

playback

▶▶ AND FAST FORWARD

ARTISTES ▷ MUSIC ▷ EQUIPMENT ▷ TECHNICAL — ALL THE SOUNDS OF MUSIC
THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL.1 SEPTEMBER 1986 Rs.10

Poor investor response to Gramco

THE GRAMOPHONE COMPANY of India Ltd's Rs 8 crore equity-linked rights issue has been extended yet again, this time to September 23. The issue, announced with much fanfare by R P Goenka in May 1986, was to close, originally, on July 12. However, because of inadequate response, the closing date was first extended to August 2, then again to August 16, and yet again to September 2. September 23 marks the fourth extension for the Rs 8 crore issue.

Indications are that only about 60 per cent of the issue was subscribed when the fourth extension was announced. 75 per cent of the issue will have to be subscribed before the company can

(Contd. on page 4)

Penaaz's 'Dhadkan'

MMUSIC INDIA has produced what appears to be a catchy and commercially attractive album in 'Dhadkan'. Mr Arun Amin, A&R manager, MIL, has put in special efforts to ensure a wider audience for Penaaz. Eight ghazals of the poets Ahmed Khayal, Mumtaz Rashid and Ibrahim Ashk have been selected. Pilly Masani, Madhu Rani, Raza Ali Khan and Raghunath

Seth have composed the tracks. Mr N A Zubairi of Radio Gems has recorded the album, which is expected to be released soon. The title 'Dhadkan' comes from an Ibrahim Ashk couplet that goes: "Mere dil dhadakne kaa aalam naa poochho, Guzarte hai kaese shaf-e-gham naa poochho." (Contd. on page 4)

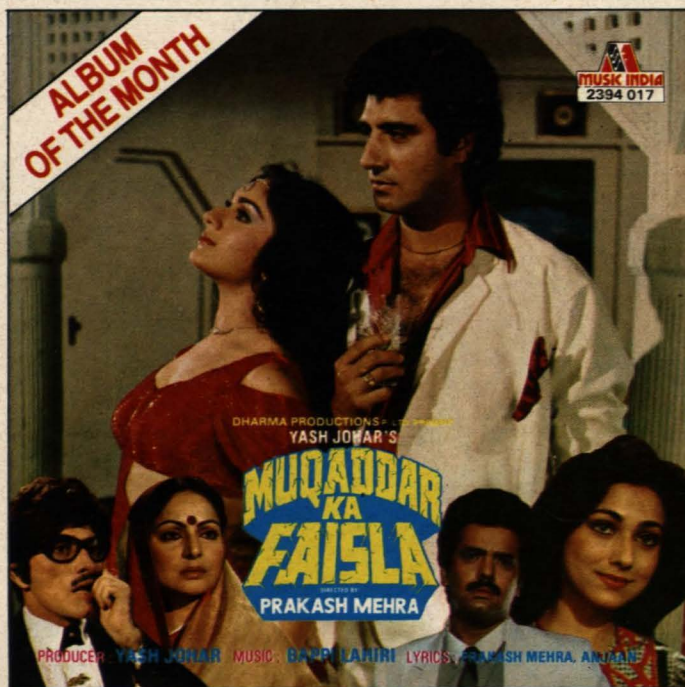
Massive anti-piracy raids in Calcutta

TWENTY-FIVE PERSONS have been arrested and more than 1,00,000 pre-recorded cassettes confiscated in massive raids mounted by police on dealers of pirated cassettes in Calcutta during the month of August.

The raids were conducted by Calcutta detective police, the enforcement branch, the directorate of revenue intelligence, and the district enforcement branch of the West Bengal police. The West Bengal government has taken a very strong stand against piracies and has instructed its prosecution staff to oppose bail for those arrested in the anti piracy raids.

On August 17 1986,
(Contd on page 4)

Advertisement



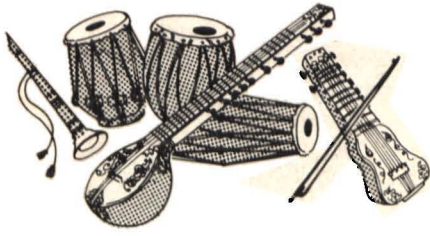
'MUQADDAR KA FAISLA'
ORIGINAL FILM SOUNDTRACK
Released by Music India Ltd (MIL)
Available on Musicassettes & Records

Lata records for Venus

LATA MANGESHKAR has recorded her first pooja album in Bengali after a gap of three years. Hridayanath Mangeshkar has composed the 'eight- tracks to Sapan Chakraverty's lyrics. The album has been titled 'Oi Dake Kokila' which means 'the Koel calls,' as Lata is lovingly known among her Bengali music fans. It was recorded at the Western Outdoor Studios, Bom-

bay, by Daman Sood, through sessions lasting over 60 hours.

The musicassette is being launched by the third week of September in Calcutta, with a massive media blitz. The campaign includes a 15-minute radio sponsored programme on Vividh Bharati, Calcutta, backed (Contd. on page 4)



Classical music from Indian Masters... Now yours to enjoy

 PANDIT KUMAR GANDHARVA KG001	 KRISHNA HANGAL KH001	 PANDIT SURESH TALWALKAR ST001	 PANDIT JAGDISH PRASAD JP001	 RAJAN/SAJAN MISHRA RS001	 PANDIT JASRAJ PJ001	 PANDIT D.V. PALUSKAR DV001	 SARCO MAESTRO ZARIN DARUWALA ZD001
 PADMAVATI SHALIGRAM PS001	 C. R. VYAS CV001	 PRABHUDEO SARDAR PS001	 GANGUBAI HANGAL GH001	 PANDIT BHATT & GINDE GB001	 SHARAD SATHE SS001	 ANITA SEN AS001	 SHRIKANT BAKRE SB001
 LALIT RAO LR001	 AJAY POHANKAR AP001	 PANDIT YASHWANT JOSHI YJ001	 USMANKHAN UK001	 JOYA BISWAS JB001	 USTAD ABDUL HALIM JAFFAR KHAN AHJ001	 BRIJ NARAYAN BN001	 BHAJAN SAUPURI BS001
 DR. N. RAJAM NR001	 PANDIT GAJANANRAO JOSHI GJ001	 PANDIT KARTICK KUMAR KK001	 USTAD Z.M. DAGAR UD001	 SH. MANI RAMESH KHALADKAR RK001	 नाट्य-संगीताची गंगोत्री कॅसेट नं.२ NS001	 नाट्य-संगीताची गंगोत्री कॅसेट नं.२ NS002	 काव्यदर्शन KV001

Here's a great treat for Music lovers! 60 minutes of enchanting music... Indian classical, Instrumental and Vocal for your listening pleasure. Choose from among our wide range of tapes, professionally recorded in the Best Studio. The Ragas have been specially selected to give the very essence of Indian Classical Music. Taped on the Best Quality tape to give you "Class Reproduction" at very reasonable price.

The only producers of the best in Classical Music.

ONE CASSETTE ... Rs. 40/-
TWO CASSETTES ... Rs. 70/-
THREE CASSETTES ... Rs. 100/-
(POSTAL CHARGES EXTRA)

NOW AVAILABLE ON MAIL ORDER.
ALSO MARKETED IN THE USA & UK.

TRADE ENQUIRIES SOLICITED

M/S SWARASHREE ENTERPRISES
519 Veena Vihar, Near Shanmukhanand Hall,
Bombay-400 002 • Tel 481871.

Please rush me the following cassettes
by V.P.P.

Nos.
I promise to pay the price on delivery. Also send
me your latest catalogue.

NAME _____

ADDRESS _____

PIN CODE NO. _____

SIGNATURE _____

SWARASHREE ENTERPRISES: 519 Veena Vihar, Near Shanmukhanand Hall, Bombay-400 022. • Tel: 481871

National-17B

CONTENTS

playback
▶▶ AND FAST FORWARD

Vol.1 No.4 September 1986

A BUSINESS PRESS PUBLICATION

Publisher
RV PANDIT
Executive Editor
Anil Chopra
Managing Editor
Siraj Syed
Technical Editor
Daman Sood
Art Director
Sisir Datta
Advertising Assistant
Sandra Dize

Delhi Correspondent
 Sanjeev Verma
 C 3/273 Lodi Colony
 New Delhi 110 003

Calcutta Correspondent
 Parwez Shahedi
 23 Park Palace
 1 Suhrawardy Avenue
 Calcutta 700 017

Madras Correspondent
 C. Subramanyam
 2, K G Nair Street, Vadapalani,
 Madras 600 026.

Advertising Sales Offices:
BOMBAY : ANIL CHOPRA
 Business Press Private Limited,
 Maker Tower 'E', 18th Floor,
 Cuffe Parade, Bombay 400 005.
 TEL : 211752/211861/215056

BANGALORE : K S PATTABHIDAS:
 2nd Floor, 9/2B Hayes Road,
 Bangalore 560 025
 TEL: 562074

CALCUTTA : A K MITRA:
 168, Jodhpur Park, Calcutta 700 088.
 TEL : 424436

HYDERABAD : V T JAGTIANI:
 3-5-1119/11, Kachiguda
 Cross Road,
 Hyderabad 500 027.

MADRAS : K DEVARAJ:
 Business Press Private Limited,
 332, Khaleel Shirazi Estate,
 6th Floor, Pantheon Road, Egmore, Madras
 600 008.

NEW DELHI : N DAS
 K-3, DDA Flats, 1st Floor,
 Seldarj Development Area
 'C', Hauz Khas, New Delhi 110 016.
 TEL : 660136.

Cable : IMPRINTMAG in each city.

For Editorial and Accounts correspondence:
PLAYBACK AND FAST FORWARD,
 Business Press Private Limited,
 Maker Tower 'E', 18th Floor, Cuffe Parade,
 Bombay 400 005.
 TEL : 212825/215066/211762.

PLAYBACK AND FAST FORWARD, is a
 Business Press monthly publication with the
 publishing office located at Surya Mahal, 6,
 Burjori Bhanucha Marg, Bombay 400 001
 India. (c)1986 Business Press Private
 Limited. Reproduction in any manner, in
 whole or part, in English or any other
 language, is strictly prohibited. **PLAYBACK
 AND FAST FORWARD** does not accept
 responsibility for unsolicited contributions.

For change of address and circulation
 enquiries write to : **PLAYBACK AND FAST
 FORWARD,** Business Press Private Limited,
 Maker Tower 'E', 18th Floor, Cuffe Parade,
 Bombay 400 005, at least 30 days before
 the change of address takes effect. Both the
 old and the new address should be given.
 When writing to us, enclose a recent mailing
 label showing the subscription number.
 Airmail rates are available on request.

NEWS: National

3

2 REVERB: Private Radio
 Stations; Version recordings; IPI
 membership

INTERNATIONAL Music

18

15 INTERNATIONAL: News

20 AIR & DOORDARSHAN: New
 programme ideas from RAPA

TALENT: Gopa Bose

25

23 GHAZALS: Mukesh: Ghazal
 memories

WAVES: Version
 recordings

29

30 PROMOTION: Discography

33 LIVE: Ashok Khosla, Vajahat
 Hussain, Ustad Islam Khan,
 Rekha

ARTISTE & REPERTOIRE:
 Khayal and Thumri

34

39 CLICK: Events in pictures

TECHNICAL: The right
 tape azimuth

42

41 STUDIO: S Kalyani Studio

46 EQUIPMENT: Audio digital tape,
 Philips-Gold Peak tie-up

PRO AUDIO: Studer A 68,
 dbx-166, Sony APR 2003

49

53 MADRAS TRACK: by V A K
 Ranga Rao

FAST-FOR-WORD:
 Musiccrossword

58

56 NEWS FEATURES: Melody
 Makers, Akash Recording

60 REVIEWS: Recent cassette/LP
 releases

BOOKS: Reviews

70

73 RELEASES: Records
 and cassettes.

COMPANY TOP TEN:
 The best albums

80

REVERB

Private Radio Stations

Hope your article on Private Radio Stations will result in a constructive national level debate. Private radio ought to be looked at as a vehicle of communications to operate within guidelines such as those that might have been set for the newspaper industry for instance.

As a long-standing member of the record trade, here are some comments we would like to make on private radio vis-à-vis the music business.

1. Yes, it should have a dramatic impact on our business – aural products can be sold aurally best. Indeed, it should bring about a whole new industry segment, independent of film repertoire.

2. City/specialised-repertoire radio stations will facilitate market segmentation, an aspect especially vital for the smaller labels who cater to minority interests.

3. With radio tailored around the music business the evil of piracy could be attacked. With a wider market base, music producers/publishers should be able to hold down prices and meet pirates head on in the market place.

4. Small range radio stations should not be capital intensive. Nor is the technology likely to be dependent on imports. Hence competition between radio stations within markets should not be discouraged.

Like Private Radio there is another area you may wish to go into in one of your forthcoming issues. This is the subject of imports of finished audio product. There is certainly a case for lifting the 25-year-old ban on imports. After all, if the book trade can import virtually whatever it wants including books relating to the music business free of import controls and duties, why can't music traders do likewise. The parallels between the two businesses are too many and too obvious to be ignored. Record traders have been unjustifiably discriminated against for too long. Why, today we even have the anomalous situation where the book industry alone can import certain finished recorded LPs/Cassettes on OGL but, strangely enough, record traders who have a real stake in the

business are excluded from the scope of this OGL regulation. Imports cannot mean much in foreign exchange. For price reasons, demand for imported product will probably only attract international repertoire of minority appeal. Such as Western classical music and jazz, both of which are virtually non-existent in local catalogues, and to a limited extent Pop, covering the non-represented labels for major artistes like Madonna and Phil Collins who are today the monopoly of pirates.

Amir Curmally, Director
Rhythm House Private Limited
Bombay

Version recordings

In Mr V A K Ranga Rao's article on Version Recordings (Playback And Fast Forward, August 1986), he has made an important omission. When R B Productions decided to make 'Gawaiya', with Bharat Bhooshan as hero, they recorded the songs in the voice of Talat Mahmud (Ram Gangoli, Behari, 1949) when Surendra replaced Bharat Bhooshan as hero. The producer wanted the singing star's voice to be used in the film. Both the versions were released and became popular because both the artistes were equally competent.

P Vasudevan
Calicut

The article was not meant to be a catalogue of all version recordings carried out in the past. They were just a case in point, to illustrate the history of version recordings.

– The Editor

More Western, please

Iwould like to congratulate you and your team for bringing out this unique magazine, Playback And Fast Forward, for us, music lovers.

I have read your two issues and was impressed by them. More em-

phasis has been laid on Indian music. Hence, it would be of great importance that stress is also laid on Western music – pop and classical. This could be done by devoting half of the magazine to articles on Western music. A lot of articles could be written on composers and artistes of Western classical music. You could cover concerts in Bombay and elsewhere.

My congratulations to Buji Chinyoy who has done a great job in bringing out frustrations conductors like Coomi Wadia and others face. I wish organisations like NCPA could work out a programme for Indian musicians. This, in turn, would give Indian artistes a lot of exposure and scope for self-improvement. According to the Bombay audience, any foreign artiste is excellent but a poor Indian artiste would be mediocre. So why don't you open the eyes of the audience through your magazine?

My best wishes to you and your team.

Maneck Wadia
Bombay

IPI membership

We are an independent label operating from Bombay and have released over 100 cassettes. Some have crossed sales of over 20,000. As per the IPI standard, we are entitled to get a gold disc certification. Unfortunately, we are not a member of the governing body of the music industry in India. We hope that the IPI will consider changing its present rule where 20 discs have to be produced by a music company for granting membership. This rule cannot apply in today's structure of the market. Even big companies like CBS, HMV, MIL release their most prestigious products on cassettes first. So the IPI should not expect independent labels to release discs when the economies does not permit them to do this. Therefore, the IPI should invite all music companies who have released over 50 cassettes to become its members.

Rehman
Bombay

NEWS

CBS to launch 'Jalwa' musicassette

CBS is releasing this month the musicassette of Gul Anand's 'Jalwa' in a big way, with 1,00,000 cassettes at one go in the market. As part of the promotional campaign, CBS has launched a 'Be-A-Star' contest; a screen test for Gul Anand's next movie is the first prize. The contest has additional attractions, too, such as a lucky draw for a "thrilling evening with the stars of 'Jalwa'", and yet another draw to pick ten winners for 30 CBS musicassettes (worth Rs 1,000) each.

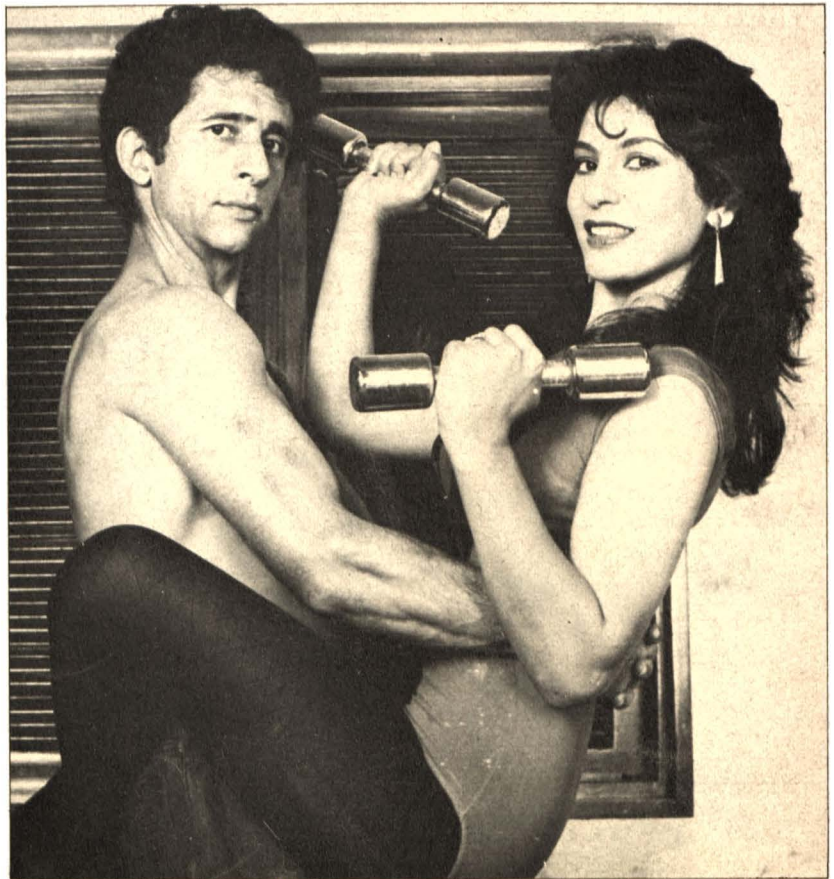
SCI bags 25 film soundtracks

T SERIES is practically building a monopoly in Hindi film soundtracks, having signed up nearly 22 films in the past month. Details available from SCI indicate that Raj Khosla's 'Naqaab', Deepak Bahry's 'Hum Se Na Takrana' and B Subhash's 'Dance Dance' will be released by SCI. Films signed lately with music by Laxmikant Pyarelal are 'Do Waqt Ki Roti', 'Hathyar', 'Sindoor', 'Charanon Ki Saugandh', 'Loha' and 'Hum Se Na Takrana'. Soundtracks with Bappi Lahiri's music include 'Kasam', 'Hum Intezar Karenga', 'Tauheen', 'Dance Dance'; Kalyanji Anandji's soundtracks include 'Afsar', 'Shatrutaa' and 'Ladla'. Other soundtracks signed up include 'Jago hua savera' with music by Sonik Omi, 'Naqab' with music by Kamal Maqdoom, 'Kartoot' with music by Usha Khanna, 'Awargi' with music by Annu Malik, a Marathi film 'Purna Satya', two Bhojpuri films 'Pritiya Ke Khele' and 'Bitiya Chahal Sasural' and a Punjabi film 'Nakkatoo'.

Demo on classical singing

IN a musicassette 'Ghazal And Classical Singing Made Easy', released recently by MIL, Ustad Fayyaz Ahmed Khan has explained and demonstrated in 10 lessons how to approach and master the art of classical singing. Since ghazals, too, are mostly based on classical ragas, this cassette could be useful to aspiring ghazal artistes.

Recorded in the voices of Anu-



Nasiruddin Shah and Archana on the 'Jalwa' inlay.

pama Deshpande, Sarfraz Ahmed, Ustad Fayyaz Ahmed Khan and Sonali Jalota, this cassette unravels the mysteries of thumri, both Purabi and Punjabi styles. The commentary is by Ramsingh Pawar.

Bhakti geet cassettes by MIL

MUSIC India has geared up for the Ganapati season and is releasing three bhakti geet cassettes. These are: 'Shree Ashtavinayak' by Ajit Kadkade and music by Kedar Prabhakar, 'Deva Gajanandhyawa Gawa' by Dr Aparna Mayekar, Ranjana Joglekar and Ranjan Deshpande and music by Mahavirji and Nageshraj; and 'Bolava Vithal Pahava Vitthal' by Jaywant Kulkarni and Anupama Deshpande and music by Atmaram Morajkar.

Bhavan's music centre in London

THE London branch of the Bhartiya Vidya Bhavan is starting a three-year course of scholastic instruc-

tion in Hindustani vocal and instrumental music from September. According to Pandit Dinkar Kaikini, noted vocalist, and principal of the Bhavan's College of Music and Dance in Bombay, who helped start the centre, the course will include theoretical and practical instruction in classical singing, and in playing of the sitar, the sarod, and tabla.

Musician teachers, including Sharad Sathe and Ratnakar Vyas, have been deputed to deal with the preliminaries in London.

'Karma' soundtrack released

SUBHASH Ghai's hit film 'Karma' was released on August 8. In response to market demand for the film's powerful dialogues, HMV released the dialogue tracks on August 20. At a release function held at Manjit Ka Dhaba, Bombay, Mr Dilip Kumar presented the cassette to Mr Udayan Bose, HMV vice-chairman. The entire unit of Subhash Ghai's Mukta Art (P) Ltd was present to celebrate the occasion.

NEWS

Massive anti-piracy raids in Calcutta

(contd. from the cover)

possibly acting on prior information, the police searched the Rajdhani Express as it steamed into Howrah station. In this operation, 40,000 cassettes of dubious manufacture were seized.

The music industry is pleased with these efforts of the West Bengal government and feels the menace of piracy can be considerably reduced if other state governments follow suit.

Poor investor response to Gramco

(contd. from the cover)

allot the debentures or float the shares of the music company on the stock market.

Although the music industry has a tremendous growth potential from the current Rs 250-Rs 300 crore to Rs 500 crore a year over the next five years – the problem of piracy that plagues it acts as a deterrent to investors in music companies.

Penaaz's 'Dhadkan'

(contd. from the cover)

According to Penaaz, one geet-style ghazal by Mumtaz Rashid is likely to set many a heart aflutter. The ghazal begins with the couplet, "Paer ke ghunghroo haath ke kangana, Tum bin sab khaamosh hain sajnaa."

Lata records for Venus

(contd. from the cover)

by press advertisements and four hoardings in the city.

Realising the potential of a pooja album from Lata, Hashmi, A&R manager, Venus, succeeded in getting the project through with the help of Hridayanath Mangeshkar.

Venus also plans to release pooja recordings of Shabir Kumar, Alka Yagnik, Abhijeet and Shakti Thakur who rendered the last four lyrics penned by the late Gauri Prasanna Majumdar.

Hashmi feels that "it should go to the credit of the two-year-old company based in Bombay, to have recorded over 10 pooja cassettes in a single season."



Mr Udayan Bose, (third from right) vice-chairman and Mr Indrajit Biswas, (fifth from left) national sales manager, HMV, at the public meeting held at Hotel Kuber International, Guwahati, in connection with the release of the company's equities and debentures.

Northstar Records lets down IPRS

IPRS has served notice on Northstar Records Private Ltd, claiming royalties for custom pressing of 10,000 records of a copy right belonging to a West German company. These records contain Western musical works copyrighted to German labels.

IPRS, as the sole concessionaire and representative of the Mechanical Copyrights Protection Society Ltd (MCPS) of the UK, has the right to licence pressings and releases of discs of works controlled by

GEMA, the German affiliate of MCPS.

"By refusing to pay royalties to IPRS, Northstar Records has violated its agreement," says Mr Brahm Kaicker, secretary, IPRS.

Konkani cassette released

STAGE artiste H Britton's new cassette, 'Cheddum Zait Konnalem', was recently released by Dinfa Productions. The album contains 13 numbers by Antonnete, Betty Vaz and Agnelo, besides H Britton himself.



The album cover design of Penaaz's 'Dhadkan'.

IT IS A 'CBS' EXCLUSIVE

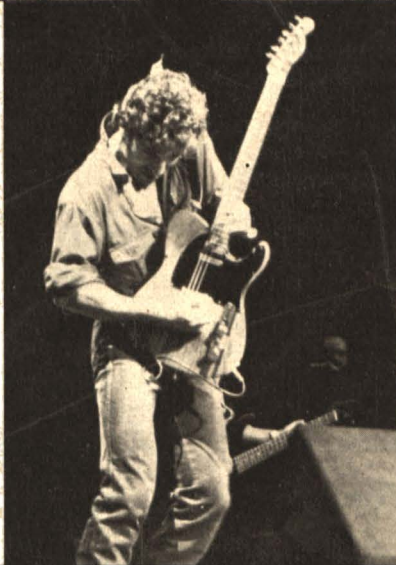


▲
Hooters
Nervous
Night



◀
Billy Ocean
Suddenly &
Love Zone

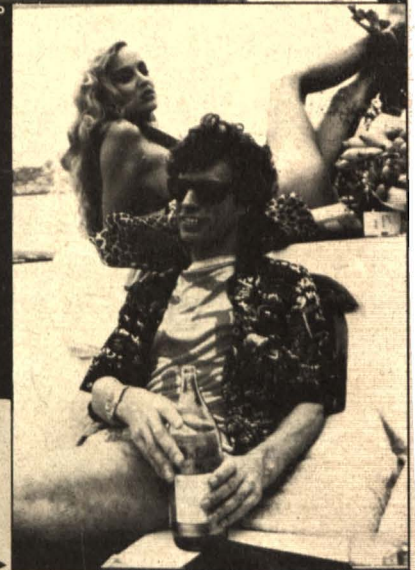
U.S.A.
for Africa
▼



Bruce
Springsteen
Born in the
U.S.A. ▶



▲
Bangles
Different Lights



Mick Jagger
Dirty Work ▶

ALSO AVAILABLE

Miami Sound Machine – **Primitive Love** 10269, Jennifer Rush – **Jennifer Rush** 10243.



Branches: Suresh Thomas – Bangalore Tel : 5671116; Paul James – Cochin Tel: 360406;
Alex Oomen – Secunderabad Tel: 77501; Nikhil Raghavan – Madras Tel: 76311; Mrinal Banerjee – Calcutta
Tel: 232850; Duggal – Gauhati Tel: 24930; D. J. Desai – Bombay Tel: 243016/4123908;
Shekhar Kukreja – New Delhi Tel: 731179

NEWS

Mazhar Ali Khan's debut with Symphony

MAZHAR Ali Khan made his debut in the world of ghazal, with his recently released cassette, 'Uroos-e-ghazal' on the Symphony label. The grandson of the stalwart Ustad Bade Ghulam Ali Khan, Mazhar has undergone rigorous training in classical music under the tutelage of another noted vocalist, Ustad Munnawar Ali Khan. Mazhar himself has composed the tunes of the eight ghazals included in the cassette.

