morose, is barely passable. Overall, the album barely balances between heights of excellence and depths of mediocrity. If it does not prevent you from switching off the tape recorder, it does not compel you to buy it either.

— ASIF A MERCHANT

Sona Main Sona
MUSIC INDIA

An assortment of film songs in instrumental form. The second item of Side 1 'Ting ting ghanti bhaje' is a catchy number. The strains of the guitar issue forth melodiously to make a soothing effect in several items. Bab Chakravorty has chosen good hits of Bappu Lahiri and Annu Malik on both sides of the cassette.

Side 2 has some gimmickry in a few items which one wonders whether were so prominent in the original tracks. Rhythmic monotony mars the appeal of some numbers. The last two items, one under the baton of Laxmikant Pyarelal, are appealing with an imaginative alternation of instruments.

O Sweet Heart
MUSIC INDIA

Mechanically worked emotions cannot strike one's inner chords. That is the shortcoming of Amit Kumar's singing in this cassette. The first two items have no feel of spontaneity so much needed in romantic numbers. The item 'Mitwa o mere mitwa' a duet of Amit and Alka Yagnik impresses one with its accented style of singing. The next number 'Mana meri ae zindagi' is partially appealing; the import of the lyric is not fully conveyed.

On Side 2 the first two items are routine renderings. The item 'Teri meri ankhen' is set to a tune with swing. The last number 'Diwane Saathion' is sung in tune with the mood of Sameer's lyric and makes a lingering impact.

Hits of 1987
VENUS

Instrumental combination of a novel type is featured in this recording. Electric guitar, acoustic guitar, violins, mandolin, banjo and korg synthesiser are played in a dramatic style to hold one's attention. Both male and female vocal refrain are introduced at the high points of the numbers. The movement of the melody is on a soft line.

To those fond of swing in instrumental fare there is much in this cassette to appreciate. Though taken from films, the music is not much weighted on bass. There is a pleasant variety in rhythm and melody. An appealing recording.

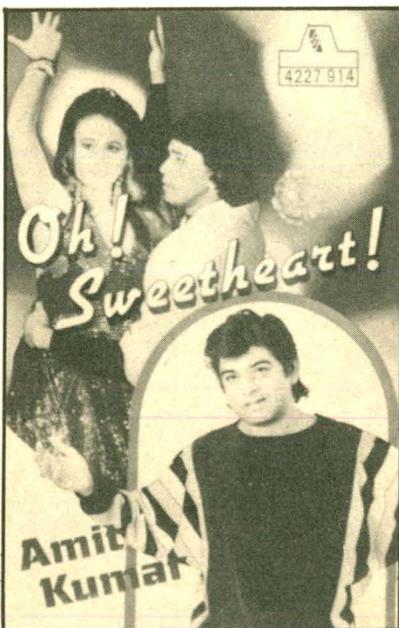
N HARIHARAN

Bhajan Yatra
MIL

Nine bhajans recorded live at last year's Bhajan Yatra feature on this album, with Nina Mehta, Rajendra Mehta and Anup Jalota contributing three each. Nina and Rajendra Mehta make a fervent invocation to Shiva with the opening mahamantra

'Om namah Shivae'. 'Ram Ramaiya' is not particularly catch but 'Jogia, jag hai ek sarai' based on Raga Todi is easily the best of the selection. The music arranged by the duo is appropriately simple and appealing.

Anup Jalota opens his repertoire with 'Siya Ram kaho, Radhe Krishna kaho'. But



the following namasmaran 'Hare Krishna Krishna Krishna Hare Rama Rama Rama' in Bhairavi is the best from him.

The standard of singing as well as recording is uniformly good and these handpicked bhajans should prove popular with the masses.

Bhajan Ratan

VENUS

Raj Ratan's bhajan album from Venus offers eight bhajans in all, scored to the music of Joshi. Raj Ratan has a vibrant voice and a clear diction which imparts his bhajans a sense of intensity and fervour which is wholly appropriate. The standard of singing as well as recording is above average. Specially noteworthy are 'Hari bhajan ko maan re' and 'Jinke mukh se' on Side A while 'Var de mujhe bhagwan' stands out on Side B.

Tulsidas: Ek Darshan

SANGEETANJALI

The Limited Edition produced by Sangeetanjali of Delhi is an exquisite selection from Pt Kumar Gandharva's live concert on April 18, 1986 in New Delhi. The three cassette set contains select compositions from Ramcharitmanas and Vinay-patrika which have been set to music of Hindustani Ragdari Sangeet. Thus, to the devotee, these musical offerings will strike as bhajans but to the classical music. Kumar is well supported by his wife Vasundhara Korkali and daughter Kalapini. The instrumental support comprises Suresh Achrekar on tabla and Govindrao Patwardhan on the harmonium.

