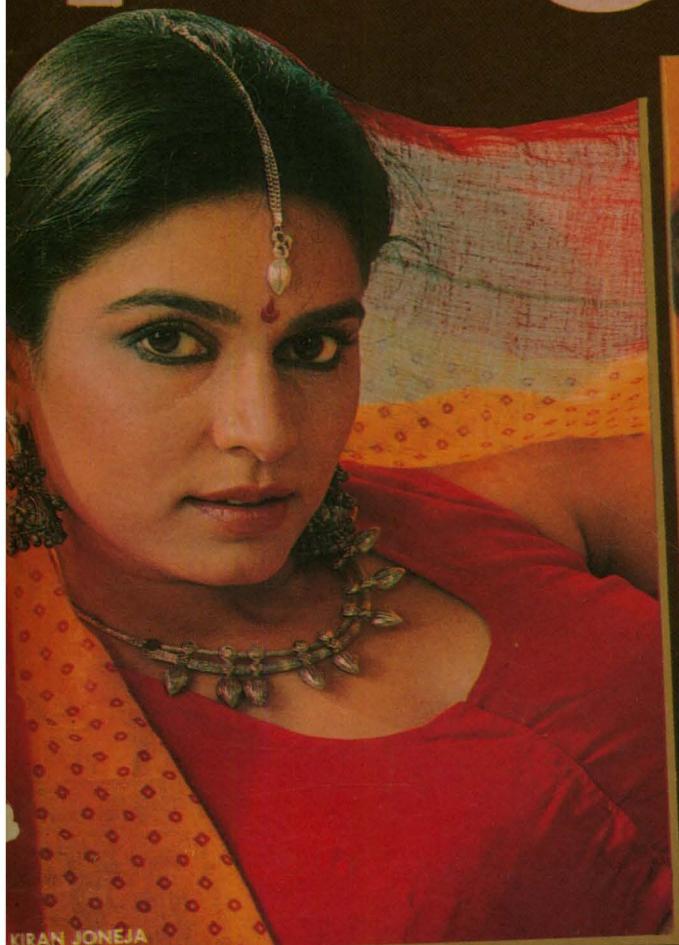


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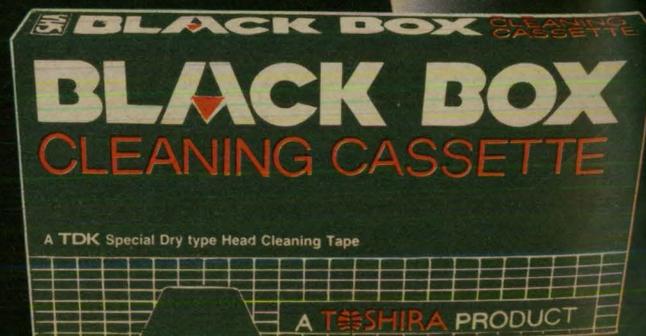
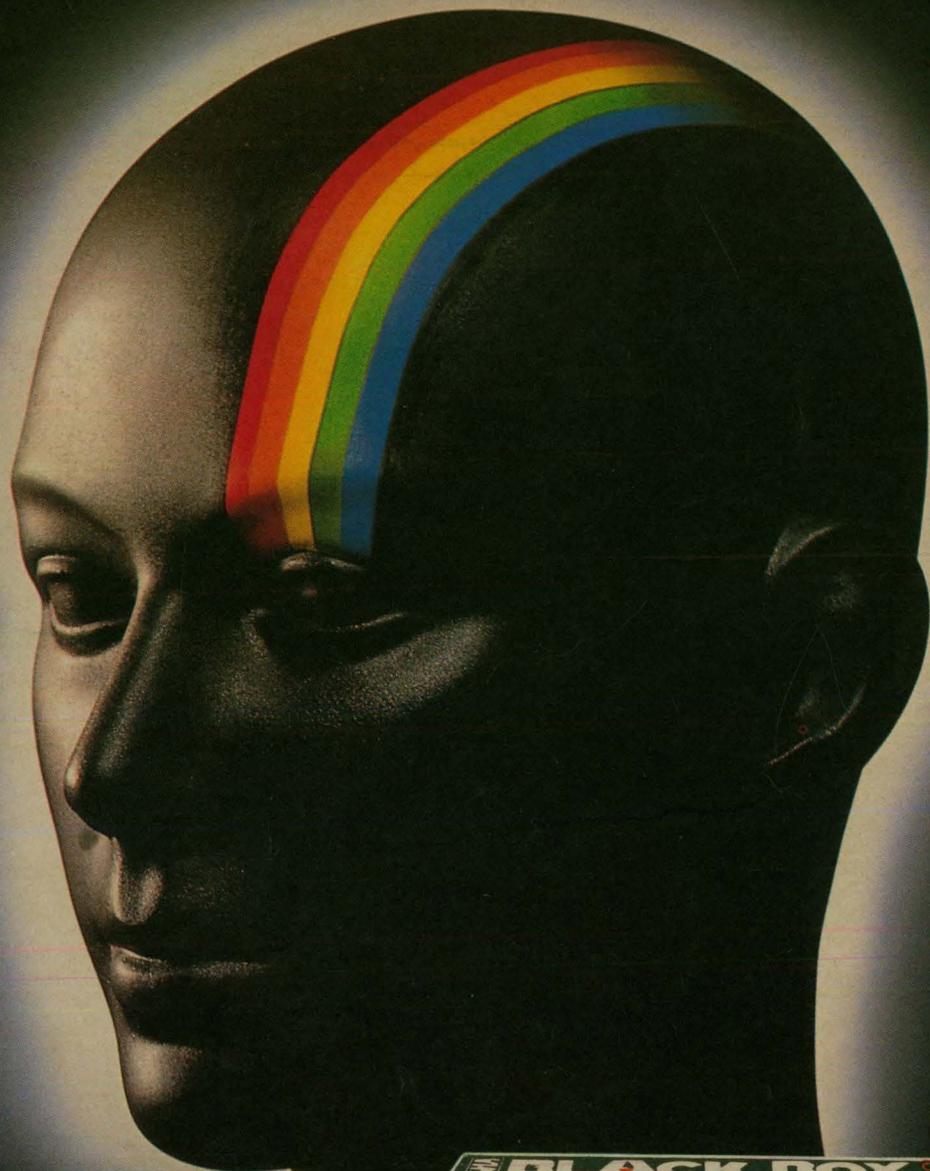
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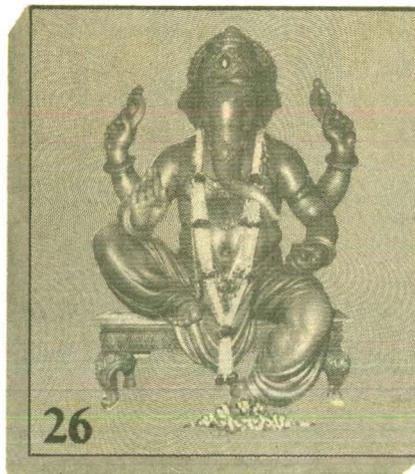
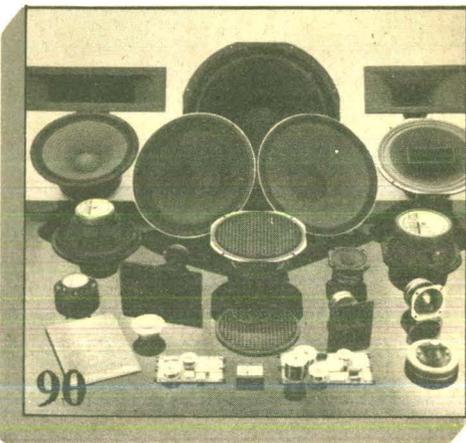
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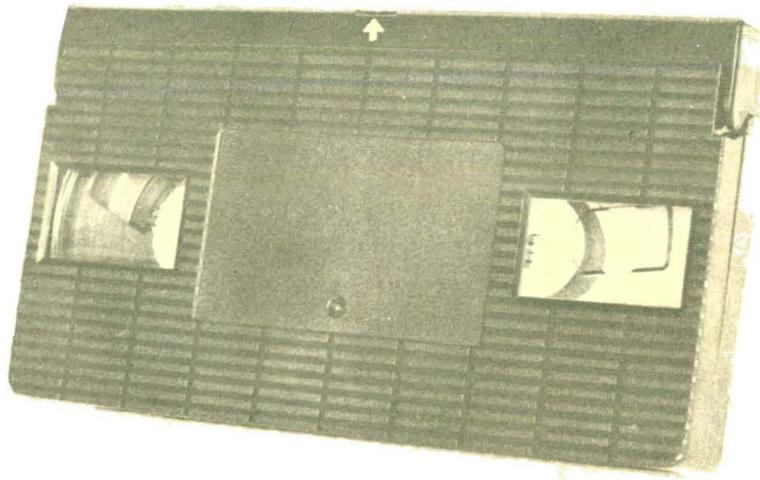
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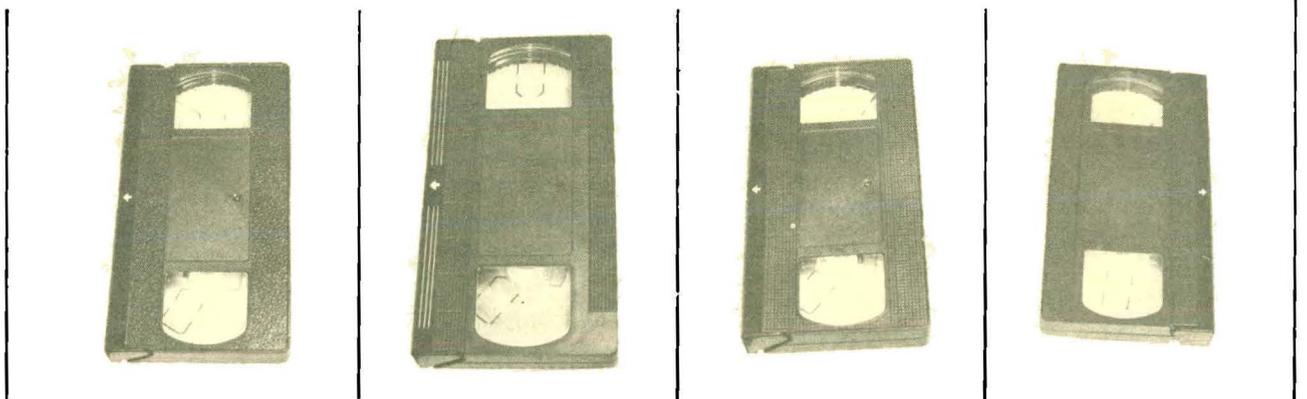


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Publisher
R V PANDIT
Associate Publisher
ANIL CHOPRA
Editor
MARIO PEREIRA
Technical Editors
DAMAN SOOD (Audio)
S S NAIR (TV & Video)
Editorial Staff
SIMA CARRI
S K JOHN
Advertising Manager
S K THAKUR
Art Director
SISIR DATTA
Design & Layout Artist
VASANT R PALKAR

Delhi Correspondent: Sanjeev Verma
TEL : 697670.
Madras Correspondent: Brian Lall, TEL : 868234
Bangalore Correspondent: Antony Motha
New Victoria Hotel, 47-48, Residency Road,
Bangalore 560 025.
Calcutta Correspondent: Satnam S Ahluwalia
TEL : 296812.
New York Correspondent: Renu Mehra
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IN SEARCH OF IMITATION?

II

Recently, Music India had organised the Star Trax Contest at an all-India level, to discover the best talent. I was among those who were selected from the South Zone for the semi-final rounds. But the finalist whom they had selected performed a popular number of Ghulam Ali's ghazal and won the trophy. Isn't it an imitation? The credit should go to Ghulam Ali and not to the participant. True, they didn't mention that they would not give preference to imitation, but since the contest was in search of talent, why should they select a singer who had performed somebody else's song?

I am not envious that I didn't win the contest but I had performed in my own voice and style.

Meanwhile, Music India has announced that they would hold the contest every year. I sincerely request them to give preference to those who sing in their own voice and style. At the same time I wish both the winners, Mr Jaydeep and Mr Shankar, all the very best.

**C V Venkatesh
Jayanagar, Mysore**

The Dynavox Zippo for the best letter of the month goes to Mr C V Venkatesh, No 9, 14th Cross, Jayanagar, Mysore-570 014.

Music India's Star Trax Contest has proved to be just another cheap gimmick. A teenager gets the much-publicised trophy and cash award by imitating Ghulam Ali and his recorded ghazal. It means Music India and McDowell were not searching genuine talent, but were only after publicity.

How can you call an imitator a talented artiste? He has neither shown any talent in composing nor singing. Seems the organisers have got back the money spent in the form of entry fees! Moreover, they didn't even have the courtesy to send regret letters to those who were not called for the finals.

**Mateen Syed
Ibrahimpura, Bhopal**

THE POWER OF MUSIC

'The Power Of Music' and 'Garvi Gujarat' (August '88) were two excellent articles.

I fully agree with Anuradha Paudwal about the power of classical music and the presentation of Sanskrit shlokas through music. The Sanskrit shlokas and bhajans rendered by the late music director Pankaj Mullick were simply superb.

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Whenever I am walking on the roads, as soon I hear a Saigal song my feet stop automatically! Such is the power of music.

Laxmidas P Joshi
Thane

THE MUSIC OF 'RAMAYANA'

There is no doubt that 'Ramayana' proved to be the most popular television serial. However, there were frequent phases of repetitive sequences. Though they did not probably detract from the serial, what was disappointing was the music which appeared to lack both in purpose and devotion – the singers including. Many a song sequence had the tunes, music and singing sounding filmi 'HOLI' rather than 'HOLY'. The only one which kept in tune with the epic was the line 'Mangal bhavan...'.
Nitin Mukesh sounded the best but, surprisingly, he was heard very little. His voice imparted the much required effect.

It is rather difficult to imagine that the same Ravindra Jain had written and composed the tunes for four of the finest bhajans sung by Nitin Mukesh – a testimony to Jain's capability to tune quality devotional music.

B S Viswanath
Jayanagar, Bangalore

RUSSIA & POP

That was indeed fast forward on your part to train lights on the exchange of the latest pop tunes between Indians and Russians. (To Russia With Pop, July '88).

The Festival has indeed cemented the bond of friendship between the two countries. Russian pop stars like Alla Pugacheva and Valery Leontiaev captivated the Indian crowd with a 'sing swing' in their tone.

It's nice to know that the cream of India's pop singers and musicians hit it off in Moscow. But I was surprised to find the queen of Hindi pop, Alisha Chinai, left

out. Also, Bappi Lahiri and Anand Milind, the present maestros in the Indian pop scene, were brushed aside. Anyway one must



remember that music is to promote the feeling of goodwill, brotherhood and peace among people.

Pallab Kumar Bose
Bhubaneswar, Orissa

APING BLINDLY

I think we are going into the 21st Century without experiencing the 20th Century. We have modern gadgets like TV, VCR, etc. but we have not as yet improved our techniques for manufacturing them in our country.

If a motorcycle passes one's house, the TV set gives a distorted picture. We have a second channel on TV but need another antenna to watch it. Then too the picture is not clear at a distance of over 25 km from the transmitter.

What is the use of purchasing a modern stereo system if the broadcasting from TV and radio is mono?

We should improve the quality of our products as per our country's requirements and not copy them blindly from foreign products as they are designed for their country's environment.

Avinash A Patil
Dombivli

Audio Tape Tests

This has reference to the article published by you in your May issue on comparison of various brands of tapes manufactured in this country. Your efforts to apprise the trade and also the customers of Audio media on performance of various suppliers of tapes is to be welcomed. As a manufacturer of quality magnetic media we would like to share with you and your readers certain points on quality appraisal.

Essentially the quality of tape can be defined on three major dimensions:

- 1) the audio performance of the tape
- 2) the durability of tape; and
- 3) the consistency of the above two features from tape to tape.

As far as audio performance is considered, two major parameters, namely the output level over specified frequencies and noise characteristics of the tape, have been covered in your report. A comparison of the tapes on the saturation output level of tape at higher frequencies will indicate the capability of the tapes to record high frequencies faithfully.

We do get the feeling that all the tests have been done only on a sample of one. The results based on a sample of 30 or more cassettes will provide clues on the consistency of the tapes. The report is singularly silent on the third dimensions namely the durability of the tape. Durability (the life of the freeness of the mechanical movements. The durability of the tape is normally measured by the number of times the tape can be replayed before the output level drops by a factor of 3 DB, when the loss in output becomes significant to listener's ear.

The durability of the life of the tape as defined will be a point, I am sure, many of your readers will be interested in knowing.

It will be enlightening to your readers if you can provide comparisons with TDK D, Sony HF and EF tapes and Maxell LN tapes which do have large following in this country in the premium segment of the tape market.

The report is silent on the performance of 90-minute tapes which incidentally have the largest share in the premium blank cassette market.

We do hope that in your future articles on the same subject you will highlight the above factors.

for **MURUGAPPA ELECTRONICS LIMITED**

T. A. JAYAN
Sales Manager

Our Technical Editor Daman Sood replies:

I fully agree with you that the consumer is very much interested in the durability of the tape. But to conduct such a test would take enormous time in order to come to some conclusion, given the different brands of tapes that are available. At the moment it is not possible to conduct such a test. As a counter question, if I ask you to state the life of a DAT cassette which is an up-and-coming tape recording medium with magnetic properties, it would be too early to answer it correctly. Similarly, the durability of a tape does not depend only on the manufacturing technique alone but is also very dependent on how the consumer handles the tape, whether he protects it from atmospheric abuse and the condition of the tape deck transport mechanism. I have observed that many music buffs throw their cassettes around – in the car or at home minus the protective cover. It is imperative on our part to educate them on how to take care of both the cassette and the cassette deck in order to get good sound reproduction for a longer period of time. Secondly, most of the pre-recorded cassettes are today

either C-60 or C-45. In view of this trend, a C-60 cassette of normal bias was chosen. We have plans of testing in the future other cassette brands like Sony HF, Maxell, etc. as has been suggested by you.

When 90 minutes become the standard for pre-recorded cassettes, we would then publish test reports for such tapes separately. Normally C-90 tapes are a little more problematic than C-60, because of the tape thickness. If the audiophile could give us some feedback on the durability and consistency of a particular brand of cassette, it would be very much appreciated. I hope our readers would take part in this kind of discussion through our magazine to enlighten other readers.



HIGHFLOWN HINDI

Of late, the Hindi on TV and radio has become so abtruse, that it's beyond the comprehension of the common man. There is no denying that Hindi should be propagated as a national language. But this should be within the comprehension of ordinary understanding and knowledge. Gandhiji had recommended the use of simple and lucid Hindi calling it 'Hindustani'. Nehru advocated this, Indira Gandhi too subscribed to the idea. One doesn't know when precisely 'shudh' Hindi was recommended for radio and TV and who did it. Is it in answer to the fanatics of regional languages?

I appeal to individuals and radio listeners' and TV viewers' clubs to flood the prime minister's office with post cards requesting the restoration of the 'Hindustani' language.

Tara Kadloor
Sargur, Mysore



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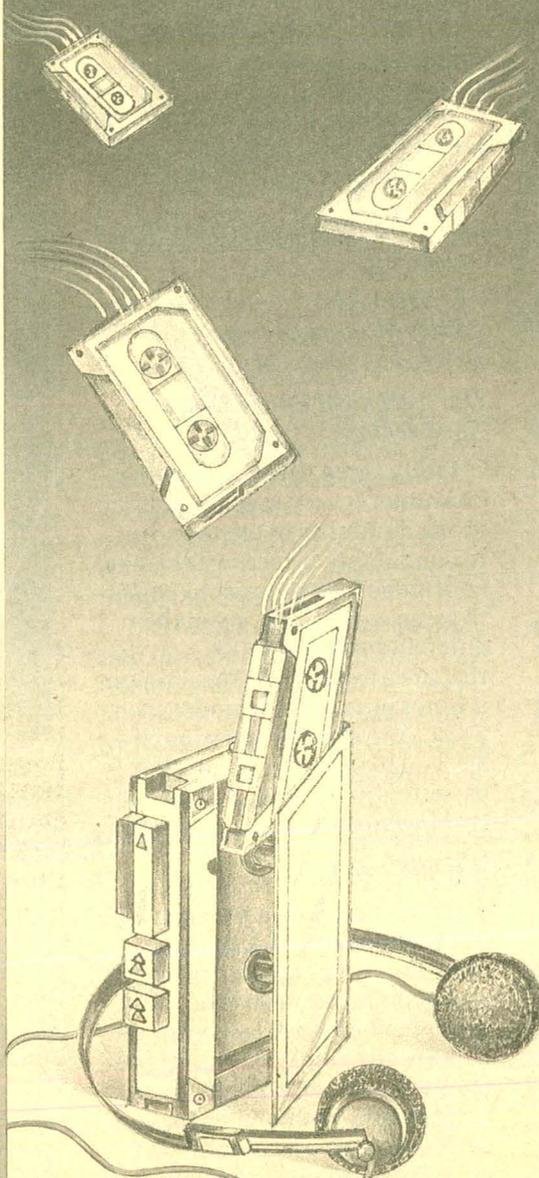
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ROUND-UP

MUSICAL

The Pune and Kanara classicist came up trumps with a concert 'Sawan'. **Ashok Ranade** had Ulhas Kashalkar perform 'Miyani Ki Malhar', **Ajay Pohankar** presented Jayanti Malhar, and **Shruti Shadolkar** presented the Ramdari Malhar. It was an unique experiment, the aesthetic experience that went into the com-



DESHPANDE: 'Sentiments'

positions were conveyed in a running commentary by **P L Deshpande** in his inimitable manner. Said Deshpande, "the music lover did not measure the rain by 'centimetres' but by 'Sentiments'". Nice joke.

*

Thritty Kalianwala is the latest addition to the Western classical scene in Bombay. Just returned with a handful of accolades and degrees from the finest colleges all over Europe, Thritty gave a pianoforte recital.

The obvious success of this very enjoyable recital must have gone to Thritty's head, resulting in two rather carelessly delivered encores. Any-

way, Thritty has just arrived and is very young. Sweet innocence to blame.

*

Much younger and less sweeter, are **Ranjani, 15**, and **Gayatri, 11**. They have firmly established their presence, playing weighty and well-chiseled classical music.

Gayatri has a poise and depth in her playing that may have amazed the musical giants. This slip of a girl catches a note by its collar, and does



THRITTI: Heady success

staking effort and traditional grounding?

*

Can you imagine **Pandit Jasraj** and **Bappi Lahiri** together? Well the credit goes to a Hindi film, **Shesh**. Pt Jasraj sings a 10-minute ghazal composed by Bappi. One thing for sure, all of Bappi's detractors will be upset. Maybe it goes to show that an artiste recognises an artiste. Let the critics eat dust. What?



SHRUTI: Rainy raga

with it what she will be before dispensing with it nonchalantly, indeed cavalierly. If this is not wizardry what else is? In the Carnatic music scene there are numerous child prodigies. Can it be the result of pain-

*

Ashok Khosla went off to Bangalore to spend a week at the Institute of Naturopathy and Yogic Sciences. Not so much to meditate as to lose a few pounds. "I lost six



RANJANI & GAYATRI: Child prodigies

kilos and feel good about it." With a sharp eye on the declining ghazal boom, Ashok decided it was better to release **OP Nayyar's** album much before **Pe-naaz** and anyway before another album he had ready for release. November, it seems, is the right time to launch **Ehsaas ki Khushboo**. It has all his own compositions and also two ghazals



ASHOK: Shaping up

als are written by him. Talk about self-confidence.

*

Anup is in London and like a good son is marrying a girl selected by his



JASRAJ: Ghazal stint



BAPJI: True artiste?

parents. Long ago Anup had made it clear he would have an arranged marriage. **Bina Bhatia** has been learning from **Purushottamdas Jalota** for a long time now. **Sonali's** divorce took place only in July and immediately after that Anup announced his marriage. Although an accomplished singer, Bina Bhatia will not turn professional, as a good bahu of a khandani household like that of the Jalotas. All said and done those in the know don't believe the marriage is arranged; Anup is bringing his new-found love home.

*

Meanwhile, **Sonali** is still singing and plans to get married again. Yes, she will continue to sing, and also get married to a singer. Even if he isn't a singer and a business tycoon she will sing. However, she's at a loss to explain why she hasn't released another album. "Not now", she says not giving any reason for the improbable wait.

Sapna was shimmering away like a rock and roll star at a romantic bash she decided to have for **Zara Ruk Jana**. She recently got a triple platinum for her song in 'Hatya', which was once again brought out and shown to her close admirers. **Nalin Dave**, her boyfriend and partner on stage, was looking most pleased with himself (and their achieve-



ANUP: Tying the knot

ment). Sapna is sore, as all her hard work with **Louis** hasn't really paid off the way she thought. She refuses to sign up with any music company again.



SONALI: Singing on

And where does one find **Jagjit** when he's not in the studios and not on the race track? The incurable romantic can be found in Khandala, the hilly paradise where he's building his own bungalow.

*

And where does **Kavita Krishnamurthy** go to goof off? It's back to her 'gaon' for her, for a much needed rest.

*

Talat Aziz is meanwhile recording live. That's where the action is. On stage.



SAPNA: Partying, with Karl Peters & Louis Banks



TALAT: Live records

Louis' coup d'etat on Amjad Ali Khan's posturing against Door-darshan's dictums was deadly. Ek Sur, another captivating clip, was effectively presented and DD once again had Louis trumpeting about.

*

Radhika Sharma of Delhi has no delusions. Even with a M Phil for music and a singing experience going right back to when she was four, she feels it is practically impossible to make a breakthrough. Which god-father does she have in mind, if any? "Jagjit, of course." Yet,



RADHIKA: No delusions

it's the same girl who got a chance on TV by sheer luck. While travelling by train, somebody heard her humming a song. And on the spot he offered her a show on TV! And our singers think you need connections to get a TV plug.

*

Talk about being narcissistic, Pankaj Udhas has named his lovely daughter Nayaab which



PANKAJ: Narcissistic

happens to be an album title of his. Now he's a celebrity cook and what is he cooking? 'Shagufta' chicken legs, prawns and 'Afreem' Dhokli. 'Shagufta' and 'Afreem' are again hit album titles. What next?

*

The Gujjus are going gay in gray London. Pankaj Dave, Atul Patel, Ramesh Mehta backed up for voluptuous Madhavi who sang Dhruv Gadhvi's dance tracks. It seems



BALSARA: Piano ragas

Mystique the name of the album has Reggae-based melody, and sexy whispers of Madhavi. Toe-tapping numbers which are guaranteed to drag you to the dance floor. And that's exactly what the Indian Londoners did upto 3 am. Can Alisha and the rest over here set the local romantics dancing?

*

Another *Bawaji* on the piano is Balsara in Calcutta. The heavy ethnic scene in Calcutta has resulted in Balsara playing the Ragas on the piano, and made a hit of it too.

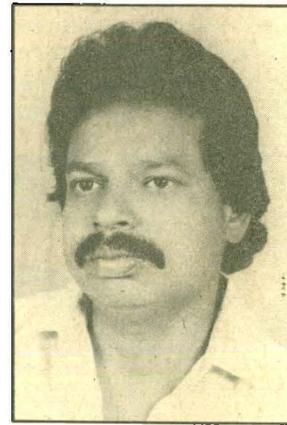


MYSTIQUE: New band with a big sound

The local pundits have approved and Balsara is going to release his first album.

*

'Ajal' from Jabalpur dropped in with a long list of albums which have used his lyrics. Seeing the ghazal boom Subhash Jain 'Ajal' has gone ahead and written 4,000 ghazals. Every singer worth his name has kept a few, but his



'AJAL': Lyric marathon complaint is no one uses them, and those who do, do not pay up. What's to be done?

Off The Record

Penaaz Masani: The best asset of this pretty girl with the sparkling eyes and captivating smile is her nasal twang which enchants. O P Nayyar, the legendary music director, first heard it properly when she went to meet him just over two years ago. Nayyar was enchanted – here was just the voice to portray his songs just the way he wanted them to be. They agreed to make an album with Nayyar's melodious music and Penaaz's nostalgic voice.

Just before the recording could take place, however, Penaaz was suddenly hospitalised with a major illness. This proved a boon to Ashok Khosla who then became the first to be presented by O P Nayyar in a ghazal and geet

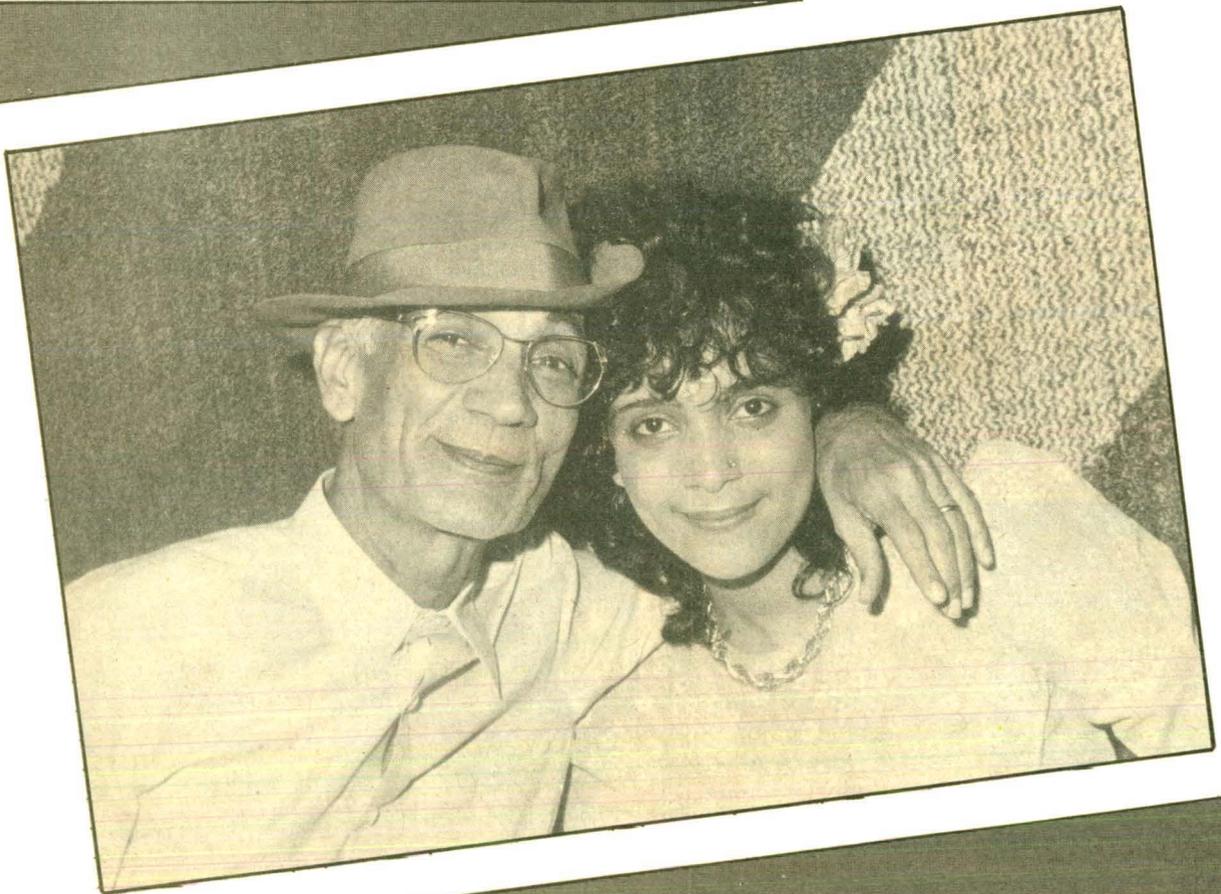
album. Surprisingly, Penaaz doesn't seem at all upset about it. Her recording was completed recently.

We met her at the Western Outdoor studio on the last day of the recording. The atmosphere was relaxed after four days of hectic work. Penaaz looked dazzling in a silk salwar suit as she flitted over the place with an ever-ready smile.

"O P Nayyar is very exacting," she dimples into a smile. "His music has a style very much his own and he is very particular that his tunes should be presented exactly the way he wants them to be. He taught me the tunes and I had to spend months practising to get them perfect. I had to develop an entirely new style for him!"

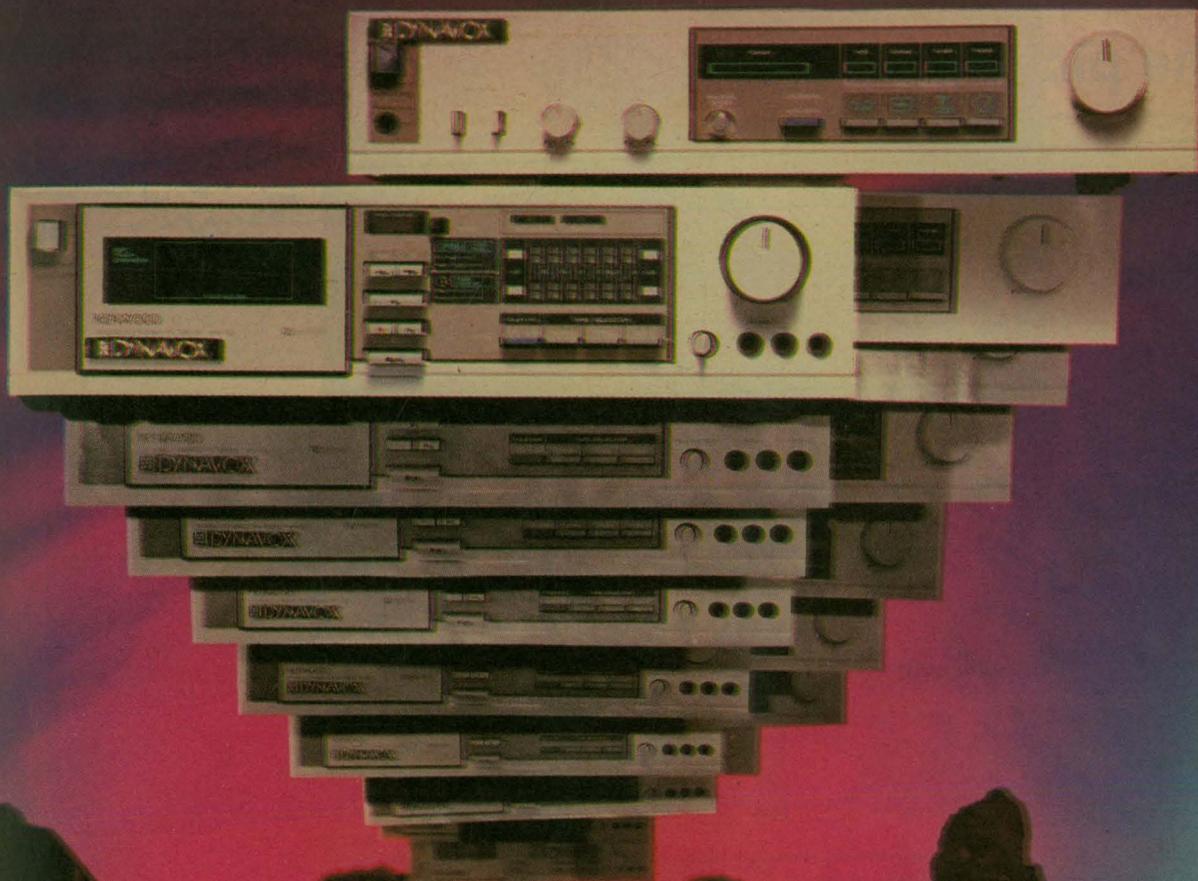
Penaaz holds O P in great respect. When she talks to him, it is like a little girl talking to a fond daddy. He on his part can't show enough affection for her – he pinches her cheeks and hugs her every now and then.

The album, yet to be named, is a very special effort. It was "very good team work," Penaaz says. "You must mention that the music arranger is Mr Dheeraj," adds Nayyar. Penaaz takes up, "Then there's Sharafat on the tabla, Dubey on the side-rhythm R K Das and Bharat on bass and Anjan on the Casio. The lyricists are Noor Devasi and Nasir Kazmi. And I'm especially thankful to Arun Amin of MIL, and to Daman Sood, who's done an excellent job of the recording."