30% CVD duty on PVC compound

RECORD pressing plants will now have to pay countervailing duty (CVD) at the rate of 30% ad valorem on imports of polyvinyl chloride compounds (PVCs). The Ministry of Finance has issued notification No 268/86-CE, to this effect. PVC, which was earlier exempt from CVD, is a Central excise duty incurring item.

Basic duty on PVC compound is 100% plus 40% auxiliary duty. As the CVD is payable ad valorem, in effect 30% of 240% (100% basic cost plus 140% duties) is payable. The importer has to actually pay total duties of Rs 212 on imports worth Rs 100. The additional customs duty will increase the basic cost of gramophone records.

No gold disc from IPI

THE IPI has not certified a single disc award till today, Mr Shidore, secretary, IPI, informed 'Playback And Fast Forward' recently. In fact, till January 1, 1986, the IPI did not have any sales criteria or classification for certifying platinum, gold and silver discs awards for its members.

According to Mr Shidore, not a single member company has yet approached the IPI for certifying any disc award. The member companies of the IPI do not compulsorily have to get a certification from the IPI. However, they are supposed to achieve sales as per the standards set, before declaring a particular disc status.

HMV has recently declared 'Bhajan Satsang', 'Saughaat' and 'Karma', gold. Music India has declared 'Janbaaz' and 'Nayaab' gold and platinum respectively. Mr Shidore pointed out that once IPI issues a certificate, the company can advertise the fact and gain credibility.

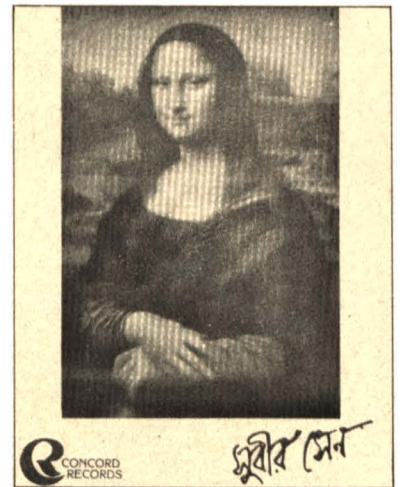
Asha sings for Hariharan

'AABSHAAR-E-GHAZAL', Hariharan's second album as composer, was released last month in Bombay. Six ghazals by Asha Bhosle and two duets with Hariharan adorn the cassette. A worthy suc-

cessor to 'Sukoon', Hariharan's earlier album, 'Aabshaar-e-Ghazal' highlights his command over composition. Nearly 50,000 cassettes were sold in the North, where it was released a month before its Bombay release. Sponsored by the makers of Hamam soap, the album sales were boosted in the North by an offer of one cassette with every four cakes of soap bought. Within two weeks of its release, 'Aabshaar-e-Ghazal' had notched up significant sales, in Bombay also.

Subir Sen's 'Mona Lisa'

'MONA Lisa' - Subir Sen's new Durga Puja release on Concord Re-



Inlay design—Subir Sen's 'Mona Lisa'.

cords - features 10 of his earlier hits now re-recorded in stereo. Subir Sen's earlier album with Concord 'Eto Shur Aar Eto Gaan' has had phenomenal sales during the last two years. Subir Sen, the man who took Bombay by storm in the sixties with super hit numbers like 'Main rangila pyar ka rahi' and 'Dil mera ek aas ka panchhi', is now poised to capture the hearts of the fans once again. The music cassette features hit songs like 'Dharanir pathay pathay' and 'Dur diganta dheke aache meghe' which were earlier released by Inreco and HMV respectively. Concord has arranged to pay copyright royalties to the two companies.

Cassette released

THESPIAN Ashok Kuman formally released for distribution a musi-



Hariharan and Asha

NEWS

cassette of a live programme of film songs by artistes from Delhi (tuned originally by music maestro Anil Biswas) at a special function last month in the presence of Minister of State for Law, Mr Hans Raj Bhardwaj.

Preeti Sagar's new bhajan album

HMV has released Preeti Sagar's 'Bhaktiras' on musicassette. The music for this collection of eight Hindi bhajans has been provided by Ashok Patki while Bhawani Prasad Shukla and Saraswati Kumar Deepak have provided the lyrics, for four bhajans each.



Preeti Sagar—platinum sales for her 'Nursery Rhymes.'

HMV declares 'platinum status' for nursery rhymes

HMV has announced 'platinum status' for Preeti Sagar's 'Nursery Rhymes'. At present, the IPI has no classification for certification of English language creations of Indian artistes. Exactly what sales figures have been achieved by HMV is not clear. The IPI must create a new category for English repertoire produced by its members, as specifically the sales of 'Nursery Rhymes' must have easily exceeded 30,000 LP/cassettes in two years, the sales figure required to declare an international product a gold disc. HMV had released the first album of Preeti Sagar's 'Nursery Rhymes' two years ago.

Bappi in England

DISCO music director Bappi Lahiri is scheduled to appear in England with his orchestra in August. The event promises to be the largest ever Indian star night in London. Organised by the Patel Trading Company, the show titled 'Sitaron Ki Duniya' will also feature Shashi Kapoor, Raj Babbar, Smita Patil, Poonam Dhillon, Mandakini, Ranjeeta, Priti Sapru, Kalpana Iyer and Deven Verma.

Studer ties up with MELTRON for mixers

MELTRON has arranged for technology transfer from Studer for their latest 961 series mixers. Studer, Switzerland, sent their representative Mr P Joss to India to finalise the deal. MELTRON will remit Swiss Francs 75,000 for the 961,962 and 963 series of mixtures. Mr Joss told 'Playback and Fast Forward' that the technology incorporated in their mixers is good for another 10 years.

All India Radio has placed an order for 200 961 10 channel mixers with MELTRON. The deal is worth Rs 6 crore. Each mixer will cost AIR approximately Rs 3 lakh. MELTRON has already supplied 800 Nagra mono 7" spool recorders, and over 100 Revox 367 MK11 mono reel spool recorders to AIR. In the Seventh Plan period,

AIR will purchase professional audio equipment worth Rs 50 crore from MELTRON. These purchases are based on the Studer, Nagra and EMT equipment offered by MELTRON.

Mr Khandekar, general manager, MELTRON and Mr Joss informed 'Playback And Fast Forward' that they plan to introduce in India the popular Revox B-77 at a price of Rs 35,000. This will, however, be possible only if Mr Joss is able to represent in favour of MELTRON at Studer's headquarters, on his return. MELTRON has briefed Mr Joss on the importance of making a strong representation to meet the demand here and to establish the Revox name in the professional audio market of India.

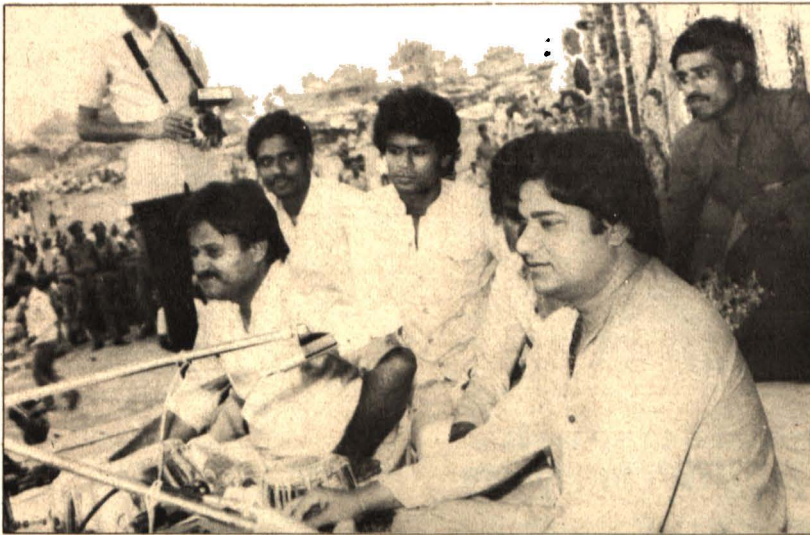
Oriental records Ghulam Mustafa Khan

EIGHT ghazals, all penned by poet Ibrahim Ashk, were recently recorded at the Radiowani Studio, Bombay. Sung by classical maestro, Ustad Ghulam Mustafa Khan, they are to be released on the Oriental label. The album is a rare example of a classical ustad recording all eight ghazals of a single poet for just one album. Incidentally, contrary to some reports, the Ustad is in good health and in peak form.



MELTRON sales manager, Oke, with Studer sales representative, Joss.

NEWS



Ramesh Kumar at the tabla and Anup Jalota at the mike at the Maha Kamleshwar Mandir grounds in Ujjain.

Anup performs to over 1 lakh fans at Ujjain

OVER a lakh of bhajan lovers enjoyed a two-hour feast by Anup Jalota, performing live, at the Maha Kamleshwar Mandir grounds in Ujjain recently.

Anup was accompanied by Ramesh Kumar on tabla, Piyush Pawar on santoor and Sanjay Chatterjee on guitar. AIR announcer Mr Kishan Sharma compered the show. The programme began with mantras recited by Pandit Trivedi. Anup began his performance with the top favourite 'Aesi laagi lagan, meera ho gayee magan'. He performed free for Bhagwati Sadan, a social welfare organisation.

Symphony musicassette for 'Aid-Africa'

INSPIRED by USA for Africa's 'We are the world', Symphony Recording, India, has recently released a cassette dedicated to the famine-stricken people of Africa. Feelingly titled, 'Other Jonne Ek Phota Jal', which means 'a drop of water for them', the cassette is produced by Anathbandhu Das who has also penned and composed the songs featured in it. Noted Bengali singers like Hemanta Mukherjee, Ajoy Das, Purabi Dutta and Sarbani Das have contributed to this philanthropic project, and a part of the sale proceeds will be donated to the

Aid-Africa fund. A highlight of the cassette is a three-minute English number sung by an African, Chima Okerie, who is a star of the local football club, Mohemmedan Sporting.

KAPCO to increase capacity

KAPCO International (P) Ltd plans to increase its manufacturing capacity by adding more presses in the near future. Over the past year, the company has pressed over 4 lakh gramophone records of top film hits and basic music repertoire in Hindi, Tamil, Telugu, Kannada, Oriya, Punjabi and Bhojpuri, for over 25 music companies all over India.

KAPCO's factory at Paarwanoo, Himachal Pradesh, is managed by Sunil Kapoor (technical director of the company) who is a graduate of the Film & Television Institute of India, Pune. Anil Kapoor, the marketing director, handles import of all inputs and customer services. K K Kapoor, the managing director of the company, has been in the music industry for over 20 years.

Bhagwat Gita musicassette

'GITA SAGAR', a group of four cassettes, has been privately recorded and released by Sushama Joshi. The cassettes contain her own musical recitation of the complete Bhagwad Gita. Each canto of the Gita has been briefly explained before being sung.

Sushama Joshi is a MA in music from the SNDT University, Bombay. She has studied under the late Manhar Barve and the Gwalior maestro Yeshwantbuwa Joshi and Pandit Laxman Prasad Jaipurwala. She has also learnt Marathi Natya Sangeet under Anant Damle and Jayamala Shiledar.

IPI gets stay order in Shah case

CRIMINAL proceedings against the Indian Phonographic Industry, an association of music records and cassettes manufacturers, and its office-bearers, was stayed by Mr Justice S W Puranik at the Bombay High Court.



Over 1 lakh fans at the Anup Jalota show.

NEWS



Mrs H V Goenka, V K Dube, vice-president, HMV, A & R, H V Goenka and Dilip Kumar at the 'Karma' gold disc distribution ceremony.

He was admitting a writ petition filed by the IPI, its president, Mr P Chanda, and its vice-president, Mr V J Lazarus, and others to stay further proceedings on a criminal complaint preferred by a dealer of music records and cassettes, Mr Ashok V Shah of Rajendra Electric Company.

On March 13, 1986, the IPI wrote to the police commissioner giving details of reports of an increase in illegal duplication of records and cassettes which infringed the copyright of its member companies. The commissioner directed that the complaint be taken up with the social security branch of the Bombay police for investigation.

The social security branch searched 39 premises in Bombay, including those of Shah, between March 21 and June 27, 1986. The police seized several cassettes during the raids. Shah was taken before a magistrate. But it was found that the cassettes were blanks, and as such, the magistrate on June 11, 1986, directed that they should be returned, and the dealer released from custody. Shah was discharged on June 27, 1986.

Aggrieved by the alleged false complaint filed by IPI, Shah preferred a criminal complaint before the additional chief metropolitan ma-

gistrate, Bombay, alleging that IPI and its office-bearers had supplied false information to the police and defamed him by deceptively influencing them to seize the cassettes.

The judge, accordingly, issued summons against IPI and its office-bearers. On being aggrieved by the summonses, the IPI and its officers filed a writ petition in the Bombay High Court on the ground that their representation to the police about piracy of records and cassettes was of a general nature and had no reference to either Shah or his business.

Mr P R Vakil, instructed by Mulla and Mulla, and Cragie Blunt and Caroe, appeared for IPI and its office-bearers.

'Alaap': New music bulletin

THE Federation of Art Circles has brought out its first issue of the quarterly bulletin Alaap (Art Lovers' Association for Art Promotion). The bulletin was released by Dr Gangubhai Hangal. The quarterly will report on the activities of those music circles based in Maharashtra and Karnataka, which are members of the Federation.

All music circles interested in the

Federation may write to the president, Professor B K Jeurkar, 'Saurabha', 164/1, Rly Lines, Solapur 413 001

'Karma' sales exceed 1,00,000 LP/cassettes

HMV has awarded gold discs to the unit of Subhash Ghai's film 'Karma' at a special function hosted after the premier of the film on August 6, 1986. Mr Harsh Goenka distributed the gold discs. 'Karma' was released in the Popular series by HMV. 'Aye sanam tere liye', a duet by Mohd Aziz and Kavita Krishnamurthy is the hit song of the album. The song is at No2 of the Playback Selections chart for September 1986. Kudos to composer Laxmikant Pyarelal, lyricist Anand Bakshi, and the other singers Kishore Kumar, Mahendra Kapoor, Suresh Wadkar, Manhar, Anuradha and Sukhvinder. The film is drawing capacity crowds, breaking records all over the country.

IPRS sues for 'Beatlemania' royalties

THE Indian Performing Right Society Ltd (IPRS) has filed a suit for infringement and for the recovery of performing rights licence fees against the Music Academy, Madras. The Vazir Sultan Tobacco Co Ltd, Bombay, and the Performance



Beatle Mania press ad

NEWS

Arts Trust, Bombay, are among some others who have been sued. The suit is for recovery of Rs 20,000 by way of damages. Injunctions have also been sought restraining the organisers and/or owners of premises from exploiting in any manner the musical works controlled by the IPRS in India on behalf of the Performing Right Society Ltd (PRS), UK. The latter represent and control the rights of the group 'The Beatles'.

Specifically, this suit is in the case of a performance of Beatles works held at the Music Academy Hall in Madras. The show was organised by the Performance Arts Trust and sponsored by the Vazir Sultan Tobacco Co Ltd, manufacturers of Charms cigarettes. The performance, advertised as 'Beatlemania, The magic of the Beatles recreated by the Bootleg Beatles from London', was in fact the reproduction of works of the popular Beatles.

The suit was filed by IPRS in the Bombay High Court on July 30, 1986, and the notice of motion is being heard on September 12, 1986.

IPRS is likely to file further suits in respect of performances held by 'The Bootleg Beatles' at various other cities in India, including their shows at the Rang Bhavan, Bombay, and at the Bangalore Palace, Bangalore, as well as in Delhi and Calcutta - unless, of course, the organisers and sponsors clear their liabilities and pay the licence fees which have become due and paya-



Mitalee and Bhupinder

ble. According to IPRS rules, the licence fee is 2% fee of receipts in respect of the shows.

Incidentally, the sponsors of a show held in Bombay on May 30, 1986, in the name and style of 'Beatles 4 Ever', where also the works of the Beatles were utilised, have already paid the IPRS the requisite licence fees.

IPRS is fighting for its dues in respect of other shows like 'Richie Havens', 'Wishbone Ash' and 'Bonny M'.

Alisha Chinai performs at Wembley

HMV artiste, Alisha Chanai, performed recently in London - at the Wembley Arena - and in Birmingham. Among the songs she rendered was the title song from the film 'Tarzan', as also some songs from her forthcoming films. HMV plans to release an album by Alisha in December.

Bhupinder Mitalee - 'Tauba Tauba'

HMV has scheduled for release in September another ghazal album - 'Tauba Tauba' - by the duo, after the success of 'Aap Ke Naam'. The lyrics are by Shadaab, Ibrahim 'Ashk', Naseem Ajmeri, Ashk Am-

balvi and Kasam Qureshi. The album is a speciality piece on saki and sharab. Both Bhupinder and Mitalee have been performing to ghazal fans in Nairobi.

Professional recording studio set up

SUPER Tracks, a 16-channel studio with facilities for four-track recording has been started by Shammi Rajan, who will sit behind the controls himself. The studio



Alisha Chinai



Supertracks Studio

NEWS

offers musical instruments on hire at economic rates. The array of musical instruments includes a roll and string synthesizer, rhythm composer, acoustic guitar, bass sound, sitar, surmandal, tanpura, tabla, dholak, congo, bongo, plus a Promars synthesizer. The studio is located at the Famous Cine building, Mahalaxmi.

Drum dandia from Babla

DANDIA enthusiasts can look forward to dandia ras to the electric sound of Simmons drums played by Babla. The LP features 20 minutes of instrumental music. Earlier, Babla had released three 'disco dandia' albums with MIL in 1981, 1982 and 1983 respectively.

The LP features tunes from the song 'Barsat mein' (from the film 'Barsaat'), 'Bholi surat' ('Albela'), 'Bol Radha bol sangam' ('Sangam'), 'Too gangake mauj' ('Baiju Bawra') and other top hits from films. Also included are a Sindhi traditional song 'Hojamalo' and Babla's own non-film songs 'Abna jaibe' and 'Kuch gadbad hai' and his own composition on the drums.

Mohammad Rafi honoured

THE Municipal Corporation of Greater Bombay has honoured the late playback singer Mohammad Rafi by renaming a square near Bandra Masjid on S V Road after him. The 'Padmashree Mohammad Rafi Chowk', as the square is now known, is also likely to sport a statue of the singer some time in the not too distant future (subject to consent from the singer's family). This was revealed by Mr Kishan Sharma, vice-president of the Rafi Club, which outfit was behind the move to honour the singer.

The Corporation announced at the function that it will build a memorial to Mohammed Rafi and it expects local MLAs and councillors to come forth with the funds.

Shahid Rafi, son of the late singer, spoke on the occasion. Sunil Dutt, MP, and Chandrika Keniya, Minister of State for Education, Government of Maharashtra, were the chief guest.



Babla with the Simmons drums at the recording session for MIL's 'Drum Dandia.'



Sunil Dutt at the 'Mohd Rafi Chowk'.

United Insurance releases classical LP

UNITED Insurance has brought out a LP record featuring the Gottuva-

diam maestro Ravi Kiran, with the intention of creating awareness of and interest in Carnatic music all over India. The record features compositions of the great masters of Carnatic music, such as Thyagaraja, Purandaradasa, Muthuswamy Dikshitar, Shyama Shastry and Swati Tirunal.



LP jacket of 'Gottuvadhyam'.

Negative response to excise band-roll proposal from Calcutta and Madras

THE ingenious proposal to fix an excise band-roll around every cassette to check the growing menace of audio-piracy, put forward by Mr S L Saha, director of Indian Record Manufacturing Company (Inreco), has evoked mixed reaction in the local music industry of Calcutta and Madras. A snap opinion poll, however, reflects a general mood of skepticism. While a microscopic minority seems to support this idea, most people related to the music trade in Calcutta scoff at what they consider a "far-fetched" and an "impractical" proposal.

One of the very few supporters to this proposal is Mr Prem Gupta of the rapidly growing Symphony Recording (India). Mr Gupta feels that the excise band-roll scheme will not only help in identifying the genuine manufacturer, it will at the same time isolate the pirates. The music dealers, continues Mr Gupta, should be warned not to stock a cassette which is not accompanied by the band-roll. And once the shopkeepers are dissuaded from selling the fake cassettes, the pirates will die a natural death. But even Mr Gupta is skeptical of this proposal being translated into practice.

Mr Vijay Kumar Berry of Kiran Records & Musicassettes is a vehement critic of this proposal. Billoobhai, as Mr Berry is popularly known in music circles, feels that a mere 'chit of paper' (that is what he calls the excise band-roll) can never prevent piracy. He does not mince words and reiterates emphatically that if the authorities so desire they can stop piracy within a fortnight.

What is required is concerted and frequent raids. He cites the raids conducted every Saturday in the month of July in the dens of local pirates. He substantiates his point by quoting the increase in sales figures of legitimate cassettes following these raids. Mr Berry further opines that the excise band-roll may prove counter-productive. Having put so much effort in getting the excise on cassettes abolished, it tantamounts to inviting the government to reimpose the excise

which would certainly add to the cost of the genuine article. And the price difference between a genuine cassette and a pirated one would encourage even those buyers who had recently started purchasing original cassettes, to fall back on the pirates.

Mr Atanu Bhattacharjee, the music critic of *Aajkaal*, one of the leading Bengali newspapers, is not hopeful about the excise band-roll, either. He admits that the idea sounds good but has his reservations about its effectiveness in curbing piracy. According to him, famous singers such as Kishore, Lata and Hemanta should create awareness among music lovers, by issuing public appeals in newspapers and on television. They should educate the public about the great harm that audio piracy is doing to the music industry.

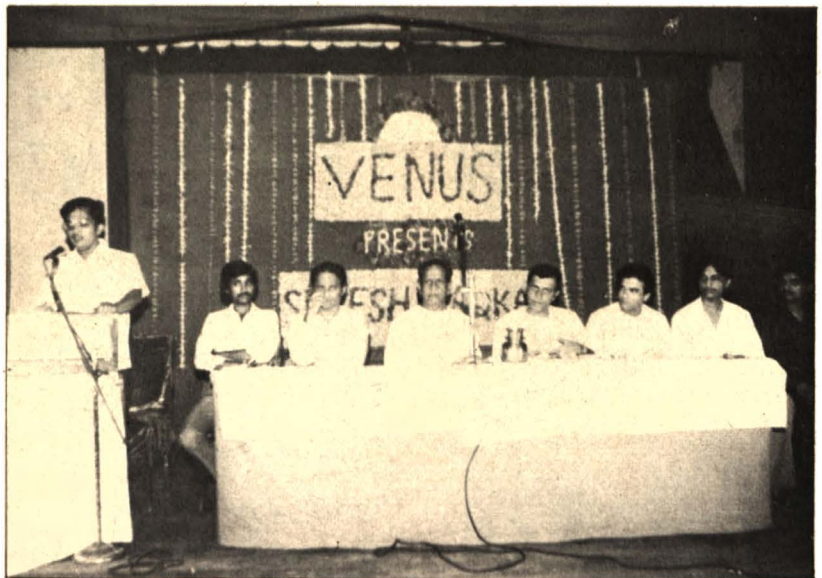
Echo and Sangeetha, independent labels operating in Madras, both reject the excise band-roll idea. Echo feels that, instead, free import of quality tapes should be allowed to all music companies. Sangeetha does not like the extra input of excise accounting involved in the band-roll. Again, the band-roll idea calls for a payment of Re 1 on each cassette, without any provision for returns of unsold stocks

and the complimentaries, which are a must for promotion. Sangeetha feels that to come to terms with any such problem, a little more co-operation among the labels is necessary.

'Billboard' appoints a correspondent in India

BILLBOARD has appointed Jerry D'Souza as its correspondent in India. Jerry is the music correspondent for *The Afternoon Despatch and Courier*, Bombay.

Billboard is a music news weekly being published since 1894, by Billboard Publications Inc, New York. The billion dollar music industry in USA considers the sales charts published weekly by *Billboard* to be the industry barometer. The 21 charts, which are updated each week, provide useful information relating to sales, popularity, trends, and stars. Among the charts, all syndicated, are: Hot 100 Singles, Top Pop Albums, Top Black Albums, Hot Black Singles, Top Country Albums, Hot Country Singles, Hot Dance/Disco, Top Compact Disks, Top Computer Software, Top Music Videocassettes, Hits of the World. Charts on jazz, spiritual, Latin, adult contemporary, and rock music are also published. Other *Billboard* features include Talent, Pro Audio/Video, and Retailing.



Pandit Bhimsen Joshi (third from left) released Suresh Wadkar's 'Omkar Swaroop' at a function. From L to R: Shreedar Phadke, N A. Hashmi, A & R Manager, Venus, V P Kale, Pandit Bhimsen Joshi, Ratan Jain Marulkar and Ganesh Jain.

Round-Up

AWARDED: First prize of Rs 1,000 to Agam Kumar of Bombay in an all-India music competition of Mohammed Rafi's songs organised by Yaadgar-e-Rafi Society in Delhi.

CELEBRATED: Silver jubilee of Raag Rang, a Delhi-based classical musical circle, with a festival at Kamani Auditorium, New Delhi.

REMEMBERED: Mohammed Rafi on his sixth death anniversary, by the Anand Film Darshak Sangh at a function held at the Tilak Smarak Mandir, Bombay.

AWARDED: Hafiz Ali Khan award (instituted by the Ustad Hafiz Ali Khan Memorial Society) for 1986 to sitar maestros Ustad Vilayat Khan and Pandit Ravi Shankar.

FELICITATED: Ustad Imrat Khan by Padatik, a Calcutta-based music association at their Little Theatre.

FELICITATED: Ustad Khadim Husain Khan of the Agra gharana on his 80th birthday, with a concert by Pandit Ravi Shankar at the National Centre for the Performing Arts (NCPA), Bombay.

CONSTITUTED: A 16-member general body of the Alauddin Khan Sangeet Akademi, Bhopal, with Madhya Pradesh Chief Minister, Motilal Vora as president.

DIED: Kompalle Sivaram (42), Telugu lyricist and song composer, in Hyderabad on August 10.

DIED: Ustad Naseer Ahmed Khan (56) of the Delhi gharana, in New Delhi, on August 12.

DIED: Azambai (81), former playback singer, in Kolhapur on July 27.

DIED: Robin Banerjee (55), playback singer and musician, in Calcutta on July 27, due to cancer.

DIED: Vocalist Pandit Narayan Rao Joshi (68) in Calcutta on August 23, after a brief illness.

DIED: Musician Acharyashankar Shripad Vodas (87), in Kanpur on July 11.

DIED: AIR veena player, C A Venkatachalam (59) on July 24 after a heart attack.

DIED: Mr Gauri Prasanna Majumdar on August 20 at Smt Motiben B Dalvi Hospital, Bombay. Mr Majumdar was the composer of a vast array of film and non-film music.