Volume I opens with a bhajan from the Balkand of Prabhu Ramchandra, set to raga Kalyan and sung in an engaging style. 'Rampada padum-parag pari' unfolds the miracle of Ahalya's release. The choice of Kanada Bahar is singularly appropriate to work the miracle in music. That Goswami Tulsidas was also a devotee of Shiva is evident from 'Dani kahun Sankar se nahin', tuned to Dhanashree, in the leisurely cadence of Adha Tritaal.

Volume II opens with another Balkand Choupayee set to Kamod in Dhumali taal. The bhajan describes the spell-binding presence of Rama and Laxman in Janakpuri in the company of sage Vishwamitra. Kumar then turns to the exile described in a Tulsi bhajan composed and sung in the raga Kedar. The next composition from Vinay-patrika is rendered by Kumar in Khamaj in a spirit of total supplication. The last choupayee describing the emotional state of Seeta during the longdrawn swayamvar, is beautifully rendered by Kumar in raga Tilang.

On Volume III the opening bhajan is from Tulsi Geetavali, where Ram bids farewell to his mother. Sung in raga Sovam, it captures the pangs of a mother's sorrow. The following bhajan is in Bihagda and the succeeding two choupayees are from the Balkand, both set and sung in Bhairavi.

The album is designed tastefully and issued with a text of the bhajans.

- SUMIT SAVUR

ENGLISH

Electric Cafe

HMV

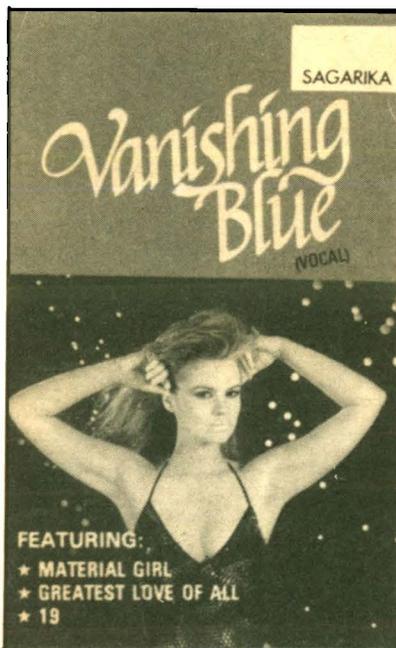
Kraftwerk have always shown a great deal of imagination. This time around their sound bristles with hooks beginning right from 'Boing boom tschak'. So who cares if the title kisses the fringes of an indelicate beat.

Side One which runs right through to 'Musique non-stop', the No 1 US dance cut, has enough thrust and appeal in its musical phrases. Flip over and 'The telephone call' pulls the charges with their 'Sex object' showing where Kraftwerk have their tongues. In their cheeks, where else!

Playing For Keeps

HMV

This soundtrack is better. On top of the heap is Phil Collins, dramatic as always, this time on 'We said hello goodbye'. Eugene Wilder is a Shoo-in for the dance floor with the infectious 'It's getting hot', with Hinton Blade pulling his own on 'Think we're gonna make it'. The biggest disappointment here is the treatment meted out to the classic 'Stand by me' by Julian Lennon. You just can't rock soul.



The Juke Box
Vanishing Blue

SAGARIKA

The cover version syndrome brings in two new cassettes with songs 'made popular' by artistes like Madonna, Mick Jagger, Laura Branigan, Paul Hardcastle and Samantha Fox among others. This will appeal to a special coterie of listeners who are not particular about who sings the songs as long as they are hits. On tape are 'Gloria', 'Material girl', 'Greatest love of all' and 'The sun always shines on TV'.

Spanish Fly

CBS

Lisa Valez has a sweet little-girl voice, all purity and innocence, which makes it suitable for the mouthings on 'Spanish Fly'. There is a varied feel and Lisa Lisa, with Mike Hughes and Alex 'Spanador' Moseley the Cult Jam, plumb each to satisfaction.

Latch on to the one-two-three beat of 'Someone to love me for me', the uppity rhythm on 'Lost in emotion', the hip-hop on 'I promise you' and the gospel harmonies of 'Someone to love me'. Add outstanding production and this one's a winner.

