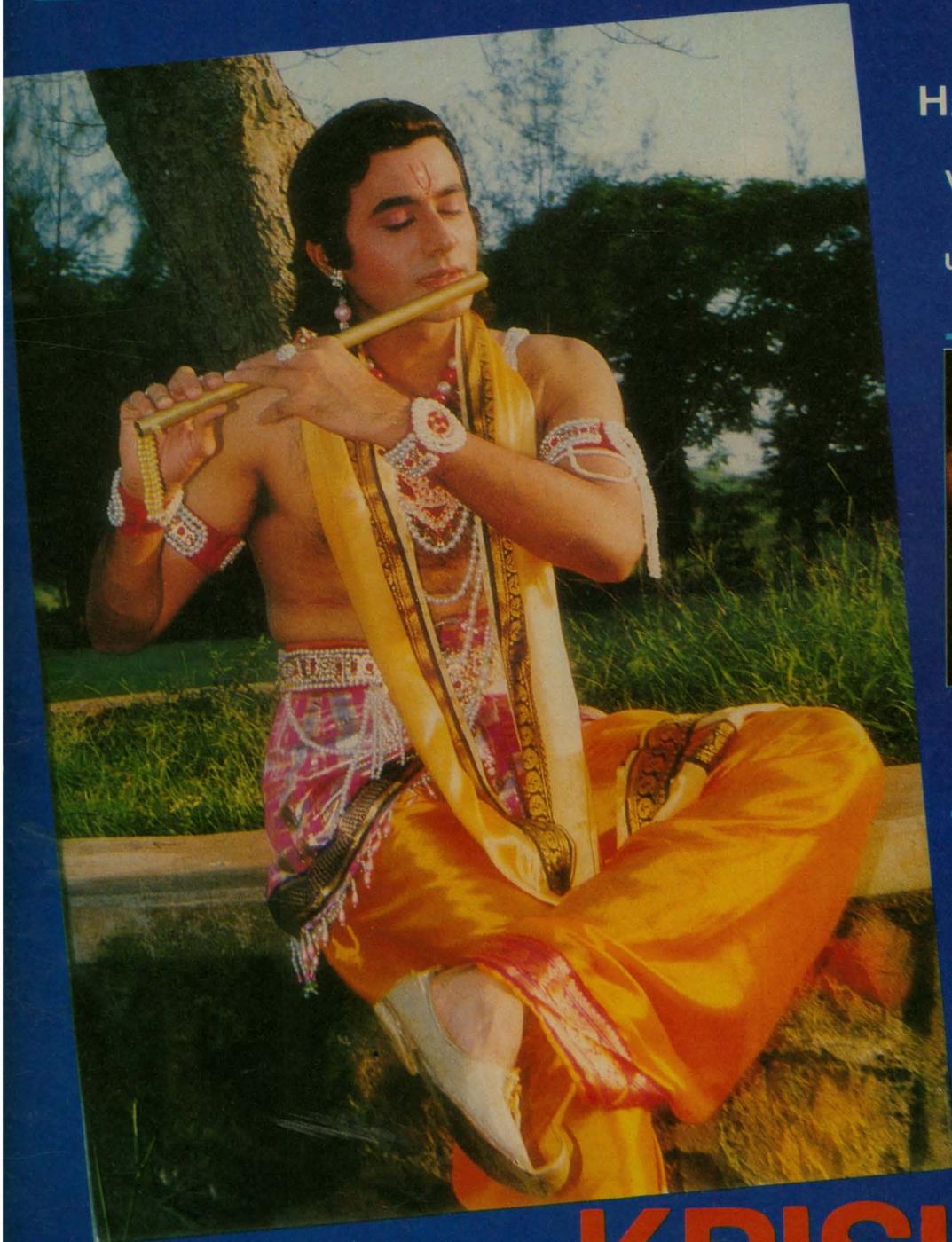


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WILL SHOOT**
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In India

**NITESH
BHARADWAJ
AS**

KRISHNA

Why did Chopra select an unknown actor?

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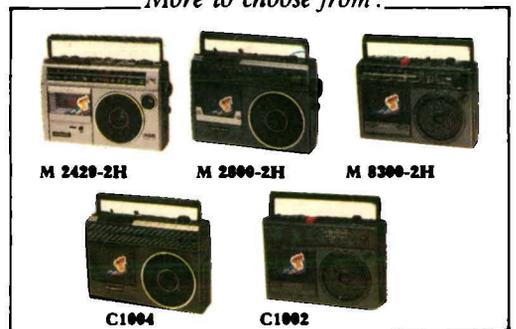


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C·O·N·T·E·N·T·S



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Music Director: Bappi Lahiri
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Music Director: Amar Utpal
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SARZAMEEN

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Starring: Vinod Khanna, Meenakshi Seshadri, Sanjay Khan, Anupam Kher

Magnum Film International's
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Music Director: Laxmikant Pyarelal
Starring: Sunil Dutt, Mithun Chakravorty, Aditya Pancholi

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Starring: Mithun, Zarina Wahab

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Director: Gulzar
Music Director: R.D. Burman
Starring: Shabana Azmi, Naseeruddin Shah, Raj Babbar

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Director: Sikander Bharati
Music Director: Bappi Lahiri
Star cast: Chunky Pandey, Sonam, Vinod Mehra, Shakti Kapoor, Kiran Kumar & others

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Producer: Janesh Dayal
Director: Ashok Tyagi
Music Director: Dilip Sen/Samir Sen
Starring: Raj Babbar, Kimi Kalkar, Shakti Kapoor

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Producer: Dalwinder Sohail
Director: R.P. Swamy
Music Director: Bappi Lahiri
Starring: Govinda, Neelam, Mac Mohan, Raza Murad, Amrish Puri, Shashi Kapoor

Shree Kala Arts'
HAQ KI JUNG

Producer: Mohan Rao
Directed by Tinnu Anand
Music Director: Amar Utpal
Starring: Poonam Dhillon, Kumar Gaurav, Danny

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KHULE SAM

Producer: Tarun/Arun Dutt
Director: Arun Dutt
Music Director: R.D. Burman
Starring: Dharmendra, Chunky Pandey, Neelam, Shakti Kapoor, Danny

KHOON Ka KARZ

Producer: Bhappi Sonie
Director: Mukul S. Anand
Music Director: Laxmikant Pyarelal
Starring: Vinod Khanna, Rajnikant, Sanjay Dutt, Dimple Kapadia, Kimi Kalkar

Shetty Films Combine's
Khatarnaak

Producers: Mrs. S.R. Shetty & Harish Shetty
Director: Bharat Rungachary
Music Director: Annu Malik
Starring: Sunjay Dutt, Anita Raaj, Farha, Govinda (Special appearance), Anupam Kher

Anuradha Films Pvt. Ltd.'s
MR. & MRS. 420

Producer: Arvind Sekaria
Director: Sudershan Rattan
Music Director: Bappi Lahiri
Starring: Raj Babbar, Kimi Kalkar, Hemant

Neha Arts'
Adharm

Producer: Nitin Manmohan
Director: Aziz Sejawal
Music Director: Anand Milind
Starring: Shatrughan Sinha, Anita Raaj, Farha, Sunjay Dutt, Suresh Oberoi

Amit Films International's
Suhaag Chooda

Producer: Ajay Batta
Director: Ajay Deol
Music Director: S. Madan
Starring: Satish Kaul, Preeti Sapru, Bharat Kapoor, Meher Mittal

Samyuktha Productions
NEW DELHI

Producers: Dr. M. Tirupathi Reddy & Rajeev Kumar
Director: Joshi
Music Director: Shyam
Starring: Jeetendra

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Roti Ki Keemat

Producer: Suresh Grover
Director: Ramesh Ahuja
Music Director: Bappi Lahiri
Starring: Mithun Chakravorty, Kimi Kalkar, Pran, Gulshan Grover

Tele Movies'
GOONJ

Producer: Joy Augustine
Director: Jalal Agha
Music arranged by: Biddu
Composers: Rajesh Bhatt, Binjoo Ali, Biddu
Starring: Kumar Gaurav, Juhi Chawla, Binjoo Ali

Shiv Kala Mandir's
Qurbani Rang Layegi

Producer: K.K. Talwar
Director: Raj Sippy
Music Director: Laxmikant Pyarelal
Starring: Sunjay Dutt, Padmini Kolhapure, Poonam Dhillon, Shakti Kapoor



Film music on

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The sound of music to come

playback

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REVERB

YES ... SERIES

While Doordarshan is providing a variety of programmes catering to all sections of its viewers, (irrespective of its quality) one wonders why there is no serial on politics. Something like the BBC's, 'Yes Prime Minister'.

Doordarshan should present some serial on Indian politics without being harsh? If done in a lighter vein, Indian politics seem to be just the right stuff for such a production. In a democratic country it would be a good idea to have 'Yes President, Yes Prime Minister'. When we are apeing serials from the West, it is an excellent idea to have Indianised versions of the 'Yes ... series'.

Belawadi Ramaswami
Bangalore.

PLEA TO LOWER TAPE PRICES

Nowadays, there seems to be no dearth of audio cassettes in the market, and brand names have increased manifold. The 'copyright' act seems to have vanished, and the new regulars like T Series and Billboard have captured the peo-

The Dynavox Zippo for the best letter of the month goes to Mr Belawadi Ramaswami, Shanti, 12 Shankar Mutt Rd., Bangalore-560 004.

ples' attention, leaving the former ones like CBS and HMV with a lesser share.

An example in the English music cassette scene is 'Bad' by Michael Jackson, which is quite popular among Indians, especially since the Grammy clippings of 'Thriller', and more recently, of 'Bad' were shown on television. This cassette was released by CBS, but the other lesser brands were selling it for a paltry sum of Rs 11/- or so. The reason why HMV and the other big names are behind, is because - T Series (Rs 18/-) and Billboard (Rs 20/-) are priced at nearly half the price of what they (HMV CBS, etc) charge. Moreover, as hardly any of the younger generation go in for very professional recordings, they prefer these cheaper cassettes, which one must admit do have quite an 'ok' level of recording. So, CBS, HMV are you listening to one of your 'still-faithfuls'. Try to lower the prices in the market.

Amit Loiwal
Baroda

GREATEST ROCK CONCERT

Bruce Springsteen was the 'jewel in the crown'. The young crowd at the rock show in Delhi vibrated with delight at the brilliant performance of this popular



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American rock star. The megastars, their talent and energy, the excellent band and everyone's dedication to the cause made it the greatest rock concert ever held in India. It was fun 'n' merriment.

The infectious disco beat can be heard all over the country by its energetic proponents – Sharon Prabhakar, Alisha Chinai, Remo Fernandes, Sapna, Gary Lawyer et al. And of course a big 'thank you' to Bappi Lahiri, who freely copies songs from all over the world.

P K Bose
Timarpur

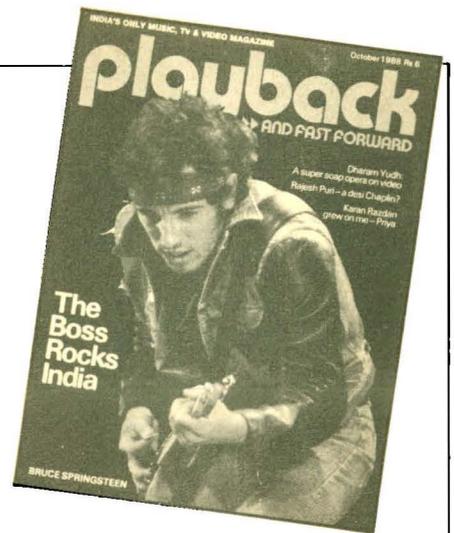
GOOD ARTICLE

As an audio buff, I have always been a great fan of your technical editor Mr Daman Sood. I find his articles written in a very lucid and informative style. Mention must be made of his article on the MIDI, noise reduction systems and Tips on speaker design. With reference to the latter, I was wondering whether Mr Sood could tell me the place where I could obtain the book – 21 Custom Speaker Enclosure Projects You Can Build by David Weems – about which he has made a reference in the article.

T Dorji
Gauhati

VIDEO ADS A NUISANCE

Video advertisements are creating a nuisance, whether you playback or fast forward a video film one can never escape from them. Apart from the ads butting in at crucial moments during the film, there are the brand names displayed permanently on the screen, and as if that was not enough, there is also a continual movement of the manufacturer's complete details displayed on the screen. This is very distracting.



Out of sheer frustration, I complained to several well-known video companies and suggested that they should show the ads at a stretch, either before the film or at the end.

I hope the concerned manufacturers consider the viewer's opinion for a change.

Pallab Bose
Orissa.

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and sweet as
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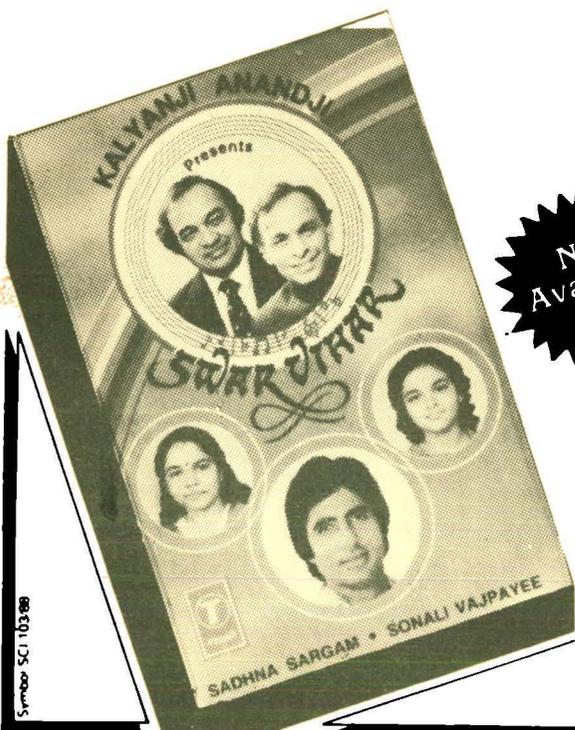


*"... Audiences mesmerised by
the magical voice of Sadhna
Sargam ..."*

— Chitralekha, 10th
October, 1988.

*"... Sonali sings select songs of
singers like Lata Mangeshkar, Asha
Bhonsale, Noor Jehan, Shamshad
Begum, Mehdi Hassan and Gulam
Ali, with such finesse, that even if
these artistes were to personally
hear her, they would be left
chewing their nails! ..."*

— Madhuri, 15-28th July, 1988.



Now
Available

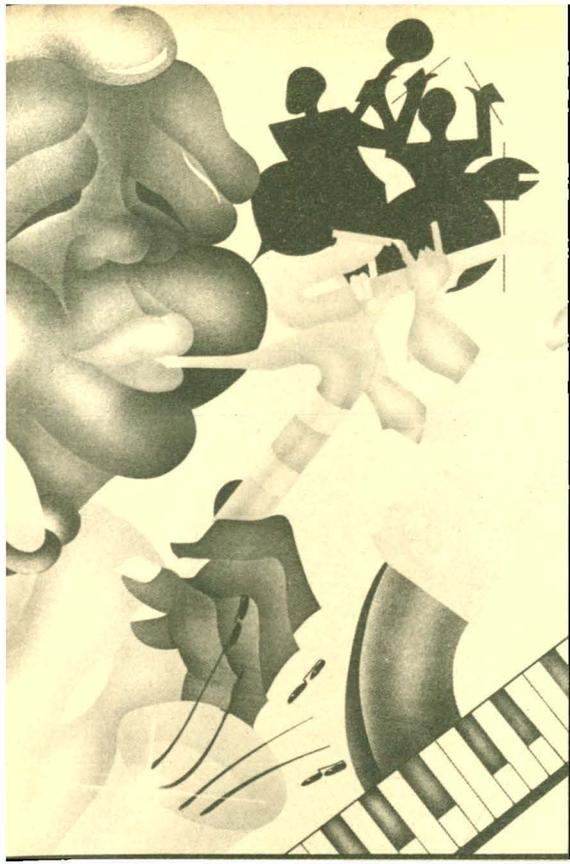
Up-coming Sadhna Sargam
and twelve-year-old
child sensation Sonali
Vajpayee bring to you fifty
glorious years of Hindi Film
Music interspersed with
classical songs in a
melodious blend.

Compered by
AMITABH BAGCHAN

**Our Music
Your Choice**



Only genuine T-Series Cassettes carry our mark on the leader tape
Duplicate cassettes will damage your equipment



ROUND-UP

MUSICAL

1989 is definitely going to be a very happy new year for **Sonali (Jalota)**. Guess why? She is very thrilled about her forthcoming foreign tour. In



Deepak: A lucky break

January, accompanied by four musicians (including **Roop Kumar Rathod**), she's going to give a live concert in the

Middle East – Doha, Qatar, Dubai and Muscat. They have been invited there by the ambassador of Qatar.

Right now, Sonali is busy trying to impress the audience here. As far as new recording is concerned, she will be singing for 'Rahaat' as a playback singer.

Friendship turned out to be fruitful indeed! At least with **Deepak Kumar**, 'Comet' singer from the satellite group who has been performing live stage shows for past few years.

Deepak got a break in the Gramophone Record Company's latest release 'Kesario Rang, Aasman na rang' – II comprising eight garbha

songs, musically arranged by Deepak and **Nikhil Kamat**. And all the songs are sung by Deepak.

Says Deepak, "My next composition is a combination of soulful oriental and jazzy western music."

*

Kunda Weling? Not many of us are familiar with this promising classical singer, who nevertheless, is frequently heard from the studios of AIR. Besides classical music, she is equally adept in her renditions of Thumris, Dadras, Bhajans and Marathi Natya Sangeet.

Born and brought up in Belgaum, Kunda Weling, showed a leaning towards music from her childhood. She started her initial training under Rambhau Vijaypure of the Kirana Gharana. Later, she learned from Pandit Gajananrao Joshi of the Gwalior and Jaipur Gharanas. At present Pt Babanrao Haldankar of the Agra Gharana is teaching this enthusiastic artiste.

*

Mimicry king **Johny Lever**, is all set for 'Dhammal'. Hold on! This time it's not through mimicry. The mimicry artiste now displays his vocal histrionics for the first time on Tips Label's newest Dhammal (a Hindi Bhojpuri folk song audio cassette) along with another upcoming singer **Madhuri**, both of whom are literally ready to create big 'Dhammal', to the tunes of another new music com-



Sonali: Thrilled

poser Vinod Kumar and lyricist Aatish Jaunpuri. The special duet by Johny and Madhuri goes like that 'Teri Jawani Panjaban Jaisan, Magar Lage tu Gujaratan Jaisan. Isn't it good for a change?

*



Roop: Smooth going

Why is **Talat Aziz** looking so *kush* these days? Is it because he succeeded in achieving his Manzil? (the name of his new ghazal album). Perhaps but that's not the end. For Talat, it's still a long way to go. The ghazal gayak is all prepared for his new film 'Raahat'. How does he feel as an actor? Says Talat, "It's not a sudden jump. I have already done a video film earlier. There the heroine was in a silent role. Here, in my forthcoming film, it will

be different.”

Definitely, it will be different, as one can expect a lot of action both



Preeti: Grand success

from our ghazal gayak, as well as the pretty **Sonu Walia**.

*

What is **Kavita Krishnamoorti** doing these days? “Well, as usual, nothing new,” says the singer amidst laughter, “only film songs and jingles.” Recently, she recorded some modern Bengali songs for Venus. “Bengali is the sweetest language and I enjoy it most, when I am singing



Kavita: Loves singing in Bengali

in Bengali,” says the ebullient singer. Words and pronunciation are not a problem, as Kavita has a Bengali background.

*

Preeti Sagar is back in India after her very successful tour abroad. Recently, Preeti visited London, Leicester, Birmingham and Jamaica. The Indians abroad were thrilled when I sang pop songs. It was a grand success. In fact in Jamaica, we were asked to perform once again, but due to our recording dates in India, we had to turn down their request,” revealed the artiste. “I sang duets with **Hemantada**. It was fun in his company. When I sang Gujarati songs, the audience started doing garbha followed by the bhangra, when I started singing in Punjabi.”

What’s next? “Wait and watch,” says Preeti.

*

With the festival fever in



Arpita: Rock and pop together

the air, it’s time for ‘Misty Misty’. Mind you, this misty... is not the eatable (sweets, as it means in Bengali). It is the name of the music cassette sung by **Arpita Arunila**, for CBS.

Arpita is basically from Calcutta, who came to Bombay to try her luck in the singing profession. “My second cassette will be a combination of rock and pop songs,” says Arpita proudly.

A wonderful idea indeed!

*

To a relatively unknown singer **Vinod Rathod**, goes the credit of perpetuating the memory of Kishore Kumar, by recording 14 hit songs of his. Vinod

Rathod got his first solo break in ‘Zindagi ka safar, Shradhanjali, Kishore Kumar’s album. This music cassette is released by Tips Cassettes & Records Co as a tribute to the late singer.

The artiste must be overjoyed to have got a break in such a big way.

*

Alka Yagnik and astrology? Well, her stars are definitely bright, little wonder she won accolades for her numbers ‘Papa kahete hai...’ and ‘Gazab ka...’ in ‘Qayamat Se Qayamat Tak’. But is our songbird a stargazer? Says Alka, “astrology is a very interesting subject provided one studies it seriously and knows how to calculate things correctly. In fu-

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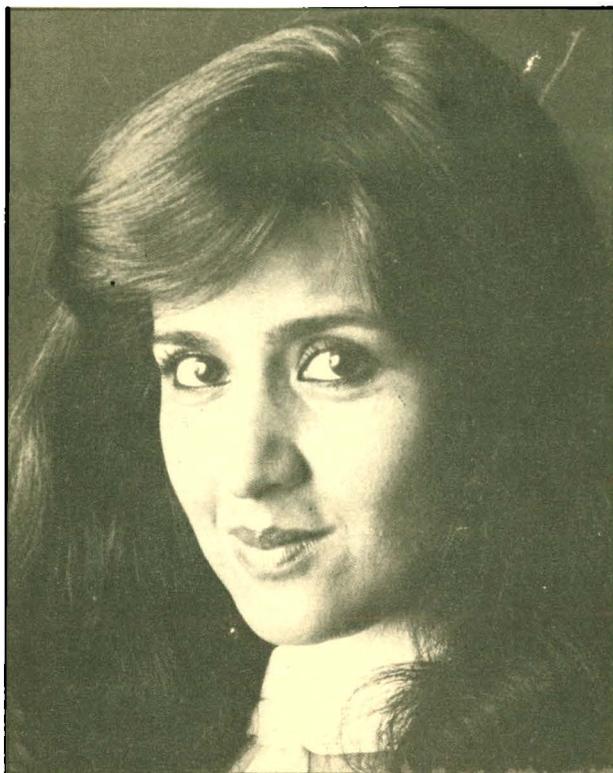
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PADHYE ART



Sharon: Turns patriotic

ture, if I get enough time, I will definitely study this subject."

Well, it may not be to predict anyone's future, but she can definitely know what the future has in store for her. Right now, she has to depend on her astrologer, who it seems predicts very rightly. At least Alka feels that way.

*

It looks like **Sharon Prabhakar** is bitten by the patriotic bug. She wants to do some free live concerts, to create a national awareness or perhaps to intensify the slogan 'National integrity' which by now even a three-year-old

child is quite familiar with. Well, why not? In any case, Sharon at the moment has achieved enough fame as a stage artist.



Alka: A star-gazer?

It was Lata Mangeshkar, who was always called for arousing the patriotic zeal among the Indians by her melodious songs like 'Sharfaro Ki...and Insaf ki...'. One cannot forget that Jawaharlal Nehru was in tears when he heard her singing 'Aye Mere Watan...'. Then recently, we had our film star Sunil Dutt marching first in Punjab trying to restore peace in India. Was the mission served? Never mind, he again set for Japan. Is Sharon, inspired by all these stalwarts? Well, Sharon go ahead. After all, patriotism is the greatest need of the hour.

*

Penaaz Masani is once again in the limelight. Music India recently released her new ghazal cassette, 'Tuhi mera dil, tuhi meri jan.' Why is



Manna Dey: votes for classical

the name of her cassette so long? Perhaps, Peenaz has learnt that it is not easy to accomplish 'dil' and 'Jan' in a short way!.

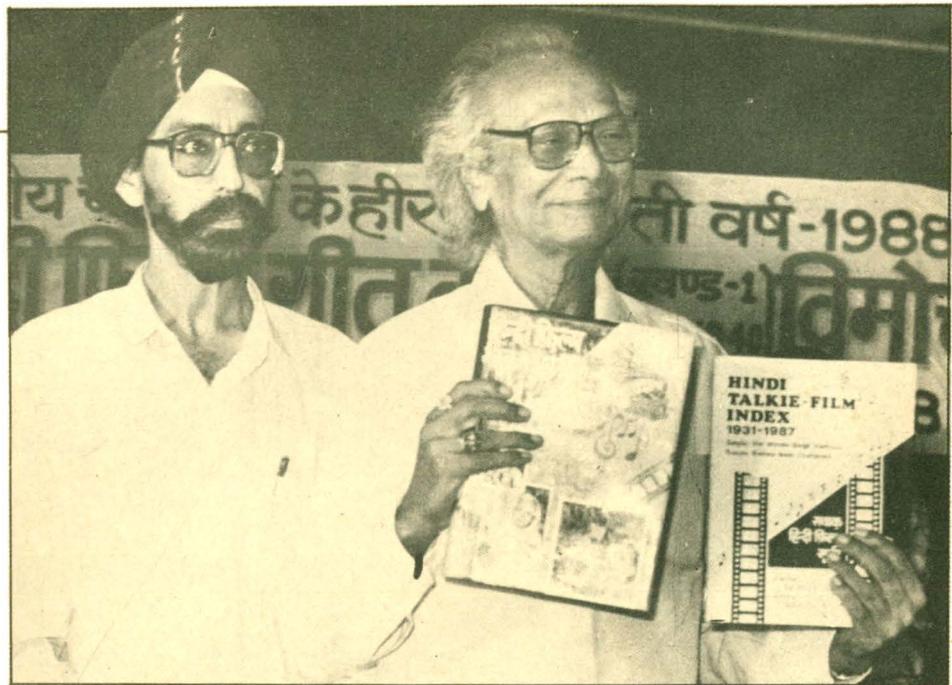
*

When Talat Aziz was asked, 'App ko sab se achcha kya lagta hai?' (What do you like the best?). Pat came the reply, 'I like to hear Lata Mangeshkar singing'. Was that the reason why Lata Mangeshkar was the chief guest at the release of his new album 'Manzil'?

*

Who said Indian classical music is dying?

The veteran Manna Dey, speaking at a function, said he still has great hope in the youngsters. "Indian classical will flourish further. Though rock and pop have eclipsed Indian music, it will not last too long", feels Dey da. ☺



Har Mandir Singh (left), with Naushad at the release of 'Geet Kosh'

Har Mandir Singh 'Hamraaz' is a Sardar who immortalised film music without composing a single note of it. He is not a musician nor does he pretend to be one because of his inability to differentiate between 'Sa' and 'Re' in the musical scale.

Considering the modern trend in film music, Har Mandir knows that he does not have to be a musician to be called a music composer. But he refuses to be known as anything except an 'humble listener' mainly because of his boundless regards for musicians who raised the stature of film music in the past.

