

# playback

▶ AND FAST FORWARD

**Pankaj, Anup, Asha**  
—now on Compact  
Disc.

Meet Kavita, the  
singer of 'Hawa  
Hawai' — the  
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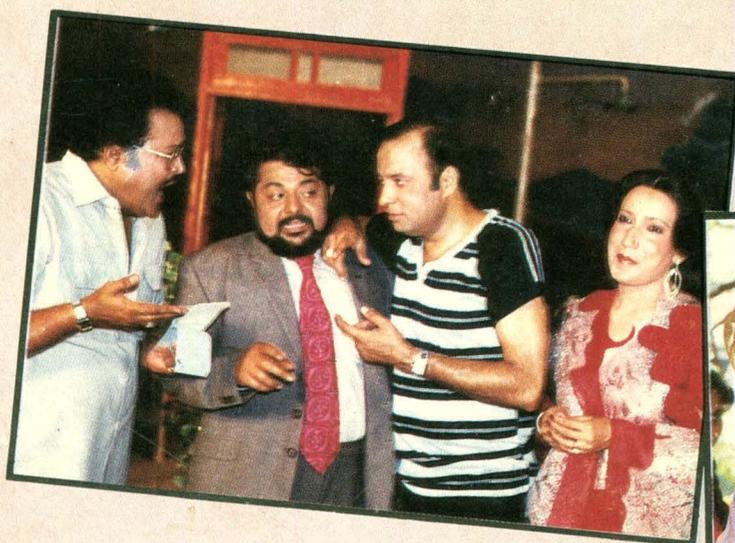
**TV Serials: The Best  
& Worst of '87**

Top Music Albums  
of '87

**The Best X'Mas  
Releases**

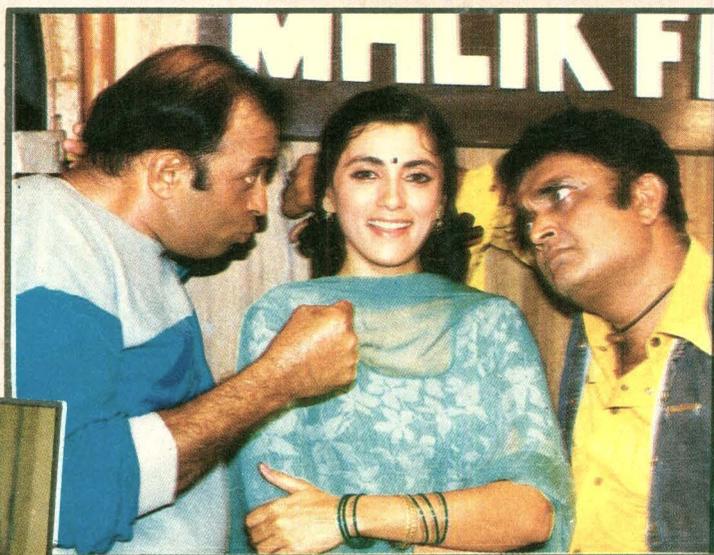
See Why Gary  
'Elvis' Lawyer  
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**On The Fast Track —  
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Mukesh, Alka Y**



## MANORANJAN

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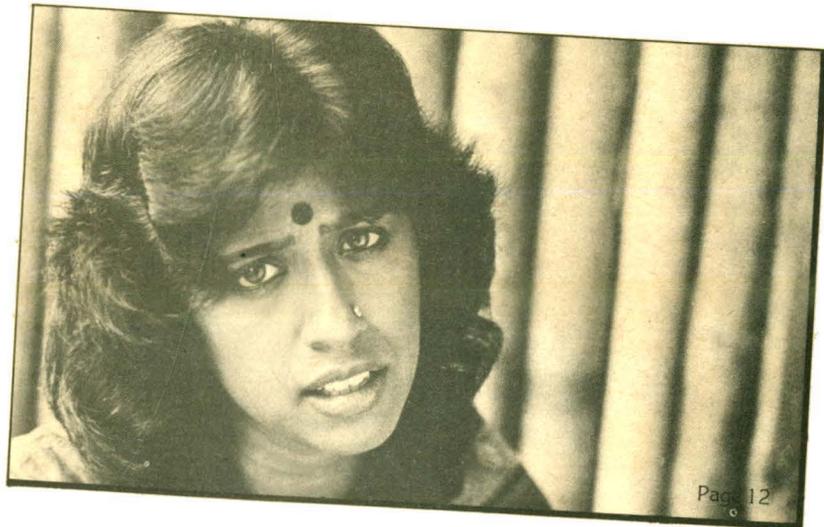
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**The 1987 Dyanora Prestige. You'll fall for its beauty. But take it home for its brains.**

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## playback

AND FAST FORWARD  
MUSIC · AUDIO · VIDEO · TELEVISION

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### PIRACY IN SINGAPORE

In the article 'The Record Industry' - 'Stuck In The Groove' (**Playback And Fast Forward, September**), Mr Laxman Samtani is quoted as saying (page 35) "Singapore was the world's largest centre for piracy. Overnight with an amendment in the Copyright laws, the place was cleared out. You can't see a single pirated tape in the shops now."

The claim is both incorrect and misleading. The situation has not changed much with the coming into force of the Copyright Act. Only the English and other languages pirated tapes have almost disappeared after repeated raids by their respective distributors in Singapore. The pirated tapes of Indian origin are still sold in their thousands.

We had, being one of the importers and distributors of major manufacturers, repeatedly requested for legal distributorship rights to institute action against the pirates. But to no avail. Only Concord conceded their rights to us. Others including CBS, MIL, Venus, EMI/HMV - did not respond.

The manufacturers of Indian repertoire should perceive the piracy situation in its true perspective. If they want to dismantle the pirates stranglehold on their tapes and increase their sales substantially, they must give legal status to their overseas distributors, who are at present helpless to protect their legal works.

The action has to be instituted by the legally appointed representatives: the Government does not take action on its own.

We hope the Indian manufacturers will wake up to the reality of the situation. We extend our possible assistance and co-operation to their representatives in Singapore.

Lal Singh  
Proprietor  
Mangal Music Centre  
Singapore.

### TV, A BIG YAWN!

I would like to get a message to Doordarshan through your magazine.

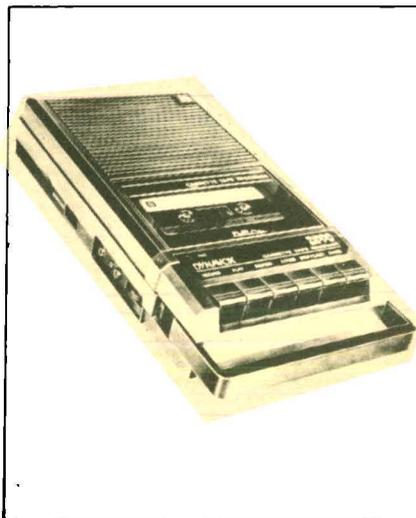
The Money Programme is by far the most professionally produced TV programme, the news is fairly good but lacks co-ordination (news announcers are good). I used to like the Keep Fit programmes, but when are they going to change the music? Some announcers need to look more professional (gawdy check shirts are out!) On the other hand, you need some more relaxed interviewers for a more casual look.

In general, TV is too stuffy. The morning TV should start with "Good morning, here is the news" and not all those bits and pieces beforehand. Children need more programmes and at a fixed and regular time with children taking part. And must we be force-fed with traditional and classical music? You need to open people's eyes and turn their heads, get out into the streets, make people aware of and interested in the country. Not just stick on an old movie when you have a vacant slot. Get some progressive producers with zest, someone prepared to work vigorously to produce eye-opening programmes with style and professionalism. Don't be a stick-in-the-mud. Get an advisor from the UK or go to the UK and watch TV for a week: TV there is superbly produced and programme variation is enormous; here TV is one big yawn. The potential is enormous but as with everything else Indian TV totally lacks motivation.

A bored TV viewer

### BIASED REVIEW

Are reviews of records given on the basis of the merit of an artiste or his stature in the music world? Merit and stature are, unfortunately, two different things. If it is the latter,

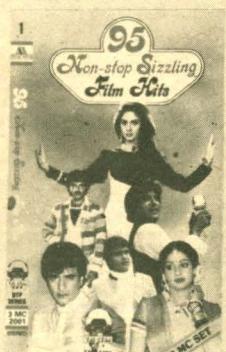
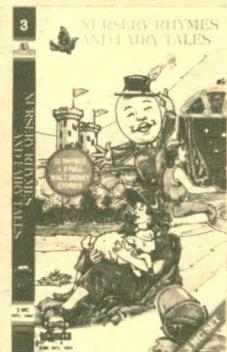
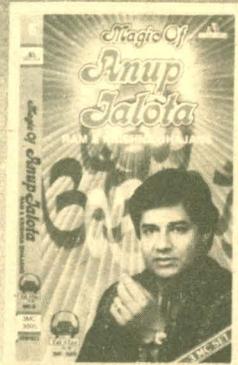
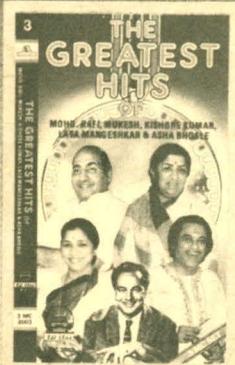


Here's chance to win a brand new Dynavox Zippo tape recorder. Each month we reward the sender of the most interesting, enlightening or amusing letter with a Dynavox Zippo tape recorder. If you have something to say on the subject of Audio, Video, Television or Music, or anything vaguely related, why 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.

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*Look out for the many more to follow!*

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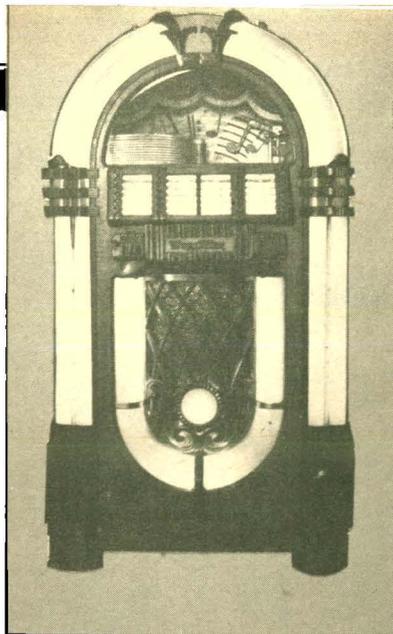


Concept - MIL - 9510

the review would not do justice to a particular album. In fact, it would be biased, which is what Vasant Karnad's review of 'Shagufta' is. We were impressed by the objective stand he took in his Khazana review. But this time he has disappointed us.

An artiste who attains great stature on the basis of the number of records he sells is not necessarily an artiste of great merit. Luckily, Pankaj has not been placed on par with the ghazal stalwarts. He may have worked hard on 'Shagufta', and some of the numbers are catchy, but most others remind us of his earlier compositions. Pankaj still has to give us something that will immortalise him and his musical pieces. As things stand, the present lot is not likely to be remembered five years from now.

Ram Nagaraj  
Ms Parul Toliya  
Bangalore.



Wurlitzer jukebox, 1947 model

## ROCK'N'ROLL, ANYBODY?

I am the proud owner of a Wurlitzer juke box made in 1947 (see photograph) which plays 78 rpm records. I am anxious to obtain rock'n'roll records pressed in India at 78 rpm to play on my machine and to give to friends who also have juke boxes.

As you probably know, 78 rpm records continued to be pressed in India long after 1960, when they were last pressed in England. I particularly want Beatles 78s,

and Elvis Presley and Cliff Richard songs from the 1960s, but I am also interested in other rock'n'roll artistes who had hits in the '60s like, for instance, Fats Domino with his classic 'Walking to New Orleans' which came out in the UK, on 45 only.

Maybe some of your readers would also know if any Rolling Stones records were issued on 78 in India.

Graeme McLagan  
34 St Albans Road  
London NW5 1RD  
England.

## PLAGIARISM

Hindi movies are now unsatisfactorily plagiarised from most of the hit Hollywood and other English movies. The plot, music and even direction are borrowed from them. Recently, I went to see a Hindi movie 'Dance Dance', starring Mithun and Mandakini. After viewing this film, (which has turned out to be very successful) I concluded that it was a copy of the English movie 'Fast Forward' which I had seen earlier. The plot was the same except for a few silly changes. The tap and twist of Mithun was nowhere near the disco dancing of those eight dancers in 'Fast Forward'. Even the music by Bappi Lahiri was taken from some English pop songs.

Pallab Kumar Bose  
New Delhi

## A CORRECTION

In our advertisement (Playback And Fast Forward, November, page 20), the designation of Pradeep Chanda, President, HMV, was inadvertently given as 'Marketing Manager, HMV'. We apologise for the error.

RAJESH JHAVERI,  
RAVE Studios,  
Bombay

## GOLD RUSH

The other day I asked my little nephew the names of three valuable metals. Pat came the reply, "Gold, Platinum and Kohinoor." I asked him what made him think that Kohinoor was a metal, and he promptly brought and showed me an advertisement of Super Cassettes Industries, naming the films whose music got "coveted" Gold, Platinum and Kohinoor discs.

The logic behind frantic announcements of Gold and other 'discs' by the record companies escapes me, and I dare say, thousands of other music buyers too. Do the companies seriously think that everyone can be fooled all the time?

Why is this crazy melange of lies and half truths inflicted on the public? Is it to boost the sales of a particular album? Or to bolster the ego of a company? More likely, is it to hide the terrible truth that music sales are dwindling due to (a) video (b) poor quality of music (c) poor quality of recordings or reproductions (d) poor quality of cassettes which make people record music of their choice on quality imported cassettes (e) cheap pirated cassettes and their undisturbed circulation?

Whatever the cause, this tin-can game has now reached the near-nadir of absurdity. Each or nearly each album/cassette of

Pankaj Udhas, Anup Jalota or Bappi Lahiri (to name just three) sells so well that lakh of "units" (meaning unspecified) are "already sold" and the album's "heading towards" the next higher distinction. Funnily, one company declares a sale of 1,50,000 units as Platinum, another calls 5,00,000 units Gold! And I have a sneaky suspicion that the same company figures surreptitiously change for different albums at different times!

I remember the film score 'Julie', a real chartbuster at the time, chalking up Gold only five years after the release of the film. But 'Dance Dance' wins a Double-Platinum in less than five months - 'Aa gaya, aa gaya, Platinumwalla aa gaya'.

In all this disgraceful but pathetic racketeering, certain pertinent questions raise their disturbing heads and demand answers:

(1) If an album sells 5,00,000 units in a few weeks, then, by the law of averages, at least 20 lakh units must have been manufactured. How does the recording company in question know in advance that an album is going to sell so tremendously within just a few weeks so that such a huge amount is manufactured in the first batch itself? Or are the distinctions conferred on the purposeless basis of units manufactured?

(2) On the other hand, if the worldwide

marketing and distribution network of the four biggies (HMV, MIL, SCI and CBS) and Venus, etc is so extensive, why can't the standards laid down for such honours be up-graded? After all, even a gold winning album is (or should be) extraordinary. If every third album wins a Gold, Platinum or what-have-you, how does one recognise or reward exceptionally-selling music?

(3) Arising from that, why aren't these standards homogenised? Should not the companies keep and announce a common criteria for conferring the distinctions?

(4) How does one calculate the individual sales of the music score of, say, the film 'Karma', when it is available not only alone (on LP and cassettes) but also in combination-cassettes with the scores of several other films like 'Naam', 'Hero', etc. And likewise for 'Naam' itself and all others?

(5) Is it really true that if by a miracle piracy disappears from the scene, we will have still more albums getting still more distinctions?

Answers anyone?

Dr R M Vijayakar  
Bombay

The Dynavox Zippo for the best letter of the month goes to Dr R M Vijayakar, Dadar, Bombay.

# THE HOUSE OF G series VO'S

## PRESENTS



### VIDEO CASSETTE BODY

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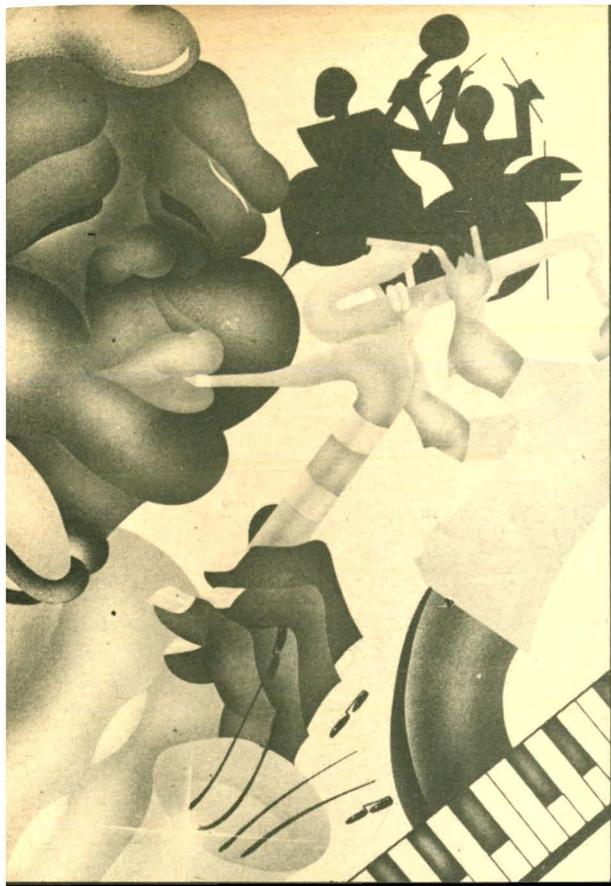
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# ROUND-UP

# MUSICAL

('Sindoor Ke Zakhm', not yet released) and for Kamal Kant. And yes, she's sung for a TV film with Talat Aziz. The 'Halwa walaa' song was responsible for more recordings. One was an unusual one of cricket songs with Universal Cassettes recorded several months ago. But Super Cassettes was also quick to spot the potential in this talented singer and came out with a cassette of her bhajans titled 'Meera ke Ghanshyam'.

\* \* \*

it was a unique event. A thousand people crowded into the Sai Baba Temple, at Shirdi and into its courtyards. A young woman danced as if in trance. Manhar Udhas had the crowd spellbound with his almost non-stop two-and-a-half-hour bhajan session.

With the recording and release of his second Sai bhajan cassette 'Sai Rishta'

Manhar is now recognised as the official singer of Sai Baba bhajans. His earlier cassette 'Sai Arpan' has had record sales of over one lakh with-



**SARIKA: Playback to bhajan**

in 10 months of its release. And the next cassette of bhajans from the Sai Circle, the producers, will be by Manhar again. After dabbling in playback and ghazals, it seems like Manhar has at last found his niche!

Pandit Razdan, lyricist and music director for all these Sai bhajans, has many, many more bhajans all ready to be recorded and Manhar is the current favourite as far as singing them is concerned.

It's not so long ago that Asha Bhosle came up with an album of ghazal and geet ('Dil Padosi Hai'). Now she is back in the HMV studios, recording another ghazal album, though this time it is not an entirely original effort. No, Asha seems to have joined the version bandwagon. She is singing in her own inimitable style, her favourite ghazals - all originally sung by Noor Jehan. Asha's earlier ghazal album 'Aabshar-e-ghazal' with young singer Hariharan went gold some time ago. At this rate, it looks like Asha the 'ghazaleer' will eclipse Asha the playback singer!

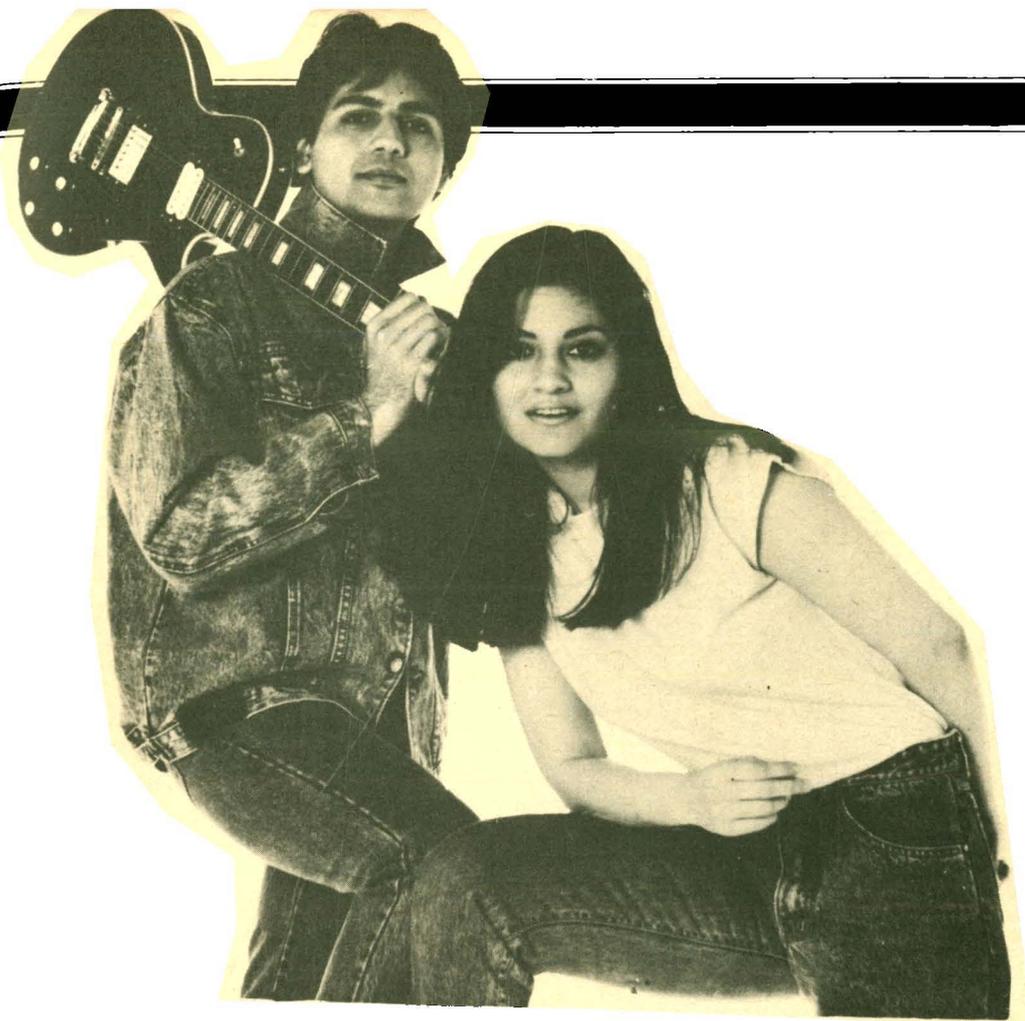
\* \* \*

She's come down from the cool heights of Simla to sunny Bombay, with stars in her eyes. And she has the voice to justify those stars. Just listen to her singing in 'Halwa walaa aa gaya' in 'Dance Dance'.

After that stint with Bappi Lahiri, Sarika Kapoor sang for music directors Nadeem Shrivani ('Lal Pari', yet to be released), for Surinder Kohli



**ASHA: Veering towards ghazals?**



**NAZIA AND ZOHEB: The swinging 'Aap jaisa. . .' team is back**

Following their concerted efforts of promoting Hindi pop music – MIL has concluded a prize long-term contract with No. 1 Hindi pop stars Nazia and Zoheb Hassan. It's time Nazia and Zoheb settled down with one company and MIL may just prove the right one to

harness and promote their talent which they have so well excelled with ghazal and bhajan artistes.

An album titled 'Hotline' containing 10 titles: 6 solos by Nazia, 3 by Zoheb and one duet, produced by Biddu with Sabir Zafar, Nazia and Zoheb providing

the lyrics is being planned as a Christmas Release.

The Magic of 'Qurbani' may be back: with MIL, Nazia and Biddu coming together for the first time after 'Aap Jaisa Koyi'.

"Everybody's going to talk about this album," says Parvati Khan about 'Masti', her Hindi pop album from Venus, which makes it the second time she has cut a solo album.

No, not quite solo: she is accompanied on two of the tracks by current teenage heart-throb Govind. Appropriately enough, since the numbers (composed and sung by Parvati herself) are all hot swinging ones, right up Govinda's street.

\* \* \*

Parvati's will not be the only pop album popping up soon. Sapna, who mesmerised Hindi film music fans with her 'Pyar lo pyar lo' number in 'Janbaaz', is making her recording debut with a pop album with Music by Louis Banks.

How did this unusual combi-



**PARVATI: 'Masti' time**



**SAPNA: Going pop**



nation get together? Says Sapna: "Initially the idea was to do it with Bappida, who had given the music for 'Janbaaz'. In fact, Music India (which released the 'Janbaaz' music) asked him to do it. But he was too busy – you know he's working with so many films, he just doesn't have the time. So then Music India turned to Louis Banks."

\* \* \*

Hindi pop must be dominating Louis Banks' dreams (or nightmares?) these days. He has given the music for 'Masti', Parvati Khan's album released by Venus; he is working with sultry Sapna on her forthcoming pop album with Music India; and he is the music arranger for Alisha Chinai's next pop recording, which has her husband Rajesh Jhaveri as composer.

"The title should have been 'Baar Baar Milo Humse' because it is indeed a pleasure meeting and listening to Begum Salma Agha," quipped guest of honour-composer Laxmikant at the grand function hosted by CBS, to present the gold discs for the ghazal album 'Ek Baar Milo Humse' at Hotel SeaRock. Invitees were also treated to a special preview of the video clips of a ghazal-duet sung by the celebrated Mehdi Hassan and Salma Agha picturised on sizzling Salma and her hero-miya Javed Shaikh titled 'Har Pal' which will be released early next year as a full-fledged audio-video cassette by CBS.

Salma's composer-friend, Bappi 'Welcome' Lahiri, turned up, clad in a 'Nawab of filmistan' outfit, but was so late that the function was almost over. It goes to the credit of Salma and CBS that they had two leading rival composers Laxmikant and Bappi present at the same occasion. Incidentally, the actual composer of 'Ek Baar Milo Humse' - London based A Bobby - was conspicuously missing, making one wonder whether the initial 'A' in his name meant 'absent'!



SALMA AGHA: Into the video scene with CBS

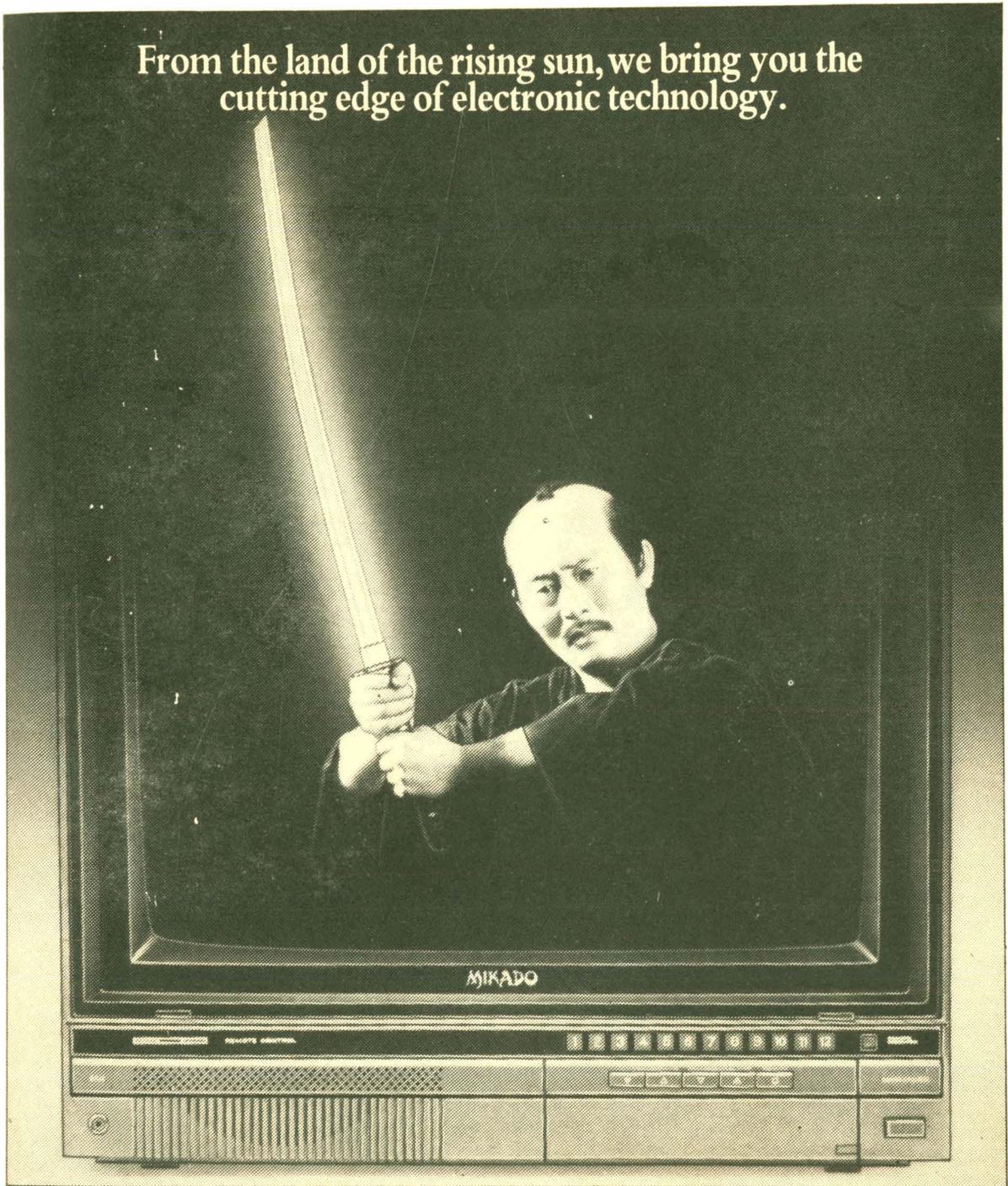
Pic: Umesh Vyas



USTAD ASLAM KHAN: Clearly knowledgeable.

Aslam Khan, one of the very few ustads on the ghazal scene, is soon going to credit himself with a classical album from CBS. The Ustad who is presently establishing his fan following, also makes it clear to his audiences, his painstakingly gathered knowledge - so much so that he has laid claim to a particular shair as his copyright. He told the gathering: "If you have ever heard this shair before, know that it is me who has taught the same to all."

From the land of the rising sun, we bring you the cutting edge of electronic technology.



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Soft touch electronic channel

selector and indicator.

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A powerful indoor twin antenna which fits directly into the set. We are the only TV company in India which offers this antenna free.

In the long run, a TV set is judged as much by its technical excellence as by its service standards. We know that if we don't give good service, you'll give us a bad name. We'll never allow you to do that. Our service is superb. You can count on that.

Now that you know the details about Mikado's electronic wizardry, go to any TV shop and compare Mikado with other TV

sets. But first take a deep breath. Because Mikado's looks are breathtaking. What the Mikado has is class... real class.

Go ahead, switch on Mikado. Feature for feature, compare Mikado with the rest. Its image quality, colour resolution and sound are brilliant.

Now would you agree the emperor has no equal?

**MIKADO COLOUR TV**  
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**Forward Televisions Limited**

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# OFF THE RECORD

## FAME, FORTUNE AND FRUSTRATION

Music director Naushad is in trouble. Multi-national business houses ing to vacate the premises Naushad had leased them.

The flats were built by Naushad on a vacant plot behind his bungalow at Carter Road, Bandra. Considering the reputation of these companies, Naushad thought it wise to entrust them with the flats till his sons were old enough to occupy them.

The amendment to the Tenancy Act in the '70s conferred tenancy rights to the financial giants and Naushad's life savings were sunk. His pleadings have fallen on deaf ears. The companies expressed their 'inability' to vacate. Today, Naushad sits forlorn in his room wondering if there are music lovers who would raise their voices against 'the breach of trust'.

The companies are not interested in Naushad's contribution to music, nor do they recognise any 'moral commitment'. As long as the law is on their side they will probably continue to explore every avenue to make money without worrying about the colour of it. After all, did not Horace say, 'Money by right means, if you can; if not, by any means'!

## WHITE v/s BLACK

Anand Shanker, our cultural ambassador, was turned away from the Calcutta Swimming Club in spite of being Anand Shanker. His crime was that he was attired in kurta-pyjama which was against the club regulations.

There was a time when Indians and dogs were not permitted to enter many British clubs. Thankfully, the Calcutta Club had deviated from the age-old rule and was allowing Indians to enter.

It is not that the Club authorities were not



**KISHORE: Rebuffed — in death**



**MOTI SAGAR: Inspired singing**

aware of Shanker's reputation in music but Shanker being 'Ghar ki murgi'..

Shanker should have known that the kurta-pyjama might be in fashion abroad but there was nothing fascinating about the dress here since the natives have been wearing it for centuries.

As to his reputation as a musician Shanker should be advised to read the scriptures which state that 'Prophets are never respected in their own homes.'

## SELF-HELP

Moti Sagar, better known as Preeti Sagar's father, could not fulfil his ambition to be a singer. He had an excellent voice and, like his cousin Motilal, wanted to sing for Anil Biswas.

When Biswas was composing music for Motilal's 'Chhoti Chhoti Baten' in 1965, Moti Sagar requested Motilal [his cousin] to allow him to sing but Motilal preferred [his other cousin] Mukesh and Sagar lost an opportunity to sing for Biswas in the film which, incidentally, turned out to be Biswas' last.

Now, at long last, he has had an opportunity to sing in 'Perna' [unreleased] under compulsion from the director of the film. His daughters Preeti and Namita have also lent their voices. Judging by the success of the songs, Moti Sagar has at last proved himself.

Incidentally, the director of 'Perna' is Moti Sagar himself. After all, there is no substitute for self-help, as they say.

## THE LAST LAUGH

When Kishore Kumar's body was taken to Khandwa via R K Studio, many known personalities from the industry stayed away. Kishore had overnight become a 'has been' and they no longer feared his rebuff.

One person who had never expected these people to be grateful was Kishore himself. It was not without reason that the yodelling star ridiculed them in his lifetime. He knew what the world often failed to realise.

## FRILITY THEY NAME IS ... NOORJAHAN

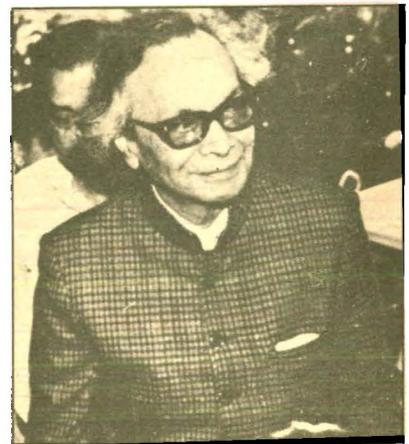
It is bad manners to ask a woman her age; but it would be even more impertinent if that woman happens to be Noorjahan.

On a recent singing tour of the UAE, Noorjahan, while talking to the press, parried all questions about her age. When she starred in 'Anmol Ghaati' in 1946, Noorjahan seemed to be in her earlier 20s. And it is understandable that like any other woman she wanted to live long but not grow old.

Music lovers never consciously thought of Noorjahan with reference to her age which was nevertheless judged by her youthful voice before the Partition and her cheerful looks afterwards. Though her voice has aged considerably over the years, Noorjahan, in spite of a heart surgery last year, retains her youthful vigour and zest for life.

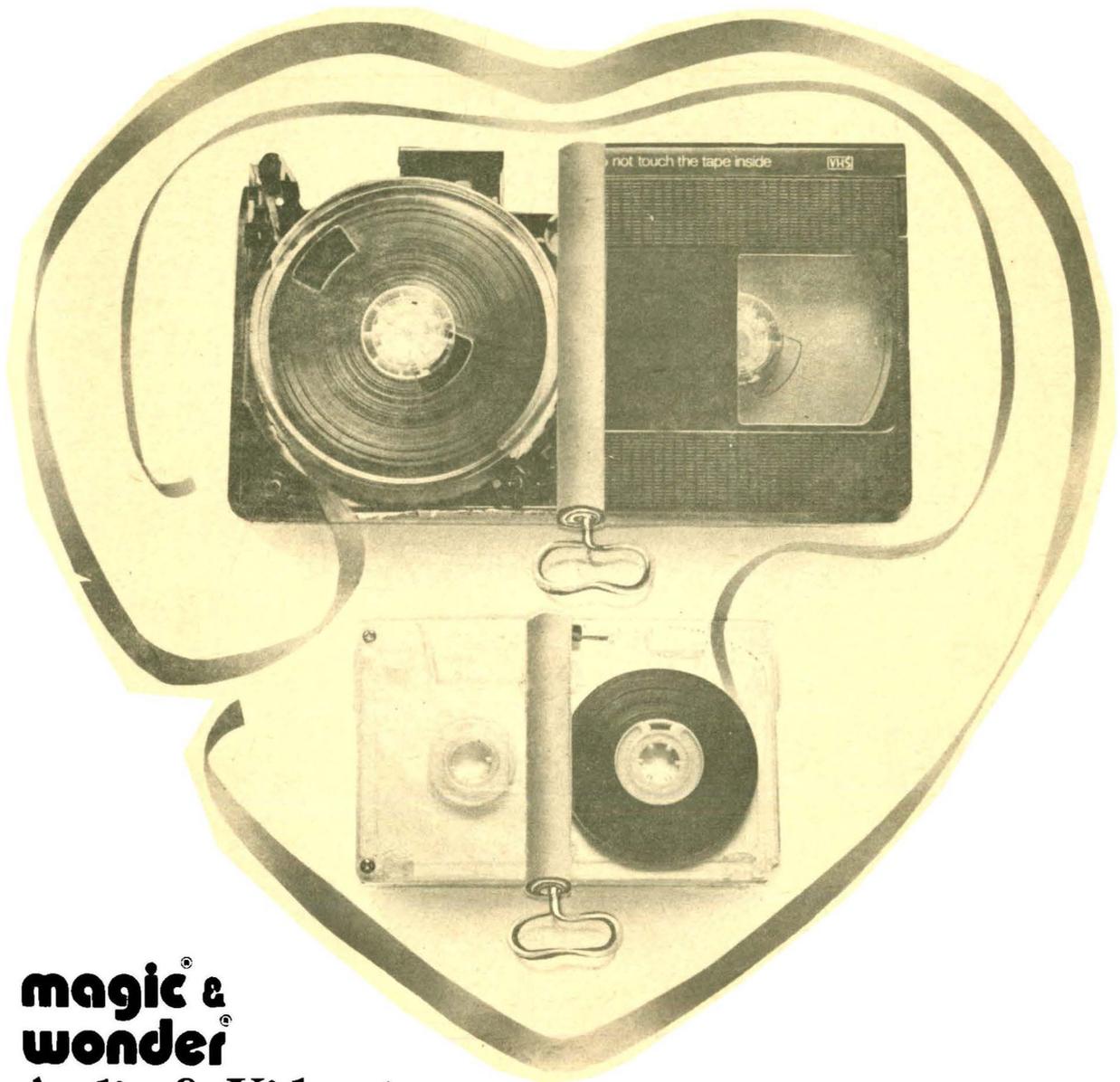
Whether she is 60 plus or 50 minus, the 'Malika-e-Tarannum' diplomatically told the press that she was an old as she looked. The fact is she did look 60 years young which is better than being 40 years old.

SHAH 'ALAM'



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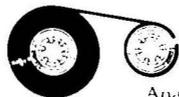
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DRISHI ADV 87



# WHO'S THAT GIRL?

Meet **KAVITA KRISHNAMURTHY**, the real 'Miss Hawa Hawai' whose voice lent magic to Sridevi's performance in the 'Miss Hawa Hawai' song sequence in 'Mr India'.

**ALPANA CHAUDHARY** profiles this singer extraordinaire and discovers what makes her tick.



**I**f any film in recent times was sold for (or rather because of) a song, it was 'Mr India'. The reason: The lively 'Naam hai mera Miss Hawa Hawai'.

And despite the film's stupendous budget, it is now not considered as big a hit as it was purported to be initially. But Sridevi who wriggled her hips and fluttered her lashes in tune with this song is said to have hiked her price from Rs 8 lakh to Rs 20 lakh soon after the release of this film, when old and young alike were playing and replaying this song on video.

Sridevi herself was very excited about this film and one could see a visible sense of enjoyment on her face when she was shooting for this particular song. All the publicity hoo-ha of 'Mr India' had her in elaborate dresses which she got in and out of for this one song. Piggybacking on the popularity of Miss Hawa Hawai, TV manufacturers are now using her face for advertising their products.

If Sridevi's was the face that made Miss Hawa Hawai a household name, it is Kavita Krishnamurthy whose voice lent it the vivacity that got millions hooked on it.

Earlier, in 1983-84, another film 'Pyar Jhukta Nahin' took everybody by surprise. Nobody connected with it had expected much from the film. And yet, at a time when big blockbusters were falling flat on their faces, this obscure film broke box-office records with its blatant sentimental mush. Once again, it was the music that was largely responsible for tugging hard at the heartstrings of audiences fed up of the dishum dishum stuff. Loudspeakers at all festivals blared forth 'Turnse milkar na jaane kyon' - a song sung in different ways at different points of the film. While Lata Mangeshkar and Shabbir Kumar sang the adult version, it was Kavita Krishnamurthy who sang the child's version at the end. The child, it may be recalled, was the focal point of the film.

One had seen Kavita on TV in the early '70s, in programmes like 'Aarohi', when a lot of new singers were making their presence felt. Then, one saw her occasionally with Manna Dey, singing at Durga Puja functions. But where film songs were concerned one heard of her rarely, if at all. Somehow, while new male singers became fairly well known, the female singers didn't make much of a mark. Perhaps because Lata Mangeshkar and Asha Bhosle continued in peak form, whereas in the male domain the unfortunate deaths of all-time greats like Mohammed Rafi and Mukesh left vacuums, which their imitators tried to fill.

But today the scenario seems to have changed to some extent. The heavyweights in the music industry like Laxmikant Pyarelal, R D Burman et al are using Kavita for their prestigious music assignments, which definitely proves that she has arrived. For, if RD, who is married to Asha Bhosle, has found Kavita good enough to sign her on, it means she can definitely deliver the goods.

When I contact Kavita for the first time she is at the point of leaving for a show to Dubai. When I contact her again, on her return, her schedule is choc-a-bloc with recordings. But we manage to squeeze in some time late one evening and if it hadn't been for the proverbial clock ticking away we could have continued chatting until the wee hours of the morning. For this student of Xavier's College who, at one stage, was considering trying for the IFS, is a voluble, friendly person - a very welcome change from the reticent film stars to whom she lends her voice.

Tragedy had struck the music world the day before,



**If R D has found Kavita good enough to sign her on, it means she can deliver the goods.**

with the sudden passing away of Kishore Kumar. Kavita who had of late sung a number of duets with the singer recalls how he used to have her in splits before the recordings. "He really lived his life fully," she observes and cannot believe that a man who was so lively and fun-loving could pass away so suddenly.

We begin the interview going back to her school-days ...

**Q: Being from South India, do you find any problems with the Hindi language?**

**A:** Actually, I don't like to be linked to any particular state. I'd rather have a question mark against my name regarding this. Yes, my parents are Tamilian. But till the age of 15, I lived in Delhi, in a joint family that included - apart from my immediate family - an uncle and aunt who are Bengalis. In fact, they are my foster parents and I am more Bengali than Tamilian. So I am very much at home with Hindi, Bengali and Tamil. Language has never been a problem for me.

**Q: When did you start learning music?**

**A:** My mother is crazy about music and is very proficient in Carnatic music. She was very keen that all of us learnt music. My brothers weren't too enthusiastic but I started learning Tagore music (Rabindra Sangeet) at the age of seven. At eight and a half I was initiated into pure classical music. But at that stage, music was just a part of my daily curriculum - you know, half an hour's daily practice after school hours. I didn't do ten hours of riyaz or anything like that.

My father was with the ministry of education and cultural affairs. He constantly came into contact with artistes and would take us regularly for music, dance and other cultural programmes. So I was brought up in an atmosphere that was steeped in Indian culture, not just music.

**Q: How did you find your way into the world of Hindi film music after such a background?**

**A:** When I was 15, I had come with my foster mother to Bombay for a holiday. Her daughter, my sister, used to learn dancing along with Hema Malini when she was in Delhi. They are very good friends. When we visited them during this trip, Hema's mother suggested to my mother that I should come down to Bombay and sing for films. My foster mother who had fallen in love with Bombay got taken up with the idea.

Of course, all hell broke loose when she put forth her suggestion to my father. He would have none of it. My sister, too, who had had a glimpse of the Bombay film industry when visiting Hema, was against the whole idea.

But I wanted to give the whole thing a try. I assured my father I would go to college in Bombay and complete my graduation. On that condition he permitted me to come here.

**Q: Did you keep your promise?**

**A:** Yes. I enrolled at Xavier's and did my BA in Economics. Actually, it was while I was in college that I met, through our very active music association, Hemant Kumar's daughter who was also studying at Xavier's. We became good friends. When her father came to know that I was interested in singing he invited me for stage shows.

It was through Hemantda that I met Mannada.

**Q: So, initially, were you doing only stage shows?**

**A:** No. Apart from shows with Hemantda and Mannada, I also started singing advertising jingles in 14 different languages. A very good friend of my youngest brother was in advertising and when he heard I was in Bombay, he immediately asked me to sing for his products.

