

PLAYBACK AND FAST FORWARD

VOL:1

NO: 1 TO 12

JUNE 1986 TO M

VOL-I

JUNE 1986 - MAY 1987

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playback

▶▶ AND FAST FORWARD

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THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL. 1 JULY 1986 Rs. 10

R. D. Burman goes international

The famous Indian composer, R.D. Burman, has entered the arena of international music with his album, 'Pantera', recorded at Different Fur Studios, San Francisco, USA, on multitracks. The record has already been released in the USA and has hit the top of popularity charts there. It is due to be released by HMV in India during the latter part of this year, with a wide promotion which will feature personal appearances by R.D. Burman.

'Pantera', according to HMV, is the first effort of an Indian composer to go international. 'Pantera' uses the talents of Sound Engineer: Stacy Baird, Co-composer: Jose Flores, Synthesist: Patrick Gleeson, Drummer: B. Tunde
(Contd. on page 4)

The 'Aafreen' project

July 19, 1986, will witness the formal release of Pankaj Udhas's latest double album 'Aafreen'. The album will be released at the Wembley Conference Centre, London, at the hands of 'an international celebrity'.

Music India has meticulously chalked out an elaborate nationwide concert tour of Pankaj Udhas, spanning 12 cities. The sensational event will begin straight after the launch of 'Aafreen', a double album and double music cassette set, featuring 12 all-new ghazals.

The entire operation is being supported by McDowell and Company Ltd., and the show will be called 'McDowell presents Music India's Aafreen — (Contd. on page 4)

Mixed response to excise band-roll

The proposal to adopt an Excise Band-Roll on pre-recorded cassettes is essentially an anti-piracy measure, rather than a reimposition of excise. Mr. Saha's proposal (see P&FF June issue) has drawn an unfavourable response from Music India. The company feels the rupee one additional burden will further increase the

difference between a legitimate and pirated product. With respect to the effectiveness of the idea, Music India has its reservations. Mr. Hashmi of Venus feels that if the government is actually considering such a proposal, it would be fantastic for the music industry, if it is really accepted. They believe that the proposal is the most practical solution as yet forwarded to
(Contd. on page 4)

Advertisement



6 ghazals superbly sung and composed by Ashok Khosla

Released by MUSIC INDIA LTD. (MIL)

Available on LP records and musicassettes.

Kishore's surprise gift for PM disappears

A private recording of Rabindra Sangeet by the eminent singer Kishore Kumar has mysteriously disappeared. It was meant to be a surprise gift for the prime minister.

A visibly upset Kishore Kumar said that he had wished to make his very special contribution to Sport Aid, and through this, to the people and

children of Africa, by singing some unheard strains. There were 24 rare numbers on the record, he added, which he had carefully chosen. He said that he was doubly upset because he had also meant it to be a gift to the prime minister, Shri Rajiv Gandhi. No one seems to know the whereabouts of the record still.

CBS '86

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Samantha Fox
Eddie Money
Cyndi Lauper
KC Wham!
and the
Sunshine band
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CBS '86

Billy Ocean
Samantha Fox
Eddie Money
Cyndi Lauper
KC Wham!
and the
Sunshine Band

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label showing the subscription number.
Airmail rates are available on request

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REVERB

I am grateful to you for a copy of the inaugural issue of Playback And Fast Forward, and must deeply appreciate the immense effort and dedication which has obviously gone into the production of this highly presentable issue.

Permit me to make a small correction in the write-up on IPI (page 10) in your issue. The designation 'Secretary' has been printed against the name of Mr. A.S. Subbaraman, obviously due to a misprint, instead of against my name.

With best wishes,

S. SHIDORE

Secretary

The Indian Phonographic Industry
5, Old Court House Street
Calcutta 700 001.

Received your first issue of Playback And Fast Forward and I was glad to go through it. You have fulfilled the needs of the music industry by taking out the first magazine in India on music and I wish you all the success in your new venture, I am sure that your magazine will be very popular and liked by all music lovers and trade people too.

R.M. JERAJANI

Express Book Service
Poona 411 001.

We would like to commend your effort on a very good magazine.

This is to correct an anomaly that has appeared in your issue, Vol. 1 No. 1 June '86, in the article Waves-BoneyM: Whirlpools of Reality in Oceans of Fantasy.

Para 6 line 3 states, 'Mr. Ravi Iyer of RAVE ENTERPRISES. . . ' We would like you to please print a refutation of this erroneous statement.

Mr. Ravi Iyer has absolutely no connection with RAVE AUDIO VISUAL ENTERPRISES PRIVATE LIMITED and has never been either employed or connected with the RAVE group in any way. He represents Annapurna Advertising, which has the Boney M farce to show as its only venture into the music business. The RAVE group has organised shows for many years under its RAVE CONCERT PROMOTIONS division, including the record break-

ing '6 cities in 7 days' all India tour of Jazz legend Dizzy Gillespie.

(Signed) Director RAVE
Rave Audio Visual Enterprises
Pvt. Ltd.
Bombay 400 039.

We have received Playback and Fast Forward issue for the month of June, 86 and have gone through it. This is a very good magazine for the Music Industry. You have covered all the music companies in a very nice way and the articles are also interesting.

I wish all the success to Playback And Fast Forward.

N.A. HASHMI

Manager A&R

Venus Records & Tapes Mfg. Co.
Bombay 400 007.

I have in my hand the first issue of your magazine and all the members of the Association have jointly appreciated the subject which you have selected. We also thank you for having given coverage to our tribute festival honouring Mr. Anil Biswas held in Bangalore in March this year.

PEEYUSH SHARMA

Secretary

Vintage Hindi

Music Lovers' Association
Bangalore 560 002.

I would like to congratulate you for taking the initiative by introducing India's first complete music magazine. Being interested in music myself, I was thrilled by the quality of your editorial right in your first issue and all the articles made very interesting reading.

PREMSWAROOP PAUL
Bangalore 560 082.

I am pleased to inform you that the Public Issue of this Company has been oversubscribed and probably you may be aware of this.

Let me express my hearty gratitude since this has been possible only due to your co-operation and help in the matter and I shall remember this in time to come.

The year ending is June 30 and we will be declaring a dividend of 18%.

B.H. AGGARWAL

Fraternity Electronics Limited
Bombay 400 027.

I received the first issue of your magazine and thank you very much for the same. Really, it contains very fruitful articles, information and know-how with regard to music.

C.V. VENKATESH

Mysore 570 014.

Journal released

THE first issue of "Playback And Fast Forward" hit the news-stands in June. The journal, a publication of Business Press, welcomes Playback And Fast Forward a monthly.

Music journal hits stand

Press Trust of India
Bombay: The first issue of Playback and Fast Forward, a monthly music journal, hit the news-stands on June 9. Edited by Anil Biswas, a well-known music critic, the journal features news about the music industry and copyright issues.

Mag For Music Freaks

The imprint people have gone into a new line of publishing even as this column goes to press, they're ready with the first issue of "Playback And Fast Forward", the monthly priced at Rs. 10/- which will be crammed with information on anything connected with music. Besides discographies, the new releases chart, the magazine will also carry news, reviews, interviews, and technical information.

New music journal

By The Daily Staff

BOMBAY, June 15

Playback And Fast Forward, a new monthly music industry journal of India, which has hit the news-stands recently is meant for stockists and dealers of recorded music and playback equipment.

The magazine will carry news related to the music trade, reviews of important releases, list of releases by major labels, and technical information.

The first issue has an interesting feature, for the dealers in music, is a rally stitched four-colour poster of 25 Hits, Playback Selections, Line '86, as per Binaca Geetmala, and other trade sources.

India's version of 'Billboard'

Mag For Music Freaks

The imprint people have gone into a new line of publishing even as this column goes to press, they're ready with the first issue of "Playback And Fast Forward", the monthly priced at Rs. 10/- which will be crammed with information on anything connected with music. Besides discographies, the new releases chart, the magazine will also carry news, reviews, interviews, and technical information.

playback AND FAST FORWARD

June 1986

NEWS

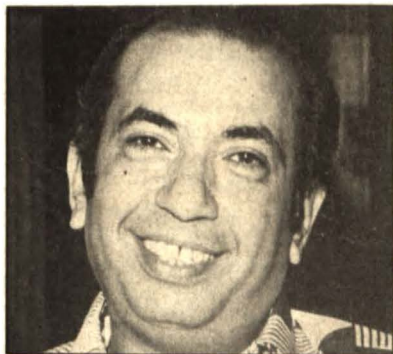


This is what MIL's Ustad Amjad Ali Khan compact disc looks like. What is likely to prove the first CD release in India of an Indian artiste, 'Shanti' will soon be marketed, nationally and internationally.

STOP PRESS

Stay order on T Series's version of 'Janbaaz'

Music India Limited has obtained a stay order against Super Cassettes, restraining them from marketing their version recording of the music of Feroz Khan's film, 'Janbaaz'. The original-soundtrack recording of the film was released by MIL and it is their top-selling album for many weeks now. SCI had released its own version of this score on its T Series label, claiming legality under Section 52 of the Copyright Act, 1957.



Award for Mahendra

Noted playback singer, Mahendra Kapoor, was presented with the year's best singer 'international' award by the United Emirates International Association at a function held at Dubai on June 23.

The award, instituted this year

by the government-floated association, was given away by United Arab Emirates cultural minister, Mr. Al Nasir.

Illegal broadcasts in S. Africa

The South African Broadcasting Corporation (SABC) is breaking all copyright rights by playing recorded music of artistes from India on a radio station catering to the local Indian population.

The radio station is called "Radio Lotus." This has come to light following a controversy in Durban that the radio station is playing more Hindi music than Tamil music on the air.

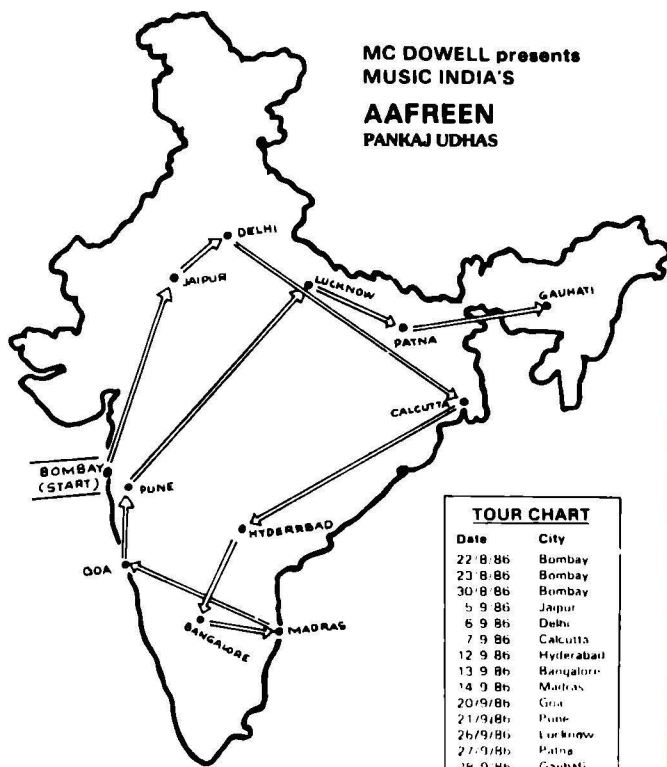
It is understood the SABC buys the recorded music and songs from a distributor in Durban without the sanction of the artistes or their agents, reports Press Trust of South Africa.

NEWS



THE FIRST NATION-WIDE CONCERT TOUR

MC DOWELL presents
MUSIC INDIA'S
AAFREEN
PANKAJ UDHAS



TOUR CHART

Date	City
22/8/86	Bombay
23/8/86	Bombay
30/8/86	Bombay
5/9/86	Jaipur
6/9/86	Delhi
7/9/86	Calcutta
12/9/86	Hyderabad
13/9/86	Bangalore
14/9/86	Madras
20/9/86	Goa
21/9/86	Pune
26/9/86	Lucknow
27/9/86	Patna
28/9/86	Guwahati

The 'Aafreen' project

(contd. from the cover)
Pankaj Udhas Live in Concert".

The cities covered would be: Bombay, Delhi, Calcutta, Madras, Bangalore, Hyderabad, Jaipur, Goa, Pune, Lucknow, Patna and Guwahati (see map and itinerary).

Mixed response to excise band-roll

(contd. from the cover)
seriously fight piracy. Mr. Gautam Sarkar (CBS) says that CBS is very excited about the proposal and hopes it is brought into effect. Mr. Pradeep Gathani of Gathani Record Co. reacts thus: "I feel the excise band-roll is a highly impractical solution. If a customer desires to listen to a cassette before purchasing it, we have to oblige. This means that the band-roll will have to be removed, thereby defeating the idea of selling a cassette with an excise band-roll around it. Secondly, I think it

will disturb and make the packaging design of the cassette untidy. All in all, I think the excise band-roll will fail to achieve the required results".

Mr. Kumar of Tips has this to say, "I firmly believe that the excise band-roll is going to be of no use to the music industry. As long as pirates, who make a fortune, can manage to bribe the concerned officials, the illegal audio cassette business will flourish".

Mr. Babubhai of Raj Audio believes that the proposed excise band-roll is a constructive suggestion to help curb piracy. But there should be effective implementation of the proposed rules and regulations. It is a tall order, enforcing it all over the country. If however, the governments came down with a hammer, it could work.

R. D. Burman goes international

(contd. from the cover)

The vocalists include the 3 A's. Musicians include Bill Ortiz and Norbert Stachel.

The album is co-produced by Peter Gavankar, an electronics wizard based in San Francisco. He is a nephew of the late Mangesh Desai, one of India's best known Recording Engineers. For Gavankar, it is a dream come true. R.D.B. is his idol. Playback And Fast Forward asked Burman what inspired them to name their album 'Pantera'.



"The album is eponymous. 'Pantera' is the name we have chosen for our group, Abroad, every group has a name - Queen, Scorpions etc. There is a lot of Latin American influence in San Francisco. 'Pantera' is Spanish for panther. We all felt that 'Pantera' exudes a kind of energy, agility and liveliness." Does this mean that more albums will follow? "Of course. We have already started working on our second venture." Good luck, Pancham - welcome 'Pantera'.

NEWS



Manna records for Puja

One of India's foremost playback singers, Manna Dey, has proven himself over the years as being one of the largest selling artistes during Durga Puja. HMV recently recorded him in their Bombay studios.

Artistes launch their own recording company

Kusadig, a new recording company, is a perfect example of good team-work. The company, which manufactures LPs and cassettes of Punjabi songs and Punjabi folk music, has prominent artistes like Mr. Kuldeep Manik, Mrs. Swaran Lata and Pandit Jaggi as partners of the company, a rare feat indeed. The artistes, apart from being partners of the company, are also music-composers themselves.

Kusadig gets its master-tapes recorded at S. Kalyanji Recording Studio in Delhi and its LPs pressed at Kapco International Pvt. Ltd., Parwanoo (H.P.)

The Ludhiana-based company's latest release is an LP titled 'Chadre Na Veeri Nu', which has songs rendered by Mrs. Kuldeep Manik. For the month of July, they propose to release two LPs titled 'Tamasha Chharshian Da' and 'Main Na Tera Haq Rakhdi'.

Changes at GRAMCO

According to a telex message from GRAMCO received by PLAYBACK AND FAST FORWARD on June 25, Mr. S.K. Guha Roy, Vice-President (Finance), has retired. Further, Mr. R.N. Sen, Manager (Accounts and Finance) has resigned from the Board of Directors. A newspaper report from Calcutta says that Mr. Pradip Chanda, President, is likely to be appointed Managing Director of the Gramophone Company of India Limited (Gramco).

Malayalam film with Ravi's music

Ace music director of Hindi films, has taken the whole of Kerala by storm, with his haunting music for the Malayalam film, 'Nakhakshatanagal'. The film has proved to be a big box-office hit, because of its extraordinary music.

Ashok Khosla: Aftaab (sun) to Dhanak (rainbow)

With 'Aftaab' this rising 'sun' of the performing arts is all set to scale great heights. Ashok Khosla has become a regular concert performer in the country and abroad and has just left for a performance tour of Spain and UK. Ashok has just released his fourth album with Music India, titled 'Dhanak', (rainbow).



Shabana Azmi sings ghazals in 'Anjuman'

Shabana Azmi has, for the first time in her career, 'sung' four ghazals in the film 'Anjuman'. 'Anjuman', directed by Muzaffar Ali of 'Umrao Jaan' fame, has music by Khaiyyaam, who has also sung a duet with his wife Jagjit Kaur, in this film. Obviously, all these Shabana songs are picturised on Shabana herself.

'Faasle' contest results

Yashraj Films and HMV had organised, some time ago, a special music contest centred around the songs of the film 'Faasle'. Over a thousand cassettes were received from hopeful singers as entries for the contest. The panel of judges included noted musicians, Shiv Kumar Sharma and Hari Prasad Chaurasia, who form the team Shiv-Hari, and are composers of the

film 'Faasle'. The cassettes were heard, auditions were conducted, but nobody has qualified for the main prize: 'a chance to sing in Yash Chopra's next film'. Ten entrants, however, have been selected for consolation prizes. The names are as follows: Sneha Bhandari, Indore; Hemant T. Bhangiri, Goa; Manohar Varma, Lucknow; Dharna Khosla, Bombay; Oliver Smith, Bombay; Kantiprabha Rane, Bombay; Neela Vidyadhar Godse, Bombay; Rashmi Sharma, Bombay; Shantilal Hiralal Harijan, Bombay; and S. Ashok Kumar, Madras.

Anup's Bengali album goes 'platinum'

Anup's first Bengali release, titled 'Mano japo naam' (Nazrul Geet) has reached 'platinum', a rare distinction for a regional product. Music India has also released a new Bengali cassette of Anup-'Jalsa' which has music by Sumitra Lahiri. 'Jalsa' has been launched 'silver'.

CBS's 'get-a-cassette-free' campaign

CBS has launched 'Get a cassette free' campaign. Within 45 days, starting 23 June 1986, any buyer who purchases six international CBS cassettes will be entitled to a free CBS cassette "CBS '86", which has assorted pop music featuring various international pop artistes. So make the most of the offer before it is too late. Offer ends on July 31.

Salma gets bail in 'Nikaah' case

Actress Salma Agha has been granted bail by the Delhi Chief Metropolitan Magistrate Subhash Wason in connection with a complaint alleging unauthorised reproduction of a ghazal in the Hindi film 'Nikaah', reports PTI.

Ms. Agha was released on furnishing a bail bond of Rs.5,000 and a surety of like amount when she appeared in Mr. Wason's court last month.

Mr. Wason had issued warrants against Ms. Agha and Deepak Parasher, the main stars of the film, and against an official of the Gramophone Company of India, in connection with the complaint.

Both Mr. Parasher and Mr. J.H. Nirula (the official now no more with HMV) have already been released on bail.

One Mr. Nafis Siddiqui, an advocate, had filed a complaint in the court, alleging unauthorised use of a ghazal, according to the complaint, which was composed in 1916 by the late Hasrat Mohani, an Urdu poet.

'Karma' contest

HMV and Subhash Ghai had run a special music contest for the Music of 'Karma'. The contest results have just been announced and the winners are as follows:

First Prize:

R.S. Bivalkar, Pune, Miss Bilkis Kapadia, Bombay.

NEWS

Second Prize:

Mohammed Ghouse, Bangalore; Anuraag S. Kasat, Amravati; Rajesh Neemkar, Hyderabad; Nirmal Kedia, Surat; and Vinod Kumar Sharma, Hardwar.

Third Prize:

Ashok P. Chandaria, Bombay; Kamal R. Bhatia, Bombay; Ram Nagaraj, Bombay; Mehmood Mohammed Khokhar, Bombay; Sanjay R. Burji, Kolhapur; Shivanand R. Dhaujekar, Goa; Vijaykumar Ramchandani, Bombay; Jawahar Madolani, Porbandar; Sushil Kumar Arya, Solapur; R Rasmi R. Bhufania, Andheri; M. Narendra Kumar Khindria, Bombay; Shan R. Makhija, Ulhasnagar; Nitin Diskalkar, Bombay, and Dattatray Krishna Padelkar, Bombay.

Fourth Prize:

Rajender Mann, England; Murlidhar, Bhopal; Sunit Dutt, Delhi; Chanda, Shahjahanpur; Tarun Kr. Sadhukhan, Dist. Howrah; K.P. Shashikant, Karnataka; Shakti Pada Nabick, Calcutta; Amit Roy, Orissa; Sajida Parveen Mohammed, U.K., and Kamal Murpani, Kanpur.

Sharon Prabhakar's 'Shararat'

Theatre-cum-TV star, Sharon Prabhakar, who is under an exclusive contract with HMV, has now released her new album 'Shararat'. 'Shararat' is a blend of pop, disco and Indian folk, including a bhanga. 'Shararat' was launched at a function in Bombay on 27th June.

Musical tribute to a saint

Akhil Bhartiya Jaiguru Samprodaya (Dumurdaha) released a pre-recorded cassette, 'Alokdhara', based on the life of Sree Sitaramdas Omkarnath Dev. Tuned by music director Bijon Pal, the cassette features songs and commentary which brought into focus the important anecdotes of the spiritual leader's life. The lyrics (written by Bela Pal, Sitaram Banerjee and Thakur Omkarnath Dev himself) and the commentary, interspersed with devotional songs, illustrate the religious life of the late Omkarnathji.

FESTIVAL OF INDIA

Presents



THE GREAT TRADITION

Masters of Music

Album of classical music maestros

The Prime Minister, Mr. Rajiv Gandhi, released an album of Indian classical musical recordings by some of the great masters, past and present.

The album, with recordings of both Hindustani and Carnatic music, has been brought out under the aegis of the Festival of India, in commemoration of the two highly

successful festivals held in USA and France in 1985.

Mrs. Pupul Jayakar, chairman of the advisory committee, Festival of India, said the album was being offered as "a souvenir of enduring value," in response to the tremendous enthusiasm that Indian classical concerts generated in USA and France.

Tagore's 125th birth anniversary

Gurudev Rabindranath Tagore's 125th birth anniversary was celebrated with great fanfare all over India. On this occasion, HMV has released various new albums by artistes like Manna Dey, Suchitra Mitra, Kanika Banerji, Hemant Kumar and others. The albums were all released by the Chief Minister of West Bengal, Mr. Jyoti Basu. HMV also organised an exhibition on the works of Tagore and a 3-day festival of Tagore's

works by various artistes of Bengal. A special 3-volume anthology has been released on the works of Tagore, starting from the beginning of the 20th century. The anthology even features the voice of Tagore and is indeed a collector's item.

The Nobel Prize winning Poet — Laureate's birth anniversary was also celebrated in other countries. His poems and songs, known as Rabindra Sangeet, are the most popular form of Bengali music.

NEWS



Talat Aziz's 'Saughaat' released

At a well attended function "SAUGHAAT," the latest double cassette of ghazal star Talat Aziz, was launched by the renowned maestro, Mehdi Hassan.

Talat Aziz made his first ghazal album with MIL, called 'Jagjit Singh presents Talat Aziz'. He sang his first ghazal in the film 'Umrao Jaan', which won him a gold disc. His ghazal album with HMV was with 'Ehsaas', which went on to become 'gold'. This was followed by 'Suroor', released a few months ago. 'Suroor' is nearing the gold mark and now 'Saughaat' has been launched 'gold'. This gold disc will, however, be officially announced and presented after being certified by IPI. A special audio visual was created and shown, outlining the progress of the ghazal in India and HMV's role in it, highlighting Talat Aziz's 'Saughaat'. Talat Aziz will perform concerts all over India to promote 'Saughaat'. Delhi and Calcutta were two such venues indicated.

Tribute to a musician

To honour the memory of the renowned musician and great maestro of Indian classical music, Ustad Amir Khan (of Indore Gharana), a permanent committee will be established. Named 'Ustad Amir Khan Anniversary Celebrations Committee, Calcutta', it will come into being in the month of September, 1986. Members will be enrolled at Bombay, Calcutta, Nagpur and Raipur. The committee proposes to hold some programmes at Calcutta in March 1987.

Annu Malik turns singer

Annu Malik, the young music director, who is making it big these days, has turned playback singer. He sang a duet with Munmi, his discovery, for the film 'Mera Imaan'. The song, composed by Annu himself, was recorded in Bombay recently.

Sagarika, a new music company

Mr. Hirak Das is the man behind the new music company Sagarika Acoustronics Pvt. Ltd.

Their first release was 'Shyam Saheb', marketed on pre-recorded cassettes and EPs. Mr. Das is optimistic about the sales of 'Shyam Saheb' crossing 15,000 cassettes/EPs.

Mr. Das, the managing director of Sagarika, launched this company after a four year-long association with Polydor and almost a decade of audio tape manufacturing activity. Sagarika Acoustronics Pvt. Ltd. also has a professional loop-bin duplication unit and it has done job work for big music companies like MIL, CBS, Venus, Willmix, Toby M, Mahavir Melodies, IBH and others.

In the near future, Sagarika has planned two albums in Bengali folk music and engaged Usha Mangeshkar to sing for them. Mr. Das feels that these Usha Mangeshkar albums

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S. Kohli (HMV), P.D. Jalota (Centre) and V.K. Dubey (HMV).

will add a new dimension to Bengali folk music. They also plan to launch Minal Bannerjee, a well known music director in the Bengali film industry, as a singer.

'Doctor Priya', 'Kusum', and 'Chenamukh' are three Bengali film tracks lined-up for release by Sagarika this month.

Venus radiates 'gold'

Venus Records's maiden release 'Jaan Ki Baazi' has turned 'gold' followed by 'Aaj Ka Daur'.

'Love and God' has also gone 'gold'. 65,000 cassettes and LP records have been sold, and, at the rate of five songs per unit (each LP cassette had eight songs), they have already hit the 1,00,000 mark, which puts them into the slot for 'gold'. That's not all, they expect 'Love and God' to turn 'platinum' by mid-July. The company has even put up hoardings claiming 'gold' and congratulating the entire unit of 'Love and God', a gesture which Venus Records claim is the first of its kind by any music company.

Gold disc for 'bhajan satsang'

The 'Bhajan Samraat' of India, Purushottam Das Jalota, has been awarded a gold disc by HMV for the stupendous success of his double-cassette 'Bhajan Satsang', released around Divali last year. HMV will award him this disc formally at an exclusive concert to be held soon at the HMV studios. This concert will also be recorded and will form a sequel to 'Bhajan Satsang', and is scheduled for release around Diwali this year.

Anwar's 'Naghma'

Anwar, the well-known singer, has just completed his first basic recording for Venus Records. A collection of ghazals, the album is called 'Naghma'. The songs are set to tune by Manas Mukherjee and are penned by Bashir Nawaz, Faiyaz Rifat, Nizamuddin Nizam and Zaheer Anwar.

MIL's international repertoire

The Boney M concert tour fiasco, it appears, has had no ill effects on the sale of their music in this country. Their last album, titled 'Ten Thousand Light Years', which was released to synchronize with their (1984) concert tour, has registered 'gold' and their albums continue to have a good demand. Incidentally, MIL's (Dec. 85) international music promotion at Hindustan Petrol Pumps in the four metro cities of Bombay, Delhi, Calcutta and Madras, backed by heavy press and outdoor publicity, seems to have yielded great results.

Lionel Richie's 'Can't Slow Down' and Stevie Wonder's 'Woman In Red' have both gone 'gold'. MIL claims that the MOTOWN label is very happy with them. Michael Jackson's revitalized MOTOWN album too has crossed 'silver'. Flash Dance and the now popular Break Dance have crossed their 'silver' marks of sale of audio cassettes and records in India.

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The Malik brothers-three of a kind

The saying 'chip of the old block' truly applies to the Malik brothers, Annu, Abbu and Krish. For they, like their father, the veteran music-director Sardar Malik, are inching towards success in their respective fields.

The Malik brothers have created a sensation at home and abroad

Those interested should obtain the prescribed forms after remitting an entry fee of Rs.5 before July 10 from the organisers at Chinchwad, Pune-411 033.

Vishwajeet's recording debut

CBS will soon be releasing the debut album of Vishwajeet, a young, up-coming, debonair singer. The album, titled 'Nashe-man', is produced by Arjan Daswani.



Vishwajeet

Governor of UP writes for HMV

The Governor of UP, H.E. Mohammed Usman Arif, has penned Muslim devotional songs for HMV which were released under the title 'Naghmat-e-Rooh' at a special function held in Lucknow in June. These include 'naats' and 'salaams', which are sung by a variety of top artistes of Muslim repertoire.

Bachchan recites Bachchan

The noted super-star (and now M.P.), Amitabh Bachchan, had recorded the poems of the illustrious father, Dr. Harivanshrai Bachchan, in his own inimitable voice at the HMV studios. The LP was released some years ago but the cassette was marketed for the first time in the month of June this year.

SCI alleges harassment

Mr. Gulshan Kumar, managing director, Super Cassettes Pvt. Ltd. (SCI), has alleged that the Indian Phonographic Industry (IPI) is harassing his company in a bid to stall its sales. A statement to this nature was made at a recently held press conference, highlighting an incident wherein a Super Cassettes dealer, Rajendra Electronics and Co., was raided on a complaint made by HMV, CBS and IPI. They had alleged that the shop sold pirated music.



The Malik brothers - From L : Abbu, Annu and Krish.

with their live concerts. Venus Records have come forward to patronize this budding trio. Not only have they released a cassette of ghazals ('Irshad Irshad') sung by Abbu Malik, they have also recorded the three brothers together, at the Western Outdoors Studios. This 8-track stereo recording was engineered by Daman Sood. The album comprises eight songs composed by Abbu and Annu Malik and sung by all three.

Music contest

The Sangeet Kalopasak Mandal of Chinchwad will conduct the annual music competition in memory of the late Dr. Vasantrao Deshpande on July 19 and 20. The competition would be held both in the Indian classical music and non-classical (or light) music. Amateur vocalists in the age group of 16 to 30 years would be eligible for the competition.

CBS bags 'Jalwa'

CBS has bagged the music rights of 'Jalwa', which has music by Remo and Anand-Milind. Strangely, all the movies bagged by CBS in the recent past have titles beginning with 'J'-Jeeva, Jigarwala, Jhanjhar, Janam, Jeevan Sandhya, Jawani Ki Kahani, Jaal and now 'Jalwa'.

'Jalwa', produced by Gul Anand, pools in the musical talent of Anand-Milind, Remo, Sharon Prabhakar and Alisha Chinai.

Dr. Devendrappa dead

Dr. Devendrappa, a noted exponent of Carnatic music, died at Mysore on June 8. The 81-year-old musician was the recipient of awards by the Karnataka and Central Sahitya Akademis. Mysore University had conferred a doctorate on him.

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The owner of the shop, Mr. Ashok V. Shah, was given no time for any explanation as thousands of his cassettes were seized. The court later instructed HMV and IPI to listen to some of the seized cassettes, whereupon, they found that none of the seized cassettes violated the Copyright Act. Copyright to the original soundtrack for the seized cassettes rested with SCI itself.

A statement issued later by Super Cassettes said that copyright for what are called "version recordings" of the seized 5,200 cassettes was owned by SCI. They produced all

now left on a tour of Africa. Their new ghazal album will be released in September, informs HMV.

Penaaz's 'Nasha'

On 4th and 5th of July, 1986, McDowell presented Music India's 'Nasha' featuring ghazal star, Penaaz Masani.

Her latest and greatest achievement, however, is the 'gold disc' award which she has been awarded for the outstanding sales of her ghazal repertoire. This makes Penaaz the first female ghazal singer (and the youngest too) to win a gold disc.

This seems to be the main reason for tie-ups with strong labels in each region, for brisk marketing of a new release, and realising the maximum legitimate sales possible. Another aspect is, of course, to enhance the non-film catalogue with good artistes who sell. There is definitely a shortage of good non-film catalogue with most companies. Marketing problems also force the rights to be offered to regionally strong labels. However, this co-operation between labels is not steady and constant. Some such arrangements have been discontinued. T Series and Venus



relevant documents in court to prove that the cassettes were legitimate. The metropolitan magistrate then ordered that the cassettes be returned to the owners on execution of a bond of Rs.25,000.

The statement also threw some light on version recording. Version recording is a new trend in the Indian music industry wherein a music company on payment of royalty, records and sells its own versions of the songs of a film whose rights to record have been acquired by another company. This is a perfectly legitimate practice, in keeping with clause 52(1) of the Indian Copyright Act 1957.

Jagjit and Chitra on African tour

HMV's prestigious artistes Jagjit and Chitra Singh, who just returned from a highly successful tour of the East comprising Hong Kong, Singapore and Japan, have

Tie-ups among labels

In an effort to achieve maximum sales of new releases and increase their catalogue of successful titles, music companies have production arrangements on each other's labels. Some T Series titles are available on the Venus label in Bombay. Concord releases are available on the T Series label in Delhi. Geetanjali, a strong label in Madras, has production rights on its T Series catalogue and the Concord catalogue. Concord has offered its rights to Venus in Bombay too. Hindustan Records of Calcutta, who control a vast treasure of old artistes, has given the rights of K.L. Saigal to T Series. Inreco of Calcutta has offered its Marathi releases to Venus for marketing on cassettes. R.K. Productions, of Tips label in Bombay, is offering 23 T Series titles through their dealer network, on its own label. The life of a new release film track is not usually too long.

have terminated the mutual relationship they had developed in order to obtain film tracks without competing with each other. Concord is not interested in offering its new titles to any other label. T Series has discontinued offering its titles to other labels. Small labels in Bombay are offering regional titles of folk recordings to wholesalers for marketing. These small labels just ask for a one-shot lumpsum compensation towards programme, inlay card and label cost. This ensures continued availability of the product on the dealer's counter. Otherwise, the label could fizzle out. Marketing, servicing the dealer, credit and production are the main problems, as far as small labels are concerned. The small labels too cannot have a constant pricing policy for the same reason. In the UK and USA, small labels are marketed by big multinationals. This gives the small music companies a guarantee of proper marketing, pricing and respect. A good release gets its due.

In India, we have many small labels, especially in the metros. For their efforts in digging out talent from unlikely sources, these small labels deserve marketing support from the big labels, who have the facilities, and are in a position to afford it. With such added incentive, the big and the small can co-exist in harmony.

TV serial on Carnatic music

Swara Raga Sudha, a new TV serial which started recently, will be a feast of Carnatic music. In this 13-episode serial, Dr. Balamuralikrishna, one of the greatest exponents of Carnatic music, takes you through the evolution and nuances of various ragas.

Each episode is a feature on a single raga, a Hindustan Thompson press note said.

The serial has been directed by Murali Kallapa and is being sponsored by the Hindustan Lever, the note added.

Honour for Zubin

Indian-born orchestra conductor Zubin Mehta is among 87 prominent New Yorkers chosen to receive "Liberty medals" from New York's mayor.

The 87, who include such notables as Mr. Bob Hope, Dr. Henry Kissinger and James Reston, were to be given medals by the U.S. President, Mr. Ronald Reagan, at the beginning of the four-day event, from July 3 to 6. Earlier, the winners of the medals were to be honoured on July 1.

Also to be honoured by the New York mayor were Indian born author Ved Mehta, the famous Norwegian actress Liv Ullmann, The New York Times executive editor, Mr. Abe Rosenthal, who was once the newspaper's correspondent in New Delhi, and Pakistan-born surgeon Khalid Butt.

Members of the Indian community in the USA have held some fund raisers for Lady Liberty and also plan to take part in the weekend festivities. Some will, for instance, appear in Indian costumes on a television network show with noted American folk singer Kenny Rogers.

Thakur Jaideva Singh

May 27 happened to be a black day for the world of music as Thakur Jaideva Singh, a doyen in the field of musical scholarship and aesthetics passed away.

Thakur Jaideva Singh started off as the chief producer of All India Radio in the late fifties and also served as the principal of The Government College at Lakhimpur Kheri in Uttar Pradesh.

He was not only restricted to doing research in Hindustani classical

music but was also a prolific writer in his chosen field and contributed his authoritative writings to several outstanding journals devoted to musicology and aesthetics. Active till his last moment, at the time of his death, Thakur Jaideva Singh was working on a voluminous history of music on a fellowship granted by the Central Sangeet Natak Akademi.

We have very few researchers of Thakur Jaideva's calibre. His death is indeed a great loss to the music world.

The Pied Piper is no more

He strove with none for none was worth his strife; Nature he loved, next to nature Art; He warmed his hands before the fire of life; It sank and he departed."

With due apologies to Walter Savage Landor, And he would not mind, for Mali is no more.

Like the mythological Pan, Mali with a single mellifluous note from his wood-wind instrument, had the discerning flocking him. His professional vagaries did not matter to them, for the rare moments of musical bliss were sufficient. What mattered was the brilliance and divinity that he produced.

Mali was different from the other 'vidvans'. In fact, he was above mortals. He was a genius and like all their lot he was full of eccentricities. His eccentricity emerged from the fact that he was a restless spirit searching for something beyond himself and his music, defying all norms and tenets. He refused to come to terms with the world or with himself—one of the reasons probably why he drank with such vengeance. But however odd his behaviour was, his music rose above all this.

His music broke away from Mali the man and was rendered in a mystic way touching everything with its purity and fervour.

He started playing early, at the age of five; His first performance was at the age of nine and since then audiences have remained captive to this unusual phenomenon.

A law unto himself, Mali was known to stop playing mid-song or walk out half way through a packed hall, all without any sort of provocation, and yet there were throngs when Mali played. The control he had over his small flute, the ease with which he blew could belong only to someone who was blessed and his patient 'rasikas' were aware of this.

This untutored genius was awarded the Padma Shree and earlier this year he was given the Padma Bhushan which he refused. Among his disciples are some of the best known flutists.

But Mali's music is silenced forever for the erratic genius is no more. On 31 May, Mali died at the young age of 59. Mali returned to India from the U.S., where he resided with his wife Helen, to die amidst the earth and the air of the country which brought him forth. The cadence of his music and the richness and beauty of it will never stop haunting us.

Qawwal dead

The noted qawwali exponent and a recipient of the Padma-shri Award Aziz Ahmed Khan Warsi passed away.