Har Mandir surprised the music and film industries by single-handedly compiling an encyclopaedic work of Hindi film music from 'Alam Aara' in 1931 to 'Anand' in 1970. He catalogued the opening lines of 36,000 songs with the relevant credits for music and lyrics from 4,336 films in 2,832 pages, including about 3,350 of Asha, 3,280 of Lata and 3,000 of Rafi. He accomplished the marathon task of compilation after 20 years of painstaking research. The recognition came

slowly only to overwhelm him when it did.

Veteran artistes like Jairaj, Sitara, Firoz Dastur, Ram Chandra Pal, Snehal Bhatkar, Madhulal Master and Naushad gathered at the Birla Krida Kendra last month at the release of Har Mandir's 'Geet Kosh' in the presence of a large gathering of music lovers. Talat Mahmood, Rajkumari, Sushila Rani Patel and Sulochana Kadam (Chavan) captivated the listeners, when they sang a few lines.

Surprisingly, it was the young and the energetic 'Albela' Bhagwan Dada, who stole the show. Even his hoarse voice sounded pleasant, when he sang the semi-classical melody 'Murli bairanbhai, kanahaiya tori' ('New Delhi'/1956) in the original style. He evoked laughter, when he sang the same song in jest by casting it in a disco-mould. It was a ridicule, which would have embarrassed the disco-maniacs. But none of them was present. The presence of glow-worms was superfluous, when the show was studded with stars.

— NALIN SHAH 'ALAM'

Off
The
Record



The Reincarnation of Nitesh Bharadwaj

AS KRISHNA

The television version of 'Mahabharata', which is slowly unravelling the epic sagas of Hastinapur, will eventually move on to more complicated intrigues and the Kurukshetra wars. Along with this progression, a major character in the serial, Lord Krishna, who is in a sense its hero, will start making weekly appearances on our television sets. And the expectations from Nitesh Bharadwaj, who is to enact Krishna, are high. For considering the importance of the role, if successfully portrayed, it will be a sure ticket to mini stardom for the actor and legendary status for the serial.

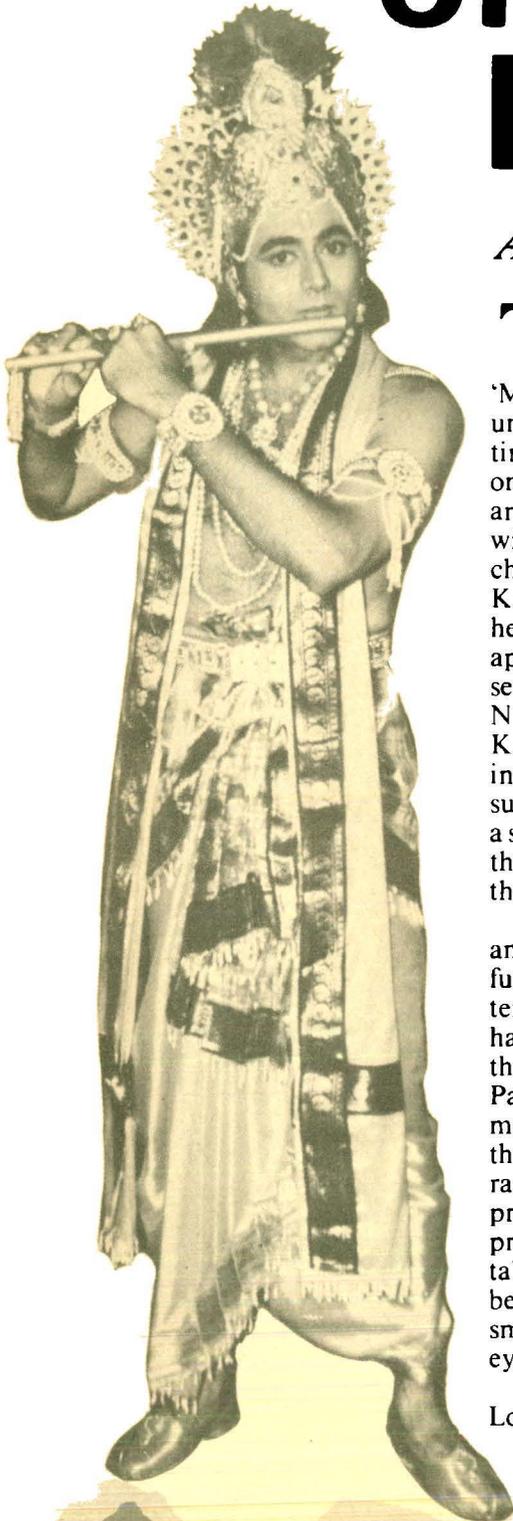
Bharadwaj was chosen from amongst a legion of other hopefuls for this pivotal role on September 20 this year. Though he had earlier been chosen to play the role of Vidhur (brother of Pandu and Dhritarashtra), the makers of the serial later changed their minds since they felt Bharadwaj would be more appropriate as Krishna. Says Ravi Chopra, co-director of 'Mahabharata', "We thought he looked the best for the role. He has a nice smile and a serene look in his eyes."

"A mythological figure like Lord Krishna is supposed to look

like something--peaceful, mischievous, with a spark in his eyes. Perhaps I was chosen on these criteria," says Bharadwaj. It is somewhat difficult to visualise Nitesh, 25, who looks more like the handsome young boy next door, being transformed into the towering character of Krishna, but the actor is quite confident of doing justice to the role and is all set to don the appropriate, glittering costume, headgear and all and make his appearance on television from the 20th episode onwards, which will be telecast by the end of February, 1989.

Bharadwaj is understandably excited about the promising role and says with a smile that he felt absolutely great when told, he had been selected. "I was very happy. I felt I should have yelled out or something, but I couldn't express it so much," he says. "The responsibility is much higher than the happiness," he adds. "Getting the role is only ten per cent of the achievement. The other ninety will be my performance."

Once Bharadwaj was chosen, he began studying the role, mainly by reading about it and by going through the 'Bhagwad Gita' and 'Dyaneshwari'. "But I am not trying to see any other actors



perform the role," he says, referring to Shahu Modak, a veteran actor who has in his time personified a variety of gods in almost all the mythologicals made in this country. "I don't want to be influenced by any other actor. I want to do it in my own way," says Bharadwaj. "My own way of smiling, looking, mannerisms, dialogue delivery my originality." Added of course to this sense of individuality is Nitish's notion of Krishna, who he looks upon as 'very romantic, very poetic,' all of which will go into his enactment of the role.

Though 'Mahabharata' is Bharadwaj's first major serial, he is no novice to the medium of television. His small-screen appearances began with a monthly programme in Marathi called 'Amchi Mati, Amchi Manse', in 1982. From here, he shifted to being an announcer and then moved on to read the Marathi news bulletin over a year later. "I have the unfortunate distinction of being the newsreader who announced the deaths of Indira Gandhi, Longowal and Lalit Maken," he reminisces.

But for those who are wondering, how a relatively unknown news-reader qualifies to play the demanding role of Krishna, there is Bharadwaj's background as a Marathi stage and film actor. In fact, his acting experience goes back to, when he was a little boy.

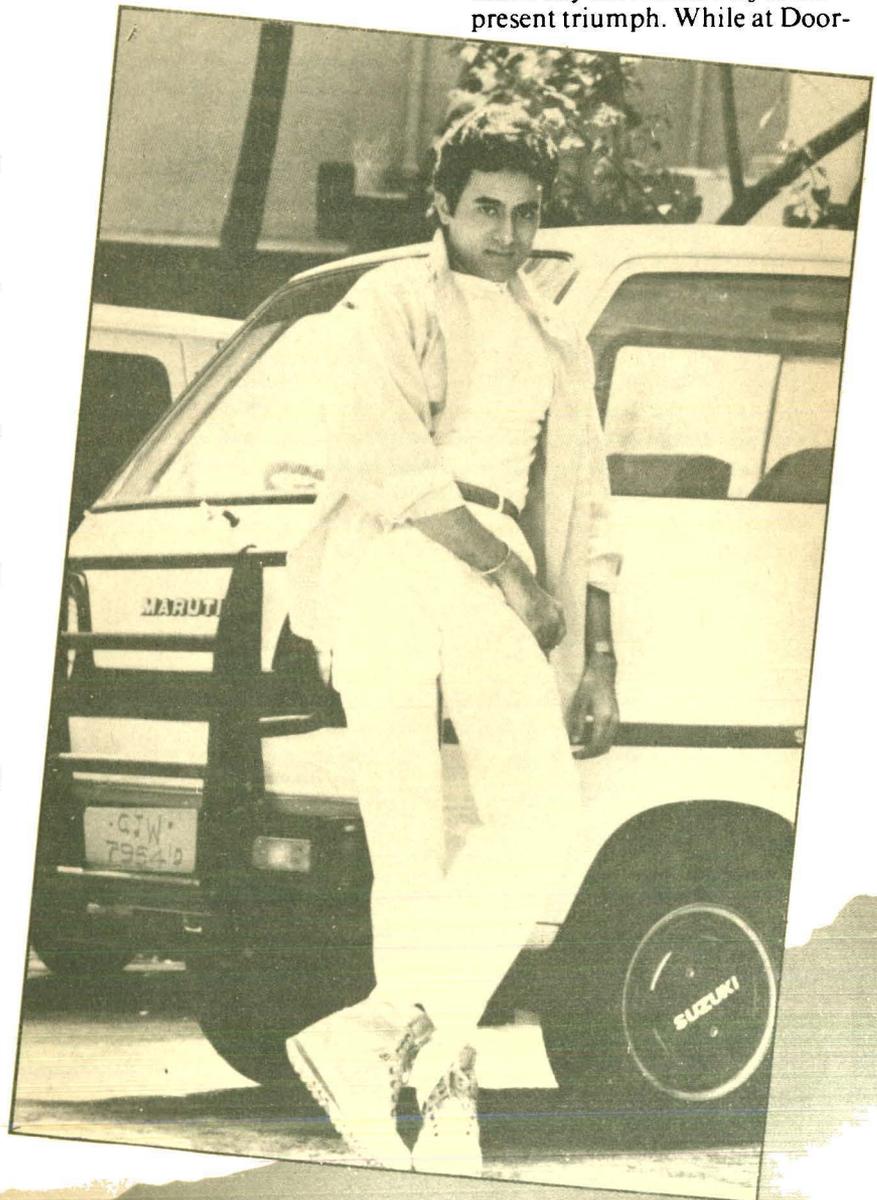
As a child, Nitish was a natural 'sutradhar', an un-inhibited narrator, who brought his stories to life. Due to this ability of his, when in the sixth standard in school, he was chosen to participate in a children's theatre workshop where such veteran Marathi actors as Kashinath Ghanekar and Prabhakar Panshikar taught the children various aspects of theatre. Here, Nitish's interest in drama took shape and he continued pursuing it through college plays later on.

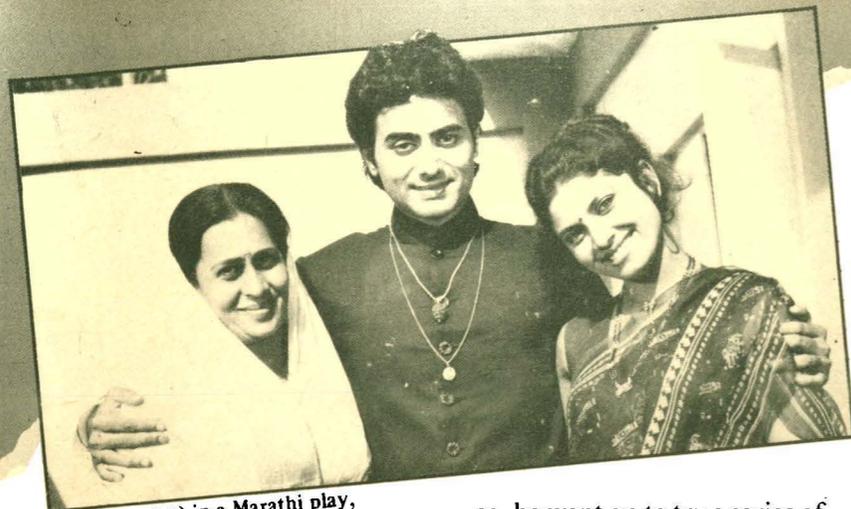
But it was during his Doordarshan stint that he got into acting professionally. Bharadwaj began his theatre career on the Marathi

stage, doing plays like Sai Paranjape's 'Soyarik' in 1984. He then shifted over to Hindi theatre and joined Dinesh Thakur's group 'Ank'. After doing about eight plays with 'Ank', Nitish left them in 1987 and decided to form his own theatre group. In January this year he along with a number of semi-professional and professional young actors, film technicians and others, have started a small set-up called 'Third Bell'. The group staged their first play, "Butterflies are Free" in Calcutta's Kalamandir soon after their formation and are now waiting for another opportunity to put up some more plays.

Along with all his theatre activities over the last few years, Bharadwaj also made forays into films and modelling. His first film, titled 'Khatyal Sasu, Nathal Sun' which was released last year was quite a hit in the Marathi film circuit. The second one called 'Nasheebwan' is to be released by December this year; and Bharadwaj is currently shooting for his third Marathi film, 'Pasant Aahe Mulgi'. Nitish has also acted as hero in an off-beat Hindi film, directed by Nabendu Ghosh for the NFDC. The film titled 'Trishagni', has been selected for the panorama section in the 1989 film festival.

But it is perhaps his efforts at getting to be a model, that have indirectly led Bharadwaj to his present triumph. While at Door-





Nitish (centre) in a Marathi play, 'Khatyal Saasu, Nathal Sun'

darshan, Nitish once had a photo-session done by a cameraman friend and then started making the rounds to ad agencies with photographs in hand. After some dreary months of doing this, he finally got a call from B R Ads (a concern of the Chopras, the makers of 'Mahabharata') and was asked to model for Allwyn watches. Thereafter, a number of prestigious assignments followed, including Godrej cupboards, Vicks inhaler, Ponds powder, Close-Up toothpaste and Optonica television. But it was probably the first assignment for Allwyn which brought Bharadwaj in contact with Ravi Chopra, that decided his fate as an actor and eventually landed him the Krishna role.

However, looking at Nitish now, on the threshold of possible stardom and near reverence in the Indian television-viewers' minds as Lord Krishna, it is interesting to imagine that the world of acting would not have heard of him had he stuck to the profession, he originally wanted to follow. For Bharadwaj is of all things, a qualified veterinary surgeon!

"I had a passion for horses," he says. "They are so royal and majestic. So I decided while in college that I wanted to work with that animal." Thus, Nitish became a vet in 1983 and worked for a while at Bombay's race course. This however, did not work out to his satisfaction and

so, he went on to try a series of jobs on stud farms. "But I was getting paid peanuts," says Bharadwaj, explaining his decision to quit the field. "So I decided it's not practical to have a full-fledged job with horses. I thought I could fulfill my passion for them sometime later, but now I must live better, earn more."

So, Nitish left his animals and took up a job as a quality control executive in a firm, "popping my eye into microscopes and all." But, he says with a laugh "I was very unsuccessful here and left in two months. "By this time though, his foray into Doordarshan had been undertaken and so the switch from a regular job to television news-reading to acting turned out to be quite smooth for him.

Now having reached a milestone in life, Nitish is already thinking about his future plans about life after 'Mahabharata'. "I plan to try to get into top Hindi films," he says, echoing the logical transition and ambition amongst all upcoming television stars. "I don't know what my chances of success are," he adds thoughtfully, "but I believe in trying, in doing my job well. I don't worry about what's going to happen."

Whether he makes it to the cut-throat world of Hindi films, it will be known in due course. For the time being of course, Bharadwaj's life has begun revolving around 'Mahabharata'. How does it feel to be personifying someone who is worshipped by millions of Indians? Is there any feeling of

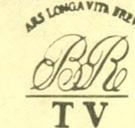
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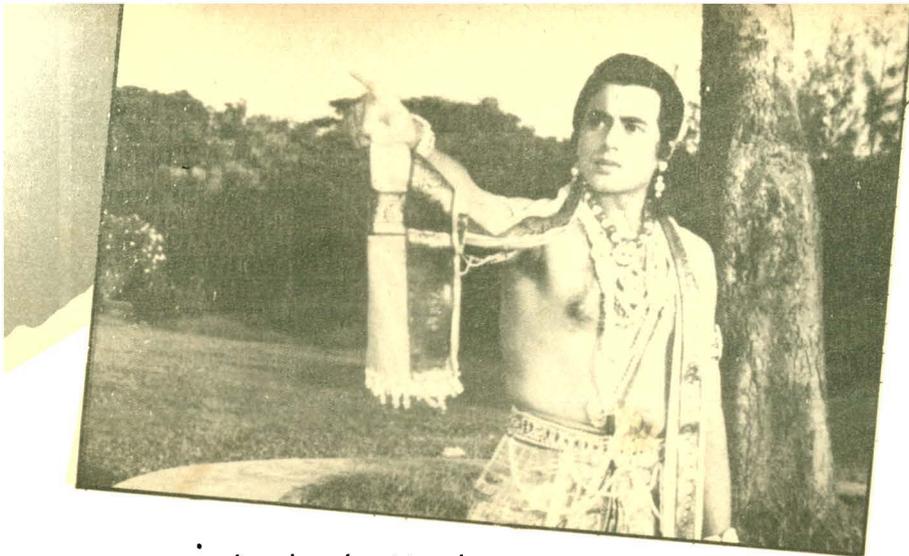
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PERCEPT



awe or apprehension about treading on the delicate path or religion? Bharadwaj replies, "I come from a family background that is not very religious, so there is no question of apprehension. I am religious only to the extent that it does not obstruct anything I do. And because of TV infiltrating even in villages, there is an awareness in people that the person they are seeing as god is only an actor, that it is only a serial. Even someone like my grandmother, who is happy I got the role, does not have any reserva-

tions. She has only told me, 'Vichar Karunkar, Changla kar' (Do the role thoughtfully and well)."

How would Nitish react if after or during 'Mahabharata', people started venerating him as Lord Krishna, like it happened with Arun Govil in 'Ramayana'? In reply, Nitish recounts a past experience: "Some years ago, I played Buddha in a play at Nagpur. After the show, a lot of bhikshus came up to me and wanted to touch my feet. If I had resisted it, they would have been hurt, for

they were being true to their feelings. It was up to me as an actor to not overdo the holy bit."

After 'Mahabharata', too, if such instances crop up, Bharadwaj hopes to remain in his senses and says, "Fortunately, I have friends who would always pull me down if I began putting on false airs." Then, with a smile he adds, "I am after all, not Lord Krishna, I am Nitish Bharadwaj. I cannot say what will happen after the serial. For now, I just know I have this assignment and I must do it with sincerity and conviction."

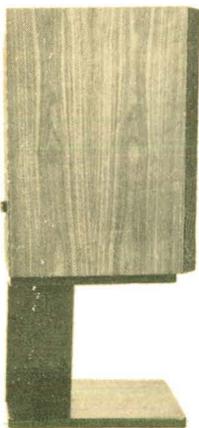
As you leave Nitish's place, you cannot but smile to yourself, as you have an absurd vision of the actor in Krishna's costumes, walking the streets of Goregaon, where he lives. Or, imagining that his neighbours, who are watching cricket on television that afternoon, might suddenly start bowing down once their boy next door had donned the Krishna 'mukut' on their TV sets.

— SHARMILA JOSHI

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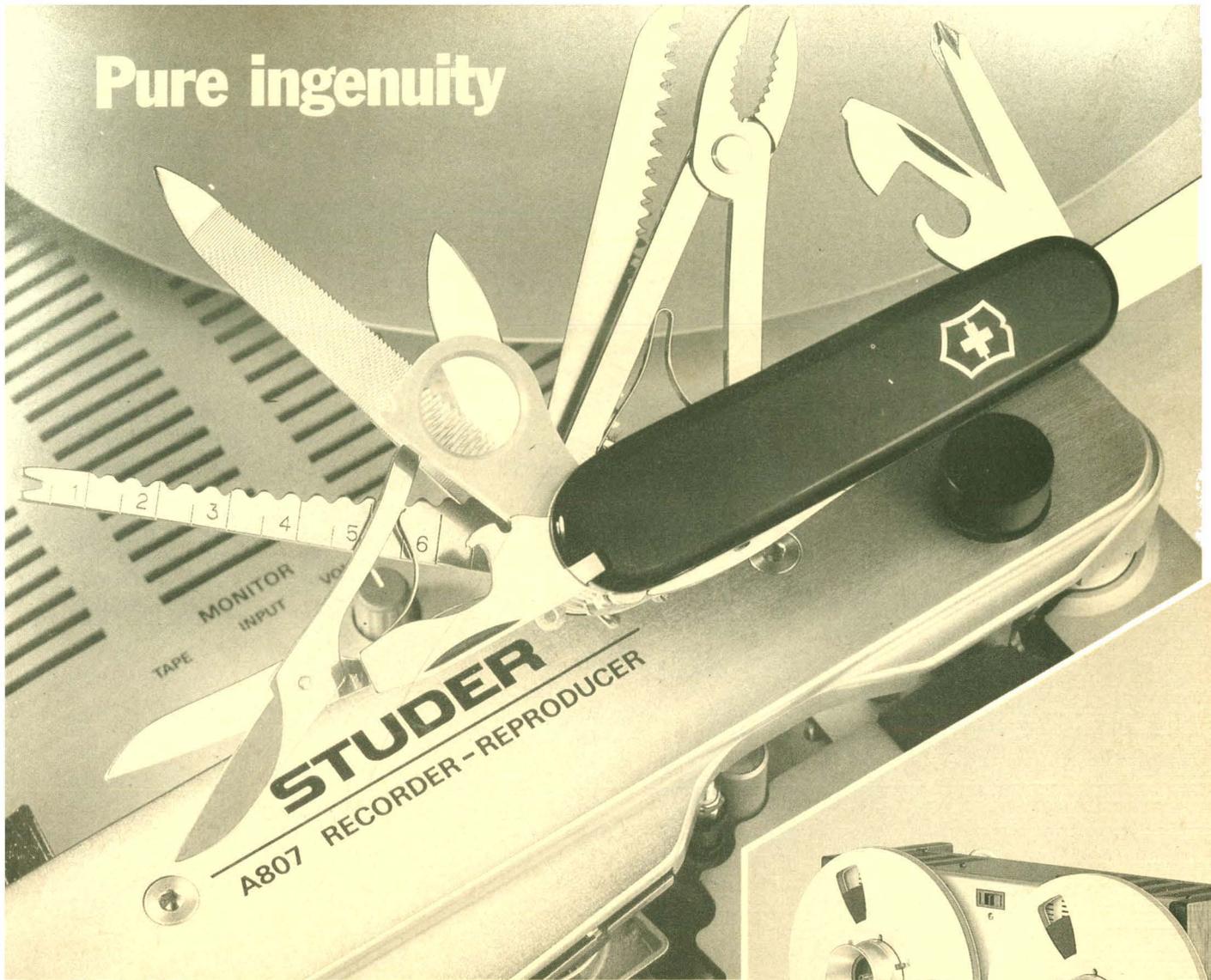
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Have camera, will shoot!

Why is Pammi Bakshi, editor of 'Movie' magazine thrilled when working on video programmes? Why are more and more journalists attracted towards this new field? A series of questions sets one ruminating on the subject - 'Video'.

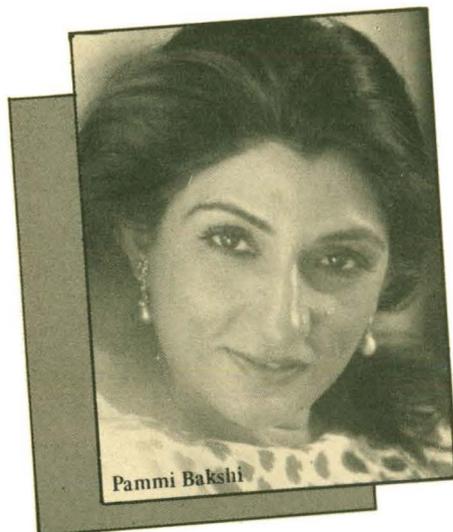
Pammi insists, "It's a fascinating field. Where will we get a golden opportunity like this." Yes. Pammi is correct. At least as far as glamour and money is concerned, video holds no parallel at the moment.

Will she quit her job in 'Movie' magazine? "Definitely not," came her prompt reply. "Movie is my baby. In any case, there is no hard and fast rule, nor any time restrictions. I don't have to go to office every day." The same is the case, while working on video programmes. Convenience seems to be the name of the game. Again, there are advantages of being associated with a magazine, for you can get the contact which is very essential for success in this field. Well, why not? That's just what the video companies are desperately looking for; people with good contacts!



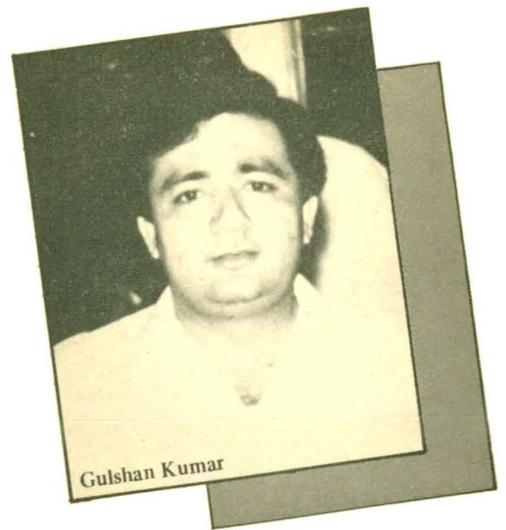
Never in their wildest dreams did the practitioners of this dynamic medium realize the extraordinary situation that has evolved in the shortest period. And almost anybody worth his name and having good contacts in the film or advertising world has become a producer, director and actor.

To put it succinctly, video has become a craze. In Bombay, especially, in the suburbs of Juhu, Khar and Bandra, which is dominated by film personalities, it won't be an exaggeration to call it a cottage industry. Here literally hundreds of enthusiastic and ambitious teenagers are armed with the ubiquitous U-matic recorder. A costly piece of equipment, the U-matic is the password to creativity. There must be over a hundred 'professional' cameras for hire from Rs 900 to Rs 1500 a shift, which is peanuts, if you're out to produce a film. And that's exactly, what every youngster in Bollywood is upto. It's a 'video film', but a film it is, with stars and sets, extras and lights. Lights! Yes, on hire at a cheap rate of



Rs 150 per shift. All this sounds really great for the younger generation, who have been producers, directors and actors on the silver screen. For if it wasn't for the electronic media, their pent up aspirations would have failed to see the light in the hazy and starry nights of celluloid, which has been lost to all those, who were yet in their embryonic stage.

So, almost everyone from the 'film industry' is exploiting the video medium. And with a vengeance. For a moment, let's overlook the big scenes of the Chopras and the Sagars with their Mahabharat and Ramayana. Or for that matter, Chetan Anand with his serial 'Param Vir Chakra'. We can get a fairly good idea of the scope and involvement with a close look at all the action, which is not going to be telecast.