9 1/2 Weeks

HMV

The movie is said to be steamy. If so, the music has nothing to do with it. The songs have been slapped together with apparently little foresight. Out of this morass comes Joe Cocker whose vocal

power is evident on the blues swept 'You can leave your hat on', Devo who let lunacy run rampant as they devolve on 'Bread and butter' and Luba who flips in with the endearing 'The best is yet to come'.

The Final Countdown

CBS

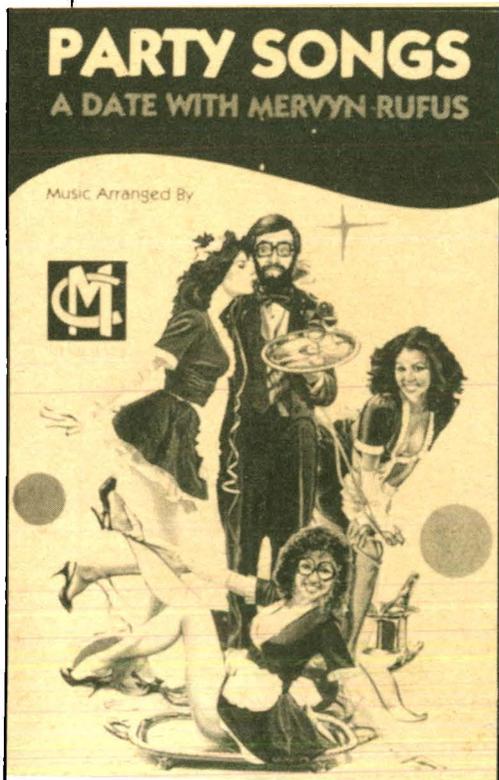
This Swedish group falls into the safe rock category mixing hard excursions with milder fare. In the process they don't forget what counts, melody or a bag full of hooks. 'The Final countdown' with its loping beat has long been a favourite but there are others which target dead centre like 'Rock the night' and 'Carrie' which at writing, is burning a path to the top of the US charts.

Party Songs

MUSICRAFT

Mervin Rufus, a local practitioner of the Presley craft, has not only won contests imitating his idol but has held some shows in Elvis' name as well. He sings Elvis here, rather rapid versions of the songs, rather well done. The album exudes a party atmosphere with its selections of 'Bombay masala' and 'Old favourites'. There are even a couple of jokes thrown in! Get this if you're having a party, preferably a noisy one.

- JERRY D'SOUZA



CBS. The Power Behind The Glory.

Michael Jackson
Wham
Bruce Springsteen
Barbra Streisand
Neil Diamond
Simon & Garfunkel
Reo Speedwagon
Billy Joel
Weather Report
Santana
Julio Iglesias
Aretha Franklin
Patti Labelle
Rolling Stones
Neil Young
Willie Nelson
Sting
Carpenters
Count Basie
The Bangles
Duke Ellington
Bing Crosby
Shakti
Miles Davis
Asia
Marvin Gaye
Gladys Knight
& The Pips
Maynard Ferguson
Herbie Mann
Stan Getz
Chuck Mangione
Ramsey Lewis
George Duke
Wynton Marsalis
B.T. Express
Men At Work
Placido Domingo
Ella Fitzgerald
Eddy Grant
Zubin Mehta