The sixty-year old qawwal died after a brief illness. Delegates to the International Film Festival held in Hyderabad this year were entertained by Warsi, who sang the qawwali in the film Garm Hava.

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Polygram and HMV join hands.

HMV shops in the UK have offered for the first time to exhibit Dire Straits' displays. The displays feature entire Dire Straits' catalogue and new video products, backed by a national television advertising campaign with which they strive to achieve a 2 million sale of the Dire Straits' album, 'Brothers in Arms'. The group, Dire Straits, is contracted to Polygram and their albums are marketed in India by Music India Limited.

With almost 13 million sales worldwide, it had spent a total of 20 weeks at No.1—the longest run since the 'Saturday Night Fever' soundtrack in 1978.

Digital audio cassettes held back

Under pressure from NEBA, a trade body which represents electronics retailers in Japan, none of the firms exhibiting at the recent audio fair in Tokyo showed the Digital Audio Tape (DAT) recording systems which they have developed. The retailers want a moratorium on new developments in audio and video, to give them time to sell what is already available.

DAT makes existing audio cassette recorders obsolete. Existing cassettes record analogue sound, usually with only 45 minutes unbroken running time.

There are two different DAT systems, R-DAT and S-DAT. R-DAT is based on video technology. The tape is scanned by a rapidly rotating head drum, similar to that in a video re-



The centrepiece of HMV's Dire Straits campaign in Oxford Street.

coder. In a S-DAT recorder, the tape moves past a stationary head which is subdivided into 22 separate segments, so that 22 parallel tracks are recorded on tape at the same time.

EMI to have ads on SSS debut album

The debut album from the EMI U.K. act Sigie Sigie Sputnik, which might have been released when this appears in print, will carry paid advertising spots in the gaps between tracks.

The album 'Flaunt It,' is expected to include eight spots up to 30 seconds long, each costing a reported US\$ 1500. There has been a lot of enthusiasm about the move because advertisers know that once the ad is on the market, it is there forever.

The main debate between the company and its much-publicized signing has centered on the ownership rights to the gaps between the tracks.

EMI to distribute BBC music

BBC RECORDS has set a three-year agreement for pressing, distribution and sales of its products with EMI Records, ending a nine-year association for such service with PRT. The pact took effect on April 1.

Last year was one of the best ever for BBC Records, with gold albums for Aled Jones and East Enders cast and chart success for Howard's Way, Miami Vice and Eric Clapton's Edge of Darkness background score.

50,000 Compact Discs a month

Pioneer Video is planning to start producing compact discs in Tokyo at the rate of about 50,000 per month. It is also expanding its production of video discs from the present 800,000 a month

June hot album releases

Eight albums were set for release in June by artistes who hit gold or platinum with their last releases, or, in the past 12 months. In addition, seven sound-tracks were due in June featuring gold - or platinum - level artistes. All are single-disc sets.

ARTIST	TITLE	LABEL	PRODUCER
Peter Cetera	Solitude/Solitaire	Full Moon/Warner Bros.	Michael Omartian
Dio	Intermission (Mini Album)	Warner Bros.	Ronnie James Dio
Genesis	Invisible Touch	Atlantic	Hugh Padgham, Genesis
Madonna	True Blue	Sire/Warner Bros.	Madonna, Patrick Leonard, Stephen Bray
Teena Marie	Emerald City	Epic	Teena Marie
Lionel Richie	Say You, Say Me	Motown	Lionel Richie, James Anthony Carmichael
Rod Stewart	Rod Stewart	Warner Bros	Bob Ezrin, Michael Chapman
Various Artistes	About Last Night (Soundtrack)	EMI America	Bones Howe
Various Artistes	American Anthem (Soundtrack)	Atlantic	Danny Goldberg
Various Artistes	Cobra (Soundtrack)	Scotti Bros/CBS	Various
Various Artistes	Karate Kid II (Soundtrack)	United Artists/CBS	Various
Various Artistes	Labyrinth (Soundtrack)	EMI America	Trevor Jones, Arif Mardin, David Bowie
Various Artistes	Running Scared (Soundtrack)	MCA	Various
Various Artistes	Ruthless People (Soundtrack)	Epic	Various
Hank Williams Jr.	Montana Cafe	Warner/Curb	Jim Ed Norman, Barry Beckett

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This controversial picture of the Beatles—the album on which it featured was withdrawn from sale—is to be used on the latest of EMI's Beatles picture discs, 'Paperback writer.'

to an eventual 3 million.

CD production in Japan is already being handled by CBS/Sony and Nippon Columbia at about 1 million per month each, among other companies, but Pioneer believes that CD demand will continue to increase, justifying its entry in the field.

Music-tapes make learning easier

Learning is fun with cassette tapes from Britain which help children to spell, add and subtract, and learn their multiplication tables to music.

The Spelodies tape teaches spelling with music. One hundred of the most-used words in the English language have been recorded to music on a stereo cassette. Each word has its own tune or jingle and is heard several times. Words with spelling variations in different countries have been avoided.

Learning multiplication tables becomes easy with Tables Disco, which sets each table to a different catchy disco beat. Children can play the cassette and listen, dance or sing along and learn their tables from 2 to 12 at the same time.

Addition and subtraction, the most fundamental of all arithmetical skills, are also put to music on the Sum Songs cassette tape, aimed at increasing speed and accuracy of

calculation. Four well-known tunes and songs with a lively beat are used in the 30-minute stereo presentation, covering addition and subtraction in tens and units.

CBS to re-issue Hollywood greats

Classic film sound-tracks from the MGM/United Artists archives are being re-issued by CBS Records under the banner 'The Hollywood Collection'. Among the initial 13 releases are the original film music from Dr. Zhivago, Ben Hur, That's Entertainment—Part 2, The Wizard of Oz and Gone With The Wind.

'The Hollywood Collection' will be available on LP and tape. The albums are packaged in deluxe sleeves identity border, and include a free original film poster replica, and a full colour inner bag showing all the titles in the series.

Wooden sleeve for LP

Galvanised Records has released an album in what is possibly a unique wooden sleeve. Organic Bondage, by Wild Willy Barrett and Stephen Two-Names, will retail for £ 8.99 in the limited edition wood package. The LP will

also be available in a conventional printed sleeve.

Jamieson quits as EMI's MD

Peter Jamieson, last month, gave up his office as managing director of EMI. The resignation was the result of a series of disagreements Jamieson had with Ken East, president of EMI Music, Europe and International. The bone of contention, however, was East's refusal to let Jamieson accept the proposed chairmanship of the British Phonographic Industry (BPI), as East felt Jamieson did not have time to handle both jobs. Jamieson, who had been with EMI for the whole of his working life, was keen to accept a nomination for the chairmanship of BPI.

Peter Jamieson is succeeded by Rupert Perry, previously executive assistant to EMI chairman Bhaskar Menon. Rupert Perry joined EMI in 1971 and has served as president of EMI-America Records and MD in Australia.

'Songbird' Kate dead

Kate Smith, symbol of American patriotism for her personal anthem of the song "God Bless America", died last month after a long illness. Kate became known as a singer in 1931 with her CBS Radio show that earned her the nickname of 'the songbird of the south'.

Thomas Dolby turns to films

Thomas Dolby, the electronic pop pioneer, has now decided to dabble in movies. The Los Angeles-based synthesizing wizard is to both write and compose songs for Universal's "Howard, The Duck".

The musical elements of the film project may surprise those who still typecast Thomas Dolby in electronic terms. Songs written and com-

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posed by Dolby will be performed on screen by a female rock band that figures centrally in the plot of the film. Thomas Dolby is thankful to his own label, Capitol-EMI, for being tolerant of his recent absence from recording and allowing him to concentrate on outside projects.

Jazz festival

THE MONTREUX JAZZ FESTIVAL celebrates its 20th anniversary in July. Director Claude Nobs has booked Eric Clapton, Albert King, Manhattan Transfer, Spyro Gyra and George Benson for the 16-day event, with a poster contributed by Andy Warhol.

PRS (UK) gets tough

The Performing Rights Society (PRS) has decided to come down with a heavy hand on businessmen and traders who are not paying for the public use of music on their premises.

The PRS is formally warning about its toughened policy through a nationwide press campaign. According to the society, recent surveys have revealed that such culprits are depriving composers and publishers of nearly £3 million a year in unpaid royalties. The PRS concludes that as a consequence, the £17 million collected from UK public performance licences in 1985 should have been closer to £20 million. This is in spite of the dedicated activity of 40 full-time PRS regional inspectors and the fact that over 200,000 premises in the UK are already licensed either for live performances or for the use of record or tape players, juke boxes, radio, TV sets or video.

The audiophiles' delight

Sharp offers a real treat for audiophiles on foot. Their WQ-CD15 is a pleasing portable double cassette radio/recorder with a built-in compact disc player.

The double cassette system will have high-speed dubbing, continuous playback and a built-in four band graphic equalizer. The WQ-CD15 has 4.2 watts per channel peak music power and a two-way four-speaker system. Likely to be in the American markets by Septem-

ber, the SQ-CD15 is priced at US\$ 450.

Sharp has also introduced the FM-10, AM/FM stereo personal radio. Sleek and elegant, FM-10 is two inches wide, three inches high and 5/8 inches deep. It has a slide rule tuning and lightweight stereo headphones. The sharp WQ-CD15 is available in the United States of America at US\$ 29.95.

Indies delighted by World Service slot

Indie labels (Independent Labels) were delighted with the BBC World Service decision to devote a weekly 20-minute slot exclusively to aspiring young independent bands.

The show, called New Wave On The Short Wave, will be presented by Tom Robinson.



Jazz king Goodman dead

Benny Goodman is dead. The king of swing and virtuoso of classical clarinet waved his 'mellow licorice stick' and set America dancing to a new beat in the 1930s. In 1938, Goodman brought jazz to Carnegie Hall, the premier classical music venue in the United States and after this historic concert he led his band for ten years before starting a career as a guest artiste with bands and orchestras around the world. In 1962, he brought Jazz to the Soviet Union.

He was born in Chicago in May 1905, the eighth of 11 children of a poor immigrant tailor, and started his career as a 16-year-old with the Ben Pollack Band, Los Angeles (1925). Gradually he began to get radio and recording assignments (1929-34) and went on to become America's Jazz envoy.

The tall bandleader with the horn-rimmed glasses expected perfection from himself and demanded excellence from his musicians. It says something about the Goodman

mystique that so many returned to work for him time and again. He never foresaw becoming the king of jazz, in fact he did not particularly care about wearing the crown. He was not political. He was a social crusader by force of circumstance rather than desire. He hired black band leader Fletcher Henderson as an arranger, establishing a strong musical character for the band and showing he was unafraid of crossing the racial barriers prevalent at that time. Until then, blacks, who created jazz as a US art form, were not allowed to play with whites. Goodman later hired some more black players and refused to play in halls that would not allow black musicians to enter.

Goodman, who had a heart pacemaker implanted in 1984, won a special Grammy award for lifetime achievement, in February. Benny also appeared in films and has also published a book. The music world has suffered a great loss and will definitely miss this King of Jazz.

AIR & DOORDARSHAN

Light music neglected on Doordarshan

Minimum time is allowed to light music, on the national network of Doordarshan. It is not only surprising but regretful, as light music is the most popular and appealing form of music. On the other hand, Akashvani has always given it due importance.

This step-motherly treatment by Doordarshan will adversely affect the progress of light music. I feel that ghazals, especially, are being discouraged by TV people.

Approximately 30 minutes are given to light music in a week, which is quite insufficient. Other programmes of lesser viewing potential, like pop music, live telecasts of cricket and football matches, various talks on subjects which are not of general interest, are given most of the telecast time.

If and when a light music programme of 15 or 30 minutes duration is telecast, the presentation is extremely boring and aesthetically sub-standard. Only a few artistes of Delhi and Bombay are given chances in these concerts. Otherwise, the same, often-repeated stock-concerts of Malika Pukhraj, Ghulam Ali or Begum Akhtar are relayed, as if there is a dearth of light music artistes in India.

As a matter of fact, talented and even reputed artistes of other cities are not given opportunities.

A concert of Penaaz Masani, entitled "Ek Hi Fankaar" was telecast on 8th June, '86. It was presented like a movie song sequence, with the artiste only giving lip movement to the song being played in the background, and roaming about aimlessly. The stock shots mixed with it were equally unsuitable. Penaaz was, obviously, quite self-conscious and mechanical, and her singing was emotionless.

This is the usual way ghazal concerts are presented by Doordarshan. Bombay TV people even go a step further and bring a girl on the stage, who just tries to pose as a fashion model, while the singer is presenting his/her ghazals, that too, without any musical accompaniment. This is an absurd way of televising ghazal (or light music) concerts. These programmes should be presented like a live 'mehfil'. I suggest that a weekly light music concert of one hour duration should be telecast on the national network, preferably on Sundays, at 10 p.m. It should feature artistes of all regions, who are really talented and deserving. Light music artistes of national repute should be invited and their interviews should also be included before the concert. I am sure that this programme will then be widely applauded.

AIR turns 50

In 1927, a private company set up the first radio station in Bombay and in the same year another private company came up with a radio station in Calcutta. Three years later, the Government took over both the stations and named it Indian Broadcasting Service. In 1936, Indian Broadcasting Service was rechristened All India Radio by the Government. Fifty years later, on 8th June 1986, All India Radio celebrated its golden jubilee. To mark the occasion, a special two-hour concert was presented at the Akashvani auditorium, Bombay, in the presence of an invited audience.

The concert opened with a brief choral rendition of well-known patriotic song, the 'Hum honge kaamyab', by Akashvani Gayak Vrind. Another highlight of the morning was the presentation of orchestral versions of Hindol-Bahar and a lighter composition, once composed, conducted and broadcast by the versatile genius, Amembal Dinakar Rao. Mr. Rao, now 76, had rightly become synonymous with the music section of AIR Bombay during his 40 years of devoted service to the broadcasting organisation.

One of the oldest broadcasters from AIR Bombay, the 64-year-old maestro Bhimsen Joshi rounded off the programme. The concert was broadcast live from the auditorium, on Bombay B. Going down memory lane, some septugenarians recalled the roles played by men like Ibrahim Rahimtoola and Lionel Fielden in the growth of radio. Rahimtoola was a pioneer of broadcasting and Chairman of the Board of Directors of the Indian Broadcasting Company. Fielden was a BBC man sent to India as Controller of Broadcasting.

AIR-VUB was the international code name of All India Radio, based on the "call-sign" VU, allotted by the International Frequency Regulation Board. Soon afterwards, a lot of progress took place. The broadcasting studios were shifted from Radio House, Apollo Bunder (from where Bade Ghulam Ali Khan, Bal Gandharva, Akhtari Bai Faizabadi, Vilayat Khan, Ali Akbar Khan, Kesarbai Kerkar, M.S. Subbulakshmi and others had broadcast to thousands of music lovers) to Queen's Road. A short-wave transmitter was set up that same year (1938), which also saw the first community radio receiver installed at Bhiwandi.

During World War II, AIR had its own role to play. War Bulletins, external services in foreign languages and other war-time broadcasts—AIR rose to the occasion. When the war ended, audiences heard the pre-partition talks over their radios. Radio was 'the' medium all through the Forties and Fifties. After Independence, AIR came under the purview of the Ministry of Information and Broadcasting. Luminaries like Hamid Sayani and Melville de Mellow were stars of that era. Vividh Bharati Service had not yet come into being. On the other hand, Radio Goa and Radio Ceylon, both commercial stations, were weaning away audiences. AIR has survived all that—and television.

Happy Birthday, Akashvani.

New AIR Centres

A centre of All India Radio will start functioning at Satara, in Maharashtra, from June next year. This was announced by the Union Information and Broadcasting Minister, Mr. V.N. Gadgil. A new radio station will also be set up in Behrampore in Murshidabad district during the Seven Five-Year Plan period.

This is part of the Rs.700 crore AIR expansion/improvement project, recently launched by the Union Ministry of Information and Broadcasting. Rs.107 crores is the approved outlay for 1986-87.

GHAZALS



Talat Mahmood



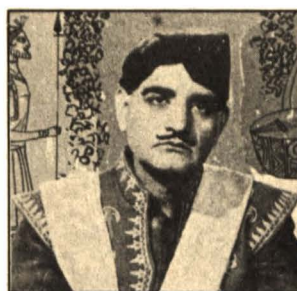
Begum Akhtar



Shakeel Badayuni



Asha Bhosle



K.L. Saigal



Shobha Gurtu

From Begum Akhtar

Once the domain of 'Baijis' and 'mujra', the ghazal is now the most popular form of light music in the 1980s. Till a few years ago, traditional forms of light music, like 'thumri', 'dadra', 'kajri', 'Jhoola' and 'ghazal' were associated with 'professional' women. Society looked down upon these forms of music. Nawabs, Rajas and Jagirdars, however, encouraged such music. Singing sessions were held on special occasions, where the audience comprised only men. Tracing ghazal singing back to the Thirties, one can find some distinct phases in the growth of the ghazal.

From the very beginning of the talkie era (1931), ghazals have been used in films. Kajjan, Jaddanbai, K.L. Saigal, Goharbai, Zohrabai Ambalewala and Ameerbai Karnataki, the singing stars of the Thirties, all sang a number of ghazals for films. But on the non-film front, there were few recordings. These were rendered by Akhtaribai Faizabadi (later known as Begum Akhtar), Kamla Jharia, Malika Pukhraj and Jankibai. During the Forties, Talat Mahmood emerged as a popular artiste of the light ghazal form, while Ustad Barkat Ali Khan (younger brother of Ustad Bade Ghulam Ali Khan) pioneered the semi-classical form of ghazal singing. While Talat came down to Bombay (from Calcutta) and became a playback singer, Barkat Ali Khan died a premature death.

Begum Akhtar acted in a few films, sang a few film songs and finally opted for a career in ghazal singing outside films. Towards the late Fifties, ghazals had ac-

quired a certain amount of respectability. Suraiya, who never cut a non-filmi record in her life, sang a number of extremely popular ghazals epitomised in the film 'Mirza Ghalib'. A number of films relied very heavily on ghazals to decorate their music score. 'Pukar', 'Mahal', 'Shahjehan', 'Pyasa', 'Kaagaz Ke Phool', 'Chaudhvin Ka Chand', 'Barsaat Ki Raat', 'Mughal-e-Azam', 'Anpadh', 'Jahan Ara', 'Noor Jahan', 'Ghazal', 'Pakeezah', 'Nikaah', 'Bazaar' and 'Umrao Jaan' are some such examples.

Thanks to music directors like Khemchand Prakash, Ghulam Haider, Naushad, Ghulam Mohammed, Roshan, S.D. Burman, Madan Mohan and Khaiyyaam, poets like Shakeel Badayuni, Majrooh Sultanpuri, Raja Mehdi Ali Khan, Kaifi Azmi and Sahir Ludhianvi and singers like Mohammed Rafi, Lata Mangeshkar and Asha Bhosle, the ghazal has now become a popular singing form, a favourite with the masses at large. Hitherto savoured only by the aristocracy, the ghazal became a favourite of the man-in-the-street too.

Now settled in Pakistan, Mehdi Hassan launched a one man crusade to popularise ghazals. In the Sixties, he was joined by Ghulam Ali, Farida Khanum, Malika Pukhraj, Noor Jehan, Husain Baksh and Habib Vali Mohamed. These singers evolved a new style by the fusion of the light and the classical strains. Both, the layman and the connoisseur could now be catered to. Both began to identify with it. In the Seventies, Parvez Mehdi followed in his mentor, Mehdi Hassan's footsteps. Runa

GHAZALS

To Pankaj Udhas

by Mateen-ur-Rahman
and S. R. Hashim

Laila went on a number of tours abroad and visited India too. 'Khan Saheb' (Mehdi Hassan) triggered-off a ghazal wave in India. His 1978 tour of India laid the foundation of the 'ghazal boom'. And then Ghulam Ali took the ghazal world by storm.

He blended 'khayal' and 'thumri' styles with ghazals and the recipe was an instant hit. Ghazal singers of the new generation and a significant portion of the audience regard him as probably the most popular ghazal singer around. Ghulam Ali's impact on the ghazal world was forceful and undeniable. How the ghazal came to acquire its present form and popularity in India will require a separate study, however, one can rightaway identify two schools of ghazal singing in post independent India. Ahmedī Begum Chopra, Shanti Hiranand, Nirmala Devi, Shobha Gurtu, Mujaddid Niazi, Saadat-Bin-Ashraf form one school, a school that lost its charm with the advent of the Sixties and all but disappeared in the Seventies. The other, 'modern' generation of ghazal singers emerged in the mid-Sixties, took shape in the Seventies and is reaping rich rewards in the Eighties. Rajendra-Nina Mehta, Jagjit-Chitra Singh, Rajkumar Rizvi, Pankaj Udhas, Anup Jalota, Talat Aziz, Ashok Khosla, Hariharan, Penaaz Masani and Ahmed-Mohammed Husain exemplify the other school, influenced by film culture.

Some mistaken souls suffer from the misconception that ghazals based on 'shastriya' (classical raags) music are less popular than those recorded in the light music



Jagjit & Chitra Singh



Raja Mehdi Ali Khan



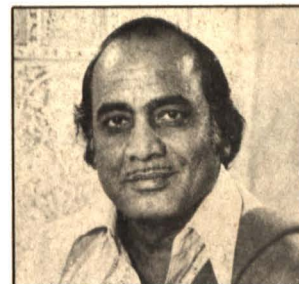
Pankaj Udhas



Lata Mangeshkar



Talat Aziz



Mehdi Hassan

style. To set their doubts at rest, here is a list of no less than fifteen ghazals. All fifteen are largely based on 'raags' and all fifteen are very popular, even after many years of their being recorded.

Raag	Words	Singer
Yaman	Ranjish hi sahi	Mehdi Hassan
Yaman Kalyan	Lagta naheen hai	Mohammed Rafi
Shiv Ranjani	Patta patta boota boota	Mehdi Hassan
Pooriya — Dhanashree	Dard minnat kash-e-davaa	Mohammed Rafi
Khamaaj	Aage badhe na	Mehdi Hassan
Pahari	Baat karni mujhe	Mehdi Hassan
Jhinjhoti	Navak andaaz jidhar	Mehdi Hassan
Sindh Bhairavi	Bataa do tum hamen	Ghulam Ali
Darbari	Hangama hai kyon barpaa	Ghulam Ali
Darbari & Bageshree	Hopton se gulfishan	Talat Mahmood
Nat Bhairav	Tanhaiyon men yaad	Madhu Rani
Piloo	Ulfat ki nai manzil ko	Iqbal Bano
Kedar	Baazeecha-e-atfaal hai	Suraiya Multanikar
Alhaiya—Bilaval	Na ravaa kahaiye	Farida Khanum
Bhairav	Dost bankar bhi	Ghulam Ali

A hundred and fifty years ago, one of the greatest poets of Urdu, Mirza Asadullah Khan 'Ghalib' said, "a ghazal without music was like a cup without wine". Set to memorable tunes, hundreds of ghazals have since been immortalised.

DHANAK

(Rainbow)

Ashok Khosla

While you are still haunted by Ashok's expressive voice in **Aftaab**, his latest LP, here comes **Dhanak** to charm you further with Ashok's distinctive style.

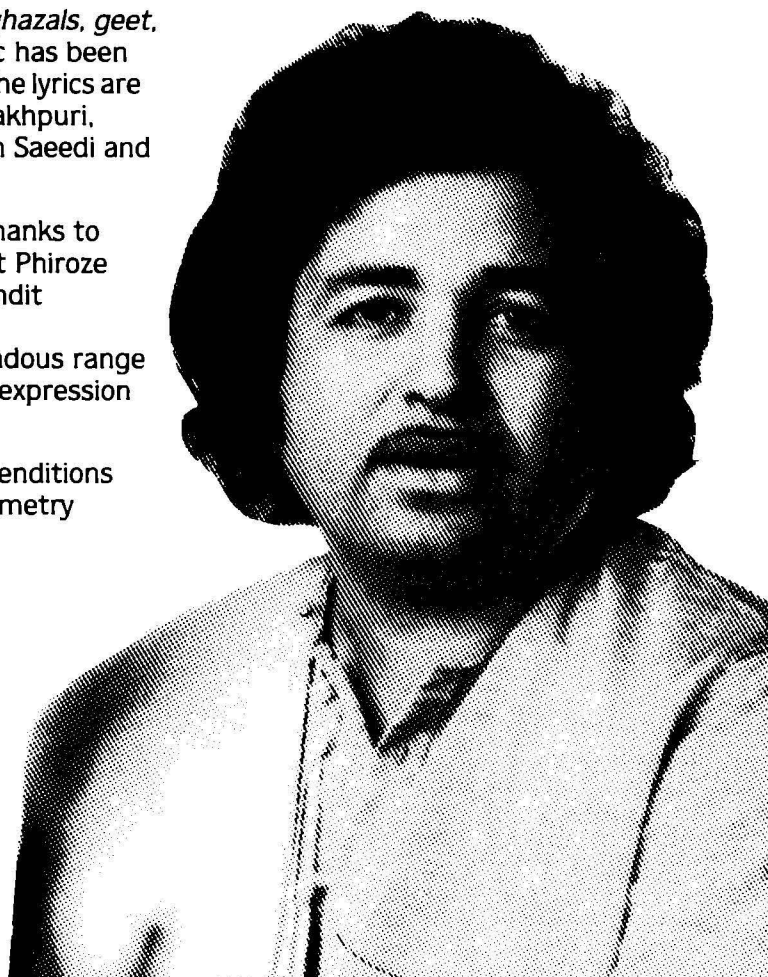
Dhanak is a superb blend of *ghazals*, *geet*, *naghma* and *nazm*. The music has been composed by Ashok himself. The lyrics are by Afzal Peshawan, Zafar Gorakhpuri, Dr. Rahi Masoom Reza, Payam Saeedi and Neeraj.

Ashok's technical mastery— thanks to renowned teachers like Pandit Phiroze Dastoor, Kishori Amonkar, Pandit Laxmanprasad Jaipurwale— is complemented by a tremendous range which he uses to add further expression and meaning to his lyrics.

In his uniformly harmonious renditions he achieves the beautiful symmetry and blending of the rainbow— Nature's own dhanak.

Ashok has also recorded:
Ta-aruf • Maikhana • Aftaab

Musicassettes and LP records available



WE GIVE OUR ARTISTES
THE WORLD

The music business:

DEAD
or
ALIVE
?

by Charles Kipps

(The author has produced albums for Aretha Franklin, Gladys Knight and Melba Moore.)

The music business is an agonising dinosaur sinking in the tar pits of home taping, afflicted by skyrocketing costs and stifled creativity. The music business is a supernova bursting with higher sales, bright new artistes, and unparalleled media attention. Both of these statements reflect comments made about the recording industry.

But which is true?

Actually, they're both true.

Take sales, for example. The RIAA (Record Industry Association of America) reports that volume for 1984 was \$ 4.3 billion at wholesale, the highest in a decade and a respectable rebound from the swan song years that preceded it. But on closer examination this figure compares weakly to 1976, when recordings generated \$4.1 billion at a time when the dollar was worth more than in 1984 and prices were generally lower. That combination, of course, translates into a significantly larger unit volume for 1976. And 1985 was considered a "flat" year.

So, can the prophets of doomsday rest smugly in their argument and further point out that the plague of home-taping has contaminated the mother lode? Yes and no. Yes, if you consider the inescapable fact that illegal duplicating has most certainly deprived creators and manufacturers of income that is rightfully theirs. No, if you reason that the cassette recorder has made music more accessible and consequently more popular than ever before. And it is this little magnetic machine that has been beneficial in broadening the audience of many emerging artistes. Besides, there is no way within responsible guidelines to enforce a paper tiger law that would prohibit such copying.

More than ever, the press has latched on to music as a way to sell newspapers and magazines or to attract advertisers who want to proffer soap and hair-spray. But along with this demand for more information

and footage comes media expectations of increased promotional cooperation by record labels. Hence, the music video. Many of these three-minute productions have budgets running into six figures.

So, record companies are finding themselves under the increasing financial siege, providing music that is stolen off the air for no compensation and elaborate visual depictions that are generally broadcast for free viewing. With red ink flowing like blood and false bravado wearing thin, many major parent firms are tiring of the battle and looking to find a way out of music discreetly. Or a way into the black.

But none of this really matters if you think about it. It's preposterous, really. A debate raging in the music business orated primarily on the lines of a ledger sheet. A melody cannot live in the constricted space of a debit column, and that is precisely where the woes of the music industry lie. Accountants, attorneys, and various business types followed a natural evolution into positions of power at record companies by doing what they do best - making a profit in the board room. Musicians, writers, and producers sailed effortlessly through the heyday 70's by doing what they do best - making music in a studio. Then it happened.

Record executives began believing - and no malice is intended - that they could judge the relative value of a song in the same manner they evaluated the assets that rested on their balance sheets. Producers were suddenly subjected to projects by committee. Writers were told what was a hit and musicians who had studied for years were instructed on how to play by people whose previous definition of a note was what one signed at a bank and who thought of a keyboard as being on a typewriter.

Any statement one can make about the recording industry is paradoxical. On the surface it seems stronger than ever, when in reality it is teetering on a monetary precipice. Yet, though its problems are complicated and far-reaching, the solution is simple.

First, attention must be directed to the bottom line by those who are responsible to stockholders. Second, a less constricted approach must be implemented by those who are signing artistes or selecting material. And these are entirely different attitudes. While a safe course is certainly prudent in financial decision, it is stifling in creative decision. In short, it is impossible for anyone less than an acute schizophrenic to be both musician and mogul. If you don't believe that, ask a business adviser to write a score and an arranger to generate a financial statement. The result might be an annual report you can dance to and a sedate remake of "Pennies From Heaven".

The music business is dead! The music business is alive! Those who stand amid the current confusion and hum dirges should do the decent thing and get out. Those who know that this too shall pass should redouble their efforts to bring about change.

The music business is dead? No way!

The music business is alive! It just needs to get its brain thinking again. And it's heart feeling. ■

FILM MUSIC

Although the event passed unsung, 1985 marked the golden jubilee of Indian playback singing. It is difficult to verify which was the first Indian playback song recorded, but it is largely accepted that playback singing was born in 1935. Sound itself had come to Indian films four years earlier, in 1931. Dhoop Chhaon (music-directors R.C. Boral and Pankaj Mullick) and Jawani Ki Hawa' (music Saraswati Devi) are the two films laying claim to pioneering a trend that continues today. Both these films were made in 1935 and the respective singers credited with "lending" their voice in



Suraiya

were "Gham diye mustaqil" and "Jib dil hee toot gayaa."

Among the ladies, Kanan Bala (who is alive and lives in Calcutta), was probably the first singer-actress to achieve stardom. Her peak period was 1937-39. She sang a popular duet with Dhumi Khan in Vidyapati (1937), "Ambvaa kee dali dali." In the same film, three other numbers got around, "Dekhat hai ab baat", "Hamari nagaria mein" and "More angne mein aaye". Kanan Bala (also called Kanan Debi) sang some ever-green numbers for herself in Mukti, Street Singer and Sapera. But after a short reign, she made way for Khurshid.

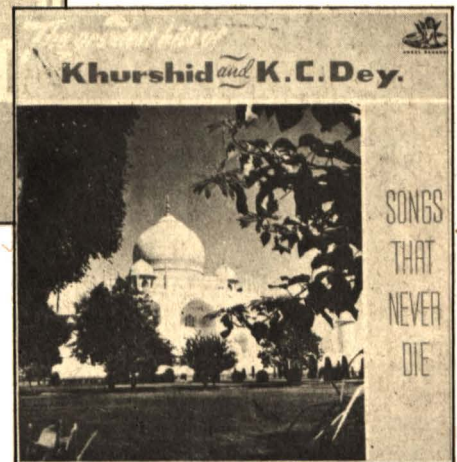
SINGING STARS OF

by Siraj Syed

a firstever "playback" recording, are Parul Ghosh and Saraswati Devi, respectively. Both are no more.

With the advent of playback, actors could specialise in their field, leaving singing to professional singers, trained for playback. Yet, an actor singing his own song held a certain charm. It still does. Perhaps that is why artistes like K.L. Saigal, being better singers than actors, could get immensely popular without giving playback to other singers. And singing formed the base for the monumental popularity of actor singers like Kanan Bala, K.C. Dey, Khurshid, Surendranath, Noor Jehan, Suraiya and Kishore Kumar. Discovered as a singing star in 1931-32, Kundan Lal Saigal heads the list of the actor singers.

First noticed in 1933, Saigal's name was spelt Saigol on the records of Yehudi Ki Ladki ("Nukta-cheen hai") and Puran Bhagat ("Radha Rani"). Very soon, he became a star. Some all time great songs followed: "Prem nagar mein" (Chandidas - 1934), "Dukh ke ab din" and



"Baalam aaye baso" (Devdas), "Jeevan ka sukh aaj" (Dhoop Chhaon - both 1935), "Ek raja ka beta" (President - 1937), "Jeevan been madhur" (Street Singer - 1938) and "Karun kya aas niraas bhayi" (Dushman - 1939). Saigal continued to sing and captivate, till his untimely death in 1947 at the age of 42. His last film was Shah Jehan, in which he sang Naushad tunes for the only time. Two gems from Shah Jehan

Musafir (1939), Meri Ankhen (1940) and Pardesi (1941) brought Khurshid to the fore. As a blind girl named Asha, she sang the memorable "Sukh khel khilaye Asha" in Pardesi. That same year, Shaadi and Beti were two more Khurshid starers. Promoted to a double role (rich girl, poor girl) in Chandni (1942), she sang "Main chand hoon ya chandni" for the rich Khurshid. She starred opposite K.L. Saigal, in

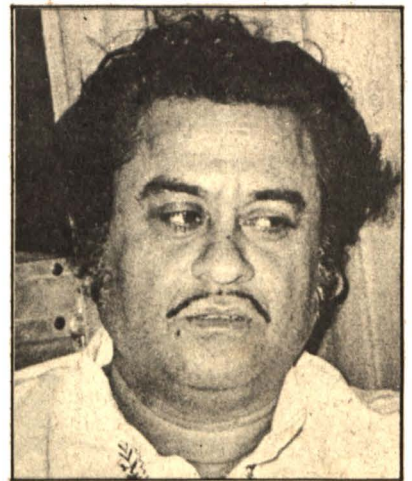
FILM MUSIC

Bhakta Surdas and Tansen and Dev Anand was her hero in *Aage Badho* (1947). Like the title of her film, she moved ahead. Around partition, Khurshid migrated to Pakistan.

Noor Jehan did likewise. But before taking that crucial decision, the melody queen had given us at least fifty popular songs in ten or twelve films made between 1942-47. Ghulam Haider's score in *Khandan* launched her to fame. Some other films were *Dost* ("Badnaam mohabbat kaun kare"), *Badi Maa* ("Aa intezaar hai tera"), *Zeenat* ("Bulbulomat ro yahaan"), *Village Girl* ("Bae-thi hoon teri yaad kaa"), *Anmol Ghadi* ("Jawan hai mohabbat"),

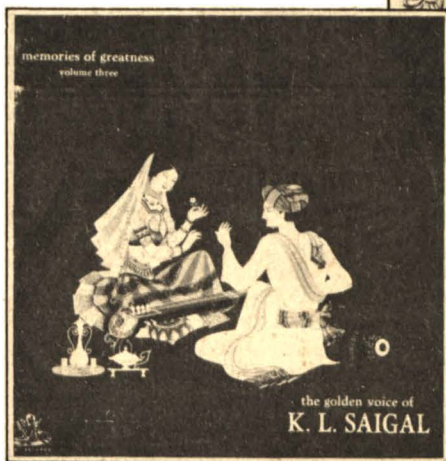
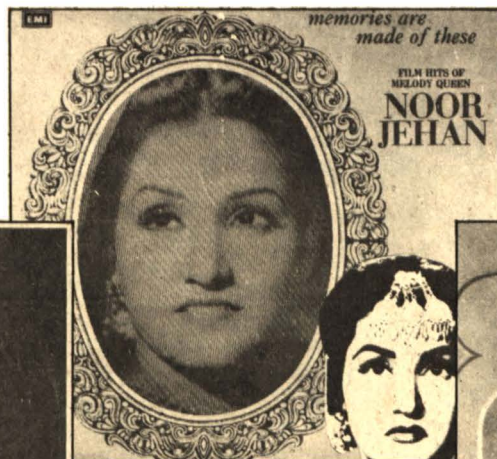
Though she began as a playback singer for Mehtab, Suraiya soon progressed to a leading heroine-singer. *Phool*, *Anmol Ghadi*, *Tadbir*, *Jagbiti*, *Parwana* and *1857* were some early films. A mention of Suraiya's songs from her last two films will serve to highlight her genius: "Yeh kaesi ajab dastan" (*Rustom Sohrab*), "Dhadakte dil kee tamanna ho", "Mast ankhon men shararat" and "Aapse pyaar hua jata hai" (*Shama*).

The senior-most actor-singer still active in both fields is Kishore Kumar. Now also a writer, lyricist, producer, director and music-director, Kishore, however, acts in just about one film every two years!



Kishore Kumar

THE SILVER SCREEN



Lata & Talat

Jugnu ("Aaj jee raat") and *Mirza Saheban* ("Aajaa tujhe afsana").

One Muslim lady who made it to the top did not migrate to Pakistan. She went on singing and acting till 1963. Then one day, for no apparent reason, she suddenly "retired". A pity, if you consider that she was just thirty when she bid adieu to both, the microphone and the camera. For those who haven't guessed the name yet, it's Suraiya.

After playing hide and seek with both careers from 1948 to 1970, Kishore became playback singer 'numero uno' after 'king' Mohammad Rafi went through a lean phase. On the other hand, a string of flops put an abrupt end to the career of Talat Mahmood.

Of late, a number of our actors/actresses have tried their hands (or voices) at playback singing. Mahmood has sung a dozen odd songs.