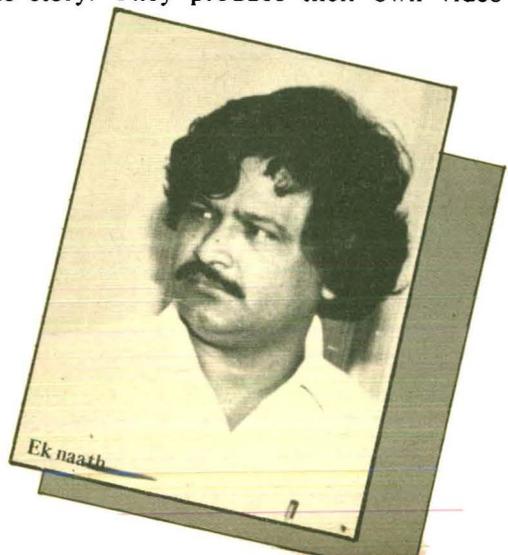


Neetu Singh and Rishi, are producing their magnum opus video serial, 'Dharam Yudh'. A serial on video? Has one ever heard of such a thing before? It's easy for Neetu Singh to do this and it's as easy for the rest of the hopefuls. For one, most of the video productions are on the floor, cherishing the hope that one of the 150 odd video companies which are into the mass duplication and distribution of video cassettes will buy their product for whatever it is worth, thus fulfilling their hopes.

Even if you have one 'released' product you're sure to be in the fast lane. Unfortunately, however successful you may be, the mega bucks are missing, but there is no limit to what can be achieved.

T Series is soon to enter the video cassette business. On the cards, is a series of eight 'love story' video films by the celebrated director of 'Waris', Ravindra Peepat. Gulshan Kumar, the showbiz mogul with the midas touch, discounts temporary front-runner Nari Hira's theory of signed-up artistes. It doesn't make sense. So he has signed up a director as the common denominator, which makes sense, as there's going to be a mass production of video films on love stories.

Herein lies the key to the whole boom situation. The video business means mass production and duplication of video cassettes and that is not easily done. Proof enough is Garware's success story. They produce their own video



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tapes and cassettes and duplicate on 3000 VCRs at one go. Their wholly economical operation enabled them to produce Dharam Yudh purely for video. To feed their massive infrastructure, Garware needs a lot of other video material. They have recently released cookery lessons, produced by the off-beat lyricist Amit Khanna, who was once a production man in *Buniyaad*. Apart from cookery lessons, video serials, tele serials, and movie video magazines we have already seen our own desi exercise videos, Govinda nights, Kishore Kumar and Shatrughan features. Not to mention TV Today, which vainly tries to justify its usage of the video medium. In a more self-righteous manner is 'Insight' which is produced by Delhi's Dr Jain. The power of the video medium was instrumental in winning the Haryana elections by virtue of (among other things) a full-fledged use of propaganda videos.

To help the video enthusiast, there are aids galore. Like cameras, which instantly playback, what you just shot. Lighting effects can be instantly checked, so you can see already on the screen, how the set and angle looks. If you're satisfied you can be sure that your product is ready. Gone are the days of inaccessible 'raw film'. Today, U-matic cassettes are being hawked by almost all those who are involved in making the video films. All those coming in from Dubai and the Far-East know of the profits and demand of U-matic cassettes.

So the stage is now set, for implementing ideas. Sunil Gavaskar is supposed to be behind 'Sport-style' a sports magazine fashioned more on the occidental style than the oriental. Talat Aziz has tried his hand at a music video and Sharon Prabhakar shot four pop songs for the Mehra's. Sharon is already acting for producer Aakash in 'Andhere Ujale'. A video company has reportedly paid Aakash Rs 50,000 as an advance for producing a video film for them.

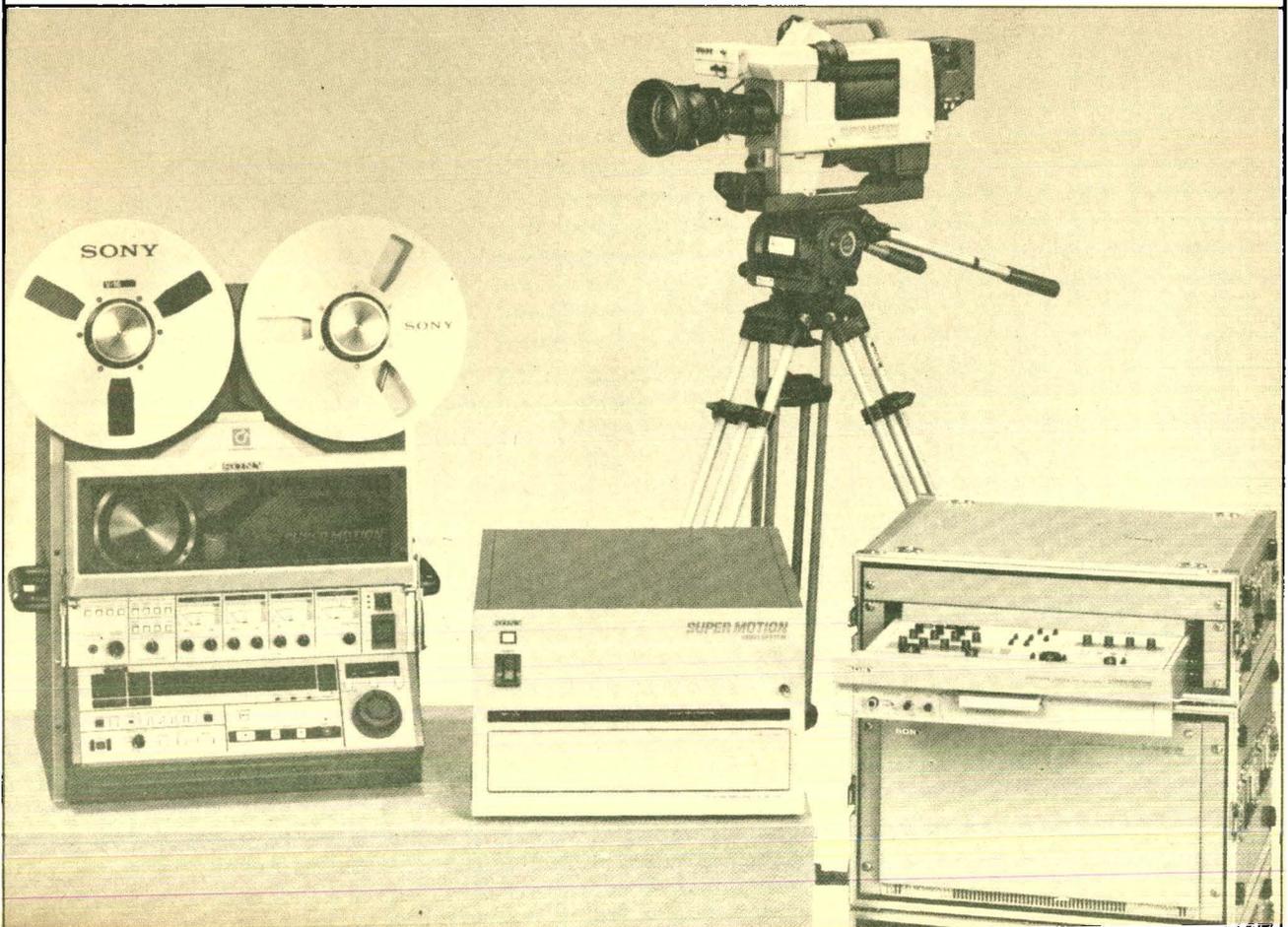
Aakash typifies the new breed of video professionals, who place efficiency above everything else. Kunal Kohli, still in college, was commissioned to produce, 'Trikon' for another video company. The producer reasoned "We can do it, the film will be made." The modus operandi is simple; hire cameras, lights, hundreds of actors on daily wages and a couple of U-matics exposed and you have a film. Sorry, video film.

Hot on the heels of Nari Hira, was Siddharth Srivastava, who produced a murder story 'Achanak', starring Om Puri and a host of new artistes.

Eknaath, who has a successful video magazine, now has Mohan Choti spearheading his video film factory of comedies.

In similar manner possibly, Mahesh Bhatt, will shortly be summoned by T Series to produce a series of psychological stuff. Gulzar, too, ought to be summoned for serious family dramas.

But the accent is on the young untried, untest-



EUROPE

in INDIA



Top Row: Joey Tempest, John Leven
Bottom Row: Mic Michaeli, Ian Haugland, John Norum

Calling all you rock 'n' roll fans.

'Europe', one of the world's top rock bands will perform in Bombay with all the glitz and panache they're known for. The entire show has been organised by

PRIDE: India, Seva Dhan and Gujarat Research Society.

Says Ms Kadri, general secretary of Pride India: "The sole aim of this spectacular show is to raise funds to sustain and expand our social programmes."

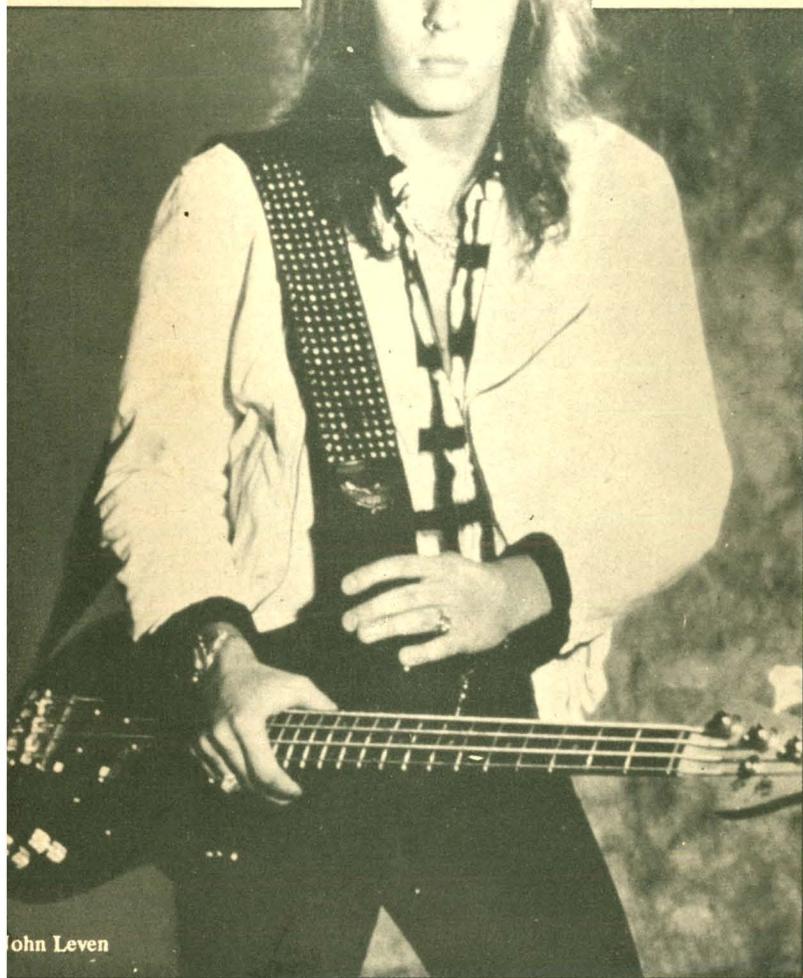
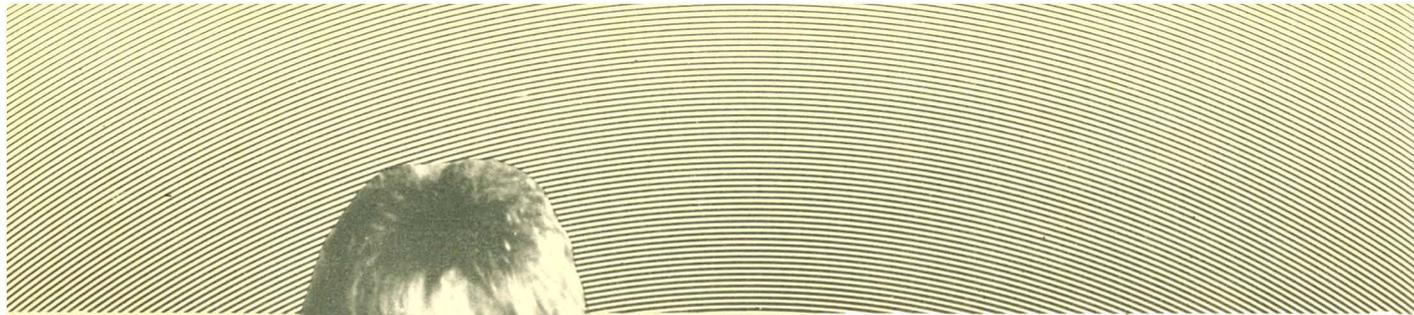
Presented by 'The Times of India' as part of its sesquicentennial celebrations, the entire hoopla will reportedly cost the organisers a whopping Rs 70 lakh.

Rumour singed the edge of credibility. Could it really be true this time around or was it going to be the same old story? Hadn't word spread and taken root in one mind after another of Michael Jackson, Stevie Wonder, Cyndi Lauper, Dire Straits, Miles Davis, et al visiting India for concerts? It's time for rumour to rest, to make way for fact. Europe will perform in Bombay.

The advent of Europe had long been proclaimed. Manager Thomas Erdtman and a team from Hot Management were in Bombay four months ago to discuss plans for the concerts; three had been planned initially. While the technical aspects were being finalised, the stage is expected to be 60 by 50

feet rising ten feet above the ground, with 100,000 watts of sound, power going up to 300,000 watts with lighting; Erdtman left the final details to come aside for a talk.

At that time, Europe were in the studio, giving the finishing touches to their album 'Out Of This World' with Producer Ron Nevison, who has worked with Heart, Chicago, Kiss and Ozzy Osbourne. Erdtman described Nevison as being "demanding but not more than he should be" adding, "The band too demands from him. He has been through it all. He doesn't believe in locking himself in a farm house while an album is being completed. He looks for a break so that when he comes back on Monday, the music is fresh, he can notice it again, looking for any changes that may be necessary."



John Leven

Europe knocked 400 bands out of contention and won a recording contract.

Turning to Joey Tempest, Erdtman called him a "thoughtful writer. He doesn't churn out 200 songs a year. He writes eight or ten. He has strong melodic lines." If Tempest doesn't like a song, he drops it after it has been thoroughly swished in his mind.

Tempest did keep ten for the new album. There are a total of eleven new songs, the twelfth which rounds up the album is a new version of 'Open Your Heart', a long-time concert favourite of the fans.

Erdtman's observations on Tempest and Nevison ring true. 'Out Of This World' is making a strong showing on the US charts climbing steadily. The reviews have been favourable and the band played to sell-out concerts opening for Def Leppard.

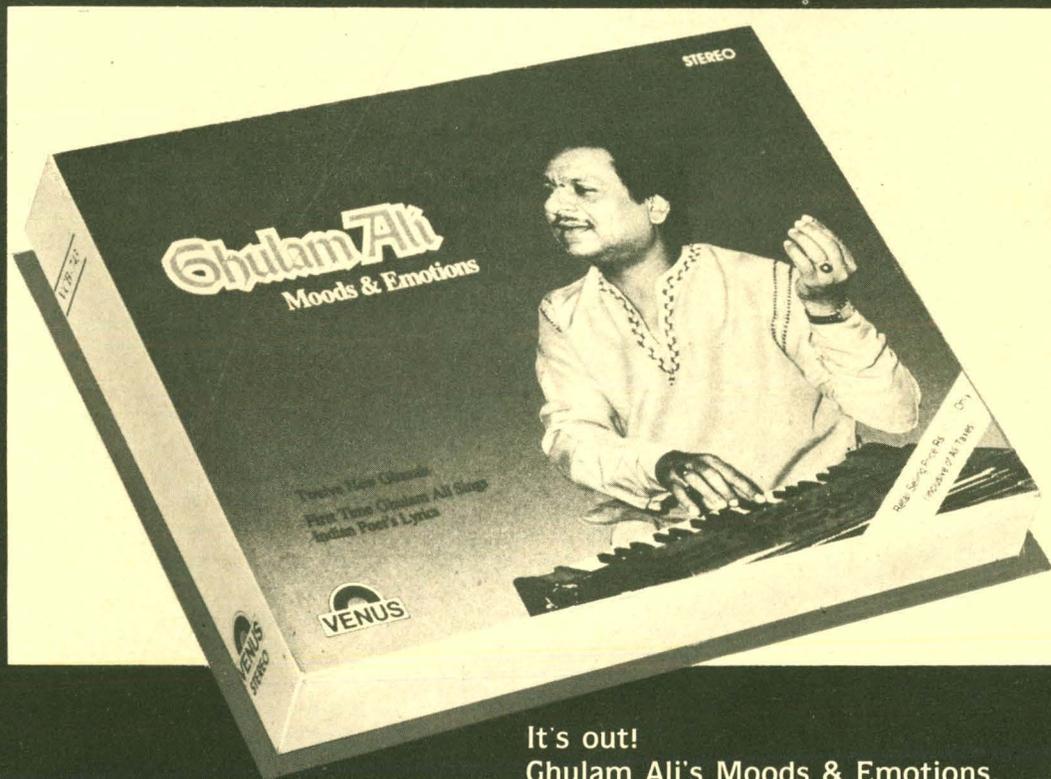
Europe, who come from Sweden, could well have been expected to fire the first live salvo in the continent they took their name from. So it would have been if it weren't for one detail. Bon Jovi were expected to release their new album at the same time and then hit the trail in Europe. "To have two similar bands touring the same territory at the same time would have been insane," exclaimed Erdtman. As it happened Bon Jovi delayed the release of 'New Jersey.' Such things happen. Nevertheless Europe are sitting pretty/as they have been all these years.

The core of Europe was formed in Uplands-Vassy, a suburb of Stockholm where Tempest, John Leven on bass and John Norum on guitar played in a band called Force. They played covers, everyone does at first, dipping into the metal heat of Led Zeppelin, Deep Purple and UFO. Being a bit adventurous, they started performing compositions by Tempest which found their own wavelength, attracting thousands of Swedish teens. The time of reckoning came when they entered a nationally-televi-sed contest, knocked 400 bands out of contention and won a recording contract. They also had a change of name.

Europe came in and so did an eponymous debut album. It did well, in Sweden, getting into the country's top ten. That success established them, giving them the board to

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Ian Haugland

The Japanese took Europe to heart and made them one of their favourite hard rocking bands.

take off on 'Wings Of Tomorrow', a melodic album even if it had a couple of rough edges. The few aberrations apart, Europe had shown that they were cast in a strong mould. The album sold 50,000 copies in just four days in Sweden.

Sweden, now augmented by Mic Michael on keyboards and Ian Haugland on drums went on the road. They pulled in the audiences. The Japanese, who love metal and hard rock despite their stoic looks and gentle applause at concerts, took the boys to heart, giving them a footing as one of Japan's favourite hard rocking bands.

The best was yet to come. 'The Final Countdown' proved to be just that for Europe as they rose and blasted their way to the top of the charts internationally. Their best writing was here, from the anthemic title track, the tough sinewy 'Rock The Night' and the feeling, powerful 'Carrie' which gave the band a US No. 1.

The release of the album saw the departure of Norum. In came Kee Marcello and as the band went on a tour of Europe and the USA they quickly established themselves pushing sales of 'The Final Countdown' past six million worldwide.

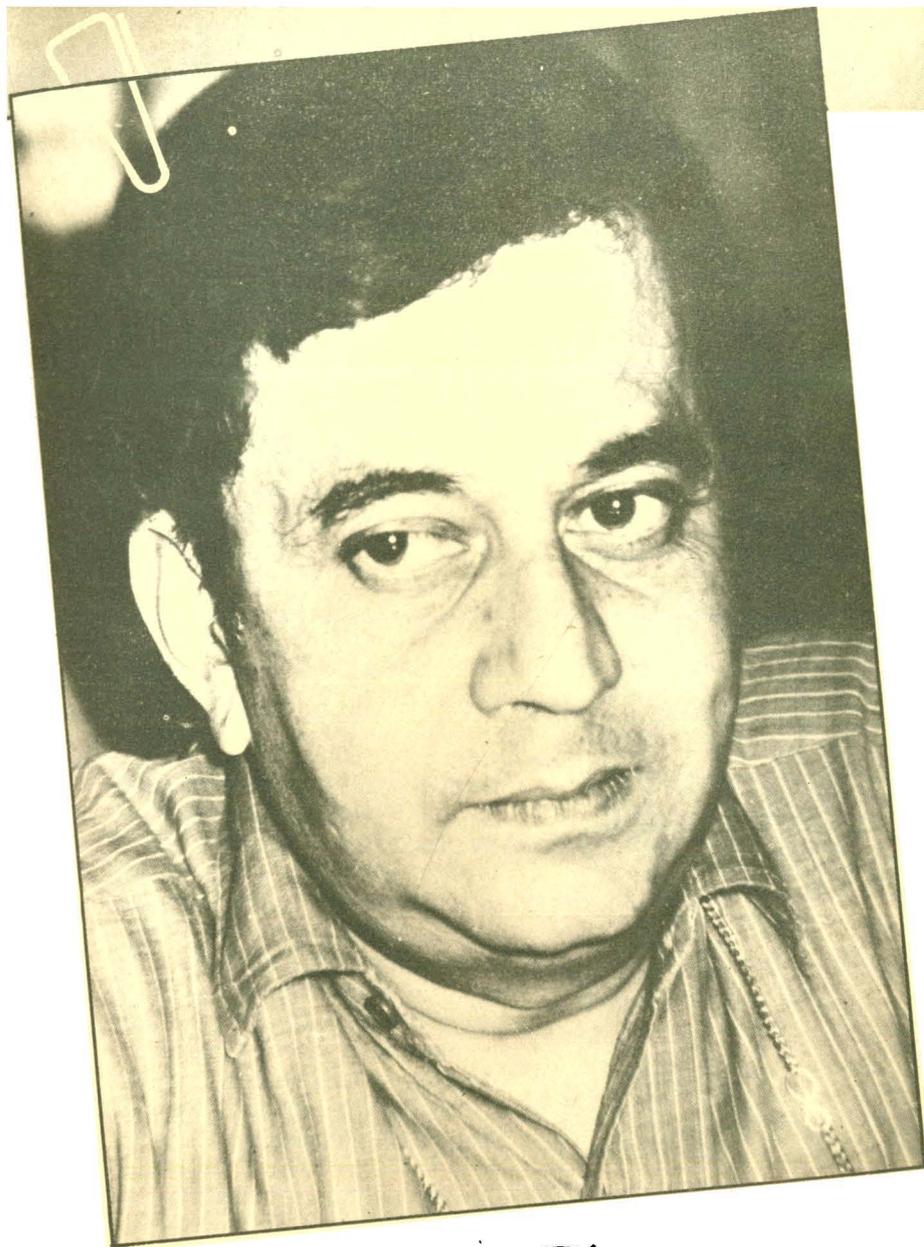
'Out Of This World' is expected to rock past that figure. "We are a bit more mature now when it comes to songwriting," says Haugland. "We are really satisfied with the album. It's more basic rock 'n' roll, it's blusier."

Michael sees the members of Europe growing as musicians and as individuals. "We play better now. Before it was mainly what the producer told us to do. We're more able to do what we want."

Nevison gave them that freedom. "The band too demands from him," Erdtman had commented. The partnership between producer and band has been a happy one. Out of this association has come an album that is spiking the air waves with songs like 'Superstitious', 'Sign Of The Times' and 'Let The Good Times Rock'.

All that's left is to be in Bombay this month to get a bit of Europe.

- JERRY D'SOUZA



KILLING HIM SOFTLY

- Introducing 'glasnost' in news and current affairs programmes.
- Headline controversy regarding the President's address on the eve of Independence Day.
- Covering the first anniversary of Jan Morcha on TV.

Which of the above incidents were responsible for the ousting of Bhaskar Ghose, the Director General of Doordarshan?

It is an old ruse. When a government functionary holding a key position is to be removed, efforts are made to hoodwink the people by making it look as if he or she is being kicked upstairs. It is a trick which rarely if ever works and it certainly hasn't in the case of Bhaskar Ghose.

From the all-important position as the Director General of Doordarshan, Ghose has been made the Additional Secretary in the Ministry of Culture. The government has been at pains to explain that Ghose has not been axed – Information and Broadcasting Minister, HKL Bhagat and the ministry's powerful secretary Gopi Arora, sought to soften the blow by ringing up Ghose and appreciating the commendable work done by him during his two-year tenure but was politely informed that he was being shifted.

Doordarshan's chief is a hot seat, but through his tactful manner and charming ways, Ghose had won everyone's admiration. Even Doordarshan's programme staff, which was initially peeved about the manner in which a civil servant was brought to head the organisation, acknowledged the competence of the man.

Ghose was trying to bring in a professional touch to Doordarshan, particularly to its news and current affairs programmes. The whole character of television news was changing. From a situation where every little word uttered by Prime Minister Rajiv Gandhi was faithfully reported in the news, we gradually found that while prime ministerial pronouncements were reported they were not being given plum spots in news bulletins.

It would have been unthinkable till a couple of years ago to find the Prime Minister's engagements on one of his countless foreign tours being taken only as the fourth or fifth item in news bulletins. Yet, this happened when Rajiv

Gandhi went to Jordan, Turkey, Spain and Yugoslavia recently. Doordarshan was for once going strictly by news value.

It was a development immediately noticed and appreciated by the people. Seminars, workshops, symposia, exhibitions etc opened by ministers disappeared from the bulletins. All were happy with the new tidings except the ministers who really missed seeing their mugs on the small screen at prime time. In their view, which ministers were covered in Doordarshan news and which were not was an indication of their importance in the ruling party hierarchy. And so they went up in arms.

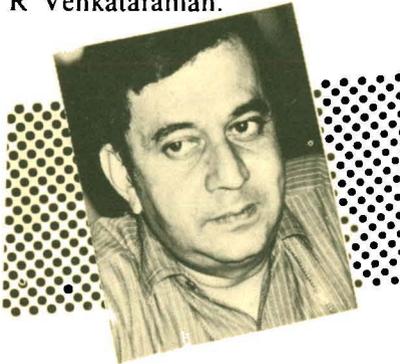
Bhaskar Ghose's first skirmish was with Ajit Panja last year. Ghose had rescheduled the telecast time of Parliament News from late night to early evening. Panja was furious. Sheer contempt for Parliament and parliamentarians, he screamed. The controversy raged on and Panja dramatically apologised on the floor of the house. Ghose was extremely upset by the whole affair and he was ready to resign. Somehow he was persuaded not to.

Ajit Panja, a loud-mouthed ignoramus, was finally shifted from the Information and Broadcasting ministry and H K L Bhagat brought in or rather brought back. But the good news for Ghose was that Gopi Arora, the Prime Minister's closest aide, was also appointed secretary in the ministry. Arora and Suman Dubey, additional secretary, agreed with Ghose's ideas of introducing 'glasnost' in news and current affairs programmes on Doordarshan, but not the bespectacled minister. But with Arora calling the shots, Ghose had his way and television news looked more and more professional.

Almost at the same time, the post of Doordarshan's news chief was upgraded from Chief Editor to Director. Harish Awasthi, one of the most experienced and

competent mediemen in the country, was made the Director of News. Opposition parties were getting a fair amount of coverage and the times when Rajiv Gandhi this and Rajiv Gandhi that was the refrain in news bulletins seemed well and truly past.