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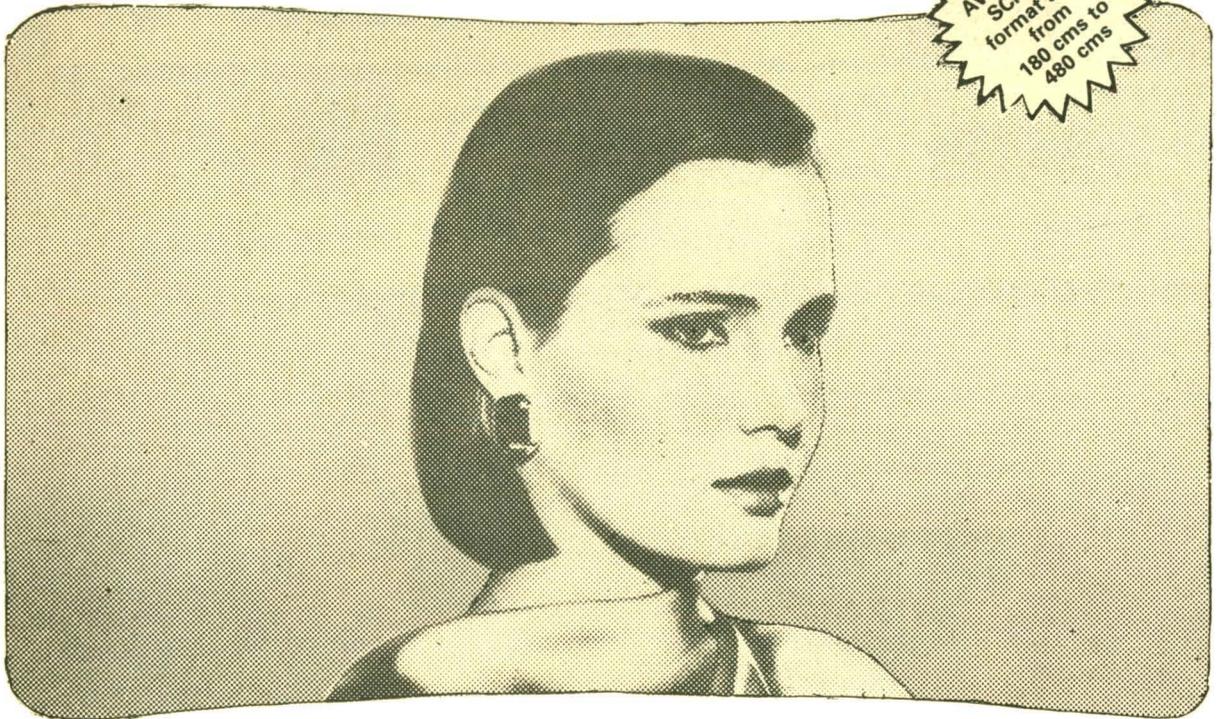
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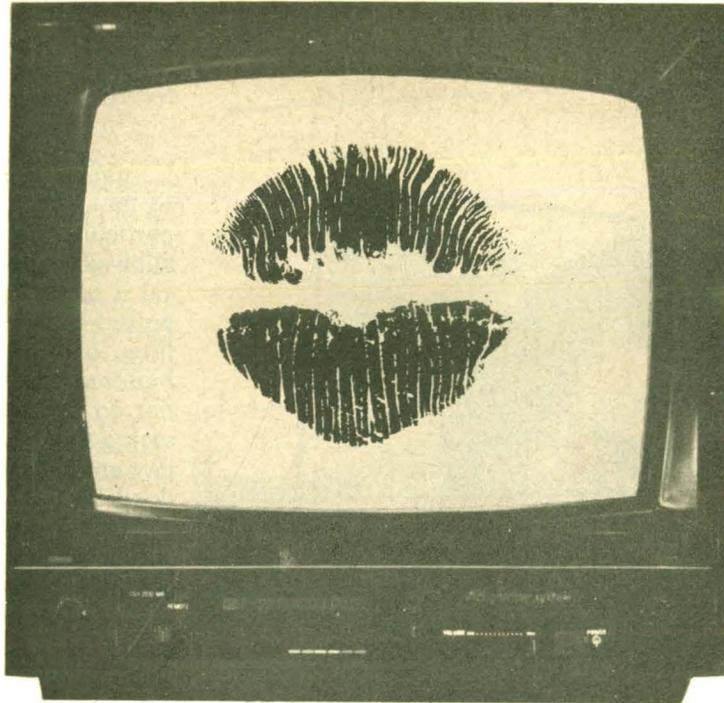
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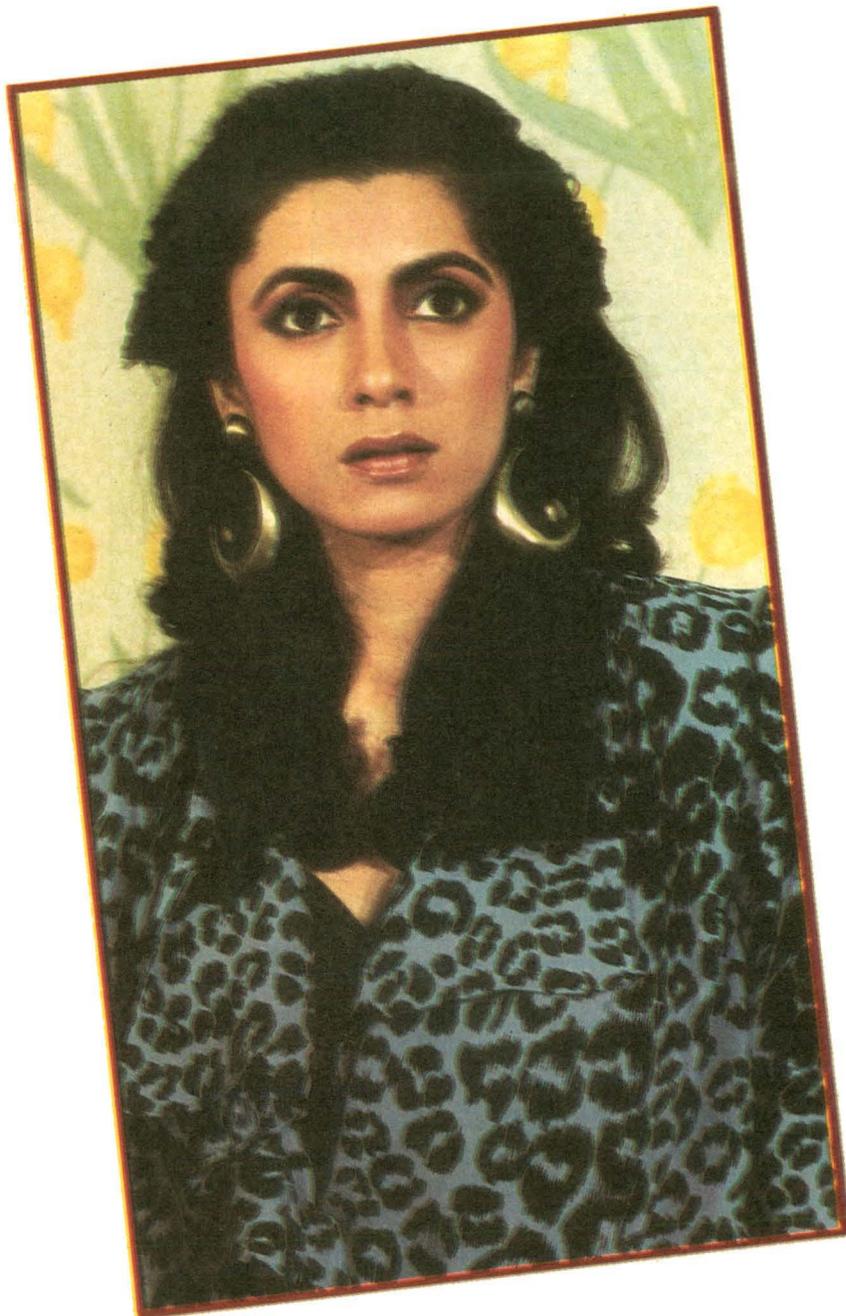
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KISSING ON TV

Our liberated and not-so-liberated TV stars – Deepa Sahi, Dipika, Kiran Joneja, Pallavi Joshi, Kavita Chowdhry, Krutika Desai, Renuka Israni and Priya Tendulkar – disclose their secret feelings on a touchy subject.

By S K JOHN



Deepa Sahi

Small screen or big screen it is the same to me. I'm in favour of more liberty. If a particular subject needs it, then it should be allowed. A blanket ban on anything physical is really becoming absurd. A kiss symbolises so many things. It could be fascination, love, hate... it could be just about a hundred things. I don't think it is necessary nor do I think you can stop children from seeing this any longer. As it is children today are brought up on some 1920s orthodoxy. It's not practical.

Again it is a vicious circle. The attitude to anything physical in India is very narrow. A gradual liberation has to take place. You can't suddenly do it because people don't see it the way you want them to view it. There is one section of society which feels that anything physical is pervert. The fact is that nobody's willing to take it in a healthy way. Therefore, as an actress, it becomes tricky. If the director has succeeded in neither glorifying it nor vulgarising it and not doing it self-consciously, then I would do it. The camera angle, the director, the actor, they are never ever normal. But it could be done. Then I would have no objection.

I'VE NO OBJECTION IF IT'S NOT DONE SELF CONSCIOUSLY

I don't understand how they allow these scenes in Hindi films which are shown on TV. It is a part of varying norms, and is quite random, actually. I wish there was logic and some predictability about what is on or off. It is a very broad, loose thing known as family viewing which could mean anything. In Sunday films, this kind of getting physical is more crude and loud, rather like soft porn.

I would most certainly say that TV should be more liberal. And the authorities should be a bit more open about it. TV should become independent if you want to see real entertainment. The whole morality of a country or the whole psyche of a country moves according to economic and educational factors. You can't have 10

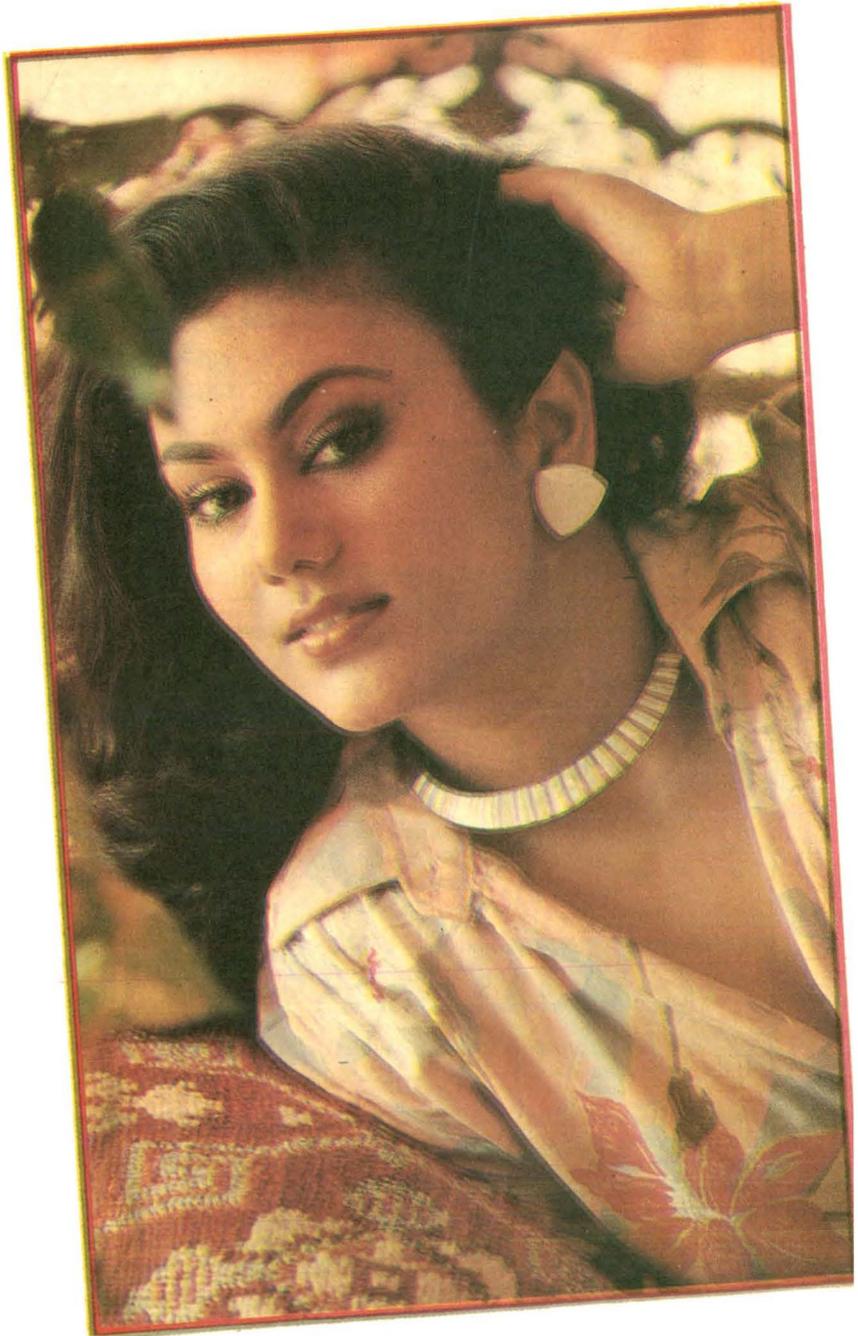
individuals to decide what to allow. Changes should come from below, it cannot be imposed from above. Doordarshan cannot carry this on for a long time. Maybe it may take longer. But if we keep on accommodating small protest groups, I don't think we can do anything.

How long can Indian society resist these changes? When the economy is changing and the life patterns change, a revivalism can only be a frantic imposition from above. It can't hold for a long time. They should start thinking of some changes Just saying that all things physical are bad or all violence is bad. It should be seen in the right context.

Frankly speaking, I feel if the attitude of what you are doing is not immoral (I don't know what that word means) then everything is eliminated.

Iwouldn't do a kissing scene on television. Any man having a head on his shoulders would never offer me a role like that. They know I've played Sita and there is so much commotion because of 'Ramayan' and the way it has affected the masses. People who are aware of these situations will never come up and offer me such roles. Because I don't want to spoil my image. And, secondly, I don't find the necessity of kissing even if the role demands it. We can have suggestions of kissing and bedroom scenes . . . but that does not mean we should normally get into the act. I basically don't find a need for it, be it television or films.

I personally don't think they should allow kissing on television, because basically India is losing its culture as it is. And at least there should be something which should be left of it. By increasing adult films or increasing films where they have to show kissing or things like that, is not going to benefit children or anybody else. I have never been in awe of these things. Of course, we have a mixed culture. That is not bad; it is definitely good. We are progressing. But that doesn't mean we should take only the bad things from the West. They also have good things out there. So why give away our good things and take only the bad? Why should we educate children before their time? Everybody is going to learn about it by themselves. There is no point in feeding their minds unnecessarily. They will know about it when they reach the right age. I



Dipika Chikhila



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Kiran Joneja

don't think we should be teaching them these kind of things.

I DON'T FIND ANY NECESSITY TO KISS

I really don't know what adult films are like since I haven't seen any of them. TV is definitely coming up in a big way and the medium is here for good and will be definitely better by each passing day.

Kiran Joneja

I don't think it is a very good idea because the small screen is totally a family medium and goes to even the remotest areas of the country. Children and just about everybody have access to it all the time. We are not talking about adult films which can be restricted but today with the video on you can't even restrict that and children can always watch them. But at least that is the choice of parents, whether they want the children to watch it or not. I don't think on TV it would be a very sensible idea to have scenes like kissing. How will the parents know what is in store on TV for their children? In films, of course, they have 'A' certificates, but will they be able to do it on TV? If they can do it there is nothing wrong in it.

I wouldn't do kissing scenes even on the big screen. Because I think it is something very personal. I have nothing against it in the sense that if a person who is asked to do it has nothing against it, then I don't feel anything wrong in it. Each to his own, I guess.

In case of the Sunday films, they are not films made for television. They are brought on to TV. That's another thing. It's not a telefilm, it's a feature film. As far as I know, Doordarshan definitely censors these scenes also. They are definitely making an effort on the feature film front to see that it is censored in their own way. It's very individualistic.

What's so great about the West? Why are we looking up to their culture? I think Indian culture has more to offer and has a far more stable life. We have a family system, we have some level of affection. We don't walk out on our parents when we're 15. Children in India take much longer to get matured. They do things much later in life than in the West. Till a certain age you are

very immature. Your thinking is very easily influenced by wrong elements because we've not grown up to know what is right or wrong.

But I am not against either Western or Indian culture. It would be ideal if we could draw a balance.

IT IS NOT A VERY SENSIBLE IDEA

We will have to educate the audience before we can show some 'matured' stuff on television. People in the cities are not the 'masses'. We have to educate people in remote areas to be able to be on that level, only then can we bring such kind of programmes.

Pallavi Joshi

There is nothing wrong in kissing on the small screen. Actually, it is a case of much ado about nothing. When we see kissing scenes in western films we don't feel anything. Why? Because they do it so naturally. And now that we've introduced kissing in films, we try to show it in as erotic a manner as possible. It should not be projected that way and it is basically due to our hypocrisy.

I am in favour of kissing. If I have done it on the big screen, I can very well kiss on the small screen, too. Does she love kissing scenes? I don't know. Well, if the scene requires it and if a kiss can project much more than just expression, then I would rather do it. A kiss symbolises love, affection, care, warmth, passion... It's the best way to show emotion. Instead of just going into hugs and embraces and overdoing things... all this can be shown in a single kiss.

I'M ALL FOR IT

We have to accept the fact that cinema and TV are coming close to life. Most of the TV serials are pretty good and real. So people in love are bound to kiss, they are bound to embrace. And if shown in a proper way, we won't feel anything.



Pallavi Joshi



Priya Tendulkar



Krutika Desai

But we have a difficulty here in that we have just one channel. No one can stop the kids from seeing it and the 9 o'clock slot happens to be their favourite one. If we introduce kissing scenes, it could be unpopular with orthodox families who have rigid views.

As a matter of fact I don't think kissing is adult stuff if shown in a proper way. Nowadays even teenagers do that. And by the time they are 15-17 years, they must have kissed at least 2-3 guys. That's no big deal.

Till now, I guess even the love scenes they had shown on the small screen are rather old-fashioned. They don't show much on TV, at least till now they haven't... So I guess if they come out directly with a kissing scene, it will be too bold a step. I don't know how it will be appreciated by the audience.

Krutika Desai

Personally, I wouldn't do it. But I don't think there is anything wrong as long as the

people who are doing it don't mind it.

The reason why I wouldn't do it is that it is something very, very personal. I would kiss only somebody with whom I'm in love. Even on the screen there are certain things a person wouldn't do. Then there is nothing wrong with pornographic films. People make love on the screen. That's a film. So what's wrong? I think it'll take time for these things to come on television because it's a very controlled medium.

PERSONALLY, I WOULDN'T DO IT

I wouldn't do a kissing scene whether it's film or television. No role demands kissing. For example, for a prostitute's role you are supposed to wear a certain type of dress. Kissing is something which is done by everybody in the world. I don't think a particular role demands kissing. One can hint at it. You don't have to spring flowers and do it as fascinatingly as they do it in films. I'm sure it can be done artistically without the artistes doing the action.

The point is that we are a much more orthodox society than, say, America. Moreover, we operate under a lot of double standards which is basically what Indian mentality is.

Here, TV is not projecting any views right now. All they are projecting is what it should be. While in the West, they have so many good programmes. It's entertainment and it's made well, and it also influences you very subtly. Here, we're not subtle about anything. It's just two people going on and talking to each other.

Also, TV in India is a very controlled medium. They don't show any drinking scenes nor do they show any violence in the serials. So I guess it will take, something like kissing, a very long time to come on the small screen.

Priya Tendulkar

I do not think anything about it, nor do I feel this is all that important to make an issue out of it. We can create controversies out of nothing. I don't think socially, artistically or even culturally it has any import-

ance whatsoever. I don't think our country has come to this point to discuss kissing. One has to go a long way as far as TV is concerned and then come to this point. Do you know that after we started cinema, some 75 years ago, kissing is now being discussed. And TV, considering the medium is government-controlled or government-oriented, I don't think this will come for another 150 years! The medium is too new to discuss this topic.

It's difficult to satisfy each and every viewer. It's too difficult here, unlike in the West, where they have more or less the same language. It is practically impossible to please everybody. So you are bound to have some who are unhappy with the TV programmes. I think TV has been praised by all and sundry except by so-called intellectuals.

IT IS NOT AT ALL IMPORTANT

Yes, of course, we'll have to improve a lot. But this medium is just a 'baby' and even people who call themselves 'specially qualified for TV' are still toying with the medium. We don't know exactly what the medium is like, what use it would have on a developing country like ours. How to deal with topics which are essential for this country. I think it will take time.

Kavita Chowdhry

It's a non-issue, I think. Doing programmes for the family, I would really pick subjects where there is no need to bring things like this, since it's watched by families and we do something which would interest a family.

IT'S A NON-ISSUE

In the West, the culture is entirely different. In life also, they are more demonstrative. And that kind of acceptance does not arouse too much curiosity. But in the Indian context, their culture itself would arouse a lot of curiosity and make children

stay back late at night to see those programmes.

You can't refrain children from watching these things. As it is children have so many rules. Well, when we encourage entertainment, we should take the development of children into consideration. That should be more important than encouraging entertainment. Parents should give a rational explanation as to why they're watching it. But when you say it is for grown-ups, it will arouse the curiosity of children.

Perhaps, the right kind of programme would be a soap opera which promotes social values. It can also be a well-made comedy.

I don't think kissing scenes would come to television in some years. It is only family viewers who would deter me from doing this type of serials.

Renuka Israni

I am not in favour of kissing on the small screen, especially in serials, which are viewed by the whole family. Moreover, our



Kavita Chowdhry



Renuka Israni

decide whether they should take their children along or not for the film. There is a lot of difference between us and the West. culture doesn't permit such type of scenes. Even in feature films, which are shown on

TV, kissing and such other scenes are cut.

There is nothing wrong in kissing on the small screen. I wouldn't like to kiss on TV. But in films the scene is different. Parents

Unlike the West, we do not express our love by kissing. We are not free to do that. There, they kiss irrespective of where they are and what they do. In India we cannot do that. There is no fixed norms to express love. Our love can be expressed in so many ways.

OUR CULTURE DOESN'T PERMIT SUCH SCENES

I have done some romantic scenes on TV but not any kissing scenes. The only kissing I've done is in 'Hum Hindustani', in which I kissed my son!

I will kiss only if it is absolutely essential. It depends on the directors. I think that television should be controlled by the government for some more time. But I am not satisfied with the present programmes on television. I feel the Indian viewer likes more of family dramas rather than adult stuff.

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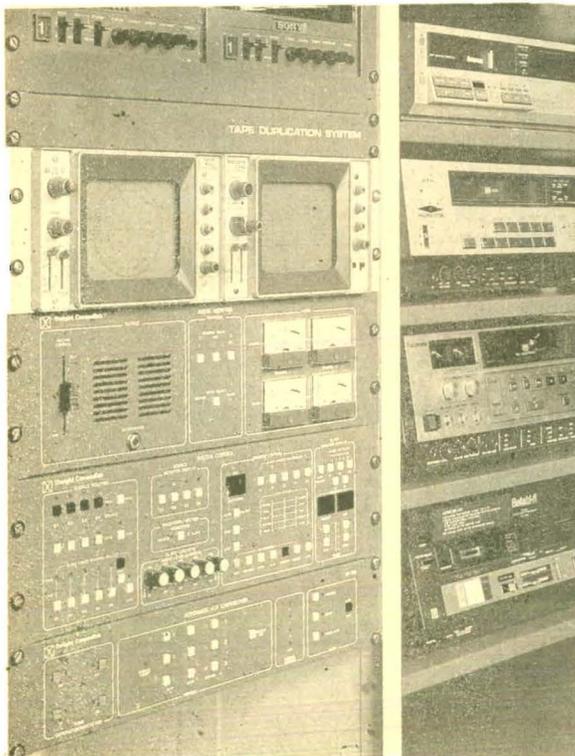
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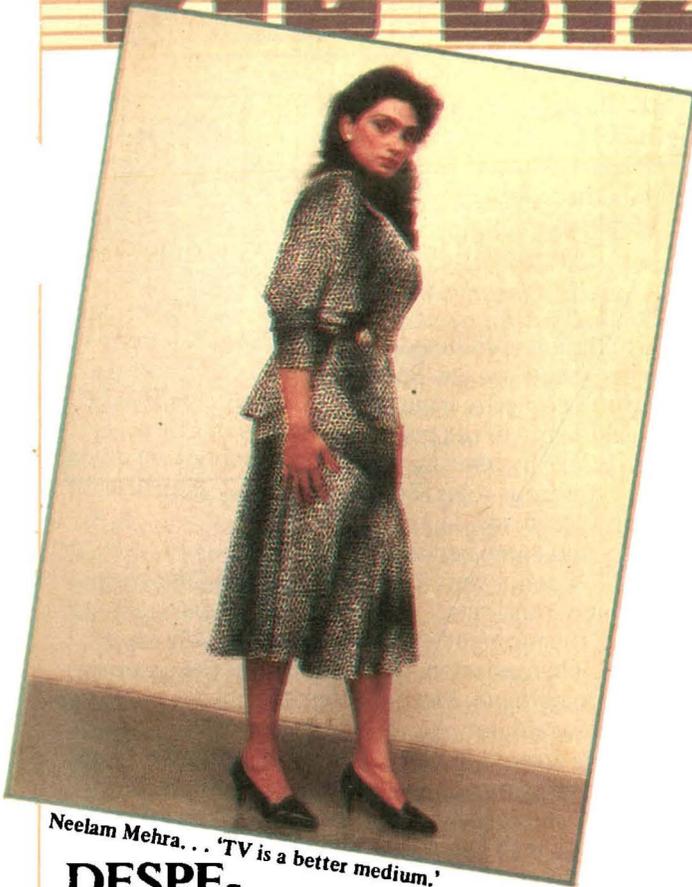
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Neelam Mehra... 'TV is a better medium.'

DESPE-

RATE. That's one word which aptly describes Neelam Mehra's condition to get into the thick of things on TV. After doing Rajesh Khanna's *Aadha Sach Aadha Jhoot* with Navin Nischol and the second edition of Manju Asrani's *Kashmakash*, she's chartered a smooth course on the idiot box. With *Dil Ek Musafir*, a tele-film, in which she is cast opposite Mazhar Khan, she has grown out of the one-episode-in-one serial circle.

"TV is a better medium than films," cooes the voluptuous Neelam. After years of struggling in films, she is, perhaps, beginning to realise that the film industry is "one big pile of human ex-

cretra." In the initial stages of excitement on the small screen, Neelam had done all the 13 episodes in *Barrister Vinod*. But apart from that, she was reduced to playing vampish and negative roles, 'baring' and 'daring' according to the whims and fancies of the producers. To add to her woes, producers began running after fresh faces which left seasoned campaigners like Neelam hanging in mid-air.

Nevertheless, she says: "I like negative roles. And I'm willing to expose to a certain extent." However, she is bent on exploring fresh fields by taking on singing. She is a regular performer on stage-shows abroad, averaging

around 3-4 a year. In between, she changed her name just to keep the numerology part intact. "But that was a stunt," she agrees. Name or no name, Neelam is happy with her negative roles. "I have no regrets in life," she sums up.

* * *

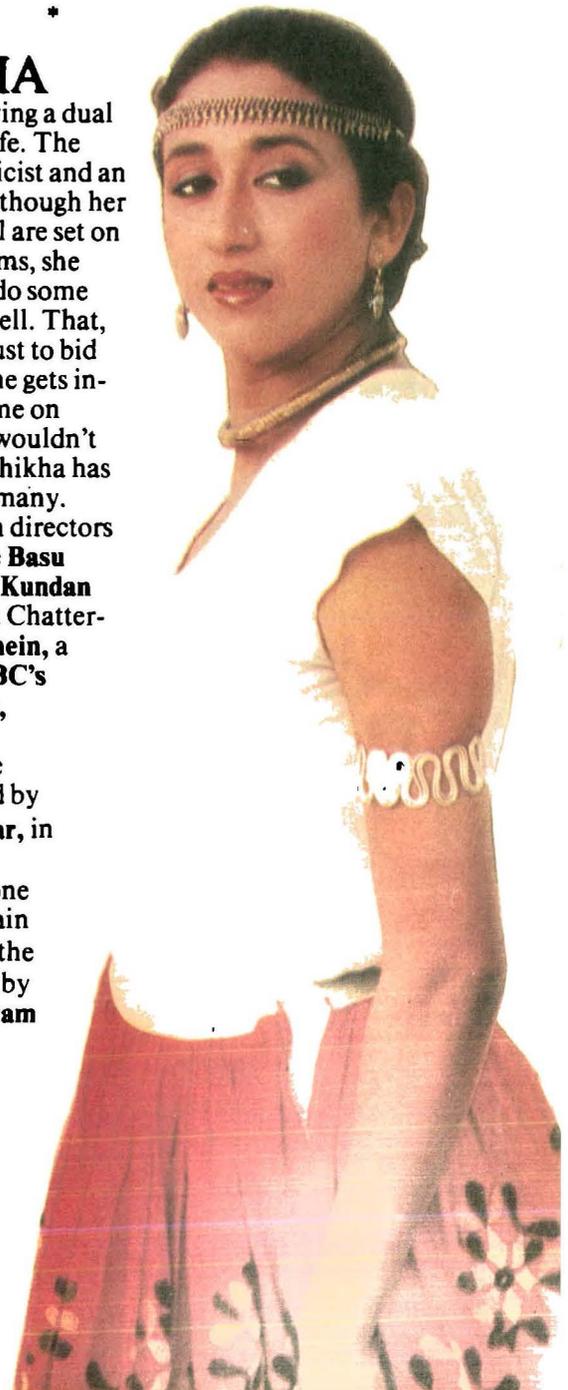
SHIKHA

Diwan is playing a dual role. In real life. The role of a publicist and an actress. Even though her heart and soul are set on serials and films, she finds time to do some PR work as well. That, of course, is just to bid time before she gets involved full time on screen. That wouldn't be too far as Shikha has one offer too many. That too from directors of repute, like **Basu Chatterji** and **Kundan Shah**. In Basu Chatterji's *Netaji Kahein*, a take-off on BBC's *Yes Minister*, Shikha plays the wife of the editor, played by **Achyut Poddar**, in about 10 episodes. She is one of the four main characters in the serial written by **Manohar Shyam Joshi**.

Shikha:
Dual role.

In the **Laxman-Kundan Shah** adventure, **Wagle Ki Duniya**, she does about two episodes and also in **Kab Tak Pukaroon**, a serial based on **Range Raghav's** award-winning novel.

The role that really launched her was the one in **Rajani**, as **Alok**



Nath's wife. "That's how it took off," reminisces this dusky and vivacious lass. Shikha's roles in **Aur Bhi Hain Raahen** and **Zindagi** all went to project the natural actress in her. "I feel I have the talent and the confidence," she says. The finer points of acting were imbibed from **Ekjut - Nadira Babbar's** theatre group - where she spent four years of her career. "Things are happening," she says. "I am not at all disappointed. It will take time." With sheer optimism backing her, Shikha is waiting in the sidelines for the right time to hit the sky. And to be known and recognised as a 'very good' actress.

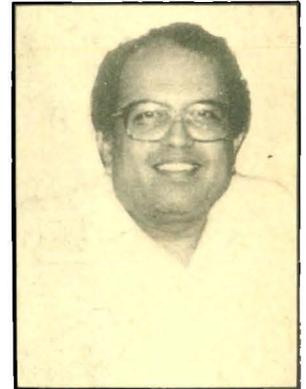
SERBJEET

Singh is dating TV. This well-known film-maker, mountaineer and artist has come out with a high-adventure serial based on the mysterious Himalayan mountain ranges, **Himalaya Darshan**. Singh, without the traditional *putka*, was really excited about his new venture. At the sneak preview at **The Taj**, it was all too evident. The serial "takes a peek behind the scenes at this exciting Himalayan *yatra*." Singh has deftly captured the poetry and romance in the life of the ordinary mountain people. The star cast is indeed promising with people like **Barry John, Vinod Nag-**

pal, Raghuvir Yadav, Raza Murad, Reeta Bhaduri, Mazhar Khar, and others doing a wonderful job.

SITA,

nay **Dipika**, is addicted to her 'pious' image. She claims people are trying to get her out of the present image by offering her glamorous roles. But she refuses to shed her 'halo' and come back to earth. "I don't want to get out of this image. Not at the moment. A drastic change is not going to help me. Moreover, I would not like to move around in bikinis and swimming costumes," she preaches. Will she spend her whole career besides Ram? Or is she biding her time to come back, full blast, oozing with sex?



The 'Guldasta' man .

while, **Devi Dutt** organised a grand bash to mark his return to the idiot box. It was the first time that a serial was shown to the press live on the national network. Dutt, has, no doubt, scored with **Doordarshan** but what about the serial? It's not at all funny!

STARS

from down South always find a place in Hindi films. The top actresses who rule over the industry are all beauties from the South. But a different tribe of talent seems to be now emerging from South of the Vindhya. These talented directors have been working wonders in the South and have come to Bombay in search of greener pastures. And that's where you would see **V N Menon** directing stars like **Suresh Oberoi** and **Rajesh Khanna**. Menon was the chief assistant director to **I V Sasi**, South India's well-known director, for about two

DEVI

Dutt has managed to pip **Kumar Vasudev** to the post. Kumar Vasudev's serial **Ganadevata** was supposed to be aired after **Udaan**. But **Doordarshan** played smart and decided to air **Guldasta** instead. Of course, they informed Vasudev through a letter sent to his Delhi address (he was away shooting at Calcutta). Poor Vasudev didn't know about the change in plans and announced to the press that his serial would be on the air soon. But that was not to be. Mean-



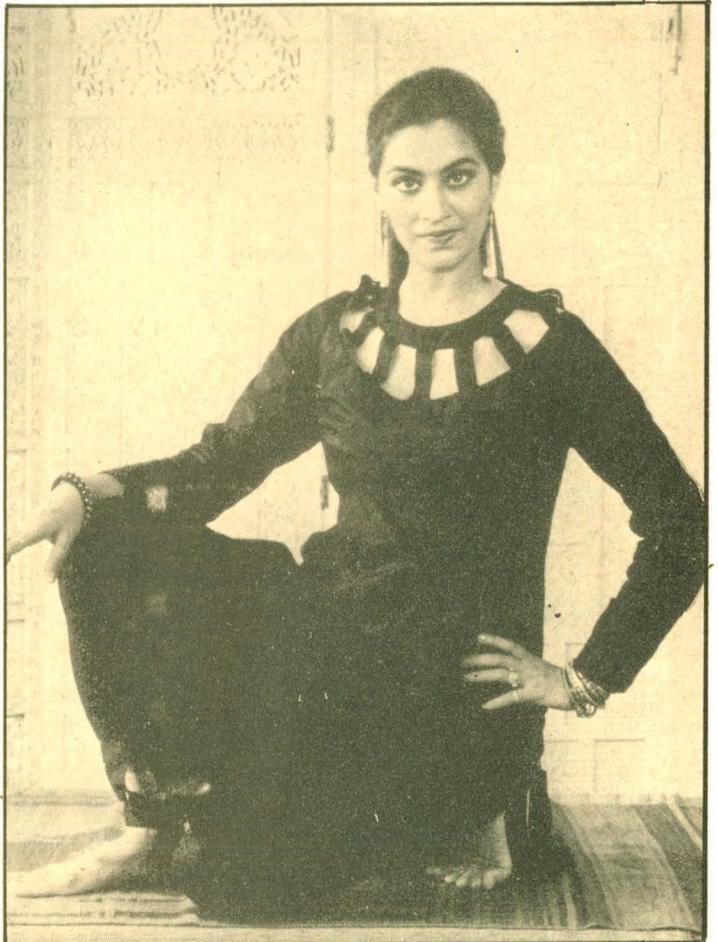
years. And then Bombay beckoned.

Fortunately, for Menon, it wasn't a story of endless wait. Within one-and-half years of his coming to Bombay, he bagged about five films and some video films. He is now busy directing **Rajan Sippy, Anjali Vyas**, and a newcomer **Neha** for a video film, **Ikrarnaama**.

"It's a suspense-thriller," says Menon. Produced by **Sangal** and **Sharma**, this video film happens to be the first of the series of video films, which Menon would be directing in the days to come. He feels he can work fast without compromising on quality. Offers are beginning to trickle in for films and TV serials. "I'll be successful," says a confident Menon. As he says he has already mastered the "tricks of the trade."