**Q: Which was the first jingle you sang? Can you remember?**

**A:** It was for Amul Spray. Yes, I remember that day very well. Because the Bengali version was being sung by Geeta Dutt. I was so thrilled to meet her that I bent down and touched her feet. It was Guru Dutt's youngest brother who was producing the jingles.

**Q: After your classical music background how did it feel to do such things?**

**A:** Well, I slowly got used to the commercial mind. It also gave me a sense of confidence as I used to be very crowd-shy.

**Q: Were you doing anything else?**

**A:** Yes, TV programmes. I had already done a few of them in Delhi. Coincidentally, one of the Delhi TV producers got transferred to Bombay and he asked me to participate in the 'Aarohi' and 'Sham-e-Ghazal' programmes. I was very lucky really. Without much effort all these things came my way and I got exposure in the advertising, TV and stage media. Since I was supporting myself that money came in handy.

But when my father saw that I was serious about pursuing a career in Bombay, he bought this flat for me so that I could move out of my PG digs.

**Q: When did you first sing for films?**

**A:** The first time I sang for the screen was for a Bengali film called 'Shriman Prithviraj', for Hemantda. It was only four lines but it was with the greatest – Lata Mangeshkar. My life was made!

My first Hindi song was for 'Kadambari' but I sang an old Lata Mangeshkar number – 'Aayega aanewala aayega' – which Shabana Azmi sings at a party in the film.

**Q: And when did you get the first real break?**

**A:** In 1979, for 'Maang Bharo Sajana'. I used to dub for Laxmikant Pyarelal who thought I was some distant cousin of Hema's. The first time there was some emergency and they asked me to help out. Thereafter I did a number of dubbings for them. It was only in '79 that I sang my own number.

**Q: Wasn't it depressing dubbing for others and having the final version sung by somebody else?**

**A:** Occasionally I'd feel emotional about certain songs. But this was good for me as a singer. Since I had never really struggled for anything, I thought it was good to know some pain. I think struggle is essential for any artiste.

It was only when my father suddenly died that I realised what life was all about. I was then 20 and for a whole year I became an absolute recluse. That is when Mannada became for me a father-figure.

**Q: Then in 1983 came 'Pyar Jhukta Nahin' when you really got noticed. What were you doing in between?**

**A:** Apart from singing for a lot of regional films (Bhojpuri, Bengali, Assamese and others), I sang for



**Kavita: I feel emotional about certain songs.**

films like 'Hum Lajawab', 'Boxer' for R D Burman.

**Q: R D Burman? One would think his wife would have a monopoly?**

**A:** Somehow I have never felt that Ashaji or Lataji have prevented others from singing. Panchamda's (R D Burman) assistant, Sapan Chakravarty, had heard me in Calcutta, and he suggested my name to Panchamda. Initially, they wanted me to sing for a Bengali film but that didn't work out and I started singing for Hindi films for them.

**Q: What do you have to say to Lata Mangeshkar's observation that the new singers don't work hard enough and that's why they don't make a mark?**

**A:** That's not true. I am sure all of us – Anuradha Paudwal, Alka Yagnik, Sadhna Sargam – work very hard. If we had S D Burman telling us, "I want you to record this song a month from today and I want you to come for rehearsals everyday," we'd readily do it.

But today the system is very different. Very often we record the song directly. Otherwise we are called for a rehearsal just the evening before. Earlier they used to rehearse for 15-20 days before the actual recording.

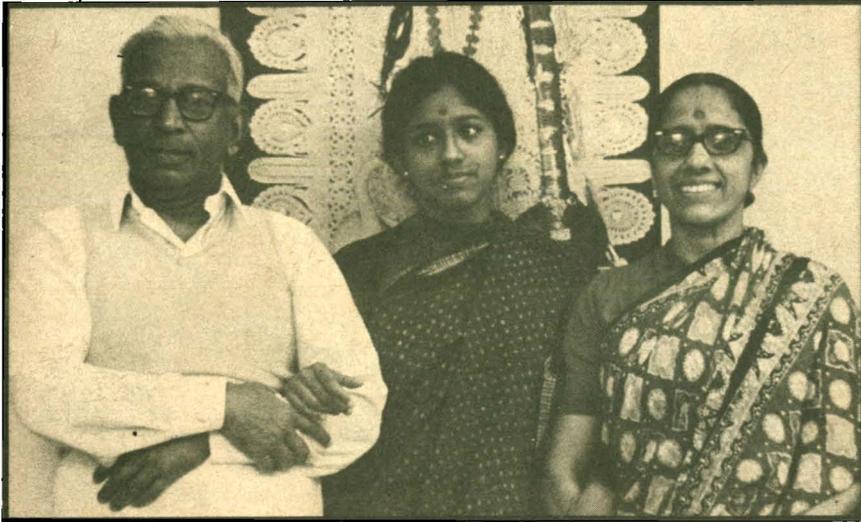
With institutions like Lataji and Ashaji before us we've had to work much harder. They've set the standards. For the men it's different. Kishore Kumar, Mohammed Rafi – they didn't have any classical training. So the male newcomers feel that if they have a melodious voice they can become singers. For us it's much tougher because of the kind of examples we have before us. It's just that today music directors are not as demanding as they used to be. Money has become a little harder to get. All these things count.

**Q: Talking of changing times, why is it that while earlier the singers sang according to the stars they were lending their voices to, today it is difficult, if not impossible, to recognise the star whom the song has been picturised on?**

**A:** Very often we are not even told for which artiste we are singing. We have to ask for this information. But then just knowing the name doesn't help much. We should be familiar with their voices. For instance, the other day, I recorded a song for Kimi Katkar. She is one of the newer faces on screen and I wasn't fami-

**With institutions like Lataji and Ashaji before us we've had to work much harder. They've set the standards. For the men it's different.**





Kavita with her parents.

**I wouldn't say that I am a very ambitious person but when I die I'd like a few songs of mine to be remembered.**



liar with her voice. I just knew that she is supposed to be quite a femme fatale, so I sang the song in a more sexy fashion.

Similarly, using my own imagination for Dimple I sang in a slightly husky, sensuous fashion.

Normally we are only given the situation, comic, tragic or whatever. Earlier, everybody worked as a team. Mannada tells me how for 'Lapak, jhapak ke' they rehearsed endlessly to get the right mood.

**Q: Apart from R D Burman and Laxmikant-Pyarelal, who are the music directors you've worked with?**

A: I think everybody except Kalyanji Anandji. I have sung for Bappi Lahiri, Usha Khanna, Annu Malik and Ravindra Jain.

**Q: As a newcomer do you feel you are underpaid?**

A: All newcomers are underpaid. Singing for shows, if you are with the right troupe, is always more paying.

**Q: But now that you have established your credentials, you must be getting a better deal?**

A: Well, I have increased my price slightly.

**Q: Had you anticipated your 'Miss Hawa Hawai' number becoming such a rage?**

A: When we were recording it, we had a rollicking good time. Everybody kept adding his own nonsensical line to the song and we were improvising while singing. There was some line 'Hong Kong King Kong', so Javed Akhtar, the scriptwriter said, "If there is Hong Kong why can't we have Mombasa?" Then, there was a phrase 'Asi tusi', so somebody came up with the bright idea of adding 'Lassi pisi' and that's how the song evolved.

I realised it was going to be a hit only later, when Sridevi spoke about it very enthusiastically in her interviews and others, too, started writing about it. I knew then that it was going to create a sensation. Actually, it was pictured very well. Sridevi danced with a lot of abandon and the camera work was also superb.

**Q: Has Sridevi ever spoken to you regarding the song?**

A: She did congratulate me when we were rehearsing for the Hope'86 programme, and said that I had sung it very well.

**Q: You are singing quite a few songs for her aren't you? For instance, in 'Karma' and 'Nagina', too, you sang for her.**

A: I am not sure if my song in 'Karma' was on her. But yes, I have sung for her in 'Nagina'.

**Q: After cutting a double platinum disc for 'Mr India', has your life-style changed drastically?**

A: Not drastically. But yes, I am far more busy than before so I rarely get time for my favourite leisure activities like reading and watching English films. Socially, I'm attending more award functions, weddings and parties because I'm getting invited to far more now since my professional circle has widened considerably. But apart from this I am the same.

**Q: How does your family react to your success?**

A: They listen to all my songs but (laughs) I get no comments! Only for my 'Hawa Hawai' number my brothers finally expressed appreciation.

**Q: With the ghazal craze, you didn't think of climbing on the bandwagon?**

A: I have sung a stray ghazal or so. But I don't know Urdu well enough to sing ghazals as they really should be sung. My idols are Ghulam Ali, Mehdi Hasan and Madhurani, and I feel I should not compromise on quality for a private album. Film songs are not in my hands, I have to fall in line with the set-up. But private albums are mine, so why should I compromise?

**Q: But are you fond of singing bhajans?**

A: Yes. With my guru, Gautam Mukherjee (son-in-law of Hemantda), I have recorded a bhajan cassette. I feel bhajans are a part of our culture.

**Q: What is your ultimate ambition?**

A: I wouldn't say that I am a very ambitious person but when I die I'd like a few songs of mine to be remembered. A few songs, at least, should linger on.

**Q: Given the current trend of music do you think that will be possible?**

A: Well, I am an optimist. I think we've already hit the all-time low. Things can only improve now. With the large number of music companies entering the field, I feel competition will ensure higher standards.

**Q: Which are some of the better films you have recorded for the future?**

A: 'Uttar Dakshin', 'Pati Parmeshwar', 'Ustaad' and a film of K Vishwanath.

**Q: And, finally, to that inevitable question: What kind of man would you marry? Would it be essential for him to be as involved in music as yourself?**

A: I don't know if I'll marry at all. Because I won't marry unless I fall in love and I don't see any chances of my falling in love. There were a couple of people who proposed marriage but I am a cold fish. Though I can interact with men otherwise, I withdraw into a shell as soon as anything serious develops. But hypothetically speaking, no, I wouldn't expect my husband to be a great lover of music or anything like that. At the same time, I wouldn't give it up for him.

# T-Series have scored once again, with six of their latest numbers.

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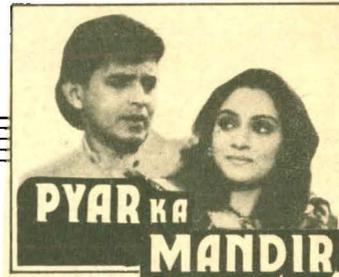
Produced : Pawan Kumar  
Directed : Harmesh Malhotra  
Music : Kalyanji Anandji  
Lyrics : Anjaan, Nida Fazli,  
Verma Malik & Indivar

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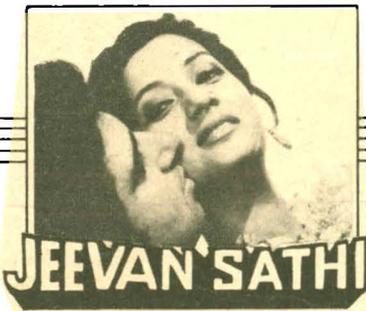
Produced : Romu N. Sippy  
Directed : Raj Sippy  
Music : Iliyarajha  
Lyrics : Farooq Kaiser

Amit Art's



Produced : Shabnam Kapoor  
Directed : K. Bapaiah  
Music : Laxmikant Pyarelal  
Lyrics : Anand Bakshi

Tilak Movies (P) Ltd.



Produced : Raj Tilak  
Directed : Raj Tilak  
Music : Usha Khanna  
Lyrics : Munavar Masoom,  
Naqsh Lyalpuri.

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Directed : Umesh Mehra  
Music : Bappi Lahiri  
Lyrics : Indivar

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**T**he air reverberates with the melancholic strains of the violin as Lata Mangeshkar quietly breaks into 'Ae dil-e-nadan', her voice attaining a translucent quality. This high fidelity in music is now possible because of the Compact Disc, a historic fusion of light and sound, which has set a high standard for audiophiles worldwide.

Music lovers in India, too, will be able to hear their favourite artistes like Mohd. Rafi, Anup Jalota, Ravi Shanker, Asha Bhosle, et al, on Compact Disc. Thanks to Music India Limited, the Indian affiliate of Polygram, it is the first music company in India to release 17

of its artistes on CD. The company had earlier released its prestigious album 'Shagufta' by Pankaj Udhas on a double Compact Disc worldwide. HMV, too, it is reliably learnt, will shortly release its most popular artistes on CD, thus taking India into the Compact Disc era. For the moment these Compact Discs will be available only abroad and at duty-free outlets at Indian airports.

PLAYBACK AND FAST FORWARD spoke to Mr V J Lazarus, one of the most experienced personalities in the Indian music industry and the Vice President of Music India, about this revolutionary happening.

**P**ankaj Udhas' latest 'Shagufta' has had many firsts. The first ghazal recording to be released as a 4 MC set. The first recording to reach a Triple Platinum status on release and now the first Ghazal recording to be released as a Compact Disc.



**PLAYBACK AND FAST FORWARD: What prompted your company to go in for CDs?**

**Vijay Lazarus:** It is our dream and we believe in its potential. You know, whenever a new and revolutionary technology is established, it is initially carried by a few people who passionately believe in its viability.

One should not really doubt that CD is going to happen. It is not whether, but when – just a matter of time.

● **In India, at present, there are no facilities to manufacture hardware or software, therefore the future must be very bleak?**

**VL:** It is to bridge this very time gap that we have taken the bold step to release our repertoire on CD in the export market.

We have also reliably learnt that a couple of companies manufacturing music systems are seriously contemplating to start the manufacture of CD players. Some have even advertised their intentions to do so. I expect CD hardware to come into the Indian market by 1989.

● **What about software?**

**VL:** Surprising but true – CD hardware is cheaper to manufacture than CD software.

A proper CD software plant would require an investment of approximately Rs 20 crore. Of course, these plants also have other applications, for example, computer software (CD-ROM), etc.

We are aware of certain proposals for joint ventures for the manufacture of CD software. Such ventures are logical. Maybe we are the catalysts! See how soon the video came to India.

● **Will there be any imports of Indian Music CDs?**

**VL:** These possibilities are being explored.

## Artistes Soon On Compact Disc

### FILM

Mohammed Rafi  
Kishore Kumar  
Asha Bhosle  
Amitabh Bachchan  
Lata Mangeshkar  
Babla Mehta  
Manhar Udhas

### CLASSICAL

Ravi Shankar  
Ustad Amjad Ali Khan  
Kishori Amonkar  
Kartik Kumar  
Parveen Sultana  
Dilshad Khan

### GENERAL

Anup Jalota  
Mehdi Hassan  
Gulam Ali  
Penaaz Masani  
Chandan Dass  
Sharon Prabhakar  
Nazia, Zoheb Hassan – Hotline (her latest)

However, our Indian CDs are being distributed through traditional ethnic as well as re-

gular music shops throughout the world, and hence would be freely available.

● **For passengers to bring them in like when videos first came in...**

**VL:** You said that! Not I.

● **How do you expect retailers to react?**

**VL:** Well, I am sure they would realise that we are not dealing in just another hi-fi fad. And the consumer will be the one who will make or break the system and we expect their reactions to be overwhelming in favour of CD.

● **With the CD's outstanding sound quality won't it encourage cassette piracy?**

**VL:** On the contrary, it is the answer to this menace. Disk-man (like the walk-man) and in-car versions of the CD player plus the ear getting used to a better quality of sound will eliminate much of the incentive to buy a pirated product.

● **Which has been the most spectacular growth market for CDs?**

**VL:** The US. From 800,000 CDs sold in 1983 to more than 53 million CDs sold in 1986! From 250,000 CD players in 1983 to 4 million players in 1986.

● **What are the advantages you envisage for Music India in entering the CD market?**

**VL:** The most important advantage, is to recapture a substantial part of the export market which had been earlier lost to the cassette pirates. Thus a lot more legitimate products will now be brought worldwide reflecting the optimum use of our recording, additional royalties to artistes and, of course, higher foreign exchange earnings.

# THE RETURN OF SUSHILA RANI

**A** classic is forever. Sushila Rani Patel, well past 60, is soon going back into the studios to record for CBS. Her singing still retains her incredible breath control and a clarity of voice which belies her age. There is vigour and vivacity in her well-structured taans which cascade in a torrent of rhythmic power.

If you look at the classical stage in India, it is not surprising to find a horde of artistes, well into their seventies and still performing. Quite unlike any other form of music, an artiste trained in classical music explores and discovers newer horizons, with age never coming in the way.

The marriage of Sushila Rani with Baburao Patel, then editor of 'Film India', the first glossy film magazine in India, opened the floodgates of fame and fortune to the charming and talented Sushila. Baburao was fond of music and saw to it that she had the best of gurus: Initially, Pt Vamanrao Saldollikar was entrusted with her classical training but soon Sushila found herself the shag of Ustad Alladiya Khan, the doyen of Jaipur Atrauli gharana. He moulded her musical personality along the lines of the Jaipur gharana. When the venerable Ustad passed away, she was advised to place herself in the hands of his senior disciple, Smt Moghubai Kurdikar. Sushila Rani has continued her tutelage at the feet of this 'Ganapadaswini' to this day. Besides, she received training in Natya Sangeet from Krishnarao Chonkar and Anant Damle, while Sundrabai Jadhav groomed her in light classical modes of singing. She appeared on the silver screen as a singing star in the title roles of 'Draupadi' and 'Gwalan', the two films produced by Baburao Patel.

Born in a cultured Saraswat family in Madras, the second daughter of Anandrao and Kamaladevi Tombat, Sushila proved to be a gifted child from the tender age of four. She inherited her samskaras in music from her mother who was a regular artiste of AIR, Madras. Sushila, in turn, learnt her 'swaras' at an age when most children learn their ABCs. At the age of nine, she gave her first public performance. With her father's academic streak and her mother's artistic leanings, in course of time Sushila blossomed into an accomplished young lady of brains, beauty and breeding. She had the



Sushila stages a comeback

distinction of broadcasting her first programme of Hindustani music from AIR Madras way back in 1938. Thanks to her life-long swar sadhna, she still broadcasts regularly from AIR Bombay in a voice which has retained its remarkable freshness, as her listeners must have noted during her recent telecast over the Doordar-

shan Network in the National Programme of Music.

She had her early training in classical Hindustani music from Pt Dattopant Sattikar, an exponent of the Gwalior gharana who hailed from Belgaum. Later when the family moved to Bombay, she was among one of the earliest artistes to be recorded by HMV.

# FORTHCOMING TV SERIALS

## PROJECT TIGER

**T**hese are not tiger films," explains Bittu Sahgal, editor of 'Sanctuary' and 'Cub' magazines, at the very outset, and better known for his serial on wild-life, 'Rakshak'. "It's more on tiger habitats," he elaborates. 'Project Tiger' was launched in 1973 when it was realised that a combination of habitat destruction and 'Shikar' had brought tigers to the brink of extinction.

To save the tiger, it was imperative to save its vanishing home. In the process, many plants and animals were simultaneously given a fresh lease of life. This 16-episode serial presents an overview of 'tigerland' – its diversity, problems and future.

"Tiger is an indicator species," adds Bittu. "Saving the tiger will, in a way, save man, too, from destruction. It's also important for the next generation to survive."

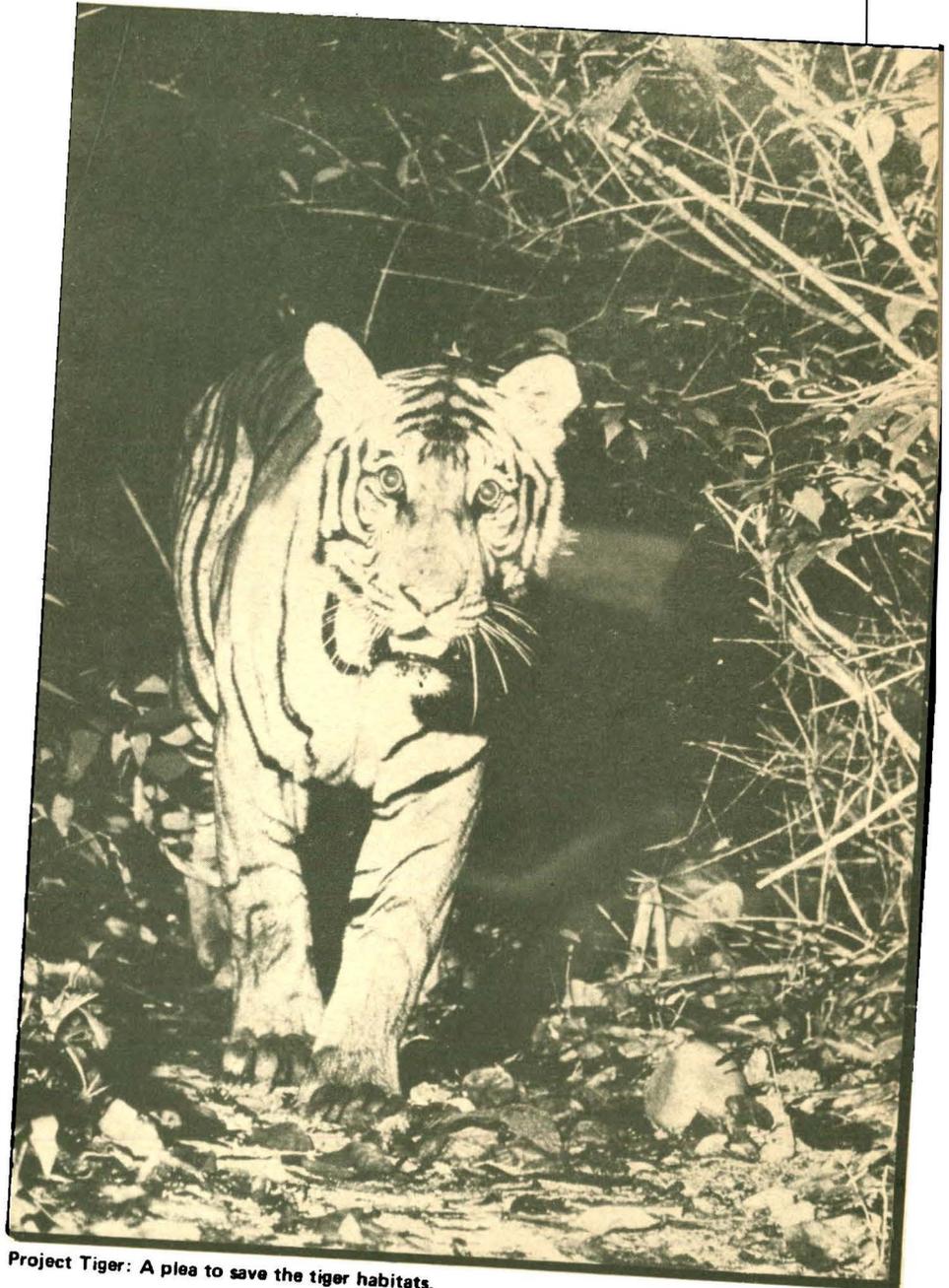
This serial is more about conserving the environment of the tiger than about it. The destruction and degradation of the land have created havoc in the country. All must be saved if the tiger at the top of the food pyramid is to survive.

When taken in the Indian context, the tiger was abundant in our forests. But excessive poaching and massive deforestation made the tiger almost extinct. The most important reason cited by Bittu is the urban influx which has resulted in the degradation of rural India.

"It's a long-term battle," says Bittu. "With conservationists and social workers on one hand and politicians and poachers on the other." Bittu is indeed fortunate in getting Hindustan Levers to sponsor the serial. He didn't have to explain much. They understood the urgency of the situation and said, "This has to be done."

'Project Tiger' which is expected to be telecast this month has been extensively shot in almost all the wild life sanctuaries in the country like Bandhipur (Karnataka), Jim Corbett National Park (Uttar Pradesh), Nam Dafa (Arunachal Pradesh), Mannas (Assam), Sunderband and Buxa (West Bengal), Sarika (Rajasthan), Maulghat (Maharashtra), Indravati and Kaanha (Madhya Pradesh), Simlipal (Orissa), Palamau (Bihar) and Nagarjuna Sagar (Andhra Pradesh).

In fact, this film will go a long way in educating people about the dangers of large scale deforestation. Bittu is of the opinion that most of the forests could be saved if a national fuel wood policy is evolved. If 50 per cent of Bombay city's food is cooked in wood, it's hardly surpris-



**Project Tiger: A plea to save the tiger habitats.**

ing that the environment conducive for the survival of the animal species is missing.

For those who may look at this as yet another serial would be thoroughly disappointed. Because it has not been projected as one. It's an educational film. The commentary has been provided by Naseerudin Shah, Shabana Azmi, Nutan and Sharmila Tagore. All of them have overlooked monetary consideration to become part of what Bittu puts it as "the best thing that can happen to our country."

The whole series is being shot in 16 mm. They ran into problems which almost forced them to abandon the project. Fortunately for them, Levers came to the rescue. They met all the expenses required for importing three sets of special cameras (these are essential for shooting wild life films).

Photography, which is the key to success for these types of films, is being handled by a team of cinematographers like Kunal Verma, Sanjay Monga, Tejbir Singh, Brijen-

dra Singh, Shekhar Dattary, Ramuhir Vitekar and Prashant Desai.

- Aruna Desai and Dipti Bhalla do the editing as well as creative direction. Scripted by Sooraj Sanim and Monga, it has music by Sharang Dev and sound recorded by Subhash Agarwal.

Bittu Sahgal had earlier made a serial on wildlife 'Rakshak', which, unfortunately, didn't go down well with viewers. Moreover, viewers have seen some of the BBC serials on wildlife like 'Wildlife On One' and 'The World of Survival', which are in a class of its own. Bittu has explanations for this. Says he: "Our budget and theirs are world's apart. They spend our whole budget just for location hunting."

"All said and done, 'Project Tiger' should rouse the curiosity and create the right awareness among viewers for the need to preserve forests. Otherwise, things would be pretty tough.

## JAG HANSE, KHUD ROYE

**B**reakfast TV is yet to attract serials which have been given rave reviews. Perhaps it may be due to the fact that too little time is scheduled for serials during the morning transmission. Also, the viewership could also not be as big as during prime time. But it is attracting some, nevertheless.

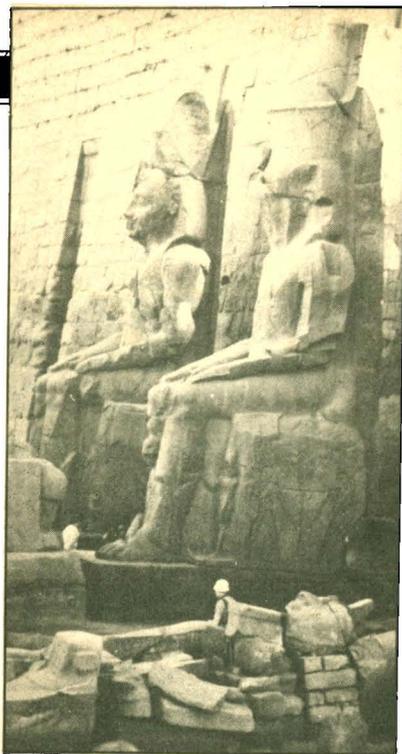
'Jag Hanse, Khud Roye' is a tragi-comic serial. Produced by Dheerendra, a NSD product, and directed by Rajesh Rathi, it's a comedy based on a common man's tragedy. Each episode will be of 15 minutes duration, which will be longer than the serials shown on Breakfast TV. Also, the serial would add a refreshing flavour of a middle-class town of Central India. It's being shot in Ujjain (Madhya Pradesh), followed by another schedule in Bombay.

The story is by Dheerendra and it seems he and his director Rajesh are putting everything into their maiden venture. Pankaj Kapoor and Hilla Sethna play the lead role. Satish Bhatia handles the camera; Jeetu Tapan scores the music. Rakesh Ranjan is the sound recordist and art director, Anand Sawant.

## HONEE ANHONEE

**R**e-incarnations. Telepathy. E S P. It seems that there is no dearth of subjects for TV serials. And perhaps these could well trigger off a new trend in television.

The above paranormal phenomena can make one believe that fact is very often stranger and infinitely more interesting than fiction.



**Amazing India: Discovering hidden facets of Indian history.**

The first venture of Consorty Films, formed by noted Hindi film director Rahul Rawail, Neetu Kapoor, Heather Nanda, Rohni Anand and others, 'Honee Anhonee' deals with incidents that happened some time back. Interestingly, the people who were involved in the incidents are still living.

Says Shums Merchant, executive producer of the serial, "We've gone beyond each incident by researching quite a lot on it. We spoke to the people who were involved. And if they were dead or were untraceable, we contacted their family."

The emphasis is not on proving the recorded incident right or wrong, but on presenting it with all its mysteries.

What made them think topics like reincarnation would go down well with viewers? Merchant has the answer. "The serial will arouse a spirit of questioning and scientific curiosity and, it is hoped, will remind the viewer that life is, indeed, a many splendoured thing."

In the first episode, an eight-year-old child, Rupa, recalls her previous birth in Dehradun. Her widowed mother takes her to Dehradun where the child astounds everyone there with vivid memories of her past life. This incident is one of 10 most likely cases of reincarnation. But the producers have managed to remain uncommitted.

Strangely, each episode is complete in itself. In another episode, Jasbir, a three-and-half-year old from Rajhalpur, in Mussafar district of Uttar Pradesh, dies but comes back to life before burial and starts behaving differently - like a Brahmin boy! In yet another episode which occurred in Bulandshahar, a faithful horse leads villagers to the site of its master's murder and even points out the murderers!

An absorbing feature of 'Honee Anhonee' is that it is relatively fast-paced. Explains Merchant, "For a subject of this nature, movements should be fast so that the tempo could be maintained."

Rahul Rawail directs the first episode. Co-produced by Odyssey, Bangalore, the other members of the team include Swaran Singh (script), Manmohan Singh (camera), Amit Kapoor (editor), Hemant Salvi (sound), Ravindra Peepul (lyrics), Vijay Singh (music).

Poomima, Bhagyashree, Bina, Sudha Shivpuri, Yash Sharma, Pinchoo Kapur and others from the cast.

Byan Das Gupta has done the art directions, while the dances are directed by Kamal. To be telecast sometime early 1988.

## AMAZING INDIA

**T**he unknown heritage of India is truly amazing and its history has been conveniently forgotten over the years. Moreover, it's replete with little know communities and people who have played a crucial role in shaping the country's destiny. 'Amazing India' is a discovery of India's forgotten history.

The brain behind this rather bold and unique venture is Kutu Chatterji, and it is the culmination of four years of extensive research which speaks volumes about the serial. He hit upon this idea of discovering the hidden facets about India during one of his trips to the US. India, centuries back, was the centre of civilisation which was then at its peak. Then came the metamorphosis.

One of the episodes feature the Dalai Lama who talks about reincarnation. Perhaps, this is the first time that he has talked about such a sensitive subject at length.

The pilot has been sent to Doordarshan for approval. But Kutu has cast his net far and wide. Even if Doordarshan refuses to give the nod, he says there are ready takers for the serial abroad. "Some consulates have evinced a keen interest in the serial. Moreover, the money they're offering is 'fabulous' when compared to what you get here." So there's no question of them scrapping the project.

Another unique feature of 'Amazing India' is that it has been completely shot in natural lighting. One of the best cinematographers in the business, Mehta (who shot '36 Chowringhee Lane') is handling the camera for this one, too.

Kutu has signed up all fresh faces because he feels, "if the stars are there, the emphasis will be on them, and not on the subject." Salil Chowdhary scores the background music. Says Kutu who produces as well as directs the serial, "This will not be a serial of 'mujrahs' and 'ghazals'. It will be a discovery of India's forgotten history."

- S K JOHN

## MANOHAR

Shyam Joshi is, perhaps, one of the most successful writers the idiot box has ever produced.

His two blockbusters - 'Hum Log' and 'Buniyaad' - had kept viewers glued to their sets week after week. In fact, serials of this nature may not be seen on Doordarshan in the near future. For a writer who managed to sustain viewers' interest by weaving clever plots and sub-plots for weeks on end, it is only natural that offers from the big screen should come pouring in. But Joshi is hooked on TV. He is busy with another project which has all the trappings of another magnum opus. If 'Buniyaad' dealt with the partition of India, this time Joshi is tackling the partition of Pakistan and Bangladesh. It appears as though DD is trying to rope in viewers from the neighbouring countries too.

## KUMAR

Vasudeo climbed the dizzy heights of success with 'Hum Log', but plumbed the great depths with 'Ajube'. His latest serial 'Gandevta' is based on Tarashankar Bandhopadhyaya's Jnanpith winning novel of the same name. Ajay Mehra, another producer, who is now producing 'Karambhoomi', had submitted the same novel which was then rejected. One wonders whether Doordarshan is banking on past glories.

## RAGHUBIR

Yadav, who gave a brilliant portrayal in 'Massey Saheb' is almost on the verge of being stereotyped. He is being offered similar roles in films. However, TV serials are providing him the much-needed variety. Like Bimal Dutt's 'Vidhushuk', Prakash Jha's 'Mungerilal Ke Hasin Sapne' and Jyoti Swaroop's 'Thali Ka Baingan'.

## ANTON

Chekov's short-story 'Grief' is being made into a tele-film by director Krishna Raghava. Titled 'Dukhwa Main Kaase Kahoon', it is co-produced by Vinod Gandhi. Raghava had earlier directed the TV serial



Shahnaz... laying bare her charms.

'Raag Darbari'. 'Dukhwa...' is about a tangavala who carries many passengers in his 'tonga'. All of them use the word 'marna' (death) in their conversation. The role of the 'tangavala' is played by Virendra Saxena. The script is by film critic, Vinod Bharadraj.

## OM

Puri's all excited about Shyam Benegal's forthcoming television serial, 'Discovery of India', based on Pandit Jawaharlal Nehru's book of the same name. The super actor is all set to play 30 to 40 different roles in it. It has over 10,000 people as characters and since there cannot be so many actors in it, Om will be doing so many roles; more than he has done in his entire film career till date!

## THE

Sagars have, undoubtedly, hit the jackpot with 'Ramayan' - both moneywise and media-wise. Almost all the top magazines like 'India Today', 'Sunday' and 'The Illustrated Weekly of India' have been vying with each other to sing hallelujahs for the Sagars and 'Ramayan'. And the Sagars, who have exploited one's religious sentiment to the hilt have, naturally, gained a lot of free mileage. Thanks to the golden goose called 'Ramayan' which will be laying golden eggs for the Sagars for a long, long time.

## SHAHNAZ,

at 18, reached prime time with a stint in 'Chunauti'. She has now zeroed down into a meaty role in 'Achanak', a murder mystery, video film. What with just finish-

ing off with college, the mystery girl is laying bare her charms to entice the villain. Siddharth Srivastava, another video mogul 'a la Hiba' style, signed her for 'Tristar Video'. He's been looking "high and low" for new faces, and already has a collection of some of the hottest talent to hit the video scene.

## SOME

cricketers benefit the most from Doordarshan, even after the euphoria of the Reliance Cup had subsided. Take Sunil Gavaskar and Ravi Shastri. They've made the most hay while the DD sun shone. Gavaskar in Dinesh Suitings and Shastri with Wilman blades almost hogged the tube during the matches. It appeared that Doordarshan conveniently forgot that ads featuring cricket-



Om Puri... 'Discovering India' through Shyam Benegal.



Kittu Gidwani... The bag 'o' bones look.

ers should not be telecast during their matches. Rules can always be broken for these demi-gods who narrowly missed being kings. Meanwhile, a little bird told us, "Sunny and Ravi promised DD cameramen, covering the matches, a hefty packet to keep them in focus."

## SHE

started off with a bang, and today there isn't a whimper. Most of the glossy magazines have featured her on their covers, wrote reams about her French act, went to town with her 'bag-o-bones' look, and predicted she would displace Sridevi. No siree, the bag-o-bones' tried her funny ways with two big film producers, and they are all now 'katti' with her... making her new name, 'Katti Gidwani'. Better stick to making 'pappa' and Sai Bhaji'.

## PREETI

Ganguly, who's playing the leading role in a forthcoming comic detective serial, 'Popattal Jasoos', now plans to make a mystery serial and a comic telefilm, starring her dad, Ashok 'Dada Mani' Kumar. She has already finished the script, and the shooting for the serial should get cracking soon.

## ILA

Arun, folk singer extraordinaire, is now busy with 'Khel Tamasha', a serial based on different traditional folk songs of different states.

## KANWAL-

jeet, who gained a lot of mileage from 'Buniyaad', is back. He is doing a new serial 'Lahron Ke Rajhans', produced by a Delhi agency 'B and B' video.

## RUMOURS

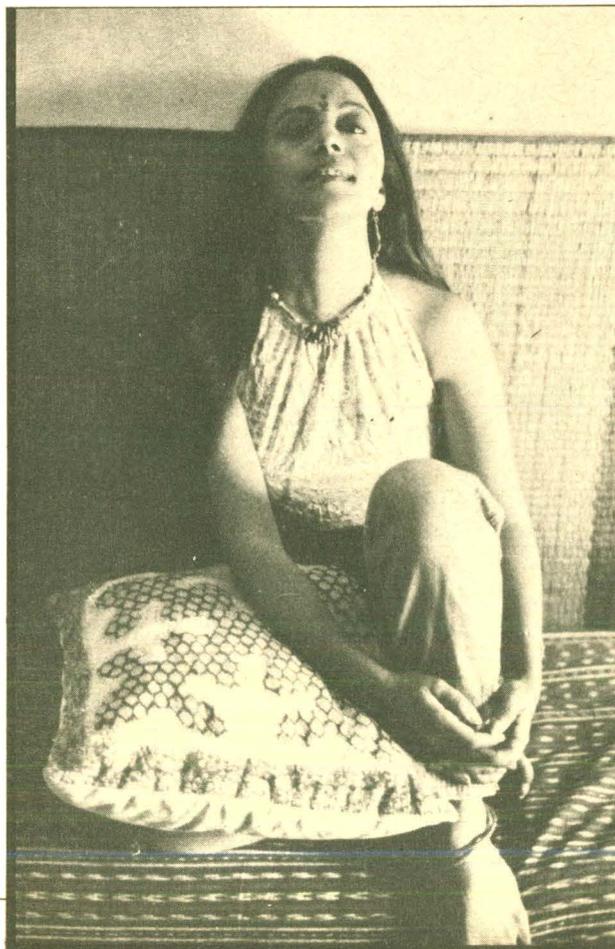
doing the rounds in 'Follywood' indicate that "Ramesh 'Buniyaad' Sippy" is seriously considering a sequel to 'Buniyaad', with the same cast, but in more contemporary climes and times, having a 'pop and zing' image, which will bedazzle our TV addicts.

## PAWAN

Kaul was on hand to see the reaction to new director Uday Shankar Pani's 'desi' film. The results of Hiba's first effort in this direction convinced Pawan Kaul that they should concentrate on 'city slick' material. Pawan was glad to take credit for all such scenes. "Just wait for 'Scandal', it's on the same lines - disco scenes, unnatural sex and middle class hypocrisy." We're waiting, Pawan.

## WHY

have Kamleshwar and the 'Lehrenwalas' scored over 'Movie'? Because even with a shabbier product, bad technique, terrible camera work, they have managed to release two (by now maybe three) volumes of 'Lehren', while 'Movie', a better product, got delayed.



## ARUN

Govil, it appears, is making hay while the 'Ramayan' sun shines. With people falling at his feet wherever he goes, Govil is certainly on cloud nine. Quite understandably so. Otherwise, he would have been licking the bottom of the B-grade Hindi film barrel. When 'Ramayan' fades off, Govil would most probably be back to square one. But he has better plans. He is turning into a serial producer cum director! Ghost-directing to be precise (Vilas Vanjari). The serial is in Marathi.

Meanwhile, there is more grist to the rumour mill. Govil has been offered a Lok Sabha ticket from Allahabad, thanks to his 'Ramayan' image.

## THE

stallions of the 'Stardust' stable are not what they used to be. Aditya Pancholi put both Jeet Uppendra and Balbinder in the shade, with his 'star' entry at the 'Jazira' party, hosted by Nari Hira. Both of them must surely have regretted Aditya's loyalty. Or did he show up just to put the record straight?

It turned out to be a boys' party. Neeta Puri and Persis Khambatta, both Hiba fillies, thought their presence was unnecessary. They must have taken their cue from their roles in 'Jazira'. Even in the movie their acting seemed forced. Jeet and Balbinder's romance in the movie was the real thing!



Swaroop Sampat... taking a dressing down.

## SUPRIYA

Pathak came without her Karamchand. Salma Agha appeared expecting Hiba to get the green signal for her music video (a la Madonna?) on her latest ghazal album 'Har Pal' on CBS. Sahila Chadda, the jungle queen, came along with daddy. Was it to remain in the good books of 'Stardust' and 'Showtime'? 'Scandal' girl Anita Sareen, and Urmila, a Hiba protegee played hostesses.

## SWAROOP

Sampat is seeing a little bit more of this *zindagi* as a cabaret artiste this time. Dilip Dhawan lives with and off her. No comedy this time. There is murder and Dhawan is the villain. "In the real sense," pleads the director, "not the filmi type, boozing and abusing." Naturally enough the characters have been chiselled by none other than Agatha Christie. While Swaroop takes a dressing-down in the role, the

screenplay wraps Farooque Sheikh around her, as a guardian, if you please. The suspense is getting thick.

## NOW,

it's Gulzar's turn on TV. He is scripting as well as doing the screenplay for Kalpana Lazmi's serial, 'Along the Brahmaputra'. Kalpana's film 'Ek Pal' was telecast on TV, recently. Kalpana Lazmi directs the first six episodes of the serial while Dr Bhupen Hazarika, who also scores the background music, directs the remaining episodes.

## THE

trio - Kundan Shah, Aziz Mirza and Saeed Mirza - gave television one of its finest serials, 'Nukkad', followed by 'Sunil Gavaskar Presents' but plumbed the depths with 'Manoranjan'. All eyes are now on 'Intezaar', a new TV serial, which those who've had a sneak preview feel is better than 'Nukkad'.



Supriya Pathak

# MAJOR

# AND JAR

FROM SATIRICAL FARCE TO

SCREWBALL BUFFONERY.



BY DEEPA GAHLOT

**R**eports indicate that 'Manoranjan' hasn't clicked with viewers, especially those in the North, which is not at all surprising. The film industry is a miniature world in itself, with its own special species of human beings, its own rules and laws. Not many outsiders know about it, or want to for that matter. Who wants to see real tears when glycerine ones do just as well? Who wants to hear real laughter when the canned stuff is good enough? And above all, who is interested in failures?

Perhaps Kundan Shah and the Mirzas, Saeed and Aziz, know this, and that's why 'Manoranjan' tries too hard to amuse. But for anyone who has seen the movie industry up close or even as interested bystanders, the temptation to capture the elusive spirit of the film world on film is too much to resist. Many have tried and failed. The Rogopag gang was no exception. This is a field where miracles can happen and even if they don't, people have the faith to wait endlessly for fortune to knock at the doors.

A Mithun Chakraborty after making it big in films can talk of his penurious past, even embellish his stories of struggle and glamorize them. But what about those who still live on dreams? They are the ones who make up 'Manoranjan'. The people whose names will never appear on the credits, but who help make the industry what it is. Here, for every one man who succeeds, a hundred fall by the wayside.



**Rekha Rao plays the 'heroine'.**

Those in the know say that characters from the serial are real-life characters. There was really a starving extra who watched while the overfed hero gorged food on retakes. Of course, there are hundreds of

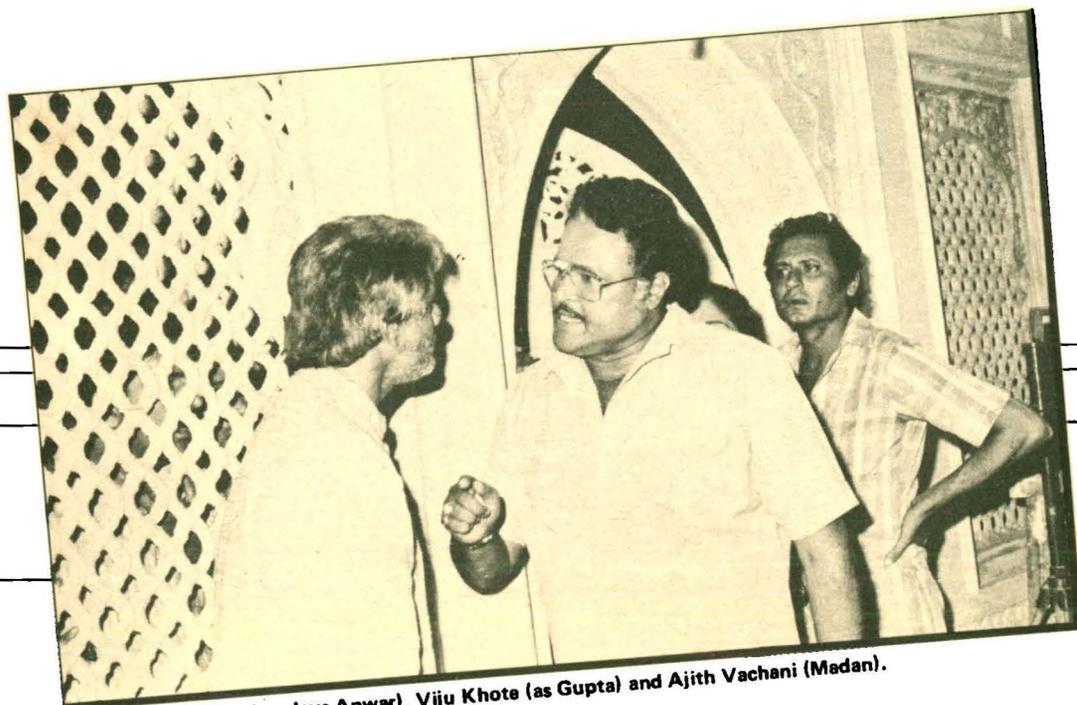
talented extras just waiting for a break, even one scene where they can emote, but the ones with influence get in. There must be thousands of Mamtas walking the corridors of glamour. Madan-Rishi, the struggling writers in 'Manoranjan', have a chance of making it, but you will find thousands of hopefuls who come from all over the country with their files of stories and their pens hoping to write another 'Sholay' or be another Salim, Javed, or K K Shukla.