Bhagat did not like this one bit. He lay in waiting. He tried to get Ghose axed on several pretexts but failed. His big chance came on August 14, 1988. Doordarshan's evening news bulletins did not headline the Independence Day-eve address by the President R Venkataraman.



It was purely an editorial decision made on the grounds that the two evening bulletins came immediately after the live telecast of the address itself. But all kinds of meanings were read into it. Some went to the extent of interpreting it as a sign of a rift between the President and the PM.

This was just the kind of opportunity Bhagat and his fellow ministers were looking for. The alacrity with which the issue was raised in Parliament and even more the manner in which Bhagat apologised for the 'mistake' and announced that a ministerial committee was being set up to look into the working of Doordarshan was astonishing.

Ghose was not immediately axed but the signs were clear and ominous. Every little mistake was projected as a major howler and all-out efforts made to embarrass Ghose. Meanwhile, there were already signs of the same old, drab format of news returning with the Prime Minister dominating and the President not far behind.

Opinions on what finally brought the sword down on Ghose's head differ. Some feel it may have been due to the incident in September when Rajiv Gandhi's speech at *National Herald's* golden jubilee was drowned by some anti-government slogan-shouting. But the fact that Ghose stayed in office much longer would suggest otherwise.

Possibly the thing which finally sent Ghose packing was the fact that Doordarshan's news bulletins covered the first anniversary of Jan Morcha. A camera team was sent to cover the event and there was a detailed report too. You can well imagine what effect this would have had on Bhagat and other ministers who were used to the idea of government propaganda on the small screen and nothing else. And thus did the Sword of Damocles finally fall on Ghose!

At the time of writing, there is a major tussle going on to find a successor to Bhaskar Ghose. The chances of Shiv Sharma, presently officiating as Director General, being confirmed in the post are slender. Among other contenders are the likes of Suman Dubey, Rajiv's Doon School chum and R C Sinha, presently joint secretary in the I&B Ministry.

Regardless of whoever takes over the reins of the government's most potent propaganda tool, it is clear that the flirtation with glasnost is over. As the elections draw near and as the gaffes of the Rajiv government get more and more embarrassing with each passing day, Doordarshan will be used to highlight the achievements of the ruling party.

Already, Rajiv Gandhi's **darshans** to various flood-affected states, which would ordinarily seem to be sombre occasions, are dominating Doordarshan news. They are being projected as election tours. For Doordarshan it's been the case of one step forward and two steps backwards!

— RAJEEV RAJA



'We have to take action against Cable TV Cos.'

MARIO PEREIRA speaks to DHIRUBHAI SHAH of Video Master, one of the leading video companies, which sell under the popular 'Gold' and 'Time' brandname, on the state of the video industry.

How big is the video market? What is the total worth of the business?

The total business of video cassettes is about Rs 200 crore.

What about the threat from Cable TV?

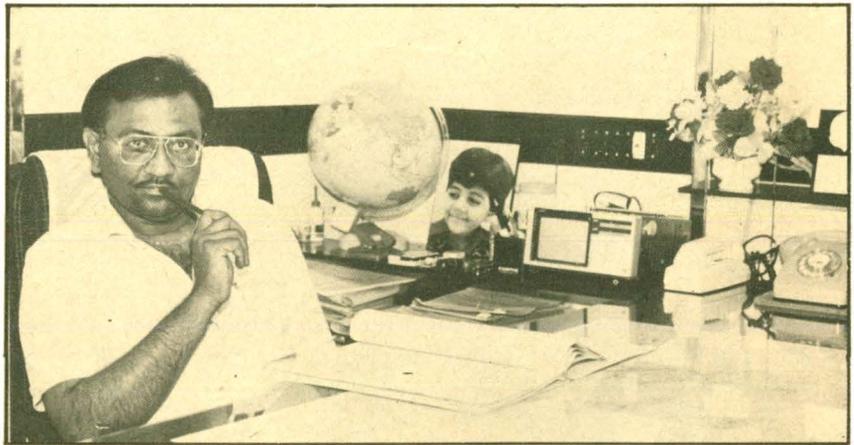
Cable TV is a threat which particularly affects new movies. It also affects the sales of video cassettes primarily in the metro cities of Bombay, Madras, Calcutta, where Cable TV is spreading like anything. Due to this business is being affected by 40 to 60%, mainly for new films as they are interested to show only new movies.

What is being done to combat it?

We have formed an association—the video copyright association and INFAC (India Federation Against Copyright Act). The promoter is NFDC. I am the president of the Association. It is a joint venture with FACT of London, UK. We have to examine the legal aspects of Cable TV, because at the moment there is no particular law. We are seeking the opinions of solicitors and other professionals and are getting different opinions. Some say it is functional, others say it's against P&T rules. But we definitely have to take some action

against Cable TV operators because besides us the government too is losing a lot of money. For example, we normally produce 1000 cassettes for each film. Because of Cable TV we are now making only 400-500 cassettes.

better position to control them. Besides, we have to face so many problems like sales and excise taxes, violation of cinematograph act... Plus we have to protect the copyright which has been obtained.



Dhirubhai Shah

So we are losing money on 500 cassettes and so too is the government.

What is the aim of your association?

The aim of the association will be mainly to register all titles with the association because we are facing some problems from the producers (some of them sell the same rights two or three times) so we should now be in a

How many members do you have?

Almost all holders of film copyright are members of the association. Since they are mostly in Bombay, it is very easy to approach them.

How was the working relationship between Garware and Gold?

We introduced our Gold brand around the same time when Garware introduced their cassettes



and established their recording studio. We have arrangements only for video duplication, but have used both the brandnames on the cassette. So out of Gold they get the publicity and from Garware we get it. This is all an understanding. Nothing else. The copyrights are with us only.

You don't seem to release any non-film videos? Do you think it is not financially viable?

It is my personal opinion that right now the time is for feature films only. Because non-film videos other than feature need a lot of advertisements and the cost of production is very high. So practically it is not possible... financially, it is not feasible for one to succeed in these private programmes.

Are you also planning to buy rights of other classics?

I have got more than 1000 films. In these films I have got a lot of big banners like Raj Kapoor, Pramod Chakraborty, Gulshan Rai, G P Sippy, Manohar Desai. I also have some old movies like 'Bajju Bawra,' 'Gunj Uthi Shehnai' and some old musical films. We have all kinds of films. I even have some Mehmoos films which are all originals.

What is the criteria for buying the rights of a feature film? Is star cast the only consideration?

Sometimes we go by the star cast, sometimes by the story, sometimes by the banner.

What is the margin of profit?

It is very difficult to count it right now, because we have got the rights for 10, 25 even 99 years and all that depends on the prevailing market conditions. But

anyhow this margin is good. It is 10 to 15 per cent.

The prices of cassettes are crashing every day. Are there any chances of prices stabilising?

It will take some more time. At the moment, there are around 8 to 10 videotape coating plants in the country. Now when all of them sell their videotapes in the market the prices are bound to come down and it is then I feel that prices will stabilise. But all this will take time.

How do you justify different prices for different cassettes?

People are not buying our cassette, they are buying our subject, and the price is levied according to different subjects.

Nowadays video companies are merging to gain in strength like Network? What do you feel about that?

The strategy is actually very good. For the marketing of video cassettes and other items, particularly for new films, the marketing is very difficult. We need some co-operation from Delhi, Madras and Calcutta because all these places are major markets. In our case if we don't have any tie-ups we would find it very difficult to reach our material to those areas.

One video company has paid an advance of Rs 25 lakh for an Amitabh's film and the film has not yet been launched. What do you have to say about such a situation? The price of the film has already been fixed for Rs 51 lakh.

According to me the price depends on the star cast and Amitabh Bachchan, no doubt commands the maximum value which a producer can get. But in the final analysis what exactly will be the amount, to what heights the money payments will

reach we do not understand right now, as the situation also includes Cable TV and the piracy in new films. We cannot as yet comprehend this situation.

Otherwise video is a big territory, a very big business circuit and it should be one territory price.

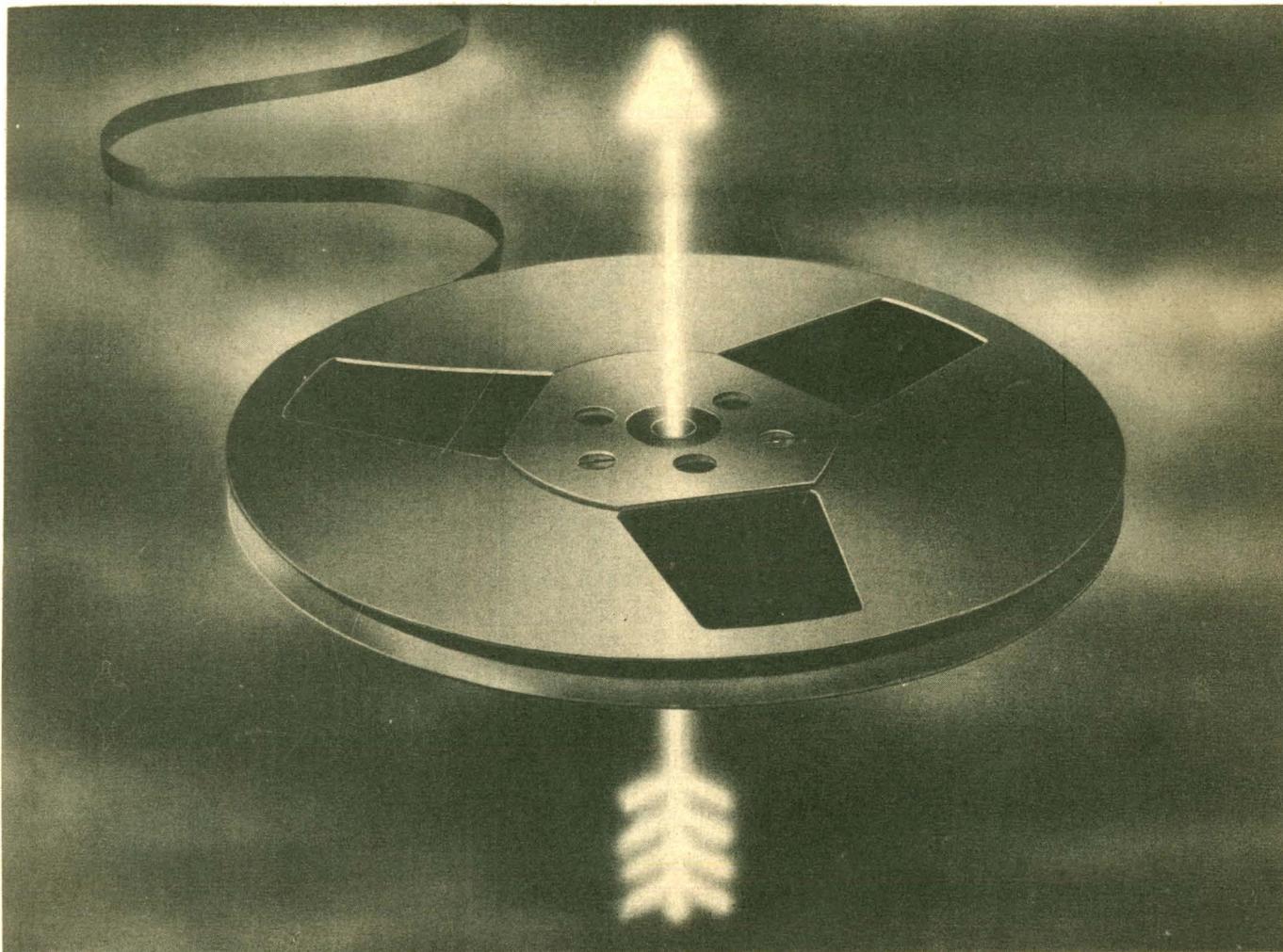
What in your opinion should be done to check piracy?

The copyright law is there but we have seen that this law is not in force. There are a lot of loopholes but the enforcement of the copyright law is the responsibility of the police. Unfortunately, the police have other crimes to tackle and they don't feel piracy is a big crime; and in any case, we are not protected. So according to me I have decided that the only way to curb piracy is to sell at a cheaper rate – reduce the price and increase the volume, in some cases by at least more than 75%. We take into consideration the blank cassettes available in the market, the recording charges, etc. and keep only Rs 30-40 as the difference between the blank and the pre-recorded cassette. The common price is Rs 125 and sometimes we sell the cassette for Rs 85, but that depends on the title. When the price is Rs 85, the blank cassette cost Rs 60 so we sell the same for Rs 80 to the wholesaler who then retails it out for Rs 85. You see the difference between the blank and recorded cassette is not that much. A videotape of Rs 125 has better quality so it also sells well. Piracy is reduced to 75% in the case of old films. There is hardly any piracy – such things occur only in new films.

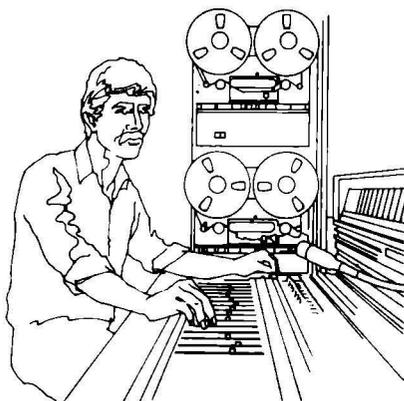
What are your future plans?

We have brought land at Andheri, where we have started a manufacturing company and have installed 1000 VCRs. By December, my capacity will be 10,000 video cassettes a day. ●

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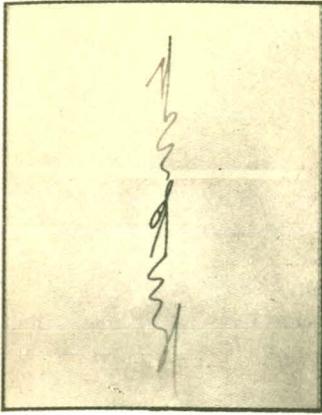
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UNUSUAL RAGAS

Brahma Naad, a sammelan of unusual ragas organised by 'The Times of India' recently, featured top heavyweights of the music world and was a delightful treat to the music buff.





Ustad Amjad Ali with his debonair presence and shining sarod opened the first day's proceedings. He explained that he was inspired by the great Kesarbhai Kelkar and hence would commence with *Lalita Gauri*, which he had heard from her. The first deep notes emanating from his instrument assured all, of good fare. Amjadji, proceeded to unfold the melody. But it became evident that having only heard it, he was unable to connote with the same intensity, which comes of proper training.

The following *Sham shree* was no better. The Ustad, it seems, was unable to decide which way to go with both the melodies,

voice was next. Her choice of *Sawani nat* was neither unusual nor new, because everyone from her gharana has been singing it for decades. Yet, with such a solid background, Kishori could not do justice to it. The dha, pa, ma, ga, re passage and a host of other alien ones completely disfigured this lovely raga. The *Basanti kanada*, the next one on her list was no better. The opening *Khambavati* passage and the predominant phrases reminded one of *Jhingothi* while distorting it beyond recognition and inflicted mental flagellation on a connoisseur.

The *Basant bahar*, stood out in bold relief against the dismal backdrop of the earlier two. In this bandish, Kishori poured her heart out converting it into a melody to be remembered for long. The final *Bhairavi*, too, was very soulful and in this Kishori showed the varieties she could infuse.

Pandit Jitendra Abhisheki's *Purva* was based on solid foundation. His voice normally vagrant, was in fine fettle though a little wavy and this aspect helped him in doing exactly as he planned.

The methodical build-up led to a crescendo, aided by his disciples, Raja Kale and Jait Kalyan. Raja Kale lent him excellent support. Jait Kalyan is an exception to the rule of what constitutes a complete raga. With only five notes sa, ga, pa, dha, sa it would be well nigh impossible to construct and present an acceptable structure for a lesser artiste. Yet, such was Pandit Abhisheki's command that even with these few notes it appeared full bodied. But one failed to comprehend the touch of higher *Nishad*, resulting in a slight abbreviation. The *Khem* which followed was given a masterly treatment. This is an unusual raga and by itself it would have assumed a place of pride. But *Jait* and *Khem*



Bhimsen Joshi



Ustad Vilayat Khan

Sham kalyan and *Shree* pulling him in two opposite directions. But the *Haipriya kanada*, a straight lift of *charukeshi* from the Karnataka repertoire, suddenly electrified everybody. The beautifully spaced notes together with the fact that it was a single melody, provided ample opportunity to the Ustad to move, explore, build up and finish as he pleased. This turned out to be the most satisfying bandish, wherein his agile mind and the masterly touch to match manifested themselves.

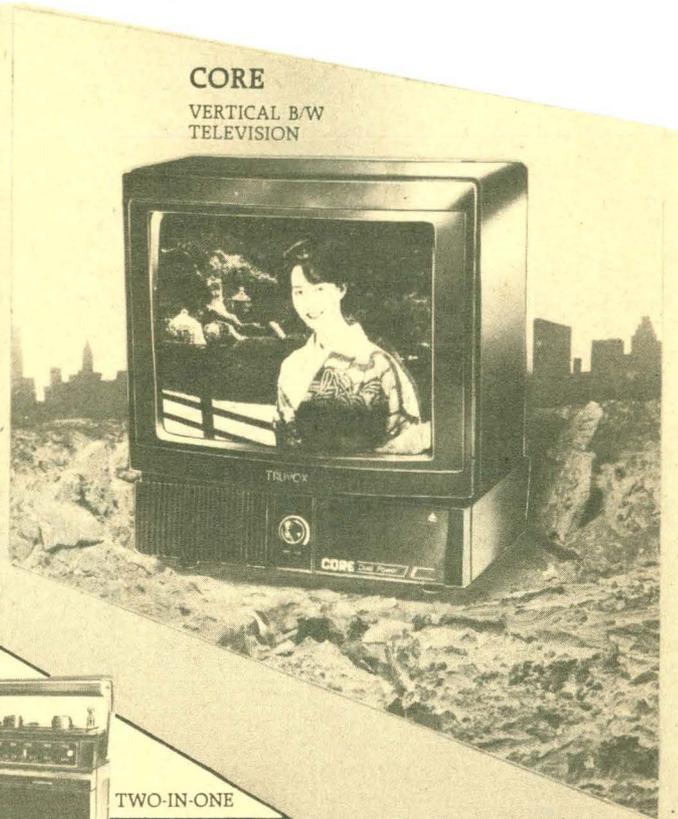
Kishori Amonkar, a temperamental artiste with a mercurial



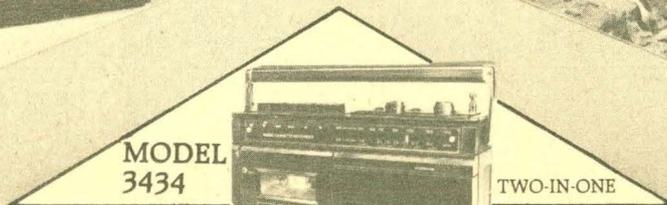
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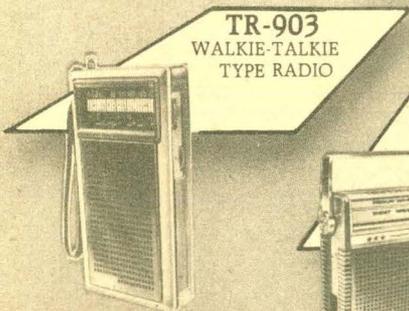


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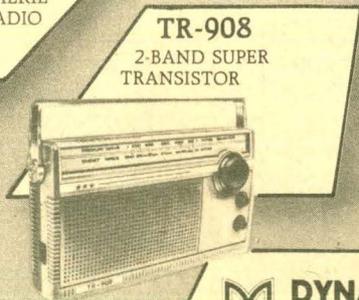


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are very close to each other on their tonal structure and hence it appeared to be a comparative study. The final light piece *Sarvatmaka Sarveshwara* was presented at a special request.

The major attraction of the festival was of course, Ustad Vilayat Khan. His rare appearance on the Bombay stage drew a capacity crowd with heightened expectations. This was fulfilled to a great extent. The finely pre-tuned sitar put forth a grand vision of an exhilarating recital. He explained that he was inspired by the *Nanda kalyan* when he heard the late Manji Khan singing, some 50 years ago.

The Ustads alaaap were brilliantly executed. Though each passage was disjointed, it was a masterpiece. *Nanda kalyan* is a very short raga not given to more than 20 minutes of delineation. Yet, such was the Ustad's hypnotic spell that the 90 minutes flew on silver wings as it were. In *Bhairavi*, he suddenly transgressed into *Darbari*. He expounded this majestic and mellifluous melody with such finesse and delicate touch that one fervently wished that he would go on forever. He was so involved that his involuntary vocalising, going down to the lowest *Shajda* proved to be a delight.

The third day was the epitome of an exhilarating experience and an educative bonanza. The two artistes from Karnataka Pandit Bhimsen Joshi and septuagenarian Mallikarjun Mansur, ruled the hearts of their fans and gripped the minds of the cognoscente. Not being given to complexities, Pandit Joshi surprised everyone by pulling out the aces, which no one suspected he had kept up his sleeves.

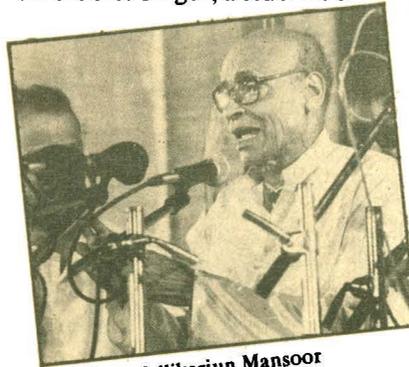
Beginning with *Gauri* of Marwata Thaati, Panditji got so involved that the beautiful yet yearning bhava, must have percolated down every listener's heart. The *Pradeepki* appeared to be a sort

of a circus of notes with two or three melodies such as *Pradeep* and *Jhinjothi*. Panditji alone could demonstrate it with his facile voice.

The *Bageshree bahar* and the *Shahana bahar* were more in the form of demonstrative pieces. *Bhatiyar* in Khamaj taat was surprising because *Bhatiyar* being the morning melody was presented in the evening thaati. It was so close to *Sindura* that only a connoisseur could distinguish between the two.

It was the final *Shudha pilu* with the words 'soch samaz nadan' which warmed the cockles of the heart. In his own inimitable way Panditji reminded everyone of the late Abdul Karim Khan.

Pandit Mallikarjun Mansur is an erudite singer, a student of



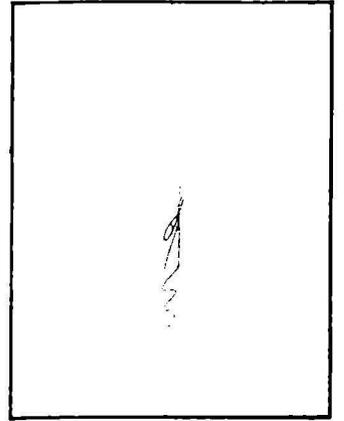
Mallikarjun Mansoor

music and even at this age an outstanding performing artiste.

The *Ramdasi malhar* with its unusual mukh misguided all. The next *Vihang* was another of those rare ragas and so was *Adambary*. *Basanti kedar* and *Natya kanada* were from his usual repertoire. Panditji's fantastic damsas, the intricacy of taans, powerful gamaks and the absolute precision and ease with which, he could come to the *Sam* was wonderful. What drew repeated applause was the mukh bandh taan like his guru Manji Khan.

The final 'Jogia Jogi Mat Ja', with its pensive mood truly reflected the inner feeling of that huge audience towards the maestro.

- VASANT KARNAD



Kishori Amonkar



if i was...

A miable, ebullient and locquacious: that's Alka Yagnik, a singer whose success in 'Qayamat Se Qayamat Tak' won her overwhelming applause. Blessed with a vivid imagination we asked her to speculate on what might've happened if she wasn't a singer.

If I was . . . Doordarshan's director

There would be more glamorous (*sic*) entertainment, more children's programmes and good comedy. Today, somehow, I feel that our TV programmes lack entertainment. I won't condemn it totally, but I personally feel that there should be more fun in watching TV.

If I was . . . an actress

I'd do a lot of romantic roles. I'd love to act a lady 'Charlie Chaplin' too. But my first priority would be to do romantic roles.

If I was . . . a cricketer

As a child, I loved playing cricket, but I never thought of it as a career. Well, if I was a cricketer, I'd be a batsman and I'd love my career graph to be identical to that of Sunil Gavaskar.

If I was . . . a social worker

Yes, this is something I am really fond of. Say, after ten years when age catches up and I may not be in a position to sing so well, I will try to help handicapped people and helpless women.

If I was . . . the prime minister

I would devote my time in beautifying the country. India would be so beautiful that every human being would enjoy living here and there would be more fun in life.

If I was . . . a pilot

I would crash the first day (laughs). Even as a passenger, I am never at ease on flights. I feel claustrophobic on flights. Specially, in Vayudoot.

If I was . . . a journalist

I'd keep myself away from controversial issues. I would write more on women's issues and interview singers.

If I was . . . an education minister

I feel this is a field which needs greater attention. I'd go in for more institutions for both vocational and professional degree courses. It would be free for all. Today, there are many brilliant students, who unfortunately can't afford higher education. Another important thing is we don't have enough institutions for music.

– SHUBHANGI KHAPRE



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Plaza

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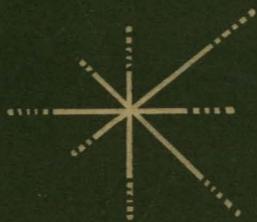
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GHAZAL

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Talat Aziz

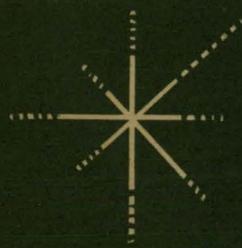
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From Mohd Rafi to Mohd Shafi



Rafi, Mukesh, Kishore : Unparalleled

In Shabbir or Anwar, Nitin and Amit one co-relates the images of Rafi, Mukesh and Kishore. And despite a surfeit of talented singers like Wadkar, Udit... et al, music listeners still turn dewy-eyed with nostalgia listening to the hits of the immortal triumvirate, sung by enthusiastic new voices that are no more than etiolate echoes of the opulent originals.



Aziz : On the fast track

Amit : His father's voice

Shresh Wadkar : Unrecognised talent

Today, the era of hero-worship in playback singing is over. Although among the female singers Lata and Asha are still the 'goddesses' (as Ali-sha aptly describes their supreme status), there are no such icons among the male singers. All the masculine voices, wafting in the air, are familiar-sounding and bereft of that gut-hitting quality which distinguished the legendary singers of yesteryears. Every singer of today aspires to be a faithful reproduction of the great triumvirate. The incomparable style of Rafi has especially effectuated more echoes and spin-off than the dust after a hail storm. Anwar, Mohammed Aziz, Shabbir Kumar, Jaspal Singh (where's he these days?), Mohammed Shafi... The list is inexhaustible, the level of imitation certainly isn't. Among these, only Aziz and Shabbir have been able to survive in the rat-race.

Aziz, in particular, currently seems to corner a majority of the film songs. These two young (and no doubt assiduous) singers have been able to achieve what is still considered an impossibility among the female ghost voices. They have become successful in spite of openly emulating an established and revered singer of Rafi's stature! The reason behind the baffling acceptance of unoriginal voices is the recklessly indiscriminating mood of today's music listeners.