CBS has entered the South Indian music field in a big way. After the successful release of 'Eenom', Malayalam pop songs, and 'Devimaalai', Tamil devotional songs, CBS has signed four Tamil songs. 'Ninaivo Oru Paravai', 'Poove Ilam Poove' and 'Vanthatu Vasantham', the first three Tamil films, also introduces to the Tamil field, Kerala state award winning music director, (for 'Manjil Virinja Pookal') Amaldev. The fourth film signed CBS is 'Nalla Pambu' which has music by Shankar-Ganesh. CBS has also acquired the audio rights for the Carnatic song sequences featuring Dr M Balamuralikrishna from the recently concluded TV serial 'Swara Raga Sudha'. CBS' Madras office is manned by Nikhil Raghavan, sales manager, who also looks after A&R. At the Poona and first song recording of Vijaya Kala Pictures 'Poove Ilam Poove' (Tamil) at AVM 'RR' theatre, Madras, are: (L to R) producer Rafiq, Music director, Amaldev, lyricist Vairamuthu, director, Sirumagal Ravi, Nikhil Raghavan, sales manager, CBS and producer, Subbairya.



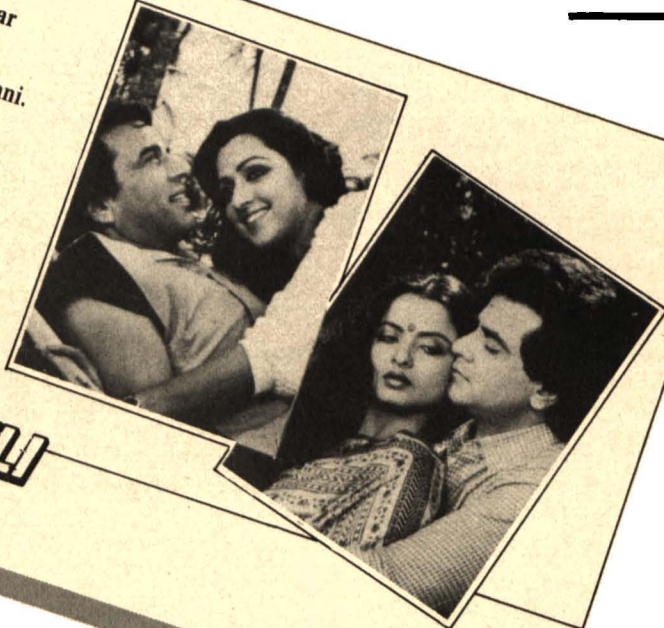
At the 'Ghar Sansar' platinum disc celebrations held on August 10, are (from L to R) J Om Prakash, chief guest; Vimal Kumar, producer; Ratan Jain, Venus; Ganesh Jain, Venus.

On Sale Now

Producer:
Sudesh Kumar
Director:
Raghunath Jhalani.
Lyrics:
Anjaan
Music:
Laxmikant Pyarelal

Govindram Ahuja Presents
VIJAYASHREE PICTURES
(INDIA)

JAAAN HATHELI PE



Buy Original. Buy Venus.
Pirated Cassettes may damage your equipment

All time romantic hits by
Anand Bakshi and Laxmikant Pyarelal



Aisa Pyaar Kahan

Produced by : **Pradeep Sharma**
Directed by : **Vijay Sadanah**



Available at all leading music outlets

Manufactured & Marketed by :

VENUS RECORDS AND TAPES MFG. CO.

Head Office :
Zenith Mansion
10, Nusserwanji Petit St.,
Grant Road, Bombay 400 007.
Phone : 895152/371583
Telex : C/o. 11-76981 UNTA-IN
Cable : MUSICTAPE

Branch Office :
1490/92, Chandani Chowk,
2nd Floor,
New Delhi 110 006
Phone : 2928080

Branch Office :
46/19, S.N. Banerjee Road,
Calcutta - 700 014
Phone : 240658

Situations



INTERNATIONAL NEWS

Polygram-EMI-Virgin partnership

'NOW That's What I Call Music 7', the seventh of the 'Now' series has been launched by the new Polygram-EMI-Virgin partnership.

'Now 7' features Wham!, Peter Gabriel, Genesis, Queen, David Bowie, Billy Ocean, and A-ha and includes seven of the top 10 singles from the *Music Week* Top 75 chart of July 25, 1986. The double album has 33 tracks in all, featuring artistes contracted to the above three labels.

The album was released on August 11, accompanied by a media and publicity blitz.

New chief of PPL (UK)

JOHN Brooks, senior legal and corporate affairs director of CBS Records, has been appointed chairman of Phonographic Performances Ltd (PPL), UK. This is the first time the post has gone to someone other than a chairman or managing director of a major record company.

Brooks, who is also chairman of the British Phonographic Industry (BPI) rights committee, has been closely involved in negotiation for that body to secure payment for the broadcast use of videos. He has succeeded in getting the BBC to agree to pay an annual fee of St£150,000 in settlement of the video chips dispute with the BPI.

As PPL chairman, he plans to look into three main areas: improving ways of exploiting existing rights even more effectively and profitably; seeking new avenues of exploitation in the technical and media fields such as cable, TV and videos; and solving the long-running dispute with the Association of Independent Radio Contractors over the latter's contention that PPL charges for the airplay of records are too high.

PPL India is a sister organisation of the Indian Phonographic Industry (IPI). It co-ordinates royalty payments of phonographic material (i.e. records and musicassettes) payable to its members by All India Radio and Doordarshan. PPL India can also co-ordinate such royalty payments to its members for phonographic material broadcast in any other part of the world through its affiliated societies. (Playback And



Eurythmics' 'Revenge'

Eurythmics' latest album 'Revenge' is being released in India by MIL. The album, which was first released in UK in July, features 10 songs written and composed by the duo Anne Lennox and David Stewart and has been produced by the lat-

ter. 'Revenge' includes two already released singles 'When tomorrow comes' and 'Missionary Man'. The album released in the UK market in the first week of July stormed the charts to No 3 position and continued to enjoy the same place the next week also.

Fast Forward, will carry a feature on PPL in its October issue - Editor.)

Unique music business course

UK's West Lothian College of Further Education has started a new course, viz, business studies in music management. The college believes that this course, which will also cover law, accounting, and economics, is the first such course in the UK.

American music industry doing well

CBS Records Group has reported a hefty 55% increase in its profits to

US\$ 29.2 million for the second quarter of fiscal 1986. Revenues increased 16% during this period. The rise in profits is attributed to solid domestic and international sales gains. Six-month results were even more impressive, with earnings higher at US\$ 81.4 million, from US\$ 43.8 million last year.

Warner Communications Inc's music/music publishing division, also had record sales and profits in the first half of 1986, boosted in the second quarter by earnings of US\$ 34.75 million, a gain of 43% over the 1985 earnings.

However, MCA Inc recorded a slight decline in revenue in the second quarter of 1986, to US\$ 70.17 million as against US\$ 70.27 million in 1985.

INTERNATIONAL NEWS



DHL Courier ads boost Diana Ross

DHL, the international courier firm which also operates in India, has selected Diana Ross's 'Ain't no mountain high enough' as background music for its TV advertising.

Cashing in on this deal, Motown has re-released 'Ain't no mountain high enough'. Publishers and record companies are increasingly becoming aware of the powerful marketing tool that such deals represent. Earlier, Polydor had similarly re-released 'I feel free' when the latter was selected for a Fiat TV campaign.

Meanwhile, CBS has hired an advertising agency to promote the company's music catalogue to the advertising world and film, TV and video producers.

Small companies spend big money on advertising

STYLUS Music is spending over St£ 500,000 on TV advertising in support of The Power of Gloria Gaynor' and The Pavarotti Collec-

tion'. The latter is a double album consisting of 27 recordings from opera star Luciano Pavarotti. A limited edition of 1,00,000 is being produced and each album will be individually numbered. A national TV campaign was launched recently with plans for further TV promotion later this year. Press advertising has also been bought and window displays arranged.

Another company, Towerbell, is spending St£ 300,000 on a national TV campaign to promote a double album of sixties classic soul tracks called 'The Originals'. Advertising space has also been bought in the music composer press and point of purchase material is available. The album features 'This old heart of mine', 'Going to a go go', 'Dancing in the street' and 'What becomes of the broken hearts'.

WEA is launching a major market marketing campaign for its Prince catalogue, to coincide with his first UK stage performance in five years. Also to feature in the promotion is Prince's new single 'Girls and boys', which will be available in a limited edition, double pack gatefold. The first 15,000 copies of 12" version will contain a colour poster.

In the big league, RCA is running

a national TV advertising campaign in support of Lionel Richie's album 'Dancing On The Ceiling'. Advertising in the *Mail On Sunday*, *The Guardian*, *Tracks* and *Smash Hits* has also been bought. According to RCA sources, 2,00,000 advance orders have already been received.

New product ideas

FLICKNIFE Records has launched a series of 'audio-fanzines' called 'Lip Service' featuring interviews by journalist Kris Needs with various rock names. The first of these is 'An Interview With John Lydon'. Releases, in 12" form, will be on a monthly basis and will be available in gatefold sleeves with pictures, biographies and sleeve notes. Future interviews include Kate Bush, Keith Richards, Bill Idol, and Doctor & The Medics.

Safari Records is releasing five new albums, all featuring current stage productions. Amongst them are the cast recording for the revival of 'Annie Get Your Gun', starring Suzi Quatro, and 'Cabaret'. Safari will also release the cast recordings for the revivals of 'Charlie Girl' and 'Seven Bridges for Seven Brothers' as well as a live recording of 'The Gambler'.

'Tell Us', a single on the XIII Commonwealth Games, 1986, has been released by Precision Records.

BBC Records released 'The Royal Wedding' album, which included the ceremony itself, music, hymns and selected commentary. The editing on the album was carried out while the wedding was in progress. And the album was pressed at EMI's Hayes plant the same afternoon and evening. BBC delivered the records to the main dealers in London the day after wedding.

Musicians' Union and industry body co-operate

THE Musicians' Union (UK) and the BPI are moving towards closer co-operation by establishing a joint review committee. The committee will meet regularly to discuss disputes, changes in procedures and general items concerning closer ties.

INTERNATIONAL NEWS

The two organisations have also reached agreement on new recording session fees. The general recording rate for a three hour session has been hiked by 3.7% to St£ 55 while listed symphony, opera and ballet orchestra rates have been increased by 3%

Menon creates new posts at EMI

MR Bhaskar Menon, chairman and chief executive of EMI Music Worldwide, EMI Music Ltd and Capitol Industries-EMI Inc, has finalised plans to establish an 'Office of the Chairman' with executives undertaking strategic responsibilities on a worldwide basis. In this connection, the following posts have been confirmed: A&R director and marketing director, business affairs, both based in London; vice-president finance and vice-president human resources and organisation, both based in Los Angeles; director public relations and communications based in London and vice-president technical and manufacturing resources, based in Los Angeles.

The London-based president, international classical music division, EMI Music Worldwide, will continue to report to Mr Menon, who was chairman of the Gramophone Co of India Ltd before joining EMI.

King Cole releases

CAPITOL Records is reissuing three more Nat King Cole albums, the penultimate in a series of 18 key albums covering the late singer's entire career with the label. The latest releases, available in their original sleeves, include his classic 'Nat King Cole Sings/George Shearing Plays' along with the 1963 LP 'Where Did Everyone Go?' and 'Let's Face The Music'. An hour-long documentary on 'The Doors' is being screened by TV regions around the country. Electra had released an 18-track compilation 'The Best of the Doors' last year.

'Hits Magazine'

HITS Magazine, a new trade weekly for the music industry was launched in the USA on August 4 by publisher Dennis Laventhal.

The weekly will publish the top



New Solar System: Bhaskar Menon, left, chairman and chief executive officer of Capitol Industries-EMI Inc. and EMI Music Worldwide, meets with Solar Records chairman Dick Griffey, centre, and Capitol/EMI-America/Manhattan/Angel vice-president Dennis White to celebrate Capitol's new manufacturing, distribution, and sales pact with the label. Initial Solar product slated for release under the agreement are recordings by Dynasty, Cat Miller, Kenny Edmonds, and Carrie Lucas.



Taking America by Storm: Capitol Records and EMI Music chairman and chief executive office, Bhaskar Menon, right, congratulates Bob Seger on the success of his latest Capitol release, 'American Storm.'

50 singles and albums each week in a consolidated chart, instead of the usual charts individualised by music format.

'True Blue': Another hit from Madonna

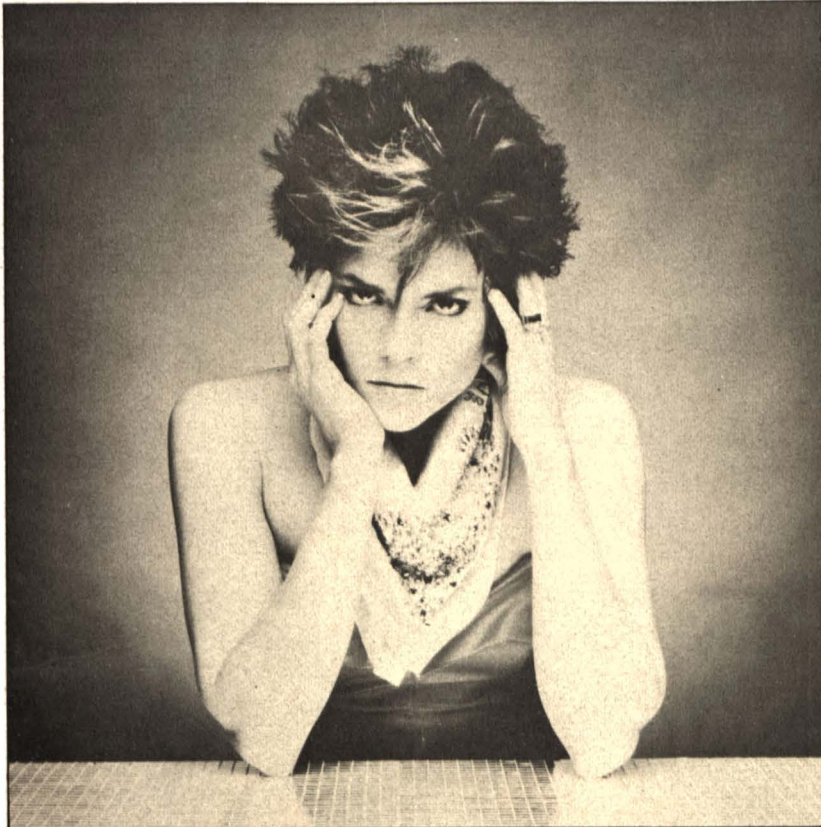
MADONNA'S latest album, 'True Blue', which was released in mid-July has made it to the top of *Billboard's* August 16 Top Pop Album chart and is maintaining this position. It hit the charts at No.29 in its first week. Co-produced with Stephen Bray and Patrick Leonard and with songs co-written with B Elliott, 'True Blue' is available on the Sire

label belonging to Warner Bros.

The album finds Madonna extending her reach as songwriter and producer. To the core of sleek dance-floor contenders this album brings splashes of the sixties (title song 'True Blue' and 'Jimmy, Jimmy'), Latin-edged pop ('La Isla Bonita') and torchy ballads ('Live to tell').

The pick of the lot is the hit singles 'Papa don't preach', which is closer to her signature style. The song was No.1 on *Billboard's* Hot 100 Singles chart on August 23. This number is the singer's eighth consecutive top five hit, the longest string of successive top five singles by any artiste so far in the eighties.

INTERNATIONAL MUSIC



Rosanne Cash

Rosanne Cash —'Rhythm & Romance'

She was born in Memphis, Tennessee on May 24, 1955, the first child of Johnny Cash and his first wife Vivian Liberto. Her birth, however, came when his career was just starting to take off, so much so that he was on the road during much of her early years.

Rosanne's parents divorced when she was 11. She and her three sisters were then raised by her mother and stepfather in Ventura, California, though she remained close with her father. While she favoured such rock groups as the Beatles, Doors, Buffalo Springfield, and The Rolling Stones over country music, she and her stepsister Rosey joined the Johnny Cash Show the day after her high school graduation, first as tour laundresses to help defray tax expenses.

"I still wasn't into music or the audience," she told *Musician*. "Then my dad started teaching us these songs and we were really getting into them... At one point, they said, 'Why don't you girls sing this one line offstage backup. Aw

hell, why don't you just come and sing it onstage.' So then we got into our little dresses and we went out. We had our arms around each other and shook the whole way through it. Then it grew to where we actually came out and did a solo number. Then Rosey and I were opening the show. We were terrible and dad was so proud of us."

Rosanne left The Cash Show after three years to pursue her growing interest in acting. Intending to enroll in drama school in London, she ended up working for six months at CBS Records partly helping co-ordinate the Wembley International and creative writing at Nashville's Vanderbilt University before heading back to Hollywood and Lee Strasberg's Theatre Institute. But during Christmas break, she went to Germany to visit a girlfriend who worked for Ariola Records. That label became interested in her, so in 1978 she enlisted demo production assistance from Rodney Crowell, whose songwriting she admired and whose 'Ain't Living Long Like This' album was receiving great acclaim. But Ariola refused to let Rodney produce the resultant album, which was record-

ed under less than optimal conditions in Munich, and, much to Rosanne's relief, was never released in the US.

But, on the positive side, that project did establish her relationship with Rodney, whom she had only met twice previously at parties. They married in 1979 and have since become, in *Billboard's* recent estimate, "country's reigning royalty". But first the couple returned to Los Angeles, where Rosanne began playing around California with Rodney's band The Cherry Bombs. Although she was afflicted with stagefright, she quickly learned her musical capabilities, thanks to her husband's encouragement.

Later that year, Rosanne signed with Columbia Records and debuted with her 'Right Or Wrong' album. The project produced three hit singles: 'No memories hangin' round', which was a duet with Bobby Bare written by Rodney; 'Couldn't do nothin' right', and 'Take me, take me', one of two tracks on the album penned by Keith Sykes. There were three other songs on 'Right Or Wrong' by Rodney, 'This has happened before' by Rosanne, and Johnny Cash's own classic Sun Records single, 'Big river'. But the imminent birth of Rosanne and Rodney's first daughter Caitlin prevented her from promoting her debut record extensively.

In January of 1981, 'Seven Year Ache' was released, with the self-penned title track single coming out two weeks later. By May, the song had gone number 1 country and crossed over solidly to pop, attaining a peak chart number at 22. This time the album was supported by a lengthy US tour, which helped to generate heavy press and television exposure. Two additional number 1 country tunes followed, including Leroy Preston's 'My baby thinks he's a train' and Rosanne's 'Blue moon with heartache'. The album also contained songs by Rodney, Steve Forbert, and 'Asleep at the wheel', and eventually gained gold status following nearly eight months on the national pop charts.

Rosanne's third Columbia Records project came out in September, 1982. According to writer Martha Hume, 'Somewhere In The Stars' showed Rosanne to be "a singer with a very broad emotional and intellectual range, ...a stylist

INTERNATIONAL MUSIC

who makes a new songs out of old ones, ...an exceptionally adroit songwriter, ...and) a person with a unique approach to country music." The album featured her own title song, the first Cash-Crowell teaming on 'Looking For A Corner', a guest vocal by her father on Tok T. Hall's 'That's how I got to Memphis', a pair of songs by John Haitt, and a dramatic reading of the Amazing Rhythm Aces' hit, 'Third rate romance'.

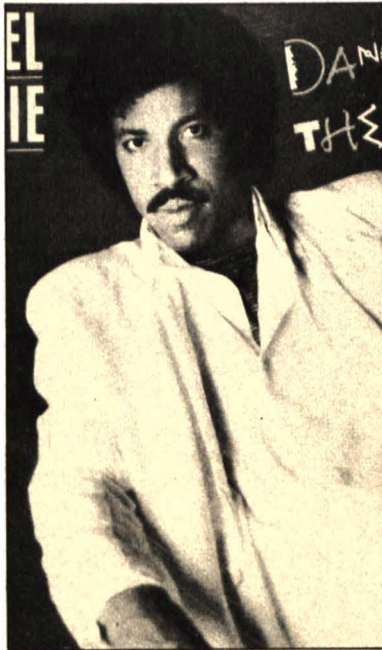
Since 'Somewhere In The Stars', Rosanne has spent most of her time raising Caitlin, their second daughter Chelsea (born in January, 1982), and Rodney's daughter Hannah. Since July 1981, the family has lived in a roomy log house on an 11-acre homestead near Nashville. Apart from writing the bulk of material for her new album, 'Rhythm & Romance', Rosanne set aside time to record 'Nobody sees me like you do' for Yoko Ono's all-star tribute to John Lennon, 'Every man has a woman'. Her contribution was singled out by many critics as being among that album's highlights. CBS has recently released Rosanne Cash's album 'Rhythm & Romance' in India.

Hot album releases in USA

NEW albums of top stars like Lionel Richie, Huey Lewis & The News, The Talking Heads, Daryl Hall, Paul McCartney, George Benson, Ashford and Simpson and Paul Simon have been released recently.

The top prospects are the first albums in nearly three years from Richie and Lewis & The News. Music India is scheduled to release Lionel Richie's new album 'Dancing On The Ceiling' soon. The album includes the Oscar winning number 'Say you, say me'. Other tracks include 'Joie de vivre', 'Night train' and the title track 'Dancing on the ceiling'. The album is produced by Lionel Richie and James A Carmichael, who had earlier paired to make 'Can't Slow Down', the album of the year in 1984, which to date has sold over 15 million copies worldwide.

The Talking Heads album 'True Stories' is on the Sire label. It is the band's first release since 'Little Creatures' which became their first platinum album, last November.



Halls' second solo album 'Three Hearts In The Happy Ending Machine' is being released on the RCA label. The singer's first solo album 'Sacred Songs' was not a hit but that was before Hall and Dates became consistent hit makers. The duo has since earned five platinum albums.

Two pop legends who have dipped in sales in recent years are now returning with new albums: Paul McCartney with 'Press To Play', his first studio album since 1983's 'Pipes Of Peace' and Paul Simon with 'Graceland' on Warner Bros. McCartney's album, which he co-produced with Hugh Padgham, is his first studio album since he resigned with Capitol last year.

The top soundtrack release is Atlantic's 'Playing For Keeps', featuring Phil Collins, Pete Townshend and Arcadia, among others.

MIL: Memories are made of these

DOLLY Parton, Jim Reeves, Chet Atkins and Charley Pride feature among MIL's latest international releases. Encouraging response to, Charley Pride's Greatest Hits Vol. 1 has prompted the company to release another set of his haunting tracks. Numbers include 'The power of love' and 'Why baby Why!'. Reeves, Parton and Atkins

feature in the Collector's Series. Reeves croons 'Memories are made of these', 'Roses and dark moon', Atkins revives the magic of 'Yesterday', and 'Foggy mountain top'. Singer-actress Parton's hits featured on this album include 'Heartbreaker' and 'Me and little Andy'.

Besides country superstars like Jim Reeves, Chet Atkins and Dolly Parton, MIL have also launched Stevie Wonder's Motown recordings. Dubbed 'Motown Legends', the cuts are a showcase of Wonder, who, till a few years ago, was a child prodigy known as 'Little Stevie Wonder'. Obviously, nostalgia is in great demand. And so are Collector's items. Floyd Cramer's instrumental album has paved the way. MIL is reviving musical memories.

Hot Album releases

SIXTEEN albums are set for release soon, by artistes who hit gold or platinum with their last releases, or in the last 12 months.

Artista	Title	Label
Ashford & Simpson	Real Love	Capitol
George Benson	While The City Sleeps	Warner Bros
Bon Jovi	Slippery When Wet	Polygram
Cameo	Word Up	Polygram
Lee Greenwood	Love Will Find Its Way To You	MCA
Daryl Hall	Three Hearts In The Happy Ending Machine	RCA
James Ingram	Never Felt So Good	Warner Bros
Huey Lewis & The News	Fore!	Chrysalis
Mary Jane Girls	Conversation	Motown
Maze Featuring Frankie Beverly	Live In Los Angeles	Capitol
Lionel Richie	Dancing On The Ceiling	Motown
Paul McCartney	Press To Play	Capitol
Soundtrack	Playing For Keeps	Atlantic
Stray Cats	Rock Therapy	EMI America
Talking Heads	True Stories	Sire
Toto	Fahrenheit	Columbia

New programme ideas from RAPA

In response to a request from Mr Suresh Mathur, Director General of AIR, the Radio and TV Advertising Practitioners' Association of India Ltd (RAPA) has worked out some proposals for revitalisation of Vividh Bharati's commercial service programming and for primary channels.

The proposals have been made under different heads, but here we consider only those under the head 'Programme Formats'.

A considerable amount of brainstorming has been conducted by RAPA in the field of radio programming and many suggestions are given below. Many more ideas are pouring in, and the better ones will be conveyed to the Directorate as they come in. Most of these formats are meant for Vividh Bharati and based on discs, and many of them are variations on already existing ones. Each of these programmes could be given a short, specific signature tune, and a title that clearly indicates the content.

Sadabahar Geet: This is the same as the current 'Bhulay Bisre Geet' (which is a title more apt for songs that may actually have been forgotten!). Hit film songs from the thirties to the seventies could be featured – songs that have been popular in almost all parts of the country and helped to promote a feeling of togetherness and integration by virtue of their wide popularity. Needless to say, immense effort will be necessary to acquire as many discs as possible of this golden age of film music, and detailed cataloguing (and colour-coding) efficiently undertaken. (A later section of this note deals with details about the record and tape libraries.) This programme could be centrally recorded and copied for other stations, and given prime morning time of 45 minutes' duration. Opening it up for requests could be considered.

Sangam: This was the fore-runner of 'Chitralok', and has somehow been limited to the Delhi station. Since this, too, features sponsored songs linked with feature-film spots, we recommend that the format be extended to all stations on a locally produced (not network) basis, shifted to a good evening channel and opened up also to sponsored non-film geet, bhajan and ghazal so popular these days. The format and length of the 'Sangam' spots should preferably conform to the 'Chitralok' specifications.

Tab Aur Ab: Neither the format nor the title need be changed. However, the presentation and selection needs tremendous improvement. The format calls for comparing old songs with the new, preferably in pairs, the point of comparison being made absolutely clear and evident – whether in singing, writing or composing of the same person, or comparisons of theme and style. The gap between the old and the new should be at least 10 to 15 years in each pair.

Saveray Ka Sandesh: This is 'one-song' affair – the first song to start the morning transmission. Intensive research could perhaps yield at least 150 film and non-film songs referring to dawn (or commencement) or tuned in a morning raga (like Lalit). These could be temporarily interspersed during the year with instrumental numbers in morning ragas (as is currently being done for 'Mangal Dhvani'). If AIR's music department could

make up the shortfall of songs for the mornings, a daily morning song stock could be created for the year.

Boojho To Jaanen: The traditional 'Sangeet Paheli' (musical quiz) format, that could perhaps be given a 15 or 30-minute slot per week. If imaginatively produced – with answers initially being given at the end of each programme – it could pull a lot of involved listening. Listeners could also be encouraged to send in unusual film-music oriented questions, which could be acknowledged on the air.