SIDDHARTA

Basu is elegance personified. This suave, sophisticated, sanitised, and charming young man epitomises today's yuppie. With his clipped accent and polished style, he was all at home at the **Sunset Suite, Oberoi**, where he met the press during the screening of **Quiz Time '88**. Basu has managed to be on the tube with amazing regularity, first with the two earlier editions of **Quiz Time**, later with **Alpha Plus** and now for the third innings of his pet project. While he has turned out to be the numero uno quiz master of **Doordarshan**, he was seen, for a brief while, in one of the episodes of **Hakke Bakke**. Wouldn't it be better if he sticks just to quizzing kids?



Priya Tendulkar... Ga-ga over television.

RAKESH
Chowdhary is back in action. His enviable



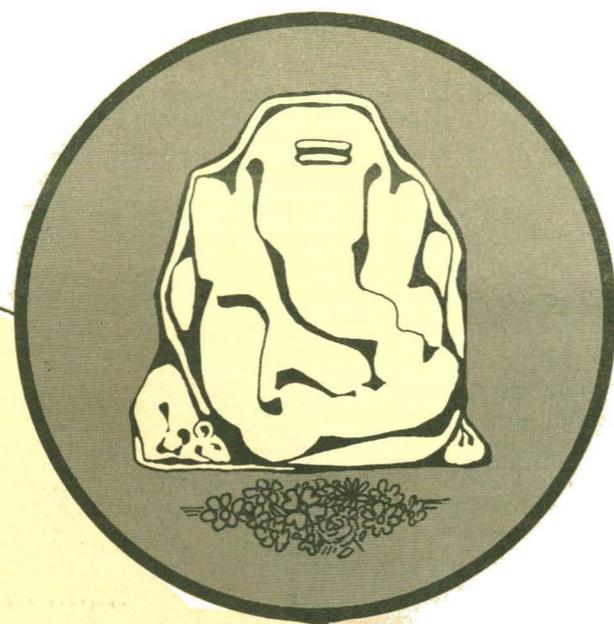
Siddhartha Basu... elegance personified.

skill of coming up with the right cast for the right serial has proved successful another time round. For his magnum opus, **Mujrim Haazir**, Rakesh has discovered **Virendra Singh** and **Nawnee Parihar** to play the new lead role in the serial which is based on **Bimal Mitra's** classic novel, **Asamee Haazir**. Virendra, who hails from the North, is a regular at the **Prithvi** theatre doing some inconsequential plays. Nawnee is a Kathak dancer from **Ujjain**.

They play the characters **Sadanand** and **Nayantara** in the serial. Meanwhile, the grapevine has it that Rakesh has already spent a mind boggling Rs. 15 lakh on just four of the 26 episodes. That Rakesh is aiming to dish out a masterpiece and money is the least of his priorities doesn't seem surprising anymore.

WHY
is **Priya Tendulkar** going ga-ga over television? In fact she is one of the few top-notchers who have

resisted the lure of the big screen. Or is it the other way round? She says: "I prefer television for very personal reasons. I would prefer theatre and television more than cinema because I somehow cannot fit into the concept of an Indian heroine. The kind of cinema that they make today does not stimulate me at all." So what stimulates **Madame Rajani**? Judging from her 'loud' performance in **Hakke Bakke**, it seems Priya will cease to stimulate our telly addicts, too!



GANPATI BAPPA MORYA

AMITABH BACHCHAN IS THE LATEST ENTRANT ON the Marathi music scene. Well, he isn't singing as yet. But with burgeoning sales and with Marathi music throwing up pop stars too, don't be surprised if you come across a Marathi album sung by the biggest idol of the silver screen.

Presently, Sudesh Bhosle executes a perfect imitation of Amitabh visiting a Koli area. And all the excitement such an event can generate is realistically created in 'Vesavkarchi Dhamal Hironchi Kamal'. Kashiram Vesarankar and party is a tamasha group, and tamasha on cassette is selling pretty well. Sudesh Bhosle who anyway sings for Amitabh in the Hindi movies has surpassed himself in imitating almost all the stars in this cassette.

Most of us know Marathi music for the likes of Bal Gandharva, Bhimsen Joshi and other giants who have taken Natya Sangeet and other classical material to such heights of perfection and artistry that traditional music has superimposed itself on the Marathi music scene as viewed from the outside.

Until some years ago it was the general trend of the market. Then

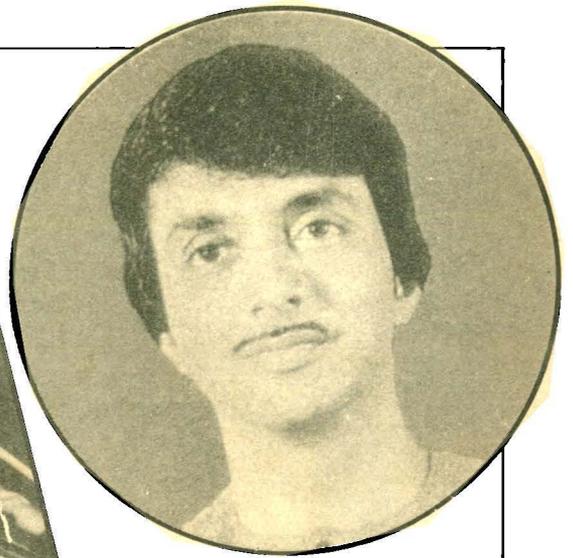
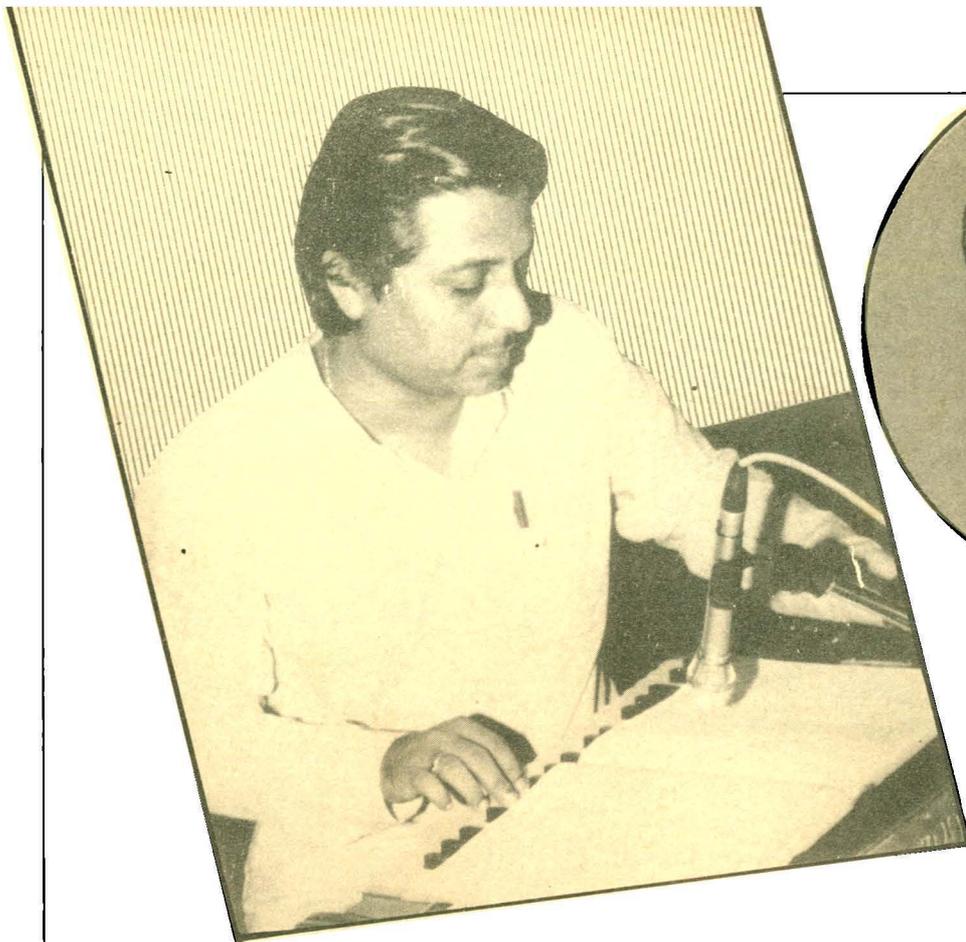
the cassette came along and a total revolution took place. The basic folk rhythm, the fun in the local music has been exploited and the insatiable public demand is met by a horde of folk artistes who've never had it so good.

Raj Kapoor picked up the Koli rhythm and atmosphere perfectly in 'Bobby' from which 'Jhooth bole kavva kate' was an out and out hit all over India.

"Who has the time to sit back and listen to Bhav Geet? People want spicy material," says Champak Jain of Venus. The public mostly prefer the lyrics with double meaning, spiced up with suitably sounding music.

The music is broadly classified as Lok Geet, but includes every shade and degree of popular music too, apart from the traditional folk songs.

The mega stars of Lok Geet are the brothers Anand and Milind Shinde; tribals who basically have music in their blood. They hit upon the scene with the 'Popat' style cassettes which titillate, amuse and excite. Anand and Milind Shinde have female fans who can't stay



away from them, in the traditional rock-star syndrome. On the local scene in fact both of them are likened to Michael Jackson by musicians and others who know of the original. This because they have the same kind of fuzzy hair and don dark glasses, and dress as snazzily.

This year's Ganpati, like any other, must have a release from the brothers. Not to mention of Anil Mohile, who, for the first time, provides the music for the video, 'Vajat Gajat Ganapati Aale' which, undoubtedly, will be a runaway success. This is the market for which success is guaranteed.

Such is the fascination for the Shinde brothers that a unique event like duet by the two which hasn't been recorded before will enhance sales of their other album 'Mamachya Porila Magan Ghala'. The album title itself has a double meaning. Ramesh Iyer and Pradeep Lad provide music which is another novelty for the market. It works as a plus point as the two are already well known and debuting as music directors.

Formula for success.

To put such an act together only means that the Marathi music scene is hyperactive, hypersensitive with scores of recordings taking place every day. No doubt. This Ganpati festival like in any other year provides the main season for releasing the top of the line albums and recordings of the best stars: Suresh Wadkar, Uttara Kelkar, Anuradha Paudwal, Anupama Deshpande, Ajit Kadhade, Shyama Chitra, Sharad Jhambekar, Vithal Shinde, Prahlad Shinde, Usha Khadilkar, Ravindra Sathe, Nandu Honap, Prabhakar Karekar, Aparna Mayekar, Vilas Joglekar and Uday Upadhyaya. All of them will have more than two to three albums cut.

T Series has mustered 35 Marathi singers, eight Marathi music directors, 15 Marathi lyricists, six local recording theatres and hundreds of musicians over the last three months, to record 28 Marathi cassettes for the forthcoming Ganpati festival.

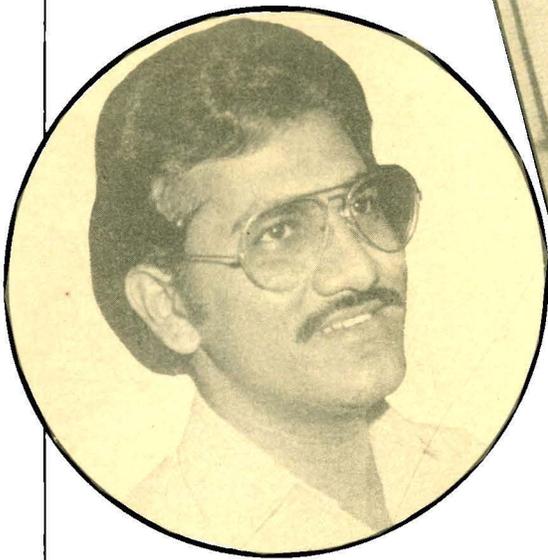
In the Ganpati season this year all the different styles of Marathi

music will be released. Abhangs, Powada, Lok Geet, Koli Geet, Bhakti Geet, Bhav Geet, Natya Sangeet, Lagna Geet albums have all been recorded and over 200 fresh albums will be available. On a rough estimate around 15 lakh cassettes could be sold. At even Rs 10 for a cassette, it would mean a turnover of Rs 1.5 crore.

Sargam, a local company, threatens to release a dozen albums. Venus will release 20 albums. Other popular Marathi labels are Alurkar, a Pune company, and Universal. Tips, too, will release at least a dozen albums. The festivities during Ganpati will ensure the sales.

Even though the festival is a religious one, it's not necessary for Bhajans and other devotional material to sell. Even though an artiste of the calibre of Anuradha Paudwal is active in Marathi music, albums are sold on 'theme and content only'.

Abhangs are hymns in praise of the local deity Vithal, which have been penned by the saints themselves, like Tukaram, Nandu, Eknaath. The Bhakti Sangeet re-



pertoire consists of kirtans on these saints and others like Gyaneshwar, Sakubai, Shravan Kumar, Gajanan Maharaj, Machendranath and Gorakhnath. Shirdi of Saibaba is the subject of innumerable albums. Manhar Udhas and K Razdan have stolen a march over the rest with T Series issuing a triple platinum disc to Manhar Udhas at Shirdi itself. Manhar has defacto become the official singer of the Shirdi Math, where the faithful followers of Saibaba go on a pilgrimage.

Powadas used to sell very well a few years ago, but sales have declined today. Powadas are glorifying tales on Shivaji and Ambedkar and other historical heroes. Powadas are mainly on Shivaji. Baba Saheb Deshmukh is described as "the only artiste" who satisfies the genuine form and talent necessary to evoke the charms of Powada.

Maharashtrians, in general, appreciate good literature, and a phenomenon in P L Deshpande hit the audio cassette market in the early '80s. P L Deshpande and Bapu Kale offer on cassette a

non-stop lecture on the stage of affairs of the people, polity, society, and others, providing laughs and food for thought. Not only the intelligentsia but the middle classes and even the underprivileged must have P L Deshpande in their collection. Ramesh Taurani of TIPS put it correctly for literary albums when he expressed without any reservations, "It will sell anytime, at any price, anywhere."

Lata Mangeshkar has left a large collection of devotional music which is mostly with HMV. Even popular versions are now being produced and put in the market to meet the demand of those bhajans made popular by her. Anupama Deshpande has many albums - "Ganpati Aarti and Ashtvinayak Geete", "Prabhat Geete", "Agar Karunakar" - this year.

Other repertoire includes children's songs or Bal geet.

However, in the Shindes who also include Prahlad Shinde and Vithal Shinde, and two brothers of Anand and Milind, namely Dinkar and Suryakant, we see a

trend for the popular stuff or Lok Geet.

Even though the other big hit recently was Uttara Kelkar's 'Bilanshi Nagin Nighali' or 'The snake came out of the hole' the trend in Marathi music is shifting to solid good music. Where the musicality is important, the tradition of Natya Sangeet and Bhav Geet is too strongly embedded in the Maharashtrian psyche to be forgotten. If true classical talent emerges, once again a classical renaissance can be easily expected in Marathi music. In a recent function to celebrate Bal Gandharva's centenary, the master of Natya Sangeet and Bhav Geet in the classical world, Vasant Bapat, a poet, took objection to a statement of the chief guest, an eminent judge, who declared that never again will another Bal Gandharva be born. Bapat expressed the feeling of many when he said that it is all important for Maharashtrian culture that another Bal Gandharva be born, and soon.

- ANIL CHOPRA

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The Otari MX-5050 MARK III 8 is a compact, tabletop console recorder in the 1/2" eight channel format. Proprietary microprocessors govern tape handling including dynamic braking, motion sensing control and transport logic. Additionally, an integral microprocessor controls a real time counter that features an L.E.D. real-time display and zero-return function.

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KAVITA CHOWDHRY

The Girl Next Door

Kavita Chowdhry seems to operate largely in the realm of imagination, and yet has the ability to manifest her ideas in work.

If you talk to Kavita Chowdhry over the telephone, you could be somewhat surprised. For she speaks in a low, almost diffident voice, which is in disorienting contrast to the assertive policewoman she portrayed in the just concluded television serial 'Udaan'. Disorienting because you had half-expected the same character in real life, whereas the real Kavita Chowdhry cannot be defined in such simplistic terms. Her personality is an interesting amalgam of these characteristics – an endearing simplicity, but underlying which you feel is a woman of substance. Someone who operates largely in the realm of imagination, and yet has the ability to manifest her ideas in her work.

Like she did with 'Udaan', a spirited story put across with far better expertise than most of the insipid fare doled out on Door-darshan in recent times, and an indication of the potential Kavita has, considering it was the first time she took to directing, besides acting in the serial herself.

'Udaan', to those who are not familiar with television serials, is a story that has at its core a very strong father-daughter relationship. It evolves from this base into a theme that centres around the injustice suffered by the father (brilliantly portrayed by Vikram Gokhale) and how the daughter (Kavita), only a supportive spectator earlier, goes on to become a policewoman who seeks



Kavita: Woman of substance

justice, and who, when it appears within reach, once again learns from the father from whom she has got so much, that justice has to be obtained by just means. 'Udaan' is thus at one level a flight from ignominy to redemption and at another, for the daughter, learning to fly (metaphorically, of course), and to fly purely.

Kavita Chowdhry wrote the story and script of 'Udaan' herself. Talking about its conception she says, "I had some subjects in mind and this was one of them. Also, somewhere along the way I realised the power of television and felt that along with the basic plot, if some truly socially relevant things could be touched, it would reach a lot of homes." But why did Kavita write a story where the woman is in the rather unusual role of a policewoman, or was it because of it being unusual that she chose it? She replies, "I could have chosen any of the services, but I have had some interaction with the police since my sister is in the police force. Initially though, I felt a lot of embarrassment as a maker, because this is a constantly abused subject, the police are a very maligned and a very glorified force. But I wanted to have a fresh approach; that the daughter's desire to give support was out of determination and the profession she chose could have been anything." And so, out of a combination of interacting with the police through her sister and using this as one of the reference points for her main story idea, came 'Udaan'.

Has Kavita always had leanings towards being a story writer? Surprisingly, no. Apart from experimenting infrequently with writing poetry as a young girl, she says she had not written anything else for a long time before 'Udaan'. But then, Kavita has

always been more of an “ideas” person – reading, observing things around her and in some intuitive way, grasping the feel of it all without instantly interpreting it in well thought-out terms, yet managing to eventually let this “sensing of the core” find tangible, practical outlets. So for ‘Udaan’, she had the idea, but originally asked some people to help with the writing. But then, she says, “I got very angry and frustrated with these efforts one day, locked myself in a room and just started writing.”

But though ‘Udaan’ has been her first big-time project, Kavita is no novice to the field of acting. She has been doing plays right from her school days and has since then moved on to become

Rourkee), where she lived then, theatre was not exactly flourishing and so, she says with a bemused look, “I don’t know how I came into this thing really.”

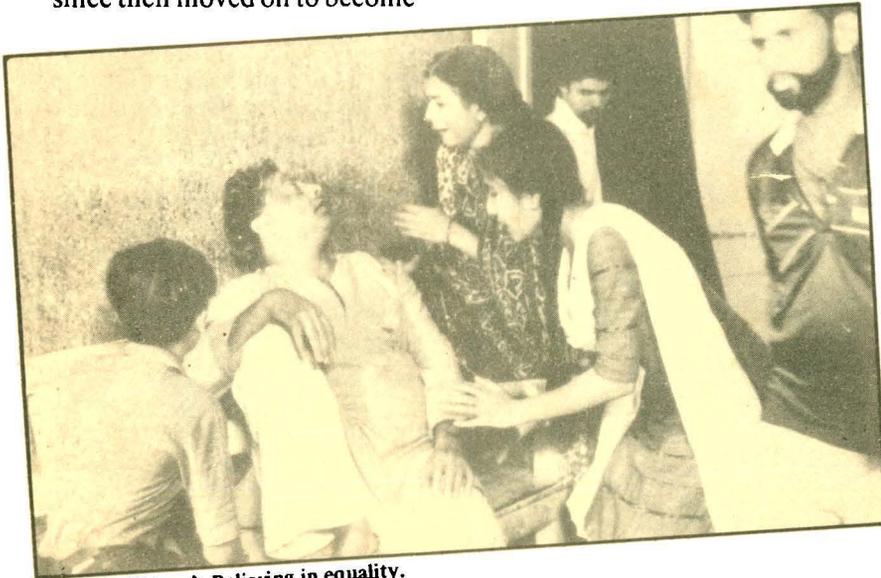
Did acting come naturally to her or did she begin out with being quite gauche on stage? “As a child, I was quite shy, though lively, but once on stage, I became a totally different person,” replies Kavita. And so, having made up her mind that acting would be her prime activity in life, Kavita came to Delhi in 1978 and joined the National School of Drama (NSD), where she stayed on till mid-’80 with six months in between spent at the FTII in Pune.

that Kavita let her ideals get shattered. True to the character she portrays in ‘Udaan’, she managed to come to terms with this reality and asserted herself very positively in the world of theatre. She shifted to Bombay in 1981 and immersed herself in stage plays, doing a wide variety of Hindi and English plays, including such well-known ones as ‘Avam Inderjeet’ and ‘Pagal Khana’ in Hindi and ‘Trojan Women’ and ‘Riders to the Sea’ in English. During this period, she also acted in two feature films, ‘Tum Laut Aao’ and ‘Ek Aur Suhaagan’, which unfortunately went largely unnoticed.

Kavita continued actively in theatre till the end of 1986, along with assisting ad-filmmaker Ayesha Sayani in her work. And it was here that bit by bit, she started getting into modelling. She says, “Theatre is a long job, though much more satisfying. Ad work therefore for me was more functional, more of a professional thing, which is why I agreed to do it, though I had initial reservations about using myself to sell a product.”

Interestingly, Kavita’s first “modelling” assignment was when her hands were filmed for an advertisement for Complan. She then did other ad films for Vicks, GEC exhaust fans, Gwalior suiting, Anacin and so on. But the all time popular ad film that she did, which has almost become a legend in its own right, is of course the Surf assignment, in which she acts as the indignant housewife, Lalitaji.

Talking about how she happened to do this advertisement, Kavita says, “I had done a play with Alyque Padamsee – a Hindi adaptation (‘Pagal Khana’) of Peter Weiss’ ‘Marat deSade.’” But, she adds laughingly, “the role in it was nothing that the Surf ad could have generated from.” Padamsee (who heads Lintas, the agency that did the Surf ad), told Kavita he was looking for a model who could also



Kavita in ‘Udaan’: Believing in equality.

an extremely competent theatre actress. Recounting this progression, she says, “To begin with, the teachers auditioned me for one play, then soon I was acting in all the school plays, entering competitions, and then everyone is talking about you, and you discover acting gets you attention...” she trails off with a smile.

Was there any strong acting influence in her family? No, says Kavita. Though both her sister and brother also dabbled in school theatre, they took up different professions. Besides, in Amritsar, (Kavita was born in

It was at this period in her life that Kavita’s personality underwent a subtle transformation. Though always a reticent person, she was a sort of social recluse. “If I analyse this now,” she says, “I don’t find an easy answer. I had come from a very strong family influence, from a place where you have family relations with the world really, which is not how the world is. When I left home, it was with the feeling of receiving a lot from the world, but then I discovered it is a harsh place.”

All of which in no way implies

act, she agreed and the ad film was made. "It is doing them good," says Kavita about how it felt to do the Lalitaji role. "But creatively, it was not satisfying. Besides," she adds frankly with another smile, "it is not satisfying to one's vanity to portray that kind of a person."

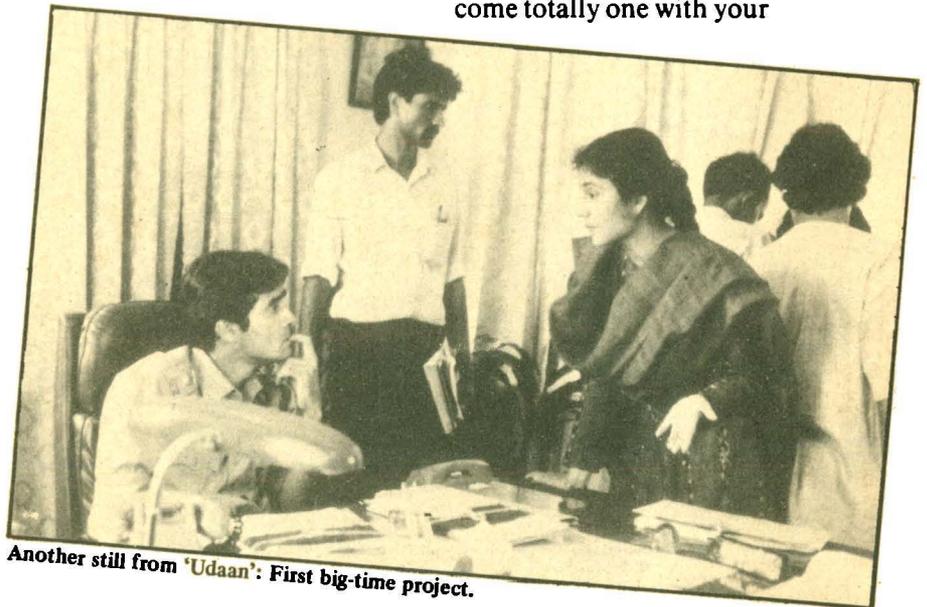
The Surf ad became so popular that in the pre 'Udaan' days, people started identifying Kavita with Lalitaji totally. Was she apprehensive about shrugging off this image when she started acting in 'Udaan'? Initially, it seems, many people would not believe the two characters were the same actress. Someone even told Kavita once that he lost a bet with his wife because he insisted the two were different people. But, says Kavita, "Images can be shaken off as long as you do your role forcefully, for it will not be effective if it is not presented as powerfully as the earlier role. So I did not feel I would be unable to establish a separate identity for Kalyani in 'Udaan'." And the amount of feedback she has got on her role in the serial, is probably proof that she has proven this point. But the story of 'Udaan' as conceived by Kavita is much longer than what was telecast, and though the serial didn't get an extension then, it is likely that another 13-episode may be granted soon.

Kavita says, "I just had to fit it all in, no matter how I felt creatively. But I can understand the problems at Doordarshan also." The rest of the story, if telecast, concerns issues facing some of the other characters, with the policewoman taking somewhat of a back-seat, for, says Kavita, "Though I have not been able to touch on a lot of the police profession, such as third degree, I have not really wanted to do so. It makes the audience more cynical," she adds with a concerned look, and continues, "it repels them. Though some believe this would make people rebel and take action, this is not true. If anyone is given power, there is a chance they will misuse it. So,

though I thought of touching these issues, I decided against it, because rather than arouse hatred amongst the audience I would like to arouse their humanistic feelings."

Since 'Udaan' in many ways deals with a woman triumphing in a so-called man's world, and also tackles at one level the exploitation of the weaker sections of society, does Kavita have well thought-out feminist and socialist ideals? Or were these issues just incidental to the main plot? "Feminism is one of the issues I feel for strongly," replies Kavita. "I believe in equality, yes. I wonder if emotionally we are strong enough to be independent.

about. But socialism to Kavita is not a theoretical ideology. She says, "I have not given it much thought, but it is something you feel as a human being. I would like to give it thought though and work out what I can do to contribute. I feel very strongly the need for active social science, not only as a subject, but also as the kind of person you are ready to become." Kavita feels you should be living according to these values, which many people do in their own ways. But for it to be really effective, it should percolate into your entire lifestyle. "So," she says, expressing her doubts with a faraway look, "there comes a lot of guilt, for you don't know when you can become totally one with your



Another still from 'Udaan': First big-time project.

Maybe we are not, it is a sense of justice that prods you on. I would like to be, perhaps, part of a group that's protesting against discrimination against women." But, she continues with her matter-of-fact modesty, "I can't talk or do much about it. I would be more of someone who helps add to the numbers by being there."

Talking about being a socialist, Kavita gets quite animated and voluble, indicating it is something she feels strongly

beliefs. But in 'Udaan', this was not only an emotional feeling. It was quite a well-thought out portrayal."

In which case, did Kalyani's (the policewoman's) character correlate to Kavita's? She replies, "To say yes, would be exposing myself-but yes, it is me in a lot of ways. But Kalyani's over-sincerity was my way of making fun of myself." Finally then, as a last word on 'Udaan', what has, in retrospect, the experience been like? "Udaan had a plot and characters that had interpretations, which was a difficult task to

explain. Initially, getting performances was a lot of work, because they all had their own 'sur'. But somehow, everyone did well."

Interestingly, Kavita has used many members of her family in bit roles throughout the serial. And now that is over, she adds, "Though in its making it was very gruelling, it feels extremely satisfying now."

As an actress, does Kavita have any favourites in her professions, or anyone outside it, whom she regards as an ideal? Surprisingly, says Kavita, she does not see many films and is not really too conversant with them. However, she does like Meryl Streep ("Quite the in-thing to say," she says smilingly) and thinks all the actresses in old Hindi films were

outlines them to you. Kavita likes dancing and music and for some time studied Bharatnatyam, Hindustani vocal and a bit of the tabla. But, she says, "It was difficult in a place like Amritsar to pursue these things. Also, I didn't stay in any one place long enough to pick it up seriously." Now, says Kavita, among her interests and joys in life, is reading and being with her two nieces.

What are Kavita's personal and professional plans now? Does marriage figure in her life? No, she replies, "I would rather always be alone, though not in isolation, if marriage happens, it will happen. My ideal is living with some books and my family

work at the moment," she says. But, in keeping with her personality of being a combination of an ideas plus action person, a social person in whom rests a quiet recluse, there are a lot of intangible things Kavita would like to achieve also. She says wistfully, "I would like to meet this really wise, philosophical person and relate what has gone by. Then I also conjure images of myself going to a very quiet secluded place to be oriented with myself. But right now, I don't have the inner strength to do this. I would like to have that inner richness to be able to live alone, though again, not in isolation".

But since Kavita is still at a stage in life where she needs the comforts of social security, what does it feel like to be receiving so much of attention, being interviewed by so many people, getting so much of acclaim? In her typically honest style, Kavita replies, "I find the recognition unnerving, the interviews I don't enjoy, the process of answering questions actually, though sometimes if I like the person, it is enjoyable to relate to them." As for the acclaim, she says laconically, "It's okay," for here too, while finding it appealing, her dichotomous personality makes her say, "Even that worries me sometimes, for I really find it immature in me if I feel too happy about it and that immaturity raises a lot of questions, I fear that immaturity."

So this then, is Kavita Chowdhry, a guileless, child-like person with a lot of disarming simplicity, yet a woman of the world in many ways, someone who is out to live life to its idealistic fullest, yet, who is in a constant state of trying to evolve this idealism within herself. But, as the great poet William Blake has said, "Without contraries, there is no progression." Going by this pronouncement, Kavita Chowdhry, wherever she is headed, is surely walking on the right path.

— SHARMILA JOSHI



good. Amongst actors, Kavita admires Naseeruddin Shah for the intensity he puts in his work and says Amitabh Bachchan has also been a good and intelligent actor. As for directors, she feels that seeing Ray's 'Pathar Panchali' is enough for a lifetime, though the closest to her heart as a maker, she adds, is Guru Dutt. And as an ideal person, she says, "There is one living today, and that is Mother Theresa. I just wonder how such a person can exist."

Kavita, besides being an actress, director and script-writer, also has a variety of other interests – all of which sound very simple but comforting as she

on some ranch or something, and mixing a lot at the same time—that kind of peaceful thing." Which brings us to Kavita's age. How old is she now and when would she like to disappear into this idyll? Here, Kavita turns amusingly secretive and says, "An actress is supposed to be the age of the role she is playing. I feel if people know my age, they would find it difficult to accept me in older roles!"

On the professional front, Kavita has got a couple of offers to direct feature films and says she should be starting work soon. There are also some ad agencies who have asked her to direct their ad films. "I am sorting out my

Anant Pai is a tall man with gentle manners and a beatific smile on his lips. As editor of Amar Chitra comics his world mostly belongs to the past. The past for him is mostly the vedic ages, when the concept of Brahmins, being in constant touch with the Brahman, and realizing the self and the Brahman was about the most exemplary task of an accomplished man.

Ekam Sat is a very subjective effort by Anant Pai. He has Swami Chinmayananda explaining. At times you have him on his asan, talking as if he has a western audience in front of him. We also have the Swami 'walking in the woods' and speaking, it would seem, 'the voice of God'. His role has been interjected to support the basic storyline of a young boy.

Chetan wants all the answers and is caught in a mela. The mela is supposed to be symbolic of life. Chetan represents the average Indian intellectual who detests the dirt and dust of India, has an English view of things, but would like to have a spiritual experience, good enough to make him a yogi, and a Rishi, even the Buddha.

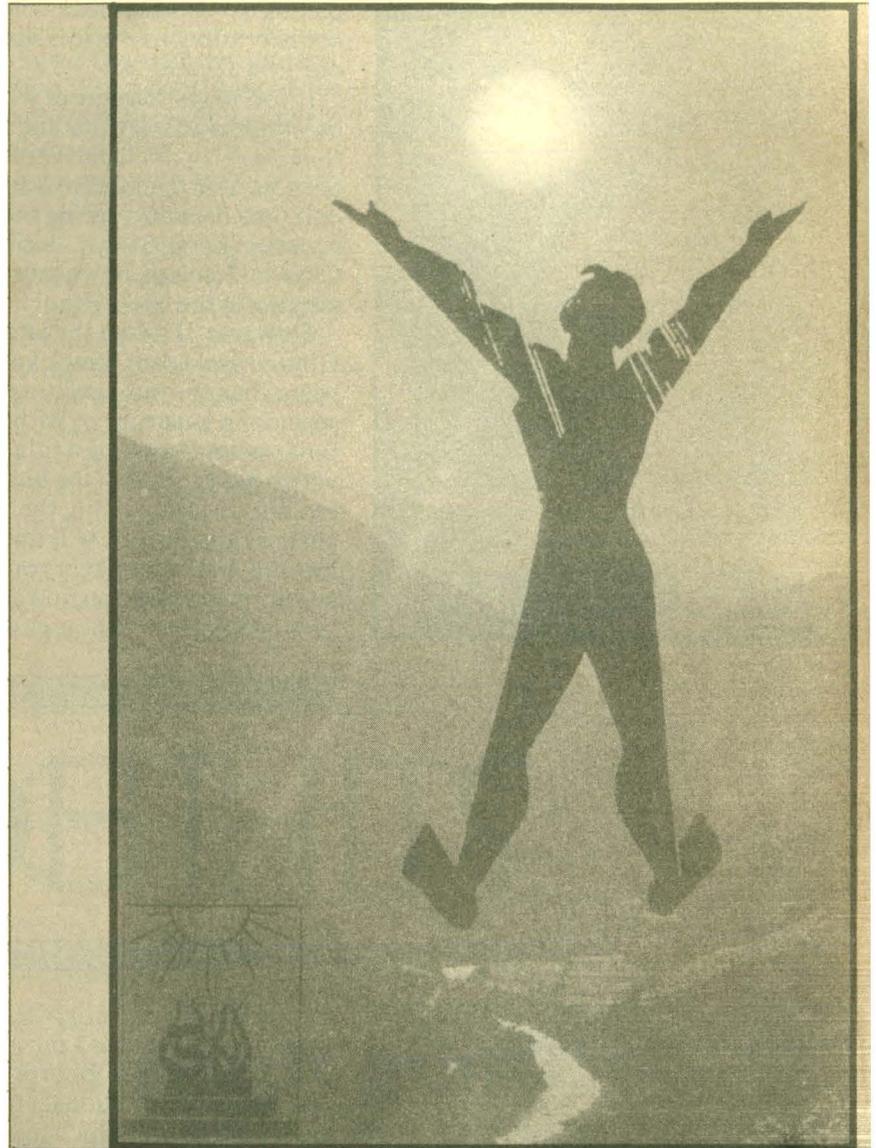
Anant Pai has tried to portray the mystical experience of being one with the Brahman with the poetic shots of nature.

Chetan meets a magical guru, under a tree. The guru recites choice shlokas on the meaning of the Brahman, from the various Upanishads. At the end of his teaching, a la Rajneesh he lays his hand on Chetan's head to physically pass on the knowledge.