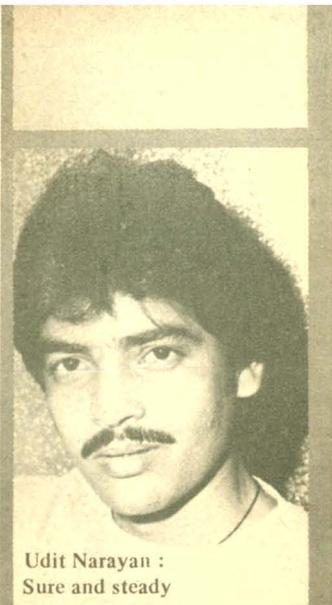
The lay-listener sorely misses Rafi, Mukesh and Kishore, and is willing to lend an ear to their tepid copies. This explains the astounding commercial success of the quiver-throated Shabbir Kumar, whom the filmmaker Manmohan Desai once described, 'besura' (in an interview given to me for 'Filmfare', October 1-15 1986). And yet MD has repeatedly employed this same off-key

voice in all his recent films! Bappi Lahiri is more diplomatic when he comments cautiously, "The public likes Shabbir's singing." (The public likes rape scenes in movies also Bappida!)

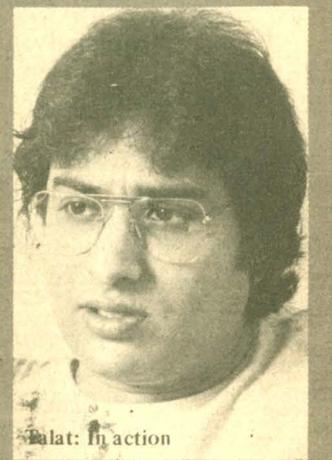
Isn't there a painful contradiction inherent in the success story of Shabbir? You bet, there is! But that's showbiz, where anything goes. Even the megasuccess of a singer whose voice is forever on the verge of falling apart. It's not that I have anything against Shabbir (as many of his fans seem to think).

What I object to is the nerve-racking myopia of the current composers. While they choose to assign song after song to Shabbir, Wadkar gets the rough end of the stick. Most discerning music lovers would agree that Wadkar is one of the most self-assured singers today. The late Raj Kapoor, the most music-minded moviemaker of our times, thought so: Wadkar sang consistently for RK Films from 'Prem Rog' onwards. Lata Mangeshkar, too, has expressed her approval of Wadkar's expertise in her own quiet way. Paradoxically, a majority of the composers seem to shun the singer's voice because, hold your breath, it is perceived as being too 'trained' for the *chalu* numbers. By this reasoning, Shabbir is considered an asset, as his obviously untrained voice can be moulded into the kinky compositions of today, where singing is synonymous with jungle calls and mating noises. Wadkar, unfortunately, has too dignified a throat.

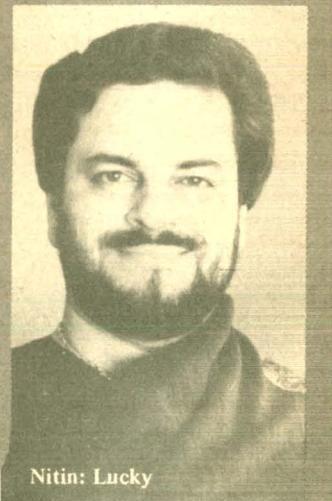
In truth, the average composition of today is unworthy of Wadkar or Yesudas (another skilled but sadly side-tracked singer, who was given the heave-ho in Bombay). Recently,



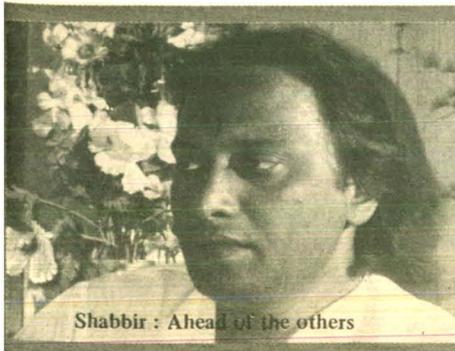
Udit Narayan :
Sure and steady



Alka : In action



Nitin: Lucky



Shabbir : Ahead of the others



Hariharan



Anwar : Cover as state

Wadkar has shattered the myth surrounding his career by singing a disco number under Kalyanji Anandji for 'Saazish'.

The most popular male youngster of today is Mohd Aziz, whose biggest achievement (according to me) is that, his marvellous, modulated voice exposed the inherent weakness of Shabbir's renderings, thereby reducing the latter's assignments to almost a quarter of the original. Aziz enormously deserves his success. Cast Aziz into any mood — the thematic, the romantic, the mischievous, the pensive, the philosophic... he emerges trumps with his electric and irradiant vocals. Surprisingly, most music listeners still perceive in Aziz the ideal substitute for Rafi. As a matter of fact, Aziz has long outgrown that zone of a clone, to cultivate a style that is his very own. It is true that he sings in the Rafi tradition. But tradition is something desirable, emulation isn't.

Talking of Rafi-styled singers, Anwar was (is?) one such who deserves a better deal. In spite of having proved himself in complete scores ('Janata Hawaldar', 'Yeh Ishq Nahin Aasaan'), Anwar's career is today like Saaniya's clothes: nonexistent! Thanks in no small measure to the very same politicking in the music industry that drove Yesudas back to the South (where he is the king). The same would have been the case with the career of Nitin Mukesh. Luckily, this gossamer voiced (though shaky at times) singer recently climbed out of the abyss created by the reputation of being a Mukesh-facsimile (an image that nearly torpedoed Manhar Udhas' career, until he limped back into the limelight with 'Hero'). At least two music directors (Rajesh Roshan and Bappi Lahiri) think highly of Nitin's aptitude, and are proving it by giving him an opportunity to be heard.

Amit Kumar knows better than any other up-coming singer the

perils and heartaches of being constantly compared with a singing luminary, especially if he happens to be your own father. During Kishore's lifetime, composers saw Amit as a barely tolerable substitute to the original. By one of those weird miracles that are an intrinsic part of showbiz, Amit has suddenly grown into an individualistic groove after his father's death. Suddenly, as it were, a crop of consequential composers are making exciting



*While the music
composers assign song
after song to Shabbir
(as he is considered
'lucky') a fine singer
like Suresh Wadkar
gets the rough end of
the stick.*



use of Amit's throaty voice. I have a hunch, RD's theme song for 'Rama O Rama' is going to propel Amit into the big league. Ironically, while Kishore's son has begun to shun the KK mantle, to shine with his own radiance, there are more Kishore-imitators on the scene presently than ever before; Vinod Rathod 'Vijay', Andrew Kishore 'Shatru', Kumar Sanu 'Kanoon Ki Awaaz', Sudesh Bhosle 'Waqt Ki Awaz'... These voices have been greedily welcomed by music directors for

songs that were composed with the late singer in mind. But what happens after the Kishore wave dies down?

Most of the Kishore, Mukesh and Rafi replicas are going to realise the hard way that it pays to find a foothold in the industry by saluting the stalwarts. But to make headway, one has to have one's own steam. Aziz is a prime example of a singer who combined 'esteem' (for Rafi) with 'steam' (his own individual talent) and is currently chugging along on the fast track.

Another singer who deserves mention is Udit Narayan, who seems to have established a rapport of sorts with composers Anand Milind. Their collaboration recently culminated in the stupendous success that was 'Qayamat Se Qayamat Tak'. I have this tragic feeling within that Udit — in spite of sounding like a steadier, more sonorous version of Shailendra Singh (whose voice is ominously still nowadays, barring stray choral numbers) — shall find the going tough, since success in the music industry is measured in terms of diffused popularity. For a singer to make definitive inroads into the charts, he must cultivate a coterie of composers who can count on the singer to deliver the goods within minimum time (after all, songs are now being created within hours!). The singer of today must not only be quick on the uptake in the recording room, but also a past-master in the art of diplomacy and groupism. You can't afford to be part of any one single camp, or else you get stuck in a groove, like Vijay Benedict who seldom gets opportunities outside the B Subhash films.

The quality of compositions has deteriorated to a drastic degree, dipping to a level where a tremulous Shabbir is often mistaken by the lay-listener for a tempered Aziz. From Mohd Rafi to Mohd Shafi has not been an easy trek for film music. But one has to live with the age of mediocrity.

— SUBASH K JHA

Movie Music

You realise how much music and musical trends have changed over the years, if you compare Duets of the Fifties brought out in the **All Time Great Series** by HMV. The compilation of modern romantic songs in the collection **Pyar Bhare Geet (Vol 10)**. It's like the difference between the sublime and the ridiculous. You just think sadly once more, that romance and poetry have gone out of film music. Maybe they have gone out of life in the eighties. But this month you go through the latest cassettes with some hope of finding at least a couple of songs you can keep humming for a few days. And you are grateful when you do.

REVIEWS

Navketan Films have been known for their music. Even the last few films have flopped. The music had been, kind of, struggling to keep up the old Burman standards. A near impossible task. And one can say that the zing went out of Dev Anand's films, when he switched music directors. With Burman junior, no longer in the camp, the sound and feel of the music is different. On **Sachche ka bol-bala**, Bappi Lahiri has done a fairly good job. Listening to a couple of numbers you almost think that RD is the music composer. **Tanha mein akela**, sung beautifully by Kishore Kumar sounds like a typical RD number, the rhythm and beat is also very much like his work. But Bappi has some trademark stuff also in **Shishe ki gudiya**, sung by Alisha Chinai and the completely corny (lyrics by Amit Khanna) under **Main hoon malamal**.

So what has RD Burman come up with this time? A competent score for **Tadap**,

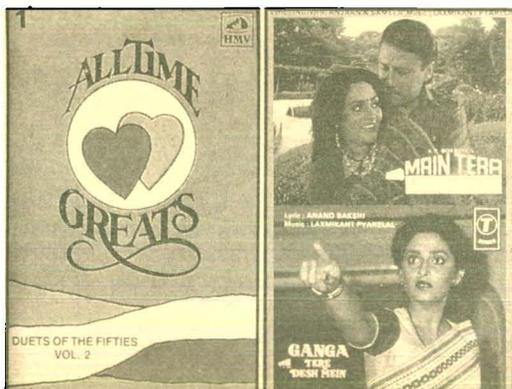


even if the songs sound like rehashes of his own hit numbers. **Jise pyar zamana kahta hai**, is catchy with old-fashioned words written by MG Hashmat. **Tadap jine nahin deti** and **Ishq mein jab hum**, are also quite good.

A singer is so important in a composer's work. If it hadn't been for Kishore Kumar, Vedpaal's score for **Sauten Ki Beti** would probably have fallen flat. If it hadn't been for him, a stupid song like **Barah mahine line mari**, would have sounded obscene. He gave the required poignancy to a song like **Kaun sunega** and mischief to 'Yeh jo halka'. Saawan Kumar is very fond of 'mummy' songs it seems. Here in **Likh diya mummy**, doesn't invite boyfriend for 'chai', she forbids the daughter from having boyfriends in the first place. And who thinks of such absurdly regressive songs like 'Tu sajan ka pyar hai'? Saawan Kumar of course. Only his in-films will women fight in verse over a man, not to win him, but to sacrifice him to another woman. Talk of masochism!

If Bappi does well with **Sachche Ka Bol-Bala**, he goes back to his uninspired scoring with **Panch pai**. There isn't one number you can remember after the cassette has been played out. **Aap ki khatir** and **Dil dhak dhak** are alright, but no fireworks here. Bappi had better pull up his socks.

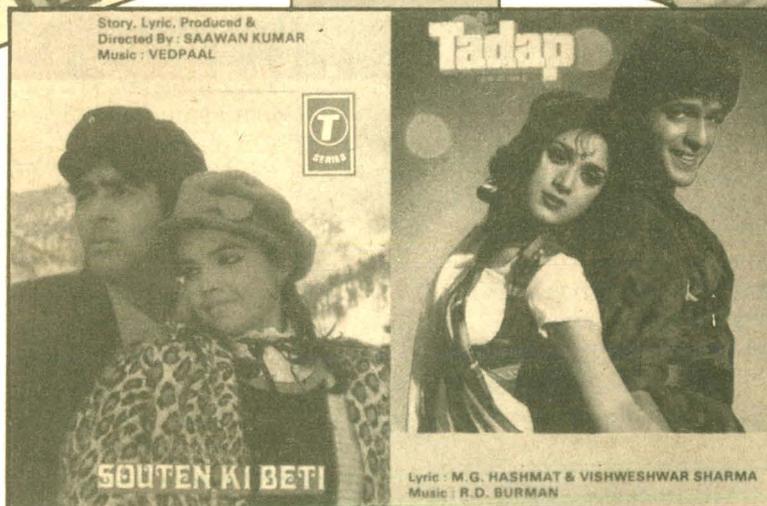
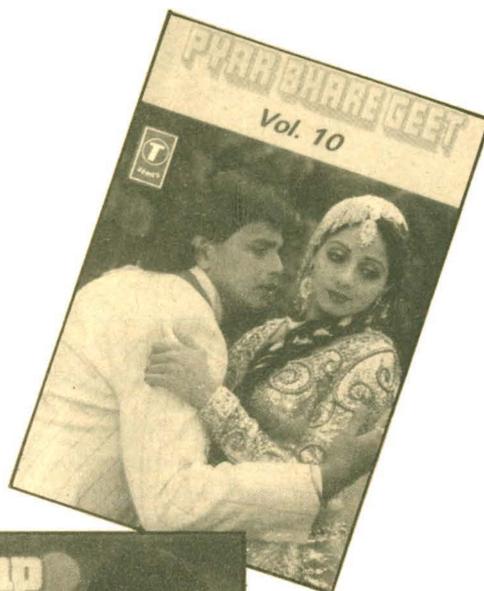
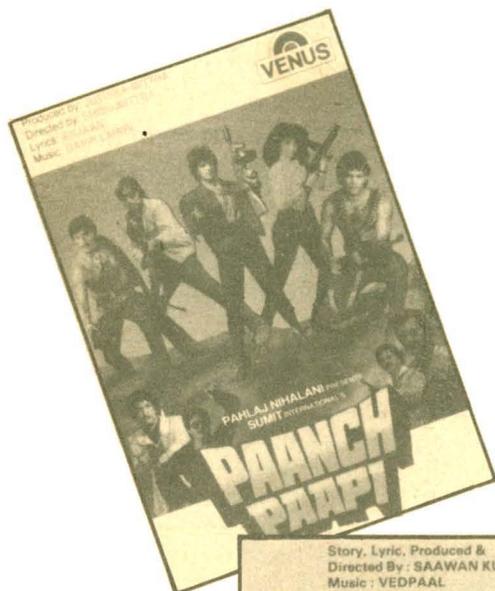
Veterans Laxmikant Pyarelal have their names on the credits of three films. Didn't know they were that prolific. **Main tere dushman** has them in good form. **Jinhe chahiya daulat**, **Tauba tauba**, **Sare jahan ke samne** have interesting tunes with some fine percussion work. But what's the oddball **Jugnee disco** doing here, sung most uncomfortably by Kavita Krishnamurty. Even Alisha, who sings the most nonsensical words with ease, would be embarrassed singing this one. **Ye tera hathi** must be the



only paean to an elephant you may have heard.

Ganga tere desh mein has one or two decent numbers. But the high pitched wining in the title song by Kavita could have been more imaginatively composed. All **Ganga** songs have competition from the **Ram Teri Ganga Maili** classic title song. **Tip tip boond**, is good though again, Anuradha Paudwal's voice is too staid for a song like this. **Tera mere saath** is apparently a hit

ricists should be made to read good books of poetry till they learn to copy good words at least, if not write them. The banality of the lyrics, the deadening sameness of the emotions expressed, the occasionally melodious (e.g. **O senor** from **Hathyar**, spelt **Senior** on the inlay card!) but generally unimaginative tunes. And after this listen to the **Duets of the Fifties**. old favourites like **Ankhon hi ankhon mein** (CID), **Yeh raaten yeh mausam** (Dilli Ka Thug). Makes you feel so



since it has found itself into the compilation of love songs.

The four songs in **Qatil**, composed by LP have nothing to talk about except the cheeky words of **Bolo miss kiss kis ke liya**. The other numbers are quite mediocre.

That brings us to the collection of **Pyaar bhare geet vol (10)**. If this is the best, we can come up with, our composers and song writers should all be sent on a long sabbatical. Or maybe that's too harsh. Only the ly-

good.

Tailpiece: There was a time when lovers swore undying love. Today's heroine sings **Dil tera hum le lega. Rakhega ya chhodega, phursat mein sochega**. Has the liberation movement come to Hindi film music at last! Will there be an end to the **Pati mera parmeshwar hai**, songs? What a wonderful thought.

DEEPA GAHLOT

MUSIC TRACK

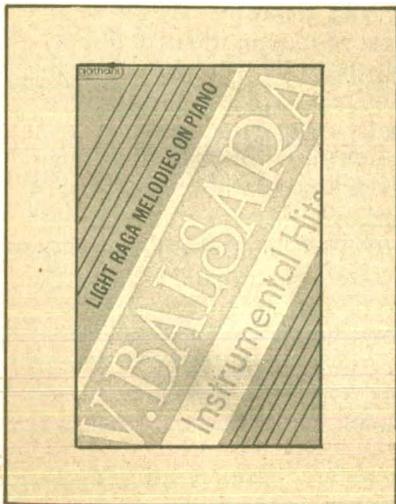
CLASSICAL

V BALSARA

GATHANI

One instrument on which no one dared to play classical music even if it was light, was the piano. V Balsara has dared to be different. The piano is as alien to Indian classical music as perhaps the Shehenai is to Western.

While Ahir Bhairavi is passable in Desh, Balsara has resorted to some phrases from popular film songs based on this melody. The folk tune could be termed more acceptable, due to the booming sound of the instrument the attendant harmonics and cut notes produced by the frets. Balsara converted a beautiful raga like Basant Mukhari, partly into an Arabic melody and the rest into an orchestral piece.

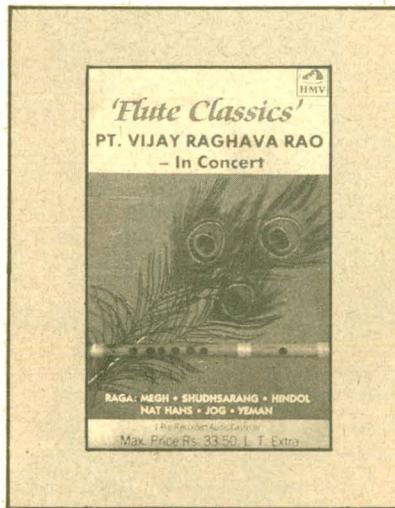


FLUTE CLASSICS

PT VIJAY RAGHAVA RAO
IN CONCERT

HMV

Pandit Omkarnath Thakur was a giant amongst artistes. A product of the Gwalior Gharana, he moulded his singing to suit his own temperament. He was known



for his stentorian voice which moved freely in the higher octaves.

The cassette carries two melodies; Desi Todi in Vilambit and Drut, besides the Mishra Bhairavi.

The Vilambit, developed in the typical style, was made popular by him. The Drut on side B is at a brisk pace in which, Panditji has tried some very difficult compositions.

The Mishra Bhairavi is the famous Meera Bhajan, 'Jogi mat ja', which Panditji always sang with

great fervour. Here also, his presentation is marked by this quality. Even at some points he has tried chords and harmonics. He is ably accompanied by his protege and a new find, N Rajam, on the violin. The recording is of good quality.

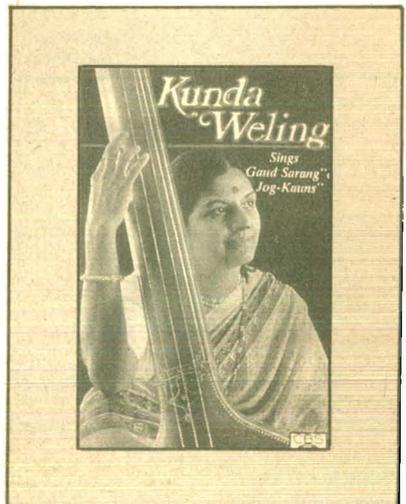
VASANT KARNAD

KUNDA WELING

GAUD SARANG & JOG-
KAUNS

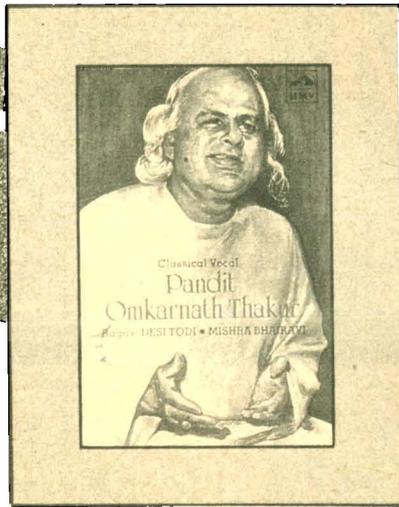
CBS

Kunda Weling is a disciple of Pandit C R Vyas with many years of broadcasting experience. She has met with a fair amount of success on the stage and the concert platform. CBS has done well to give this hard-working singer a break. In her maiden cassette, Kunda sings raga Gaud Sarang on side A and Jog-Kauns, a creation of Gunidas Jagannathbuva Purohit, on side B. Both melodies are



offered in their Vilambit and Drut phrases. In terms of her performance, Kunda's Gaud Sarang sounded the better of the two. The Drut bandish, 'Piyu palan lagi mori ankhian', was marked by some fast-paced taan patterns. On the other hand, the Jog-Kauns left much to be desired in terms of the ragaswaroop. The raga calls for majestic mends, whereas Kunda indulges in short and spasmodic 'harkats' which fail to create the requisite mood of the raga. Her 'keyboard' technique of 'barhat' is not appropriate for the development of the raga.

SUMIT SAVUR

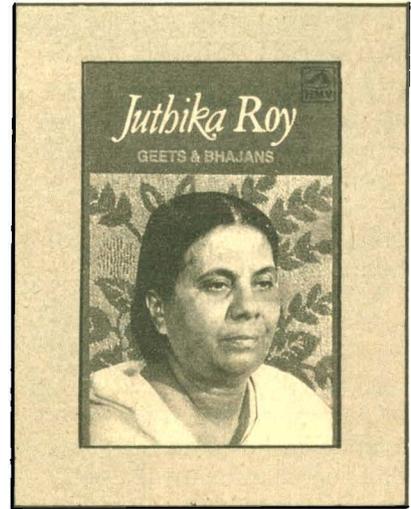
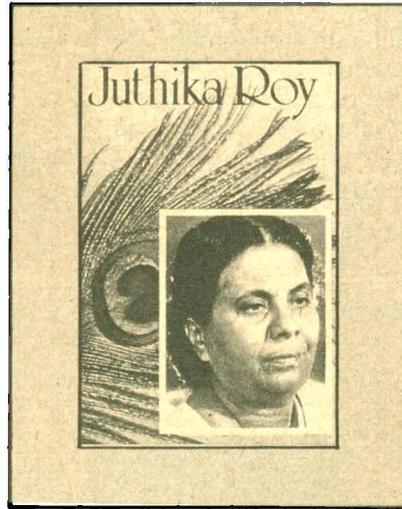


DEVOTIONAL

PALKI SAINATH KI

VARIOUS ARTISTES
VENUS

Here is yet another miscellany of devotionals dedicated to Saibaba of Shirdi, who enjoys a tremendous following all over the country, especially in Western India. The present collection of Hindi bhajans sung by Sudesh. Bhonsle, Anupama Deshpande, Dev Surya Choudhry, Santosh Naik, Shrikant Narain and Suhasini, have been scored by Vidyut Goswami. There is an impressive



commentary and narration of miracles attributed to Saibaba by Pradeep Shukla. In terms of the actual musical content, this leaves much to be desired. One's expectations are dashed not so much by the lyrics of the bhajans, which are honest to their dedication but the singing – which to say the least borders on the filmi style with the exception of a brace of bhajans by Anupama and one by Suhasini.

revive interest in this star of yesteryear. Juthika Roy used to be a rage of the country many years ago.

Alas, today the rage of yesteryear sounds antiquated. Replaying these hits of a bygone era, the thin reedy voice of Juthika Roy, sadly enough fails to evoke or stir much vibes. One can go through these two volumes containing 24 bhajans and geets of Juthika without much emotions stirred. Either we have outgrown that age or the art of singing devotionals has come a long way with the advent of Anup Jalota, Hari Om Sharan, Bhimsen Joshi and Kumar Gandharva. Times have changed and so have tastes of the listening public.



JUTHIKA ROY

GEETS & BHAJANS IN
HMV

In issuing these two cassettes of Juthika Roy, HMV has sought to

– SUMIT SAVUR

ENGLISH

**A STAR IS BORN
SOUNDTRACK
CBS**

Barbra Streisand has Kris Kristofferson in tow. Together they sing of the travails of a bitter sweet relation, which doesn't do much for the music. That's one of the problems with a soundtrack, the songs are relevant in the context of the film. So is it here. The grand dame does score in her inimitable style with the touching 'Everything' and on 'Evergreen' one of her finest performances over. This one's for Streisand fans.

**SITTING
PRETTY
ELAINE PAIGE
HMV**

Paige is one of those warble and bore singers whose great calling is to sing songs that are wimpy and without feeling. At times they call it easy listening. This one is so easy that all that the listener has to do is lay back and sleep.

**ONE TIME ONE
NIGHT
SWEETHEARTS OF
THE RODEO
CBS**

Country music time once again and it's an-



other package of endearing material as this duo get together for some lovely harmonies. The singing is real cool and delightful, the arrangements shimmering. All aboard then for fun time with songs that can be 'Blue To The Bone' even as they 'Satisfy You' while seeking the help of the Beatles on 'I

Feel Fine'.

**THE HITS
REO SPEEDWAGON
CBS**

REO profile a blank countenance, their rock leanings never showing any sign of individuality. That's the pity of it all as they move through

a series of wimpy pop/rock songs. Okay, let's be fair. They show signs of communicating with the easy flowing 'Keep On Loving You' and 'Take It On The Run' which has an appealing hook line. Over and out.

**ISLAND IN THE
SEA
WILLIE NELSON
CBS**

Nelson turns in another worthy performance as he moves through a wide stylistic framework. Country is his calling and he shoots off enticingly on the title track before turning in a surprise on the jazz inflected 'Wake Me When It's Over'. Words are the cornerstone of Nelson's songs and he turns in superlative work on 'There Is No Easy Way' preferring other writers for powerhouse compositions like the touching 'The Last Thing On My Mind' and the blues rock 'All In The Name Of Love'.