The very unreality of 'Manoranjan' is a reality. But while the first few episodes managed to convey the atmosphere of the crazy showbiz industry to a great degree of accuracy, the quality of the serial has gone down from satirical farce to screwball buffoonery.

### CONVINCING

**T**he episode where one of the Sharma-Verma duo is promoted as director is convincing upto that point. After all there are plenty of so-called directors who know nothing except to say 'Action' and 'Cut', but then it all degenerated into a raucous nonsense, with the promoted assistant becoming a 'drillmaster' and then slapping the hero around.

Earlier, a whole episode was devoted to a bogus raid on the superstar Kapil Kumar's house as a ploy to sign him. Kapil could be a caricature of anybody from Raaj Kumar to Rajesh Khanna to Govinda, but that's besides the point. The humour is destroyed when it becomes repetitive and pointless. What was the sense in wasting precious minutes on a portly Mamaji trying to become a disco dancer? That was stretching a joke to the



**L to R: Hyder Ali (who plays Anwar), Viju Khote (as Gupta) and Ajith Vachani (Madan).**



L to R: Mushtaq Khan (Mathur), Sameer Khakhar (Malik) and others.

point when it snaps.

As 'Nukkad' showed, Shah and Mirza are experts at portraying the lives of losers or underdogs. 'Manoranjan' initially showed promise of being a better and subtler version of 'Nukkad', but obviously, something went wrong somewhere. Maybe the right tone will come back in subsequent episodes, and for that one has to wait and watch. But apparently viewers have been put off already. When they should have been rooting for the bunch of losers, hoping they make a film which turns out to be a hit. That

might happen but then viewers must be left with the patience to watch to the very end.

The choice of actors is good, most of them 'Nukkad' repeats. But, unfortunately, almost every one of them is a shade too loud, and the ones who aren't appeared too subdued.

It is a good idea to laugh off one's misfortunes. The happy underdog bit worked well on 'Nukkad'. It might work equally well for 'Manoranjan', too, but the problem is that viewers identify more strongly with the pavement dwellers than film hopefuls.

Samir Khakhar is still referred to as 'Khopdi' by televiewers and not as 'Malik'. Rama Vij is still identified as 'Teacher Didi' and Pawan Kaul as 'Hari'. 'Manoranjan' has that little something missing that makes a serial a household phenomenon, a serial people remember long after the signature tune goes off the air.

'Manoranjan' might have been a classic expose of the mysterious ways of filmdom. One can just feel sorry that it hasn't lived up to its initial promise, and hope it will work some miracles for itself.

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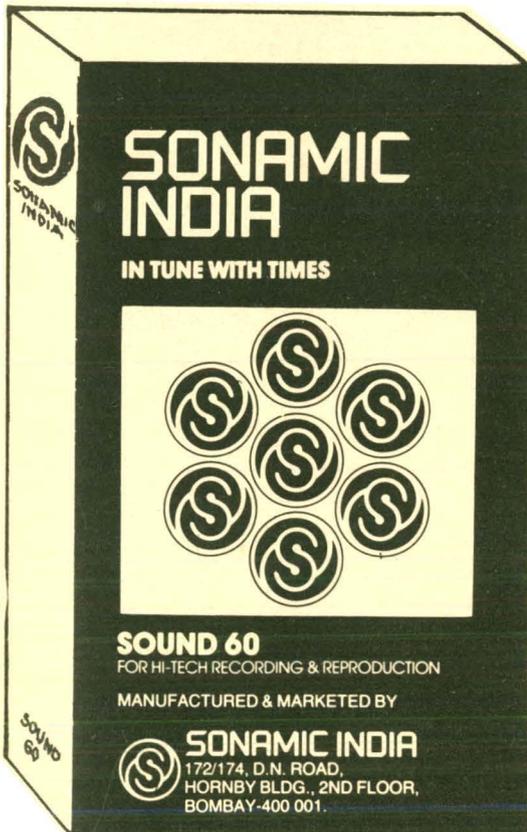
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IN TUNE WITH TIMES

# TOP ALBUMS '87

A motley collection of hits

## DANCE DANCE T SERIES

Continuous use of percussion seems to have done the trick. 'Dance dance' by Alisha and Vijay and 'Zoo-bie Zoobie' (so what if it's a lifted tune) by Alisha in particular are very catchy.

## BHAJAN RATH MIL

The raga-based music adds a refreshing touch to what would otherwise have proved mundane stuff.

## KABIR VANI CONCORD

Traditional bhajans of Kabir have been set to the simple devotional diction of Hari Om and embellished by Y S Moolkey in a tuneful music arrangement.

## LITTLE STAR HMV

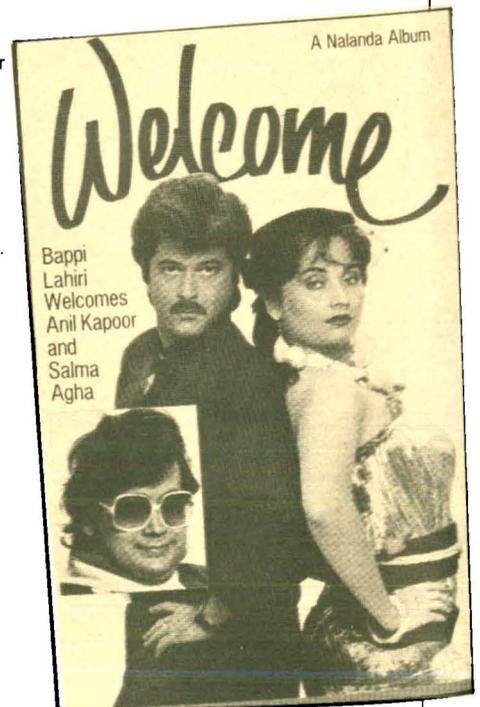
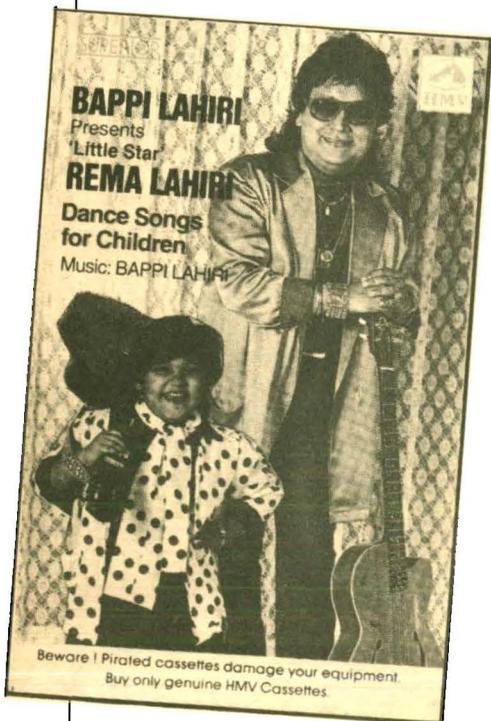
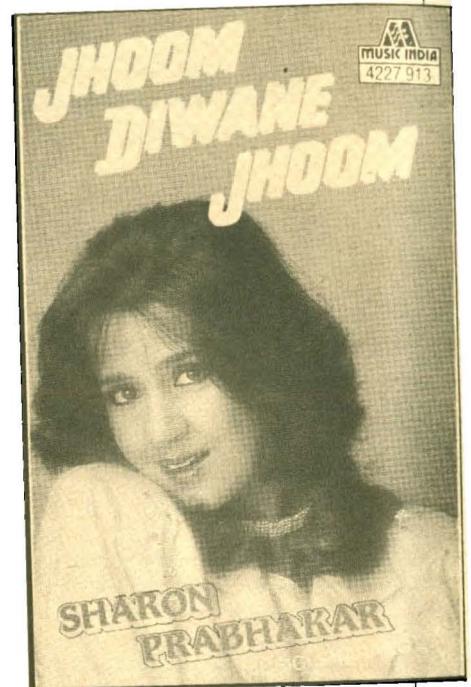
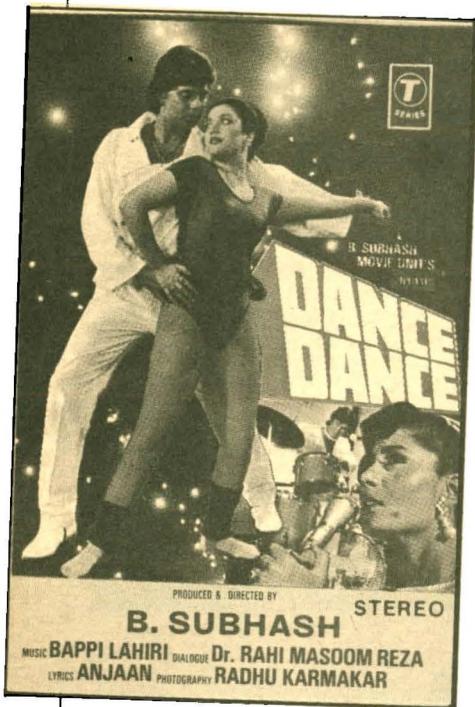
An unusual album from Bappi and Rema Lahiri, for under-twelves.

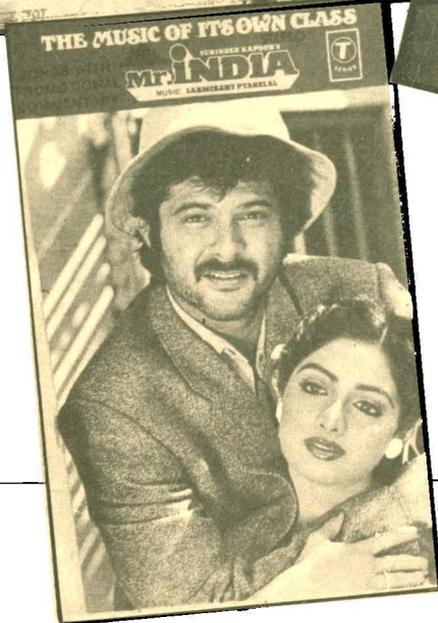
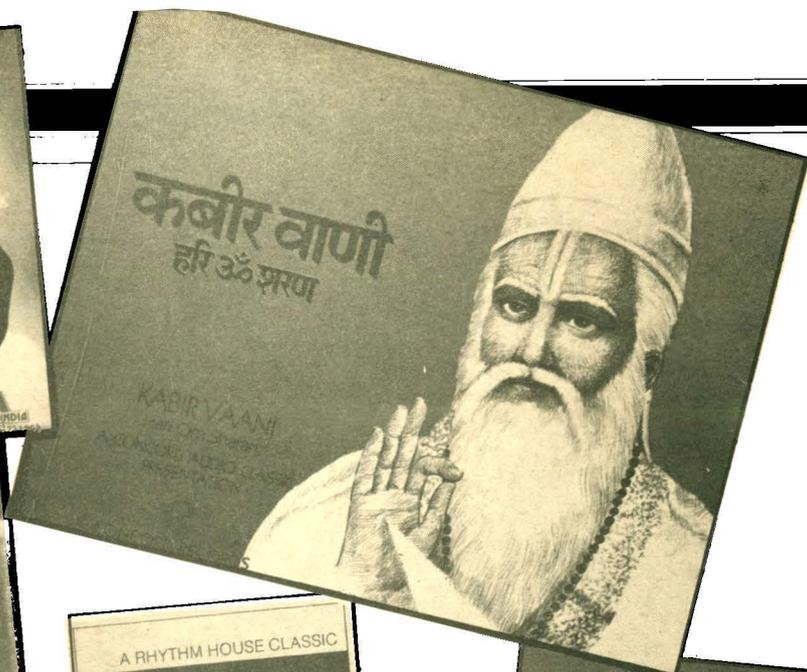
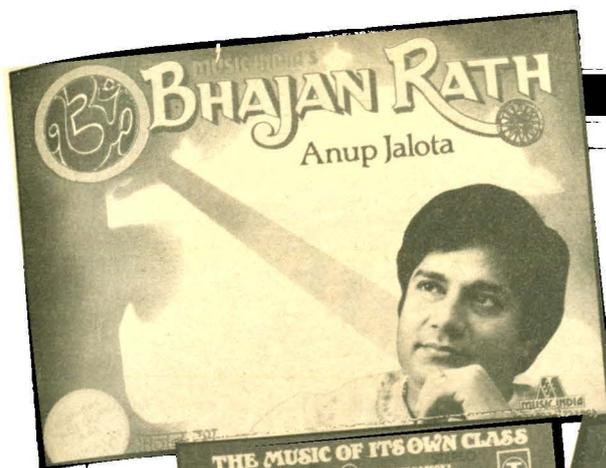
## DIL PADOSI HAI HMV

Asha Bhosle teams up with Gulzar and R D Burman to produce a heartwarming collection of ghazal and geet.

## WELCOME CBS

Bappi Lahiri and Salma Agha freak out on tremolo and shifting scales, with actor Anil Kapoor adding his mite.





## PASSIONS HMV

Another smasher from the ghazal duo Jagjit and Chitra Singh. Jagjit employs his deep powerful voice to superb effect, especially in 'Patthar Ke Khuda'.

## JHOOM DIWANE JHOOM MIL

Sharang Dev's pulsating music, aided by Sharon Prabhakar's silky smooth voice scores a hit.

## SHAGUFTA MIL

Typical Pankaj Udhas at his steady, melodious best.

## PANDIT MALLIKARJUN MANSOOR HMV

From the slowly unfolding vilambit in Raga Bibhas, it appears that Panditji is slowly down with advancing age – an impression that is shattered when he renders the drut 'Mora ra meet piharwa' with all his usual energy, to the vigorous, variegated taans. He unravels

the two strands of Raga Lalal Gauri with the clinical care of a master craftsman.

## KHUDGARZ VENUS

Rajesh Roshan outshines even himself. His music inspires the best of Nitin Mukesh in 'Zindagi ka naam dosti'

## MR INDIA T SERIES

This highly publicised film lived up to its expectations and more. Just listen to 'Hawa hawaai' by Kavita Krishnamurthy and 'Kati nahi kat ke' by Kishore and Alisha. Music maestros Laxmikant-Pyarelal and lyricist Javed have turned up with impressive results.

## VEENA SAHASRABUDDHE RHYTHM HOUSE

Veena demonstrates the characteristic vivacity of the Gwalior gharana. Tarana appears to be her forte: this, coupled with her undeniable mastery over a variety of talas, makes her one of the finest exponents of tappa and tarana.

# SING A SONG OF CHRISTMAS

JERRY D'SOUZA reviews  
the best Christmas albums  
available for the season.





**C**hristmas is the most beautiful time of the year. Serene, peaceful, blessed as the sound of carols fills the air in praise of Jesus Christ.

The music comes in all forms – the purity of the traditional, the down-to-earth tinge of country, the roots of Jamaica in reggae, the inflections of rhythm 'n' blues that often makes the soul weep and the commercial brigandry of disco. All those who sang believed. Some in the Lord, others in making a fast buck.

This year HMV, MIL and CBS are taking a hiatus from releasing new product. Instead they will be reworking the albums already released. They have been tried and tested. Which means they have sold. **PLAYBACK** selects 12 of the best music albums of Christmas:

## IT'S CHRISTMAS DAY TODAY

### Bashir with the Sleighbells

MIL

**B**ashir chooses some of the best known Christmas songs, strings them together in medleys and tops them all with the title song composed by him. Music arranged by Leon de Souza adds to the appeal.

## CHRISTMAS ALBUM

### Beach Boys

HMV

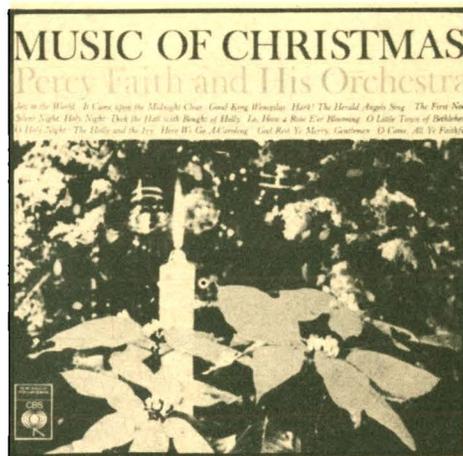
**T**he Beach Boys' harmonies fill original material as well as traditional fare. An enjoyable album which includes 'Little Saint Nick' and 'Santa's Beard'.

## WE WISH YOU A MERRY CHRISTMAS

### Ray Conniff

CBS

**C**onniff's arrangements are sprightly, the rhythm sparkies, there's verve in the singing and a jolly good time for all.

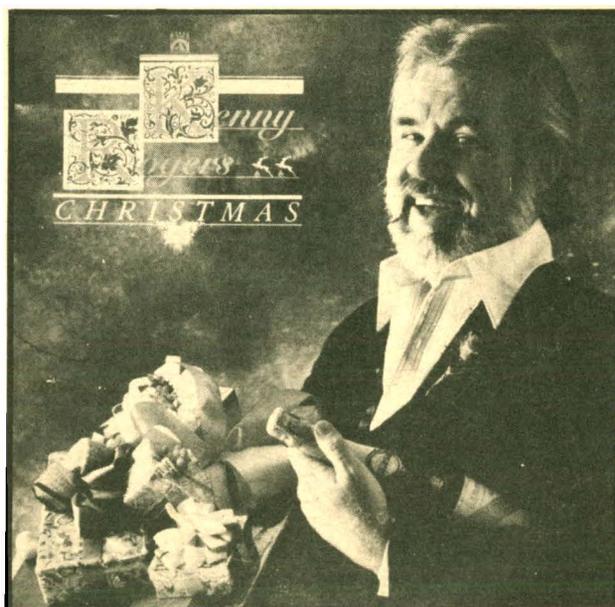


## MUSIC OF CHRISTMAS

### Percy Faith & his Orchestra

CBS

**A**n instrumental album with Faith infusing the music with power even as he retains the atmosphere of the season through textured orchestration.

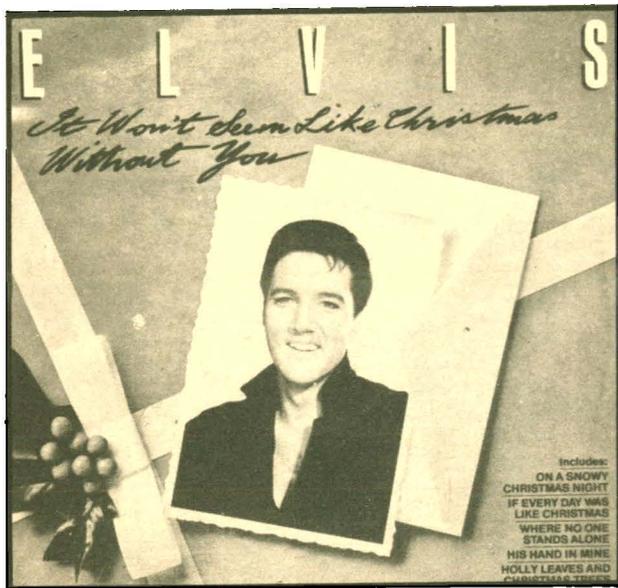


## WHEN A CHILD IS BORN

### Johnny Mathis

CBS

**M**athis showcases his exemplary style with a rare purity of tone, deep warmth and feeling. 16 songs that gently capture the spirit of Christmas.



**SILENT NIGHT**  
**The Mormon Tabernacle Choir**  
**CBS**

One of the most famous choirs in the world bring their lush, flowing arrangements to an even dozen tunes including 'For unto us a child is born' from Handel's 'Messiah' and 'O Tannenbaum'.

**ELVIS-CHRISTMAS ALBUM**  
**AND**  
**IT WON'T SEEM LIKE CHRISTMAS**  
**WITHOUT YOU**  
**Elvis Presley**  
**MIL**

When Elvis released his 'Christmas Album', purists called it barnyard howling. The album sold a million copies appealing to fans and those who could see rockabilly and soul in his style. The second album is a compilation which contains gospel songs including 'He touched me' which won him a Grammy Award.

**TWELVE SONGS OF**  
**CHRISTMAS**  
**Jim Reeves**  
**MIL**

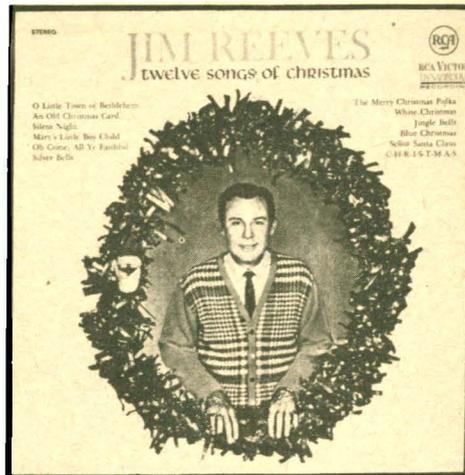
The all-time favourite with Reeves' deep voice bringing a comfortable feel to the spirit of Christmas. Subdued yet beckoning.

**CHRISTMAS**  
**Kenny Rogers**  
**HMV**

Country inflected pop or the other way around, does it matter? Rogers has an endearing style that reaches out and his perspective includes 'My favourite things'.

**A CHRISTMAS ALBUM**  
**Barbra Streisand**  
**CBS**

Once you get past the florid 'Jingle bells', Streisand opens up an emotional swell in a compelling performance. A big seller every season in the US.



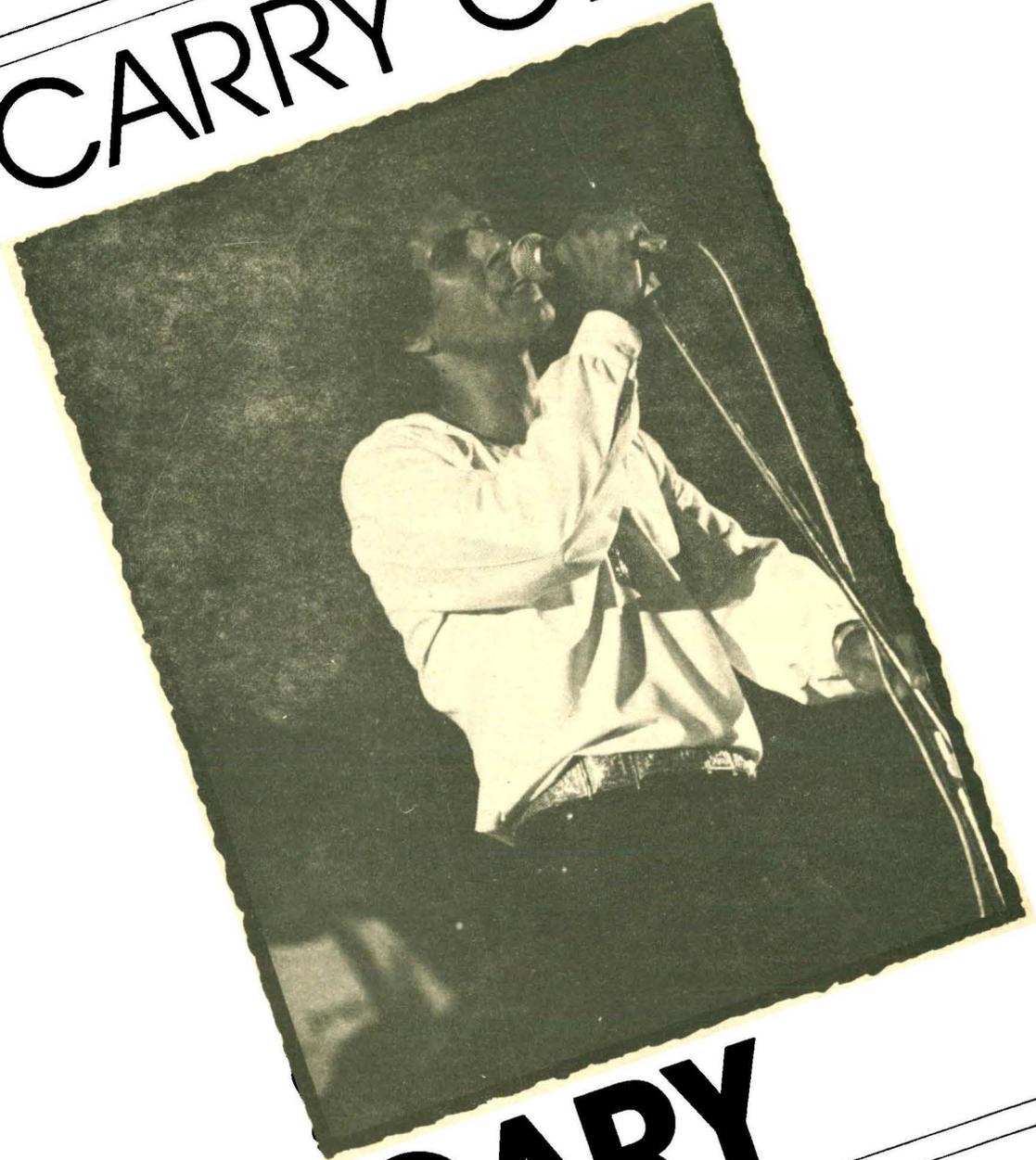
**COUNTRY CHRISTMAS**  
**Various**  
**CBS**

Country superstars George Jones, Marty Robbins, Johnny Cash and Tammy Wynette among others sing the old favourites without denuding effect. The one original 'Mr & Mrs Santa Claus' is sung by Jones and Wynette, once stormily married to each other.

**CHRISTMAS ALBUMS**

TITLE	ARTISTE	LABEL
A Country Christmas	Various	MIL
Christmas Album	Boney M	MIL
Christmas Album	Perry Como	MIL
Christmas Memories	Evie	Conrad
Christmas Wonderland	Ron Goodwin & His Orchestra	HMV
Christmas Sing-In	Gunther	Kallman Choir
Christmas With Cristy	Christy Lane	HMV
Christmas Wishes	Anne Murray	HMV
I Wish It Would Be		
Christmas Forever	Perry Como	MIL
Once Upon A Christmas	Kenny Rogers, Dolly Parton	MIL
That Special Time Of Year	Gladys Knight And The Pops	CBS
The Gift of Christmas	Jamie Owens, Collins	Conrad
The Gift Goes On	Sandi Patti	Conrad
The Best of Christmas	Various	HMV

# CARRY ON,



# GARY

With 'This Cannot Wait', Gary Lawler's long awaited album, to be released this month, the deep bass voiced artiste is on the threshold of a new phase in his career, reports **JERRY D'SOUZA**.

**G**ary Lawyer and V T Ravi are scanning the stills. How about this one for the jacket cover? Should we use the lyrics for the back cover? Will this blow-up look better? Gary has completed his long-awaited album and the final touches are being given. HMV is leaving nothing to chance on this prestige product.

\* \* \*

Little Rohinton is toddling about the house. Music fills the air. It isn't him singing, he's too young, but his attention is drawn to the sound. His little legs do a two-step tap and he's back to his games.

"I think I've been singing all my life," Gary laughs. Accenting this was his exposure to different singers, balladeers like Frank Sinatra and Nat King Cole, rockers like Elvis Presley and the Beatles.

"I appreciate all kinds of music. It's music that I enjoy and it doesn't matter who sings." The attitude has opened his mind and even as he absorbs the various influences, he seeks to express his emotions in his own individual manner.

Expression can be fetid if confined to a small coterie of listeners. Is there any point in stifling talent, in curbing ambition?

Gary was ambitious and he felt that the one place he could expose his talent effectively was New York. He headed there.

New York is chock-a-block with show places. Singers gather, get a spot, sing their songs and hope that a talent scout in the audience will home in on them. It certainly isn't an easy life; it is an uncertain one, too. Determination and patience are imperative. Gary had both but fate played a hand and it wasn't a favourable one. He had to return to Bombay. Business scored out a return to New York.

Gary had felt he was on the verge of a breakthrough. Despondent, he maintained a low profile.

About four years ago, Ronnie Desai decided on staging the history of rock in song. As he went about signing singers, he was told "there's a great singer called Gary Lawyer. I don't know whether he will sing for your show. He's a disappointed man, but try nevertheless." Ronnie did, and Gary Lawyer turned out to be the star of 'Carry On Rock'.

From then on there was no looking back. Can anyone forget the Doors concert at Rang Bhavan which drew a mammoth crowd despite the communal riots and curfew? Was there anyone who could resist him whatever the circumstances?

The offers to perform came regularly. Aid Bhopal, Birdland II, Bang-Dang-Boomerang. The name didn't matter. Gary had to be part of it. And when Hosi Vasunia decided to stage 'Are You Lonesome Tonight', he told Gary, "You are the only one who can play Elvis."

"I was really sick to the bone when rehearsals began," said Gary. "I did the first five shows with the greatest difficulty. After every performance I would come home absolutely ill and fatigued."

This meant he had to stand still when performing but once he was in full nick, Gary was a bundle of energy. He wowed the audiences not only in Bombay but in the two performances of the play at Calcutta.

**D**espite the accolades there was a churning within his soul. There was something he wanted more. And that was to cut a record.

HMV heard him through Ravi and Gary was signed without hesitation. The initial plan was to release a pop song and a country tune on compilations that would feature international artistes. This was ex-

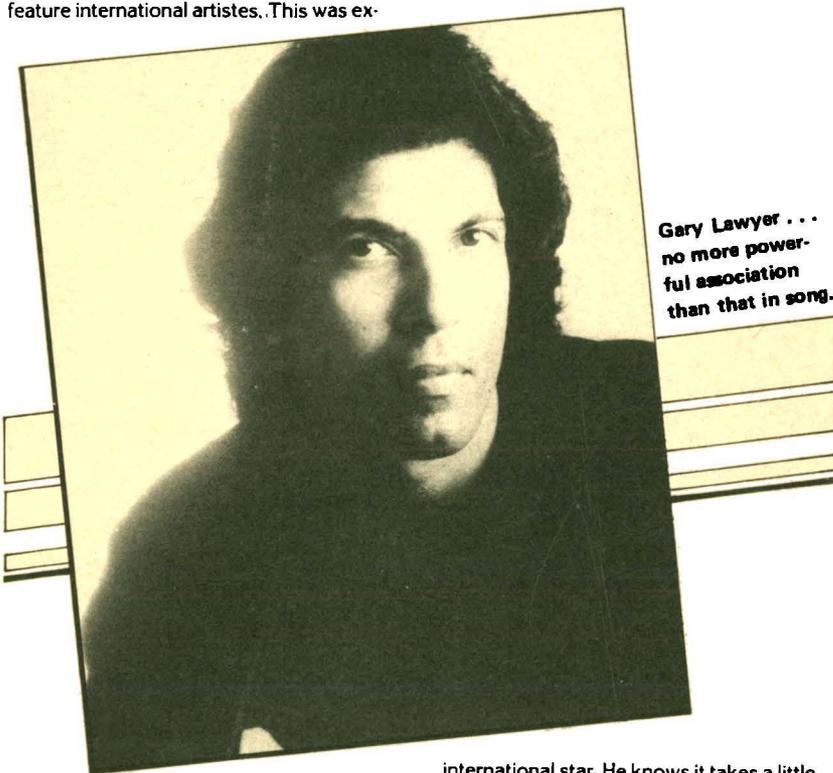
Lewis on guitar and Kelly Carvalho on bass. They don't come better.

"I recorded the album at Rave Studios and we did several takes of each song. I wanted perfection and after discussions with Ravi, we chose the ones to be used on the final album."

The album 'This Cannot Wait' is expected to be released in the first week of December after which Gary will hit the promotional trail. The first concert at Rang Bhavan is set for the 12th followed by one at Calcutta on the 28th.

"We expect the album to do well," Ravi is emphatic. "We will be releasing it on record and cassette simultaneously."

Gary's horizon for success extends across the seas. He is determined to be an



Gary Lawyer . . .  
no more powerful  
association  
than that in song.

pected to generate interest in Gary's songs. However, only one song 'When we were both so young', a country duet with his wife Anita, was released on 'Country Superstars Vol II'. The response was overwhelmingly favourable.

Gary then got down to writing songs for the projected album. "I don't consciously sit to compose. I play the guitar and piano and when inspiration strikes the music flows." And a new song has been written.

"Each song is a personal statement," he avers reflectively. "It's a diary of my life, for me there is no more powerful association than that in a song."

He put together a handpicked band. Mark Menezes on drums, Zubin Balaporia on keyboards, Ehsaan Noorani on guitar and Karl Peters on bass. Three songs had jazz maestro Louis Banks on keyboards, Leslie

international star. He knows it takes a little bit of luck and the right connections.

"Ravi knows many people. He will use his personal contacts." The official pipeline is clogged with unsolicited material and if Gary's record is transmitted that way, it has a snowball's chance in hell of being noticed. Ravi will, therefore, prime target his EMI associates in the UK, Canada and the US.

Gary is keen on video and, if he gets the budget, plans four songs for the visual medium. He has an excellent filmmaker in sight, should things transpire as he wants them to.

\* \* \*

The die has been cast. Gary is on the threshold of a new phase in his career. He is pleased, no doubt, about that. But the flame of creativity still burns strong. "There is so much more that I want to do." In that fervent statement lies the persona of Gary Lawyer.

# ATIBUTE TO A LEGEND

Two double-cassette packs with 48 of Kishore Kumar's most popular songs.  
Including his first solo number 'Marne Ki Duaen Kyon Mangoon' from 'Ziddi' (1948)



**The Gramophone Company of India Limited**



Nexus/GCI/165

# INTERNATIONAL TOP POP 50

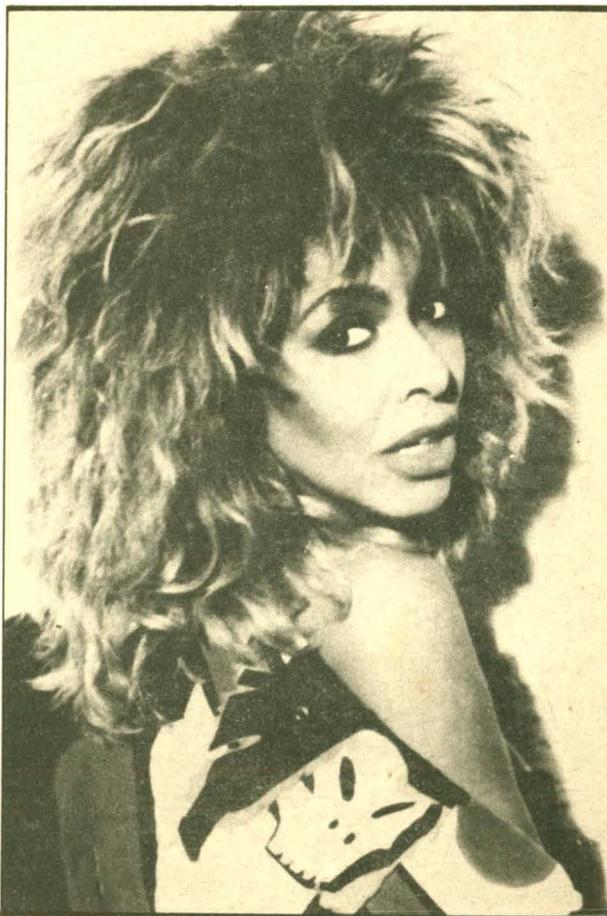
TITLE	ARTISTE
DIRTY DANCING	Soundtrack
TUNNEL OF LOVE	Bruce Springsteen
BAD	Michael Jackson
WHITESNAKE	Whitesnake
A MOMENTARY LAPSE OF REASON	Pink Floyd
HYSTERIA	Def Leppard
THE LONESOME JUBILEE	John Cougar Mellencamp
WHITNEY	Whitney Houston
THE JOSHUA TREE	U2
VITAL IDOL	Billy Idol
TANGO IN THE NIGHT	Fleetwood Mac
PERMANENT VACATION	Aerosmith
VITAL IDOL	Billy Idol
BAD ANIMALS	Heart
BIG GENERATOR	Yes
HOLD YOUR FIRE	Rush
LA BAMBA	Soundtrack
DUOTONES	Kenny G
NOTHING LIKE THE SUN	Sting
CRAZY NIGHTS	Kiss
RAPTURE	Anita Baker
CRUSHIN'	The Fat Boys
BIGGER AND DEFFER	L L Cool J
RICHARD MARX	Richard Marx
EXPOSURE	Expose
ONCE BITTEN	Great White
ACTUALLY	Pet Shop Boys
THE FINAL COUNTDOWN	Europe
SPANISH FLY	Lisa Lisa & Cult Jam
GIRLS, GIRLS, GIRLS	Motley Crue
IN THE DARK	Grateful Dead
HEAVEN ON EARTH	Belinda Carlisle
LOOK WHAT THE CAT DRAGGED IN	Poison
WHO'S THAT GIRL	Soundtrack - Madonna
TIFFANY	Tiffany
DOOR TO DOOR	The Cars
OPEN SESAME	Whodini
THE \$ 5.98 EP-GARAGE DAYS	Metallica
RE-REVISITED	Lever
THE BIG THROWDOWN	Bon Jovi
SLIPPERY WHEN WET	
LEGEND	Lynyrd Skynyrd
COMING AROUND AGAIN	Carly Simon
ONE HEARTBEAT	Smokey Robinson
IT'S BETTER TO TRAVEL	Swing Out Sister
SUBSTANCE	New Order
BABYLON AND ON	Squeeze
MUSIC FOR THE MASSES	Depeche Mode
ALWAYS & FOREVER	Randy Travis
CREST OF A KNAVE	Jethro Tull
HEARSAY	Alexander O'Neal

Source: Billboard (Week ending November 7)

Paul McCartney gets his long line of hit singles on to a double album 'All The Best'. The 20 songs capture McCartney's song writing ability in all its tangents. McCartney has shown that he can write effectively (Band On The Run) or disastrously (Mary Had A Little Lamb). The last isn't on the compilation which includes 'Ebony and ivory' the duet with Stevie Wonder, 'Say, say, say', the duet with Michael Jackson, the James Bond theme 'Live and let die' and 'Pipes of peace'. When the last reached No 1 in December 1983, McCartney achieved a rare distinction. He was the only one to hit the top spot as a solo artiste, as part of a

Turner's ire when he announced over the intercom that he would take another 'trip around the Alps for the benefit of "Tiny Turner and His Band!" Turner has lodged a complaint with the airline.

Robert de Niro is infatuated with Whitney Houston. He says, "She's the sexiest woman I have ever seen. I want her by my side. I've sent her enough flowers that she could open a flower shop by now. I know this may seem silly but I want that lioness in my lair". De Niro then sent Whitney a teddy bear with diamond earrings. She kept the bear. Here's how a British publication



Tina Turner

duo (with Wonder) and as part of a quartet, the Beatles.

Though Tina Turner is 48 she still has an impact on people. Take the pilot of a 32-seater who was flying her across Switzerland. As the plane was over Geneva he did a few acrobatic dives which near petrified Tina. He added fuel to

compares Michael Jackson's 'Bad' to Pet Shop Boys' 'Actually'.

Jackson's 'Bad' is good but the Pet Shop Boys' 'Actually' is better. Its tunes are more grabbing and insidious, its rhythms more dynamic and more varied. It has a sensibility which rises above waist level."

JD



# SPOTLIGHT

## WHITNEY (MIL) WHITNEY HOUSTON

**W**hitney Houston not only became the first female singer to land an album straight at No. 1 with this, she also had her fourth and fifth consecutive single chart toppers in 'I wanna dance with somebody (who loves me)' and 'Didn't we almost have it all', one a spiffy uptempo track, the other a powerhouse ballad and an absolute stunner. Therein lies the clue to her success, the ability to fill any style with conviction. Her articulate demeanour and impeccable phrasing puts this thrush of the eighties right on top.

*With love  
Whitney*

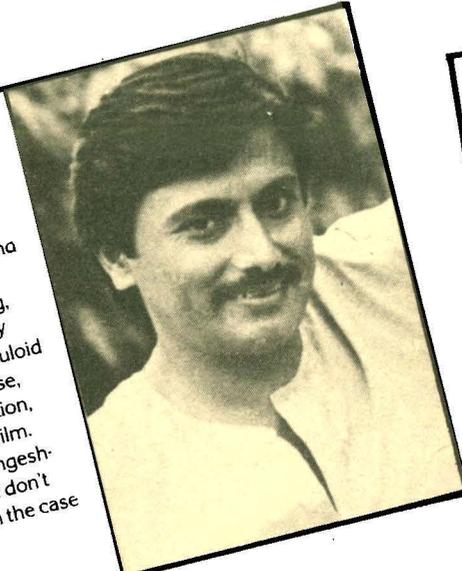


# STAR ATTRACTIONS

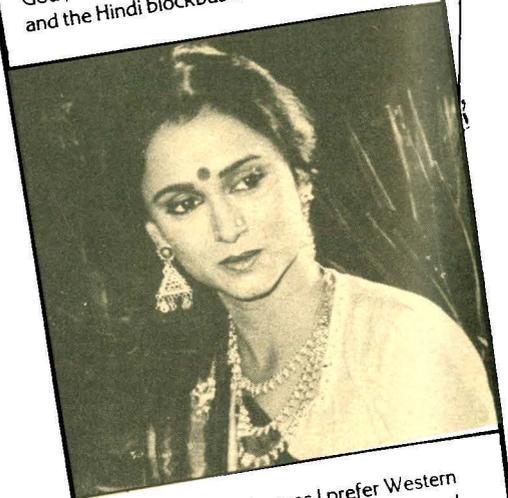
TV celebrities reveal their favourite videos to HEMAVATI

## MOHAN BHANDARI

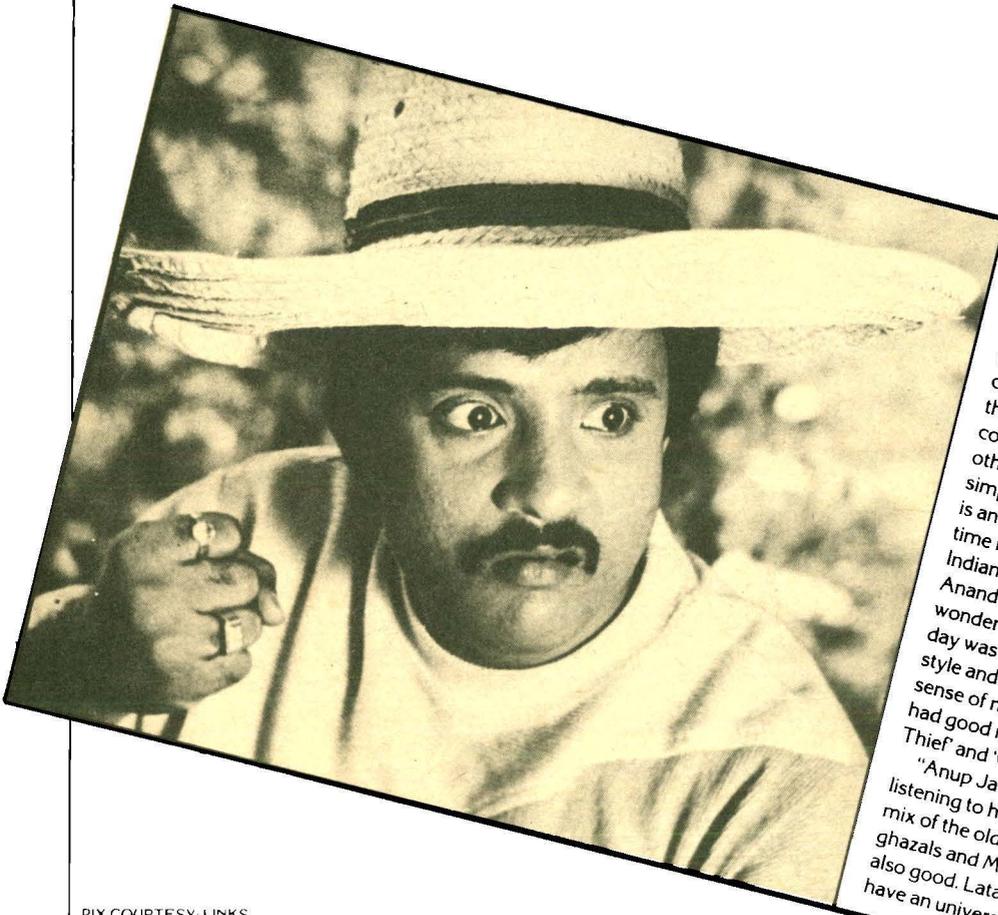
of 'Chunauti' rates 'Beckett', 'Jis Desh Mein Ganga Behti Hain', 'Kagaz Ke Phool', 'Deewar' and 'Z', as the best films. " 'Beckett' reflects a clash between duty and friendship while 'Jis Desh Mein Ganga Behti' is a good film on all counts - acting, screenplay, music, subject. It is so simply put. 'Kagaz Ke Phool' is a poetry on celluloid - a very moving film. 'Deewar', of course, had good screenplay acting and emotion, while 'Z' is a very well-made political film. Come music and I like Rafi, Lata Mangeshkar, Mehdi Hassan and Geeta Dutt. I don't have the time for classical music. In the case of Western music, Beatles are my favourite."