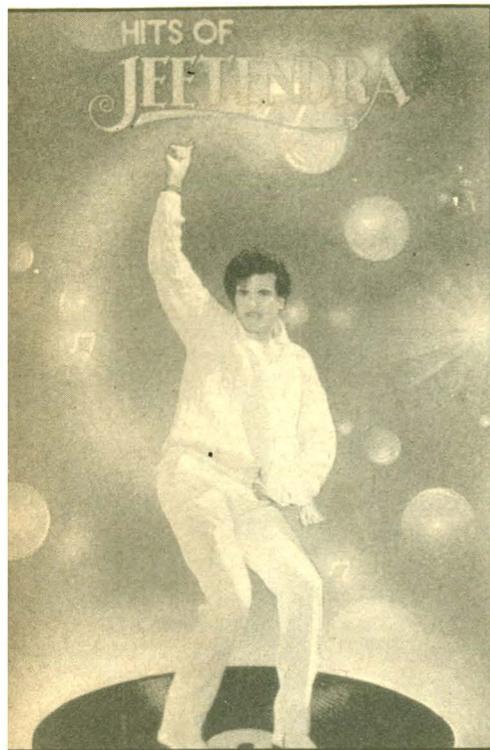
As a first experience it is an interesting cassette on the subject. Above all Anant Pai's sincerity comes through. Pratap Sharma's voice is effective.

However, one thing is sure – we are going to see a horde of videos on the Vedas, Upanishads, Mahabharata,

Video as a Guru



Ekam Sat is revolutionary in the sense that it tries to use the video medium for a tantric experiment. Is it possible to have a transcendental experience by watching a video? None other than Anant Pai, the creator and visualiser of Amar Chitra Katha comics, tries his hand at it.



Suddenly, a music explosion has gripped the country, and the plethora of music titles available at easily affordable prices sends one into a tizzy.

If you're not too sure of what to buy the chances are that the attractive inlays will grab your attention. You could have a difficult time deciding, seeing the curves of Kimi, Sonam, Juhi Chawla, Neelam, or whoever is starring in the latest Hindi fillum.

However, if it isn't the latest Hindi masala soundtrack you want, then the most exciting prospect for a music lover, with definite tastes, is finding a title which has the best of the hits he's looking for. Here again, the chances are that one will find it for sure; but more likely you will be stumped when you find dozens and dozens of these cassettes

original. Venus has launched a series, 'Evergreen Hits of Kishore Kumar'. T Series has simultaneously more than one series 'Kishore Ki Yaaden', 'Duets of Kishore', 'Hits of Kishore' and now 'Shanu Sings Kishore' which is already appreciated for its very own charm by Shanu fans. Shanu's versions have their own unmistakable stamp. Sudesh Bhosle has similarly been used by Venus.

The biggest chunk of popular music in India belongs to Hindi films. Even today it is film music which throws up the hits, which grabs the attention and imagination of the masses. So naturally the compilation game is almost totally centered on film music.

It's almost become a necessity to compile albums. "Firstly, we get increased sales. Then one film has a single hit which might not

'Old is Gold', and it still sells. The compilation ideas are endless: 'Yaaden', 'Bhule Bisre Geet', 'Purane Filmi Naghme', 'Old Hits of Dev Anand' and Sunil Dutt, Manoj Kumar, Dilip Kumar, etc. "One thing comes to mind. I don't think it's even possible to classify the current material as 'Old is Gold'. This label is forever going to be a label for the golden period of late '50s and '60s," feels Hashmi. No doubt about that.

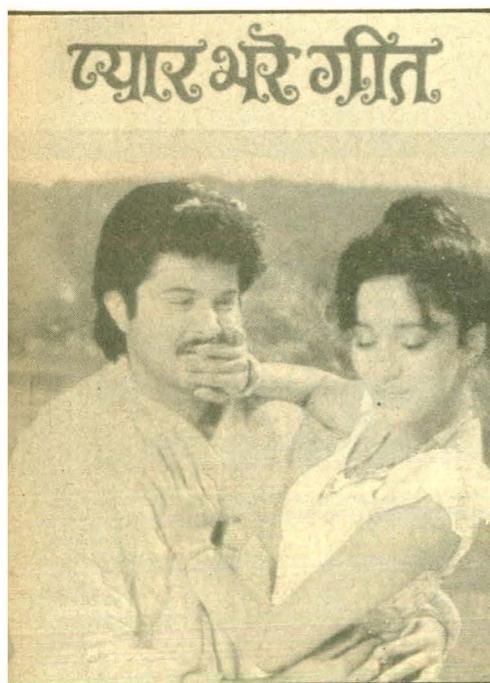
The majority of the compilation from HMV centres around this period and the great artistes of this generation: Asha, Lata, Rafi, Mukesh, Kishore, Manna Dey, Hemant Kumar, Geeta Dutt. 'Yaadon Ki Manzil' went really far back, compiling whatever one could still think of buying of the music of the past, even right back to the '30s.

hits, as they're on everyone's lips. In the US and the UK, the charts see to it that no one goes wrong. The Top Ten Hits are right on top in popularity even though they are based purely on sales. What Venus has gone and done is put the chart on the cassette cover and 'Top Ten Hits' is what's really selling for them, charts or no charts.

It really doesn't matter to the star-struck just who is singing what. It's Sridevi in their mind's eye with all the oomph that's driving them crazy. So you have 'Hits of Sridevi'. Also, 'Hits of Govinda' and 'Hits of Mithun', 'Hits of Anil Kapoor', 'Hits of Amitabh', 'Hits of Jeetendra'. You name it and it's there. Of course, the star has to be hot today, otherwise who would buy such songs? The target audience has to be kept in mind while con-



THE BEST OF THE HITS



available: either in original, or in version recording, or a mix of the two. And don't be too surprised if you find some additional creativity in the music, which may be exactly what one had in mind.

Compilations are the craze of both music lovers and, naturally enough, music companies. Imagine finding a cassette of ten of the most exciting and naughty songs of Kishore yodelling away on one cassette; just the song you've been trying to collect for years. Or for that matter if you want only those songs which Kishore sang for Dev Anand, or Rajesh Khanna, you are sure to find those too. In fact a Kishore with echo effect has now been created too, not to forget hi-tech gimmickry and multitrack recording, which wasn't there in the

sell the film soundtrack. A compilation of ten hit from ten films will surely sell. It isn't that these films in themselves are hits. In this way, we are still able to exploit the music. It benefits everybody," says Hashmi of Venus. This reasoning was echoed by all the music companies.

Music fans, too, are overjoyed with this boom in compilation titles. "It's unbelievable. A few years back I used to return empty handed from the music shop. Even after long hours of searching I wouldn't be able to get my favourite numbers of Geeta Dutt. I thought I'll die yearning for her songs. Today I've already got over 50 Geeta Dutt cassettes. I bought the versions too," says Tapasvini Desai.

The entire period of the last 50 years of playback singing was compiled decadewise, which puts 1936-46 in 'The Sentimental Era', 1946-56 as 'The Fabulous Years', 1956-66 into the 'Swinging Years' and 1976-86 'The Exciting Years'. When it comes to the present, there's nothing to beat 'Hits of 1987'. The year's still not over and already more than one volume of 'Hits of 1988' is out.

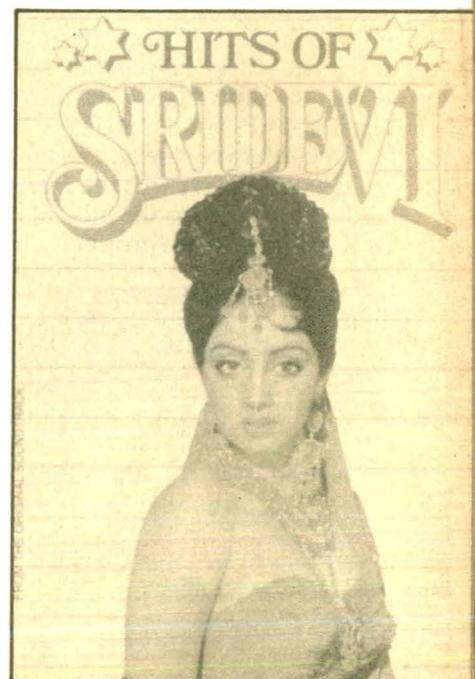
"The main punch remains for one year. Then of course sales dwindle. But the hits of 1986 will sell till 1990 and onwards forever. However, not as 'Hits of 1986.' Maybe in 2000 we will have to style it as 'Hits of the '80s,'" is Hashmi's version of things.

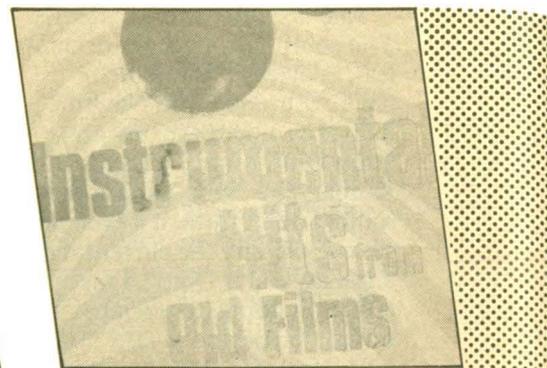
All of us love to have the latest

ceptualising a compilation.

Grab a load of some of the ideas dreamed up for markets, real or imagined. 'Ghazals from Films', 'Shadi Ke Geet', 'Romantic Duets', 'Title Songs', 'Dard Bhare Geet', 'Super Disco Hits', 'Pyar Bhare Geet', 'Children's Songs', even something as vague as 'Man Pasand Geet'. Very soon you'll get 'Masti Bhare Geet' if that's what you're waiting for. You could even go on a trip with a compilation of journey songs aptly called 'Zindagi Ek Safar Hai Suhana'.

With versions taking over it's now time to savor everybody's style and decide what you like. Chances are ten to one you'll like the select choice of favourite hits so much so as not to mind if 'Dhira Sings Kishore', 'Nehari-





ka Sings Rafi' or 'Babla Sings Mukesh', and, of course, there was bound to be a general one suitably entitled 'Sangeet Wohi Andaaz Naya'.

Playing favourites is everybody's game. But Lata fans were up in arms when the lady launched 'My Favourites' wherein she compiled 40 songs, which just couldn't include everybody's favourite. It wasn't much sweat for HMV who have just released another 40. There's no stopping in the compilation business, the whole idea being to put together whatever goes. "The main thing is the markets, not our own ideas, for the sake of it."

Then what is Kalyanji up to?

"Beti, Ghulam Ali is not for everyone to sing." The gravelly voice is Amitabh Bachchan's. A childish voice pipes up in response, "But Uncle, I sing chupke chupke (secretly)!" And the next thing you know, 12-year old Sonali Bajpai has launched into Ghulam Ali's famous ghazal 'Chupke chupke aansoon bahana yaad hai'. This is part of an incredible range of songs she presents in Kalyanji's dream project

'Swarvihar'.

'Swarvihar' is basically a compilation-cum-versions cassette. Sadhana Sargam and Sonali have sung new versions of songs originally sung by Noor Jehan, Farida Khanum, Mehdi Hassan, apart from Ghulam Ali. Also included in this series are some new songs which normally do not figure in compilations.

So much for compilations and versions.

Then there are instrumentalists who have earned a name and enough following to compile their choice selections which are rendered on the instrument they play. The favourite instruments are the Hawaiian guitar, violin and saxophone. Sunil Ganguli, Ashish Bhadra, Honey and Jayanti, and Gautam Das Gupta, are the hot favourites when it comes to instrumental cassettes.

With the help of compilations it has become possible to achieve a heady mixture of the disco beat and filmi hits. Nandu Bhende's 'Disco Mazaa' and 'Disco Nasha' string together a whole line-up of hits to a racy rhythm. T Series

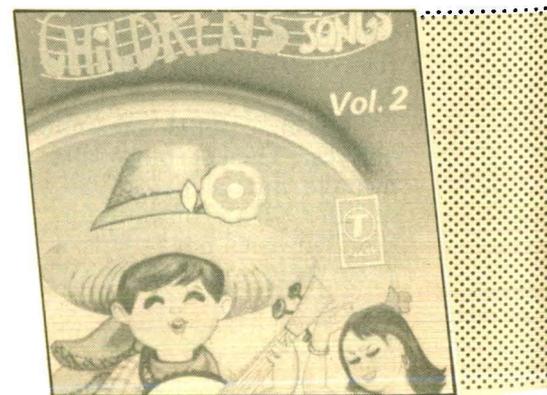
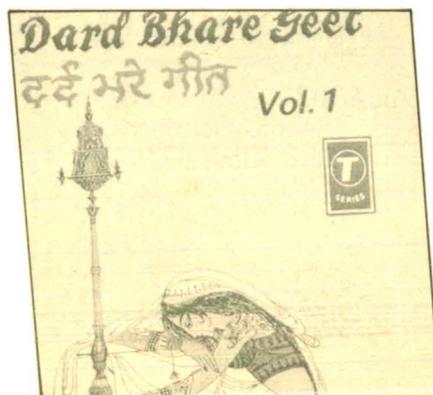
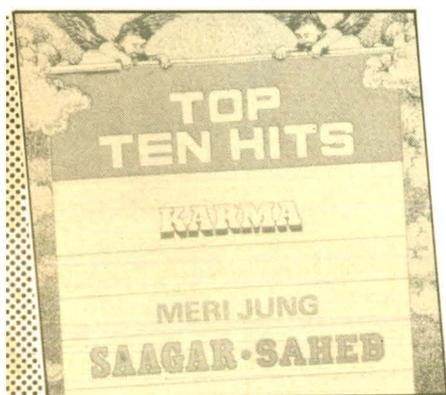
came up with 'Dance Beat', without having to record afresh. All they had to do was compile Runa Laila, Asha, and some Hindi pop filmi tracks.

The greatest boon of compilations is no doubt the tribute one pays to a great artiste on his demise. The selection of the best becomes necessary. HMV has already done this in their 'All Time Great' series. Sanjeev Kohli, of HMV, believes that in India, the artiste sells more than a theme. The success of the series proves his point.

When you talk of selling an artiste it's possible to sell compilations of ghazals and bhajans. This is exactly what Music India has done with the numerous albums of Anup and Pankaj.

When you are having a party, it's the dancetracks you need. In a sentimental mood you need Mukesh. In a happy mood you need Kishore. In a romantic mood you need Rafi. In a naughty mood you need Asha. And that's what compilations are for. To match your mood.

- S CARRI



MASTER OF THE GAME

Quiz Time '86 introduced an era of showbiz and glamour on TV accompanied by glittering bulbs, computerised techniques, advanced technology and what not.

The popular quiz show also introduced Siddhartha Basu an affable, energetic compere, who originally belonged to the theatre. With his professional and no-nonsense approach, Basu succeeded in making this programme one of the highly-rated English programmes on TV.

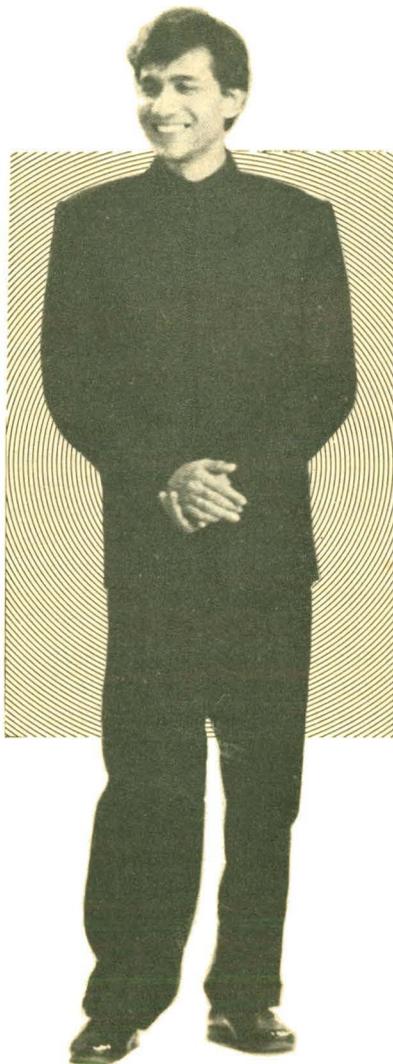
PLAYBACK speaks to Siddhartha Basu, the producer, director and presenter of Quiz Time '88. Excerpts from the interview.

How long did it take you to complete Quiz Time '88 and what will be its duration on TV?

We started this assignment in September last year and completed it in February this year. Starting a quiz contest on an all-India level is really very time consuming. Firstly, teams have to be selected and for that qualifying tests are held at different centres throughout India. The conducted tests consist of 250 questions to be completed in 45 minutes. The top 16 teams which qualify are selected from all zones, to participate in the programme. So you see, a lot of effort is required for research and logistics. Quiz Time '88 totally has 21 programmes, each of which is of 25 minutes duration.

What are the changes that Quiz Time '88 has over last year's quiz contest compered by you?

The first and foremost is that the audience is going to notice the elimination of guess work because we have introduced negative marks for wrong answers. If you consider the presentation aspect, Quiz Time '88 has been directed and produced by me. It also has a new hostess, Vandana Mohan. To enhance the production values in a major way, sophisticated techniques have been taken into account, also better clothes specially designed by Rohit Khosla. Format Two consists of more interesting crisper



and livelier programme, content wise. Good music, good sets and a good recording are other highlights of this contest.

How do you rate your programme when you compare it with the others?

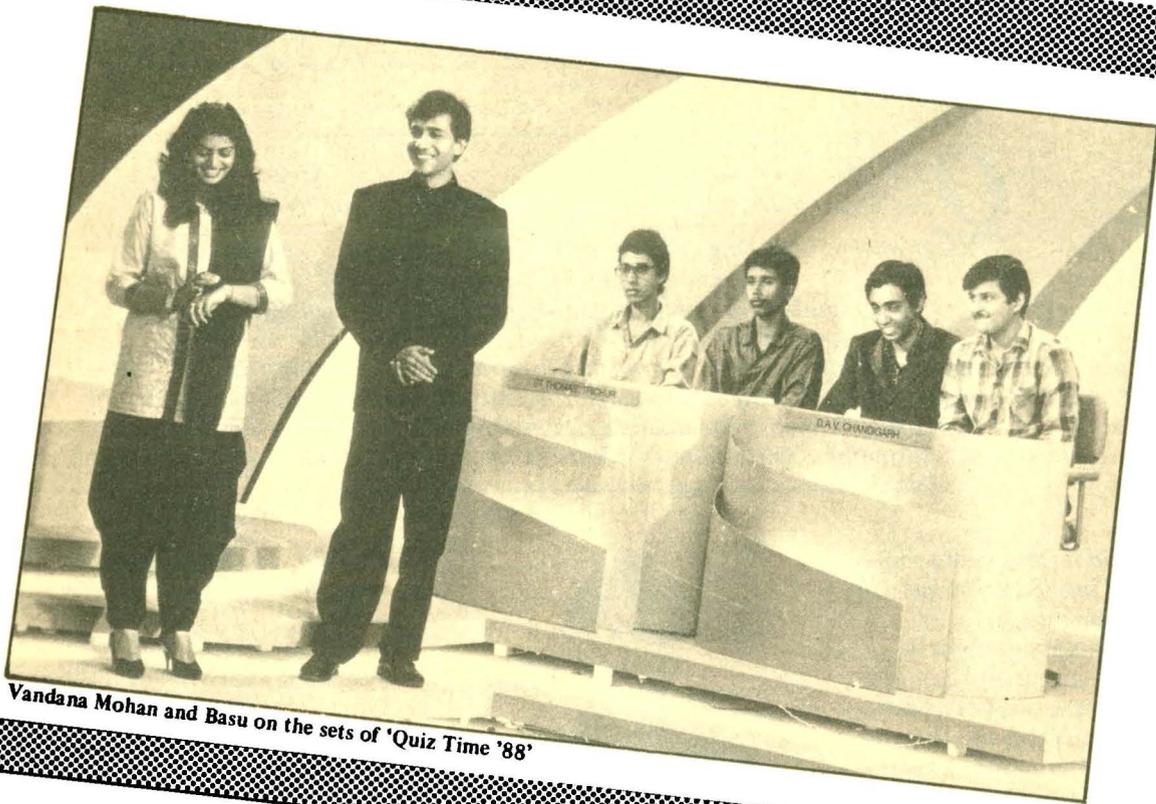
In our country a standard rating system has not been developed. Quiz Time '88 would be viewed only by the English educated population and as per my knowledge it is the highly viewed English language programme. In terms of quality I am quite pleased with the results.

What do you think of the publicity that TV has brought you? How do you respond to it?

Well, Quiz Time '86 was my first programme as a presenter. People liked it and their response exceeded my expectation. It opened up new opportunities and I have come a long way in the sense that now I have more control over how I have to perform. Basically, I feel if any one is a part of a good programme, he is automatically going to get publicity.

Much has been heard and read about your new hostess of Quiz Time '88. Can you tell us something about her?

Actually, we were looking out for a modern Indian girl with a distinct Indian identity, who has had experience on AIR and Door-darshan, who belonged to Delhi and had a pleasant look. Vandana fulfilled all these conditions and was the perfect candidate we could have. She is very fluent and a good extemporer. She has



Vandana Mohan and Basu on the sets of 'Quiz Time '88'

friendliness and warmth towards the participants. She was chosen from a short list of 25 candidates.

How long have you been in this media?

Basically, I belong to the theatre. I have been performing in various plays since my college days, say, since '77. Theatre was and still is my first passion. My last performance was in a play by Sam Shepard which was in 1980. I have directed many plays and over a hundred documentary films. My first documentary film as a director was 'Life before death', around 1970 and the first TV play was 'Saiyan Bhaye Kotwal'.

How did you get the idea of organising inter-college quiz contests?

It was not my idea. I was just asked to be a compere. Initially, quiz shows on Doordarshan did not have a professional touch. Colleagues from my organisation

were working on the idea of starting a quiz programme on an Inter-college basis. I was making my living out of the theatre, but I always craved for a larger audience. In the meantime, my colleagues gave me a choice to be the compere and I agreed.

You said that you are basically a theatre person, so do you find organising quiz contests satisfying your creative instincts?

I am mainly a crafts person and an artist later which implies a *karigar* first and a *kalakar* afterwards. My first passion is not arranging game shows but films. I would like to set up a company, which would serve me as a means to an end. In Quiz Time '86 I was only a programme presenter but I'm earning opportunities and now Quiz Time '88 has been produced and directed by me.

What are your forthcoming projects?

At present, I am working on a

mini quiz series called SPECTRUM featuring seven SAARC countries. The first two programmes have participants from India and the next three feature contestants from other countries. I am also working on a national IQ quiz for the Nehru centenary celebrations for Doordarshan.

Another assignment I have just finished is of directing two plays named, 'Mukhyamantri' which is a political thriller and the other one is 'Chamku' which is a tragic comedy depicting a character of eastern UP. Both these plays are expected to be on the air soon.

I have also started my own company - Synergy Communications - which mainly deals with similar kinds of projects.

With Basu promising that Quiz Time '88 produced and directed by him will go a step further, viewers can look forward to more slick gadgetry complemented by outfits of designer collection.

Rashmi Khanna



SUNDAY SPECIAL

9.00 am	HE - MAN & MASTERS OF THE UNIVERSE	Science fiction
9.30 am	CHAND SITAREY	Children's serial
9.55 am	FAIRY TALE THEATRE	Children's serial
11.00 am	FASTER FENEY	Children's serial
11.30 am	KADWA SACH	For youth
12.00 Noon	LEKHU	—
1.15 pm	NEWS BULLETIN FOR THE HEARING IMPAIRED	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
4.00 pm	WORLD OF SPORT	—
5.00 pm	WILDLIFE ON ONE	Wildlife series
5.30 pm	SPIDER MAN	Animated serial
5.45 pm	HINDI FEATURE FILM	

THE LATE NIGHT SHOW

SUNDAY	9.50 pm	Focus	Current affairs programme
	10.20 pm	National Programme of Dance	
MONDAY	9.50 pm	Chitramala/Conversations	
	10.20 pm	Adalat	Detective serial
TUESDAY	9.50 pm	National Programme of Music	
WEDNESDAY		Miscellaneous	
THURSDAY		Miscellaneous	
FRIDAY	10.45 pm	Regional music concert	
SATURDAY		Miscellaneous	

THE NEWS

7.20 am	Hindi	Breakfast TV (National network)
7.50 am	English	Breakfast TV (National network)
7.20 pm	Regional language	
8.40 pm	Hindi	National network
9.30 pm	English	National network

BREAKFAST TV

Vande Mataram	Suprabhat	Samachar
Yogabhyar	The News	

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
MONDAY	<i>DKP's</i> WAGLE KI DUNIYA (Aug 22-Sept 26)	Laxman's wit and sarcasm	Delightful
TUESDAY	NIRMALA (Till Sept 13)	Based on Munshi Premchand's novel	Disappointing
	LOHIT KINARE (Sept. 20 - Dec. 13)	Along the Brahmaputra	Good
WEDNESDAY	LOK LOK KI BAAT (Aug 4 - Nov. 3)	Folk tales	Engrossing
THURSDAY	<i>Devi Dutt's</i> GULDASTA (Aug. 4 - Nov. 3)	Sit-com	Passe
FRIDAY	<i>Saeed & Aziz Mirza's</i> INTEZAR (Sept 9)	Life in Kamalpura	Entertaining
	<i>Prakash Jha's</i> MUNGERILAL KI HASEEN SAPNE (Sept 16-Dec 9)	Fantasies of a clerk	
SATURDAY	<i>Serbjeeet Singh's</i> HIMALAYA DARSHAN (Aug 13 - Nov. 5)	An exciting Himalayan yatra	Interesting
SUNDAY	<i>Siddharta Basu's</i> QUIZ TIME '88 (Aug. 14 - Jan. 1 '89)	Quiz Time Once again	Informative

Please note : All programmes are subject to change.

History Repeats Itself

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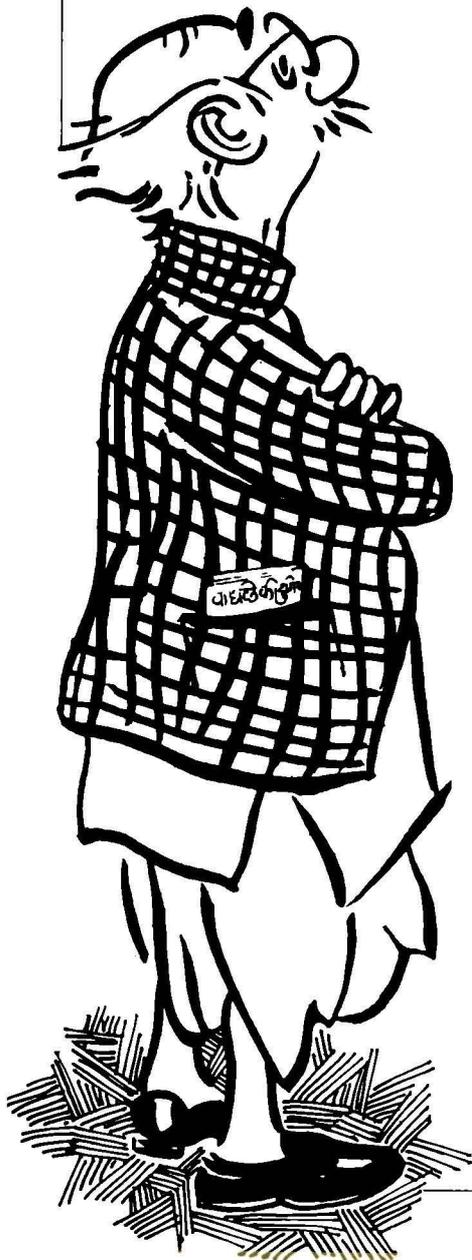


CROWN-TV

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WAGLE KI DUNIYA

R K Laxman's serial is here



After years of portraying the Common Man as a silent spectator to the country's fluctuating political and economic fortunes, the creator, R K Laxman, is finally breathing life into him through the TV serial, 'Wagle Ki Duniya'.

The noted cartoonist has 'conceived', 'advised', and 'guided' the entire project which revolves around the daily hassles of the Common Man, called Wagle.

In the serial, Wagle is an executive in a private firm and he wants to do something for his career but the family constraints bog him down. The comedy and the sarcasm seem to have been conveyed quite well since both the plot and the situation are well-conceived and realistic. But it remains to be seen how well the 'masses' will take to it, since Laxman's cartoons always have an up-market following.

Wagle has been brilliantly portrayed by Anjan Srivastava. A veteran TV artiste, Anjan had always been a part of Kundan Shah's camp (Kundan is directing this one along with Ravi Ojha), doing major roles in Kundan's earlier serials like 'Yeh Jo Hai Zindagi' and 'Manoranjan'. Anjan says that Kundan had promised him a lead role in one of his serials and when this prized role came along the noted direc-

tor had no hesitation in offering Anjan this role. Indeed, Anjan has lived up to not only Kundan's expectations but also to the others' like Laxman and Tina Khote, the producer.

Surprisingly, when Laxman first saw Anjan's performance, he wasn't impressed at all, and wanted him replaced. However, as the serial progressed the actor fit the role of the Common Man to a 'T'.



Anjan Srivastava as 'Wagle'.

A bank supervisor in real life, Anjan is quite modest when he agrees that Wagle's role was "the role of a life time".

The first episode of the serial is based on Laxman's book 'Management on Management'. The serial concentrates on the problems of the common man like housing, price rise, problems of getting a bank loan and others.



'Wagle' in a contemplative mood.

Each episode presents one 'problem' but would still be linked to the next one. If one epi-

sode dealt with the problem of getting a loan from the bank, the next would be on its fallout on

the household.

Wagle's family consists of his wife Radhika (played by Bharati Achrekar) and their two school-going children.

'Wagle Ki Duniya' is the first serial to ask for just six episodes instead of the normal 13, because Laxman felt he had nothing more to write on.

According to Anjan, the emphasis was on perfection. "Once I had to do 14 'takes' for one scene. There had to be three 'okay' takes for every scene. One for Laxman, one for Kundan, one for Ojha," recounts Anjan.

It is only natural for Anjan, Kundan and the rest of the gang to be all excited about the project, since this is the one which may make or mar their careers.

GULDASTA

Devi Dutt's 'sitcom' has no comedy

Devi Dutt, after the success of his first serial, 'Apne Paraye', was bold enough to come out with a sitcom of sorts. 'Apne Paraye' was an all-round success since it catered to a rural audience, taking a tip or two from the 20-point programme.

But this time round, Dutt seems to have gone one step ahead and produced 'Guldasta' with Jyoti Sarup, of 'Buniyaad' fame, directing it. It started off quite promisingly but as expected it found solace in worn-out cliches. This once again demonstrates the lack of humour in television. The makers seem to rely on the same old twists to raise a laugh. Not only does it fail to tickle our senses, but laughter is conspicuous by its absence!

Navin Nischol and Reeta Bhaduri play the lead role as husband and wife Shashi and Renu Chopra. While Shashi runs an advertising agency, Renu looks after the household and their two children, Tinku (Keval Shah)

and Pinky (Jyotika Dayal).

The first episode, except for Johnny Lever's histrionics, fails to pass muster. Perhaps the absence of a strong story line, or acting skills for that matter, proved to be the undoing. Keval Shah, who plays the son, is another 'Karamchand' in the making, complete with dark glasses and munching carrots. To add fuel to the fire, the same background score is really annoying. The

only saving grace is Reeta Bhaduri.

This 13-episode serial has been sponsored by Parle and Salora TV and will be on the air till October 27. Written by Sharad Joshi, Iqbal Durrani and Jyoti Sarup, it has music by Anand Milind. Gulati handles the camera. Others in the cast include Aruna Sangal, Manju Vyas, Akhtar Qureshi, Shakti Sharma, Akhil Mishra and others.



From left: Reeta Bhaduri, Keval Shah, Jyotika Dyal & Navin Nischol.

HIMALAYA DARSHAN

An off-beat serial makes its debut

The mystery, majesty and magnitude of the awe-inspiring Himalayas can now be seen on television, through 'Himalaya Darshan'. The serial will take viewers on a Himalayan *yatra* weaving stories which range from the tragic to the comic, from fantasy to real life.

Produced by well-known filmmaker, mountaineer and artist Serbjeet Singh, it was in the making for the last two years.

Termed as an 'emotionally' powerful serial, it has a talented cast like Barry John who gives a powerful performance as John Garstin. He is supported by Vinod Nagpal and Neelam Mansingh as the chowkidar and his wife. National award-winner Raghubir Yadav plays the money lender.

Stars like Reeta Bhaduri and Anand Desai star in the episode 'Shri Kedarnath', and Mazhar Khan is cast as Trilochan, the shepherd, to whom Shiva mani-



'Himalaya Darshan': The mystery of the Himalayas.

fest himself as Manimahesh.

A brief synopsis of some of the episodes are given below:

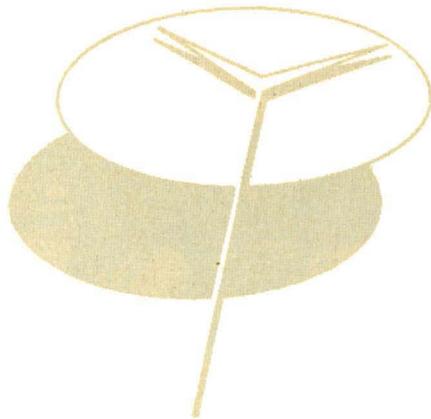
The Great Golden Vishnu

Theft: Based on a true-life incident which occurred in Chamba in '71, the story is much more than the theft of a precious art object. It brings to life the entire town, and its presiding deity in great detail.

John Garstin Story: Set in the picturesque hill station at Dalhousie, the saga of Garstin (John

Barry) unfolds itself. Barry, who stayed back in the country after the Raj, dedicated his life to the birds and animals of his orchard. He meets his nemesis at the hands of the local scheming moneylender (Raghubir Yadav).

Theckchen Choeling: This episode depicts life in the world's only school of Buddhist dialectics and was filmed at the Dalai Lama's abode in Dharmasala with Utpal Dutt in the lead role of Dipankar Srijana.



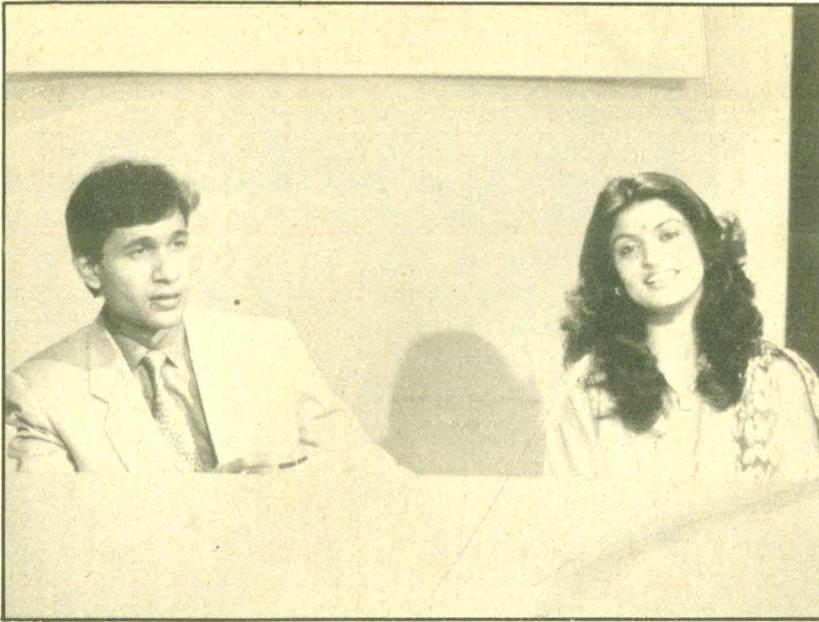
QUIZ TIME

A fresh round of quizzing

Siddharta Basu's back. Complete with a new set of 'rapidfire' questions, visuals, his inimitable style and a fresh and charming hostess who goes by the name of Vandana Mohan.

Basu doesn't seem to have changed a lot after his earlier tryst with TV when he presented Quiz Time twice before and more recently when he produced Alpha Plus.

This time he has taken on the additional responsibility of pro-



Siddharta Basu and Vandana Mohan presenting 'Quiz Time '88'.

ducer/director as well as presenting the show.

The new Quiz Time is marked

by better production values and slicker presentation, making it more absorbing. Hand micro-

phones and trailing cables are totally absent.

In terms of format, it has been made easier, crisper, and more competitive than before. Since most questions are not any longer, arbitrarily assigned to teams, the role of luck has been minimised, and negative marks eliminate guesswork totally. Most questions are now open to all teams. Besides, the use of a sequence-registering system also placed an emphasis on decisiveness and speed.

Vandana Mohan, this year's hostess, goes about her task with professional elan. A model with many fashion shows in the kitty, she designs dresses for children and runs her own fabricating unit.