**ROMANCE
JUAN MARTIN
HMV**

Martin is a romantic guitar player, his touch soft and gentle. It's the strings that tend to be obtrusive at times but that could be perfect for those in a mood for soft lights and all that comes after. He moves prettily across 'Waves Of Majorca', gets to be reflective on 'Bouquet Of Barbed Wire' but takes time out to get his rocks off on 'Spanish Rider'. Overall a nice one. ☺

LATEST ALBUMS BEST SONGS

PLAYBACK SELECTION

SONG	SINGER	ALBUM
sachche ka bol bala tanha mein akela mein hum malamaal jise pyar zamana kahta hai barah mahine line mari	B Lahiri, Mohd Aziz & chorus Kishore Kumar Alisha Chinai Lata & Amit Kumar Kishore Kumar & Meghna Shrivastava	SACHE KA BOL BALA SACHE KA BOL BALA SHISHE KI GUDIYA TADAP
aap ki khatir dhak dhak dil karta hai tip tip boond bolo miss kis kis ke liye	Amit Kumar & Asha Bhosle Mohd Aziz & Asha Bhosle Anuradha Paudwal Shabbir Kumar, Amit Kumar & Kavita Krishnamurthy	SAUTAN KI BETI PAANCH PAAPI PAANCH PAPI GANGA TERI DESH MEIN
senior o senior	Shailendra Singh and Anuradha Paudwal	QATIL
ankhon hi ankhon mein tera mera saath	Geeta Dutt & Mohd Rafi Anuradha Paudwal & Mohd Aziz	HATHYAR ALL TIME GREATS
nain mile chain kahan hamen tumse pyar kitna	Lata, Manna Dey Kishore Kumar	GANGA TERE DESH MEIN BASANT BAHAR SHRADHANJALI



Kishore Kumar



Anuradha Paudwal



Alisha Chinai

agar tum na hote likh diya hai baje mera bichhua	Kishore Kumar Anuradha Paudwal Anuradha Paudwal, Udit Narayan & chorus Nitin Mukesh & Sadhna Sargam	PYAR BHARE GEET SOUTEN KI BETI
sunle hasina	Kishore Kumar & Asha Bhosle	MEIN TERA DUSHMAN
yeh raaten yeh mausam	Shabbir Kumar, Alka Yagnik Sudesh Bhosle, Anupama Deshpande	MAAR DHAAD ALL TIME GREATS DUETS OF THE FIFTIES – VOL 2 QATIL
maan gaye maan gaye leke chalo palki	Pt Vijay Raghava Rao Kunda Weling	PALKI SAINATH KI FLUTE CLASSICS
megh-drut ek taal piyu payan lagi meri ankhian	Pandit Omkamath Thakur	GAUD SARANG AND JOG KAUNS
desi todi	Pandit Omkamath Thakur	GAUD SARANG AND JOG KAUNS
mishra bhairavi	Pandit Omkamath Thakur	GAUD SARANG AND JOG KAUNS



Weston's new releases

Weston has recently released Meera Production's 70 mm cinema-scope film 'Mera Shikaar's songs with dialogues. This original film soundtrack cassette describes the action packed episodes of Changeza's terror, tyranny and atrocities.

Weston has also released for its international market a CD of Ghulam Ali, featuring eleven ghazals which he sang exclusively for Weston. Lyrics are by Qateel Shifai, Abdul Hamid Adam, Jamiluddin Aali, Mohsin Naqvi, Meeraji and S Malik Gunnam. These ghazals have also been released for the domestic market in two separate volumes under the title 'Haseen Lamhen'.

Meanwhile, a special cassette of mimicry and parody, imitating the style and mannerisms of established film stars and popular playback singers has been released. It has been presented by Gopal Khanna, a popular comedy artiste of Delhi.



At the recording of 'The Indian Jackson' sung by Mithun Chakraborty for Super Cassettes, from (L-R) singer Sarika Kapoor, Gulshan Kumar, managing director and Mithun

Venus release new cassette

Venus Records and Tapes Mfg Co recently distributed the Platinum disc of Marathi Koli Geet

cassettes titled 'Paru go paru vesavachi paru' to its singers and music director. They also released another Marathi Koli Geet cassette titled 'Vesavakarcha Kamal and Hironchi dhamal'.



Venus Records & Tapes Mfg. Co. recently distributed the Platinum disc of Marathi Koli Geet Cassettes. Seen in the pic (L-R) Ratan Jain, Pandurang Dixit, N A Hashmi (A & R manager of Venus), Laximikant Berde, Sachin, Kashinath Chinchay and Ganesh Jain of Venus.

Big hits from Indus Video

Indus Video has a novel gift for viewers of its video cassettes. The flamboyant hero Amir Khan's photograph will be given free with each cassette. According to an Indus spokesman, three superhit films of Subhash Ghai, which were released on their label, got a very good response.

Indus plans to release a lot of new films simultaneously. Some of them are Souten Ki Beti, Raakh, Desh Ki Dushman, Goonj, Shehzaade, Hisaab Khoon Ka, Farz Aur Karz, Sazaa, not to mention Amitabh Bachchan's hit, Ajooba.

Also slated for release are a couple of evergreen hits like Khoon Pasina, Hera Pheri, Namak Halal, Kranti, Tere Mere Sapne, Chuppa Rustom, Kartevya.

Talat Aziz's new ghazal album 'Manzil'

Talat Aziz has come out a winner with his new album of old and new ghazals, 'Manzil'.

All his previous albums, 'Ehsaas', 'Suroor', 'Saughaat' and 'Tasavvur' have been hits. His mellifluous voice has won him many gold discs. And with 'Tasavvur', he was the first Indian artiste to simultaneously release an immensely popular video cassette.

Talat has spent the past few months on a successful world tour of the US, the Middle East and various other countries. His concerts there, featuring his melodious new ghazals, sent his audience into an ecstasy of listening pleasure. The best of these have been recorded live and put together on this double album. This includes the pathos laden 'Ret Bhari Hai', the light 'Saamne Aake Tujko Pukara Nahin' and Talat's own rendition of ghazal popularised by his mentor Mehdi Hassan. The album also contains a medley of Talat's old hit ghazals.

Free home delivery of Weston cassettes

How often have music buffs been disappointed, when the cassette of their choice is not available in music stores? Now, Weston has made an exclusive arrangement with the Music Nest, Archana Shopping Arcade to offer free home delivery service. A neatly designed hand out featuring assorted number of selected cassettes of new film songs, ghazals and devotional songs can now be sent by post to music lovers.

TOP 10 INDUS RELEASES

- 1 Paap ko jalakar raakh kardoonga
- 2 Parbhat ke us paar
- 3 Som magal shani
- 4 Karma
- 5 Hero
- 6 Karz
- 7 Insaaf ki awaaz
- 8 Tohfaa
- 9 Dilwaala
- 10 Kartavya



DANDIA

DISCO Disco Dandia '88 introduced by Music India Ltd is different from their earlier releases in as much that all the earlier releases restricted themselves to only instrumental music. Disco Dandia '88 has 4 vocal tracks including sell out concert held by Babla-Kanchan recently at the Drive In Theatre at Bombay. More than 15,000 enthusiastic dancers danced to the music of Disco Dandia '88 into the wee hours of Gandhi Jayanti.

Eknaath's third video film

After 'Pagalkhana' and 'Lallu Panju', Eknaath's third comedy video film 'Uparwale' was recently launched at Mayur's residence. Shot in and around the Juhu, Lokhandwala complex, the film is directed by Ms Snehlata Verma, who's also scripted the film. Uparwale has Mayur and Meera Madhuri in the lead role.

Meanwhile, Eknaath's first film 'Pagalkhana' written and directed by Mohan Choti will soon be released while his second film 'Lallu Panju', written and directed by Birbal is progressing on the floor.



Preeti Sagar with HMV's (A&R) manager Sanjeev Kohli and Panesar at a release of her new cassette in London.

Masti Bhare Geet Vol-2

After the success of the Volume-I 'Masti Bhare Geet' by Mohd Rafi, HMV has brought out 'Masti Bhare Geet' a Vol-2. The gems in this cassette are 'O Dilbar Janiye' (Hasina Maan Jayegi), 'Kahan Chal Diye' (Jhuk Gaya Asman), 'Aa Lag Ja Gale', (Dus Lakh), 'April Fool Banaya' (April Fool), 'Nain Milakar Chain Churana' (Aamne Saamne), 'Mast Baharon Ka' (Farz), 'Aaja Re Aa Zara' (Love in Tokyo), 'Aankh Milaye Na' (Milan ki Raat), 'Chehre Pe Gireen Zulfen' (Suraj), 'Jawan Tum Ho' (Duniya), 'Aap Aye Bahar Aye' (Aap Aye Bahar Aye) and 'Rekha O Rekha' (Adhikar).

Super Cassettes' new ghazal collection

Super Cassettes have recorded 'Saahil', a collection of seven ghazals written by Pt K Razdan and Sayeed Rahi. The collection is an arrangement of various moods, catering to all types of tastes. All the seven ghazals have been composed by Pt K Razdan himself and have been rendered by Anuradha Paudwal and Manhar Udhas. The album/cassette consists of one solo each by both the singers, the rest being duets.

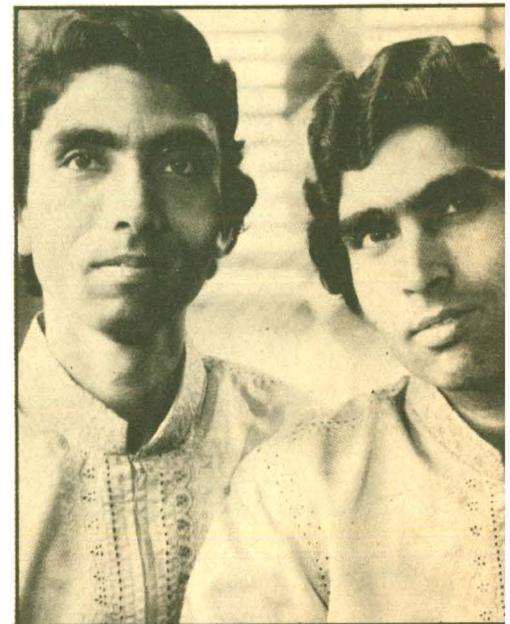
Raids on audio pirates

Over 28,000 pirated audio cassettes were seized and 41 persons were arrested in raids conducted by police authorities in different parts of Bombay, during the last three months.

The Delhi police authorities recently also conducted raids on three shops in Lajpat Nagar area and seized about 350 pirated audio cassettes.

Kumar Gandharva given fellowship

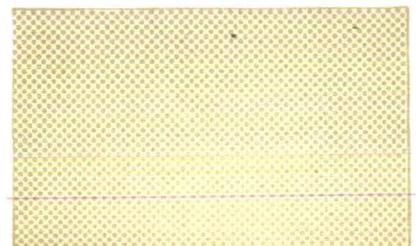
HMV's artiste, Kumar Gandharva was awarded a Fellowship of the Sangeet Natak Akademi. This award is a distinction restricted to 30 persons at any given time, for his/her outstanding contribution to art and culture.



Ahmed Hussain and Mohmed Hussain

Meanwhile, HMV has released a cassette of ghazals entitled 'Raahat' by Ahmed Hussain and Mohmed Hussain, the singing duo. The brothers, Ahmed and Mohmed, are sons of Ustad Afzal Hussain of Jaipur and have to their credit two earlier releases, namely 'Hum Khayal' and 'Izhaar'.

'Raahat', comprises in all six ghazals including a Naghma.





Recording of Super Cassettes' latest ghazal cassette Saahil in Bombay, (R) Sat Sharma, Anuradha Paudwal, Manhar Udhas, A Prabhakar (of Super Cassettes Industries), Pt K Razdan and Y S Mulki.



First pop CD released

HMV released the first CD of Hindi pop songs by Alisha, entitled 'The Babydoll of India.' It features numbers from her albums 'Babydoll' and 'Aah Alisha' along with the title song from the film Tarzan.



ALISHA

Whopping excise stuns video market

The video boom instantly slumped when the government announced a drastic increase in excise from 25% on value to Rs 10 per sq metre. Under the new levy system, each E-180 video cassette attracts an excise duty of Rs 33, irrespective of the cost and value. The large-scale manufacturers and video tape coating plants were for quite some time after the government to rationalise the excise structure which disfavoured them. The reason: SSI units enjoyed a tax exemption and both blanks and recorded cassettes were levied excise duty on full value. In a bid to equate all video cassette manu-

facturers, the excise was applied on the video magnetic tape at source. Simultaneously, the exemption for SSI units was removed, as also the excise on blank and recorded video tapes.

Naturally, the new levy system evoked mixed reactions. Those in the recorded cassettes business seemed to favour it, while SSI units felt totally let down. The latter feared that they would have to close down as they were sure to face a problem of funds.

An unanimous feeling among the industry was the severe rate of Rs 10 per sq metre. Almost everybody involved in the video business felt that the hike was too steep and would affect sales. A spokesman for a slitting unit which had ceased production for

the time being expressed his unwillingness to enter the market. "When Garware and Prakash have not yet decided on their new rates, there is no question of us declaring our rates."

Meanwhile, the traders made a quick buck by selling their stock at the rate of Rs 55 upwards, which meant an increase of around Rs 20 per E-180 tape. Generally, sales turnover was only 2% with no hope of the market reactivating. Presently, all the big guns of the video industry are camping in the capital trying to convince the government to reduce the rate from Rs 10 to Rs 5. Garware which is the largest manufacturer of pre-recorded cassettes in the country stuck to their commitment and released three film titles at the old prices. But there was no guarantee, what would happen to next Friday's releases. ●

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KAVITA

is in a spot. With success and stardom her phone has been ringing non stop. She expected the usual request for photo-sessions and interviews, but was quite taken aback when she had to disclose her favourite recipe. A police officer in the kitchen? The stern and samajdhar Kavita of 'Udaan', naturally, must not have obliged the journalist.

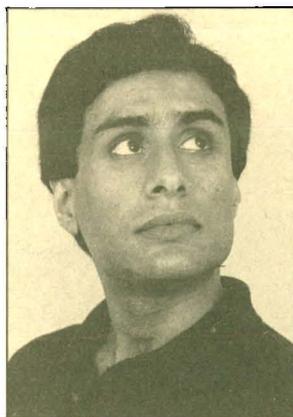
Along with the kudos, Doordarshan has given another extension to 'Udaan'. The only condition being that the story should progress from where it left off last time. And Kavita has locked her doors and shut out the world to script the 13 episodes. "I have very little time and I don't want to distract myself at all," she pleads. Once again she wishes to involve herself totally to the point where Kalyani takes over her personality completely. "The best compliment for 'Udaan' is this extension which they want me to do," she feels. Only this time (maybe her last?), Kaly-

ani the protagonist, in 'Udaan', should be freed of all prejudices, achieve total freedom and fly.

WHEN

Nitesh Bhardwaj hits the small screen in a big way as Krishna, he will have to reckon with two upstarts - Luv and Kush - for top honours. Yes! That's their real name and they're reportedly playing Luv and Kush in Ramayan, where they teach their papa Ram a lesson.

Meanwhile, Ramnand Sagar does not wish to commit himself to Luv and Kush's discovery. Anup Jalota disclosed to PLAYBACK that he had met the pair who had earlier been discovered by Bappi Lahiri in Calcutta. No photographs are available of the twins as yet. The Sagar camp feels it is too early. "In a few weeks the face changes and if the 'look' is missing, I'll have to settle for someone else. So no one is selected. In fact I've shortlisted 40 twins for the role of Luv and Kush. But I'll finally select only a few days



Arif Zakaria

before the shooting."

Does Sagar hope to salvage his sincerity and earnestness with Luv and Kush? As it's been quite easy to forget his Ram.

BY

the looks of it, Mukesh Khanna as Bheeshma has won many hearts. The most outstanding talent of Mukesh is his 'Hollywood style' walk. It's near perfect. The most disheartening thing about the macho Mukesh is, at certain angles "he looks a hij", sighed one damsel in despair.

IF

you're tired of watching Reeta Bhaduri and Navin Nischol and already relieved at their exit, be prepared for another onslaught of the oldies. Sudhir Pandey and Rama Vij will greet you on screen in Karam Bhoomi. Blessings are in store with a few new faces. Alpana Joglekar and Arif Zakaria of Gul-dasta, too, had their

blessing in Sudhir Joshi, who proved to be the saving grace.

KAMIA

Mahlotra's flying around as Bat girl with Mungeri Lal mustn't be amusing her. Neither being a second-hand Kalyani to a Mungeri Lal.

Nothing much happened for Kamia or Abhinav Chaturvedi after their magnum opus soap-operas.

What is saddening is Mungeri Lal ki majboori, in accepting such a character and serialization. Raghuvir Yadav has been utilised by Prakash Jha, whose holding sway over Doordarshan.



Mukesh Khanna



Reeta Bhaduri

WADIZ



Sunil Gavaskar

MEAN- WHILE,

newsreader Sunil Tandon pretends to have a pucca executive look. But his female fans think otherwise. "He's so cute but I think he needs some Cinkara," quipped one. Another one wanted to know what his exact height was. The general impression is that he's short. So, will Sunil Tandon stand up and be measured for what he's really worth?

SO

what do you think? Benjamin Gilani has finally made it as a hero. Well, the only pity is that he's waited, been so patient on the side lines for so long, that he's suffering the same fate in 'Jugalbandi'. Radha Seth has overshadowed



Kiran Juneja

Benjamin totally. It would seem that Radha ever so slightly treats him as a side-kick.

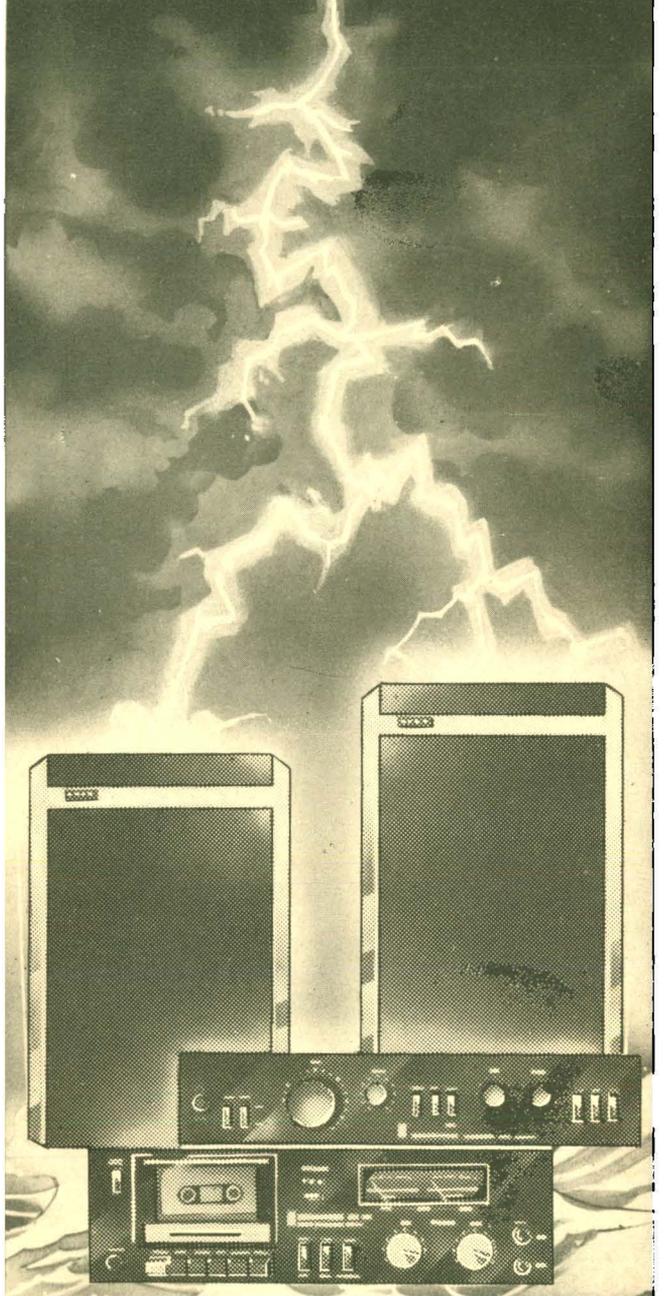
SUNNY

as commentator? Well, why not? He is perhaps the country's most seasoned and knowledgeable person. At least, where cricket is concerned. But in the recently concluded Sharjah Cricket Test, Gavaskar was perhaps a wee bit too locquacious. While he went on and on, the impatient associate commentators flanking him looked aghast. Hey Sunny, it was fine on the crease to keep scoring, but definitely not from the commentators box.

THE

Mahabharat is emphasizing too much on mythical love affairs. Kiran Juneja was able to startle us with her pristine beauty. Now, Debashree Roy has charmed us all with her 'come hither' look. Soon to arrive on the scene are Renuka Israni, Maneka Babbar, Meena Chakraborty, Vanvhi Babbar and Roma Malik. ☉

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Fast Forward

On The Fast Trac



It takes two to tango and Meenakshi and Shweta are a delight to watch, albeit with their dancing shoes on.



MEENAKSHI ADVANI, SHWETA SHETTY

I Am What I Am . . .

The lights go off, while the curtains part to reveal a neat stage set of a bedroom and drawing room. All eyes are focused on the stage and there is a hush of expectancy.

Suddenly two voices break into song, right amidst the audience. The spotlights pinpoint two black-tuxedoed girls, throatily singing the title song, 'I am what I am'. The well co-ordinated opening act shocks but also enralls; it is the highpoint of Bomsie Nicholson's play, 'Play It Again Norman'.

The act is something Meenakshi Advani and Shweta Shetty are naturally proud of. "We worked hard at it; it requires a lot of communication with each other; it's like a package deal," the two take turns to explain. A very professional approach indeed.

Young and inexperienced though they may be, the theatre bug has bitten deep. They'd like to make it their profession... but there are many 'buts'. "The returns are too low for anyone to make it a full time career," says Shweta. "Unless of course you are very well-heeled, then you can afford it as a hobby. But let's face it, we folks are here not only for the love of singing, we'd like to make some dough out of it, too, adds Meenakshi candidly.

That means, modelling and singing on the



(L-R) Meenakshi, Shweta in 'Play It Again Norman'.

side. Carefree, Joy ice-cream and Nerolac for Meenakshi; Dollop ice-cream, Playboy Fashion Sport and Tasty Bite for Shweta. And don't be surprised if you find Shweta, rocking on stage along with Rock Machine and Mirage at some of their stage shows.

But all this is not really Meenakshi's cup of tea. She returned to India from the States early this year, brimming with ideas and determination to succeed. She visited all the top advertising agencies and directors, and initially got a lot of jingle and modelling assignments. She ultimately got a role in 'Lock Up Your

Daughters'. The style of working, was so different here from that in the US, that it nearly made her walk out, but she stuck on grimly, egged on by the reviews, she got for her role.

With Shweta, it's a bit different. She had been singing blithely through school and college, never expecting to make a career out of it. The turning point came when choreographer Shiamak Davar inducted her into Celia Lobo's, 'The Best of Broadway'. She'll soon be off to the US to hone her talents with a crash course in theatre. While Shweta is conscious of her limitations,

enormous talent notwithstanding, Meenakshi seems more sure of herself. There's a distant look in her eyes as she says, when asked about her ultimate aim, "I'd like to enrich certain aspects of theatre. There's a lot of potential in it."

Meanwhile, both agree, you need the right break, the right direction and the right director to mould you.

Basically, there is no doubt they are talented. Each of them, in fact, is in a position to say "I am what I am."

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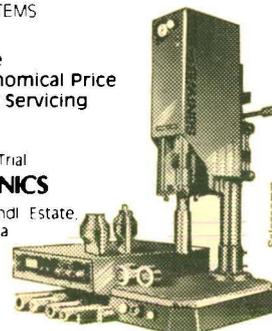
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VIDEO

For You

E N G L I S H

For Your Love Only

STARRING: Nastassja Kinski, Christian Quadflieg
RATING: ***
LABEL: Atlas/NFDC

The intensity of young love and the limits to which a teenager can go to achieve her seemingly idyllic love affair are graphically portrayed in **For Your Love Only**, a film by Wolfgang Peterson who also made 'The Never Ending Story.' The lead is played by young Nastassja Kinski much before she went to Hollywood.

Sina Wolf (Nastassja Kinski) is an impetuous young girl having

an affair with her school master Helmut Fichte (Christian Quadflieg) and though the master thinks of it as an aside to his happily married life, the young girl thinks it is the only thing worth living for... and even killing someone for it.

When her classmate sees them making love, he tries to blackmail Sina into making love with him. This ends in the classmate being killed. Sina then fabricates a story for the sleuths but the murder becomes big news. Other students cash in on Helmut's vulnerability and get good marks by blackmailing him. But as the sleuths sniff around they stumble upon the truth.

Director Wolfgang Peterson does an excellent job as he unfolds this neat little plot. Maybe it is a wee bit slow, considering it was made years ago, but interesting all the same. And Helmut's wife Gisella (Judy Winter) plays a mature role in bringing about stability to the situation. A good German film which does credit to NFDC.

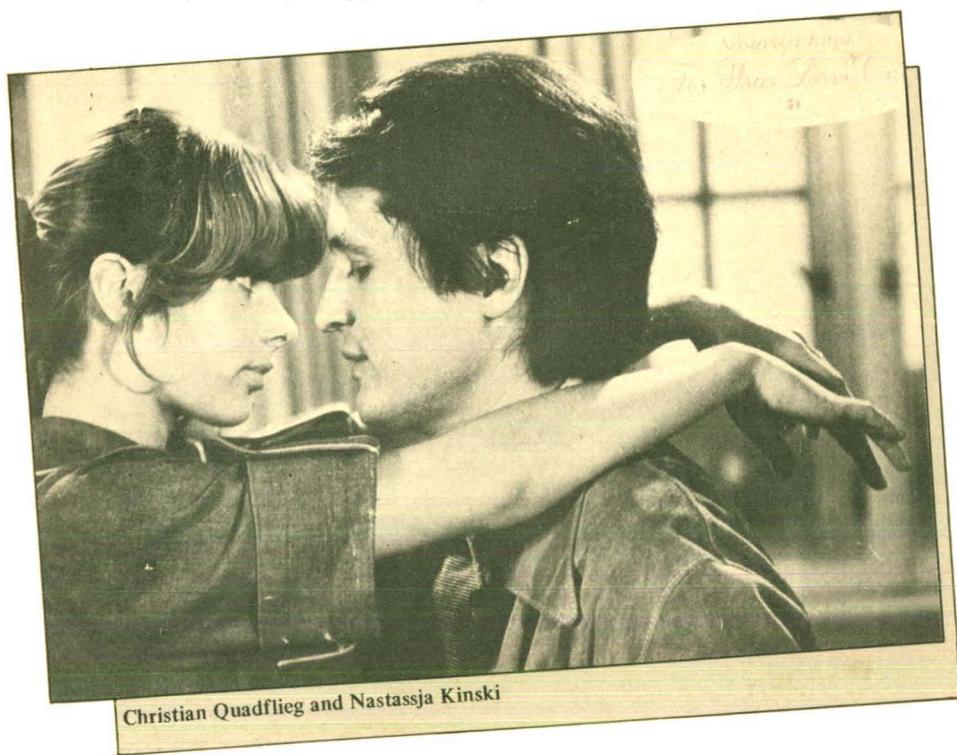
BIG

STARRING: Tom Hanks, Elizabeth Perkins
RATING: **
LABEL: Fox

Hollywood seems to have tried it all. Going forward in space and then backward ('Back to the Future'). Now the latest seems to be getting a big man's body in a little boy. In **Big**, young Josh Baskin goes to a carnival wishing machine and acquires the body of a 35-year-old man (Tom Hanks). It is stunning for his mother, so he runs off to New York and may be the initial shock is well-handled.