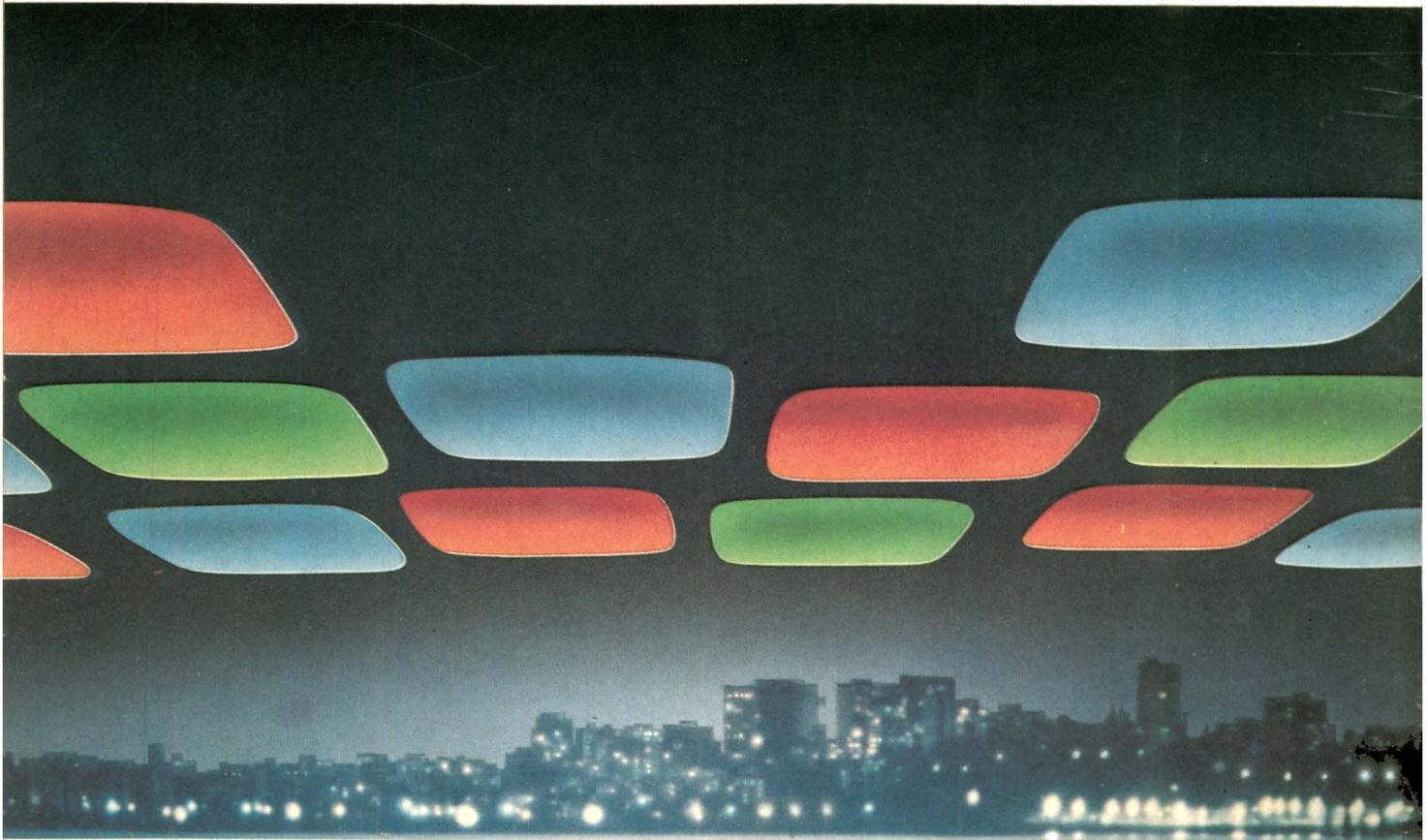
Jane Fonda
Jimmy Cliff
Toto
Bob Dylan
Police
Herbie Hancock
Bob James
Louis Banks
Harry James
Benny Goodman
Paul Young
Animals
Shakin' Stevens
Quite Riot
Cyndi Lauper
Irene Cara
Philip Glass
Dan Fogelberg
Mick Jagger
Sade
Kelly Brown
Carole King
Doris Day
U.S.A. For Africa
Ray Charles
Alison Moyet
Philip Bailey
Merle Haggard
Don Henley
Louis Armstrong
Kenny Loggins
Freddie Mercury
Billy Ocean
Engelbert Humperdinck
The Jacksons
Bryan Adams
Stewart Copeland
Herb Alpert
Supertramp
Dave Brubeck

Rekha
Asha Bhosle
Amjad Ali Khan
Nirmal Udhas
A. Hariharan
Mehdi Hassan
Jagjit & Chitra Singh
Maqbool Ahmed Sabri
Nazia & Zoheb Hassan
Vishwajeet
Shruti Sadolikar
Shashi Kapoor
V. Shantaram
Romu Sippy



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The 51 cm Magnus Deluxe features a 3 speaker hi-fi system, full function remote control, auto search, alpha numeric **blue** channel-volume-



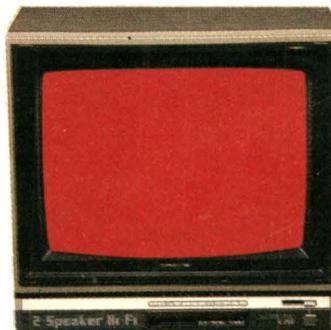
brightness-colour and TV/Video mode display, a muting circuit, tone-control,

an anti-glare filter glass, superwide AVR, a voltage synthesizer circuit, an ABC

Limiter and a computer aided chassis design.



MAGNUS Deluxe



MAGNUS Super

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