**KRUTTIKA DESAI**, the star of 'Buniyaad', has a mixed bag of preferences. Her favourite movies include Akira Kurosawa's 'Ran' (based on Shakespeare's 'King Lear'), 'Children of a Lesser God', 'Gone with the Wind', 'Wait Until Dark' and the Hindi blockbuster 'Sholay'.



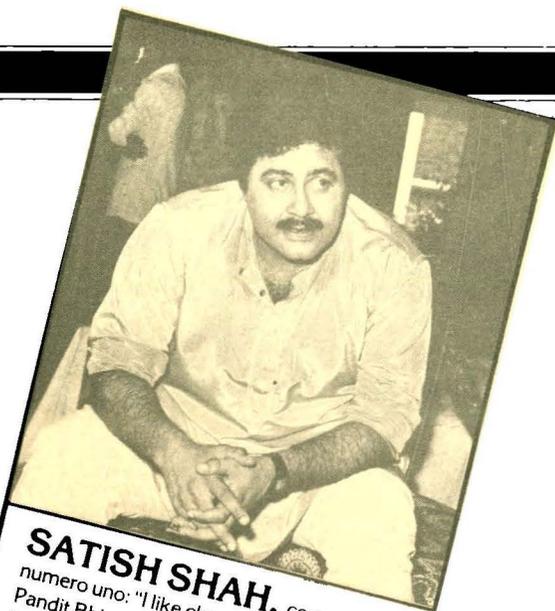
"As far as music goes I prefer Western music. Billy Joel, Led Zepplin, Doors and Madonna are my favourites. Among Indian singers I like Begum Akhtar and Mehdi Hassan."



## RAJESH PURI

better known to viewers as the Lallu of 'Hum Log', complains, "Five movies is no choice." He feels there are too many good movies to choose from. However, after a lot of thought he said, " 'Sholay' - because it is a complete film. The music, dialogues and others are superb. 'Kramer vs Kramer' and simplicity is touching. Chaplin's 'Gold Rush' is another gem. To shoot the film at that time must have been quite a feat. Among Indian filmmakers I like Raj Kapoor and Dev Anand. 'Awara' and 'Shree 420' are such wonderful films and Dev Anand in his hey day was a treat to watch. He had a kind of sense of music and lyrics direction. His films had good music and good songs. 'Jewel Thief' and 'Guide' are beautiful. "Anup Jalota is my favourite singer. I love listening to his bhajans, with a wonderful mix of the old and the new. Ghulam Ali's ghazals and Mohammed Rafi's songs are also good. Lata Mangeshkar and Madonna have an universal appeal."

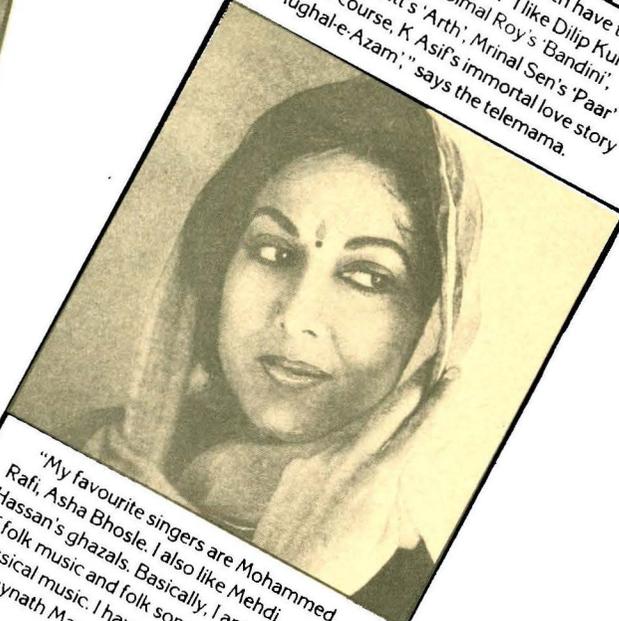
PIX COURTESY: LINKS



### SATISH SHAH,

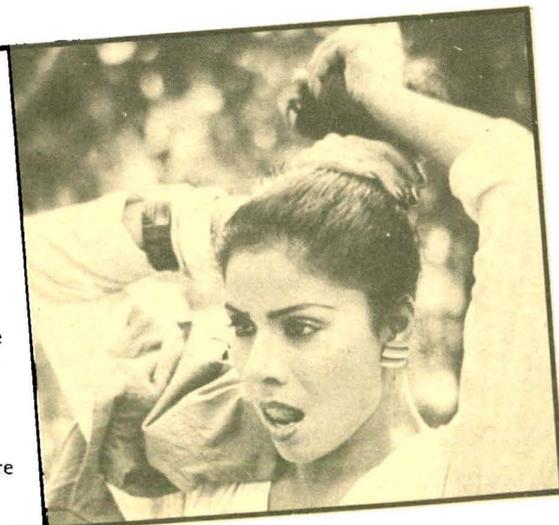
comedian numero uno: "I like classical music, so Pandit Bhimsen Joshi is a favourite. I also like Mehdi Hassan's ghazals and songs of Rafi and Mukesh for obvious reasons. As far as Western music is concerned my tastes are more old fashioned. I like the 'Beatles', No Madonna or Prince for me. "Among feature films, 'East of Eden' tops the list. This Alia Kazan film has a good script, good direction and good acting. I like 'Godfather' for its treatment and Robert De Niro's 'Taxi Driver' for the performances. 'Teesri Manzil' is one among my favourites because it is so catchy. Even now, after so many years, it still remains so. And, of course, 'Ganga Jamuna' for the fine performances."

**ANJANA MUMTAZ** has her list of favourite films which have the same theme - emotion. "I like Dilip Kumar's 'Ganga Jamuna', Bimal Roy's 'Bandini', Mahesh Bhatt's 'Arth', Mrinal Sen's 'Paar' and, of course, K. Asif's immortal love story 'Mughal-e-Azam,'" says the telemama.



"My favourite singers are Mohammed Rafi, Asha Bhosle. I also like Mehdi Hassan's ghazals. Basically, I am very fond of folk music and folk songs rather than classical music. I have an entire collection of Hridaynath Mangeshkar's 'Lok Geet.'"

**RAMA VIJ,** actress, had no hesitation in choosing her favourite singers. "I like Lata Mangeshkar, Mukesh and Rafi among Indians and John Denver and Beatles among the Western singers." She had more difficulty in choosing her favourite films. "There are so many good movies that I simply cannot decide," she confessed. "Among the films I like are 'Butterfield 8', a love story. It is very simple but beautiful and comes straight from the heart. I love Guru Dutt's films 'Kagaz Ke Phool', 'Chaudvi Ka Chand' - they were marvellous. And Raj Kapoor's 'Barsaat'. I also like 'One From The Heart' and 'Where Eagles Dare' very much."



**KAMRAN RIZVI'S** taste in films and music is very conservative. "I have seen 'Dr Zhivago' about eight or nine times and I think it is flawless. Everything about it is superb. 'Sholay' was good. 'Mother India' was so well made that even today it hasn't lost its charm. 'Love Story' is so touching simply because that kind of love doesn't exist anymore. 'Ben Hur' is, of course, a classic and the chariot race is simply out of this world.

"My favourite Indian singers are Lata Mangeshkar, Mohammed Rafi and Kishore Kumar. I don't listen to classical music because I just can't understand it. Among the Western singers I like Don Williams and Kenny Rogers. They are evergreen and will never go out of fashion. I feel people like Michael Jackson and Madonna are just fads and will fade away after a while."

## Garware Gets Going

**Garware brings world class video cassettes to India.**

**G**VVC, the new acronym for Garware Video Cassettes, will soon market 'world class' and 'international quality' video-cassettes for the first time in India.

Now doesn't GVC sound a little bit like JVC? Yes indeed and GVC have been audacious enough to emulate the originators of the VHS system, Japan Victor Company, JVC, and for all practical purposes, might even have intended to sound alike. Nevertheless, GVC is an all Indian success story, in the high-tech VHS video cassette technology.

Within the confines of the music and video industry, the name Garware has been cropping up again and again. This is because the company is the only one in India – and one of the very few in the world – producing the base polyester film, on which the audio and video magnetic particles are coated. While the music industry boomed and audio tape plants sprang up, Garware's hopes were belied. The company never took up the task, and then the video boom, the likes of which the Indian economy had never witnessed before, took over. This time there was need to doubt the entry of Garware, as the high-tech video technology required even higher tolerances for the

polyester film, because none of the Indian tape plants as yet could even use the Garware base film for audio.

However, the prospects offered by the video industry were just too lucrative for the Garware group to ignore. Apart from the polyester film plant, Garware, who are pioneers in the field of plastics in India, have the infrastructure to mould the intricate video cassette housing and other plastic parts.

GVC is the result of a concerted effort, led by the pioneering initiative of B D Garware, the astute executive skill of R K Chawla, and technical competence of Magna-tech, Hong Kong. With the GVC tape, India is one of the very few countries in the world possessing the capability of video tape manufacture.

### VIDEO CENTRE

GVC is also an acronym for Garware Video Centre which is very futuristic. Here, you experience the complete transformation of the celluloid film into a packaged pre-recorded video cassette at an extremely competitive price of Rs 80. This sequence is a dream come true for video software companies among them Star, Time, Gold, Bambino, etc, and there are nearly 50 of them. Garware Video Centre has 600 VCRs duplicating the latest Hindi films, at normal speed using special effects, latest video edit-

ing and the best Japanese machinery to produce the pre-recorded GVC cassette.

At present, efforts are on to complete a factory, fully automatic, dust-proof, having Otari equipment, which will produce blank cassettes of the GVC brand. The factory will be more or less similar to those in Japan, Korea and Europe. In the entertainment field, the name 'Garware' will soon be synonymous with the medium of video.

### VIVIDH BHARATI TURNS 30

Vividh Bharati celebrated its 30th anniversary with a programme 'Indradhanush', where a variety of items were presented.

The programme began in a devotional mood with Anup Jalota singing 'Aisi laagi lagan, Meera ho gai magan'. He has a unique style of 'alap'. But he does have a tendency to sing alap even when superfluous, much to the disapproval of knowledgeable listeners. However, his audiences get engrossed in his bhajans. The other bhajan he sang at Indradhanush was the highly appreciated 'Kabhi kabhi Bhagwan ko bhi' whose lyrics project a totally different style of thinking. Veteran classical singer Shobha Gurtu followed with two fantastically rendered thumris – Saiya re bairan ratiya kaise aava' and 'Barsen lagi savan bundiya'. Shail



**BAAR BAAR MILO:** CBS' party to celebrate the gold status of Salma's ghazal album 'Ek Baar Milo Humse' was a great success, especially the preview of Salma's forthcoming video 'Ek Har Pal'.

# NEWS

Chaturvedi entertained, too, with his witty and humorous observations on the evils of society. Jagjit and Chitra added a different dimension to the programme with their captivating ghazals.

## MUSIC, TV AWARDS

Sonamic is doing what no other music company has done before in India: Setting up its own music, TV and film awards, to be known as the 'Popular' awards. In music, there will be awards for 'Popular Ghazal Singer' (male and female separately), Popular Music Director, Popular Playback Singer (male and female). For films, the categories are Popular Actor, Popular Actress, Popular Director, Evergreen Hero, Evergreen Heroine, Popular Villain and Popular Comedian. In TV, the awards will go to the most popular Comedian, Serial, Actor, Actress and Director. The awards will be announced next year.

## SONAMIC BOOM

Watch out for some new sounds from Sonamic India, the little label with big plans. Launched last August with 'Pyar bhare geet', 'Rang Tarang' and 'Tribute to Mukesh' - version songs by Ajay, Armaity and Nilesh - the company has since moved on to playback with Ajay and Armaity singing for a 'Girja Gunda' and 'Dhaniya Muniya' respectively and both Shambhu Sen scored by. Ajay has parodies of vintage film songs to be sung by various singers.

Sonamic is also into the disco scene with 'Disco Dhakaka' and 'Disco Dhadkan' (the latter by Ajay and Armaity, with music by Josfi and lyrics by Birendra) and another one to follow in the near future. In fact, it is organising a disco competition next month.



**RARE RECORDING:** Kumer Gandharva was back in the HMV studios recently after a long time

For ghazal lovers, Sonamic has Sumitra Lahiri, singing with Nilesh on one cassette, with Sumitra's music; while Armaity sings with Wasi Raza on another cassette with music by Shambhu Sen. Sonamic also plans to launch the two with a ghazal programme in January.

On the international music front, Sonamic has four volumes of versions - 'Hits of Madonna', 'Hits of the Beatles', 'Hits of Abba' and 'Hits of Top Artistes', the latter including such numbers as 'Girls just want to have fun', 'Time after time' and 'Like a Virgin'.

For children, Sonamic has recently released 'The Adventures of Alice in Wonderland', 'Beauty and the Beast' and the 'Fisher-man and his Wife'. To be released soon are versions of popular songs - of the "Itsy Bitsy teenie weenie type" sung by kids from local schools.

Sonamic would also like to go into regional music with tentative plans to come out with a cassette of Gujarat ghazals.

## IVORY TURNS SILVER

Merchant Ivory Productions turned 25 this year. And to commemorate the event, HMV, which has had a long association with it, is releasing a double LP and double cassette sets of the music from the best Merchant Ivory films. These range from the old time 'Shakespearewalla', 'The Guru', 'Bombay Talkies', to the recent 'A Room With A View' and the yet to be released 'Maurice'.

## CLASSICAL REVIVAL

HMV is re-releasing its classical repertoire. Recently, the label brought out compilations of Bhir:sen Joshi, Ravi Shankar and Bismillah Khan. Next in line is another batch of double packs, featuring the best works of Ali Akbar Khan, Amjad Ali Khan and Pandit Jasraj. Also, for the first time, HMV is reissuing old recordings on cassettes. A wide range of artistes such as Siddheswari Devi, Sawai Gandharva, Bade Ghulam Ali Khan and contemporary artistes like Hari Prasad Chaurasia, Shiv Kumar Sharma and Amjad Ali Khan.

More classical recordings will be soon released featuring Naina Devi, Manilal Nag, Vijay Raghava Rao, K G Ginde, Ali Ahmed Hussain and Shrikant Bakre. Fresh recordings are being made by Pandit Bhimsen Joshi, Hari Prasad Chaurasia and Shivkumar Sharma. One of the last live concerts of Nikhil Banerjee is also being released.

## FILM TRACKS

The music of Prakash Mehra's film 'Mohabbat Ke Dushman' will soon be out on HMV cassettes and records. Also to be

## DOUBLE PLATINUM FOR 'SINDOOR'

Filmmaker S Krishnamurthy and Super Cassettes Industries hosted a grand star-studded bash at the Juhu Centaur recently to present 'double platinum' discs for the music of 'Sindoor' under the batons of Laxmikant-Pyarelal and to release the cassettes of 'Charanon Ki Sauganh'. While other stars like Govinda, Rishi Kapoor, Meenakshi and Suresh Oberoi graced the occasion, it was Jaya Prada who stole the show with her terrific presence. Especially so, because there were strong rumours that she had attempted suicide with an overdose of sleeping pills while in Madras, after

a nasty tiff with her husband Shrikant Nahata. As if to squash the rumours, a pale-looking Jaya Prada circulated with her hubby Shrikant at the venue.

For the first time perhaps, leading playback singers Munna Aziz, Anuradha Paudwal, Alka Yagnik and Kavita Krishnamurthy were all present to collect their discs. The function also marked the launching of a musical film 'Gharana', starring Govinda, Neelam, Meenakshi and Rishi Kapoor directed by Ravi Shankar (of 'Sindoor' fame).

- CEEPEE

## ROYALTY ON HOME TAPING REJECTED

The long-awaited new British Copyright Designs and Patents Bill has riled the music copyright community in the UK, since it does not incorporate the promised provision for home-taping royalty. This neglect has been condemned in no uncertain terms by the British Phonographic industry and the IFPI.

In defence of this decision to reject tape royalty the government has put forth the following arguments:

- Such a levy would be unfair to the visually handicapped.
- Most of the proceeds from such a levy would go to those already well off.
- Collection and distribution of the levy would entail an expensive bureaucracy whose cost would be out of proportion to any money collected.
- The levy could be 'marked up' in

the retail chain, imposing a greater burden on the consumer.

But, say proponents of the royalty, there would be exemptions for the visually handicapped, and the cost of a blank cassette is not likely to increase more than minimally as a result of a levy. Again, it is proper for those whose work is most used to receive the most compensation. Further, the basis of a collection and distribution agency is already in place.

Major aspects of the Bill cover stiffer penalties for piracy and for counterfeiting; moral rights of authors, composers and film directors to prevent any unjustified modifications of their works; duration of copyright protection; exemptions from copyright obligations; and extension of The Performing Right Tribunal's (which will become the Copyright Tribunal) jurisdiction to all areas of collectively administered copyright licensing.

released are various combination cassettes featuring other Prakash Mehra hits as well as blockbusters like 'Ram Teri Ganga Maili'.

HMV is also coming out with more combinations of films: 'Bhai Bhai/Manmauji', 'Hamrahi/Sasural', 'Disco Dancer/Suraksha' and others, and two rare film soundtracks, viz, 'Aarti' and 'Gaban'.

## GHAZAL KA MAUSAM

Ghazal is attracting all types of singers. An unexpected one is Sulakshna Pandit, who, not so long ago, featured on a Music India Hindi pop album. This time the versatile

singer shares a ghazal album (from HMV) with maestro Pervez Mehdi. Titled 'Yadon Ka Mausam', the album should be available very soon.

HMV will also release 'Saher Hone Tak', a double cassette of Ghulam Ali's ghazals, at the same time.

## T SERIES FILMS

Super Cassettes is as super active as ever. First, they have, as usual, signed up many new films - M I Films' 'Dost Garibonka', D M Taneja's 'Tara Rani Ki Amar Katha', Jagdamba Arts', 'Waqt Ka Shahenshan', Ajay K Ahuja's 'Kanoon Ki Hathkadi', Swaraajya Shree's 'Marg', N P International's 'Suhaag', Nasir Hussain's 'Qayamat Se Qayamat Tak', Devi Film's 'Bijlee Aur Toofan', Inderjeet Films' 'Mera Muqaddar', Atma Ravi's 'Shararat', Aarohi Films' 'Khoon Baha Ganga Mein', Sri Nirmal Devi Productions' 'Hatya', Vishal Raj Productions' 'Jigarwala' and 'Jhumka' from Move In Action (yes, that is the banner).

Meanwhile, the newly released films are 'Awaargi', 'Charanon Ki Saugandh', 'Ud-dhaar', 'Jeevan Saathi', 'Tamacha', 'Shemi', 'Mahadev' and 'Pyar Ka Mandir'. Each has been released as a solo and in combination with others. 'Charanon Ki Saugandh' and 'Tamacha' take the maximum combinations, including the latest Super Cassettes in soundtracks, film hits and even versions of the 'Naam' songs by Vandana Bajpai, Vipin Sachdeva and Babla. The latter sing on another version, this time of 'Khudgarz' songs.

The forthcoming releases from Super Cassettes include, 'Love Songs from films', a collection of recent film songs; 'Duets of Suresh Wadkar' from 'Insaaniyat Ke Dushman', 'Nache Mayuri', 'Sansar', 'Sindoor' and others; 'Maikhara-e-ghazal', a collection of ghazals by Manhar Udhas, Gyaneshwar Dubey, Charanjit, Rakesh Kumar, Chandru Atma, Jaswant Singh, Satish Babbar, Khurshid and Nishi Kant Bali; 'Tarang' featuring Gautam Dasgupta on Hawaiian guitar and 'Aao Nachey' featuring Ashish Bhadra on the electric Hawaiian guitar.

## ANIL KAPOOR HITS

That an actor from filmdom has achieved star status becomes evident when songs picturised on him or her is released by a music company. The latest is Anil Kapoor, whose 'hits' have been released by Super Cassettes. Songs from 'Mr India', 'Karma', 'Woh Saat Din' and others figure on this cassette, featuring a range of singers from Kishore Kumar and Mohd Aziz to Bappi,



**SINDOOR'S SUCCESS:** Jayaprada stole the show at Super Casette's party to celebrate the double platinum status of 'Sindoor'

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Arjit Kumar and Suresh Wadkar, among others. Super Cassettes is also releasing hits of Jeetendra, Mithun Chakraborty and Govinda. Music India is also bringing out a collection of Mithun hits. Any takers?

## RUNA REVIVAL

Runa Laila created a splash with 'O mera babu chhail chhabila' over ten years ago and this song, along with others was released in an album called 'The Loves of Runa Laila'. Now Super Cassettes has brought it out in cassette form. Usha Uthup has one side of the cassette which also includes the perennial favourites 'Damadam mast qalandar' and 'Ghungroo toot gaye' in Runa's sultry voice and 'Hal kaisa hai janab ka', 'Hari Om Hari', 'Koi yahan aha nache nache' and 'I believe in music' in Usha's robust voice.

Usha features on another Super Cassettes album 'Usha presents Reshma Mukherjee in Naye Sangeet'. Incidentally, Usha also figures on a forthcoming Venus compilation of her disco songs.

## VENUS FILMS

Venus may not be very prolific in its film releases, but the name has become practically synonymous with success as witness 'Khudgarz', 'Kaash' and 'Shahenshah'. More films were released recently - 'Insaaf Ki Pukaar' (music by Bappi Lahiri and lyrics by Anjaan), 'Paise Ke Peechhay' (music by Gurdeep and lyrics by Keval Singh Asrar, Raju S Patel, Deepak and Titu Singh) and 'Paap Ki Duniya' (music by Bappi Lahiri).

## KISHORE'S HITS

Two music companies have been quick off the mark to release hits of Kishore right



**GOLD RECORD:** The music of CBS' 'Uttar Dakshin' went gold before the film's release.

## GOLD FOR GHAI

CBS has done it again! The music of the film 'Uttar Dakshin' went gold even before the film's release.

To commemorate the occasion, CBS organised the premiere and the Gold Disc function on November 12 at Sachinam theatre, Worli, followed by a grand party at China Garden.

The premier was well attended by members of the party, including big names like Yash Chopra, Gulshan Rai, Shekhar Kapoor, Anil Kapoor, and others.

The Gold Disc presentation was a spectacle to watch. After the song 'Laila mar

gayi' all the lights went off - the film was stopped and when the lights came on again - fourteen girls holding the Gold Discs were seen on stage. Then Subhash Ghai took over as compere.

Gold Discs were presented to Laxmikant Pyarelal, Anand Bakshi, director Prabhat Khanna, producer Ashok Khanna, singers Mohd Aziz, Hariharan, Kavita Krishnamurthy and Anuradha Paudwal and the stars - Jackie Shroff, Rajnikant and Madhuri Dixit.

Mr R V Pandit then presented a Gold Disc to Subhash Ghai. After the presentation the film was resumed.

after his death last October. HMV has come out with a superb collection of songs on two albums of two cassettes each. The 48 evergreen favourites include 'Yeh jeevan hai', 'Sama hai suhana', 'Mera jeevan kora kagaz', 'Hamen turnse pyar', 'Jeevan ke

safar mein', 'Main hoon jhumroo', 'Tum bin jaon kahan' and 'Khlite hain gul yahan'.

Venus has also released a single cassette of Kishore's hits from very recent films - 'Andheri raaton mein' from 'Shahenshah', 'Main dil too dhadkan' from 'Adhikaar', 'Ghar mein Ram gali mein Shyam' from the eponymous film, 'Baad Muddat Ki' from 'Kaash'. Other films represented here are 'Paap Ki Duniya', 'Car-thief', 'Jaan Ki Baazi', 'Parivaar', 'Amber' and 'Kaun Jeeta, Kaun Haara'.

## MIL RELEASES

Anup Jalota's next bhajan album 'Prabhu Darshan' is to be released soon. The bhajans are all traditional ones.

Music India is also catering to classical music fans with two albums: 'The Genius of Begum Parveen Sultana' and 'The Genius of Ustad Dilshad Khan'. With so many ghazal releases, there has, surprisingly, been a lull in this sphere. However, two cassettes are scheduled for release soon: 'Mausam Mausam', a new recording by Dinesh Kumar, the young ghazal singer

## SUR SINGAR EVENTS

Sur Singar's top cultural events will be held later this month as per the following schedule:

Date	Venue	Item
Dec 19	Rang Bhavan	26th Film Music Awards Night Kathak-Flamenco Dance by a team from London
Dec 20	Rang Bhavan	2nd Bhajan Awards
Dec 26	Shivaji Mandir	'Rang-Gandharva' - A revival of Bal Gandharva's plays, by Natya Sangeet, Asha Khadilkar, others
Dec 23-31	Birla Kreedra Kendra	24th Kal-Ke Kalakar Sangeet Sammelan - 100 young vocalists, instrumentalists, dancers and percussionists show off their talent.

Admission to all these events is free.

# NEWS

from London who has an earlier ghazal album (from Music India again) to his credit; and 'The Best of Ashok Khosla', a compilation of Khosla's ghazals including 'Ajnabi shehar ke aajnabi raaste', 'Mile kisise nazar to' and others. An instrumental 'Yaad Kiya Dil Ne' by Babla is also on the cards.

Meanwhile, Sharon Prabhakar's latest album 'Meery-Go-Round' featuring 42 nursery rhymes and songs is out. The three-cassette set is one of the first releases in Music India's newly-launched Tristar series for car music. 'Merry-Go-Round' has an unusual collection of numbers including such songs as 'Around and Round on the Merry-Go-Round', 'The Bear Went Over the Mountain', 'B-I-N-G-O' and a nursery rhymes medley.

## KISHORE AWARD

'Sakha', a Delhi-based cultural organisation, has instituted a 'Kishore Award' to be presented to the male singer of the late Kishore Kumar's songs in a music competition to be organised on October 13 every year.

This was announced by Amarjit Singh Kohli, president of 'Sakha' at a function organised in memory of the late singer, barely five days after his death.

## VERSION GAME

Music companies seem to be playing their

## 'BAD' creates record sales

Michael Jackson's 'Bad' which has sold nine million copies worldwide has created a record in India as well. CBS claims that the album has crossed the one lakh mark with sales particularly strong in Bombay, Delhi and Secunderabad. In comparison 'Thriller' has sold 78,000 cassettes and LPs.

The appeal of 'Bad' lies in its diversity. The moving 'I just can't stop loving you' is counterpointed by the sinewy lash of 'Smooth criminal', the dance fused groove of 'The way you make me feel' with funk of 'Just good friends'.

CBS expect to see sales spur after the Grammy Awards. Jackson should be nominated in both in both the pop and black categories, making his chances of winning brighter.

own form of musical chairs called 'versions'. Super Cassettes, of course, is foremost with its version songs, which Vipin Sachdeva, Vandana Bajpai and Babla have perfected to an art. The latest from Super Cassettes are versions of 'Naam' (original soundtrack rights with HMV) and 'Khudgarz', currently a chartbuster from Venus.

Venus has also been quick to cash in on the current popularity of Super Cassettes' 'Mr India' and 'Dance Dance', and an earlier hit 'Nagina'. The version stars here are Suneeta Rao (who makes her recording debut on the 'Mr India' version album) and Anupama Deshpande, along with Sudesh Bhosle and Vinod Rathod.

## POWERFUL MUSIC

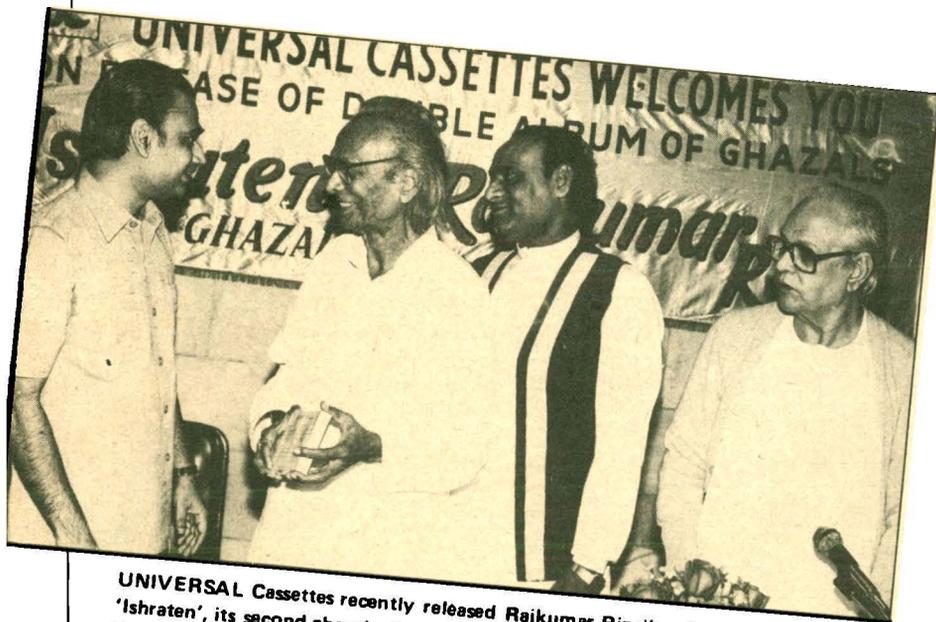
Take a bunch of enthusiastic and young instrumentalists, put electronic instruments in front of them, and what happens? An album of highly listenable tracks, appropriately called 'The Power of Music'. Arranged by Adesh Srivastava and Raju Singh, it will be released by Venus during Christmas. The tracks (all instrumentals) include Adesh and Raju's creation (the title track), 'True blue', 'Conga', 'Walk like an Egyptian', 'Love is reason' and others.

## DISCO SONAMIC

Sonamic India plans to start an annual disco competition to bring forth fresh talent in this field and expose them to opportunities in films, video, audio recordings, televisions, plays, shows and advertising. Groups of two, three or four can join the contest with an entrance fee of Rs 75 per head. After the preliminary rounds, the finals will be held before a large audience who will pay to watch the contest. The winners will be picked up by a panel of people from films, TV music and dance. They will earn generous cash prizes.

## MARRIAGE SONGS

The typical Hindi marriage usually tends to be a long drawn out affair with a series of ceremonies. And the traditional marriage songs were probably evolved to relieve the tedium. Now for the first time such songs are available on tape, produced by Shashi Prakashan, manufactured and marketed by Classic Records and Tapes, and was launched at a function at Shanmukhananda Hall recently. The double cassette album simply titled 'Vivah Geet' has both 'Kanya paksh' and 'Var paksh' songs. Akashwani poetess Lajjarani Goyal has contributed the lyrics. She has also sung them along with Saroj Goyal, while two budding music directors, Manish and Amar, have given the music score.



UNIVERSAL Cassettes recently released Rajkumar Rizvi's solo ghazal album 'Ishraten', its second ghazal release after Behroze Chatterji's 'Barg-e-gul'. The company's current accent is on basic repertoire. Above: Rajkumar Saksaria of Universal with Naushad, Rizvi and Majrooh Sultanpuri.

# THE MAN WHO WOULD BE KING

**SANJAY SAYANI profiles Ashok Banthia who played the senior Nawab of Pataudi in the recently concluded TV serial, *Bodyline*.**



A still from 'Bodyline'.

**O**ne half expects a clean shaven, Sulka gown clad, cravated gentleman to open the door and say, 'Good morning old chap': reeking of Bond Street cologne with feet clad in ox-blood tassled moccasins, looking the perfect British bred 'Nawab'.

He would then lead us to a breakfast table, where a liveried 'black' servant would serve porridge, bacon and eggs, toast and round it off with light 'pucca' British tea.

Instead, a towel-clad youngster, unshaven, light frizzy hair astray, fresh out of his bath, opens the door: says he'll be back in three minutes; appears in two-and-a-half, wearing jeans and a loose cotton shirt. We squat on mattresses spread on the floor of a

semi ethnically done up 'desi' flat, as he serves us tea and 'mathhi', which itself speaks for the superfine job of acting that the, first self, then Chandigarh Department of Indian Theatre, National Institute of Dramatic Arts (Australia) trained actor, Ashok Banthia, has done in the serial 'Bodyline' portraying Nawab Iftikhar Ali Khan Pataudi, Mansoor Ali Khan Pataudi's father.

The roots of Ashok's dramatic career, took place in the sand-swept environs of Udaipur in Rajasthan. The sixth son (among seven) of a teakwood businessman, he took a liking to theatre. He began his own theatre group, Triveni, took up plays of writers in Hindi, and made the form popular in Udaipur. He developed his theatrical interests much against the wishes of his family, not because he did not join the family business, but because he used to come in at odd hours, walk, talk, drink and eat theatre, committed theatre at that.

## STINT DOWN UNDER

**F**eeling an air of stagnancy creeping in on him, Banthia took off to Chandigarh, after missing the entry dates for the National School of Drama in Delhi (NSD) and did a year's stint at the Chandigarh Department of Indian Theatre. He bagged a gold medal, joined the NSD, worked three years at it, topped his class, and went off on a scholarship stipend of US \$ 100 a week, as an exchange student to the National Institute of Dramatic Arts (NAIDA)

in Sydney, Australia. He did over six English plays including Chekov's 'Ivanhoe', was sent a message the very next day, asking him to call. Call Ashok did, and Miller asked him over. "I went there full of beans, thinking that 'Bodyline' must be something to do with either aerobics or breakdance or body-building, and thinking they must have called me over to talk 'yoga' because I taught that at the NAIDA."

What transpired was even funnier: "Miller asked me if I knew anything about Pataudi. I said, hell of a lot, I have even seen the man play, and I began gushing and pouring out details about 'Tiger' like there was no tomorrow, which is when Miller said, 'Hey cool down, Ashok, we aren't talking about Mansoor Ali Khan, but his father, Iftikhar Ali Khan'. I cooled down, because I didn't even know he had played for England!"

Later, Banthia was given a script, asked to study it for five days, and report for audition. He did and passed with flying colours. His visa extended, he signed up a contract with the Australians and landed up at the Sydney Cricket Ground, practising cricket at the nets and indoors in front of an automatic bowling machine, with season and tennis balls for two long months under the watchful eye of NSW players.

When asked why he didn't put in an application for the Indian team for the Reliance Cup, Ashok burst into laughter and said, "I would be acting on the field, when I play, and not playing as a batsman, which would be unfair; but give me the role of a batsman, and I promise a scintillating knock!"

In Sydney, he was given a few xeroxed sheets about Iftikhar's character. Two telephonic attempts to call Tiger in Bombay failed, so with just that 'bikini brief' Banthia absorbed the 'Noob's' character, including his famous wit, which had come into play. For instance, when a spectator from the crowds shouted, "Hey Nawab, where's your goat", the Nawab, shouted back, "Sitting right next to you!"

Banthia also took in the behavioural and sartorial look of the Nawab, and became great friends with Hugo, the man who played Jardine, and was, in real life, a great pal of Iftikhar Ali Khan Pataudi. Says Banthia "The English and the Australian actors used to have cricket matches, and that fostered the right spirit of rivalry needed for a serial of this nature, with cricket as its score. After two months of 'batting' practice, it took three months to shoot the serial "But," says Banthia, "The serial you see on the National Network here is cut, it is quite different from the versions aired on ATV and the BBC in Britain and Australia. I was in a total of seven episodes."

On his return from Australia, Banthia did one film, 'Nasoor', in Bombay, and then hitched his wagon to Govind Nihalani, acting in 'Aaghaat' as well as 'Tamas' and assisting Govind. "Why this decision?" "It was a very conscious, well thought out

one, because I'll get the opportunity to imbibe film making techniques after almost fifteen years in theatre, as both are different ball-games. Moreover, I will get to see the cream of the actors perform with Govind, which will help me a great deal in polishing my own rough edges."

Ashok refused to move ahead with the interview before mentioning Om Puri's name: "He has been a source of great help, inspiration and guidance to me every single step of the way, and he even taught me the right approach to an acting career."

Essentially a Marwari from Rajasthan, Ashok says he is not going to use any of the business tactics that his community is famous for. "I am not built that way, I don't work on those lines, in fact I am very bad in matters of money, all that I desire as of now is to work, work and do more work."

Besides spending most of his time assisting Govind, Banthia is working in a Tamil film as the main villain, and in 'Sahara', a serial produced by Hansa Vision, in which again he's a baddie, this time the subject being alcoholism.

About the style of working Down Under against the style here, Banthia feels, "They are so very organised, the agent takes care of everything for the actor, the director also has no hassles, he knows if he wants his actor to be there at nine he will be there. At the end of each day's shooting, we were

not here, one needs a little more out here."

## NO SCANDALS

If you jostle him with good humour, and ask him if he has any scandals to reveal, he says, "I have no time for those right now, I want to concentrate on my job, do it well, and not get carried away with the frills of life." Does it mean that scandals will come with success? "Oh no, I am not that type of a guy."

Several Aussie dames and even Indian girls domiciled out in Australia had proposed to Banthia, but their pre-condition was that he stay out there, and says Banthia, "I didn't want to become a 'Trishanku', a man without a country, not only as a 'ghar-damaad' or for that matter a 'country-damaad!'"

Does he propose to go back to Australia? "I have an open invitation from the Indian community there for staging Hindi plays, but I am not considering the offer right now, because I am on a good track here, I don't want to upset the cart right now, as six months' disappearance from Bombay could cost me my future."

Finally, will he behave like Tiger's dad and Sharmila's father-in-law if he bumps into them? "Oh no, not at all, it was just an acting experience which I thoroughly enjoyed and felt great doing, that's about all,



Ashok Banthia in a scene from 'Tamas'.

told the time we were to be present, our scenes, our dialogues, the clothes we wear, and who our co-stars would be. If only we could work along those lines it would be great."

On the financial side, Banthia says, "Over there if I got 100 dollars a week, it was okay, they got spent; but here by the same count, if one gets 100 bucks, it's less; that's just about the difference: I could survive there,

I won't let performances of a lifetime enter my life."

On the whole, Ashok's got a bright future ahead of him, despite road blocks that are bound to come a-cropping along the way, because of his commitment to the profession of acting, and dedication to art, which he certainly will not sell for two-pence. That's the feeling we get as we leave the once 'asli', now 'nakli' Nawab to himself.

# playback 25 selections

DECEMBER 1987

<b>1</b>	<b>O Yaara</b>	: Kaash
		Kishore: Rajesh Roshan: Farooq Qaiser: Venus
<b>2</b>	<b>Zindagi ka naam</b> : Khudgarz	<b>14</b>
	Nitin Mukesh: Rajesh Roshan: Indeevar: Venus	<b>Yeh raat yeh barsaat</b> : Awaam
<b>3</b>	<b>Andheri raaton mein</b> : Shahenshah	
	Kishore & chorus: Amar-Utpal: A Bakshi: Venus	<b>15</b>
<b>4</b>	<b>Aap ke aa jaane se</b> : Khudgarz	
	Mohd Aziz, Sadhna: R Roshan: Indeevar: Venus	<b>16</b>
<b>5</b>	<b>Naam saare mujhe</b> : Sindoor	
	Lata, Mohd Aziz: L-P: A Bakshi: T Series	<b>17</b>
<b>6</b>	<b>Dance dance</b> : Dance Dance	
	Vijay Benedict, Alisha: Bappi: Anjaan: T Series	<b>18</b>
<b>7</b>	<b>Jaane do mujhe</b> : Shahenshah	
	Lata, Mohd Aziz: Amar-Utpal: A Bakshi: Venus	<b>19</b>
<b>8</b>	<b>Patjhad saawan basant bahar</b> : Sindoor	
	Lata, Mohd Aziz: L-P: A Bakshi: T Series	<b>20</b>
<b>9</b>	<b>Chhoti si hai baat</b> : Kaash <b>NEW</b>	
	Asha, Mohd Aziz: R Roshan: Farooq Qaiser: Venus	<b>21</b>
<b>10</b>	<b>Na mangel sona</b> : Mr India	
	Shabbir, Anuradha: L-P: Javed Akhtar: T Series	<b>22</b>
<b>11</b>	<b>Jab pyar kiya</b> : Watan Ke Rakhwale	
	Mohd Aziz, Anuradha: L-P: M Sultanpuri: Venus	<b>23</b>
<b>12</b>	<b>Log kahte hain</b> : Khudgarz <b>NEW</b>	
	Mohd Aziz, Sadhna: R Roshan: F Qaiser: Venus	<b>24</b>
<b>13</b>	<b>Saajan aa jao</b> : Aag Hi Aag	
	Asha, Shabbir: Bappi: Anjaan: Venus	<b>25</b>
		<b>Kab tak yun hi rulayenge</b> : Reflections
		Hariharan: Hariharan: Kafeel Azhar: CBS

KEY: TRACK: Film/Album: Singer(s): Music: Lyrics: Label  
SOURCE: CIBACA Geetmala

From Venus  
for your select collection



PARVATI



GOVINDA



Never before have pop songs  
been so exciting!

**Masti** HINDI  
POP SONGS

Music arranged by :  
Ramesh Iyer & Pradip Lad.  
Musicassettes available at  
all leading Music Shops.

# 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	ZINDAGI (Till Feb 15, '88)	Women on women	Good
TUESDAY	BAHADUR SHAH ZAFAR	The last of the Mughal emperors	Good
	ISI BAHANE (Till March 1, '88)	Comedy serial	Ha! Ha!
WEDNESDAY	STREE (Till Jan 27, '88)	On unusual women	Informative
THURSDAY	MANORANJAN (Till Dec. '31)	On the unsung heroes of the film industry	Funny
FRIDAY	SHAKTI		
SATURDAY	NAI DISHAYEN (Till Dec 5)	On drugs and drug addicts	Zapped!
	CHUNAUTI (Till Jan 30 '88)	Campus politics	Educative!
SUNDAY	GREAT EXPECTATIONS (Till Feb 7 '88)	Charles Dicken's novel	Entertaining

**Please note: All programmes are subject to change.**

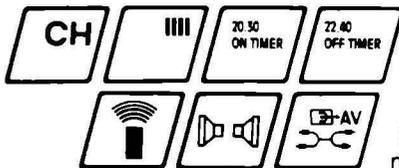
...because some TVs are not meant for everyone.

CROWN INTRODUCES

# Classic

WITH 17  
NEVER BEFORE  
FEATURE PACKAGE

Tomorrow's technology for your living room today.



Classics are not designed for just anybody. Their features are appreciated by only those who have been gifted with the luxury of good taste. Take a look at the 17 never-before feature package of this 'Classic' and wonder at how far the latest TV technology in the world can take you. Don't believe people when they call it 'Out-of-the-World' Instead, step into the nearest Crown dealer Seeing, they say, is believing



Tulika

*Someday all colour TVs would be made this way.*

# CROWN-TV

*At home with more people than any other TV*



**CHUNAUTI:** It's back to the campus again, as 'Chunauti' is revived on TV. The typical problems of students, and college life is tackled with a new zest and vigour making it one of the most sensitive and slickly-made serials (Saturday 9 pm in place of 'Nai Dishayen').



**MANORANJAN:** The very unreality of 'Manoranjan' is a reality. But while the first few episodes managed to convey the atmosphere of the crazy showbiz industry to a great degree of accuracy, the quality of the serial has gone down from satirical farce to screwball buffoonery.

## THE LATE NIGHT SHOW

<b>SUNDAY</b>	9.50 pm	Focus	Current affairs programme
	10.20 pm	National programme of Dance	
<b>MONDAY</b>	9.50 pm	Chitramala	Songs from regional films
	10.20 pm	Yes, Prime Minister	BBC Serial
<b>TUESDAY</b>	9.50 pm	National programme of music	
<b>WEDNESDAY</b>		Miscellaneous	
<b>THURSDAY</b>		Miscellaneous	
<b>FRIDAY</b>	10.45 pm	Regional music concert	
<b>SATURDAY</b>		Miscellaneous	

# SUNDAY SPECIAL

9.00 am	HE MAN AND MASTERS OF THE UNIVERSE	Sci-Fi
9.30 am	RAMAYAN	The famous epic
10.15 am	AUR BHI HAIN RAAHEN	On vocational awareness
10.40 am	APNE PARAYE	On rural life
11.10 am	SERIAL BASED ON MUNSHI PREMCHAND'S SHORT STORIES	—
11.35 am	MATHEMAGIC SHOW	Maths Quiz
1.15 pm	NEWS BULLETIN FOR THE DEAF	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
3.45 pm	THE WORLD OF SPORT	—
5.00 pm	YOU JUST WAIT	Cartoon serial
5.15 pm	THE WORLD OF SURVIVAL	Wildlife series
5.45 pm	HINDI FEATURE FILM	

## THE NEWS

7.40 am	Hindi	Breakfast TV (National network)
8.05 am	English	Breakfast TV (National network)
7.20 am	Regional language	—
8.40 pm	Hindi	National network
9.30 pm	English	National network

## BREAKFAST TV 7.30 am - 8.15 am

Vande Mataram	Suprabhat	Samachar
Ulta Pulta	Yogabhyas	The News

Stop Press

# Sony Takes Over CBS Records



Mr Norio Ohga

**A**fter two months of negotiations, CBS Inc. definitively agreed to sell its record operations to Sony Corp. of Japan for about US\$2 billion.

The move marks the sale of CBS' last major non-broadcasting asset and completes a restructuring of the company that began last year with the appointment of Laurence Tisch, who controls 25% of CBS' shares, as president and chief executive officer.