Aaj Ki Surili Khabren: This 15-minute daily format could feature new releases of film (and non-film) music – with details of singer, poet, composer and film being announced.

Prerna: This could be a somewhat naughty format that plays songs along with the songs that have 'inspired' them. For the 'inspiration' numbers, even western songs could be played – to highlight in a tongue-in-cheek manner the massive 'lifting' that goes on in the film world. However, due credit could also be given to intelligent innovative 'inspired' tunes. Thirty minutes a week should be adequate. Listeners' contributions in the shape of information regarding such 'inspirations' could be included and acknowledged.

Filmy Antaakshari: This once-a-week, 30-minute format could be conducted virtually without any commentary, with songs being directly linked to each other by their last and first letters. The announcer need only announce the names of the films at the end of the programme (unless interspersed of spots necessitates commentary). Listeners' contribution to 'Antaakshari' sequences could be invited and acknowledged on the air.

Ek Akela: A daily 15-minute format, featuring three outstanding songs of a single singer, composer or poet.

Shastriya Shiromani: 15 minutes a day, playing discs of outstanding classical vocalists and instrumentalists at non-peak hours.

Vaadya Aur Vaadak: This was an excellent Vividh Bharati programme which one misses these days, should be revived. One film instrumentalist is featured each week, through the film songs that he has played outstandingly in. If the instrumentalist is also a classical soloist, some of his classical discs could also be featured. 30 minutes a week.

Geeton Ki Phulwari: Outstanding amateur singers could be featured, singing already popular Hindi film and non-film numbers. Prizes could be offered through sponsorship. Locally produced at each station, with six-monthly and annual listener polls climaxing in network exposure of the best singers. Regular, dedicated scouting and proper recording required. (Similar contests could be conducted on primary channels for singers in regional languages and light classical music.) Once a week, 30 minutes.

Inhen Na Bhulana: Featuring genuinely forgotten songs, which perhaps never became hits, once a week for 30 minutes.

Aao Tyohaar Manaayen: Festival Special – with lots of pertinent film and non-film songs – on actual festival days. To be handled carefully even in the commentary, for which eminent outside presenters could be invited. All references to the festival could then be confined to this programme, and listeners spared irksome overdoses all through the day.

Western Pop Music Shows: Youngsters these days are very much attracted to western music. Well chosen

AIR & DOORDARSHAN

and well presented western music shows – compered in English (and/or Hindi) – could be considered, for 30 minutes once a week or even 15 minutes daily.

Cassette Ka Zamana Aaya: Audio cassettes have already become the main source of fresh recorded music all over the world, and even in India. It is vital that Vividh Bharati also starts gearing up to this competition by having a daily 15-minute show (centrally recorded) featuring cassettes. If AIR is still shying away from using cassettes – on high quality cassette players – at least a beginning could be made by requesting all cassette manufacturing companies to gift their outstanding songs (properly catalogued) on tapes for this programme, which could be extended to 30 minutes or more, as the response improves.

Ghazal Usnay Chhedhi: 30 minutes a week featuring outstanding, non-film recorded ghazals by Indian as well as Pakistani singers. Preference could be given to longer, 'live' recorded performances, quite easily available these days on discs and cassettes.

Geet Ganga: A programme similar to ghazals, featuring non-film geets.

Pyar Ki Baaten: Could be a daily 30-minute evening show, almost inexhaustibly sustainable with love songs, old and new. Announcers could demonstrate their skill in selection and commentary, perhaps even linking the songs in imaginative love stories.

Sab Dharmon Ke Geet (or Pooja-Ibadat): 15 minutes a day, featuring devotional songs of all religions in an early morning programme.

Aao Bachcho Geet Sunen: For children between the ages of five and 10. Songs from films, and others, specially for kids. Evening, 15 minutes a day.

Drishya Aur Geet: This could be a 30-minute programme a week – prime evening time – featuring scenes from film sound tracks leading up to the songs linked with those scenes. Film producers and outside producers could help. Could be sponsored on a 'network' basis.

Lok Dhunon Ki Chhaya (or Maati Ki Sugandh): There are countless folk tunes included in Hindi films. Such numbers, mentioning the source, could be played in a 15-minute weekly programme at non-peak hours.

Durangay Geet: Films often have two versions of the same song – one happy, one sad. Such pairs could be featured in a 15-minute show per week, at non-peak hours.

Aao Gaayen: Community singing has been limited in India to folk songs and fake filmy picnic-type situations. This format deals in creating catchy, humorous group songs that touch obliquely on famous historical personalities and events. Each week, for 15 minutes, a guest singer, poet and composer get together to teach listeners a community song. The more successful songs (from monthly polls) could start being repeated in subsequent programmes. By the end of the year, if the programme is handled well, a whole section of listeners would know 52 (or at least 26) songs that any group of people could get together and sing – in a spirit of good humour, togetherness and an awareness of national heroes and events. Alternatively, the main theme of the songs could be any of the following: professions, current social problems, sports, etc. If the songs can be translated (in the same meter) into other languages, interlingual amity could be aimed at – with the original songs emanating from any of India's main languages,

and being taken up in spirit and tune by others. If successful, the programme could be extended to the primary channels, too. (There are already many such community songs recorded by AIR, which could provide the nucleus for this show.)

Aap Ka Anurodh (or Aapki Farnaish): Same as the current 'Anurodh Geet', with two aspects to be most diligently worked on; (a) Extensive, perennial sorting and slotting of request letters to avoid the same names repeating again and again. (Request programmes will perhaps be one of the commercial service's only means of active listener-participation and needs intensive supervision.) (b) Extreme care in selection and variety to ensure that no pre-recorded request programme is ever required to be repeated. (There have been several cases of such repetition in the past).

This very popular morning programme has been displaced by the extension of the 'Chitralok' programme, and needs to be brought back in 30 minutes of morning prime time. This programme can be produced locally by each station, thus giving greater opportunities to listeners from all areas to listen to their names being broadcast. The programme could then be produced 'live' by each station, avoiding recording altogether. The request format could be repeated at other times of the day, too, under different titles like 'Manchaahe Geet' or 'Aap ke Geet' for currently popular songs, but the morning 'Anurodh' programme could avoid current hits to prevent plugging and encourage legitimate feature film publicity budgets for sponsored shows and spots. Senior level monitoring of daily local request lists could further help fairness and efficacy.

Chalen Disco: 30 minutes once a week, or 15 minutes daily, featuring 'disco' type songs from films.

Ek Shabd Ka Kaarvaan: 30 minutes a week, featuring seven or eight songs, each starting with the same word. (Not too difficult to compile, but will need researching.)

The material for this report has been gathered at 15 mini-workshops conducted by RAPA – three before the Director General's meeting on May 9, and 12 held subsequently.

The people whose efforts and ideas have contributed to the report are:

From AIR: D P Ramachandra (Director, Sales and Vividh Bharati), M S Bedi (Director, Programmes), Sunil Misra (Director, Audience Research), Leela Bawdekar (Director, AIR Bombay; now with Doordarshan), M Y Thote (Chief Engineer, West Zone), Urbashi Joshi (Deputy Director, Vividh Bharati), M M Manjul (Director, Bombay Commercial Station), P M Iyer (Deputy Director of Sales), D C Kamble (Programme Executive), Vijaylakshmi Narayanan (Transmission Executive).

Pandit Narendra Sharma, Vijay Kishore Dubey, Deepak Raja, Purshottam Gadgil, Nadir Yar Khan, Mukul Upadhyay, Amol Bose, Homi Randeria, Sarita Sethi, Vijay Behl, Harish Bhimani, Manohar Mahajan, Gopal Sharma, Madhu Srivastava, Harish Dixit, Vishnu Sharma, Kusum Kapoor, Roopa Sangle, Siraj Syed, Lata Shah, Rajesh Johri, Shivkumar Saroj, R Swaminathan, Parvez Balsara, Pramode Das Gupta, Brij Bihari Mittal, Kailash Goel, Pushpa Saxena, Akhtar Romani, Krishan Bhutani.

Vinod Sharma (Chairman, Programme Revision Committee, RAPA), Ameen Sayani (President, RAPA).

Playback And Fast Forward has reproduced the above programme suggestions especially for the readers to come forth with their own ideas.

AIR & DOORDARSHAN

Mathur's appointment revoked

The Principal Bench of the Central Administrative Tribunal has quashed the appointment of Suresh Mathur, Director General of All India Radio, on the plea that Mathur did not fulfill the conditions prescribed in the recruitment rules.

Earlier, A R Shinde, Additional Director General, AIR, had filed a petition challenging the appointment.

The Bench ordered that Shinde should be considered for the post with retrospective effect from the date Mathur's appointment was considered.

The plea by the counsel for the Union of India, for a stay on the judgement, was also turned down.

In the petition, Shinde had contended that the Government had acted *mala fide* in not considering him for the post.

According to the recruitment rules, the post should be filled by someone from the All-India services and should have 18 years' experience in a supervisory capacity in educational, cultural or publicity institutions.

Royalty for feature film songs raised

The royalty for the broadcast of Indian feature film songs has been raised to Rs 2. And the new rates for the 60-minute records, to be paid to the music companies, has been fixed at Rs 19.

However, the royalty for western music will be calculated on an hourly basis and the present rate is St£3 per hour. ◀◀



**CBS has great pleasure in offering:
MUSIC OF INDIA—
COMPLETE SERIES
WITH SPECIAL
EMPHASIS ON RHYTHMS.**

Around 40 Raagas – 18 Thumris-10 Bhajans-10 Ghazals set against a total of 22 Taals (Rhythms).

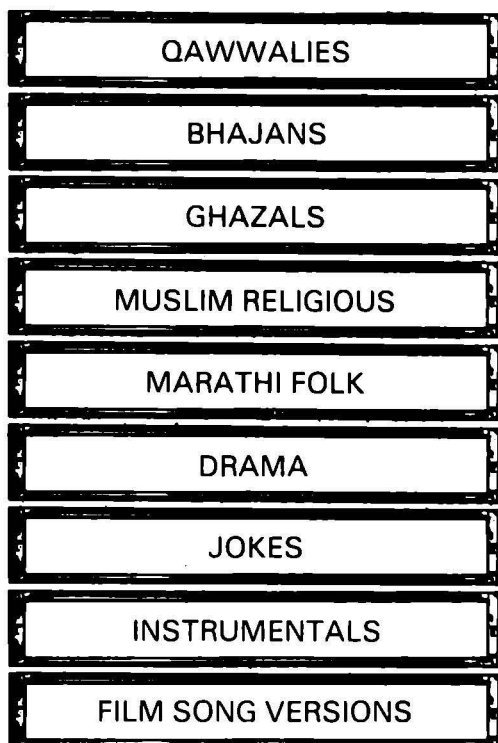
Vocal : Classical, Thumria, Bhajans and Ghazals.
Instrumental : All the major 13 Indian instruments like Flute, Sitar, Santur etc. 7 drums and 13 side rhythm instruments.
Vol. I : GAYAKI-RAAG AUR TAAL
20 Raagas
IND (Two from each of the 10
4CX-1151 Thaths), sung against 20
Vol. II Taals ranging from 6 beats to
4CX-1152 16 beats by Shruti Sadolikar
Vol. I (Katkar) & Pt. Krishnarao Chonkar.
4CX-1153 Tabla: Shridhar Padhye.
Vol. II TRADITIONAL THUMRIS: 18
IND types of Thumris, like Kha
4CX-1154 maj, Kafi, Dhani etc. sung by
Shruti Sadolikar (Katkar).
Collected by: Krishnarao Chonkar.
Tabla: Shridhar Padhye.
CBS CBS CBS

Produced by: Chandiramani Enterprises, Bombay 400 005.

Music is *our* Craft

**We have crafted over 300
musicassettes from some of the
best talent in India.**

Our range includes:



Get in touch with us. Ex-stock entire catalogue available to **dealers** on best terms. Ask for free catalogue.

Wanted distributors for all states in India.

MUSICRAFT

374, Lamington Road, First Floor,
Bombay 400 007. Phone: 389527

Show Room : 366 Ahmed Mansion, Bombay 400 007

GHAZALS

Over 40 years ago, Mukesh gave ample proof that ghazal singing suited his voice and style well. One of his earliest film hits was 'Dil jalta hai to jalne de,' Dr Safdar Aah's ghazal from the film 'Paheli Nasar'.

It is well-known that Mukesh drew heavily upon the late K L Saigal for inspiration. Saigal was an accomplished ghazal singer himself and Mukesh followed in his footsteps. Ironically, the beginnings of the current ghazal boom were first noticed in 1976, the year Mukesh died of heart attack.

Between 1944 and 1976, he sang dozens of ghazals. In 1973, Mukesh recorded a LP 'Ghazals - Mukesh'. In the words of Jan Nisar Akhtar, "Ash-aar mere yoon to sare zamaane ke liye hain, kuchh sher faqat unko sunane ke liye hain." It was tuned by Khaiyyam, with whom Mukesh was a favourite.

Khaiyyam and Mukesh were a team that came up with many an attractive ghazal. And the late Jan Nisar provided the right poetic fibre that was woven into these sonorous delights. From the same LP, we cannot forget 'Zaraa see baat pe har rasm tod aayaa tha, dil-e-tabaah men bhee kya mizaaj paaya tha.'

Mukesh's songs released for his production company, Mehboob Productions. Both were set to music by none other than Naushad. Naushadsahab got Anjum Pilibhiti to write one of them, the other was penned by Majrooh Sultanpuri. Some lucky readers may be in possession of the 78 rpm (HMV) records on which Majrooh's ghazal takes shape thus, in Mukesh's pathos-laden voice, "Sunaoon kya main gham apna, zubaan tak laa naheen saktaa; Jo gaanaa chaahtaa hai dil, vohee main gaa naheen saktaa."

Yes, occasionally Mukesh did compose tunes. One Zafar poem went: "Na thee haal kee hamen apnee qabar, rahe dekhte auro ke aeb-o-hunar, Padee apnee buraiyon par jo nazar, to nigaah men koi bura na rahaa."

Credit for creative experimentation with classical ghazals goes to Murlī Manohar Swarup. He chose two ghazals with identical rhyme and meter, the poets were Ghalib and Daagh. He then got Talat Mahmood to alter-nate Ghalib's 'shers' with Mukesh, who was allotted Daag's ghazal. A pair of couplets illustrates this commendable achievement, though it is best heard, not read: "Qafas men mujhse roodad-e-gham kahte na dar hamdam, Giree hai jispe kal bijlee voh mera aashiyaan



Mukesh: ghazal memories

by Siraj Syed

The inherent charm held right through, with some other examples being "Rahee hain daad talab unkee shoqhiyaan hamse, adaa shanaas bahot hain magar kahaan hamse" and "Hamse bhaaga na karo door ghizaloh kee tarah, Hamne chaahaa hai tumhe chaahnevalon kee tarah."

"Qhizaan ke daur men aese bhee kuchh maqaamaaye, Gulon pe vaqt padaa hai to qhaar kaam aaye," goes the matlaa (first couplet) of the Raaz Allahabadi ghazal that is heard on another studio recording of ghazals 'Mukesh - Geet and Ghazal', released in 1968. Composed by the late Murlī Manohar Swarup, it has survived the test of time. The same composer moulded Mukesh's voice to give breath-taking shape to "Aankhon men bas ke dil men samaa ke chale gaye, Qhaabeeda zindagi thee, Jagaa kar chale gaye."

This was master-poet Jigar Moradabadi in his element. Poetess Sahibzadi Ishratjahan Begum penned "Jahaan bhee dekha unhen sar jhuka diya main ne, yeh kya kiya ke qhudee, ko mita diya main ne." Mukesh breathed life into it, in his usual characteristic vein.

Producer-director Mehboob Khan got a couple of

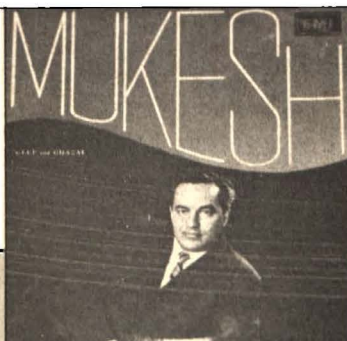
kyoon hai?" (Ghalib - Talat.)

"Unhe go ranjish-e-bejaa hai, lekin hai to hamse hee; Mohabbat gar na ho baahaam, shikaayat damriyan kyoon hai?" (Daagh - Mukesh.)

M M Swarup opted for an Ameer Khusro ghazal to create a 'duet ghazal', if you can call it that. Sudha Mahotra joined Mukesh in this song, that was written in a language which was probably the precursor of Urdu and Hindi, as we know them today. Though I cannot be sure of the sounds, the words of the opening line from that lyric are reproduced here: "Zeehaale miskeen ma-kun taghافل, churaye naina, banaaye batiyaan: "Another Talat-Mukesh, Daagh-Ghalib ghazal, an all-time great by any standards, goes: "Voh na aaye jab shab-e-vaadaa, na aayee mujhko neend; Aarzoen rooh kee sab khwaab-e-pareshaan ho gayeen" (Talat). "Neend uskee hai dimaagh uskaa hai, raaten uskee hain; Tere zulfen jiske bazoo par pareshaan ho gayeen" (Mukesh).

Besides from the LPs 'Mukesh Geet And Ghazal' and 'Ghazals - Mukesh' which contain tracks not featured in any film, a list of some more ghazals sung by Mukesh has been tabulated for Mukesh fans and ghazal lovers.

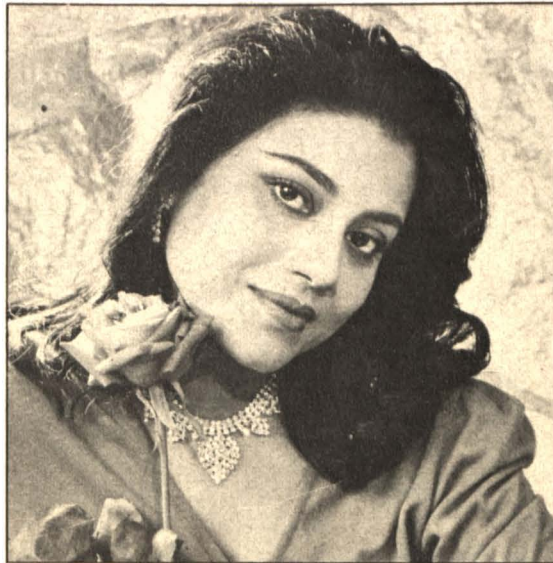
GHAZALS



Song	Lyricist	Music Director			
1. Akad ka ehsas bhi hota hai kya shan bekhuda	Bashar Dehlvi	Iqbal	14. Josh-e-giriyaan se (Mukesh & Talat Mahmood)	Ghalib & Daagh	Murli Mahohar Swarup
2. Ashaar mere yoon to zamaane ke liye hain	Jan Nisar Akhtar	Khaiyyaam	15. Tharthara utthi hai khamosh fizaa	Jan Nisar Akhtar	Khaiyyaam
3. Aankhon mein bas ke dil mein sama kar chale gaye	Jigar Moradabadi	Murli Manohar Swarup	16. Diya apnee khudee ko jo hamne mita	Zafar	Mukesh
4. Aaj bhi unki mohabbat ka tasavvur hai wohi	Jan Nisar Akhtar	Bipin Mehta	17. Naa tab-e-masti na hosh-e-hastee	Jigar Moradabadi	Murli Mahohar Swarup
5. Ilahee kya ye shab-e-gham hai umr bhar ke liye	Shameem Jaipuri	Murli Manohar Swarup	18. Naheen gar mere marne se tasallee na sahee	Ghalib	Khaiyyaam
6. Aise paagal na ho mohabbat mein	Jan Nisar Akhtar	Bipin Mehra	19. Baraabar se bach kar guzar jaanewaali	Jigar Moradabadi	Murli Manohar Swarup
7. Kisee ko deke dil koi (Mukesh & Talat)	Ghalib & Daagh	Murli Manohar Swarup	20. Raheen hain daad talab unki shokhiyaan hamse	Jan Nisar Akhtar	Khaiyyaam
8. Khizaan ke daur mein kuchh aise bhi maqaam aaye	Raaz Allahabadi		21. Voh jo roothe to manaanaa chaahiye Mukesh-Talat	Jigar-Ghalib	Murli Manohar Swarup
9. Gayee yak-bayak jo havaa palat	Zafar	Mukesh	22. Ham tujhse kis havas ki phalak justajoo karen	Meer Dard	Murli Manohar Swarup
10. Jaraa see baat pe har rasm tod aayaa thaa	Jan Nisar Akhtar	Khaiyyaam	23. Ham bhool gaye raahen, in chaandni raaton mein	Anjum Jaipuri	
11. Jahaan bhi dekha unhe, sar jhukaa diyaa main ne	Ishrat Jahan Begum	Murli Mahohar Swarup	24. Ham rashk ko apne bhi ganvaara nahin karte	Ghalib	Khaiyyam
12. Jiyenge magar muskura na sakenge	Kaif Irfaani	Mukesh	25. Hamse bhaga na karo door	Jan Nisar Akhtar	Khaiyyaam
13. Zihaale-e-mis keen makun tagaaful (Mukesh & Sudha Malhotra)	Ameer Khusro	Murli Manohar Swarup	26. Har ek husn tera	Jan Nisar Akhtar	Khaiyyaam
			27. Haay mehmaan kahaan, yeh ghamen jaana hoga	'Daag' Dehlavi	Murli Manohar Swarup



TALENT



SAPNA Dream debut

No1 on Playback Selections in July. No1 again in August. And No1 in Binaca Geetmala (now Cibaca Geetmala) on July 9, 16, 23 and 30. Could the 'Pyar do pyar lo' singer, Sapna, ask for a better start to her career? Actually, she could. Sapna is no freak. 'Janbaaz' is the result of years of 'struggle'. And how many of her fans know that 'Pyar do pyar lo' was recorded in May 1983, only to be released in April 1986 as a MIL cassette?

"I owe my successful debut to Ferozsahab and Kalyanji Anandji. Anandjibhai had heard me in Delhi in 1982 and invited me to come down to Bombay. Here I met Feroz Khan and landed the 'Janbaaz' songs. We signed a contract that I would not record for any other film for the next three years. On his part, Ferozsahab gave me excellent publicity. When the film was released, after an inordinate delay, I was overwhelmed by the response".

"But you weren't here, in India, to cash in on the glory. We found that you were abroad," I point out. "Yes," she recalls, "I was touring the West with Kalyanji-Anandji and Rekha, singing at their stage shows."

What does she have to say about the 'version' controversy that has rocked the trade? Sapna is forthright and candid. "Music India Limited had shown great keenness to sign me as their artiste. I was not too sure whether I would like to be tied down with a contract. Ultimately, I agreed and the contract was entered into, in March this year. Now Ferozsahab, in an effort to ensure that inferior 'versions' did not erode the popularity of his superhit music, offered the services of all the original singers for the T Series' version recordings of 'Janbaaz'. We re-recorded the songs, with modified orchestration. As is common knowledge now, like the MIL album, these 'version' cassettes too sold extremely well."

I take it up from there, "Then you were made a co-responder to the stay order obtained by MIL on the sale of these version cassettes, on the grounds that you were under contract with MIL." She is slightly upset. "I did not envisage that my contract could prevent me from recording versions of my own film songs. Just my luck. Hardly had I stepped out of my three year contract with Fer-

ozsahab than I got embroiled in this controversy. And people say I have made it big!" "That you have," I venture. She smiles. "You know, one of my greatest joys has been finding 'Pyar do...' on the top of Playback Selections. I rang up my mother in Delhi and made her read it while I held the phone at the other end!"

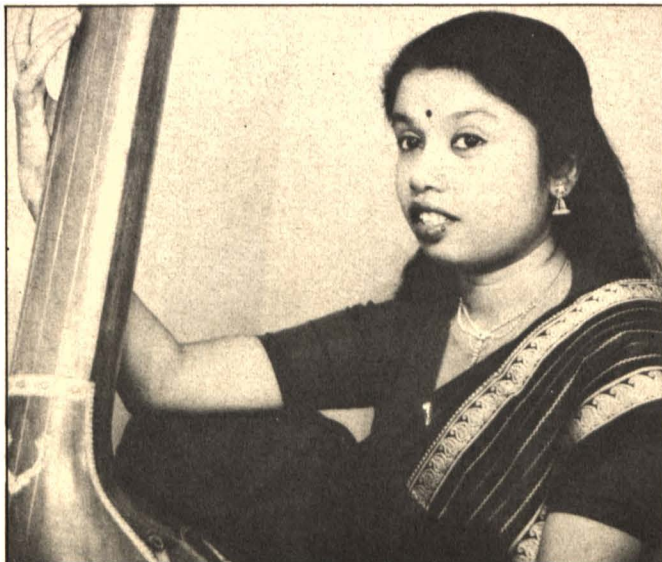
Post-Janbaaz, she must have recorded dozens of songs. Music directors must have made a bee-line for her! "Not exactly," she clarifies. "You see, till May, I was under contract with Ferozsahab. Then I went on this big tour, lasting about a month. Lastly, I changed my residence. All this deprived me of a number of assignments. The few songs I have recorded include a duet for 'Saazish' under the baton of Kalyanji-Anandji and a chorus led by me for Sultan Ahmed's 'Daata', for the same composers. I am very excited about the song I recorded recently for Laxmikant-Pyarelal, to be included in 'Ram Avtaar'."

Now for some personal information. "Please restrict my name to Sapna only. And don't ask me my age." This time I smile at her. "No, we won't, though I know your real, full name and can guess your age." "Thank you. Now what do you want to know?" I learn that she hails from Delhi and is the fourth of five sisters. Her mother provided the initiation into music via bhajans and her sister, Mrs Minu Sen, gave her tremendous encouragement, though her mother frowned upon acting as a career and relented with great difficulty in allowing her to take up singing. Sapna's father died last year, without witnessing his daughter's soaring success. She has learnt music for a while from Shanker Dasgupta and Ghulam Siraj Khan in Delhi and Satyanarain Mishra in Bombay.

Geeta Dutt is her favourite singer and 'Mera naam chin chin choo' is a must at all her shows. Lata Mangeshkar and Asha Bhosle she holds in high regard. On the ghazal front, her favourites are Mehdi Hassan and Farida Khanum. "And Runa Laila...?" I ask. "Oh yes", she confirms.

She was learning Urdu from an elderly ustad, who died some time ago. Will I agree to come to her rescue? "I am flattered, but no thanks. Incidentally, you are hot star material for the screen. Are you firm about not accepting acting offers?" She laughs seductively - but says, "Yes. No acting please!"

TALENT



DHIRA GHOSH Versatile singer

Dhira Ghosh is an exceptionally versatile singer making waves all over the Indian music industry. She stands as an excellent example of the fact that proper training in music can do wonders to the career of someone who chooses music as a profession, even in the flourishing field of popular music. Dhira received training in classical music from the late Ameer Khan Saheb. She did her M A and then M Phil in music from Delhi University. Now she has a job as a senior music teacher in Delhi's Lady Irwin School.