Amitabh Bachchan too ventured into the recording studios. Shatrughan Sinha's attempts proved disastrous. A gifted singer, Sachin's potential remains largely untapped. On the other hand, Shailendra Singh was rejected as an actor, though he sang for himself in the 3/4 films he acted in. Salma Agha is the only true actress-singer around while Rekha and Shabana Azmi have begun to take their 'singing' more seriously.

INTERNATIONAL MUSIC

Western Classical Music in India

by Buji Chinoy

I think it was John Ruskin who said: "All one's life can be music if one plays the right notes and in time." This journal, I feel, sets out not just to strike the right notes and in time but to coalesce them in a manner to serve the needs of all kinds of music, without impairing the character of any or the claim of all.

Each kind of music in India is distinctive, and music, as a whole, has a dominant role to play in the cultural activity of mankind today. In India particularly, where there is unity in diversity, it occupies a singular place.

Music is one form of art which is totally innocent of mischief, free of arousing popular passions as, for example, a pamphlet by Voltaire, or a play of Shaw or a poem of Byron would. The language of music is universal, its appeal immediate and its aesthetic value profound.

This being so, I find it heartening to be a contributor to *Playback And Fast Forward*, in its avowed aims. My province is western classical music, its place in India, how it has influenced the fusion of two different cultures and tonalities, how far it has succeeded, what its future is (and can be, in our country), how we can keep it alive by giving a much-needed fillip to it, how far we have been influenced by visiting artistes, et al.

The main centres of w.c.m. (western classical music) are Bombay, Delhi, Calcutta, Madras, Pune and Goa. Bombay, particularly is the barometer, as it were. When Bombay sneezes, the rest of the cities catch a cold, and when Bombay laughs, the others cannot but smile. In Bombay, I can say for sure, the interest in music is genuine, the effort to study it, serious and the results outstanding. Considering that this music is foreign to our ears, we have an astonishing receptivity to it.

W.C.M. V/s Indian Classical Music

The basic difference between the two is that while Indian music is improvisatory and depends largely on melody, w.c.m. has harmony, even complicated harmony, both vertical and horizontal, which buttresses the themes, development and the episodes — not to speak of counterpoint, fugue and pyrotechnics. With all its elaborations, the Indian ear for assimilation is so uncannily subtle that it can not only absorb and enjoy w.c.m. but be able to create and interpret some of it with singular excellence.

While Indian music can catch the quick of the nimble moment and make it alive, w.c.m. goes by the written notes which are sacrosanct, and departure from them is frowned upon by purists. The element of the extempore in Indian music, however, depends upon the mood of the artiste. He can create heaven for the audience when the rapport is established. If not, hell or purgatory. The fusion of the two is successful to the adventurous in spirit and a failure to the straitlaced.

The main handicaps in our orchestras are the brass instruments, like the horn, the trumpet, the tuba and the trombone. They are old and dated and would make a player muff up a note making the sound disastrous. The players too are largely drawn from the navy and police bands, and it must be said to their credit that, despite no training in symphonic music, they acquit themselves reasonably well. "It is," as Dr. Johnson said, "like a dog walking on its hind legs. It may not be done well, but one is surprised that it is done at all."

The woodwinds, like the clarinet, oboe, cor anglais and bassoon, are passably good. The strings are very good, if nothing, due to the conspiracy of numbers playing in unison. The brass players are "exposed" generally, and the

INTERNATIONAL MUSIC

soloist shakes in his shoes lest his notes go askew, his saliva drips or the stops turn truant.

Encouragement

W.c.m. can, and should, flourish here, with proper training and better instruments. Also, workshops and master classes should be conducted, especially for the weaker sections of the orchestra. If the wherewithal is provided, our musicians can play music within their reach splendidly. I do not say they would at all be able to tackle Mahler's symphonies or Wagner's Ring, for which, moreover, there is no audience. Patrons of art here and from abroad should help monetarily in the import of wind instruments at least and a good concert-grand Steinway, for each city. This would give our players a chance to make great music glow.

Max Mueller Bhavan, USIS, British Council and the House of Soviet Culture have been very helpful in encouraging w.c.m. by way of training, competitions, films, shows

The element of the extempore in Indian music, however, depends upon the mood of the artiste. He can create heaven for the audience when the rapport is established. If not, hell or purgatory. The fusion of the two is successful to the adventurous in spirit and a failure to the straitlaced.



Coomi Wadia—winning performances

etc. The government can also chip in. We do have an enlightened Prime Minister who wants to open our window to the world outside and let the air come in. He also knows that our players, given the material, can deliver the product, and enjoy a significant position in the world of w.c.m. which is so universally respected. I, for one, have undying esteem for our adaptability to uniquely interpret w.c.m. If this appeal to help is heard and respected, and the lacuna filled up, there will be a cultural revolution in w.c.m. in India. It will also build up a lot of goodwill with the civilised world. The strain on the government exchequer will be miniscule and the advantage enormous.

Local talent

I will give one instance where the 40-piece Bombay Chamber Orchestra played magnificently, in the support it gave to the Sadler's Wells ROYAL BALLET in April 1985.

INTERNATIONAL MUSIC



Zubin Mehta

True, they were assisted by ten brass and woodwind players from the SWRB Orchestra from England, playing on dependable wind instruments. Bach's great B minor Mass was also magnificently performed by our orchestra, assisted by foreign wind players from Rajneesh's ashram. Coomi Wadia's direction was superb. Recently, Bach's St. John's Passion was gloriously performed by the Bombay Chamber Orchestra and the Paranjoti Academy Chorus, conducted again by Coomi Wadia, who has won enviable plaudits from abroad. The only pitfalls here were from the winds, spoiling an otherwise moving performance. It is a pity that although the talent and the will are there, the means are lacking, or denied, owing to insufficient awareness of the need.

Do we realise that we are as good as the foreigners at their own game? A little cooperation and help would mean a lot.

Our audiences are very discerning and they have an eclectic taste and outlook. There are many audiophiles in India who listen to the best interpretations by the topmost conductors with a battery of outstanding orchestras. Naturally, we compare with discrimination and sift the good from the ordinary.

There was a time when the Bombay Madrigal Singers Organisation (BMSO) gave us a treat of operas by Indian singers like Celia Lobo and our local orchestra, conducted by Caesar Coelho, with world-renowned singers like Paulo Silveri. Operas the world over are heavily subsidised, as they entail heavy costs. Here, they died a natural death. How long can the BMSO go on making losses to provide this cultural event each year?

Teachers and performers

Our audiences are very discerning and they have an eclectic taste and outlook. There are many audiophiles in India who listen to the best interpretations by the topmost conductors with a battery of outstanding orchestras. Naturally, we compare with discrimination and sift the good from the ordinary. The Bombay Gramophone Society (Founded

INTERNATIONAL MUSIC

in 1940 by a dedicated group of music-lovers, like late Mr. Kaikhushroo Cama, Dr. Rusi Ichhaporia, Mr. Adi Madon, and still functioning under the stewardship of Mrs. Hilla Pocha and Mr Jal Korkhao, has helped enormously in initiating the audiophiles into the subtleties of w.c.m. This society also needs encouragement to spread its wings wider and disseminate good music on modern equipment like the Compact Disc.

Because we have such an audience, the cream of foreign artistes like Heifetz, Menuhin, Stern (violinists), Rubinstein, Serkin, Kempff (pianists), Rostropovitch, Cassado, Navarra (cellists), and Orchestras like the Vienna Phil under Karajan, and the New York Philharmonic under Zubin Mehta have touched our shores in response to clamorous demands. Bodies like NCPA, the Time & Talents Club, BMSO

who sow the seeds of music here for us to reap the harvest.

Slow to praise

It is, however, difficult for such artistes to make a living here through performances. Our audiences have been spoiled rotten here by visiting artistes and discs, and have turned snooty and hyper-critical. Some musicians then turn to the film world, where there is good money, if no acclaim. Incidentally, there is an Indian composer, by name Kaikhushroo Sorabji, a man of international repute, figuring in the Encyclopaedia of Music. Then there is Vanraj Bhatia, who, inter alia, has written a Concerto for Piano & Orchestra. It is a fusion of the East and the West and was performed commendably by Shanti Sheldon with our Orchestra.



Ralph Desouza — young and upcoming violinist.

and Indian Council for Cultural Relations have got them over. Their influence on us cannot be overestimated.

A word on teachers and performers and even a composer or two would not be out of context here. Teachers like Olga Craen, Shanti Seldon, Tehmie Gazdar have taught and sent many pupils abroad on scholarships for further piano studies. Siloo Panthaki, Jini Dinshaw and others contributed to a crop of young violinists like Ralph Desouza. When Larry Adler, the world's greatest harmonica player, performed in Bombay accompanied by Theresa (then Athaide, now Halloween), he remarked: "I'll tell every international artiste coming here not to lug along an accompanist so long as Theresa is there." Tehmie Gazdar accompanies most artistes here and has, without meaning to, often stolen the show from them. Stolen glory sweeter for the theft, I thought. We are proud of Tehmie and others of her clan

Some of our students, like late Hilla Khurshedji and Gavin Martin, have been admitted free to the world's most prestigious Curtis Institute of Music in Philadelphia. Some, like Fali Pavri and Thrity Kalianwala, got admission in a Russian conservatory of renown, although they did not have a class that may put them on the international platform. It is sad that some people are swift to strike and slow to praise. Jealousy and petty bickering should yield place to appreciation in the worth and efforts of our youngsters.

I think we can move Fast Forward, and if proper encouragement from art patrons, philanthropists, training centres and the government replaces complacency, we will Playback w.c.m. with a verve and a vibrancy which would fast be the envy of many, anywhere in the world. Who knows, this very journal will start the ball rolling and help us do that. Hallelujah!

CLICK



Dr. Rajkumar, the Kannada idol, released 'Raj Ranjini', an album marketed by Ragam Cassettes. Seen at the release function, from L: Dr. Rajkumar, Ramesh Kamal (Producer) and Bhagwan (Director).



CBS awarded Rekha an 'outstanding sales performance' disc for the LPs & cassettes titled 'Rekha's Mind & Body Temple'. The cassettes are now available both in Hindi and English. Seen in the picture are Rekha and Irshwin Balvani (Manager, A&R, CBS).

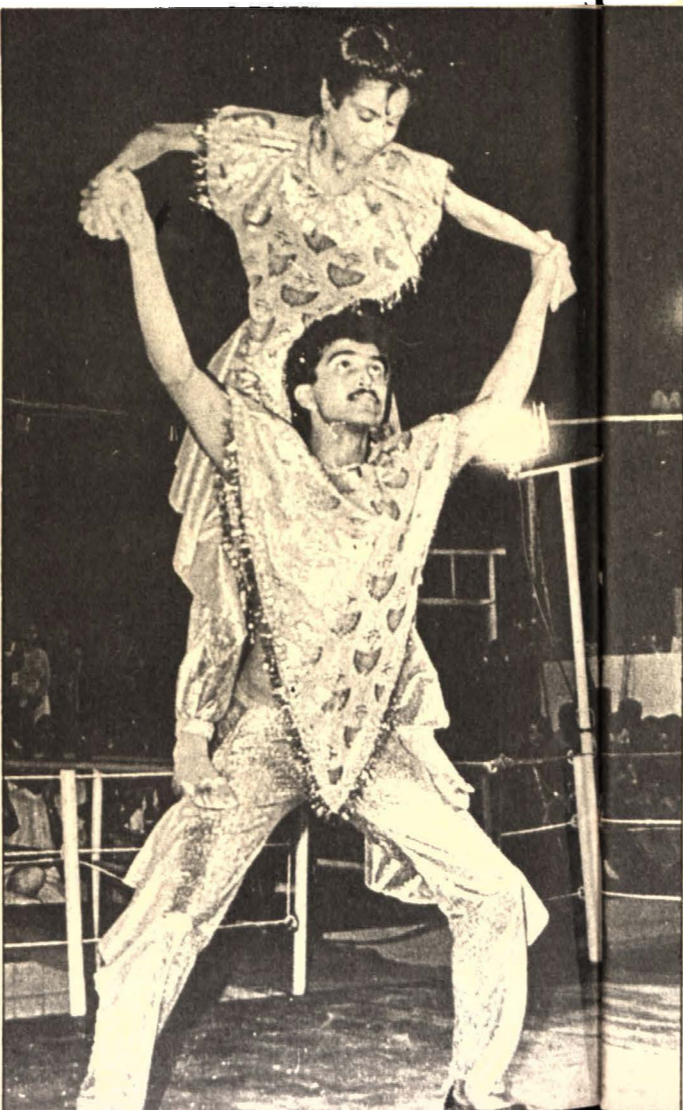
This picture was taken at another bhajan recording by Purushottam Das Jalota for HMV, at the HMV studios, Bombay. Seen in the picture are, from L: S. Abbas (HMV), Purushottam Das Jalota and V.K. Dubey (Vice President, A&R, HMV).

Venus geared-up for Durga Puja by recording an album in the voice of Mohammed Aziz. Aziz, who now lives in Bombay, has spent most of his life in Calcutta and speaks fluent Bengali. In the picture, Sound Engineer N.A. Zubairi and composers Sapan Jagmohan are at the controls while 'Munna' Aziz looks on.

Anwar is to release an album of ghazals through Venus. Seen at the recording of the ghazals are, from L: Anwar, Manas Mukherjee, Ashish Dikshit and N.A. Hashmi (Manager A&R, Venus).

Akbar Chowdhury and Binky Khan emerged the winners of the CBS Annual Disco Duo Championship '86, held recently at the SeaRock Hotel, Bombay (facing page, left).

Shashi Kapoor released Nirmal Udhas's latest album, 'Navazish'. Seen from L: Irshwin Balvani, Shashi Kapoor, Nirmal Udhas and Nergis Udhas.





Amitabh Bachchan receives his copy of the 'Geraftaar' 'gold' album. Seen in the photograph are, from L: Jaya Bachchan, Arun Amin (Manager A&R, Music India Ltd.), S. Ramanathan and Amitabh Bachchan.

The unit of A. Krishnamurthi's 'Swarag Se Sunder' was awarded a 'platinum' disc by Super Cassettes Industries P. Ltd., on 27th June for 'super' sales of cassettes and gramophone records. Photograph taken on the occasion shows producer A. Krishnamurthi, Jayaprada, Laxmikant, Mithun Chakraborty, Prem Chopra and Gulshan Kumar of SCI.





The 'wait' is over, with the release of Harendra Khurana's 'Intezaar'. Seen at the function are, from L: Harendra Khurana, Pankaj Udhas, Shashi Patel (Chairman, MIL) and V.J. Lazarus (Vice President, MIL).



Seen at the recording of Kannada 'ghazals' 'Prema Paana', are, from L: Manjula, producer Ramesh Kumar, Jaypal and music director R. Damodar.



CBS International awarded a special disc to Bappi Lahiri and felicitated the unit of the film 'Pyari Behna', which has Bappi's hit music to boast of. Pictured on the occasion are, from L: Producer Dwarikish, Bappi Lahiri, A. Subbaraman (CBS), Producer Srikanth Nahata and Irshwin Balvani (Manager, A&R, CBS).



'Saughaat', Talat Aziz's double-album of ghazals, was released in June by Mehdi Hassan. Pictured on the occasion are, from L: V.K. Dubey (HMV), Talat Aziz, Mehdi Hassan, Sultan Khan, S. Kohli and I. Biswas (HMV).

Birdland II, sponsored by Brihan's, was held in Bombay last month in aid of the Cancer Patients Aid Association. Seen in the picture are the artistes who played at the event. From L: Ranjit Barot (Drums), Louis Banks (Keyboards), Leslie Lewis (Lead guitar), Pam Crain (Seated - Vocals), Gary Lawyer (Vocals), Manuel D'Souza (Saxophone).



TALENT



Kirti and Anuraag, the talented couple

Fame smiles on Kirti-Anuraag

Anuraag has been a familiar face at most music gatherings in Bombay for nearly fifteen years. Soft-spoken and highly cultured, he is a singer who has now turned to composing music for films. Four years ago, he got married to Kirti, who gave him the required impetus. Together, they have formed the newest team of film music directors - Kirti-Anuraag. Though his talent as a singer was first noticed in 1973, nobody, not even Anuraag himself would have imagined that, between December 1985 and June 1986, he would be recording no less than thirty songs for six films, including one by Anup Jalota.

Pankaj Udhas, Bhupinder, Shailendra Singh, Manhar, Suresh Wadkar, Anuradha Paudval, Sushama Shreshtha, Krishna Kalle, Dilraj Kaur and Kavita Krishnamurthy have all sung their tunes. The list includes Anuraag's own name, for Kirti-Anuraag, the composers cannot overlook their 'home' singing talent. Hiba Films take the credit for unearthing Anuraag's composing prowess. The six films he has signed are all video productions produced by Nari M. Hira for Hiba Films. The video cassette of 'Siyahi' the first of these six, was released on June 13. 'Shingora', 'Kalank Ka Tika', 'Sone Ka Pinjra', 'Khatarnak Irade' and 'Pankhuri' are to follow soon. CBS is releasing the music of all these films.

Singer Anuraag owes his first break to Mr. V.N. Srivastava and Mrs. Madhu Chandra. They were instrumental in getting him an assignment with Polydor. 'Shri Raam Geet Gunjan', a double-album of bhajans with Anuraag's vocals, was released in 1973. The feat was repeated in 1975 with 'Aarti Geetmala', another double-album. Anuraag's third album was a single LP, 'Shri Ramaya Namah' (1978). 'Tele-tracks', a small cassette company, coaxed him into wielding the baton for 'Sai-Geetanjali', a cassette on which he sang too.

In 1982 Kirti and Anuraag got married. Kirti-Anuraag were soon blessed with an incredibly gifted child, Ankit.

Barely three years old, Ankit sways to devotional tunes and swings to fast numbers. But he is very choosy and can apparently tell a good tune from a mediocre one. Anuraag's own parents were singers too. (His mother is still alive, to witness her son's achievements). Born in Patna, Anuraag spent most of his early life in Gwalior. A stint at the Madhav Music College, Gwalior provided the base for more intensive learning in Bombay, from Pandit Govind Prasad Jaipurwale, Raghunath Seth, Yunus Malik, Mohinderjeet and Amber Kumar. Since 1974, Anuraag has had many stage shows and his appearance on the TV Show 'Aarohi' gave him a lot of exposure.

Ever grateful to his producer and directors, Anuraag is particularly indebted to the four lyricists who have pooled in their poetic genius for his six films. They are: veteran K.L. Pardesi, popular film poet Dev Kohli, journalist-turned-lyricist Nina Arora and Ram Sidharth, who was present when I met the team at Western Outdoors studio. For many years, whenever I bumped into him at one of Sur Singar Samsad's annual shows, I felt this man deserved a better deal. Now, this man (and wife), have got six better deals to prove themselves.

— S.S.

Jagdish Thakur: Youthful vitality

If talent alone were required for a good singing career, Jagdish's career chart would have zoomed up long ago.

His love for music, which had remained dormant for sixteen years, suddenly bloomed when he started learning classical music under the able guidance of the eminent musicologist, Dr. Mrs. Sushila Pohankar.

Despite a classical background, he became a ghazal singer, by choice and inclination. Jagdish has a voice which goes through an entire gamut of emotions, bringing meaning to every word that he renders. His voice has a grace, sweetness and such freshness that it leaves the audience in a trance.

TALENT



Fareed Rehman, the devoted singer (left), with the author.

Jagdish has been approved for recording by the major companies namely, HMV, Music India and CBS. In fact, he has already sung for the award winning film 'Adi Shankaracharya', and has also recorded some devotional songs for the T.V. serial 'Krishna Avtaar'.

A popular ghazal singer in his own home state, Madhya Pradesh, he is also popular with eminent music directors. He was the first artiste from MP to present a half-hour ghazal concert on Bombay Doordarshan in 1980, and has had the privilege of singing in Sur Singar Samsad's programmes for four consecutive years.

One looks forward to some more sweet tunes from Jagdish in the near future.

— M.R.

Fareed Rehman: Devoted to music

At a small gathering in Bombay some five years ago, Fareed Rahman was not very well-known. He sang ghazals. Fareed's style was traditional, his selection relying mainly on the works of the masters. No 'sargams', 'taans' and ad nauseam repetitions of lines. Some of his songs were original, others were popular works. He carefully refrained from gesticulating wildly and put in everything he had in his singing. Involvement was total, to a fault.

Slowly, the word spread. A number of private 'mehfils' were held. Fareed had already quit his job as a commercial artist in an advertising agency to devote more time to music. Now, with dozens of programmes held all over the city, Fareed's career as a singer was taking shape. Formal training from Ustad Faiyaz Ahmad Khan and Pandit Arvind Chaphalkar helped lay a firm foundation. Luckily, though born into a Kuchhi Memon family, he had studied Urdu in school. This stood him in good stead while selecting 'kalaam' for singing.

Between 1982 and 1985, three important events dotted the graph of Fareed's tranquil life. He lost his father,

a man who had been a qawwali enthusiast and a source of inspiration for the one child of his who took to music. A little later than 'normal', Fareed married Munira, an event that helped steady his life. And lastly, he had occasion to sing in Mauritius and Madagascar.

What Fareed needed now was a cassette break. If only somebody would record him and spread his talent far and wide... Well-wisher Imran Merchant made a start. One of his live shows was recorded. After 'mastering' at the Western Outdoors Studios, copies of this cassette were sold at a price that would just about cover the expenses. Though this was a start, it was not enough to give Fareed a head start.

The music scene was cluttered with ghazal star-aspirants. New albums were appearing at the rate of one a week. Major music companies were putting everything behind their five or six top artistes. Taking on new talent meant taking risks. Fareed did the rounds, only to become wiser. And then he decided to market himself. Six devotional songs were recorded, in praise of Khwaja Ghareeb Nawaz Moinuddin Chisti of Ajmer. He composed the tunes himself. 'Aqeedat' (Devotion), the music-cassette, was released a few months ago. To quote MIL sources, " 'Aqeedat' is among the best-selling albums of our noncontracted artistes. Fareed Rehman deserves kudos."

As if to remind his fans and to inform the unexposed audiences, Fareed held a programme last month at Bombay's Sea Rock hotel. In spite of inclement weather, the turn-out was very good. Fareed loyalists and few new converts stayed on till the wee hours of the morning. After a sedate start, Fareed came into his element in the second half. His 'repertoire' includes ghazals of poets like Jigar Moradabadi, Hasrat Mohani, Qaabil Ajmeri, Shamin Jaipuri, Syed Aal-e-Raza, Ahmed Faraaz, Ahmed Rahi, Jan Nisar Akhtar, Saeed Rahi, Akhtar Sheerani, Mumtaz Rashid and Qateel Shifai. Having proved himself on the devotional music front, Fareed Rehman is now gearing up to enter the (recorded) ghazal world. Blessings of the Saint of Ajmer will help.

— S.S.

INTERVIEW

Concord Records Ltd. released its first product in mid-July, 1984. Within just two years, it has achieved the rare distinction of releasing records of such greats as Asha Bhosle, O.P. Nayyar, Runa Laila, Usha Uthup, Sunil Ganguly, Mehdi Hassan and Ghulam Ali. To Concord, each record is an effort to bring out the best in the artiste. It declares that quality is of prime importance, and so, every detail, right down to the record jacket, is handled with great care and attention.

Music being a product of love, Concord Records Ltd. treats it so. Playback And Fast Forward spoke to Mr. Biswanath Chatterjee, Director, Concord, on the birth, growth and prospects of his company.

high degree of efficiency and specialisation in one field of music or the other. I was particularly inspired by companies like Arista in USA, promoted by the one time president of CBS, Mr. Clive Davis. India is a very large country with many languages, varied tastes and a vast repertoire. I was convinced that it was humanly impossible for a few large companies to do real justice to all the artistes and all the repertoire available in our country, and that the future of the recorded music industry in India called for smaller recording companies which would operate with a higher degree of efficiency, in different regions and with a repertoire different from that of the larger companies.

sic business is a volatile world — its history is littered with names of companies that have waxed brilliantly only to wane miserably. They now exist only in memories. Concord believes in a careful, prudent approach.

Q The line-up of your releases is very impressive, right from the beginning. Did each artiste record for you according to plan or were you just fortunate to have the chance to record them?

A We were fortunate in getting a chance to record the artistes featured in our releases, but it was all according to a definite plan. Concord was conceived on the basis of commitments from these very artistes and they are the people who are giving shape to a dream that we shared with them. As you

Biswanath Chatterjee

Interviewed by Anil Chopra

Q When did Concord come into being?

A Concord Records Ltd. was incorporated under the Companies Act as a public limited enterprise on the 5th of October, 1983.

Q You were working with HMV, the biggest recording company in India. What made you branch out and start your own label?

A After working with HMV for 14 years, in various departments like Sales, Marketing, Production and finally Artistes and Repertoire, I felt that I was reasonably equipped to try flying solo. While in HMV, I had the opportunity of visiting and studying the working of some very highly successful companies abroad — companies which operate with minimum overhead expenses and with a

Q How do you reflect on your tenure at HMV?

A I spent some of my finest years there. Let me tell you, that for an individual who wants to come into the music industry, there isn't a better training ground. HMV is an institution with an eighty-four-year-old tradition behind it. Its existence and well-being is very essential for the entire music industry.

Q How many recordings has Concord released so far?

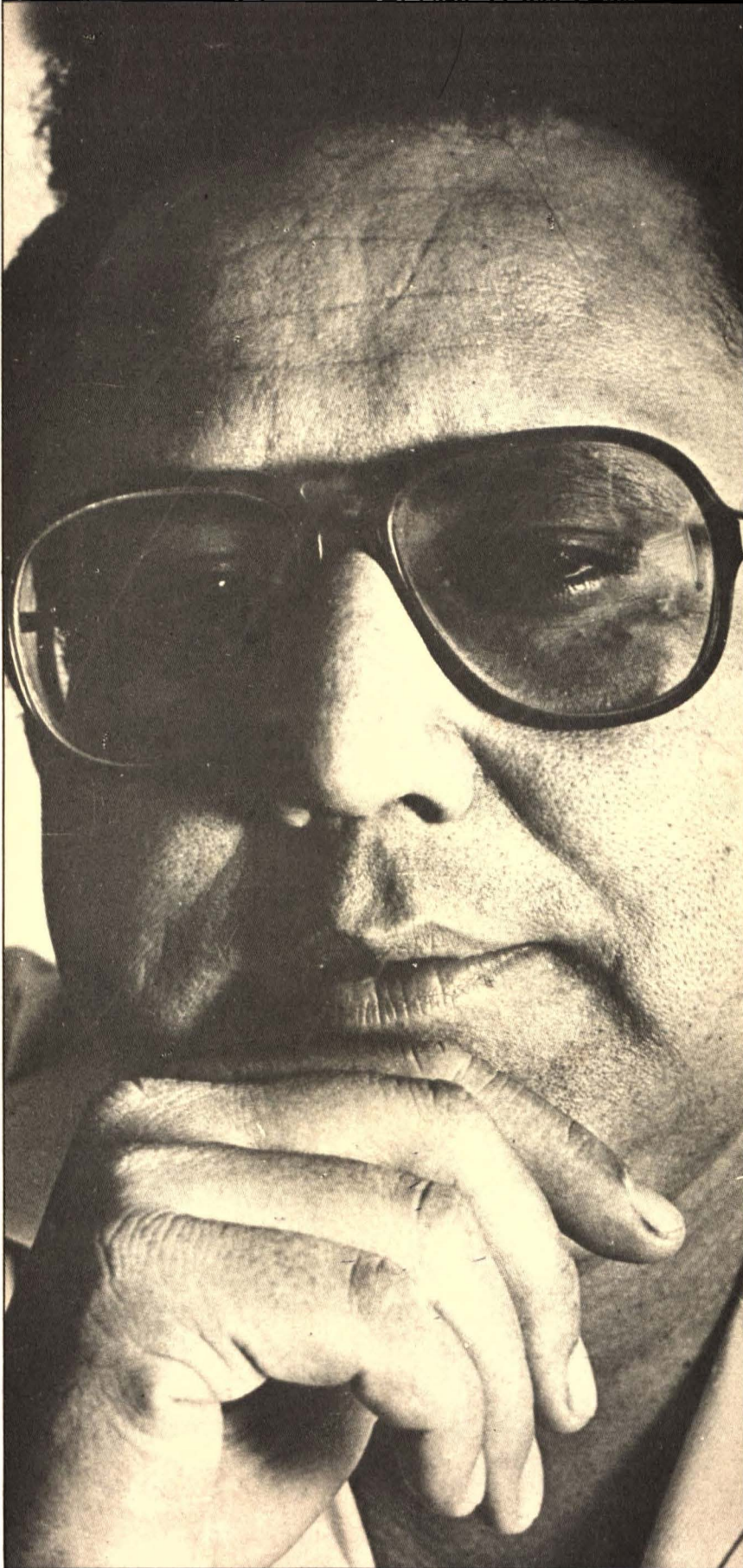
A Because we self-impose a limit on the number of recordings we do, we have released 18 products so far. Unfortunately, in our country, the race is on to acquire and release the maximum number of products and then leave the future to chance and fate. The mu-

know, Concord is neither a multinational giant nor a company with a lot of "buying" power, and it would have been impossible to give shape to Concord without the effective collaboration of some of the finest creative talents in the sub-continent.

Q How do you actually produce an album? What are your main considerations?

A The first and the most important thing for a producer is to find and work with an artiste whom he likes and believes in. If he does not have faith in the artiste, no amount of technique will make a great record. Enthusiasm is a 'sine qua non'. Likewise, the material must be right and I must be convinced it suits the artiste perfectly. I cannot stress this too much.

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Content is everything. Incredible as it may sound, there is a particular artiste I would like to promote and in one year I have been able to select only four songs which I believe suit her. With a singer-composer, selection is a different kind of problem, for it is all too easy to bruise egos, and even the greatest of composers compose dull music at times. The creator is not necessarily the best judge of his own material. The importance of rapport with the artiste cannot be over-stressed. There must be a firm bond between the producer and the artiste, a kind of loving trust that will shine in the final performance. Similarly, a bond must be forged with the recording engineer and they must have love and

The importance of rapport cannot be over-stressed. There must be a firm bond between the producer and the artiste, a kind of loving trust that will shine in the final performance.

respect for each other. The producer and engineer must agree on how far they can go in complicating sound before the effects begin to cancel each other.

Once the songs have been selected, dates finalised and rehearsals held, I like to sit down with the composer and arrange for the orchestration of the songs. I have heard so many records guilty of being over-produced because too much has been attempted. If you heap too many colours on the canvas, either the result is a bizarre mess that confuses or, if the colours run, we end up with a very muddy picture. So also in sound, too much "colour" can be self-defeating and result in confusion. I like to be involved in the selection of the lead instru-

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ments, according to the mood of each song. Also, what is very important for me, is to have budgetary control over the recording expenses that I will incur. At the end of a recording session, I cannot afford to be financially drained.

When we go into the studio for recordings, I like to have the atmosphere of one happy family at work. A 'charged' atmosphere is hardly conducive to creativity, and if there is any tension, I immediately go about defusing it. During the recording session, I may dare to guide and alter the course of a song. I question my nerve. Who are you, I say, a person who has never sung, composed or written a song, to criticize

and suggest alterations to people who have spent a life-time creating great songs? Such arrogance! It is a chastening thought, and suitably reflective. I answer by saying that it is necessary for everyone to listen to another voice, another opinion.

Once the recordings are over, I like my creative people to listen to the songs and get the feel of the songs before designing the art-work. I make it a point to detail my personal experiences, the thrills, the excitement, what I set out to produce, and why. I am proud of the fact that our packaging reflects the poetry that is contained in the record.

Q How high are the costs involved

in producing an album of an established artiste?

A Depends. I have always been intrigued by the way some of us go about incurring expenditure to produce an album. I know of friends in the industry who have spent more than two lakhs by way of recording expenses alone! An army of musicians trooping in to record music in studios where the equipment is held together by wires and prayers—and I have felt like slinking off to a cave to meditate upon the sorrows of the world! Who is fanning whose ego at whose expense in an industry where the product mortality rate is unbelievably high?

Recording costs would hardly

INTERVIEW

vary, whether one records an established artiste or a new artiste, unless one is being partial. To a certain extent, it would, of course, depend on the kind of repertoire one is recording. Going by our yardsticks, the average cost of recording an album of 10 songs would be between Rs. 30,000 to Rs.40,000. Add to this studio hire charges between Rs. 10,000 to Rs.15,000 and we are talking of a tidy sum between Rs.40,000 to Rs.55,000 by the time the master tape is ready. Payments made to artistes, music-director and lyricists would, of course, be extra, depending on whether it is an outright settlement.

How much one spends on packaging and promotion would vary from product to product,

Q Your Runa Laila and Ghulam Ali albums must surely have crossed the 'gold' mark! Does the fact that you are not a member of IPI prevent certification and celebration of the outstanding sales of these records?

A Going by the norms laid down, the Runa Laila album has already qualified for the award of a platinum disc and the Ghulam Ali album has qualified for 'gold'. The IPI has some kind of stipulation whereby you have to have at least 20 releases on record to qualify for membership, at least that's what we have been told. Maybe this stipulation was laid down to keep away 'fly-by-night' operators, but I think it's quite silly. Till 1982, records could be played over AIR only if one was a member of IPI, but subsequent-

many-fold and today, apart from records, we also have cassettes. I strongly feel that the qualifying norms should be atleast 50,000 cassettes/LPs (not 'units') to give some necessary status to 'gold'.

Q What is your production and marketing set-up?

A We have access to the best of production facilities available in the country today and we get our records and cassettes manufactured by these companies. As I mentioned earlier, the criterion is to be able to operate with the minimum of overhead expenses.

As far as marketing is concerned, we market our products directly through a combination of wholesalers and retailers across the country. Again, because we don't want to create fixed costs by way of offices, we rely to a

Selling film music is a 'service function', involving manufacture and distribution only, and we are not a manufacturing organisation. Where is the excitement of 'creativity' in handling someone else's baby?



company to company.

Q Why has your company not released any film music yet? Is it that you tried but did not succeed in contracting a film soundtrack yet?

A We never tried. Selling film music is a 'service function', involving manufacture and distribution only, and we are not a manufacturing organisation. Where is the excitement of 'creativity' in handling someone else's baby, pretending to have gone through the birth-pangs. As someone from the industry has very wisely said, in a vast majority of cases today, all that is required to sign a film contract is a cheque book.

A music company's leadership should lie in its ability to create products.

ly the AIR authorities changed the rules. Today, even if a company has one record to its credit, that record will be purchased and played over AIR by the authorities. I think every music company should be invited to join the IPI, since they are as much a part of the industry as anyone else. Answering your question specifically, the fact that Concord is not a member of IPI would prevent 'certification' of 'platinum' or 'gold' but would not prevent us from celebrations and awards of discs.

Frankly, I think that the norms set for an album to qualify for 'silver/gold/platinum' are ridiculously low in our country. Over the last decade, the music industry and the market has expanded

large extent on the 30 odd wholesalers to distribute our products outside the metros.

Q Are you able to get your stocks produced at a competitive price and also ensure good quality?

A Yes. At Concord, quality is very important. We are interested only in the best.

Q Does not confining yourself to wholesalers reduce your own margin drastically or is the realisation good enough?

A Our price to the wholesaler and retailer is the same.

Q Why, then, do the wholesalers lift larger quantities at the same price?

A Because, essentially, he sells our products in a market which is not serviced directly by us at a

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Pics: Gautam Patole

price obviously higher than our selling price to him.

Q Does the off-take of these 30 odd wholesalers give the product a fair chance to succeed?

A If your product features a saleable name and is intrinsically good, the answer is yes. If, on the other hand, the product is intrinsically good but the artiste is lesser known, the going becomes tough. That is where artiste promotion on a long term basis comes in, to play a vital role. A music company has to continuously invest in promoting an artiste, for the artiste to be seen, heard and talked about, till there is a reasonable awareness.

Q What about big companies under-

taking to market smaller labels? Don't you think it would be a boon for small labels, like Concord, who specialise in creating good repertoire?

A It is a concept which is very successfully operative in the western world, based on the philosophy of "let's make money together". The advantages are for both the marketing company as well as for the smaller labels. The operative word in this concept is "together" and if music companies, big and small, can see the advantages of 'togetherness', only then will the concept work in India. The moment you tend to think that it will be a boon for a particular company only, the concept cannot be applied.

Q Do you think you will ever need to have your own cassette manufacturing facilities?

A We are primarily a music producing company and all our concentration is and will be on creating good repertoire. However, only when we feel that we will be able to import the best technology available in the world shall we plan to go in for our own cassette manufacturing facilities.

Q Where do you picture Concord in the music market in the next five years?

A As a company known for its excellence in creating good repertoire, our corporate philosophy is to "try and be the best rather than the biggest". ■



CUSTOM PRESSING OF GRAMOPHONE RECORDS AT CBS

CBS Gramophone Records & Tapes (India) Limited is in a position to undertake custom pressing of gramophone records (12" – Long playing, 7" – Single play and extended play) at its factory at Aurangabad. The facilities of CBS are comprehensive from **Lacquer cutting** to **Record pressing** with related facilities for **Matrixing**. Among the state-of-the-art equipment available are **Computerised lathe** for **Microgroove cutting**, a **Sound processing console** which incorporates parametric equalisation and volume compensation features. These enable CBS to produce long play records of over 70 minutes duration at 33 1/3 rpm. Records pressed at CBS can reproduce very clear sounds with a dynamic range of 70 db. The quality of these records manufactured with high quality vinyl compound conforms to international standards. They are light, glossy, unbreakable and are guaranteed a long playing life. For enquiries, please write to the Operations Manager, CBS Gramophone Records & Tapes (India) Ltd., Dalamal Tower, 11th Floor, Nariman Point, Bombay 400 021.

REWIND



R. D.'s SILVER JUBILEE

by Siraj Syed

Rahul Dev Burman owes a lot to comedian Mahmood. His first film, 'Chhote Nawab', was a Mahmood production. In those days, the bespectacled young Burman was known more as S.D. Burman's son than as himself, a tag that was to last another ten years. After 'Chhote Nawab', R.D. drew a blank in 1962, '63 and '64. 'Chhote Nawab' had some excellent songs, like 'Matwali ankhon vale' (Lata, Rafi), 'Ilahi too sun le' (Rafi), 'Aam chhum taam chhum' (Rafi and chorus), yet R.D. Burman's talent went unnoticed.