The serial was produced by Independent Television, and shot at its studio at Hauz Khaz, New Delhi. 'Quiz Time '88' is sponsored by MRF and HMT.

S K JOHN

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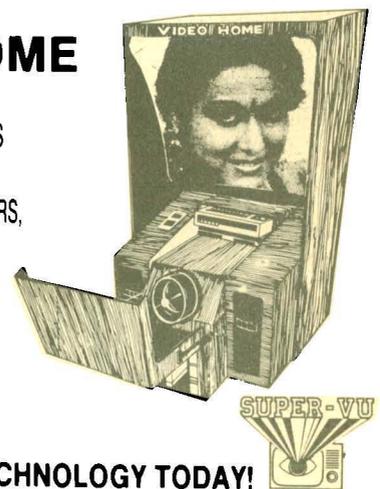
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Entertainment

Plaza

DEVOTIONAL

AARTI
AAN MILO MERE
SHYAM
BHAJAN SUPRABHAT
SANGEETMAYA
RAMAYAN

Shobha Joshi
Dilip Sharma
Uttara Kelkar, others
Mahendra Kapoor,
others

SHAHEEDAN-E-
KARBALA
SUNO SUNO SHREE
RAM KAHANI

Shakeel Anwar
C Lakshnichand

ENGLISH

RED HEAT
ABOVE THE LAW
JACK'S BLACK
VICE VERSA
KING OF THE OLYMPICS - 1/2
BRIGHT LIGHT, BIG CITY
MANY HAPPY RETURNS
FATHERS & SONS - 1/2/3
TRAXX
THE MILAGRO BEANFIELD WAR

FILM

FILM
BEES SAAL BAAD
DHARAMYUDDH
FARZ KI JUNG
GAIR KANOON
HAQ KI JUNG
NAA-NUMKIN
WOH PHIR AAYEGI
YATEEM

MUSIC DIRECTOR
Laxmikant-Pyarelal
Rajesh Roshan
Bappi Lahiri
Bappi Lahiri
Amar-Utpal
R D Burman
Anaand-Milind
Laxmikant-Pyarelal

POP

HELLO! HI! Sushma Sreshtha

HINDI VIDEO

GHAZAL

ANJUMANAARA
DIL-O-JAANSE
LIVE CONCERT
SUKOON
TOHFA-E-SUKHAN
YAAD-E-SANAM

Balwant Bansal
Aniruddha Joshi
Mahesh Chander
Aziz Ali
Parvez Mehdi
Gulshan Sondhi

MERA MUQADDAR - Raj Babbar, Anita Raaj
GHAR GHAR KI KAHANI - Rishi Kapoor, Jaya Pradha
HAMARA KHANDAAN - Rishi Kapoor, Farha
SOORMA BHOPALI - Jagdeep
KHOON BHARI MAANG - Rekha, Kabir Bedi
VIJAY - Rajesh Khanna, Anil Kapoor
ANDHA YUDH - Raj Babbar
HALAAL KI KAMAAL
HUM TO CHALE PARDES - Shashi Kapoor
KANWARLAL - Jeetendra
PEECHA KARRO - SAAZISH
THE PERFECT MURDER - Naseerudin Shah
KABZAA - Sunjay Dutt
QAYAMAT SE QAYAMAT
TAK - Aamir Khan
TOHFA MOHABBAT KA
HATYA - Govinda
MAHAVEERA

SAN VIDEO
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GOLD BOMBINO
SHEMAROO
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BOMBINO
BOMBINO
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MAGNUM
SHEMAROO
BOSS leisure
MAGNUM
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MAGNUM
BOMBINO
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PLAYBACK SELECTION

SONG

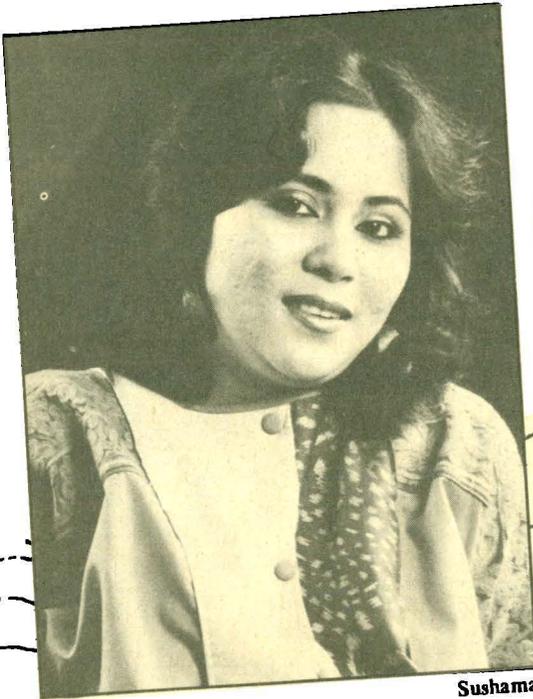
SINGER

ALBUM

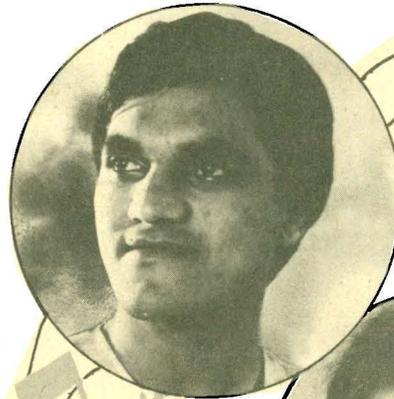
aan baan
aan milo mere shyam
ai chand mere ab tu hi
chalo man ganga jumna
door tak chhaye the badal
ek taraf maut thi
hum tumhe itna
kitne sawan baras gaye
man gora tan kala
mausam bekaar aa gaya
more saiyan nahi aye
o ghanshyam, kaisi preet
o lagi re lagan
phir ghataa chhai

Rasoolan Bai
Dilip Sharma
Kumar Shanu
Uttara Kelkar
Aniruddha Joshi
Balwant Basant
Anuradha, Mohd Aziz
Anuradha, Mohd Aziz
Asha, Kishore
Sushama
Shobha Gurtu
Dilip Sharma
Pervez Mehdi
Gulshan Sodhi

THUMRIYAN
AAN MILO MERE SHYAM
GULAAL
BHAJAN SUPRABHAT
DIL-O-JAAN SE
ANJUMANARA
BEES SAAL BAAD
BEES SAAL BAAD
GAIR KANOONI
HELLO...HI!
EVERGREEN MELODIES
AAN MILO MERE SHYAM
TOHFA-E-SUKHAN
YAAD-E-SANAM



Sushama



Aniruddha Joshi



Gulshan Sodhi

pragat krupala deendayala
raga kalavati

Various artistes
Begum Parveen Sultana

SANGEETMAYA RAMAYAN
THE GENIUS OF P SULTANA, D
KHAN
TOHFA-E-SUKHAN
YATEEM
LIVE CONCERT
THE GENIUS OF P SULTANA, D
KHAN

rukshat hua to baat meri
rut piya m'lan ki
tanhan tanhan yad ne teri
tere bina balamwa

Pervez Mehdi
Kavita, Sukhvinder Singh
Mahesh Chander
Ustad Dilshad Khan

YATEEM
GAIR KANOONI
HELLO...HI!
GAIR KANOONI
USTAD FAIYAZ KHAN

teri nigah pe
tik tik tik
tum jab bhi yun dekhte ho
tum jo parda rakhoge
t'lak kamod

Mohd Aziz, Sukhvinder Singh
Bappi, Alisha
Sushama
Aparna Mayekar
Ustad Faiyaz Khan

MUSIC TRACKS

CLASSICAL

THUMRIYAN
RASOOLAN BAI
HMV-AIR

Reviewing HMV's latest releases of old stalwarts is a sheer pleasure for a variety of reasons. Firstly because such invaluable treasures are brought back to the present generation who are otherwise fed on instant music. Secondly, instead of remaining in the staid archives of the AIR, such glorious music is seeing the light of day and is in circulation.

A maestro of the Purab Ang, Rasoolan Bai is considered the last word in her department, ranking with such greats as Begum Akhtar, Siddheshwari Devi and others. The pilu thumri is rendered in the traditional placid style in a voice that is specially trained for such presentation.

The dadra 'Aan Baan' succinctly reveals the beauty of Bol baant so central to a dadra.

The Bhairavi thumri proves extremely nostalgic. One point that emerges very forcefully

is that the recording is done at an advanced age, yet the old world charm still persistently oozes out.

**EVERGREEN
MELODIES
FROM
SHOBHA GURTU**
HMV

Shobha Gurtu is the contemporary uncrowned queen of light classical music. HMV's cassette offers her fans an assortment ranging from thumris at the top down



to the ubiquitous ghazals.

Shobhaji's slightly husky voice is ideally suited for such recitals; one could even assert that it is only because of this quality that each of the bandishes stands out



bright and shining. A fact that has powerfully emerged here is that she is as much at ease with the light classical format as she is with ghazals. 'More saian nahin aaye', the pilu thumri, is an example of how to keep within its strict confines despite a real danger of digressing into ghazal.

The dadra 'Hum preet kiye pachhtaye' is an extremely sonorous ditty. The recording is of such excellent quality, that on playback one had the feeling of listening to the artiste through a p a system.

CLARINET
S KAMBLE
Venus

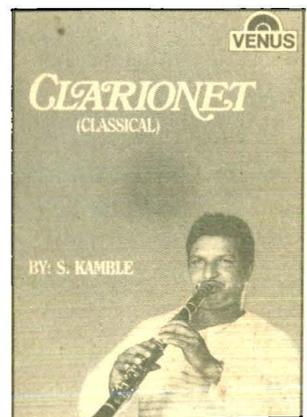
Very few, if ever, have tried Indian Classi-

cal Music on clarinet and even fewer have succeeded in making it acceptable to the music lovers as a concert instrument.

The main reason of course is its peculiar sound and of much more importance is the absence of meends so essential for developing the ambience of a raga at hand. Hence S Kamble's attempt evoked a lot of interest. Realising these above shortcomings it must be said to the credit of Kamble that he has really made up in other departments.

The developments of Bhairav in vilambit and drut is very carefully laid out. At many points he has tried the meend with a good measure of success.

'Multani' on Side B, too, is handled with care



and the drut with great gusto.

It is the dhuns, be it the Bhairavi, Mishra Pahari or Mishra Shivranjani where Kamble's imagination and dexterity of fingers know no bounds. The latter is perhaps due to the easy, multiplicity of notes offered by the instrument's unique key board.

Ustad Hidayat Khan's tabla accompaniment is subdued yet extremely supportive and understanding.

USTAD FAIYAZ KHAN SAHIB
HMV - AIR

Aftaab-E-Mousiqi Ustad Faiyaz Khansahib was one of those great artistes who ruled the music world while at the Darbar of the Prince of Baroda.

Khansahib is the doyen of the Rangila gharana and his recitals always enthralled the lay and the cognoscenti alike, living up to the title of his gharana.

The cassette offers three melodies Jai Jaiwanti, Bhoop and Tilak Kamod. Jai Jaiwanti displays an insight into the format which the Khansahib popularised as the standard vogue for the future musicians of his lineage.

The Bhoop is elaborated in the vilambit portion. The final Dadra, a speciality of Khansahib, was presented with all the 'nakhra' at his command.

Jai Jaiwanti and Bhoop were obviously recorded in the later

years of the maestro hence neither commanded the power and forceful singing always associated with him, while the dadra suddenly stands out in sharp contrast, perhaps it is one of his earlier renditions.

SITAR KHANSAHIB RAIS KHAN
HMV

Rais Khan is an eccentric genius of the Etawah Gharana and his cassette by HMV should prove a hit with the music lovers.

The Darbari Kanada on sitar is presented in the Gayaki Ang in the Vilambit teentaal. Rais Khan has done full justice to this most majestic of melodies. The two dadras with their lilt and sway reveal the artiste's dexterity of fingers and

the agility of mind to weave a web of iridescent threads.

The racy and lively Tilak Kamod in drut, points to the long and rigorous riyaz; each stroke of the mijrabs emerges as clear as crystal. The equally synchronising left hand even at that speed is indeed astounding. A must for all audio audio-philes.

THE GENIUS OF PARWEEN SULTANA, DILSHAD KHAN
MIL

Parveen Sultana, a darling of the masses, should prove a big hit with her latest in Music India's double cassette album, indicating a cassette by her husband Dilshad Khan.

Kalavata is an oft-

repeated raga. Yet Sultana with her smooth voice and good command over the medium has brought out the beauty in all its aspect.

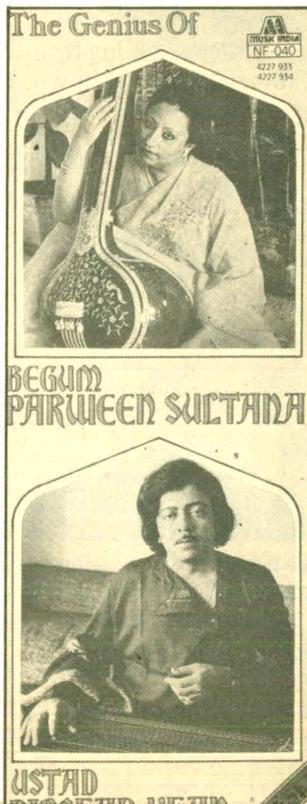
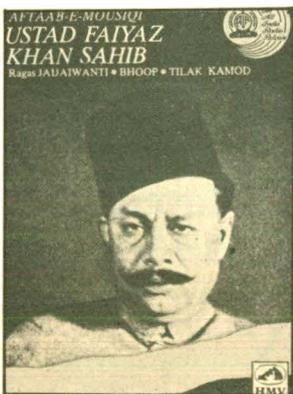
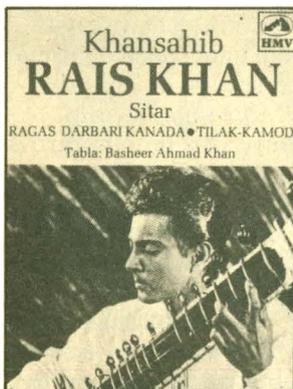
The Hori Thumri is a traditional bandish in the Punjabi style with all its attendant trappings. On Side B, the Begum offers the romantic melody Rageshree. The lower octave movements are a treat, while the sargams are powerful, intricate yet balanced.

The Meera bhajan will linger in the mind for a long time. Not being a very regular performer, Dilshad Khan's cassette evoked a lot of interest. The opening bars of Malkauns, impressed one, but progressively his attempts at intricate sargams and the difficult taans fell woefully short of the finesse it demanded. At many points he was distinctly off key, the atitaar taans were nothing short of screeching.

The Lalat on the reverse is a repetition of the earlier format. His penchant for speed lands him in more pitfalls than one.

The thumris 'Tere bina balamwa' is extremely sonorous and it looks as through Dilshad Khan is cut out more as a light classical artiste than a pure classicist. The final Mishra Bhairavi which incidentally happens to be an ode to Mala Kalika, is also a piece which reveals the artiste's range of imagination.

Onkar Gulwadi's tabla accompaniment is of a high standard, while Mehmood's harmonium



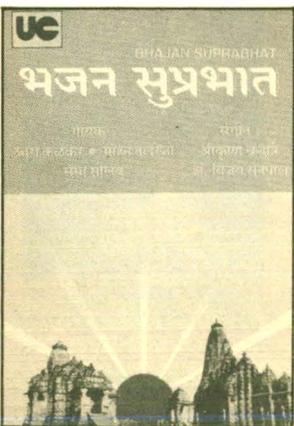
is soft and unobtrusive. In a classical recording one does not understand the credit titling for 'Music', a sheer misnomer.

- VASANT KARNAD



**AAN MILO
MORE SHYAM**
DILIP SHARMA
Oriental

'**A**an Milo More Shyam' is a collection of bhajans based on the devotion of Lord Krishna, sung by Dilip Sharma to the lyrics of Shrikrishna Sharma and set to the music of Reuben. Dilip has a good feel for words and a clear diction with the result that most of his devotionals have a ring of a sincere devotee. Thus this is an eminently pleasing album in which many of the bhajans have been set to classical or semi-classical tunes. Of the eight bhajans 'O Ghanshyam, kaisi preet tumhari' based on Manjkhmaj is the most outstanding, While 'Aan milo more Shyam' set in lilting Kalawati is easy on the ear. 'Tum bhi praanadhar'



has an unusual beat while 'Madhuban raas rache' throbs to the beat of raas with the gopis of Gokul.

**BHAJAN
SUPRABHAT**
UTTARA KELKAR,
OTHERS
Universal

The collective talents of Uttara Kelkar, Mohan Talreja and Sama Solav fail to raise this collection of bhajans above the level of mediocrity. It is a curious mixed bag of traditional songs of Meera and Guru Nanak and Brahmanand interspersed with the devout effusions of Chhayey, Mohan Talreja and Dr Vijay Setpal. The latter has a band in the musical score with Shrikrishna Chandratrey. While some of the tunes are merely pleasant, others border on the filmy fringe. 'Chalo man ganga jumna teer' and 'Devaki Lala' are the only redeeming contributions of Uttara Kelkar that serve as the saving grace of this album. One wonders why it is entitled 'Suprabhat' when

there is not a single 'Bhoopali'.

**SANGEETMAY
RAMAYAN**
MAHENDRA
KAPOOR, OTHERS
T Series

The advent of the magnum opus on the Doordarshan has in turn spawned the release of several versions of the epic on the audio scene as well. This one is based on Ram Charit Manas, set to the music of Shambhu Sen. It is spread over three cassettes and rendered in the professional voices of a galaxy of singers. The singing cast of this Ramayan includes Mahendra Kapoor, Chandrani Mukerji, Asha Khadilkar, Jaspal Singh, Ravindra Sathe, Arati Tikekar, Rajashri and Uttara Kelkar, with a 'sutradhar' as the narrator in chief. While the narrative thread of the epic in songs sticks to the traditional tunes, individual episodes of the epic have been set to ragdari style: 'Pragat krupala Deendayala', 'Socha jab Raghunathnen' in Janasanmohini,

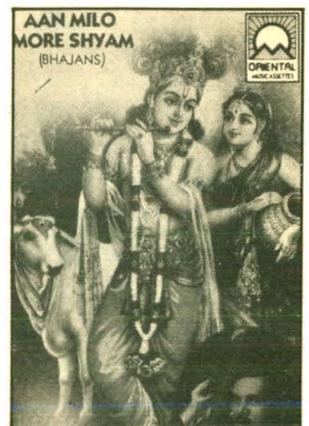
'Dhool de mujhe charnonki' set to Bhatiyar and 'Prabhuvar ke gun gavo apar' in Marwa are some of the highlights of this creditable effort.

**SUNO SUNO
SHRI RAM
KAHANI**

C LAKSHMIKANT
TIPS

This two part 'sangeet Ramayan' is comparatively a low-profile production which is aimed at the masses with a simple narrative style of a balladeer. Musically it can lay no claim to any pretensions, being one constant refrain throughout the two cassettes, so much so there is a sense of tedium at the end of it. It is somewhat like 'Bapuji ki amar kahani' of the post-Independence vintage. perhaps one feautre to commend it is the commonplace style of simple diction and unpretentious narrative which should do well with the devout masses who constitute the mass of our rural population.

- SUMIT SAVUR



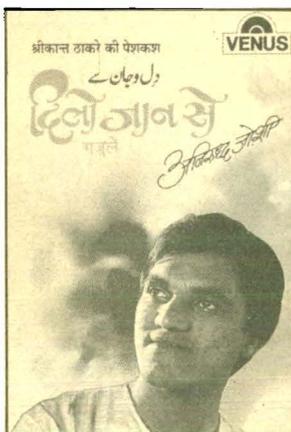
GHAZAL

LIVE CONCERT MAHESH CHANDER Oriental

In the unceasing stream of ghazal cassettes of all shades, predominantly of the indifferent variety, one suddenly comes across a rendering which makes one sit up and take notice. 'Ghazals by Mahesh Chander' fits in this category. His unpretentious, easy yet effective singing is very sweet on the ears. Mahesh has proved that a good voice, and a minimal of accompanying instruments – a sarangi here and a sitar there – to cue the artiste and fill up the gaps is all that one needs to bring out the true matla of the shair. 'Tanha tanha' comes out best.

ANJUMANAARA BALWANT BANSAL Universal

Balwant Bansal's deep, bass voice in 'Anjumanaara' is indeed



a pleasant surprise. He understands the shairs in all their shades and, naturally, is able to put across each with a conviction which reaches his audience in all its power and punch.

If Side A is entirely devoted to sharab with all its virtues or otherwise, Side B delves deep into love and human emotions.

The last composition 'Ek taraf maut thi' is pensive and at the same time extremely thought provoking. The music too is suitable. On the whole the music direction by the duo Anoop Banerjee and Pranay Adhikari is sonorous and Balwant is in step with the two giving full cooperation to the content and the music composition.

TOHFA-E-SUKHAN PARVEZ MEHDI Universal

Parvez Mehdi, the Pakistani ghazalia, has been allowed the 'Mehdi' appendage by that unique artiste Mehdi Hasan for emulating

him every which way, which, it must be conceded, Parvez does with utmost artistry. Even some of the ghazals are repeats from the repertoire of Mehdisaab's and naturally Parvez Mehdi has struck to the modern ghazal style, not falling a prey to the latest trends. The result shows in this album where the ghazals are extremely soothing in terms of their presentation and should prove worthy of their place in a ghazal buff's collection.

'O lagi re lagan' is an appealing ghazal for its matla, music direction and presentation. The use of a minimum number of accompanying instruments has added a certain charm to Parvezsaab's singing besides bringing out the true timbre of his voice.

The recording is indeed of a high standard and well balanced.

DIL-O-JAN SE ANIRUDDHA JOSHI Venus

Aniruddha Joshi's 'Dilo Jan Se' has that freshness which should take him a long way if he

keeps it up. He is able to move his young, clear voices very ably. Yet his voice seems to tire after every two compositions whereas the music composer should have seen to it that Anirudha was at his best in every ghazal.

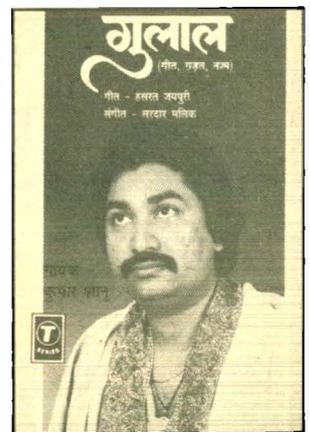
'Door tak chhaye the badal' could be rated as the best. Music by Shreekant Thackeray is adequate.

GULAAL SHANU KUMAR T Series

'Gulaal' boasts such stellar names like Hasrat Jaipuri as geet composer and Sardar Mallick as music director. Kumar Shanu presents these compositions in a Kishore Kumar voice without the late artiste's versatility. Yet within the limited scope offered by his voice, Shanu has made valiant efforts to do justice to each of the ghazals.

'Ai chand mere ab tu hi bataa' is the best in this collection of eight ghazals. The music reminds one of the late S D Burman

– VASANT KARNAD



CHILDREN'S

HUMARE TYOHAR AKC

A must for parents with young children. The cassette is fairly informative, telling us about the origin of our festivals – Holi, Das-hera, Deepavali, Rakshabandhan, Gurupurv, Id and Christmas. Written by Vibha Devsare, with music by Narendra Pal, the narrative is spiced up and made palatable with hymns, some episodes plus some stories through songs. A very original



and very educative album.

CHIN MUN GEET KAHANIAN SHARDA Weston

Stories for children with music accompaniment are not exactly a new concept in India. But what makes this cassette unique is the presence of a computer in the audience, simply known as Chi Ko Po Ki

Computer. Simple lyrics by Qamar Jalabadi and Sharda, appealing music and tunes by Sharda and narration by radio announcer Kishan Sharma make this an outstanding effort. And it's all entirely in Hindi. The morals outlined at the end of each story give it a highly educative value.

CHUNNU DADA & HIS PETS AKC

Another unusual offering from AKC. This one is a collection of episodes (narrated in English), featuring a schoolboy Sameer and



his family on their farm, with his elder brother Chunnudada looming large in the foreground. The writer is Ira Saksena and the music is by Rakesh Pandit. It could have been made more lively with extra attention to the sound effects and with more natural delivery of dialogue. A very commendable effort all the same.

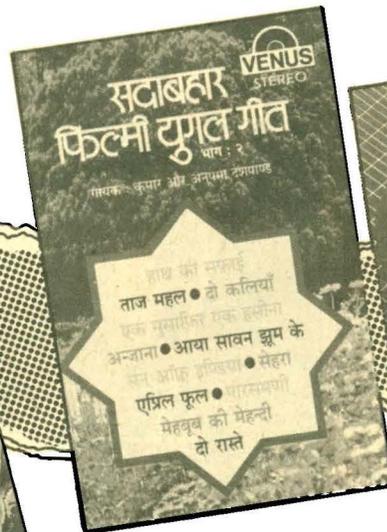
– SCARRI

POP

HELLO! HI! SUSHMA SRESHTHA CBS

Ronnie's first try at Hindi pop. No doubt it's a very melodic album. And Sushma sings very well. The music is European in flavour – one step ahead of plain British pop, so to speak. Very evocative pieces on the piano, harmoni-

ca, flute really please. Ronnie decided to go low on the rhythms which are very subdued throughout. Excellent mixing of all tracks lend a swaying texture to the music. The musicians on the album are Shiv Mathur, Zubin Balaporia, Jayesh Gandhi and Mark Menezes. All in all another orgasmic effort. You can almost feel the entire album going na...na...na, oh...oh...oh, la...la...la, ah...ah...ah.



VERSIONS

SADABAHAR FILMI YUGAL GEET – VOL 2 KUMAR, ANUPAMA Venus

Kumar's heavy voice and controlled singing lift this versions album out of the ordinary. He has taken great pains to stick to the original tunes. In 'Itna yaad

hai mujhe', 'Pao chhu lene do', 'Tum to pyar ho sajna', 'Rimjhim ke geet sawan gaye', especially, he makes an impact. Anupama Deshpande too impresses with her clear voice and tuneful singing. Orchestration by Shaank – Neel provides the appropriate background. All in all, this is easy listening for even those who generally like only the originals.

– SCARRI



BEATLES
BEATLES
HMV

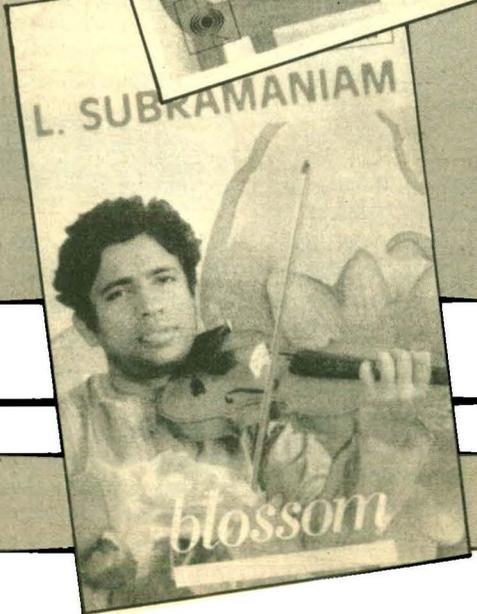
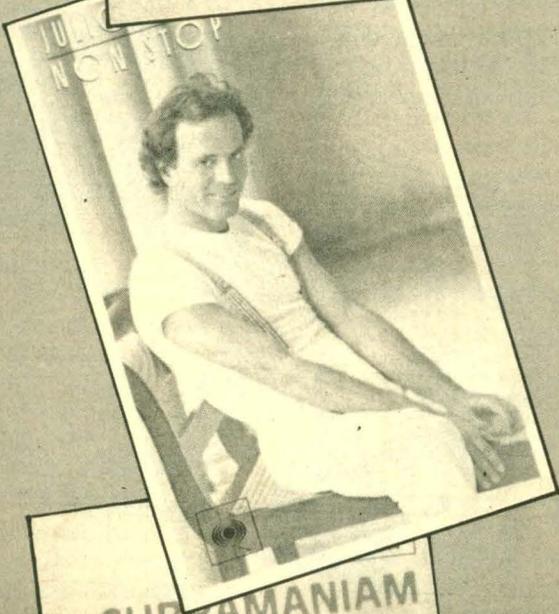
If there's nothing else from this record company, the Beatles reissues on cassette are enough to keep hangers-on happy. The music as always, is great, each track magnificently crafted. Their covers, too, gain a certain flavour. Included are 'Baby's in black', 'I'll follow the sun' and Buddy Holly's 'Words of love'.

LAP OF LUXURY
CHEAP TRICK
CBS

Cheap Trick are back on solid ground kicking out a hard rock beat. The melodic edge adds oomph to the songs as they go for the uptide of a wall of sound on 'Never had a lot to loose', the hook-catch of the outstanding 'The flame' and the slightly tongue-in-cheek 'Don't be cruel'. Delightfully beckoning!

ZODIAC
HMV

This Russian group tries to grasp several idioms without coming to grips with any. What begins interestingly enough starts to pall as direction smothers tepid imagination. Not one to salivate much interest.



NON STOP
JULIO IGLESIAS
CBS

Iglesias carves a comfortable niche with his warm, emotional ballads, a style perfected over the years. The romantic Spaniard brings a touch of class especially on 'Never never never' an enticing recording of the oldie and on 'My love' a duet with Stevie Wonder. The surprise of the package is the rhythmic hustle of 'Ae ao', a crackling triumph.

RAINBOW
DOLLY PARTON
CBS

Material straddles pop and country but there's nothing much Dolly can do. Result, a desultory album that finds its strength on 'Make love work' a country tempter and 'I know you by heart' a duet with Smoky Robinson.

BLOSSOM
L SUBRAMANIAM
MIL

The violinist is at his best as composer and performer, getting into the depth of emotional well-being with a distinct set that fuses western idioms with the Indian, smoothly. Fun-rock triggers 'Time is right' before Mani bows in with Carnatic expression, the latter weighing in beautifully on 'Prayer' even as he sprouts blues on 'Roots'. A winner!

- JERRY D'SOUZA

Movie Music

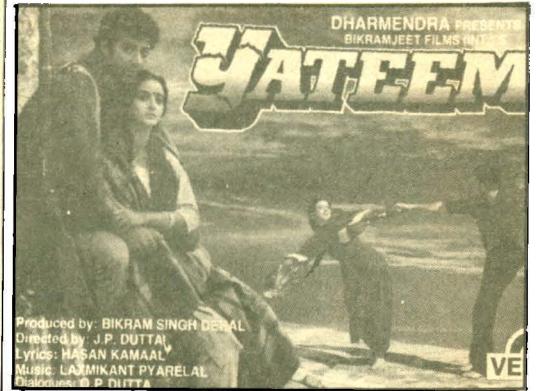
The Festival season is on, starting with Ganpati and new Hindi film music seems to have taken a backseat. This year the stress seems to be more on compilations than is usual. HMV as always has a bumper crop beginning with 'Raj Kapoor - The Master Showman' and 'Moods and Memories of Raj Kapoor', Mohd Rafi's 'Dard Bhare Geet', 'Masti Bhare Geet', by Kishore alone in one volume and with Lata in another. Anticipating the heaviest wedding season, MIL has collected 'Shaadi Ke Geet' accompanied by the second volume of 'Film Hits to Remember'; Venus is cashing in on the popularity of current film stars by bringing out 'Hits of Govinda' and 'Hits of Sridevi'. Then there is 'The Great Songs of Suraiya' from Oriental. Actually the songs are only from the films 'Vidya' and 'Jeet'. Why couldn't they have said so on the cover?

HMV has started a new series releasing songs and dialogues of old and not so films, starting with 'Mughal-e-Azam' and 'Padosan'.

REVIEWS

'Bees Saal Baad' is sure to turn up a few chartbusters. Anuradha Paudwal's voice comes out clear and true in the soulful **Hum tumhein itna pyar karenge** and the faster paced **O baliya ni chal chaliye**, both duets with Mohd Aziz. Both are sure to go down very well with any film music lover. **Kitne sawan barsa gaye** with its gentle tune and controlled singing provides good listening.

'Yateem', another L-P score, also has that finished sound. **Rut piya milan ki** introduces Sukhvinder Singh. His is a fully ma-



ture voice and is a good counterfoil to Kavita Krishnamurthy. **Dil ne chaha hai kya** is a mournful number, and unhappily it's not one of Kavita's best. **Aake tujh par aaj** is an otherwise lovely number marred at places by Shabbir's stiff voice. **Teri nigah pe** by Mohd Aziz and Sukhvinder Singh, is the most powerful of the lot; its lyrics have depth, while Mohd Aziz's voice is well suited to this qawwali style. Interspersed with bits of dialogue, the songs are made more for occasional listening than singing along with.

'Gair Kanooni' by Bappi Lahiri is purely fun 'n' frolic, from the Goan style **Pahije mala pahije mala** by Asha Bhosle right down to **Tik tik tik** by Bappi and Alisha. In the slower number **Tum jo parda rakhoge**, Aparna Mayekar shows her mettle with her clear and strong voice. But it is **Man gora tan kala** by Asha and Kishore Kumar which will get the film pop fans really going.

FORTHCOMING FILMS

Meanwhile, there is a bumper crop of films awaiting release over the next two months. Here's a quick look at some of the musical scores. There is 'Parayaa Ghar' with excellent music by L-P and equally





good singing by Alka Yagnik, Mohd Aziz and Anuradha Paudwal – **Pyar mil gaya, Hamre kya tha.** 'Dayavan' has very pleasant music, again by L-P. **Aaj phir tum pe** by Pankaj Udhas and Anuradha Paudwal are especially melodious, while **kahe saiyan teri meri baat** by Kavita and Alka is an enjoyable playful number. 'Hero Hiralal' has mostly catchy music by Babla, who isn't too prolific on the music scene. Lata's **Sapnon ki duniya hai** is outstanding while Shanu's **Jashen hai mohabbat ka'** is catchy.

'Biwi Ho To Aisi' has an average score by L-P with a couple of outstanding numbers – **Phool gulab ka** by Mohd Aziz and Anuradha Paudwal, and **Sasu si toone** by Anuradha.

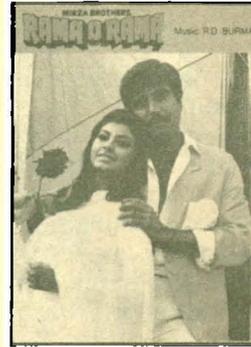
'Inteqaam' by L-P has a couple of attractive songs, again by Anuradha – **Galio se mera yaar guzra** and **Main jawan ho gayi** Kavita by comparison sounds shrill.

'Parbat Ke Us Paar' by Khaiyyam is a refreshing score. Especially attractive are Asha Bhosle's and Mohd Aziz's **Ishk di dor na toote** and Suresh Wadkar's **Parbat ke us paar** with its hilly tang.

Bappi's music of 'Zakhmi Aurat' is average with the message of the film coming out strong through the songs themselves.

'Tezaab' by L-P has a fairly enjoyable score with two versions of a racy song **Ek do teen char** by Amit and Alka. 'Mar Mitenge' is less likeable with a dreary score redeemed by the noisy but catchy **Govinda aale re aale.** Ravindra Jain has a pleasant score in 'Jalaakar Raakh Kar Doonga'. The most powerful track is **Jeevan sukh dukh ka** which in fact is sung twice in the film – one is a duet by Anuradha and Kishore, and the other a solo by Kishore. Suresh Wadkar and Anuradha's **Kya tarif karoon** is a very hummable number too.

'Gunahon Ka Faisla' is surprisingly sub-



dued for Bappi. The best of the lot are Asha Bhosle's **Band kamre mein hoga faisla** and Lata and Pankaj Udhas' duet **Gaa mere sang.**

'Maalamaal' with its synthetic music and catchy lyrics is one of Annu Malik's better scores. Alisha and Annu with **Pehla pehla** and Alisha again with **Kal na aayaa hai** once more reveal that pop is really their forte.

TAILPIECE

Going over the best songs from forthcoming films, one can't help but notice that many of these are by Anuradha Paudwal and for Laxmikant-Pyarelal, too. Drives home the point that some music directors seem to bring out the best from a singer. Will Lata Mangeshkar agree, in the light of her statement in a Hindi film magazine to the effect that there are no music directors today worth singing for?

Meanwhile, one of the music director duos of today who have really made a big splash is Anand-Milind, with 'Qayamat Se Qayamat Tak'. Will their music take them from pinnacle to pinnacle of success? Only the future can tell.