The long-anticipated sale will give Sony control of the world's largest record concern, with 10,000 employees world-wide; manufacturing facilities in 14 countries; subsidiary record companies in 36 countries; six joint ventures; and CBS' Columbia House direct mail unit, which includes its popular record club.

Walter Yetnikoff, president of CBS Records, will remain in his post after the sale as will other members of senior management. Mr. Yetnikoff is considered an important asset of the record operation because of his close relationships with CBS' recording artists.

Sony's offer included contracts that would give management the opportunity to earn as much as US\$50 million, depending on job performance and length of commitment to stay at the unit - with about US\$20 million going to Mr. Yetnikoff alone. In 1986, CBS paid him about US\$900,000 in salary and bonuses.

Once completed, the transaction also will leave CBS with about US\$3 billion in cash for acquisitions, debt repayment and other possible transactions.

Sony approached CBS in September about the possible sale of CBS Records. Last year, CBS rejected a previous US\$1.25 billion offer from Sony for the unit, saying it was a "core" business that it wanted to retain. Details of the sale, which is expected to be completed by January, weren't disclosed.

In Tokyo, Sony president and chief operating officer Norio Ohga said Sony's cooperation with CBS dated to 1968, when the two concerns formed CBS-Sony Re-

records, now called CBS-Sony Group Inc., as a 50-50 joint venture in Japan. The venture is currently the largest record company in Japan.

"Based on our experience with CBS-Sony, we are confident of Sony's ability to achieve equal success world-wide," Mr. Ohga said. Sony said it plans no immediate changes in CBS records, and said it won't try to influence business decisions by the current management.

Masa Namiki, general manager of corporate communications, said Sony spent 10 months negotiating to buy the CBS unit.

He said Sony won't try to force the record group to end its outspoken opposition to digital audio tape recorders, even though Sony is a major manufacturer of that equipment.

The purchase makes Sony the world's largest recording company, with activities including production, manufacturing and sales of records, tapes and compact discs, as well as sales of video software.

## THE MAVERICK OF THE CORPORATE WORLD

**I**t was an expensive move, but a bold one. Sony finally decided to pay CBS's price of US\$2bn for its record company and Japan's business community sucked in its breath in astonishment.

Japanese companies do not generally acquire other companies, let alone foreign companies. The recent spate of direct investments by the Japanese abroad, spurred by the high value of their currency, has mainly been in New York and London office blocks or greenfield production sites around Europe and the US.

But Sony has always been a maverick within its own industry and within Japan. While the other electronic companies, such as Matsushita, Hitachi and Toshiba, diversified into every area of the business, Sony clung to its audio and video bases. This insured that the company maintained a handsome innovative edge in its chosen fields, but it also caused the company to fall well behind on manufacturing breadth and knowledge.

The acquisition of CBS, while an expen-

sive short-term move, gives Sony a shot at the big time over the long-term. In addition to capturing an overseas earnings flow and thus diversifying itself further, Sony could well benefit from the exposure to CBS' raw performing talent. This is known in the business as software, or intellectual property.

The software, or intellectual property, available at CBS Records, could provide important grist for Sony's technological mill.

Indeed, Sony is already moving ahead on two revolutionary products which could benefit from the CBS link. The first of these is digital audio tape (DAT). This product can make perfect recordings of copyrighted music, such as compact discs, and as a result, the music industry is fiercely opposing its introduction in Western markets.

Also to benefit from the marriage will be video, a new audio/video product pioneered by Sony and Philips. Currently, the format allows for five minutes of picture and 20 minutes of sound. With the back-up of the CBS talent behind it, CD-Video may emerge as a bigger product than expected.

# HEADY ADVICE

**Music often sounds dull when the heads and transport mechanism of your tape deck or two-in-one get magnetised. Technical Editor DAMAN SOOD shows you how you can demagnetise them safely and effectively.**

**I**t has often been observed by music buffs that despite regular cleaning of the heads and transport mechanism of their cassette deck, the music from pre-recorded cassettes sounds dull. They then come to the conclusion that the heads are worn out and need to be replaced. However, when an authorised technician checks the same, he finds that the heads give a proper response and he simply demagnetises them.

When the playback head of your machine gets magnetised, it slowly and steadily starts erasing the treble spectrum in the music and this leads to a dull sound. Once the treble is lost there is no way its original quality can be restored. Moreover, if the record head on a three-head machine gets magnetised, you will be recording more hiss as well as hearing more hiss on playback from the cassette deck.

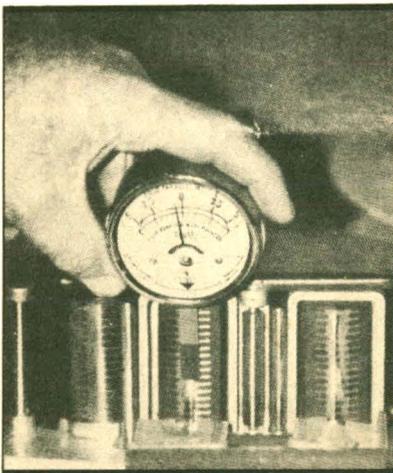
Before delving into the process of demagnetisation, it would be a good idea to know a little more about the composition of the head and the other components and why these get magnetised.

Magnetic tape recording mechanisms, like the tape recorder are made up of many materials, but the important working parts are made of steel. Steel is chosen because it is inherently strong and has superior magnetic permeability (steel has the ability to 'conduct' magnetism some thousands of times better than any other material). This property is used to advantage in all kinds of electro-magnetic equipment such as transformers, relays, electric motors and tape recorder heads.

There are two types of steel – soft and hard. Soft steel has a very low 'magnetic memory'. This means that when any magnetic field is applied, the steel gets magnetised and when this same field is removed, it does not have any residual magnetic memory. This soft type of steel is used for record/replay and erase heads. Steel capstans and guides, on the other hand, are usually made of hard magnetic materials and are often major offenders in

retaining unwanted magnetism which tend to degrade the recorded signal every time the tape is played.

Components in the ubiquitous two-in-one are easily magnetised due to their close proximity to an unshielded, dynamic loudspeaker. This type of loudspeaker has an external permanent magnet, located on the outside of the field structure. Hence, this type of field construction generates full magnetic potential between the front and rear of the speaker assembly, creating a strong and extensive stray magnetic field area that can induce high values of undesi-



**A pocket magnetometer**

erable magnetism in any steel tape transport components located in the area. Such loudspeakers are okay in themselves but their extensive stray field is anathema to magnetic recording equipment.

This is in contrast to a dynamic type of loudspeaker where the field magnet is internal, contained within a steelpot-like structure, where most of the magnetic potential appears across an annular voice coil gap, as it should normally be. Some portable recorders have permanent magnetic field type drive motors which are efficient from the standpoint of conversion of battery power. These, however, radiate a rather strong

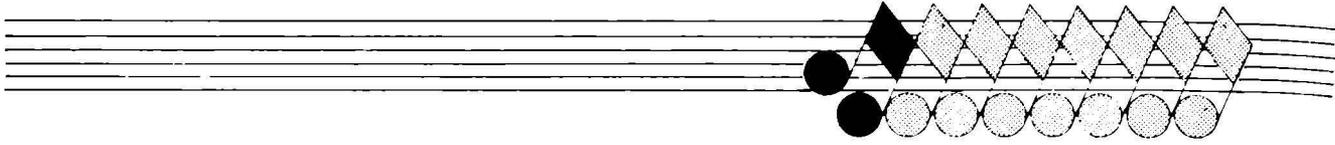
magnetic field which, in some cases, encompass the tape transport area. Every time an electric current flows, a magnetic field is generated. The intensity of this field is proportional to the amount of current flowing. Whenever the switching is done in an inductive circuit, there is a random chance of creating a "switching surge" which causes a high momentary peak current. Any steel within the area of such a field will become magnetised, a portion of which will be retained as residual magnetism. Therefore, care should be taken to keep magnetised tools or other magnetic devices away from the steel components in the tape recorder. Don't ignore the earth's magnetic field, too, as this source of magnetisation is always present with us. (Remember the mariner's compass is entirely activated by just the horizontal component of force created by the earth's field).

## PORTABLE PROBE

**A**n instrument known as the 'pocket magnetometer' can be used to discover and determine the magnitude and polarity of such disturbing magnetic fields or residuals. The calibrated magnetometer is quick and easy to use, giving an instant indication of any dangerous level of magnetism that may be present in components.

It is indeed fortunate that magnetic residuals can be removed from steel components in several different ways. In other words they can be demagnetised: this is commonly done for domestic and professional tape recorders by the user of a demagnetiser, sometimes also called degausser.

The graph in Fig 1, shows the effects of the magnetised head. The noise level at mid and high range increases by about 5-7 dB. It also causes a distortion during playback of recorded material. The other graph shows the frequency response of a magnetised and demagnetised head. You will notice an improvement in the frequency response when the head is demagnetised.



# Why Murugappa tape means more than quality recording to pre-recorded cassette manufacturers...

## The reason is Japanese Technology.

Good music, whether classical or light, is immortal. But when recorded, how long do Lata Mangeshkar, M.S. Subbulakshmi, Pt. Ravishankar, Hemant Kumar – sound perfect, mellifluous and natural everytime you play?

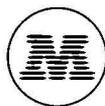
Now, Murugappa Electronics Limited has a long-lasting sound-perfect solution that ensures excellent recording and reproduction of both voice and music.

In the form of Murugappa Tapes – a product of Japanese Technology, manufactured in technical collaboration with M/s Okura Ltd., of Japan at a modern and ultraclean factory at Mysore.

## Here's why Murugappa tapes achieve masterpiece recordings of the maestros:

- ♪ Frequency response – 50Hz to 15KHz
- ♪ High speed duplication capability. Capable of withstanding 64 times normal speed duplication in bin loop machines (120 inch per second duplication capability). Should perform excellently well on 8:1 cassette to cassette duplicating equipment.
- ♪ Base film – Tensilised polyester film for high operating life.
- ♪ Operating conditions – Stable upto 95% humidity and upto 50°C.

The Murugappa Tape range encompasses – Pancakes of 2200 metres of unleaded tapes (for using in bin loop machines) and 60 minutes, 45 minutes, 36 minutes and 30 minutes duration, leaded tape lengths.



**MURUGAPPA  
ELECTRONICS LTD.**

World Standards in India

### For further details and requirements contact:

**MADRAS DEALER: M/s FLAMINGO ELECTRONICS** Shop No.16, Matajee Shopping Centre, 1/32 Wallers Lane, Mount Road, Madras 600 002. Tel. No. 562535

**BANGALORE DEALER: M/s SYSCOM ELECTRONICS** New No. 233 (Old No.108), Brigade Road, Bangalore 560 025 Tel. No. 576080

- **For other cities contact:** • **MURUGAPPA ELECTRONICS LTD.** C/o Parry & Co., 5th Floor, United India Building, Sir Phirozeshah Mehta Road, Fort, Bombay 400 001 Tel. Nos. 2863200, 2864877 Tlx. No. 11-2237 • **MURUGAPPA ELECTRONICS LTD.** Yeshodham, II Floor, 440/7 Ghokhale Road, Pune 411 016. Tel. No. 53881 Tlx. No. 146-237 • **MURUGAPPA ELECTRONICS LTD.** 66, Rashtrapathi Road, Secunderabad 500 003. Tel. Nos. 72706, 72006 Tlx. No. 425-6205 • **MURUGAPPA ELECTRONICS LTD.** 16, Community Centre, II Floor, East of Kailash, New Delhi 110 065. Tel. Nos. 266216, 265952 Tlx. No. 31-66483 • **MURUGAPPA ELECTRONICS LTD.** 58, S.J.P. Road, Bangalore 560 002. Tel. No. 221509 Tlx. No. 845-8272

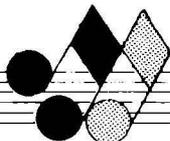


Fig 1

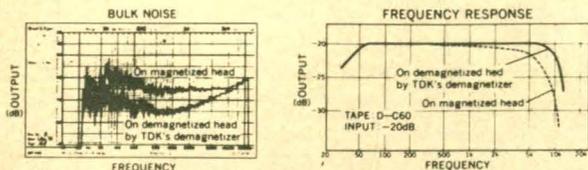
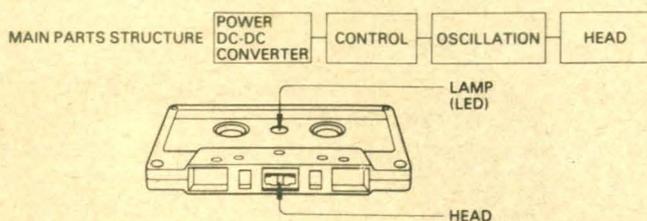


Fig 2



## HOW TO DEMAGNETISE WITH THE HELP OF DEMAGNETISER WHEN YOU HAVE A DEGAUSSER:

1. Clean and inspect the tape transport.
2. Degauss the heads and guides. Before using a degausser, always verify that the tip of the unit is covered with a soft material such as plastic or a piece of tape that will not scratch the surface of the magnetic

heads. In case there is nothing on the tip, a folded paper on the tip is advisable. Degauss the heads and other tape guides with a commercial grade degausser. Hold the degausser at least one ft away from the tape transport when applying power to it. Move the degausser slowly and smoothly from bottom to top along the gap line of each head, moving at a rate of approximately 1/8 inch per second. At the top of the head, withdraw the degausser smoothly at least six inches away and then move smoothly to the next item to be demagnetised. (The

movement can be compared to shaving slowly with a sharp razor blade.) Remove your wrist watch for safety. Multiple degaussing passes on a component does not improve the quality of the result. A single smooth pass is adequate. Always move the degausser at least 3 ft away from the transport before disconnecting the power. The rapid collapse of the magnetic degaussing field at turn-off can easily undo all the benefits of demagnetisation, if the degausser has not been pulled away sufficiently. Although a typical head degausser will not disturb a recorded tape that is more than 1 ft from the degausser, always remove all your tapes from the vicinity of the transport prior to energising the degausser.

## COMPACT DEMAGNETISER

The TDK Company of Japan introduced a compact demagnetiser, which is exactly in the shape of a regular cassette, about five years ago. This is called a Head Demagnetiser instead of Demagnetiser. As the name suggests, it only demagnetises the head of the cassette deck or the two-in-one and does not demagnetise the transport part which can be only reached by a hand-held degausser as mentioned earlier.

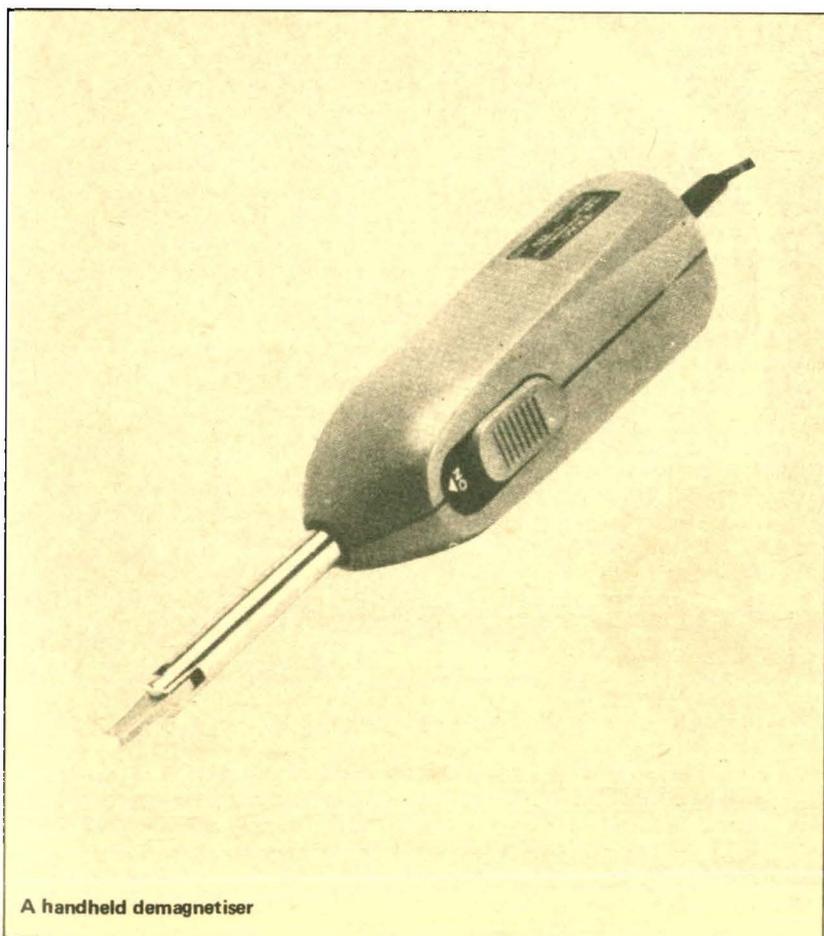
It means that if your cassette deck has three heads namely Erase, Record, Playback, then only the record head will get demagnetised. In case of two head machines, where Record/Playback is done by the same head, then that head gets the effect. This Head Demagnetiser is especially useful for two-in-ones or low priced decks. 'Fig 2' shows the nature of the main parts of the TDK head demagnetiser cassette.

Normally it takes more than one second to demagnetise the head. This head demagnetiser operates with only one button battery of 1.5 volts. It is needless to say that to do a proper job of demagnetisation a regular hand held demagnetiser should be used.

It is most often asked as to how many times a person should demagnetise the heads of tape recorders. In professional recording studios, like the BBC and in Western Outdoor studio, the recording engineer does it daily, but for home listening once a week or even once a month is quite enough. It really depends on the number of listening hours and how particular you are.

A word of caution: ALWAYS SWITCH OFF MAINS POWER WHEN YOU DO DEMAGNETISATION WITH PROFESSIONAL MODELS AS THE FIELD INTENSITY IS VERY STRONG.

ALWAYS KEEP THE INPUT CONTROL TO ZERO OF THE CASSETTE MACHINE IF YOU ARE USING A HEAD DEMAGNETISER OF CASSETTE TYPE OR IF THE INSTRUCTION MANUAL SAYS THAT YOU CAN DEMAGNETISE EVEN IF THE POWER IS ON.



A handheld demagnetiser

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

**Q:** I have been using my tube amplifier for the last 10 years. Recently, I have found that when I switch on the power there is no hum, but after a few minutes it starts. This hum is affected when I fiddle with the bass control on the amplifier. I have checked all the tubes and they seem to be OK. Can you suggest a solution?

T S Mehra  
Dehra Dun

**A:** The problem of 'hum' is more common to tube amplifiers than those of advanced design. Sometimes, as the tubes warm up, their electrical characteristic changes. It may be that these changes are causing the hum. Try replacing one tube at a time, if you have a spare one; if the problem goes, then well and good. If not, then adjust the hum balancing control which some amplifiers have. Turning this control on either side should decrease the hum. You have not mentioned whether the hum is 50 Hz or 100 Hz. If it is 50 Hz, then it is most likely to be associated with the filament circuitry. If it is 100 Hz, then the power supply's electrolytic capacitors are involved. Such capacitors change value due to ageing. Because your amplifier is old, replace all the filter capacitors in its power supply. Please change the interstage decoupling capacitors.

Your letter does not say if this is an integrated power amplifier. If you are using a power amplifier with a pre-amplifier, disconnect the power amplifier from the pre-amplifier and note if the hum still occurs. If it does not, you should concentrate your attention on the pre-amplifier, performing the same maintenance as described for an amplifier. Always switch off the power whenever you are changing tubes or any other component. Always keep the same value of the electrolytic condenser as is in the original circuit.

**Q:** What hardware is required for a system using separate monophonic power amplifiers for each of the two channels, as opposed to a stereo power amplifier? How can such a system be interconnected?

C P Singh  
Delhi

**A:** There is no special arrangement required just because a system includes two separate monophonic power

amplifiers rather than a single stereophonic power amplifier. Make the connection in the same way that you would when connecting a stereo amplifier to the rest of the system. All you need are interconnecting cables. In the case of stereo amplifiers, the cable connecting it to the pre-amplifier may be a "two-in-one" type. Because of the physical separation between the mono power amplifiers, you may need two separate cables to make connections to them. If you are not involved with exotic bridging or special phase reversing systems, this is all that has to be done.

**Q:** When will it be possible for home enthusiasts to record digitally? Would cassettes be used or some other medium? Which system will be cheaper in the future?

J Dias  
Bombay

**A:** Consumer digital recording systems have been available for several years and are called PCM adaptors, which convert the analogue audio signal to digital format for recording on a VCR. Some 8 mm VCRs can also record digital soundtracks (or, in some cases, digital sound alone), but with a lower signal to noise ratio and limited frequency response (15 kHz) than CD players on PCM adaptors can achieve.

Digital Audio Tape (DAT) formats using a cassette smaller than today's compact cassette have been developed and marketed in Japan and the UK. There are two standards. One involving a stationary head called S-DAT and the other having a revolving head called R-DAT.

Recorders for digital audio disc do exist, though in limited numbers and not in forms compatible with CD. One such recorder, for broadcasting and professional use, uses computer type floppy discs and records for a few minutes per side. The Hi-Tech system called Digital Disc Recorder is very expensive and is only used in recording studios for sound production work for film and video.

**Q:** I have an amplifier which delivers 100 watts into 8 ohms but 150 watts per channel into 4 ohms speaker loads. A friend of mine, who is an electronics buff, told me that if I were to connect an 8 ohms resistance across the terminals of my 8-ohm speakers, my amplifier would have a total resistance of 4 ohms and I could then get more power from the

same amplifier. Is he right?

J Doshi  
Bombay

**A:** Your friend is right, technically, but wrong about you getting more loudness by increasing power to the speaker. First of all, if you did achieve a 50 per cent increase in amplifier power (from 100 to 150 watts, or 20 to 21.76 dBW), it would hardly provide a worthwhile and barely felt increase in maximum potential volume of less than 2dB (1.76 dB, to be precise). But even that would not reach your speakers, since the power of each channel of your amplifier would be divided between the 8-ohm speakers and the 8-ohm resistors. The net result at the maximum audio range would be that 50 per cent of the 150 watts (75 watts) would go to your speakers and the other 50 per cent would heat up the 8-ohm resistors. This heat build-up could burn the resistors if it is not the wire wound type rated for at least 100 watts. In short, the net result of adding the resistors in parallel to the speaker will give less power to the speakers which is absolutely opposite to what you are trying to achieve.

**Q:** I have found one switch on mostly all decks labelled MPX-Filter. What is the use of this switch? Does it filter the high frequencies in recording and playback? What is the meaning and function of it?

K G S Kumar  
Coimbatore

**A:** MPX Filter stands for Multiplex Filter and is used when taping FM stereo broadcast. Otherwise the tuner's 19 kHz pilot tone causes interference with Dolby noise reduction sensing circuit and causes mistracking. It may also "beat" against the tape deck's high-frequency bias, creating an audible tone.

A good MPX filter will maintain a flat response to 15 kHz (the highest frequency of FM broadcast), which is around the limit of hearing for healthy adults. This filter works or comes into the recording circuit only. In the playback chain it has no effect. You may find the MPX-Filter helpful, when recording from noisy sources such as AM radio. In India, we don't have a stereo broadcast system, so this switch virtually has no use in recording even for AM broadcast recording whose response goes to only 8kHz. Always leave this switch in the OFF position when operating the decks.

## PULZ V-6 LOUDSPEAKER

The Pulz V-6 is a state-of-the-art loudspeaker from R & S Electronics, manufacturers of custom designed amplifiers and loudspeakers. Housed in a walnut finished enclosure, only the highest quality drivers are used. These are precisely matched to a vented (6th order, class 1) enclosure, providing high definition and an extended deep bass response. The enclosure is specially constructed to reduce destructive cabinet resonance, diffraction effects and time offset between drivers.

What is the 6th order, Class 1?

In this particular design, the tuned enclosure is further assisted by a 2nd order high pass filter and an appropriate Q and amplitude lift at the resonant frequency of the loudspeaker. The result is an enclosure/speaker combination which is much reduced in volume and which has the usable frequency of at least one octave lower than conventionally designed loudspeakers. Moreover, the V-6 boasts of reduced cone excursion and enhanced power handling capacity.

### TECHNICAL DATA

#### Dimensions

21"H x 8"W x 14.1/2"D

#### Weight

12 kgs

#### Power requirements

20 watts RMS (recommended minimum)

120 watts musical peak power handling

#### Efficiency

89 dB/1 watt/1 meter

#### Impedance

8 ohms nominal

#### Frequency range

30 Hz to 20 KHz

#### Enclosure type

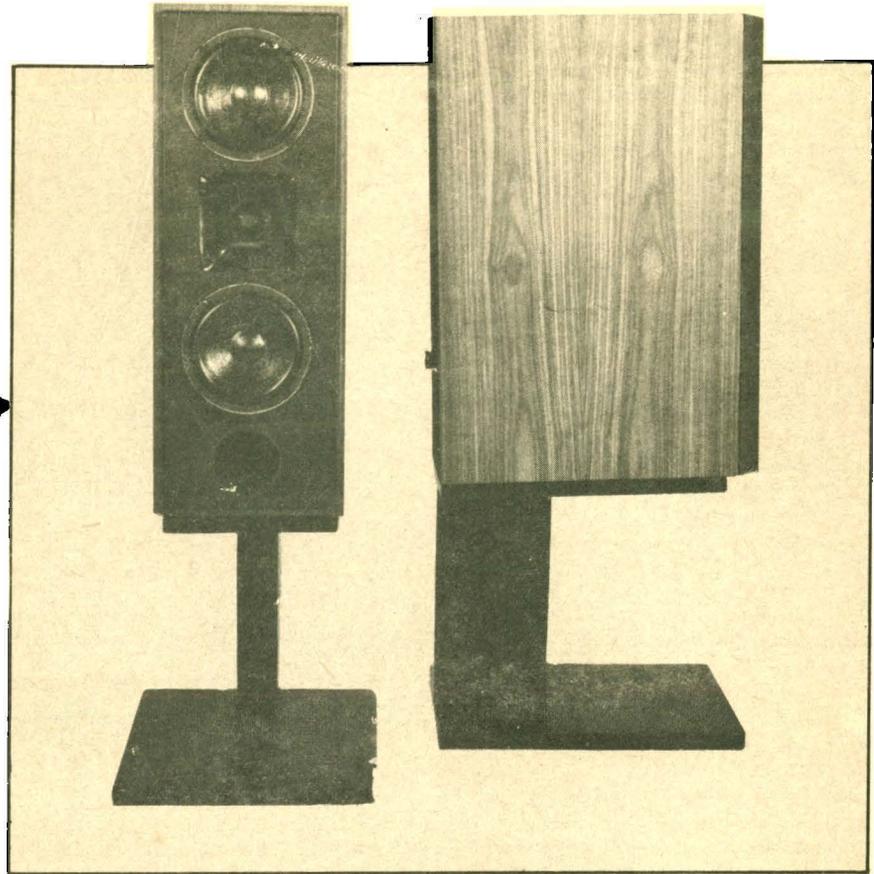
6th order Class 1

#### System resonance

35 Hz

This technology is relatively new and the V-6 is critically designed with an extremely powerful magnet and sandwiched cone.

According to the manufacturer, the V-6 is not mass produced and mass marketed because it is not intended for the mass



hi-fi market. Little wonder then that renowned musicians like

Louis Banks, R D Burman, Bappi Lahiri, et al, boast of

having the V-6 in their homes. Price Rs 3500 + taxes.

## Pantronic Head Cleaning Cassettes

Tolaram Electronics Pvt Ltd, leading manufacturers of blank video cassettes, have now introduced Pantronic video head cleaning cassettes with TDK Tape and ABS Housing.

Avid video watchers normally encounter dropouts, snow streaks on the screen, static and jamming of tapes, caused by a humid build-up of dust, dirt and metal oxide particles on the heads, capstans and pinch rollers. Pantronic head cleaning cassettes adequately takes care of all these aspects.

Experts recommend that the head of your VCR should be cleaned after 48 hours of play to ensure efficient performance of sound and picture quality. The cleaning process should be quick and efficient. Pantronic video head cleaning tapes effectively clean the video heads in just 30 seconds. These cassettes are manufactured with high performance cleaning tapes that ensure superior sound sharper and clear picture. Each cassette can be used over 200 times thereby making it very economical.





## BPL Sanyo C1

Keeping pace with modern day trends in music systems is BPL. Consider the BPL Sanyo C1. A hi-fidelity performer. It has the advantage of a twin detachable speaker system. The speakers are 2-way with 10 cms woofers and 2 cms tweeters – a combination that enhances the stereo effect, indoors or out. A sensitive system, it picks up even the faintest tinkle, the softest whisper.

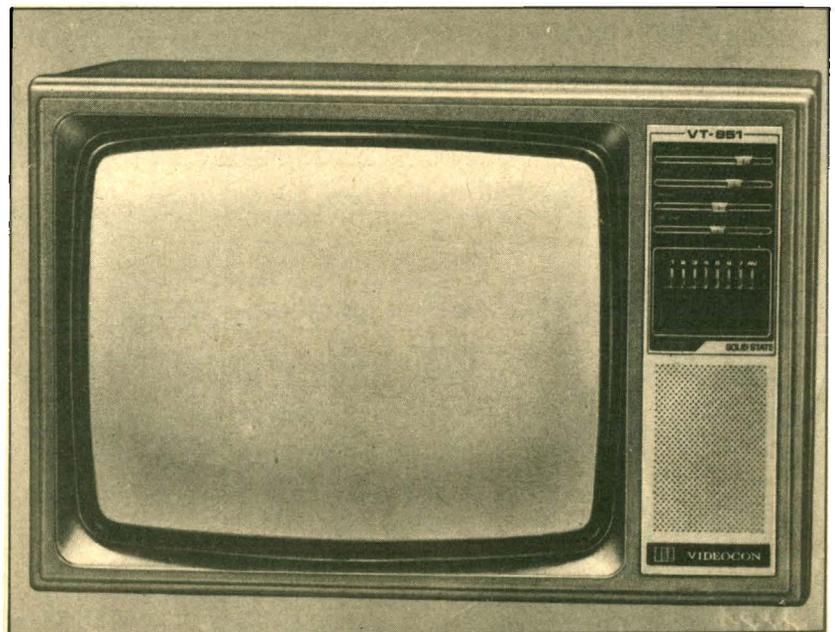
It delivers incredible clarity in taped recordings and radio broadcasts. Aided by tone and balance controls and a mode switch – for sound the way you want it!

It has terminals for headphones and external mikes. A 4 band radio/stereo recorder system, it also features a built-in ALC with Variable Monitoring, 5 LED level meters for recording accurately and built-in condenser mike.

## Videocon Colour TV

The Videocon VT 851 is a 51 cm colour TV and has a quick start high brightness precision in line picture tube. It has an eight programmed push button unit and an electronic tuner to receive on band VHF 1 (channels 2-4); band VHF 3 (channels 5-12) and band UHF (channels 21-69). A red light display on top of the selector button serves as a channel indicator.

The VT 851 uses a SAW (Surface Acoustic Wave) filter for reliable picture alignment. It also has an Automatic Frequency Control (AFC), Automatic Colour Control (ACC), Automatic Brightness Limiter (ABL) and an auto degaussing circuit. Colour, Contrast, Brightness and Volume can be adjusted by slide controls. The audio output is 2 watts. This TV can be hooked up to a VCR/VCP, video games and a personal computer.



## Solidaire CAT 1000SE Colour TV

Conforming to international styling standards, the Solidaire CAT 1000SE is a streamlined, functionally designed monitor look colour TV. Manufactured with Computer Aided Technology (CAT), the 1000SE has a hi-impact polystyrene moulded cabinet, anti-glare screen and concealed controls.

This 20" colour TV has an electronic

tuner, double speakers and facilities for hooking up a VCR, video game console and a home computer. According to the manufacturer, the 1000SE features zero defect components like LOT, SMPS, MOSFET, Colour ICs, etc. from ITT, West Germany. With all these prize-winning features, the 1000SE does not have a remote control.

Meanwhile, Solidaire has also launched a new TV model – PET 14DX which has an electronic tuner for both VHF and UHF bands. This means that you can connect your VCR, computer and video games console and use it as a monitor. This portable TV can also be operated with a 12 volt power source.

**OTARI**

# **MX-5050MKIII-8 THE COMPACT 1/2" 8 CHANNEL RECORDER**

The Otari MX-5050 MARKIII8 is a compact, tabletop console recorder in the 1/2" eight channel format. Proprietary microprocessors govern tape handling including dynamic braking, motion sensing control and transport logic. Additionally, an integral microprocessor controls a real time counter that features an L.E.D. real-time display and zero-return function.

The Capstan motor is under servo control and speeds are switchable between 15 and 7.5 ips. The MARKIII8 has a true, three heads design, a  $\pm 7\%$  variable speed control, selective reproduce for overdubbing, a built-in dual frequency test oscillator and easy-access electronics adjustments on the rear panel.

The MARKIII8 is capable of interface to tape machine controllers and synchronizers. The rugged mechanical construction includes a deckplate with cast aluminum side frames and steel support members. All circuits boards are designed to swing out or unplug for full service.

The optional remote control units are available. The CB-110 duplicates MARKIII8's transport control and Record buttons. The CB-116 includes the CB-110 functions and a real-time L.E.D. display plus six cue point memories for search and shuttle operations.

Incorporated with above functions, the MARKIII8 is a most suitable machine for professional or home studio recording engineers and musicians, in studio, live recordings and video productions.

Otari Singapore Pte., Ltd.  
625 Aljunied Road, 07-05 Aljunied Ind Complex  
Singapore 1438  
Phone: 742 7711 Fax: (742) 6420 Telex: RS26925 OTARI

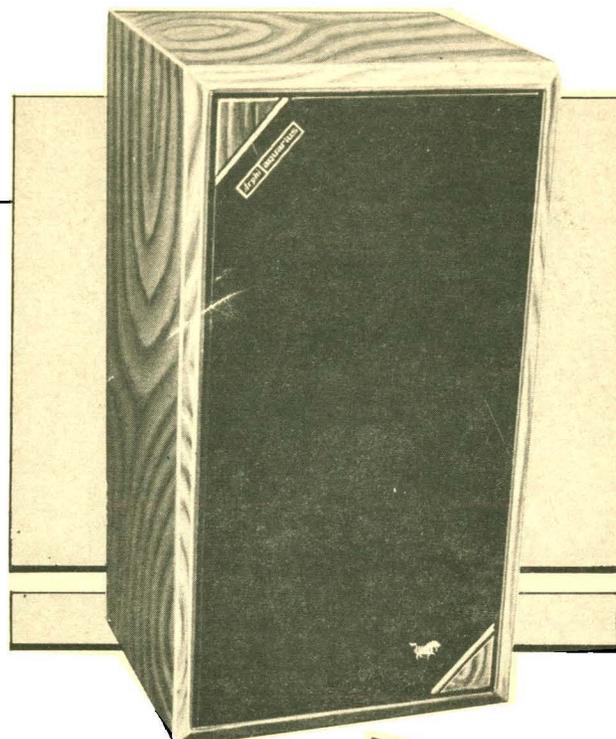
**OTARI**

# Arphi's Music Salon

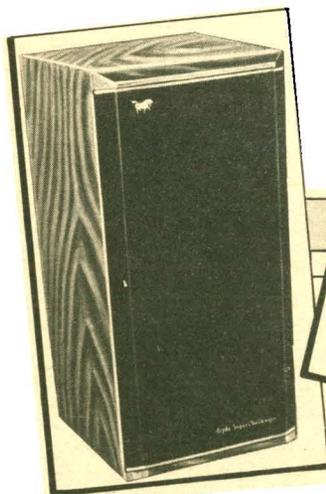
**T**he specially made particle board door hisses shut as one enters the cool confines of the Arphi music showroom – Bombay's most up-to-date music salon.

Once inside, a phalanx of speakers greets you – Aquarius, Orpheus, Super Challenger, Mini Monitor MK-11, Micro Monitor and Uniphase. All of a sudden the two 712-H BSM full range speakers (30 cm) of the Aquarius throb with the rhythmic beat of Madonna's La Isla Bonita. At the press of a button, the funky stance of James Brown straddles through the Orpheus. Thanks to one 712-H BSM full range loud-speaker (30 cms), two hypex type wide dispersion tweeters and one LACR (Low Frequency Acoustically Coupled Radiator – for an extended bass response). Both the Aquarius and Orpheus have a frequency response of 20-22,000 Hz at 8 ohms impedance. While the power handling capability of the Aquarius is a mammoth 300 watts music (150 watts RMS) per pair, the Orpheus peaks at 160 watts music (80 watts RMS) per pair.

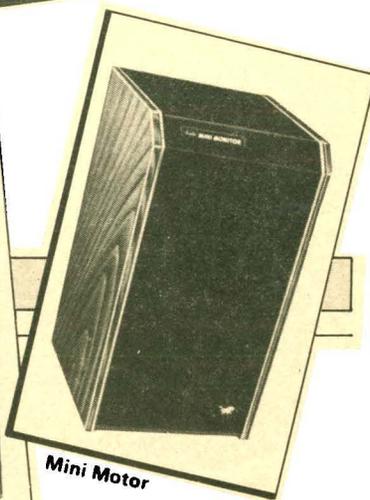
The lights in the showroom dim as Richard Clayderman carresses the ivories with 'Speak Softly Love', brought forth most vividly through the 3-way Super Challenger speaker. This very popular Arphi speaker boasts of one high compliance woofer (20 cm), one midrange-cum-assisting woofer (20 cm) and one hypex type wide dispersion tweeter. For aficionados of rock, this speaker can ably rise to the



**Aquarius**



**Super Challenger**



**Mini Motor**

challenge – as was clearly demonstrated with 'Pump Up The Volume' by Marris. In fact, the Challenger is one speaker that can reproduce Stravinsky's Rites of Spring as well as Jethro

Tull's Steel Monkey with a fidelity hard to match. With a frequency response of 20-22,000 Hz, the power handling of the Challenger is 140 watts (70 watts RMS) – just right for

medium sized rooms.

For music lovers who want hi-fi sound but for whom space is a problem, the following speakers are recommended.

**Mini Monitor Mk-11:** This 100 watts speaker (50 watts RMS) has a frequency response of 30-22,000 Hz. Basically a 2-way speaker, it has one high compliance woofer (20 cm), one LACR and one hypex type wide dispersion tweeter.

**Micro Monitor:** With a power handling of 80 watts (40 watts RMS), the frequency response of 40-22,000 Hz is ably handled by one high compliance woofer (16.5 cm), one LACR and one hypex type wide dispersion tweeter.

**Uniphase:** The smallest speaker in the Arphi stable, it boasts of an impressive 60 watts music (30 watts RMS). It features one high compliance woofer (16.5 cm), one hypex type wide dispersion tweeter and one LACR to handle the frequency response of 40-22,000 Hz.

One unique aspect of the showroom is the instant switching facility, where a listener can switch back and forth between pairs of Arphi speakers and different brands of amplifiers before finally deciding on the speaker of his choice. Besides a Sony tape deck, a Technics CD player is available for use as source. The Arphi showroom is at Hermes House, M K Road (near Charni Road Station), Bombay 400 004.

– MARIO PEREIRA

# HOTLINE'S VIDEO PROJECTORS

Now, watch video cinema-style without the darkness of the cinema theatre. Thanks to Hotline's Video Projectors (Models 303 and 203).

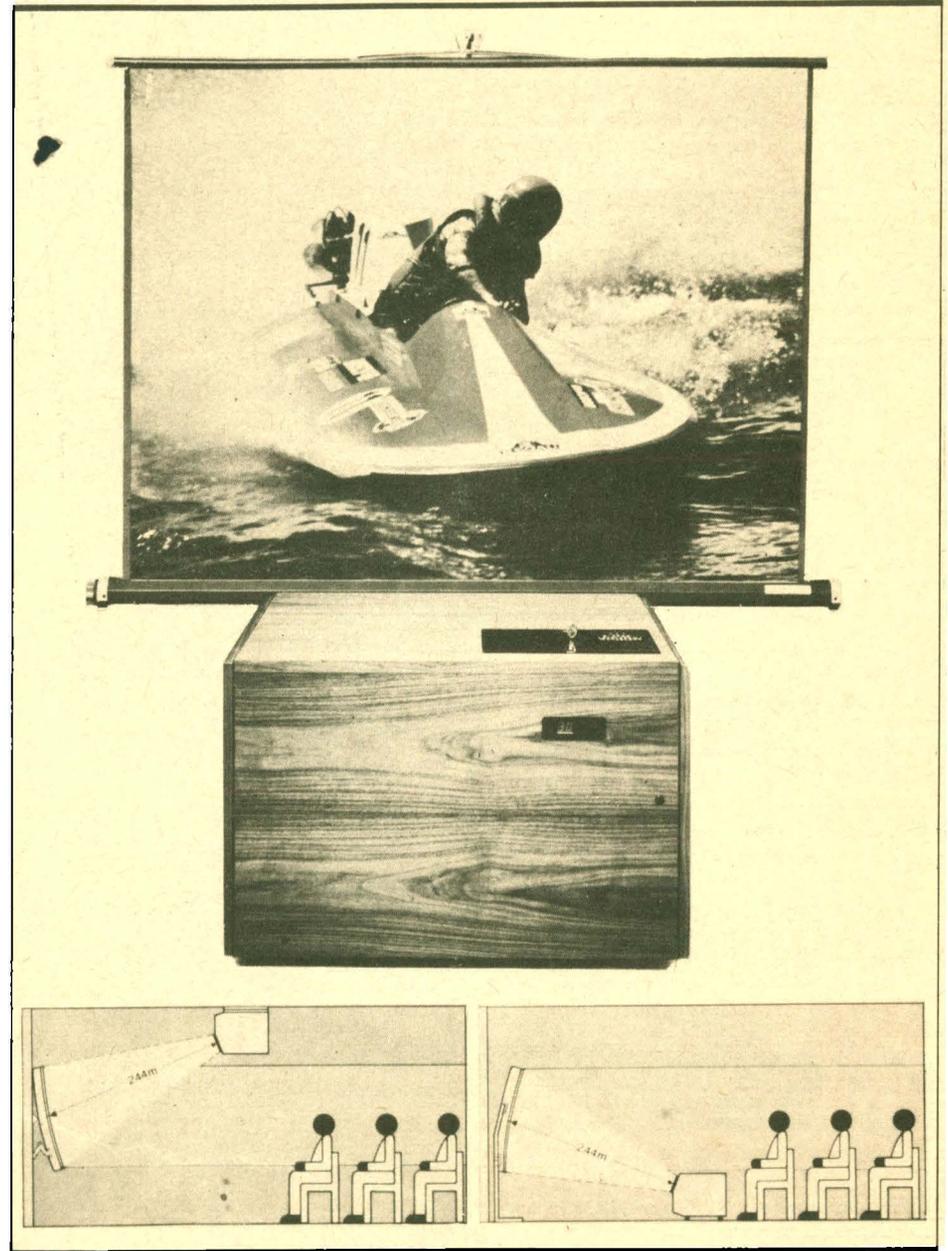
Obtaining an excellent quality of the projected video picture largely depends on using the right type of screen and on sufficiently darkening the room. With Hotline's special concave projection screen (which features a special high-reflection surface coating), the brightest video picture is possible even if the viewing room is not sufficiently darkened. Moreover, the extra brightness of the projection tubes contribute to a wider viewing angle than before. The picture is sufficiently bright even when the viewer is 15 metres away from the screen.

Basically speaking, both the 303 and 203 work just like a colour TV set – the only difference being that there is no picture tube. The picture is projected against a screen or any white surface by means of three projection tubes. Hence, its operation is like any TV set – including the convenience of a wireless remote control.

Both the 303 and 203 are equipped with a multi-standard colour decoder to handle the following signals: PAL, SECAM and NTSC. The built-in multi-standard colour decoder automatically detects which colour system is fed in and reacts accordingly. It is necessary, however, to use a video recorder (as a video source) which is equipped with the equivalent technology.

Unlike conventional projection tubes, Hotline's Novabeam incorporates the optical system where the components producing the electron beams are housed into one single, compact unit.

This results in decisively smaller tolerance and more



brightness than has been possible with any video projector of this category.

Both the 303 and 203 are manufactured in India by Fusebase Eltoro Pvt Ltd, Delhi, and

marketed under the HOTLINE brandname. These video projectors are marketed by Systematics India, 30A, Panchratna, Ground Floor, Opera House, Bombay 400 004, which are

sole distributors for Maharashtra and Karnataka.

Price: Model 303

– Rs 1,30,000

Model 203

– Rs 1,20,000

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**BOMBAY:** Gautam Electronics, 2/A, Proctor Road, Grant Road (East), Bombay 400 007. Phone: 352142.

**MADRAS:** B.K. Enterprises, 21/9, Naresinghapuram Street, Mount Road, MADRAS 600 002.

Phone: 568451. **DELHI:** R.K. Stores, 752, Old Lajpathrai Market, NEW DELHI 110 006.