For the next few years, he continued to assist his father. Nicknamed 'Pancham' after his rhythm-oriented musical inclinations, R.D. surfaced again in 1965 with Mahmood's next, 'Bhoot Bungla' and another film, 'Teesra Kaun'. 'Aao twist ka-

ren', an obvious lift from an English song, blared from juke-boxes all over the country, though 'O mere pyar aajaa' was a very good original composition. Manna Dey and chorus sang the former and Lata rendered the latter, for 'Bhoot Bungla'. Singing 'Achha sanam' (Teesra Kaun), Asha Bhosle typified what was to emerge as Pancham's swinging, up-beat style. Mukesh and Lata sang an innocent, romantic duet that went 'Pyar ka fasaanaa banaa le dil deevaanaa'. Suddenly, the world sat back and took notice.

Mahmood nurtured him further, with 'Pati Patni' (1966). Two songs distinguished the film's score. In one of them, actor-singer Surendra returned to the microphone after a long absence to give playback to Om Prakash. The other song, 'Kajre badarvaa re' (Lata) was a gem of a tune that remains fresh in my memory twenty

REWIND



years after I first heard it. But the film that catapulted R.D. Burman into big time was Nasir Husain's 'Teesri Manzil'. Nasir had already acquired fame as the maker of a string of musical hits, from 'Tumsa Nahin Dekha' (1957) to 'Phir Wohi Dil Laya Hoon' (1963). Having worked with such giants as O.P. Nayyar and Shankar Jaikishan (the latter gave music in Nasir's 'Jab Pyar Kisise Hota Hai' - (1961), Nasir Husain reposed great faith in the little known 'Burman Junior' by signing him for not one but two films. 'Baharon Ke Sapne' (1967) was to follow 'Teesri Manzil'.

It was as if Rahul Dev Burman had made a five-year plan and at the end of his gestation, he would reap his rewards. After 1961, 1966 became the most important year for him. 'Teesri Manzil' was the talk of the (music) town. 'O haseena zulfonvali' (Rafi, Asha), 'O mere sona' (Rafi,

Asha) 'Turne mujhe dekha' (Rafi) and 'Deevana mujhsa naheen' (Rafi) were heard in every street and occupied a lot of air-time over Radio Ceylon. 'Baharon Ke Sapne' did not emulate the success of 'Teesri Manzil'. Its box-office failure affected its music too, though many felt that at least musically, 'Baharon Ke Sapne' was outstanding. R.D. showed remarkable range while composing 'Chunri sambhaal gori' (Manna, Lata and chorus), 'Kya jaa-noon sajan' (Lata) and 'Zamaane ne maare javaan kaise kaise' (Rafi). 'Aajaa piya tohe pyar doon' (Lata) was a unique blend of simple tune and measured orchestration.

With 'Padosan' and 'Abhilasha' (both made in 1968), R.D. Burman emerged from the shadow of his illustrious father. As his second five-year plan progressed, R.D. bagged films like 'Pyar Ka Mausam', 'Waris' (both 1969) and 'Kati

REWIND



R.D. Burman and the daunting shadow of Sachinda

Patang' and 'Raaton Ka Raja' (both 1970). And then came 1971 – the year of Rahul Dev Burman, 'Adhikar', 'Buddha Mil Gaya', 'Caravan', 'Ehsan', 'Lakhon Mein Ek', 'Lagan', 'Mela', 'Pyar Ki Kahani' and 'The Train' – all had R.D. Burman's name as music director. His tenth film in that one eventful year was 'Hare Rama Hare Krishna', which made it to the top in Binaca Geetmala through 'Dum maro dum'. The son had carved out a place for himself in the sun. Rahul Dev Burman emerged from the daunting shadow of Sachinda to become one of the topmost composers in Hindustani films. Looking at 1972, we find his name associated with 'Apna Desh', 'Bombay To Goa', 'Di! Ka Raja', 'Do Chor', 'Garam Masala', 'Gomti Ke Kinare', 'Jawani Diwani', 'Mere Jeevan Saathi', 'Parchhaiyan', 'Parichay', 'Rakhi Aur Hathkadi', 'Rampur Ka Lakshman', 'Rani Mera Naam', 'Samadhi', 'Sanjog', 'Savera', and 'Shehzada'. That makes sixteen films in one year!



Lasting associations is R.D.'s forte. From 'Teesri Manzil' to 'Zabardast' (1985), every film of director Nasir Husain had his music. With Ramesh Behl ('Apne Apne' – 1986), the team dates back to 'Jawani Diwani.' After 'Hare Rama Hare Krishna', all but two or three films of Dev Anand were adorned with Pancham's tunes. Dubbed 'strange' in the early seventies, the R.D. – Gulzar combine has consistently yielded musical hits in the 'Parichay' tradition. Majrooh and Anand Bakshi are his favourite poets for over twenty years now. Every film of actor-director-producer Mahmood

REWIND



R.D. Burman and Asha Bhosle displaying their gold discs

just had to have Pancham's music. All four of Ramesh Sippy's films, beginning with 'Sholay' (1975), have had their score composed by him. 'Saagar' (1985) is among the top twenty-five musical films six months after its release. Earlier, for many weeks, it was among the top three. 'Sholay' earned the country's first platinum disc and Sippy's 'Shaan', a commercial disaster, had some catchy songs, thanks to R.D. Burman.

Quite obviously, R.D. has shown a marked preference for Kishore Kumar among male singers and Asha Bhosle among the female voices. Kishore probably suited his boisterous antic-gimmick-calithenic style more than any other singer. Kishore is at his 'best' singing 'Naheen naheen abhi naheen' ('Jawani Diwani' - 1972), 'Jaise ko taisa mila' ('Jaise Ko Taisa' - 1973), 'O hansini' ('Zehreela Insaan' - 1974), 'Main shair badnaam' ('Namak Haram' - 1973), 'Cham cheeke chiki bam cheeki chiki' ('Kahtey Hain Mujhko Raja' - 1975), 'Mere naina' ('Mehbooba' - 1976) and 'O manjhi re' ('Kinara' - 1977). But that does not negate the R.D.-Rafi masterpieces, like 'Sunder ho aisee' ('Dil Ka Raja' - 1972), 'Chura liya hai' ('Yaadon Ki Baaraat' - 1973), 'Aa raat jaatee hai' ('Benaam' - 1974 - both duets with Lata), 'Naghma hamaara' ('Bundalbaaz' - 1975), 'Kya hua tera vada' and 'Chand mera dil' (both from 'Hum Kisise Kum Naheen' - 1977), (the first with a few lines by Sushama Shrestha) and dozens of songs from his Sixties's films.

Asha Bhosle was more than a singer to

him. Eventually, she became his (second) wife. R.D. further moulded her vocal nuances, nuances that had been created and shaped by O.P. Nayyar and S.D. Burman. The cabaret-night club-discotheque genre of film music is studded with a number of R.D.-Asha 'floor shows'. Some are listed here: 'Mera naam hai Shabnam' ('Kati Patang' - 1970), 'Piya too ab to aa jaa' ('Caravan' - 1971), 'Aa jaa o mere raja' ('Apna Desh' - 1972), 'Aaj kee raat' ('Anamika' - 1973), 'Teri meri yaari badi purani' ('Charitraheen' - 1974), 'Sapna mera toot gayaa' ('Khel Khel Mein' - 1975), 'Do pal kee hai yeh zindagane' ('Chala Murari Hero Banne' - 1977); a take-off on the O.P. Nayyar-Asha Bhosle style of the late Fifties-early Sixties), 'Mera pyar, Shalimar' ('Shalimar' - 1978), 'Kya ghazab karte ho jee' ('Love Story' - 1980), 'Jaan-e-jaan' ('Sanam Teri Kasam' - 1981) and 'Dharkan pal pal' (Arjun' - 1985).

Besides doing bit roles in 'Bhoot Bungla' and 'Pyaar Ka Mausam', Pancham has sung a number of songs, self-tuned. Most of them have been hits: 'Duniya men' ('Apna Desh'), 'Dhanno ki aankhon men' ('Kitaab') and 'Mehbooba mehbooba' ('Sholay'). Often dubbed a plagiarist, R.D. Burman has proved his mettle time and again for twenty-five tuneless years. Still on the right side of 50, R.D. has miles to go. From film to film, song to song, the journey continues.

To mark the end of another fruitful five-year plan, R.D. Burman has gone international in 1986, with 'Pantera'.



TEN MISCONCEPTIONS

1

A 60 watts amplifier will play 20 percent louder than a 50 watts amplifier, and a 100 watts amplifier will play twice as loud.

No. A 20% increase in available wattage amounts to less than 1 dB of increased loudness capability. Doubling the power will give a 3 dB increase in volume, which can be noticed by ear, but is not dramatic. If you really want to double the loudness, you must increase the power of your amplifier four times, i.e. from 50 to 200 watts (a 6 dB increase), which is felt by the listener as really double the volume. It is a matter of biology, our ears hear logarithmically.

2

Any two 50 watts amplifiers should sound alike.

Power is the electrical product of both voltage and current. Two amplifiers with the same power rating usually have the same maximum output voltage, but they may have very different output current capabilities which can make an important difference in driving a loudspeaker that has a low or complex (reactive) impedance.

Actually, well made 20 watts and 200 watts amps will sound alike most of the time. But when you are concerned about those peak levels (Transients) that stress the amplifier's capacity to maximum, then the rated power is only a rough guide because it is measured using an 8 ohm instead of loudspeaker. It means that at a low listening level, both amplifiers will sound the same, but at a high level they will definitely sound different. A 200 watts amp. will not distort and the sound will be clean and open, provided the speakers can take that much power.

3

Chrome and metal tapes cause more rapid head wear than normal bias ferric tapes tend to do.

4

No, this is merely a myth and tests in the laboratory have proved it to be so. Poorly manufactured "pirate tapes" are the only ones likely to cause rapid head wear, and these, of course, are mostly low grade ferrics. With good tapes from reputed manufacturers, there is no clear correlation between tape and head wear. It all depends on how one handles the equipment. Rough handling could cause a lot of damage.

Playing a 'normal' (ferric) tape in the 'high bias' (chrome) position will damage the recording.

False. During playback, mis-set controls may cause poor sound, but the sound on the tape won't be altered - unless you accidentally set the deck for record and erase the tape. This can be prevented by breaking the tab at the edge of the cassette shell. When you play a normal pre-recorded tape in chrome position, you will get extra high frequency and hiss (at low levels).

5

Overloading a cassette deck (by pushing its level indicators strongly into the RED) may damage the machine.

Not one bit. It is conceivable that you might bend a meter's needle if you 'pin' them hard enough, but even that is very unlikely. As for the recorder's electronics, they can be damaged by connecting the 220 volt ac power line to an input jack, but not by any strong audio signal.

This does not mean that you should always record in the 'RED REGION' of meters. Recording at these high levels produces very annoying distortion which is more in chrome and metal tapes compared to ferric tapes. The meter should hit "RED REGION" occasionally.

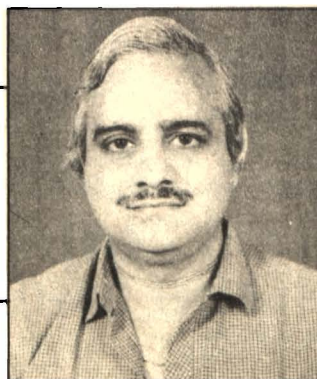
6

Unlike discs, tapes don't wear out with repeated playing.

They do, but in a less obvious way.

ABOUT AUDIO

by Daman Sood



When discs are wearing out you hear noise and distortion more prominently. But when tapes are played repeatedly there are signal losses, dropouts and high frequency roll offs, caused by the rubbing and flexing of tape emulsion as it is pressed against the deck's head, capstan and guide posts. The high frequency may also be partially erased by residual magnetism in these metal parts and play heads. That is why you need periodic demagnetisation of all these parts to keep the above mentioned factors to minimum, i.e. less wear and tear.

7

Bass depends on woofer size. A large woofer can always reproduce deep bass better than a small woofer.

Not necessarily. The volume level of deep bass output is dependent on the amount of air that is moved, which equals the area of the woofer cone multiplied by its back and forth movement (excursion).² Thus, a large, 15 inch woofer can reproduce bass at higher maximum volume levels with less excursion, whereas for an 8 inch woofer the same air can be moved if you install two or three units in the same cabinet. Some 8 inch woofers have useful response down to 25Hz while some 12 inch ones roll off steeply below 50 Hz. Deep bass response is not free: to extend the bass you must either reduce efficiency (thus require more amplifier power for music crescendos) or use a bigger, costlier cabinet.

8

A belt-driven turntable is better than a direct-drive turntable or vice versa.

Neither. The best products of either types are superb. Among lower priced units, each type has strong and weak points. For instance, even a low priced direct-drive system can easily be made to provide variable pitch and exact speed regulation. Belt-drive design, on the other hand, makes it easy to float

the platter and tone arm on spring for isolation from internal and external vibrations. Take your pick.

9

Records must be stored vertically, never lying flat -

Only half true. Actually, once you understand that record vinyl is a congealed liquid that yields under pressure, the two primary rules of record storage will be obvious.

a. Records should be subjected only to light pressure; heavy pressure may press loose dust or wrinkles from the plastic liner into the vinyl surface.

b. Any pressure should be distributed evenly over the disc. Uneven pressure may cause warping.

Thus, vertical storage is fine (really vertical, not leaning; fill empty spaces with cardboard). But horizontal storage on closely spaced shelves is also okay; you can stack-up ten records together before the pressure on lower records becomes too much. In both cases, be sure that record jackets are not themselves warped or so tight as to cause warping.

10

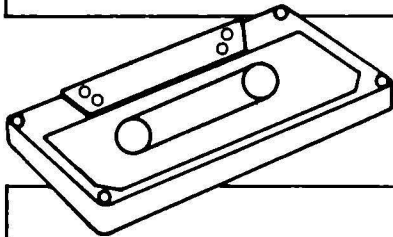
DIGITAL COMPACT DISCS (CD's) are virtually indestructible.

Not so. It is true that ordinary surface dust, finger prints, and light linear scratches have little or no effect on them and that wiping a dirty CD usually restores pristine playback quality. But a curved scratch that follows the CD's spiral signal path can make it unplayable. Therefore, when cleaning a CD, do not use the circular brushing motion that is customary with analog LPs. Wipe the disc from centre to edge. And remember that the CD's signal surface is embedded directly beneath the label, protected only by a thin coating of lacquer. A scratch that penetrates the label will cause more harm than a scratch on the transparent side. ■

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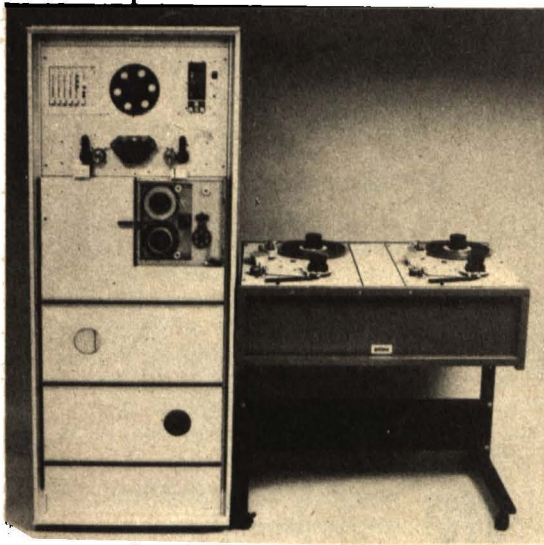
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STUDIO



V.Chandra of Ferrograffers, busy operating the controls.

The Ferrograffers of Bombay

by Siraj Syed

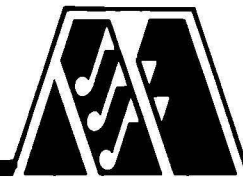
For nearly twenty years, V. Chandra Abhichandani had the sole agency of Grundig, Germany. Under the name of Excelsior Radio and Electric Corporation, he ran a workshop for radio repairs. Then, in 1970, he founded Ferrograffers, a recording studio located in the heart of Bombay's Colaba area. A refugee from Quetta, Chandra is an electrical engineer, who now runs a 20 ft. x 22 ft. studio with the help of his sons Harish and Ajit.

Both his sons are amateur engineers too. Harish is married to singer Sushama Shreshtha. Chandra, though past 60 now, still looks young and works hard.

At Ferrograffers, the equipment used is as follows: AKG and Sennheiser microphones (16 in number); Teac M5 and M3 mixers (8 in 4 out each) and Teac GE 20 graphic equaliser; four recorders - Teac A - 3440 (Four-track), Revox B 77.A77, Tascam 234 (Four-track cassette deck) and Teac V5RX (cassette deck); Fostex 3070 compressor - limiter; Pioneer 518 turn-table. The studio can accommodate 16 musicians with separate microphones and 8 singers in a separate cabin.

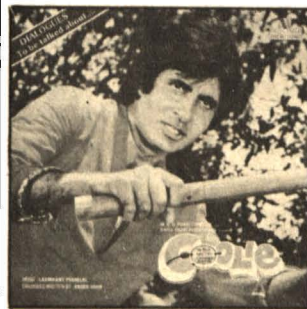
Over the years, the Chandras have had their studio hired by clients ranging from jingle producers to regional language music producers. A lot of Marathi songs have been recorded here. No less than five hundred songs were recorded at this venue. Some of their outstanding recordings in recent times have been: A tribute to Mohammed Rafi by Ashok Khare (Music - Syed Ali), Khumaar - an album of ghazals by Mohinderjeet and Sandhya Rao, the Hamam jingles (both, the earlier one composed by Suresh Kumar and the new version by Dinshaw Sanjana, the S. Kumars jingle, currently heard on Doordarshan.

Hire charges at Ferrograffers are Rs.150/- per hour during 9.00 a.m. to 6 p.m., Monday to Saturday. Outside these timings, the rates go up to a maximum of Rs. 250/- per hour. When the author last visited the studio, composer Ashok Patki was recording a jingle for a popular brand of tea. The producer was Rupa Sangle and the singers— Vinay Mandke and Sushama Shreshtha. Sushama Harish Chandra and the bearded young man operating the controls was none other than her husband. And why not? That is how they met in the first place, at 'Ferrograffers-Recordists, Sound and Acoustics Engineers'. ■



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EQUIPMENT

The right choice of cassette deck

Today, the market is flooded with cassette decks made by at least 50 different manufacturers, and choosing the right one is not an easy matter. The price tag varies from 100 (US)\$ to 2,000 (US)\$.

Nevertheless, you can still choose a model which is RIGHT for you. Before going shopping for a deck, you must be sure of your priorities. Is your main concern ease of operation or ultimate sound quality? Are you seeking a simple machine, or do you like lot of flexibility? What optional features are most important to you? And what level of overall quality will you settle for — GOOD, BETTER OR BEST?

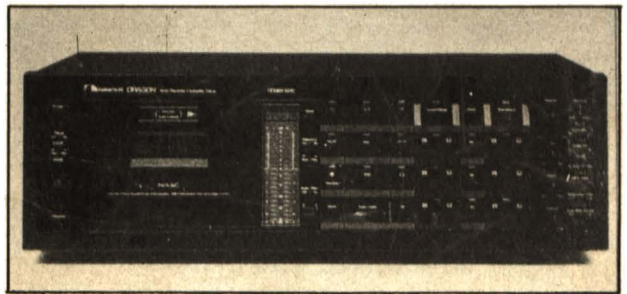
TRANSPORT MECHANISM: One of the important factors in a cassette deck's performance is how evenly and smoothly the tape moves past the record/playback heads. Unevenness in tape motion is heard as warbling sound (technically called wow-and-flutter). The tape is principally moved by the capstan, a rotating shaft that works with the pinch-roller to pull the tape from the supply hub, and feeds it to the take-up hub. Better quality decks achieve more precise control of tape-speed and tension by using a pair of capstans, technically called dual capstan drive. Two capstans are also used in auto reverse decks, but in nearly every case, only one of the capstans is used for each direction of tape motion. This option is a must where you want unattended playback as in parties and hotels. Only in the Nakamichi Dragon (US\$ 1,850) do you get true dual-capstan-drive with auto reverse.

You will find that cassette decks employ anything from one to five motors. The use of more motors is to improve the transport mechanism. It's true that more the number of parts a motor has to turn, the harder it is to control speed accuracy. In a one-motor deck, that motor has to drive the take-up hub and the capstan via a series of gears, belts and pulleys. A two-motor deck might use one motor for tape spooling, including fast forward and rewind, and the other for the capstan — or both for the capstan, if it has two.

A three-motor auto reverse, such as Yamaha K-720 might employ one motor for the capstan(s) one for the

tape spooling and one to reset the mechanism during auto service. Revox Deluxe B215 has four motors: two for dual direct-drive capstans and two for tape spooling. TANDBERG also uses four motors in its TCD 3014 A: two for the tape spooling, one for the dual capstans, and one for the tape-gate and braking functions.

The NAKAMICHI DRAGON has five motors: two are used for the dual capstans, one for tape spooling, one for positioning the transport mechanism in auto reverse, and one for automatic azimuth correction of the tape heads.



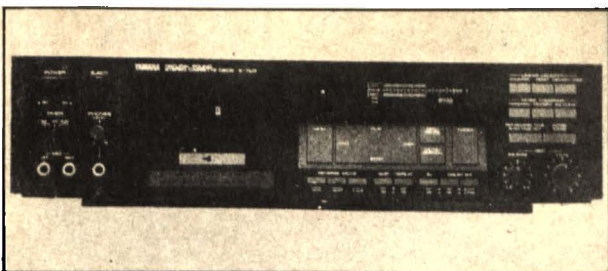
The Nakamichi Dragon features Dolby B and Dolby C, three heads, autoreverse, dual-capstan drive, five motors and an automatic azimuth-correction system.

Ideally, a cassette deck should have at least two motors. But a single high-quality motor that is properly linked to the other transport elements can also do an excellent job.

HEADS: The majority of cassette decks have two heads, one for both recording and playback, the other for erasing previously recorded sound. It costs less to make a two head deck.

While a high quality two-head deck can do a good job, its overall performance is likely to be of a lower calibre than that of a three-head machine. The reason is that a combined record/playback head is, necessarily, a compromise.

For the best high frequency response, a playback head should have a magnetic gap of about 1 micrometer. But a record head should have a gap of 2 to 3 micrometers if it is to put enough magnetic flux on the tape to achieve a good signal-to-noise ratio (S/N). A deck with three heads has another distinct advantage: it permits the monitoring of the recording while it is being made. If the recording sound is inferior to the source and you switch between source/tape, you will know it right away instead of waiting till it is too late to rectify. This is not possible with two-head machines. If you want to record a live concert of ghazals, bhajans or anything, you must buy a three-head machine to avoid disappointment after the show. Three-head machines can pose problems in main-



Yamaha's K-720 is an autoreverse, three heads, three-motor deck, with Dolby B, Dolby C, dB x and HX Pro.

PLAY BACK AND FAST FORWARD TAKES A LOOK AT THE HINDUSTANI REPERTOIRE RELEASED RECENTLY
AND PICKS 25 SONGS FOR YOU TO REFER TO/ DISPLAY AT YOUR HOME/SHOP/SHOWROOM.

playback selections

July 1986

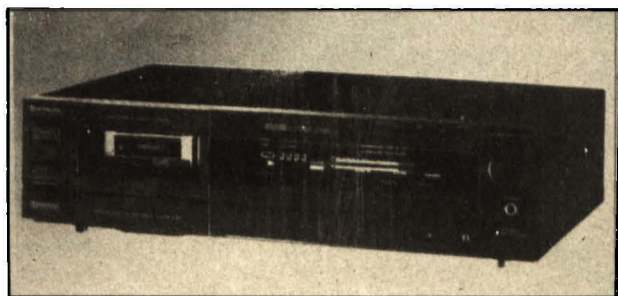
- | | | | |
|----------|---|-----------|---|
| 1 | Pyar do Pyar lo : Janbaaz: Sapna
Kalyanji-Anandji: Indeevar: MIL | | |
| 2 | Yashoda ka Nandlala : Sanjog
Lata: L-P: Anjaan: HMV | 14 | Mainu rab dee saun : Pyar Ki Jeet
Asha: Usha Khanna: Saawan Kumar: HMV |
| 3 | Mohabbat Khuda hai : Love and God
Mohammed Rafi: Naushad: Khumaar: Venus | 15 | Gori ka saajan : Aakhree Raasta
S. Janaki, M. Aziz & chorus: L-P: A. Bakshi: T Series |
| 4 | Baharon kee : Naseeb Apna Apna
Shabbir Kumar: L-P: S. H. Bihari: T Series | 16 | Main raah kabse : Anjuman
Shabana Azmi: Khaiyyaam: Shahryar: HMV |
| 5 | Mile kiseese nazar : Aftaab
Ashok Khosla: A. Khosla: Zafar G.: MIL | 17 | Kabhi ham bhi : Saughaat
Talat Aziz: Khaiyyaam: Ibraheem Ashk: HMV |
| 6 | Aye sanam tere liye : Karma
Dilip Kumar, Aziz & Kavita: L-P: A. Bakshi: MIL | 18 | O Miss de de kiss : Love 86
Shailendra & Suresh: L-P: Prem P. : T Series |
| 7 | Jee le le : Tarzan
Bappi & Alisha: B. Lahiri: Anjaan: HMV | 19 | Man kyun behka : Utsav
Lata & Asha: L-P: Vasant Dev: CBS |

EQUIPMENT

taining precise azimuth alignment between separate 'record' and 'playback' heads. (Azimuth is the angle between the head gap and the tape: A perfect 90° is ideal). Some three-head decks have an external adjustment facility to solve this problem. An example is NAKAMICHI 1000 MKII, ZX-9.

Hitachi's D-X10 has two tiny knobs on its front panel for independent azimuth adjustment of the record and playback heads. But never fiddle with these knobs, especially playback azimuth, unless you are a trained technician or you know what you are doing. To adjust the playback head azimuth, you need to test a cassette which is meant for azimuth. Normally, the frequency used for these is in the range of 6 KHz to 12 KHz.

AUTO-REVERSE: If you want the utmost in operational convenience, consider a deck that automatically reverses the tape at the end of the side. Some models offer auto-reverse in both playback and record modes, others in playback only. In either case, such decks are designed to achieve the quickest reverse possible while maintaining head alignment. Most good auto reverse decks reverse the tape in less than a second, and Sansui



Hitachi's D-X10 is a two-motor, three head deck with auto-reverse, Dolby B and Dolby C, and manual azimuth adjustment.

claims that its D-905 R can do it "without the loss of a single note".

Maintaining precisely the same azimuth between the tape and the head(s) in both directions on an auto-reverse deck is difficult and can be expensive. Sometimes the response will be good in one direction but not in the other. You can be almost certain that a low-priced auto-reverse deck will have poorer high frequency response in one direction than in the other.

NOISE REDUCTION: Three different noise-reduction systems are found in today's home and studio decks, Dolby B, Dolby C, and DBX. Virtually every model has Dolby B, which provides upto 10dB of high frequency noise reduction. Dolby C provides upto 20 dB of noise reduction from the top of the deck's frequency range down to about 200 Hz. The DBX system reduces noise by as much as 30 dB over the full frequency range.

Dolby noise reduction is 'level sensitive'. That is why you need Dolby Reference Tone to align the record and playback electronics.

DBX is not level sensitive but a slight drop-out on tape magnifies two times during playback. So you need very good quality drop-free cassette tapes for DBX system. Dolby B & C and DBX systems are not compatible.

About half of today's cassette decks offer both Dolby B and Dolby C. You can also have the choice of all three systems in decks from Akai, Luxman, Marantz, Onkyo,



Sansui's D-W10 is an autoreverse high-speed dubbing deck with two heads and two motors for each transport.

Pioneer, Proton, Sansui, Teac, Technics, Ultrax and Yamaha.

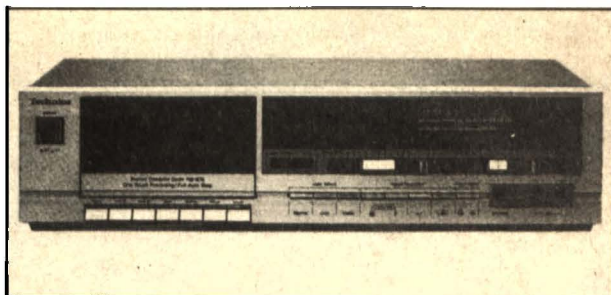
There is another Dolby system that is not really a noise reduction system at all, though many think of it as one.

Dolby HX Pro is a headroom-extension circuit that in effect increases the high frequency storage capacity of a tape. Tapes made on a deck with HX Pro will have better high-frequency response in playback on any cassette machine. No special decoding circuitry is required.

DUBBING DECKS: You should avoid the low-price range if you are considering recording on a so called "dubbing deck" or "double deck", a machine with two cassette compartments and two independent transport mechanisms.

The better dual transport models, however, offer first-rate playback performance, and their attraction is the convenience of extended play without having to switch tapes. Sequential playback in uni-directional models, can give you 90 minutes of unattended listening from two C-90 cassettes. If the deck is a bi-directional auto reverse model, you can get upto 3 hours of playing time. Some models even go a step further with a repeat feature. For example, Pioneer's CT-S99 WR can be programmed to play the tapes in each compartment upto six times. Sony's TC-V77WR can be set for five replays and Scott's 695D offers four replays. In my opinion, you should only go for these decks if you want to copy a large number of cassettes to distribute to your friends. Some dubbing decks can duplicate at twice the normal speed and it records on both sides at the same time. But if you have time, always make a copy at real time, i.e. at normal speed.

MICROPROCESSORS: A microprocessor can be thought of as the brain of a cassette deck, for example in various music search systems, which scan tapes at high

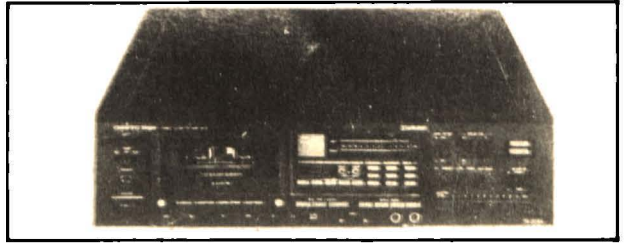


The Technics RS-B18 features Dolby B, C, and dBx noise reduction, a single-motor transport mechanism and two heads.

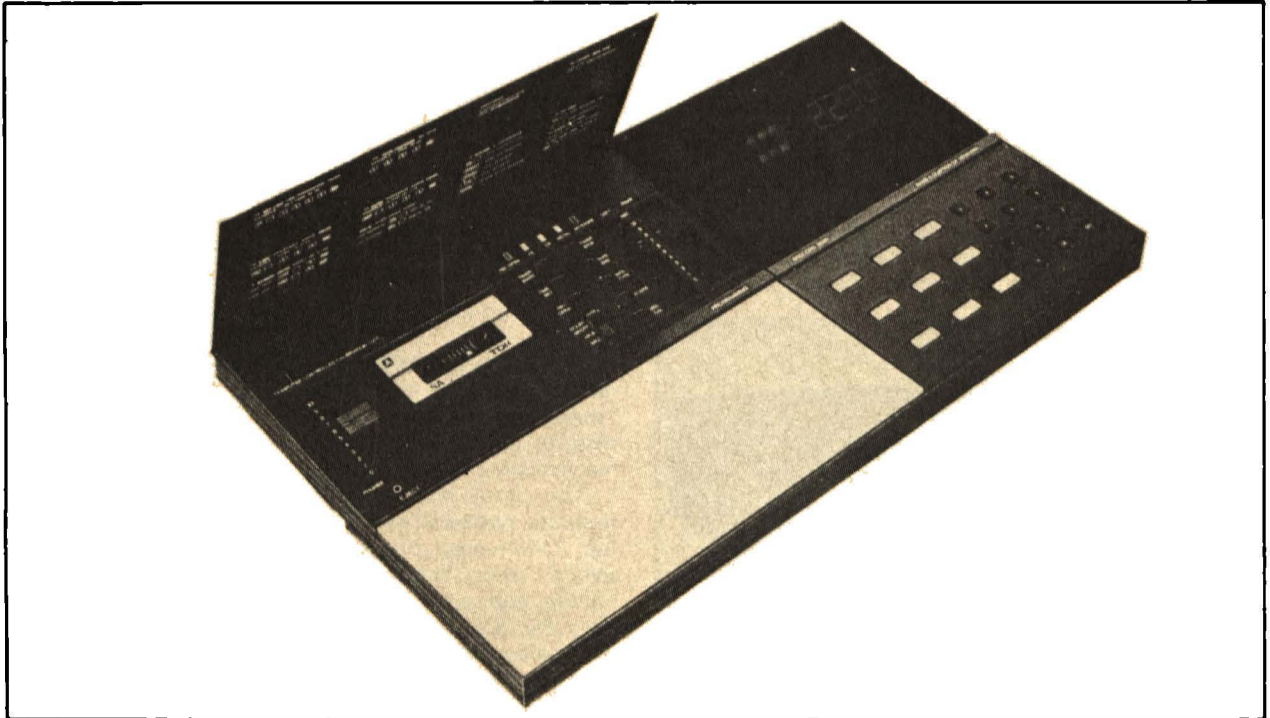
EQUIPMENT

speed, looking for the silent gaps between recorded songs. Higher priced decks enable you to program any desired sequence of songs for playback at parties or in discotheques.

Microprocessors are also used to control motors and solenoids in tape transports to achieve foolproof "FEATHER TOUCH" electromechanical operation, as opposed to the "SOFT TOUCH" mechanical transport controls in lower-priced decks. Some decks like Revox B215 use them to control automatic calibration of bias, equalisation and sensitivity for optimal results. Finally, they are also used



Onkyo's TA-2056 has three heads, three motors, dual capstans, Dolby B and Dolby C and an automatic controlled system.

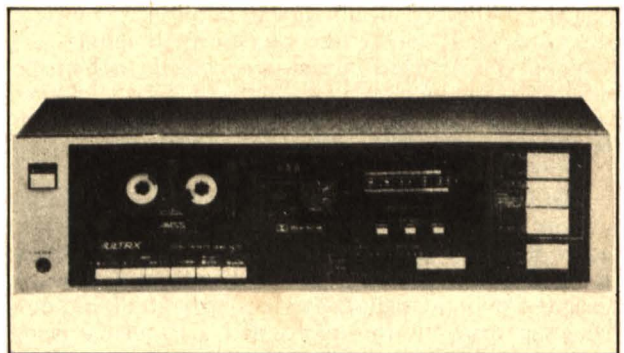


Bang and Olufsen's Beocord 9000 is a uniquely styled top-loading, three-head deck with Dolby B and Dolby C.

to facilitate remote control from a wireless infra red unit.

INPUTS AND OUTPUTS: All home cassette decks come with standard RCA socket line level input and output for connecting them to a pre-amplifier or a receiver's tape loop, but some also have microphone inputs and many have headphone outputs with volume control. Mike inputs are only useful if you plan to do a live recording. Home decks are not usually ideal for this purpose. Some high quality decks have a built in limiter to avoid unexpected levels to be controlled so that the tape never gets saturated at these levels. Some studio models have XLR input and output with +4dBm levels.

MAKING THE RIGHT CHOICE: As you can see, there are a lot of options. But if you are clear in your mind about what you are looking for, then the decision becomes very easy. Of course, the more the automation you want in the system, the more you have to pay. So don't be lazy and don't get dazzled with buttons or lights if what you are really looking for is good sound reproduction from cassette decks. It is useless to spend US\$ 2,000 on a cassette deck, if you don't own a high quality 'pre' and 'power' amplifier and studio quality speakers
— D.S.



Ultrax's RDC 11 has Dolby B and Dolby C, two heads, one motor, and soft-touch control.

Silica Gel

Progressive Products and Services, Bombay, have introduced a product, 'Silica Gel' for removing moisture effects from valuable electronic items like cameras, TVs, VCRs, music systems and electronic gadgets. The gel absorbs moisture from such items and thus helps in extending their life.

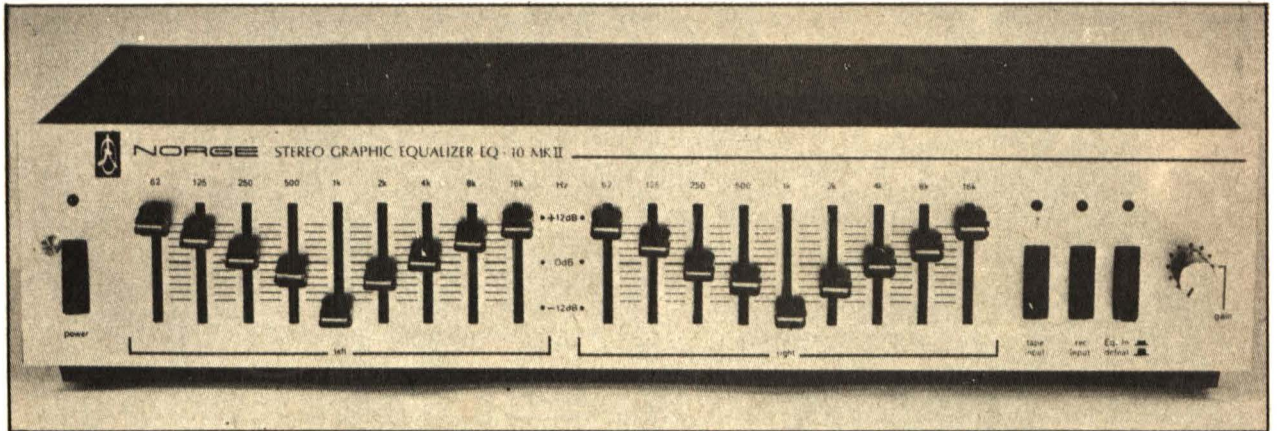
EQUIPMENT

Norge's Stereo Graphic Equalizer

For all discerning audiophiles, Norge's EQ-MK II stereo graphic equalizer will come as a real delight. EQ-10 MK II has 18 slide controls (9 per channel) which help to enhance the stereo sound. Unlike the conventional bass and treble controls, an equalizer manages to simply pick the exact frequencies you want to

enhance. The equaliser also helps in eliminating undesirable tape hiss or annoying record scratches. Priced at Rs.2,400/- EQ-10 MK II promises "to make your stereo sound so different you'll feel you have just added a set of expensive speakers to your equipment."