But his later escapades in the corporate world where by default he stumbles upon success is quite dull. Maybe the romance with one of his colleagues Susan (Elizabeth Perkins) is amusing to a point but after that it gets boring, as listless as the film and for this, scriptwriters Garry Ross and Anne Spielberg have to take most of the blame.

Tom Hanks, one of Hollywood's young breed of stars, seems to enjoy his predicament



but director Penny Marshall doesn't really acquit herself with credit as the film drags. The best part of the film is Josh's young companion who tries to keep him in touch with the past when he tends to forget it. But even that cannot salvage this dubious entertainer in which Robert Loggia gives yet another good cameo.

Didi Drives Me Crazy

STARRING: Dieter Hallervorden, Bernard Menez
RATING: **
LABEL: Atlas/NFDC

Didi (Dieter Hallervorden) is a TV star, sort of a comedian. But all his efforts, stunts etc are not able to lift **Didi Drives Me Crazy** above the average level. It does raise a few laughs but they are few and far between.

Using Didi to drive a truck with barrels of supposed toxic waste is a ploy to put off the cops. On the way, he runs into Marcel (Bernard Menez) and the two tag along on the road. May be the best part is the outdoor locales.

When driving through Southern France, a Frenchman is asked if he's seen a German truck and he replies he'd seen one during the German occupation. Not very funny. That's because the screenplay is poor and may be it suffers even more by dubbing.

Director Wigbert Wicker meanders along painfully. Dieter Hallervorden may be a name to reckon with on German TV but he is no miracle worker.

Many Happy Returns

STARRING: George Segal, Ron Liebman
RATING: **

No, it is not some birthday celebration as the title suggests.

PICK OF THE MONTH

Frantic

STARRING: Harrison Ford, Betty Buckley
RATING: ***
LABEL: Warners

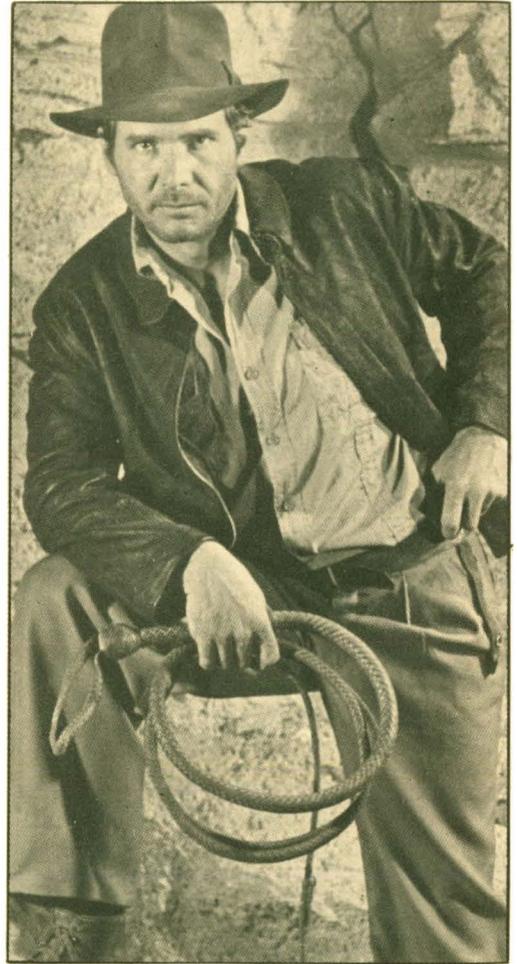
An American doctor and his wife go to Paris to attend a medical conference. While the doctor is in the shower his wife vanishes. There is this thing about picking up the wrong bag at the airport and the wrong bag could contain the right big thing and hence the kidnapping. This is the basis of **Frantic** and director Roman Polanski keeps the viewer engrossed as the doctor scans the different possibilities in gay, but dangerous Paris.

Harrison Ford plays Dr Richard Walker and Betty Buckley his wife, Sondra, and in a way one could call it the American-in-Paris theme but nothing like that classic Gene Kelly film. Here the American thinks money can buy him his wife who gets into tough situations.

And then he comes across Michelle (Emanuelle Seigner), a typical Parisian woman of adventure, who has the other suitcase. It is a chance association which grows by force of circumstance. Brilliantly photographed by Withold Sobocinski, there is an expected fluidity with Polanski excelling with some first rate cuts. There is one shot where he cuts from two people entering the car to the two people entering a house, doing away with the starting of the car.

Many Happy Returns deals with tax returns and though our hero William Bud Robinson (George Segal) is a bit of a character neither he nor the screenplay are able to keep the film together.

Harrison Ford, looking different with his unparted hair, is somewhat restrained but portrays the role of a tourist, finding trouble with the language, rather well. Betty Buckley has a nominal role but debutante Emanuelle Seigner steals the show (apart from a few wallets) with a winn-



Harrison Ford

ing performance as a key character in the plot. It is her part which sustains the film apart from evoking sympathy. Ennio Morricone's music is an added bonus in this new Polanski drama.

It starts promisingly with Mr Robinson, who owns a small store, jogging along. But soon we find him at the mercy of the Internal Revenue System. His brother-in-law Jerry (Ron Lieb-



Rod Steiger

man) tries to help him but only ends up making matters worse. His property is attached and even his wife is thinking of leaving him.

But the story is rather tame. A subject like this needs enough of dramatic relief and a better plot. But the weak screenplay by Jim Mulholland and Michael Bernie becomes worse because of the lack of ideas. Director Steven Stern merely chugs along and despite occasional laughs the ending is quite an anti-climax.

The Seventh Sign

STARRING: Demi Moore, Michael Biehn
RATING: **
LABEL: Tristar

Like 'The Omen' which draws heavily from scripture, **The**

Seventh Sign is immersed in Biblical quotations and the focus of attention is young Abby Quinn (Demi Moore), a pregnant mother, whose serene life with her husband Russell (Michael Biehn) is disrupted when they get a visitor (Jurgen Prochnow).

Immersed in what seems to be superstition, the film moves on to scripture and its interpretation and the screenplay (by W W Wicket and George Kaplan) keeps one guessing. It says something about the first infant born without a soul... and as things turn out to be it could well be Abby's unborn child.

For variety there's a 'word of God' killer who has killed both his parents and the camera moves from Haiti to Israel and then to California. Then comes the Boarder or visitor and he is totally wrapped in mystery.

Jack Nitzche's music helps to

create the right atmosphere and director Carl Shultz manages to maintain that eeriness. There is a kind of love triangle and then one does not know where fact ends and fiction begins. Demi Moore has a difficult part but she somehow is unable to hold the film together. For all its dependence on scripture and melodrama it fails to really absorb the viewer.

The Great Caruso

STARRING: Mario Lanza, Ann Blyth
RATING: **

The story of one of the greatest tenors that ever lived, **The Great Caruso** is a warm and throbbing story of Enrico Caruso (Mario Lanza), his rise to fame, his love for Dorothy (Ann Blyth) and his untimely death at a rather early age.

But it is the music that dominates everything else, songs like 'Because' and 'Ave Maria' and others and the chequered career of the great singer is most graphically projected. When he was a young lad he had to sing on the day his mother died. When he wanted his girl to attend his concert, she was prevented from doing so by her father. "Does the man have a voice or does the voice have the man?" he asks.

But the sweet love story between him and Dorothy is superbly captured and Mario Lanza does well both with the songs and the acting, ably supported by Ann Blyth. It is a film which oldies will lap up. Connoisseurs of music will also find it worth their while.

Best Seller

STARRING: John Woods, Brian Dennehy
RATING: **
LABEL: Orion

Take a police officer who is also a novelist Dennis Meechum

(Brian Dennehy) and put him up against a psychopathic killer Cleve (James Woods). What's more, Cleve wants him to write a book about himself, a best-seller. A novel subject, no doubt, **Best Seller** does not live up to the expectations.

The film opens with a robbery. Four armed men break in and kill a couple of cops. One of the cops who survive is Dennis. Cleve, no doubt, is one of the masked men. How best can he get the cop to write his story?

To begin with, Larry Cohen's screenplay just plods along. And director John Flynn has a rough time wading through needless detail. Jay Fergusson's music is good in parts but hardly compensates for much of the unwanted action that goes on. And the focus on these two characters tends to jar.

Moreover, the end is hardly worth waiting for. John Woods

and Brian Dennehy hog the lime-light but there is nothing special about their performances which are inconspicuous as the film.

A Deadly Business

STARRING: Alan Arkin, Armand Assante
RATING: ***
LABEL: Thebaut/Frey

A *Deadly Business* is a starkly realistic story of how toxic waste was dumped into the Hudson river in New York and how one of the dumping syndicate (part of the mafia) Harold Kaufman (Alan Arkin) exposes the racket with the help of the Federal Bureau of Investigation (FBI).

As is the case of most true stories, it is devoid of glamour. And having to stick to historical fact can be dull at times. But director John Korty weaves a very candid story on a simple but decent young man Harold who

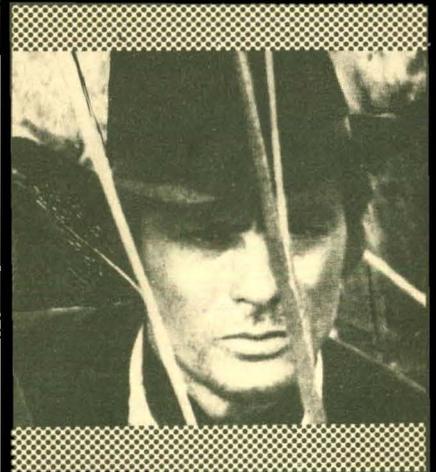


Alan Arkin.

NFDC
VIDEO

NFDC TOP TEN

- FREISH
- ULYSSES
- GODZILLA
- NON-STOP TROUBLE
- GREATER SPIES



- SWORD OF HEAVEN
- INSPECTOR BAND
- RED SUN
- RUN CRISSIE RUN
- CINDRELLA

begins by taking up this assignment as another job but later realises his responsibility when he learns that women and kids in that area are suffering from respiratory problems.

Thrown in for good measure is an autumn romance and Armand Assante has a major part as Harold's close friend and member of the gang but its real strength is the weightage of toxic waste and the deadly business that it is.

In The Heat Of The Night

STARRING: Sidney Poitier, Rod Steiger, Warren Oates
RATING: ***
LABEL: United Artists/Mirsch

Set in a small Mississippi town, **In The Heat Of The Night** is a dramatic story of a bigoted sheriff who, on a murder hunt, grudgingly accepts the help of a black homicide expert from another state.

Actually Virgil Tibbs (Sidney Poitier) is on a visit to the town and is arrested by one of the cops (Warren Oates) as a murder suspect. The racial element is strong and Virgil is not just accepted in the town. The wife (Lee Grant) of the victim is at first repulsed by the Negro who proves he is more competent than the bombastic sheriff, Guileppe (Rod Steiger).

Made in the late '60s, the pace is somewhat lazy but director Norman Jewison builds up the story effectively aided by an impressive screenplay by Sterling Silliphant and Haskell Wexler's sweeping photography. Sidney Poitier does an excellent job as the black with class but it is Rod Steiger who wins the Best Actor Oscar and probably deserves it.

A typical whodunit but the racial angle and the rather sensitive treatment by Jewison makes it a fine entertainer with Quincy Jones' music adding to the charm. Ray Charles sings the title song 'In the heat of the night.' 

Hits VIDEO INTERNATIONAL

1 THE WITCHES OF EASTWICK

Three unmarried women fall passionately for mysterious stranger, Jack Nicholson.
WARNER HOME VIDEO/WHV;
STARRING: JACK NICHOLSON 1 hr 54 min

2 HOPE AND GLORY

John Boorman's autobiographical account of his childhood experiences in the *Blitz*.
RCA/COLUMBIA, RCA; STARRING: SARAH MILES 1 hr 48 min

3 DRAGNET

Spoof of the old detective series in which pompous detective Joe Friday gets an unorthodox partner to help him tackle a sinister crime organisation.
CIC/CBS; STARRING: DAN AYKROYD 1 hr 46 min

4 SPACEBALLS: THE VIDEO

Mel Brooks spoof on sci-fi movies, with Lone Star and Princess Vespa battling against Lord Dark Helmet and the evil President Skroob.
MGM/UA, CBS; STARRING: MEL BROOKS 1 hr 32 min

5 ACTION JACKSON

A tough cop hunting a gangster turns to his mistress for help.
GUILD HOME VIDEO/ GUILD; STARRING: CARL WEATHERS 1 hr 23 min

6 HEAT

Bodyguard Nick Escalante exacts revenge on a gangster for viciously raping his friend and teaches a client the finer points of gambling.
WARNER HOME VIDEO/WHV;
STARRING: BURT REYNOLDS 1 hr 37 min

7 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

8 MAXIMUM OVERDRIVE

Stephen King's story of machines which come alive and battle against humans when the earth is enshrouded by the tail of a rogue comet.
CBS/FOX; CBS/FOX STARRING: EDDIE MURPHY 1 hr 28 min

9 EDDIE MURPHY: RAW

Eddie Murphy live on stage in New York.
CIC/CBS; STARRING: EDDIE MURPHY 1 hr 28 min

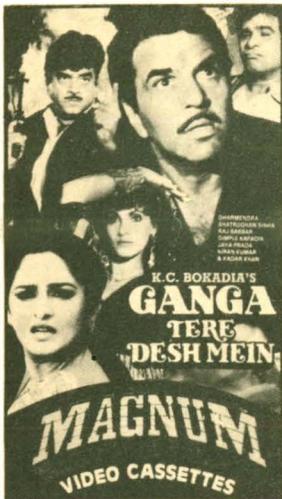
10 THE BOY WHO COULD FLY

Mute schoolkid Eric believes he has the ability to fly but no one shares his dream except next-door neighbour Milly.
CBS/FOX, CBS/FOX; STARRING: BONNIE BEDELIA 1 hr 43 min

(Source: *VIDEOWEEK*, week ending Sept. 5, 1988)

VIDEO *for you* -O

H I N D I



DAYAVAN

Starring: Vinod Khanna, Madhuri Dixit, Aruna Irani, Alok Nath, Anuradha Patel, Tinu Anand and Amrish Puri
Director: Feroz Khan
Music: Laxmikant Pyarelal

'Dayavan' as the name suggests, idolises the don as a man who serves the weak and oppressed. He fights against the police brutality at all costs.

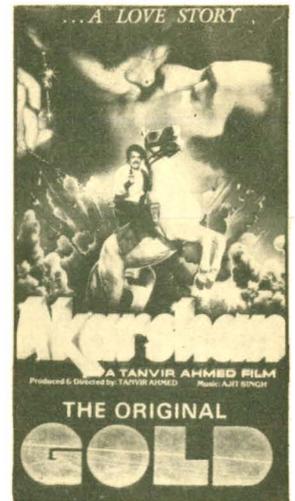
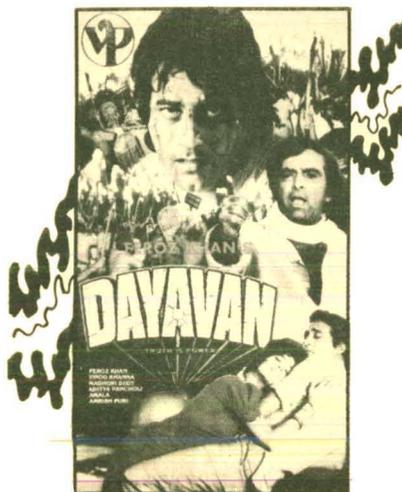
Vinod Khanna, the debonair actor, is the hero who murders a police officer and hangs the man who gives him shelter. He becomes the darling of slum dwellers. They adore him so much that instead of knocking the doors of the court or police station, they prefer to seek justice from this underworld king. He has been portrayed as very powerful underworld don. His daughter marries a police officer against his wishes. As a 'Dayavan' don, he helps a police officer whose daughter is raped by a minister's son. The end is tragic as he is killed by the police officer's mad son. Shanker (Feroz Khan) plays a supportive role, as a friend of the notorious, yet compassionate hero Vinod Khanna. Madhuri Dixit plays an impressive role of a wife, while Amala as the daughter was adequate.

Above all Kamal Bose's photography gives an impetus to the film.

AKARSHAN

Starring: Akbar Khan, Sonu Walia, Girish Karnad, Rohini Hattangadi, Sharon Prabhakar, Nandita Thakur,
Sp. App: Raj Babbar, Smita Patil and Parveen Babi
Director: Tanvir Ahmed,
Music: Ajit Singh

Producer-Director Tanvir Ahmed has, it would seem, spent very lavishly on this love story, 'Akarshan'. The story begins on a romantic note but turns into a serious drama at a later stage. The most tragic part is when the hero becomes a victim of amnesia. The picture is unnecessarily too long. The dialogues are poor. The music is average. Akbar Khan and Sonu Walia do justice to their roles. Girish Karnad and Rohini Hattangadi are splendid. In special appearances we have Parveen Babi, the late Smita Patil and Raj Babbar.



GANGA TERI DESH MEIN

Starring: Dharmendra, Shatrughan Sinha, Jaya Prada and Dimple Kapadia
Director: Vijay Reddi

Ganga Teri Desh Mein revolves around two brothers. They are separated in childhood by the villain who kills their father. Because he refuses to withdraw his nomination paper from the election, Vijay (one son) is sent to jail on a charge of murder. The other son Ajay and his widowed mother are asked to leave the village.

Now the real story begins. Ajay becomes a police officer and Vijay the dreaded Cobra gangman. When Vijay is arrested, he turns mad as he is ill-treated by the villain and his henchmen. Instead of spending his time in jail, he is hospitalised and undergoes treatment.

The end is very predictable. Ganga meets Vijay, reveals her identity. When the villain comes to know that the two sons are alive, he plans to murder them. Their girlfriend too is trapped. In the final clash, Vijay is shot by the villain but he is overpowered by the police officer Ajay. Laxmikant Pyarelal's music is tolerable. Dimple and Jaya Prada too have acted well.

AAG KE SHOLAY

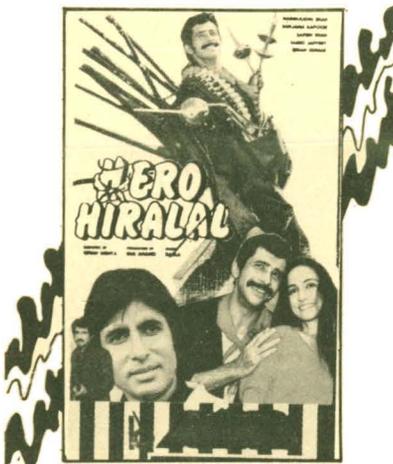
Starring: Vijayeta, Sree Prada, Sumeet Saigal, Hemant Birje, Gulshan Grover, Wahid Hashmi
Music: Vijay Duggal
Director: S R Pratap

A village is terrorised by a rapist Thakur. The story highlights the weakness of the rural belles who fight against the atrocities of the zamindars and local sarpanch.

The film has violence in excess, followed by sex, comedy and emotions. The story takes an interesting turn, when Ganga (Vijayeta) and Geeta (Sree Prada) make their entry. They very smartly take off with the Thakur's money. A lot of action follows as they make every effort to fight Baag Singh, the Daku. Sumeet plays a good role as Amar, the Thakur's nephew, who is an alcoholic. After falling in love with Ganga, he eschews alcohol and becomes a social worker.

The villain, Grover, does a good job. His punch line, Mujhe Garam Taaza Khoon Achha Lag-

ta Hai, adds fuel to the fire 'Aag'. Hemant Birje's performance is average. Wahid Hashmi and Duggal as comedians were alright.



HERO HIRALAL

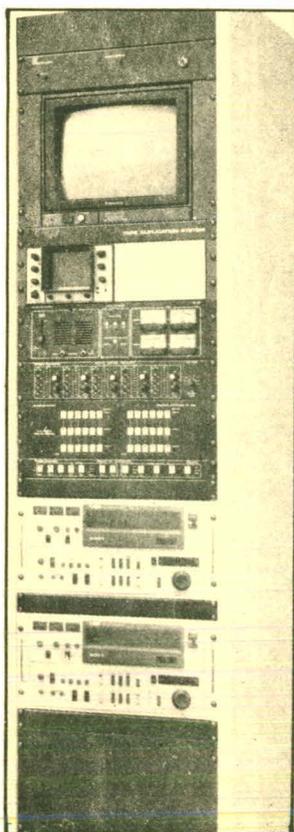
Starring: Naseeruddin Shah, Sanjana Kapoor, Rohini Hattangadi
Director: Khetan Mehta

'Hero Hiralal' fashioned for producer and co-screenplay writer Gul Anand, is a delirious

riot of a film which one would not expect from a major director like Khetan Mehta. It is a story of an autorickshaw driver, Naseeruddin Shah, who falls in love. Sanjana Kapoor, the heroine, pretends to ignore him, so he follows her and threatens to kill himself. Despite dances, songs, fights – flashes of excitement here and there – the film makes dull viewing.

Naseeruddin Shah does not look his original self. He tries to behave more like Amitabh Bachchan but fails. A talented artiste like Rohini Hattangadi is miscast here. Sanjana who is more fit for a glamorous role, is too simple but has performed well. The heroine running on the streets, mobbed by crowds, which lift her up is ridiculous. It's all a confusion. The director tries to bring in too many elements in a very haphazard manner. The result: a talented artiste like Naseeruddin, who has performed excellently in earlier films, looks like a comedian.

– S K



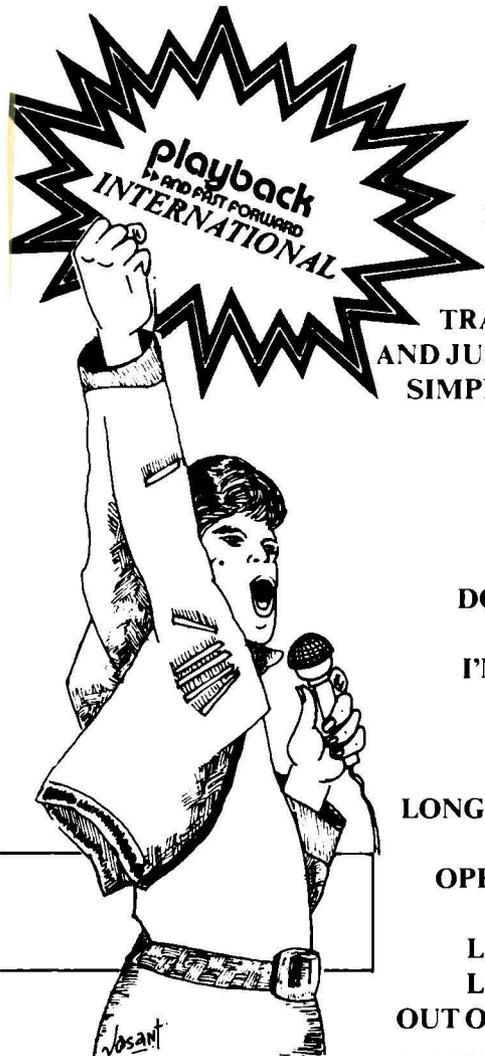
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TOP POP

TITLE	ARTISTE
NEW JERSEY	Bon Jovi
APPETITE FOR DESTRUCTION	Guns 'N' Roses
HYSTERIA	Def Leppard
COCKTAIL	Soundtrack
TRACY CHAPMAN	Metallica
AND JUSTICE FOR ALL	Bobby
SIMPLE PLEASURES	McFerrin
ROLL WITH IT	Steve Winwood
KICK	INXS
FAITH	George Michael
DON'T BE CRUEL	Bobby Brown
HE'S THE DJ, I'M THE RAPPER	DJ Jazzy Jeff and The Fresh Prince
HEARTBREAK	New Edition
LONG COLD WINTER	Cinderella
OU812	Van Halen
OPEN UP AND SAY	Aah - Poison
HEAVY NOVA	Robert Palmer
LABOR OF LOVE	UB40
LAP OF LUXURY	Cheap Trick
OUT OF THIS WORLD	Europe



Michael Jackson was the biggest money earner in the two year period ended, June this year with an astounding intake of 97 million dollars. Close on his heels was comic Bill Cosby, who raked in 95 million. The news came out in *Forbes* magazine, who with 46 million and U2 at No 11 with 42 million. While those, who are alive and kicking could well do with the cash, the dead did their heirs a good turn. Leading the pack was Elvis Presley, who earned 15 million. Jim Morrison Earned 11 million, John Lennon 5 million and Jimi Hendrix 4 million within a year. It pays to be an entertainer.

'Def Leppard' became the first act, to sell seven million copies of two albums in the US, when 'Pyromania' and 'Hysteria' were certified at that level by the RIAA.

Following on the heels of his heavy metal band are Michael Jackson and Whitney Houston, who have the six million mark with their albums. Def Leppard,



who were kept out of the No 1 slot by Jackson in 1983, when 'Thriller' ruled over 'Pyromania' have now sold more copies of 'Hysteria' than Jackson has of 'Bad'.

Another HM band that is flying high is Bon Jovi, who entered the US charts at No 8 and then went of to top them. In doing so, Bon Jovi tied the achievement of Van Halen who also went to the top slot in two weeks with 'OU812'.