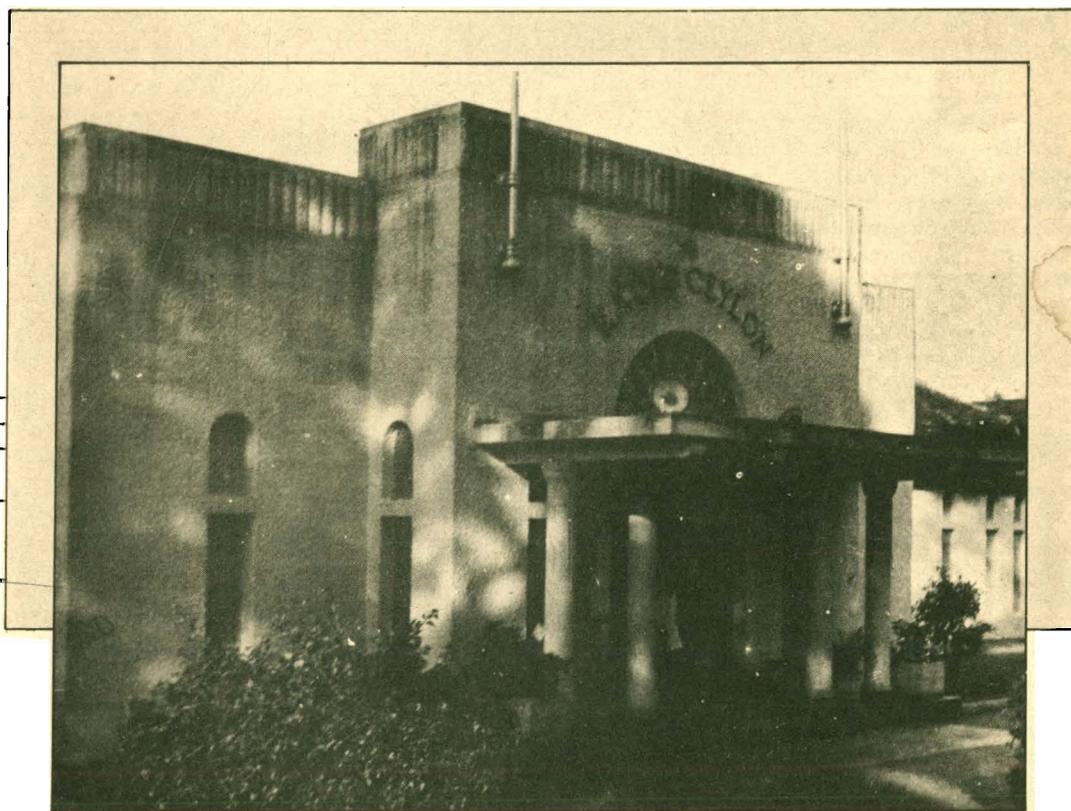
Phone: 236616/2921149. **HYDERABAD:** Supreme Enterprises, 52/B, Unity House, 1st Floor, Abids, HYDERABAD

**BANGALORE:** Balaji Sales Corporation, 122, S.P. Road, 1st Floor, BANGALORE, Phone: 223341.

# CATCH A FALLING STAR

For millions of listeners in India, Radio Ceylon has been a symbol of youthful romance, a habit and a way of life. In fact some of these die-hard listeners, still fiddle with their radio sets in the hope of catching the station, reports

NALIN SHAH.



The Radio Ceylon building

**T**o the new breed of listeners, Radio Ceylon (now known as Sri Lanka Broadcasting Corporation) might mean just another broadcasting station. But to the millions of listeners, over the years, it has been a symbol of youthful romance, a habit – and a way of life.

The evidence of the popularity of Radio Ceylon can be found in an incident which was a popular joke in the '50s. A certain villager went to a city to buy a radio set, so the story goes, and the dealer inquired whether he wanted Murphy or Philips. The simpleton innocently replied that he was interested in buying only 'Radio Ceylon'.



This incident is a testimony to the immense popularity of the foreign broadcasting station amongst Indian listeners who considered themselves linked through Radio Ceylon, to a big happy family. There are a countless number who love to recount the musical journey of Radio Ceylon with a sense of nostalgia.

## ENGLISH & HINDI

**T**he commercial service of Radio Ceylon came into being soon after Ceylon gained independence, inheriting from the British some fairly powerful transmitters. Two of the main short-wave transmitters were allotted to Radio Ceylon's two major 'All Asia' beams – the English Service and the Hindi Service (which also presented each afternoon, popu-

lar broadcasts in Tamil and other South Indian languages.)

Two experienced commercial radio executives were invited from Australia to run the English service efficiently, but the Hindi section – with which this article is mainly concerned – was initially lukewarm, managed by inexperienced announcers in programming and presentation.

Then, gradually, began the inflow of Indian-made sponsored programmes that revolutionised Hindi commercial radio with snappy presentation, listeners' participation and popular appeal. Programmes like 'Ovaltine Phoolwari', 'Lux ke Sitaray', 'Polson's Chanchal Balak', 'Sanforized ke Mehman', 'Colgate Rang Tarang' and 'Binaca Geet Mala' (the only significant sponsored show still running) gained phenomenal success. But Radio Ceylon's own station programming in Hindi continued to remain weak until 1954.

In mid-1954, a slim, short, intense young man called Vijay Kishore Dubey was invited from India to reorganise Radio Ceylon's station-generated Hindi programming and disc scheduling – and his magic touch soon began to show results.

Dubey, a great broadcaster, trained in AIR during its golden age, and had a commendable command over Hindi and Urdu. He brought professionalism into broadcasting and streamlined the programmes in such a way as to ensure maximum dedicated listenership. The format of the various station-sustainer programmes were thoughtfully devised, taking into account the listeners' mood, preferences and habits.

It would not be an exaggeration to say that Radio Ceylon, under the paternal care of Dubey, regulated the lives of the listeners whose clan grew with each passing day.

The broadcast started at 7 in the morning with orchestral music. At 7.15, it featured songs from a single film. At 7.30, for half an hour, millions of listeners sat glued to their radio sets listening to old film songs to relive the cherished memories of the bygone days. Dubey rendered an invaluable service to Hindi film music by introducing a Saigal song as a mandatory requirement to end the old hit programme with. The listeners' request programme at 8 am catered to the current tastes. It was followed by songs of an individual singer and a programme of ghazal or geet. The morning transmission ended on a sober note with the relay of light classical music.

Except on Sundays, sponsored programmes were not allowed to interrupt the smooth flow of the morning sessions.

Dubey introduced signature tunes for various programmes. For instance he played Dastan's 'Snake Charmer' dance music to introduce the listeners' request programme.

Dubey, as an announcer, was also responsible for the imaginative format of a programme titled 'Yeh bhi suniye'. The programme featured the lesser known numbers on the other side of hit songs on the 78 rpm records.

The popularity of the streamlined programmes helped housewives to plan their morning chores. The broadcast almost replaced the clocks. It was a common sight to find mothers shouting at their school-going children asking them to rush because Saigal was on the air which meant it was time to leave for school!

Dubey's professionalism not only improved the

quality of the station's programming; it also swelled the number of listeners and along with it, the advertising revenue, too.

### SIGNIFICANT FACTOR

Ironically, the Government of India, too, was instrumental in popularising the programmes of Radio Ceylon. Dr B V Keskar, who was India's Minister for Information and Broadcasting, was often jokingly referred to as the "Father of Radio Ceylon". Keskar, in his misplaced enthusiasm for popularising classical music, totally banned film music from the stations of All India Radio. He found film music hybrid and corrupting and banished it from the hallowed precincts of AIR.

Keskar did not realise that film music, mainly based on classical and folk music, was an integral part of Indian life. Its impactful appeal, backed by socially relevant films, was the reason for its immense popularity and radio remained the cheapest and easily accessible source of entertainment for the teeming millions in this country. Radio Ceylon, apart from making the most of Keskar's fanaticism, very wisely gave a free hand to its announcers in devising various imaginative programmes, at the same time allowing their personality and fame to grow in the hearts of listeners. This genuine popularity partly made up for low salaries.

Announcers from India like V K Dubey, Gopal Sharma, Vimal Kashyap, Shiv Kumar 'Saroj', Manohar Mahajan, Chetan Kheda, Kumar Kant, Dharam Dhillon, Dalvir Singh Parmar and the rest were under no illusion about their financial prospects. The salaries they received (equivalent to Indian Rs 400 per month in the mid'50s and Rs 800 plus overtime 15 years later) was a poor consolation for having travelled so far. Their satisfaction lay in being known by their names and recognised by their voices by millions of listeners around the world and welcomed with excitement and warmth wherever they went.

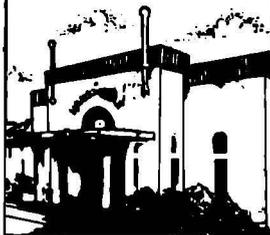
Radio Ceylon will always be gratefully remembered for having kept the Indian film music culture alive while AIR made every conceivable effort to kill it. And the major share of the credit for making imaginative use of film music goes to the various announcers of Radio Ceylon who not only felt the listener's pulse but also cultivated their taste by introducing variety into their programmes.

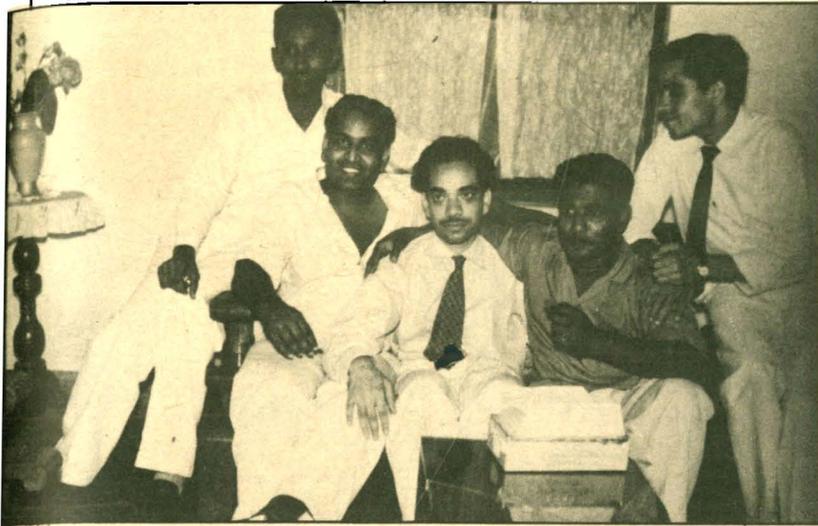
When his two-year stint was about to end in 1956, V K Dubey selected and trained Gopal Sharma as an announcer so that his successful efforts to revamp the Hindi service of Radio Ceylon would not be wasted. He cautioned Sharma about the importance of every spoken word that was heard by millions of avid listeners. It was their judgement which was going to establish his reputation – good or bad.

With Dubey's caution still ringing in his ears, Sharma felt nervous. He saw the vision of millions of listeners in front of their radio sets getting ready to pounce on him. As a result he blundered in his maiden announcement. While playing Mukesh's song from the film 'Andaz' the perspiring Sharma announced that listeners would shortly hear a song sung by 'Andaz' from the film 'Mukesh'!

The first moment of nervousness passed, but his slip of the tongue did not go unnoticed by Dubey or the listeners. Hundreds of letters poured in branding him a 'congenital idiot'. It was his first revelation of the

**Radio Ceylon will always be gratefully remembered for having kept the Indian film music culture alive while AIR made every conceivable effort to kill it. And the major share of the credit for making imaginative use of film music goes to the various announcers of Radio Ceylon.**





L to R: Prosper Fernando (Sinhalese announcer), V K Dubey (in tie), Mervyn Rodrigo and Gopal Sharma.

involvement of listeners in the programmes of Radio Ceylon.

Sharma, then just 25, continued as an announcer for 11 long years and as time passed, he started receiving more bouquets than brickbats.

'Kal aur Aaj' was one of Gopal Sharma's early programmes to catch the listeners' fancy. He tried the novel idea of presenting two songs (old and new) of each playback singer wherein listeners were asked to trace the change, if any, in the voice of the singer over the years. Following Dubey's footsteps he used a signature tune for the programme. For 'Kal' (past) he used R C Boral's orchestral piece from the film 'Dhoop Chhaon' (1935) and Shanker-Jaikishan's musical piece from 'Patrani' (1957) for 'Aaj' (present).

The success of 'Kal aur Aaj' encouraged Sharma to devise many new formats such as 'Sargam' (based on classical music), 'Gramya Sangeet' (based on folk music), 'Ek aur Anek' (individual singer's duets with various other singers).

In 'Shirshak (title) Sangeet' songs beginning with a particular word were played. For instance:

- 'Raat ne kya kya khwab dikhayee'
- 'Raat gai aur din aata hai'
- 'Raat andheri door savera'

In 'Pasand Apni Apni' listeners suggested the songs and related what prompted their choice of the same.

The universal acclamation of various programmes and their continuation for more than 25 years prove the efficacy of the imaginative formats devised by the announcers at Radio Ceylon.

Kumar Kant, who joined Sharma as an announcer at the end of 1956, started a programme of evergreen vintage melodies based on the listeners' choice. The programme was scheduled at 10.30 pm on Sundays. It was aptly called 'Hamesha Jawan Geeton Ka programme' with an equally apt signature tune – a stanza from Lata's 'Afsana' song '...Abhi to main jawan hoon'.

### SUITABLE SONGS

The authorities at Radio Ceylon also encouraged announcers like Gopal Sharma when they started the tradition of celebrating Indian festivals like Holi, Diwali and Independence Day by playing suitable songs on the occasion. It also greatly remembered the great singers and composers

by playing musical tributes to them on their death anniversaries.

Shiv Kumar 'Saroj' (also a poet) who joined the station in 1959 started the practice of celebrating the birthdays of its listeners (who cared to communicate the same) by announcing their names once a fortnight and playing the song 'Turn jiyo hazaron saal'.

It was not a mere accident that Radio Ceylon commanded the listenership of more than 60 million. A sizeable number of these listeners felt bound by a common family bond which was created by their common interest in the programmes of Radio Ceylon.

Shiv Kumar 'Saroj' expanded the family by devising imaginative programme formats entitled 'Jab Aap Ga Uthe' and 'Vakya Geetanjali' which encouraged listeners to actively participate.

In 'Jab Aap Ga Uthe', listeners recounted the incidents in their lives which suddenly brought a particular song to their mind, while in 'Vakya Geetanjali' a sentence was given and the listeners were asked to suggest songs starting with each word in the sentence.

But 'Saroj' cleverly introduced one difficult word in the sentence which made the whole exercise a very exciting one. Listeners Clubs were formed in various parts of the country and members communicated with each other to seek help while attempting to complete the sentence. One listener in Gaya even prepared a dictionary on the first line of songs beginning with a particular word in alphabetical order. It is this programme that prompted Har Mandir Singh 'Harraj' of Kanpur to undertake the marathon work of 'Hindi Film Geet Kosh', in 4 volumes, comprising the first line of every song recorded during the four decades commencing from the start of the talkie. It took him more than 15 years to complete the task. The die-hard Radio Ceylon habit eventually earned him a celebrity status and the gratitude of millions of music lovers.

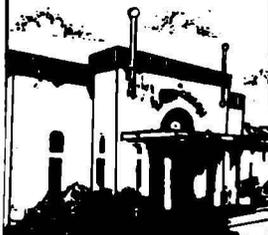
Shiv Kumar 'Saroj' roped in children, too, by encouraging them to exhibit their musical talent in a programme called 'Bal Sakha'. He based his popular 'Anokhe Bol' programme on songs which began with meaningless words such as

- 'Ramaiya vasta vaiya'
- 'Bagad bum bum bum'
- 'Dadir dara re dara'
- 'Eenna meena dikka' and
- 'Lara loo Lara loo'

After nine years of service Shiv Kumar 'Saroj' returned to India in 1968, a year before Manohar Mahajan, then a young man of 22, entered the hallowed precincts of Radio Ceylon.

Mahajan, smart and suave, had a deep bass voice which is an asset to any broadcaster. He stayed with the Station for seven years and carved a niche for himself in Radio Ceylon's hall of fame. He rendered yeoman service to film music by introducing 'Bhoole Bisre Geet' (forgotten songs). He dug out antiquated, dusty records that contained songs which were hardly played and were truly forgotten and about which no worthwhile information was found on the label. He played the records and requested the listeners to provide the relevant information if they knew. The response was overwhelming. Music history was being corrected, and dead memories were being revived. Repeated listeners' requests for some of these rare numbers made those songs eligible to be included in 'Hamesha Jawan (ever green) Geeton

**It was not a mere accident that Radio Ceylon commanded the listenership of more than 60 million. A sizeable number of them felt bound by a common family bond which was created by their common interests in the programmes of Radio Ceylon.**



'Ka Programme'.

Mahajan gave a twist to the popular 'Kal aur Aaj' programme and presented the songs of 'Kal' (yester-years) and their plagiarised 'Aaj' over the years. In spite of the popular response the programme had to be scrapped because of vehement protests from some music directors who were embarrassed by the revelation.

Radio Ceylon and Mahajan have the distinction of having relayed for seven days the only Hindi broadcast (even AIR did not think of it) of the first landing on the moon by man. The simultaneous translation in Hindi of the English commentary from the USA prompted the BBC and the Voice of America to shower praises on Manohar Mahajan. He earned immense popularity amongst listeners despite the fact that when he joined, the decline of Radio Ceylon had already started for reasons entirely independent of the quality of its broadcast.

While most of the announcers of Radio Ceylon's Hindi Service were recruited from India, two most significant ones were locally recruited: Jamal Din and Vijaylakshmi Dasaram.

Jamal Din, a Sinhalese, had been attracted in his youth by his ancestral roots in Lucknow where he spent many years studying classical music, Urdu, Hindi and polishing up his Sanskrit. His gentle and dignified style of announcing and disc selection, his knowledge of music and multi-lingual abilities made a deep impression on listeners as well as on the authorities. Jamal Din is today, the director of Commercial Services of the Sri Lanka Broadcasting Corporation.

## DEDICATION

**V**ijaylakshmi Desaram, a Lucknow girl married to a Sinhalese had probably the longest stint as announcer – 16 years. She seemed to work with great dedication, and endeared herself to listeners with her honey-soaked voice. I have personal knowledge of her love for rare songs: a few years back when she visited my house she talked in despair about the loss of a particular number from the film 'Daasi' (1944) due to a disc inadvertently broken by a library assistant. When I presented her my copy of that record she was overjoyed for having enriched her Radio Station by one more record. With Vijaylakshmi's fanatic sense of belonging, it was not surprising that Radio Ceylon became an object of envy for many other broadcasting stations elsewhere.

With all their competence and dedication the announcers at times could not hide their likes and dislikes for a particular singer or a music director. Sometimes listeners, too, displayed their prejudices and accused the announcers of partiality.

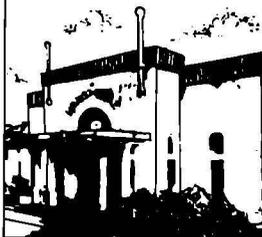
Gopal Sharma, for instance, was accused of partiality towards Shanker-Jaikishan; and more often than not Shiv Kumar 'Saroj' showed his preference for Naushad without being obviously partial. Understandably, their personal choice also had the backing of a popular demand and the authorities had to concede their rights of preference.

Though the station officials maintained a strict vigil over the functioning of the announcers it is very likely that, at times, some malpractices in the matter of obliging a producer or a music director might have been committed. It is also equally possible that some of those film people who could not influence an announcer also engineered complaints against him for the



Announcer Gopal Sharma.

**No amount of criticism could diminish the popularity of Radio Ceylon. It not only catered to the public taste but also cultivated the same – it offered not only what people liked but also what they should have liked.**



sake of personal revenge. Often listeners alleged a bias merely because his own requests were not complied with.

The fact was that every complaint was looked into and 'farmaish' by a number of listeners was ignored if it was felt that the names were manipulated, and sometimes a 'request' by a single individual was favourably considered if it was felt that he was an ardent listener.

No amount of criticism could diminish the popularity of Radio Ceylon. It not only catered to the public taste but also cultivated the same – it offered not only what people liked but also what they should have liked.

Year after year the time-tested scheduled programmes continued with clock-like precision. Depending on the nature of the programmes, listeners continued to adjust their moods and plan their engagements, except once.

Yes, it happened – only once in 1965 – when an announcer 'failed' them. The sequence of events is still fresh in the mind of Gopal Sharma, even after 22 years, and he still recounts it with a shudder.

Shiv Kumar 'Saroj' had gone to India and in the absence of any replacement the burden of broadcasting rested on Sharma. Strict discipline being the mandatory requirements at the Station, Sharma accepted the added responsibility without a murmur of protest. But the seven hours of broadcasting (morning and evening sessions) and the programme preparations, research and correspondence during the intervening period left Sharma hardly any time to relax. His repeated appeal to the authorities for a replacement was ignored. The ordeal lasted for a few weeks during which period, even at a cost of his mental and physical health, Sharma continued to man the post alone.

A day came when Sharma with 104 degrees temperature greeted the listeners at seven in the morning with his customary 'Shubh Prabhat' (Good Morning). But the music and the morning did nothing to soothe his tired nerves. At the stroke of 8.30 his spirit broke down. He gave vent to his pent-up feelings. He blurted out his grievances against the authorities on the air and expressed his ability to continue the programme. He closed the transmission and collapsed on the studio floor. After only an hour and a half of broadcast in the morning, the transmission had been switched off.



Manohar Mahajan, Ameen Sayani, C Ramachandra

Sharma had gone home and to bed. The listeners were aghast and the authorities scandalised. Even the death of a President or a Prime Minister did not cause the transmission to be closed down before the scheduled time. But Gopal Sharma did it, because he was sick in body and sick at heart and, subsequently, remained on medical leave for three months.

Judged by any standards the closing of transmission was an unpardonable offence. But Sharma had done it under an unbearable mental strain. The Radio Ceylon Employees' Union wrote a strongly worded letter to the management holding it responsible for the unpleasant incident. Since what Sharma had said on the air was not recorded the management wisely ignored the incident. Sharma continued for two more years before returning 'home' for good.

Minister B V Keskar's Himalayan blunder had raised Radio Ceylon to the pinnacle of glory. Not many cared to hear the AIR's funeral broadcast by choice. Vain ego, empty idealism and misplaced enthusiasm on the part of the authorities had alienated music lovers. The birth of Vividh Bharati, on October 2, 1957 was the result of the realisation by the government of its folly and the subsequent commercialisation was an admission of it.

### MEDIUM WAVE

**T**he Vividh Bharti programmes were relayed from various stations on the medium wave and had excellent reception even on small transistor radios which were gradually flooding the market.

Initially, Vividh Bharti was managed by competent people like Narendra Sharma, Keshav Pande and Satyendra Sharat; yet, it could not totally wean the large number of listeners away from Radio Ceylon until after the commencement of its commercial services in 1967 and the increase in the duration of the broadcast.

Radio Ceylon, on the otherhand, lacked in technical facilities. The British-owned transmitter had outlived its usefulness. The relay from the more powerful transmitters situated elsewhere interfered and marred its short-wave broadcast. The Government of India also imposed curbs on the availability of foreign exchange to advertisers.

The easy availability of the small and economical

**Radio Ceylon still boasts of possessing the largest library of 78 RPM records. They are preserved in an air-conditioned room, lovingly handled and safely played on a heavy turn-table with an Australian-made diamond stylus.**



Brijnarayan (left) with the late B V Keskar

medium wave radios compelled Indian listeners to tune into Vividh Bharati stations for whatever entertainment they could hope to get.

Ironically, Vividh Bharati learned nothing from the success of Radio Ceylon. It imitated only the form and not the substance. It displayed a total lack of aesthetic sense in the selection of songs and the timings of the programmes. In their eagerness to cater to all tastes, the selectors at Vividh Bharati thought nothing of assaulting listeners' sensibilities by mercilessly piercing the tranquil early morning atmosphere and the late night silence by playing loud and hybrid music along with sober and melodious tunes. Vividh Bharati's idea of melodious old music was confined mainly to the songs of the post-partition era and curiously enough they were labelled as 'Bhoole Bisre Geet' (forgotten songs). On the other hand Radio Ceylon included the songs of even the pre-partition period in its programme of old music and justifiably called it 'Hamesha Jawan (evergreen) Geeton Ka Programme'.

Unlike at Radio Ceylon, the announcers at Vividh Bharti remained anonymous. They had no motivation to exhibit their initiative or imagination. The success of Vividh Bharti was purely incidental whereas the erosion of Radio Ceylon's popularity (mainly in India) was totally independent of the quality of its programmes.

Radio Ceylon still boasts of possessing the largest library of 78 RPM records. They are preserved in an air-conditioned room, lovingly handled and safely played on a heavy turn-table with an Australian-made diamond stylus. It will retain the old popular formats. The flowers in the garden of vintage melodies still continue to fill the air with its intoxicating fragrances. Saigal still retains his position at the end of the programme of old music and 'Dastan's 'Snake Charmer' dance music continues to herald the listeners request programme. Nothing seems to have changed out there. Some of the die-hard Radio Ceylon listeners still fiddle with their radio sets in the hope of catching the station.

For millions in this country, Radio Ceylon was not just a broadcasting station. It had a form and a personality. It was a companion who added a meaning to their lives, filled their vacant hours and has now left them with a host of memories of the melodious times which is hard to forget.

**MUSICASSETTES**

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

**FILM**

A tribute to a Legend HMV STHV 4287-80 Various  
Kishore Kumar  
Charanon Ki Saugandh T Series SFMC 3299  
Laxmikant-Pyarelal Various  
Geet Mere Pyar Ka T Series SFMC 0343 Manohar Rai  
Various  
Hits of Kishore Kumar Venus VCF 903 Various  
Kishore Kumar  
Insaaf Ki Pukar Venus VCF 788 Bappi Lahiri Various  
Jungal Ki Beti/Film Hits CBS NPX 5196  
Rajesh Roshan Various  
Jeevan Saathi T Series SFMC 3277 Usha Khanna  
Various  
Mera Suhaag T Series SFMC 900 Ravi Various  
Mehbob Ki Qasam MIL MC-A 4227 213  
Chand Pardesh Various  
Mahadev T Series SEF 244 Ilaiya Raja Various  
Prem Sandesh MIL MC-A 4227 164  
Basu Chakraborty Various  
Paise Ke Pechhey Venus VCF Gurdeep Various  
Paap Ki Duniya Venus VCF Bappi Lahiri Various  
Sherni T Series SFMC 3351 Kalyanji Anandji Various  
Saat Saal Baad Oriental - Rajkamal Various  
The Greatest Hits MIL 3MC 2003 Various Rafi,  
Mukesh, Kishore, Lata, Asha  
Ud-dhaar T Series SEF 243 Laxmikant-Pyarelal  
Various  
Yeh Pyar Nahin/Hit Songs CBS NPX 5200 S Madan,  
Kaka Rajput Various

**GENERAL**

Meera Ke Ghanshyam T Series SNMC 3246  
Devotional Sarika Kapoor, Surinder Kohli  
Musical Hangama MIL 3MC 3001 Instrumental  
Babla & his Orchestra  
Pandit Jasraj HMV STC 04B 7161 Classical  
Pandit Jasraj  
Sai Rishta T Series SNMC 3273 Devotional  
Manhar Udhas  
Srimad Bhagavad Gita HMV HTCS 04B 4333  
Devotional Asha Nath  
Sampoorna Sunderkand HMV STHVS 40198-201  
Devotional Nitin Mukesh, Shekhar, Kalyan, others  
Shri Lakshmi Poojan T Series SNMC 3300 Devotional  
Various  
The Best of Ravi Shankar HMV STC 04B 7180  
Classical Pandit Ravi Shankar

**GHAZAL**

Jaan-e-dil MIL NF-031 BBSC 021/022 Various  
Ghulam Ali

**ENGLISH**

Keep Your Distance MIL MC-A 832025-4 Pop  
Curiosity Killed The Cat  
Nursery Rhymes And Fairy Tales MIL  
3MC INTL 1003 Children Sharon Prabhakar and  
others  
Romances for Saxophone CBS 4CX 10314  
Instrumental Branford Marsalis  
Secret Dreams and Forbidden Fire CBS 4CX 10325  
Rock Bonnie Tyler  
Scorpions - World Wide Live Harvest  
STCS EN 240343A/B Rock Scorpions  
The Greatest Instruments MIL 3MC INTL 1004  
Instrumental Hugo Blanco, Los Avila, others

**VIDEOCASSETTES**

**KEY: TITLE/LABEL/STARRING**

**HINDI**

Abhinetri Bombino Shashi Kapoor, Hema Malini  
Albela Bombino Mehmood, I S Johar  
Anamukha Star Sanjeev Kumar, Jaya Bhaduri  
Anand Indus Rajesh Khanna, Amitabh Bachchan  
Anchal Hiba Rajesh Khanna, Rekha  
Barood Star Rishi Kapoor, Reena Roy  
Bemisal VP Amitabh Bachchan, Raakhee  
Do Shikari Maharaja Vinod Khanna, Rekha  
Dostana Gold Amitabh Bachchan, Zeenat Aman  
Fakira Gold Shashi Kapoor, Shabana Azmi  
Fifty Fifty Gold Rajesh Khanna, Tina Munim  
Ghazab Gold Dharmendra, Rekha  
Hoshiyaar Asha Jeetendra, Meenakshi  
Jaag Utha Insaan VP Raakesh Roshan, Sridevi  
Jazira Hiba Persis Khambatta, Balbinder  
Jhuk Gaya Aasman Ultra Rajendra Kumar,  
Kudrat Ka Kanoon Magnum Jackie Shroff, Hema  
Lehren-Vol II Gold Video Magazine  
Lovers Bombino Kumar Gaurav, Padmini Kolhapure  
Love Story Bombino Kumar Gaurav, Vijyeta  
Mera Jawab Excel Jackie Shroff, Mandakini  
Movie Video  
Naam Bombino Sunjay Dutt, Amrita Singh  
Nishan Gold Rajesh Khanna, Rekha  
Qayamat Gold Dharmendra, Smita Patil  
Rafoo Chakkar Gold Rishi Kapoor, Neetu Singh  
Rang Birang Gold Amol Palekar, Parveen Babi  
Saat Saal Baad Excel Hema Gupta  
Sargam Gold Rishi Kapoor, Jaya Prada  
Satte Pe Satta Indus Amitabh Bachchan, Hema  
Suhaag Gold Amitabh Bachchan, Rekha  
Thikana Gold Anil Kapoor, Amrita Singh  
Uttar Dakshin Gold Rajnikant, Jackie Shroff

**ENGLISH**

Concrete Cowboy NFDC Tom Selleck  
Defcon - IV NFDC Lenore Jhan  
Irreconcilable Differences NFDC Ryan O'Neal  
On The Right Track NFDC Gary Coleman

**TV SERIALS**

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**THE  
BEST  
AND  
WORST  
OF '87**

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**SAMEER SHAH** selects the best TV serials  
and the prime horrors of 1987.

**I**t's been business as usual on the box. The year has been unexceptional, there has been the regular assault of soaps, detergents, new-tech mobikes, serials, documentaries, reports, tragedies (a lot of them), comedies (a very few, actually), mythologicals, historicals. The Mandi House superbazaar has sold the same old commodities.

Now you might ask: so what else did you expect? One answer to that could be, you expected new ideas, fresher entertainment. You didn't want to suffer as silently, looking quite like an Egyptian mummy, as you do during your hours before the boob-tube. There's no escaping the box either, it's become an unwanted or just-about-tolerated member of your family. If you don't like it, you could always read a book or fantasise about Nastassia Kinski. But then you don't live in a palace. The sound (or should that be cacophony) and the visuals (or should that be gaudy blotches) creep up on you, even when you're trying to hide in a corner.

That's life, then. Take it or get tormented by it. Doordarshan is upon us. To think of a world without TV is like thinking of a world without pollution, traffic jams and garbage vans. It's a part of the national scenery.

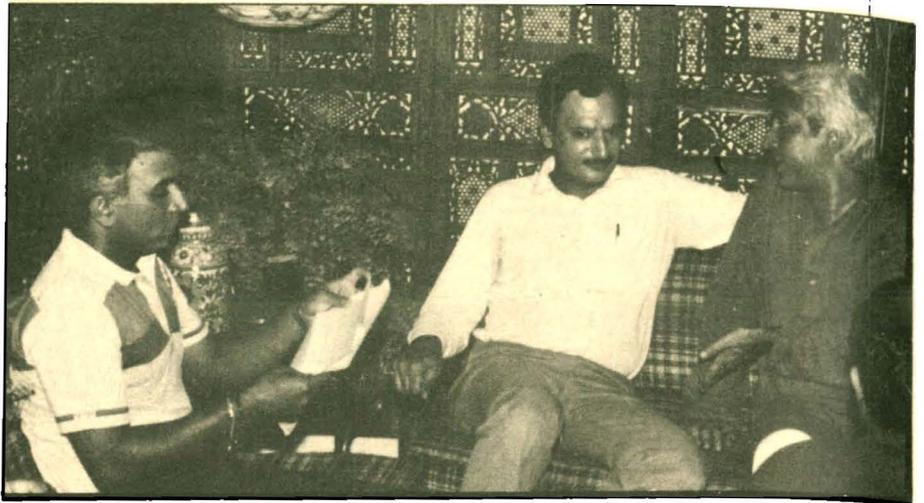
Therefore, there you are before your colour set you've blown your life savings on watching programme after programme, pining for silver linings. There haven't been many this year but of the lot, the best five were:

## MALGUDI DAYS

**T**his serial produced by T S Narasimhan and directed by Kannada actor-turned-filmmaker Shankar Nag had an uneasy start, much like a baby learning to walk. The first instalment was nothing special; the dialogue sounded fake, the camerawork was workmanlike, the act-



Malgudi Days... sensitive stories.



Sunil Gavaskar Presents . . . well-selected excerpts.

ing inconsistent. It's with the second lease of life that R K Narayan's tender, small-town tales have sprung to life. 'Savami and His Friends' in which one of the brightest discoveries of the year played a sometimes angelic, sometimes impish tot with a veteran's élan. For once, the child was presented as a precocious brat but was portrayed as the kid-next-door, up to the sort of games you used to indulge in yourself so many summers ago. Narayan, who was miffed by the adaptation of his 'Guide' by Dev Anand and Co, surely can't carp at Nag's sensitive transcription of his stories that're so full of sagely wisdom.

## SUNIL GAVASKAR PRESENTS

**I**t's not fair to say that Sunny's show was a real catch only because Ravi Shastri's tele debut was a no-ball. Gavaskar was a trifle self-conscious to start with but relaxed under the eye of the camera as the weeks progressed and he gave you his expert comments on everything from hooks drives to sixers. There were well-selected excerpts from the great and controversial cricket matches, you could see that considerable effort had been put in to track down the material. Gavaskar was passable as an interviewer of other cricket celebrities (he didn't probe them hard enough though). Where he excelled was in providing his own reasoned analyses and admitting frankly that he'd felt terribly upset by an umpire's decision at a crucial juncture. He stayed away from hard-core controversies, didn't make any provocative remarks against or for his colleagues. But his presence was enough for he does have charisma. If there was a major grouse you had with the programme, it was with the erratic technical quality. The sound recording sometimes made you feel that you were listening to a

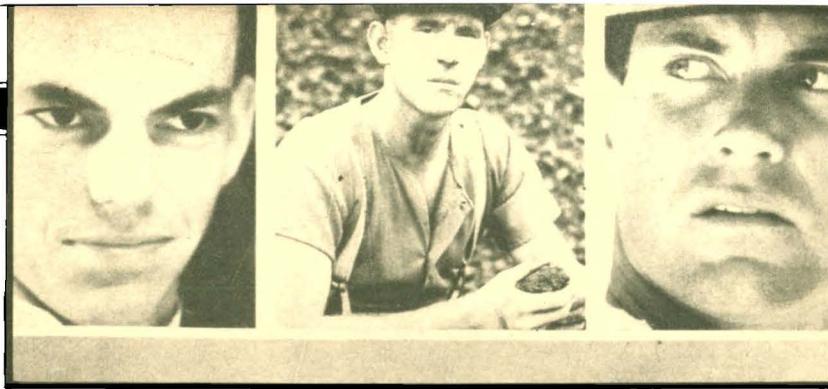
noisy ceiling fan and not to super-Sunny.

## BUNIYAAD

**D**espite those creaky studio sets and a tendency towards sentimental mush, Ramesh Sippy and his ensemble had you hooked. When the saga of Haveliram and Lajjoji ended in May, it was like the departure of someone you held precious. The political edge to the Partition story was missing (perhaps, it'll be supplied by Govind Nihalani's 'Tamas' which deals with the same event) but in its place was a human epic of a couple, first blocked by societal conventions, then by the country's split into two nations and then by assorted calamities, including a surly daughter-in-law and even amnesia. Sippy, with his sure-footed direction, carried the story off credibly, abetted to a great degree by Manohar Joshi's pithy dialogue and powerhouse performances by Aneeta Kanwar and Alok Nath in the roles of the lead couple. Both Kanwar and Nath are young but they played octogenarians with amazing grace.

## THE WORLD OF SURVIVAL

**Y**ou hope Bittu Sehgal of 'Rakshak' ill-fame was glued on to this marvelous document, of animal and sea life. Without weaving a silly story-line as Sehgal's serial did, this Western (alas) import preferred to tell it straight. Thanks 'o candid shots of the beautiful people - otters, giraffes, snakes, tigers, etc - you were given an intimate look at wild life. You saw their grit, their pluck in gathering food or in looking after their children, you were always fascinated. Appealing to both adults and kids alike, the feature film that followed this programme always struck you as an anti-climax.



**Bodyline...** professionally and slickly assembled.

## BODYLINE

**A**right, so this was an imported serial. But you can't help holding it in high esteem as it was so professionally and slickly assembled. Embellished by crystal-clear camerawork, a deft music score and crisp editing, it told a nail-biting, true-life story of England adopting a nasty, killer bowling manoeuvre to win the Ashes from Australia. England's captain Douglas Jardine came off as a man obsessed with the idea of winning and Australia's master batsman Don Bradman came off as a clean-cut, lovable sportstar. At its most suspenseful moments, the docuserial was even more exciting than watching the Reliance Cup finals.

\* \* \*

**M**ediocrities there were aplenty in the last 12 months. They weren't too bad, neither were they too good. Among these also-rans, you could include 'Nai Dishayen', 'Manoranjan', 'Aur Bhi Hain Raahen', 'Pratham Pratishruti' (this one was really promising in the opening episodes but went downhill subsequently), 'Kabeer', 'Kala Jal', 'Khoj', 'Hum Hindustani' and 'Satyajit Ray Presents - II'.

Coming to the year's worst, the list could be endless. But here's a selection of the prime horrors.

## ADALAT

**O**r Dheeraj Kumar mistaking his close-ups for the greatest thing that ever happened to the camera.

Below the standard of a Z-grade Hindi film potboiler, it had unconvincing stories about unconvincing murders and deceit which are all solved in a cardboard courtroom. Since no one else employs Dheeraj Kumar, he employed himself as the serial's star and presiding spirit. If the serial's done any good, it's in preventing D Kumar from joining the ranks of the starving millions.

## BAHADUR SHAH ZAFAR

**O**r B R Chopra's tribute to Ashok Kumar's flowing white beard. The fake beard always came in your way as you tried to make something out on

what Chopra was trying to tell you of the last Mughal. The costume department dressed up the Britishers in white and red jackets tighter than a noose (no wonder they couldn't breathe and their dialogue came off as a strange hiss), the women were made to wear brocade hats that must have given them a headache and the extras wore metal helmets and swords so blunt that they couldn't cut a birthday cake. Chopra probably prides himself in being the

## APNE PARAYE

**M**ohan Bhandari was a mad son of a rich family in 'Khandaan'. In this one, he's not-so-mad (foster) son of a rich family. But after watching him hamming, you wish you were a rich son in a mad family. Then you could afford to buy a palace, keep the TV set in the servants' quarters and never watch Bhandari playing rich man, poor man.



**Buniyaad...** it had you hooked.



**Apne Paraye...** rich man, poor man.

last of the moghul directors. But he didn't have to make a serial to tell you that. He could have just worn a flowing white, fake beard.

## SINGHASAN BATTISI

**I**t looked like a 'mithai shop' and talked in a language that you couldn't comprehend. Women attempting to look like apsaras (they didn't succeed) kept telling you about this divine throne that everyone wanted to usurp but none of these throne-grabbers were fit even to sit on a cane chair. Only Vijayendra Ghatge in lavender robes had the stuff to sit on the throne. The trouble is that you never quite swallowed this. Because Ghatge always looked uncomfortable, as if he was sitting on a bed of nails.

## POORNIMA

**V**eerendra Sharma made this sob-story about a career woman who slaves for her family. She gets upset very easily. She marries a man (Sharma himself) very easily. This bit of trivia suddenly vanished. You didn't realise it was off, when it came back it was nightmare-time all over again. It made you toss and turn with the image of the querulous Poornima suddenly encountering you on the streets and wanting to marry you right that moment. Once the serial ended, you slept soundly. You also walked unafraid on the streets once again, unafraid that this Poornima would lasso you into unholy matrimony.

# HINDI VIDEOS

## JAZIRA

**STARRING:** Persis Khambatta, Jeet Upendra, Balbinder, Neeta Puri

**LABEL:** HIBA  
**RATING:** \*

**T**his one hits rock bottom. No amount of fights or helicopter sequences or even Persis' legs could save it from being the disaster of the Hiba lot.

The only saving grace is Kirti Anurag's music. Be it a seductive song or a Holi number, the gravity stands out.

The story unfolds along predictable channels. Jagat, an ex-policeman (Balbinder), and Guru (Jeet Upendra), a small-time crook, form a detective agency. Their successes are noticed by Devra, king of Bombay's underworld, who gives them an assignment – to capture Lala, Bombay's ex-don and Devra's partner who lives in a remote island, dead or alive. Devi (Persis Khambatta) accompanies them on a mission of revenge because her family was wiped out by Lala. Persis doesn't seem to fit anywhere in the film. It looks like an effort wasted.

The story, with all the ingredients of a Hindi fillum is too loose. It's a different Hiba film, a gaon (village) film, which Hiba fans can anyway check out. Balbinder and Jeet Upendra, who play the lead roles, go through the motions. Sunil Lahiri (the Laxman in 'Ramayan') shows his acting prowess by putting up a creditable performance as Raghu, the security officer of Lala. Satyen Kappu is cast as Lala.

Neeta Puri as Pinky, Lala's daughter, plays an eminently forgettable role. She looks a little out of place in a village belle's role. She seems to have fared slightly better in the role of a city girl – what with disco dances, a fair amount of exposing and an overdose of romance.

S K JOHN

## PYAR KE KABIL

**STARRING:** Rishi Kapoor  
**LABEL:** MAGNUM  
**RATING:** \*\*\*

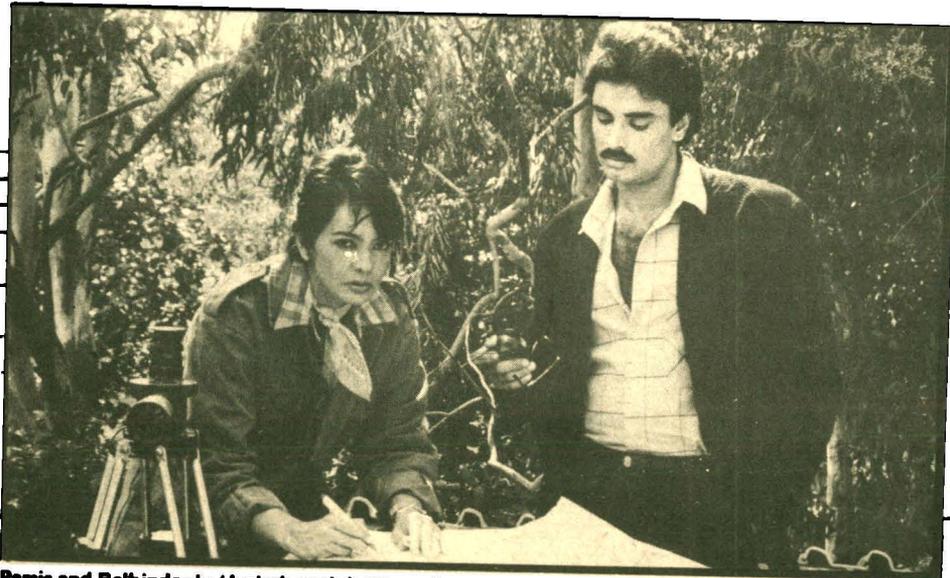
**A**n adaptation of the English film 'The Parcut Trap' with the required changes and novelties introduced so as to suit the

prove a hit with its video fans.

## KUDRAT KA KANOON

**STARRING:** Jackie Shroff, Hema Malini  
**LABEL:** MAGNUM  
**RATING:** \*\*\*

**T**his film, about a woman taking revenge for wrongs done to her, is fairly engrossing and even hard hitting at times. A plus point about it is that it is fast-paced, constantly demanding your attention which makes the film eminently watchable. Performance wise, too, some good worthy acting has amply supported the powerful script, especially from actress Radhika. Jackie Shroff has lesser footage and does well in action sequences. A court scene featured in the climax is truly a highlight of the film. A few absurdities common to Hindi films do occur but can be overlooked. On the whole, it's an enjoyable fare with the K C Bokadia touch as before and should go well within the video circuit.



Persis and Balbinder in 'Jazira': rock bottom show

They reach Lala's private island and plan to get rid of him on 'Holi' day. Plans misfire. Devi is killed in the melee and Guru is injured. The rest manage to escape.

From then on the plot meanders along with the inevitable string of fights and of course, a dash of romance. Guru shifts his allegiance to the enemy camp and, many 'pitched' battles later, it is proved who Mr Good is.

