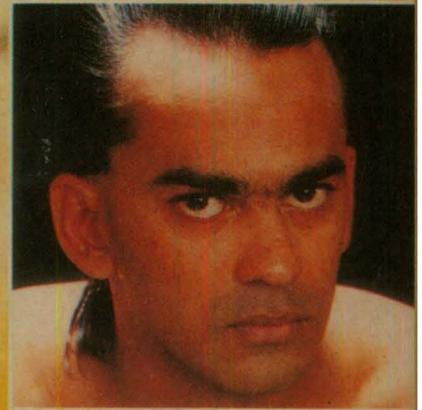


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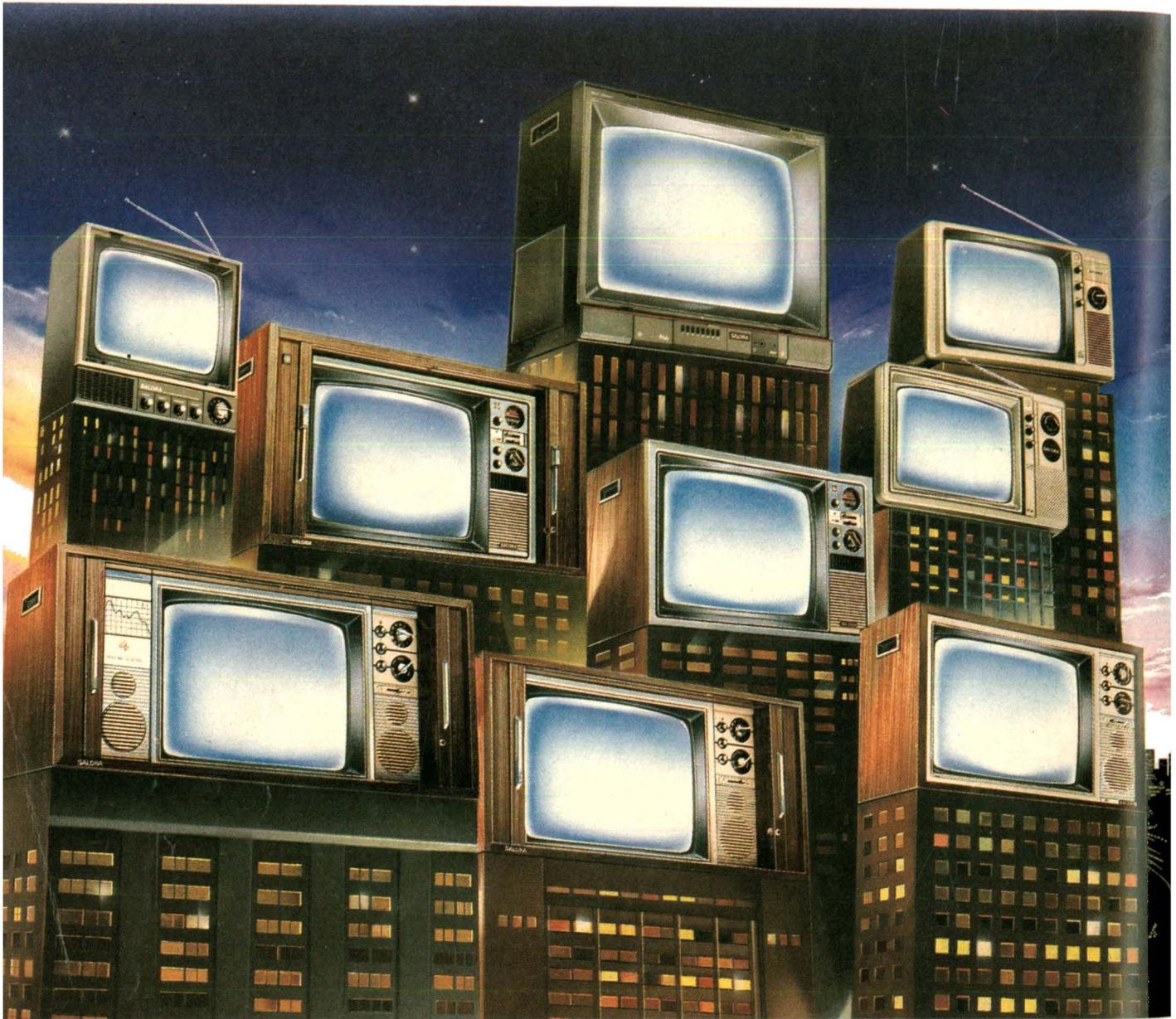


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*Nandita Thakur's pic by Chandan Ghosh*

*Remo's pic by Antony Azavedo*

*Naseeruddin Shah's & Asha Bhosle's pic by B K Tambe*

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## REVERB

### RHYTHM KING

Seeing the abysmal depths to which the film music of today has sunk, one cannot but despair at the gross neglect of the 'Rhythm King', O P Nayyar. That Lata Mangeshkar used to do half the work of a music director is a candid confession on the part of Laxmikant. I think O P Nayyar is the only music director who has achieved eminence and popularity without Lata helping him.

Many of OP's music is still popular. 'Naya Daur', minus OP's music, if viewed today, would be a badly outdated film. Shammi Kapoor would have followed Randhir Kapoor into oblivion long ago had OP's music failed in 'Tumsa Nahin Dekha'. It was OP's music that launched the late Guru Dutt, Shakti Samanta, Nazir Hussain and a host of others as producers-directors. G P Sippy's first major hit was 'Mere Sanam' which had nothing to show except for OP's music.

The success of 'Loves of Runa Laila' has shown that OPN has

*The Dynavox Zippo for the best letter of the month goes to L Krishna, C/o P G Agale, Bandha Ghat, Wazirabad, Nanded.*

lost none of his magic touch. I sincerely hope that some producers sign him on and revive the golden era of film music.

L Krishna

Nanded

### DRAB FARE

After watching the National Programme on TV, I was disappointed to note that there is hardly any interesting programme shown after prime time (9 P M), except for a few shown once in a while. Gone are the promised sponsored programmes for the 10.20 P M slot, and the occasional English films happen to be Soviet ones. The programmes not only lack charm but do nothing except torture us to death. Doordarshan is in dire need of a revamp or otherwise people will be forced to switch off their sets after the English news.

Ms Suparna Dasgupta

Kanpur

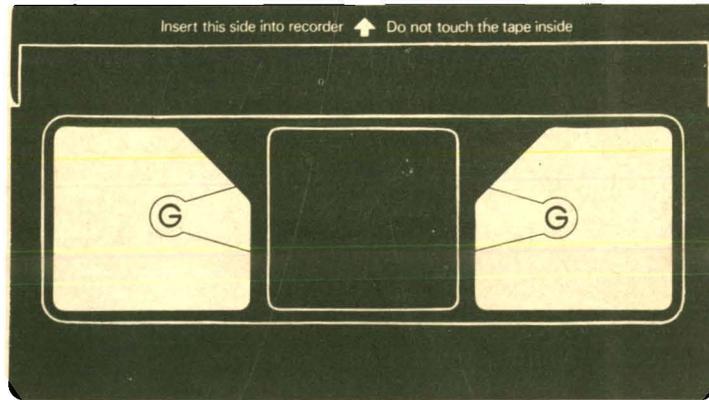
### CROWN(ING) GLORY

I had recently visited the TELE EXPO '88 at Nehru Centre, Bombay. I had put my comments in the books of all the leading TV manufacturers like Bush, Crown,

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## The Quiet Revolution

**T**he video boom in India, by all accounts, has been a quiet affair. Going by world standards, the video craze in India is unsurpassed. Indians today have access to not only Hindi films, but to every last English film available abroad for their viewing pleasure.

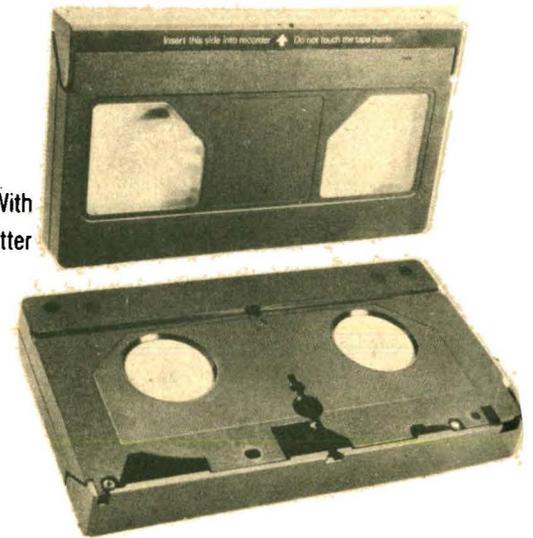
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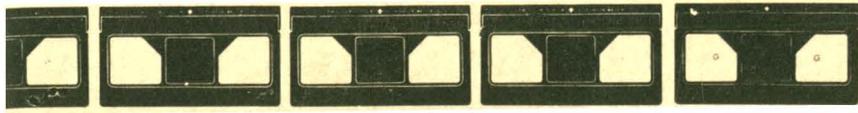
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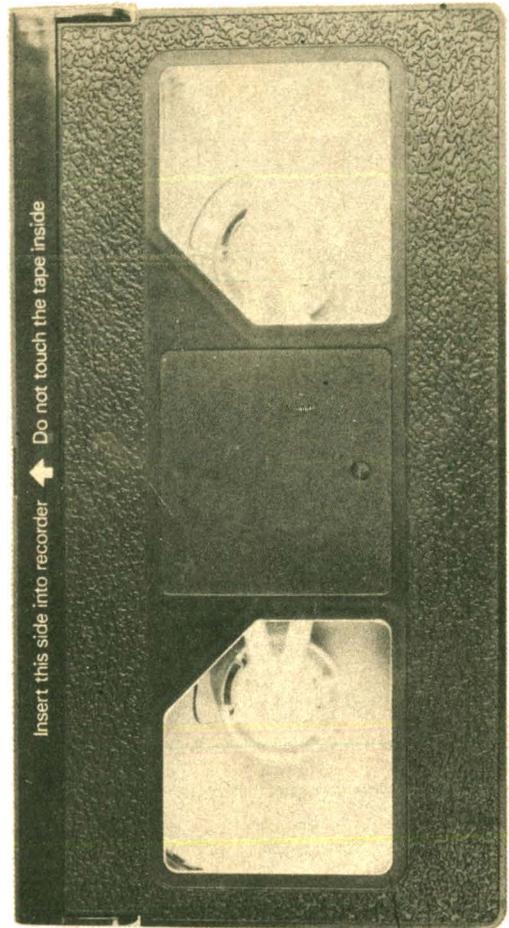
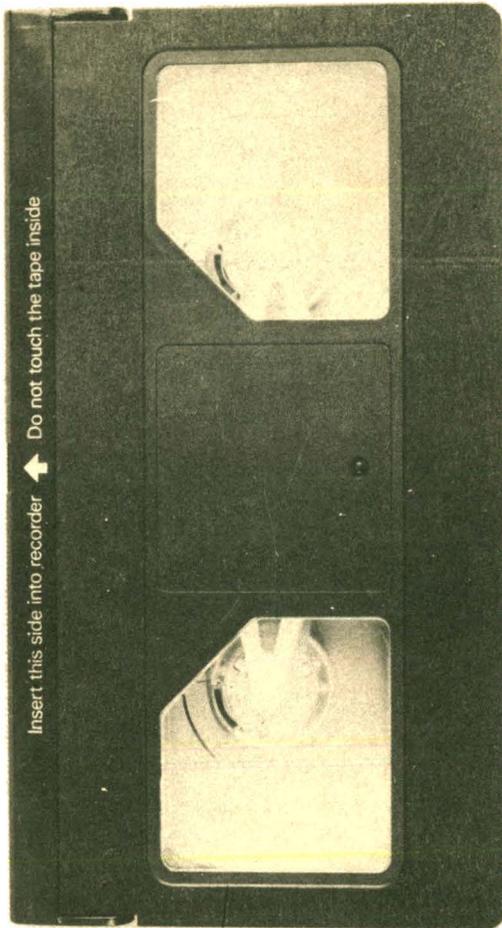
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Salora, Videocon and others. But to my surprise, only Crown bothered to reply to my suggestions. Crown is a company which cares and responds to customers' suggestions.

Ketan Shah

Bombay

### IRONICAL

*I*t was the dream of our late Prime Minister Mrs Indira Gandhi to provide colour TVs to the common man for Rs. 5,000. Ironically, today, Rs. 5,000 goes to the government by way of various taxes! Also, another strange feature of the TV industry in our country is that 70% of the market is shared by just seven brands ie. Crown, BPL, Bush, Dyanora, Onida, Videocon and Weston!

Sushil Jhaveri

Bombay

### 'JEEVAN SANDHYA'

*M*udra Videotec's telefilm 'Jeevan Sandhya' was a superb one in every sense of the term.

I would suggest that Doordarshan conduct an annual telefilm competition during March-April on the National Network. This would give viewers an opportunity to see good tele-films.

C R Hariharan

Calicut, Kerala

### NAUSHAD AND 'ASHIANA'

*I* have read with disgust about how multinationals like Hindustan Lever, Brooke Bond India and Sandoz Ltd have forcefully occupied noted music director Naushad's building 'Ashiana'. Such forced occupation should be considered an act of corporate irresponsibility, piracy, and an act of inhumanity. They are not desolate people but corporations with billions of dollars in assets. They had rented the floors, some 15 to 20 years ago, on the understanding that they will vacate on the request of Naushad. Now, they have refused to vacate even

when requested by government officials.

I am now in the process of distributing a petition to boycott the products of these three corporations. It will be signed by thousands of people all over the world. This is the chance to respect the music they have cherished. Readers may contact me with their ideas at the following address: 4305, Dauntless Drive, Rancho Palos Verdes, CA, USA 90274.

Vijay Saxena

California, USA

### GOODBYE, MR GURU?

Anil Chopra's article - 'Goodbye, Mr Guru?' (**Playback**, March '88) is indeed true. Today, the system is gradually deteriorating - thanks to the faults from both ends. While the present-day gurus are neither sincere nor devoted to music, the students lack zeal and dedication to the master, the basic rules of music, as all want to become famous singers overnight. This attitude will definitely sound the death knell of the parampara.

Anuja Hurra

Ahmedabad

### II

*Y*our article on 'Guru-Shishya Parampara' evoked great interest. The parampara has, no doubt, lost its earlier charm. Now, it has undergone a radical change. For the guru, teaching has become a profession and the shishya often changes his guru because he is in a hurry to make a concert appearance. One cannot, however, completely rule out the present system because today one has more freedom to learn from different gurus and acquire the best from different gharanas. Also, with the advent of audio cassettes and other electronic entertainment media it might seem that the parampara in the traditional form is not absolutely necessary.

Jayant Pavshre

Bombay

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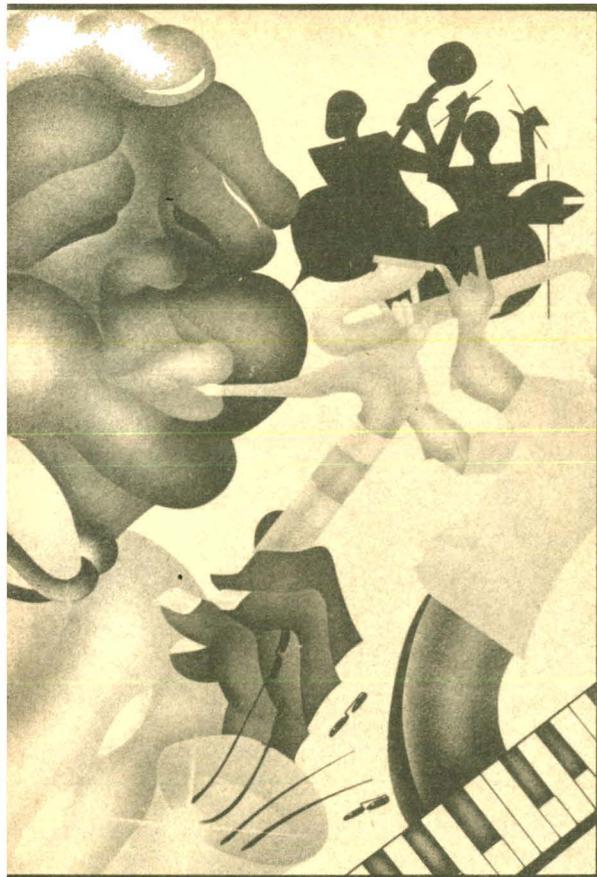
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# ROUND-UP

# MUSICAL

Excuse us Babydoll, we didn't know that your wiz kid wasn't the Big Wiz. (The Big Wiz is VT Ravi, who looks after international music at HMV.) It seems PLAYBACK's faux pas last month caught Rajesh on the wrong foot, who wasn't quite ready to be a big wiz. At the party to release Babydoll, Alisha



Ronnie: Jingle King?

walked in with Prince Charming, no kidding this time, and introduced Rajesh Jhaveri, the wiz kid whom she married while making 'Aah Alisha'.

Actually, it was Babydoll who thought up the name for her husband which is just right, as Rajesh is totally into computers. In fact, that's how he composes and arranges all the music, which he did for her latest album. He's been into music all along, first with his Infinite Fusion group, then as impresario, and later as studio owner. Alisha is very popular with the jingles gang in Bombay and they were there in strength. Ronnie Desai, Leslie (wiz guitarist),

Shiv Mathur, Uday Benegal (who started singing jingles, courtesy Louis Banks) of Rock Machine.

\*

On marriage, Lata says it like it is. "In a love marriage men show their true colours only after marriage." Talat, who has already lost out once, insists, "Marriage is a gamble." Parvati Khan who is 'in' right now is sure "marriage is not 'out', not in the conventional sense, no." Sanjeeta Naik, the Bottoms-Up girl, thinks correctly when she says, "Even if it's bad, rotten, a total mess, you've got to stick it out, come what may." Vanraj Bhatia, who is not married as yet, explains quite lucidly. "Pre-marital sex is very important. If the bed scene doesn't work then what's the use of getting married and then finding out." Sonali offers the secret of success. "We are looking for social security rather than emotional security."

\*

For the Pakistanis, India is the world. A break in India is what most of them dream about. After the ghazal wave it's now the pop wave. Alamgir, the male duo was recently launched, and now it's the Benjamin sisters, who are a lovely threesome. Styles like this we haven't seen in India yet. India's first



Deepak: Plays pop

male pop duo are Deepak and Rajiv who have released 'Aina-e-Ishq'. Deepak plays the drums and synthesisers, and Rajiv the guitar. Both have recorded love songs "just like Simon and Garfunkel". A big album on the pop scene is soon expected from Salma Agha and Vijay Benedict who are teaming up together for some fireworks. Meanwhile, Salma has reportedly recorded some rock numbers in English for CBS. A version album? If you can visualise then it isn't too difficult to see the forthcoming metamorphosis of Salma Agha into Madonna.

\*

Kumar Sanu, who sings in Kishore's and Amitabh's voice and is on the upswing right now, is singing ghazals - 'Gulaal'. Another filmi person who just released her ghazal cassette is Sumitra Lahiri. Charanjit, who has been a musician with LP since decades, has released Daur-e-Tarab, which has ghazals and geet.



Ghulam: Joins the gang

Also on the bandwagon is **Ustad Ghulam Mustafa Khan**. **Ustad Aslam Khan**, another classicist, released 'Khalish' recently. His second ghazal album incorporates some extra light stuff, as he apologetically ex-

plained, against his natural style but even then he decided to favour the listener's wishes.

\*

To survive as a playback singer, **Kavita Krishnamurthy** says it like it is: "You must have some acting abilities; you've to visualise an actress singing all kinds of songs. Usually since Hindi films are far divorced from our middle class lives, your imagination must be quite fertile." To survive as a music director, **Laxmikant**, too, says it like it is: "A good grounding in Carnatic, Hindustani

and Western classical music will help infinitely." **Annu** thinks differently. "What I say is that trust your instincts." To survive as a lyricist, **Indivar** is enlightening. "I had learnt the whole Ramayana by heart before I entered the industry." **Ashok Patki**, the star arranger in the film industry, thinks to survive an arranger must know how "to adjust the number of instruments to suit the producers budget."

\*

More on the ghazal mania (now the ones suffering the mania are



Sumitra: Filmi culture

mainly singers and not music lovers). **Milan Singh**, the young and pretty little girl who even sings in a male voice on her debut album 'Fankar ek awaz anek', which has gone a smash hit, has decided



Alisha & Rajesh: Babydoll with Prince Charming



Milan: Gay singer

on ghazals in her forthcoming album 'Chahat'. While listening to her on stage it is a strange experience when she sings in every kind of voice, and then as a finale a duet, where even the male voice is hers. Now that Milan Singh is a recording artiste, she's going to exploit her genuine talent and not resort to gimmicks.

\*

**Andre Timmins and Viraf Sakaria**, both of Xanadu Discotheque, Bombay, have an outfit namely Wiz - The Entertainment Agency who are organising, along with **PLAYBACK's Jerry D'Souza**, a Rock group competition in which participants are Hamersmith from Ahmedabad, Shiva from Calcutta, Nirvana from Delhi, Living Machine from Mangalore, Exodus, Bronze Axe and Saber Tooth from Bombay. Prizes will be awarded for Best Vocalist, Best Instrumentalist, Best Showmanship, and for musical ability and origina-

lity. Those winning can expect Rs 15,000, Rs 10,000 and Rs 5,000 in turn. On May 22, at Rang Bhavan, India's pop talent or the lack of it will be on display.

\*

explained Naseer's ambitions. The song he sings is to be picturised on him and Neelam. (Could be an art song? What?) Meanwhile, **Mithun**, who hasn't refused anything offered to him till today, is also

**Oberoi**. **Kalyanjibhai** was the only one in the audience whom she **manoeuvred**. **Sonali** and **Sadhna** were dutifully seated with him. **Talat Aziz** and **Aslam Khan**, too, were there to listen to the extremely talented singer. One thing in stark contrast to Indian 'ghazaleers' was **Abida's** total disregard (not professionally, only performance-wise) to the musicians. She sang whole heartedly and never once allowed the **tabalchi** to show off, neither did she ever bother to acknowledge the violinists' efforts.

Using simple lyrics and emphasising strongly with her hands, she was most concerned with getting the message of her ghazal across, rather than pseudo stylisation. **Mrs Kadri** and **Pride** who are behind a lot of music shows were responsible for bringing **Abida** to India. Born in Larkan and a Sindhi, she regaled the Sindhis with long forgotten folk songs. The only thing is that she had to remind the audience about giving a proper response.

\*

**Sharang Dev** is presently busy at the Western Outdoor Studios recording none other than **Bhimsen Joshi**, **Pt Jasraj** and **Kumar Gandharva**. Not for a music album surely. The Maharaja of Gwalior has ordered a son et lumiere for his historical buildings



Naseer flexes his vocal muscles with Asha

Will someone explain why **Naseeruddin Shah** has decided to sing? He has proved to all that he is a talented man. Must he add another dimension? **Asha** sings a duet with him. **R D** provides the music. They haven't

heard to be crooning his film songs. A long shot in the dark, a la **Ami-tabh**?

\*

**Abida Parween** was in India recently, and performed ghazals at the



Pandit Jasraj: On HM service

and Sharang Dev has roped in the classicists to do justice. Another interesting project where the three maestros are involved is a short film 'Khayal'. **Zakir Hussain** tells us how the temple art turned profane in the middle ages and recounts the evolving of the khayal or dhrupad. The camera captures the Amber palace of Jaipur when Moghubai Kurdikar sings in the Jaipur style. Lovely shots of Fatehpur Sikri where Tansen is referred to are also shown. **Usha Deshpande** directs.

\*

We were surprised to learn **Shrawan** of Nadeem Shrawan, and **Vinod Kumar**, who sings the title song in the serial 'Akash Ganga', and, more recently, for Yash Chopra's film 'Vijay', with Lata and Suresh 'Zindagi har janam pyar ki dastaan', are brothers. And the third brother who isn't in the filmi scene is none other than **Roop Kumar Rathod**.

\*

**Shiv Hari**, the yuppie classicists are back in the limelight. Uncannily both work in tandem. The two have just released their double cassette albums and once again they have joined forces for a soundtrack - 'Vijay'. The last time they did it for 'Silsila', when the music stood out against the blast of Hindi film music. Let's see how it goes this time.

\*

In true tradition, the National Awards for films have once again gone to a pseudo lot. **Vanraj Bhatia** gets the best music director, for 'Tamas'; **Yesudas**, who must be bored of going to Delhi, for the best male singer. Best female singer, **Asha Bhosle** for her song in



Charanjit & Suparna: Poetry in song

'Ijazat', composed by **R D Burman**. If anything Asha's award should gladden R D. Can the government stop giving the awards to the same artiste after, say three times?

\*

**Alyque Padamsee**, the high priest of 'Indian musicals', has managed to select another musical after 'Evita', 'Cabaret', and its right on target. Remember Liza Minnelli in the movie? Well, it's perfect for **Sharon** and it spells success. The songs, the drama of the Nazi era and passion. One should learn from the 'musicals' guru how to do a sequel without the ubiquitous **II. Leon D'Souza**, who has done the arrangements for 'Best of Broadway', currently running in Bombay, is also doing the arrangements for the soundtrack.

\*

**Anuradha Paudwal** is all set to become the first



Chaurasia: Filmi flutes

on again, off again, **Hari Om Sharan** is releasing another album 'Shradha', this time along with **Nandini Sharan**. **Anup Ghosal**, with 'Hari Naam Sumir', and **Hemanti Shukla** with music by **Bhimsen Joshi**, are among the males making a strong bid on bhajans.

\*

Music buffs in Bombay are envious of the prestigious group who are on their way to Russia for the Indian festival. Along with the customary classicists, **Sharon** and **Nandu** are going to provide a sample of Hindi pop. We've had a taste of the Russian variety. Now it's their turn. In the excitement **Louis Banks** had regrouped Sangam (so the whole gang is going to be there). **Dinshaw Sanjana** has his group Divya. They will present Indo-Jazz fusion. **Gary Lawyer** will sing (Elvis?) with the Rock Machine, who've included a few female back-up vocals. The more the merrier.

\*

**Is Preeti Sagar fed up of her kid brigade?**  
**Has she had enough of her pious image?**  
**Does she want a change of personality?**

**A**fter so much of 'Bhakti Ras' and 'Baba Black Sheep', believe it or not, Preeti, too, like our other home-grown Madonnas, has a Western style pop album ready for launch.

Now, even the little kiddies, who first heard her singing nursery rhymes, ten years ago, must now be teenagers who are already onto Whitney Houston and Stevie Wonder, incidentally both

right. On thing for sure, the pop scene won't be the same any more. Enough of the girls scene. Now here is someone who is all woman. "When I am singing pop, I'm totally pop," she reveals.

Pointing to her head, Preeti feels all it requires is a vivid imagination to fit into any role model. Of course, she knows what's re-

all the tracks sounding the same which happens to a lot of albums. More important, her last effort at pop proved abortive, and this time she's more on target, or so she feels.

It all goes back to the film 'Julie' and the instant success with her debut-making song, 'My heart is beating'. She was suddenly close to the stars. It all hit her like a thunderbolt. Then the glamour just about escaped her, though she's been singing filmi numbers ever since. (The classical types which could win her the



Preeti... pop star?

Aunty's favourites. How would they like to swing to sensuous Preeti Aunty now?

Even devout women who have been experiencing Nirvana, going by Preeti's serene looks and hypnotic eyes, will now find their 'medium' a gorgeous beauty, stepping out to the latest rock beat (all her own).

Her new role could have a devastating effect on the teenage stud as aunty Preeti had as Pied Piper on the kids and the yogini Preeti had on her devotees.

Tall, fair and with a remarkable figure, she's a stunner al-

# WHY IS PREETI SINGING POP?

quired of an Indian Madonna. "I'm a Xavierite, grown up in Bombay," she points out. She has the skills. "I have a husky voice." And she has the intention. "I haven't taken sanyas or anything," she explains, refusing to be apologetic about the Cinderella act. And she has the will. "Once I make up my mind, I do it."

In fact, it was her idea to do a bhajan album in the first place. HMV is all ga-ga on her and quite easily agrees to all her 'suggestions'. For instance, they agreed on the unconventional idea of allowing her three composers for her forthcoming pop album, as she wished to ensure different styles and couldn't afford to risk

national awards but haven't as yet.) Otherwise, it's been nurseries and temples until now and unfortunately no discos.

To Preeti, all female pop stars, whether it's a Madonna, Cyndi Lauper or Whitney, sound the same. Likewise all Hindi filmi songs seem similar to her. It's this facility she has, to lose herself into the personality of her song, which is responsible for her confidence, that her singing has that extra feeling.

Maybe she wants to bestow this blessing on the pop scene. Or does she really want only a personality change (before it's too late)? Well, what this requires is a new image. And she's ready for it. Are you? ☺

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 Lyrics by: Anand Bakshi  
 Music by: R.D. Burman

Mushir Riaz's

### COMMANDO

Produced by: Mushir Riaz  
 Directed by: B. Subhash  
 Lyrics by: Anjaan  
 Music by: Bappi Lahiri

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Produced by: Suneel Darshan  
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 Directed by: Sunil Hingorani  
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Produced by: Nanabhai Bhatt  
 Directed by: Mahesh Bhatt  
 Lyrics by: Anand Bakshi  
 Music by: Rajesh Roshan

Tutu Films

### MAR MITENGE

Produced by: Pradeep Sharma  
 Directed by: Kawal Sharma  
 Lyrics by: Anand Bakshi  
 Music by: Laxmikant Pyarelal

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 Music by: Laxmikant Pyarelal

Vishaka Films

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### INTEZAAR KARENGE

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### JIGARWALA

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 Directed by: Swaroop Kumar  
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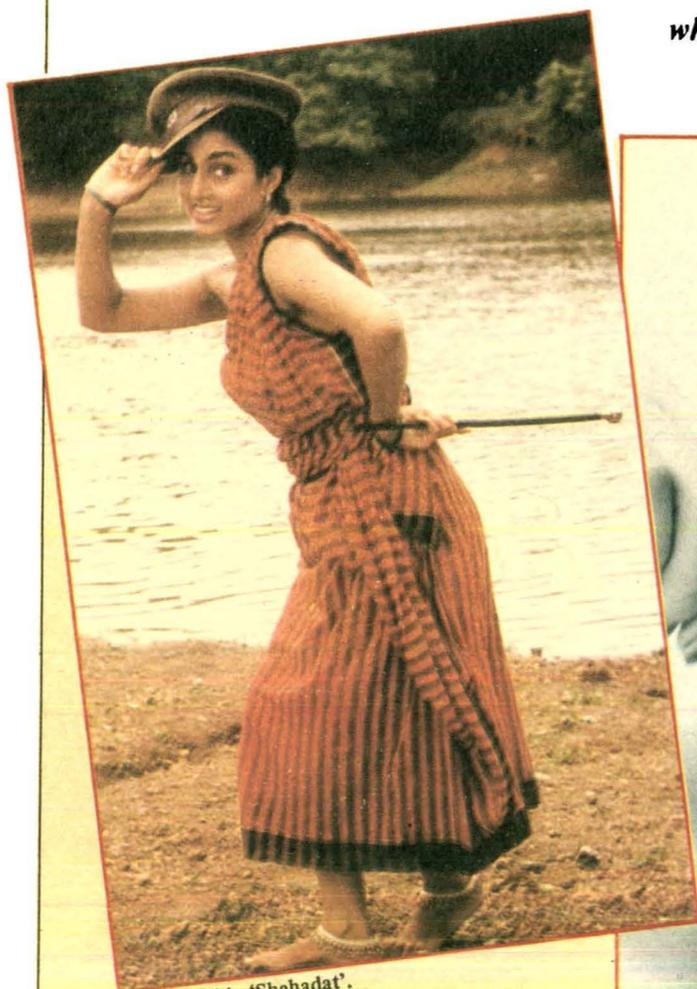
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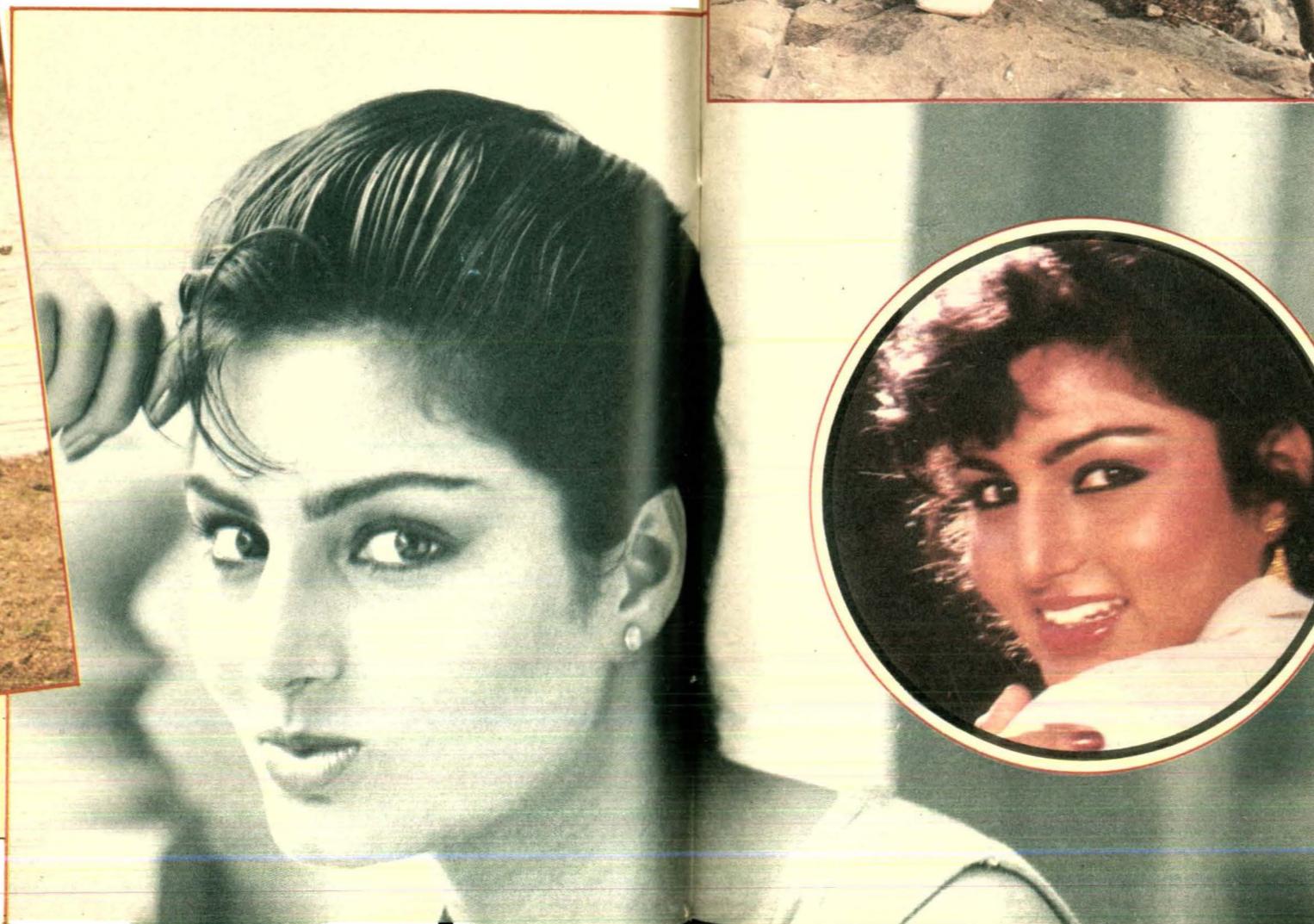
NEETA PURI

# VIDEO'S DREAM GIRL BIDS ADIEU

*Having attained fame and fortune on the small screen, Neeta Puri is all set to desert it for the glamour of the celluloid world. S K JOHN profiles this charming young actress who's played major roles in Hiba's video films.*



Neeta Puri in 'Shahadat'.