When I met Dhira Ghosh at the Super Cassettes Industries (SCI) studios, she was busy with a version recording of Pankaj Udhas' recently released 'Aafreen'. She seemed very excited about things happening in her career. "At the moment I am so busy with SCI, it is really too much. It is like a full-time job. But then I am enjoying every moment of it. Another important project I have on hand is with Ustad Amjad Ali Khan. He is doing a stage production for which he is composing songs set to his own music. He has asked me to sing them."

Her rich training in classical Indian music prompted me to ask her whether or not she feels comfortable singing music of the more popular variety. "Yes, I do. After all, an artist has to keep up with changing times. It is silly to live in one's own artistic cocoon. At home, I am practising only classical but outside I am singing ghazals, geet, bhajans and folk songs. Even for singing light music, classical training is important. Its like if you don't know good grammar, you can't speak good English. Likewise, if you lack training in classical music, it hampers your efforts to maintain a professional singing career. Look at ghazals. They have become so popular that they are almost looked upon as a light classical item. The present form of ghazal is almost totally bereft of the traditional elements of ghazal which people like Begum Akhtar excelled in. But then this has made the ghazal form accessible to a considerably larger audience."

About her background, Dhira says: "Well, my father was a singer too, but he was unable to maintain it beyond a point. I was interested in music from my childhood and my mother whole-heartedly supported my

musical pursuits. She urged me on. At that stage I never thought music would become a profession. In my seven years of training, my guru never permitted me to sing in public. He feared that any kind of success and adulation would go to my head and hamper further progress. But then in my first year in college, I started taking part in inter-college competitions. All India Radio proved to be an excellent outlet. I started singing on Yuv Vani in 1975-76. Then in 1979-80, I was approved for the main channel. In time, I began to give programmes on television as well. In December last, I gave a solo programme of Sugam Sangeet. Now, I am also a permanent member of the AIR Choral Group."

Now Dhira Ghosh has a number of discs and cassettes to her credit. She has recorded an assorted musical fare with leading companies like the HMV and the SCI. Sonotone too has released some of her work. The Indian Council for Cultural Relations (ICCR) has sponsored her visits to, Iraq, Iran, the Gulf countries, several African countries, Korea, Hong Kong, Vietnam, Indonesia, USA, Mexico, etc. She also attended the World Youth Festival at Moscow as a cultural delegate in 1985.

Indeed, Dhira bids fair to scale impressive heights in her professional music career, considerably helped by her solid training in the classical form.

— Sanjeev Verma

Dhira Ghosh : Discography

- Version recording of songs from 'Jaal' : T Series
- Version recording of songs from 'Nasamajh' : T Series
- Version recording of songs from 'Disco Dancer' : T Series
- 'Dilwaala' : T Series
- 'Woh 7 Din' : T Series
- 'Pyari Behna' : T Series
- 'Sanjog' : T Series
- Old duets sung with 4 male artists : T Series
- Parody on old hit songs (with Deepa Roy) : T Series
- Version recording of Pankaj Udhas, 'Aafreen' : T Series
- An LP of aartis (with Purnima Thakur and others) : HMV
- Rajasthani folk songs : HMV
- EPs of UP folk songs : HMV
- Disco Asiad '82 (with Vandana Bajpeyi) : HMV
- A solo album of sugam sangeet : Sonotone

TALENT



RUPA NAGHMA

Poetess and singer

Rupa is a young 'shaira' who has to her credit two volumes of poetry 'Naghme Tooté Khwabon Ke' and 'Kuchh Aahen Kuchh Naghme'. Talat Aziz picked up three ghazals 'Phool dekho to', 'Bahot yaad aaye' and 'Teré gareeb bade faasle' for his latest release, 'Saug-haat'.

Naghma's prowess as a poetess has already earned her accolades. She is one of the few making their presence felt among the established Urdu poets.

Her love for Urdu enthused her to learn music so that she could recite her poetry in tarannum. Taj Ahmed Khan groomed her singing, enough to give her the confidence to make a debut with 'Main Naghma Mere Naghme', released under her own label Rikhin Melodies, at a live concert. She got Vimal (Reliance Textiles), to sponsor the album.

Thereafter, Rupa was with HMV for a single album 'Mehfil-e-Naghma' released in 1985, two years after 'Main Naghma Mere Naghme'.

'Rafta Rafta', her latest album, was recorded between August 11 and August 14 by N A Zubairi at Radio Gems for T Series. Rupa has signed up with Super Cassette Industries, which has planned a double album containing 12 ghazals of Rupa's. For this album, Rupa has had Satya Narain Mishra compose all the tracks. This is T Series' first double album of ghazals from a contracted artiste. The company plans to back the launching of the product with extensive publicity. 'Main Naghma Mere Naghme' will also be marketed on the T Series label, along with 'Rafta Rafta'.

Rupa is awaiting the release of 'Rafta Rafta', which album should hopefully give T Series a ghazal star and Rupa - singing stardom.



GOPA BOSE

'Dil Ki Arzoo'

Gopa Bose, having established herself as a popular singer with expatriate Indians, Pakistanis, Bangladeshis and even with Britishers, has now come back to her country of origin with an album of ghazals 'Dil Ki Arzoo', released by Concord Records.

Gopa began her singing career with folk music of Bengal. Her mother, herself a good amateur singer, encouraged Gopa, who took lessons in music from such stalwarts as the renowned vocalists Usha Ranjan Mukherjee and noted folk singer, Nirmalendu Chaudhury.

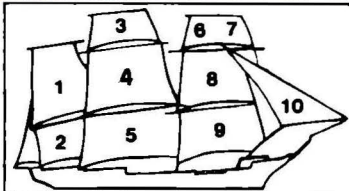
She sings not only in her mother tongue Bengali, but also in Punjabi, Gujarati, Sindhi and, of course, in Hindi. In a programme at Leicester, where Lata Mangeshkar was the chief guest, Gopa was presented as the 'Star Of The Evening'. At Trafalgar Square, she had the privilege of being the only Indian besides Ustad Imrat Khan to perform before a massive audience at the International Folk Festival.

Gopa also lent her voice for a few films made in England by Asians - 'Siddharth' and 'Baat Ek Raat Ki'. Her popularity and fame grew so rapidly that a British recording company, Star Records, brought out a LP record of her songs titled 'Hits of Gopa Bose'. The tunes for the songs included in the album were made by such eminent composers as Hemanta Mukherjee, Bhupen Hazarika, Nirmalendu Chaudhury and Khabiruddin.

Besides singing on BBC (radio and TV), Gopa has participated in numerous concerts, live shows and soirees. In India, she has cut an LP of Punjabi songs with HMV in 1980. Inreco has also brought out an EP of Puja songs in Bengali.

Although Gopa gained popularity and won recognition for her folk songs, ghazal is her most cherished genre of singing. Since 1976, she has been learning the art and technique of ghazal singing from a famous ghazal singer of Pakistan, Parwez Shah, and occasionally from B S Narang, professor of music in DAV College, Jalandher. She is now busy learning Urdu. ◀◀

Audio High Adventure...



For Trade Enquiries :



DYNAVOX
Electronic Pvt. Ltd.

266, Dr. Annie Besant Road. Opp. Passport Office,
Worli, Bombay 400 025. Phones : 430 4665/430 7709/430 0976.

MADRAS :

No. 30 1st. Main Road,
C.I.T. Nagar,
Madras 600 035.
Phone : 440 020.

CALCUTTA :

15/3, Hindustan Road,
Calcutta 700 029.
Phone : 421 001.

DELHI :

B-257, Okhala
Industrial Area, Phase 1,
New Delhi 110 010.
Phone : 633027.

HYDERABAD :

Marketing Advertising
Agencies,
Phone: 32501/33120

BANGALORE :

Mitsumi electronics
Trading Corporation
Phone : 223 269/225 369.

Technology at your service

1. MCR-3030
2 Band Radio
Cassette Recorder.

2. TRACER
Super Sensitive
2 Band Radio.

3. TCR-101-H
Portable Stereo
Cassette Recorder.

4. VOYAGER
2 Band Radio .
Cassette Recorder

5. ZIPPO
Ultra Slim
Cassette Recorder

6. DYNAVOX
KENWOOD KX-32
Stereo Tape Deck

7. DYNAVOX
KENWOOD KA-32
Stereo Amplifier

8. TRACER-XL
2 Band Super
Sensitive Radio

9. SAGA
2 Band Receiver
with Band
Spread Tuning

10. WINNER
2 Band
High Power
Transistor

Version recordings: new controversy, old issue-II

by V A K Ranga Rao

It was in 1970. Polydor (now Music India Ltd), a fledgling company, was fighting for survival. All the top banners, all the worthwhile singers, were tied to Gramco in long-term contracts. Gramco withheld stocks from those dealers who kept Polydor's product, in a bid to resist competition.

Polydor breathed a little easy when it roped in Trimurti Films' 'Johnny Mera Naam' and Navketan's 'Tere Mere Sapne', big concerns, marquee names and films with potential. The first film was released and became a hit. And the second, though nowhere near the box-office, attracted the critics' praise as a good film and S D Burman's music was appreciated by all.

EMI released an EP featuring four songs from the film 'Tere Mere Sapne'. Surprisingly, two of the original singers, Kishore Kumar and Manna Dey were singing the versions too. The Lata-Kishore duets 'Ha maine kasam li' and 'Jeevan ki bagiya' were reprised on this EP by Sulakshana and Kishore. 'Suno re suno' was sung by Manna Dey himself, with the chorus in support. The fourth song, Asha's 'Phur ud chala' was poorly rendered by Krishna Kalle.

So what's new about Super Cassettes Industries (SCI) using many original voices on their cassette version of 'Janbaaz' songs? Incidentally, as Sapna was contracted to Music India, the company got a stay order on the T Series version of 'Janbaaz'. However, SCI has again released the version with Vandana Bajorai singing 'Pyaar do pyaar lo'.

SCI did bring out the LP much before the original soundtrack LP was introduced in Madras. The original composers supervised it and their son/nephew handled the orchestration. The market has been



saturated with these version cassettes, as never before. But these are all marketing breakthroughs, strategies which any competent sales director can adopt if he has the right kind of men and outlets.

But essentially, they are no different from what was done by EMI 16 years ago. Today, more than at any other time in the history of recorded music in India, the hit music is shared equally between big and small companies.

Both MIL and SCI have done version programmes in the recent past, on cassettes mostly, noteworthy in number and quality. In the sumptuousness of the orchestra, in the technical finesse of the recording, in the sheer competence of the voices, I don't think one company's product can be preferred over the other.

But there is a difference. MIL has, in this bunch of releases, restricted itself to the soundtracks of popular films, 'Pyaar Jhukta Nahin', 'Masterji' belonging to SCI and 'Pathal Bhairvi' and 'Ram Teri Ganga Mailli' belonging to HMV, whereas SCI has recycled old hits. There are exceptions on both sides, of course, as there are programmes of MIL by Manhar and Ashok Khare

which are actually compilations of the hits of Mukesh and Rafi.

Mostly, SCI's cover versions are by their own contracted artistes—Vandana Bajorai, Vipin Sachdeva and Babla Mehta. It has reprised ghazals by popular artists like Pan-kaj, Bhupinder, Jagjit and others. SCI has also tried experiments in which a male and a female voice split a solo of yore into a duet; and something which is not easily acceptable, male voices singing songs originally sung by female voices and vice versa. Imagine 'Mera nazuk badan' or 'Bindiya chamkegi' sung by a man or 'Mera naam raju' by a woman! There are, of course, songs that could be sung by either sex equally well.

All these give rise to some aesthetic questions. Should they be done at all? When the law provides for it, they can't be stopped. But no one forces you to buy these. "Who'd like to hear Lata's song sung by a third-rate Lata?". I would go to the extent of saying that I wouldn't care to buy Lata's recent, in-stereo, London-live version of 'Thandi havaye' if the original, soundtrack was available. But is it?

There are umpteen versions of Mukesh's hits by Nitin Mukesh, Manhar and others. How many of them are available in their original version?

Today, there are very few who buy these versions thinking them to be of the original singers. And the song, too, matters. If it is a song like 'Mera sunder sapna', 'Dane dane par', 'Ayega anewala', the original Geeta, Chitalkar, Lata, would be preferred. What does a version matter, when there is no spectacular contribution by the vocalist?

Versions are here to stay, thanks to competition and surely they are going to affect the sale of the originals. ◀◀

Discography: artiste promotion

The music industry in India has grown considerably since the cassette was introduced in 1975. Today, we have over 200 labels or music companies, producing in almost every language of India. The range of repertoire varies from classical, ghazal, geet, religious, pop and folk music to tales and fables in prose and recordings educational. A great deal of talent is being discovered by independent labels operating in different regions of the country. The work of artistes rendering traditional music is being recorded for the first time and the artistes, surprisingly, have with ease, come to terms with the studio culture. Some of the records of such artistes have been so successful as to dwarf the sales of even well-known artistes.

However, the field is becoming very competitive and there are now several labels in each of our languages. In Madras, there are more than 35 companies producing and marketing musicassettes in Tamil, Telugu, Malayalam and Kannada. Similarly, in Bombay and Calcutta too, there are nearly 30 music companies recording in Marathi and Bengali.

Understandably, none of the independent labels have been able to sign exclusive contracts with regional artistes. As a result, we have a situation where a successful artiste features in albums of several labels in a particular language as also on major labels like CBS, HMV, MIL, T-Series, Venus, Concord, AVM, Sea, Tarangini and Echo. With these artistes – singers, story-tellers, comedians, religious discourses, instrumentalists, composers – featured on more than one label and releasing several musicassettes, promotion of such works becomes important and necessary for the product as well as for the artiste.

In the event, it is necessary to introduce in India the concept of discography to the music industry. Every artiste must necessarily possess a discography, which is an invaluable aid to the successful promotion of a new product.

What exactly is discography? An example will better convey what discography is, and we do this by publishing a discograph prepared by A&M Records for one of their artistes. It involves a complete listing of the artiste's career productwise, labelwise and yearwise. The listing provides a careergraph of the artiste.

Discography is very essential for presentation of the artiste. A write-up is also provided with the discograph. This write-up profiles the artiste's background, his debut, and highlights of each item mentioned in the discograph.

An additional write-up is made available on the new release scheduled. This write-up deals with all aspects of the new product, the idea, the production values, the efforts and successes of the artiste himself in the new product.

This complete discography is the minimum promotion any new product needs.

The music company can utilise this promotional material to introduce the product and the artist to the newspapers, magazines, tabloids, columnists, writers, radio

and television and video producers and to the trade-wholesalers, dealers, exporters, importers, licencees, compilers, for their own A&R department, and, of course, the artist himself. The music company must ensure that this promotional material is readily available.

Professionalism

We must accept the fact that most of the independent labels, both national and regional, have come into existence only recently and as such, they are yet to professionalise their approach to promotion. To their credit, they have flourished in a very poorly organised industry.

The Indian music industry makes do without this very necessary and vital promotional tool but as the industry grows, it will have to adopt discography; the artistes will also need it to carve up a place for themselves in the music market. Only the discography formula does justice to an artiste's integrity when he appears on a competing or a different label.

Promotion Manager

No music company in India has a full-time promotion manager. The job of promoting a recording artiste is as professional a job as marketing any sophisticated product; it is not the job of a PRO. This operation works out to the disadvantage of the music company, and quite often stifles the career potential of an artiste and his product.

The promotion manager has got to be sensitive to each and every product, to his market, the artiste's strengths, and has to promote a product and an artiste in a systematic manner. He must disseminate correct information in a fortnight manner, at the proper time, to ensure that the product and the artiste get the best possible publicity.

The nature of Indian media and the profile of the Indian reader has undergone much change in recent years. The media and the public now hunger for more and more news about their favourite stars.

Discography should not be the sole responsibility of the music companies. The artistes themselves can get into the act by producing their own discography. For example:

Discography of Sting

1952–Born Gordon Sumner to milkman Earnest Sumner and wife Audrey in the industrial town of Newcastle, England. One brother and two sisters followed.

Attends St Cuthbert's Boys Grammar School as part of his Catholic upbringing – begins to play guitar at the age of 9.

Attends a teacher's training college and graduates in three years.

Teaches English and coaches soccer at St Catherine's Convent, Newcastle.

Plays bass with groups Phoenix and Last Exit.

Meets Stewart Copeland while playing with Last Exit, moves to London and forms The Police with Copeland and Henri Padovani.

PROMOTION

Padovani leaves The Police as Andy Summers joins, and they play their first engagement, August 18, 1977, at Rebecca's Club in Birmingham, England.

Records

- 1978 'Outlandos d'Amour' – Platinum.
- 1979 'Regatta de Blanc' – Gold.
- 1980 'Zenyatta Mondatta' – Platinum.
- 1981 'Ghost in the Machine' – Platinum.
- 1983 'Synchronicity' – Platinum.

Additional Album Credits

- 1982 'Brimstone and Treacle. original soundtrack LP.
- 1982 'Party, Party', original soundtrack for which Sting records his only covers, 'Tutti Frutti' and 'Need Your Love So Bad.'
- 1982 'Secret Policeman's Other Ball', original soundtrack LP, Sting's performance is from an Amnesty International benefit concert.
- 1984 'Do They Know It's Christmas' single with Sting as a member of 'Band Aid'.
- 1985 'No Jacket Required', Phil Collins; 'Brothers in Arms', Dire Straits; 'You're Under Arrest', Miles Davis.

Grammy awards

- 1980 'Regatta de Blanc', Best rock instrumental performance – The Police.
- 1981 'Don't Stand So Close To Me', Best rock vocal performance by a duo of group – The Police.
- 1981 'Behind My Camel', Best rock instrumental performance – The Police.
- 1983 'Every Breath You Take', Best pop performance by a duo or group with vocal – The Police.
- 1983 'Synchronicity', Best rock performance by a duo or group with vocal – The Police.
- 1983 'Every Breath You Take', Song of the year – Sting.
- 1983 'Brimstone and Treacle', Best rock instrumental performance – Sting.

BMI awards

- 1984 'Every Breath You Take', Song of the Year – Sting.
- 1985 'Wrapped Around Your Finger', and 'King Of Pain', most performed songs – Sting.



From L to R: Vijay Lazarus, Pankaj Udhas, Rahul Tandon and Deepak Roy of McDowell's at Rhythm House.

The 'Aafreen' campaign

For the first time an Indian Record shop carried out an exclusive two-week campaign to promote an artiste and boost sales of his records and cassettes.

Rhythm House, situated in the heart of Bombay, is the oldest and biggest exclusive music shop. Established in 1938, it has not only become a landmark in Bombay, but also enjoys international patronage. It is run by the Curmally brothers.

Since its inception, Rhythm House has run many a successful campaign to promote the sale of his records and cassettes.

Pankaj Udhas, the young ghazal singer, has always been a big seller at Rhythm House (as is all over) and they have sold over 25,000 of his records and cassettes till his latest release, in a period of only 5 years, making his records the highest sold at their shop.

'Aafreen', Pankaj's latest release, came after almost a year and Mr Curmally decided to do something that had



Rhythm House walls carrying the 'Aafreen' campaign.



A delighted fan

PROMOTION



McDowell and MIL stage presentation.

never been done here but has been carried out at record shops in the UK and the US.

An exclusive two-week campaign to back the release of Music India's Double Platinum release, 'Aafreen'. For the first time in its history, the shop was decorated with posters, banners, thermocol cuttings and large photographs of the artiste, while on the outside three larger-than-life portraits of the artiste adorned the walls of the shop. During the campaign, Pankaj visited the shop to autograph special photographs for the fans. People queued up to meet the artiste who gave everyone personal attention. And as a result, the time allotted for Pankaj had to be extended by over an hour.

A simultaneous campaign has also been launched by McDowell's to promote the first nation-wide 12-city concert tour which began with the first show at Bhaidas Auditorium on August 22 – a house full show. The next was at Birla Matushri Sabha Griha on August 23 – again another sell-out and the last on August 30 at Shanmukhananda Hall which was also a sell-out.

What 'Nayaab' sold in one year, Aafreen has sold in three weeks. It has crossed the Double Platinum mark and MIL's Vijay Lazarus is confident that 'Aafreen' will cross the Triple Platinum sales before Pankaj returns from his 12-city tour.



The campaign brought many fans to Rhythm House. Long queues at the shop waiting for Pankaj's autograph.



Store display in strength

LIVE

1

1. Ustad Aslam Khan, ghazal singer, was presented by the Bombay Youth Council, at Tejpal Hall, Bombay. He was honoured by Majrooh Sultanpuri. Khan is due to release two cassettes on CBS, 'Ishaar', and 'Mehekki Ghazien'.



2

2. Rekha and Anandji on stage at 'The Rekha Show' in New York.



3

3. Ashok Khosla at a ghazal programme at Lester in the UK.



4

4. Vajhat Hussain released 'Aashna', a ghazal album, recently. He performed the ghazals from the album at the Patkar Hall, Bombay, on August 29. Film actress Dipti Naval was the chief guest.



ARTISTE & REPERTOIRE

The Muslims invaded India towards the 11th century and thereafter, the history of Indian classical music was largely influenced by their culture. The khayal was first introduced towards the end of the 12th century but it was the dhrupad style of singing, that dominated till the 16th century. During the reign of Emperor Akbar (AD 1556-1605) classical music reached its zenith. After his death the dhrupad gradually lost its prestigious position and the khayal emerged to the forefront. Emperor Mohammad Shaha (AD 1627-1658) accorded royal recognition to the style because of its development worthy of classical tradition and the spirit of the time. The khayal with a romantic atmosphere and colourful form embodied a rich imagination and also revealed the pulse of its age.

While the Muslim rule was responsible for the flourishing growth of the art, the seeds of its decay were also

the khayal.

The themes of khayal-poetry therefore recount a variety of episodes in her life, her entreaties to her lover, her Kanhaiyya balam, her sajan or her piya, her saiyya and not infrequently to her sympathetic companion—her loving sakhi and sajani. The khayal, therefore, was an expression of the romantic mood. The success of its musical presentation, therefore, depended largely on the imaginative faculties and high aesthetics developed by the performing artistes.

Before the advent of khayal, for several centuries, it was the dhrupad style that was patronised by the rulers as well as the elite of the society. The songs in the dhrupad style were couched in the language of the pandits and the scholars. The chaste compositions and their dignified mode of expression were too serene for the general masses. Dhrupad exponents were the only artistes who were permitted to sing in a durbar or august

Khayal and Thumri : sensuous romance

Great potential for mass popularity

by G. N. Joshi

sown during the period. During the decline of the Moghal rule, the rulers, the nabobs and the princely high, began indulging in all sorts of pleasure. Luxury and romance were at their peak, woven around wine, women and poetry. Music compositions that received immediate applause and utmost popularity with listeners were poetic pieces describing the 'thoughts' or 'incidents' familiar and abounding in the exotic life around. Khayal is an Arabic word, and means 'thought', 'impression' and 'image in the mind'. In the poetry of the khayal style are therefore reflected the customs and conditions then existing in the social, religious and political spheres of the period. And what subject could be more appropriate and appealing, more charming and graceful than the beautiful North Indian girl. The music of the khayal comes from her luscious lips. It was created to suit the tenderness, and the delicacy of her musical utterances into which she could throw all her passion, all her pathos, all her love or all her joy as expressed in the poetry of

assemblies of learned persons. Because the songs were composed in respectable words—words that contained a pronounced admixture of Sanskrit phraseology, how could these songs satisfy those who yearned for open romance? The introduction of the khayal style and its speedy popularity brought into vogue the dominant features of romance in the poetic composition.

The poetry in khayal is in the Janani Boli—the language of the belle of North India. The songs are, therefore, simple, natural and expressive utterances of a young damsel. The poetry of the dhrupad style was impersonal and, therefore, it could not be emotional. The poetry in khayal being personal, is emotional. Being characteristically personal, the songs in khayal are replete with grace, beauty, delicacy and refinement. In the days of luxury and romance, the khayal was originally meant for female singers and the style did not receive ready approval from the princely patrons and the elite. It took more than a century for the khayal compositions to take firm

ARTISTE & REPERTOIRE

root and it was only after the death of Akbar that the style flourished rapidly and soon after dhrupad lagged behind that many exponents of dhrupad switched over to the khayal style of singing in order to regain their dwindling popularity.

This was the state of affairs around the 16th and 17th centuries. Alongside the khayal, the art of dancing also got increasing patronage. The function of a dance theme is the interpretation and expression of emotions by the rhythmic movements of the dance-artist. The khayal was evolved to satisfy the urge of pleasure-seekers for romance. But now, they are no longer satisfied with the mere expression of khayal poetry by the artistic combination of notes and they desired now to see the poetry of the songs actually translated through the rhythmic movements of the singers. This craving of the pleasure-seekers for visual interpretation of the poetry egged on the artistes to evolve a suitable medium for

TODI - KHAYAL

**Langar Kankaria Jin maro
More anguva lagiaye
Suna pave mori saas
nanadia
Daur daur dar ave**

Whence this dust, this clatter of hooves, this tinkling of bells so early?

Oh! The young gopas are driving their cattle for grazing to the banks of the Yamuna.

And there comes Kanhaiya, wearing a mischievous smile on his lips, a 'kambal' on his shoulders and a peacock feather on the crown.

His mates have gone but he lingers behind. He is up to some pranks. See how he struts. He kisses his flute, and lo! it smiles into a song. Ah! This must be a message! For a charming young maiden glides out of the door of the house and softly, treads into the garden. She notices Kanhaiya from the corner of her eyes, and then with a furtive glance at the open door, bends down to pluck a flower.

Kanhaiya draws near, stands and claps gently.

She does not respond.

Kanhaiya picks up small pebbles and throws them at the damsel.

She is startled. Kanhaiya takes his pose, cross legged and holds the flute to his lips.

This playful romance makes the maiden feign anger and anxiety. Her subdued remonstrances are captured in the song as the musician visualises her whispering :

"Throw not pebbles at me, ye mischief maker,
They hit and hurt my limbs.
And pray, Hush! Were my in-laws to hear thee.
They would at once rush to the door".



this novel audio-visual musical expression.

In a very large territory of North India, there are prevalent many provincial modes, in which the rural women sing in their local dialects. This folklore is very popular with rural listeners. The most outstanding ones are regarded as 'Light Classical'. These songs found expression in the language, customs, environments and manners of Uttar Pradesh and the adjoining districts on both sides of the Ganga upto Bengal in the east. This folklore is mainly seasonal. The 'Chaities' are confined to the month of 'Chaitra'—the first month of the Hindu calendar—when with the advent of spring season a spirit of joy pervades the rural atmosphere.