ॐ

नमःशिवाय

आरती/भक्तिगीत/भुवाळी

गायक: कुमार, पुष्पा पागधरे व
विठ्ठल उमप
संगीत: मधुकर पाठक

स्वागत श्री गणरायाचे
करुं भक्तिभावे सर्व ।

'व्हीनस' सादर करी अभिमाने
भक्तिरसाचे नवपर्व ॥

**पारंपारिक
आरत्या**

गायक:

अरुण इंगळे, शुभलक्ष्मी
व कोरस

विठ्ठल रे विठ्ठल

भक्तिगीते

गायक: प्रल्हाद शिंदे
संगीत: मधुकर पाठक

सर्वोत्कृष्ट संगीत ह्या 'व्हीनस' च्या परंपरेतील
ऐकाव्या, ऐकवाव्या व जतन करून ठेवाव्या
अशा सर्वांग सुंदर कॅसेट्स.

श्रुति सुबंधि
(प्रगठी भक्तिगीते)

गायक:

उत्तरा केळकर व मोहन तलरेजा
संगीत: श्रीकृष्ण चन्द्रात्रे व
डॉ. विजय सेतपाल

**गणपति आरती व
अष्टविनायक गीते**

गायिका:
अनुपमा देशपांडे

**॥ अगा
करुणाकरा ॥**

तुकारामाचे अभंग

गायिका:
अनुपमा देशपांडे

**वाजत गाजत
गणपति आले**

गायक: आनंद शिंदे व मिलिंद शिंदे
संगीत: अनिल मोहिले

**गजानन
भंगणी खेळती**

गायक:

सुरेश वाडकर व चंद्रशेखर गाडगीळ
संगीत: देवदत्त साबळे

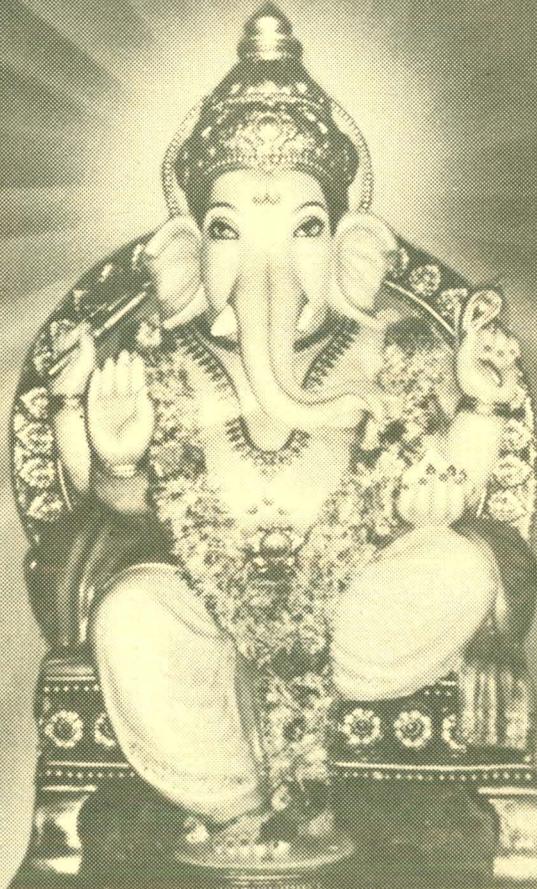
**प्रभात
गीते**

गायक:

अजित कडकडे, अनुपमा देशपांडे,
श्यामा चित्ता, चंद्रशेखर गाडगीळ
व उदय उपाध्ये.

**विद्यापति
मोरया**

गायक: सुरेश वाडकर, अजित कडकडे
अनुपमा देशपांडे, उत्तरा केळकर व
आनंद शिंदे.
संगीत: शांक-नील



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Aag, UK's latest bhajan pop group

Hardev Kondal of Alaap group and Nirmal Suri of London-based music company Nivako, have launched a new bhanga pop group called Aag. It is headed by two fresh singers Daljit and Amrik, who have already released an album called 'Bhangra Explosion', with music by Ajit Dheshi.

Nivako was the first music company in the UK to market the albums of Bhangra groups Anjana, Alaap, Azaad, Raza, Najma, Amar, Madhavi and now Aag.

BPL's 10,000th VCR

BP-L-Sanyo's 10,001st video was handed over by Mr Nakagawa, factory manager, BPL-Sanyo, to Mr K Inoue, for release to K S Jayanath Kumar, director, sales of BPL-India. Mr Inoue, head of Sanyo-VTR factories, was on his first visit to India as director, BPL-Sanyo.

BPL-India will be marketing VCRs through its outlets.

cassette set has been composed and sung by C Laxmichand.

Milan Singh features yet again on the TIPs label, this time paying 'Shraddanjali' to Mohd Rafi,



JUST MARRIED: TV star Priya Tendulkar weds screen husband Karan Razdan in real life.

TIPS brings out Ramayan

TIPS' music cassette 'Suno Suno Shri Ram Kahani' was released on the sets of the TV serial 'Ramayan', with Prem Sagar, Deepika (Sita), Darasingh (Hanuman) and Subhash Sagar among those present. The double

with a cassette titled 'Mujhko Mere Baad Zamana Dhoondegaa'. Selections include 'Dil ka soona saaz', 'Mile na phool' and others.



MUSICAL RAMAYAN: Subhash Sagar, who released C Laxmichand's 'Sangeetmaya Ramayan', with Ramesh Taurani of TIPS, Deepika and Dara Singh.

NFDC sales increase

The commitment of NFDC to successfully market foreign films is reflected in their latest move whereby they have reduced the price per cassette to Rs 135 from Rs 150. The pirates will surely be adversely affected by this move.

Anil Pandit, the aggressive marketing chief at NFDC, explains: "Price is the main dominating factor; with this reduction, the minimum increase in sales will be 25 per cent. Around 5,000 cassettes can be sold all over the country at Rs 135. Mind you, this doesn't mean that NFDC is incurring any losses."

M Chander sings for Oriental

Mahesh Chander's latest ghazal cassette 'Mahesh Chander-Live Concert' has been brought out by The Oriental Gramophone Record Co. With three composers – Mahesh, Prem Gupta and D S Reuben – involved, there is a wide variety in tunes and styles. Another recent Oriental release is 'The Great Songs of Suraiya', featuring the singer's songs from the films 'Jeet' and 'Vidya'.

Two film soundtracks from Weston

Weston has released the movie of Movie Makers' film 'Rishte Ki Deewar' with music by Manna Dey, and Gautam

Bhatia's film 'Aag Ke Sholay' with Vijay's music. Weston also released 'New Film Hits' by Asha Bhosle and Kishore Kumar, featuring songs from 'Zakhmi

two ghazal albums, 'Rooh-e-ghazal' and 'Tarrannum' respectively.

Weston has also brought out a drama 'Geeton Bhari Kahani: 'Nadiya Ke Paar'. A romantic story based on film songs, this is reportedly the first time such a thing has been attempted on pre-recorded cassette. In devotionals, Minoo Chaddha has sung 'Mata Ki Bhent', while Shakeel Kanwar has rendered 'Shaheedan-e-Karbala'.

To commemorate the death anniversary of Mohd Rafi, Weston sponsored a talent contest, organised by Yaadgaar-e-Rafi Society in Delhi. The chief guest was Prem Vachani, chairman,



GINNY STUDIO: Inderjit Singh Ginny (right) recently opened up a recording studio in Bombay. Here seen with recordist Anil Khokre, Mubarak Singh and music director Khayyam who inaugurated it.

Aurat', and other Weston soundtracks released earlier.

Pakistani singers Sajjad Hus-sain and Parvez Mehdi feature on

Weston Electroniks Ltd. The winners were Sonu Nigam, Amarjit Singh, Rajinder S Khosla, Rajkumar Vinayak, Sadhana Israni and Gunjan Vig.



'HATYA' GOES TRIPLE PLATINUM: Chanadrabhan of Super Cassettes, Indivar, Sapna Mukherjee, Govinda, Nirmaladevi, Gulshan Kumar, Bappi Lahiri, Kirti Kumar and Mohd Aziz, celebrate.

'Hits of Sridevi' from Venus

Venus has brought out hits of Sridevi on a music cassette, with songs from 'Mr India', 'Ghar Sansar', 'Karma' and other films. Original songs and versions are included in this collection.

Venus also released the soundtrack of the film 'Yateem' with Laxmikant-Pyarelal's music. Other releases were ghazal al-

bums 'Yaad-e-sanam' by Gulshan Sodhi, 'Sukoon' by Aziz Ali and 'Dil-o-jaan Se' by Aniruddh Joshi.

Ready for release are the instrumental album 'Non-stop Disco-Banjo', jokes by Aziz Monto in 'Hansi Ka Tohfa' and Muslim devotional 'Shahid-e-Karbala' by Mirza Jawad Askari. The bulk of Venus' forthcoming releases are, however, the dozen Marathi cassettes for the Ganpati season.

'Vijay' goes platinum

HMV awarded platinum discs to Yash Chopra and his unit of 'Vijay' for the film's music, during the premier show of the film recently. Discs were also awarded to the composer duo Shiv-Hari, Asha Bhosle and younger singers Suresh Wadkar, Vinod Rathod and Pooja Chopra, followed by

an array of stars featuring in the film.

Alisha Chinai's pop album 'Babydoll', Jagjit and Chitra Singh's 'Beyond Time' and Rema Lahiri's 'Little Star' have all gone platinum, too.

Lata Mangeshkar is recording for HMV's Pooja repertoire. Also recording for the festival are Manna Dey, Aarti Mukherji, Haimanti Shukla (with Naushad's music), Asha Bhosle with R D Burman's music, Sandhya Mukherji, Hemant Kumar, Anup Ghosal and others.

Among HMV's latest releases are 'Yaadgar Ghazlen' with 22 ghazals sung by Mohd Rafi, 'Lata-Live in England', 'The Master Showman' featuring 22 hits from Raj Kapoor films, 'Masti Bhare Geet' by Kishore Kumar, both as solo and as duets with Lata Mangeshkar and 'Dard Bhare Geet' by Mohd Rafi. Double cassettes have been re-

leased featuring 'Padosan' and 'Jis Desh Mein Ganga Bahti Hai', with both songs and dialogues.

Encyclopedia on video

Now improving your general knowledge or furthering your education in a particular subject, say, psychology or human resources development, becomes all the more exciting when you watch it on TV. Thanks to Videopedia, which contains a main series of 20 two-hour cassettes for all age groups and a junior series of 5 two-hour cassettes for children.

The more than 120 titles included in Videopedia comprise topics like health and safety,

See the world on video

Forget about passports. No visa hassles. See the world for Rs 135 only. Believe it or not, you can now take a trip to London-Paris-Rome-Frankfurt, or the country you fancy, without stirring from the comforts of your armchair.

Thanks to FW Video Project on world cities, each video travelogue consists of an enchanting 90 minutes' duration and covers education, families, homes, transportation, places of historical/tourists' importance, current cultural and social trends, festivals, fashions, shopping, sports and glimpses of history. As a bonus, live interviews of interested pen-friends will be included.

The project, reportedly the first of its kind in India, is co-ordinated by S Banerji and has Rahul Das Gupta, Manager, Clarion Advertising, and Shailaja Ganguly, Deputy Editor, Femina, as its advisors. The promoters of the FW Video Project expect to market in the first phase 5,000 video cassettes in Bombay and Maharashtra and in the second phase 8,000 copies all over India.



'VIJAY' GOES PLATINUM: Sushila Goenka, wife of HMV chairman R P Goenka, presents a platinum disc to film star Meenakshi Seshadri.



career development, science, psychology, social studies, general knowledge and much more.

Produced by the UAE-based Al Kabas Group, in collaboration with McGraw-Hill International Training Systems, UK, Videopedia is the only video-based encyclopedia of educational films.

It is priced at Rs 9,900 for the entire set.

Platinum disc for Manhar's 'Sai Rishta'

The large hall of the temple of

the Sai Baba at Shirdi was packed to capacity, when Manhar Udhas sang there recently on two consecutive days. His soulful rendering, coupled with the simple lyrics and lilting tunes, had the devotees clapping along in time, and singing along too sometimes.

On the morning of the second day, at a simple function, S L Shahani of the Shirdi Sansthan of Shree Sai Baba gave away platinum discs for 'Sai Rishta', Manhar Udhas's second album of Sai bhajans. His third, 'Sai Sagar', was released recently. A fourth one, 'Sai Prarthana' is being recorded, all by T Series. The

music and lyrics for these albums are all by Pandit Razdan.

T Series's latest film music cassettes are 'Dharmayuddh' with Rajesh Roshan's music, A Mehboob's 'Woh Phir Aayegi' by Anand-Milind and Bidhu S Jha's 'Namumkin' by R D Burman. For Jayaprada fans, there is a collection titled 'Hits of Jayaprada', while Vipin Babla and others sing versions of 'Hits of Rajendra Kumar'. Gautam Dasgupta's latest, 'Golden Hits' on electric Hawaiian guitar is also out.

Meanwhile, the triple platinum-disc celebrations of Sri Nirmaladevi Productions' film 'Hatya' were held recently at the Hotel Juhu-Centaur, Bombay. Super Cassettes Industries (SCI) and producer-director Kirti Kumar were co-hosts. Gulshan Kumar, MD, and Chandra Bhan, director, flew in especially from Delhi for the occasion.

Triple platinum discs were awarded to Kirti Kumar, Govinda, Smt Nirmaladevi, Bappi Lahiri, Indivar, Mohd Aziz, Sapna Mukherji and SCI. Film-edom's latest sensation Sonam put in a rare appearance. ☺



Shyam Benegal discovers India

With a mind-boggling Rs 8 lakhs being spent on one episode, 'Bharat-Ek Khaj' is reportedly the costliest production ever undertaken by Doordarshan.

Shyam Benegal is discovering India. This renowned director will recreate for us, on television, Jawaharlal Nehru's famous book, 'Discovery of India', in 52 parts. In the book, Nehru had assessed what India meant to him, what it stands for, and what it should mean for future generations.

The book covers a wide range of subjects with sub-titles such as: The Panorama of India's Past; The Indus Valley Civilization; The Theory and Practise of Caste; The Old Indian Theatre; The Modern Approach to an Old Problem.

Christened 'Bharat - Ek Khoj', it will be a weekly telecast from November 14, until the Nehru Centenary Celebrations, next year.

An astronomical sum of Rs 8 lakh have been spent on one episode making it the costliest production ever undertaken by Doordarshan. The serial covers a period of nearly 5500 years - from 3500 B C to 1946 A D, a year before Independence.

The shooting schedule, which began with the Mauryan period, was mainly indoors due to the rains. However, Benegal and his unit would soon move all over the country, perhaps to actual locations, to film Nehru's magnum opus.

The entrance to the sets of Benegal's unit at Film City, in a Bombay suburb, are litted with

wooden poles and pieces which seem to stick out from odd places. Suddenly, you find yourself in a dimly-lit room where Benegal and his assistants discuss details of the shooting.

The scene to be shot was the one where Prince Ashoka (played superbly by Om Puri) asks for Sukhvihar's (head of a community) daughter's hand in marriage.

A stickler for details, Benegal has stripped the opulence of the palace interiors to it bare essentials. Brown woodwork, inlaid with a motif of orange pipal leaves is the predominant pattern that runs through the wall of the sets. In the centre is a divan with a multicoloured spread on it. Across the walls are small-sized arches which are half-cut portions of a pipal leaf. "Most of the artefacts used in the sets are replicas which we found in museums of the Mauryan period," explains Nitish Roy, set designer.

Shyam Benegal on 'Discovery of India'

I read 'The Discovery of India' and 'Glimpses of World History' around 1951, when I had just finished school. Then, in '82, when I was working on the biography of Nehru, I went through all he had written. It was only when Gadgil, the then Minister of Information, asked me to work on the 'Discovery of India' that I read it once again approaching it from a cinematic point of view. Until then I had never thought of doing it, because it was a difficult project to work on.

Some of it will be done as documentary and part of it will be dramatised. Seventy-five per cent of the drama will be fictionalised. By drama I mean telling the story with actors, sets, costumes and others. In short, we will be dra-



"Some of it will be done as documentary and part of it will be dramatised. Seventy-five percent of the drama will be fictionalised. By drama I mean telling the story with actors, sets, costumes and others"

— Shyam Benegal.



A still from 'Bharat-Ek Khoj'.

matising history. Just as in the book, we will be putting across his view of what India is, and what he had discovered about India. Therefore, in this sense, he is taking us through history. This is the motif I have used.

Roshan Seth, who will be playing Nehru, will be one of the narrators. We also have another narrator for the historical segments. The documentary will include the art, artefacts, monuments that existed, the different aspects of nature, the rivers, mountains that Nehru had mentioned in the book.

We have a large number of consultants who are authorities on the various periods of Indian history. Apart from that, we have an editorial team headed by Shama Zaidi, Sunil Shanbag and Sandeep Pendse. These three people write the script with help from researchers. After the script is finished it is sent to historians who check out on the factual or interpretational errors. At places where Nehru has not dealt with a certain period, in any great detail, and which requires treatment and does play a significant part in history, we have elaborated from other sources. Like, for example, we have dealt with the evolution of the caste system and the process that have led it to become what it is. It has been divided into four basic categories: Ancient, classical, medieval and modern India.

Nitish Roy – Set designer

Nitish Roy, who has been acclaimed as one of the best designers in the country, began work on this project about a year and a half. For him it was a question of adapting imagination and logic to the basic archaeological information that was already available. "We have used Nehru's book as a guideline," says Nitish, "but since we were not supported by concrete evidence, we had to fill in a lot of gaps. M C Joshi, of the Archaeological Survey of India, helped us a lot in this respect." For the Indus Valley Civilization, he visited the Indian sites like Kalibanga and had taken the basic structures from there. "But for the actual construction and colour-schemes of the houses, the granary, great baths, etc, we had to depend a lot on conjectures and common sense." For the Mauryan period, Nitish worked from the surviving evidences of the period, the stone and rock sculptures and structures at Sanchi, Bodh-Gaya, Taxila, Nalanda and other places. The colour-schemes were derived from the Jataka murals, which were mainly red-oxide, yellow, gold, silver, copper and this was mainly natural and vegetable pigments, as well as from precious stones.

The reconstruction of the Islamic period was much simpler because there is a lot of written material and surviving structures of the period. "I can only say that so far we have tried to remain close to recorded history, and even if we err in absolute accuracy, there won't be any dislocations as far as style is concerned," feels Roy.

Another aspect which needed attention were the costumes which again, like the sets, had to change according to the period. Most of the research was done by Saleem Khan, who went through the two books, by Roshan Alkazi and Moti Chandra, on the costumes of the period. Most of the research was done by Saleem Khan, who went through the two books, by Roshan Alkazi and Moti Chandra, on the ancient costumes of India. He was assisted by Farida and Bhawana. According to Bhawana, since only two or three figures existed from the Mohenjodaro period, they had to use 'a lot of imagination'. "From the Mauryan period onwards there was not much problems as there was enough information available from the sculptures, paintings," says Bhawana. "But the problem was with the fabrics. In those days the fabric was so fine that it could be passed through the eye of a needle. Also the pleats were wired and they fell well. What we are trying to do is to keep the distinctive features of the period as they were. For example, during the Mauryan period the women wore a metallic band on their foreheads. Also we have used a lot of jewellery. During the Mauryan period the jewellery was massive and then it became intricate during the Gupta reign. For the Mauryan period, the costumes are going to be stark, while the sets are going to be colourful. For the Gupta reign, the sets will be starker while we go haywire with the costumes, giving a lot of colour prints and borders.

SUMA JOSSON

VIDEO *for you*-O

Jackpot 2 Crore

STARRING: Pankaj Kapoor, Supriya Pathak, Girija Shankar, Beena;
DIRECTOR: Rakesh Saraiya; **LABEL:** Popular

A convoluted plot, confusing script, a yearning to be different, and Jackpot 2 crore culminates in a rather unexpected climax.

The budget has over-stepped the usual limits for a video film, which puts it quite high as far as production values go. The 'action-thriller', as it is slotted, has one Mr Khanna, a millionaire many times over, planning to destroy his business rival, Mrs Dutta. The modus operandi is rather intricate. A 'reformed' criminal Rana (Pankaj Kapoor) is roped in by luring him with money for his son's treatment abroad. His job is to kidnap the daughter of Mrs Dutta, Sonu (Supriya Pathak), and obtain the ransom in white money! Rana and his co. have chalked out a plan which could never go wrong.

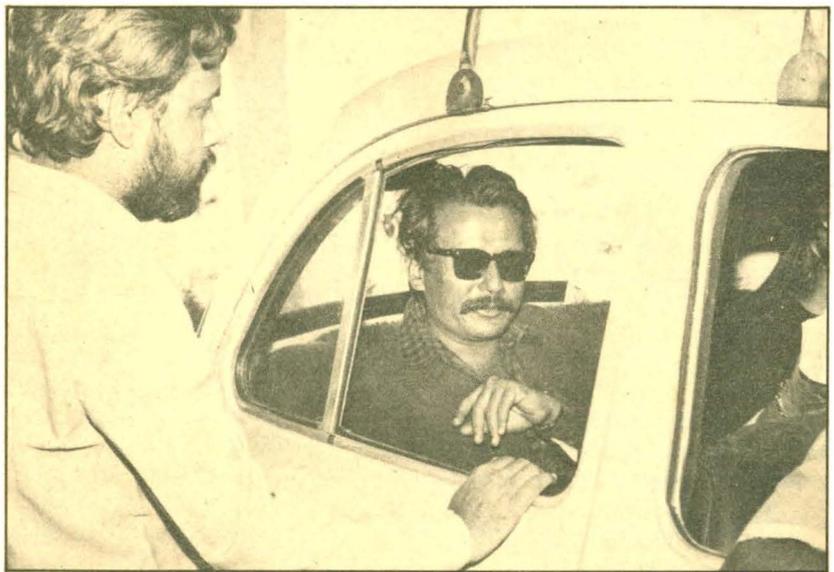
Cut to Vishal (Girija Shankar), a famous painter, who's holidaying with wife Pooja (Beena) and their son, Raju, in an isolated bungalow. Our Sonu spends her time and money buying paintings, especially Vishal's. Meanwhile, Rana picks up Jini and Jaani, lovers-in-arms, to help him in his mission.

Sonu is kidnapped without much sweat, taken to Vishal's house and he's forced to get the ransom from Mrs Dutta. There's high drama replete with back stabbings, attempted rape, and for a bit of surprise, a plane is

'hijacked' which lands you in an uneasy climax.

Pankaj Kapoor, the famous 'Karamchand', once again plays

dialogue delivery and mannerisms. Nevertheless, he has come up with some creditable acting. Girija Shanker just about passes



Pankaj Kapoor in 'Jackpot 2 Crore'.

the detective. Unfortunately typecast, he uses the same style of

muster while Supriya Pathak hardly has any scope for acting.

Chalte Chalte

LABEL: Magnum

'Chalte Chalte' hasn't strained a limb to be different. Perhaps the cut-throat competition among the mushrooming magazines on video could have shifted the emphasis from quality to regularity.

This video magazine woefully lacks variety, bombarding viewers for a full 90 minutes, with mahurats interrupting shootings and shootings interrupting mahurats. Johnny Lever starts off the proceedings as Ra-

van, who comes to earth in search of 'peace'. Unfortunately, he lands in Film City, bumping into Ganshu, played by Suresh Bhagwat, who takes Ravan on a tour of the city. These two 'comedians' draw a lot from worn out slapstick, raising a few laughs in the bargain. The director's ploy to have a common story-line seems to have barely succeeded.

Samir-Hanif Production's mahurat of their first film 'Jung', starring Sunil Dutt, triggers off a series of mahurats of 'Ghaav', 'Gair Kanooni', 'Roti Kee Keemat', to name a few.

An Amitabh fight sequence is

thrown in to sustain viewers' interest. And Govinda and Chunkey Pandey blurt out their weird views on marriage. Govinda is repeated so often it makes you wonder whether he is the only star at the moment. Jeetendra wails and screams in 'New Delhi'. A clipping of the super-hit 'Qayamat Se Qayamat Tak' is included perhaps to cash in on



the 'QSQT' fever.

The only non-film sequence was the release of Vishal Goswami's, Manoj Kumar's son, cassette, 'Surahi'. But that was ages ago.

Raj Kapoor is long gone. But the last journey of the master showman was indeed touching. It will remain so even after a zillion years.

Movie Magic

LABEL: Bombino

In this one, the tribute to Raj Kapoor is much slicker. They have managed to include reactions of people like Manmohan Desai, Kabir Bedi, Murli Deora, and others. You never get tired of seeing the final journey of this great man. It drives home the fact that the film industry has lost a rare genius. Harish Bhimani's commentary, which spans the length of the cassette, adds charm to the whole show. Shatrughan Sinha's massive PR exercise, af-

fectionately dubbed "going back to the roots", has been deftly captured. So was Anita Raaj's aerobics. Perhaps this would help boost the sales of her fitness cassette. The most interesting and novel thing were the star interviews, where Gulshan Grover interviews Kimi Katkar while Raajiv Kapoor interviews Vijayata on the sets of 'Zalzala'. A clear case of imagination exploring better pastures.

Vinod Mehra's fourth try at matrimony was really old hat. But worse was Sunjay Dutt's wedding in New York which took place at least 12 months ago.

For the second time, the going-to-the-roots was glorified with Govinda taking us to his home in Virar. A conducted tour of sorts, he shows you the theatre where he used to see movies and the room in his house where he used to practise dancing. Anybody interested?

The coup d'etat was indeed Lata Mangeshkar interviewing the late Kishore Kumar. Quite unusual, in the sense that it is rarely that you see two stalwarts talking to each other. The clippings of his best songs was like a cherry on the cake. Indeed watchable.



Eknaath-Vol 3

LABEL: Magnum

The 118 minutes of Eknaath Video magazine's third volume

begin with a tribute to the late Raj Kapoor. Vignettes from his films, and poignant funeral scenes serve to remind us of the tearful adieu we bid the master showman.

After the solemnity of the above, the magazine breaks into a riot of muhurats, star weddings and dance sequences. 'Naach Govinda Naach', is a film based partly on the life of Govinda (did the commentator call him the emperor of dance?). Govinda is seen here executing intricate dance steps along with the Amitabh-look alike Mayur, Mandakini and Raj Kiran.

It's show time folks and the shooting sequences of the following films are shown. 'Parinda', starring Anil Kapoor, Madhuri Dixit and Suresh Oberoi in Bombay's Babulnath temple. The murder mystery has music by R D Burman. The muhurat of 'Chaal Baj Me' takes place in Bangalore's Padma Gardens. Directed by Pankaj Parasher, it stars Sridevi, Rajnikant and Anupam Kher. Next is 'Kanoon Ki Awaaz' starring Jaya Prada with music composed by Jagjit Singh.

Govinda and Sonam sitting snug on a sofa trade 'Secret Questions' for 'Open Answers'.

Among the revealing questions asked were: Govinda's favourite after shave (Palmolive), how he mastered exacting dance techniques, notably breakdance and Sonam's favourite Hindi and Hollywood film actresses. Her choice: Hindi film actress Rekha and Hollywood star Madonna(!)

What follows is an imaginative presentation of snippets from the film world under the 'Cuckoo News'.

Ingenious as ever is Eknaath's Quiz Contest shown to the strains of the popular hit 'Popcorn', while this time Eknaath's chef gives tips on how to make bread pudding.

The presentation is getting slicker not to mention the inclusion of a good number of ads peppering the starry proceedings. ☺

VIDEO TRACKS

*** EXCELLENT ** GOOD * FAIR * POOR

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



Switching Channels

STARRING: Kathleen Turner, Burt Reynolds, Christopher Reeve

RATING: ***

LABEL: Tristar Pictures



The Front Page' is a play which has been converted into a film more than once, the last time by Billy Wilder (starring Jack Lemmon and Walter Matthau). But now with TV sort of overshadowing newspaper journalism, it has been adapted to the medium, going by the name **Switching**

Channels. And of course with women's lib so obvious on celluloid the lead is played by a woman.

Christy Collerman (Kathleen Turner) is a TV journalist wanting to leave the profession because of the pressure of work. Her boss who is also her husband John "Celly" Sullivan (Burt Reynolds) suggests she take time off. She does that and bingo she falls madly in love with Blane Bingham (Christopher Reeve). Bringing the glad tidings to her hubby she is persuaded to do just

one more assignment... The tune is familiar, but...

Actually Jonathan Reynolds' screenplay is quite crisp and strewn with laughter and director Ted Kotcheff provides a racy entertainer. Burt Reynolds who has made some pretty bad films of late does rather well here though he is helped by a good script. And the second half is rollicking with Ned Beatty providing much of the laughs. Good hilarious entertainment with Kathleen Turner doing the expected while Christopher Reeve's role is nominal.



PICK OF THE MONTH

Onassis – The Richest Man in the World

STARRING: Raul Julia, Jane Seymour, Anthony Quinn
RATING: ***



The life of Greek shipping magnate Ari Onassis was a colourful one. It is a success story, one of wielding power, indulging in luxuries and winning the most sought-after women in the world. Onassis – the richest man in the world manages to capture this flavour and though his business accumen is not dealt with as graphically as it might have been it does project Ari, the man who indulged in life zestfully and in this one cannot help but notice that much has been taken from Zorba the Greek.

In fact the opening shots where Raul Julia as Aristotle Onassis does a kind of dance is clearly Zorba. And Anthony Quinn, who plays Ari's father Socrates Onassis had earlier acted as Ari in 'The Greek Tycoon,' as also Zorba. So, Anthony Quinn is a strong link in the Greek chain and he manages to establish that. Maybe the dance sequences are too close to Zorba the Greek but if that's the way Greeks dance one cannot help it.

Based on Peter Evans' book 'Ari – the Life and Times,' the

film manages to lucidly recapture the origin of this self-made man whose father was a tobacco merchant and taught him the basics of business which he further exploited in his shipping business. Director Warris Husain manages to pack a good deal of history in just over three hours. And he is helped by an excellent screenplay by Jacqueline Feather and David Siedler. In fact it is full of quotable quotes like the whore saying "one way or another darling all women do it for money." And the line is repeated later in the film for effect.

Here the name is abbreviated from Aristo to Ari and how he played around with beautiful women comes through most realistically. His wife Tina was 17 when he was 46. And Jackie Kennedy too, was younger than him, but she was the most desirable woman in the world. And singer Maria Callas, whom he probably loved the most and never married. His love life is more authentic than his business dealings though the parties and jaunts on that impressive yacht do project superaffluence. All in all a good account of that Greek tycoon-pirate that will stay etched in one's memory. Raul Julia does full justice to the role aided no doubt by Anthony Quinn as the tough, zesty but loving father. Jane Seymour as Maria Callas, Anthony Zerb and Lorenzo Quinn also make their presence felt in this colourful, somewhat glamourised version of Aristotle Onassis.

High Society

STARRING: Bing Crosby, Grace Kelly, Frank Sinatra, Louis Armstrong
RATING: ***
LABEL: MGM



This 1956 remake of 'The Philadelphia Story' has deliberately included ace trumpeter Louis Armstrong to give it an added boost. And Sachmo, as he was popularly known, certainly does that. From the time he gets to

Dexter's (Bing Crosby) house in a Greyhound bus with his band, Louis Armstrong fills in the dramatic gaps with his popular music.

Not that the main story is exactly uninteresting. Tracy (Gracy Kelly), a rich heiress, wants to marry again. George (John Lund), an awkward customer, is the man in question. In those days the villains were distasteful from frame one.

Enter, hubby number one Dexter, band and all, trying to woo back his wife, or is it ex-wife? Her first gives her a replica of 'True Love', the yacht they spent their honeymoon on. And while he is trying to get back to her, reporter Mike Connor (Frank Sinatra) who comes to do a story of the wedding, also makes a favourable impression. It's a good mix-up in the good old-fashioned manner, punctuated by songs, opera style. Grace Kelly certainly steals the show with Bing Crosby and Frank Sinatra not far behind, Cole Porter's music is catchy and entertaining.

Director Charles Walters may fall short of 'The Philadelphia Story' if one must compare them, but it is good and wholesome entertainment, though predictable. Louis Armstrong fans will just love it.

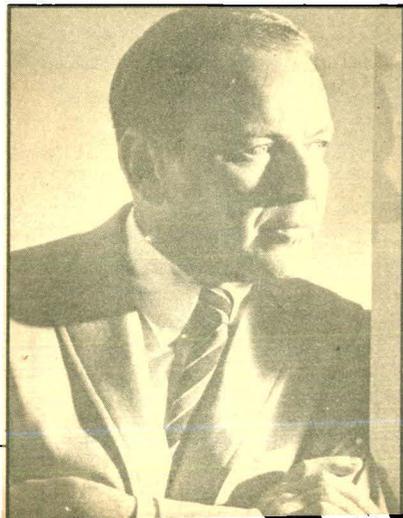
The Errand Boy

STARRING: Jerry Lewis, Brian Donlevy
RATING: *
LABEL: Paramount/NFDC



Today's generation may not be familiar with that Dean Martin-Jerry Lewis combination which worked wonders in the 1950s. After they split up Jerry Lewis continued to make comedies and some of them were quite hilarious. **The Errand Boy**, however is not so successful though it captures the misadventures of Jerry Lewis as a newcomer to Hollywood.

Maybe one gets an insight into Hollywood and its studio system



Frank Sinatra

INTERNATIONAL



1 MASTERS OF THE UNIVERSE

Dolph Lundgren brings cartoon character He-Man to life in this tale of the ruthless Skeletor's attempt to find the Cosmic Key.

WARNER HOME VIDEO/WHV; STARRING: DOLPH LUNDGREN 1 hr 41 min

2 BIGFOOT AND THE HENDERSONS

On their return from a camping holiday the Henderson family hit a large, ape-like beast, the legendary Bigfoot.

CIC/CBS; STARRING: JOHN LITHGOW 1 hr 46 min

3 INNERSPACE

A top Navy test pilot is minituarised and injected into the rear of hypochondriac supermarket clerk Jack Putter.

WARNER HOME VIDEO/WHV; STARRING: DENNIS QUAID 1 hr 56 min

4 BEVERLY HILLS COP II

Unconventional cop Alex Foley investigates the alphabet crimes in the trendy Beverly Hills but encounters a tough crook, played by Brigitte Nelson.

CIC/CBS; STARRING: EDDIE MURPHY 1 hr 39 min

5 NO WAY OUT

Kevin Costner is Commander Farrell, a naval hero caught in a web of intrigue when he is assigned to find the killer of Susan Atwell, the mistress and the Secretary of Defence.

RCA/COLUMBIA, RCA; STARRING: GENE HACKMAN 1 hr 50 min

6 FLIGHT OF THE NAVIGATOR

Twelve-year-old David goes on the adventure of a life time when he accidentally becomes navigator of a space craft crewed by Max the robot and a number of alien creatures.

CBS/FOX, STARRING: JOEY CRAMER 1 hr 27 min

7 COP

L A Detective Lloyd Hopkins (James Woods) becomes obsessed with finding a serial murderer, and his unorthodox methods upset his superiors and his family.

ENTERTAINMENT IN VIDEO/CBS; STARRING: JAMES WOODS 1 hr 50 min

8 DIRTY DANCING

A young girl on a boring family holiday comes to life when she has to partner a professional dancer and discovers some things about adult life.

VESTRON/CBS; STARRING: PATRICK SWAYZE 1 hr 40 min

9 SLEEPING BEAUTY

Re-release of classic animated tale of a beautiful princess doomed to sleep forever by evil witch Maleficent, but saved by a Prince who must first kill Maleficent.

WALT DISNEY/RANK 1 hr 32 min

10 FULL METAL JACKET

The story of an 18-year old marine's experience in a sadistic training camp and the war zone of Vietnam.

WARNER HOME VIDEO/WHV; STARRING MATTHEW MODINE 1 hr 52 min

and not unexpectedly Jerry bumbles his way about, no doubt raising some laughs, but it lacks class or spontaniety. That he finally ends up a successful star is not unexpected but wading through the farce and slapstick that passes for humour is indeed cumbersome. His facial expressions, clowning etc are funny to a point but to go on doing all this without any semblance of a plot or story-line to speak of is tragic.

NFDC would do well to pick some of the better films of this old comedian.

The Lucky Star

STARRING: Rod Steiger, Louise Fletcher

RATING: **

LABEL: Metropole-NFDC



Set in Amsterdam during World War II, *The Lucky Star* is a moving story of a young Jewish boy David (Brett Marx) and how he has some close escapes from the Nazis who made it their job to hound the Jews.