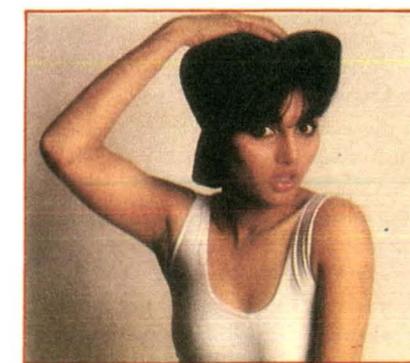


Neeta Puri, seductively attired in a sari, precariously balances a cigarette between her provocative lips. Swinging her hips enticingly, she gingerly opens the door of Krishna, a top actor's bungalow, enters his bedroom and catches him making love to the wife of an underworld don. In the meantime, her assistant is



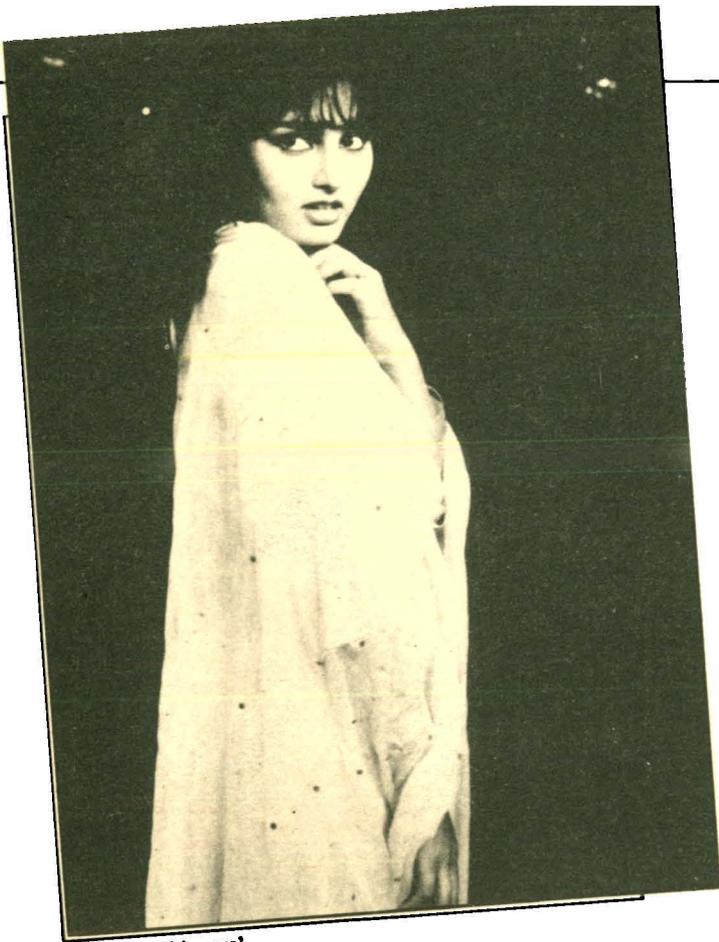
busy clicking the incriminating photographs.

Neeta Puri alias Mrs Priyanka Bakshi is the editor of a gossip magazine 'Scandal', Nari Hira's latest video film of the same name. The wife of an alcoholic, life is really tough on her - what with being a self-made woman, ready to take on life's battles. She is aggressive, sympathetic, falls in love with a struggling actor and is victimised to the point of being a martyr. Surprise, surprise. Neeta identifies with this role totally. "I wish I could do 'Scan-



dal' all my life. That was totally my film. That was totally me."

Petite, with a girlish voice and a bewitching smile, this gorgeous beauty has fashioned out a career for herself which other teenyboppers would give their eye teeth for. Today, at the charming age of 20, she has carved herself an image of a



Neeta in 'Shingora'.

sexy, fun-loving teenager, living life with gay abandon.

While Nari Hira's story department is responsible for the image, Neeta is responsible for her success and career. She was only 10 years old, a small-town lass in Jalandhar, and star struck like crazy, when destiny took her to New York. "Everytime I went for a movie I didn't see the heroine, I saw myself on the screen. I wanted to be 'Hema Malini' when I grew up." And she has done it. Her role in Dev Anand's film, 'Lashkar', 'Aaj Ki Angaarey', 'Mera Naseeb', 'Aaj Ki Mahabharat', all as the lead heroine, have helped her in realising her fantasy of becoming the 'Dream Girl'.

Well, none of this would have happened if her family hadn't suddenly emigrated to New York in 1977. To hit the Big Apple at such an impressionable age is a boon for any young girl with stars in her eyes. "I wish India was like the States. I used to work when I was 13 years old. I used to be a paper girl, a sales girl in a cosmetic shop, and I was also a waitress in the fast food joint, Burger King. There I learnt the sense of responsibility and independence. I like to live on my own, I

don't have a choice, That's why I'm staying in a flat all alone in Bombay."

At 16, and just entering into womanhood, Neeta, while in the last year of high school, walked away with the 'Miss India USA' crown in New York in which Nari Hira was one of the judges. Two years later, she flew down to Bombay to learn Kathak from Gopi Krishna. "I love dancing. I even do belly dancing." Playing the part of a professional dancer in a video film, 'Naqli Chehra', she exhibited her talents in a sizzling disco number, exploiting her curvaceous figure to full advantage. Even in 'Jazira', as a village belle, she did a vigorous dance number on the beach. In 'Abhishek', too, she danced to a heavy disco number. In fact, all Hiba films with Neeta are enticing to watch mainly for her sensuous dancing. Upto now Hiba has had only two heroines, Persis and Neeta, and between them they have been able to project the adult image.

**A**t 18, she got wise and showed Gopi Krishna and a dancing career the door, when Nari Hira called her for a screen test. She walked past Alisha and other hopefuls and debuted in 'Shingora'



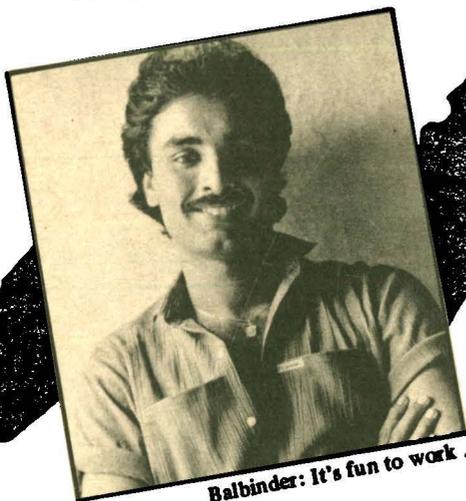
Jeet Upendra and Neeta in 'Abhishek'

# NEETA PURI ON HER CO-STARS

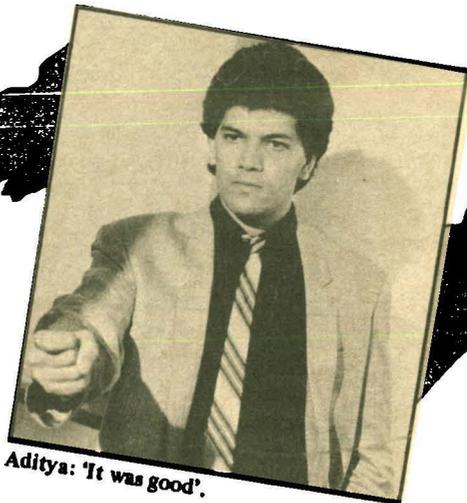
## BALBINDER:

*Fun to work*

As an actor, he's good. He's improving. I remember telling him, "look you've a lot of problems with your language and diction, you must improve them". He's getting better. It's fun to work with him. *Kuch bhi bolo*, he doesn't mind. I can say anything to him. I can even go around slapping him. He wouldn't care.



Balbinder: It's fun to work.



Aditya: 'It was good'.

## ADITYA PANCHOLI:

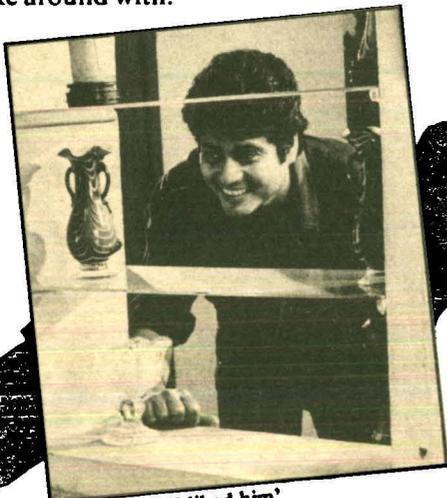
*Too professional*

We worked. Nothing else. We acted together only in two films, 'Abhishek' and 'Sone Ka Pinjara'. It was good.

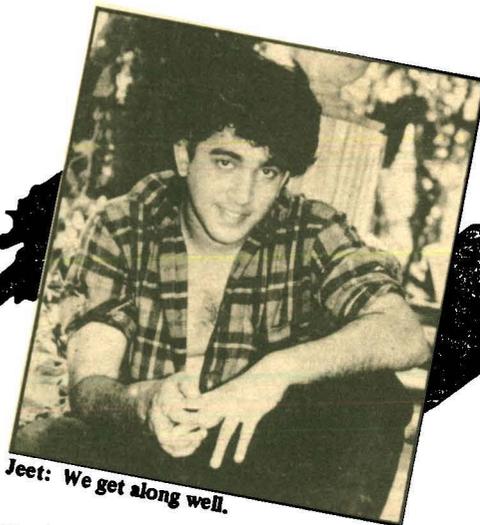
## KANWALJEET:

*It was beautiful*

Yes, I liked him. It was beautiful. I only acted in one film with him 'Kalank Ka Tika'. It was my second film. It was fun. He used to tease me a lot in Punjabi. I like these people who can work and at the same time joke around with.



Kanwaljeet: 'I liked him'.

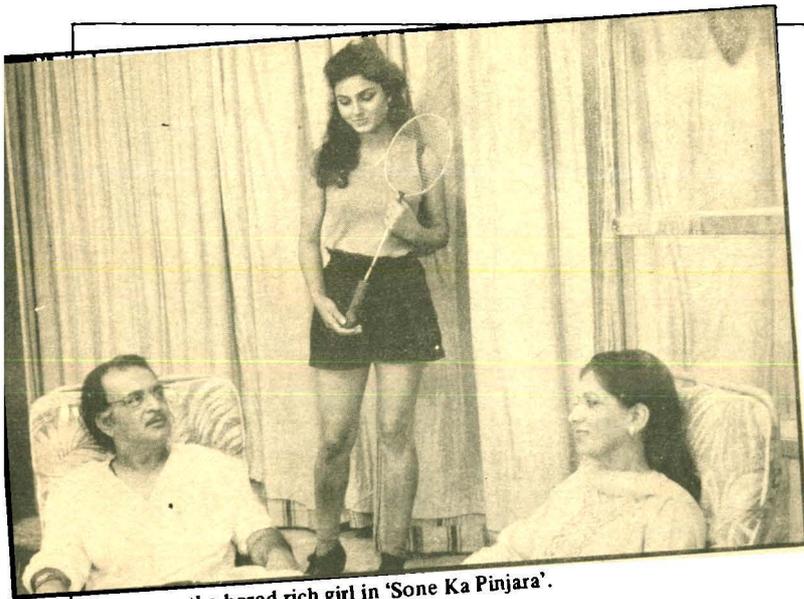


Jeet: We get along well.

## JEET UPENDRA:

*Professional relationship*

He's a nice guy. We get along very well. It's a good professional relationship. And I wouldn't mind doing a 'Blue Lagoon' type of role with him. He's a bit taller than me. We both match each other. He's a good actor. Jeet and I would be very much compatible. We would complement each other.



Neeta as the bored rich girl in 'Sone Ka Pinjara'.

playing Aditya's girl-friend. Next, in 'Kalank Ka Tika', she played a happy prostitute in stark contrast but with equal credibility to Zarina Wahab's suffering role of being drawn into bed. By now she had already matured into an actress. In 'Sone Ka Pinjara', she acted as a little rich girl bored of her status. She carried the film on her shoulders and her uninhibited approach to the role showed promise.

Neeta knows it is good for her career to be known as a sex symbol. "Why not? I like it. It's a compliment that I look sexy." And she is aware her face, too, has that 'come hither' look. And yet she argues about her sex image. "I don't know why they say that. I don't go out and wear a bikini. But for a role I'll wear it. That's no big deal. Perhaps it is all there in my face. In 'Scandal', where did you see my sex? I was sari-clad throughout the film. It (sex) was all there on my face." Talking about playing sexy roles, Neeta is game enough for a 'Blue Lagoon' role. But when asked to do a Nastassia Kinski type of role like in 'Cat People' her reaction was rather surprising. "This is where I draw my line. These stupid American films, with sex just for sex's sake." It seems strange coming from someone who has spent her teenage life growing up in New York!

She happens to be an extremely sensitive girl fully at odds with her image. She has managed to keep off the gossip columns even though she has no reins on her life while living alone in Bombay. "I don't have any affairs. I haven't felt anything for anyone over here. The gossip columns here talk only of affairs. But

'touchwood' I haven't had any affairs. I don't want to have any because it is emotionally killing." Kill your career? "No. Just emotionally killing and all that. Besides, I am too busy for all this." Which says a lot for her priorities. Neeta revealed that she already has 'Mr Right'. "But not here," she says. Her teenage love from Stratton Island College in the US?

Neeta didn't waste much time in New York after acquiring her 'Miss India USA' crown in 1983 and came to Bombay in 1985. She played an Indian girl in an American film, 'Exchange Student'. "I got myself an agent and I was supposed to act in Bill Crosby's TV serial as a Puerto Rican. I look and speak like a Puerto Rican. I speak Spanish, too. It's a



The 'happy' prostitute in 'Kalank Ka Tika'.

## NEETA'S NATTINESS

Best Hiba film  
Best Hiba director  
Dream director  
Dream actor(s)

Role of a life-time  
Wants to learn  
Can play

*Kalank Ka Tika*  
*Pavan Kaul*  
*Mahesh Bhatt*  
*Amitabh Bachchan,*  
*Kamal Hassan*  
*Mother India*  
*Sitar*  
*Tenor sax*



The 'holi' dance number in 'Jazira'.

pity that it didn't work out as I had left New York. I'm still a member of the Screen Actors' Guild. It's a big thing to be a member of this Guild there. Very difficult to get in. It is spread all over the US. However, I have no regrets on coming here."

She's already trained her sights on the silver screen (what with six films in hand) and is shrewd enough to skip television totally. "It binds you. It takes a lot of your time. At the moment, I'm sorry to say that TV here is not good. I don't like any shows. The production values are bad. You see even small serials in the US have fantastic production values. I haven't seen any TV here for six months. Maybe I'm too busy for that. But I'm either watching video, or making calls or running out of the house."

Neeta aspires to do some memorable roles in her life. She is particularly fascinated with Nargis' charm and would like to build up a similar image. With apologies to Frost, Neeta's got miles and miles to go and we have no doubts that with her pluck and determination she will reach the heights of stardom just like Nargis did.

# Why is Anupama being ditched by music directors?

**W**hat are you to make of the system when every time Anupama is called by Rajesh Roshan, Annu Malik, Bappi and Khayyam to dub for Asha, Lata, Salma or Nazia (because these famous singers are too busy and a dubbed song by Anupama enables the producer to go ahead and complete his shooting), and the producer is so charmed by the result that he insists the dubbed version be retained as the original.

What are you to understand of the system if these very same music directors who have no ethics and, more than anything else, a responsibility, time and again summon Anupama to only dub, and never call her to give her the song. Not for once realising their inconsiderate approach to a woman with proven talent.

Anupama is an artiste and she is hurt. She has every right to be. When she sang 'Sohni cheneb de kinare' to Annu Malik's music, F C Mehra was dazzled. The picturisation on the cute-looking Poonam Dhillon as Sohni was perfect. The voice and song so matched the scene, that against Annu Malik's wishes, F C Mehra kept Anupama's song as the original. Later, it won for Anupama the Filmfare award and Asha Bhosle's anger. Asha has been upset for three long years, if you please, as if Anupama was the villain. Annu Malik, who should be promoting this singer's talent, hasn't called Anupama since then.

Anupama has been able to effectively sing Khayyam's music, the little track in 'Jaane Wafa', while dubbing for Lata, who was a much better sport than Asha. When Bappi asked her to dub for

Nazia in 'Adhikaar', the producer, Jawaharlal Bafna, insisted on retaining Anupama's track, and saw no need to record Nazia again.

But then these instances are really an exception. As a rule, Anupama is either called for a difficult chorus, or amusingly for just a one liner by Laxmi-Pyare, to dub, when the big names are busy.



Anupama... ditched

Even Bappi, who shouts from the roof tops about his godfatherly role, has yet to ask Anupama to sing for him a song. He has no doubt done his bit for new singers. Take Meghna Srivastava who had the honour of getting a break from Bappi. Anupama enjoys the dubious distinction of replacing even Salma, nasal twang and all in 'Sheeshay Ka Ghar' singing 'Jhil mil jhil mil'.

What's the game? Kalyanjibhai has Sadhna and Sonali in his camp. Laxmi doesn't think of anyone else if Kavita, Anuradha and Alka are available. Bappi has Alisha and the others in the pop brigade. Everybody seems to be in some camp or the other.

Amazingly, it's the producers who have given Anupama her breaks. In Kaash, 'O Yaara' sung by Anupama got her a No 1 hit. This track, too, was dubbed. Even after she had sung her very first song for him in 'Yaarana', which ironically, was also a dubbed song.

Anupama knows for sure, she has been a chorus singer all along. But without her having a hand, fortunately or unfortunately for her, her songs have seen the light of day and always been successful. Today, if Anupama has to go to a studio and sing, knowing fully well that her singing is a stopgap arrangement, it hurts.

She has a 'sweet voice', but can as well sing sensuously like Asha, although she cannot put on her jeans and go mod. It's too late for her to do that, being a mother of two lovely daughters. But it's not too late for her to stop singing in the chorus.

This she can if the music directors would encourage her. Tinnu Anand thought her track of 'Hey You' in 'Shahenshah' was just right, but Amar Utpal, the new music duo, knew better, that Anupama's name wasn't going to help their career anyway. So they insisted in helping young and fresh talent which gave an impetus to their career. Also considered was the ultimate price the soundtrack would fetch. So where does that leave proven talent without the right connections? In the wilderness, unless luck plays a hand. ☉



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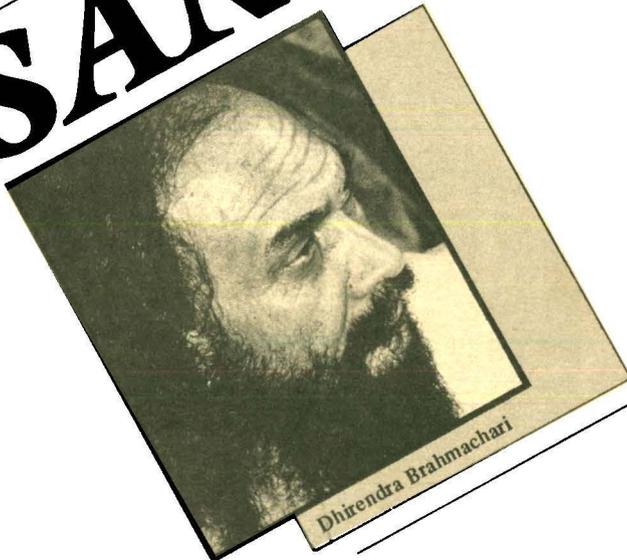
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# Dhirendra Brahmachari leads

# SAGAR TO SANYAAS!



**D**hirendra Brahmachari, 'Rasputin' of the Nehru clan, has at last found his 'medium' to communicate with the ever-increasing masses who sit glued to the 'idiot' box across rural India. The way Ramanand Sagar has

mesmerised the 'janta' has impressed the Yogi no end. The Brahmachari has decided that he and Sagar would make a perfect team.

Come September, when 'Ramayan' comes to an end, and

Ram Rajya is firmly established all over the subcontinent, the poor masses will be taught 'yoga' once again. Dhirendra will decide on the poses, and the direction will be Sagar's job. Sagar is expected to make yoga as interesting as 'Ramayan', and the whole country is expected to leave everything else and get down to yoga exercises once a week, in the same 'Ramayan' slot on Sunday morning. So all those who plan to stop their Sunday morning religious rituals, can gear up once again. However, this time, it doesn't look like Sagar will have to worry about extensions, as the strategy is to get the slot permanently. Doesn't make sense to exercise only for some time. The country is in for hard times and it is best for the masses to keep fit permanently.

Doordarshan is to decide on this project sooner than later, that is much before 'Ramayan' comes to an end. With 'Ramayan' carrying on the way it is, a refusal is out of the question.

Critics are already talking of the golden age of 'Buniyaad'. Later, these same critics will be talking of the golden age of 'Ramayan'. One way out of these golden age blues will be to ensure that those responsible for the golden stuff remain active on the boob tube.

Sagar feels he is comfortable enough in Umbergaon and wants Dhirendra to move to Bombay, while the Brahmachari insists that Sagar should come to his ashram. Once this little matter is sorted out, the next 'great' serial to hit Indian television will get underway. ☺

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# S N Tripathi, As I Knew Him



**I**n the death of music director S N Tripathi, the industry has lost one of the few champions of classical music in films and a complete film personality.

Having known him closely in the last few years, his death meant a terrible personal loss to me. I looked upon him with a reverence that was reserved mainly for a spiritual guide. He was neither a sage nor a religious 'guru'. But he was a dedicated musician and a total personality who seemed to be knowing everything about music, literature, politics, religion, medicine and the art of filmmaking and acting.

What had drawn me to Tripathi in the last few years was his encyclopaedic knowledge of Indian and Western classical music and the folk music of every region. In the state of semi-retirement he would sit in his favourite chair, like a deposed monarch, and talk like a preacher for hours without tiring his listeners or being tired himself.

Tripathi had a sharp memory. He loved to recollect the fond remembrances of his association with Bombay Talkies and Saraswati Devi, especially the latter, who had groomed him as a music director and had given him an opportunity to sing his first song in 'Jeevan Naiya' (1936).

With the passage of time Tripathi got branded as a composer of mythological and historical films especially after the successes of films such as 'Shri Ganes Mahima' (1950, 'Mere nainon men preet, mere hoton pe

geet'), 'Nav Durga' (1953, 'Aai birha ki raat mora tadape jiya'), 'Lal Qilla' (1960, 'Na kissi ki ankh ka noor hoon', 'Lagta nahin hai dil mera'), 'Rani Roopmati' (1959, 'Aa laut ke aaja mere meet') and 'Sangeet Samrat Tansen' (1962, 'Jhoomati chali hawa, yaad aa gaya koi').

'Rani Roopmati' ('Vaat chalat nai chunari rang daari'), 'Kavi Kalidas' ('Sham Bhayi Ghansham na aaye') and 'Sangeet Samrat Tansen' ('Sakhi kaise dharoon main dheer') proved Tripathi's exceptional talent.

Filmy culture did not affect Tripathi's personal life. His was a life of temperance. He had an unshakable faith in ayurvedic medicines. He never missed an opportunity to impress upon his friends the necessity of taking 'amla' powder after every meal. His youthful looks and the radiant face were a testimony of the efficacy of ayurvedic medicines. He looked much younger than his age mainly as a result of a 90-day course that he had gone through at the age of 45 subsisting only on 'makardhwaj', milk and amla.

The only problem that bothered Tripathi was his chronic diabetes which he suspected was hereditary. In the last two years a wound on his leg kept on erupting which restricted his movements. In spite of the pain in his leg he joined me last year, to attend a session in the distant Malabar Hill area to select the best classical song for 'Sur Singar Samsad' award. He heard hundreds of songs and patiently discussed the merits and demerits of each of them.

Half a century of work as an artiste had given him enough memories to live on. What Tripathi treasured most was the memories

of the 30s and the 40s. He often expressed his desire to meet his old colleagues who were still living. Recently, when the veteran composer Anil Biswas was in Bombay, I arranged a get-together. As a deference to Anil Biswas, Tripathi cautioned me to invite only those who would not fail to come. The only person who could not come was Tripathi himself. He had fallen ill. Everyone present missed him but none suspected the inevitable.

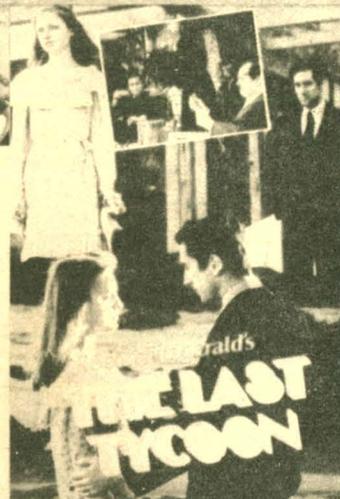
Tripathi was confident of his recovery because he never considered 75 as an age to die. After a 10-day stay at Jaslok Hospital he returned home. But he had to be admitted to a nursing home in Bandra within a few days again.

Tripathi resisted the idea of taking allopathic medicines. He had an inquisitive mind and a strong will power. He stubbornly kept on enquiring which drugs were being administered to him. On the fateful day he was restless and sleepless. A little after two in the night he vomited blood, minutes later Sri Nath Tripathi, also known as 'Guruji', breathed his last.

His funeral was held in the afternoon the same day. No one from the music directors' association bothered to attend. None of Tripathi's old colleagues cared to come. Laxmikant-Pyarelal cancelled their recordings in honour of the veteran composer. Chitragupta, Tripathi's assistant from 1946 to 1951, was bedridden. Amongst music directors, only Tripathi's erstwhile assistants Dilip Dholakia and Suresh Kumar came to pay homage to the man whose worth they acknowledged though he never got due recognition in his lifetime.

— NALIN SHAH

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# VID BIZ

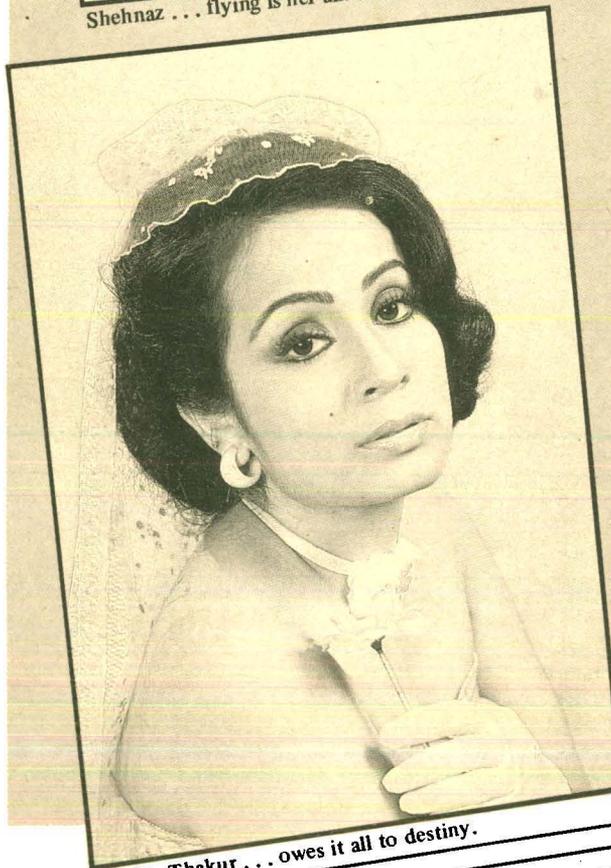
## ACTING

is just her hobby. Flying, her aim. Then what is **Shehnaz** doing in front of the camera? "Just for the fun of it. A pas-time," says this petite, sweet-voiced stunner. For Shehnaz, acting is just a "temporary phenomenon". "My sights are set quite high. In the skies, to be precise." She eats, drinks and breathes the concept of being an air-hostess. But then why act? That was something she picked up when she was still in college (she is still there, putting in a guest appearance once in a while!). While attending **Shafi Inamdar's** workshop at her college, she was offered an 'irresistible' role in the TV serial, **Yes Sir**, a take-off on **To Sir With Love**. Shehnaz along with **Sujatha Mehta, Deepak, Makrand** and **Davak** were slated to play the lead roles. Unfortunately, the serial didn't see the light of day.

The inspiration to model, surprisingly, came from her friends, who decided she had a photogenic face and that she could be a hit overnight. Some other friends felt she would be a good actress. 'Torn' between friends, she briefly took up modelling, doing the Philips two-in-one campaign. Meanwhile, **Srikant**, the TV serial, gave her another opportunity to face the camera. She played the eldest sister



Shehnaz . . . flying is her aim.



Nandita Thakur . . . owes it all to destiny.