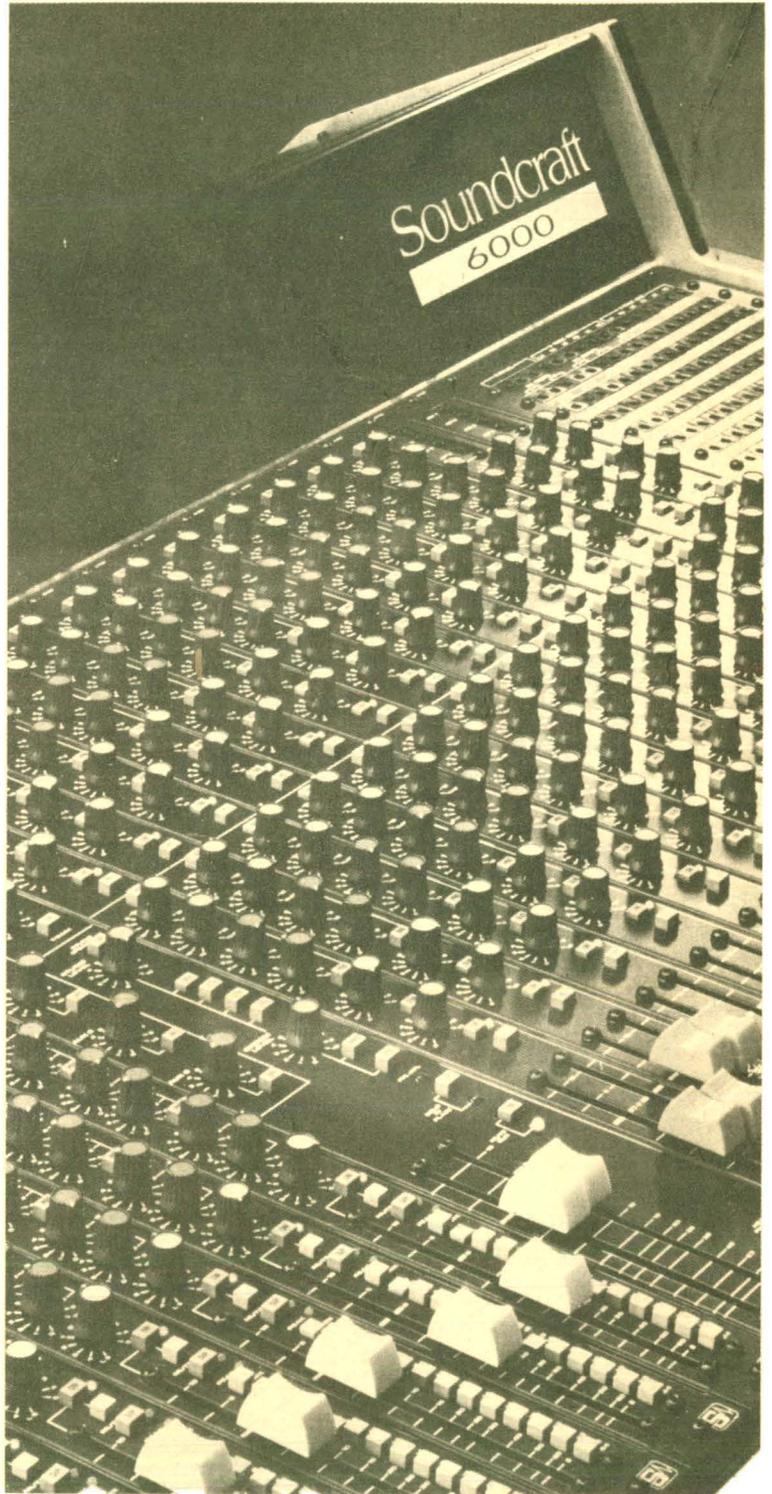
The recent Hurricane Gilbert, which hit the Carribean has been the focal point of conversation for many stars among them T'Pau singer Carol Decker. While, many told of the trail of destruction, the hurricane left the lady dismissed with. "Those stories are so silly. We are marooned on an island for three days. It was a bit frightening because, we had never been in these conditions before. But we had great fun." A far cry from, what Jimmy Sommerville of The Comminals saw. The bus he was travelling in being held up and the driver shot. ☹

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Soundcraft Recording Console (Series 6000)

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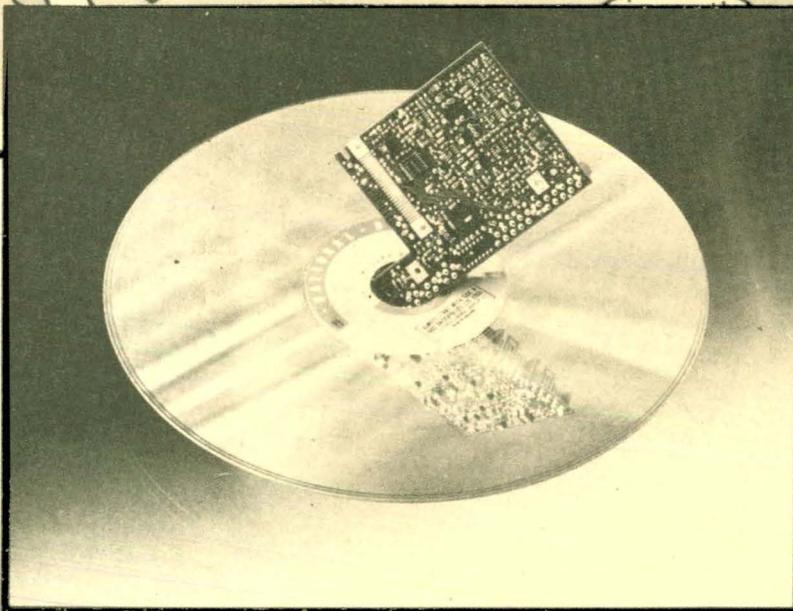
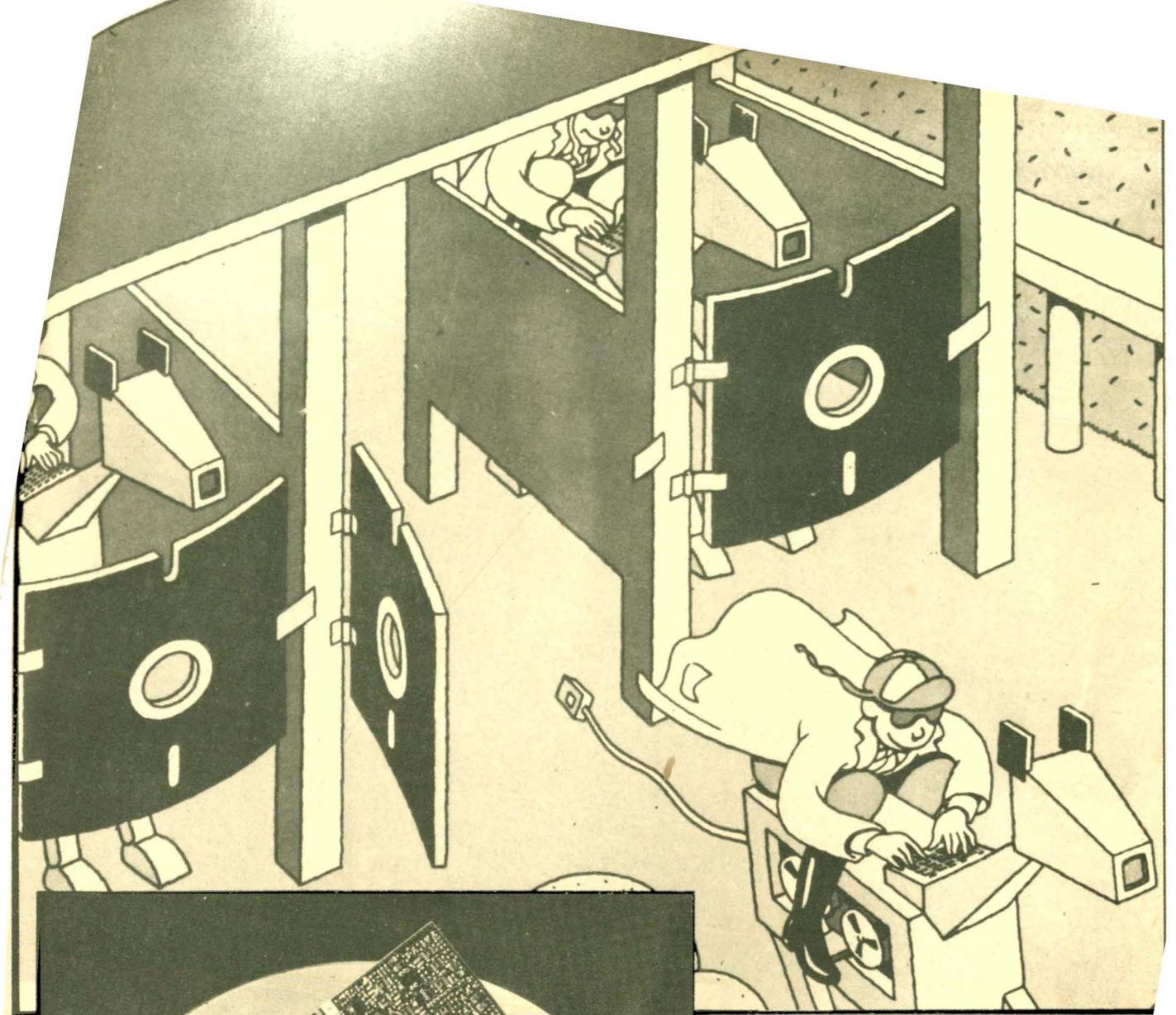
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Music On A Microchip

The home 'music system' of the near future will have more computer technology than ever before.

The marriage of the microchip with the traditional technologies of the music industry (tape recording, vinyl gramophone recording, for example) is producing a remarkable effect on both music quality and audio product pricing. The home 'music system' of the near future will incorporate more computer technology than ever before.

How does this marriage of technologies take place? To understand the basics, let us look at the music reproduction methods used in analogue tape, disc and gramophone recording and how computer technologies are influencing such methods.

ALL 'DAT' JAZZ

Considering that the compact tape cassette is the most disappointing (quality of music-wise) of all analogue hi-fi media, it is surprising why the Compact Disc (CD) became the earliest commercial digital audio success, instead of tape. The tape cassette is the most convenient medium to carry around, use in the car and so far is the only medium that can be recorded as well as played. As any computer user knows, a file can be copied from disk to disk, tape or even sent down a telephone wire with absolutely no loss of quality. Similarly, with digital audio tape, a perfect copy of a CD can be made digitally and even one hundred copies or so later down the line, the quality will still be perfect.

Digital audio tape (or DAT) uses a technology that is in some way similar to that used in video recorders – in order to compress enough data a rotating head is used which reads and writes long diagonal strips of data across the tape. However, DAT extracts the tape from the cassette and wraps it around the tape guides at 90 degrees as opposed to about 160 degrees in video recorders. This makes the tape path much simpler, more rugged and allows the

head to remain in contact with the tape as it is fast-winding (allowing index marks to denote the start of the track).

The specification of most DAT units allows for four different sampling rates: 32 KHz, 44.1 KHz, 48 KHz, and 55 KHz. However, record companies have selected the 44.1 KHz rate for replay only to deter digital copying of CDs. Indeed, the first DAT unit switched itself off when fed with a 44.1 KHz signal for recording. Unlike CD, DAT can easily be two-track and is usually realised with two identical circuits, each complete with its own Reed-Solomon coders.

One thing the digital copying potential of DAT will do, is draw closer together software companies and record companies in their fight against piracy. The analogue record is a very fragile medium: even the best designs can only more accurately convey the pops and clicks from the dust and dirt slowly settling into the storage places of the recording. Even more depressing is the fact that every time you play a record you are reducing the amount of information on the disc.

VINYL DENIALS

The most limiting factor in trying to produce the perfect analogue recording is not producing a suitable analogue voltage but the media used to record it. Take, for example, what is considered the most satisfactory source of domestic hi-fi – the gramophone record.

A master record is produced by a mechanical cutting tool, a miniature chisel, responding to the voltage in the electrical waveform. The cutters of recording lathes require enormous amplification in order to achieve results. The original discs then have to be copied, adding another source of distortion. Finally, the copied recording is played by lowering a stylus in the groove, spinning the record and expecting the groove



to vibrate the stylus in the manner of the original soundwave. An electrical transducer converts the vibration into the electrical waveform which is then sent to an amplifier to be converted back to sound via loudspeakers. Given the complexity of this process, it is surprising that the vinyl recording works at all.

One may think that the magnetic medium would be the solution but a similar collection of problems dogs that technology too. The most pertinent of these is the lack of linearity when magnetic media are fed with an analogue signal. Magnetic media retain nothing when fed very low voltages and they are very poor in distinguishing one high voltage from another (known as 'saturation'). However, the very faults of magnetic media for analogue recording are what makes it excellent for digital recording and it is here that the digital audio story begins. Digital recording needs only two states: saturated and unsaturated. Apply too high a voltage to the unsaturated state and the tape will be saturated; apply a slight voltage to the saturated state – and the chances are it will have no effect.

Unfortunately, there is a price to pay for the advantages of digital recording. First of all, a sound wave is not a digital signal, so its electrical counterparts must be converted into digital form. So we need to represent each part of the wave by a number whose va-

lue is proportional to the voltage. This brings us to the two main problems of digital systems: 'quantisation' (how many bits will accurately represent the value) and 'sampling' (how many times per second we need to take a value).

The manufacturers involved have agreed that the first generation of digital audio should use a 16-bit word size. To make things worse such data will be transmitted serially: 16-track digital tapes are used for some master recording, but affordable home digital circuitry is still very much single track. To put this into communication terms, the transmission rate is about 1.41 million bits per second. This all goes to make the 300-19,600 bps that communication software programs use look a bit sick; even the 115,000 bps that most serial ports could theoretically use is nowhere near fast enough.

At this speed it would be foolish to assume that transmission will be perfect: tape 'dropouts' (and 'dropins' for digital tape) will occur and discs can never have perfect surfaces. Error correction codes such as start and stop bits and parity will be needed, but this just increases the serial transmission rate needed.

DIGITAL RECORDING

The method used to convert a sound wave into a digital signal

affects the ease of recovering it (and thus the price of players) and the quality of the recovered signal. One of the distinctions to be made is between conversion and modulation. Conversion is the process of converting an analogue signal into a set of digital numbers whereas modulation is the coding system used to store the numbers in the most compact or easily retrievable form.

As stated above, the accepted word size is 16-bit and ideally the amplitude of the sound wave will be exactly proportional to the 16-bit number chosen. Inevitably, this will not be so; the difference between the actual amplitude and the amplitude we have encoded in a 16-bit number is called the quantisation noise.

The quantisation noise is most noticeable at the lower amplitudes where it is almost equal to the actual amplitude, so, to the ear it sounds like less noise and more like distortion. Strangely, the greater the number of bits you assign, the worse the effect becomes. The solution, a technique used on an analogue magnetic tape system, is to **add noise!** Adding white noise (noise whose amplitude is consistent over a large frequency range) helps to break the connection between quantisation noise and signal amplitude. The added noise is called 'dither' and is an important part of the conversion process.

All conversion, however, starts with sampling, which in digital audio involves a 'sample and hold' circuit. As its name suggests, this circuit holds the amplitude, while its size can be converted into digital form. The circuit to hold the amplitude is little more than a fast semiconductor switch and a high-impedance capacitor.

The actual conversion from analogue to digital is the crucial part of the encoding process. There is more than one method of achieving it and not all apply to digital audio. It is important to understand the principle behind the two main methods and the

problems they present.

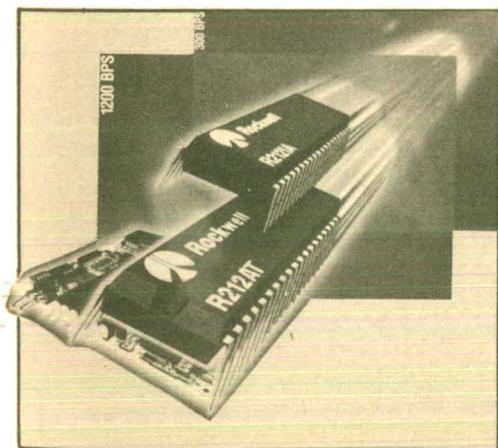
All popular ADCs are based around a comparator with two inputs; one is the voltage from the 'sample and hold' circuit while the second is a comparison voltage. In the simplest ADC, the comparison voltage is incremented by small amounts until the 'sample and hold' voltage is reached. So, for example, if the sample voltage were 2.784 volts and the comparison voltage rose to 1mV steps, we would need 2784 clock ticks to reach it.

The favoured method works on a successive approximation principle, starting with a mid-range voltage and looking to the comparator to see if it's too high or too low. And then take a half-way value between the known too high level and the known too low level. Using this method it will take a maximum of 16 comparisons giving a time of 1.25 μ s per sample – no problem on the clock cycle side. But it does require the use of a shift register and a DAC which run at speeds close to the state-of-the-art. Although the ICs to do this are usually custom-built, overall control and a user interface for the recording engineer is usually performed by a powerful microprocessor (68000s are popular) or occasionally a fast mini.

THE COMPACT, IMPACT

The CD system is an exception in the field of customer entertainment in that it is an agreed international standard, something that the video recorder world badly needs. The CD system does not owe its origins to work in the audio world but rather to the effort to create a video disc.

In 1978, a consortium of 35 major electronics manufacturers recommended that 12 development channels should be pursued, one of which was the joint Philips/Sony proposal. The outstanding points of this system were that the disk should use constant linear velocity recording, a



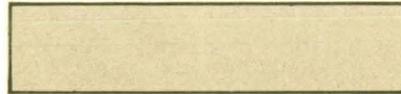
modulation system to store the data efficiently and the CIRC error correction. The constant linear velocity means that the rate of digital information should be constant, and this is achieved by varying the speed of the disc when playing code at different distances from the centre. The reduction in speed is quite noticeable when you step from track 1 (recorded nearest to the centre) to the last track recorded at the outside. In computer terms, a single CD containing over an hour of music contains around five billion bits of data. Incidentally, the maximum playing time (74 mins 33 secs) was determined after Philips consulted the composer Herbert Von Karajan, who advised them that a disk should be able to play Beethoven's Ninth Symphony without interruption. Two years later the Philips/Sony proposal was approved.

Recording a CD uses a low powered laser focused in such a way that turning the beam on will create a tiny pit or crate, about 0.6 μm in diameter and 0.1 μm deep – for comparison, a human hair is 50 μm in diameter. Reading the disk is achieved by using a much lower powered laser and measuring the reflection (or lack of it) with a photodiode.

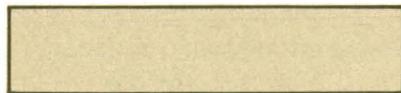
So far we have talked about digital audio assuming that the signal is stored as 16-bit binary; in fact, a coding or modulation system is used. The purpose of the modulation system is to prevent long run of 1s or 0s which can be easily misread and ensure that the synchronisation can be continued in the middle of errors. The system used in most digital audio appliances is called EFM (Eight to Fourteen modulation). This specifies that no signal should comprise less than two or more successive 0s or 1s.

Most manufacturers quote two figures for their CD players, a number of bits and a number of times 'oversampling' occurs, ranging from 14-bit two times oversampling to 16-bit 16 times oversampling (the bit figure is

just a measure of how many bits are read from a disk in one 'read'). The oversampling figure, however, is more complicated to explain. The process of digital recording creates unwanted ghost signals at regular frequencies that are multiples of the sampling fre-



**Whether it is
tape, vinyl or
CD, the quality
of music
systems in
future will be
determined by
the power of
computers.**



quencies (that is, if you have a sound of 12 KHz recorded for CD at 44.1 KHz you will get interference at 56.1, 100.2, 144.3, 188.4...).

While these sounds are above human audibility they can create unwanted reverberation on amplifiers and speakers. The usual way to deal with this is to put cut-

off filters after the signal has been converted back to analogue. These filters just stop sound over a certain frequency.

A better solution, however, is to use a digital filter that just removes the unwanted frequencies. This is achieved by oversampling. In simple terms what this does is simulate a higher sampling rate: 88.2 KHz for two times oversampling; 176.4 KHz for four times oversampling; and 705.6 KHz for 16 times oversampling. This means the cut-off filter can be much higher, thus retaining much more of the original information.

In addition to the error correction microprocessor, most CD-players have a second one to control the overall operation. This processor receives information from the ADC circuitry as to what track is being played, and it also watches for key presses on the controls and updates increasingly sophisticated displays.

Of course, the sound from a compact disc player can only be as good as the original recording; an old analogue master recording issued on a CD cannot approach the quality of a digital recording. (Be particularly careful of old re-issued jazz recordings). Most CDs now carry a letter coding which tells the history of the recording cycle. The three letters represent: session recording; mixing down/editing; and final product form. An A represents an analogue stage, while D is digital. Thus ADD means an original analogue master, digitally mixed and mastered. A DDD disk is all digital and is the best choice.

Whether it is tape, vinyl disk or compact disk, the quality of music systems in future will be determined by the power of computers. The future home reproduction system will be a sophisticated retrieval system networked into both audio and video digital databases controlled by a conventional computer. The digital players in your home will be capable of the same quality of output as professional systems. ©

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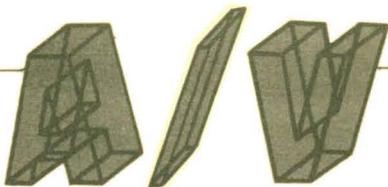
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CLINIC

(VIDEO)

My six month-old National VCR (Model G-12) developed a problem: there was no picture but the sound was okay. The service engineer replaced the head saying that the original head was damaged. He charged me a fabulous sum of Rs 600. The video is now playing satisfactorily. However, please tell me what exactly could have happened?

A Kumar

Bhilai

You're lucky if you've actually got your video heads replaced for Rs 600! (They normally cost nothing less than Rs 1200). The fault you describe is normally attributed to badly clogged video heads. This occurs when you use inferior quality or badly worn tapes, especially pre-recorded library tapes. If you had physically not tampered with the video heads or attempted cleaning them, it is impossible for video heads to get damaged (not even by the worst of tapes). It is very likely that what your service engineer could have done was to clear the debris clogging the video heads.

A tip to readers: In a similar situation, do note down the serial no. of the head drum in the event of it needing replacement.

What is the life-span of a video head? Second, how does TV work?

R J Irani

Vapi

Most VCR manufacturers rate

the life of their VCR heads at between 3000 to 5000 hours of normal use. Considering that you should be able to playback upto 1500 three-hour cassettes of really first-rate quality. Cheap tape is like fine sandpaper and this will wear out the video heads even in 500 hours of playback use.

TV works on the principle of pictures and sound transmitted and received on frequency modulated radio waves.

I have heard that all colour TVs have built-in stabilizers, but for further precaution and safety, people also use external stabilizers. Is there any need for this? If yes, what is the rating and should a manual or automatic stabilizer be used?

Sunil Singhal

Ludhiana

Not all but a vast majority of the recently introduced colour TV sets have what is called SMPS or a regulated form of voltage in their power supply circuits. This allows the set to operate happily over a wide range of fluctuating voltage - 90 volts AC to 290 volts AC.

If the mains voltage fluctuates considerably in your area, I would recommend an external stabilizing unit, preferably an electronic stepless type to handle a load of at least 150 VA or 150 watts. ☺



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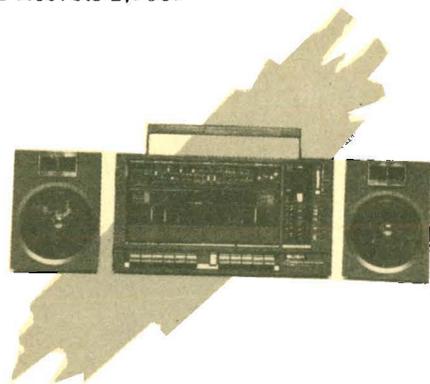
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Price: Rs 3,774/-



Soundcraft: Series 6000

Recording Console

The series 6000 is the first of a new generation of Soundcraft consoles. It is a full 16 or 24 bus console. With the optional MIDI

computer module and professional patchbay, it can be specified from 16 channel frame sizes upwards with extra slots on patchbay versions for effects return modules. The advanced features also include both PFL and true Solo-in-Place, a low cross-talk routing matrix, silent electronic muting and a programmable mute bus, combining flex-

ibility with impeccable signal integrity.

The design of the 6000 ensures that it is simple to use as it is advanced. Clear colour-coding and smooth, high quality controls make the desk both easy to read and to adjust. Despite its sophistication, the 6000 is highly affordable as it utilises innovative concepts and configurations. Almost



TCR-88II

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Price: Rs. 3,645/-

Sanyo 2-in-1 with CD Player

Sanyo recently introduced a portable radio/double cassette

recorder with a CD player (Model MCD50K).

Equipped with a built-in CD player and double cassette deck, synchronized dubbing from CD to tape (deck-B) and from tape to tape (deck-A to deck-B) is made possible via an easy one-push button. In addition, a built-in surround sound system produces a dynamic sound, creating an atmosphere so life-like, as if listening to a live stage performance. The optional surround sound speaker (SX-SRU4), creates 360 degrees full surround sound, for a wider, deeper acoustic effect.

Other exciting features include, 3-band graphic equalizer, 16 music random programmability, repeat playback for one/all, and skip/search functions. Also FM stereo/SW1/SW2/MW radio,

all the electronic parts are industry standards and readily available worldwide; it's their application and arrangement which is special.

The revolutionary, electronically-balanced full-range input preamplifier provides the correct gain for inputs ranging from -2dBu to -70dBu in one turn of the control, without the need for addi-

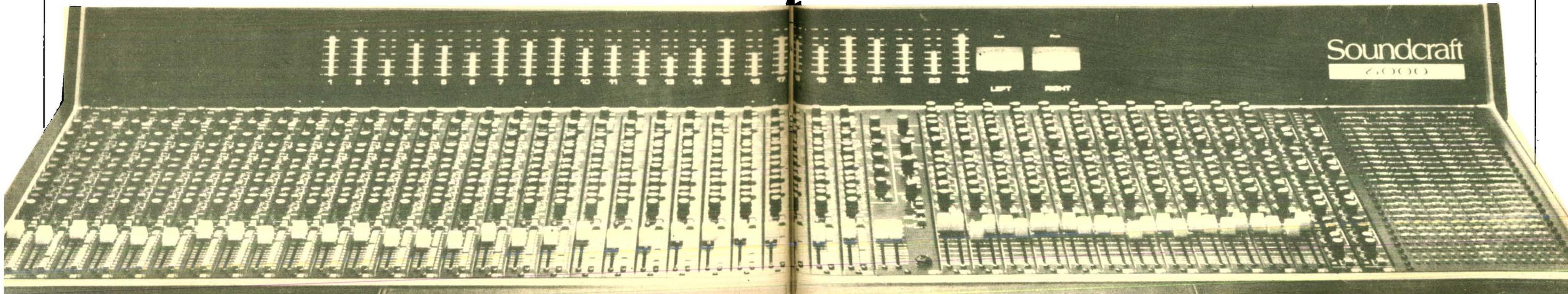
tional pad or attenuator switches.

The Soundcraft Midi Computer module has a non-volatile RAM memory and can store up to 8 songs, each containing 100 patches of complete mute settings. By using the qwerty keypad and 10 numeric keys, every song and patch can be individually named. The supertwist backlit LCD displays all the information

to operate the computer.

Price: £ 15,020 for 40 input, 20 group MIDI console with patchbay.

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GCEL 105-13 Character Generator

The GCEL 105-13 is a low cost character generator which superimposes distinct, easy to read, upper case characters on a TV screen. Characters are generated in 32 x 16 dot matrix display format with border (selectable) for the maximum legibility.

Up to 12 lines of the text with 32 characters or 24 characters per line can be displayed on each page with a capacity of 50-page memory. Pages can be switched in sequence with any interval from 1 to 99 seconds in between.

Besides the normal display mode, 9 speed rolls and crawl modes are also provided. These can be operated manually or automatically using the front panel controls.

Versatility is one of the major features of the GCEL-105-13 and many functions are provided to enhance the character display, including vertical position control, centering, horizontal line shift (as used in word processors) and character flash. Colour models include colour/sync generator-256 colour palette for character of background colour (Optional).

Simultaneous display of two pages with independent sequences, rolls, crawls and simultaneous compose, edit or preview of one page and 'ON-AIR' display of a second page is possible in dual channel mode of operation (Optional).

NOVA MAGNETICS

Nova Magnetics Ltd has plans to enter the video market in a big way. Their cassettes will be marketed under the NOVA brand-name. According to M H Mansukhani, Dy General Manager (Marketing), the company has installed 1,500 VCRs and plans to buy film rights. Speaking about the production, he said that initially they will have four million cuts per year, which by April/May '89 will be increased to eight million. The complete coating of the jumbo role is done at their Bhivadi plant. Future plans of the company, Mr Mansukhani revealed, would be the setting up of a telecine equipment in Bombay in early 1989 along with 500 VCRs. ☉



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