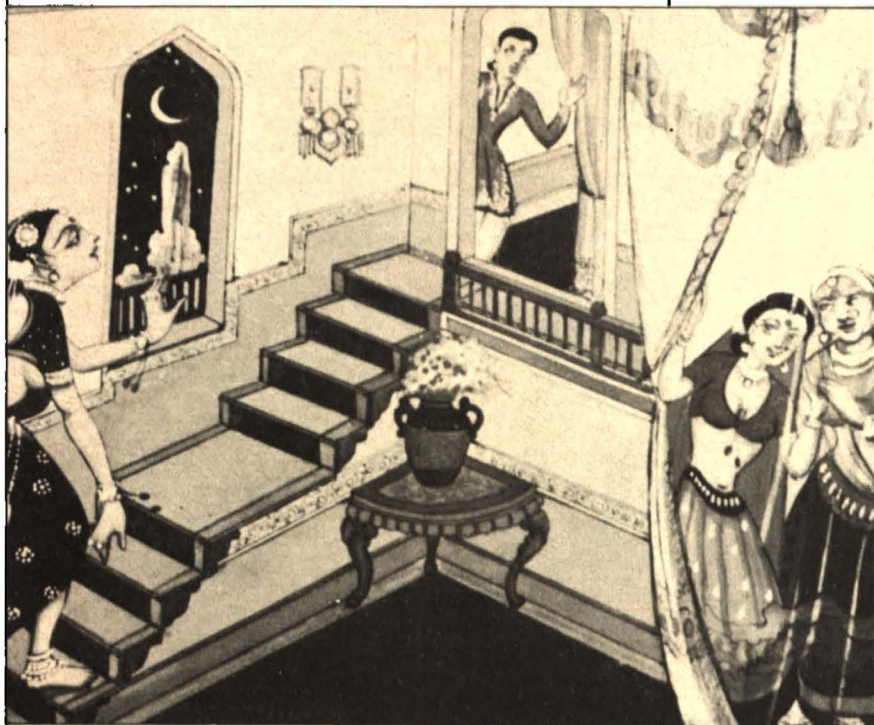
'Sawani' is confined to the month of 'Shrawan'—the 5th month of the Hindu calendar—the season when it rains and communications are disrupted, causing separation of lovers. The 'Hori' is sung during the festival of 'Holi' and the songs are full of fun, frolic and mirth. These minor modes sang in the light classical style are listened

ARTISTE & REPERTOIRE

to by the vast rural as well as the urban populace of that region. These folk songs were extremely popular with the listeners of the khayal style because the elements of open and free romance in them were a great attraction.

Furthermore, the songs were sung by females. Gradually, these minor musical tributaries of folklore converged into a big music stream and a new style gradually came into vogue. This came to be known as the thumri. The songs in the new style of thumri had to be so modelled as could be sung slowly, thus permitting the artistes to interpret the poetry by action.

The thumri compositions rendered by singers east of Delhi to territories adjoining Lucknow, Benaras and the eastern region came to be known as the thumris exhibited in the 'Benaras or Purab Ang', while the compositions on thumri pattern rendered by artistes to the west of Delhi got the name 'thumris in Punjab style. However,



compositions rendered in 'Purab-Ang' found better favour and appreciation from listeners than the Punjab style.

The poetry in khayal and thumri is personal. Hence an artiste has to musically place before the listeners in glaring glossy vividness, the poetry of the songs. The poetry of the khayal is romantic but serene and serious while that of the thumri is frivolously romantic. Many thumri compositions are woven around the romantic situations provided by the love-play between Radha or the charming milk-maids (gopees) of Gokul, and their teenaged boy friend Lord Krishna. They depict the hilarity, merriment, freedom and joy of 'Holi' the sprinkling of coloured water, abir-gulal by them on one another, the mischiefs by Krishna and his playmates, the many awkward but nonetheless romantic situations in which Kanhaiyya is the hero and Radha or the gopi the victim; they also comprise of sentiments of intense love and poignancy of separation or bewailing the absence or indiffer-

PURIYA – DHANASHRI – KHAYAL

Payaliya jhanakar mori
Jhanan jhanan baaje
jhanakari
Piya samazahun, samzat
nahin Saas nanad mori
Degi Gaari!!

The maiden here is a newly wed. The family consists of her mother-in-law, a younger sister and a younger brother of her husband. The social conditions and family traditions do not permit her any hand in the management of the house. It is her 'saas' who rules supreme and the young bride can hardly see, much less meet, her husband during the day. Their meetings or talk are banned by custom and convention and neither can exchange a word in the presence of the family members. Their tongues are tied but their eyes are eloquent. They take all opportunities to waft messages of love and meetings. But in this, they are always afraid of an intrusion and detection from the ever alert spies – the 'nanadia' and 'devar'. They carry tales to their mother and the 'saas' misses no opportunity to scold her daughter-in-law. Her husband lacks the courage to protest, because it would be irreverence to do so. The girl is thus helpless. Even the ornamental bells on her ankles ('payals or nuppoors') are a curse to her. For if she tip-toes to the chamber of her husband, the 'payals' around her feet are sure to make a tinkling noise and thus attract the attention of the in-laws. She therefore appeals to her husband not to press her to go to him before everyone retires for the night. Says she –

"The payals tinkle jhanan – jhanan –
jhan

And my darling is so adamant
Refuses to understand and to
listen to reason

The abuses of 'saas' – Nanadia
Verily, I will have to bear."!!

ARTISTE & REPERTOIRE

ence of the lover – or her going into ecstasy at his approach.

Like ghazals, the khayal and the thumri styles can easily be popularised with the Hindustani music lovers. The Indian music industry could gain tremendously if this repertoire is produced in the proper style. In the next article I shall provide guidelines on recording khayals and thumris, keeping in mind the romantic background and the potential which can be exploited.

Of the six major styles in Hindustani classical music, dhrupad, dhaman, tarana and tappa are well on the way to extinction, leaving only khayal and thumri in the field. And it is becoming increasingly difficult for even these two to survive, mainly due to the onslaught of modern pop music. The present generation, both in the urban and the rural sectors, have a fascination for the music dished out regularly on TV, radio, films, records, cassettes, etc.



The exponents of high-brow music over the past five decades paid scant attention to the poetic content in the classical forms of music. Granted that pure classical music is mainly based on 'swara-tala-laya', it must be conceded that the 'sahitya' or poetry contained in these styles do have a place of secondary importance. Disregard for this factor has resulted in scaring away listeners from classical mehfilis. The expositions as presented by the ustads are neither entertaining nor easily understood by the majority of listeners, who turned instead to the more popular forms of music.

We hope this article will succeed in its objective, viz, to focus attention on the poetic content of khayals and thumris and their background, and lure people back to the mehfilis of classical singing. To this end, the texts of three well-known khayals – Behag, Todi and Priya-Dhanashri – with the background as visualised by the author and illustrated by J S Pophaly have also been provided. ◀◀

Raag-Bihag

**"Balam!
Lat ulazi sulza ja
Hathon me mere, mehndi
lagi hai,
Matheki bindiya, bikhar
gayee mori
Apane hath, jama, balam!!**

Here is brought to mind a romantic picture of a comely damsel, sitting alone in a shady grove in the garden.

Mellow light from an early moon illumines her lovely features. One end of her sari of finest muslin covers half of her head. The rest has slid down, half covering her glowing bosom and gathered on the carpet below like a fleecy cloud receding from the moon. It is early in the night. Huge trees rich with green foliage form an overhead canopy. Fragrance from the scented flowers pervades all around. She seems roused from reveries at the soft approach of foot-steps. She notices her lover bent on a stroll in the moonlight. He casts a casual glance at her and moves –

"Balam"! She whispers

He stops, turns and their eyes meet. He comes near her. Her half-pealed eyes are love-laden. Strands of long locks of her hair cascade down her back and have fallen awry.

The sparkling diamond spangle hangs askew on her forehead. Her mehndi-smeared fingers are struggling to adjust the ornamental piece above her right ear.

The corners of her mouth twinkle. A ripple of smile flits across her luscious lips. They softly part.

Her alluring helplessness provides her with an excuse to draw him into the aura of desire. The song animates the desire –

"Darling!

Do tie the loose strands, before you go.

My fingers are smeared with mehndi, dear!

This diamond chain hanging askew on forehead

Pray, with thine own hands,
Set it right and then go!!"

CLICK



5

5. At the sound recording of 'pujor' Aarti—Bengali modern songs by Aarti Mukherjee for Concord—are (from L to R): Daman Sood, Aarti Mukherjee and Gautam Mukhopsadhaya.

6

6. Alka Yagnik recording Bengali songs for Venus. At the session are (L to R): Babul Bose, music director, Alka Yagnik, and N.A. Hashim, A&R manager, Venus.



7

7. Lata Mangeshkar at the recording of 'Oi Dake Kokila', for Venus. Seen in the background is Hridayanath Mangeshkar, who scored the music.



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

September 1986

- | | | | |
|----------|--|-----------|--|
| 1 | Jab jab teree soorat : Janbaaz
Sapna & Mahesh Gadhavi: K-A: Indeevar: MIL | | |
| 2 | Aye sanam tere liye : Karma
Dilip Kumar, Aziz & Kavita: L-P: A Bakshi: HMV | 14 | Tere haath kuchh naa : Bhajan Anand II
Anup Jalota: Anup Jalota: Hemlata Deepak: MIL |
| 3 | Pyar do pyar lo : Janbaaz
Sapna: Kalyanji Anandji: Indeevar: MIL | 15 | Ek ladkee jiska : Aag Aur Shola
Aziz & Kavita: L-P: Anand Bakshi: T Series |
| 4 | Duniya mein kitna : Amrit
Mohammed Aziz: L-P: Anand Bakshi: HMV | 16 | Nazar ne nazar se : Aap Ke Naam
Bhupinder & Mitalee: Bhupinder: Sheri Bhopali: HMV |
| 5 | Yeh naadaanon kee : Love And God
Mohammed Rafi: Naushad: Khumaar: Venus | 17 | Karo Hari ka : Shri Krishna Krishna Krishna
Anup Jalota: D P Chakroverty: Dr Lalan: Reliance |
| 6 | Gori ka saajan : Aakhree Raasta
S Janaki, M Aziz & Chorus: L-P: A Bakshi: T Series | 18 | Tum itnee haseen ho : Dhanak
Ashok Khosla: Ashok Khosla: Afzal Peshwan: MIL |
| 7 | Chitthee aayee hai : Naam
Pankaj Udhas: L-P: Anand Bakshi: HMV | 19 | Aaiye baarishon ka : Nayaab
Pankaj Udhas: P Udhas: Naseem Ajmeri: MIL |



STUDIO

S Kalyani Studio

Situated in one of the many arterial lanes of Darya Ganj, S Kalyani Recording Studio is, perhaps, one of the oldest sound studios in New Delhi.

The owners, Rajinder and Surinder Gandhi, take pride in the fact that they offer adequate quality to their clients. "Most studios in Delhi are ill-equipped to give quality recording to the clients," they claim.

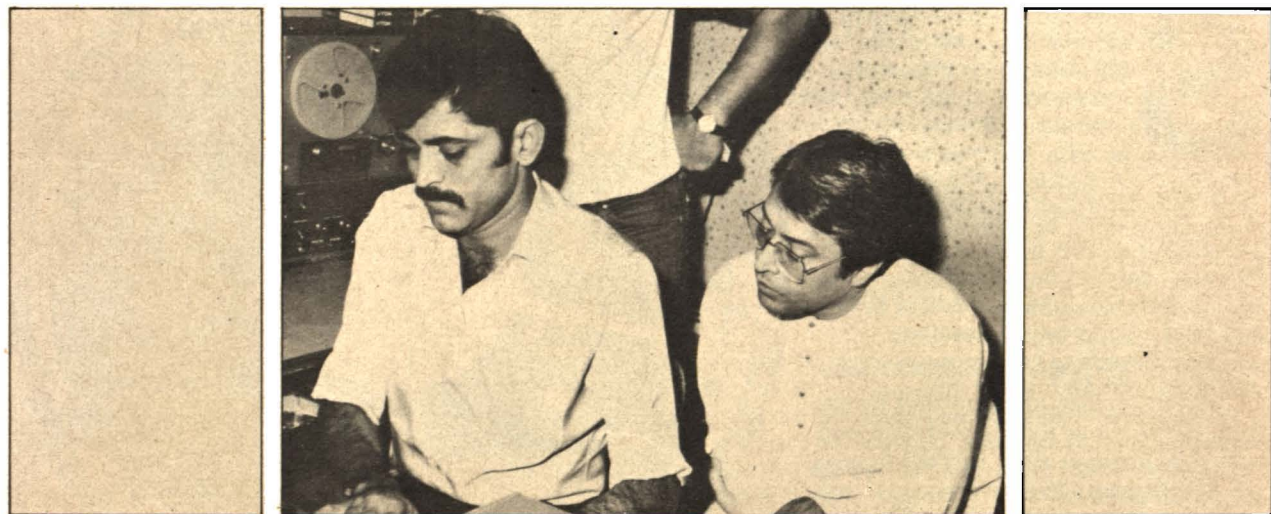
Armed with degrees in Sound Recording and Engineering from the Film and Television Institute of India, Pune, they decided to open a recording studio. S Kalyani was set up in 1978.

"Today," says Rajinder, "all renowned musicians like Amjad Ali Khan, Birju Maharaj, Anil Biswas, Surendra Kohli, and others are patronising our studio." "We do TV spots and radio jingles and other sound work as well", says Surinder, "but since we are hard-pressed for time we prefer to record music. Our studio is large enough to accommodate upto 40 musicians and this is a unique facility in the city."

S Kalyani boasts of the Teac Tascam series system with an eight-track stereo facility. This has enabled the



The Gandhi duo—Rajinder Gandhi (standing) and Surinder Gandhi at the recording control room.



Amjad Ali Khan with Surinder Gandhi at a recording session.

studio to handle some prestigious assignments. "We have even done some film songs here. Earlier we were prolific in this field. We were recording many Punjabi and Haryanvi film songs but because of the political situation, things are not the same, now."

They are also planning to open a video studio soon. Says Rajinder: "We have taken a place in Darya Ganj and are buying equipment. We also propose to have in-door shooting facilities and are taking care to ensure that it will be a really professional studio."

They say: "Of course, you cannot beat Bombay. There things are on a much larger scale. We are sure that if we were in Bombay we would have done even better. But we look at Delhi as a challenge. We will bring Delhi on par with Bombay. With the TV boom, the quantity of work available is rapidly increasing. Now things can only get better and better."

S Kalyani Studio has done recordings for most of the major music companies. All Inreco recordings are

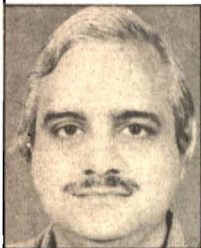
done by the Gandhis. Before the T Series acquired their own studio, it did some three to four hundred recordings at S Kalyani. Sonotone also does several recordings with them. Says Surinder: "We are also working for ministries, for the Sangeet Natak Akademi, for the Song and Drama Division, the Kathak Kendras, and so on. We have also presented our own pre-recorded educational cassettes in Hindi, English, and many regional languages for children. These cassettes which became very popular contained songs, tunes, stories, general knowledge, science and general fiction."

Rajinder adds: "We did this for the love of children. We take pride in this project."

Striking a philosophical note, the Gandhis say: "Real technicians are not after money. Sound is an art. Real technicians are artistes. They have an artistic urge which they must fulfill. It is to fulfil this urge that we are looking for an outlet."

—Sanjeev Verma

TECHNICAL



THE RIGHT TAPE AZIMUTH

By Daman Sood

Studio tape decks as a general rule are perfectly aligned. However, when music is transferred to a cassette on one deck and subsequently played on another, usually there is a distinct difference in sound reproduction. The blame is usually put on 'bad transfer' or the cassette tape format. But the same cassette had earlier sounded beautiful when played on the studio monitor on headphones. The usual complaint in these cases is that the sound is muddy or that it lacks brilliance and the source of this problem is usually pinned on dirty or worn out heads. In all these cases the most likely output is azimuth error.

Azimuth refers to the orientation of the head gap with respect to the direction of tape motion. To simplify our understanding, we'll temporarily assume that the record/playback head has one gap (rather than the two needed for stereo). In the technical sense, correct azimuth alignment denotes that the gap of head is perfectly perpendicular to the direction in which the tape moves, as in Fig.1. If not, we can say there is azimuth error, depicted by the angle in Fig.2. For the sake of clarity, the angle has been greatly exaggerated.

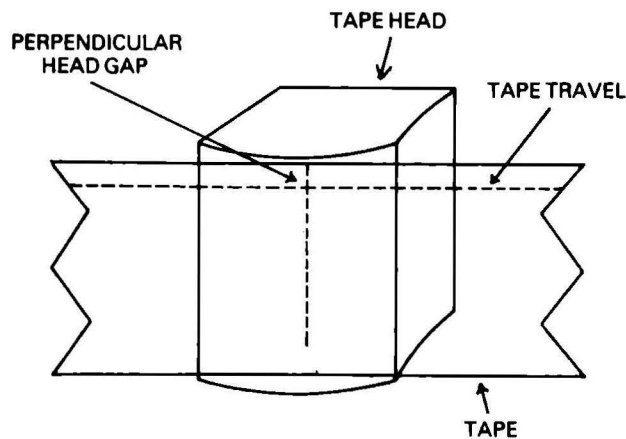


Fig.1: CORRECT ABSOLUTE AZIMUTH

Azimuth error may be caused by the recorder head being mounted with its gap slantwise to the tape path or by the tape skewing with respect to the gap when in motion, as in Fig.3. Such error tends to produce increasing loss of signal as frequency rises (Fig.4); this is called azimuth loss. The loss occurs not on the tape but in playback. The tape losses are called drop outs.

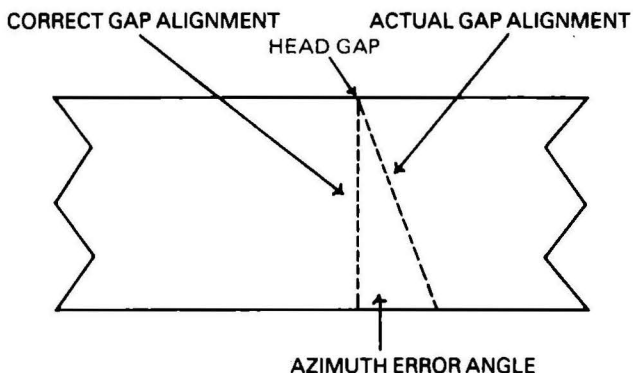


Fig.2: ABSOLUTE AZIMUTH ERROR (exaggerated, for clarity) due to head misalignment.

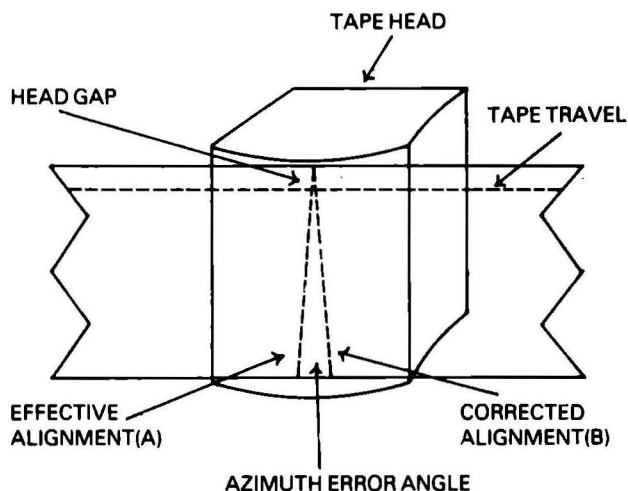
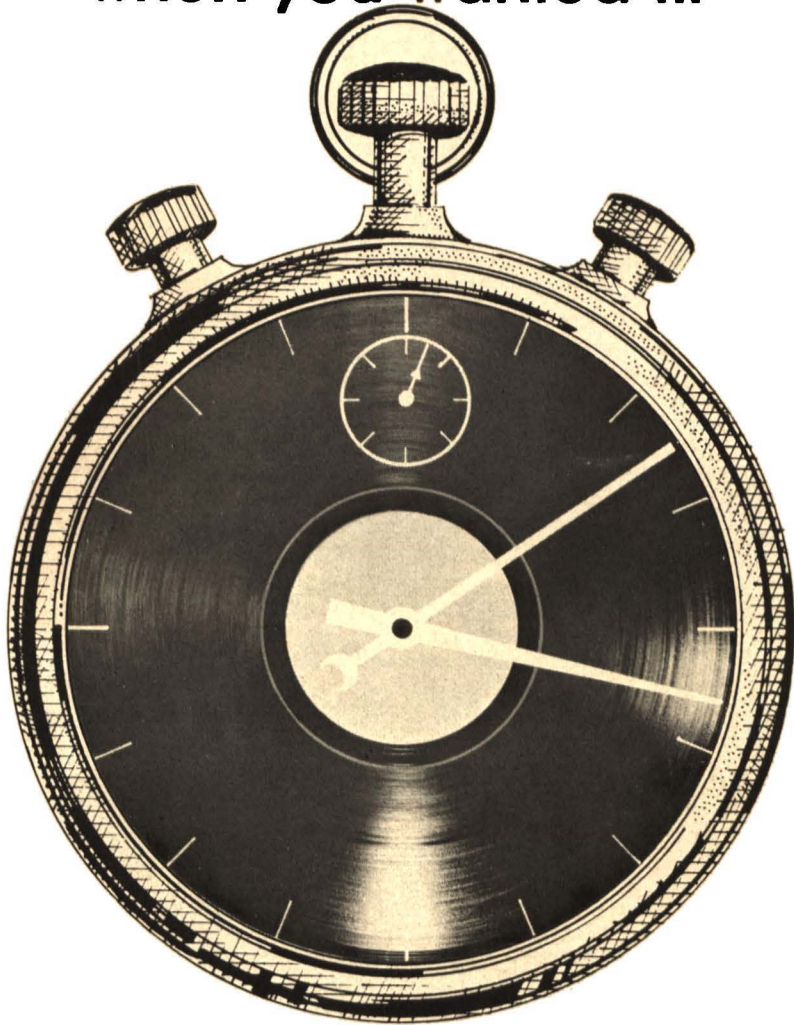


Fig.3: TAPE SKEW can effectively misalign a head positioned properly with relation to the tape deck. The effective alignment that results (A) is at an angle to the tapes. Repositioning the head produces corrected alignment(B).

Whether azimuth loss does occur depends on relative azimuth error. In a three head tape deck, it is the azimuth of playback head relative to the azimuth of the record head. For compatibility among tape decks, it is desirable that both heads be correctly aligned in the absolute sense as in Fig.1. Therefore, both will then have the same azimuth, so that relative azimuth error is non-existent. Thus, it is advantageous to have a two-head deck, so that the same head is used for record playback. Even though the head may not be in absolute azimuth alignment, the error in record and playback will tend to cancel. (The possibility of some azimuth loss, usually slight, still exists because, depending on the quality of the cassette and of the deck, the tape might skew differently in recording than in playback, resulting in relative azimuth error.) Significant azimuth loss can more easily happen with a three-head deck.

**Pure service service
—by Kapco.**

**So that you don't ask twice
for what you wanted,
when you wanted it.**



For rock solid professional experience in Custom pressing for private recording customers, come to Kapco-North India's most established **Gramophone Records manufacturing company.**

Keeping time — part of our business, too!

Your priorities are our commitments. Whether you're in the North, South, East or West, you get what you wanted, when you wanted it. On time. Just ask any of our numerous clients all over the country.

Record making equipment for record breaking sound.

Take a look at some of the ways that we can contribute to the success of your hit recordings:

- Computerised cutting lathe for microgroove recording in all sizes & formats of records.
- Microprocessor controlled tape mastering.
- Half-Speed Cutting facilities, for very special master tapes.
- Completely imported, virgin-pure vinyl, specially blended with anti-static additives used in each record.
- Automatic machines for Galvano and Stamper making.
- State-of-the-Art Audio Processing Hardware. These features are only representative and not an exhaustive survey of our facilities.

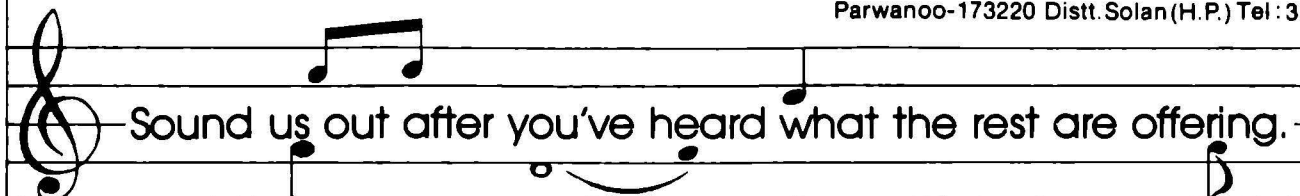
Guaranteed Copyright Safety.

When you give us your music to process, leave your worries about piracy behind. Our security systems are foolproof and top secret. So we can't tell you anymore. Except that we've never had anything pirated. Ever. For more information, personalized service and international quality, call or write to us:



**KAPCO
INTERNATIONAL (P) LTD.**

5-B, Shankar Market, Connaught Circus,
NEW DELHI-110001. Tel: 3313718, 3313260.
Telex: 031 61864 KAP IN
Gram : KAPRECORD
Factory: Sector 3/11, Industrial Area,
Parwanoo-173220 Distt. Solan (H.P.) Tel : 306

 Sound us out after you've heard what the rest are offering.

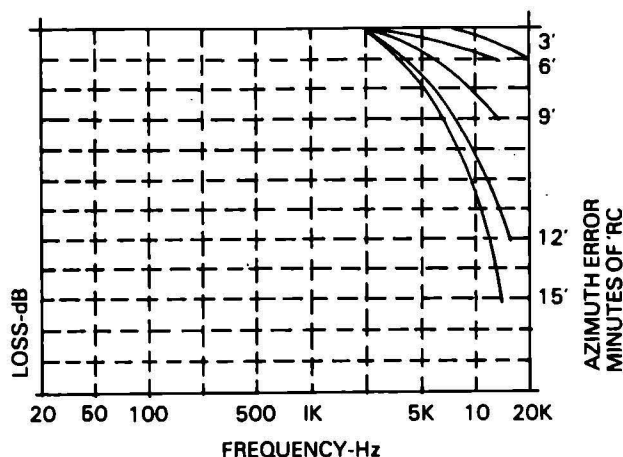


Fig. 4: Loss vs Frequency, as a function of azimuth error, for cassette tape.

Thus, it is relative azimuth error which concerns us (although this does not diminish the importance of absolute azimuth alignment to ensure compatibility among decks). Hereafter I will only say 'azimuth error' to denote 'relative azimuth'. Also, for convenience, I will assume that azimuth is right in recording, with error only in playback—after all, it isn't until playback that we hear loss of treble.

How Azimuth Loss Occurs

To understand the loss of treble because of azimuth error, we must first know how the magnets are formed on the tape itself while recording. Assume that a sine-wave signal is recorded at 1-7/8 ips on cassette tape. The recorded signal is equivalent to a series of bar magnets end to end as in Fig.5—north poles adjacent to north poles, and south poles to south poles. Each bar represents a half wavelength, and its poles correspond to the positive and negative peaks of the half wavelength. The higher the frequency, the shorter are the bar magnetics because more of them must fit into each inch of tape. At the upper end of treble range, say about 10,000 Hz, they become extremely short, on the order of less than 0.0001" (at 10,000 Hz, a half wavelength = $1.875/20,000 = 0.0000938$ ").