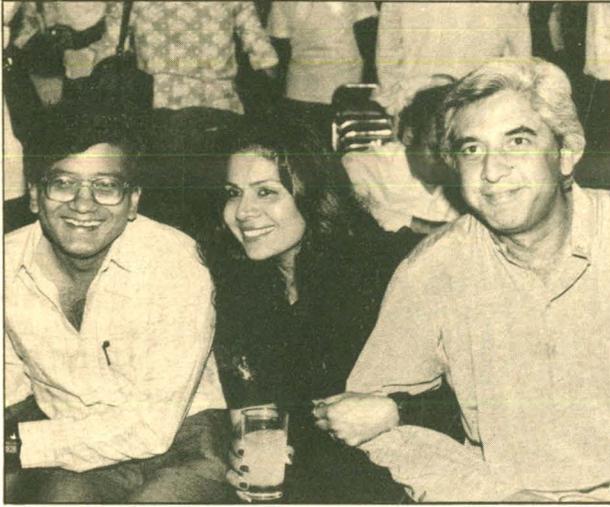
of **Sujatha Mehta, Surlakshmi**. The serial, however, went quite unsung. Roles dried up rather fast until **Chunauti** came to her rescue. Says Shehnaz: "I am yet to get the role I want. Though, I'm basically a serious and sensitive person, I am dying to do a comedienne's role."

Naturally, Shehnaz felt quite tired of the idiot box and was looking towards the big screen when salvation of a different kind came in the form of **Siddharta Srivastava** and his **Tristar Video** who instantly signed her on for his first video film, **Achanak**. In the film, she plays a schoolgirl who is constantly being tailed by **Om Puri**. "It was very nice working with Om Puri. He really makes you feel easy. And I had always been his fan," says Shehnaz with a childish grin. In fact, she will also be doing Tristar's second film which will go on the floors soon. But it seems she is born to be an air-hostess and her eyes are glued to the skies. "If I get a break as an air-hostess I would definitely wipe off the paint from my face, leave behind the glamour and the adulation and take-off."

## SHE'S

destiny's contribution to Indian television.

**Nandita Thakur** ascribes



Kunal... professional 'taking'!

all that she has achieved to the proverbial destiny. Otherwise how does one describe the manner in which she bagged the **Intezar** role? (she got it while she went shopping!). With none other than 'Intezar' in the kitty, she is on her way to a commendable career in television. In 'Intezar' she plays **Nirmala**, the wife of the station master. "The role didn't have any scope to show off my talent. It was not at all satisfactory. But working in that unit was just superb. It is just wonderful working with them," she says.

'Intezar', for one, was not the type of serial which concentrated on one character. It has too many characters in it. Moreover, it is the story of society as a whole. Her 'Nirmala' has earned her a lead role in **Sabu**, a children's serial made by **Kamini Kaushal**, and a video-

film **Trikon** directed by **Kunal**.

Nandita never wanted to act even in her wildest dreams. She wanted to be a doctor. But again, destiny willed otherwise through a photographer of **Eve's Weekly** who managed to put her on the cover. **Basu Bhattacharya** didn't think twice after seeing the cover and cast Nandita in his first film, **Saraa Aakash**. This film, fortunately, went to **Cannes** and came back with its share of critical acclaim. It turned out to be a flash in the pan.

A couple of years of college and marriage meant a temporary hiatus to her career. Nandita managed to bounce back into the field with the advent of TV. Starting off with **Titliyan**, **Paying Guest**, **Rishte Nahte** and the serial of serials, **Buniyaad**. "TV is much better than films. It gives you more exposure,"

says this short, unassuming actress. And she is least perturbed about the accompanying hassles of TV. "Over-exposure happens only to stars. And I don't consider myself a star." She doesn't regret taking up acting because she feels it has given her more exposure. "I haven't missed much in life. Life is much, much more than just films." Perhaps, she may be one of the very few who admits that there aren't any roles for her in commercial films. She says: "TV has given a big boost to my career because the medium has ample opportunities to prove your talent." And like hundreds of her contemporaries she, too, is waiting for the big break.

**THE** **Manoranjan** people came round once again. This time their **Intezar** was worth the wait. At the exclusive screening for the press, where the

fifth and sixth episodes were shown, almost all the 'villagers' of **Kamal-pura** were there. Even the press turned out in unusually large numbers so that the Garware Club House overflowed with stars and journalists.

**Saeed Mirza** summed up the serial rather aptly: "Everybody is 'waiting' for something to happen in their lives. This serial is about them." The camaraderie of the group was more than evident when **Saeed** and **Aziz** introduced each and every one of the cast to the press. These 'villagers' have, no doubt, won the hearts of millions.

## KARISHMA

is one model who is not interested in video films, yet she's going ahead with a video film on the life of models, **Kagaz Ki Gudiya** with **Kunal Kohli**. Kunal is just out of school and his maiden directorial effort, earlier



From left: Kundan Shah, Rama Vij and Aziz Mirza.

B.K. TAMBE



Manju Mishra . . . thank God for TV!

titled **Trikon**, is ready. Karishma is acting in this film along with **Salim Ghose**, who was pretty upset with Kunal and 'Trikon'. It seems he couldn't digest Kunal's antics with Karishma and the 'non-professional' approach. Kunal insists, Salim instead got a complex about him, as his 'taking' was more professional. Salim, incidentally, belongs to **Naseeruddin's** batch, and is still waiting to be 'taken' seriously.

## SHE

defies the conventional image of an up-and-coming actress speeding towards stardom. No gloss, no frills, no lipstick and no painted nails. The very antithesis of **Bollywood**. Meet **Mansi Upadhyay**, the short, plain Jane-

looking actress who has made it good on television. Now it is serials all the way for Mansi who seems quite pleased in exposing the one thing she has in abundance - talent. **Ek Kahani**, **Manju** and **Jyot Singh's** serial, was the first outing for Mansi. Then came **Police Station**, which was banished to the cans for ever, **Gulami**, **Jaane Aalam**, **Yatra**, **Sridhar Kshirsagar's Stri**.

The sign of her having made her mark as an actress came from noted lyricist and director **Gulzar**, who offered her a major role in **Mirza Ghalib**. She plays the 'wafadar' in it. "He's a very good director," says Mansi about Gulzar. "I was very nervous, initially, to work with him. From childhood, I was a fan of his. He's a great guy to work with." Another prize

role on hand is **Intezar**. In the 8th, 16th, 17th and 18th episode, she plays the wife of **Lalith Tiwari**, Saraswathi.

**Karm Bhoomi** is yet another serial which has Mansi in its cast.

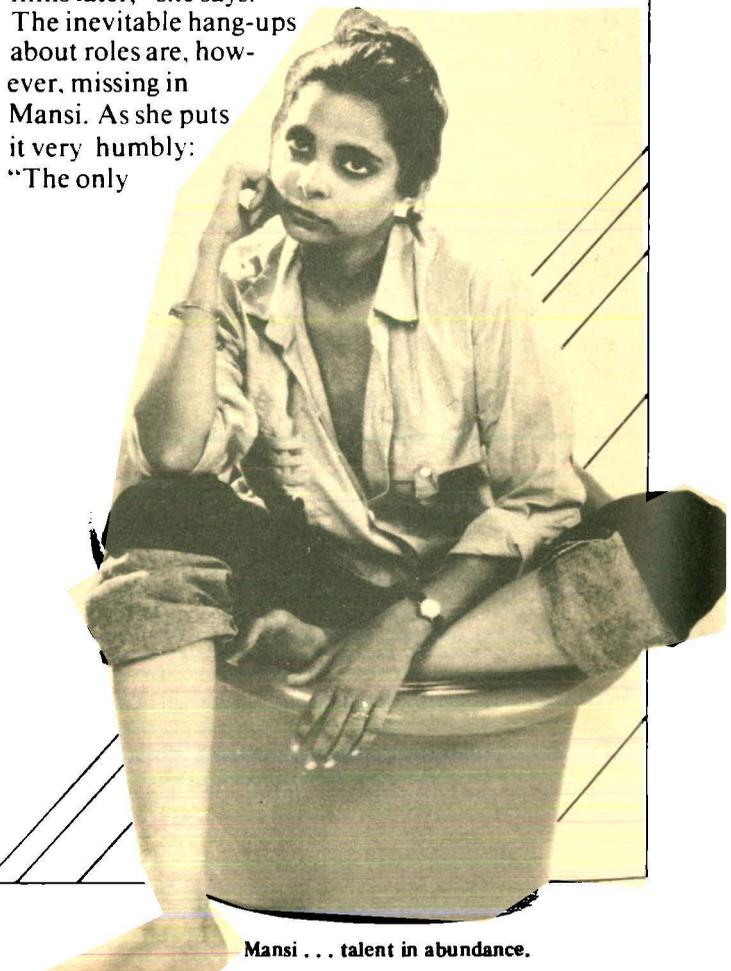
Mansi had her groundings in theatre from the NSD. While working for the theatre group, **Ek Jhoot** in Delhi, she came to Bombay bent on a career in films. She ended up in TV. "The most important medium today is television. There is no doubt about it." That may be why she is directing all her energies towards the 'idiot box'. "My priorities are television first and films later," she says.

The inevitable hang-ups about roles are, however, missing in Mansi. As she puts it very humbly: "The only

thing is that the role should be good. Emotional roles are, indeed, my strong point." Let's wait and watch, Mansi.

## THANK

God, TV is really helping actors/actresses stay in the news. Imagine a scenario without TV. Some of them would have been down and out long back. **Manju Mishra** is a case in point. **Idhar Udhar**, **Adalat**, **Manoranjan**, **Isi Bahane**, her list goes on. "TV has given me recognition." Ten years of theatre in a group called **Vijayeta** and a couple of English



Mansi . . . talent in abundance.

plays with Alyque Padamsee helped her express her tolerable talent.

Now, Basu Chatterji has found Manju the right candidate for his post-Rajani exploits on TV, **Bheem Bhavani**. So also other serialmakers like Saeed Mirza and Kavita Choudhry who have cast her in their serials, **Intezar** and **Udaan** respectively. **Dastan-E-Ghazal**, the serial on ghazal singers, will also feature her in a couple of episodes. But she affirms: "Theatre is still my first love. But I would do both films and TV. TV for popularity and films for money." Manju has got the right mix, one feels, but is still looking for a strong character without being hit by the biggest bane of TV artistes, typecasting. "I won't let myself be typecast. I would love to do all types of roles. Every kind of character."



Shabih Abbas (right) with Gulzar.

## ACHANAK,

the big-budget video film, made its bow at the **Sunset Suite** of the **Oberoi** hotel, recently. **Siddharta Srivastava**, the man behind this new genre of big-budget video films, presented 'Achanak', his maiden venture, to the press and to a select gathering. A motley crowd of distributors and some well-known personalities were treated to a film which was rich in production and directorial values. The two starlets in the film, **Kunica** and **Shehnaz**, added glitter to the evening. One thing is sure: this film will ensure that Siddharta stays at the forefront of video film producers in the years to come. Achanak(ly), he's in illustrious company!

## SHABIH

**Abbas** is a well-known personality in the music



From left: Siddharta, Anis Issani, Shehnaz, Raakesh & Kunica at the 'Achanak' release function.

industry. His experience as a broadcaster, drama artiste and writer from **AIR** and **Vividh Bharati**, for more than a decade, has helped Abbas, now working as a recording officer with **HMV**, to enter television. **Gulzar** is introducing him in the serial, **Mirza Ghalib**. He plays the character of 'Mufti Sadruddin'. He has also bagged important assignments in other serials.

## HIBA

always does things with élan. The sneak previews of its films and their accompanying merriment for the press are always a delight. The preview of its latest film, **Scandal**, and the get-together that followed was no exception. The film, a suspense-thriller of sorts, was received rather warmly by the leading critics. The

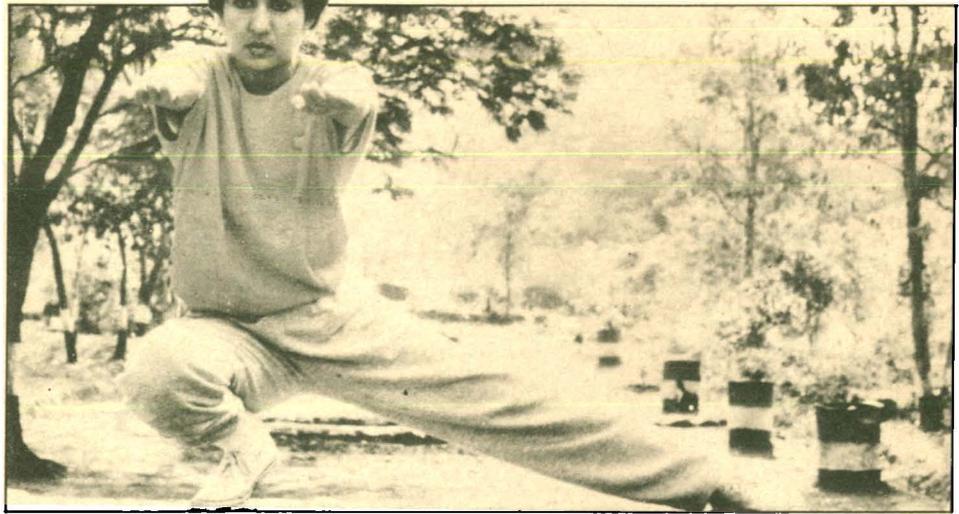
stallions of the **Hiba** stable and the oompish starlets, who are exclusive Hiba property, seemed to have immensely enjoyed their work. **Pavan Kaul**, the director, was quite satisfied with his work. "In this film, I experimented a lot," he said. **Anita Sarin**, **Neeta Puri**, **Urmilla**, **Balbinder** and **Jeet Upendra**, and the other stars of the film, undoubtedly, added glamour and glitter to the proceedings. Carry on, Hiba!

## IT

was **Kavita Choudhry's Udaan** (flight) in every sense of the term. If her serial, of the same name, is anything to go by, then Kavita's flight into showbiz will indeed be a long and smooth one. At the sneak preview of the serial held recently at the Oberoi, where a

# WORLD BIZ

couple of episodes were shown, it was more than evident. It was Kavita all the way with her inimitable style and has almost carried the serial on her slender shoulders with the right support from her co-stars. Naturally, the serial was meant for just that. Written and directed by Kavita, it has for once moved away from the studio floors into right locations. Even in the press conference, after the preview, it was her show. While the other co-stars paled into insignificance, Kavita, in her subdued style, answered volleys from the press rather confidently, of course, leaving aside the initial fumbles. Says



Kavita . . . Move over 'Lalitaji'.

Kavita: "Nowadays, serials are like radio programmes, confined within the four walls of the studio. I think my serial would spark off a trend in shooting serials

on actual locations." Her character in 'Udaan', **Kalyani**, will be the first of its kind on television. The struggle of a girl against chauvinism, favouritism and

apathy and how she emerges victorious to become a police officer. And seems she has easily outgrown the '**Lalitaji**' image. Now, it will be '**Kalyani**'. ☺

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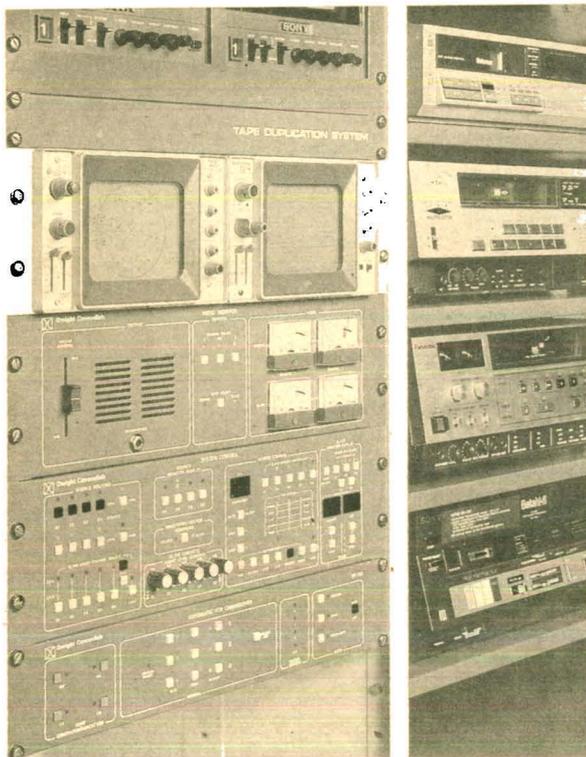
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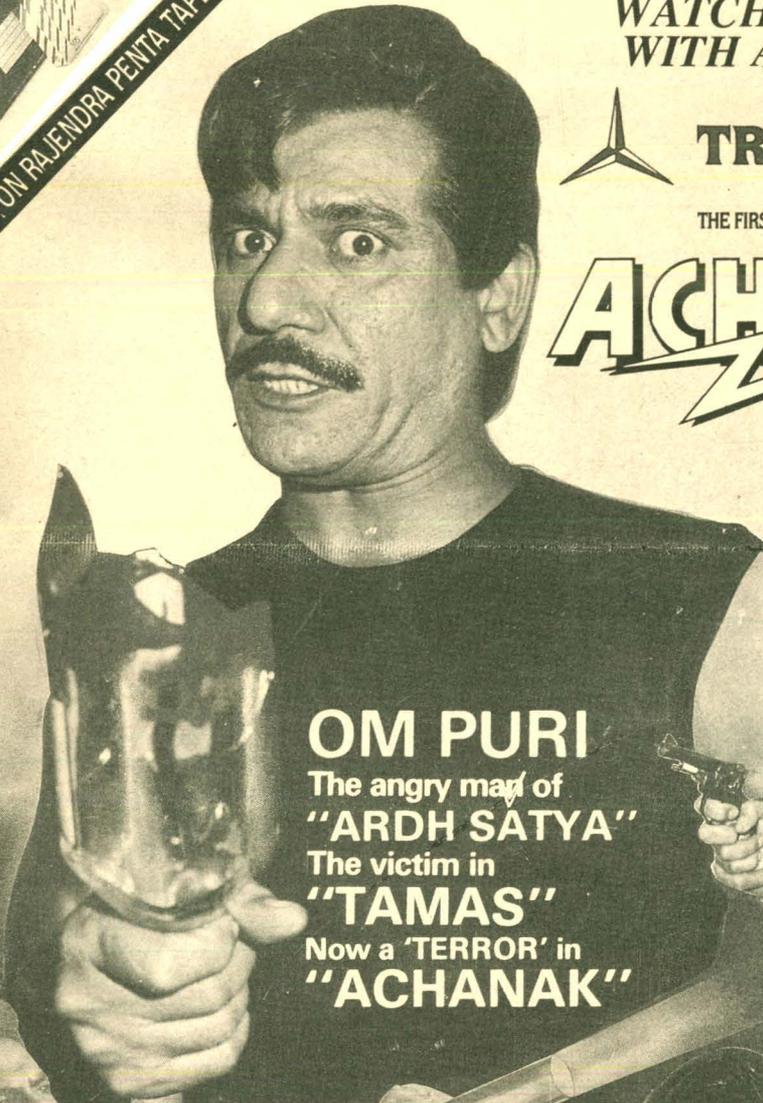
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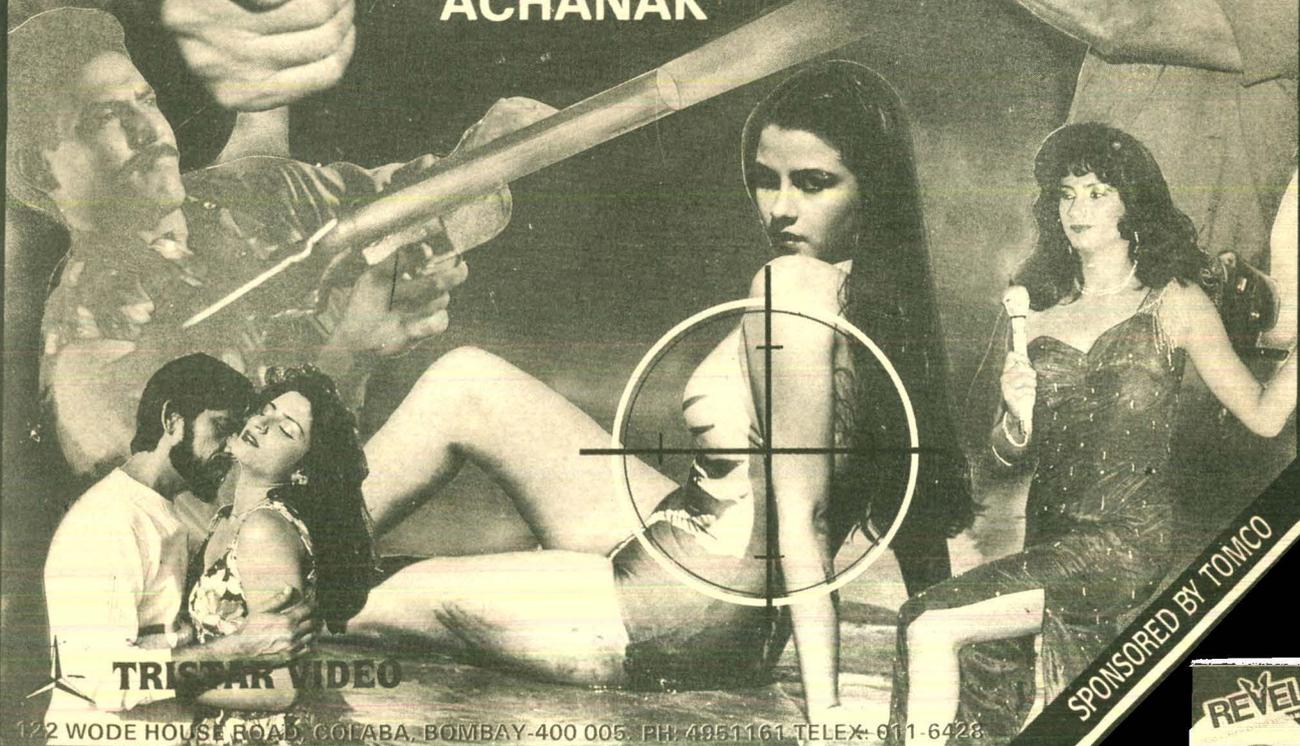
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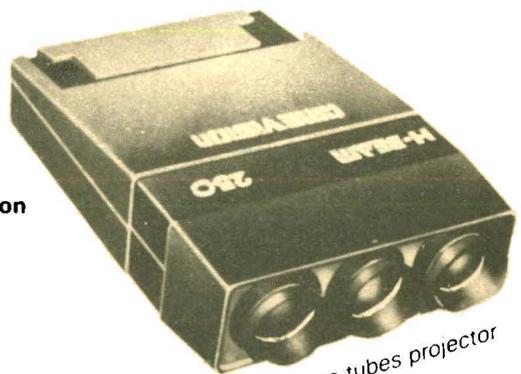


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TRENT D'ARBY	Terence Trent D'Arby
HYSTERIA	Def Leppard
OUT OF THE BLUE	Debbie Gibson
GOOD MORNING, VIETNAM	Soundtrack
APPETITE FOR DESTRUCTION	Guns & Roses
SKYSCRAPER	David Lee Roth
KINGDOM COME	Kingdom Come
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THE LONESOME JUBILEE	John Gougar Mellencamp
PERMANENT VACATION	Aerosmith
MAKE IT LAST FOREVER	Keith Sweat
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BLOW UP YOUR VIDEO	AC/DC
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ACTUALLY	Pet Shop Boys
THE HUNGER	Michael Bolton
DIESEL AND DUST	Midnight Oil
LITA	Lita Ford

Source: *Billboard* (Week ending April 16, 1988)

**MADONNA**

*'BLOODHOUNDS OF BROADWAY'*

*Madonna is starring in a new film with Matt Dillon and Jennifer Grey of 'Dirty Dancing'. It was a low-budget affair and Director Howard Bruckner said that everybody's dressing room was separated by a shower curtain with their names written in magic marker. Quite a step down for the normally hoity-toity Madonna. Incidentally, the film is called 'Bloodhounds Of Broadway' and is a gangster comedy set in the twenties.*

**U2**

*A SPLIT ON THE CARDS?*

*No sooner had they won Grammy Awards for Album Of The Year and Rock Vocal Performance than rumours began to rent the air that U2 were splitting. "No way," said Bono, which is good news for their fans. This is also a good time to discount all the stories as to how the band got their name. Fact is, and this is confirmed by their office in Dublin, U2 comes from the American spy plane of the same name!*

**MEL APPLEBY**

*CANCER STRIKES*

*The denials came as often as the news. Finally Mel Appleby denies it no more. She is suffering from cancer of the spine. Sad indeed, but sadder still is the circumstance under which the confirmation came. A worm called Wayne Smith, ex-boyfriend of Mel's sister Kim, tried to sell pictures of Mel when she was bloated and bald.*

*Mel had lost her hair because of chemotherapy which also causes severe vomiting and diarrhoea. The heavy look was the result of steroids which were taken to give her strength.*

*"When I first came out of hospital I looked like a cabbage patch doll," says Mel. "I had big, bloated cheeks. But I am down to ten stone now. I have to wear a wig at the moment but in about three months time I should have spiky hair and then a proper head of hair by summer. I'm not in pain anymore and I should definitely make a full recovery as long as I take things easy." ☺*



# SPOTLIGHT

RAINDANCING  
ALISON MOYET  
CBS

**S**oulstress Moyet pursues an electronic sizzle as she veers from the path of her first album which profiled a strong instinct for earthy songs. The change doesn't hurt, there's essence in variety as she pulls out the melodic stops on 'Weak in the presence of beauty,' seeks a beater metier on 'Ordinary girl' and sweeps into a majestic fount of phrase and feel on 'Blow wind blow'. Moyet tingles the senses in an absorbing and meritorious outing.



## ROCK MACHINE

**T**he Deep Purple T-Shirt hangs forlorn on the drum kit. Mark Selwyn and Mahesh Tinaikar softly work over a song. Mark Menezes ruffles his fiancée's hair. Jayesh Gandhi giggles at a photo of the band. Uday Benegal has a dreamy look as he scans another. Zubin Balaporia wiggles his toes, yawns, leans over to take a picture from Uday. "Hey Benny" he whoops, "you're posing like they've cut your balls off!"

**T**he nucleus of Rock Machine was formed in 1983. Mahesh and Jayesh are friends, both

play lead guitar. The influences are different, however. Mahesh prefers Michael Schenker and Randy Rhoads. Jayesh is into jazz-rock and the blues, a feeling manifested through the men who picked their way into his sensibility, Larry Carlton, B B King and Jeff Beck.

Enter Mark Selwyn who has felt the pull of John Entwistle and Geddy Lee in his calling as a bassist. On vocals is Ian Santa Maria, on drums Suresh Badricha filling in for the other Mark. "At this time we wrote our own songs," says Mark, a leaning that fell through for various reasons.

Late 1983 see Rock Machine take the stage

at Rang Bhavan. A motley few dot the auditorium, the die-hard freaks who have been pulled in by the music. For others the jaunt is mixed by one question, who the hell is Rock Machine?

A good question answered by more stage appearances. The core of fans grew but that ready nod of recognition came slowly. November 26, 1985 changed all that.

It's the Aid Bhopal concert. Rock Machine blister the night with a sizzling set. Uday is upfront as a vocalist. He likes listening to jazz, an attitude he tempers with the Doobie Brothers, Steely Dan, Manhattan Transfer and The Who. As a singer, he has an

unique presence. And as Zubin on keyboards fills out the sound with rich textures, the time of affirmation has come. No longer is Rock Machine followed by a question mark. The sign has been replaced by an exclamation!

Having established themselves in Bombay, Rock Machine began touring India. "Two years ago we played in 20 cities," says Mark Selwyn. "Last year we did 35. People keep calling us." In testimony stands the letter from IIT, Kanpur. "We enjoyed your terrific show last year and would like you to play again. Please write to us immediately!" The anxiety is understandable.

## On The Fast Track

Touring the country has its share of oddities. "In Gauhati, there were security guards with sten guns in front of the stage," says Mark with a smile. "The people came in with gallon cans of liquor. At our first concert a fight broke out."

Calcutta was something else. A pirate recorded their perform-

Mark. "But we are getting over that." Rock Machine have been introducing their own compositions during concerts. The songs have been received with rapt attention. Who can resist the corded sinew of 'Chains 'N' Black Leather', the soft permutation of 'Karen' or the jazz funk of the in-



L to R: Mark Menezes (drums); Mark Selwyn (bass), Zubin Balaporia (keyboards), Jayesh Gandhi (lead guitar), Uday Benegal (vocals) and Mahesh Tinaikar (lead guitar)

ance and released a cassette. "I approached him and told him I was from Rock Machine and that I wanted a cassette. He told me to go to hell and that if I wanted a cassette I would have to buy it!"

"One of our biggest disappointments was not being able to play original songs," reflects

instrumental 'Funk Off'?

Mark does most of the composing, ideas filtering into his mind (is that the secret of the odd smile that crosses his lips?) later developed by each player to suit his part. The instrumental was composed by Zubin who has developed radically as a player of imagination.

No band can develop in a lopsided manner. The growth of Rock Machine as a band of stature is reflected in the giant strides that each has made over the last three years. Take Mahesh, a clear, scintillating player whose very presence tingles the senses, or Jayesh who is cool and collected even as he unleashes a fiery solo, Mark whose bass structures a mean but steady rhythm and Uday with his ever pleasing stage personality and a voice that makes a song his own. And there's Mark Menezes, for whom percussion is an adjunct to a tight set of traps and accents. He honed his skills at the Percussion Institute Of Technology in Los Angeles.

"I had playing experience and that made it easy for me," he says. "What I found difficult was reading the music for drums." He surmounted that, and at the end of his course, he was asked to stay behind by other musicians and work out songs. "I had no money and staying without work for six months would have been impossible."

Rock Machine has distanced itself from the ethos that transfuses the progress of other Indian rock bands who are content in basking in the reflected glory of HM and hard rock bands like Deep Purple and Iron Maiden and churning out the same old riffs. They do play cover versions but they are not the tardy, overdone songs. And what's more, they

lend a sheen that testifies to an innate, articulate, ability.

Rock Machine are currently turning on the heat in the CBS/Bombay Dyeing travelling show. Their worth has been recognised and they will be given a one hour slot. "This is the first time we will be touring the Southern cities," says Mark. There can be one expected outcome. More invitations to perform later!

Rock Machine will play at the Festival of India in the USSR in the pop/rock section with Remo and Gary Lawyer. Again the band has been given a showcase.

"We will be working out several new songs," says Mark, the bassist. "The best way to describe our songs would be eighties rock. We don't want to be caught in the rut of the '60s or '70s. We want to be contemporary!" Nine or 10 songs will find their way on a cassette for CBS which will be released in September.

Rock Machine has been rehearsing assiduously for the CBS tour. There is an easy camaraderie that flows between the six, a friendliness that is reflected in the cohesion of their performances.

There is one nagging doubt ticked by rumour. Mahesh leans forward to answer gently. "No, I am not going to America to study guitar just yet. Rock Machine will still be together, as it is, for some time. There is so much happening for us!" Ah, blessed relief!

## Suchitra Krishnamoorthi

The 'Chunauti' star

**T**he uniqueness of 'Chunauti' is its stars—those college students, with a bit of drama behind them, almost pulled the rug from under seasoned professionals who co-acted with them. Small wonder that the serial zoomed-up the popularity charts and managed to stay at the top at the expense of the so-called 'heavy weight' serials.

Suchitra Krishnamoorthi is one such student. Fortunate enough to be among the select few who were given the nod from among 1,500-2,000 applicants after screen tests and all that.

Suchitra acts as a college girl, Vandana. In real life, too, she is one, studying F Y BCom at Sydenham College,

where she exudes that immature image of any college kid. Commenting on the serial she says: "Acting for 'Chunauti' was great fun. It was like a big family." Devoid of any traits an actress usually possesses, she is still to come to grips with her 'star' image. "I do enjoy acting. And I've been getting offers from both TV and films." But she is yet to make up her mind. Because as she says, "there's a lot of time to decide." She does agree that these flings before the camera "take a lot of her time"

But she is in no mood to neglect her studies



Suchitra... 'I'm keeping my options open'.

either. A top-notch all along, Suchitra has managed to straddle the two with equal felicity. Earlier, she had cherished ambitions of doing "management and some such stuff", as she puts in that typical college slang. What about the adulation and the 'wah wahs' that come her way after

'Chunauti'? "At Sydenham, nobody really bothers. Everybody is like one big family. But outside college, people used to give me curious

looks. It was quite embarrassing, initially. But now I'm used to it."

Regarding 'Chunauti', she explains: "It has definitely brought about an awareness among students."