For further details contact:-
Skandia Enterprises
99A/2, Jenabai Building,
Dadasaheb Phalke Road,
Dadar, Bombay 400 014



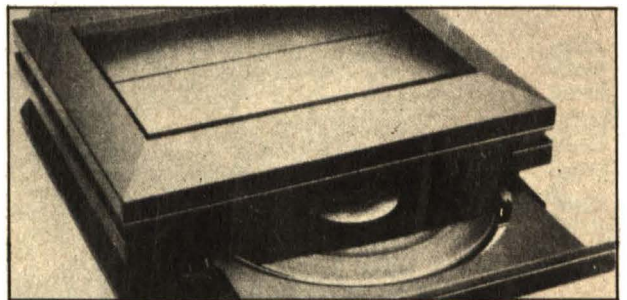
Laser Turntable

Finial Technology's Laser Turntable, which utilises a laser beam to play LPs, will be available to US consumers at \$ 2,500.

The company claims the product's laser-read approach offers improvements such as

- Elimination of record wear
- Better frequency response
- Revitalization of worn records
- Reduced wow and flutter
- Absence of rumble
- Reduced tracking distortion
- Elimination of acoustic feedback and
- Reduced mechanical resonances

The high-tech, sleek-styled unit also offers front-loading and full music programmability similar to CD hardware. It has instantaneous start-up and cueing control for radio stations. The company does maintain that it is not

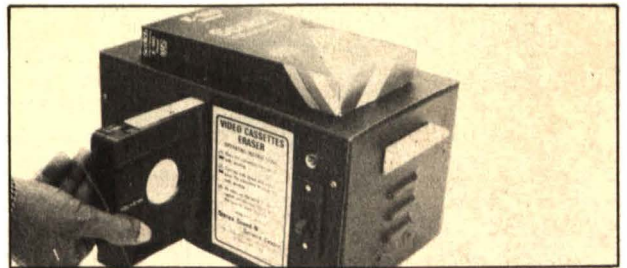


Finial's intention to compete with CD players, rather it is positioning to take advantage of an existing worldwide market of 30 billion vinyl records.

The laser turntable revitalizes worn records, though older records that have suffered from extreme vinyl wear or deterioration cannot be restored. Up to a point, the laser turntable can deal with warped records and vinyl LPs with thickness variations.

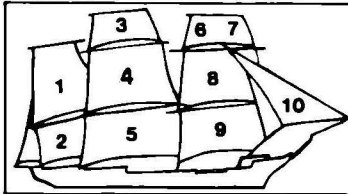
Video Cassette Eraser

Stereo Sound-N-Service Centre is an electronics research lab in existence since 8 years. Mr. Jayantibhai, M.Sc in electronics, has been totally involved in the audio electronics industry, and has been selling indigenous high speed duplicators for cassette duplication since 1981. He has now introduced in the market a video cassette eraser, which has proved extremely successful. He claims such an eraser is not available in any part of the world. Totally his own creation, it is extremely effective. All you have to do is just pass the cassette through the unit, as shown in the photo, and the erasure is complete and instantaneous. The price is only Rs.1100/-



As per calculation, each (blank) VHS video cassette costs Rs.100/-, and if one hundred cassettes are brought back into circulation, the cost of the Video Cassette eraser seems worthwhile. ■

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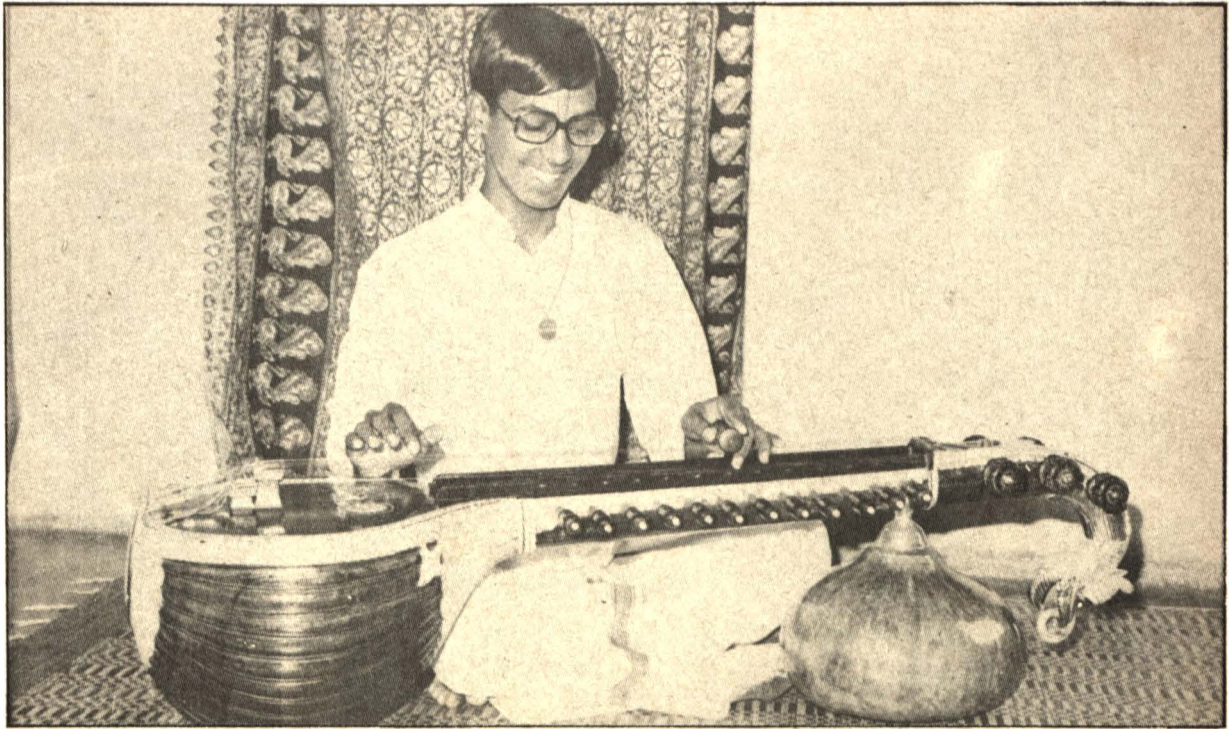
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|--|--|--|---|--|--|--|--|---|---|

CARNATIC MUSIC



Ravi Kiran with his gottu vadyam.

Carnatic Classical Music— The talented twelve

by Vivaadhi

The task of selecting the names of twelve truly outstanding artistes in the Carnatic domain, who need to be heard much more often on the stage, is not an easy one. In view of the many and varied reasons which result in relative under-exposure of such artistes, it would even be difficult to classify and elaborate the basis on which the artistes have been chosen. Therefore, it is inevitable that readers should feel that the names of some of their favourite artistes have been missed out in the reckoning. It can, however, be asserted, without fear of contradiction, that all the artistes mentioned in the list that follows are truly outstanding, and furthermore, that they deserve to be heard very much more often by the 'rasikas'—not just for the listening pleasure alone, but also for the healthy development of Carnatic music. For those

who are 'au fait' with the current state of affairs in Carnatic music, it should not be surprising that the list principally consists of vocalists. Vocal Carnatic music is an extremely exacting discipline which calls for long-term dedication, a degree of humility not often encountered today, and a willingness to sacrifice all other interests, to the muse.

Readers may be surprised at the lack of representation of percussionists in this list. It is my considered view that, today, truly deserving percussionists are able to get opportunities on the stage much more easily than, for example, vocalists. Given below are brief profiles of a dozen artistes who probably deserve much more public exposure and approbation than they are receiving at present. If artistes of the calibre of K.S. Gopalakrishnan and

CARNATIC MUSIC



N.P. Ramaswamy in concert

Ravi Kiran are not heard often enough by audiences, the loss is certainly that of the audience. It is today's music lovers and tomorrow's budding artistes who stand to lose heavily. It is very necessary to see to that the young enthusiasts get more opportunities to shine out.

K.S. Gopalakrishnan

A star of the first magnitude on the Carnatic music horizon. K.S. Gopalakrishnan's full mastery over both the flute and the musical idiom stands virtually unparalleled. These factors, coupled with his extraordinary 'manodharma' of musical imagination, make him a unique figure in the world of Carnatic music. His total hold over 'laya' makes it easy for him to successfully experiment with the most intricate nuances in both 'niraval' and 'swaraprasthara'. His 'sruthi suddha', combined with his cool blowing, makes him one of the finest flautists we have in the country today. Several stage appearances and more exposure will give this man a standing amongst the best.

Ravi Kiran

If there is one artiste in the Carnatic music firmament who can be mentioned in the same breath as K.S. Gopalakrishnan, it is indeed the young 'gottu vadhyam' maestro Ravi Kiran, who initially came to the attention of the music world as a child prodigy. More than fully maintaining his initial promise, he handles that most difficult instrument — the 'gottu vadhyam' — with a mastery that is indeed breathtaking. His intrinsic feel for 'raga swarupas', his impeccable 'pataantharas' in respect of krithis, his limitless musical imagination and intrinsic sure footedness in 'laya', all enable him to explore many unexplored by-lanes in 'raga alapana', 'niraval' and 'swaraprasthara' and make him one of the finest musicians we have with us today.

Thiruvengadu Jayaraman

Being under the shadow of a great man can be a deterrent to the growth of a singer, but the distinguished shishya of the Madurai Mani Iyer, Thiruvengadu Jayaraman is musically very much his own man. He has avoided the mistake of blindly aping and imitating his master, however great the master may have been in his own way. Rather, he emulates the example set by his famous guru. Endowed with a powerful, well-trained voice, which has a slight touch of huskiness about it, he sings with the sincerity and gusto that are the essential hallmarks of any real good musician. His knowledge of the intricacies of the technical aspects of music, known as 'vyavahara' in musical terminology, is second to none. However, he uses this knowledge with great discretion and delicacy, thus making his concerts both technically and aesthetically pleasing. His style of singing is characterised by strict adherence to 'sampradaya' without, at the same time, forsaking a truly modern approach. His originality in 'raga alapana' makes him a trail-blazer in concerts.

N.P. 'Cochin' Ramaswamy

N.P. Ramaswamy is an enormously talented musician who is an epitome of those factors that contribute to the greatness of one's music — wide and varied scholarship coupled with sincerity and humility. Coming from a very distinguished musical lineage that is traceable to the music court of that eminent composer, Swathi Thirunal, Ramaswamy's music has much to commend it. His style of singing is steeped in classicism and is a result of the heirlooms of musical knowledge that he has inherited from his forefathers. Ramaswamy has not taken to music as a profession but many who hear him wish that music would become his prime interest. If this happens, one

CARNATIC MUSIC



Nagamani Srinath in concert

has no doubt that he will make a mark in the Carnatic music world. What people like him require is a greater degree of concert experience. More public performances will place him among the best in the field.

O.S. Thyagarajan

O.S. Thyagarajan again belongs to a distinguished musical lineage and has imbibed a great deal of true 'sampradayaic' music, both from his father and from a number of distinguished musicians of yesteryear. Endowed with a relatively thin but highly negotiable and yet firm voice, his music is characterised by a high level of 'vyavahara' — a term that could be broadly explained as musical pyrotechnics. However, O.S. Thyagarajan is not guilty of using 'vyavaharam' to such an excess as to make it a mechanical exercise without the accompanying aesthetics. Here is another person who has not taken to music as a prime profession but all well-wishers of Carnatic music would wish that he could be heard much more often. An experience such as his will take him a very long way.

Alleppey Venkatesan

A shishya of the late Ariyakudi Ramanuja Iyengar, Alleppey Venkatesan is not heard as often as he deserves to be heard. Here again, the reasons could be that he has not taken up music as a profession but sings out of sheer affection for music. He follows the 'Ariyakudi bani', although in recent concerts, a certain degree of individualism has started making its presence felt. Venkatesan has mastered the art of expounding classical music in a crowd-pleasing manner and should prove to be an extremely

successful musician if he were to appear on the concert stage more often.

G.S. Mani

Very rarely do you find a healthy combination of the traditional and the modern but G.S. Mani is a musician who has delved deep into the truly traditional aspects of Carnatic music, and who, at the same time, displays a catholicity of outlook, G.S. Mani is one of the finest among the promising musicians we have today. Endowed with a robust and powerful voice which is capable of registering very effectively in the lower 'sthayi', Mani makes optimum use of his voice attributes. He also pays a great deal of importance to 'sahithya suddha' and 'sruthi' adherence and these, coupled with a thoroughly modern approach, make G.S. Mani a truly promising musician. He sometimes tends to over-emphasise modernism, but the solution to this problem consists in a greater degree of stage exposure and the resultant musical maturation. We do require more and more fine musicians amidst us.

Neyyattinkara Vasudevan

The glorious past with its rich musical tradition is recalled with Neyyattinkara Vasudevan. A musician in the truly classical mould, Neyyattinkara Vasudevan took the Carnatic music world by storm a few years ago. His recent concerts have revealed that he continues to progress along strictly traditional lines in a most promising manner. Thus, it can be confidently expected that he would nurture the glorious past of Carnatic music. Neyyattinkara Vasudevan should be heard more often so that the

CARNATIC MUSIC



Kadri Gopalnath with his saxophone.

more modern among the 'rasikas' of Carnatic music will be able to discern the past strengths of Carnatic music. With him we are taken back into the lilting past.

Nagamani Srinath

A disciple of the late Ramnad Krishnan, Nagamani Srinath, raised great expectations when she virtually exploded into the Carnatic music scene a few years ago. In keeping with modern trends, the intellectualism in her music was of a very high order. Her ability to express hybrid musical ideas through the medium of a reasonably well-trained voice, gave her the initial advantage that very few very young musicians have. If some of the rough edges in her music are to be smoothed out, she will have to give a large number of performances along with the audience and 'rasika' feedback which such concerts get. If she does this, this intellectual musician should turn out to be an outstanding success in Carnatic music.

Mysore Nagaraj

Mysore Nagaraj is indeed one of the most talented and brilliant violinists we have with us today. A few years ago, he used to play brilliant patches from the styles of the best-known violinists of today. However, in recently heard 'kutcheries,' his own individual flair is making its presence felt, and with the kind of technical mastery he has over the violin, coupled with the brilliant musical acumen that he no doubt possesses, he should become one of the finest exponents of the violin we have in Carnatic music. He is a very supportive and unpretentious accompanist and one has no doubt that with more stage appearances, he will indeed illumine the Carnatic music world.

Nagai Muralidharan

Another youngster who has sparked expectations in very recent times is the violinist Nagai Muralidharan. His mastery over the 'lakshana' and 'lakshya' of Carnatic music is indeed surprising in one so young and these, coupled with his ability to handle the violin in a truly outstanding manner, make him one of the most promising stars in the Carnatic music horizon. Son of a violinist, R. Komalavalli, Muralidharan has been the disciple of the violinist, R.S. Gopalakrishnan. Muralidharan has already been acclaimed for his skill in providing ideal accompaniment to leading musicians and is one of the most promising young violinists. Belonging to a family of violinists and with such a strong background, he is bound to shine.

Kadri Gopalnath

If prodigy U. Srinivas broke into the Carnatic music world through the medium of a western instrument, the mandolin, Kadri Gopalnath has stormed into the Carnatic music world — by using the saxophone. For the past few years, he has been giving a number of concerts to prove that the saxophone, like the clarinet, can indeed be adapted to the requirements of Carnatic music. Such an achievement calls not only for the greatest degree of technical skill and versatility in handling the instrument but also for an in-depth comprehension of the intricacies of Carnatic music so that the adaptation can be successfully accomplished. Having achieved a high degree of technical competence in handling the instrument, Gopalnath has started succeeding in adapting it to the exacting 'gamaka' requirements of Carnatic music. With more 'sadhana' and stage experience, he should reach great heights. ■

A concise history of the phonograph industry in India

(This is the second and concluding part of the article.
The first part appeared in the June issue of PLAYBACK).

by G. N. Joshi

With the appearance of another foreign concern, which had its origin in Germany and which secured also the help and collaboration of Dutch Philips Phonographische Industry under the name of 'Polydor', came a real and genuine competitive threat to the Gramophone Company. This was in the late 60's, Polydor succeeded in securing active and vested co-operation from a group of businessmen in Bombay known as Patel Group. The 'Patel Group' was well established in the trading of cinema machinery and photographic goods. It also conducted a cinefilm processing laboratory. On account of this, the group was in close contact with the film producing industry. Between the years 1940 and 1960, there was a tremendous increase in the record business from Indian films. The Patels, on account of their close contacts with the film industry, managed to make recording agreements for Polydor with quite a few film producers. The Patels, in addition, advanced lump sums to the film producers against royalties for the Gramophone discs. All these resulted in regular warfare between the Gramophone Company and Polydor for exclusive recording rights. Even so, the Gramophone Company, on account of its very long existence in the field, still held a dominant position. Gradually, however, with restrictions and curbs on recording and the exclusivity of contractual obligations of the artistes, the Gramophone Company suffered a great deal, in both prestige and business.



Mr. G.N. Joshi made his debut as a singer at HMV in 1932. By 1935, he had cut more than seventy discs with the Gramophone Company and won a 'gold' disc for outstanding sales of his records in the same year. From 1934 to 1938, he practised law, and joined HMV in 1938 as recording officer. His association with HMV lasted for thirty-four years, till his retirement in 1973. Mr. Joshi has written four books on music and has imparted useful knowledge in the form of lectures-cum-demonstrations to students of Indian classical music in 32 universities in U.S.A., U.K. and Africa.

Tactics and trends

After the first novelty of the gramophone disc had worn out, the Gramophone Company, for over half a century, poured into the market, records of various sorts, catering to various tastes of the heterogeneous population of this vast country. They tried to satisfy practically all the different and varied requirements of music lovers. Whatever artistic talent came their way was grabbed by the Gramophone Company and the recordings flooded the market. On account of their monopoly status, artistes, by and large, felt happy and honoured on being recorded and did not press for remuneration commensurate with their performance.

Performing artistes in India were then mostly ignorant of business tactics. They were carried away by the popularity of their recordings and the easy fame and name they got from the discs. The practice of payment on royalty basis was a well-guarded secret and this was offered only to big film clients. 'Everything is fair in love, war and business' — acting on this well-known dictum, the company managed to get recordings from artistes on very nominal cash payments and thus carried huge profits for the principals in England.

The Gramophone has served from time to time as a trendsetter. It is the psychology of masses all over the world to follow blindly the popular craze. Some years ago, it was noticed in the Western countries that music lovers were affected by Beatles mania, rock 'n roll, disco, etc. etc. In India too, we had such waves of popularity in music. Towards 1920, in Maharashtra,

PLAYBACK PRO



there was a craze for stage music. The stage music of Maharashtra was based on Hindustani classical music and great actors/singers like Balgandharva, Keshav Bhonsale, Master Dinanath, Pendharkar, etc. won tremendous fan following for their presentations in musical dramas. The Gramophone Company made huge earnings from these records of stage songs. Most of the classical artistes held very conservative views. They did not, therefore, like the idea of putting their art on gramophone discs, because they felt that their treasure of artistic knowledge would be cheapened by such recording. It was not very easy, therefore, to persuade such artistes to come to the recording studios. However, quite a few of them were recorded in those days, when only 78 r.p.m. discs were produced. These artistes found it very difficult to present their great artistry in the short span of three and a half minutes (which was the limit of one side of a 78 r.p.m. disc). Often, they complained about this.

Arrival of the LP

Around the year 1968, long play micro-groove recordings (LPs) were introduced in the Indian market. These were manufactured with plastic material. They were very light in weight and almost unbreakable. The performance time for a single side of a LP in those days was upto about 18 minutes, which was nearly 5 times that of a single side of a 78 r.p.m. record. It became easy, therefore, to induce the big names in the field of classical music to come forward for recording. In the inter-



vening period of nearly three decades, a lot has changed.

The history of the phonograph industry in India would be incomplete without the mention of three fairly recent arrivals in the Indian market. They are CBS, KAPCO and Jyoti Records.

CBS, the U.S.A. based giant organisation, was launched in India with great fanfare, in August 1982. But until the year 1985, it could not utilise more than 15 per cent its plant capacity to produce LPs. If CBS had arrived in India two decades ago, it would have taken firm roots here and would have built up a fair sized business comparable or even better than HMV and Polydor. It now has to be content with generating 65% of its sales through its vast and excellent International repertoire, courtesy its parent organisation in the West, CBS is surviving the competition because of the backing and patronage from the famous House of Tatas and the repertoire drawn from abroad.

KAPCO was founded in 1980. It took more than two years to start commercial manufacturing at Delhi. India is a vast sub-continent with an abnormally large population. It was wise, therefore, on the part of the KAPCO management, to start operations in North India, which was a region hitherto neglected by the major operating concerns. KAPCO met with encouraging initial success and soon captured the manufacture and pressings of nearly 25 new labels. KAPCO utilises the latest computer-aided machinery for manufacturing, processing and fast delivery of the orders.

PLAYBACK PRO



KAPCO's success is due to its adopting an aggressive attitude of marketing and most modern management techniques.

Mr. N.M. Betai started the Jyoti Records Manufacturing Company in 1966-67. With the help of a big loan from the Maharashtra State Finance Corporation, Jyoti Records managed to set up a plant spanning 1,100 sq. mts. at Thane, for the production of record discs. But, for almost seven years, the company failed to make an appreciable dent in the record market. So, in 1972, they entered into a collaboration agreement with CBS International. But the agreement with them did not bear fruit. Jyoti Records was unable to repay the MSFC loan, which forced the company into liquidation.

In 1974, the court receiver took possession of the factory. In May 1983, the Thane premises were bought from the court by Mr. S.D. Munshi, an industrialist manufacturing packaging goods and heavy machinery for glass manufacturing units. Considering the possibility of revitalising the idle machinery, the new owners recruited Mr. Prem Ramchandani, then owner of Sweet Melody (a music shop in Bombay) and producer of non-film Hindustani albums. He joined Jyoti Records in September 1983.

Burdened with machinery which was damaged as a result of non-use and non-maintenance for ten years, Jyoti released a film LP (Mehak) and 5 ghazal LPs on March 22, 1985. This was possible as trial runs had been made between September 1984 and March 1985. Between March 1985 and April 1986, Jyoti Records have



released fifteen LP records.

The 'Marker' (the machine that makes the master) at Jyoti needs some spare part replacements before it can become operative. These are expected to be installed soon. Meanwhile, they get the masters made elsewhere, in India or in London. Other music companies like Super Cassettes Industries and Venus have got many of their LPs pressed at Jyoti. Jyoti has four semi-automatic pressing machines which can produce 50,000 copies in a month, working one shift a day.

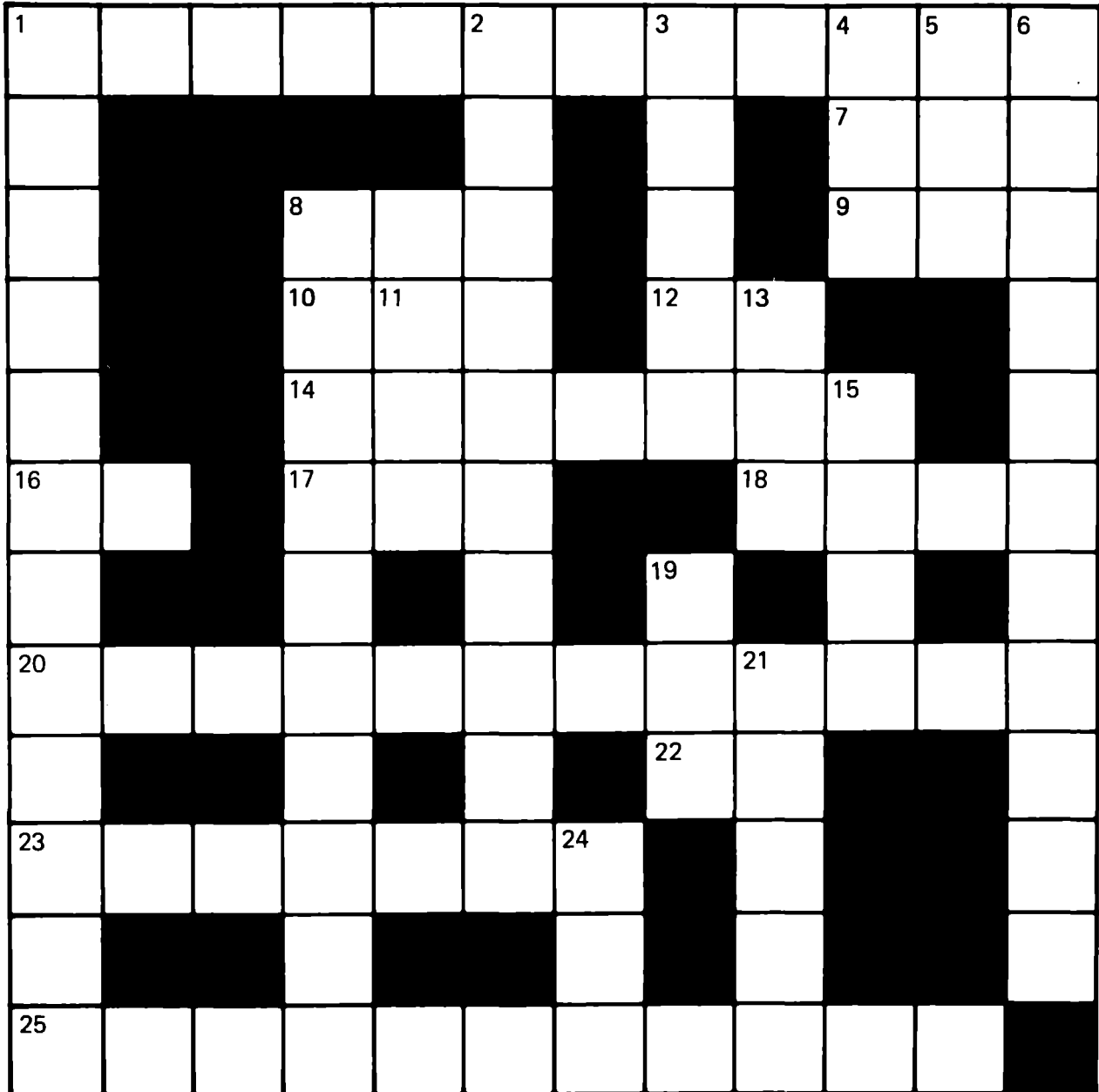
Thus, although it appears that the use of gramophone and discs are on the wane in the Indian market, I still feel optimistic that this is only a temporary phase. The demand for Indian discs in the International market has increased manifold. Indian-made gramophone records are marketed and are available in every corner of the world. Orders from outside India for Indian records are so large that the gramophone companies at present doing business in India could register a phenomenal rise in their export trade in coming years. For the Indian people, as mentioned earlier, although a gramophone and records are still luxury items, it is hoped and expected that its educational and cultural potential will be fully realised and utilised, with the economic improvements and prosperity in coming years. The phonograph brings to the owner music of his choice and the music which is always at his command. It is, therefore, undoubtedly undisputable that the invention of Thomas Edison and Charles Cros has brought indescribable happiness to millions in this country. ■

FAST-FOR-WORD

Musicrossword

July 1986/No. 2

Free, half year subscription to all readers who solve this musicrossword. Fast-For-Word is a regular feature, and the next musicrossword will appear in the August issue of Playback And Fast Forward .



Get Down and Across to words and rewards

Clues:

Across

- 1. Closest to the greatest (8,4)
- 7. Madan Mohan's Jahan (3)
- 10. War cry of Osibisaland (3)
- 12. . mahl (2)
- 14. 'Indian' classical music at its purest (7)

- 16. Zikr parivash ka (2)
- 17. Music is their middle name (3)
- 18. The lady with the red balloons, 99 of them (4)
- 20. 1986 NARM Presidential Award winner (5,7)
- 22. Elvis's blues (2)
- 23. All this, just because the poet had a drink or two? Ghulam Ali's hit ghazal (7)
- 25. He wrote one song, all the others were penned by Khumaar Barabankvi (4,7)

FAST-FOR-WORD

Down

1. The 'festive' duet rendered by Lata and Asha (3,4,5)
2. He fluted magic, when he lived (10)
3. By golly, it's (5)
4. Starkey Junior (3)
5. Mrs. Roshan, a singer in her own right (3)
6. S.N. Tripathi's 50s' hit, aao
chhaliye (4,5,2)
8. _____ and Venus (4,3,3)
11. Carly/Paul _____ on (3)
13. The rockstar who plays the flute posing like Lord Krishna (3)
15. Talat Aziz and Penaaz Masani's dream come true (4)
19. The 'raag' and the musician, both love jogging (3)
21. Music's Lady Ross (5)
24. Come, 'naach karen' (3)

Last date : 14th August 1986
 Correct solution : September issue
 (Correct solution of the June crossword will appear in the August issue).

Rules :

1. Each entry must be on the given entry form only.
2. One reader can send only one entry.
3. The last date of receiving completed entries is the 14th of August, 1986.
4. All entries should be addressed to Fast-For-Word Business Press Pvt. Ltd., Maker Tower "E", 18th Floor, Cuffe Parade, Bombay-400 005.
5. Only correct entries will qualify for the prize.
6. Each prize-winner will receive 6 consecutive issues of 'Playback & Fast Forward'. If he/she is already a subscriber, the entrant can nominate someone else to receive the prize. Alternately, he/she can extend the subscription by 6 issues. Each 'all correct' entry will get a prize. There are no runner-up prizes.
7. Incomplete and illegible entries, as well as entries after the closing date, will not be considered.
8. The correct solution, with the list of prize winners, will appear in the September issue of Playback & Fast Forward.
9. In all matters, the decision of the Editor will be final.
10. This coupon must accompany all entries.

Name : _____

Signature : _____

Postal Address : _____

Nominee, in case you are already a subscriber : —

Name : _____

Postal Address : _____

Pin Code : _____



CBS PRESENTS:

- IND
4 CX-1123 "SAAZ-RAAG AUR TAAL" Lucky 13: Instrumental Music: Cassettes as well as L. Ps. Conducted by: Pt. Vinayak Vohra. 13 Indian instruments like Sitar, Santur, Flute, Dilruba etc. playing 13 rare Raagas in 13 Taals (Rhythms), with percussion instruments like Pakhawaj, Tabla, Khol, Dhol, Dholak, along with 13 side rhythm instruments like madal, manjira, duff etc. Presented by: Chandiramani.
- IND
4 CX-1131 MAUJ-a unique combination of Sitar and Pakhawaj. Sitar: Chandrashekhar Naringrekar. Pakhawaj : Arjun Shejwal. 6 lilting Raagas in 6 special Pakhawaj rhythms. Available in Cassettes only.
- IND
4 CX-1097 "SOZ-E-DIL" — Traditional Ghazals of Ghalib, Momin, Zauq etc. Cassettes as well as L. Ps. Singers: Shruti Sadolikar (Katkar), Kavita Krishnamurti & Usha Amonkar. Music: Chandiramani. Assisted by: Bulu C. Rani. Tabla: Shridhar Padhye.
- IND
4 CX-1085 BHAKTI VARSHA: Traditional Bhajans of Kabir, Surdas, Guru Nanak, Khalas, Meera etc. (Cassettes as well as L. Ps). Singer: Shruti Sadolikar (Katkar). Pakhawaj: Arjun Shejwal. Music: Chandiramani, Assisted by: Bulu C. Rani.

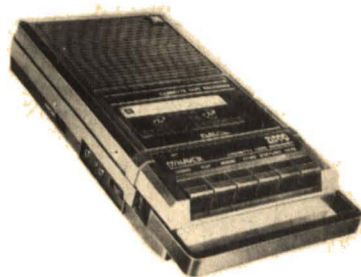
Produced by: Chandiramani Enterprises Bombay 400 005.

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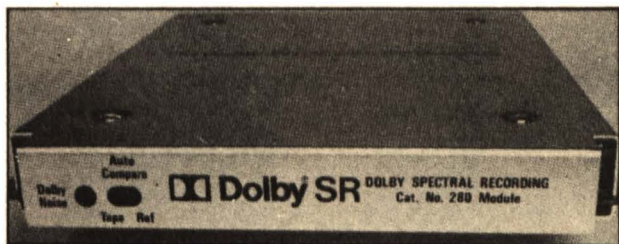
Analogue fights back with Dolby

ANALOGUE RECORDING received a much-needed shot in the arm at the AES Convention in Montreux when Dolby introduced a totally new professional recording process designed to combine the most important advantages of digital and analogue recording.

Dolby Spectral Recording — or Dolby SR, as it will be known — takes advantage of a previously unused mechanism to improve the information capacity of analogue recording.

Dolby claims that with SR, modulation noise and other effects introduced by analogue recording are suppressed to well below audible level and that signal purity is achieved at all levels, with no hard clipping.

To demonstrate the system, Dolby used a wide selection of recording modes using SR and given the difficulties of demonstrating in an acoustically bad hotel reception room, the system managed to impress all those who heard it and rapidly became the talking point of the Convention.



The much talked about system, Dolby SR

Dolby SR will be available in the form of single-channel plug-in modules which will fit into existing and new Dolby noise reduction frames. The first of the modules will be available soon and will cost about US\$ 750 per channel. A second module, designed to fit multitrack noise reduction systems, should be on the market by autumn this year, costing slightly more.

Dolby has called its new system Spectral Recording because great effort is placed on analysing the spectral content of the signal and adjusting the parameters accordingly to give a clean, clear reproduction of the wanted signal without introducing any bad effects. It works by exploiting the spectral diversity of audio signals so that the information carrying capacity of analogue recording is improved.

Dolby SR is to solve a dilemma

With the recording industry still in confusion over the digital revolution, Dolby's timely introduction of a new professional recording designed to improve the quality of analogue could be just what is needed to solve the dilemma.

Leaving aside the complex issues of which digital recording format to opt for, many UK studios are still sticking to analogue for the simple reason that they cannot afford the investment in digital. Some of the larg-

er studios have decided to stick their necks out and make that investment, but for some of the smaller ones the cost is just too prohibitive.

This is one of the reasons why Dolby's introduction of Spectral Recording — or Dolby SR, as it will be known — was greeted with such enthusiasm by all those who attended the company's demonstration in Montreux.

Dolby has spent six years developing SR, which is intended to be used with professional analogue tape recorders running at any standard speed. So far the system is still in its infancy — it has to be tested out in the field by studio engineers — but the company claims that SR can improve the information capacity of analogue recording giving an extremely large usable dynamic range, equal to or greater than that of a 16-bit digital recording system.

And the cost is not prohibitive either. Most studios already have Dolby A noise-reduction systems and the new SR modules are designed to fit existing noise reduction frames. The first module will cost about 25 per cent more than Dolby A.

With Dolby claiming that it can now make analogue sound just as good as digital, but for a fraction of the cost, studios that have not already installed digital equipment must be wondering if it is really necessary. If nothing else, Dolby SR certainly puts off that decision giving studios more time to decide which digital format to use and to find the money to pay for it.

Dolby itself does not see SR as anti-digital, more as a move to further analogue technology. Joan Allen, the company's vice-president, advanced marketing, says: "We are not trying to stamp out digital, we just think SR is a better way of doing original recordings. It is a question of horses for courses. Analogue is much simpler to use and many producers still prefer that method, so with Dolby SR they can continue using analogue with the benefit of improved sound quality."

One company which is delighted with the Dolby SR announcement is Soundcraft. Soundcraft had used the AES platform to launch the Saturn, an analogue multitrack tape machine complete with Total Remote unit.

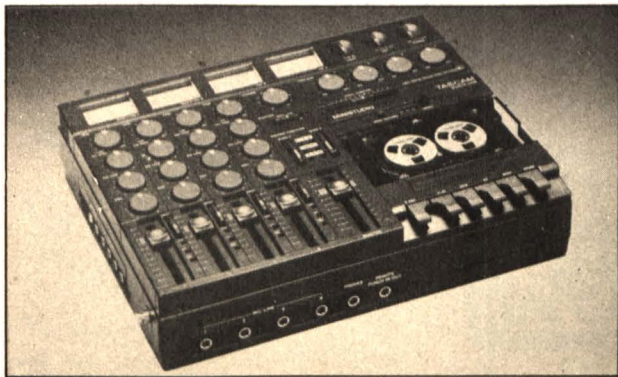
Phil Dudderidge, the company's managing director, says: "The Dolby announcement could not have come at a better time for us. We had no idea Dolby had anything like this up its sleeve. Before we heard Dolby's news we had estimated that the Saturn would have an effective lifespan of about five years. Now we can double that."

Tascam Porta One

The TASCAM PORTA ONE MINISTUDIO is the "little brother" of the TASCAM 244 PORTA-STUDIO which incorporates 4 x 2 mixer and 4-channel multitrack cassette recorder. The MINISTUDIO can be driven by both AC and battery power.

Each input channel of the MINISTUDIO's built-in mixer can accept a microphone, musical instrument, line level source or playback from the built-in recorder. You can preset the sensitivity with a TRIM control and adjust the channel level with a fader. You can alter the tone using the EQ LOW and EQ HIGH during the initial recording, overdubbing or final mixdown. Use the PAN POT to assign its signal between pairs of tracks during recording, or anywhere in the stereo perspective during mixdown. Because there are RECORD FUNCTION

PRO AUDIO



The Tascam Porta one Ministudio, the "little brother"

switches as well as PAN POT, you can assign each input to any of the four tracks for recording – or all 4 inputs to one track.