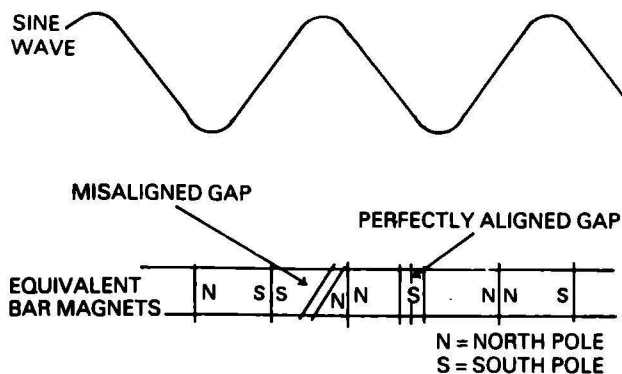


FIG.5: How azimuth loss occurs: Recorded signals are essentially bar magnets of varying length. Head output depends on the difference in magnetic field bridged by the head gap—a difference greatly reduced when the gap is tilted to bridge areas of different flux.

At any given instant of playback, each edge of the head's gap contacts a given intensity and polarity of magnetic field produced by the bar magnetics. Because the two gap edges contact different parts of a bar or of adjacent bars, most of the time each edge is at a different field intensity. Therefore, most of the time a magnetic potential exists between the two edges. The potential constantly changes in intensity and polarity as the gap traverses the bar magnets, and the changing potential induces a voltage in the coil of the playback head.

As the frequency rises and the bars become shorter, the difference in field intensity and polarity at the two edges of the gap increases, thereby increasing head output. Maximum output occurs when the distance between gap edges equals a half wavelength (one bar), with one gap edge contacting a north pole while the other contacts a south pole, resulting in maximum potential across the gap. Output falls rapidly as frequency increases further, reaching zero when an entire wavelength (two bars) equals the distance across the head gap, since the potential will then always be equal at each gap edge. Hence the importance of a very narrow playback gap for extended high frequency response.

The greater the field intensity seen by each gap edge, the greater can be the magnetic potential between edges at various instants, and the greater can be the changes in potential, thus increasing head output. Conversely, if anything reduces the field intensity seen by the gap edges, this reduces head output.

Azimuth error performs such a reduction. When there is no azimuth error, in playback all parts of the left edge are in contact with the same polarity and intensity of magnetic field. That is, the upper and lower sections of the edge see the same field intensity as the centre of the edge. But azimuth error tilts the edge with respect to the magnetic bar, so that the central, upper, and lower sections contact different magnetic intensities, which partially cancel each other. The same is true, of course, for the right edge of the playback head.

To help visualize this, assume that the centre of a gap edge is at the north pole of a bar magnet and thus sees maximum field intensity. But if the edge tilts, its top and bottom sections are no longer at the north pole and therefore are at points of reduced intensity. Accordingly the intensity seen by the edge as a whole is reduced. This process doesn't work in reverse: that is, tilting the gap edge doesn't increase the field intensity seen by it. To illustrate, assume that the centre of the edge is at the middle of a bar, where intensity is minimum. Now the top and bottom of the edge do see higher intensities than does the centre of the edge. But the top and bottom incline in opposite directions, towards opposite polarities, so that these higher intensities cancel each other and leave the edge as a whole at minimum intensity.

Considering how short are the bar magnets at high frequencies, very slight gap tilt (azimuth error) will cause the top and bottom of a gap edge to ride very different field intensities, with enormous cancelling effects. At lower frequencies, where recorded magnetic bars are longer, a given gap tilt causes the top and bottom of a gap edge to be displaced only a fraction of a bar relative to the centre of the edge. Therefore, the cancelling effect on field intensity seen by the edge is reduced, and azimuth loss is very less.

The above discussion confirms our understanding

TECHNICAL

why, for a given azimuth error and tape speed, the azimuth loss increases with track width. As the track width—and therefore gap height—is increased, the top and bottom of the tilted gap edge are displaced a greater distance along the tape path from the centre of the gap. As already explained, the greater the displacement, the greater is the reduction in field intensity seen by the gap edge as a whole, increasing azimuth loss.

The Co-linearity Problem

For simplicity, Figures 1, 2 and 3 show only one head gap each. But cassette tape heads ordinarily have two, one for each stereo channel. Each gap is about 0.024 inch long, and the two are spaced about 0.011 inch apart. Ideally they should be co-linear that is, both in the same straight line, so that if one is correctly aligned for azimuth, the other is then aligned by itself.

However, depending on the quality of the head, the gap may depart from co-linearity, as shown in Fig.6 (greatly exaggerated there, for clarity). In such circumstances, the optimum alignment is that yielding equal azimuth loss in each channel.

Minimising Azimuth Errors

From the above it is quite evident that utmost care should be taken by all parties to the tape recording process in order to minimise azimuth error.

The (tape recorder) cassette deck manufacturer must pay close attention to proper azimuth alignment of the

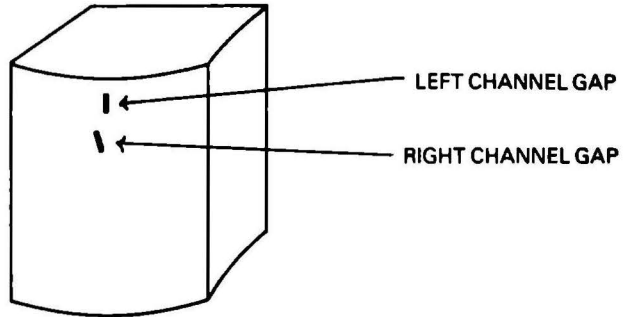


Fig.6: NONCOLINEAR HEAD GAPS (greatly exaggerated)

heads used for recording and playback. This requires an accurate test tape on which a high frequency, such as 10,000 Hz, has been recorded with the gap of the record head exactly at a 90° angle relative to the direction of tape travel. The playback or record-playback head of the deck being aligned is then oriented for maximum output from the test tape. If the deck being aligned has a separate record head, it is adjusted while recording and monitoring a high frequency signal, for maximum output from the previously aligned playback head.

If head gaps are not co-linear, so that correct alignment of one gap necessitates azimuth error of the other, an optimum position has to be found that achieves equal azimuth loss in both stereo channels. If there are separate heads for record and playback, optimisation becomes more complex. And it is even more complex in the case of reversible decks which use heads with four gaps.

Production of an accurate azimuth alignment tape is not an easy matter and requires precise laboratory procedures. Even for test tapes made by companies of high reputation, it has been noted that somewhat different results may be obtained from tapes of different companies.

Care must be exercised by the deck manufacturer to properly adjust tape tension and thereby minimize tape slewing (a change in the angle of the tape with respect to the head). Towards the same end, the cassette deck must be designed so that the cassette is uniformly and securely locked in place.

Equal care applies to the cassette itself. It may appear to be a disarmingly simple affair but it is really a very sophisticated device that must be built with a high degree of precision in order to operate properly. Guides must be accurate and true, and the tape must be slit very accurately, in order to minimise slewing. Reverse cassette operation presents an extra azimuth problem because the tape tends to slew differently when running from left to right than from right to left. One solution is to use a head with two gaps instead of four and rotate the heads 180°, with a separate azimuth adjustment (a stop screw) for each direction. Another solution is to turn the cassette over, as one turn the page of this magazine, so that the tape always runs in the same direction with respect to the heads. A third solution, used in Nakamichi Dragon, is to continuously adjust the playback head azimuth during operation. This is achieved by dividing the gap for one of the playback tracks into two sections; as a tape is played, the phase difference between gap sections is constantly monitored, and azimuth is adjusted by a motor to minimise the phase difference and thereby minimise azimuth loss. ◀◀



AUDIO ELECTRONIC CO. PVT. LTD.

Manufacturers of quality audio magnetic tapes in India. Conforming to high standards. Low noise.

High gain tapes and trouble free cassettes, available in lengths of C-45, C-60 & C-90 in 'Cuts form' on hubs and cassettes.

AUDIO ELECTRONICS—FOR AUDIO TAPES



Head Office:

9-A, Impet Building
Whites Road
Madras 600 014
Tel: 81 2990/654870

Branch Office:

3/6/14 L, Navjeevan Society
Lamington Road
Bombay 400 008
Tel: 375434

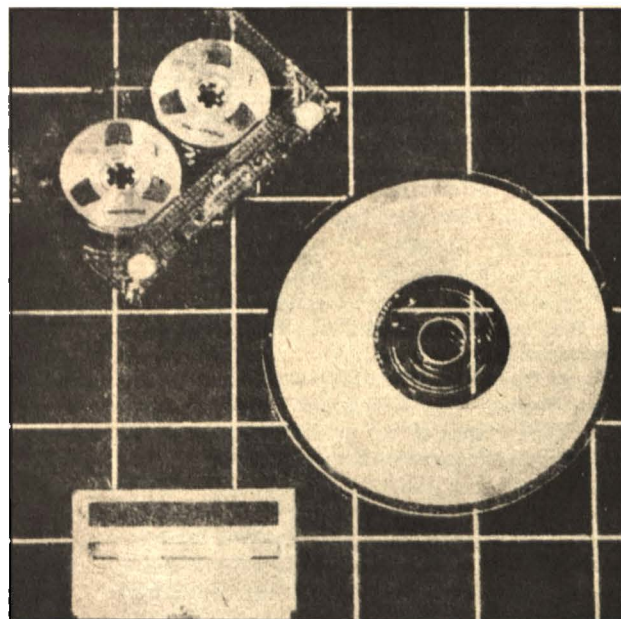
EQUIPMENT

Digital Audio Tape (DAT)

Digital audio tapes use computerised recording and playback technology that eliminates background sounds in toto and produces crystal clear sounds.

A report by CBS of America recently suggested that the conventional record—LP (or album)—is losing ground very quickly and will soon be an endangered species. In the first three months of 1986, of its total music sales, LPs consisted of a 23% share, whereas compact discs had 21% as against 29% for LPs and 11% for CDs last year. By the end of this year, CDs are expected to take the lead.

The fact that it is an innovation accounts for the growing popularity of CDs, forecast by *Time* magazine in 1981 as "a technological development that may render expensive turntables as out of date as Edison's first talking machine". But now, not entirely unexpected, comes digital audio tapes (DATs), which does to conventional audiocassettes what CDs have done to records.



A digital audio cassette (bottom) is smaller than a compact disk (right) and records like a familiar tape (right).

And, its obvious advantage over CDs is that DATs can record music too (CDs can't). Using computerised recording and playback technology that eliminates background sound in toto and produces uncanny crystal clear sound, this new innovation promises to devour the conventional cassette that uses an 'analogue' system—in which music is produced as a physical replica of the original sound when images of sound recorded are 'read' by a stationary magnetic 'head' as the audiotape passes over it—as CDs are doing to records.

In analogue audiocassette recorders, during playback, the process of the tape moving past the head creates excessive extraneous noise, partly due to oxide or metal particles built into the tape producing their very own analogue signals. Also, the tape often suffers from

dropouts—a term used to denote momentary drops in signal levels due to lack of magnetic coating on the tape, the result of an unclear head or damaged tape.

In comparison, DAT machines operate more like videocassette recorders (VCRs) than analogue audiocassette recorders. For instance, as in VCRs, when a DAT cassette is loaded into a recorder the tape surface engages a drum containing one or more heads.

As the drum spins, the rotating heads record billions of tiny, digitised bits of information—recorded in binary, with a computer giving the music, values of '1' or '0'. As analogue sounds are not picked, tape 'hiss' is absent and, even if the tape suffers a 'dropout', the computerised DAT system interpolates any missing parts of sound.

As referred to earlier, the DATs provide a recording facility that CDs do not. Then, DATs hold up to two hours of music as against the maximum of 75 minutes for CDs. Also, DATs measure 2.13 inches by 2.8 inches—approximately half the size of analogue cassettes—in comparison to the 4.7 inches diameter of CDs. This, of course, would make 'Walkman' type players smaller than they already are and even car stereos would entail smaller space.

DATs, for consumers, will be available in Japan during October and are expected to reach America and most parts of Europe early next year. The DAT players will be priced between US\$500 and US\$1,000 with individual blank DATs costing approximately US\$10.

The different ways to make metal tape

There are two ways to produce metal tape: either coat a plastic film with metal powder (MP tape), or evaporate the metal in a vacuum so that the vapour deposits itself on the plastic film. The second method gives rise to ME tape, by metal evaporation.

At present, only MP tape is available commercially—for analogue recording and the new 8-millimetre video system. ME tape has proved difficult and expensive to mass-produce, but the recording industry perseveres because the ME coating is so thin—less than 0.5 micrometres thick. A cassette can hold nearly twice as much ME tape as conventional tape, so a tape could play for twice as long, or store twice as much data.

ME tape also allows recording using conventional heads: the coating is so thin that it needs only a weak signal to magnetise it. However, because the tape's coating is so thin, it cannot record low frequencies well, and so cannot reproduce analogue sound with high fidelity.

MP tape, with a thicker coating than ME tape, needs a head made from a magnetic material which will not saturate with its own flux before the tape records a signal. Only amorphous metal or Sendust alloy (iron, aluminium and silicon) can cope, but both materials are difficult to make and fashion into heads.

Philips and 3M were the first companies to make MP tape in the seventies. Sound engineers start by producing acicular (needle-shaped) particles of iron by reducing iron oxide or sulphate in the presence of a catalyst. They then apply the metal powder, in the same way as they would apply a conventional oxide coating, by centimetres wide. The "shell" closes and the air is pumped

EQUIPMENT

out. An intense beam of electrons scans a block of nickel-cobalt alloy, turning it into a metal vapour which fills the vacuum chamber. The base film spools through at up to 10 kilometres per hour. The trick is to get the boiling metal vapour to bond with the plastic without destroying it. A high voltage discharge first erodes the plastic to create a key for the metal vapour as it settles on the film. The film moves over a rotating metal drum containing liquid freon at -100°C . The hidden snag, which engineers talk about only when asked, is that the boiling metal vapour fills the chamber and deposits on the walls as well as on the tape. It takes up to an hour of work with a hammer and chisel to chip it free.

The end result is a large roll of plastic, 7 micrometres thick, with a pure layer of metal 0.1 micrometre thick. It takes an hour to coat the roll, an hour to pump the vacuum and another hour to clean up the chamber.

One roll yields only around 900 cassettes. "Compared with metal powder tape," says Hideki Hotsuki, general manager at TDK's research and development centre, "We have to admit that cost-to-performance ratios are not so good." One estimate is that ME tape will cost up to 10 times as much as MP tape, which already costs twice as much as oxide tape.



The Mini-Vac, which can be powered either by battery or AC power sources, removes dust and debris from VCRs, stereo systems, and other sensitive electronic equipment.

Pros, cons of tape formulations studied

The pros and cons of various duplicating tape formulations and the need for standards for blank cassette shells (C-0s), two essential factors in the duplicating chain, were discussed during back-to-back panel sessions at the ITA's Cassette Quality conference.

Tape manufacturers on hand for the first session were Terry O'Kelly, national sales manager for audio and video professional products, BASF Systems Corp.; Joseph Kempler, technical marketing director, Capitol Magnetic Products; Jerry Campbell, product manager

for industrial audiotape, Ampex Corp.; John Matarazzo, Agfa-Gevaert's national technical manager, and S W Park, audiotape sales manager, Sunkyong.

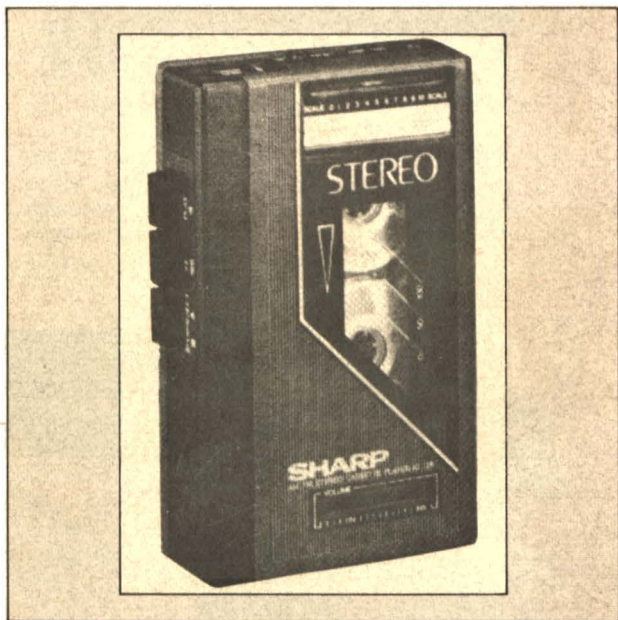
O'Kelly opened with a rundown of the strengths and weaknesses of various tape types—ferric oxide, ferric cobalt, magnetic, chrome, IEC II metal, and IEC IV metal—with respect to bias, sensitivity, and frequency response. BASF chose chrome, O'Kelly said, "primarily because the formulation's small particle size decreases noise."

Kempler came out in favour of ferric oxide, describing it as "an old, well-proven product—trouble-free, cost-effective, and compatible with all equipment. Eighty per cent of the duplicator's needs can be satisfied by ferric oxide," he said.

However, he noted that ferric's coercive force limitations cause saturation problems, a problem Kempler said could be solved by modifying the formulation with cobalt. "What the industry needs is ferric cobalt type," he said.

Ampex's Campbell spoke about various other components in the production of magnetic tape, including oxide, the binder system, base film, processing, resins, solvents, carbons and lubricants.

"Magnetic tape is a collection of opposites," he said.



From Sharp comes the JC-126 personal stereo radio/cassette player. Available in pink, yellow, red, blue, and black, the player has a built-in AM/FM stereo LED indicator and belt clip.

"Over the last three to five years, the tape manufacturers have done a lot to maximize each component."

Agfa's Matarazzo discussed electroacoustic properties of various tape types, drawing a parallel between the dynamic range of magnetite and metal tape. He stressed production stability and consistency, and warned, "Don't let cheap price determine your selection, because you frequently get what you pay for."

The following session on blank shells, "Plastic C-0 Shells," was conducted by a panel consisting of Vincent Landry, chief engineer, audio products division, Shape Inc; Daryl Chapelle, director of sales, Lenco Co; Brad Harse, director of marketing, Filam National Plastics Inc; and Scott Bartlett, Midwest regional manager, Data

EQUIPMENT

Packaging Corp.

Azimuth was the major problem addressed by the panelists. Said Chapelle: "Inconsistency in results means tighter specs need to be forthcoming as pertaining to azimuth testing. Specifications need to be written for C-O manufacturers."

Glenn Maenza, manager of electronic engineering for CBS Records, then presented the results of a study examining the effectiveness of "The Magnetic Shield in Audio-cassettes." Two phases of shield effect were analyzed: that on low-level, player-generated fields and that on high-level, externally generated fields.

Maenza concluded that "cassette quality is not affected by elimination of the shield, since the shield typically reduces the 60/120 Hz level from -23 to -26 dB, relative to audible threshold levels." That 3 dB difference, he said, is "not really distinguishable" to listeners.

When Dolby Lab's Dennis Staats observed from the audience that the reason listeners didn't perceive the difference was because of the use of noise reduction, Maenza replied, "We're not advocating the removal of the shield, we're just presenting the results of the study."

Following Maenza's presentation, the panel resumed its discussion of azimuth. The variability of azimuth tolerance was criticized, and the suggestion was made that "a fire needs to be built under the industry, to set a common standard." Chapelle noted that the suggested tolerance is no more than 10, to which moderator Sam Burger added, "We're striving for zero, which is unattainable."

Burger said the ITA's recent set of specifications on C-Os indicates the industry is "finally getting down to the nitty gritty of what azimuth is." ITA executive vice president Henry Brief said that the ITA "wants to develop a liaison with the hardware people to follow the standards we set."

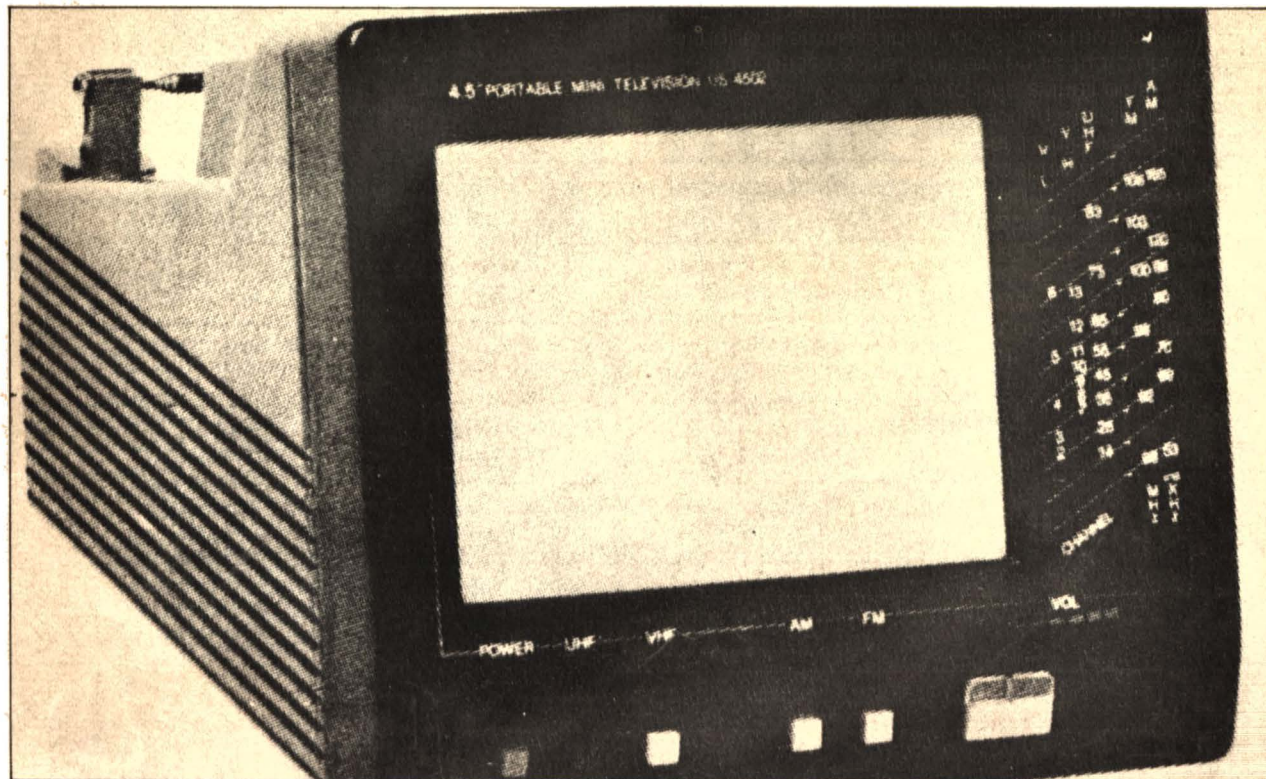
Philips-Gold Peak tie-up to produce car audio equipment

Philips of the Netherlands, and Gold Peak Industries Group of Hong Kong, signed an agreement on June 18, 1986, to form a joint venture between both companies for the production and marketing of car audio equipment. A press release announcing this has been issued by the Philips Press Office in the Netherlands. The joint venture, called 'Car Audio Electronics (Hong Kong) Ltd.' (CAE), will be established in Hong Kong. It is envisaged that actual production will be done in the People's Republic of China by a company to be formed by CAE, together with a local organization. Philips will supply the marketing know-how. Management and industrial know-how will be supplied jointly by Philips and Gold Peak. Participation in the new joint venture, CAE (Hong Kong) Ltd., will be 51% Philips and 49% Gold Peak. Production is planned to start by the end of 1986.

Total investment in China is expected to reach US\$2.5 million within 2 years, of which the potential partner in China will contribute about 30%.

Philips is one of the world's major car audio manufacturers and Gold Peak is Hong Kong's leading car audio producer. ◀◀

Supra USA is offering boom boxes with visuals, unveiling a lineup of three different portable televisions. The TV-002, above, combines a TV with an AM/FM radio and weighs in at slightly more than two pounds.

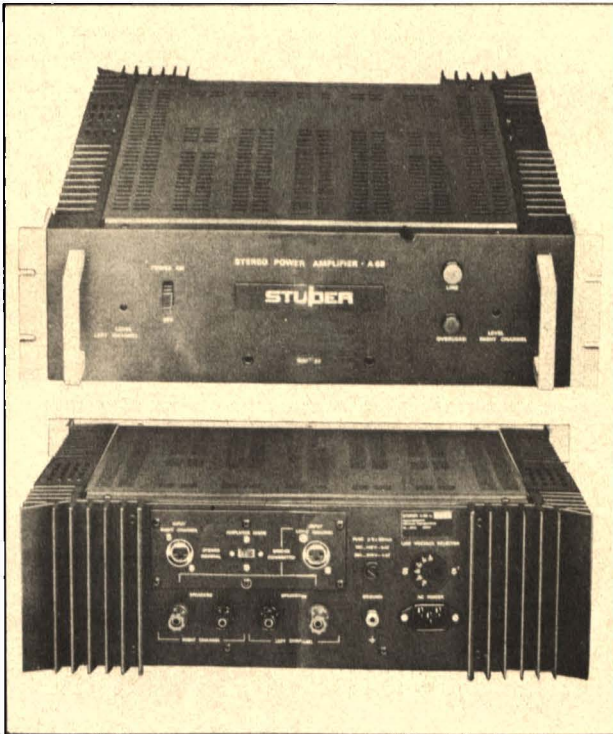


PRO AUDIO

Studer A68 Power Amplifier

The A68 studio power amplifier has been designed for professional recording studios where quality, stability and fail-safe protection for expensive monitor speakers are the first priority. It can also be used when very high power is needed, e.g. in the case of sound reinforcement and public address.

A68 is fully complementary throughout all stages. Each individual amplifier stage has strong negative feedback and employs the active push-pull principle for both positive and negative half waves. With the aid of a switch on the rear panel, the A68 can be used as mono output stage in a push-pull bridge configuration. Several protection circuits look after the entire amplifier and the connected loudspeakers. Being fully electronic, they are without contacts or relays. The power dissipation of the power transistors is monitored continuously, and should natural cooling be restricted and cause the temperature to reach 90°C, the amplifier is muted and 'OVER LOAD' is indicated on front of the amplifier. The loudspeaker outputs are also continuously monitored for DC components. If a DC voltage is present for more than one second, the crowbar circuit intervenes which momentarily



de-energizes, thus safely protecting your valuable monitor speaker. Rated power output is 100 W per channel (8 ohms) and 175 W per channel (4 ohms). Mono rated power is 350 W (8 ohms). The frequency response is
30 Hz-15 KHz +0, -0.5 dB
20 Hz-20 KHz +0, -1 dB

The suggested price is SFR 2,560.00.

For further details contact: Mr P P Oke, MELTRON, Raheja Centre, 13th Floor, Nariman Point, Bombay 400 021. Tel: 240583.