Succumbing to the pressures of working in a musical, she went ahead and did 'Peanuts', the successful pseudo-musical currently doing the rounds in Bombay. "I'm a semi-classical singer and I enjoy doing musicals." Oflately, she has entered the jingle scene

lending her voice to products like Bajaj Washing machine, Orson TV and Clearasil.

When the inevitable question of the future cropped up she said: "I'm keeping my options open. Of course, the lure is definitely there. There's no point in deciding in a hurry." With Ramesh Talwar's 'Gadbad' and some other offers coming her way, Suchitra is at the crossroads of her life. To be or not to be. That is the question.

— SK JOHN



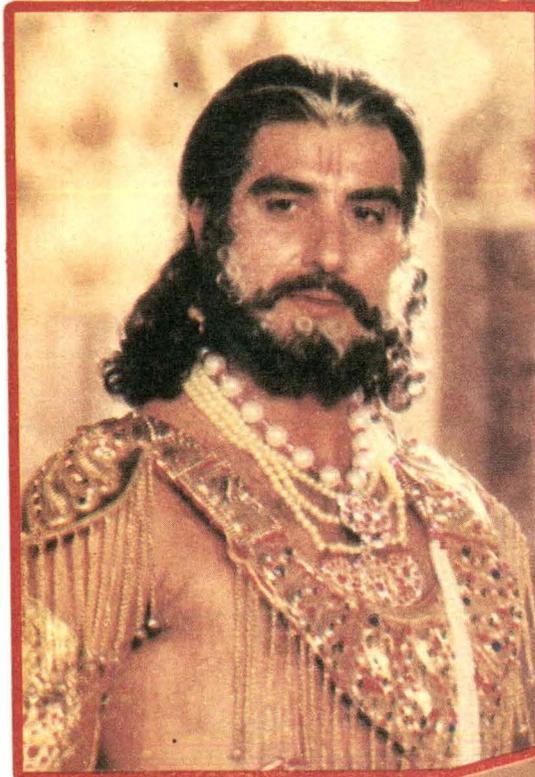
Kiran Joneja and Rishabh Shukla



Mukesh Khanna and Debashree Roy.



Vanvi Babbar and Pawan Shukla.



Raj Babbar as 'Bharat'.

# MAHABHARATA

*Magnum opuses, it seems, are the in thing on TV today. B R Chopra's magnum opus number two, Mahabharata (after Bahadur Shah Zafar), is on the floors. ALPANA CHOWDHURY reports on the earthly and the ethereal who are presently shooting at Film City.*



Debashree Roy as 'Satyawati'.



L-R: Meena Chakraborty, Nazeen, Maneka Babbar & Debashree Roy.



Goga Kapoor (left) and Ram Mohan



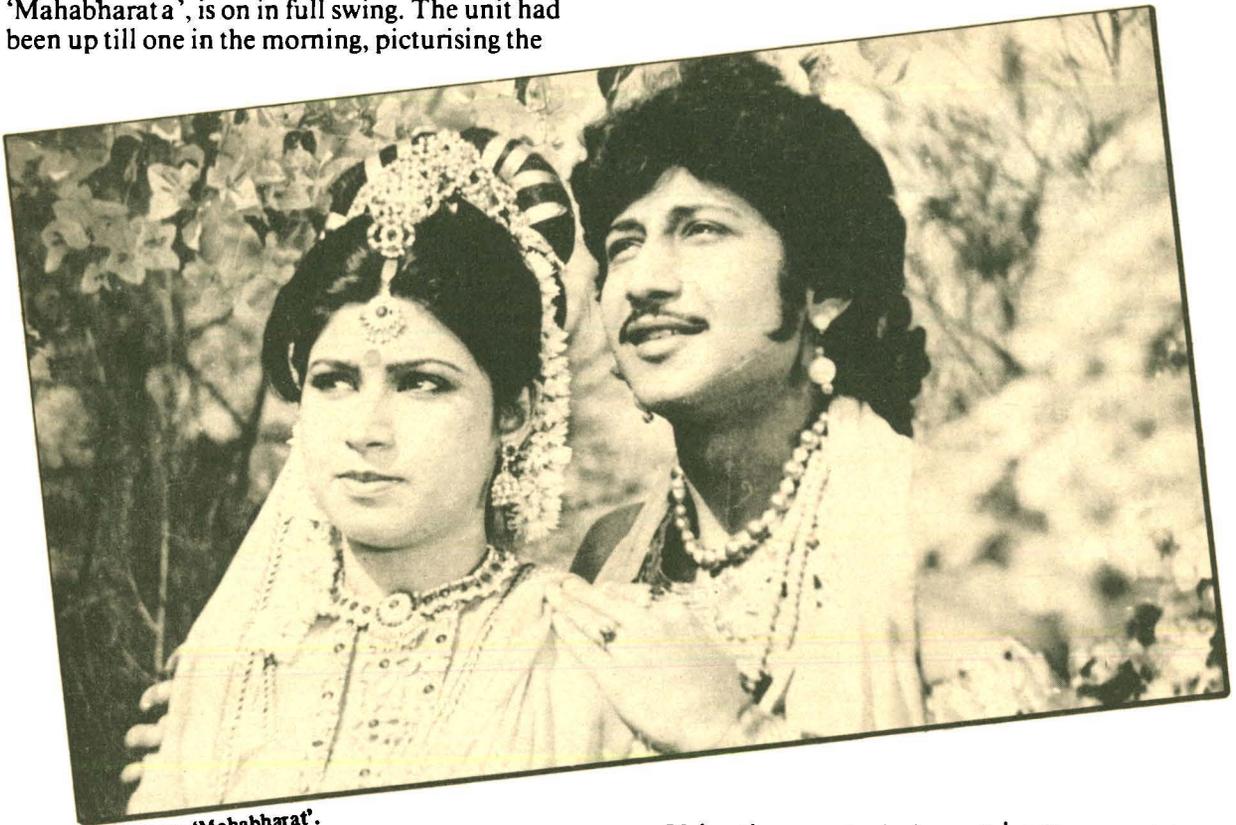
L-R: Gufi Paintal, Renuka Israni, Girja Shanker & Mukesh Khanna.

**C**arpenters are busy hammering away at thrones and ornate chairs. There is a tailor at the sewing machine attaching yards and yards of silver zari on to deep blue velvet that is to serve as the upholstery of King Ugrasen. Masons and painters give the finishing touches to the tall cream and gold columns of the king's durbar. Upstairs, in the make-up rooms, actors don their orange, blue and gold costumes, while wig-makers go clip clip at moustaches and beards, trimming them to appropriate slopes and sizes.

It is ten in the morning and Film City, in Goregaon (a Bombay suburb), is abuzz with activity. Apart from several other units, shooting for B R Chopra's magnum opus for TV, the 'Mahabharata', is on in full swing. The unit had been up till one in the morning, picturising the

Joneja, draped in a white Amrapali-like costume, plays the goddess who is to later drown seven of her sons in order to free them from a mortal life. Her eighth son grows up to become Bhishma, the chief councillor to his father's grandchildren: the Kauravas and Pandavas.

The scene was completed the previous day in the studios, using what is known as the chroma technique, a combining together of two images. So, Kiran gives the impression of climbing up a series of stairs out of a deep flowing river; and she steps out absolutely dry, with not a hair out of place. Goddesses, after all, cannot look like drowned rats!



A still from 'Mahabharat'.

Indra durbar sequence but everybody is back to work with just a few hours rest. The atmosphere is relaxed and unhurried.

While the sets are being put up you find actors sitting around with scripts in hand, memorising long stretches of Sanskritised Hindi. As there is time on hand, I watch the earlier canned portions on video.

One of the sequences has goddess Ganga stepping out of the river to fall in love with King Shantanu. The unit had recently been to Mahad, in Maharashtra, and shot the sequence by the Saraswati riverside. It's a beautiful pastoral setting, with a virginal untouched look. Kiran

Using the same technique, Ravi Chopra, joint director of the serial, filmed the Indra durbar, which seemed to be situated in the heavens, in a mass of floating, soft, white clouds. To the strains of semi-classical music, two apsaras emerge to strike a few semi-classical dance poses.

Peter Pereira is in charge of special effects which will play an important role in the making of the serial, because the earthly often interacts with the ethereal in the great epic. Miracles and incidents like the sun god riding his chariot past Kunti's room, or entering it and impregnating her with Karna – all these will require special camera techniques and sound effects. With a budget that is reportedly a mind boggling Rs 7 crore and more, the Chopra unit can well afford

to exploit all the tricks of the trade.

Shooting commences around noon. Everything is in place. The lighting has been arranged and all the hammering and whirring stops while actors take up their positions and an assistant director rehearses their lines with them. They are filming a confrontation scene between Kansa, Krishna's uncle, and his father, Ugrasen. While Ugrasen is a puny-looking man with chalky white make-up, his son, played by Goga Kapoor, is a huge six feet one-and-a-half inches hulk who looks as dreadful as his character is meant to be. Freshly returned from war, his sword still unsheathed, Kansa has come to dethrone his father.

selection will be known only after the serial goes on the air. But he has certainly dug out some long-forgotten names like Mukesh Khanna who plays Bhishma and Debashree Roy who plays Satyawati, the fisherman's daughter who marries Shantanu. Mayur, till recently known as the junior Amitabh Bachchan, is cast as Abhimanyu, while Juhi Chawla has the important part of Draupadi. Kunti will be played by Nazneen. Since Raj Babbar has to have a mandatory role in every B R venture, he appears right in the beginning as Bharat.

Babbar is, in fact, shooting at Film City for another film, but he puts in an appearance every now and then on the Chopra sets. Mayur also hangs around though he is not required, offering



Renuka Israni as 'Gandhari' and Girija Shanker as 'Dhutarashtra'.

INDRAJEET AURANGABADKAR

A gaggle of radio and stage artistes, wearing silks and baubles, hang around the sets. It's been a major task selecting the cast, for the 'Mahabharata' is replete with characters, each important in his or her own way. Unlike the 'Ramayan', which more or less follows a straight story line, the 'Mahabharata' comprises innumerable subplots. And procuring artistes for the myriad situations has been no easy job. Obviously some are bound to be less talented than the others, as was evident that afternoon. The radio artiste playing Ugrasen muffs up his lines often while Goga Kapoor walks through his part, demonic laughs included, with the ease of a professional.

Screening hundreds of aspirants was the task of Gufi Paintal and how wise he has been in his

home-made samosas and lassi to those who will have it. It's like one large Punjabi family. Digs at the 'Ramayan' are aplenty and one can't help feeling it's a bit premature to laugh at another when your own fate is unknown.

In between shots, samosas and Raj Babbar, Ravi Chopra squeezes in some time to talk about his ambitious venture.

**Q: Your last serial, 'Aakhri Mughal', came in for a lot of criticism. Do you anticipate the 'Mahabharata' also getting embroiled in controversy? What has been your source for the serial?**

**A:** Our serial is based on the original 'Mahabharata'. Besides, we have been in close consult-



ation with the Bhandarkar Institute at Pune which has been doing research on the epic for the last 70 years. Pandit Narendra Sharma is doing our screenplay, while the dialogues are by Dr Rahi Masoom Raza.

The reason why people found our interpretation of Bahadur Shah Zafar's character difficult to digest is that most of them have read history text books based on the British point of view. Whereas we relied heavily on his letters, poems and the fact that the British deported him to Rangoon. Had he been as ineffective as he is made out to be, the white rulers would not have found it necessary to get him out of the way.

**Q: How is it that you have Dr Raza, a scholar from Aligarh Muslim University, writing dialogues for the 'Mahabharata' which will obviously be inclined towards Sanskritisation?**

**A:** Dr Raza has done his PhD in Hindi, so he's more than capable of writing the dialogues. And though there will be a certain amount of Sanskrit influence to establish the flavour of the period, we will not be using very heavy Sanskrit as the serial must be understood by the masses.

**Q: Who are your sponsors and when do you hope to start telecasting the serial?**

**A:** Godrej and Dunlop are sponsoring it. We will go on the air after the 'Ramayan' is taken off. We are hoping to time it with the Navratri festival.

**Q: How will you strike a balance between the heavenly and earthly elements?**

**A:** Our narrator is Samay (Time) who states that his story should be heard by every generation because the fight between good and evil is pertinent to every age. Every generation has its 'Mahabha-

rat'. So our treatment has to have an everyday feel. The serial has to deal basically with identifiable people and identifiable situations.

But, of course, the masses want the heroes from the 'Mahabharata' to be above them and we can't let them down on this. The ethereal, heavenly touches will be established through the miracles and our portrayal of Krishna.

**Q: Who have you cast in the role of Krishna?**

**A:** We haven't yet decided on the actor.

**Q: What were the criteria for selecting the cast?**

**A:** Apart from being good performers – we have drawn heavily from the stage – they had to have reasonably good physiques. I didn't want flabby bodies since the actors will be clothed in variations of the wraparound and hence considerably revealed.

**Q: How did you decide what the characters of that period wore?**

**A:** Ram Kumar, an artist who has studied this period, has designed the costumes. They are being stitched by Maganlal Dresswala.

**Q: Considering that your subject is of epic proportions won't you find the size of the TV screen restricting? For instance, how will you shoot the great war without making it look cramped? In your earlier serial, some of the sequences like the court scene looked very crowded.**

**A:** Yes, we have learned some lessons from our previous experience. I think what we will do is have long shots of the battle in the background and keep the main protagonists in the foreground. The size of the battle cannot be lost at any time.



INDRAJIT AURANGABADKAR

**Q: You must have also learned some lessons from the 'Ramayan'... what to avoid. How would you compare your serial with that of Ramanand Sagar's?**

**A:** I think it is unfair to compare the two. The 'Ramayan' is a product on its own. Ours is a wider canvas. The 'Ramayan' has just a handful of characters. We have to establish the magnitude of our subject.

**Q: Religion, it is said, is opium for the masses. Are you exploiting this weakness?**

**A:** The 'Mahabharata' is not a religious text like the Koran or the Bible. At the same time you cannot divorce religion from it because the portions relating to Krishna form the basis of the holy text, the Bhagvad Gita. However, it is not basically a religious document.

We are not exploiting religious sentiments. What we are exploiting are the dramatic elements inherent in the epic. We had decided to make this serial much before the 'Ramayan' started being telecast. So it is not as if we are piggybacking on its success or taking advantage of the fact that a religious subject has become so popular.

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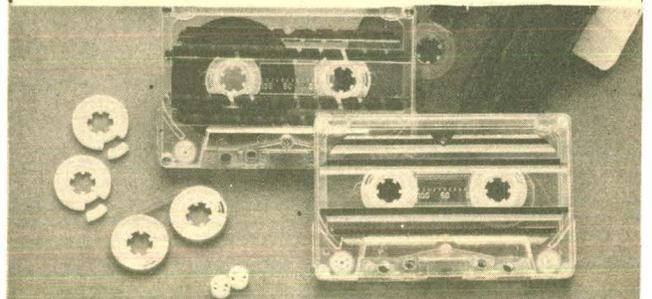
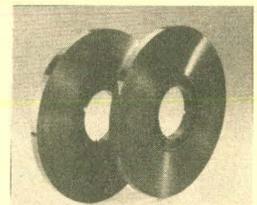
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# RIDICULOUS

The story of how Doordarshan turned 'Honee Anhonee' from a gripping thriller into a semi-documentary can now be told. In fact, it needs to be told to show how unwarranted protests can mar the quality of a good programme.

'Honee Anhonee' was conceived by Odyssey, a Bangalore-based TV outfit, as a serial on supernatural and paranormal incidents reported from various parts of the country. Many of the cases were taken from the files of the National Institute of Mental Health and Sciences (NIMHAS), Bangalore. These stories, based on themes ranging from reincarnation to transmigration of spirit were sent to Doordarshan for approval. Doordarshan officials probably liked the offbeat concept and approved the serial at the storyboard stage.

The first four episodes, which, incidentally, featured the most uncanny and unusual stories, went off smoothly. Probably the rationalists took time to realise that 'diabolical' things were happening on the staid idiot box. One thing is certain: most viewers enjoyed the stories immensely. Some rationalists, however, decided to take up the issue with Doordarshan. As a result, without actually stopping the serial, Mandi House resorted to pre-censorship from the fifth episode onwards. The producers were asked to submit a line-by-line script of each episode. Of the many stories sent by Odyssey, Doordarshan sanctioned only those with the least element of unnaturality.

That is why a 'rational' explanation was provided at the end of each episode. Highly ridiculous, to say the least.

The popularity of Indian serials has prompted Doordarshan to explore the possibility of exporting them, never mind the fact that serials that could be accepted by foreign networks can be counted on the fingers of just one hand.

Nevertheless, Mandi House has plans to market its programmes abroad, either as part of a cultural exchange with a friendly country or for outright sale. But there is a hitch. Doordarshan cannot sell the serials directly as the rights are vested with the producers.

Now Doordarshan has started wooing outside producers to either part with the rights or share them with Mandi House. The producers, however, are demanding a lion's share of the transaction. When a meeting of such producers was recently con-

vened at Mandi House, they demanded 70 per cent share of the loot. A reply from Doordarshan is awaited.

Until now, Doordarshan had no hold over the rights of the serials after the telecast. The programme used to become the property of the producer who was free to sell it to whoever he liked. That is why Ramanand Sagar could sell his 'Ramayan' to a number of countries besides making a pile on the video rights. Doordarshan now probably plans to have a share of that cake.

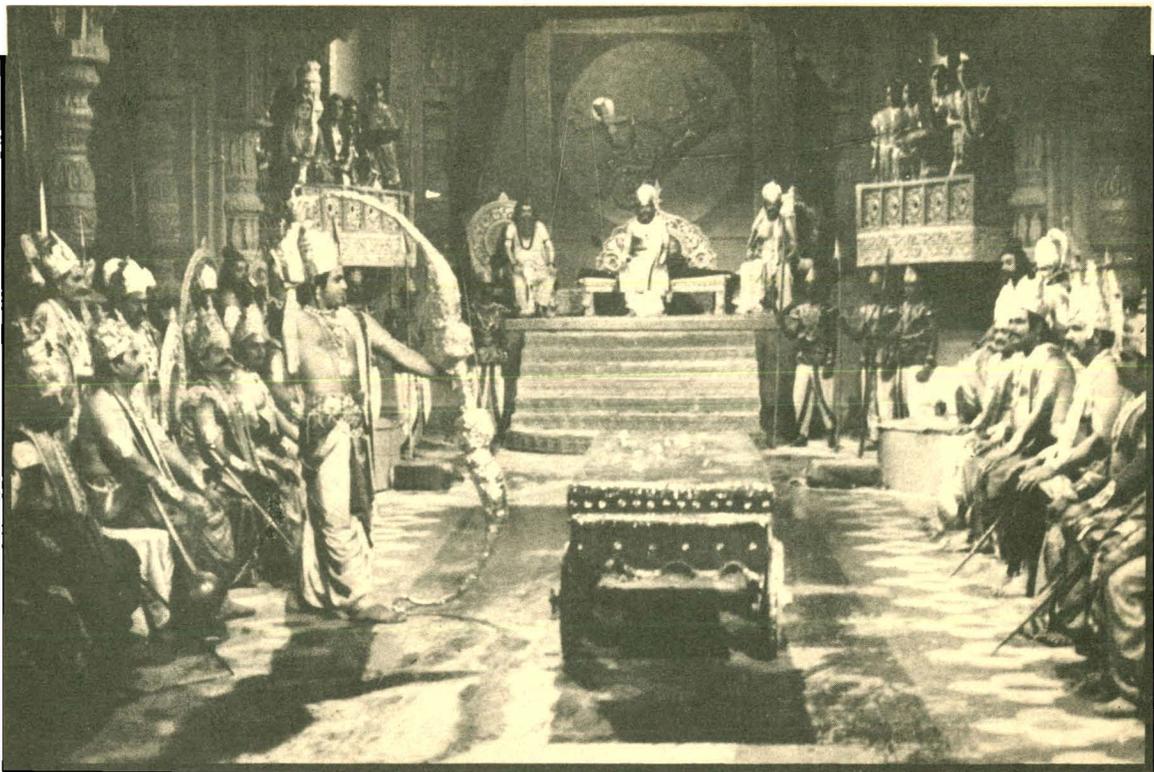
\* \* \*

Doordarshan's serials are finding an outlet in Mauritius, the tiny nation in the Indian Ocean, with a large concentration of Indians. Some visiting journalists

found to their surprise that Mauritius TV was showing old serials like 'Rajani', 'Vikram Aur Betaal' and 'Hum Log'.

What surprised one even more was that while the above serials, because of their popularity in India, deserved to be featured in Mauritius, one fails to understand the logic behind selecting a serial called 'Purvai' which was forgotten by Indian viewers after the very first episode!

Well, the truth dawned on the visiting pressmen when it was discovered that the writer of the serial was one of the journalists on the trip. Through his manipulations, he had managed to sell the third-grade serial to Mauritius TV. What was worse is the fact that they were showing 'Purvai' in place of 'Ramayan', which had been temporarily suspended as the tapes had not arrived on time.



A still from 'Ramayan'.

Meanwhile, 'Ramayan' is such a big hit in Mauritius, that the TV authorities there give a five-minute summary in French at the start of each episode.

\* \* \*

**W**ith a single stroke Mandi House has put an end to all extensions and revivals of popular serials. In a major decision taken last month, it was decided to terminate all serials at the end of 13 episodes; the only exceptions were those serials which are sanctioned for a longer duration at the approval stage itself.

The first victim of this rather unfair policy has been 'Adhikaar', the serial on court cases involving women. It has been denied an extension and Manju Singh, the co-producer, is highly disheartened. She was planning to widen the scope of the programme by taking up cases involving conmen who are men, and not necessarily women. "And why not, we could even take up the cause of men," she says tongue-in-cheek.

But that is not to be. 'Adhikaar' will get over at the end of 13 episodes. It will not even be revived at some other date because Doordarshan has had bad experiences with revivals. It has been invariably found that most serials, which were good in the first round, tend to deteriorate in the subsequent versions. Another reason that has prompted Mandi House to impose this ban on giving extensions is the fact that many producers used to pressurise the bosses by obtaining letters of commendation from top ministers and politicians.

Two serials which fall in this category are 'Kashmakash', which is currently running on prime time, and 'Adaalat', which is to come on Doordarshan in its third reincarnation. Well, that's Doordarshan for you.

\* \* \*

**F**ed up with serials on women? Well, there is more bad news for you in the offing. Yet another of those interminable sob stories was launched last month. It is called 'Udaan' (flight).

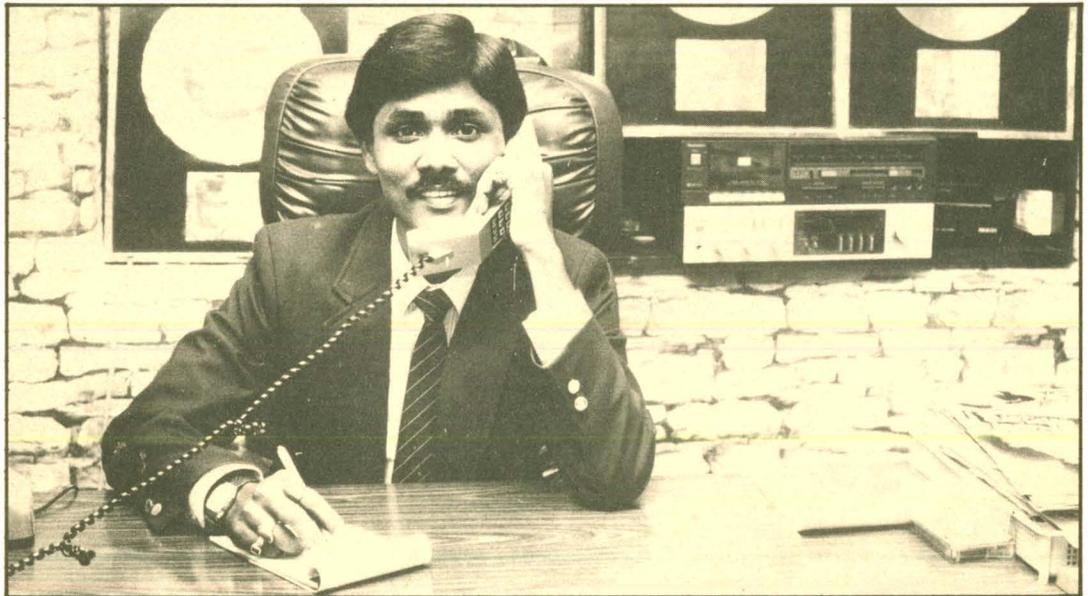
The title role of an intrepid young girl who rises to become a superintendent of police in the face of all odds is played by Kavita Chaudhry, who is better known to viewers as Lalitaji in a commercial for a detergent powder. She plays a refreshingly different role in 'Udaan'. Besides, she has written and directed the serial.

However, talking of women's serials per se, it is time Doordarshan put a ban on them at least for a while. From the time of 'Rajani', the small screen has been flooded with crude serials purporting to project the problems of women. Some that easily come to mind are 'Swayamsiddha', 'Ratachakra', 'Poornima' and 'Titliyan'. If Doordarshan thinks that by showing such serials they are improving the image of women, they must be living in an ivory tower. They must realise that instead of showing 10 bad serials on women's problems, just one good one on the same topic could do wonders.

This business of women's serials is really getting on one's nerves. Will Doordarshan call a halt to it? ☉

# 'MUSIC INDUSTRY IS NOT HEALTHY'

**I**n a short period of four years, Venus has established a national image for itself and is today among the top music companies. Apart from purveying the cream of Hindi film music, its successes in "masses' music" are unique. The best part of this success is that it has achieved it sans the big names of the music world.



N A Hashmi, A & R manager, Venus.

If films are made by directors, music companies are made by the Artiste and Repertoire Managers. It's an art to make the right choice and select the correct time to launch music. Ratan and Ganesh Jain, the promoters of Venus who are actively involved in every sphere of music activity, have in N A Hashmi, an able Artiste and Repertoire Manager.

**Playback** meets him to find out why everything works like clockwork at Venus.

**How would you explain a successful A&R manager?**

He's definitely not the one who claims to record only good music; but music which sells. I am not an artiste. Identifying repertoire with sales potential and exploiting a suitable artiste to this end is my task. Take Anupama Deshpande. I have not recorded any of her ghazals and might not. But we have an endless stream of aartis recorded, which are super-sellers even compared to bhajans. To pinpoint the subject of an album correctly, an A&R man must have marketing experience. In India, the scope is too vast, as such first-hand experience on the demand pattern is a must.

**In which area has Venus' recordings been successful?**

We have a fantastic track record for exploiting available talent; for instance, Jayanti and Honey. They are excellent musicians: Their instrumentals today sell on their name. We've given them an image of solo artistes. Earlier, they were behind the scenes. Similarly, Ramesh Iyer's and Pradip Lad's 'Disco Pop '86' outsold a lot of original international music. This is mainly because of the material recorded and proper marketing. Recently, Adesh and Raju's 'The Power Of Music' international hits versions were again a hit. Then Tabun, Bappi's guitarist, has a solo album with us, Salil Chowdhury's hits, and soon in Nandu Bhende's style a nonstop disco album, which I am sure will be even more successful than Nandu's!

**What about ghazals and geet?**

They just don't have enough sales. Besides it constitutes less than 10 per cent of the net music business, which is not enough to

support a music company. Firstly, no music company can survive on national music. And on a national scale, one cannot talk of surviving without Hindi films. Again, regional basic is essential. And here we have quickly established Venus in Marathi and Bengali. Our Lata Puja album has been the most successful in the Bengali market till today. We are proud she did this album on royalty and never took any advance. We introduced into the Bengali market Mohd Aziz, Anuradha Paudwal, Alka Yagnik, Shabbir Kumar, Anwar, Vijay Benedict, Anupama Deshpande and Abhijeet, all big names you will agree. Coming back to ghazals, Mohd Aziz's only ghazal album is on our label which Sardar Malik composed for him on our initiative. Then we are promoting Raza Ali Khan, and shall soon release Ghulam Ali.

**But you still haven't been able to establish an artiste on the national scene?**

Why do I have to do that. In the history of Indian music no regional artiste, leave aside a national one, can guarantee sales of over 2 lakh cassettes. Our artistes, Anand and Milind Shinde in Marathi have achieved this. They were launched by us. We cannot meet the demand. Even Bappi has plagiarised from this album. But on the national scene, let me tell you that earlier, margins afforded huge publicity budgets, and were a major input. In this aspect, the music industry in India is not in a healthy state. It's not possible to take too many risks.

**How can you overcome this problem of acquiring major artistes?**

Well, we have on our catalogue Pankaj Udhas, Anup Jalota and Purushottam Jalota. We succeeded in doing this by acquiring copyrights from Amarnad. Govind Prasad Jaipurwale, one of the masters, is similarly also on our catalogue.

**Does artiste management present any major problems?**

Yes, but not related to money or talent as you would suspect. The biggest problem is one of ego. While a lot of new artistes know they are in no way competent enough to compare themselves to established talent, their egos will unnecessarily create problems. Take Parvati Khan. She was dead against giving any credit to Ramesh Iyer and Pradip Lad, who contributed greatly to her album 'Masti'. Then she promised to complete the album in a certain sum. Missing from studios, promising payments to all, without sanction, she was a nuisance. Every music company works differently. If an artiste shifts to another label, he's happy if the treatment is better. But this depends on the artiste's intention. Now Pradyumna Sharma was glad we had a hand in the selection of lyrics, choosing the composition, being present during recordings. He wasn't used to all this earlier.