Hindi film scene. But all said and done a commendable job, a thoroughly engrossing film with excellent performances. The theme of children trying to unite estranged parents is sensitively and delicately handled without marring the original intentions. Parts where they do falter are probably due to the box office requirements and do not have much bearing. But although it did not do well in theatres, the film promises to

## GHAR KA SUKH

**STARRING:** Tanuja, Raj Kiran  
**LABEL:** EXCEL  
**RATING:** \*\*\*

**A** well made emotional drama, the film is a tear-jerker which will appeal to family audiences. The subject has been handled deftly, with sensitivity and care and draws out superlative performances in a gentle,



'Hifazat': confused pot pourri

## playback

» AND FAST FORWARD  
MUSIC-AUDIO-VIDEO-TELEVISION

### TOP TEN HINDI VIDEO FILMS

UTTAR DAKSHIN—Rajnikant, Jackie Shroff

THIKANA—Anil Kapoor, Amrita Singh

KUDRAT KA KANOON—Jackie Shroff, Hema Malini

PYAR KE KABIL—Rishi Kapoor, Padmini Kolhapure

PARAM DHARAM—Mithun Chakraborty, Mandakini

SAAT SAAL BAAD—Hema Gupta

JALLIANWALA BAGH—Vinod Khanna, Shabana Azmi

KAUN JEETA, KAUN HAARA—Amitabh, Aruna Irani

KAASH—Jackie Shroff, Dimple Kapadia

AWAM—Rajesh Khanna, Hema Malini

heart-moving fashion. It is Tanuja who shines with a mature and appealing performance. The story of two brothers and their wives and the resulting confrontations and

reconciliations tug at your heart. For though it has its 'filmi' nuances, it essentially deals with life, wherein lies its appeal. Eminently enjoyable.

## HIFAZAT

STARRING: Anil Kapoor, Madhuri Dixit

LABEL: MAGNUM

RATING: \*\*

**H**ifazat is a confused pot pourri of all the ingredients of a usual 'masala' film and an amalgamation of the tricks of the trade in an attempt to please all. But with such a vast target, the film naturally cannot live upto everyone's expectations and fails to have any impact whatsoever. Fights, songs, dances with a good measure of emotion and drama thrown in a haphazard fashion cannot give rise to the makings of a hit. A strong base with the plot interwoven inextricably is sadly missing and Anil Kapoor's very best acting prowess or Madhuri's dare-bare postures can do little to redeem the overall effect. Thus the potentiality sadly remains static and lacks the fire and soul of any watchable or enjoyable film.

## THIKANA

STARRING: Anil Kapoor, Smita Patil

LABEL: GOLD

RATING: \*\*

**A**lthough the film has potential of shaping up into an interestingly-woven murder-cum-emotional drama, it has not been exploited to the full. Instead, age-old gimmicks and situations are relied upon with an eye at the box office and result in utter confusion. The shoddy script is the greatest culprit with lacklustre performances to boot. Although the talented starcast of Anil Kapoor and Smita Patil do attempt to redeem the film, they meet with little success due to an inept story. Somehow, the expectations from a Mahesh Bhatt film are not met with. The murder by an influential person begins interestingly but waters down to a tame, uninspired ending. It is an average affair, watchable perhaps but nothing much to write home about.

## KAUN JEETA, KAUN HAARA

STARRING: Amitabh Bachchan

LABEL: BOMBINO

RATING: \*\*

**I**s an out and out commercial film with all the tricks of the trade thrown in for good measure. Amitabh Bachchan's special appearance as himself and Aruna Irani's remarkable performance form the plus points of this venture and that will definitely go down well with the target audience. But what else can one say, really. It's the typical 'masala' fare which, if palatable and agreeable with you, can be watched and even liked. Otherwise it is best left alone.

— ASIF A MERCHANT

# VIDEO

# 15

# HITS

### CROCODILE DUNDEE

Paul Hogan, as Mick "Crocodile" Dundee, goes to New York where high society falls victim to his Aussie charm.

CBS/FOX STARRING: PAUL HOGAN



1 hr 33 min

### TOP GUN

Tom Cruise deep breathes over his fighter plane and Kelly McGillis.

CIC/CBS; STARRING: TOM CRUISE



1 hr 45 min

### THE MISSION

Robert De Niro is a man of violence. Jeremy Irons a man of God, join forces to fight sanctioned genocide of Indians in mid-18th century.

WARNER HOME VIDEO; STARRING: ROBERT DE NIRO



2 hr 1 min

### HEARTBREAK RIDGE

Clint Eastwood stars as a veteran Marine Corps sergeant posted back to his old combat unit for his last tour of duty.

WARNER HOME VIDEO/WHV; STARRING: CLINT EASTWOOD



2 hr 5 min

### EVIL DEAD 2

Critically acclaimed sequel which injects humour into the story of one man's quest to defeat the gruesome Evil Dead who haunt the house in the woods.

PALACE/PVG; STARRING: BRUCE CAMPBELL



1 hr 25 min

### PERSONAL SERVICES

Julie Walters stars as a brothel keeper based loosely on Cynthia Payne.

Virgin/PVG; STARRING: JULIE WALTERS



1 hr 45 min

### HOUSE II: THE SECOND STORY

Strange things happen in an old house when a boy discovers his 175-year-old grandfather is alive and kicking.

ENTERTAINMENT IN VIDEO/CBS; STARRING: ARYE GROSS



1 hr 36 min

### THE COLOR PURPLE

Steven Spielberg's acclaimed study of the soul-destroying life and eventual liberation of a poor southern black.

WARNER HOME VIDEO/WHV; STARRING: WHOPI GOLDBERG



2 hr 30 min

### OVER THE TOP

Sylvester Stallone stars as a trucker who discovers his long lost son, and impresses him with his arm wrestling ability.

RANK/RANK; STARRING: SYLVESTER STALLONE



1 hr 29 min

### FERRIS BUELLER'S DAY OFF

Matthew Broderick stars as a teenager determined to enjoy a day off school despite the threat of his college head.

CIC/CBS; STARRING: MATHEW BRODERICK



1 hr 39 min

### MOSQUITO COAST

Harrison Ford plays an eccentric inventor who uproots his family to the unpolluted jungle of Central America.

CBS/FOX; STARRING: HARRISON FORD



1 hr 53 min

### BIG TROUBLE IN LITTLE CHINA

Mystical action-comedy in which a tough trucker takes on a 2000-year-old Chinese magician under San Francisco's Chinatown.

CBS/FOX; STARRING: KURT RUSSELL



1 hr 36 min

### GHOULIES 2

The sharp fanged creatures find a new home in a travelling carnival's house of horror.

ENTERTAINMENT IN VIDEO/CBS; STARRING: PETER LIAPIS



1 hr 26 min

### STREETS OF GOLD

Klaus Maria Brandauer, a Soviet boxing champion, defects to the US after being denied the right to represent his country in the Olympics.

VESTRON/PVG; STARRING: KLAUS MARIA BRANDAUER



1 hr 29 min

### CRITTERS

Space spoof about alien fanged furballs who terrify a family of peaceable farm folk.

RCA/COLUMBIA, RCA; STARRING: DEE WALLACE STARE



1 hr 22 min

# GREAT WESTERNS

**ERVELL MENEZES** reviews the best Western films available on video.

## RIO BRAVO

**STARRING:** John Wayne, Dean Martin, Ricky Nelson

**RATING:** \*\*\*

**LABEL:** Warner Bros

In the early 60s, *Rio Bravo* was a hit. Today the pace is at once discernible—slow. But for Western fans there is much to savour in it. It also has more than a dash of humour projected through Walter Brennan, the old toothless veteran who today does not sound as funny as he did in the '60s.

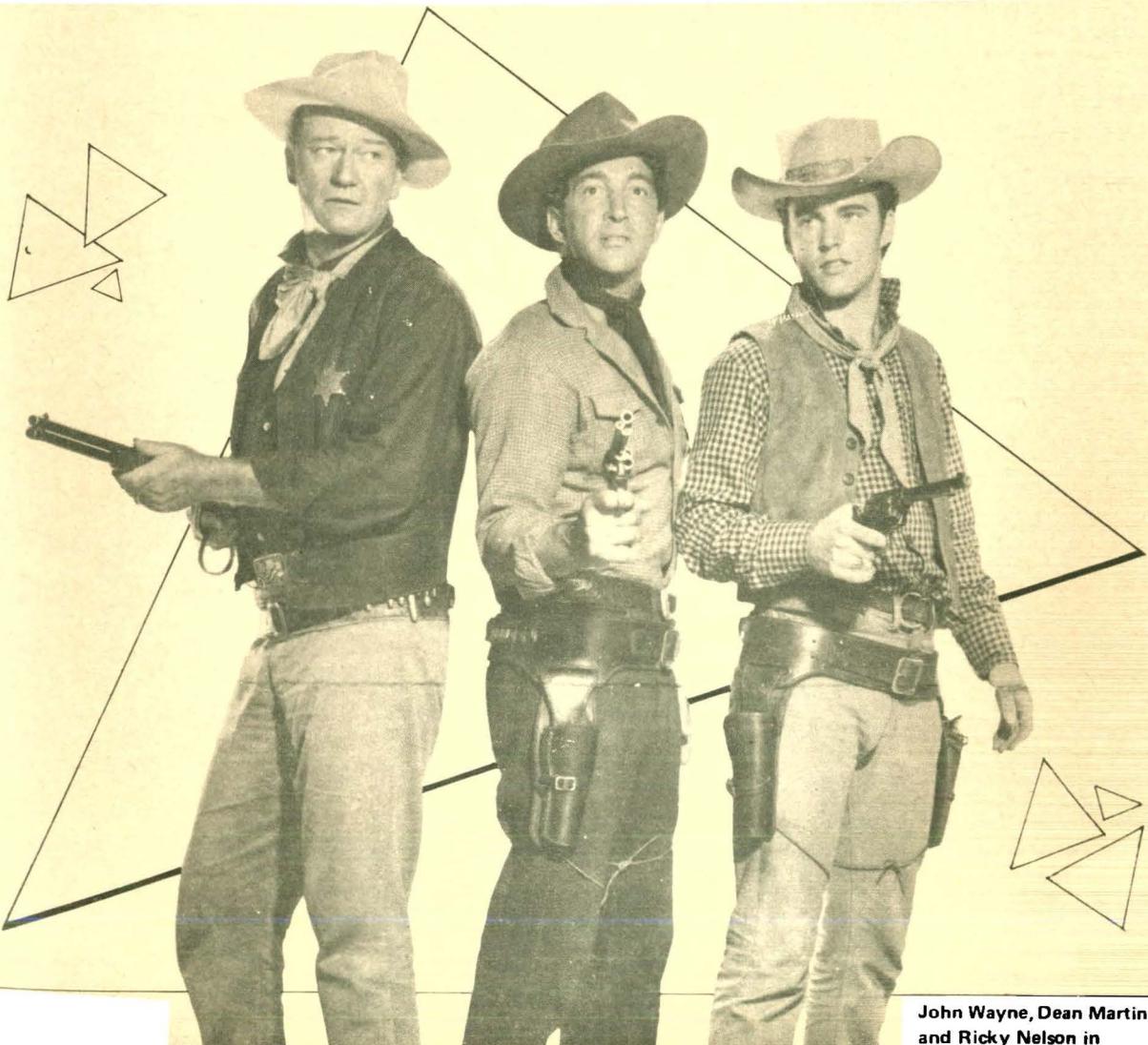
But with John Wayne, Dean Martin and Ricky Nelson in the lead roles, there is scope for music and the song "My rifle, pony and me" is an expected by-product. And for the romantic angle there is Angie Dickinson, a real beauty who still is voted the "best legs" in Hollywood.

As Sheriff John T Chance, John Wayne has a good deal of cleaning up to do in that one-horse town. Dude (Dean Martin) is his alcoholic deputy while Stumpy is the old

man who guards the jail. The 'Duke', as Wayne was affectionately referred to, seems to enjoy himself beating up a good many folk before the curtain finally comes down on this classic Western.

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John Wayne, Dean Martin and Ricky Nelson in

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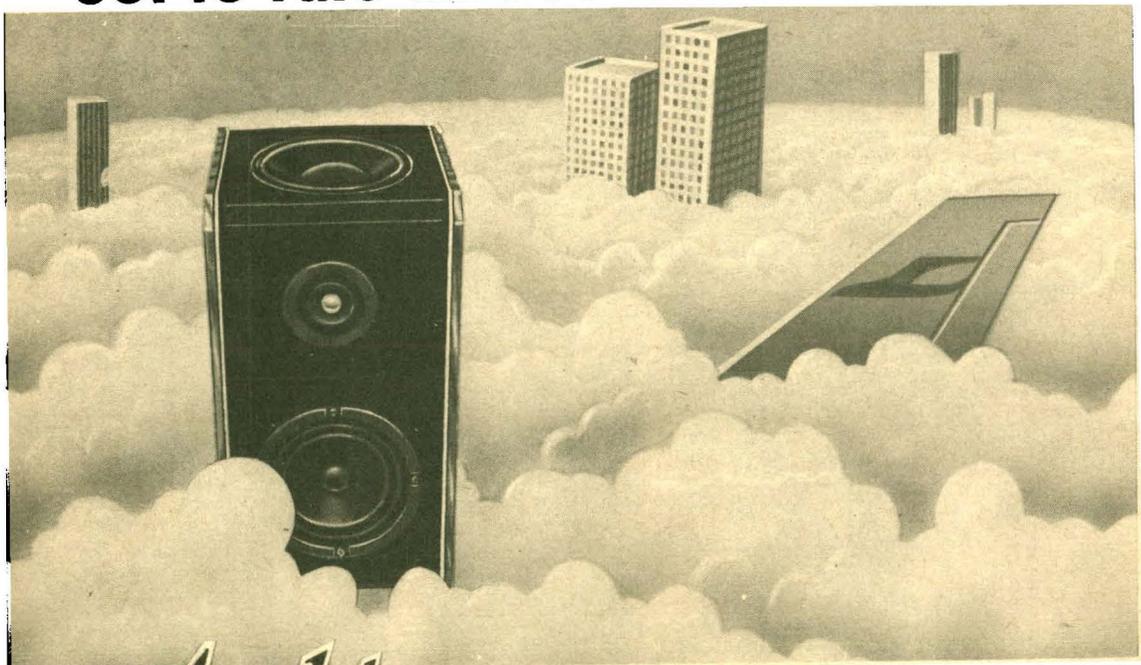
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A still from 'Pale Rider'.

## DRAW

**STARRING:** Kirk Douglas, James Coburn  
**RATING:** \*\*  
**LABEL:** Astral

The modern Western one sees is generally endowed with love in a sort of "make love, not war" way. Not that there are no gunfights. In *Draw*, though the action is slow and the pace halting, the final twist more than compensates for these drawbacks.

Also, as the Western has very nearly become extinct, the prospect of two big names like Kirk Douglas and James Coburn are reason enough for Western buffs to see it.

As Harry Holland, Kirk Douglas enters town where he wins at cards. But suddenly this town, full of cowards, tries to book him for a killing which he commits in self-defence. And they have to send for another gunman Sam Stareck (James Coburn). In the meanwhile Bess (Alexandra Bastedo), the woman who goes to his help as a willing hostage, falls in love with him. Among other things she reads Shakespeare to him.

Stanley Mann's screenplay is at best fair and director Steven Hilliard Stern struggles along as Douglas and Coburn, as a drunk who can scarcely stand straight, keep the film together. And then the ending is quite cute.

## VERA CRUZ

**STARRING:** Gary Cooper, Burt Lancaster  
**RATING:** \*\*  
**LABEL:** United Artists

In the Wild West you never called them mercenaries. They were hired guns and sometimes referred to as adventurers. *Vera Cruz* is about two such men, Gary Cooper and Burt Lancaster, whom circumstances bring together but whose eyes are on a shipment of gold being taken out of Mexico by Emperor Maximilian.

With two big stars like Lancaster and Cooper, *Vera Cruz* was a big hit in the early '50s. A partnership of sorts embellished by female associations in Denise Darcel and Sarita Montiel, more than a fair share of draws, including the final one, and enough of action and humour keeps the viewer going most of the time.

Ernest Borgnine was pretty young in those days and Caesar Romeo somewhat slim as they have their eyes on the gold. The fare is predictable and director Robert Aldrich turns out an interesting story, even if it seems to be rather slow. Wild West buffs will relish it as the action builds up to the climax at Vera Cruz. No special cinematic effects and today's hero Charles Bronson can scarcely be spotted in the crowd of extras.

## LAWMAN

**STARRING:** Burt Lancaster, Robert Ryan, Lee J Cobb  
**RATING:** \*  
**LABEL:** UA-Schimitar

For such a star-studded cast (apart from the above three there is Sheree North, Robert Duvall, Joseph Wiseman and John McGiver), *Lawman* is disappointing as it deals with a Marshal's grit and determination in meting out justice to a group of drunken men.

Burt Lancaster plays Jerry Maddox who is also known as the widow-maker and he seems to enjoy his part which is rightly underplayed with Bronson (Lee J Cobb), the villain of the piece. Ryan (Robert Ryan) is the Sheriff of that particular town, a pretty gutless guy who gains by Maddox's presence.

As far as Westerns go this is a rather meandering tale. Director Michael Winner is no doubt influenced by the gore and sadism of the spaghetti Western (the film was made in 1970), and hence the portions of graphic violence. But the love sequence is contrived. And if one suffers through the film, the dramatic climax compensates for it. All in all, just another Western.

**RED MOUNTAIN**

STARRING: Alan Ladd, Lizabeth Scott

RATING: \*\*

LABEL: Paramount

**R**ed Mountain is a different kind of Western. The background is the civil war and Captain Bret Sherwood (Alan Ladd) joins Quantrell's raiders only to know their brutality. The action is centred on this captain and a couple, Lane (Arthur Kennedy) and his girl Chris (Lizabeth Scott).

First, Lane is taken for a murderer and is being hanged. But Bret saves him. Still this trio cannot trust each other. Then Lane is injured and Quantrell's raiders come along aided by Indians. Action there is plenty but the quality is poor. Director William Dietrele's only concern seems to keep the film moving.

There is a love story of sorts but the focus is on Alan Ladd and in this film (1950) he is younger than in 'Shane'. But he is unable to keep the film together. Lizabeth Scott puts in a spunky performance in this avoidable Western.

**CHISUM**

STARRING: John Wayne,

Glenn Corbett, Ben Johnson

RATING: \*\*

LABEL: Warner/Batjac

**C**onsidering Chisum has Wild West figures like Pat Garrett and Billy the Kid in it and, of course, Hollywood's cowboy John Wayne, it is rather tame. As John Chisum, Wayne is the head of a vast cattle empire but his arch-enemy is a corrupt businessman.

Chisum's niece comes out West so there is an element of romance. But it is half-hearted, as meandering as Andrew V McLaglen's handling of the subject. There are outbursts of violence punctuated by spells of inactivity. John "The Duke" Wayne is middle-aged (the film was made in 1970) and more active and fit than in some of his later films but if this is an attempt at imitating director John Ford it is a rather poor one.

Among the saving graces are William Clothier's photography. For some John Wayne fans it may be easy to watch. For others easier to forget.

**SHOOT OUT**

STARRING: Gregory Peck, Dawn Lynn

RATING: \*\*

LABEL: Paramount

**D**espite being set in the Wild West, Shoot Out is essentially a human drama between Gregory Peck and a seven-year-old girl played to perfection by Dawn Lynn. The shooting and action is merely associated with these central characters.

Just out of jail, Gregory Peck has an old score to settle but before that, in steps Dawn Lynn, sent to him by her mother. Uncle, she calls him, but father he may well be.

The lack of action is more than compensated by the little girl who steals your heart in much the same manner (though she is no con artiste) that Tatum O'Neil did years later in 'Paper Moon.'

**GUNFIGHT AT THE O K CORRAL**

STARRING: Burt Lancaster,

Kirk Douglas, Rhonda Fleming

RATING: \*\*\*

LABEL: Paramount

**T**he strength of Gunfight At The O K

Corral is that it has two of the Wild West's big names in it. Wyatt Earp and Doc Holliday. And with Burt Lancaster and Kirk Douglas playing their respective roles they certainly do justice to it.

Made in the late '50s when the Western

had reached the height of its popularity - Wyatt Earp plays the no-nonsense Marshal who at first reluctantly but later out of conviction helps the always-coughing Doc Holliday because trouble just seems to follow him. And Holliday is a compulsive gambler. And while the Earp-Holliday relationship develops well, the romantic interest is clearly contrived.

Actually, the film meanders along but kept together, no doubt, by Leon Uris' impressive, humour-strewn screenplay and, of course, Dmitri Tiomkin's music. Tiomkin by this time had almost become synonymous with the Western and here the O K Corral theme song is as impressive as ever. Then comes the final gunfight, rather well handled by director John Stingers and a fitting end in the best Western tradition.

**SHANE**

STARRING: Alan Ladd, Jean Arthur,

Van Heflin

RATING: \*\*\*

LABEL: Paramount

**S**hane is the perennial Western. Of homesteaders and loners who fight for what is right. It is also a heart-warming story



Gregory Peck and Dawn Lynn in 'Shoot Out'

## VIDEO

of the love of a young boy Joey (Brandon De Wilde) for Shane (Alan Ladd), the archetypal loner who drifts from place to place and meting out justice when others are afraid to risk their lives.

The pace is unusually slow but director George Stevens probably does this on purpose to highlight the problem. The homesteaders want to live on the land while the pioneers think they only have the right to do so. And Shane walks into the lives of the Starr family, Joe (Van Heflin) and Marian (Jean Arthur). But it is their son who simply hero-worships Shane.

Brawls there are in typical Western style and gunfights. Lightning draws. And as a killer we have Jack Palance (though his name is given as Walter Jack Palance) who became one of the screen's most renowned villains. Apart from veteran Stevens, the film has other production values, like Loyal Grigg's sweeping photography and Victor Young's music. The theme song 'Shane' is haunting while 'Beautiful Dreamer', among others, comprise some old favourites.

Made in 1953, Alan Ladd who plays the lead is now dead and today people will know more of the existing Ladd Company and his daughter Cheryl Ladd (one of Charlie's Angels) than the father. Jean Arthur is an actress of an even older generation while Van Heflin (Remember he carried the bomb in 'Airport?') gives a very credible performance in this 'must' for Western buffs.

## THE RETURN OF A GUNFIGHTER

STARRING: Robert Taylor, Ana Martin,

Chad Everett

RATING: \*\*

LABEL: MGM-UA Home Video

An ageing Robert Taylor plays Ben Wyatt, a gunfighter who wants to give up fighting but trouble follows him like a shadow. Made in 1967, the strength of this film is its plot which has all the ingredients of an A class Western which it undoubtedly is.

Wyatt is led to befriend another gunfighter Lee Southern (Chad Everett) and they both help to mete out justice to the killers of Wyatt's Mexican friend whose daughter Anisa (Ana Martin) provides the romantic interest. It also involves a clash of interests when Lee is forced to fight against his brother.

There is nothing extraordinary about Robert Buckner's screenplay but director James Neilson is able to keep the story absorbing most of the time while steering clear of melodrama. Robert Taylor and Chad Everett certainly make their presence felt, supported by a spirited young Ana Martin. Another plus point is Elsworth Fredericks' photography with some excellent shots including one aerial shot of the entrance to a ranch.

## HIGH NOON

STARRING: Gary Cooper, Grace Kelly,

Lon Chaney

RATING: \*\*\*\*

LABEL: Stanley Kramer

What makes *High Noon* an all-time classic is essentially the situation. You have Will Kane (Gary Cooper) faced with a big problem on his wedding day. The man he has sentenced to death and who subsequently had his sentence commuted is now returning. How can he leave on his honeymoon?

Will tries to do that but his conscience brings him back. But there are other conflicts. His wife is a Quaker and detests killing. She is about to walk out on him. Then there is an Indian woman who was once in love with Will and this threatens to complicate things.

But director Fred Zinnemann weaves as neat and absorbing a story as one can, helped by Dmitri Tiomkin's haunting music. Right through the film Tiomkin plays a few bars of the song only to complete it when the story is in fact over. "Do not forsake me oh my darling on this my wedding day," that bar of music attained fame as few other lines ever have.

Then, of course, Gary Cooper plays a typical Western hero, a bit nervous but not scared. And like *Shane* he is about the only man in a town full of cowards. And still his battle against all odds is credibly put across

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## VIDEO

- and he does not come through as some superhero.

A generally good film is bettered by Flyod Crosby's photography with the camera constantly catching the hands of the clock nearing high noon and the railway track for the arrival of that train. Lon Chaney, a young Lloyd Bridges, and an almost unrecognisable Lee Van Cleef also play their bit parts in this immortal Western.

### • • • **EL DORADO**

**STARRING:** John Wayne,  
Robert Mitchum, James Caan  
**RATING:** \*\*\*  
**LABEL:** Paramount

**M**ade in the late 60s, *El Dorado* has all the ingredients of a good Western - action, humour and two renowned Western actors John Wayne and Robert Mitchum. Formula stuff no doubt, but enjoyable all the same.

As Cole Thornton, John Wayne comes to the aid of an old friend, Sheriff J P Harah played by Robert Mitchum. The sheriff has taken to drinks over a girl. So, Thornton has a life-size job on his hands. Young Mississippi is played by James Caan, then a newcomer.

Wayne and Mitchum prove to be an adequate duo and the toning down of bang bang makes for more room for humour and as they fight for their water rights against Jason (Edward Anser), the villain of the piece, the Western buff gets enough of entertainment from these veteran actors. Apt music is another bonus.

### **PALE RIDER**

**STARRING:** Clint Eastwood,  
Carrie Snodgrass  
**RATING:** \*\*\*  
**LABEL:** Warner Bros

**C**lint Eastwood, who was launched into Westerns (spaghetti Westerns, to be specific) courtesy Sergio Leone, pays his tribute to this dying genre in *Pale Rider* and the Wild West buff cannot but notice its likeness to 'Shane.'

In 'Shane' it was a group of homesteaders who were being forced out of their land. Here it is a group of gold miners. In 'Shane' the loner (played by Alan Ladd) helps the family man dismantle a tree trunk. Here it is a king-size boulder. In 'Shane' it was young Joey who virtually hero-worshipped the stranger, here it is a 14-year-old girl Megan (Sydney Penny) whose prayer is answered by the coming of the horseman referred to as the Preacher.

Hull Barrett (Michael Moriarty) intends marrying Megan's mother Sarah (Carrie Snodgrass) and into their lives comes the Preacher. In keeping with the period more emphasis is given to love. As for the action sequences, director Clint Eastwood resorts to exaggeration for effect. Aided by Bruce Surtees' enchanting photography (including the pine-clad Sierras), Eastwood comes out with a visually powerful Western, a fitting tribute to the John Fords, John Waynes, Kirk Douglasses and Anthony Quinns.

John Chandler and Robert F Lyons are typical Western villains with Gregory Peck

playing a familiar fatherly role - not comparable to his Atticus in 'To Kill A Mocking-bird' but good enough.

### • • • **HANG 'EM HIGH**

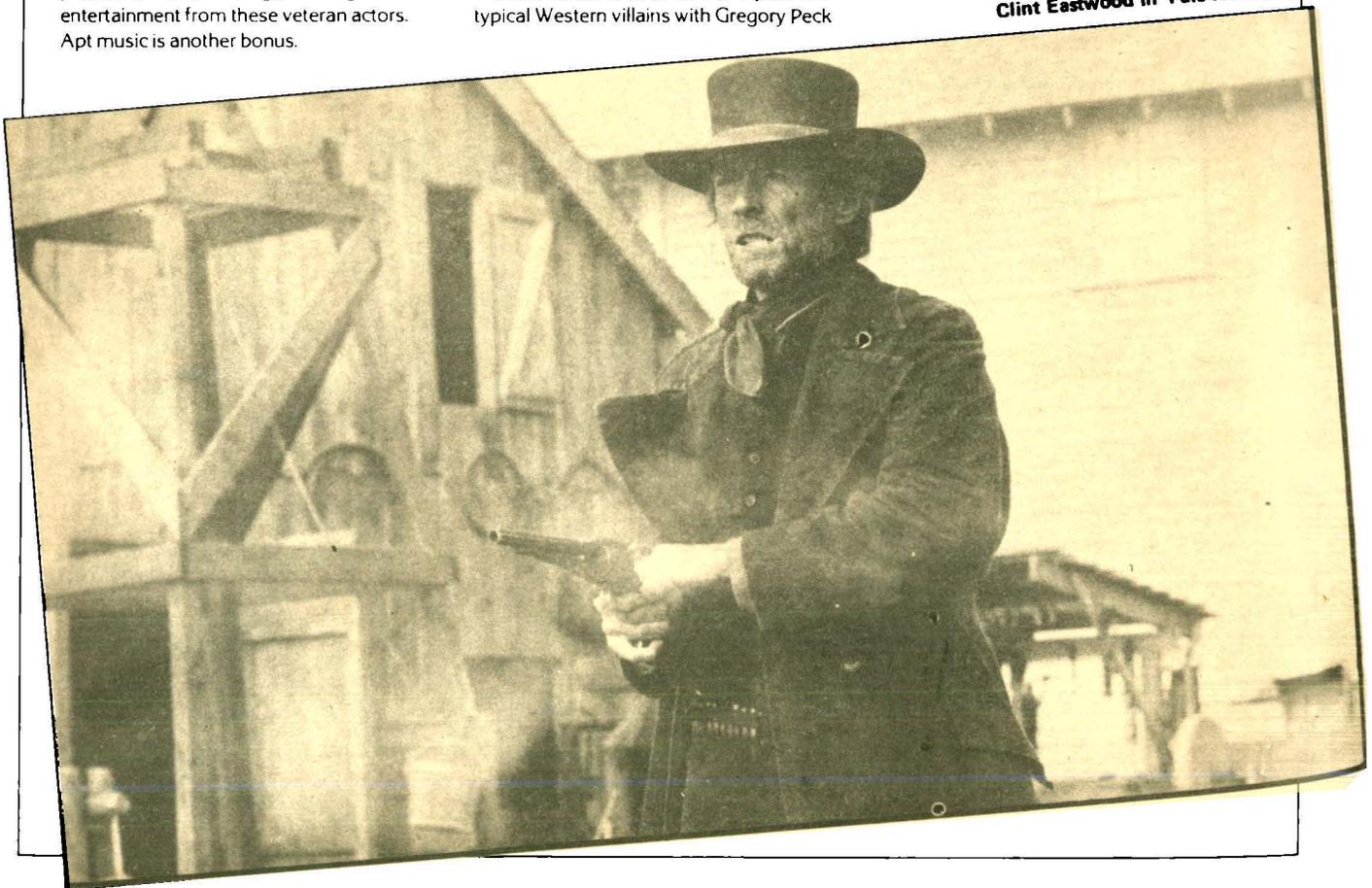
**STARRING:** Clint Eastwood,  
Inger Stevens  
**RATING:** \*\*  
**LABEL:**

**I**n *Hang 'Em High* Clint Eastwood plays a cowboy rescued from a lynching (for a murder he did not commit) and he spends the rest of the film trying to get even with those who tried to hang him.

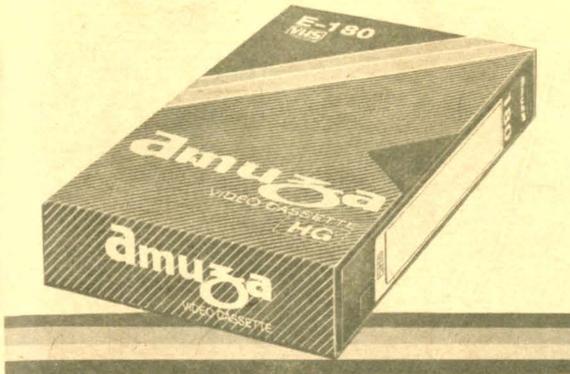
But after a promising start the film gets enmeshed in trivia. The romance between Clint Eastwood and Inger Stevens is bland and a jolly good waste of valuable film stock. Then the hangings clearly display a sadistic streak.

Director Ted Post drifts along almost lost in the story while Pat Hingle as the local judge brings out a valid point but the film drifts like so many of those lonesome cowboys not knowing where to go or when to stop. Clint Eastwood, of course, is impressive but he surely fails to keep the film together. Also seen in a big part is Bruce Dern who was noticed years later in 'Coming Home' and other movies.

Clint Eastwood in 'Pale Rider'.



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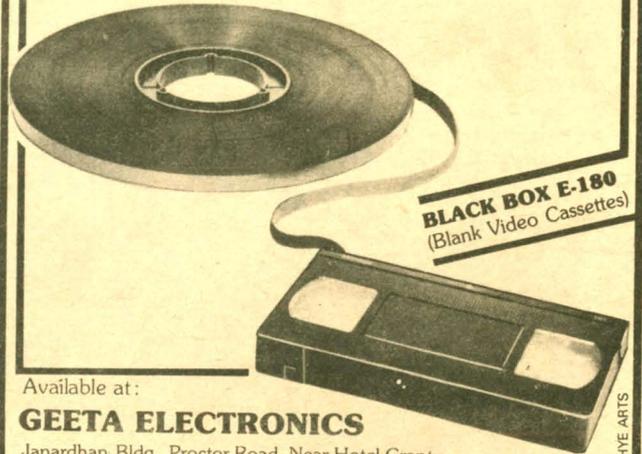
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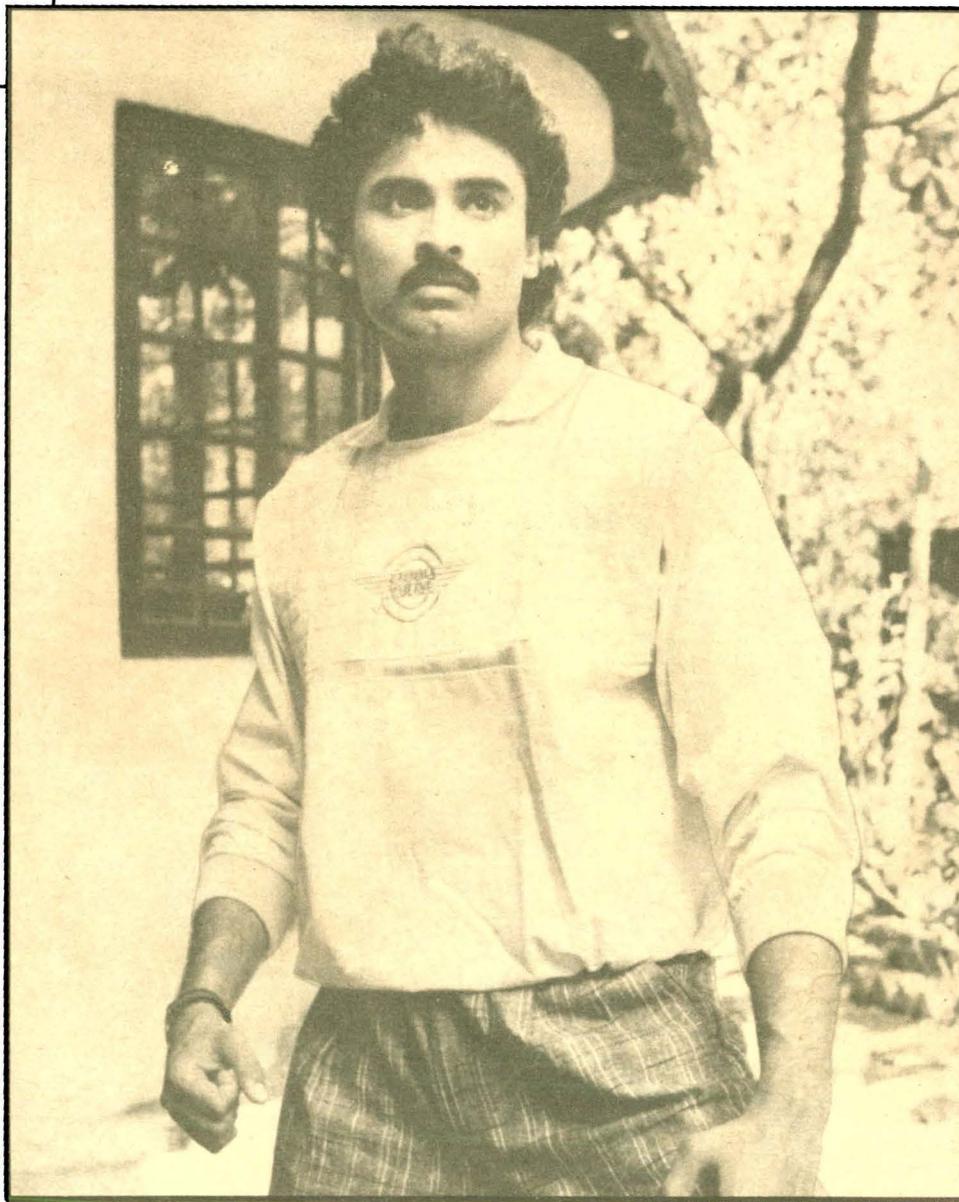
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# On The Fast Track



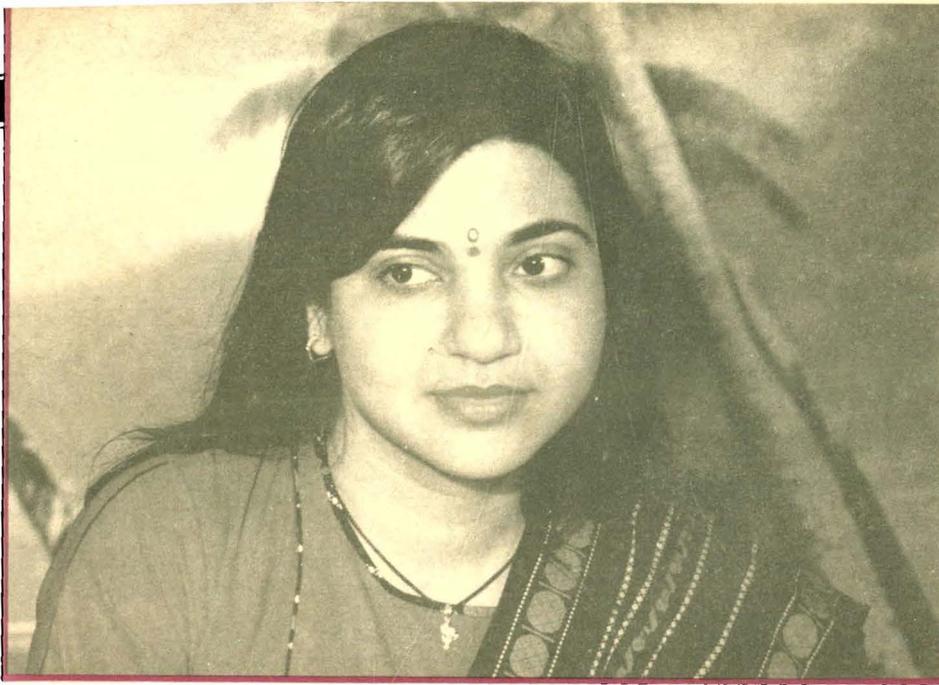
## BALBINDER – HIBA BOY, MACHO MAN

Balbinder is a Hiba boy. 'Abhishek' was his debut. 'Jazira', his second film really launches him off, starring along with Persis, Neeta Puri and Jeet Upendra. On display is the fiery talent of a determined 'Hero'. There's a scene in the film which epitomises Balbinder totally. You can't see the victim, he's already down and out for the count, you have Balbinder, expertly and furiously punching again and again until it's all over. Balbinder is glad to fit into the new role model of the Hero's image: "Men are not made for dancing. That's only for girls. I don't have the looks for a dancing man." Tall and lean, with a natural 'angry look' in 'Jazira', his role opposite Persis was strikingly devoid of any romance at all. An experience he terms as "fantastic".

With modelling and a two month stint at Asha Chandra, Balbinder was given the nod by Nari Hira, out of 125 aspirants for the Hiba contract offer of six films or 14 months, whichever is earlier. 'Abhishek' and 'Jazira' have been released. The others are 'Naqli Chehra', 'Janjaal', 'Scandal', and 'Goli'. Balbinder is banking on his role in 'Goli' to establish himself as an actor.

However, for Balbinder, the name of the game is fame. He is reaching out to be the one in a million 'heart-throb' of the masses. Best of luck to the macho-man.

**BALBINDER:** The name of the game is fame



**ALKA YAGNIK: On the bhajan track**

## ALKA YAGNIK

**B**hajans by Alka Yagnik? Yes, this highly talented young singer from Calcutta, who shot to fame with

her 'Laawaris' song pictured on Zeenat, is on a different track for the moment. Apart from her regular playback singing, she is determined to have her own album of bhajans, "because I'm superstitious." Doesn't she

mean 'religious'? No. "I feel my very first solo album should be of bhajans, it's a superstitious belief."

She has it all chalked out. "Eight or maybe ten bhajans, if they're short enough. Simple

lyrics which the common people can understand. As with Anup Jalota's bhajans, they should be able to hum mine." Recording is far away. Right now Alka is negotiating with various music companies for its marketing.

Meanwhile, Alka is as busy as ever with her playback. She has just completed recording for 'Tezaab', 'Aameen', 'Batwara' – all catchy numbers, for music directors Laxmikant-Pyarelal. But she's outdone herself in 'Aurat Teri Yeh Kahani': she has sung eight of the ten songs in that film, for music directors Anand-Milind. In another Anand-Milind film 'Qayamat Se Qayamat Tak', her songs are all pictured on Juhi Chawla – "soft, slow, all kinds of songs".

If Alka has her way, her forthcoming bhajan album is just the tip of the iceberg. She'd like to go in for "ghazals and folk, too, but later on. But no pop, please. I don't think it's meant for my kind of voice."

## NITIN MUKESH

**W**hen Sanjeev Kohli of HMV asked Nitin Mukesh to do a religious recording, earlier this year, he didn't have to use much persuasion. "It was a feather in my cap," admits Nitin, "because HMV had last recorded the Ramayan with Mukeshji. I felt honoured and thrilled."

It was high time a new album of Nitin's was recorded anyway. An HMV artiste since 1976, his long association with the company has produced only two solo albums so far – 'Looking Into The Future', a ghazal and geet album (surprised?) and, in 1985, 'To Papa With Love', Nitin's versions of Mukeshji's hits which were not easily available.

Following in the legendary singer's footsteps has come naturally to Nitin. He admits to being influenced by him. "One must be honest. I listen a lot to his recordings. I feel greatly moved every time I hear his Ramayan." But he has gone one better. While Mukesh recorded only edited versions of the Ramayan, Nitin has sung the

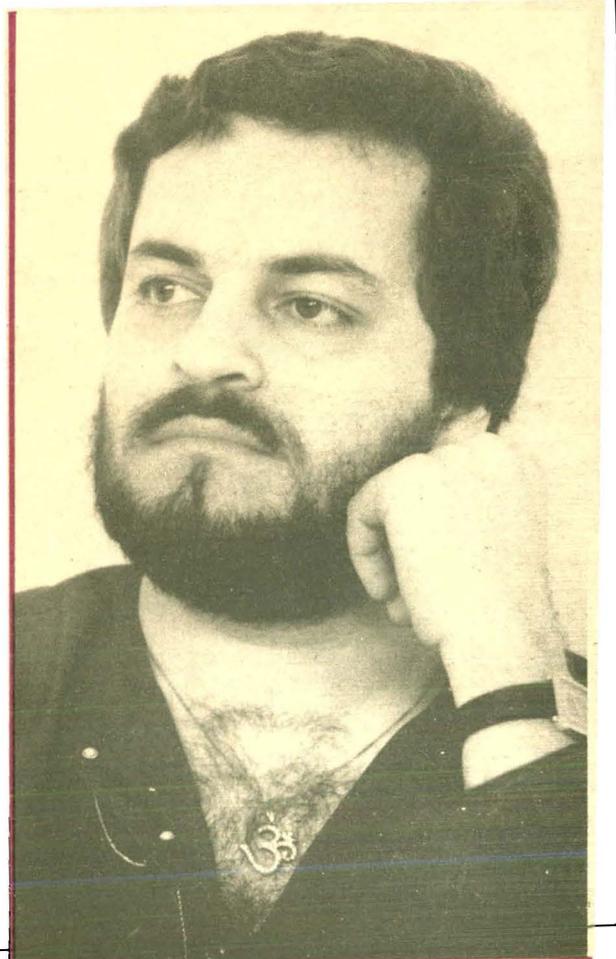
entire Sunderkand chapter.

The success of his playback career, too, has given great satisfaction to Nitin Mukesh. "Excellent," is how he described it. And so it is. He's singing for all the current younger lot of stars – for Anil Kapoor in K Vishwanath's 'Ishwar' and another untitled film from Ramsay Productions; for Jackie Shroff in Subhash Jha's 'Ram Lakhan'; for Sunny Deol in Darshan Agarwal's 'Inteqaam'; and for Chunky Pandey in N Chandra's 'Tezaab'.

Meanwhile, he is continuing with his shows, the biggest ones being with Lata Mangeshkar, in Jaipur, to raise funds for the drought-stricken people of Rajasthan, and another with music directors Laxmikant-Pyarelal in the Middle East.

Father's son or no, the success of the 'Khudgarz' songs in recent times continues to prove that Nitin has what it takes. Nitin is happy too with the way things are. "I've been getting real beautiful numbers recently."

And singing them real beautifully, too!