The MINISTUDIO's built-in 4-track recorder is calibrated for optimum performance with high bias 7U 'μ's (type II) cassette tapes. Tracks can be 'bounced' ('ping-ponged') and you can even add new material at the same time. As a result, up to 10 different parts can

be recorded without going beyond a second generation. A jack for a remote punch-in/out, the optional RC-30P footswitch, permits you to electronically start and stop recording with your hands free. Incidentally, because the MINISTUDIO includes switchable dbx noise reduction, you will enjoy noise-free and low distortion recording. You will appreciate the added convenience of the MINISTUDIO's standard track spacing and 4.8 cms tape speed, which together provide compatibility to record and playback standard stereo cassettes.

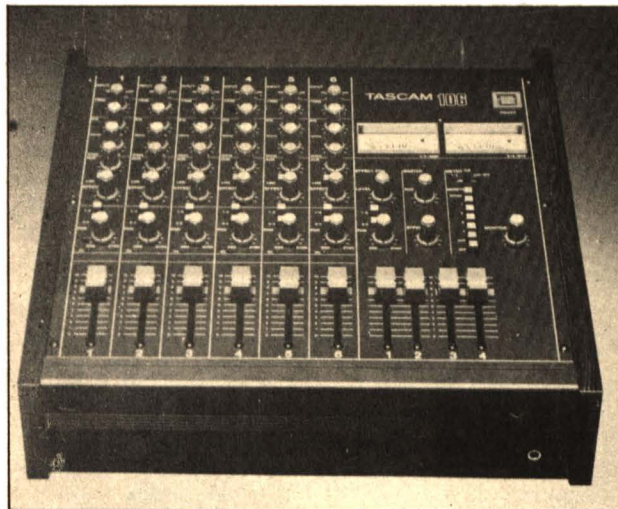
The MINISTUDIO's monitor system includes cue capability. That means, you can mix all four tracks plus live inputs into an independently-controlled headphone output, so you can hear what you're doing while recording and overdubbing. Levels can be adjusted coming off the tape, so that a suitable headphone mix is obtained. Four VU meters provide visual monitoring of any recorded or reproduced signals.

Other features include: *Optional AC adaptor, PS-P1 *Optional carrying bag, CS-P1 *Optional flight case, CS-P1H *4 TAPE OUT Jacks *2 LINE OUT jacks *Input channel mute (OFF) position *Battery power indicator *Counter ZERO RETURN function *REMIX-CUE monitor selector

The Tascam M-106

The TASCAM M-106 mixing console was designed for maximum flexibility, without compromising performance in any way.

It is equipped with a flexible combination of functions so that it can be used in a wide range of applications,



The Tascam M-106 mixing console.

from small studio recording, to mixing in PA and disco systems and mixing audio productions.

*6 input channels with selectable inputs, provide;

*6 MIC IN

*6 LINE IN

*4 RIAA PHONO IN

*4 PGM busses

*AUX buss with master level control

*EFFECT buss with master level control

*Each input channel provides: input selector (CH, 1 & 2, MIC-ATT-LINE, CH. 3 to 6; MIC-ATT/PHONO-LINE), Trim control, Low (100 Hz) and High (10 kHz) EQ (12 dB boost/cut, Direct out, Insertion, Post/Line select switch for AUX buss, AUX send level control, EFFECT send level control, PGM assign/plan, Input fader, Overload indicator

*PGM insertions

*PGM master faders

*EFFECT RETURN with level control and PGM buss assign/pan

*Monitor outputs (L,R) with monitor select matrix, mono switch and monitor level control

*Headphone jack (1.5W + 1.5W)

*2 VU meters with peak indicators

*Meter select switch (PGM 1-2, PGM 3-4, Aux/Effect)

*PGM sub in/EFFECT sub in/AUX sub in

*2 fader-link knobs supplied

*Optional portable case CS-106

*Optional EIA 19" rack mount angle RM-106



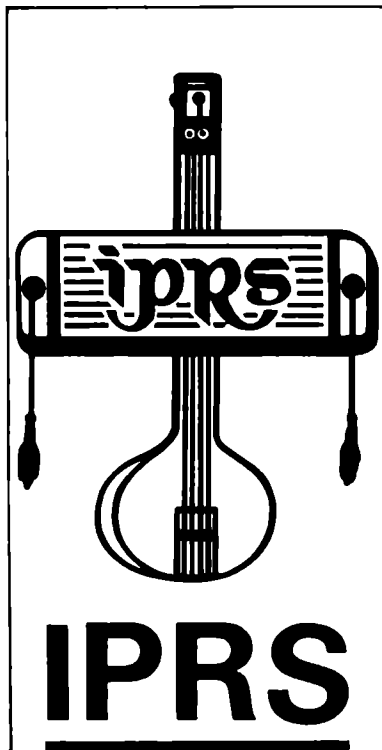
Lexicon's new model 2400 is a true stereo time compressor/expander that also incorporates a time code reader and reference output. The unit designed to alter the running time of video, film, or audio programmes while maintaining the original pitch, it replaces Lexicon's 1200 C unit, which was the recipient of an Emmy Award. The 2400 was expected to hit the US market last month with a recommended retail price of US\$ 19,000. Call Lexicon at (617) 891-6790 for information.

NEWS FEATURES

The Indian Performing Right Society Limited (IPRS), an association of composers and authors of musical works, was formed to administer, on behalf of its own members as well as the members of such Performing Right Societies operating in most of the countries of the world, certain of the rights granted to them under copyright legislation. The IPRS is non-profit making, limited by guarantee and has no share capital. IPRS does not recover fees or subscription from its members at present.

The practice of giving the authors and composers right to control public performances in their musical works dates back to early 19th century. Since then, authors and composers, more specifically in the Western countries have collected performing right royalties as the copyright owners as a normal procedure, for performance of their musical works in operas and similar stage works. However, in respect of short works, which were more often and extensively performed publicly thousands of times daily, at all sorts of places of entertainment throughout the world, to collect their dues with respect, to all such performances was impracticable for the intellectuals. On the other hand, for persons needing permission for performing copyright music in public to approach each individual owner of the copyright in every piece of musical work, for each of the performances at each of the places throughout the world, would be intolerably troublesome, time consuming and exceedingly expensive. Even though he may be able to do so, nevertheless, it would be impossible for a majority of the copyright owners to adequately deal with such applications and requirements on their own. In order to overcome the difficulty of both the owners of copyright musical works and of the users thereof, a special, suitable and viable organisation had to be evolved.

The common problem, of the intellectuals and creators of musical works on the one hand and those who want to exploit same on the other, was solved by the formation of Performing Right Societies. The Indian Performing Right Society came to be registered as a public limited company on 23rd August, 1969. Amongst others, the founder



members of the Society were:

Late Mr. I.K. Menon, then Secretary of the Indian Motion Picture Producers' Association (IMPPA);

Mr. Prem Nath Wadhawan, Secretary, Cine Music Directors' Association;

Mr. Shrinath (S.N.) D. Tripathi, one of the prolific music composers of Hindi films;

Mr. Mahendra Nath, Secretary, Film Writers' Association and Mr. B. Kaicker, Secretary (IPRS). The operational activities of the IPRS were later on augmented by the active, selfless and dedicated work of well-known persons in the music industry all over India, like Mr. M.B. Srinivasan, a well-known composer of music in the South, Mr. Naushad Ali, a renowned music composer, Mr. K.V. Mahadevan, Mr. Vijaya Bhaskar, Mr. Jaidev and Mr. Naqsh Lyallpuri. The Society started with a membership of about 20 authors, composers and film producers. Membership, since then, is gradually increasing, and is presently over 600. The IPRS, moreover entered into reciprocal agreement with the Performing Right Society Ltd. (PRS) of Britain during the year 1975. By virtue of the reciprocal agreement with the PRS, as also by virtue of the membership of the International Confederation of Societies of Authors and Composers

(CISAC), the World Congress of Authors and Composers, the IPRS, besides the works of its own members, also controls the public performance of entire musical works belonging to and owned by members of the PRS, as well as the world, including the Societies operating in the USA, Germany (both West and East), Canada, Italy, Japan, Russia, France, Netherlands etc., who all are members of CISAC. Thus, millions of musical works are now under IPRS control, and the list is increasing with every passing moment. Furthermore, having entered into a bilateral agreement with the Mechanical Copyright Protection Society Ltd. of the United Kingdom (MCPS), IPRS has acquired the exclusive right to collect mechanical right royalties throughout India of not only member copyright owners of MCPS, but also of members belonging to other Mechanical Copyright Societies operating in other countries of the world, which are affiliated to Bureau International Des Societes Gerant Les Droits D'Enregistrement Et De Reproduction Mecanique (BIEM).

With the creation of Playback And Fast Forward as a journal for the music industry, including authors and composers who provide the basic software, I take this opportunity to address all authors and composers in the country who create musical works, to utilise the services provided by the IPRS to protect the earning rights inherent in their musical works. The IPRS painstakingly follows the exploitation of such musical works of such authors and composers who are its members and ensures the recovery of royalties due to them through its own offices and a team of representatives now functioning actively from Bombay, Madras, Calcutta, Delhi, Bangalore, Hyderabad and Ernakulam. What is important for the Indian authors and composers to realise is, that apart from India, there are other international organisations of such nature existing in other countries of the world, which guarantee royalty recoveries and benefits to the members. It is to be known that rights of authors and composers in the musical works subsists throughout their life time and fifty years thereafter to the benefit of their legal heirs and other dependants.

Through the membership of

NEWS FEATURES

IPRS, the authors and composers of musical works are guaranteed reimbursement of their royalty dues for utilisation and/or exploitation of their works by live performances, radio broadcast, telecast, stage shows, performances in hotels and restaurants, other public places including auditoria, halls, departmental stores, shops etc., not only in India but anywhere in the world, through its affiliated Societies numbering seventy.

However, it is also to be understood that authors and composers should retain their rights within themselves and not sign away their valuable rights to media-owners. Let us hope the creation of a forum in the world generates awareness and serves the purpose of authors and composers of musical works in India.

All creative people, authors and composers should take their cue from Pandit Ravi Shankar, the internationally renowned creative genius, who is the President of Honour of the IPRS and also a member of the Society. Get in touch with:

Secretary
The Indian Performing Right
Society Ltd.
717 Dalamal Tower,
Nariman Point, Bombay 400 021.

Fight against piracy

Four raids were carried out in Bombay in the month of June and in the span of two weeks a total of 5,700 cassettes were seized from four shops. IPI issued press releases but only the name of one shop, Weston Electricals, was provided. There was also an anti-piracy raid conducted on three stalls on Shaikh Memon Street and one at Kalbadevi. Over 2,400 pirated music cassettes were seized.

According to an IPI press release, in the recent anti-piracy raids initiated by it, 70,644 cassettes were seized from several shops all over the country in the period 19th April to 20th June. A total of 37 people were arrested in the process. In Kurla, 20,000 cassettes were seized from four shops, A. Karim Library, Radio Centre, Saila Watch and Radio House and Prakash Radio Centre. If this is any indication, a daily seizure of at least 100,000 cassettes in Bombay alone, does seem possible.

If the IPI is out to fight piracy, they are showing no special urgency. The danger of piracy is genuine and enormous and the war against it must be carried out on a large scale in every city of India. The Government has laid out a stringent law and the IPI must make full use of it.

'Beatlemania' sued

The Apple Corp. Limited, the firm that protects the rights of the Beatles, the British group that disbanded in 1970, has sued Beatlemania Incorporated and the show's creator Steven Leber, saying they had misappropriated the characters of the four Beatles: John Lennon, Paul McCartney, Ringo Starr and George Harrison for the play 'Beatlemania'.

A U.S. judge has noted that creators of 'Beatlemania' have violated the musical group's trade marks and must pay ten million dollars in damages.

Susmit-Sangita fades out

Only last month we saw the arrival of Pantape and Micro-wonder magnetic audio tapes into the market. The other magnetic audio tape manufacturers are Weston, Jai, Span, LeTape, Vimal and Super Cassettes Industries. Some professionals have expressed reservations about the quality of pancakes available for loop-bin duplication in India. Overall quality is passable, but levels are not maintained.

One audio-tape which was very successful in India in terms of quality was manufactured by Susmit-Sangita Intermagnetics Pvt. Ltd., at their plant near Ranchi, in Bihar. Susmit-Sangita collaborated with Intermagnetics Corp. Inc. of the USA, who were then the largest audio-video tape manufacturing company in the world. Intermagnetics controlled 26% of shares of Susmit-Sangita. Mr. R.G. Poddar, Managing Director of Susmit-Sangita, negotiated the collaboration with Intermagnetics, and convinced them to invest 26% by way of machinery and also transfer of technology.

Susmit-Sangita's entry into production of audio-tape was considered a workable proposition and Inter-

magnetics was so intensely involved with the Susmit-Sangita operation, that they commissioned their technicians to India, for 18 months, until the Ranchi plant achieved the strict international standards of the California company. The establishment of Susmit-Sangita was an exciting business proposition and ICICI and BISICO loaned 26 lakhs towards the establishment cost of Rs. 1 crore, which included the working capital. This was the first really good world-class tape available in India and stopping all imports could now be seriously considered. The major buyers (then) of Susmit-Sangita were T-Series, Sangeeta, Tarangini, Echo and INRECO.

The Susmit-Sangita tape plant was commissioned in 1981. At the time of its closure, T-Series was purchasing the entire output. The plant was producing approximately 1000 pancakes (25,000 C-60 cassettes) a day. The capacity of the plant was about 2500-pancakes (65,000 C-60s) a day.

In 1982, Amarjeet Singh of the AGRA Group, who was based in Dubai, wished to put up a unit in India, and the group was negotiating with the U.P. govt., to put a plant to manufacture television sets.

In early 1982, the AGRA Group took over Intermagnetics, whereby they automatically controlled 26% shares of the Indian unit. They decided to inject funds and run the plant to full capacity. The capital was raised from 20 lakhs to 30 lakhs. The funds were paid up by Intermagnetics, USA, which was now controlled by the AGRA Group, who further contributed a loan of Rs. 10 lakhs from their N.R.I. account. The plant ran very well for one full year. By the end of 1984, though, Intermagnetics went into liquidation. Problems began thereafter. The secret tape-coating formula-ball mill mixture, which came from USA, stopped and local concoctions were tried out, which resulted in complaints and rejected material worth Rs. 30-40 lakhs. This affected the cash flow of the company.

Mr. R.G. Poddar approached the AGRA Group for more funds, and they had already given their personal bank guarantees to the State Bank of India, with whom there still is an outstanding of Rs.1.30 crores. The possession of the factory is now with the State Bank of

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India.

Before Pantape came on the scene, Susmit-Sangita was the only company to successfully market blank cassettes under the Laser brand in Eastern India.

Susmita-Sangita had in-house facility for moulding shell and covers from their own dyes on their injection moulding machines. Cassettes were manufactured in-house on automatic loaders, and duplicating facilities raised. As a matter of fact, the company did job-work duplication for INRECO, and, to a small extent, even for HMV (GRAMCO). The plant has its own generators and staff quarters and its own air-conditioning unit.

Mr. Dinesh Parikh, shareholder and a close associate of Mr. R.G. Poddar, has recently visited the plant. He told this magazine that the plant is in a very fine condition and could be put back into operation immediately. The State Bank of India wishes to sell the company for a sum of Rs.1.50 crores, which includes their dues and interest payable to them. The State Bank has the power of attorney on nearly 80% of the shares. Out of Rs.1.50 crores over Rs.30 lakhs are due from various creditors, and can be possibly recovered.

By the next year, the country is expected to see seven more audio tape plants commissioned, including Murugappa, Garware, WEBEL/GRAMCO, HPF and some others.

To put up such a plant today would easily cost Rs. 3 crores or more. Playback And Fast Forward hopes, that out of the 72 licences for audio-tape, one (or more) of the promoters negotiates with the State Bank of India and puts Susmit-Sangita back into operation.

Movac in deep trouble

At the time when Movac launched Montage brand of pre-recorded audio cassettes and C-45, C-60, C-90 blank cassettes, only imported cassettes were available in India, that too mostly clandestine imports.

Movac began marketing pre-recorded cassettes of non-film music in regional languages. The task Movac undertook was incredibly uphill: a pioneer in India in audio

cassettes venturing into non-film music in regional languages! What multinationals had not done in 50 years, Movac attempted in 6 years. Movac created demand for traditional Indian language programmes by recording and marketing cassettes in many languages viz. Marathi, Gujarati, Konkani, Rajasthani, Punjabi, Bengali, Assamese, Tamil, Malayalam, Telugu, Kannada, Sindhi, Parsi, Gujarati, besides Hindi and English. Movac also recorded and presented many instrumental programmes, such as santoor, shehnai, sitar, flute, etc. The range of programmes was staggering: devotional, folk-lore, ghazals, qawwalis, bhangda, koli, dance music etc. The company also succeeded in contracting renowned artistes viz. Mehdi Hassan, Anwar, Yusuf Azad, Anisa Sabri, Nirmala Devi, Prof. Ram Panjwani and a host of others.

The initial response was overwhelming. But there were teething troubles. The then management of the company could not cope with the enormous task. The management had ventured into production and marketing of several other items, such as tape-recorders, cassette players, hair dryers, mini-mate games for children, etc., in addition to the audio cassettes. The initial 'quality' problems resulted in rejections and consequent losses. It had a telling effect on the working capital and the same dwindled. The insufficient working capital prompted delayed repayments of the institutional finances and the requirements of the factory were not catered to satisfactorily. All this turned into a vicious circle and the overall turnover dropped, losses increased, outstandings mounted—and by late 1979 - early 1980 the company was a 'sick' unit. In mid-1980, the management changed hands.

The first step that the incoming management took towards reviving the company was to sort out the mess created by the outgoing management and the house was set in order. It was discovered that the items like cassette tape-recorders, and mini mate games did not have any demand and that it was not commercially viable to manufacture and supply the items as imported tape recorders etc. were freely available, and that too at very competitive rates. Under the circumstances, all stress was laid on pre-recorded cassettes and a press campaign was initiated

for launching the Movac-Montage cassettes in the market, afresh. The well-read newspapers like The Times of India and Indian Express carried the company's advertisements on the front pages. This boosted the sagging image of Movac and helped to remove the mental block from the public mind vis-a-vis the quality of Montage cassettes. The company did roaring business during the year 1980-81 and during the first half of 1981-82, Montage cassettes became quite popular. As a matter of fact, multi nationals like EMI and MIL were left far behind as far as the non-film regional language programmes were concerned. At that time, Movac cassettes were selling in the market in retail for about Rs.45/- per piece. One such title, "Hara Hara Shankara" was selling at between Rs.50/- and Rs.60/- per piece at various retail outlets in Bombay, Madras and several other cities in the south, while EMI and MIL cassettes were selling in retail for about Rs.40/- to Rs.50/- per cassette. The products of other companies were not fetching anything over Rs.35/- per piece. The company seemed to be doing well and the cash flow was in a healthy position. During that period, Movac liquidated a lot of market liabilities as also statutory liabilities. The incoming management had not availed of the market credit, the bank over-draft, the SICOM term loan and various other facilities according to the previous management. In spite of this, the incoming management had to not only service these loans, by way of the payments towards interest etc, but also had to pay the part of principal credit as well.

The Union budget for the year 1981-82, presented by the Finance Minister to the Parliament in the month of February 1982, contained provisions for levying excise duty on pre-recorded cassettes. The incidence of the duty worked out to 26½% ad valorem. As a consequence thereof, cassettes became costlier by 35%. In other words, the retail price of the cassettes would have gone up from Rs.45/- to Rs.60/- per cassette. This escalation in the retail price made the product prohibitive for the average buyer and opened new vistas for the pirates. At that time, blank cassettes, with magnetic tape manufactured in India, were available in the market for Rs.15/- per piece, inclusive

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of all taxes. The same cassettes were available for about Rs.7/- to Rs.8/- in the illegal market. The pirates had only to buy these cheaper blank cassettes, and thereafter, had to do the duplicating job of the popular programmes, at a cost of about Re 1/- per piece. All said and done, the pirated cassettes were costing them about Rs.10/- per piece. In the post-budget period, such pirated cassettes flooded the country and the retail price of such cassettes was from Rs.20/- to Rs.25/- per piece. The general public, the man on the street, fell for such cassettes and patronised the pirated cassettes in a very big way. In a very short period of time, the legitimate industry suffered a severe setback, demands fell and sales in the retail outlets suffered very heavily.

It was seen that the same programmes were selling on the footpath in large numbers, while in the shops, the stock remained unsold. The lure of the low price (of the pirated cassettes) was so great that people did not care for the quality of the cassettes. Piracy had such a devastating effect that the smaller cassette companies found it difficult to survive. It affected the small and big alike. Piracy was really very easy. The pirate had to invest hardly Rs.15,000/- in the business and was able to get a 100% return on investment, per month. Pirated cassettes captured more than 3/4 ths of the market. Under the circumstances, the legitimate cassette industry was driven to the brink of disaster. Several steps were initiated in order to curb this menace. Big companies like EMI and MIL tried to take legal steps against, the pirates but to no avail, because piracy was well spread, and it had become a sort of cottage industry.

The legitimate industry resorted to drastic price cut as a last resort, thinking that with the price cut, the retail price of the legitimate cassettes may fall in the price-range of the pirated ones, so that the organised industry may be able to drive out the illegal industry on this score. As the quality of the legitimate cassettes was definitely better than the pirated ones, it was assumed that given the choice of buying legitimate cassettes, the public might not opt for the illegitimate ones. Movac brought down its ex-factory price to Rs.9.50 per cassette after the budget, as compared to the price of

Rs.18/- per piece that prevailed prior to the budget. Of course, a few supplementary steps also had to be taken, such as cutting down overhead expenses wherever possible, working additional shifts in order to utilise the optimum capacity of the plant and machinery and utilising the assets in full, as also cutting of the publicity expenses. Another major step taken was to reduce the number of new programmes introduced during the year and to try and sell the existing programmes more and more, so as to save on the variable cost. As a result of these steps, the volume of sales fell, and Movac, which was just coming out of a bad phase, suffered another setback in business in the form of excise duty imposition and the (resultant) piracy of its devotional and regional language programmes.

While the war on pirates is still on, Movac has encountered further financial set-backs as finance institutions have declined to co-operate, and instead, have hastened the process of Movac's decline by stalling the disbursement of sanctioned term loans and refusing NOCs for alternate borrowings.

Today, Movac is on the brink of getting lost into oblivion. The legend is once again coming true! Those who dwell along untrodden paths clear the way for others who follow, but they themselves perish, prey to the hazards of the journey. Pioneers rarely survive.

Murugappa Electronics Limited

Fast forwarding and rewinding will no longer be a problem for Indian music lovers. Murugappa Electronics Limited (MEL), a company promoted by the Murugappa Group of Madras, is all set to change the audio scene with their world class audio cassettes, says their recent press release.

MEL has set up the most sophisticated plant in the country, at Mysore, to manufacture audio magnetic tapes and cassettes with Japanese collaboration, and the factory went into commercial operation in June 1986. Set up at a cost of about Rs. 70 million, the factory at Mysore has the capability to produce about

2300 million running metres of audio magnetic tape and 6 million cassettes.

It is estimated that roughly 150 million blank and pre recorded cassettes are sold currently.

Recognising the need for improving the quality of Indian products, Government of India recently allowed certain companies to manufacture cassettes.

A consortium of Japanese firms are providing the technology for MEL to manufacture the world class product. The consortium is led by M/s. Okura & Co., who are a large trading group. The proprietary know-how is being furnished by Cent Plan. M/s. Ishida Ironworks Ltd. are supplying the main process plant and equipment. Both Cent Plan and Ishida Ironworks have erected similar plants in Japan, South Korea and other parts of the world.

Some of the common problems associated with Indian tapes are: peeling of coated particles, tape getting stuck, tape stretching, etc. MEL is introducing certain novel features in its plant to avoid the above problems. High tensile polyester being used as the base film will ensure that the tape does not stretch, over repeated usage. A unique dust control system will keep dust to a very low level. (Dust is a natural enemy of good tape, as it reduces the adhesive and magnetic properties of the tape.) Also, a precoating treatment is being given to the raw material to increase the binding strength of the film. Unique mixing and dispersion processes are being used to ensure uniform magnetic properties across the length of the film and also to ensure that magnetic dropouts are low.

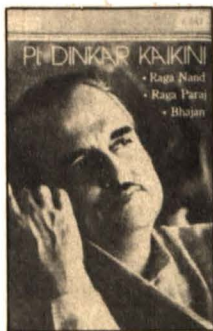
More than the tape, it is the quality of plastic parts and the components that dictate the quality of the audio cassette. MEL has imported moulds from Japan to ensure high dimensional accuracy and super finish of the plastic components. An ancillary unit has been promoted to mould the plastic components for the exclusive use of MEL. Exclusive components will be imported from Japan, to avoid print through and to ensure smooth movement of tape inside the plastic body. The cassette body and packaging are styled to reflect latest international trends, claims the company.

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Hindustani Classical

Dinkar Kaikini: HMV

Agra Gharana veteran, Dinkar Kaikini renders Raga Nand, Paraj and bhajan with 'nomtom alap', which is Dinkar Kaikini's forte. It is followed by a 'vilambit khayal' "vare saiyan" and 'drut khayal' "Payal mora baje" — which is marked by its beauty of 'bol baar' typical of the Agra style. Paraj, rarely heard these days, is rendered in a 'madhyalay khayal' form. Dinkar Kaikini, with his full throated singing and thoughtful approach, excels in capturing the mood of the ragas. In total contrast to the khayals, the bhajan based on Mand, Mere puran pichhale bhag ri is rendered with Dhruvajyot Ghosh is very intelligent.



Lalith Rao: HMV

From the younger set of artistes, Lalith Rao is a vocalist who has already made her mark on the contemporary musical scene. She sings Raga Bihag, Kedar and bhajan in her latest release. Her rendition of Bihag comprises of 'vilambit khayal' "kaise samjhaun" and 'drut khayal' "Kanha bhar bhar mare" — a 'gharanedar cheez', true to the style she represents. On the second side, she sings raga Kedar in two-folds. The first "khayal", 'Naina mein neend na awat' set to 'madhyalay teen taal' is striking for its compositional beauty. Lalith Rao has a crystal clear voice which resounds in lower and middle octaves. Evidently, 'meend' work is her speciality and she makes full use of it while delineating the ragas. The 'thumri' "Lade lade na balam" set to 'madhyalay deepchandi', is the piece-de-resistance although one wonders if this could be termed as a 'thumri'. With its musical and lyrical content, it sounds more like a North Indian folk song.



Jitendra Abhisheki: HMV

Popular vocalist and a veteran of the Marathi stage, Jitendra Abhisheki renders Raga Gavti, Suha and Devta-Bhairav.

The artiste has a heavy influence of Marathi stage music in his raga-expositions, which are dominantly 'taan' based. There is lesser stress on 'alaps' and slower movements



which build the raga-structure. Needless to add that the ragas do not get their due. However, 'Devta-Bhairav' comes up as a lyrical 'prakar' of Bhairav as it takes 'Komal Gandhar' in 'aroha'.

Brij Bhushan Kabra, Lure of the Desert: HMV

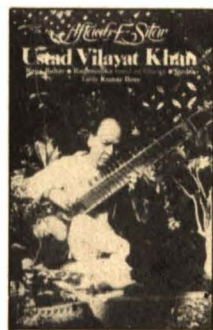
An instrumental ensemble playing Rajasthani folk melodies with Kabra's guitar as the lead instrument, Kabra offers a rich fare of melodies on the six tracks. Pinihari (The water maid) and Holi (the festival of colours) truly bring out the earthen colours of Rajasthan. This cassette is definitely a welcome change from Kabra's earlier classical releases.



Vilayat Khan.

Aftaab-e-Sitar: HMV

Aptly titled Aftaab-e-Sitar (The sun among sitar players), this album comes a long time after Vilayat Khan's last release. The album features 'Raga Bahar', 'Ragamalika' and a 'dadra' with tabla accompaniment by Kumar Bose. Although 'Bahar' has been rendered with the traditional 'Alap', 'madhyalay gat' and the concluding 'thala', it is the 'Ragamalika' which has the characteristic Vilayat Khan touch which one has enjoyed over the years but which, of late, has been sadly missing from the Ustad's concerts. The 'Ragamalika' consists of ragas like 'Bihag', 'Shankara', 'Sham Kalyan', 'Shuddha Sarang', 'Gaud Sarang' and many more, beautifully woven into one another. The 'dadra', played only as Vilayat Khan can, is a tail-piece.



Parveen Sultana: HMV

It is interesting to note that Parveen Sultana ventures into singing a 'prakar' of 'kauns' in almost each of her releases. She renders 'Sham-Kauns' on this cassette along with 'Shuddha Sarang' and 'Kafi Thumri'. However, one cannot find the 'Sham ang' in this variety, if it is intended to be a blending of 'Sham-Kalyan' with the 'Kauns ang'. On the second side, 'Shuddha Sarang' and 'Kafi Thumri', rendered meticulously, reflect the command Parveen has over her voice, although she unnecessarily hurried in doing the 'sargams'. The 'thumri' "kaisi kari barjori" is



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easily the best of all three tracks.

Prof. Anindya Chatterjee's tala accompaniment is note-worthy. Incidentally, the cassette has been titled 'Homage to Guru' but says nothing whatsoever about the Guru. Would it not be a good idea to give some information about the artiste apart from giving the track details on the inlay card?

Rasoolan Bai : HMV

This is a memorable cassette of the legendary Rasoolanbai. The selection, which has been obtained from AIR, covers a good range of Rasoolanbai's repertoire. It has the ever popular 'Bandish' like 'Raske bhare tore nain' 'thumri bhairavi' and "Tarsat jiyara hamar" 'kajri' apart from a 'Pilu thumri', a 'chait' and 'bhairavi dadra'. The rendition more than makes up for the recording, which understandably, has an 'ancient' ambience.

It would be interesting to listen to the above-mentioned 'chaiti' and thumri' also rendered by Shobha Gurtu and the late Hira Devi, and compare the changes which have taken place over a period of time, in the rendition of 'thumri' and other light-classical varieties.

— Anil Pankaj

Ghazals



Saughaat: HMV

Silver grey packaging with a rainbow ribbon for a gift wrapping effect, 'Saughaat' is Talat Aziz's first double album for HMV. On the reverse, a little note says "Best wishes — Talat Aziz". Courteous and polite of him, or just another sales ploy? Decide for yourself. And then I read somewhere that if you write to Talat at HMV's Calcutta address, you will receive a picture in return. Talat Aziz fan clubs of India, here's your chance! Rather ambitious of Gramco to launch a double-cassette of ghazals in a fancy pack. Fourteen ghazals fit

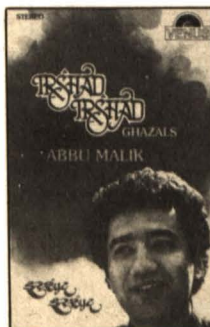
into this Hi-Dynamic range product. Talat gets credit for "music" while Uttam Singh is the man responsible for the "music arrangement". Sardar Anjum emerges as Talat's pet poet, five tracks being the result of his flights of fancy. "Saughaat" also features works of Qamar Jalalabadi (one), Rupa Mehta Naghma (three), Bashir Badr (three) and Ibraheem Ashk (two). 'Phir chalee baad-e-sabaa' and 'Kabhi hum bhee tumse' are feathers in the cap of Ashk, the latter already a hot favourite track. Talat, too, is in great form here. Words, tune and singing-all seem to be at sea on 'Raahon men kaun' (Badr). Hyperbole and super-ego colour Sardar Anjum's ghazals 'Kitne ujaale andar aaye' and 'Jeena hai to'. 'Tere gham kee yeh saughaaten' is stretched to fit the rhyme and metre. With all this, all these three are ideal fare for 'mehfil' singing. Applause is guaranteed. The other two Anjum efforts, 'Apne honton pe' and 'Kya se kya yeh havaa ho gayee' follow each other at the end of Cassete 1 A. A saxophone is heard in the first, the other comes out a slowed-down qawwali. 'Saughaat' owes its title to the line 'Tere gham kee yeh saughaaten' (Anjum). Rendered in a more classical style, it impresses. Old-timer Qamar Jalalabadi provides ideal fare for a 'sharaab' ghazal and Talat guzzles it down. Somehow, you can never imagine singers like Talat and Pankaj as boozards. They impart some class to such a 'prohibited' concept as drinking. A singer herself, Rupa is a better poetess. Having realised this, she has (gladly!) parted with three of her compositions which find place on 'Saughaat'. An introductory couplet adds weight to 'Phool dekhe to', a tale of pining and unfulfilled desire rendered with gut-feeling by Talat. Strains of the 'santoor' apart, 'Bahot yaad aaye' fails to grip. An off-beat creation, 'Chaandnee ke baagh men' (Badr) is leisurely and elegant. Cassete 2A offers Naghma's 'Tere gareeb bade faasle' Disappointment and distances, her favourite themes, surface. A well blended introductory couplet and involved singing do the needful. Never one to cut costs or 'limit' his recordings, Talat employs a whole range of instruments, guitars, sitars, harmonium and violins are used in

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rotation. There is something that grows on you as you hear the cassettes again and again. This undefined exquisite quality is what makes Talat Aziz tick. 'This' is not a quality. It is Talat Aziz.

Jaidev Presents Shaila Gulwadi: H MV

For a ghazal singer, Shaila Gulwadi is lucky to spend many years in Allahabad. She is twice blessed to have Jaidev as her mentor, a fact hammered home by the 'introduction' on the LP. Two nazms and five ghazals are featured on this collection, marketed by HMV. Under Jaidev's watchful eye, Shaila grows out of her precocious teenager style of rendition. 'Kis ka yoon to hua' (Firaq) goes straight and 'Chal padeen phir' (Maheshchand Naqsh) reveals an unfamiliar Shaila, replete with a confident alaap and well-rounded 'harkats.' Only, I feel, the 'padee' should have sounded more like 'padeen'. After all, she is singing about 'purvaiyan' not 'purvai'. Less mature on 'Guzar gaye mah-o-sal' (Hasan Kamaal), Shaila is complemented with a complicated tune and some haunting flute piece. On Side two, the first selection is Salahuddin Parvez's 'Saba kee halkee see sarsarahat'. The 'nazm' is an example of abstract poetry, chosen, probably, only as an exercise. It is hardly the kind of song that can be understood or appreciated by lay-men, even ghazal-nazm enthusiasts. Employing a familiar rhyme and metre, Krishna Raghava's 'Chupkese saher aaye' is more lilting. The tempo picks up on 'Khushboo sandal', another example of off-beat poetry, this time from the pen of Ishrat Afrin. A perfectly circular journey brings us back to the first poet, Firaq. He says, 'Shaam thee, tum the, main ne dhedi ghazal, Jal uthe muskurahaton ke kanval'. Compared to the first track, this is rather complex. Flute and sitar add to the many hues conjured by the well-moulded voice of Shaila Gulwadi. A worthwhile buy for all Jaidev fans, the album owes a lot to its Arranger and Recording Engineer too. Y.S. Moolky and Daman Sood have done their best. Shaila herself has obviously worked hard. It shows.



Irshad Irshad: Venus

The fourth Malik in the Sardar Malik, Annu, Krish and Abbu clan, Abbu gets a full-fledged debut, courtesy Venus. 'Irshad' means 'please begin' or 'pray, go on'. The term 'Irshad' often echoes at ghazal gatherings or 'mushaira's, wherever knowledgeable audiences are around. His singing is largely spontaneous and his voice not the 'trained' kind. This does not take away due credit from a freshness of approach and a gentleness of style. Selection-wise the lyrics of Hasrat Jaipuri, Qamar Jalalabadi, Qaiser-ul-Jafri, Jazbi, Sahir Lucknowi and Anwar Sagar afford ample scope. The obligatory 'sharaab' ghazal, 'Voh aayeen ghirke ghatayen' (Hasrat) is done with finesse. In the higher notes, Abbu's lack of classical perfection shows. Music is not credited on the outside of the cover. Inside, we read Abbu's name under the column: Music.

They have a 'column' for 'music' because three composers share the eight ghazals between them. Sardar Malik (father of the three prodigies) wields the baton for four of them. Abbu himself composes three (two penned by his maternal uncle, Hasrat). Confined to one number only, Dayal Thakur's 'Tujhe beqaraar karke' tune captivates. Abbu is likely to mature with time and effort. For a first effort, 'Irshad Irshad' (with a cute inlay design) is effective.

Praveen Sabah—With Love: Venus

Zany again! Praveen becomes Praveen. Though it is written Sabah in Urdu, like all such words, it is pronounced Saba. The 'h' at the end is passable, not the 'ar' to 'ra' bloomer. Incidentally, is Sabah the family surname? Papa Ghulam Ali, who has conducted the music on Praveen Sabah-With Love, also has the suffix. This performer from Bihar, who made significant impact on the stage world as a teenager during the Seventies, now offers 'geet' in the filmi mould on the present album. The tunes exhibit a hangover from the early Fifties while Praveen goes a la Runa Laila. From 'O deevane too kya jaana' to 'Kaif-o-mastee-e-sharaab', the rhythm hardly changes. 'Toot gayee moree' lacks clarity. Refreshingly, different, 'Ab ke baras' (Kamal Siddiqi) captivates. 'Peeke lahrao'



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(Kamal Siddiqi) affords Parveen a field-day at swaying, staggering. Simplistic and prosaic, 'Kabhee too ne dekha hai' has some promise. Shevan Bijnouri's other song begins with 'Chhaya hai suhana sama', and is the most 'geet'-like composition of the lot. A hot favourite with all audiences, 'Ghungroo toot gaye' here takes the shape of 'Kangan'. Billed 'traditional' in English and 'majmua' (collection) in Hindi, 'Kangan toot gaye' is no holds-barred front-bencher stuff. If Pankaj Udhas can, why can't Jani Baboo and Parveen Sabah? With 'Love' will find favour with a lot of her fans and maybe a few freshers too. If the recording had been of a higher calibre, the product would have been better received.

by Siraj Syed

Film

Siyahi: CBS

First of a series of Nari Hira-CBS film releases, 'Siyahi' gives Kirti-Anuraag the long-awaited 'break'. For Nina Arora too, this is the first film as lyricist and probably the same is true for the other song-writer, Ram Siddharth. There are several excerpts of dialogue from the film and two cuts of instrumental music. 'Siyahi' opens with an unlisted dialogue cut and then takes you completely by surprise. Pankaj Udhas! He renders 'Zindagee aaj bhee' as only he can. Trying to be catchy, the rhythm goes a bit awry. Pankaj submerges every other detail under his overbearing presence. The first two lines from the 'poetic' work of Nina go 'Is se badhkar baat kya hogee, Khud ko unkee nazar se dekhte hain'. Kirti-Anuraag are out to experiment. Kavita Krishnamurti is unable to capture your interest. She gets one and a half chance to better herself, for she has another solo and duet coming up, 'Zindagee to zindagee hai' (Nina again). Actually, this is 'Is se badhkar' Part II and it definitely improves over Part I. How about lines like 'Dil ke khaalee frame mein dalo picture aye haseena'? It's romantic tom-foolery, courtesy Ram, Anuraag, Chetna and chorus. Intensely hummable, it catches on even at first hearing. Anuraag then joins Kavita for 'Yeh chhotee chhotee baaten', which appeals for its simplicity and melody. Lastly,



was it necessary to have only electronic/Western pieces of instrumental music for fillers? 'Siyahi' (blackness or ink) puts Kirti-Anuraag's bright prospects in black and white, on paper (the cassette inlay) and on tape (the cassette itself). Welcome to filmland, Kirti and Anuraag.