**Is there enough talent going around?**

Leave aside fresh talent. We can flourish by concentrating on the available artistes. Take Anupama Deshpande. Her earlier company left her languishing for three years. We have already recorded 150 songs with her. Similarly we are exploiting Sudesh Bhonsle's talent. ☺

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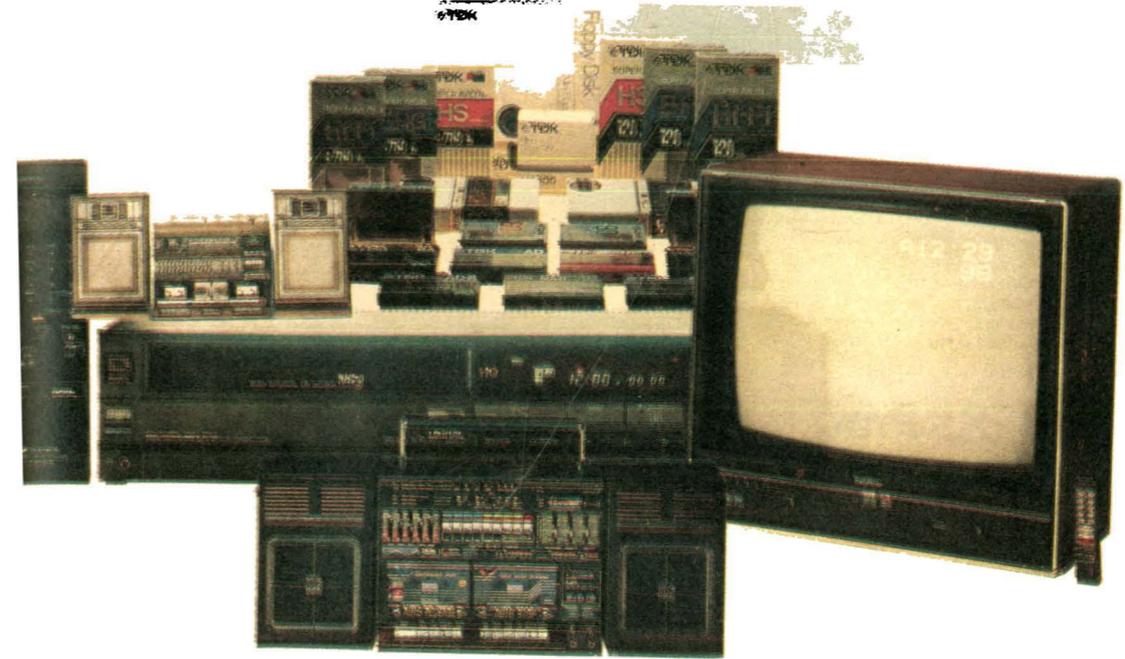
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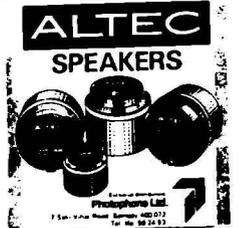


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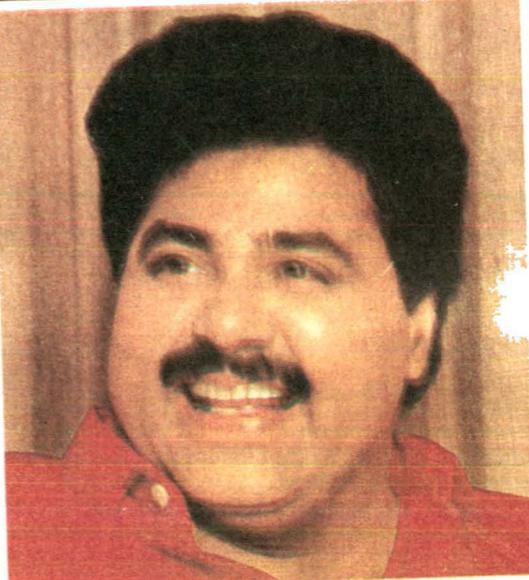
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He has come a long way but he knows he has still a long way to go. And he also knows that he will reach there one day soon. Satish Shah (who doesn't know him now?) has all that it takes to take him where he deserves – among the top of the talented few. True, he is not a star in the commercial world of Hindi films. He is in a better position, a versatile actor for all seasons, of many phases and faces. In a matter of years and with all the good work done in theatre, small films, big films, art films, commercial films, television serials and advertising shorts, he has made his intentions clear. He is here to stay. A passion for excellence is Satish Shah's motto. - Photos by Peter Martis

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Awards for 4

'Fete Directorate should be autonomous'

Govt. 'no' to Akademi

61 video films made in 1987

Inside

From Our Special Correspondent provided by the Film Certification Board Commenting on the features, Mr. Bhagat said that they Cover story P. 8

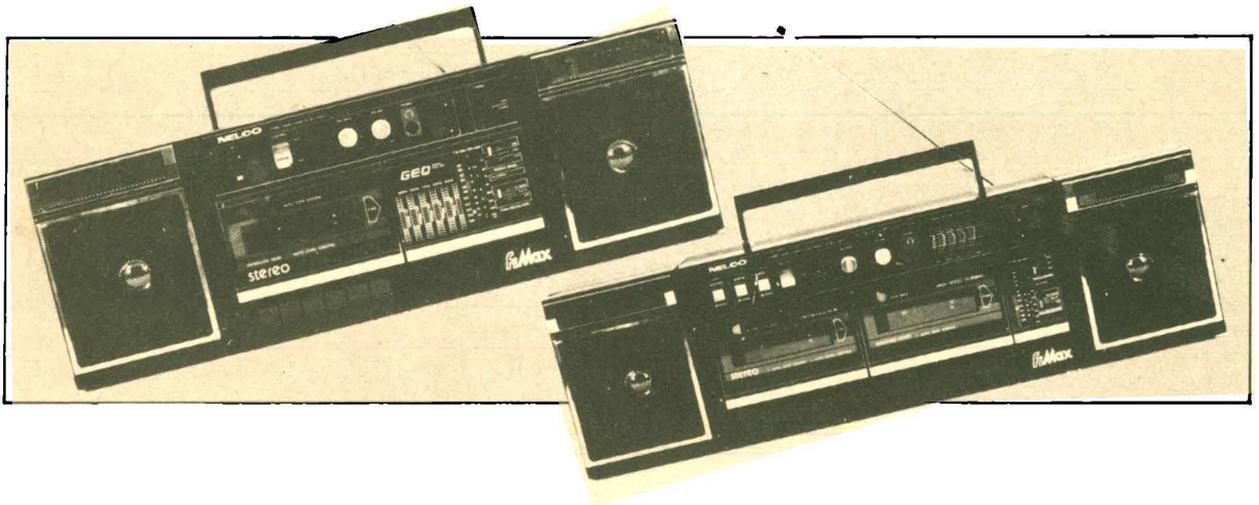
## Nelco FIMAX Stereo systems

The Nelco Fimax 1130 and 2130 (Double cassette deck) are sleek, compact stereo systems with a 4-band MW/FM radio,

5-band graphic equaliser and 2-way detachable speakers. Both the models also have a peak music power output (PMPO) of 12 watts, permalloy long life heads, soft touch controls telescopic aerial, auto stop, one touch recording and can be operated on both mains and batteries. The 2130 double cassette deck

with stereo radio recorder has continuous play, normal and high speed dubbing, normal, chrome and metal compatibility, dancing LED, headphone jack and built-in MIC.

Price in Bombay: Model 1130  
Rs 2,781  
Model 2130  
Rs 3,569



## Trendset Colour TV

Peico's latest colour TV, the PHX 51C Trendset colour TV, is a trendy monitor-style TV having modern symmetrical styling with soft sculptured contours. This Pal B/G system has a host of automatic functions like automatic frequency control (AFC), Line and frame synchronisation,

auto degaussing (ADC), beam current limiter, automatic gain



control (AGC), automatic black level stabilisation, automatic sound muting, stabilised power supply with an automatic overload protection for large voltage fluctuations (160-270V).

The PHX 51C has a powerful sound output of 12 W PMPO. It has a new designed mono-carrier sliding chassis for easier serviceability, a high gain VHF/UHF electronic tuner and a concealed easy-to-use front panel tuning system.

## Videocon Colour TV

The latest from Videocon is the 51 cm table top solid state colour TV (Model 205-R5G). This smartly-styled TV is a multi-system model with an automatic system changer between Pal B/G, Secam B/G, NTSC 4.43 and NTSC 3.58. This TV has a couple of advanced features like the uni-colour circuit which automatically adjusts to changes in contrast to enable you to watch the right colour. The microcomputer in the voltage synthesizer circuit electronically synthesizes the broadcast signal voltages so that your picture stays sharp.

On-screen display include channel, volume, colour and brightness. Besides a channel up/down and volume up/down control it has a handy Tone control for the richest possible sound



which comes to you from a pair of wing speakers situated on each side of the television. The 12-position channel selector can be used to receive not only UHF

and VHF channels but it can also be used for a variety of purposes. The off-timer can be displayed on screen and set for 30, 60 or 120 minutes.

## Studer A 807 Professional Tape Recorder

The Studer A807 represents the quintessential development of the professional tape recorder – thanks to its innovative application of digital control electronics, a traditionally stable precision tape transport, and audio electronics of exemplary quality.

The A807 is a new generation machine and some of its outstanding features are high quality, phase-compensated amplifier circuits; Dolby HX Pro circuit for optimum treble dynamic

range and switch-selectable CCIR/NAB equalisation. Two programmable keys can be assigned alternative functions such as LOC2/LOC3 for two additional locator addresses; Fader-ready for fader start operation and Lifter for playback during spooling. The main tape transport functions can be remote controlled via the parallel and serial interface.

A comprehensive system of digital control electronics, including fully processor-coordinated tape deck control and digitally defined audio parameters ensure that the highly demanding analog sonic performance specifications are easily satisfied. Potentiometers for amplifier alignment

are, for the A807, a thing of the past. Instead, all audio parameters are determined by D/A converters. Calibration is performed via the tape timer keypad in reproducible, digital values, or – via serial interface – from an external storage medium.

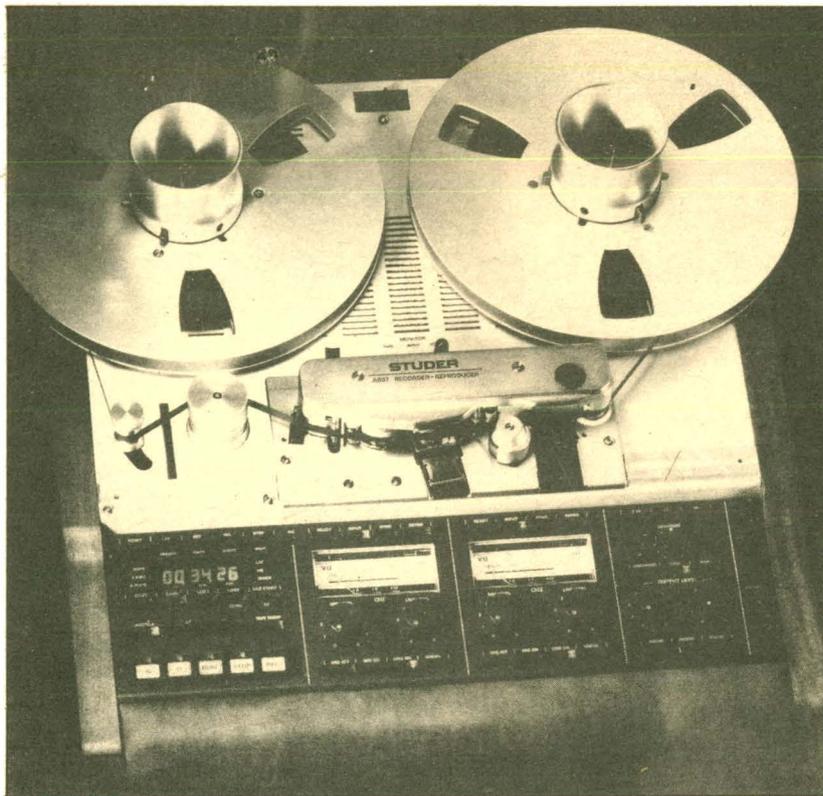
Two types of tape alignment parameters like level, bias, treble boost can be stored for each tape speed. All these parameters can be stored in a non-volatile memory (which lasts for 10 years) and is protected by a battery back-up in case of power failure. The entire head block can be removed from the machine by unscrewing only 3 screws. A special Mu-metal shield on the PB head is provided to improve the signal-

to-noise ratio. During Fast Forward or Rewind mode, the sound is muted in order to prevent damage to the speakers. In the regular VU meters there are 3 LEDs which show peak level at +6, +9, +12 above 0dB. Six fuses for each power supply i.e logic microprocessor control, 48 volt for phantom powering for condenser microphone. A provision is made to listen through the built-in speaker.

In case of power failure the tape can never stretch or break – thanks to the microprocessor 'brain' in the machine which is available in different configurations.

The simplicity of the A807 is demonstrated by the fact that with the help of only 2 allen keys (supplied accessory) the entire machine can be opened.

At SF 7000, the Studer A807, feature for feature, gives you the best value for money.



## Prakash Video Cassette Tape Pancakes

**P**rakash Pipes and Industries Limited is a member of the Prakash Group of Companies.

In a relatively short period the company has created a niche for itself in diverse and challenging fields, including the manufacturing of black and white picture tubes.

Constant upgradation of technology, an unswerving commitment to quality and above all the desire to excel, all these are the qualities that triggered off Prakash Pipes and Industries' latest project – to produce video magnetic tape pancakes on par with the

best in the world. These are being produced in a modern plant, imported from Japan, with an annual capacity of 3.5 million cassette cuts.

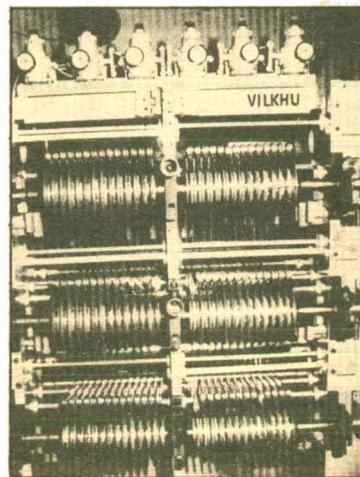
To ensure better video, audio and chroma signal-to-noise ratios, fewer drop-outs and superior sound reproduction, the best material, latest technology and stringent standards make Prakash tapes the best value for money.

slitting operation is extremely sensitive. Care has to be taken to see that the tape is not stretched and the sides are not uneven or crumpled.

Amber Machines, whose slitters are in operation in most

## Amber tape slitting machines

**M**agnetic audio tape is coated on 1.15 mil thick polyester film on 12" or 18" or 6" jumbo rolls. These jumbo rolls are thereafter slit to cassette size (0.150"). The



Indian plants, is the only Indian manufacturer offering slitters in

India. The slitter is of Japanese design. Presently, Amber Ma-

chines has enquiries from abroad, including Singapore

## Tannoy's Panther + Lion Loudspeakers

**T**annoy's Panther and Lion speakers are a part of the famous breed which comprise Tannoy Wildcats. It is a modular PA system which can be easily confi-

gured to suit different venues and applications.

Used in tandem, the Panther and Lion form a genuine high fidelity PA rig. The heart of the system is Tannoy's dual concentric drive unit which has been used in professional applications for many years—from heavy rock bands to country and Western,

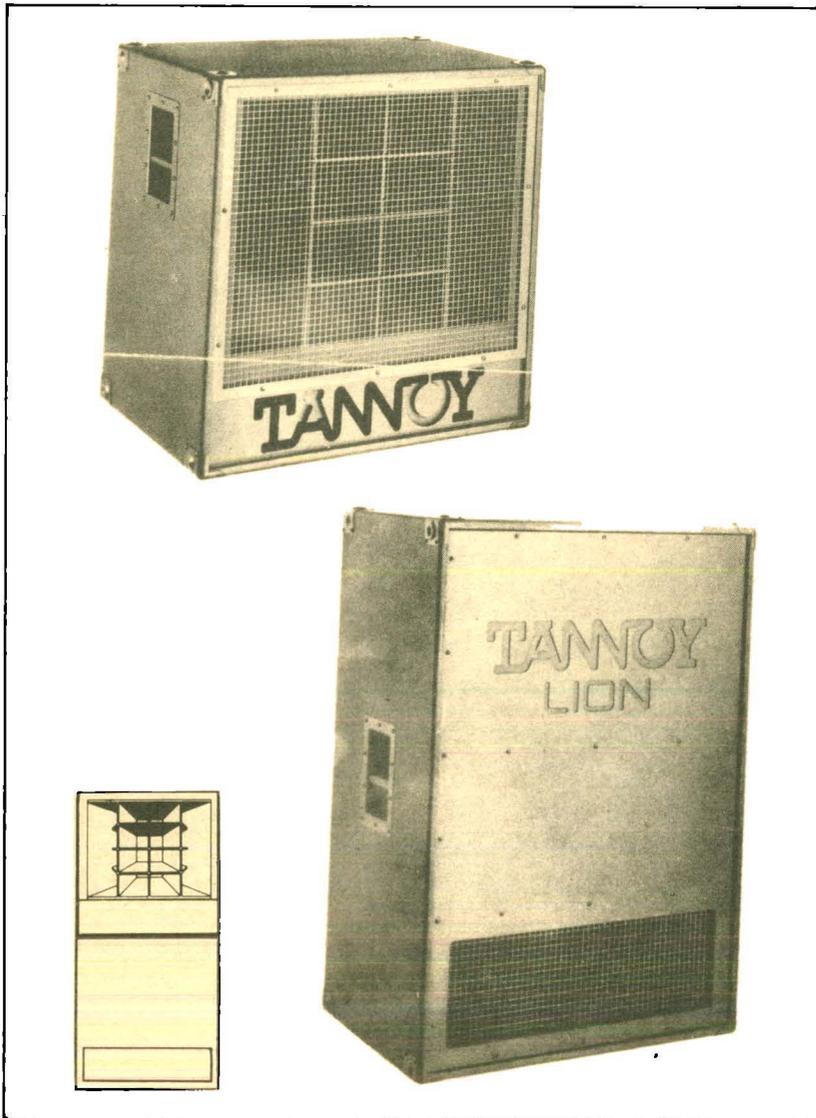
from broadcast to music recording studios, cinema theatres and for film mixing and re-recording.

**LION:** A large bass system, the Lion has a 300-litre enclosure with very high (103 dB) sensitivity and combines with the Panther to produce a full frequency range system capable of delivering enormous sound pressure levels from a single comparatively modest amplifier. The Lion has a power handling programme of 300 W (150 W RMS). The Frequency Range is from 48 Hz-90 Hz + 3 dB/-6 dB. The sensitivity of the Lion is 103 dB. The peak SPL (48-100 Hz) is 127 dB while the drive unit comprises 15" bass. The speaker comes in textured black paint and the protective grill is welded steel and black finish.

**PANTHER:** A powerful, yet compact, front loaded horn system is made possible by the unique Tannoy dual concentric construction. Designed for applications where a "long throw" is required, the Panther is a highly efficient loudspeaker that produces high sound levels from relatively low power amplifiers.

With a power handling programme of 200 W (100 W RMS), the frequency range is 80 Hz-20 KHz at any power up to RMS rating. The Panther's sensitivity is 103 dB and has a 15" dual concentric drive unit. The peak SPL is (100 Hz-20 KHz) 126 dB. The finish is the same as that of the Lion.

For more details contact: R&S Electronics, Unit 24, First Floor, Ghanshyam Industrial Estate, Veera Desai Road, Andheri (W), Bombay 400 058 or Call (022) 577579.

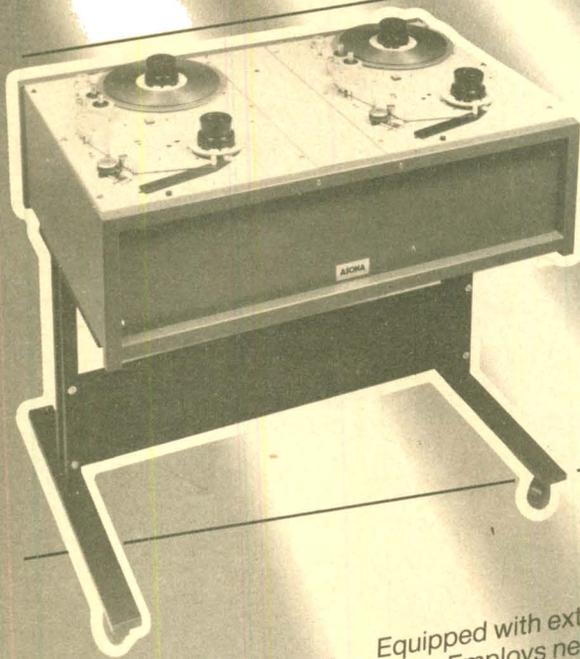


# ASONA

## for Complete Cassette Production

The WINDER 2015 is designed for universal installation. Completely self-contained; may be plugged in wherever needed. No compressed air or external vacuum required. Compact size; easily transported with integrated carrying handles.

**Winder 2015**

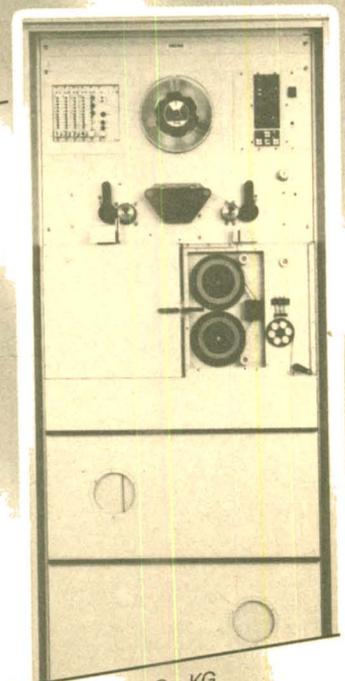


The newly developed ASONA 301 Twin Slave Unit is equipped with an advanced studio type transport mechanism with electronic control of the capstan and reel motor. For use with Asona high speed Loop-Bin for a duplication ratio 1 : 32.

**Twin-Slave 301**

Equipped with extended range duplicating electronics. Employs neither compressed air nor vacuum and requires only single-phase mains power. Low maintenance requirements, low personnel costs. Robust construction – rational design – economical price.

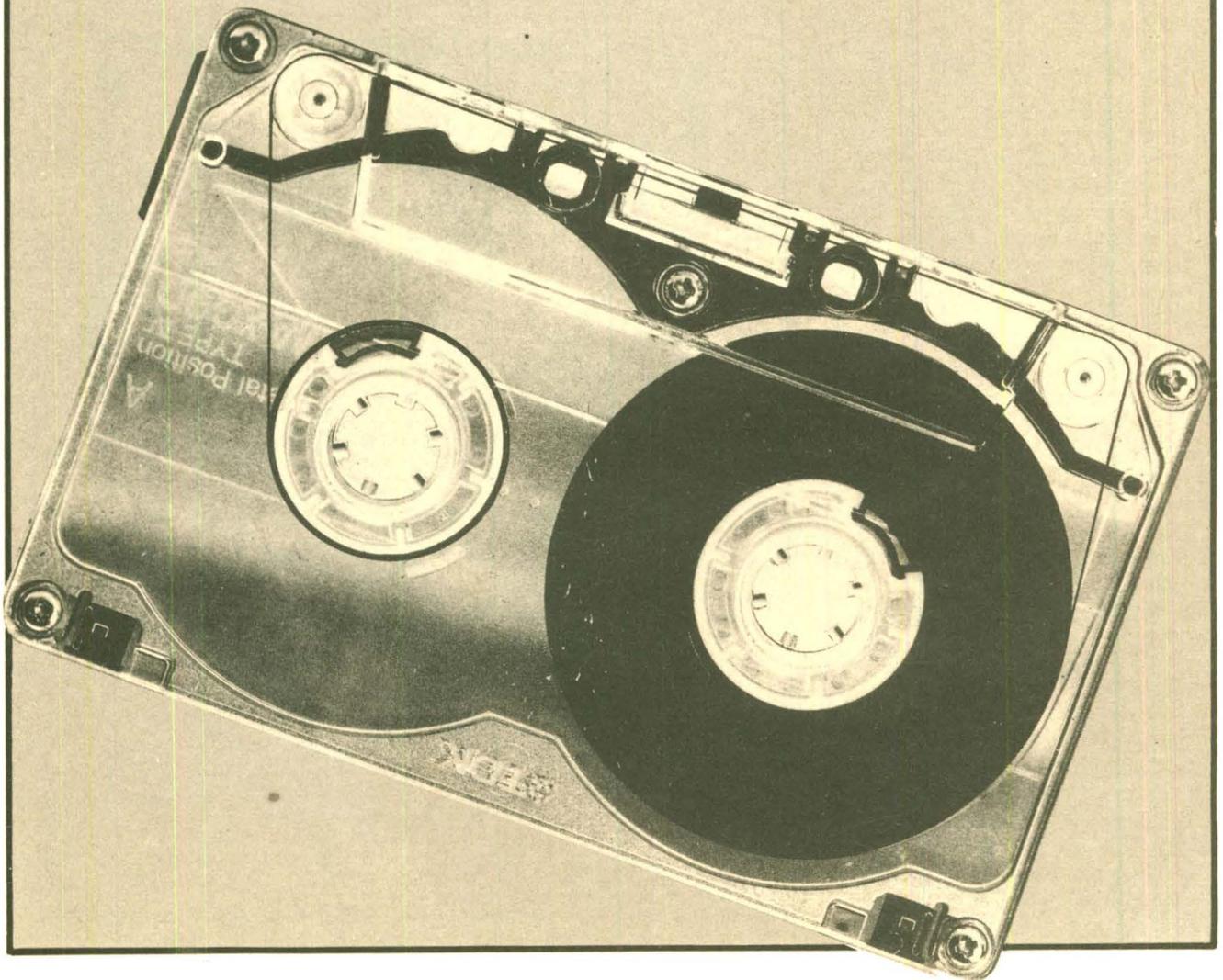
**Loop-Bin MK 2**



**ASONA** We can tailor a cassette production system to your needs.  
Write or call for a proposal.

ASONA is manufactured in West Germany by ASONA AUDIO-TECHNIK GmbH & Co. KG,  
Bahnhofstraße 60, D-7634 Kippenheim. Tel.: (0) 7825-1066, Telex: 754325 auvis d

# Special Audio Tape Supplement





**SPECIAL  
AUDIO TAPE SUPPLEMENT**

# Is This An Original?

BY ANIL CHOPRA

“Is this an original?” asks the audiophile, recording engineer, musician, singer and college kid when normally buying blank cassette tapes, especially a Sony or TDK, from their local hawker and whom, it can be safely said, they hardly trust. But one thing is sure: all of them want an original blank tape. Why? Because the recording engineer can't take a risk; the musician must hear his instrument playback exactly as he plays it; the singer is highly emotional about his voice; and the college kid is packing in all the hits for repeated listenings. In short, when it comes to doing priceless recordings, people zero in on a 'Made in Japan' tape for sure, never mind the price.

Call it simply blind faith or attaching wrong values for imported stuff, the fact is that the pirates are having the last laugh. Ninety per cent of the 'Made in Japan' audio cassettes are made in India, and are quite easily sold to gullible buyers who don't know anything beyond the brand name 'Sony' or 'TDK'.

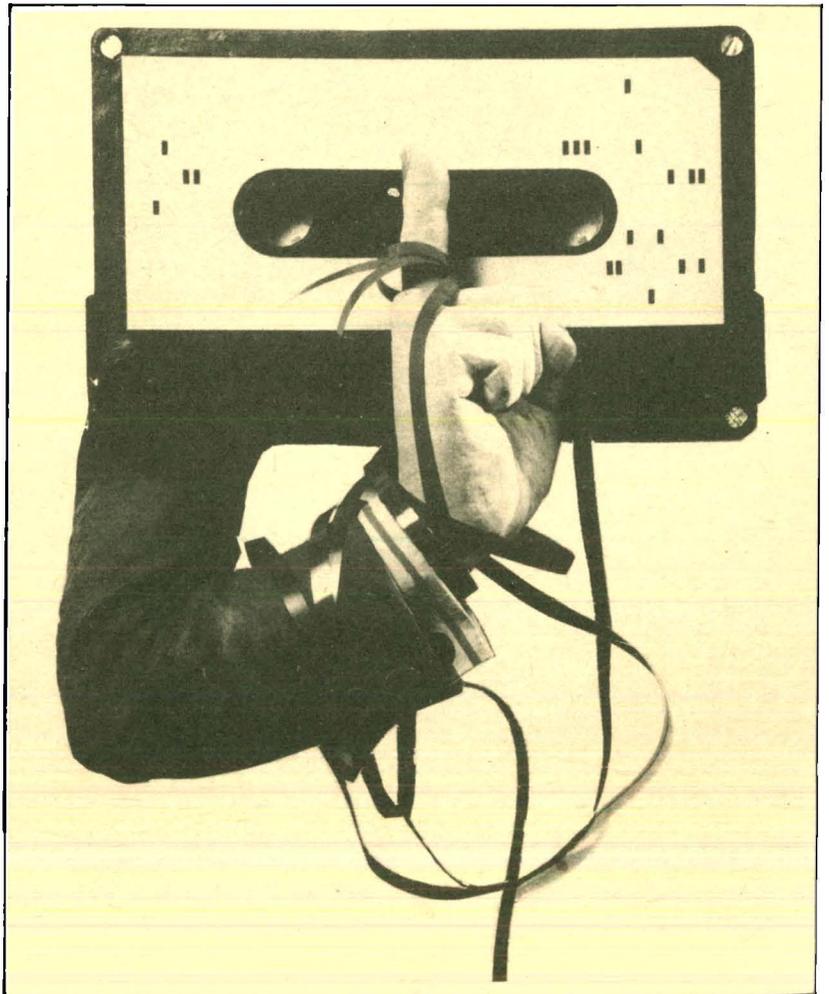
On the other hand, serious listeners of music have been more than satisfied with the quality of T Series and Venus' pre-recorded cassettes and their first response is: Is the tape imported? No. And whether it's HMV, CBS, MIL or Weston, or any of the pirated music available on the streets, all cassettes are 100 per cent Indian.

PLAYBACK's tape test of the major brands not only proves

that, but also the fact that quality has greatly improved. Sales are up. The Indian audio tape industry is entering a 'boom' period. Such is the quality of Indian pre-recorded tapes that it is exported and well received in London, West Asia, the US, Fiji and Australia, in competition with the best available from Europe and South-East Asia.

## PROBLEMS OF PROGRESS

The boom in audio cassette sales caught the government's attention and an excise duty of Rs 4 per square metre of tape was slapped on in the recent budget, thereby substantially increasing the rate from the earlier one rupee.





## SPECIAL AUDIO TAPE SUPPLEMENT

Caught off guard by this seemingly heavy dose of taxation, the music industry, especially tape manufacturers, were stunned. Since all excise is to be paid in advance, the small coating plants couldn't operate even if they wished to for want of funds.

The problems they saw in the hike were many.

1. Where were they to get the extra cash, required to release goods?
2. The price hike of Rs 1.30 wouldn't be absorbed by the market.
3. To try and cut costs would mean producing bad quality tapes.
4. Losing out on the price advantage would increase the smuggling of better and cheaper tape, killing Indian tapes forever.

### FROM INACTION TO ACTION

While tape manufacturers were upset over the increased excise tariff, the users – mainly music companies, duplicating companies and assemblers – were overjoyed at the simultaneous exemption of excise on blank cassettes. This meant that all users of tape were free of excise hassles.

Mr Aggarwal of Fraternity, producing Magic Wonder Tapes, was emphatic about the benefits of applying excise at the plant level. He said: "Over 25,000 assemblers are now free from the clutches of the excise department." The industry is expected to get a push towards legitimacy.

Mr Gopal of Sakamichi concurred: "Those complaining aren't able to see that the music companies and duplicators are happy to be free from excise problems and expect to function

smoothly. The upward increase in price has to be absorbed by the consumer. Most music labels have increased their prices by at least Rs 2. We, too, are able to sell at an increased cost of Rs 1.50. We have no complaints."

The government no doubt has decided to mop up at least Rs 8 crore from audio magnetic tape units. A highly visible commodity, piracy and all, it was only to be expected. The government's move is in the right direction and revenue now needs to be collected from only the 15-odd tape plants.

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## *The Indian market promises to be one of the biggest music markets in the world.*

---

### CORPORATE CLOUD

Today, Meltrack is definitely the most premium blank cassette tape available in the market. It is also the first blank cassette to be marketed countrywide by a corporate group – Murugappa. Watching their excellent sales growth, Weston, another corporate group, moved in and are now successful with their blanks as never before. Also J K Singhanias are soon entering the market, under an old industry hand, Mr Kodasi. The Goenkas, who presently control HMV, are

thinking of buying over Pantape, whose promoters badly managed the public company and are already into liquidation. Rajendra Penta, another public company, is scheduled to enter the market soon.

The entry of corporate groups is most welcome as financial constraints do not handicap their smooth functioning. More important, huge investments required to ensure the right quality are made available thus ensuring a higher standard for the industry.

The government's move will also ensure that music companies will have reliable supply sources, and consistent quality. The result: the end pre-recorded cassette available at dealers' counters will be of even better quality, and in a few years, comparable to the best in the world.

### FUTURE SCENARIO

Tape manufacturing technology is a high-tech affair, and is presently available from only a few countries. But what has happened in India is something which can easily confound the industrialised countries. Swaroop Singh, an entrepreneur who has supplied coating machinery replacing old imported units, can today put up an entire coating plant in under six months and at ridiculously low prices. Moreover, he expects an order from Singapore soon. What is very surprising is that indigenous coating technology has already exposed the Hong Kong and Singapore standards as being very low.

The Indian market promises to be one of the biggest music markets in the world, but all it needs is continuing government support. A corporate push and not in the least lots of music talent.