**NITIN MUKESH: 'Sunderkand' was a feather in his cap**

## PALLAVI

**T**he trumpets are blowing. Pallavi Joshi is being rated by critics as well as viewers as the best thing that could have happened to the booby tube. But the very young, very gifted actress prefers to play it low-key. Try as much as you can, you can't succeed in making her blow her own trumpet.

In a silky, small-girl voice, Pallavi informs you that she started her life before the camera as a child star. Of the countless films, she remembers 'Dada' with Amjad Khan which turned out to be a whopping hit. Then there were the also-rans 'Aadmi Sadak Ka', 'Khoon Ki Takkar' and 'Daku Aur Mahatma' in which she did what she was told, never throwing those kiddie tantrums. She never had to be cajoled with a lemon drop or a chocolate bar to do all those cute antics children usually have to do before the scorching lights. Ever so shyly, she tells you that she won the best child actress award for the Gujarati film 'Khamma Mara Veera' when she was just four



**PALLAVI JOSHI: Playing it low-key**

years old.

Sister of Alankar, a child star who has now grown up into an adult actor (he's five years older), Pallavi has been reared in the showbiz atmosphere. Her father, Madhusudan Joshi, is a Marathi playwright.

Pallavi is currently in the 12th standard at Dadar's King George School. To get a college degree is her ambition. At the same time, she doesn't want to give up acting. Her first appearance on the box was in the 'Ek Kahani' episode titled 'Jungle Booti'. Followed stints in 'Kathasagar', 'Chehre', 'Lena Dena', 'Khari Khari', 'Buniyaad'

(it's sad that she was nearly lost in the crowd in this) and 'Kala Jal'. Currently, she can be seen as the lovable little girl next door in Hrishikesh Mukherjee's 'Hum Hindustani'.

Pallavi, who sometimes exudes the kind of sweetness that Padmini Kolhapure once did and sometimes conveys the kind of strength that Smita Patil once did, is super-busy. She's doing the title role of 'Juili', a village girl who comes to town and becomes a stage actress. It's being made by Manju Singh. "The part," Pallavi remarks, "involves my going through a life span, from 16 years to 32.

Which is great, because I don't think I could have looked older than 32."

In the sitcom 'Kisse Miya Biwi Ke', being made by comedian Ravi Vaswani, she is "a dumb blonde type", a private secretary to Karan Razdan who's constantly entangled in some problem or the other with his wife, being enacted by Priya Tendulkar.

On the feature film front, Pallavi has been seen in Shyam Benegal's 'Susman' as the daughter of Shabana Azmi-Om Puri. In 'Insaaf Ki Awaaz', she was the progeny of Rekha-Raj Babbar.

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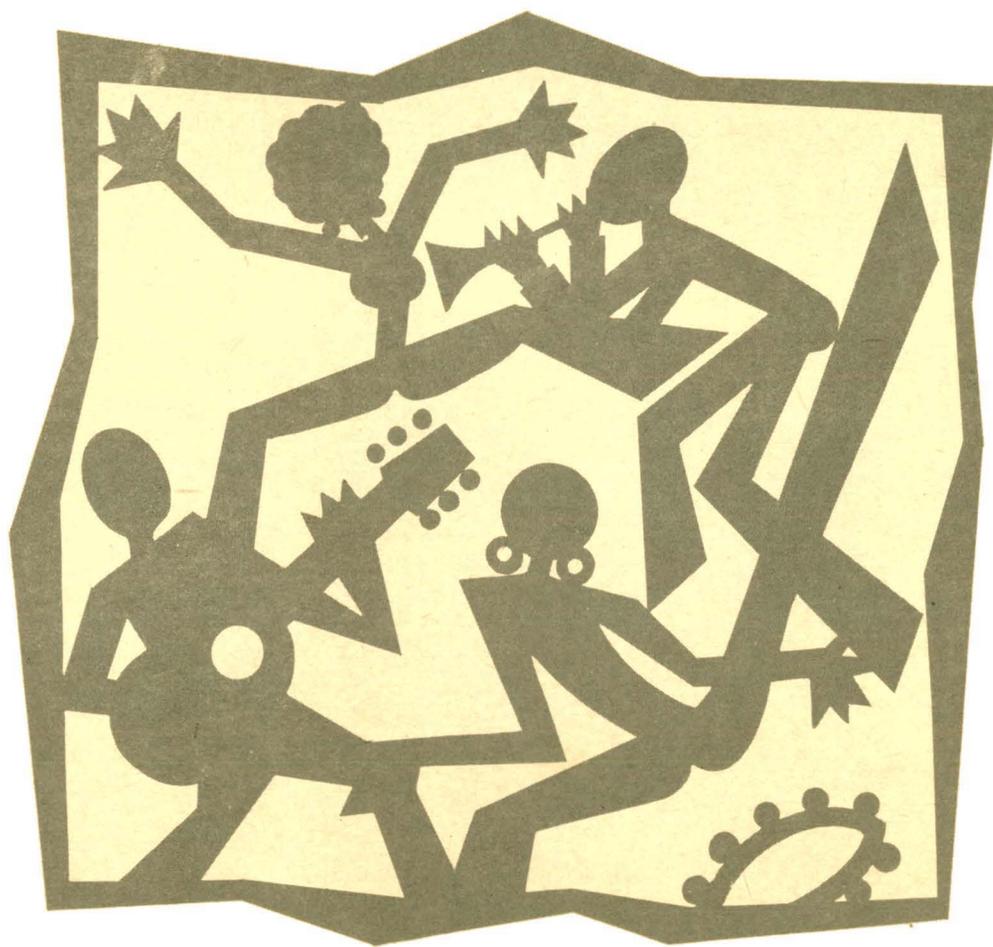
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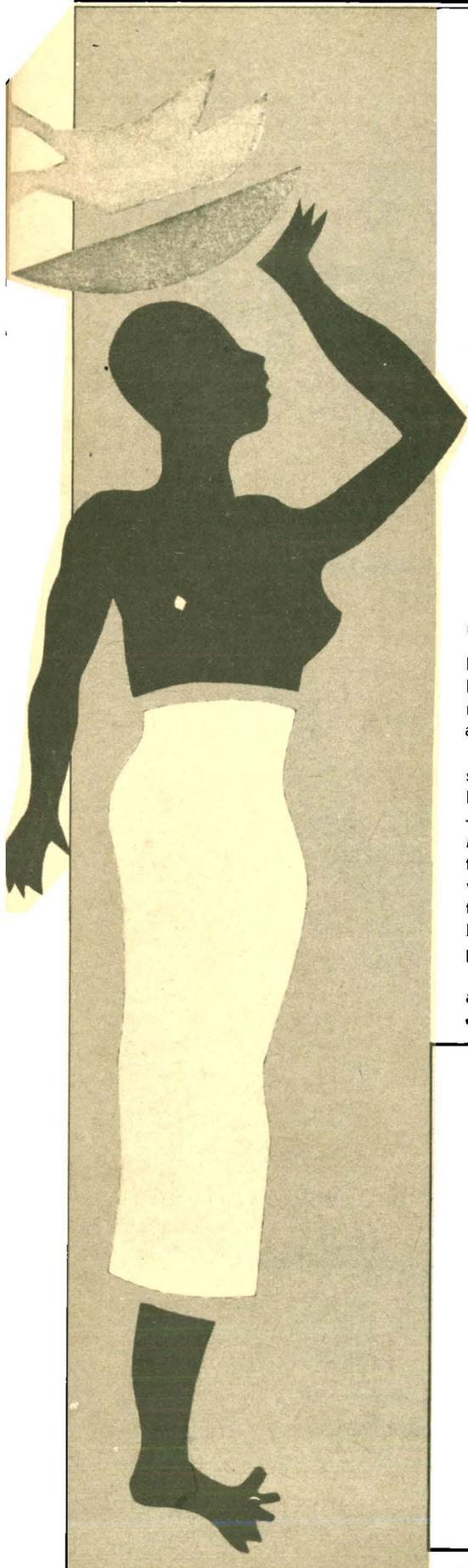
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# REGGAE

# SUNSPASH



**Listening to Reggae gives one a sense of belonging, says  
MERLE FERNANDES who traces its roots to Jamaica and Bob Marley.**



*Get up stand up, stand up for your rights  
Get up stand up, don't give up the fight  
Get up stand up, stand up for your rights  
Get up stand up, I say don't give up the fight*

I picked my way through the hazy crowd to the DJ. It was our private full moon party on the Candolim sands in Goa, 1979. "Man, just what's that fantastic stuff you're playing?" I asked. He said something. "What?" I shouted, above the sound of the sea and the music. "Bob Marley," he answered hysterically. "Reggae," added the crowd. That was when I was first introduced to Reggae. Music, politics, love, war, equality, justice – all culminating into one steady, monotonous, pulsating, beautiful beat. Music that can soothen your nerves or make your hair stand and your fists clench.

**JAMAICAN ROOTS**

Jamaica. Reggae roots. In this beautiful island washed by the Caribbean Sea we find Reggae roots. Jamaica was known for its calypso and rhythm 'n' blues. In the midst of this light, fancy-free music, Reggae, forceful in lyrics, sentiments and sound, was born.

Reggae was nurtured on Rastafarism, a slow-catching religion hailing Ethiopian Haile Selassie – formerly Prince Ras Tafari – as their Redeemer, true to the prophecy of Marcus Garvey, a powerful black figure in the US. Surprisingly, most Reggae stars were strong believers in this religion, and they preached in subtle notes their religion. Rastafarism could not have found a better pulpit.

Reggae also bordered on the occult and the mystic. There's a natural mystic

flowing through the air if you listen carefully...

In the cane fields, tired and sticky men cut canes in their steady unceasing movements. A few start humming a Reggae tune and a tired worker fits soulful words to this tune. Soon the humming and droning becomes stronger and the air is filled with the sweet sounds and mournful lyrics. The lyrics are spontaneous, without rhyme and prosody, telling tales of the mind and soul. With the day's work done they carry their Reggae melody down the darkened streets on their way home. It is picked up lazily by a small group on the street corner, smoking herbs. It made everyone feel good. It was a purging of their inner turmoil. The entire island is filled with the slight Reggae rumble. Reggae was seasoned by religion and politics and soothened by the salty sea breeze. Until finally there emerged a big star, Bob Marley, the indisputable king of Reggae who held a monopoly during his brief lifetime and still undoubtedly does.

**KING OF REGGAE**

Bob Marley turned the soft tremor into a massive volcanic eruption flinging its residue over every continent. Reggae overpowered the gentle breezy calypso of the islands around. It rang out in loud bold voices and haunting melodies.

Listening to Reggae gives one a sense of belonging. You identify with a people who

**Some Reggae Hit Singles**

Album	Artiste
Electric Avenue	Eddy Grant
That's The Way	Rita Marley
Louie Louie	Toots & The Maytals
Many Rivers To Cross	Desmond Dekker
Red Red Wine	UB 40
Let You Yeah Be Yeah	Jimmy Cliff
So Here I Am	UB 40
Tears On My Pillow	Johnny Nash
You've Got The Power	Third World
Foul Play	Dennis Brown

are crying out not for peace but for justice,  
who point accusingly at you and say

*How can you be sitting there  
Telling me, that you care  
That you care*

It makes you feel small and guilty and ineffectual. Reggae was a music by the blacks in Jamaica for the blacks all over the world. And the blacks the world over looked towards Jamaica and contributed to Reggae in their own way, with their own variations. We have big Reggae hits from the UK like the Musical Youth crooning 'Pass the Dutchie' in their schoolboy voices. Bob Marley, too, recorded a lot of his hits from the UK studios. The rock group 'Police' used subtle tones of Reggae in their music. In the US, Reggae rocketed to popularity with Johnny Nash's

*I can see clearly now  
the rain has gone  
I can see all obstacles in my way*

Naturally, Jamaica gave us the cream of Reggae music and stars. Peter Tosh recreated for us the Creation in his 'Bush Doctor' album, and Eddy Grant gave us in his 'Killer on the Rampage' album the great chart-buster.

*I dont wanna dance  
Dance with you baby no more*

And we have Jimmy Cliff, Gregory Isaacs, Dennis Brown and a horde of others. Some are innovative but it's bad for Reggae. What you get by way of Reggae is a fusion of rock and punk.

Or they would take an old number and give it a Reggae lilt – for instance, Paul Anka's 'O Carol' which does not sound quite like Reggae.

Reggae also sang of common sentiments and well-known phrases were intermingled:

*And who the cap fits  
Let them wear it*

They admonished

*You can fool some people some time  
But you can't fool all  
the people all the time*

The loveliest Reggae song must undoubtedly be

*I wanna love you  
And treat you right*

*I wanna love you  
Every day and every night  
Is this love Is this love  
that I'm feeling  
If it isn't, then what is?*

## BOB MARLEY

It was in May 1981, I had just been initiated into Reggae and growing to like it, and I was looking forward to hearing more and more Reggae hits from this superstar. And then came this dreadful news: Bob Marley, at 36, was no more.

I had watched him on video. In the traditional green jacket and hairdo. Seeing him sing, I realised that he was not just a great singer but he was a sincere person dedicated to the cause of Reggae, justice, humanity, Rastafarism and peace. He was a man with a mission. He sang oblivious to an audience before him. He was on his own trip. The Wailers, comprising his wife and two others, were backing him. Bob Marley looked stoned. He sang with closed heavy lids, tenderly, meaningfully.

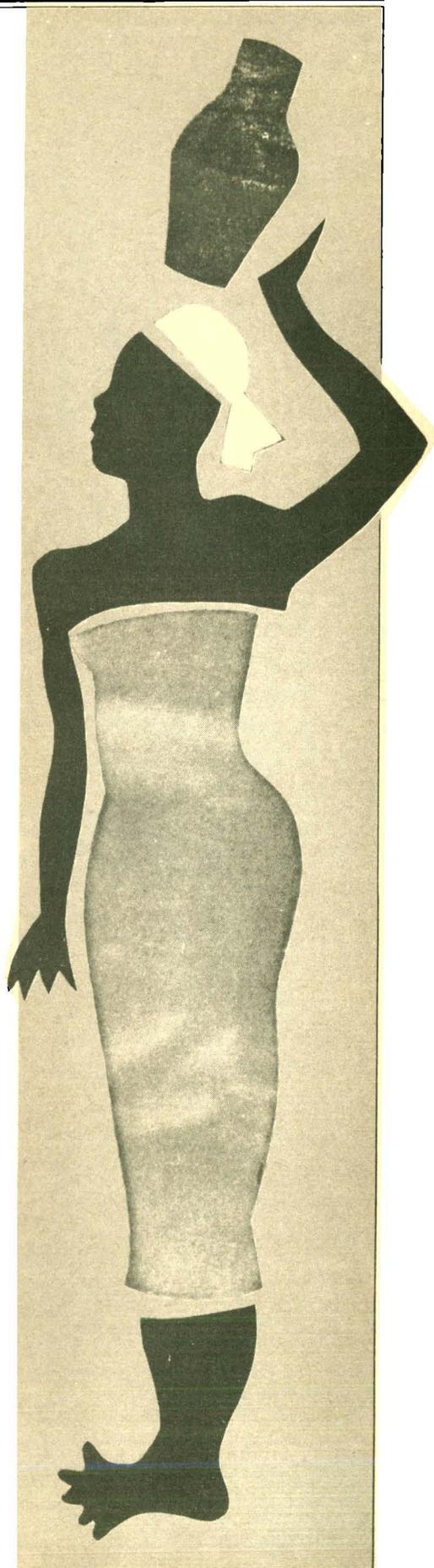
*No woman no cry  
No woman no cry  
No woman no cry  
No woman no cry*

I have never heard a more beautiful rendition. Bob Marley was at his passionate best. He was on a different plane and as he lingered on the words I kept feeling afraid he would forget the lines. How could he, it was his baby.

Bob Marley, born Robert Nesta Marley, had the best of both worlds. He had a black mother and a white Jamaican father. As Reggae was growing slowly on the island, so was he. Till he finally overtook Reggae and took it over. He took it to dizzy heights. Bob Marley initially teamed with Peter Tosh (Mcintosh) and they called themselves The Wailers. Later when they split, Bob Marley had his wife Rita and two other female voices to 'wail' for him.

His songs were gentle, naughty, caustic, militant. His voice was clear, soothing yet firm. He fought for the cause of Reggae, for justice and rights, not with guns, not with nuclear force but through splendid music and powerful soul stirring lyrics. He earned for himself Jamaica's Order of Merit, for his contribution to Jamaica's culture. He was feared and respected by politicians (as most Reggae stars are) because of Reggae's direct hard-hitting political attacks. The politicians were aware of the role the Reggae stars were playing to bring about harmony and equality.

His lifetime was very brief and as a Reggae star even briefer. Yet he couldn't have lived a more fruitful and complete

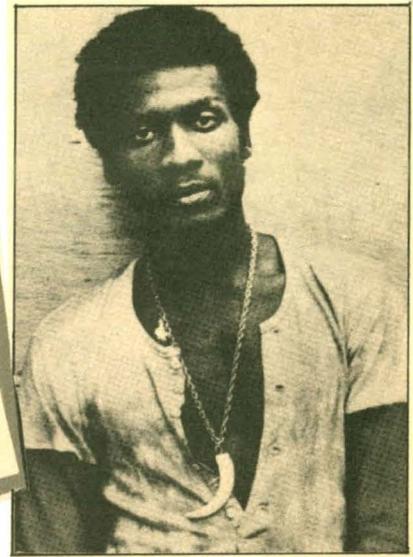
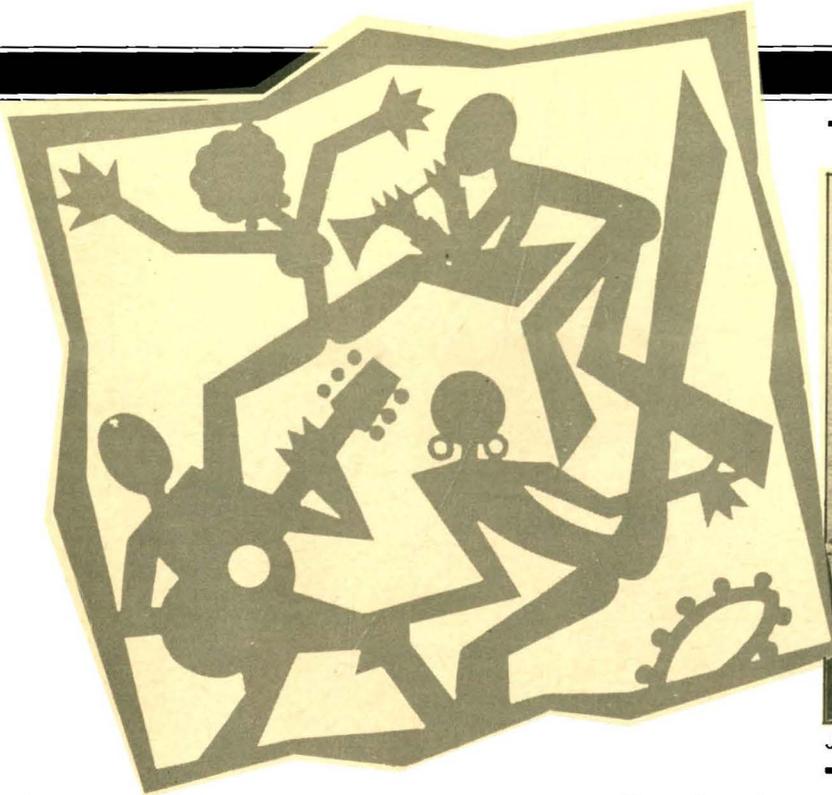




## Bob Marley's Hit Albums

Catch A Fire  
Survival  
Kaya  
Rastaman Vibration  
Natty Dread  
Exodus  
Buffalo Soldier  
Uprising  
Blackout

BOB MARLEY



Jimmy Cliff

life. He crammed it with one Reggae hit after another, so much so that his fans were getting breathless.

His private life was sloppy. Drugs and women figured largely in his life, taking their toll on his health. But his music was in top form. Nobody can forget the wonder-

ful song he wrote for Eric Clapton 'I shot the Sheriff'. He proved to the world that Reggae was here to stay and a powerful musical force to reckon with. But now, in 1987, one really wonders about the future of Reggae.

Though there are some great Reggae stars, they can barely keep the torch

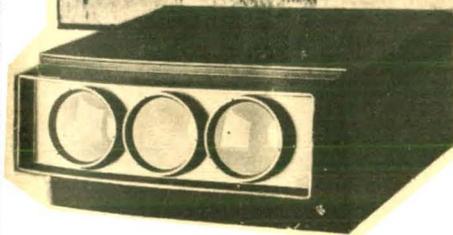
burning. More so since they are making the disastrous mistake of fusing Reggae with rock and disco.

Much after the death of Bob Marley, I heard 'Buffalo Soldier'. After ages I was listening to superb Reggae. And I started missing Bob Marley all over again.

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# MUSIC TRACK

## FILM

### SAAT SAAL BAAD ORIENTAL

This album is delicately balanced between the good and the bad. Sulochana Pandit and Shailendra Singh's 'Tum kc pyar ho gaya' sounds stale and lifted, somehow, while Anwar's 'Mehbooba meri jaana' does not offer any novelty either. But Vijay and chorus's 'Aale aale aa' is thoroughly enjoyable, a typical folk song that keeps you smiling and swinging throughout. 'O my love', too, appeals with its dance-oriented beat. 'O dilber' once again by Vijay and chorus is fair with Vijay's rendition raising an otherwise mundane song to a creditable level.

### JUNGAL KI BETI CBS

The cover and get-up of this cassette is attractive and novel. Rajesh Roshan's music is also novel – catchy, pulsating and lively in true foot-tapping 'disco' genre, but refreshingly different at the same time. Salma Agha's deep and different voice also adds gloss to the exciting score. All songs hold immense potential to top the charts instantly.

### MAHADEV T SERIES

Illyaraja has scored the music for this film. Despite being largely Westernised, the score does appeal. The drawback is that it sounds repetitive. However, Asha Bhosle, with her typically effortless and sensuous style brings life to the three numbers allotted to her.



### PAAP KI DUNIYA VENUS

With Bappi Lahiri at the helm, one knows what to expect. Yet he always manages to come up with some surprise package if he puts his heart and soul into a project. And the highly successful team of Pahlaj Nihalani and Bappi ('Ilzaam', 'Aag Hi Aag') have done it once again. Exciting orchestration aided with a pulsating score and energetic renditions, the music of this film promises to top the charts immediately and go down well with one and all.

### PYAR KA MANDIR T SERIES

Laxmikant-Pyarelal prove their prowess once again. For the music of 'Pyaar Ka Mandir' is simply divine. Don't let expectations rise sky high, just sit back and enjoy it and you will find a mystic appeal in each and every number. Boisterous and lively, yet refreshing and charming, the title song takes the cake.

### YEH PYAR NAHIN CBS

A surprise package, with the relatively lesser known S Madan and Kaka Rajput as music directors. The 'disco' numbers have nothing new to offer but the others are well up to the mark, the imaginative composition is very well supported by some excellent rendition.

### PAISE KE PEECHHEY VENUS

Mediocre fare from Bappi – repetitive, at times, the songs could have been raised to

## MUSIC TRACKS

a creditable level with a little more effort. A couple of lyrics

by Anjaan, however, linger in one's mind.

### MERAA SUHAAG T SERIES

**M**usic director-cum-lyricist Ravi has excelled himself this time. The music of this film is not only pleasant and soothing on the ears but a refreshing and welcome change from the cacophony one is badgered with these days. Kishore Kumar brings 'Baharon ka yeh mausam' to life in his inimitable style. A lovely number. Asha enjoys herself in the parody which she goes through with great gusto and is equally at home in a pathos filled soul stirring 'Kismat walon ko' which is repeated in the album. And



then the mood changes. Vibrant, lively and thoroughly enjoyable 'Mera dil tera' by Asha and Kishore is another immensely likable song. A promising chart topper.

### JEEVAN SATHI T SERIES

**U**sha Khanna excels and comes up with a thoroughly enjoyable album. It waters down slightly with 'Lage lage nain piya se' by Munavar Masoom is repeated a little too often, occurring thrice in the cassette in different forms. Asha Bhosle's 'Aa ja milen' is raised to a highly commendable level due to the singer's prowess and experienced rendition. Anuradha Paudwal is simply excellent and matches the soulful yet catchy tune stride by stride in 'Main pukaroon to

zindagi aaye'. The lyrics, too, are enriching. Kishore Kumar is his usual boisterous self in a typical 'drunkard' number 'Are bhai maine pee lee hai'. Pleasant hearing and worth the money.

### UD-DHAAR T SERIES

**A**n average affair with a couple of outstanding numbers. 'Abke sawan mein' sung by Laxmikant, Sudha Malhotra and Anwar is fair. 'Sauda hota nahin pyar mein' rendered solo by Anuradha

### PREM SANDESH MUSIC INDIA

**M**usic director Basu Chakraborty offers mediocre fare with nothing much to write home about. Mohd Aziz and chorus try hard to breathe life into 'Dil hi dil ki manzil' but the run of the mill composition provides little help. However, he does well to redeem 'Hum tumhare liye hain' and manages to take it to a pleasant and palatable level. 'Gham hain hazaron' by Hariharan is bad, both in its choice of singer as well as its ill-tuned orchestration. 'Dil se dil jo mile' by Asha and Mohd Aziz is fair and tuneful enough to listen to. 'Main hoon sharab ki botal' by Dilraj Kaur and Kavita Krishnamurthy is a bad let-down and highly avoidable. Uttara Kelkar



is passable with 'Hum tumhare liye hain' (Part II). On the whole the album has very little to offer by way of novelty or even fairly engaging numbers and is best avoided.

Paudwal and Anwar each on different occasions is excellent. Intelligently penned and composed, it effectively stays with you long after it is heard. Anuradha and Anwar, once again in 'Mere hamrah', do a moderately commendable job. 'Yug yug se sahate aayee' brings in Anup Jalota with his typical style and panache.

### TAMACHA T SERIES

**T**he boisterous and buoyant Bappi Lahiri is in his element once again with catchy, foot tapping numbers. Thus

'Dilbar dilbar ho dilbar jani' is thoroughly enjoyable and pulsating while Asha Bhosle's 'Sara din bas duty duty' is delightful and different. 'Lag ja gale' by Mohd Aziz and S. Janaki is hummable though not excellent. 'Dil se dil mila' is a real novelty. Its style and treatment both differ as Bappi Lahiri tries his hand at amalgamating East and West with great success. Both Sharon Prabhakar and Pankaj Udhas play their parts zestfully to the hilt. 'Jaago mere naag devta' by Mohd Aziz and Kavita Krishnamurthy is typical 'naag' song with good, catchy use of the 'been'. All in all, a fun filled album worth

### MEHBOOK KI QASAM MUSIC INDIA

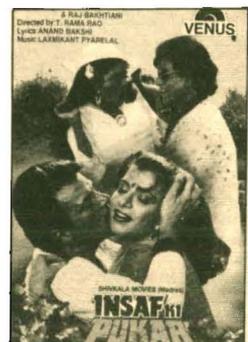
**M**usic director Chand Usmani has come up with a surprise packet. The music of this album rises up to a highly creditable level to Pankaj Udhas's 'Tere sundar mukhda gori' needs little introduction, of course. 'Chhupkar aansoon ko' by Asha is exquisite, its heartfelt rendition stirring the chords of your soul. Jaspal Singh also does well with 'Mujhe kisi se mohabbat nahin' another good number. Asha is once again in her element with 'Zindagi ke liye hamsafer chahiye' a well penned, tautly composed song. Suresh



Wadkar's 'Hazar choten hazar teesen' is fair while 'Dil gaya to gaya' by Asha is palatable. On the whole this album is well and truly appealing with some soothing music that grows on you. A good buy, definitely.

### INSAF KI PUKAR VENUS

**I**t's Laxmikant-Pyarelal once again, with yet another imaginative album, having the potential to hit the popularity charts. Mohd Aziz and Anuradha Paudwal in 'Toone jagaa diya' put in a lot of zest and zeal to evolve a fun-filled, enjoyable expression. Anuradha invests adequate effort and depth in 'Toota yeh dil ka sheesha' to make the song a soft, soulful one. 'Aa aa mere dil jani' is of the romantic genre of a pleasant sort. Both Kishore Kumar and Kavita enjoy the rendition. They feature again in 'Pyar ka shola bhadka' with equal gusto, in



keeping with its lively tuning. Kishore and Mohd Aziz excel in 'Achcha bura jane khuda' which is the most lively, well composed and rendered song in the entire album.

buying even if it is only to keep you in a lively and light mood.

**CHARNON KI SAUGANDH**  
T SERIES

**M**aestros Laxmikant-Pyarelal have come up with a fairly engaging fare. The lyrics, however, leave much to be desired. For example, 'Nariyan shahar ki nariyan' is imaginatively tuned and Kishore and Alka Yagnik are in their element but the lyrics are pedestrian – sure to prove a hit with the front benchers. Both the singers are in a light romantic mood for 'Chal sair gulshan ki tujhko karaaron'. Mohd Aziz's 'Chand gagan se phool chaman se' is easily the best and most appealing number in the album. Kishore Kumar is his ever enlivening self in 'Ek Ravan ko Ram ne mera' a mediocre song at best. Alka Yagnik's 'Aaja aaja mera mithu miyan' is neither catchy nor effective, a let down.

**AWAARGI**  
T SERIES

**T**his one is a mixed album, alternating between mediocre and fair without offering any special or fantastic stuff. Yet, at times, it is commendable on account of its catchy composition and effective rendition. Lata and Mohd Aziz do extremely well and emote expressively to evoke enjoyment in 'Bali umar ne mera haal', while Anuradha Paudwal is barely average in 'Mujare wal hoon', it could have been much better. Asha Bhosle needs little or no cue and infuses a breath of fresh air in the lively 'Daak babu aaya'. The best and, indeed, most exciting number is Ghulam Ali's 'Chamakte chaand ko'

**SHERNI**  
T SERIES

**K**alyanji-Anandji's score is extraordinary but engaging nevertheless. The singers contribute immensely to the potential success and popularity of its numbers, their voices blending mellifluously with the precise and clever arrangement of instruments.



**VARIOUS ARTISTES**  
**DIWALI, DIWALI**  
CBS

**S**cript and lyrics by Pandit Narendra Sharma with narration by Vinod Sharma and others, and music by Tushar Bhatia, describe the significance of the Diwali festival. The title song rendered by Uttara Kelkar and chorus is in a jovial mood. The festive spirit is captured well on Side I.

On Side II, a song to enliven the occasion is zestfully sung by Uttara Kelkar, after a narrative about the invocation to Ganesh and Lakshmi puja. A lyric is sung in folk idiom by Chhaya Ganguly, to portray 'Raat bhar deep jale' and to herald the 'nutan varsh'. An aarti bhajan by Udit Narayan and Behroze Chatterjee, 'Om Jai Jagdish Hare' is rendered routinely and it does not touch one's inner chords. The concluding item, an instrumental ensemble, is a pleasant finale.

- N HARIHARAN

**ASHA NATH**  
**SRIMAD BHAGAVAD GITA**  
HMV

**T**his twin album should do particularly well with non-Indians interested in readings from the Gita and, of course, our English-speaking intelligentsia. Asha Nath's oratory is chaste with clear diction. Her shlokas in Sanskrit are set to a wide range of Hindustani classical ragas. The simplicity and sincerity of her singing admirably complements her excellent oratory.

**MANHAR UDHAS**  
**SAI RISHTA**  
T SERIES

**H**ere is yet another offering of Sai bhajans by Manhar Udhas, produced for the Sai Circle. Penned by Pandit K Razdan and set to his own music, the score has been arranged by Y S Moolky, making use of a small but meaningful ensemble of instruments, viz, flute, sitar, manjira and percussion, to support the principal artiste. Manhar has sung the ten bhajans with utter sincerity. His diction is clear and the delivery of the lyrics is expressive. However, none of the bhajans can be singled out as inspiring. Perhaps the best of the lot is 'Main hun apne haal se bekhabr' which, although slowpaced, makes good listening.

**LAJJARANI AND SAROJ GOYAL**  
**VIVAH GEET**  
CLASSIC

**T**his twin cassette presentation for Classic Tapes by Shashi Prakashan covers the gamut of the nuptial songs normally sung at a wedding in North India. Each volume follows the sequence of rituals traditionally followed by the groom's and the bride's parties and music happens to be an inseparable part of them. While the music score of Manish Amar is quite appropriate and attractive, the same cannot be said of the singing. However, since it conforms to the quality subsisting at such weddings where there is a dearth of enthusiastic singers, these cassettes will find a ready market.



**SARIKA KAPOOR, SURINDER KOHLI**  
**MEERA KE GHANSHYAM**  
T SERIES

**S**urinder Kohli has provided innovative music for this collection of eight Krishna bhajans written by Subhash Deep, Akhtar Indori and Narendra Roshan. But his singing tends to be off-key. However, Sarika Kapoor is tuneful and sincere. 'Hari ne aisi bansi bajai', 'Kaun mujhe samjhaye' and 'Mere man ka pa piha' come through especially well.

**ANURAG, ANUPAM DESHPANDE, OTHERS**  
**SUNDERKAND**  
VENUS

**T**ulsi's Sunderkand Ramayana is rendered by Anurag along with the well-chosen voices of Anupama Deshpande, Nilima Deshpande, Hernant and Vishal, and set to music by Kirti-Anurag. Traditional tunes blend smoothly with classical ragas, with good flute and sitar support. However, the selection of lyrics is a random harvest.

**NITIN MUKESH, OTHERS**  
**SAMPOORNA SUNDERKAND**  
HMV

**T**his monumental work of devotion covering 60 stanzas of Sant Tulsidas' poetry is embellished by a most imaginative musical score by Shekhar and Kalyan Sen. The succession of ragas – Yaman, Khamaj, Shankara, Rageshri, Bhatiyar, Bageshri, Janasanmohini, Ahir Bhairav and many others – itself is enough to make this version of the Sunderkand put others in the shade. Nitin Mukesh has carried out this demanding task very creditably. He receives sterling support from a galaxy of singers – Rani Verma, Mitallee, Dilraj Kaur, Chhaya Ganguli, Chandana Sen, Shekhar and Kalyan Sen, along with a well-groomed chorus. Poets Narendra Sharma and Chandrashekar Pandya have also given in-

valuable assistance

— SUMIT SAVUR.

AJAY, ARMAITY

### DISCO DHADKAN SONAMIC INDIA

**J**hoomo zara nacho zara' and 'Hira hai moti hai' come out best with the zesty singing, but Josfi's music is not up to the mark — it ranges from good to just bearable. The commentary preceding every song is irritating; delivered as it is in a monotone, it fails to create any mood whatsoever. Singing, on the whole, is competent, but couldn't they have put more life into it?

AJAY, ARMAITY, NILESH

### SAPNE SALONE SONAMIC INDIA

**T**ushar Parte's music makes all the difference. Ajay excels in 'Apni to zindagi'. 'Apna to hai aisa' sounds strained in parts but is otherwise enjoyable. Niles'h's diction in his duet with Ajay does not come out so clear. The romantic Ajay-Armaity duet 'Ankhon ne kuch kaha' is fairly appealing.

SWEET BEATS ORCHESTRA

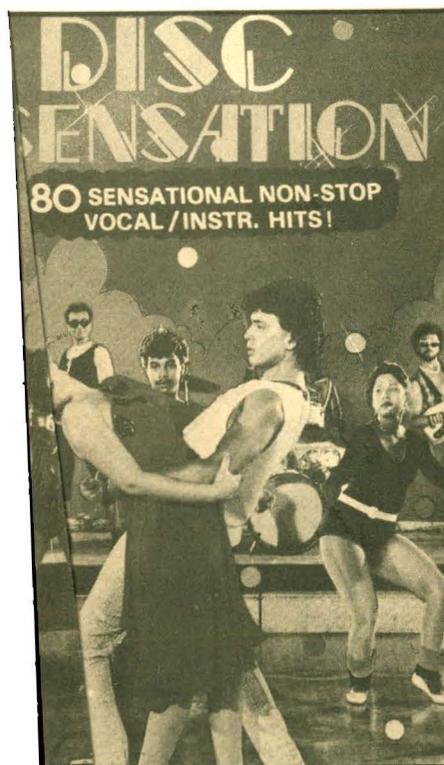
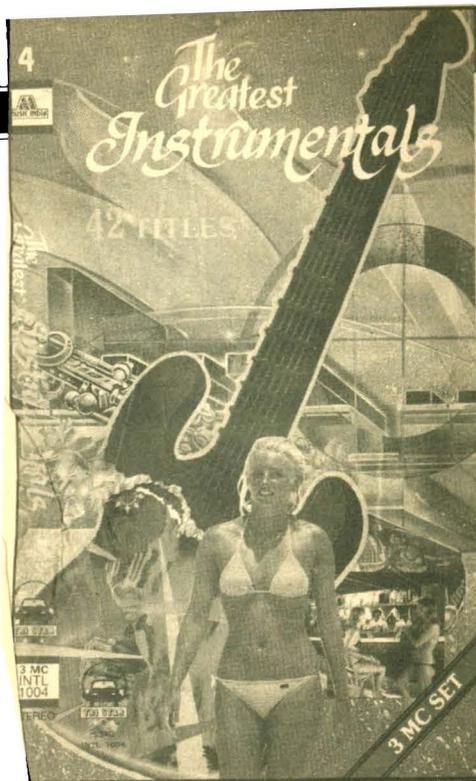
### DISCO DHAMAKA SONAMIC INDIA

**I**f this was supposed to be a 'dhamaka', the fuse must have let it down. Whatever the reason, the end result is a collection of rather dreary instrumentals which could well find favour with a certain section of society where loud music and dancing is a must at wedding processions.

AJAY, ARMAITY, NILESH,  
BUNTY

### MANZILON KE NISHAN SONAMIC INDIA

**M**usic director Bunty Duggal carries the day. Both Armaity and Niles'h have done justice to 'Rah ki gard mein' in separate solos. 'Hum nazron se', by Armaity and Niles'h again, are near pleasant. Good lyrics



by Arun Raj are general appeal. The best so far from Sonamic

### THE ADVEIES OF ALICE IN WONDERLAND AND BEAUTY AND THE BEAST

### BEAST, THE FISHERMAN AND HIS WIFE SONAMIC INDIA

**T**wo unusual treats for kids, with good sound effects. Narration and characterisation (no credits given anywhere on the cassette) add to the excitement.

### TRISTAR SERIES FROM MIL

**NURSERY RHYMES AND FAIRY TALES:** Sharon Prabhakar and her young co-singers take kids on a joyful merry-go-round with party time songs and nursery rhymes, 'Puff the magic dragon', 'Peter Pan' and 'Alice in Wonderland'.

**DISCO SENSATION** is a sensation alright with snatches of hit songs (all versions) sung well by unnamed singers true to original tunes but with additional disco effects. Well put together, even the unlikely of songs, such as 'Pukarta chala hoon main', 'Mera joota hai japani', 'Awara hoon' and others.

**95 NON-STOP SIZZLING FILM HITS:** In similar vein, but featuring mostly recent hits. A conglomeration of original songs and versions, again not credited.

**MUSICAL HANGAMA:** This finds Babla and his orchestra at their instrumental best with songs from the oldest films ('Albela', 'Baiju Bawra') to the later 'An Evening In Paris', 'Jai Santoshi Maa', 'Don', and others, with Babla's 'Disco Dandia' and drum effects spicing it at places.

**THE GREATEST HITS** of Mohd Rafi, Mukesh, Kishore Kumar, Lata Mangeshkar and Asha Bhosle is not quite that, since the songs featured are mostly those of the late '60s onwards only; but the live recordings offer the best fare.

**GREATEST HITS:** A total of 25 smash hits, from Lionel Richie (including 'All night long', 'Hello'), Dire Straits (including 'Money for nothing', 'Brothers in arms') and Stevie Wonder (including 'The woman in red', 'I just called to say I love you').

**THE GREATEST INSTRUMENTALS:** Forty-two of the best of calypsos (Hugh Blanco and Los Avila) and fiesta music, with Robert Delgado's dreamier instrumentals as added bonus.

**HITS OF BONEY-M:** Has the most popular of the group's numbers, including 'Night flight to Venus' and 'Ten thousand light years'.

— SIMA BHATTACHARYA

## ENGLISH

FOX THE FOX

### PRECIOUS LITTLE DIAMOND

CBS

**P**erfect for dancing as the band fires a hip-hop burn on 'Man on the run'. Okay that's the second song. The main one, a ballad full of the goodies of soul, is remixed for a bop outing, on the extended version. Fox the fox. It's fun!

THE GREG ALLMAN BAND

### I'M NO ANGEL

CBS

**A**llman, one of the founding fathers of the southern boogie sound, takes his proclivity for the blues away from country into rock. The album has a colour of its own that bur-nishes the title cut, the intense 'Can't keep running' and the re-working of the Allman Brothers' anthem 'It's not my cross to bear'.

BONNIE TYLER

### SECRET DREAMS AND FORBIDDEN FIRE

CBS

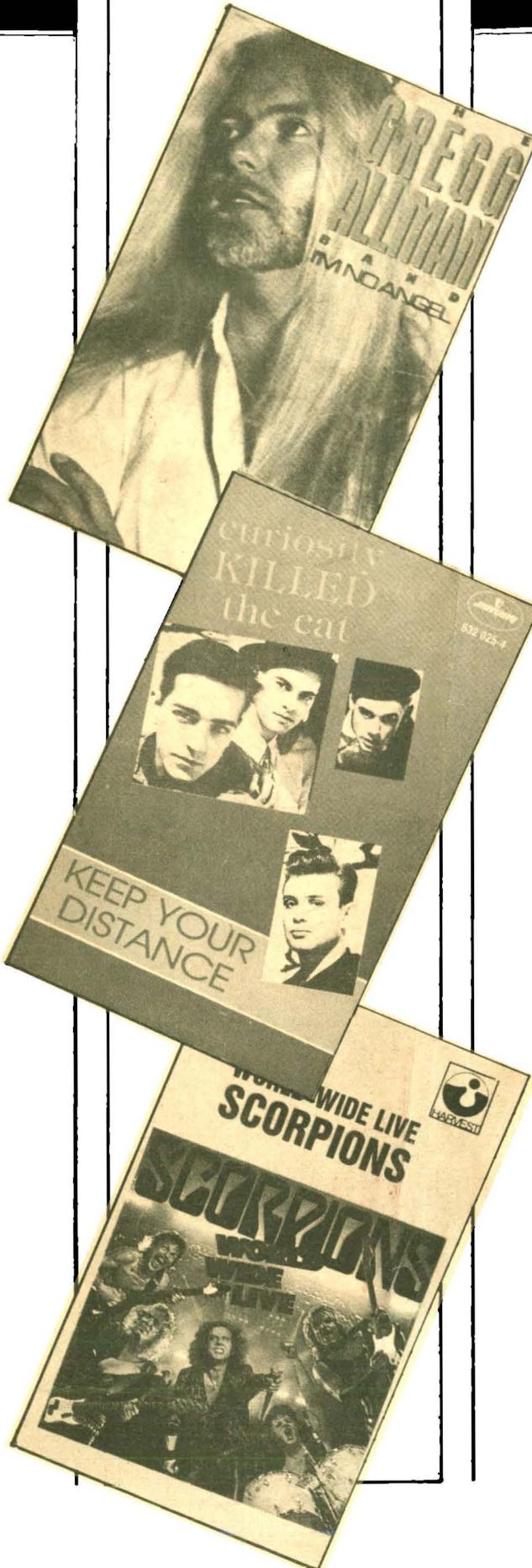
**T**here's one song worth listening to on this album. 'If you were a woman (and I was a man)' was written by Desmond Child and producer Jim Steinman doesn't clobber it with his penchant for inane pomposity. Unfortunately, this cannot be said for the rest of the songs.

SCORPIONS

### WORLD WIDE LIVE

CBS

**O**ne of the most melodic of HM bands gets its rocks off on this twofer of concert record-



ed at several venues across this planet. What really matters is their ability to deliver the goods and they do it with punch and panache. Twiddle your ears to 'Rock you like a hurricane', 'Black out', 'Big city nights' and get comfy for 'Still loving you' and 'Loving you Sunday' which profile the softer side of the band.

VARIOUS

### SUPER HITS 86

MIL

**A**snappy compilation paced by the hot favourites 'Nikita' from Elton John and 'Everybody wants to rock the world' by Tears For Fears. There's a lot more, and the music comes in various forms, from the street savvy of Kene and Angela's quirky 'Desire' and Mark Knopfler's introspective 'Brothers in arms'.

VARIOUS

### DISCO HITS THE WORLD OVER

MIL

**E**xtended dance mixes with the dreary groovin' with the bright pointers to the dance floor. The balance is about even and casting the distaff side away, Stephanie Mills cuts a swath with 'The medicine song', Con Funk Shun cast a rhythmic spell that's 'Too tight' and Kurtis Blow gets 'The breaks' with his hook-laden chumer.

CURIOSITY KILLED THE CAT

### KEEP YOUR DISTANCE

MIL

**O**ne of the newer bands in England who shifted out of the rhythmic approach of current permutations. Percussive passages herald much of their work and they keep focus intact as they move into some lengthy songs. Structure packs a whip-lash, the crackling rhythm base of bass and drums shunt the songs into the realm of acceptability. Top of the heap cuts are 'Misfit', 'Down to earth' and 'Mile high'. — JERRY D'SOUZA

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THE HITS!

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 CDF 006 DISCO DUNIYA  
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