Shingora: CBS

Hiba Films Series No. 2 is 'Shingora'. Released on the CBS label, it shows composers Kirti-Anuraag in very good light. He relies totally on poet Ram Siddharth to write out the five songs. Five voices are used, those of Shailendra Singh, Anuradha Paudval, Sharon Prabhakar, Alisha Chinai and Anuraag himself. Each tune is distinct from the other, though the Sharon and Alisha numbers tend to sound the same on account of the slightly Westernised voices of the singers. Poetry matches the mood without being pompous or laying claims to great literary merit. Modern instruments are discreetly used. Anuraag, as I have said elsewhere, is a better composer than a singer. 'Honton ko chhoonekee' (Shailendra, Anuradha) is a lilting duet. 'Lage mohe pyara' (Anuradha) is the title track, a bouncy folk number sandwiched between Anuraag's 'Yahee ik dard' and 'Instrumental Music'. 'Raat dhaltee jaa rahee hai' strikes you as familiar Sharon. Banking on 'Pyaar to mujhe' (Alisha), they have positioned it as Side A, Track 1. Wise move. 'Shingora' will help push Kirti-Anuraag a step higher on the ladder of success.

Shabbir Kumar Hits: CBS

Till Mohammed Aziz arrived on the scene, Shabbir Kumar appeared to have filled in for the late Mohammed Rafi. 1982, 83, and 84 saw Shabbir sky-rocket to popularity and fame. Aziz did make some impact in 1985 and a significant dent this year, but, by that time Shabbir had taken roots. CBS pays him a tribute by releasing eight popular songs on a cassette titled 'Shabbir Kumar Hits'. Only four of these are solos, three being duets and one a chorus led by Shabbir. They include such runaway hits as 'Yaad teri aayegee'

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('Ek Jaan Hain Hum') and 'Oye kya cheez hai too' ('Jaal'), memorable duets like 'Mere saath' ('Baazi', with Lata) and 'Aye mehboob' ('Salma', with Ms Agha) and the by and large panned but melodious tracks like 'Raat hai hanseen' ('Itni Jaldi Kya Hai') and 'Too hai mehbooba meri' ('Nafrat'), 'Dard diya hai toone' ('Maang Sajaa Do Meri') is not among Shabbir's best while 'Pet kha jaata sabko' ('Pet Pyar Aur Paap') is among this worst.

Jeeva: CBS

'Dil pukare Jeeva re aa re'— the words belong to Gulzar! Asha lends voice as R.D. Burman churns out five compositions for 'Jeeva'. Three are solo, two duets and the sixth is the above song repeated as a space filler at the end of Side B. 'Dil pukare' is just about average while 'Chal aaj ke din' (Asha, Suresh Wadkar) actually disappoints. So, we anxiously wait for something worthwhile. Suspenseful music reflects our anxiety as we tune-in to 'Bas ek nazar pe jaan ka' (Asha) Obviously tailored to a tension-filled situation, the number provides some relief and eggs you on to Side B. Here, Amit Kumar shares 'Roz roz ankhon tale' with Asha. Never mind the 'roj roj' spelling, it is the best cut on the album so far. Asha is in her element while Amit sings his second-half lines with great feeling. This is true Gulzar-R.D.B. and the rather long song never drags. 'Aa jagmagata chand hai' (Asha), unfortunately, does.



Khel Mohabbat Ka: CBS

Somehow, I look with suspicion on any cassette/LP that avoids mentioning names on the inlay/sleeve. 'Khel Mohabbat Ka' must be one of very few film sound-tracks to sell without a single name printed on the facing side. Remove the cellophane wrapping, pull out the inlay card and read the reverse and you will stand enlightened. Not many are likely to recognise RASIK J., M. Hussain and G. Yash (the capital letters for RASIK do not help). So why shout about unknown names? Let the music speak for itself. But their lyricist is a name to reckon with: Rajinder Krishan. As it transpires, he too is relegated to the inside front cover!



Rasik cut a whole LP three years ago with HMV (he sings too). Three of the seven songs are Rasik solos. Asha Bhosle props up his two duets. She comes in for a solo too. The album, however gets rolling with a Lata solo, 'Aaj kal saavan lagega', a very good attempt. Asha's 'Jo aaj mere gesun ke khele' is well orchestrated, though not as rich in melody as 'Aaj kal'. A lot will depend on the fortunes of the film. If the film is successful, the music will sell reasonably, otherwise it might be ignored, prompting Rasik J. to give us an encore of 'Tujhe kya mila zamaane, mera dil jalaa jalaake'!

Waqt Se Pahle: HMV

A pot pourri of sorts, 'Waqt Se Pahle' has a quaint appeal of its own. The title music is a pop composition that constitutes the music track of the third cut on the cassette. Nitin Mukesh and Preeti Sagar then begin their attempts to 'Make memories!' Preeti's (stylised) English is more acceptable than Nitin's. Veteran commentator and broadcaster Vinod Sharma philosophises in Hindi at appropriate counterpoints. Nursery rhyme/folk song/jingle 'Ruko Ram' follows. Suresh Kumar, the music director, is a jingle specialist. The number is likely to get popular. Side A ends on a bhajan, 'Prabho antaryami', Part I. Part II follows, the premier cut on Side B. Preeti's drawl jars here. Uday Majumdar is the other lead voice in this chorus, a simplistic, harmless tune. 'Modern shaadi' is next, written by Om Prakash Aditya, Preeti, Uday, Ghansham Nayak and Achal Pankaj enact this 'nautanki' Solitude, 'Tanhai', is divided into two parts, both sung by Nitin and Sushama Shreshtha. A waltz-like tune, it mixes pathos with innocent fun. Not a toddler any more, Sushama does sound younger than her age. Nitin, too, is more comfortable here. Slower and with minimal music, Part II is just a few lines, nicely, softly crooned. J.P. Dixit has written all but one of the songs, including the dullish 'Samay ka pahiya'. There is nothing futuristic about 'Waqt Se Pahle'. Most of the music is actually dated.

Anjuman: HMV

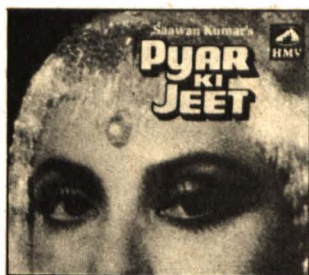
Rekha can, and so can Shabana.

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As a matter of fact, Shabana can do three-and-a-half times to Rekha's once. Khaiyyaam takes the credit for making both of them sing. In 'Anjuman', Shabana, the actress, dons headphones for three solos and one duet. Standard works of Shahryar, the poet, and Khaiyyaam, the composer, provide the 'raw material' that takes the shape of 'Main raah kabse', 'Aesa naheen ke', 'Tujhse hotee bhee to' and 'Gulaab jism kaa'. Never a fan of Shabana's dialogue delivery, I find her singing no great shakes either. The emotions surface as poetic groans, not sentiments blended with music. Yes, she does try hard. Perhaps that is why you cannot dismiss the songs altogether. For himself and better half Jagjit Kaur, Khaiyyaam picks the Faiz poem 'Kab yaad men'. Careful and measured, it is a song of lamentation rendered in a dragging vein. Bhupinder shines in the other duet (with Shabana), though to balance the two sides, 'Kab yaad men' is the track repeated on Side B.

Pyar Ki Jeet: HMV

Rather, Usha Khanna-Saawan Kumar Ki Jeet! The Souten/Laila combine, which, earlier gave us films like 'Ab Kya Hoga' and 'Hawas' lives up to its hit image,



again. Not as powerful musically as the earlier ventures, 'Pyar Ki Jeet' is a showcase for the singing prowess of Asha Bhosle. Three solos, two Asha led chorus tracks and one song on which she is joined by Kishore and chorus! 'Mainu rab dee' has already caught on. 'Dulhe raja dekh' is a boisterous wedding number in the all-too-familiar Asha style. Her 'Oye oye oye' on 'Meri ik adaa lakh lakhdee' is likely to draw 'Vaah vaah' 'Pyar ki jeet ho jane do' is self-indulgent but effective. Puerile and shallow, 'Mujhe rahna hai' (Asha, Kishore and chorus) is limited by situation-oriented lyrics.

Saawan is not among the best of filmi poets and Usha Khanna is not an unusually gifted composer. For some inexplicable reason, though, the team clicks. Ms. Khanna, a former Mrs. Saawan Kumar, contributes more. And then, they are in the reassuring company of Asha Bhosle.

Kab Tak Pukaroon: Jyoti

Trina Chakraborty is new to Hindustani music, that much is sure. The debutante lady composer has a new bunch of writing-singing talent for company as well. Ambitious, but commendable, veteran singers Asha Bhosle, Usha Mangeshkar and Shailendra Singh help in giving credibility to the fresh lot of hopefuls. Five songs and two instrumental music pieces complete the fare offered on this Jyoti LP. Asha Bhosle flags off the proceedings with 'Ek baar chale aao'. Words come from the pen of Shakil Akhtar. A passable track, it is well rendered in the second version that follows. This is sung by Gautam Dasgupta, possibly the Delhi-based music director who is churning out albums of instrumental and cover versions on the 'T Series' label. Gautam has a pleasant voice with a refreshing air about it. The lyrics are by N.D. Malang. Except for a remix of the perennial favourite 'Damaadam mastqalandar', rendered by Usha, Shailendra, S. Balaji, Mohini Thakur and Tariq, the orchestration is generally lacklustre and the poetry amateurish. Jyoti have given their product good printing and a laminated LP cover, but they would do well not to expect miracles from Kab Tak Pukaroon.'



Aakash Ganga : MIL

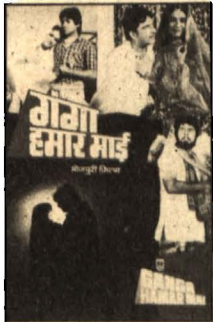
Suresh Wadkar appears by courtesy of the Gramophone Company of India Limited. Anuradha Paudwal, Mohammed Aziz and Dilraj Kaur require no such permission. Yogesh has written three of the five songs on this LP. Village belles gather around Anuradha for 'Tohra ye jhumka', a catchy rhythm-laced offering. Emotions colour the next cut, 'O sehra jaesi pyasi' (Suresh). Romance blossoms with the help of Anuradha and Aziz, 'Lagtaa hai yeh'. The saxophone, sitar and

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violin etc. help generate the right mood, and yet the tune drags its feet. Thus ends Side I. Going philosophical and narrating a tale of woe, Anuradha does a good job of 'Deke mujhe har khushee'. 'Tohra ye jhumka' is next, a repeat. The 'Deke...' writer, Ayaz Jhansi writes the last track too, Dilraj Kaur's 'Yeh jo mehma aa rahaa hai'. Its a 'mujra' that talks of the guest who is on his way to the 'kotha'. (That should make it 'mehmaan', not 'mehma'). Rather different from routine 'mujra's, it speaks well of music director Alok Ganguly. I wonder if this is the same Alok Ganguly who was a popular singer during the early Seventies. 'Ganga' is music bereft of frilly decor-and that does not mean it can be ignored totally.

Ganga Hamar Mai: MIL

Old-timer Chitragupta recruits the services of old-timer Anjaan's prodigious son Sameer as lyricist for his latest Bhojpuri film assignment, 'Ganga Hamar Mai'. Sameer is a favourite with composers Anand-Milind, Chitragupta's sons. Domestic bliss is the topic of the day for Shailendra Singh, Usha Mangeshkar and Udit Narayan when they sing 'Badkaa bhaiya gharvaa men'. Usha goes a trifle too screechy. Asha Bhosle will set many a middle-class heart bobbing with 'umiriya julam kare', 'Tohre bharosa' is a re-hash of Chitragupta's early Sixties hit 'Tumhee ho mataa'. Usha and chorus cannot better it. On a female dominated sound-track, Alka Yagnik is next in line, with 'Pothee padhee padhee', a lesson in love that no simpleton will like to miss. No less than five tracks are packed on Side I, the fifth rendered by Alka and Suresh Wadkar. An exchange of opinions on an affair, 'Sugga marela tikorva' is an innocent romance similarly essayed. Asha's second solo is another 'mujra', to be taken at face value. Alka's second venture follows in its footsteps, with the LP sleeve reading 'Sanch na dekhe'. Straining my ears, I heard 'Sanjh' where I looked for 'sanch'. 'Taaja khabar' by Usha is pretentious, but for the twist at the end. Fourth and last on Side 2 we find, 'Apan desva', sung by Shabbir Kumar. A sad 'shehnai' warns you that a sad song is to



follow. Shabbir struggles and manages to get the song under control. 'Ganga Hamar Mai' gives us nine songs, none of them bad. No mean achievement in an era where the rule is to have an average of five songs in a film.

Janbaaz: T Series

No, this is not a mistake. You might have already seen the massive



press advertising campaign to promote this 'version' recording. Obviously, when it comes to 'versions', one is not enough. Super Cassettes Industries have released a historic version of Feroz Khan's 'Janbaaz', released earlier by Music India Limited. Everything is courtesy F. K. Films (Pvt.) Ltd., including stills from the film used on the inlay card and in the advertising. On SFMC 1405, the two solo cuts of 'Har kiseeko naheem milti' (Manhar, Sadhana Sargam) are dropped, making it seven songs instead of the MIL nine. To make up for the shortfall, they have clubbed four instrumental versions plus one cut branded 'music'. One-up on MIL, they give credit to Jereme Thorpe for Marian Stockley's 'Give me love', a number whose lyricist is not billed on the MIL LP. And now for some hot stuff: The orchestra on this cover version is conducted by Kalyanji Anandji, 'with' Kalyanji's son Vijay. According to SCI, these 're-recordings' were done with a bigger orchestra. The singers (hold your breath) are the same, the very singers who sang the original numbers! How dare they, some of you might wonder! No comment. Super Cassettes Industries have released their version of 'Janbaaz's' 'Not from the Original Soundtrack' recording on some twenty different combinations of the T Series label. How? Kindly read Section 52 of The Copyright Act, 1957 and ask Feroz Khan.

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Mere Daata Gharib Nawaz: T Series

Though it reads like non-film devotional title, 'Mere Daata Gharib Nawaz' is a film sound-track. Veteran qawwals Shankar-Shambhu are the music directors. They sing on three of the six tracks, other singers being Bhupinder, Anwar, Iqbal-Afzal Sabri, Sulakshana Pandit, Aziz Shadan, Majid Irfan, Chand Iqbal, Qadar Rangila and Krishna Singh. Five lyricists are



requisitioned. 'Holi men sakhi' is in the true Shankar-Shambhu tradition. Printed 'Betaab yeh dil ko', 'Betaab-e-dil ko' sounds like a familiar tune of yesteryears. M/s. S-S then concentrate on the tune only as Anwar, Bhupinder and Krishna Singh give us 'Us pur shabab.' A surprise packet, this track proves the composers' versatility. Western instruments dominate. 'Hamd -o- Sana', on the flip side, is a 'thanksgiving' qawwali (Iqbal Afzal Sabri). Sulakshana obliges with a mujra, 'Teekhee chitvan se?' On second thought, does she? 'Yeh Khudavale', the concluding track, is a let down.

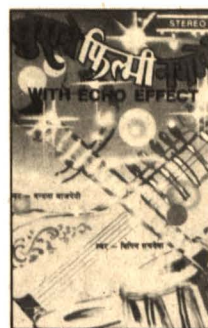
Ek Naya Rishta: T Series

Khaiyyaam may be prone to endless repetitiveness in composing tunes, he is, however, a safe-bet for serene, melodious music. After two films with Raghunath Seth, Vinod Pande opts for Khaiyyaam in 'Ek Naya Rishta'. Naqsh Lyallpuri has written two of the five songs, Nida Fazli contributing three. Bhupinder is just himself on 'Zindagi hai ke'. Lata is mellow, singing 'Kiran kiran', a tune that could grow on you. The only duet, 'Jise samjhe the' (Lata, Bhupinder) is essential Khaiyyaam. 'Zindagi hai ke' is repeated as Track 2, Side B. Asha Bhosle's only effort goes 'Mera mehboob aanevaalaa hai'. Probably a mujra, it tries to be different, with limited success. Now, let me give you one good reason for

buying this cassette. It begins, with the words 'Ehsaas ka sauda hai' and is sung by the same seductive star who is pictured on the inlay card with Raj Kiran - REKHA. Nida Fazli is the lucky poet. And the cut is a full fledged song, not a couple of lines a la 'Agar Tum Na Hote'. Never mind the philosophising lines. Rekha is Rekha!

Tanha Tanha: T Series

Khaiyyaam is not the only senior music director re-surfacing, keeping him company is the 'Tanha Tanha' composer Ravi. Released as a combination cassette with 'Swarag Se Sunder', five Tanha songs fit into Side A. A catchy Kishore solo flags off the proceedings, 'Baharon ka yeh mausam'. Ravi's weakness, a parody medley follows. Asha sings while Pankaj Dheer (the hero of the film) talks. The two part 'Kismatvaalonko milta hai' (Asha) then narrates a sob story. Oft repeated, the fatalistic, pessimistic loud-thinking passes muster. Asha and Pankaj join hands (sorry, voices) again on 'Ja, too badaa anari'. Ravi goes mod in his arrangements without assaulting our ear-drums. Don't start wondering if you don't hear Pankaj's voice till after half the song is over. As Asha learns to her dismay towards the end, his answer to her query "Kuchh hua"? is a disheartening 'Kuchh naheen'? The stammering notwithstanding, 'Mera dil tera' (Kishore, Asha) is a tame try. 'Tanha Tanha' is possibly the first film in which Ravi has written all (five) songs. Literature prizes are ruled out, though he delivers the goods.



Purane Filmi Naghme: T Series

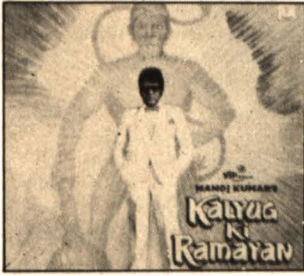
They are overdoing it now. Vandana Bajpai takes on Mohammed Rafi and Bipin Sachdeva picks on Lata Mangeshkar, as T Series continue on their version trip. Side A has five Rafi songs of the Fifties and Sixties rendered by Vandana, Side B gives us five Lata numbers of the same period in Bipin's voice. Neither effort is commendable. Twenty-five years ago Mohammed Rafi had no problems singing an L-P tune from 'Dosti', originally composed for a female voice. The song turned out to be an evergreen hit. But Vandana

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is no Rafi to be able to prove the converse. Puraane Filmi Naghme With Echo Effect are welcome, but 'Female Aavaaz Men Puraane Male Filmi Naghme Aur Male Aavaaz Men Puraane Female Filmi Naghme' tend to jar.

Kalyug Ki Ramayan: T Series

Ah, an LP at last! Of the recent T Series releases, 'Kalyug Ki



Ramayan' was made available on LP, all the others coming on musicassettes. Being a Manoj Kumar film, it could not be denied this privilege. Stills of scantily clad females are strewn across the double jacket's laminated cover-it's Kalyug after all. Hanumanji's image forms the background of the front cover - it's Ramayan after all! 'Kya kya na sitam' (written by Maya Govind) is a winner that overcomes an Anand Bakshi sounding Vishal Goswami. Asha Bhosle takes command. Poet Manoj fails to impress and chorus. This marathon number makes way for 'Chal bhaag chalen', a Lata delight penned by Varma Malik and rehashed from earlier bits. A most un-Sadhana Sargam - like voice greets us on Side B. The lady is willing to burn her 'ghungta' for the liberation and emancipation of women. Poetess Maya Govind helps her breathe fire. Varma Malik's next recipe comprises 'Yakh lukhta, yakh mukhta', whatever that might mean. Who can mouth such inanities with some measure of conviction? Asha Bhosle, of course. And Mahendra Kapoor? "Main naheen rukta", submits MK. If you haven't guessed already, the music direction is credited to Kalyanji-Anandji. SC1 can be a little more careful about the 'copy' of the song details mentioned on the back cover. The printed words do not always conform to the words heard on vinyl. Mahendra Kapoor's opening lines on 'Yug yug' are not credited

at all. And the printer adds to our woes by making these details almost illegible. After "hit" cover versions, how about some "hit covers"?

— S.S.

Instrumental

Film hits on Hawaiian Guitar: MIL

Back in the Fifties and Sixties, version recordings generally meant instrumental versions of film songs, played by musicians like Sunil Ganguly, Van Shipley and Enoch Daniels. 'Film Hits On Hawaiian Guitar', played by Barun Kumar Pal, are eleven tracks in instrumental versions. B.K.Pal plays some of the popular songs of the Seventies on the Hawaiian guitar (spelt Hawaii on both sides of the inlay card). R. D. Burman, who uses the guitar a lot, is the favourite composer, with five of the songs being R. D. numbers. 'Rimjhim gire saavan' (Manzil, spelt Manjil) appeals, possibly because it has not been heard as often as the others, even in the original recording. Other cuts are Pal's competent interpretation of songs from Muqaddar Ka Sikandar, Kasme Vaade, College Girl, Azaad, Ghar, Main Tulsi Tere Angan Ki, Shalimar, Don and others.

— S.S.

Religious

Ibadat Ki Manzilay: Kashmiri Cassettron

Mirza Jawad Askari caps his two religious cassettes through Husaini Cassette Centre with Kashmiri's 'Ibaadat Kee Manzilain' (mis-spelt on the inlay card). A superb collection of eight devotional hymns is set to music by Mirza himself. In addition, he also leads the vocals and provides the introductory commentary. Ajmal, Anwar, Ruswa, Hamid, Kausar, Soz and Aini are the 'blessed' poets and Benny Satamkar has arranged the orchestra. Ashfaq Qureshi (solo lines) and Shafi Radiowala (production) also deserve mention. Mirza's unique voice, combining Urdu, Persian (he is an Irani) and Arabic, creates a trance-like effect. Retaining original Persian words, 'Ali Imam-e-man ast' is full of fervour. 'Jaago Musalmano' is bound to prick the conscience of



REVIEWS

the faithful who has strayed.

Showing remarkable range, Mirza works wonders with 'Namaaz kee fazeelat' and 'Allahoo'. If only the Urdu was better rounded (they pronounce 'Rasool' as 'Rasul', for one) and if only they did not have to cut corners on production and packaging, 'Ibadat Ki Manzilay' would have proved itself a milestone. Be as it may, one cannot but help admire the soothing, off-beat magnetism of Mirza's voice.

Aqeedat: MIL

Six devotional hymns in the form of 'hamd', 'naat' and 'manqabat' addressed to Khwaja Moinuddin Chishti have been released under the title Aqeedat (Devotion). All six are well rendered by Fareed Rehman. Music is not separately credited, so one assumes that the tunes have been composed by Fareed himself or they are 'traditional', like one of the tracks, or the ghost composer does not want his identity revealed.

Having heard him at a number of live shows, one is constrained to observe that Fareed has not made noticeable progress. That is not to say that he disappoints. 'Aqeedat' could, in fact, prove a good stepping stone. In all fairness, a ghazal album should follow,



affording him greater opportunity to prove his prowess at the most popular light music form of the day.

Selection-wise, Fareed has carefully picked out each of the six cuts. The poets cover the whole gamut, from master Daag Dehvi to contemporary Saeed Rahi. Fragile and soft, Fareed is clear on his pronunciation and stresses. His Urdu background helps. Music grounding under Arvind Chaphalkar has laid a good foundation. The orchestra is rich and full, the recording good. 'Aqeedat' is a labour of love—and devotion.

—S.S.

Atmakhoj : Vardhman Bharati Pratapkumar Tolia

As the title suggests, this programme contains songs based on the theme of 'the search of the soul'. It contains songs with philosophical contents like 'Main kaun hoon' and 'Main hoon akela'. However, the tunes do nothing to enhance this philosophy. In fact, they sound rather filmi. Not in keeping with a subject as dignified as serious as 'Atmakhoj'.

— Anil Pankaj

Dastan-e-Karbala: Venus

'Dastan-e-Karbala' (Venus) is a collection of twelve Muslim religious tracks. Karbala is the place in Arabia where Imam Husain, his family and followers were massacred by King Yazeed. The tale of that merciless slaughter, where even babies were not spared is one that is narrated over and over again by Muslim priests, especially during the month of Moharram. 'Karbala' is tailor-made for these faithfuls.

Music (instrumental) is considered taboo by the holiest among the Muslims. Honouring their sentiments, Gazanfar Ali Khan has composed only tunes and not provided any musical accompaniment whatsoever. Zeba Hyderabadadi is a poetess of merit and Mohammed Aziz the perfect choice for the vocal rendition of her pious poetry. Commentary by veteran Hasan Razvi is in keeping with the mood of the occasion, oratorical and rich in bass, not too long, not too short. Aziz does tend to push his high-pitched projections overboard at times but is saved by the 'conditioning' of the listener. A word about the inlay card. Muslims do not believe in pictorial manifestations of revered figures. 'Kaaba', the pilgrimage centre, is shown in an inset, with a mosque-dome in the foreground. Excellent Arabic and Urdu calligraphy adorns the design. Green, the colour of peace and also a holy colour among Muslims, is most prominent.

— S.S.

Malayalam Pop

Eenom: CBS

Jerry Amaldev's latest venture 'Eenom' turns out to be a

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disappointment. One expected a lot more from Jerry, who made a very impressive debut in Malayalam film music through his immortal 'Manjil Virijina Pookkal', followed by another big hit "Nokkethatha Doorathu". But for a few momentary flashes, the excellence he is known for is absent from this cassette. Lifeless lyrics by Chunakkara have contributed towards making this collection even more mediocre.

However, those who have not heard any of Jerry's earlier numbers, might enjoy "Oru poonilavu pol" (two version solo, by Sajeev and Chitra) and "Paathiravay palapoothu" (duet), to some extent. But here it needs to be mentioned that the former sounds like a poor derivative of "Mizhiyoram" and the latter of "Aayiram kannumay", two numbers which have won great appreciation. "Ullam thulli" and "Aamanam" may be rated as average. Again, Jerry's excessive use of piano keys becomes conspicuously monotonous. Excellence of orchestration, lively lyrics and high quality are the main features one looks for in such a collection of songs. But none of these are present in adequate measure in "Eenom"

Lyricist Chunakkara and budding new talent Sajeev, not to mention Jerry Amaldev, will have to do better to earn appreciation and acceptance from the music lovers at large. Chitra has strived hard to instil some life into her numbers.

— Surendran Unni

Gujarati

Gulmohr – Purshottam Upadhyay & Hansa Dave : HMV

Eight tracks of ghazals and geet produced with the slickness that normally goes with Purushottam Upadhyay. The poetry is contemporary, the tunes innovative. Songs that stand out are the opening two tracks 'Mari keyi dalkhi man pandada nathi', and 'Janmojanamni aapni sagai' by Purushottam and Hansa respectively. There is a haunting chorus piece 'Jheri kalotaro dankhe', which deserves listening to for its sheer uniqueness. A good piece of work!

— A. P.

Qawwali

Tere Shaheer Mein: Venus

The non film qawwali is alive, albeit not too healthy. Veteran Jani Baboo lives 'Tere Shaheer Mein', and advises 'Char Joker pe mat kheench haar jayega'. A hilarious narration of the (mis) adventures of a habitual gambler, the opening qawwali is punctuated with verse merely spoken between bursts of song. Clapping, an obligatory attribute of qawwali, is dispensed with. Clap-trap poetry heightens 'Phir bhee naheen bik paye, is baat ka rona hai; Ik haath men chaandee hai, ik haath men sona hai' (Nazar Eintvi). Jani is subdued and effective. Half the tracks are chosen from the 'kalaam' of Payaam Sayeedi. He lives up to his name with numbers like 'Peenevale aahista pee', 'Ik din aakar baetho' 'Teri aankhon ne' and 'Sunnevaalo suno', the last credited to Shaadaab in the Hindi print. In English, 'Main sharaabee naheen' is attributed to Shaadaab. The latter begins with a 'sher' and an easy-flowing (no pun intended) tune. Making a strong case for 'permit-holders', it will be lapped up by the masses at large. A sudden pause and re-start add novelty. Gambling and drinking over, here's some 'ghunghroo' fare. Munawwar Rana writes 'Mere lab pe tha jiske naam'. And no prizes for guessing which number inspired this one, not even to Pankaj Udhas. Very high on recording 'levels', the album cannot boast of very high quality recording. Quite unnecessary and avoidable, Jani Baboo has a dot below the J (Hindi), thus converting the name to Zani Babu. The goings on, admittedly, are a bit zany, but Zani. . .?

— S.S.

International

Promise : CBS

She won the 'Best new artiste' – Grammy for her 1985 release Diamond Life. Sade holds Promise in her 1986 release too. 'Is it a crime'? No crime that, especially if Sade follows it up with some slick gimmickry. It's all done with a flair, dripping with melody. Caribbean beats merge on 'The sweetest taboo', a funky delight and a big hit as a single. Saxy experiments are, conducted on 'War of the hearts',



BOOKS

Reviews

Ghazal Gayekee Ke Badalte Rang

Reviewed by S.R. Hashim

Author: Mateen-ur-Rahman
Language: Urdu
Publishers: Bhopal Book House,
Budhwara, Bhopal (M.P.).
Pages: 128 Hard-bound
Price: Rs.15.

The book is a delight for connoisseurs of Urdu literature and ghazal lovers. Mateen-ur-Rahman is gifted with the rare art of pleasing both, the highbrow intellectual as well as the common man. He dwells on history



and histrionics and deals with both, hard facts and poetic imagination.

Ghazals are the in-thing in music these days and if you want authentic information about the art of ghazal singing, its components and trends, let Mateen-ur-Rahman be your guide.

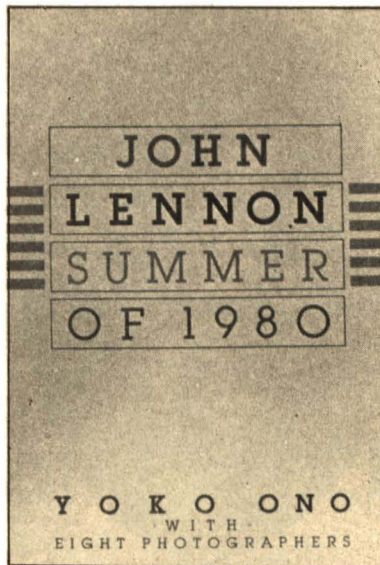
John Lennon and Yoko Clicked by eight photographers

Reviewed by Siraj Syed

Alternate title: John Lennon, Summer of 1980
Author: Yoko Ono with eight photographers
Language: English (mainly pictures)
Publisher: Perigree Books. The Putnam Publishing

Group (USA).
Price: \$ 8.95.
Special offer: Rs.30 only.
Available from: Book Deals
1017, Raheja Chambers
213, Nariman Point
Bombay 400 021.

John Lennon died on the 8th of December 1980, shot down by an assassin. His widow, Yoko Ono, has published the book at hand herself as a tribute to "...our dream on earth". The ex-Beatle is pictured with his second wife (Ms. Ono) and their son Sean. Eight photographers are credited with the pictures. Candid, posed scandalous, intimate, at work, at home — the couple comes out as non-conformist, madly-in-love pair.



All photos are in black and white and the binding not secure enough. But John Lennon, the legend, lives all through the 80 odd moments captured on celluloid.

Pop Hits

Reviewed by Siraj Syed
Author: Alexis Pimenta
(Compilation)
Language: English Pages: 52
Price : Rs.14
Special offer for readers of Playback And Fast Forward: Rs.11.20 (including postage)
(The book will be mailed under the certificate of posting on receipt of a Money Order/Crossed Cheque/ Draft).
Publisher: A.P. Publications, A-4 Montinho Apartments, 35 Waroda

Road, Bandra, Bombay 400 050.
A-ha' on the cover, in a colour blow-up, with twenty-odd squares filled in by Sting, Stevie Wonder, Elton John, Tina Turner, Dire Straits, Wham, Sade, Lionel Richie, Madonna, David Bowie and Co. The book is sub-titled 'Sunny's Chartbuster Series — 1'. It contains the words of about forty-five pop hits of 1985. No fancy lay-outs here. Printing on the inside pages is one colour, red/black/green. Four pages of ads help subsidise the project. If you, like me, need to listen to some of these highly accentuated, belted-out songs at slow speed to grasp the words, 'Pop Hits' will prove handy. Moreover, it is sensibly priced.



Hitherto, the only other publication of a similar nature was Delhi's 'Archie's'. Journalist/social activist Alexis Pimenta has now jumped into the fray too, with 'Pop Hits'.

Forthcoming Publications

Abhinava Sangeet Shiksha

The late 'Padma Bhushan' Acharya S.N. Ratanjankar was a musicologist whose immense contribution to the theory and practical knowledge of Hindustani music is truly immeasurable. He has left behind a rich legacy of over 700 compositions covering a wide range of 'ragas' embodied in two scholarly works,

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namely 'Abhinava Sangeet Shiksha' and 'Abhinava Geet Manjari'. Both these works are of great value to teachers, students and exponents of Hindustani music.

'Abhinava Sangeet Shiksha' enjoys the status of a recognised textbook prescribed by Bhatkhande Sangeet Shikshapeeth, Lucknow for its Prathama and Praveshika syllabus. The text covers the following 'ragas': Kalyan, Bilawal, Khamaj, Kafi, Asavari, Bhairavi, Bhairav, Poorvi, Marwa, Todi, Bhoopali and Des. Each 'raga' consists of its Sargam, Lakshangeet, Drut Khayal and a Dhrupad, with a detailed explanation regarding the grammar of the 'raga' and the relevant 'swarvistar'. In addition, the book contains exercises to



acquire fundamental 'swar gyan'. Unfortunately, the book has been out of print since the demise of Acharya S.N. Ratanjankar.

Now, Acharya S.N. Ratanjankar Foundation, a public trust formed to preserve the works and perpetuate the memory of Acharya S.N. Ratanjankar, proposes to reprint some of his rare works and compositions. As the first step in this direction, it is intended to take in hand the publication of 'Abhinava Sangeet Shiksha'. The new edition will be available by August 15, 1986. This will fulfil the longstanding need of the student community and teachers all over the country. The book, running into 190-200 pages, has been economically priced at Rs.20 per copy. As a further concession to

bona fide students and institutions, prepublication orders for the book will be accepted by the Foundation at the special price of Rs.15 per copy, plus postage. Such orders should be accompanied by either a demand draft favouring 'Acharya S.N. Ratanjankar Foundation', drawn on Bank of Baroda, Dadar Branch, or a money order in the name of Pandit K.G. Ginde, Janaki Nivas, 162 Dr. Ambedkar Road, Dadar, Bombay 400 014.

The Foundation is shortly expecting to receive sophisticated recording equipment from abroad, as a gift. With this facility, the Foundation proposes to market recorded cassettes of educational value at very economical prices. Readers will await the book.



Hindi Film Geet Kosh-IV

As we go to press, the fourth volume of Hindi Film Geet Kosh, compiled by Har Mandir Singh (Hamraj) would have been released by the well-known veteran music-director Anil Biswas. The compilation is a reference book on the film songs from Hindi and Hind-dialect films censored between 1961-1970. Hindi Film Geet Kosh, Volume 4 is very much on the lines of the earlier Volumes-III and II. It contains the details of more than 7,000 songs, right from the first line of every song to names of respective singers, lyricist(s), music director(s), disc number etc.

This gigantic and almost impossible task is the result of

zealous research on the part of Har Mandir Singh, who is expecting to publish Vol. I (1931-40) in the near future. July 7, the scheduled date of release, also happens to be the birthday of Anil Biswas, who turns 72 this year.

Kanpur based Harmandir Singh Hamraj pioneered compilation of Hindi film songs with his decade-wise Volumes III and II, which were lapped up by thousands of film music enthusiasts. Volume IV will mark the culmination of years of untiring effort.

Book on American Music Industry

Joe Smith is tracking down artistes, songwriters, managers, label executives, and other trade figures to compile an ambitious history of the music industry that he hopes to expand into a multi-media project.

"When Jack Warner was still around, I used to go to lunch with him and take a few people from Warner Bros. along. I'd bring a tape-recorder, then start asking him what it was like during the studio's early decades," reminisces Smith.

Now, Smith hopes to capture similar first-hand reminiscences documenting the last 50 years of the U.S. music industry. "I've been in this business many years myself," he says, adding that he began broadcasting as a Yale undergraduate nearly 40 years ago.

"There are a lot of good books on the music industry, and on music too, but no really comprehensive single history," he continues. "I felt I was capable enough to run a good interview. I knew a lot of these people personally, and there were people I could get to, that someone else might not be able to reach."

Smith says he's collected about 40 interviews already, talking with recording acts from different eras, music publishers, record producers, record company presidents, and other figures.