**SPECIAL  
AUDIO TAPE SUPPLEMENT**

# **FACTS & FIGURES ON THE AUDIO TAPE INDUSTRY**

## **TAPE PRODUCTION**

Tape Production in 1987	C-60	12,00,00,000 nos
	Rs	3,00,00,000
Estimated tape production 1988	C-60	15,00,00,000 nos
	Rs	52,50,00,000
Tape imported in 1987	C-60	3,00,00,000 nos
	Rs	9,00,00,000
Potential imports in 1988	C-60	3,00,00,000 nos
	Rs	9,00,00,000

## **RAW MATERIAL**

Polyester Consumption	1987	800 tonnes
	1988	1000 tonnes
Ferric Consumption	1987	400 tonnes
	1988	500 tonnes

## **TAPE CONSUMPTION IN 1987**

Pre-recorded Musicassettes	C-60	9,60,00,000 nos
Value	Rs.10	Rs 2,40,00,000

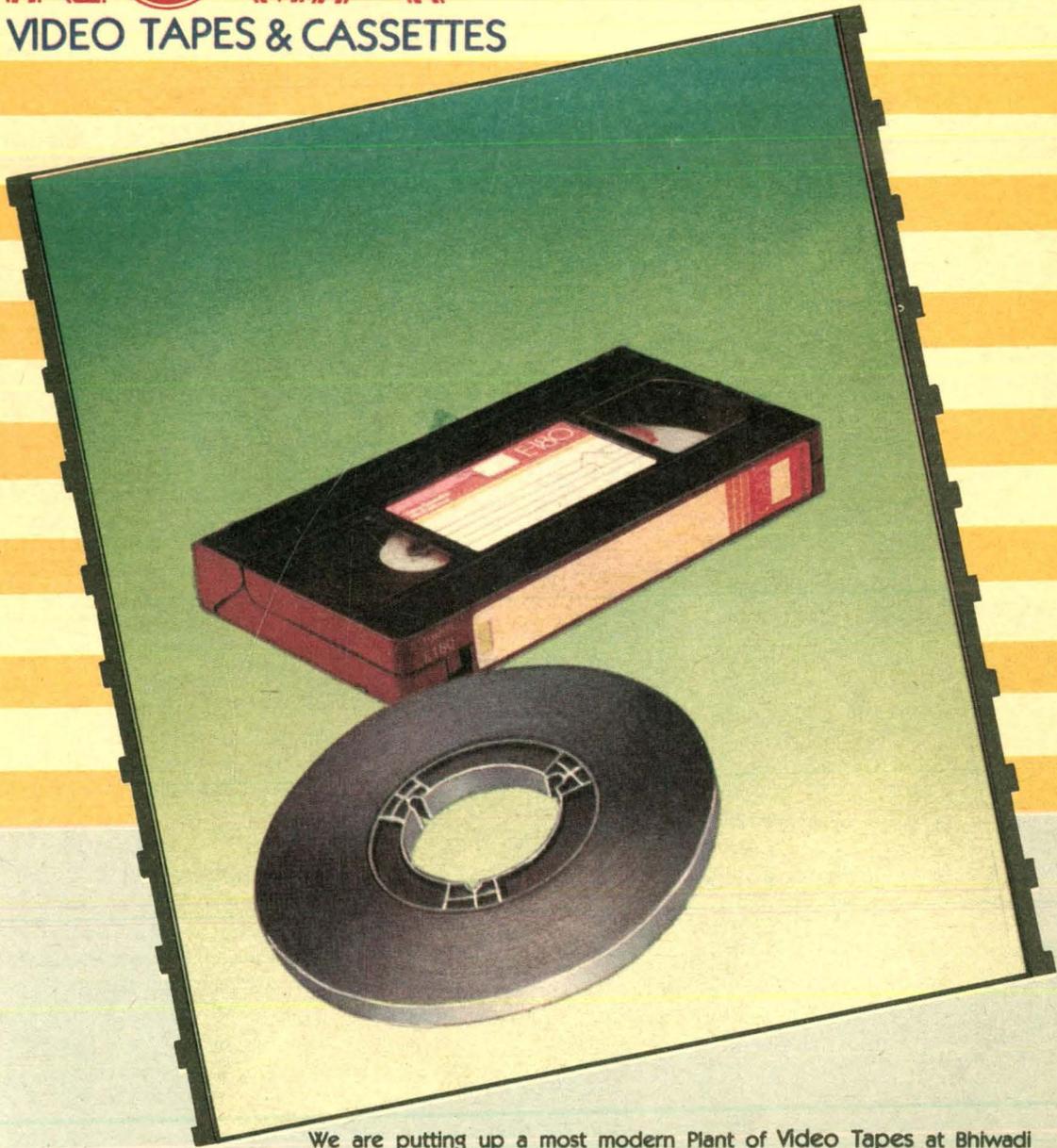
## **TAPE CONSUMPTION 1988 (ESTIMATED)**

Pre-recorded musicassettes	C-60	12,00,00,000 nos
Value	Rs.17	2,04,00,00,000
Blank audio cassettes	C-60	3,00,00,000 nos
Value	Rs.10	3,00,00,000

Total investment in Plant & Machinery invested during the last 3 years Rs 25 crores

# NOVA

## VIDEO TAPES & CASSETTES



We are putting up a most modern Plant of Video Tapes at Bhiwadi (Rajasthan) with Foreign Collaboration having an installed Capacity of 4 Million Cassettes per annum i.e. 2,10,000 Pan-Cakes, backed by highly qualified and experienced technical and professional marketing team.

We expect to release our products in the market by August/September, 1988. Meanwhile, we wish to enquire from VIDEO CASSETTE Assemblers, Authorised Duplicators, Movie Makers, Distributors and Dealers about their estimated monthly requirements for PAN CAKES/VIDEO CASSETTES. Interested parties are requested to contact us or communicate at our following address



**Nova Magnetics Ltd.**

Regd. Office: C-122 Mayapuri Industrial Area Phase II,  
New Delhi-110064 Phones: 590789, 5453186.  
Telex: 031-62142, 65512 NOVA IN -

Rashtriya





**SPECIAL  
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# Tape Tests

*Technical Editor DAMAN SOOD tests eight brands of cassettes to find out the best blank tape in India. His report.*

*(The tape tests were conducted at MELTRON)*



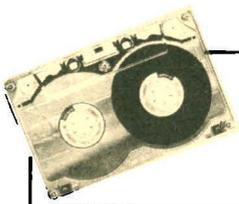
All audio measurements were carried out on the SHIBA-SHOKU 856A audio analyser. This unit measures the output, input, distortion in percentage and frequency used for measurement. For visual indication, a Scientific Oscilloscope (Model HM 204) was used. The flutter meter of Brüel & Kjaer (Type 6203) was operated to measure weighted Wow and Flutter.

Procedure: A new Nakamichi ZX-9 cassette deck was used as a reference deck to measure all the parameters of the tapes as shown in the Table.

Before commencing the tests, the playback level was checked using the Nakamichi Test Tape (DA09005B). Then the azimuth of the heads was checked and aligned with Nakamichi Azimuth Test Tape (DA09003B).

A TDK AD60 was chosen as a standard cassette tape because the majority of good quality decks are aligned to this kind of normal cassette formulation. It is a normal cassette which uses 120 µs equalisation curve. All Indian manufactured cassettes used for testing were of the normal type.

The purpose of selecting a TDK-AD standard normal tape is that most of the tape decks



# LEVEL 0dB = 200n Webers

Brand of Tape	Frequency Response At 0dB Input Level			Total Harmonic Distortion	Wow & Flutter at 3.15 KHZ	Signal To Noise Ratio CCIR Weighting
	100 HZ	1 KHZ	10 KHZ			
<b>TDK AD=C60</b>	0dB	0dB	-2dB	1%	0.04	-42dB
<b>WESTON C60</b>	0dB	-1dB	-8dB	1.1%	0.035	-42dB
<b>LE TAPE</b>	+0.6dB	-1dB	-8dB	1.1%	0.03	-41.5dB
<b>PHILIPS</b>	+0.4dB	0dB	-5dB	1.2%	0.04	-41dB
<b>MEL- TRACK</b>	0dB	0dB	-3dB	1.1%	0.04	-40dB
<b>12B</b>	0dB	0dB	-7dB	1.1%	0.07	-42dB
<b>30L</b>	+0.6dB	0dB	-6dB	1%	0.05	-42dB
<b>FIVESTAR</b>	+0.6dB	0dB	-5dB	0.035	-41dB	
<b>AUDIO- FINE</b>	+1dB	+0.6dB	-dB	1.3%	0.04	-42dB





## SPECIAL AUDIO TAPE SUPPLEMENT

marketed today are aligned to this kind of formulation. And this is generally what a consumer can expect when he uses any available Indian cassette without fiddling with any of the parameters. Undoubtedly, each tape can be fine tuned to get the best possible results. All measurements were carried out without the Dolby Noise System. Please note: the Signal-to-Noise ratio can be improved by the use of Dolby B or C which is standard on today's decks.

All measurements were done at OdB level which corresponds to 200 nWb/m flux level. The Total Harmonic Distortion indicates when the tape will get saturated. The higher the figure the more is the distortion.

The signal-to-noise measurements are CCIR weighted, which indicates how the ear will respond to noise. If one tape measures -51dB and another -30dB, then -51dB is the better tape. The Wow and Flutter measurement was done to know how good the shell and transport mechanism were fixed in a particular cassette. If one cassette shows 0.07 and another 0.04 then the cassette with 0.04 figure has better performance in relation to speed, stability (pitch stability in music).

**CONCLUSION:** Except for two or three brands of tapes all the others showed a good response in terms of frequency response, distortion, signal-to-noise

ratio and wow and flutter. Although some cassette shells were looking very shabby, Meltrack looked the best in this case. Music lovers would be very encouraged to learn that most of the cassette tapes available in India are of good quality. We have deliberately taken this test at OdB level instead of -20dB as this kind of test shows more tape saturation and distortion.

A word of caution: As the Nakamichi ZX-9 is a top-of-the-line deck, the consumer may not get the same results with ordinary two-in-ones or cheap decks. Nevertheless, if your cassette deck has the provision to adjust bias, azimuth and record levels, then you must be able to get at least these results.

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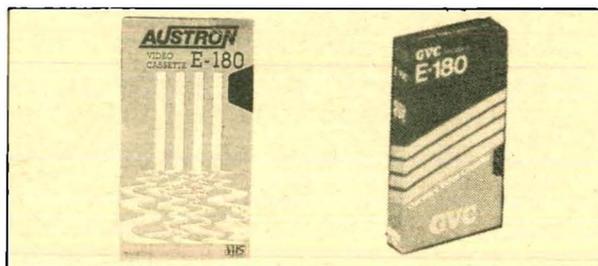
## The Video tape scenario

Hot on the heels of Garware, the pioneers in video tape coating in India, a flood of indigenously produced video tapes is expected in the market soon. Almost all the other video tapes available in India are either imported or from imported jumbo rolls which are slit into 1/2" VHS standard size pancakes. These are then loaded into video shells, either E-120 or E-180 or whatever the number of minutes required right from E-10 to E-185. Yes, the film 'Shahenshah' available on one cassette had, for the first time, five minutes extra than the maximum normal of 180 minutes, and it was a hit.

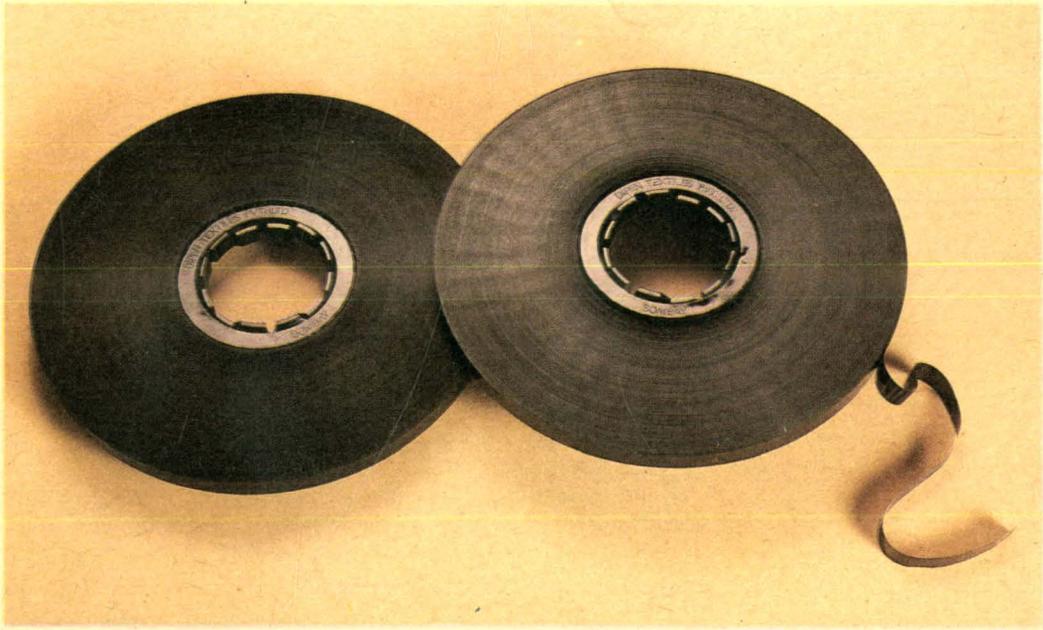
Prakash Video Tapes have already launched their video tapes with an indigenous coating of a high standard. Rajendra Penta have their coating plant in operation abroad, which will soon be reassembled here with the promise to give similar quality of international standard.

Columbia have their plant under assembly in Bhopal. It is reported that T Series too, is already producing good quality video tape, and will soon hit the market with its pre-recorded video cassettes.

Letape, the audio tape pioneers, are undertaking trial runs of video tape with indigenous technology. So is Namrshika and Fraternity. Sakamichi intends to set up a video line and hopes to be as successful, if not more than they have been in audio. Besides Nova, which is entering the audio field, J K



Singhanias and Melody Music Systems might all get onto the video bandwagon. Lastly, mention must be made about the hordes of enthusiastic industrialists who are eager to produce video tape and learn for themselves the veracity of the famous line 'There is no biz like showbiz'.



## PRESENTING THE TRUE COLOURS

### DIPEN VIDEO PANCAKES

- Yes, now, DIPEN TAPES are here.
- DIPEN TAPES are manufactured by internationally known DIPEN GROUP.
- DIPEN TAPES are manufactured under strict quality control, using ultra modern precision and scientific instruments.
- DIPEN TAPES are manufactured using latest technology in most up-to-date sophisticated and integrated plant, in fully dust free and airconditioned atmosphere.
- DIPEN TAPES are made to international standards and are of superior quality.
- DIPEN TAPES gives high quality reception, natural colours and consumer satisfaction.
- DO NOT SETTLE FOR LESS.
- Ask for only DIPEN TAPES by name.



**DIPEN TEXTILES PRIVATE LTD.  
(VIDEO TAPE DIVISION)**

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Telex: 11-75976 DPEN IN



# Analog Vs Digital Mastering Tape

**M**agnetic tapes for Digital mastering present unique design requirements that are quite different from those intrinsic to the formulation of tapes for Analog mastering.

First, let's define and examine the basic elements of all magnetic tapes, and then ascertain the difference for both tapes.

**1 Base Film:** The foundation of all magnetic tape is base film. Today's design requirements dictate that polyester film be used, as it makes it ideally suited for all types of magnetic tape. Polyester is a generic term chemically known as Polyethylene Terephthalate.

**Analog Requirements:** A thick base is important to minimize print through. Base film thickness from 1.15 mil (0.00115 inch) to 1.45 mil are in general use.

**Digital Requirements:** Due to higher track densities resulting in narrower track width, intimate tape-to-head contact is essential. Since print through is no longer a consideration, lower film thickness from 0.83 to 0.88 mil can be used.

**2 The Magnetic Particle:** In its most widely used form, the magnetic particle is an oxide of iron, needle-like in its physical form and some 10 to 20 micro-inches in length and 3 to 5 micro-inches in diameter. Chemically, it is known as gamma ferric oxide ( $Fe_2O_3$ ) or iron oxide.

It is a crystalline material which can be modified by the chemical addition of materials like chrome, cobalt or metal particles to get better figures of coercivity and retentivity levels.

which must be handled in any given area of tape. It is described as Kilobits per inch of tape. Current tapes for digital audio applications are being made with coercivity of 600 to 700 oersted

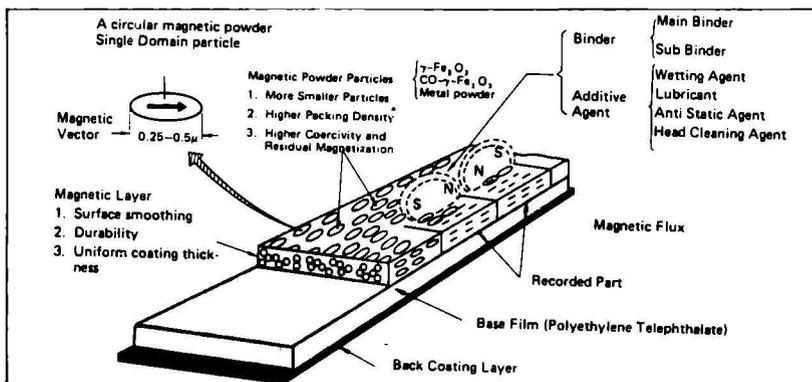


Digital audio tapes

In *analog mastering*, magnetic particles are always gamma ferric oxide with 290 to 380 oersted.

range.

**3 Back Coating:** In all current magnetic tape technology, a con-



Layered construction of magnetic tape

In *digital recording*, the new term "Packing Density" becomes an important consideration. Packing Density means the number of bits of information

ductive back coating has become standard. By maintaining a minimum conductivity level through the use of carbonous materials, electrostatic generation (which is



## SPECIAL AUDIO TAPE SUPPLEMENT

due to friction of tape with moving parts) can be minimised. This back coating reduces pickup of contaminating particles and provides cleaner running tape.

Another consideration is surface roughness. When the surface roughness is increased, high speed winding uniformity is enhanced.

In both *analog* and *digital* tape, the smoothness of the back coating is an important factor. In the case of analog recording, modulation noise increases with rougher surfaces. Whereas in digital, same surface roughness can increase error rate levels. In addition, conductivity of the back coating to minimise air borne dirt becomes extremely important in order to minimise error rate level.

**4 Binder Systems:** Consider audio mastering tape where 2 inch tapes might be required to perform reliably for more than 2,000 passes during recording, overdub and remix sessions. For instrumentation, tapes must operate at 120 ips in airborne application or surveillance logging tapes and medical body function monitoring applications which must perform at speeds less than 0.2 inches per second.

**Analog Requirements:** Binder systems for analog must demonstrate extremely high levels of durability to withstand multiple passes. Surface gloss levels, which promote intimate tape-to-head contact are not that important.

**Digital Requirements:** Because of higher packing densities and narrower track widths, it is necessary that tape for Digital use must be manufactured to higher gloss levels to get more intimate tape to head contact.

### 5 Magnetic Particle Dispersion:

The uniformity of dispersion of magnetic particles throughout the tape is a very important consideration for analog as well as digital. Electrical noise and dropout can be affected by dispersion. Particle groupings can cause increases in noise in analog while particle voids can cause dropouts or bit error in digital (PCM) recording. In analog recording, poor dispersion causes bias noise buildup and an increase in modulation noise.

**6 Calendering:** After a magnetic tape is coated and dried, it undergoes an operation called 'Calendering' which means Surface Smoothing. This process per-

forms two functions:

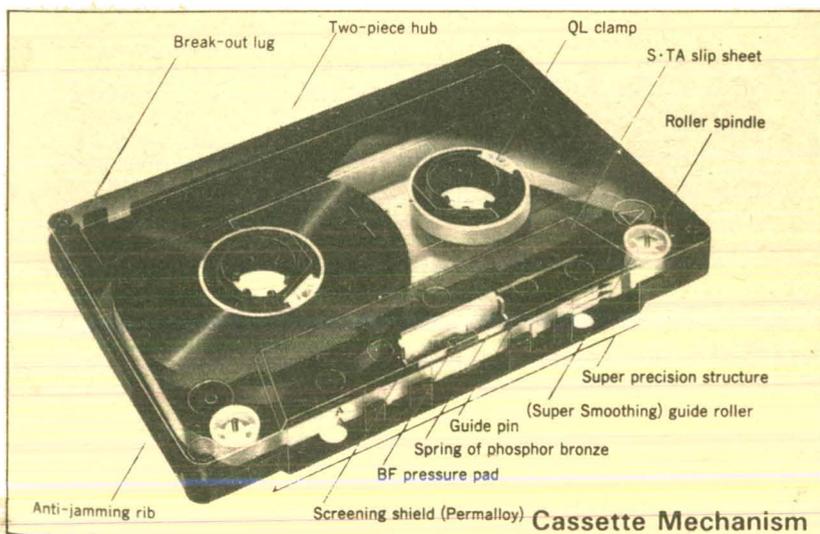
- 1 It compacts the magnetic coating, resulting in an increase in magnetic activity.
- 2 It imparts a surface smoothness which gives it a glossy look.

Because of higher packing densities, digital recording requires greater tape-to-head contact which can be achieved through higher gloss levels. By modifying temperatures, pressures and calendering media, glossiness can be increased to provide better tape-to-head contact.

**7 Slitting:** In the initial manufacturing stages, magnetic tape processing is carried out in a "Web" form with width of 26 inches or more. After coating, drying and calendering operations, the wide webs of coated material are moved to the slitting operation where they are cut or slit into the appropriate tape widths ranging from 0.150 inch for audio cassette tape and upto 2 inches for audio mastering.

Demands for tape width uniformity are intense. Current applications require tolerances of 0.002 inch or less, and future requirements are already in search of manufacturing methods that can perform reliably within width tolerances no greater than 0.0004 inch. In general, narrower track width require lower levels of slitting error. In analog recording tolerances of 2.0 mils (0.002 inch) have allowed totally acceptable performance. In digital recording where track widths of 6 mil (0.0006 inch) are not uncommon, more precise slitting and tolerances of 0.4 mil are being sought after as standard. In addition, tape edge weave - or skew - takes on a new importance in digital recording because of the narrow track width in multi-track recording.

**DAMAN SOOD**



**Cassette Mechanism**



**SPECIAL  
AUDIO TAPE SUPPLEMENT**

# The Music Price War

BY ANIL CHOPRA

**W**hen the excise on audio magnetic tape was recently steeply hiked, the first sounds of dismay were heard from music dealers who were afraid that musicassettes would become costlier and sales would be adversely affected.

Upto now very low prices were being maintained by both T Series and Venus and also by the other labels like Tips, Oriental, Golden Melodies, Weston, and almost all regional labels. At a maximum price of Rs 13 for the dealer, musicassettes were selling in previously unheard of quantities. It was feared any price hike would upset the smooth sailing.

HMV and CBS, hiked their prices without any hesitation. With their products already much more expensive than T Series and Venus, the dealers feared the worst for their sales. Music India as yet has not decided on their new prices, but an increase is definite. Venus which was among the most competitively priced, and therefore had an edge over the others, surprised everybody with an increase of Rs 2 which was more than the increased cost of tape. A C-60 tape cut was now costing Rs 3.50, an increase of Rs 1.25 from the earlier price of Rs 2.25.

The price advantage is of great importance to the film music and regional languages music market. T Series after some delay has increased their price by Re 1 only. This move has gone down well with dealers, by and large.



Weston has still not increased their prices and the general feeling is that ultimately they will not. Possibly to get the advantage of being the cheapest in the wholesale bazar, Weston has made it clear that they plan to get into filmi music in a big way and having the lowest price could work out favourably for them.

One question being asked by many is that under the circumstances how is it possible for any music company already operating at such low prices to absorb

any extra cost. Low margins are sure to affect quality and artists' payments. Universal too has increased their price by Rs 2 to Rs 14.

The low prices of Venus, Universal, T Series, Weston have had a devastating effect on the pirates. A lot of medium-sized operations of the pirates have been forced to leave the business as their main outlets were the hawkers, who now prefer the original brands with better quality and prices marginally above those of the pirates. Since sales are easily achieved and the risks fewer, hawkers have opted out of the clutches of the pirates.

Ironically, those music companies with higher prices and standard artists today are much better off as far as piracy is concerned, as most film soundtracks are bought by those labels who operate in the lower price range. And film soundtracks are mostly pirated in substantial quantities. Not so ghazals and bhajans. Recently though, CBS is faced with severe piracy problems for the English catalogues which at present are very expensive.

All said and done the price increases have been absorbed quickly enough by dealers and with the additional increase of Re 1 over and above the increased excise tax of Rs 1.25 has benefited music companies, too.

Meanwhile, consumers have nothing to complain about and India still offers the cheapest legal music available anywhere in the world.

# REMO PROTESTS

**R**emo Fernandes does not simply sing at concerts. He protests. At last we have a singer on the Indian music scene whom the bebop generation can relate to. The proof: The 4000-odd strong congregation to hear Remo and witness the master showman demonstrate his finely honed skills of singing and histrionics.

The CBS-Bombay Dyeing Musical Yatra, held recently at the Rang Bhavan, was a highly successful show. And it had all the ingredients that spelt success in capital letters: two CBS artistes – Remo Fernandes and Ronnie Desai plus an imaginative fashion show by a bevy of the city's top beauties.

Ronnie set the ball rolling, singing songs from 'Bad Company', his latest album, and accompanied by Bombay's premier rock group – The Rock Machine (featured *On The Fast Track* in this issue). Ronnie sang with characteristic verve and set the stage for Remo to take over and send the crowd into a frenzy of uproarious delight.

First came the highly imaginative fashion show. The oomph girls of the evening strutted on stage to the accompaniment of Remo's 'Bombay City' sung with traditional gusto. It was Remo's lyrics, celebrating Bombay's yuppie culture, his singing and fooling on stage with the models which got the experiment of R V Pandit, the CBS boss, and Maureen Wadia of Bombay Dyeing off to a flying start.

*And the CBS-Bombay Dyeing musical yatra gets off to a flying start.*



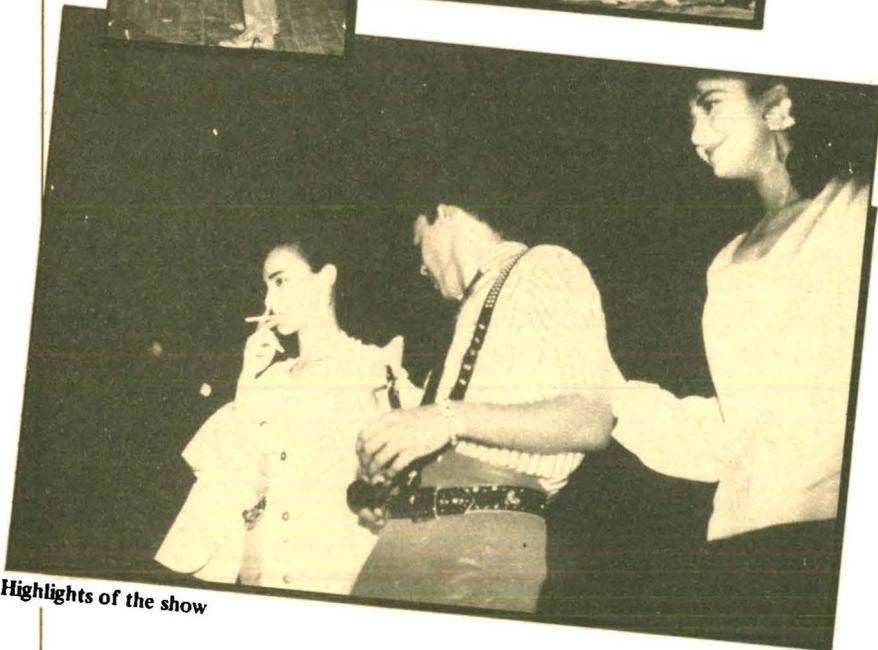
Remo: Social crusader

Mixing music and dance with pizzazz was the 'Bad' act. Although none of the models were professional dancers, they gave a spirited display of Michael Jackson's celebrated dance routine. The idea of interspersing music and fashion to sell effectively to a well-tuned crowd was successful. Mention must be made of Anu Aggarwal, quite easily the best of the female models, and Emam Siddique's uninhibited dancing which thrilled many in the audience.

Entertainment with meaning? That's Remo for you. Take 'Ocean Queen', an exceptionally smooth and well-delivered dance track. One was sure he was fantasizing on a beach in Goa rather than in Hawaii. Here he was being a trifle self-indulgent providing some local colour.

Remo's charismatic stage presence turns on those who've already heard him and sets off a yearning for more in those who know nothing of him. He's able to command such instant rapport with the audience who find Remo's singing incredulous – something they've come to expect from only foreign singers.

Remo is a one-man band. The credits in 'Bombay City', his second album with CBS, goes exactly like this: 'All voices sung by; all instruments played by; all music composed by; all lyrics written by; all drum computers and sequences programming by; all studio recording and mixing by; REMO. He has a wide variety of instruments at his command.



Highlights of the show

flutes, harmonica guitar, to name a few, but above all his special vocalising has a mesmeric

quality. On stage, Remo's histrionics and body motions lend as much finesse as the manner in

which he cocks a snook at the establishment. A catalytic reaction is initiated with his protestations. It makes his artistry all the more meaningful.

Take a sampler and savour what he has to say:

*Religious madness*  
*Catching hold of the nation*  
*Politicians gladness*  
*Their manipulation*  
*Children's sadness*  
*They cannot understand*  
*Why mother hates*  
*Why father kills*  
*Killing in the name of love*  
*Killing in the name of God*  
*Killing in the name of language*  
*Killing in the name of a temple*  
*Killing in the name of a mosque*  
*Killing in the name of a gurdwara*  
*Killing in the name of a church*  
*Killing in the name of Krishna*  
*Killing in the name of Allah*  
*Killing in the name of the Saint*  
*Killing in the name of Christ*  
*Ooooooh*  
*Stop*  
*In the name of man*  
*In the name of man*  
*Stop*  
*In the name of man*

He sang this number without any music and the crowd listened in rapt attention – such is the vitality and passion of his songs.

Frankly, the talents of this multi-faceted singer demand that he enter into mainstream music. It would be almost criminal if one fails to capitalize on a great, growing awareness of his distinctive sound. Remo communicates with a felicity hard to match, and his trenchant songs go down well with those who share a genuine concern for society. A case in point is his two songs – 'Pack that Smack' and 'Down with brown' – perennial favourites with the crowds. In his own inimitable way, Remo has become a 'protest singer' appealing to youth to refrain from such obnoxious habits.

CBS deserves kudos for promoting him. The evening of entertainment at the Rang Bhavan was ample proof. ☺

## No Beating About The BUSH



**T**he past few years in Bombay have witnessed, rather frequently, new studios with the latest equipment being set-up. While sound recording facilities in Bombay are renowned, Radio Gems and Western Outdoor Studios, to name two good studios have earned a name all over India. However, an eight track recording is the best they can offer on semi-professional machines. Even though the investment

required to set-up a video studio is much more than audio, there are already more than 30 studios operating in Bombay alone.

Garware has a state-of-the-art unit which is used in-house for their video duplication. Western Outdoor is renovating their studio complex and making space for further special effects machines which are going to be the latest and the best in the world. Louis Banks's 4D studio

will soon be in the midst of installing the video machines along with the plethora of electronic synthesizers.

Now it's the turn of a multi-crore front-runner hardware company, BUSH. They are setting up a multi-crore studio which will have every conceivable thingumajig.

Along with the studio, a 1000 VCR video duplication unit is being put-up. Bush is surprising-

ly entering the software market with Film Trax, modelled entirely on Movie Video, which, incidentally, was sponsored by Bush. Sunil Nayar is the producer, while direction and cinematography are handled by Ashoka Mehta, who has shot such spectacles like 'Utsav'. Louis Banks composes the music. Others involved in the production of Film Trax include script-writer Naeem Sha, sound recordist Narinder Singh, art director Samir Chanda and Kanti Mehta, research consultant.

\*

## **Eknaath Video Pathrika released**

**E**knaath Video Pathrika, the latest entrant in the video magazine field, was released recently at a simple function at the Juhu Centaur, Bombay.

Noted actor and producer Sanjay Khan released the first copy of the magazine to the actor-MP Sunil Dutt. Among the

VIPs present at the function were Hema Malini, MGK Nair, chairman and managing director of the Indian Bank, and a well-known director from the South, Prasad Rao.

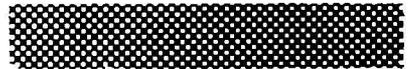
Eknaath, the man behind the Eknaath video magazine concept, comes to the North after conquering South India with his Tamil and Telugu video magazines. The popularity of these magazines in the South has prompted Eknaath to go national. And not allowing himself to be confined to India, he announced, at the release function, that he would soon go international.

The circulation of the Hindi magazine is estimated to be around 15,000 cassettes. The Tamil and Telugu editions are selling about 5,000 cassettes each.

The Bombay unit of Eknaath Video Pathrika is headed by Jyoti Venkatesh and the Madras unit by C S Swarnalatha.

The novel feature of the magazine is that it is not just a magazine on film stars. It also includes cooking lessons and beauty tips

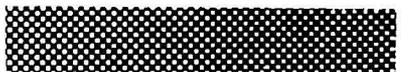
for youth. The first volume of the Pathrika contains, among other things, the muhurat of 'Insaf Apne Lahuse' the song picturisation of 'Paap Ki Duniya' at Ooty, the shooting of Kab Taq Chup Rahoongi at Madras, the wedding reception of Vinod Mehra, 'Bloodstone', Rajnikant's English film shooting at Bangalore, Industry news in brief and the Star Quiz Programme.