Actually the film begins very much like 'Cabaret' with Lou Jacobi playing the emcee a la Joel Grey. This helps create that Nazi atmosphere but soon we come face to face with the Goldstein family. David's father owns a shop and they are orthodox Jews but David is crazy about Westens and he knows some of the dialogues by heart.

And then one day he runs away from home and is befriended by Mrs Barker (Louise Fletcher), a middle-aged woman, who loves him dearly and hires him as her farmboy. And then when the Nazis are searching for the Jews little David chances upon a full-fledged German Colonel (Rod Steiger) and the situation becomes tragicomic. But the whole story unfolds itself at a lazy pace with director Max Fischer concentrating more on atmosphere than on action. Rod Steiger has a nice part as a sympathetic Nazi but just when the story begins to draw its warmth from that

charming young boy you have tragedy looming large.

For a newcomer Brett Marx is quite at home in the main role while Rod Steiger and Louise Fletcher more than make their presences felt as they head the cast.

Sicilian

STARRING: Christopher Lambert, Terence Stamp

RATING: **

LABEL: Gladden Entertainment



Ever since 'The Godfather', the activities of the mafia have become good subject matter for the cinema. And they keep highlighting the different facets of the mafia. Some concentrate on the violence, some glorify the thugery. But others try to get a psychological insight into these Sicilian characters. *Sicilian* is more introspective, though it does have snatches of gore and violence. Michael "Deer Hunter" Crimino does make an honest effort to enter the psyche of Salvatori Guilliano (Christopher Lambert), a simple middle-class Sicilian who wants to do good for his people.

And in the process he is pitted against Don Mezino, a godfather. How the clergy, the mafia and the public react to this emerging character is what Michael Cimino sets out to do. Steve Shagan's screenplay is fair as it covers a vast canvas but it is Guilliano, his wife Jovana and his aide that get the spotlight. The spurts of violence are intense and the authenticity of the subject cannot be doubted for the novel it is based on is by Mario Puzo (who wrote 'The Godfather') himself.

Christopher Lambert who came to the limelight in 'Grey-stoke Tarzan' is the type of actor who can hold the fort. And his development is well achieved. But the accent is on the community and the repercussions on it. Steeped in dialogue for long

NFDC
VIDEO

FORTH-COMING ATTRAC-TIONS

- SWORD OF HEAVEN
- CREATOR
- INSPECTOR GENERAL
- ULYSSES
- CODENAME: WILD GEESE
- SCANDALOUS
- PATRIOT
- DESERT WARRIOR

NFDC TOP 10

- RED SUN
- CHARLIE CHAPLIN FESTIVAL
- CARRY ON LOVING
- FOR YOUR EYES ONLY
- RACE FOR THE YANKEE ZYPHER
- ERRAND BOY
- HOT TARGET
- HALF MOON STREET

spells it is a kind of thinking man's film which is neatly rounded off. The only blemish is some grey portions in between. Lambert is supported by Terrence Stamp and Richard Bauer in brief parts.

ONE TO WATCH

Nuts

STARRING: Barbra Streisand, Richard Dreyfuss, Maureen Stapleton

RATING: ***

LABEL: Warner Brothers



Psychiatry may not have as much possibilities as it had in the early 60s, when films like 'Psycho' were made. But it is still a good enough excuse to commit innocent folks to prison. And that's precisely what happens in **Nuts**, where Claudia (Barbra Streisand), a product of an unhappy marriage, is almost committed to an asylum and her mother (Maureen Stapleton) and stepfather (Karl Malden) look the type that wouldn't hurt a fly.

But then the story unfolds itself, layer by single layer and what looks like simple stuff is wrapped up in deceit and intrigue. What is the stepfather's relationship with the young girl? Claudia doesn't hesitate to punch her lawyer in the nose and has to get a new lawyer. Enter, Aaron Lavinski (Richard Dreyfuss) and he has a king-size problem on his hands.

Based on a play by Tom Topar and sporting a scintillating screenplay, **Nuts** is a taut, absorbing story handled rather well by director Martin Ritt. The new aspect of the courtroom drama is a rather inquisitive if overhuman judge. But with acting talent like Streisand, Dreyfuss, Malden, Stapleton, apart from Eli Wallach and Roy Webber, the fare cannot but be impressive. As for Streisand it is more the old, effervescent Barbra, not the feminist Yentl type. She does well. So



Barbra Streisand

does the film further embellished by Andrzej Barkowiak's photography.

The Patriot

STARRING: Gregg Henry, Simone Griffith

RATING: **

LABEL: Crown International Pictures-NFDC



Stealing nuclear warheads from a nearby military installation is a subject fraught with immense possibilities, especially when the thieves are mercenaries. But **The Patriot** never really cashes in on the situation and the film limps along hampered by a scrappy narrative.

Actually Maggie (Diane Harris), the girl who comes upon these warheads, is done to death

for her efforts. Then you get the patriot of the title Matt Ryder (Gregg Henry) taking upon himself the task of recovering these deadly missiles. Very keen to help is ex-flame Sean (Simone Griffith).

Director Frank Harris is also the cinematographer and at best he does a fair job. But the screenplay is decidedly weak, with the result one can scarcely follow what's happening. But if you have enough patience you might eventually be rewarded with some kind of understanding. Simone Griffith, who played a major role in 'Hot Target', seems to be a NFDC star and even here she has one steamy sequence. But neither this nor the avoidable escapades are really worth sitting through this second-rate entertainer. ☹

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The Power And The Glory

All the power and glory of Isabelle Peron, played with such finesse in the stupendously successful play 'Evita', would seem to have rubbed off on Sharon Prabhakar Padamsee. In fact this impish looking girl is not stern and haughty, and in real life is quite the contrary. Sharon is a kind and considerate girl who "darlings" one and all, ever so fondly. But it's her passion for success, which gives one a hint of a clue that maybe Sharon is a 'Peronist'. "Success is an undescrivable high," she exclaims getting red in the face and smiles with satisfaction.

It has been a rather quick climb to the top for the plump girl who hails from Phagwara. From nursery rhymes and jingles, to pop albums and plays, soaps on TV and soon onto the big screen, "there's no way to go but up," she says matter of factly.

"I'm scared of failure." She is honest and wide-eyed with disbelief at her own candour. She clenches both her fists for effect. "Don't tell me my album doesn't sell. I don't wish to hear it. I know it will sell. I'm ready to work non-stop to make it succeed... I won't take it lying down... Take me to the dealers, I'd like to find out why it doesn't sell. Alright, if it needs publicity, print some posters! Put up hoardings! Do whatever is necessary."

Sharon's mind is on the billboards of 'Yeh Mera Dil' which are painted all over Bombay. She's aware that her latest pop album with Kirti Anurag hasn't created any waves as yet. But then it's too early to call it a flop.

Actually, Sharon need not be that anxious. Presently, Alyque Padamsee, director and impresario of his latest glitzy production 'Kabaret', has Sharon starring in the lead role. In such situations failure doesn't figure. Actually, when the going is that good one fears the worst. "I'm terrified. I'll wake up in Phagwara one morning and realize it's all a dream."

Alyque sits in the bedroom scrutinising the script. Their huge drawing room is strewn with European costumes. Darzis



and mochi put the final touches to Nazi uniforms and belts... the reality of it all should at least prevent Sharon from dreaming.

In 'Kabaret' Sharon plays Sally, an exuberant American. Sally is a fun-loving, sexually liberated cabaret dancer in Berlin, as it was just before the war. She has an intense affair with an Englishman which brings extreme happiness to her life. She sees around her the madness in the Jewish hate

rested in a glass of champagne. The play is accented more on the Jewish problem, which is directly related to our minorities tangle. He has deliberately spelled it differently. It's 'Kabaret', and in the German context it has a meaningful connotation." Her experience in playing Sally has her all knotted up, "I'm exhilarated, excited and nervous. For the first time I have a speaking role.

"I've got a mike voice. It's okay

cites a few lines, and shows off in a loud and clear voice. Still it's undecided whether her speaking parts will have a mike or not. "We're trying to see if it's possible, though it's never been done as yet."

In 'Kabaret' Sharon of course once again sings and dances. Joyfully she flings her hands as she belts out 'Life is a cabaret' just as she's doing it on stage. And this time there's an added dimension.



campaign. Sally is extremely talented yet objective to her work of a cabaret dancer. Even as the Englishman leaves her, she is able to bear her personal losses with a strength of purpose. An extremely difficult role to play for anyone. Liza Mennelli starred in the Hollywood version and managed to put her stamp on the character.

"In all of Alyque's plays there's a message. Alyque just isn't inte-

for when I'm singing. Otherwise, Alyque thinks it is weak." In a speaking role you need a high pitched voice which can easily be thrown across the auditorium. Sharon in fact has a deep bass voice, which works as a disadvantage. So how is she going to do it? "Hours and hours of practise. Learning to throw your voice. It's all technique." Before you can get despondent, Sharon suddenly beams, and impromptu she re-

"It's nice playing a really feminine person for a change. I will be acting in this role. Therein lies a challenge."

She sings two solos, one duet with Shiamak Davar, who plays the emcee's role and another song with the chorus. Even though 'Kabarets' is a heroine's play it was Shiamak who was dying to play the emcee's role, as it suited him perfectly and he instigated Alyque to it.

Working with Alyque has been the best thing to happen to Sharon. "I'm very lucky. He knows so much of life. I'm a little more tolerant now." One can see a dutiful Sharon, seemingly a little scared of the big director, helping one and all and picking up stuff lying around and putting things right. "Earlier I felt that if I do my homework everything ought to be okay. Now I realize everything should be perfect. His striving for perfection has definitely affected me."

Come what may, Sharon wouldn't like to let down Alyque, however demanding the situation. At one of the rehearsals Sharon had a close call when Alyque asked her to sing Karla Singh's number as she was not present. As the rehearsal was to progress in sequence, Sharon did not hesitate an instant even though she never knew the song. She sang it near perfect. But there was no way of saying no. The very thought did not enter Sharon's mind.

Sharon unabashedly looks up to Alyque, as a director and as a husband. "I don't believe this equality crap. This women's lib is bullshit. I play the traditional role of a wife. Alyque plays the traditional role of a husband. I like to think of it that way.

There's a certain balance which works for us. He is intrinsically a director. I am intrinsically a singer. We are balanced in our work and in our personal life."

Underneath this performance of perfect action and perfect reaction is an ambitious girl who credits only herself for all she has achieved. She does not agree her marriage to Padamsee has encouraged her. "I'm purely motivated by failure. I could handle anything, any misfortune, but if I'm told I can't sing and act I'll die." Sharon shudders at the thought of being a has been and it's that what keeps her going.

To ensure that she never

makes that grade Sharon is racing against time. Her calendar would pump the adrenaline into anybody dying to be a 'star'. "On June 25, I did a pop concert at Nehru Centre, Bombay, to launch 'Yeh mera dil'. On June 2, I was in Moscow, which was a terrific experience. In my case there was nearly 80 per cent audience participation. I sang 'Self control' and 'Ichak daanaa' too. After giving the Ruskiies Sharon (Evita) fever, she returned to Bombay for the last lap of the rehearsals of 'Kabaret'.

After two months of performing 'Kabaret', a six city tour to promote the album is planned. It will take her to Gwalior, Indore, Delhi... "I've got my own show, 'The Sharon Show'. Nobody else has it. An eight-piece orchestra, audio visuals, smoke machines, mimicry, the whole works.

"Meanwhile, I'm already talking to MIL about my next album. An English rock album. It will have original and favourite hits. We are still undecided, but it will be an English album for sure."

As if all this was not enough she reveals, "I still do jingles. A lot of friends are in the business and I don't like turning them down. I enjoy it too. Frankly, I'm in a business where the tools are to be chiselled constantly. I'm only as good as my last riyaz."

Soon after 'Kabaret' goes off-stage, Alyque has planned to direct a Hindi film. Sharon will of course star in the female lead. With or without a message a Hindi film is the final goal everyone aspires to. The film also stars Nutan. A good old Hindi fillum will surely push her firmly on the way to the very top. "Then there's a 10-episode breakfast show for kids, the script of which has been written by me."

"It's like running five races at the same time. I have always jugged. You know I was able to record 'Yeh mera dil' in two days. Four songs a day. But you have to know what you want."

What about competition? Sharon sits bolt upright. "What is

really boring for me is that there is no competition. The day another singer-performer arrives who draws the crowds, I'll be happy. If someone cuts an album or two you do not call it competition. Pop music is live, vibrant. You have to be a performer. It's necessary to get your act together."

There is a genuine sound of dismay when she check lists all those she considers any competition. "Nazia Hassan has died a natural death. One hardly hears of Salma. If Alisha is getting on stage, excellent. Though it would be good to have Runa Laila. She's good, but look at her, how fat she's become. What has she done to herself?"

Sharon is all excited when she thinks of the state of affairs. "Pop music will die for lack of exposure. In India, we don't get time on TV and radio. There is a lot of talent. Why do they treat us as aliens? We are as important to Indian culture as the Qutub Minar. We are as national as anybody else."

The question of anonymity does not arise for Sharon. It's been a lot of hard work on her part. Making the right decisions, almost always. Not only has she guided her career well, she has succeeded somewhat in developing into "a total showbiz person" a la Barbra Streisand and other Hollywood greats who are worth admiring.

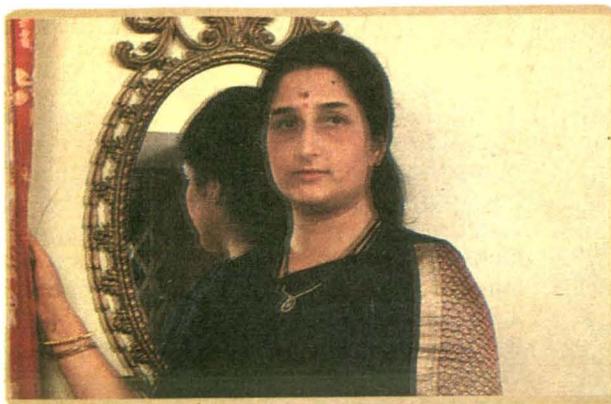
Sharon admits the pace does get frenetic. She then retires to her farm at Alibaug to recharge her batteries.

There's something even more wonderful which occupies Sharon's mind over all the races she's running. Motherhood. Alyque's baby. "I recommend motherhood to everybody." Her mother is staying with her and the domestic bliss leaves Sharon glowing and contended. But it's time to leave for the rehearsals, and the moment is enough for Sharon to issue a warning.

"I won't bask in the euphoria."

— ANIL CHOPRA

Anuradha Paudval was in her element as she enounced the nuances of the Shri Durga Saptashati. "She sounds just like Lata," gurgled my gleeful grandmother. "No," I replied, "fortunately, she doesn't." The fey world of female film singers has forever been shadowed by the indomitable presence of the Mangeshkar sisters. The forbidden word "monopoly" came to shroud music biz like a menacing cloud, not because



Anuradha Paudval

supreme sisters have been given the heave-ho from the industry.

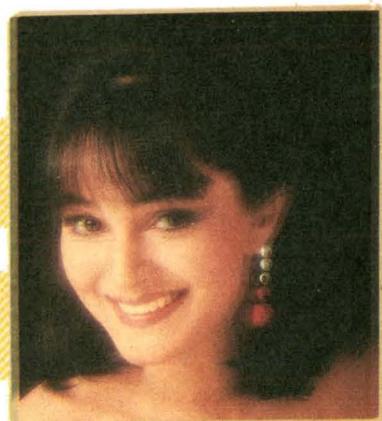
The classic case shall remain Suman Kalyanpur, the singer with a distinctly dulcet dimension to her vocals, who

public presumed Suman's solo to be a part of Lata's oeuvre in the film. This incident just about sums up the tragedy of the country as a whole, where cult-worship is an accepted practice, be it politics or the arts. It isn't surprising that the Nehrus and the Gandhis have been ruling over the country

without the two singers who between themselves embody every existent emotion expressed in song-form. This however cannot obviate the huge question mark that hovers over the music world. What after Lata and Asha??

Flent has already hit the world of male singers. Luckily, matters aren't completely out of control as far as female singers are concerned. A whole new set of possibilities are slowly being realized in spite of the two supreme sisters showing no signs of

Kavita, Anuradha, Alka break the jinx



Alisha Chinai

Lata or Asha made an active attempt to sabotage the careers of upcoming singers (imagine Lata feeling threatened by Vani Jairam or Asha by Anupama Deshpande: it's like the sun being threatened by a room heater), but because every singer who has made an attempt to establish herself has done so by borrowing Lata or Asha's throat. Not surprisingly, most of the echoes of the

found herself like the one-and-only Lata. Consequently in a score like 'Dil Ek Mandir', the sole Suman song (:- Nanhi si kali') was smothered in a series of Lata memorabilia. The

for decades, just as Lata and Asha have been queening over the music world. Nobody in the right mind would refute the sisters' claim to the throne. I for one cannot imagine film music

creative fatigue whatsoever. These possibilities could not even have been dreamt of in the days of Suman K or later, Chandrani Mukherjee. A new coterie of youthful singers is making itself heard increasingly. These vivacious voices have managed to make a clean break with the Lata/Asha tradition, and are fiercely individualistic. Parvati Khan, for instance (who has just sung a startlingly pensive dirge under the music direction of Khayyam in 'Parbat Ke



Us Paar') seems to pay all due respect to the Supreme Duo. But her reverence does not extend to her vocals. The girl sounds like none but herself. This is true of most of the new blood amongst the fair sex, except perhaps Anuradha Paudval.

The case of Anuradha is unique. She self-admittedly started her career as a staunch Lata devotee. But she has by degrees graduated to blending the best of both the worlds – her own and Lata's. This has given her a special status among music listeners who see in Anuradha's



Sushama Shrestha

from the jinx that has plagued the careers of all Lata-clones from Suman onwards.

The elasticity of Anuradha's emotionalism is unmatched by that of any of the newer female voices. Except Alisha Chinai. Alisha possesses the most supple throat since Alisha. Sadly, her immense gifts are con-

voices that find the widest favour after Anuradha are those of Kavita Krishnamurthy and Alka Yagnik, singers with painfully pronounced weaknesses who have scored on the

comes closest to Shamsad Begum. The public seems to have taken to the 'Hawa hawaii' girl, who is currently in the good books of L and P.

Another voice that has found unexpected favour with the chart-topping duo is Alka Yagnik – a Kalyanji-Anandji protegee who has been singing for some years now. The sudden spate of 'chalu' songs under the baton of L-P ('Charanon Ki Saugandh', 'Pyar Ka Mandir', etc) and the raging success of her songs by Anand-Milind in 'Qaya-



Kavita Krishnamurthy

voice, not an unflattering facsimile of their favourite singer, but a gentle reminder. Even though Anuradha still patterns her vocal inflections on her singing idol, her style is now her own. The singer's career is witnessing a boom, thanks mainly to the confidence being shown in her capabilities by Laxmikant-Pyarelal who approach her for all the 'Lata type' songs that the original herself is unable or unwilling to render. Anuradha has been able to break away

stricted to the pop image. Once Alisha is able to break out of the image, she will take the music biz by storm. Unfortunately, images are almost impossible to shatter in showbiz. The

strength of their unorthodoxy. Kavita's astounding success still baffles. Although she has a highly trained voice, her style of delivery is harsh and grating on the ears. Her style

mat Se Qayamat Tak' have done a world of good for Alka's career, in spite of the feebleness of her intonations. Alka Yagnik's one scoring point is that she emulates neither of the Supreme Duo. Interestingly, K-A's other protegee Sadhana Sargam, who has a more trained and restrained voice than Alka, is stuck with the Lata label. Fresh, original sounding voices are the order of the day.

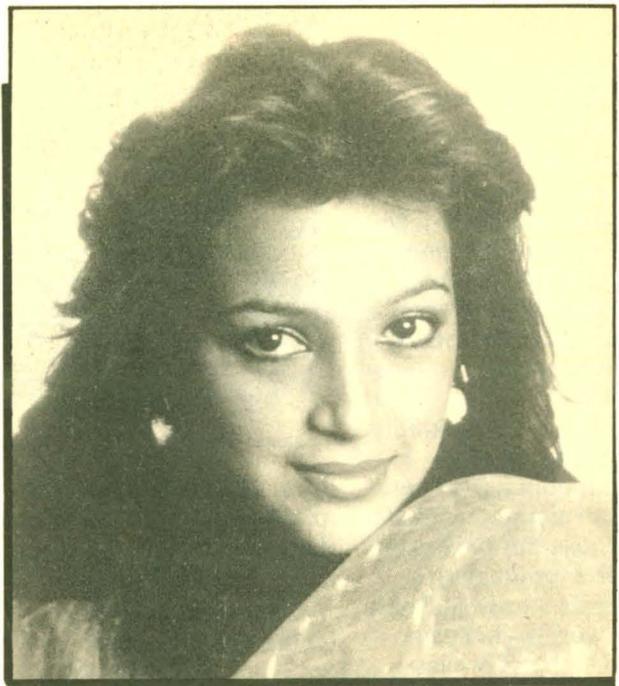
Sushma, Anupama, Ranu are casualties



Anupama Deshpande is one such voice. A chorus singer with a throat that defies her common status, Anupama is yet to make the grade. Rumours of Asha's wrath having befallen Anupama's career are absolutely baseless. Asha is not one to wreak vengeance on a talent merely because Anupama sang a song that was earmarked for Asha ('Sohni chanab de kinare' in 'Sohni Mahiwal'). Anupama's misfortune is that unlike the current brigade of militantly pushy singers, she isn't a go-getter. It is odd that a voice as resplendent as Anupama's is heard but rarely, while even a Sapna Mukherjee (who is inclined towards a tremulousness of tonality) is in demand for "disco-

type" songs. The voice that should have shaken the world of showbiz is that of Ranu Mukherjee, the pretty daughter of singer-composer Hemant Kumar who has categorically proved that she has got what it takes in her two nonfilm albums ('Tere Sur Mere Geet' and 'Tum Hi Kaho') and whom I rate as the most exciting voice after Alisha. Ranu, sadly enough, is a casualty of the groupism and partisanship that afflict showbiz in general, and which had once driven her father back to Calcutta.

Would music directors like to explain why only a fistful of voices are being groomed and promoted as substitutes to Lata and Asha? Why are the same voices juggled around in all the



Parvati Khan

soundtracks, instead of fresh talent being tried out increasingly at this critical transitory juncture of film music when the old order is fast crumbling? Why are some iridescent talents being prevented from entering the recording room? The Mangeshkar Monopoly? Don't make me laugh! Sushma Sreshtha is a pleasing blend of Lata's sweetness and Asha's flirtatiousness. But she has no takers in Bombay. Baby Munmi (Annu Malik's only positive contribution to the world of music) is yet to discover her bearings outside the Malik camp. Dilraj Kaur, another gifted singer, has been doomed to an eternal struggle while S Janaki comes to Bombay only when Bappi beckons.

Composers must wake up to the fact that the controlled condensed aptitudes of Lata and Asha are no longer a feasible aspiration. Today's crooning talent is

far less skilled, far more diffuse and hence difficult to harness. The quantitative equations of the film music have changed radically. Like it or not, quantity will have to be a substitute for quantity if film music is to survive. It just won't do for L-P to rely solely on Anuradha, Alka and Kavita, or for Bappi to bank on Janaki and Alisha whenever his "main artists" (as he calls Lata and Asha) are unavailable. Music directors must snap out of the tendency to rely blindly on handpicked voices alone. Risks have to be taken in order to find voices which can deliver the goods. Unlike a Lata or an Asha, an Alka Yagnik cannot carry a whole score on her own. If today's talent isn't deep enough, composers shall have to compensate for depth with circumference. Otherwise the well will one day run dry.

SUBHASH K JHA



Ranu Mukherji

INTERNATIONAL TOP POP

TITLE	ARTISTE
HYSTERIA	Def Leppard
ROLL WITH IT	Steve Winwood
APPETITE FOR DESTRUCTION	Guns 'n' Roses
TRACY CHAPMAN	
DIRTY DANCING	Soundtrack
OU812	Van Halen
FAITH	George Michael
HE'S THE DJ, I'M THE RAPPER	DJ Jazzy
OPEN UP AND SAY...AAH!	Poison
LET IT LOOSE	Gloria Estefan
RICHARD MARX	
LONG COLD WINTER	Cinderella
MORE DIRTY DANCING	Soundtrack
STRONGER THAN PRIDE	Sade
THE HARDLINE	
ACCORDING TO KICKS	Terence Trent D'Arby
SCENES FROM THE SOUTHSIDE	INXS
REG STRIKES BACK	Bruce Hornsby
OUT OF THE BLUE	Elton John
LAP OF LUXURY	Debbie Gibson
	Cheap Trick



The recent Montreux Jazz Festival not only had some great performances from Miles Davis, Bobby McFerrin, Herbie Hancock, Chick Corea and David Samborn among others, it had a different kind of show from flugelhornist Chuck Mangione.

Mangione who displayed a disoriented mind during his set was earlier desperately in search of drugs. Apparently he finally found what he was looking for. When his 90 minute set was nearing its end, festival founder/host Claude Nobs asked him not to continue and because of the earlier problem told Mangione, "You will never play the Montreux Jazz Festival again!" In the instant, Mangione charged Nobs and with his hands around Nobs' throat threatened, "In that case I'm going to kill you." Swiss television screens went blank for 10 minutes during the incident. Nobs wasn't hurt.



Music Notes



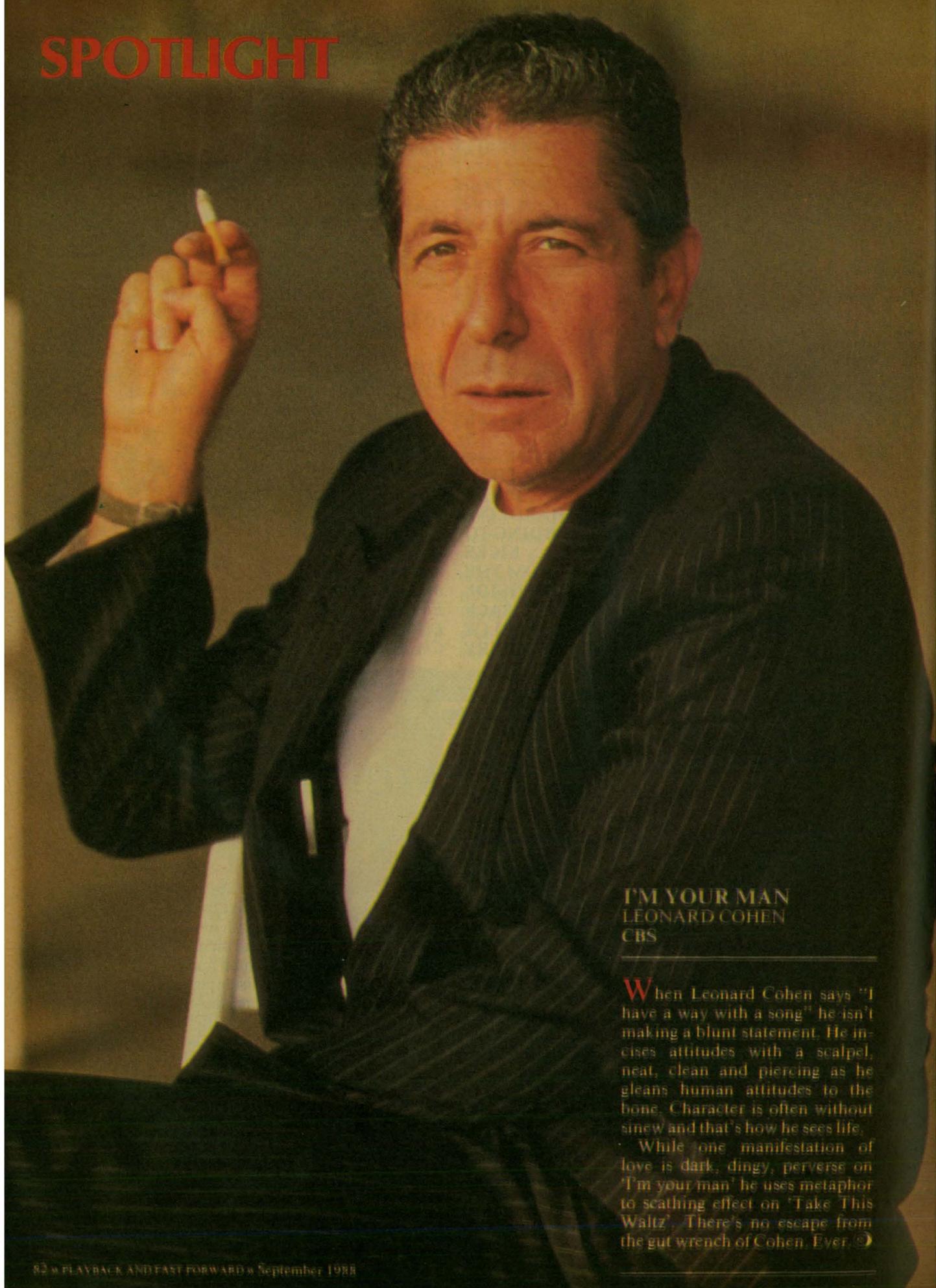
The Monsters of Rock tour has pulled in less fans than anticipated. Consequently, promoters have lost heavily. While bands like Van Halen, Dokken and Metallica have offered to return part of their fees, the Scorpions are not in a mood to do so. One promoter put the offer in its right perspective. "The good Lord takes care of the needy, not the greedy. Am I looking to the acts to make me whole? Absolutely not!"

U2 will be on screen later this year in a film called 'Rattle

and Hum' containing concert and documentary footage. To go with the film will be a soundtrack album which should keep the band in the public eye until their new album.

Frank Zappa, one of the most progressive rock musicians, continues with his imaginative guitar work and his acerbic points of view which make his albums worth listening to. Commenting on his recent work, Zappa says, "If you're getting a picture from all this of a society crawling up its own arse, then that is right. Crass materialism and crass commercialism are descendants of things that are very natural urges. The desire to own is natural, it begins when a child grabs for his rattle and learns the word 'mine'. The point is that this wish to own things has turned into greed and has got out of control." ☺

SPOTLIGHT



I'M YOUR MAN
LEONARD COHEN
CBS

When Leonard Cohen says "I have a way with a song" he isn't making a blunt statement. He incisively dissects attitudes with a scalpel, neat, clean and piercing as he gleans human attitudes to the bone. Character is often without sinew and that's how he sees life.

While one manifestation of love is dark, dingy, perverse on 'I'm your man' he uses metaphor to scathing effect on 'Take This Waltz'. There's no escape from the gut wrench of Cohen. Ever. ©

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D'ARBY'S SAGA

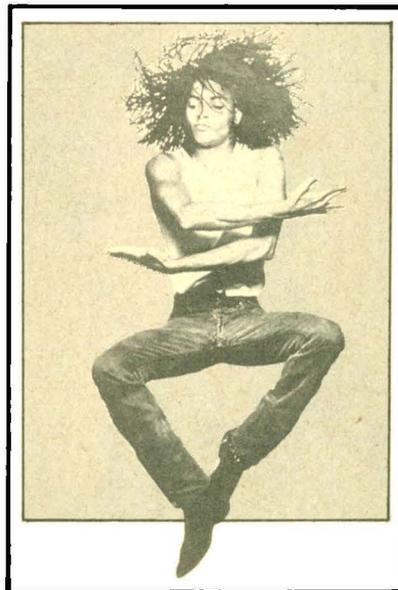
Terence Trent D'Arby stood centre stage, his band behind him. The Grammy Awards watchers eyed this much touted new singer with anticipation. D'Arby didn't disappoint, his voice high flying, hard-edged and intense as he shot 'If You Let Me Stay' across. A stop, a quick spiral into 'The First Cut Is The Deepest' done, a Capella before he was back to his own song. As he sang he danced a twirlipop of motion, graceful and lithe. In his act, D'Arby had scored, notice the titles of the songs. And then he was backstage, listening with doe-eyed apprehension to the nominees for Best New Act. The winner came in. It was Jody Watley.

Terence Trent D'Arby was born on March 15, 1960. His official bio puts the year at 1962, but this isn't the only time D'Arby has had problems with his age. His father was a Pentecostal preacher, his mother a gospel singer and twixt the two they drove the boy into the music of James Brown, Marvin Gaye and Sam Cooke while prohibiting him from listening to songs like 'Hound Dog'.

"My singing is based in imitating a wolf," asserts D'Arby who has no qualms about sensationalising life and art. "I also sing like a hound dog because at that time I didn't want to be nothing but a hound dog. I wasn't supposed to like that record so I rebelled against my parents."

Before he did D'Arby followed the usual routine. Like going to school. After all "the book I enjoyed reading most when I was six was a dictionary" and talent like that just can't be left to wither.

School wasn't all that conducive. "Gifted" children do find a normal environment restrictive. He would get beaten up everyday and the school bell was "like a gun going off to start a



race. I would be at home as soon as possible."

D'Arby didn't let the barricades of artifice and racialism prevent him from realising his natural gifts. He took up boxing and became a Golden Gloves champion. This, however, had its repercussions. He signed with the US Army and was posted to Elvis Presley's old regiment. "There was a ghost there but I don't think it was Elvis," says the designer. "Because every time I sang, he would haunt me, he hated it!"

D'Arby's early instinct had led me to believe that the Army would help him in his career as a professional boxer and instil discipline and order in his life. He soon learned that this was an illusion and went AWOL for 18 days. He was put in prison and released after his lawyer told the court how talented his client was. "It sucked," said D'Arby who promptly fronted a group called "The Touch" in West Germany. "There was a lot of jealousy in the band," he remembers. "I was the frontman and, to be honest, I just wanted to be a star." He headed towards London where he indulged in writing with a little help from his muse.

"She would come and for three months I'd be really prolific and then I would wait for another three months and nothing would happen. Now I understand how she works and it's fun."

Out of trust and sweat came one of the most brilliant albums of all time and it's true even if D'Arby says so himself. The first single 'If You Let Me Stay' was to have a February 1987 release but D'Arby, a strong believer in astrology, had it pushed back when the stars revealed that "bet-



ween March 1987 and August 1988, a chasm would appear and if I did something then, it would be the seed of a massive career." So it was.

'The Hardline According To Terence Trent D'Arby' was a smash success across the world. Critics in America praised it and almost brought about the ruin of D'Arby. Radio resisted overtures from the media and 'If You Let Me Stay' wasn't the success it should have been. Neither was the album. It was this vortex that pulled D'Arby away from a well deserved Grammy.

Britain, however, did not have second thoughts about the man's talent. The British Phonographic Industry cited him as Best International Newcomer leading to a lengthy stay at No 1 with his 'Hardline.'

Time changes attitudes. D'Arby's second US single 'Wishing Well' slowly vended its way to the top of the charts, the album went top five and has reached platinum level. As it hovers just short of the top ten,

'Sign Your Name' which has already perched on top of the Crossover listings, is all set to do likewise on the Black and Hot 100 charts.

Fame brings out the magnifying glasses. Everyone wants to have a closer look at the star. To confine it to the artiste's calling would be "superficial", one has to delver deepe. And with so many of today's singers either gay or bi-sexual, this aspect has its votaries.

"I adore women, I really do," says D'Arby ecstatically. "I'm not talking about sex or anything like that. I'm a Pisces and we are romantics. At times I see a woman and for someone like me to say to her "You're really lovely," could make her day."

That's nice of D'Arby and he has the capacity to make anyone feel good. "I don't say you're gay," said a palmist to the singer, "but you can love everybody."

Women too love him. "I'm the way with women the way some people are with strange dogs". He is being neither wry nor funny,

it's the attitude women have to a wandering mongrel. But it is to D'Arby's credit that he can see when a relationship is ending, when it is time to call it a day, with dignity. "It hurts when you see someone you love reduce themselves. You say, "it's better to end it now while you've still got some pride and dignity in yourself and get the pain over with now. You can put yourself together again and go on to something better."

Though D'Arby had the audacity to call 'The Hardline' better than 'Sgt Pepper' he can be forgiven his tresspass. Fate has enough talent to put him high up in the league of current stars. "I'm going to be mega-famous and then I'll go bonkers," he predicts. By that time he will be "as massive as Madonna, as massive as Michael Jackson and certainly as Whitney Houston."