"When I am through, I think we'll have a very significant, important book. The tapes of the original interviews will be donated to the University of Southern California and to Yale."

Your attention please,

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NEW RELEASES

TITLE	NUMBER	GENRE
CBS		
• Kalank Ka Tika	NPX 5105	Film
• Teri Baahon Mein/Hum Se Hai Zamana	NPX 5119	Film
• Saveray Wali Gaadi/Samay Ki Dhaara	NPX 5110	Film
• Saveray Wali Gadi	IND ACX 1079	Film
• Khel Mohabbat Ka	NPX 5107	Film
• Madadgaar/Peechha Karo	NPX 5109	Film
• Shabbir Kumar Hits	NPX 5111	Film
• Siyahi	NPX 5106	Film
• Kalakaar/Sheeshay Ka Ghar	NPX 5118	Film
• Sadma/Sheesha	NPX 5103	Film
• Jeeva	NPX 5116	Film
• Kalakaar/Agar Tum Na Hote	NPX 5103	Film
CONCORD		
• Tequila Cocktail	06-002	Instrumental
• Iftitah	02-007	Ghazal
• Mehdi Hassan At Royal Albert Hall	02-001	Ghazal
• Aarti Mukherjee	14-007	Rabindra Sangeet
• Subir Sen	14-003	Rabindra Sangeet
• Songs of Rabindranath: Subinoy Roy	14-002	Rabindra Sangeet
• The Vibrating Combo	06-001	Instrumental
• Tunes from Tagore on Electric Organ	14-005	Instrumental
• Songs of Rabindranath: Sanghmitra Gupta	14-004	Rabindra Sangeet
GATHANI		
• Parsi Zoroastrian Prayers with English Songs	4107	Religious
• Jugalbandi	4112	Instrumental
• Murchhana	117	—
• Oriya Modern Hits	114	Film
• Ustad Allauddin Khan	04032	Instrumental
• Shradhanjali: Tribute to late Indira Gandhi	4156	—
• Ghazals of Begum Akhtar	04026	Ghazal
• Top Hits from Lab-Kush-Live at Netaji Indoor	4152	Film
• Jnanendra	04029	—
• Amar Bilash (Geetnatya)	4115	—
• Janari	6015	Film
• Bhakti Bhajan	4111	Devotional
• Swapn Chatterjee	102	Instrumental (Guitar)
• Ram Bhakta Hanuman	4113	Religious
HMV		
• Bettada Huli/Dhoomakethu/Paropakari	STHV 36151	Film
• Chakratheertan/Sipaayi Ramu/Punarjanma.	STHV 36150	Film
• Vaadamalarukal Vol. VI.	STHV 36144	Film
• Bhava Gathakal: Hits of Jayachandran	STHV 36147	Film
• Ragaparagam: Hits of S. Janaki	STHV 36134	Film
• Kaalathil Azhiyatha Kaavyam: Hits of K.V. Mahadevan	STHV 36124	Film
• Muruganae Thunai	TPHV 32123	Film
• Prema Sangeetham: Duets of 70's	STHV 36145	Film
• Hits of L.R. Easwari - VOL. II	STHV 36143	Film
• Kalpanageethikal (Hits of P. Leela)	STHV 36138	Film

NEW RELEASES

LANGUAGE	MUSIC	WORDS	VOICE(S)
Hindi	Kirti-Anuraag	Ram Siddharth	S. Wadkar, A. Paudwal, M. Gupta and others.
Hindi	Raam-Laxman, Bappi Lahiri	Various	Various
Hindi	R.D. Burman, Jugal-Tilak	Majrooh, M.G. Hashmat	Asha, Kishore and others.
Hindi	R.D. Burman	Majrooh	Asha, Kishore Kumar, S. Wadkar and others
Hindi	Rasik J., M. Hussain, G. Yash	Rajendra Krishan	Lata, Asha and others.
Hindi	Anand Milind, L-P	Sameer, Anand Bakshi	Various
Hindi	Various	Various	Shabbir Kumar
Hindi	Kirti-Anuraag	Nina Arora, Ram Siddharth	Various
Hindi	Kalyanji Anandji, Bappi Lahiri	Various	Various
Hindi	Bappi Lahiri, Ilayaraja	Yogesh, Gulzar	Various
Hindi	R.D. Burman	Gulzar	Various
Hindi	Kalyanji Anandji, R.D. Burman	Indeevar, Manoj, Gulshan	Various
—	Tabun with Bappi Lahiri	—	—
Urdu	Fidah Hussain	Adam and others	Fidah Hussain
Urdu	Ghulam Quadir	Masroor, Faraaz and others	Mehdi Hassan
Bengali	Tagore	Tagore	Arati Mukherjee
Bengali	Tagore	Tagore	Subir Sen
Bengali	Tagore	Tagore	Subinoy Roy
—	—	—	—
—	Artiste (Subir Mazumder)	—	—
Bengali	Tagore	Tagore	Sanghmitra Gupta
Persian/English	—	—	Ervad Bapuji Desai
—	V. Balsara, Sabir Khan	—	—
—	Braja-Naba	Brajendra (Baboo)	Naba Kishore, Sarita
Oriya	Basudev Rath, Mushir	Various	Various
—	Ustad Allauddin Khan	—	—
Bengali	Chandrakant Nandi, V. Balsara	Paritosh Roy, Manoj Basu	—
Urdu	—	—	Begum Akhtar
Hindi	—	—	Lab, Kush
Bengali	Various	Various	Prasad, Goswami
—	Basudev Rath	—	—
Oriya	—	—	—
Telugu	Basudev Rath	—	—
—	Swapan Chatterjee	—	—
—	Basudev Rath	—	—
Kannada	T.G. Lingappa, U. Kumar	Various	Various
Kannada	Various	Various	Pittapuram, Lata & others
Malayalam	Various	Vayalar, Sreekumaran Thampi	Various
Malayalam	Various	Various	P. Jayachandran
Malayalam	Various	Various	S. Janaki
Tamil	K.V. Mahadevan	Various	Various
Tamil	K.V. Mahadevan	Various	Various
Malayalam	G. Devarajan & others	Various	Yesudas & others
Kannada	Various	Various	L.R. Easwari
Malayalam	Various	Various	P. Leela

NEW RELEASES

TITLE	NUMBER	GENRE
• Mattuvin Chattangale	STHV 36133	Film
• Bhaktha Pahlada	TPHV 32117	Film
• Gopaludu-Bhoopaludu/Devata	MFPE 6540	Film
• Lalgudi G. Jayaraman (Violin)	G/ECSO 40534	Classical Instrumental
• Lalgudi G. Jayaraman (Violin)	G/ECSO 40535	Classical Instrumental
• Temple Bells/Serenade	ECSO 40533/STCS 0386736	Instrumental
• Hypnotic Melodies (Popular Hits of Ghantasala)	PSLP 2547	Film
• Bhoothayana Maga Ayyu/Devara Gudi/Sahodarara Savaal	STHV 36149	Film
• Vishadha Reethikal (Sad Songs of K.J. Yesudas)	STHV 36148	Film
• Gana Sugandham (Hits of Brahmanandan)	STHV 36146	Film
• Muthamo Mohamo (Hits of L.R. Easwari)	STHV 36125	Film
• Karma/Hero	STHVS 42646	Film
• Hits of Today	STHV 52647	Film
• Professor/Asli Naqli	STHV 42648	Film
• Kohinoor/Dil Diya Dard Liya	STHV 42649	Film
• Mahal/Andaz	STHV 42650	Film
• Baazi/Kala Bazar	STHV 42651	Film
• Be-Imaan/Sanyasi	STHV 42652	Film
• Sangam/Jis Desh Men Ganga Behti Hai	STHV 42655	Film
• Adalat/Anpadh	STHV 42657	Film
• Naya Daur/Waqf	STHV 42658	Film
• Fursat Ke Raat Din: Film Hits of Gulzar	PMLP 1131/STHV 42642	Film
• Vintage Favourites: Hemant Kumar Sings His Own Compositions	PHLP 1133/STHV 42645	Film
• Echoes of Golden Voices: The Collector's Delight	PMLP 1405/STC 04B 7270	Vocal classical
• Panyachi Dhar Dhara Mazyavari	PSLP 1406/STHVS 40148	Lavni
• Kela Ganpati Anzala Maruti	PSLP 1407/STHVS 40149	Mod. Folk
• Pharpahrtoya Paplet Urtoya Nivata	PSLP 1408/STHVS 40150	Koli Geet
• Gaani Amchi Pasanti Tumchi	PSLP 1409/STHVS 40151	Mod. Folk
• Zoka Dhya Zoka	PSLP 1410/STHVS 40152	Mod. Folk
• Daya Dharm	PSLP 1411/STHVS 40154	Devotional
• Paigham-E-Huq (Naat-Manqabat-Nasihati)	STHVS 40153	Devotional
• Vandana	PSLP 1413/STHVS 40156	Devotional
• Jap Man Satnam	PSLP 1412/STHVS 40155	Devotional
• Gaaner Surer Dhara VOL. I (Anthology of Tagore Songs)	PMLP 1572/STHV 24048	Tagore Songs
• Gaaner Surer Dhara VOL. II (Anthology of Tagore Songs)	PMLP 1573/STHV 14049	Tagore Songs
• Gaaner Surer Dhara VOL. III (Anthology of Tagore Songs)	PMLP 1574/STHV 24050	Tagore Songs
• Gaaner Surer Dhara VOL. IV (Anthology of Tagore Songs)	PMLP 1575/STHV 24051	Tagore Songs
• Parkey Apan Karey	PSLP 1569/HTCS 02B 2636	Tagore Songs
• Arup Madhuri	PSLP 1568/HTCS 02B 2635	Tagore Songs
• Swapane Donhe Chinu Ki Mohe	PSLP 1570/HTCS 02B 2639	Tagore Songs
• Basaye Phera Danar Shabda	PSLP 1571/HTCS 02B 2637	Tagore Songs
• Dhandi Dhondi Pane De	STHV 42619	Film
• Sajjan Thug	STHV 42641	Film
• Dozakh/Sandli	STHV 42644	Film
• Jaidev Presents Shaila Gulwadi	PSLP 1357/HTCS 04B 4255	Ghazal
• De Talli	PSLP 1386	Garba, Ghazal, Geet
• Taaro Viyog	PSLP 1395/STHVS 40130	Ghazal
• Tarzan/Sanjog	STHV 42643	Film
• All Time Greats: Mukesh	STHV 42585/STHV 42586	Film
• All Time Greats: Talat Mahmood	STHV 42587/STHV 42588	Film
• Carnatic	6TC-03B-6719	Classical
• Carnatic Classical	STCS 03B 6732	Instrumental (Flute)
• Carnatic Classical	STCS 03B 6737	Instrumental (Violin)
• Bhajans	HTCS 04B 4287	Bhajans

NEW RELEASES

LANGUAGE	MUSIC	WORDS	VOICEL(S)
Malayalam	Various	Various	P. Susheela & Others
Telugu	S. Rajeswara Rao	Dasarathi and others	Various
Telugu	S.P. Kothandapani	Various	Various
Telugu	Various	Various	Various
Telugu	Various	Various	Various
Telugu	Chitti Babu	Various	Chitti Babu
Telugu	Various	Various	Ghantasala
Kannada	Various	Various	Various
Malayalam	Various	Various	K.J. Yesudas
Malayalam	Various	Various	Brahmanandan
Tamil	Various	Various	Various
Hindi	Laxmikant Pyarelal	Anand Bakshi	Various
Hindi	Asha, Aziz, Pankaj & others	Various	Various
Hindi	Shankar Jaikishan	Hasrat/Shailendra	Rafi, Asha, Manna, Usha & others
Hindi	Naushad	Shakeel Badayuni	Mohd. Rafi, Lata M., Asha Bhosle
Hindi	Kemchand Prakash/Naushad	J. Nakshab/Majrooh	Lata, Rajkumari, Zohra, Mukesh & others
Hindi	S.D. Burman	Sahir/Shailendra	Geeta, Shamshad & others
Hindi	Shankar Jaikishan	Various	Various
Hindi	Shankar Jaikishan	Shailendra/Hasrat	Various
Hindi	Madan Mohan	Various	Various
Hindi	O.P. Nayyar/Ravi	Sahir	Various
Hindi	Various	Gulzar	Various
Hindi	Hemant Kumar	Various	Various
Hindi	Hemant Kumar	Various	Various
Marathi	Kiran Pradhan	Various	Sulochana Chavan
Marathi	Bhumanand Bogam	Various	Prahlad Shinde, Milind Shinde, Anand Shinde
Marathi	Shahir Pandurang, Vanmat	Various	Various
Marathi	Krishna Shinde/Somnath Parab	Various	Various
Marathi	Krishna Shinde/Somnath Parab	Various	Various
Hindi	Purshottamdas Jalota	Traditional	Purshottamdas Jalota
Urdu	Various	Various	Various
Hindi	Various	Various	Various
Punjabi	Various	Traditional	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Bengali	Rabindranath Tagore	Rabindranath Tagore	Manna Dey
Bengali	Rabindranath Tagore	Rabindranath Tagore	Various
Marathi	Sedashiv Gujan	A.B. Koli	Various
Punjabi	Ravi	Harbans Singh	Various
Hindi	Ganesh Sharma/S. Mohinder	Various	Various
Urdu	Jaidev	Various	Shaila Gulwadi
Gujarati	Rajendra Jhaveri	Various	Tripti Chhaya & Rajendra Jhaveri
Gujarati	Ninu Mazumdar	Jawahar Baxi	Kaumudi Munshi
Hindi	Bappi Lahiri L-P	Anjaan	Various
Hindi	Various	Various	Mukesh
Hindi	Various	Various	Talat Mahmood
-	St. Thyagaraja Swami	St. Thyagaraja Swami	Various
-	Various	Sikkil Sisters	-
-	Various	-	-
Hindi	P.S. Srinivasa Rao	Surdas	M.S. Subbulakshmi

NEW RELEASES

TITLE	NUMBER	GENRE
<ul style="list-style-type: none"> • From The Concert Hall – VOL. II • Festival of India presents the great tradition-masters of music • Violin – Bhubaneswar Misra • Hasrat • Pachhtawa • Maawan Thandian Chhawan & Jindari Yaar Di • Gaon Tasa Changala Pan Veshila Tangala 	EASD 1450/STCS 02B 6194 BALP 1453 EASD 1449/HTCS 02B 2640 TDHV 41249 TPHVS 41258 STHV 42593 STHV 42606	Instrumental Classical Vocal Classical Instrumental Classical Film Film Film Film
INRECO		
<ul style="list-style-type: none"> • Debabrata Biswas • Santidev Ghosh 	1724-1239 1724-1242	Tagore Songs Tagore Songs
KIRAN		
<ul style="list-style-type: none"> • Koutik Geeti • Gram Banglar Gaan 	S/E BRC 1046 S/E BRC 1047	Humour Folk
MEGAPHONE		
<ul style="list-style-type: none"> • Tapoty Rout • Gayetri Chaudhury • Debabrata Biswas 	EJNG 1121 EJNG 1122 JNLXC 1048	Tagore Songs Tagore Songs Tagore Songs
MUSICRAFT		
<ul style="list-style-type: none"> • Dard Hota Nahin Sabhi Ke Liye • Shan-e-Rasool • Mohabbat Kay Diwane-VOL. I • Nigah-e-Karam VOL. 2 • Chhote Saleh Mohammed • Hamid Manchala • Shan-e-Auliya • Mehar Nama VOL. 4 • Faishan Ka Hai Zamana—VOL. 3 • Qaisar Banoo • Malika-e-Qawwali • Ayee Majhi Ekwira • Maili Chunarya Rang Day-VOL. I • Dil Ke Arman • Non-Stop Koli Nrityageet • Navyala Sajve Ghodyavar Baswa • Sangeetcha Sagar • Bodhisatva – Dr. Ambedkarancha Jeevan Sangram 	MC 219 MC 220 MC 214 MC 215 MC 204 MC 224 MC 223 MC 239 MC 238 MC 212 MC 237 MC 237 MC 242 MC 243 MC 241 MC 240 MC 223 MC 226	Qawwali Qawwali Qawwali Qawwali Qawwali Qawwali Qawwali Qawwali Qawwali Qawwali Qawwali Religious Qawwali Qawwali Folk Folk Folk Folk
MIL		
<ul style="list-style-type: none"> • Aadha Ram Aadha Raavan • Trikal • Itihaas • Instrumental Hits – '85 • Bingo Ringo (Hindi Film Instrumentals) • Film Hits On Hawaiian Guitar • Immortal Hits On Hawaiian Guitar • Yesteryears Film Classics Go Hawaiian • Melody Indian Instruments • 40 Favourite Nursery Rhymes • Party-Time Songs And Nursery Rhymes 	MC 4271 010/LP 2394 010 MC 4227 117/LP 2394 012 MC 4271 011/MC2394 011 MC 4227 071 MC 4227 096 MC 5227 712 MC 5227 713 MC 5227 726 MC 5227 748 MC 3192 360 MC 5227 741	Film Film Film Instrumental Instrumental Instrumental Instrumental Instrumental Instrumental Instrumental Children Series Children Series

NEW RELEASES

TITLE	NUMBER	GENRE
<ul style="list-style-type: none"> • Puff The Magic Dragon And Other Songs • Indian Classical Music • Dhanak • Intikhab • Zishean • Mein Ghazal Hoon • Hari Ke Goon Gavo • Hari Amrit • Nakhra Banto Da 	<ul style="list-style-type: none"> MC AKY1 4452 MC 5227 749 MC 4227 885/LP 2394 885 MC 4227 883/LP 2394 883 MC 5227 759 MC 4227 884 MC 4227 873 MC 5227 761 MC 4227 878/LP 2392 878 	<ul style="list-style-type: none"> Chiidren Series Classical Instrumental Ghazal Ghazal Ghazal Ghazal Bhajan Bhajan Punjabi Folk
NAHATA		
<ul style="list-style-type: none"> • Johny • Shivude Sankarudu 	<ul style="list-style-type: none"> 1012 1007 	<ul style="list-style-type: none"> Film Film
RAGAM		
<ul style="list-style-type: none"> • Bhakti Sangama • Bhaktha Kumbara • Bhaktha Sudhama • Raja Shekara Vilasa • Nallathanga Devi • Bhema Vijaya • Renukadevi Mahathme • Bhakta Prahlada • Ramanjaneya Yudha • Sharana Sangama • Raj Ranjani • Prema Paana • Chakravyuha • Baala Sudheera • Keechakavadha • Bhakthi Lahari • Swara Vahini • Kanaka-Purandhara Bhakthimala • Johnny Lever Live in Bangalore • Mohan Murali • Gems of Kunnakudi • Best of Kunnakudi • Madhura • Bhakti Saurabha 	<ul style="list-style-type: none"> AE 1001 AE 1002 AE 1024 AE 1023 AE 1021 AE 1022 AE 1008 AE 1007 AE 1003 AE 1004 AE 1005 AE 1006 AE 1009 AE 1010 AE 1011 AE 1012 AE 1018 AE 1013 AE 1014 AE 1015 AE 1016 AE 1017 AE 1019 AE 1020 	<ul style="list-style-type: none"> Religious Musical Discourse Musical Discourse Musical Discourse Musical Discourse Musical Discourse Musical Discourse Musical Discourse Musical Discourse Musical Discourse Religious Instrumental Kannada Ghazal Yakshagan Yakshagan Yakshagan Instrumental Instrumental Religious Hindi Jokes Instrumental (Flute) Instrumental (Violin) Instrumental (Violin) Pop Religious
SANGEETHA		
<ul style="list-style-type: none"> • (Devotional) • (Devotional) • (Devotional) • (Devotional) • (Carnatic Classical) • (Carnatic Classical) • (Carnatic Classical) • (Devotional) • (Devotional) • (Devotional Commentary) • (Devotional Commentary) • (Carnatic Classical) 	<ul style="list-style-type: none"> 4MSC 4230 4MSC 4251 6MSC 6167 MSC 4256 6MSC 7170 6MSC 6177 6MSC 6156 4MSC 4257 4PMSC 50 — 6PMSC 53 6D X 10001 	<ul style="list-style-type: none"> Devotional Devotional Devotional Devotional Classical Instrumental Carnatic Classical Carnatic Classical Devotional Devotional Devotional Devotional Devotional Classical

NEW RELEASES

LANGUAGE	MUSIC	WORDS	VOICE (S)
English — Urdu Urdu Urdu Urdu Hindi Hindi Punjabi	Various L. Subramaniam Jagjit Singh & Ashok Khosla Shobha Joshi Ruknuddin & Khurshid Kazmi Anup Jalota Shobha Gurtu Renu-Vijay & Anup Jalota Surinder Kohli	Various — Various Various Various Sabir Jalalabadi, Saeed Rahi Traditional Various Various	The Richard Wolfe Children's Chorus — Ashok Khosla Shobha Joshi Ruknuddin Lalit Gurwara Shobha Gurtu Renu & Vijay Chaudhary Mahendra Kapoor
Telugu Telugu	Shankar-Ganesh Chakravarthi	Gopi Various	S.P. Balasubrahmanyam and others S.P. Balasubrahmanyam, S. Janaki
Kannada Kannada Kannada Kannada Kannada Kannada Kannada Kannada Kannada Kannada Kannada — Kannada Kannada Kannada Kannada — — Kannada Hindi — — — Kannada	C. Krishnan — — — — — — — — — Mysore Mohan (Artiste) Mysore Mohan Damodar R. — — — — Various Various — — Various Various Various —	Various — — — — — — — — — — — — M.S. Sampath, T. Ganesh, — Dodarange Gowda — — — — — — — — — —	B.K. Sumitra Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Late R. Gururajulu Naidu Renukumar, Lokanath — Jayapal, Manjula Kalingrawda Kalingrawda Kalingrawda — — Bellur sisters Johnny Lever — — — Sheerkazhi Govindarajan
Tamil Tamil Tamil Tamil Telugu Telugu & Tamil Telugu Sanskrit Sanskrit English Sanskrit Telugu	L. Krishnan Various Salem D. Chelliam Iyengar Pithukuli Murugadas — Various Various — V.S. Narasimhan — — — St. Thyagaraja and others	V.R. Varadarejan Various St. Arunagirinathar Traditional — St. Thyagayya St. Thyagayya & others Adi Sankara St. Jayadeva Sant Keshavadas St. Valmiki St. Thyagaraja and others	Various Bombay Sisters, Deiveega Theenissi Salem D. Chelliam Iyengar Pithukuli Murugadas Saxophone by Kadri Gopalnath — — Various P. Aruna, Radha Madhavan Sant Keshavadas & others Valmiki Ramayana —

NEW RELEASES

TITLE	NUMBER	GENRE
SAPTASWAR		
<ul style="list-style-type: none"> * Deshoddarakudu * Dhyarayarithudu * Krishnaparamathama * Aranyakanda * Chaithanyam * Paga Saathistha 	<ul style="list-style-type: none"> SPC 110 SPC 110 SPC 111 SpC 114 SPC 112 SPC 113 	<ul style="list-style-type: none"> Film Film Film Film Film Film
SAGARIKA		
<ul style="list-style-type: none"> * Shyam Saheb 	13901	Film
SANGEETA SUDHE		
<ul style="list-style-type: none"> * Stuthi Geete * Hendthi Hengirbaku * Gee-Gee Padagalu 	<ul style="list-style-type: none"> 4001 4002 4003 	<ul style="list-style-type: none"> Devotional Janapad Janapad
SIDHKALA		
<ul style="list-style-type: none"> * Shree Ramdas Swami Yanche Manache Shlok * Shubh Karoti Kalyanam * Shree Ashtvinayak Shruti Darshan * Vinod Samrat Kamlakar Vaishpayan Yanche Vyatha Kathan * Vinod Murti Sadanand Chandekar Yanchi Haswa Haswi * Shabd Ani Sur 	<ul style="list-style-type: none"> SE 121 SE 101 SE 111 SE 201 SE 191 SE 131 	<ul style="list-style-type: none"> Devotional Religious Religious Religious Jokes Jokes
SYMPHONY		
<ul style="list-style-type: none"> * Gulha-e-Aquidat * Falsafa-e-Maut * Dere-Manjhipar Kore De * Sukh Nahi Re * Achena Mukh 	<ul style="list-style-type: none"> SRIC 213 SRIC 211 & 212 SRIC 215 SRIC 217 SRIC 216 	<ul style="list-style-type: none"> Religious Religious Folk Folk Film
T SERIES		
<ul style="list-style-type: none"> * Ek Chaadar Maili Si * Allahrakha * Avinaash * Kalyug Ki Ramayan * Jean-e-Wafaa * Mera Haque * Ek Misaal * Insaf Ki Manzil * Prem Jal * Dharti Ki Awaaz * Maa Ki Saugandh * Bhatak Bhavani * Piya Bin Jiya Jare * Bhabhi Ka Aashirwad * Mati Balidaan Ki * Sadaa Suhagan * Manav Hatya * Khara Wardasdar * Vahini Saheb * Duty * Adhura Milan 	<ul style="list-style-type: none"> - - - - - - - - - - - - - - - - - - - - - 	<ul style="list-style-type: none"> Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film Film

NEW RELEASES

LANGUAGE	MUSIC	WORDS	VOICE(S)
Telugu	Chakravarthi	Veturi Sundararamamurthy	P. Susheela and others
Telugu	Ramesh Naidu	Gopi, Dr. L. Narayana Reddy	Various
Telugu	J.V. Raghavelu	Venturi and others	P. Susheela and others
Telugu	Chakravarthi	Venturi Sundararamamurthy	Various
Telugu	Chakravarthi	M.R.G. Satyamoorthy	P. Susheela and others
Telugu	Raj-Koti	Seetharama Sastry	Rajeetharam and others
Bengali	Mrinal Banerjee	Bibhuti Bhusan Mukherjee	Various
Telugu	Guruswamy Kala Keri	Guruswamy Kala Keri	Guruswamy Kala Keri
Telugu	Guruswamy Kala Keri	Guruswamy Kala Keri	Guruswamy Kala Keri
Telugu	Chanappa Aryadi	Chanappa Aryadi	Chanappa Aryadi
Marathi	—	—	—
Marathi	Raja Upadhye, Nandu Honup	—	Various
Marathi	Nandu Honup	—	Various
Marathi	—	—	Kamlakar Vaishampayan
Marathi	—	—	Sadanand Chandekar
Marathi	Various	Various	Govindrao Patwardhan
Urdu	—	—	S.S. Hasan Shams
Urdu	—	Maulana Obaidulla Azmi	Maulana Obaidulla Azmi
Bengali	Subhas Chakravorty	—	Subhas Chakravorty
Bengali	Dilip Brahma	Dilip Brahma	Dilip Brahma
Bengali	K. Seni, B. Hazarika	—	—
Hindi	Annu Malik	Sudarsan Fakir & others	Various
Hindi	Annu Malik	Rajinder Krishan, Prayag Raj	Various
Hindi	Bappi Lahiri	Amit Khanna	Various
Hindi	Kalyanji Anandji	Manoj Kumar, Maya Govind	Various
Hindi	Khaiyyaam	Various	Various
Hindi	Annu Malik	Anjaan, Indeevar	Various
Hindi	Manoj Gyan	Asad Bhopali, M Bhatnagar	Various
Hindi	Chitragupta	Asad Bhopali, M Bhatnagar	Various
Hindi	Kalyanji Anandji	Various	Various
Bhojpuri	Omkar	Sameer	Various
Hindi	Sapan Jagmohan, R Roshan	Anjaan, Indeevar	Various
Marathi	Vishwanath More	Jagdish Khebudker	Various
Bhojpuri	Vijay Ajit	S. Bhaskar	Various
Hindi/Haryanvi	Dilip Dutta	Various	Various
Hindi	Ravindra Jain	Ravindra Jain	Various
Hindi	Laxmikant Pyarelal	Anand Bakshi	Various
Hindi	Annu Malik	Rajinder Krishan	Various
Marathi	Arun Paudwal	Various	Various
Marathi	Vishwanath More	Various	Various
Hindi	Babla	Ramesh Pant	Various
Hindi	J.P. Kaushik	Anu Vikshat	Various

NEW RELEASES

TITLE	NUMBER	GENRE
TIPS		
• Atitacha Marathi Saamna	JE 348	—
• 1985 Chi Gajjali Marathi Chitrapat Geet	JE 1192	Film
• Marathi Chitrapatatil Lokpriya Geet	JE 1191	Film
• Hits of 1986	JE 1180	Film
• Best of 1986	JE 1179	Film
• Film Hits of 86	JE 1178	Film
• All Time Hits from Films	JE 1160	Film
• Hits of Kishore Kumar	JE 1164	Film
• Hits of Shabbir Kumar & Mohd. Aziz	JE 1163	Film
• Duets from Films	JE 1167	Film
• Disco Hits from Films	JE 1168	Film
• Pyarbhare Filmi Nagma	JE 1168	Film
• Hits of Lata	JE 1165	Film
• Pauhana Jhala Mehvna	JE 350	Lavni
• Sant Damaji	JE 316	Religious
TRIPLES		
• Bhavna Geet VOL. I	TPR 481	Religious
• Bhavna Geet VOL. II	TPR 382	Religious
• Bhavna Geet VOL. III	TPR 383	Religious
• Bhavna Geet IV	TPR 384	Religious
• Nem Rajul	TPR 628	Religious
• Jineshwar Stavna	TPR 380	Religious
VCB		
• Inqulab-e-Islem	VCB 353	Devotional
• Nazarana-e-Aquidat	VCB 100	Qawwali
• Pudaeh Paau/Dhakti Soon	VCF 345	Film
• Hich Kay Chuckla/Majhe Ghar Majhe Sansar	VCF 381	Film
• Baju Vajtay Vasawcha	VCB 224	Koli Geet
• Jani Baboo Live in Fiji	VCB 020	Qawwali
• Ek Kohla Doctor Jhala	VCB 210	Bal Geet
• Tu Saubhagyavati Ho/Shabash Sunbai	VCF 384	Film
• Praveen Sabah with Love	VCB 358	Qawwali
• Tere Shehar Mein	VCB 221	Qawwali
• Jaan Hatheli Pe	VCF 189	Film
—		
• Tiruchandur Kanadhar Kalivenpa	—	Devotional
• Classical Carnatic Music — 4 Volumes	—	Classical Vocal
• Nada Vindu Kaladhi Namu Nama	—	Devotional
• Thennadudaiya Sivane Potri	—	Devotional
• Namasinvaya Vazhga	—	Devotional
• Alwar Paruram Divya Prabhandam	—	Devotional

International: As we go to press, we learn of the following international music releases: **CBS:** Nervous Night (Hooters), Darkness on the Edge of the Town (Bruce Springsteen), Rocky IV (Soundtrack), Heavenly Bodies (Soundtrack), Steps in Time (King), Highwayman (Various), Pancho & Lefty (Willie Nelson, Merle Haggard), Golden Love Songs (Engelbert Humperdinck), Empire Burlesque (Bob Dylan),

Destiny (The Jacksons), Reckless (Bryan Adams) and Wild Romance (Herb Alpert). **HMV:** Do You (Sheena Easton), Boy in the Box (Corey Hart), So Red the Rose (Various), Rock a Little (Stevie Nicks), The Singles Album (Manfred Mann), Rock Me Tonight (Freddie Jackson), Long Way to Heaven (Helix) and Crazy People's Right to Speak (Kaja). **MIL:** Chartbusters—Vol. I & II (Here And Now Band).

NEW RELEASES

LANGUAGE	MUSIC	WORDS	VOICE(S)
Marathi	—	—	Govindrao Mahshilkar and other
Marathi	Various	Various	Various
Marathi	Various	Various	Various
Hindi	Various	Various	Various
Hindi	Various	Various	Various
Hindi	Various	Various	Various
Hindi	Various	Various	Various
Hindi	Various	Various	Kishore Kumar
Hindi	Various	Various	Shabbir Kumar, Mohamed Aziz
Hindi	Various	Various	Various
Hindi	Various	Various	Various
Hindi	Various	Various	Various
Hindi	Various	Various	Various
Marathi	Vilas Joglekar	Pravin Davne	Sulochana Chauhan
Marathi	—	—	Rashtra Shivshahir Belasaheb Deshmukh
Gujarati	Bharat Shah	Traditional	Sheela Shetia, Deepak Gala
Gujarati	Bharat Shah	Traditional	Sheela Shetia, Deepak Gala
Gujarati	Bharat Shah	Traditional	Sheela Shetia, Deepak Gala
Gujarati	Bharat Shah	Traditional	Sheela Shetia, Deepak Gala
Rajasthani	Bharat Shah	Shahanlal Shastri	Various
Gujarati	Bharat Shah	Traditional	Sheela Shetia
Urdu	Mohammad Bashir	Mohammad Bashir	Mohammad Bashir
Urdu	Jani Baboo	Jani Baboo	Jani Baboo
Marathi	Sudhir Phadke	Sudhir Moghe	Asha Bhosle, Uttara Kelkar & others
Marathi	Arun Paudwal	Sudheer Moghe & S. Nandod	Shabbir Kumar, S. Wadkar & others
Konkani	Vesavkar & group	Vesavkar & group	Vesavkar & group
Urdu	Jani Baboo	Jani Baboo	Jani Baboo
Marathi	Nandu Honup	Praveen Davne	Jaywant Kulkarni and others
Marathi	Iqbal, Meena Mangeshkar	Various	Various
Urdu	Ghulam Ali Sabah	Various	Praveen Sabah
Urdu	Jani Baboo	Various	Jani Baboo
Hindi	Laxmikant Pyarelal	Anjaan	Kishore Kumar and others
Tamil	—	—	Dr. Salem S. Jayalakshmi
Tamil	—	—	Dr. Salem S. Jayalakshmi
Tamil	Dr. Salem S. Jayalakshmi	—	Dr. Salem S. Jayalakshmi
Tamil	Dr. Salem S. Jayalakshmi	—	Dr. Salem S. Jayalakshmi
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Calling all music companies: These pages are for your cassette/record release information. Every issue of Playback And Fast Forward will carry details about all your latest releases and reissues. The recordings may be in any language or just instrumental music, we will list them in our columns free of cost. Send the information on the above format, with your company seal, signature, date of release of the recording,

two sets of LP covers/inlay cards and, if possible, other details, like pictures of the artistes, write-ups, quantity of cassettes/LPs released etc. Mark your envelopes 'Releases' and mail them to Playback And Fast Forward, Business Press Pvt. Ltd., Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005. Remember, there is no charge for carrying this information.

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UNNIDATHIL NAAN
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KALIYUGA PANDAVULU
A.K.C. NATARAJAN
GEETHA BENNET

Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Telugu film
Telugu film
Classical instrumental (Clarinet)
Classical instrumental (Veena)

CBS

JEEVA
JAAL
UTSAV
NAVAZISH
SAVERAY WALI GAADI
YOUNG TARANG
KEHNA USEY
SAAZ, RAAG AUR TAAL
THE LATEST
JAWANI KI KAHANI

Film soundtrack
Film soundtrack
Film soundtrack
Ghazals by Nirmal Udhas
Film soundtrack
Pop songs by Nazia & Zoheb
Ghazals by Mehdi Hassan
Instrumental, various artistes
Ghazals by Jagjit & Chitra Singh
Film soundtrack

FIMV

KARMA
AMRIT
NAAM
PYAR KI JEET
DAHLEEZ
ANJUMAN
SAUGHAAAT
SHARARAT
ALL TIME GREATS
ALL TIME GREATS

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Ghazals by Talat Aziz
Songs by Sharon Prabhakar
Lata(Film songs compilation)
Rafi(Film songs compilation)

MIL

JANBAAZ
AFTAAB
BHAJAN ANAND II
INTEZAR
BHAJAN SARITA
APNE APNE
DAMAN-E-GHAZAL
PARVAAZ
NASHA
A LIVE CONCERT

Film soundtrack
Ghazals by Ashok Khosla
Bhajans by Anup Jalota
Ghazals by Harendra Khurana
Bhajans by Shobha Joshi
Film soundtrack
Ghazals by Shobha Gurtu
Ghazals by Roop Kumar Rathod
Ghazals by Penaaz Masani
Ghazals by Chandan Dass

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ALLAH-RAKHA
SAMUNDAR
PYAR KIYA HAI PYAR KARENGA

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack

VENUS

LOVE AND GOD
GHAR SANSAR
KARAMDAATA
ANJAAN
JAAN HATHELI PE
DURGA MAA
NASIHAT
KASHISH
IRSHAD IRSHAD
DASTAN-E-NABI

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Film soundtrack
Film soundtrack
Film soundtrack
Ghazals by Mohammed Aziz
Ghazals by Abbu Malik
Religious songs by Shabbir Kumar

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- ADHIKAR
- TAN-BADAN
- LOVE AND GOD (GOLD DISC)
- AND MANY MORE.....

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- ANJAAM
- NASIHAT
- MERE SAATH CHAL
- AND MANY MORE.....

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- THIKANA
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STRIKING

HITS FROM HMV

NAAM a film by the great Rajendra Kumar, famous for his musical hits like the gold-disc winning 'Love Story'. The music is by Laxmikant Pyarelal and features six hit tracks including Pankaj Udhas's 'Chitthi Aai Hai'.

DAHLEEZ from the team that won a Platinum for 'Nikaah'. The Producer is B R Chopra, Director, Ravi Chopra and the music is by Ravi. featuring the inimitable Ila Arun in an album of 'Gypsy' songs. written, composed and sung by her. **SAUGHAAT** Talat Aziz, the ghazal star who dazzled you with the gold winning 'Ehsaas' and the heady 'Suroor' now stars in a double-pack special of 14 all new ghazals. **SHARARAT** the very latest from Sharon Prabhakar, the talented theatre and playback-singing star. This exciting, new album features a wide variety of sizzling disco numbers, coy, mischievous songs and more rhythmic, foot-tapping delights. **ANJUMAN** Muzaffar Ali and Khayyam, the talented duo that made 'Umrao Jaan' a gold disc, now bring you a selection of beautiful ghazals. The collection includes sensitive renditions by Shabana Azmi and features the singing debut of the composer Khayyam.

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