## **Iron Maiden Night**

*Sabre Tooth, one of Bombay's hottest rock bands, will be in action on May 25, at Rang Bhavan. Iron Maiden Night will see Sabre tooth delve into HM monsters made famous by the English band including 'Run To The Hills', 'Aces High', 'Children Of The Damned' and Heaven Can Wait'.*

*The night will erupt not only through Sabre Tooth who have Glenford on drums and lead vocals, Gerry on rhythm guitar and backing vocals, Keith on bass, Denzil and Keith Veigas on lead guitars but through the 8000 watts of power fed by Benny Mathews of Beat 'N' Flicker.*



## **Shemaroo bags the best**

**S**hemaroo, among the prominent video labels in the country, bagged some of the best Hindi films. Some of them are 'Kasam', starring Anil Kapoor, Poonam Dhillon, Pran, Kader Khan and Gulshan Grover; Mahaveera



Hema Malini lighting the lamp on the occasion of the release of Eknaath Video Pathrika. Also seen are Mr Eknath (in white) and Jyoti Venkatesh, its Bombay Editor, extreme right.

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A scene from the Marathi serial 'Swami', based on Ranjeet Desai's novel and sponsored by Videcon.

starring Raaj Kumar, Shatrughan Sinha, Dharmendra, Dimple Kapadia, Raj Babbar and others; Gair Kanooni with Shashi Kapoor, Sridevi, Govinda, Ishwar starring Anil Kapoor, Vijaya Shanti; Kanwarlal with Jeetendra in the lead; another Jeetendra starrer Kasam Vardi Kee'; 'Ram Avatar' with Anil Kapoor; 'Ranjish' starring Nutan; 'Oonch Neech Beech' starring Shashi Kapoor; 'Jaisi Karni Waisi Bharni', a Govinda starrer; a Vinod Khanna starrer 'Shatrutaa'; 'Tawaif Ki Beti' with Vicky Khan; a Dharmendra starrer 'Tezaab'; 'Kala Bazaar' starring Jackie Shroff; 'Jhoota Insaaf'; 'Kanoon Ki Awaz'; 'Saazish' starring Raaj Kumar; 'Khoon Bhari Maang' starring Shatrughan Sinha; 'Gharana' with Rishi Kapoor; 'Rihaee' a Vinod Khanna starrer; and 'Asmaan Se Ooncha' a Jeetendra starrer.

Among these 'Kasam Vardi Kee', 'Ram Avatar', 'Saazish', and 'Gharana' will be released soon.

\*

## Lata's Favourites Again

One of the biggest hits of 1987 was the four cassettes set 'My

Favourites' in which Lata Mangeshkar had selected 50 of her favourite songs. This was released by HMV at the felicitation function for Lata Mangeshkar on completing 40 years as a playback singer. Now, Lata Mangeshkar selects yet another 50 songs to be released in a four cassettes set as 'My Favourites Vol II.' Once again, the songs span the very beginning from 1948 to the early 1980s and Lata Mangeshkar again introduces the album in a special commentary recorded by her.

\*

## Latest on Bombino includes 'Boss'

Bombino, one of the three frontrunners in the video industry, along with Garware and Magnum, has bought over the rights of 21 Hindi films for 1988 which will be released within the next 2/3 months. The films already released are 'Falak', starring Jackie, Rakhee and Madhavi and 'Shiv Shakti' with Shatrughan Sinha, Govinda and Neelam, 'Yateem' starring Sunny Deol, Farha, 'Sukria', 'Andha Yudh', 'Zinda Jala Doonga', 'Kasam Suhag Ki', 'Ghar Ghar Ki Kahani', 'Kabrastan', 'Manav

Hatya', 'Aage Ki Soch', 'Halal Ki Kamai', 'Pyar Mohabbat', 'Yateem', 'Soorma Bhopali', 'Superman', 'Parayaa Ghar', 'Vidrohi', 'Do Waqt Ki Roti'.

\*

## HMV Vs T Series

HMV has lodged a complaint against T Series in court under the copyright act alleging piracy of audio cassettes.

Huge quantities of pirated copies are available in the market which have the T Series label on it. These cassettes also have the original T Series catalogue pirated. T Series who have grown tremendously in the last few years complain that even their product is pirated. HMV has accused T Series of being responsible for these pirated products. T Series finds this claim untenable as they insist they too are affected. No judgement on the matter has yet been delivered. HMV has managed to procure search warrants of SCI premises in their effort to prove their accusations.

\*



Shiv Kumar Sharma

## Classical Soundtracks

HMV released the music of 'Vijay', Yash Chopra's film which has music by Shiv Kumar and Hari Prasad Chaurasia.

# NEWS

## Hiba's 'Tumhare Sahare'

The shooting of another Hiba film 'Tumhare Sahare' was completely recently. The film directed by Pawan Kaul has Balbinder, Anita Kanwar, Urmilla, Ashok Sharma, Lalit Mohan Tiwari, Tarakesh and others. The story is by Uma Rao and Kirti Anuraag has scored the music. Hiba has also bought the rights for two films 'Kala Suraj' and 'Taxi Chor'. As part of their consistent efforts to control piracy, several raids were repeatedly carried out and pirate copies seized. Three persons were arrested.

\*

## Crown is king

Crown crowned itself for the tenth time in succession for being the largest selling TV in India. It has sold a mind-boggling 1.5 million TVs during the last year. Television and Components Pvt Ltd, flagship of the Atlas Group,



Crown: Tops in TV sales

has gone into technical collaboration with NEC of Japan for the manufacture of tuners for colour television. The factory which is set-up at Gandhinagar, will commence production shortly. The group had also recently promoted



At the 'Shri Durga Saptashati' and 'Tulsi Bhajanamrit' recording by Super Cassettes are (L-R): Pt Narendra Sharma, music director Kalyan, Raj Bhanot of Super Cassettes, Anuradha Paudwal and music director Shekhar.

Qualitron Components Limited for the manufacture of B/W tubes.

\*

## HMV To Celebrate

In association with the Film Federation of India, HMV will release a special double cassette album to celebrate 75 years of Indian Cinema. There will be four volumes in all. The first volume will cover the period 1932 to 1945. Rajiv Gandhi will also be releasing a double cassette of Tamil songs being organised by the Film Federation of India.

\*

## CBS To Sell Hiba Hits

Music India has objected to CBS selling Hiba video soundtracks in which their signed artistes Pankaj and Anup had rendered songs. The court has allowed the seized stocks to be returned, and allowed sales to con-

tinue. Pankaj and Anup who are singing for films, may also be similarly be allowed to sing for video soundtracks. Hiba, incidentally, are now contracting their video soundtracks to Venus only.

## Mithun on T Series

T Series are recording bhajans by Alka Yagnik, on Vais Devi. Uptil now almost all versions have been recorded in Delhi. Sham Kumar has for the first time recorded in Bombay Kishore Kumar's top hits. Mithun 'India's Michael Jackson' has been bagged by T Series, and a pop album will also be available on video.

Among the new sound-tracks released are Ram Avtar, Janam Janam and Inteqam by Laxmi Pyare, Kaali Ganga Commando, Haatya by Bappi, Raj Khosla's Naqaab by Kamal Magdoom. Also on instrumental 'Hey You' by Ashish Bhadra.

# 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	CONTENTS	VERDICT
<b>MONDAY</b> ★★★★★	<i>Prem Kishen's</i> <b>ZINDAGI</b> (Till May 16)	Women on women	Good
	<i>Ravi Baswani's</i> <b>HAKKE BAKEE</b> (Till Aug 15)	Comedy	Laugh, laugh!
<b>TUESDAY</b> ★★	<i>Manju Asrani's</i> <b>KASHMAKASH</b> (Till May 31)	Feminist serial based on short-stories	Mediocre
<b>WEDNESDAY</b> ★★★★	<i>Manju &amp; Jyot Singh's</i> <b>ADHIKAAR</b> (Till April 27)	Legal rights of women	Interesting
	<b>AMIR KHUSRO</b> (Till Aug 3)	Historic serial	—
<b>THURSDAY</b> ★★★★★	<i>Kavita Choudhry's</i> <b>UDAAN</b> (Till July 21)	Flight of a feudal family	Engrossing
<b>FRIDAY</b> ★★★★★★	<i>Saeed &amp; Aziz Mirza's</i> <b>INTEZAAR</b> (Till Sept 2)	Life around a railway station	Entertaining
<b>SATURDAY</b> ★★★★	<b>NIRMALA</b> (Till July 30)	—	—
<b>SUNDAY</b> ★★★	<i>David Paradine Films'</i> <b>THE GATEWAY OF INDIA</b> (Till May 8)	An inquiry into Indian History	Watchable

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

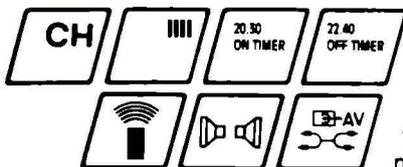
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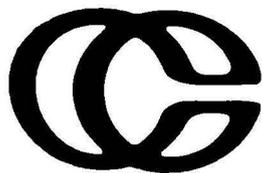


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# CROWN-TV

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## SUNDAY SPECIAL

9.00 am	<b>DANGER BAY</b> (Till May 29)	Family drama
9.30 am	<b>RAMAYAN</b>	The famous epic
10.15 am	<b>LAHAR LAHAR SANGEET</b> (Till July 24)	On Music
10.45 am	<b>HUM SE SIKHO</b> (Till Aug 7)	—
11.15 am	<b>FASTER FENE</b> (Till Aug 21)	—
11.35	<b>AISA BHI HOTA HAIN</b>	—
1.15 pm	<b>NEWS BULLETIN FOR THE HEARING IMPAIRED</b>	—
1.30 pm	<b>REGIONAL LANGUAGE FEATURE FILM</b>	—
4.00 pm	<b>WORLD OF SPORT</b>	—
5.00 pm	<b>WILDLIFE ON ONE</b> (Till July 3)	Wildlife series
5.45 pm	<b>HINDI FEATURE FILM</b>	—

## 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
<b>TUESDAY</b>	9.50 pm	National programme of Music	
	10.30 pm	Old Fox (Till June 28)	English serial
<b>WEDNESDAY</b>		Miscellaneous	
<b>THURSDAY</b>		Miscellaneous	
<b>FRIDAY</b>	10.45 pm	Regional music concert	
<b>SATURDAY</b>		Miscellaneous	

## THE NEWS

7.40 am	Hindi	Breakfast TV (National network)
8.05 am	English	Breakfast TV (National network)
7.20	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
Yogabhyas	The News	

# VIDEO TRACKS

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

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

## ANGEL HEART

STARRING: Robert DeNiro, Mickey Rourke  
RATING: \*\*\*



The period is the mid-50s and private eye Harry Angel (Mickey Rourke) is hired to track down one Johnny Faber who disappeared under mysterious circumstances during World War II. Luis Cyphre (Robert DeNiro) is the one who hires the detective.

Based on a novel by William Hjortsberg, the film covers a vast canvas with Harry Angel tossed about from pillar to post without much success. What he finds out he does so quite slowly and painstakingly but there is that element of suspense and intrigue. What part does Cyphre play? That's the big question.

For British director Alan Parker, who specialises in musicals, it is a different kind of film. And he recreates the period most graphically. It is not only the days of Chevies and Buicks, it is also the days of old music, and 'Girl of My Dreams' is hauntingly played on the piano as well as the instrumental version. And a

bit of voodoo is thrown in for variety.

Mickey Rourke does well as a kind of newcomer while DeNiro goes through his part with expected relish. Lisa Bonet, one of Bill Crosby's daughters in 'The



Mickey Rourke in 'Angel Heart'.

Crosby Show', has quite a sexy part while sex kitten of yesteryear, Charlotte, is still able to exude sexiness in a brief role. It may not be absolutely absorbing but **Angel Heart** surely keeps you going right through.

## DRAGNET

STARRING: Dan Aykroyd, Tom Hanks, Christopher Plummer  
RATING: \*\*\*  
LABEL: Columbia



Dan Aykroyd is one of Hollywood's big funny men. And though he lost his original funny partner, John Belushi, he teams up with others and provides the thrust of the comic team. In **Dragnet** he joins Tom Hanks and like 'Beverly Hills Cop' this duo have a fun time while stumbling upon the bad guys in the city of Angels where some halos have slipped.

Dan Aykroyd is Joe Friday (maybe for the line 'Thank God it's Friday'), and Tom Hanks his partner, Pep Striebeck. They are out to unearth the Pagan (People Against Goodness and Normalcy) murders with Christopher Plummer playing Jonathan Whirley a two-timing holy man and Dabney Coleman, his accomplice. The romantic interest is looked after by Connie Swell (Elizabeth Ashley).

Dan Aykroyd has co-scripted the film and it surely has some good gags.



## HOTSHOT

STARRING: Billy Warlock, Gregory Beecroft

RATING: \*\*

LABEL: NFDC-Arista



Soccer king Pele of Brazil has figured in a number of films, one of them being 'Escape to Victory' along with Michael Caine and others. But in all his films it is his playing soccer that interests the viewer most, that's why the documentary on soccer, 'Giants of Brazil' was so successful.

**Hotshot** is a story of a soccer-crazy young man who comes to King Pele to learn soccer. Jimmy Kristidis, a Greek by nationality and a product of a rich family, leaves his home for Rio. As luck would have it he has his purse picked on his arrival. He somehow manages to get to Pele's house.

Kristidis' story is related in flashback and then the king teaches him the finer points of the game. Rick King, who has co-scripted the film, churns out a very credible story but it is essentially for those who are interested in soccer. Maybe the best part of the film is the live footage of Pele and there are some fantastic goals but his exhibition of the scissor kick is worth going a long way to see.

So, soccer buffs, **Hotshot** is a 'must'.

## DESERT BLOOM

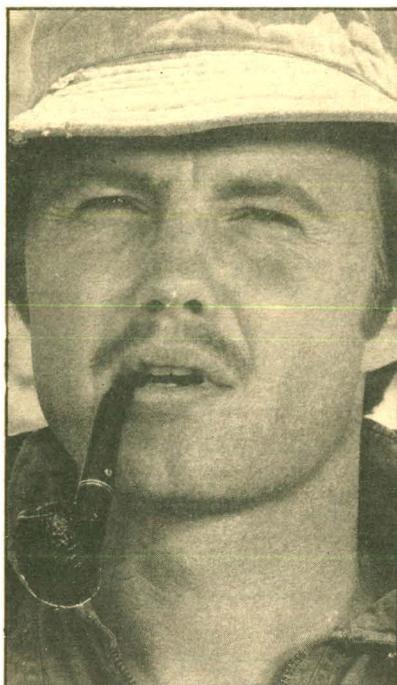
STARRING: Jon Voight, Jobeth Williams, Anabeth Gish

RATING: \*\*\*

LABEL: Columbia



Like Thomas Gray's "Full many a flower is born to blush unseen and waste its sweetness on the desert air" the star of **Desert Bloom**, Rose (Anabeth Gish), is an awkward teenager, just 13, but has a time of her life dealing with her problematic stepfather Jack (Jon Voight).



Jon Voight

The story begins in 1950 (a familiar period for most filmmakers in the United States these days). Jack Chismore is a veteran of the Korean war but he has a problem. Something like shell-shock. And then off and on he hits the bottle, so life in his household gets quite violent. His wife Lilly (Jobeth Williams) works hard for a living and Rose the eldest of the three daughters is generally the butt of her stepfather's wrath.

And then there is the Atom blast of 1951. Against this backdrop is told a story of ordinary people, of love and caring and of the squabbles that go with it. Rose is very attached to her grandma (whom we never see) and after her comes Star (Ellen Barkin), her mother's sister. But she is in between marriages. Director-scriptwriter Eugene Carr churns out a very human story seen through the eyes of Rose. It is a story of growing up and Las Vegas but it is essentially a story of life and love and the problems that accompany it and is related with a Somerset Maugham-like vividness. Maybe a wee bit slow-moving but realistic to the core or in every frame.

## HANDS OF A STRANGER

STARRING: Armand Assante, Blair Brown, Beverly D'Angelo

RATING: \*\*\*



The best part of **Hands of a Stranger** is the rather intricate plot (based on a book by Robert Daley) it contains. You have this very busy cop Joe (Armand Assante) who has little time for his family. So his wife gets interested in her son's basketball coach. When they are at their rendezvous they are surprised by a stranger who robs them and rapes her. Then you get Joe taking on the case himself. The wife, naturally, doesn't tell him the whole truth so he has to find for himself what has actually happened. Then coincidence, coincidence,



Beverly D'Angelo

his wife goes to rape specialist lawyer Diane (Blair Brown) whom Joe has already met on his work and by now has made love to her.

It is a story of two professionals, Joe who always wanted to be a cop and Diane, a real professional who feels that the law is the best thing that man has made, it saves him from chaos. And then there is the wife Mary

(Beverly D'Angelo) whose early marriage prevented her from discovering her potential as a painter.

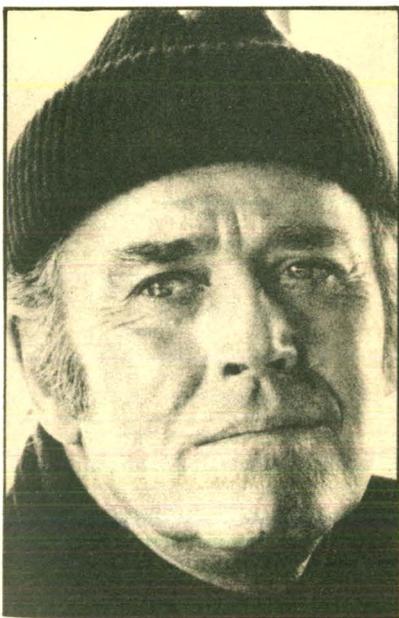
This teleplay by Arthur Kopit is tautly directed by Larry Elikann and there is enough going to keep the viewer almost glued to the video screen. For Beverly D'Angelo, who plays the guilty wife, it is a very sensitive role which she does full justice to. Armand Assant and Blair Brown also do well in this unusually good entertainer backed by apt music. If there are a couple of flaws they can be overlooked in the light of the quality entertainment it provides.

## SERPENT

STARRING: Yul Brynner, Henry Fonda  
RATING: \*\*\*  
LABEL: Films La Boetie



When Col. Alexei Vlassov (Yul Brynner) defects to the United States in 1968, it creates quite a furor. "In my country you do not fight the system from within...therefore I'm here," he says and it was at the time of Dubcek's ouster in Czechoslovakia. But how credible is



Henry Fonda

Vlassov's defection? *Serpent*, which is a reference to the first espionage agent, the serpent of the garden of Eden, takes a close look at the espionage ring in the West through the eyes of the American Central Intelligence Agency.

Alan Davies (Henry Fonda) is Mr CIA and he really gets enthusiastic about Vlassov and director Henri Vernuel does a fine job as he takes the viewer on a ringside tour of the major European powers - Britain, France and Germany. And all the while Davies is trying to establish Vlassov's authenticity. In a film which concentrates on screenplay there is enough of action, too. Dirk Bogarde, Virna Lisi and an ageing Farley Granger have their parts to play while Ennio Morricone's music has its place. The action may dilly-dally in between but it is rather well rounded off to show the hard, cold-blooded world of espionage at its unglamorous best.

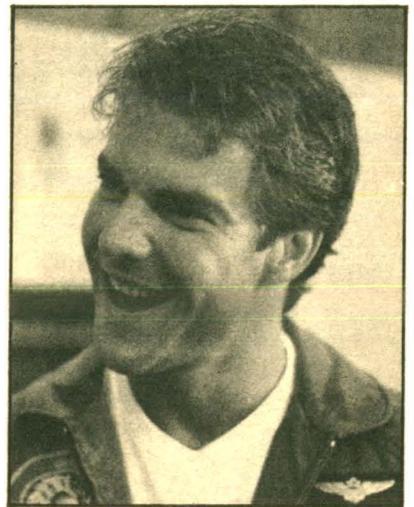
## INNER SPACE

STARRING: Dennis Quaid, Martin Short, Meg Ryan  
RATING: \*  
LABEL: Warners



The trouble with films today is that they are so enmeshed in something outlandish that it becomes sci-fi just for sci-fi sake. And Steven Spielberg, the high priest of sci-fi, seems to lend his name too easily to any production. The result: You get a lot of mumbo-jumbo passing for entertainment. *Inner Space* is just another example of such a film.

I remember 'Fantastic Voyage' which dealt with a journey in the blood stream of the human body. It was very well depicted. But here you have an astronaut or spaceman lost and being embedded in the body of another individual. There is some explanation of the microchip being lost but the recipient is all panicky. "Somebody help me I'm possess-



Dennis Quaid

ed," he says but is promptly told "demons talk through you, not to you."

Actually, Dennis Quaid is the one in space who enters Martin Short's body and Meg Ryan is Dennis Quaid's wife. How these three react to the situation is what *Inner Space* is all about. But apart from some good lines, the film is a big bore. Director Joe Dante does a pretty bad job of keeping the film together but he shouldn't take all the blame. The accent in these films is special effects and some new angle but unless one presents a plausible story it is unable to sustain interest even to the halfway mark, let alone the rest of the film.

ONE TO WATCH

## DIRTY DANCING



STARRING: Patrick Swatze, Jennifer Grey, Cynthia Rhodes  
RATING: \*\*  
LABEL: Vuhor Pictures

"Three weeks here and you'll feel like a year," old Max (Jack Weston) tells young Bobby's (Jennifer Grey) father when they come on a holiday. And *Dirty Dancing* is all about those three weeks when young folks dance their hearts out.

Written by Eleanor Burgstein, it is set in 1963 before President Kennedy was shot and our heroine Bobby (Jennifer Grey) couldn't wait to join the Peace Corps. Young Johnny Castle (Patrick Swatze) was one of the guys helping around at that dancing camp. "Teach them to cha-cha-cha...but no funny business, keep your hands off," he was told but that's easier said than done.

Still director Emile Ardolino takes the viewer on a rather laboured path as he gets through the story. The whiff of rock and roll is somewhat infectious and Kenny Ortega's choreography is impressive but unless one is patient enough **Dirty Dancing** can get pretty dull. Surely John Morris' music is the best part of the film but even that isn't enough to sustain interest.

It is just another movie for the young with more sound than fury. And the paper thin story line gets lost in so much of garbage.

## SINS OF THE PAST

STARRING: Barbara Carrera, Kim Catrall, Debbie Boone  
RATING: \* \* \*



**Sins of the Past**, as the title suggests, is about the world's oldest profession, or at least begins with it. Terry (Barbara Carrera), Paula (Kim Catrall) and Clarissa (Debbie Boone) belong to a kind of class of '71 of hookers and just before graduating, or changing professions, one of the girls is supposed to have been killed by her father because she lived on the wages of sin.

The scene then shifts to Los Angeles, 1984 with this threesome leaving the past far behind. Terry is divorced by fighting for the possession of her son, Paula is an eminent doctor while Clarissa is an actress. But the killer has already struck again, claiming more of their colleagues, Amy

and Diana. They can either call the police or kill the killer.

Now all of them are afraid of revealing their pasts, as the stigma will be too much. Even though the subject is predictable enough, scriptwriter Steve Brown has turned out a neat little story while Peter Hunt directs it as tautly as one can expect. In a female-dominated cast Anthony Geary as Lieutenant Malovich has as meaty a role as Clint Eastwood in 'Dirty Harry'. But it is really the plot and the adept handling of the film by Hunt which makes it so scintillating. Looking somewhat like Ursula Andress in her heyday, Barbara Carrera does a good job; but maybe it is Kim Catrall of 'Police Academy' fame who seems to be etching for a new image of the career-conscious female in a women's lib world.

In a film which boasts of cinematic niceties, Paul Lohmann's photography is another asset to say nothing of Arthur Rubinstein's music.

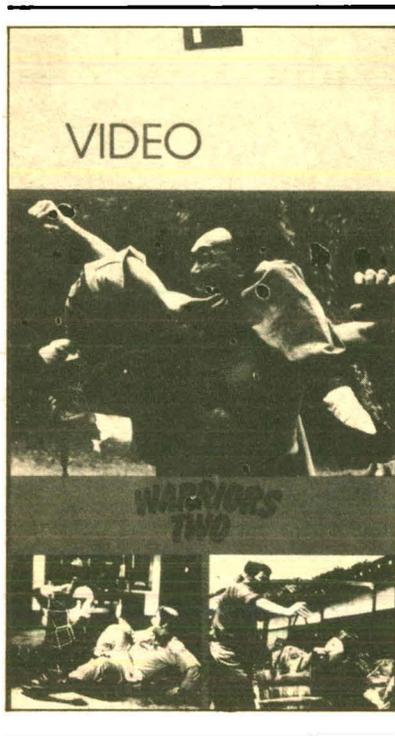


## WARRIORS TWO

STARRING: Samo Hung, Liang Chia-jen;  
LABEL: NFDC  
RATING: \* \*



It's the story of Ah Wah (Ka-Sa-Fa) who masters the art of Wing Chun to avenge the death of his mother who was killed by Mo (Feng Ke-an), a notorious pirate in disguise. Wah takes the help of Liang Tsang (Liang Chia-jen), popularly known as "Mr Tsang". Tsang is the fifth generation master of the Wing Chun School of martial art. Ah Wah and his friend, Fatty, fight Mo and his gang and save the town of Fushan and Wah succeeds Tsang as the sixth generation master of the school.



## METALSTORM

STARRING: Jeffrey Byron, Kelly Preston;  
LABEL: NFDC  
RATING: \* \*



A story set in a distant planet has Dogen (Jeffrey Byron) being sent to the Nomadlands to avert a massive Holy War. He's on mission to seek the deadly criminal, Jared-Syn, who is planning to crush the planet. Jared-Syn manages to elude Dogen's grasp all the time. When once Dogen had Jared-Syn within his reach, Syn uses the power of the master crystal to disappear through a 3-D light tunnel. He escapes into a new dimension, to plot his revenge in another world and time. Meanwhile, Dogen destroys the master crystal and vows to continue his vendetta.



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# HINDI VIDEOS

## SCANDAL

**STARRING:** Balbinder, Neeta Puri, Jeet Upendra, Anita Sarin;  
**DIRECTOR:** Pavan Kaul;  
**MUSIC:** Kirti Anuraag;  
**LABEL:** Hiba;  
**RATING:**\* \*

The synopsis suggests a fast-paced thriller. Neeta Puri, the editor of 'Scandal' and the central character in the film, is really 'fast' with actors – big-timers as well as strugglers. From her alcoholic husband Sailesh Bakshi (Madan Jain), a one-time award-winning documentary filmmaker, to her other lovers it is one long story punctuated with an overdose of flashbacks, dances and songs. The film opens with Priyanka's (Neeta Puri) funeral. Her death, by falling from her high-rise apartment, is a deep-rooted mystery. And this 115-minute film labours to unsolve the mystery.

Priyanka's 'Scandal' specialises in taking gossip to newer heights. She loves to live dangerously. Like peeping into superstar Krishna's (Jeet Upendra) bedroom and clicking away photographs of him making love to the wife of an underworld don. But she spoils the fun by letting the love birds know that she is taking their photos! With a cigarette constantly dangling from her sexy lips, she goes about exposing scandal after scandal, with her able assistant Anna (Urmilla) in tow, invading bedrooms and using 'state-of-the-art' techniques to pry into other people's affairs.

Naturally, she is asking for trouble. Krishna & Co gang up to silence her. So too is the underworld don Abdul (Ashok Sharma) who doesn't want people to read that his wife is sleeping with all and sundry. In

between this 'high' drama, our editor falls head over heels for a struggling actor Vivek Kapoor (Balbinder) and it's cut to sweet nothings, running around trees which all culminate, naturally, in bed.

So one fine night when Priyanka falls to her death, there is hardly anybody who doesn't smell a rat. Vivek stops acting to find out the killer. The stage is set for a grand 'finale', complete with the CID officer (with the inevitable dark glasses) and the accompanying paraphernalia. But who is the killer? Because some others, too, have murder in their minds.

This film would have done better with better editing. As director Pavan Kaul puts it: "It was

just an experiment." He, indeed, shows promise. He comes at a time when directorial skills are easily outclassed by the so-called star tantrums. Music, once again, is brilliant. Neeta Puri, it seems, has overstepped the thin line between a lover and an editor.

Anita Sarin's brief role kicks up a lot of oomph. Jeet chips in with a mature performance while Balbinder seems to be improving his style and diction with every film. Especially in this one where he does both romantic and serious roles. Urmilla, the latest addition to the Hiba lot, performs like a seasoned veteran.

With commendable production values, and overall finesse, 'Scandal' may not be scandalous, it can only be sensational.



Jeet Upendra and Anita Sarin in 'Scandal'.

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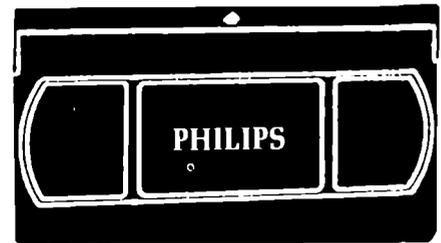
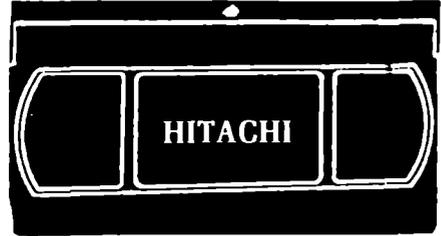
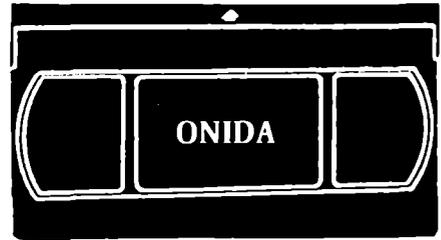
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Moon Moon Sen in 'Aakhri Manzil'.

## AAKHRI MANZIL

**STARRING:** Ajit Vachani, Mohan Bhandari, Moon Moon Sen;  
**DIRECTOR:** Madan Kumar;  
**MUSIC:** Sanjay Chakravorty;  
**LABEL:** Tristar Video;  
**RATING:** \* \*

When murder is the theme and actresses like Moon Moon are in it, what can one expect? Well, a suspense of an appreciative kind and oodles of bare flesh. 'Aakhri Manzil' barely manages to do both. Moon Moon plays the double role of Nisha and Kamini, who are twin sisters. Nisha is a sweet docile girl (a country bumpkin of sorts) while Kamini is schemer and double-crosser personified.

Then there is Dr Ajay (Mohan Bhandari), a psychiatrist by profession who spends most of the time wooing Nisha, who (un)fortunately comes to Ajay for treatment. But Nisha is least interested. Kamini, on the other hand, is

crazy after Ajay and even invites him to her 'beach house' where she desperately tries to seduce him. This is the best part of the film where Moon Moon in swimming suit, singing a seductive number, tries all the 'tricks' to seduce him. But, unfortunately, our hero wouldn't buy any of it. That was Moon Moon, the vamp, at her very best.

The other parallel to the film is the murder of Ramesh Singhania (Ardhendu Bose) on New Year's eve. The killing happens to be the crux of the film. Enter Inspector Amarjeet (Ajit Vachani) who suspects Kamini, but when he discovers that there is another look-alike, he finds himself in a dilemma. Amarjeet relentlessly pursues the killer and, naturally enough, succeeds after the usual razzle-dazzle.

'Aakhri Manzil' will sustain on Moon Moon's oomph and Ajit Vachani's fabulous acting. This versatile actor is, indeed, a treat to watch. He has almost carried the film on his shoulders. Moon

Moon's song sequence on the swimming pool in a one-piece swimming suit will have set many a viewer's heart racing.

Mohan Bhandari, in the role of a romantic, doesn't seem to have realised what has hit him. He was like a fish out of water.

Even though it tends to stray a bit, the suspense in the film is maintained. Commendable production values, hummable songs and a good star cast are, after all, what home viewers are looking for. 'Aakhri Manzil' has it all.

S K JOHN

## LEHREN - VOL 4

First the highlights. Dilip having a moment of fun with Rishi; Shatrughan with wife and heroine on his birthday at a mahurat; Johnny Lever is masala fare par excellence, which leaves you in splits; Amit Kumar's buffoonery on stage which he expects us to pass off as dancing, and a poignant moment with Kishore dancing, possibly just a few days before he expired. Well, all of this is difficult to experience except on video.

Film buffs, please be satisfied with shootings' coverage which is a little too short. Raj Babbar and Anita Raaj who enact an emotional scene. Govinda and Shatru are almost all over this volume.