Terence Trent D'Arby offers a simple reason. "I am a fucking genius." ©

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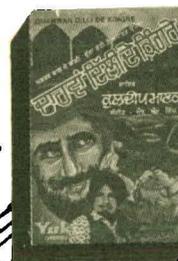
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On The Fast Track

ANJALI VYAS

Living in her 'husband's' shadow

Anjali Vyas is full of angst. Despite playing Laxman's wife, 'Urmila' in 'Ramayana', she's peeved at the fact that she has missed the once-in-a-lifetime go at making it big. To compound Anjali's ire, she had to content herself in basking under her 'husband's' shadow throughout the 78-episode mega serial.

"I was not very comfortable working with them. We had to be ready and alert all the time, because they would call us for the shots any time. We used to eat, sleep in the same costumes," grudges this short, buxom starlet.

Perhaps the only thing she gained was popularity, which was rather unheard of in her career. "The money wasn't good nor did they take me for their shows abroad. While 'Laxman' made a fortune from the shows, his 'wife' was left high and dry," she recounts. Even otherwise, it was a raw deal any way. "The same shot was repeated most of the time. It was a kind of military rule on the sets," she explains.

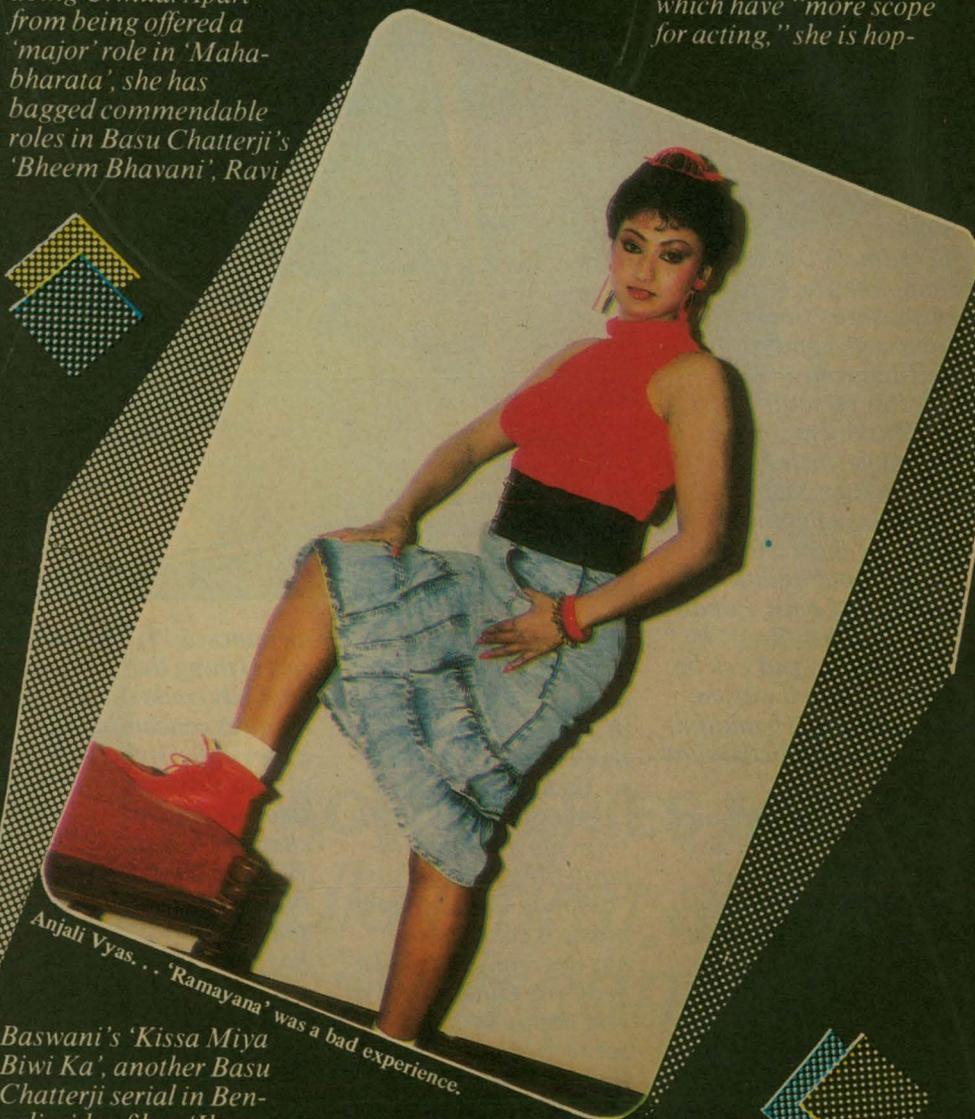
The saddest part of it all was that she, too, was short-listed, along with

Dipika, to play Sita. But now that is all history.

What kept her from exploding was the popularity and the roles that came her way after doing Urmila. Apart from being offered a 'major' role in 'Mahabharata', she has bagged commendable roles in Basu Chatterji's 'Bheem Bhavani', Ravi

the cinematic bastions down South. She was a leading heroine in Telugu and Malayalam films (she did about 25 Mala-

But TV has boosted her sagging career a bit. With an eye on emotional roles and roles which have "more scope for acting," she is hop-



Baswani's 'Kissa Miya Biwi Ka', another Basu Chatterji serial in Bengali, video films 'Ikrarnaama', 'Ek Mishal' with Rajan Sippy and Kanwaljeet respectively.

Anjali came to Bombay in search of "more popularity and money" many years ago after successfully conquering

Malayalam films) before a sudden rush of blood landed her in Bollywood. She seems to be regretting her decision to come to Bombay as she is already lost in this big, bad world of celluloid.

ing to cope with both the media. And, more important, she's learning not to wilt under pressure.

S K JOHN

On The Fast Track

ASHIT DESAI

Ravi Shankar's Blue-Eyed Boy

Ashit Desai's handsome face has become a familiar one recently. Thanks to the superb manner he conducted Ravi Shankar's orchestra at the Festival of India in the USSR, which was shown on Doordarshan.

Eight years ago, Ashit made a similar kind of impact during a four-day stint on Doordarshan, when he appeared variously as singer, composer, conductor and tabla player. Naturally his versatility and obvious talent impressed people, including Pandit Ravi Shankar.

"The day after the programme, I got a telegram from Panditji's right-hand man, Pandit Vijay Raghav Rao," he remembers. And well he should, since it was the beginning of a beautiful association with the sitar maestro.

Jazzmine 1980 found Ashit playing right next to Ravi Shankar and singing his East-West compositions too. After that came Richard Attenborough's 'Gandhi', in which he sang 'Raghupati Raghav...'. He conducted the Asiad 82 theme song for which he received the Asiad Jyoti award. He sang the theme song of Apna Utsav at the Indraprastha Stadium in 1986. He conducted the English, Hindi and Parsi choirs at the inaugural ceremony of the Baha'i tem-

ple in Delhi.

Variety indeed but one should not forget that first and foremost Ashit is a Gujarati singer. He has recorded 40 cassettes in Gujarati. He sings playback for Gujarati films. But, he says, "as far as Gujarati light music is concerned, it has not really reached a peak yet. Otherwise, I'm very happy with the scene there. Moreover, there's a class of people there who have been very appreciative of my singing." Which accounts for the Best Singer award he received from the Gujarat state in 1978.

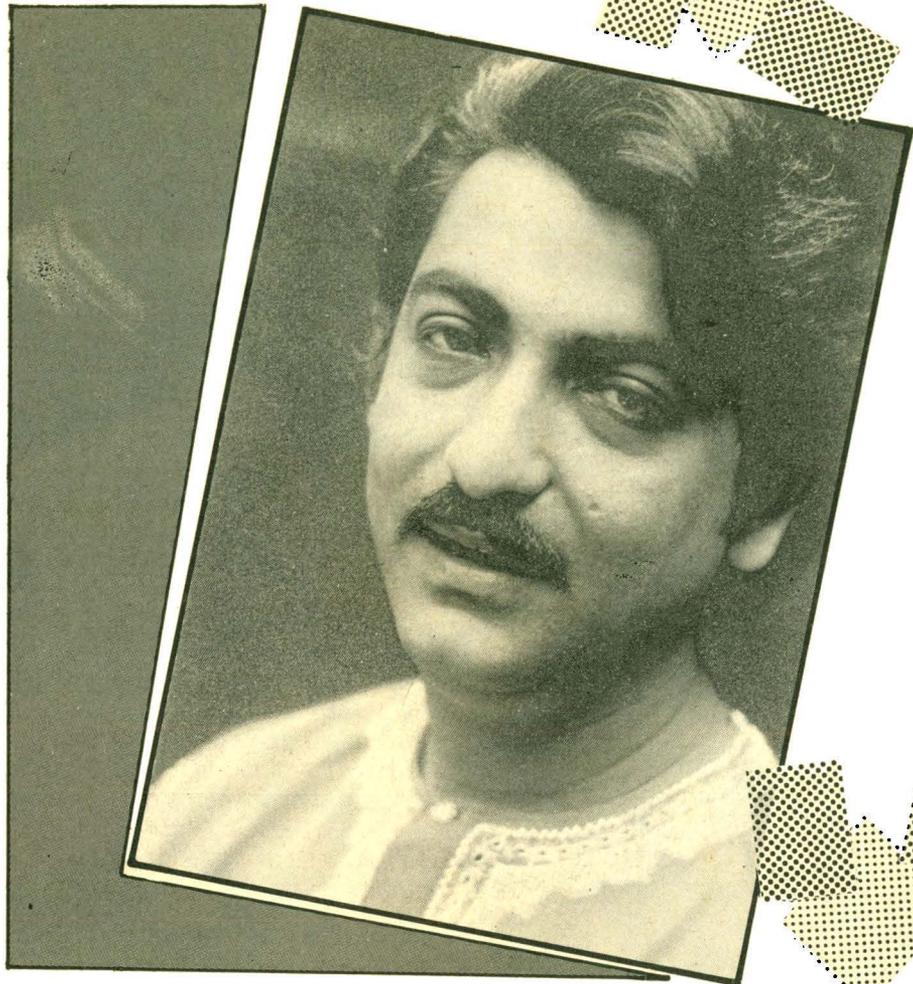
One major aspect of Ashit's work is his singing for Odissi and Kath-

ak dancers. "It's not the sort of thing that just anybody could do. It requires concentration, a particular style." He always sings for Protima Bedi, under Guru Kelucharan Mahapatra. While this has been in the lighter forms representing bhav geet, Ashit has shown his versatility in the more rigorous Kathak style, singing dhrupad, thumri and tarana for the danseuse Roshan Kumari, under Durgalal. The experience was "terrific", he discovered, considering the fact that he has never had any formal training in classical music.

Classical apart, Ashit is showing a strong religious streak, with his

compositions for a three-cassette set of shlokas and mantras brought out by an institution of Vedic heritage in London.

With such a background of esoteric music, so to speak, one might expect him to be disdainful of singing playback for Hindi films. Not at all. Looking surprised at such a question, Ashit says, "Well, I've never tried to, but I'd love it." He goes on to speak of recording ghazals too. "I've already recorded seven each in Gujarati and Hindi. I'm looking forward to cutting a disc. I'm on the lookout for a good music company though." Any takers? ☺



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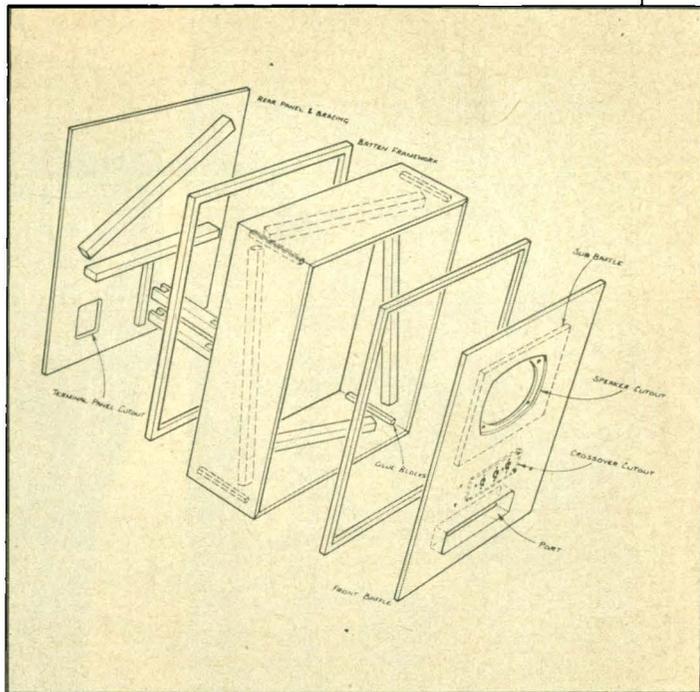
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TIPS ON SPEAKER DESIGN

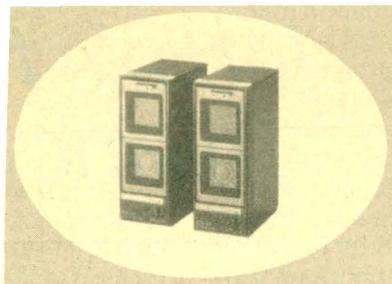
1 *What makes a good vented enclosure?*

Basically, an enclosure serves to partition the front and rear of the speaker's cone, preventing the opposing air pressure changes produced by the cone motion, from cancelling and allowing the radiation of sound from the front of the speaker only. In addition, vented enclosures allow the compressibility of the air inside the box to work as a more active part of the "system" consisting of loudspeaker and enclosure.

2 *Is it possible to get low, punchy bass from a small enclosure?*

Yes, if the speaker is designed for low bass operation in a small enclosure. Unfortunately, it's usually a small driver which

works best in a small enclosure. This results in lower sound levels because of the small amount of air such a small speaker can move. Larger boxes (with larger bass speakers) produce more bass while smaller boxes produce less bass. Low bass requires more air



to move, and bigger boxes contain more air that can be put to work making low bass.

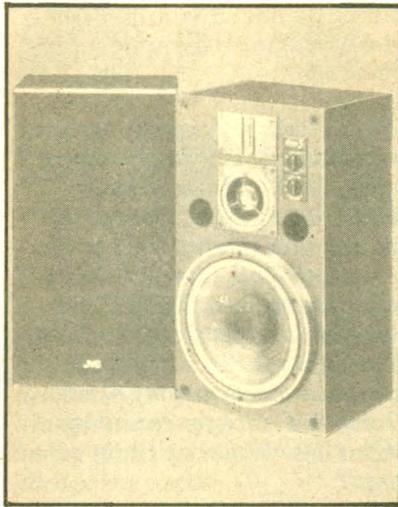
It is a fact that big musical instruments produce a somewhat heavy bass as compared to smaller ones like big Dhol and small dholaki.

3 *Can I get more bass from my enclosure by installing a bigger speaker?*

A given enclosure will not automatically produce more bass when a larger speaker is installed. In fact, the opposite is often true and is done in practice.

4 *What about putting two speakers in the enclosure to increase bass?*

Placing two bass speakers in an enclosure designed for one will usually produce less bass and more midrange output, and will upset the operation of the speaker enclosure system because each speaker will behave as though it is installed in an enclosure which has only half the internal volume of the original enclosure (with one speaker).



5 What does "tuning" of enclosure port mean?

As the resonant note from a bottle can be raised or lowered by adding or pouring out liquid to change the bottle's air volume, in the same way enclosure tuning is affected by the ratio of air volume in the port and the enclosure's interior volume. The ports or ducts work only over a narrow band of frequencies near the chosen tuned frequency, producing the same effect noted when blowing across a bottleneck a single distinct pitch.

Well tuned speakers provide the smoothest frequency response, phase response and damping often called "tightness" in bass that a particular speaker is capable of delivering. This system forces the speaker to produce minimum distortion and phase shift, and allows the speaker to handle maximum power at its lowest operating frequencies.

6 What should the ducts be made of? Is round better than rectangular?

Port ducts may be made of anything rigid such as paper or cardboard with about 1/16 inches or a larger wall thickness. They can be of any shape – square, rectangular or circular. Generally, wood or PVC pipes are used for

ports especially when it has to be circular.

7 Is there a preferred shape for loudspeaker enclosures?

The overall shape of the enclosure is relatively unimportant except where the shape makes it difficult to build a rigid enclosure. Is it best to avoid enclosure dimensions that are a multiple of each other, such as 1 x 2 x 4 ratios, and strive to use dimensions that have somewhat unrelated ratios such as 1 x 1.23 x 1.41. It is not surprising that some speaker enclosures are spherical in shape.

8 What is the best material to use for building enclosures?

For home and permanent installation, high density particle board is the most cost effective material. The best wood to use for portable enclosure construction is Birch plywood or season marine ply which is expensive but waterproof. The thicker you make the cabinet walls, the better the results will be, because of reduced wall vibration and resonance. Enclosure walls should be cut so that the edges form an air seal when glued together. Bracing should be added to the enclosure's interior to minimise enclosure wall vibration.

9 Do I need to use fibreglass inside the enclosure?

Generally, a one inch to four inch padding of fibreglass is stapled to the enclosure's interior on all surfaces except the baffle (front panel to mount speakers). Keep sound absorbing materials away from the port as the air velocity inside the port can be sufficient to tear off bits of the material and squirt them out of the enclosure.

The enclosure's extension may be covered with your choice of any suitable finish or decoration;

this will not affect the bass performance and in some cases gluing formica may help stiffen the enclosure walls.

10 Does fibreglass significantly affect enclosure tuning?

No, not unless the enclosure is fully stuffed with fibreglass, in which case the apparent volume of the enclosure increases by 12% to 20% as seen from the point of view of the bass driver. Stuffing the enclosure fully with fibreglass is not recommended because it introduces system losses and interferes with port operation. The exception to this would be a sealed "air suspension" type system enclosure where virtually more volume is needed and actual volume is not available and/or where box dimensions which are multiples of each other can't be avoided and the fibreglass stuffing will help absorb the internal sound reflections.

11 Where should I locate the port(s) with respect to the woofer?

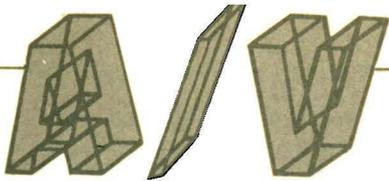
Bass Reflex enclosures are usually designed to tune from about 100 Hertz and down. The length of soundwaves at these low frequencies is over 11 feet, so port placement is not critical. Ports may be located anywhere on the baffle with no change in the bass performance; some designs even locate ports on the back of the enclosure which works well as long as the enclosure is not close to a wall. On the whole, it is safest to locate the port somewhere on the baffle with the woofer far enough from the side walls to avoid interaction between the port and enclosure wall or the fibreglass insulation on the wall.

For more projects on speaker enclosures refer to:

21 Custom Speaker Enclosure Projects You Can Build

**By David B Weems
Publisher TAB Books Inc.**

DAMAN SOOD



CLINIC

(AUDIO)

I would like to buy a Sony receiver (Model ICF 200 ID). Sony Corporation, Japan, is prepared to sell me the item at Yen 65,000 (US \$464). How do I send the money? Will the Reserve Bank give me the foreign exchange to buy this unit. If so, can I then get this set duty free? Please furnish me details of good receivers available in the Indian market.

C Thomas

Mangalore

Well, the import of radio/tuner is not allowed duty free into India. There are a lot of manufacturers viz Philips, Bush Murphy, Orson, among others, which manufacture your item. By contacting the company's authorised agents, I am sure you will find one of your choice. If you would still like to buy a Sony receiver, then request one of your friends in the Gulf to buy it and then gift it to you. Since you only want a Sony receiver, Orson, which represents Sony in India, may help you with an alternative model.

Please note that the Reserve Bank is not at all enthusiastic in remitting money for such items.

Why would the loudness be noticeably different two pairs of speakers? I use two pairs simultaneously and find that Pair A is much louder than Pair B.

J Dias

Bombay

The reason that one set of loudspeakers produces more volume than another has to do with their relative efficiencies.

The amount of acoustical power output relative to the amount of electrical power input is the measure of a speaker's efficiency. However, even when two pairs of speakers have the same efficiency, one may sound louder than the other. This can be caused by a lack of smoothness, especially in the lower treble; our ears are easily fooled into believing that such peaky sound is louder than smooth sound of equal acoustical power.

Speaker sensitivity ratings don't tell the whole story, either. They measure output on-axis, not total radiated power. A speaker that can produce a given sound output off-axis as well as on-axis will sound louder, in

most listening situations, than one producing that output only on-axis.

When dubbing a cassette encoded with Dolby B, is it better to turn off the Dolby system in both decks (saving losses from decoding and then re-encoding) or to leave both Dolby circuits on? Also, I have some Dolby-C cassettes that I want to dub in Dolby B using my Dolby B deck as a playback source and my newer Dolby B/C deck for recording. What is your view on Dolby settings?

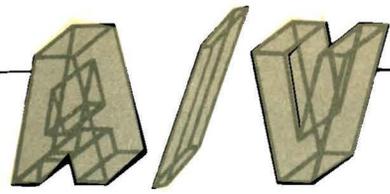
M Deshmukh

Bombay

Although some audio specialists recommend dubbing a Dolby-B encoded tape with both Dolby circuits decks turned off, this requires careful attention to ensure that the recorded level on the source tape is identical to the recorded level on copy. If that condition is met (as a commercial duplicator can easily do using Dolby level test tapes to set up his machines), it makes no sense to decode and then re-encode when dubbing. But today's LED level meters have a certain amount of "leeway" in indicating the true level at a single LED, much less over several, and I think you could spend lots of time in trial dubbings and still end up with level differences between tapes. Since the Dolby system is level-sensitive, turning both Dolby circuits off is likely to cause more frequency response errors when decoding the dub than you would get if you followed the simple advice. Dolby Lab has always recommended to keep the Dolby system on in both the source and copying decks.

Regarding the second question, Dolby-B deck decoding a Dolby-C encoded source tape and trying to record so that the result would playback in Dolby B. That is impossible. It is evident that you would like to use your new deck to record, but use Dolby B on the copying deck with the old deck. ☺





CLINIC

(VIDEO)

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The set-up I use for outdoor shooting is a JVC GX-N70 camera and a National NV-180 portable. Recently, I bought a battery power pack (lead acid-gel type) which could give a longer shooting session without having to change the NV-180's supplied power packs.

One thing is puzzling, though. Unless the new battery pack is fully charged and freshly connected, the low battery warning light (flashing 'R') in the N-70's viewfinder winks continuously. It doesn't affect the shooting time - the battery life is quite normal - about three hours at a stretch.

Why does this happen, and is it detrimental?

SC Daniel Salem

The low battery warning indicator in JVC cameras is triggered by a voltage sensing circuit, which, it seems, is factory set for operation on Ni-cad battery packs. Because the discharge voltage cycle of a lead-acid battery differs from that of a Ni-cad, the camera is fooled into thinking it's running out of power.

The effect is distracting but not detrimental.

If you always use lead-acid powerpacks, it would be a good idea to have an engineer reset the voltage sensor level.

My ITT 3984 VCR has an intermittent fault. When insert editing, the original sound track should be left intact, but on some occasions I've found it to be partially or wholly erased for the duration of the inserted patch.

It doesn't happen all the time, but completely ruins the production each time it does.

R Shrestha Kathmandu

The symptoms you describe are usually caused by intermittent "perk-up" of the erase-oscillator circuit, which should be dormant during the insert-edit mode. It appears that some erase signal is finding its way to the audio head.

There's nothing you can do yourself except give a clear description of the fault - and a sample on tape - to the best repair shop you can find locally. ☺

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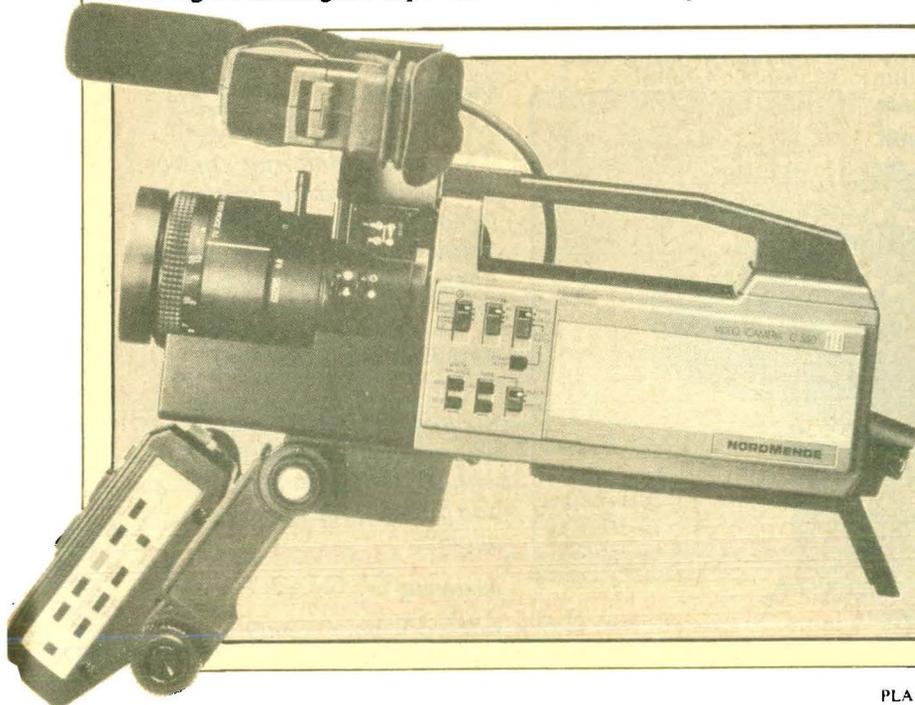
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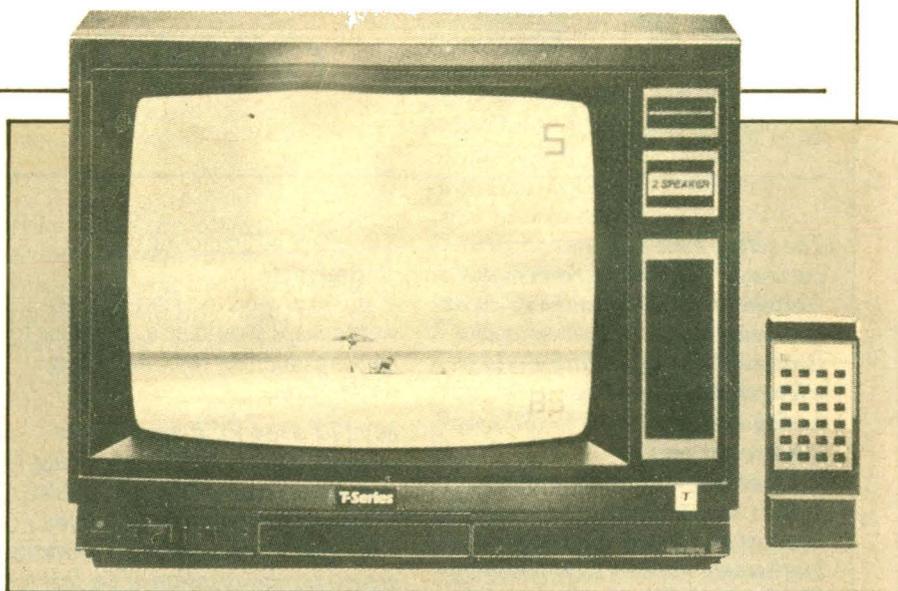
(A Business Press Publication)



Colour TV from T Series

Super Cassettes Industries Pvt Ltd, a well-known music company, is presently marketing a 20" (51 cm) colour TV with a 25 key infra red remote control.

The colour TV (Model TC-2071 MR) has a high contrast black picture tube and a 30 position tuning. It has On Screen indication and an off-timer (30/60/90 min). The TV has a 2-speaker system with a maximum audio output of 2.5 watts.



ACEN Mixing Console (Series 500)

Acoustics Engineers, a Pune-based company, is currently marketing an audio mixing console – Series 500. It is of single module construction with expandable design (with pullput guides). The basic design offers practically all facilities required for TV/Radio stations and music studios. The mother board construction practically eliminates inter module wiring by cables, providing extra

reliability. The Series 500, says the manufacturer, uses professional components with illuminated knobs on push status.

Preamplifier

Input Mic with 3 sensitivities and line High pass filter. Phase reversal. Test tone feed in channel. Equalizer, 3 way; with Mid frequency selectable (Optional). Reverb send, pre or post fader. Fold Back, pre or post fader. Assignment to 2 outputs. Peak indicator. Channel Monitor 'Pre or post fader' bus feed. Channel fader: 100 mm conductive plastic with

one cue switch and channel on indication.

Master Amplifier

Assigned summing. Channel monitor pre or post fader bus feed. Reverb send pre or post fader. Fold Back pre or post fader. Headphone monitor.

Fold Back/Reverb

Reverb send summing and control. Reverb return with assignment. Fold Back summing and control. Channel monitor pre or post fader.

Monitoring

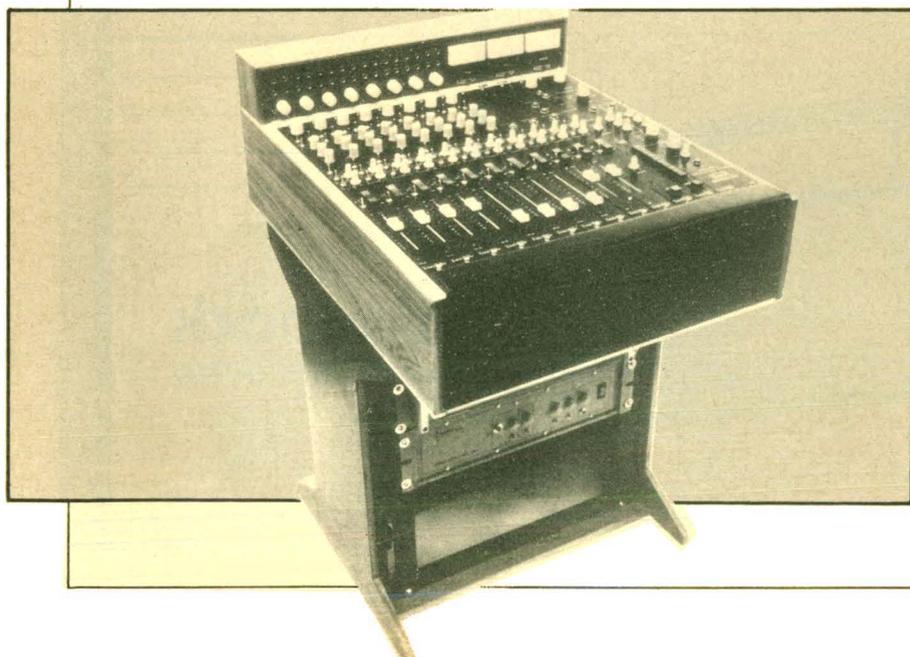
Two group monitoring control is provided on console to drive external monitor amplifiers on internal monitor speaker output lines and channels can be monitored.

Test Tone and Intercom

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trol and really long delay time. Add regeneration to create 'repeat echo'.

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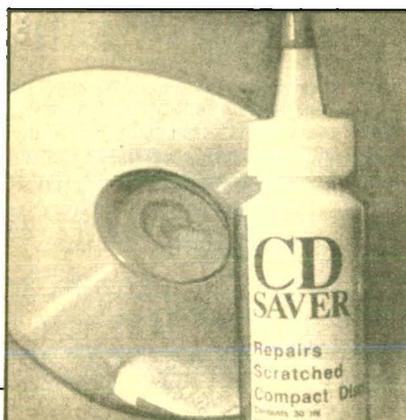
Characteristically the same as "NON LIN" but with reversed decay envelope.

For more details contact: R & S Electronics, 24, 1st Floor, Ghan-shyam Industrial Estate, Veera Desai Road, Andheri Bombay 400 058, Tel: (022) 577579.

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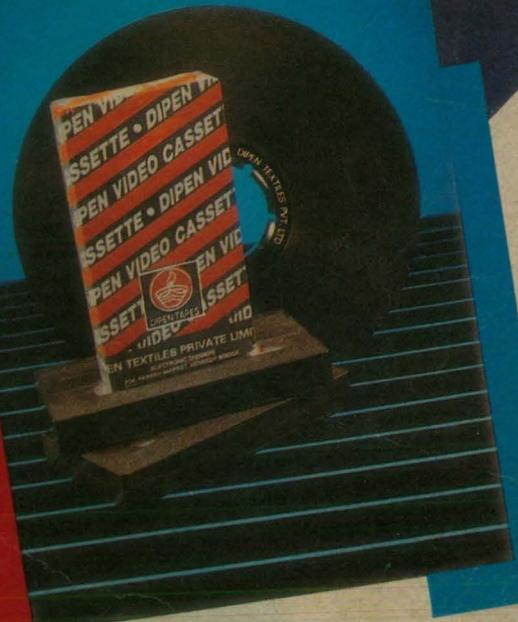
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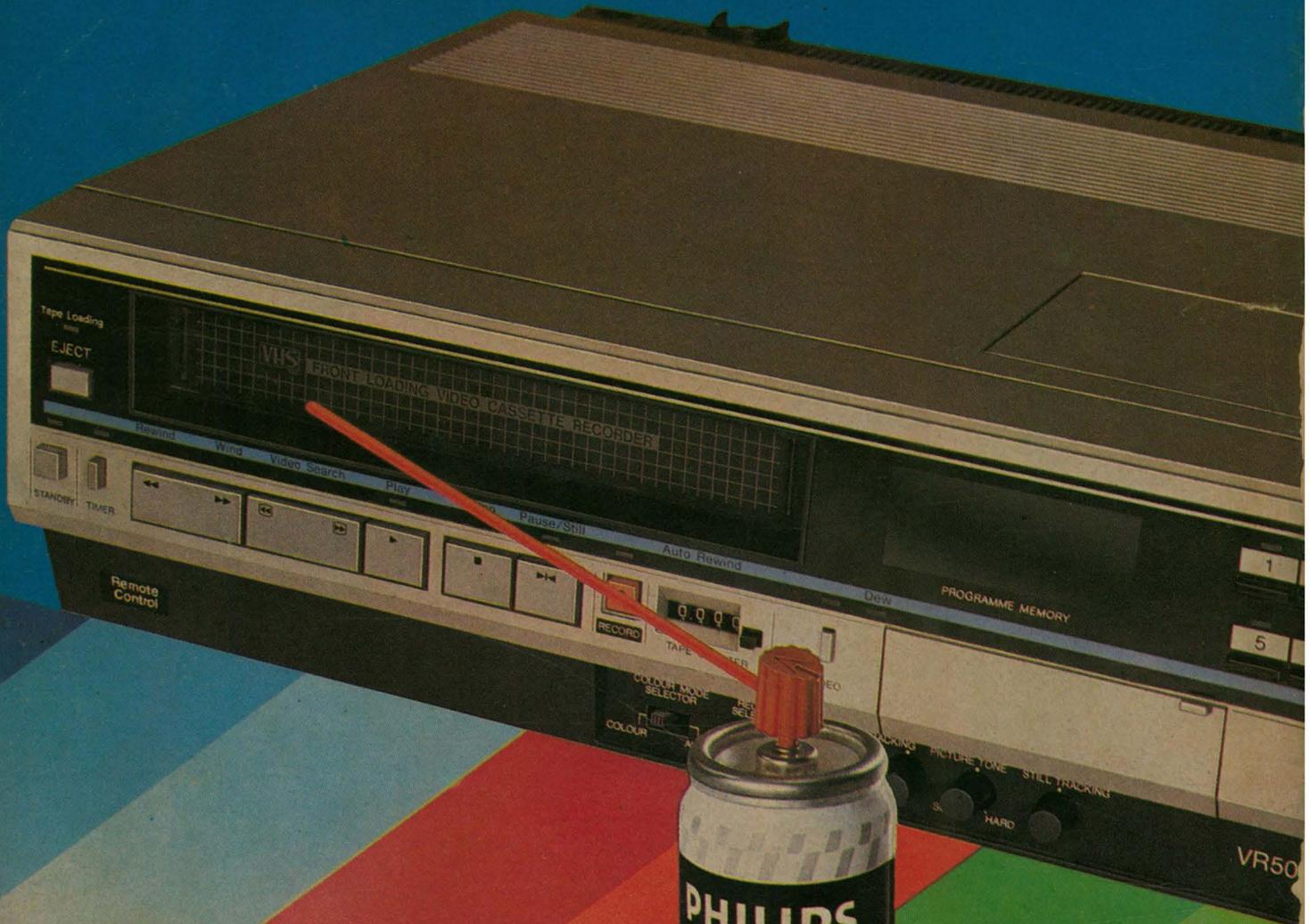
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