After interesting interviews with Mahesh Bhatt and Alok Nath in the earlier volumes, Sujit Kumar's interview in this volume was JLT (just like that). Also, the numerous mahurats would have been interesting if the director or actors spoke to the viewer. The music tracks in the background are surely much more enticing than the boom boom announcements. We think the presenter could be a little more personal. However, kudos to **Lehren** for putting the show on the road for the fourth time.

# playback 25 selections

## MAY 1988

<b>1</b>	<b>NAAM SAARE MUJHE:</b> Sindoor Lata, Mohd Aziz: L-P: A-Bakshi: T Series	
<b>2</b>	<b>TUJHE ITNA PYAR:</b> Kudrat Ka Kanoon Lata, Shabbir: L-P: Sameer: T Series	<b>14</b>
<b>3</b>	<b>O YAARA:</b> Kaash Kishore, Anupama: R Roshan: F Qaiser: Venus	<b>15</b>
<b>4</b>	<b>AAP KE AA JAANE:</b> Khudgarz Mohd Aziz: Sadhana: R Roshan: Indivar: Venus	<b>16</b>
<b>5</b>	<b>PATJHAD SAAWAN:</b> Sindoor Lata, Mohd Aziz: L-P: A Bakshi: T Series	<b>17</b>
<b>6</b>	<b>TERE NAAM KA:</b> Falak Asha, Mohd Aziz: K-A: Anjaan: T Series	<b>18</b>
<b>7</b>	<b>DULHE RAAJA DEKH:</b> Pyar Ki Jeet <b>NEW</b> A Bhosle & Chorus: U Khanna: Saawan K: HMV	<b>19</b>
<b>8</b>	<b>BAHAYE CHAND NE:</b> Lagan Hemant, Hemant: Rajinder Krishnan: HMV	<b>20</b>
<b>9</b>	<b>THODA SA GHAM:</b> Thikana S. Wadkar: K-A: Anjaan: Venus	<b>21</b>
<b>10</b>	<b>JAB SE TUJHE:</b> Param Dharam <b>NEW</b> A Bhosle, Mohd Aziz: Bappi Lahiri: Anjaan: Venus	<b>22</b>
<b>11</b>	<b>LOG KAHE HAIN:</b> Khudgarz <b>NEW</b> Mohd. Aziz, Sadhana: R Roshan: F Qaiser: Venus	<b>23</b>
<b>12</b>	<b>DIL CHHED KOYI AISA:</b> Inspector Hemant Kumar: Hemant Kumar: S H Bihari: HMV	<b>24</b>
<b>13</b>	<b>BARSE RE SAAWAN:</b> Dariya-Dil Mohd Aziz, Sadhna: R Roshan: Indivar: T Series	<b>25</b>
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KEY: Track: Film/Album: Singer(s): Music: Lyrics: Label  
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# MUSIC TRACK

## GENERAL

### BABYDOLL

ALISHA  
HMV

Alisha's singing in Shor Sharaaba is revealing to say the least, and it is positively exciting if Indian music absorbs this new style. This is the rock side of the album. Louis' aggressive arrangements in 'Shor Sharaaba' and 'Mashooka' leave nothing to be desired. 'For Adults Only' is bold and a whole new style is effectively evolved here once again. Kudos to the whole gang. A metamorphosis of sorts is worked out for Indian modern music, bidding goodbye to Biddu and Nazia.

The Wiz Kid who composes is heavily into computers. Side A sounds dreamy and starry. Alisha's lyrics in 'Superman' are even dreamier. Jaane jana is more cohesive and holds you. Babydoll, the title track, tries to be distinctive.

ALIBABA AUR  
CHALIS CHOR  
RAJA MOJ, ALADIN  
KA CHIRAJ  
AKC

Favourite stories dramatically related in Hindi. The special effects are meticulous and telling.

Alibaba is particularly gripping. Shubha and Vibha Saxena have kept



the stories short and the language easy enough, which succeeds in keeping the listener absorbed. Fantastic material for children.

HANSO HASOON  
AKC

Excessive laughter, wisecracks from kids

and noisy, longwinded jokes don't go down well. Not the best among the excellent AKC collection for kids.

THAT'S WHAT  
FRIENDS ARE FOR  
USHA IYER  
Gathani

Usha Iyer has been among other things a nightclub singer. Re-

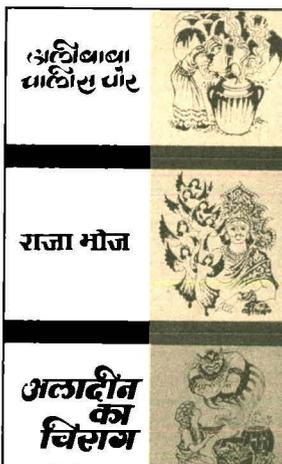
Isaacs deserves mention for an extremely well-mixed album.

NANNE MUNNE  
NATKHAT GEET  
ALKA SHANKAR,  
DEEPAK, HEMA  
SAHAY  
AKC

Doctor Sherjung Garg's songs on dolls, tops, donkeys, birds and what not of interest to a child's vivid imagination. Rajeiv Haksar's compositions are interesting, but to savour their charm the songs will have to be popular. Each song is introduced to the child enticingly enough.

MAHAPURUS-  
HONKA  
BACHPAN  
AKC

Another educative cassette. Incidents from the youth of great men, in order to impart character. The scenes are enacted dramatically, without frills, which lends credibility. Interspersed with appropriate commentary on future achievements of these great men - Lokmanya Tilak,



member her raucous style? Hipswinging, finger snapping, the Jam Session queen, pursuing the image of a naughty 16-year-old American high-school girl. Now that's already old world charm. This album has the hip swingers and surprisingly lots of tracks are in a much softer mood. Emile

Mahatma Gandhi, Jawaharlal Nehru, Vallabhbhai Patel, Rabindranath Tagore and Subhash Chandra Bose. An applaudable effort. Do any one of us really care enough to bring stuff like this home?

## ALAMGIR - POP HITS FOR YOUNG HEARTS

Weston

Fifties pop hits reflecting the Pakistani's obsession with everything American. Simple lyrics. Perfect restaurant music for fast food joints. There's even an Elvis version with Urdu lyrics. "Ek, do, teen, char, paanch, che, gin lena baaton mein, saat, aat, naon, aur ek das, mera pyar hai tere liye aur bas." Almost every number reminds you of some favourite English pop title. It's fun really.

## GRAHON KI SAHER AKC

Professor Uncle takes a group of children on a space adventure. Simulated music and special sound effects plus a lively dialogue peppered with interesting information keep the listener glued. A very useful programme to have at home and entertain kids while educating them. The Hindi is easily understandable and both sides explore the sun, moon and the nine planets. Painstakingly produced. Kudos to AKC for a worthwhile project.

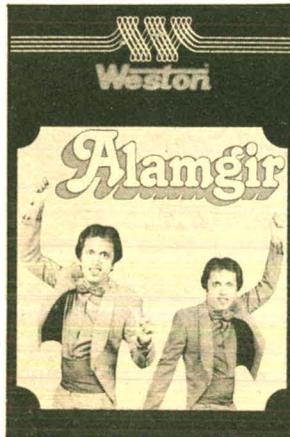
# GHAZAL

AASMAN  
SUMITRA LAHIRI  
Oriental

The proliferation of new voices and the mushrooming of new organisations producing recorded cassettes appears to be governed by the law of demand and supply.

Hence, Sumitra Lahiri's latest offering titled Aasman under the banner of Oriental evoked a lot of interest. The freshness of her voice and her efforts to emulate the late Geeta Dutt was pleasantly surprising. To date, none had attempted following in the footsteps of that unique artiste, but it must be said to the credit of Ms Lahiri, that she is successful to a great extent in incorporating those qualities which were her hallmark.

Kab Theherega Dard-e-dil is the most endearing bandish. Though credit for music direction is not clearly mentioned, it is above average and appropriate.



HASEEN  
JAZBAAT  
ANURADHA  
PAUDWAL &  
WASI RAZA  
T Series

Of late, two voices better than one seems to be the motto. The cassette titled 'Haseen Jazbaat' features Anuradha and Raza. The former is a popular singer of the tinsel world who is making it equally big on the ghazal platform too. Whereas, Wasi Raza is an up and coming artiste trying to find his bearing. What better combination than to team with someone who is already riding high. The cassettes by T Series contains a total of 10 compositions.

Anuradha with her mellifluous voice and soft diction is able to mould each of her renderings into an experience bringing out the real jazbaat of the strains. Wasi Raza in his own inimitable way does not lag far behind. With all the innate qualities of these two artistes the music by Shambhu Sen, being humdrum and run of the mill, neither aids nor



bolsters any of the ghazals.

KHALISH  
USTAD ASLAM  
KHAN  
CBS

Aslam Khan is one of those very few who are able to handle the two diverse departments like ghazal and classical music with distinction and aplomb, a high tightrope walking indeed. Hence, his latest offering titled Khalish by CBS has a special significance.

The cassette contains a total of six bandishes each of which is selected.

Aslam Khan has wisely stuck to the ghazal form. He has used his sensuous voice very effectively to bring out the matla of each sher. The diction, too, is impeccable. The music, besides being appealing, is appropriate, besitting the meaning of each bandish, the best amongst the collection being 'Ankh se door sahi'. The total effect makes the cassette worth one's album.

- VASANT KARNAD

MEYAR-E-  
GHAZAL  
USTAD GHULAM  
MUSTAFA KHAN  
Oriental

It is indeed a quirk of fate that a brilliant classical vocalist like Ustad Ghulam Mustafa Khan, too, should try his hand at a medium like ghazal. And hence it became all the more impelling to find out more about this

venture of his.

Mustafasaab possesses a deep yet agile voice which he used very effectively. Yet with these plus points the years of training in classical music shows through in diction and modulation i.e. the waxing and waning of his voice, as the two departments, namely classical and ghazal, are as diverse as oil and water in terms of the use of the voice.

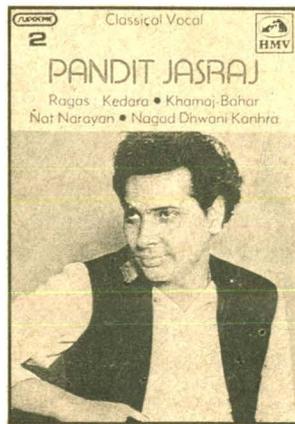
Despite all these observations, the cassette released by Oriental musicassettes under the title Meyer-e-ghazal is a success.

## BASIC

### PANDIT JASRAJ HMV

Being one of the most popular artistes on the classical scene, Pandit Jasraj's two cassettes by HMV should prove a windfall for his ardent admirers. A product of the Mewati Gharana, Jasraji has created a huge following by his unique, easily appealing style which hinges on the sterling quality of his sonorous voice, heavy murkis, strong khatkas, a surfeit of sargams and powerful taans and finally his crystal clear diction.

The Sudha Sarang on Side A and the Bhimpalas on Side B in Vilambit and Drut, respectively, in the first volume are no exception to all the above aspects.



Volume 2 contains Kedara and the Jod raga khamaj-Bahar. But the real surprise is the Nat Narayan and the Nagad Dhvani Kanhara on Side B, the first being rarely heard and the latter as yet unheard of.

No credits are given for the tabla and harmonium accompanists.

### KALA RAMNATH CBS

The lure of the North Indian classical music for Southern violinists is so enduring that more and more are filling the void caused by the paucity or reluctance of new violin debutants in this particular field in the Northern discipline.

Ms Kala Ramnath is another addition to the long list of instrumentalists who have opted for the North Indian style.

The basic training for handling and playing the instrument in the Karnatak Padhati is so complete and rigorous that an exponent assumes complete command on all the aspects of violin playing. Armed with such formidable tayyari, Meenals, Gamat taans, satta taans staccato are



but a child's play. But despite this technical wizardry and also perhaps due to the Karnatak touch, they are unable to penetrate the soul of the melody, which needs a very deep understanding of the finer nuances of a raga of the northern style. Kala too is no exception to this aspect.

The full treatment of Vilambit drut and tarana afforded to Yaman despite its technical virtuosity and finish does not do justice to this all-time favourite.

The Basant on Side B is acceptable perhaps because it is in drut Ektaal.

In Khamaj, Kala has made obvious efforts to address herself to the melody and succeeded to a great extent.

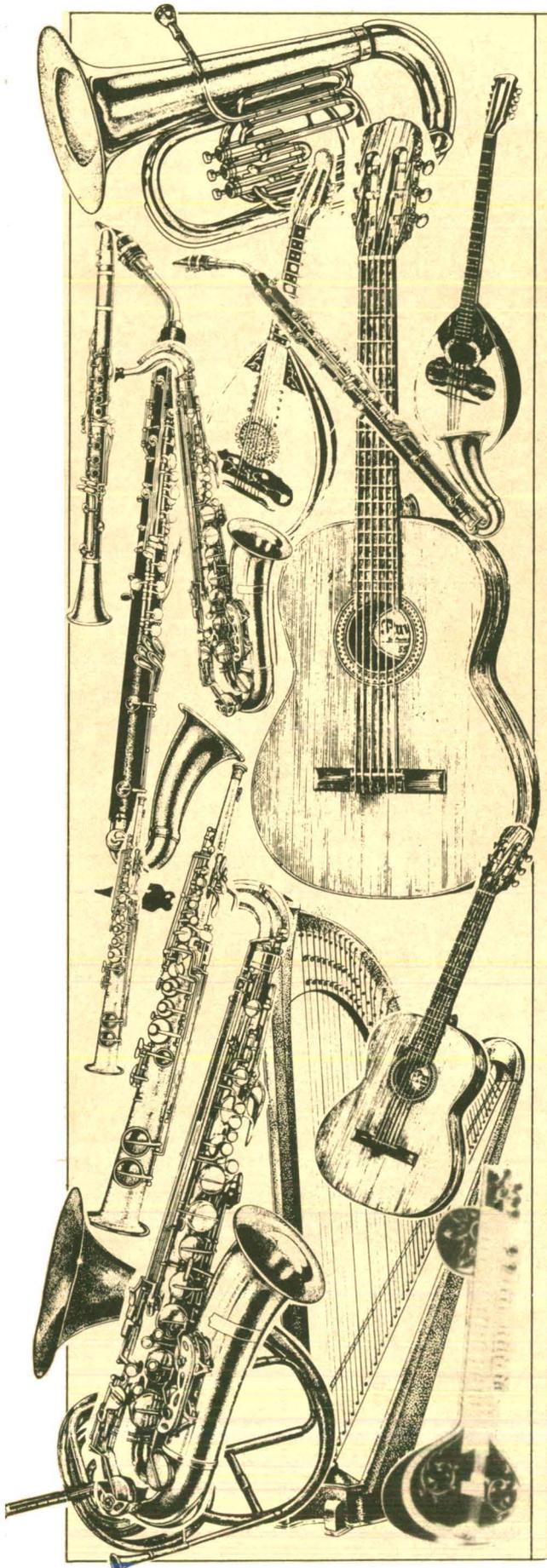
### RAM NAAM SUKHDAI MANNA DEY HMV

There was a time when Manna Dey vied

for attention along with the voices of Rafi, Mukesh and Kishore Kumar. While his contemporaries have passed away, it is a sad commentary on the present-day music directors that a voice of such compelling power as that of Manna Dey has been ignored. HMV has done well to bring out this retrospective on this great artiste of a bygone era. The album opens with the title theme, 'Japo re Ram naam sukhda', which had been popularised by Manna Dey's mentor and uncle K C Dey. Other gems from Manna include the all-time classic 'Upar gagan vishal' under the baton of S D Burman to the lyrics of Pradeep, as well as a brace of bhajans from 'Dhoop Chhaon' and one from 'Puran Bhagat'. It is a timely tribute to an artiste who deserves better, he has seen better days but could not compromise with the present. It is a must for those who love Manna.

### SHREE DURGA SAPTASHATI ANURADHA PAUDWAL T Series

Once in a while from the outpourings of the music-mills in Bombay and Delhi come a cassette with a compelling appeal by virtue of either its musical score or its singing. This devotional 'Shree Durga Saptashati' sung by Anuradha Paudwal to the music of the up-and-coming duo



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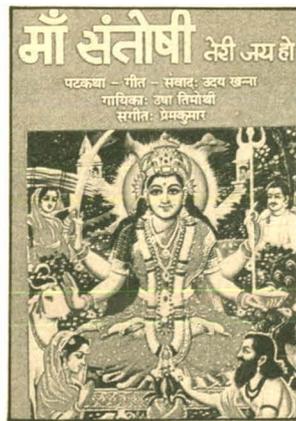
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Shekhar-Kalyan is one such exceptional piece of music which is good all the way. There is deep fervour in Anuradha's rendering while her understanding of the classical ragas is marked by a close rapport with Shekhar-Kalyan's musical perception of a deeply devotional subject. The album includes the inevitable invocation to Shree Ganesh with his Stuti followed by Saptashloki Durga, Devyah Kavacham, Argala Stotram, Tantroktha Devisuktham, and the Kshama Prarthana or the penitential prayer for forgiveness. While the devotion sounds true and authentic, it unfolds through a ragmala of classical melodies and is a memorable listening pleasure.

**TULSI  
BHAJANAMRIT  
ANURADHA  
PAUDWAL  
T Series**

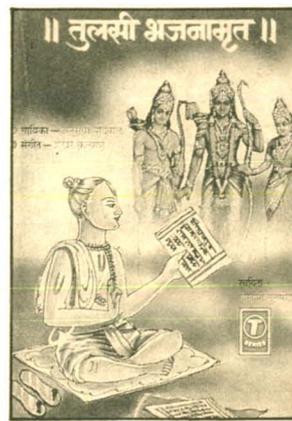
To the perennial appeal of Sant Tulsidas, the embellishments of the music of Shekhar-Kalyan, and the evocative voice of Anuradha are well matched in this offering. It may sound like old wine in new bottles, but in fact this wine is well matured and has a rich taste of its own. You have all the well-loved favourites such as 'Bhajamana' and the like. In addition, you have an outstanding composition in 'Pavan Prem' and an endearing lullaby in 'Jhule Ram'. The album appropriately concludes to the



strains of Ramdhun sung in Bhairavi. This is an eminently well-sung album.

**GOVIND NAAM  
LEKAR  
PT GOVINDPRASAD  
JAIPURWALE  
(LIVE IN LONDON)  
Venus**

A relatively young and talented singer passed away recently, after a brief but noteworthy career which was beginning to blossom. That alas is the epitaph for Pt Govindprasad Jaipurwale. This cassette is virtually like his last will and testament. So it would when one hears his 'Jab pran tanse nikale, Govind naam lekar'. It is such a moving experience that one wonders if he had a premonition of his end. It leaves an abiding impression of the artiste and music which is invested with sincerity. The succeeding bhajan 'Dhyan lagao' is also marked by good lyrical content. The mood of renunciation prevails in his 'Jeevan ka maine sab chhod diya'. It is a good album to remember him.



**MAA SANTOSHI  
TERI JAI HO  
USHA TIMOTHY,  
SHAILENDAR AND  
OTHERS  
Sonamic India**

This is one of those devotionals which appear regularly as old mythologicals in Indian films. It is earmarked specifically for the attention of the devotees of Santoshi Mata... need one say more? The market is limited and so is its musical appeal. It has the usual ingredients of a 'katha', narration and invocation and supplication, culminating, of course, in the 'aarti'. The singing of Usha Timothy is miscast in its present role while the music of Premkumar is nothing to write home about.

SUMIT SAVUR

**BASIC**

**IN CONCERT  
PT: HARI PRASAD  
CHAURASIA  
HMV**

Pandit Hari Prasad Chaurasia is one of

those virtuosos who has worked relentlessly to improve upon the momentous, unparalleled work done by the Late Pannalal Ghosh, to afford a new stature to the Bansuri. With tremendous effort and an all-round improvement in the "phoonk" blowing the instrument he has secured an irreplaceable niche in the hearts of music lovers.

The first of the two volumes by HMV begins with the Jhinjhoti, a melody considered to be a direct descendant from folk music and considered lower in the hierarchy of the ragas. Yet, the artiste has gone the whole hog to give it the full treatment of Alap Jod in the absolutely traditional Dhrupad Dhamar style and made it a resounding success, which in itself speaks eloquently about the thorough and complete mastery of the man on the medium and his instrument.

Volume 2 presents Hamsdhwani, a typical Karnatak raga which is predominantly taan-oriented, and Hariprasadji has done full justice to it. The ragmala and the final Pahadi dhun are extremely lilted and enjoyable. Pt Madan Mishra's tabla accompaniment is subdued yet correct.

The two cassettes have been obtained from the private collections of Shri C K Visvanji and Late K Hiran-dani for commercial release by HMV which is definitely back again in the forefront.

- VASANT KARNAD

## ENGLISH

### I, CLAUDJA CLAUDJA BARRY CBS

Barry spins in a whirlpool of dance music which would have been

clean, 'Call me', a No.1 hit. Spagna overcomes the trappings of a rather weak voice in a kindly twist of writing on 'The power of money', 'Baby blue' and the par for the course ballad 'Dedicated to the moon'.

jazz stylism on 'Yamanja' even as 'Flagships' blows in on a skewered tune. Shorter navigates the sea of styles with a tempered vision.

inspiration to turn into a darn good country singer, Hank Williams. The tribute here is called 'Hank Williams you wrote my life' and it stands in testimony to the feeling Bandy generates. An excellent compilation that throbs with fervour.



okay if it weren't for a few pathetic reasons like jaded singing, flaccid arrangements and cack-handed lyrics. Over and out and no amen to it.

### DEDICATED TO THE MOON SPAGNA CBS

Inoffensive euro-flavoured dance outing hinges on the sprightly,

### PHANTOM NAVIGATOR WAYNE SHORTER CBS

Jazzman Shorter trades in his saxophones for a bank of synthesizers and delves headlong into fusion geared by the hot blast funk of 'Condition Red'. The tempo is harnessed for a long, languorous dip into a

### GREATEST HITS MOE BANDY CBS

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### CLASSIC ROCK COUNTDOWN THE LONDON SYMPHONIC ORCHESTRA CBS

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— JERRY D'SOUZA

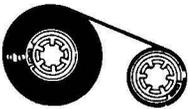


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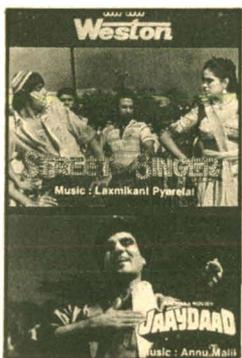
# Movie Music

The music factory of the film world has an excellent example of a robot in Shabbir Kumar. It is confusing to understand why in some films L-P uses only Shabbir, and in others only Mohd Aziz. We solicit some answers.

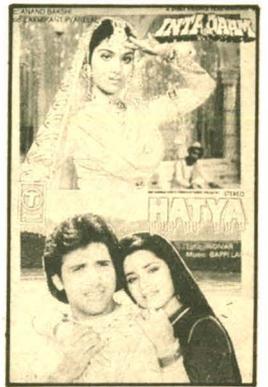
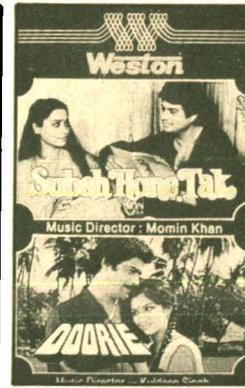
Street Singer's music is nearly five years old and L-P has all the five songs by Shabbir, whose plain (non) style, just cannot communicate anything. His monotonous singing carries along irrespective of the composition and arrangements. While singing with Asha in **Kaise Bhulaungi Mein**, he performs his best on this album. **Shukriya** has some fine arrangements, however the compositions sound jaded.

One does not know if the film or the music director is to blame for bad film music. Almost all movie music has filmi interludes to accommodate the script and then again, similar scenes mean similar music. A Catch 22 situation for the music director or does genuine creativity have a way out? In a Raj Kumar Kohli directed film 'Inteqaam' you have two very good songs by Anuradha Paudwal, **Gali se mera yaar guzra** in a right nautanki style could do very well and **Main jawan ho gayi** where her inflexions are specially attractive. Kavita, by comparison, sounds shrill.

Alright, here's the big one. L-P have a



sure fire hit in Ram Avtar, a Sunil Hingorani film. Remember **Ek duje ke liye**. This has as much potential and is quite in the same style. Lata and Aziz jam up on **Anguli mein angoothi, angoothi mein nagina**. Anand Bakshi has some effective lyrics very catchy throughout. Anuradha shines again in 'Na Na Karte' and **Nigore Mardon Ka**. Arrangements seem to be L-P's forte. Very

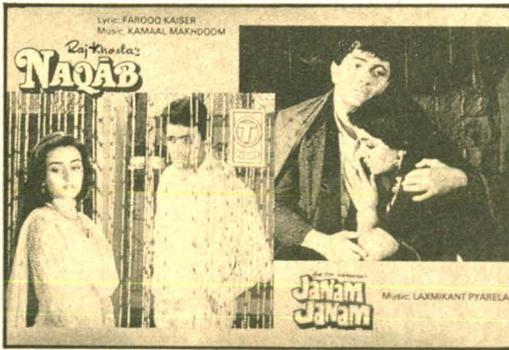


cohesive. Both Aziz and Lata sing 'Anguli mein angoothi' solo, the pronunciation and compose is typical, and it's going to be a hit.

Janam Janam, Laxmi-Pyare are monotonous once more. Kavita seems to be screaming again and so too Aziz in **Koi patta bhi hila. Ho Ho Chaal Chaal** in the number where Kavita redeems herself.

**Kamal Makhdoon** has Asha singing all seven tracks. In the golden days of Hindi film music – the sixties – the lyric sheets used to be very popular. Now these very lyric sheets are a collector's delight. While listening to Farooq Kaiser's lyrics on this album, the need for the lyrics was felt. I think it would be a good move for music companies to once again provide the lyrics on the inlay cards. Suresh Wadkar accompanies Asha on one track and has one solo. Nothing exceptional on this soundtrack. A little classical, both arrangements and compositions.

**Kuldeep Singh** has Asha, Suresh, Anuradha and Mahendra Kapoor singing to his music for 'Doorie'. Pleasant tracks. So too are Sharmila Tagore's dialogues. Delectable stuff, to be surely savoured. In 'Raaste Gumsum' Suresh does full justice to some remarkably difficult compositions. This one must be bought, to check out Kuldeep who really speaking is a cut above.



Momin Khan has some lousy composition sung badly by Aziz and Savita Sathi, in **Subah Hone Tak**. Forget this soundtrack.

**Jaidev** has Alka, Aziz, Shabbir, Anuradha, Amit, Usha, and Jayashree, but it's not worth it. Annu's screaming compositions jar except in **Botal mein jo bhari hai** by Aziz whose lyrics by Nida Faslai are not bad.

It's **Bap, Bap, Bappi** now. No doubt Baps is in tune with the times. **Ae commando tumhen dil ki** sung by Alisha and Benedict and is a sexy number. Anjaan coordinates well with Baps on the words. The net effect is as popular as you can get. 'Ae commando' has a running beat which attracts. **Mera naam zoom zoom** is highly imaginative. Alisha captivates again. Nice interactive music arrangements. **O dada** has Kishore going Asha, Asha Asha and 'O dada' is Kishore himself. Possibly both feature in the film too.

**Kirti Kumar**, undoubtedly, is the new Kishore. A natural for sure, in 'Hatya' which he produces, he has two tracks and Kishore too, has one number. Run-of-the-mill tunes are Sapna's duet with Aziz and is nothing special.

**Kaali Ganga** is a Ramsay movie and as expected the soundtrack is full of horrors, especially Uttara Kelkar's **Hawa ye hawa**. There's a song by S Janaki too. Alisha is brought in for a sexy number. **Chhuo Na** (with appropriate music).

Ajit Singh's voice is husky and flat. He treats Kavita's voice just right in 'Akarsham', martial tunes played out soft. He exercises all kinds of highly personalized stuff. In arrangements, and make-up of songs and even in his singing, Bhupinder sings **Ae khuda** in uncharacteristic fashion in a half baked pop style.

Babla, who incidentally is Kalyanji's brother, isn't too prolific on the filmi scene. In **Hiro Hiralal**, Lata's **Sapnon ki duniya hai** is outstanding. Shana's 'Jashan Hai Mohabbat Ka' is catchy. Amit and Kanchan aren't the best singers, and they sing to nor-

mal tunes in 'Hero Hiralal'.

In **Nayakhon**, Usha Khanna who had her share of hits, tries out a narrative style in 'Mithi wo murli' with Bappi and Anuradha. Bhupendra seems to be singing a lot in films. Suresh and Kishore sing duets with Anuradha. Not memorable stuff.

Kirti Anurag's music of 'Naqli Chehra' will get the right exposure, now, available on Side B with 'Paap ki Duniya'. He's produced some excellent music for Hiba all along.

'Ik Naya Chehra' by Dilraj Kaur in the seductive breathless style is well sung. 'Naqli Chehra' has four tracks with Suresh, Shailendra and Dilraj. One thing about Suresh. He doesn't go boom boom like Aziz and we should thank our stars for that.

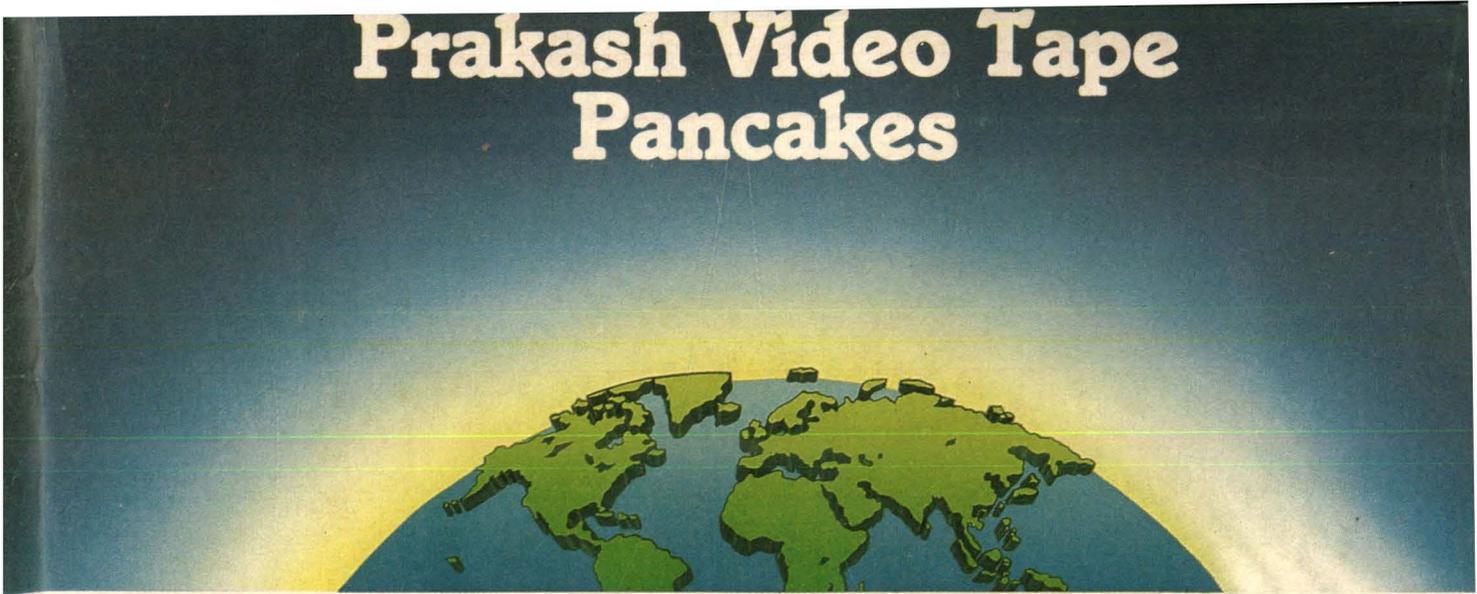
If Babla composes Kanchan must sing. Ajit Singh, who rarely composes, has most of the songs in 'Akarshan' sung by him.

Kirti Kumar produces 'Hatya' and he sings solos too.

Music of 'Commando' is going to compete with 'Babydoll'. Only Alisha and the other popstar Vijay Benedict feature in an out and out pop album. There are fifteen songs of Aziz in the eight new soundtracks. If Aziz has developed any fan following an exclusive hits or version album is possible every month. In fact, two albums. But would any-one buy a Mohd Aziz hits cassette? Lastly, it seems Asha prefers to sing with Suresh Wadkar.



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