Alesis-Midiverb

MIDIVERB is a digital reverb made specially for musicians and small budgeted recording studios on home recording demo setups. It has 63 preset programmes which vary from 0.2 to 20 seconds. The variations of these programmes are from small rooms to enormous aircraft hangars, controlled



manually from front panel through MIDI patch change data. It has stereo in and stereo out and DRY/REVERB mixing control at the back. There are two LED—red and green—to watch input levels. The DEFEAT switch bypasses the unit.

MIDIVERB also has 9 gated reverb times from 0.1 to 0.6 seconds, 4 reverse reverb programmes from 0.3 to 0.6 seconds for special effects. It uses a new design approach, borrowed from the most recent trends in computer hardware: RISC designs (standing for Reduce Instruction Set Computer). The frequency response is from 30 Hz to 10 KHz with dynamic range of 75 dB. The inputs impedance is 50 K ohms and outputs 600 ohms, so it can be very easily patched in Echo send/Echo return of a typical mixing console.

The suggested price is US\$ 350.

For further details contact: Alesis Corporation, P O Box No 3908, Los Angeles 90078, USA. Telex: 855310.

Condenser Microphone From Beyen

Beyen Dynamic introduces studio quality condenser microphones MC 740N(C) P48. This microphone claims a frequency response from 40,000 Hz to 20,000 Hz with a slight lift at 16,000 Hz. It has five polar patterns starting from omni, wide cardioid, cardioid, hyper cardioid and bidirectional. It also has 10 dB attenuation switch for high sound pres-

BARGAIN BAZAAR

We buy and sell old imported
Guitars and Cymbals. Available
Guitar Amplifiers, Effects, Drum
Sets, Guitars, Percussion
Instruments at Bhargava's
Musik, 13 Heera Panna
Shopping Centre, Haji Ali,
Bombay 400 026.
Contact 4943710.

Your attention please,

BARGAIN BAZAAR The classifieds advertising section at Rs.2/- per word 25 words minimum. For Rs.50/- you can sell your old Hi-fi system, or electronic instruments. Buy old professional open-reel decks, or sell your music to a record company. You can sell your lyrics; compositions, or seek a particular L.P. or cassette from our other readers. You are most likely to sell or obtain what you want, through the columns of **Playback And Fast Forward**. The Bargain Bazaar is for you at only Rs.2/- a word.

NEW RELEASES We draw your attention to New Releases featured on pages **73-79** We publish this information free. Please send information on whatever new music you release. Follow our published format in submitting information.

REVIEWS We draw your attention to 'Reviews' featured on pages **60-69** Send us a copy of each cassette and record you wish us to consider for a Review.

APPOINTMENTS Since the magazine is read by all those involved in the music business, **Playback And Fast Forward** is an ideal medium for advertising Appointments—for vacancies to be filled, as well as for the job seekers—For sound engineers, music shop personnel, A & R managers, Art Directors for Inlay Cards and Jackets and others. **Playback And Fast Forward** can help you locate what you want.

playback ▶ AND FAST FORWARD

IS HERE TO SERVE THE MUSIC INDUSTRY

The Circulation Manager, Playback And Fast Forward,
Business Press Private Limited,
Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005.

Please begin my/our subscription for **Playback And Fast Forward** with the 1986 issue at
 Rs.100 for 1 year Rs.180 for 2 years Rs.260 for 3 years in favour of the following address. Tick
what is applicable.

Name _____

Address _____

_____ Pin Code

I/We enclose payment of Rs. _____ in favour of **Playback And Fast Forward** by "A/c. Payee"
 Bank Draft. Cheque. Postal Order. Money Order (receipt enclosed). Cash (if hand
delivered). Tick what is applicable.

Please add Rs.3/- as bank charges for cheques drawn on banks outside Bombay. (Outside India - By Air
Mail only, Rs.400 per year.)

Date _____ Signature _____

PRO AUDIO



sure levels (144 dB SPL). Available not only in the standard version with 3-pin XLR connector but also in the special version 5-pin XLR connector for remote control of the directional pattern from the power pack MSG740, this mike is supplied with elastic suspension EA740, 3/8"-5/8" internal thread. The microphone is powered by 4 \times 4 volts phantom source. If your mixing console does not have phantom power, then mains supplied power pack type MSG 248N(C) should be used to power the mike.

Beyen MC 740 eliminates the icy, strident quality typical of most condenser microphones. It reproduces voices and instruments with warmth and intimacy. It's no coincidence that these are characteristics often ascribed to the ribbon microphones. The MC 740's freedom from exaggerated sibilance or graininess and its greatly reduced distortion are immediately apparent. European and American engineers have already commented on the startling accuracy of the 740.

Priced at approximately DM 2,200 (less accessories).

For further details contact: Cinecitta Pvt Ltd, Bombay.

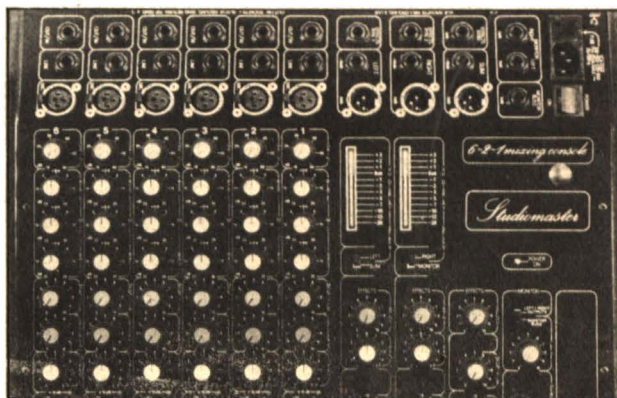
Portable Mixing Console From Studiomaster

The Studiomaster 6-2-1 is the mini that thinks it's a maxi. It's a reasonably priced compact console which can be used for feeding keyboard and also drum machine; for electronic music production at home as well as in a studio. It is only 17" wide

(excluding rack adaptors), just over 12" high, 3" deep and weighs about 5 kg.

The 6-2-1 is ideal for recording classical concerts, church PA system, video post production, discos and in fact any application requiring low noise, proven reliability, robust construction.

The 6-2-1 Studiomaster has 6 inputs (expandable upto 12 inputs by fitting 6 channel expander unit). Each channel has XLR low impedance balanced mic inputs, high impedance line inputs, 3 band equalisation (± 20 dB at 20 Hz shelving, ± 20 at 1.5 KHz peaking dB, ± 20 dB at 15 KHz shelving). It has effect and monitor sends with panpot and rotary volume control. The sound level



of all main outputs can be seen on 12 segment LED VU display. Each input channel also has insert points for external effects devices. The 6-2-1 Studiomaster has stereo output and mono output, 2 effects return with individual pan controls.

The audio circuitry in the 6-2-1 is superb and technical specifications (frequency response, distortion, noise figures, etc) are quite extraordinary - normally matched only by mixers at twice the size and price. The Studiomaster care and design ensure that even the relatively inexperienced home hi-fi enthusiast or a musician finds the 6-2-1 easy to handle.

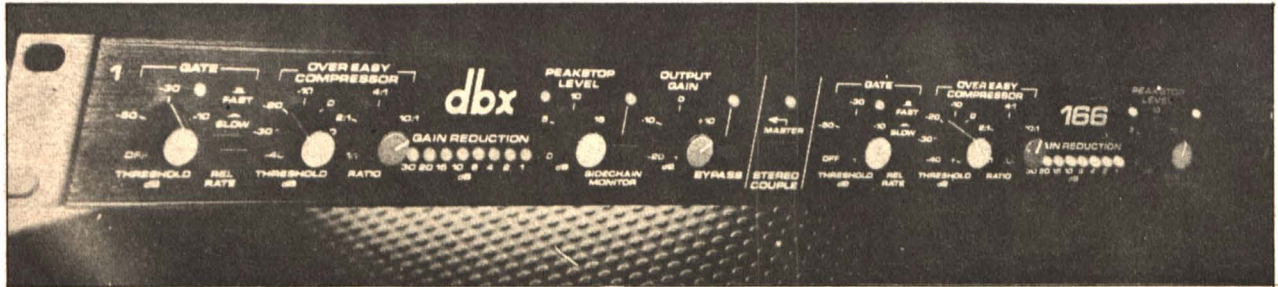
Priced at approximately St£ 500.

For further details contact: Cinecitta Pvt Ltd, 1076, Off Dr E Moses Road, Apte Industrial Estate, Worli, Bombay 400 018. Tel: 4929131.

dbx-166 Stereo Compressor, Limiter & Noise Gate

One can hardly believe that one can get all these facilities in one small unit but dbx has done it. Model 166 has a two channel compressor, a limiter and a noise gate. In the gate section there are fixed FAST AND SLOW release times with threshold from OFF to 0. The over easy compressor has ratio from 1:1 to ∞ :1 with threshold adjustment from -40 dB to +20 dB. Gain reduction can be seen visually with small eight LED. The limiter can be set from 0 dB to 20 dB, what dbx calls PEAK STOP level with an LED indicator

PRO AUDIO



which flashes when limiting is in action. The output gain can be varied from -20 dB to +20 dB.

There are two more switches—bypass and side chain monitor. You can connect an equalizer in side chain to make compressor or gating frequency sensitive. Both

the channels can be coupled with STEREO COUPLE switch. The unit is rack mountable and has the dimensions of 1-3/4" H x 19" W x 8" D.

For further details contact: dbx, P O Box No 100C, 71, Chapel Street, Newton, Mass 02195, USA.

SONY Portable Audio Recorder—APR 2003

SONY now brings a high quality compact recorder to be used for video and film sync recording. It records SMPTE Time Code in the centre of two-channel stereo recorder. The SONY APR 2003 uses 6.25 mm (1/4 inch) tape in 5 inches reel size and has 7-1/2

ips and 3-3/4 ips speeds. The Time Code can be recorded only at 7-1/2 ips speed.

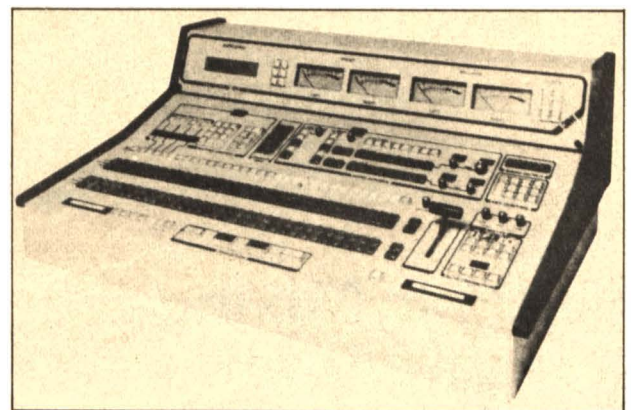
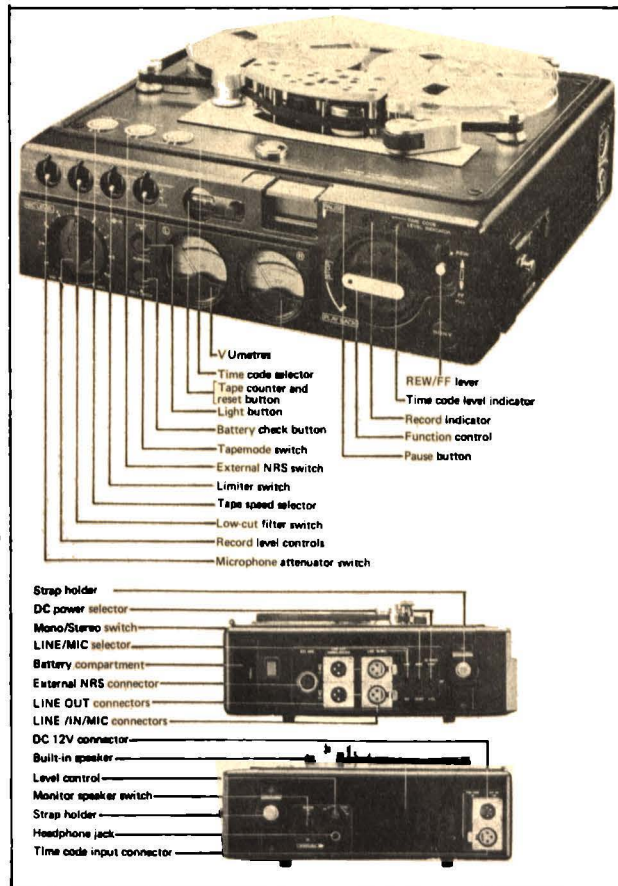
All inputs are electronically balanced transformerless circuit for non-compromising sound quality with -20 dB microphone attenuator. It has low cut filter switch, limiter switch, switchable +48 V/+12 V AB powering for biasing condenser microphones (two mic inputs). The recorder also has a provision to connect any external noise reduction system. It also has tape/source monitoring, battery condition indicator, tape counter, time code level indicator on the front panel for correct signal strength.

The SONY APR 2003 operates from 10 V to 14 V DC and also from the mains supply with AC adaptor. The NP-1 rechargeable battery pack offers 2 hours of continuous operation. It weighs 6.7 kg with the battery. Standard accessories include reel, reel lock adaptors, shoulder strap, dust cover and Tuchel 7-P connector.

Considering the above features, the new APR 2003 is designed to complement a portable video system for reliable, fully professional quality for ENG and EFP work.

The price is approximately Jap Yen 6,30,000.

For further details contact: Cinecitta Pvt Ltd, Bombay.

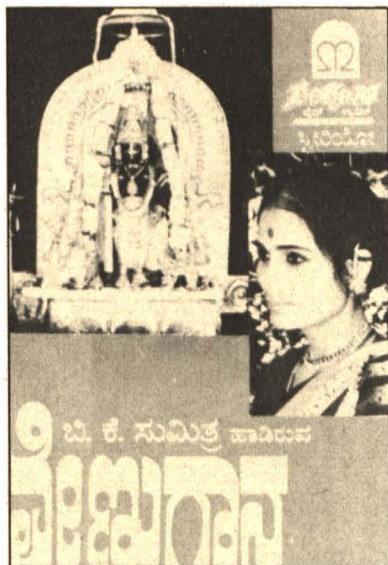


3M Co. of St. Paul, Minn., has introduced a new master control on-air switcher, the model 324, which is designed to offer a full range of functions at an affordable price. Marketed by the firm's broadcast and related products division, the 324 allows the operator to perform keys and dissolves, cut, and transitions to and from programming information. The 324 can be used as a stand-alone master control or integrated with 3M switching systems. It provides 32 audio/inputs, four assignable inputs with alphanumeric readouts, and full audio over and under capability.

MADRAS TRACK

The character of Krishna has been used as a subject in Indian literature down the ages. The subject has been used to attract the commoner and the connoisseur throughout the country, in all the languages, dialects, and in prose and verse without a script.

Tirumala Ramachandra, a scholar of repute, has opined that Hala's 'Gathasaptashati' in Prakrit, could be the earliest reference to Krishna in



CBS releases first Tamil cassette

'Deivamaalai'

by V A K Ranga Rao

ed on the inlay card) 'Krishna krishna mukunda', 'Neranambidenu' and 'Narayana hari' and the solo songs, 'Varamurali rava' and 'Dwarapara yugadapalli' in ragas Poorvikalyani and Saraanga'.

Folk songs of Andhra (EMI, stereo 4TCS 03B 3198, 52 mts.) is a letdown, when compared to HMV's Folk Songs of Tamil Nadu masterminded and sung by Shyamala Balakrishna. While the latter contained authentic folk songs minimally refurbished, this Telugu composition catered to low taste.

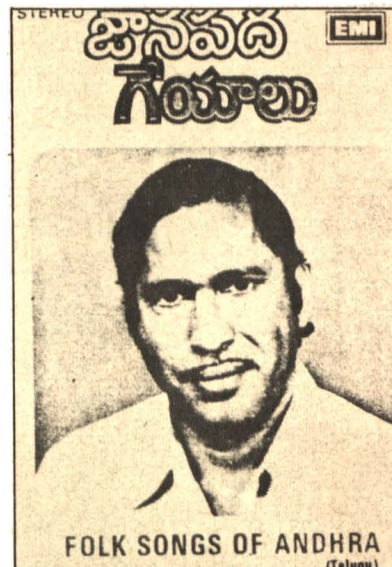
The main singer, P V Chalapati Rao, does have a grip over the true folk idiom, in lyric, in selection and in singing of traditional songs. But even some of these tunes credited to contemporary composers, TV Somaraju and Sethupathi, are unpleasantly filmy. Incidentally, in this cassette marked 'stereo' only four of the 16 tracks are recorded in stereo. The sound quality is so bad that it hardly makes any difference.

The contemporary lyrics by M C V Sridhar and four by Sarada Ashokavardhan are inept. The inlay card shows Chalapati Rao's face but does not identify him. All these songs were recorded when P Mangapathy was at the helm of HMV's A&R Department in Madras.

Saragam cassettes have introduced a few good programmes. If their technical qualities were better, the initial demand would not have dropped so alarmingly.

Annamaya Tattva Darshanam (Saragam, 4MRC 025, 45 mts, stereo, available mostly from Madras Recording Co) has eight Telugu songs of Annamacharya. A wrong decision for debutante singer Neriyanduri Gnanaprasuna to restrict her choice to philosophical songs. Not that their literary value can be questioned but by their very nature, they have limited appeal to the casual listeners.

But Gnanaprasuna braves her



Indian literature. This came centuries before Jayadeva's well-known 12th century work in Sanskrit known as 'Geeta Govindam'.

Venugana (Sangeetha, stereo 4PMSC 56, 45 mts, Rs 35.00 inc. of taxes all over India; or from the Master Recording Co.) contains 10 songs written by veteran Vijayanarasimha, tuned by R Ramanujam and rendered by B K Sumitra.

Vijayanarasimha's lyrics, predictably, are fine examples of devotional lyrics that combine lofty thought, simple words and a musical metre. So much so that they dissolved perfectly into the periphery of show-business for the last 25 years, and whatever little he has done in and out of films, has been of top quality.

Sumitra, who sang a few memorable film songs two decades back before getting married, is here content to illumine the creations given to her. She has excelled in the chorus-supported numbers (not identifi-

way through the taxing language and the chaste Carnatic tunes composed by Lakshmi Sekhar. Her voice can be smoother, her rendition more professionally poised, but her uninhibited approach is winsome after all. The appealing colours of 'Harinerugani', the emotional charge of 'Akativela', the learned resignation of 'Deenuda nenu' and the evangelistic fervour of 'Bhakti koladi vade paratmudu' primarily by their straightforward lyrics, Lakshmi Sekhar's sharply etched melodies and orchestral support and finally by Gnanaprasuna's spirited rendering, stand out after a couple of hearings.

The inlay card is suggestive of the content.

After two years of intense lobbying, CBS has finally entered the regional non-film repertoire in the South. The first was 'Eenom' in Malayalam and now 'Deivamaalai' in Tamil (NPX 8501, 45 mts., price not mentioned, available all over

MADRAS TRACK

the country, thanks to the TOMCO marketing). CBS has its office in Madras.

With the new duo of composers Prakash Sundernath and new lyric-writers Gnanprakasam and Rams, the CBS man in Madras, Nikhil Raghavan, has played it safe; 10 devotional songs sung by P Susheela.

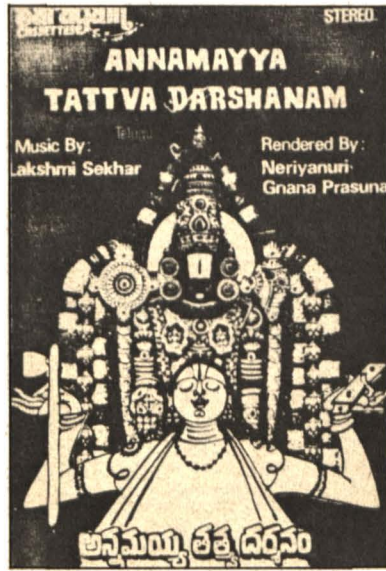
To bring out a devotional song within the shortest time, the first requisite is a lyric that invites audien-



ce participation and identification. A series of god's name versified, lack this emotional sheet anchor and will flounder unless rescued by a top class tune. 'Sankari sadakshari' fails on these counts and to an extent by below-par singing of newcomer Dinesh.

An example of old-fashioned virtues is 'Kanda kumara'. This lyric of Gnanaprakasam is simply-worded and the tune gets its cue from the sentiments expressed. Consequently, the melody does not seem foisted upon it but as a natural extension, Susheela gives it sweetness, clarity and emotional communion.

'Kakkum daivam' could have been a close second but for the singing which sounds unsure. The lyric of Rams brings in linguistic fanaticism. Music, like all fine arts, should be harnessed to unite people, not divide them on a linguistic basis. Why should Santoshi Ma be called the goddess of the Hindi-



speaking people? Or Muruga the god of the Tamils?

Dinesh sounds good in his duet with Susheela in 'Ambikai nee', which is a good song. So is Susheela's 'Kamatchi meenatchi', both lyrics by Gnanaprakasam.

The orchestral arrangements are traditional, wholly acceptable but for the intrusions of the keyboards. The conventional inlay is slickly printed.

It is the in thing' nowadays to mix and match, merge and melt and more often mess-up two different classical systems of music. It started with Hindustani and Western and now it is the turn of Carnatic and Western.

When HMV advertised sometime ago that V S Narasimhan has done 'Cross Country Current' (TPHV 32087, Rs 22.00, all over India, through Gramco dealers) for them, one expected something like this.

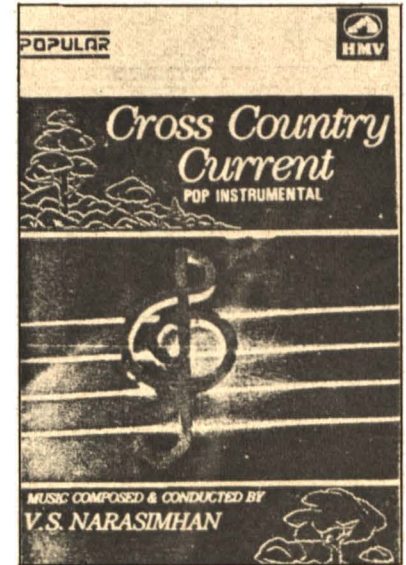
One was rather relieved to find this programme of eight selections, pop instrumentals of the Western kind. Slick. Sophisticated. No lifting from the jazz-masters or classical maestri. Just his own. True, not earth-shaking or mind-blowing but just right for arm-chair jiving.

But the titles of the tracks, 'Summer of '85', 'For all its worth' and 'Catch me in Hawaii', don't ring a Pavlovian bell of instant response. The others, 'Pop fantasy', 'The chamber's encounter', 'Pleading guilty', 'Non-stop bbp' and 'Jazzmatatz' are either too neutral or too

tied to the Jazzmakers of the thirties and the forties.

Let me come to the good points now. These are played by the absolutely with-it musicians. They know what they are making. The sound is sparkling, clean, uncluttered, even in mono. Composer-conductor V S Narasimhan should take all the credit for this.

If it were in stereo, on LPs and advertised nationally it would have gone places. For the international



market, it isn't freaky enough. One wouldn't be surprised if the West takes it to be an anachronism amidst today's two-bit cacophony.

Pithukuli Murugadas is 'numero uno' when it comes to singing bhajans in the South. Not merely singing them, but encouraging, invoking and insisting on listeners' participation. He does this because he feels this is the best way to attain a state of bliss.

Murugadas' popularity may be attributed to the simplicity of his style. Even when he sings Oothukad Venkatasubbier's 'Adathu asaingathu', 'Palvadiyum mugam' and 'Kuzhaloodi manamellam', unlike others who couch it in stately Carnatic ragas, he dilutes them into bhajan form. Perfectly justified from his point of view which makes him ask "What is a devotional song if the public cannot join in?"

A good way to get acquainted with his kind of music is to listen to the re-released cassette by Geeth-

MADRAS TRACK

anjali to take advantage of Sri Krishna Jayanthi. Titled 'Krishna Krishna!' (GRC 911, stereo, 45 mts., Rs 20.00, inc. of taxes all over India) it has six songs on one side and a series of bhajans on the other. The first four are from 'Tirupavai' written by a singer of the Madhura Bhakti tradition, Andal, more than 1,000 years ago.

They are the well-known 'Margazhi thingal' and 'Vaiyathu', 'Ongi ulagantha', 'Mayanai', followed by



'Kuzhaloodi' set to a dance pattern, and 'Kathirukinren' in a tune popularised by M.S. Subbulakshmi, 40 years ago, in her film 'Meera', 'Katrinil varum geetham'. The bhajans which start on a folksy note, include Jayadeva's astapadi 'Chandana charchita'

Good sound qualities, stereo properties, simple but excellently printed inlay card on which the track information is incomplete to the point of being inaccurate.

How many classical compositions have we heard in raga 'Mohana'? How many film songs? This ever-renewing appeal of this raga is inherent in this ancient mode. This apart, a genius can compose a piece in the same 'Mohana' giving it a fresher touch. For example, hear M Balamurali Krishna's own composition 'O Paradevi' in 'Tri Sakthi' (Mura Stereo; duration and price not specified; available from Murali Ravali Cassette) is a perfect illustration of how the oldest build-



ing blocks can be put together into a new musical edifice by a master.

The illustration on the inlay card, flippantly visualised in drab colours, suggests Lakshmi by the gold coins, Parvati by the trident and Saraswathi by the veena and all the six songs, and a sloka of Kalidasa are on these three deities. 'Jaya jaya vaishnavi durge' (Arabhi, Adi) trots out an unfamiliar composition of Sri Narayana Teertha. This is followed by 'Mahalakshmi' of Dikshitar (Madhavi Manohar, Adi), 'Pranamayaham' of Balamurali Krishna (Vagadhiswari, Khanda Eka) and 'Srivaralakshmi' of Dikshitar again (Sri, Rupakam) the sloka 'Yakundende' and topping it off with 'O Paradevi'. All the pieces are launched straight, but for a little bit of mood-lighting alapana for Vagadhiswari.

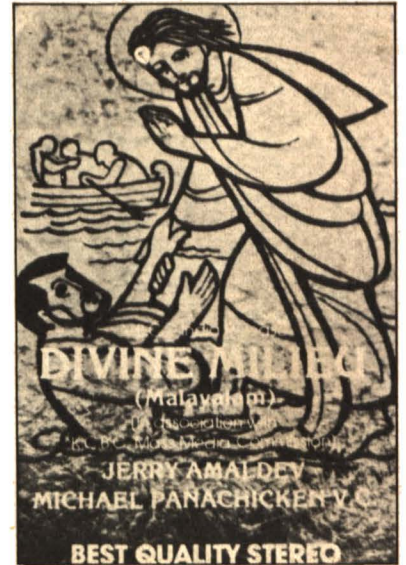
A special aspect of this satisfying programme is that the accompaniment includes veena and the inevitable mridangam, essayed flawlessly by Thanjavur Lakshmanan and Madurai Srinivasan. All through they remain sub-servient to the vocalisation.

Christianity came to India about 2,000 years ago. Over the years religious rituals, which included forms of prayer, hymns, and even the costume of the clergy have been Indianised.

When this transformation is gradual and natural, a synthesis evolves that does justice to the medium and the message. As does Jerry Amaldev's music in 'Div-

ine Milieu' (Deccan, DMIC 103). Deccan, ever since its inception, has been famous for its quality recording, but notorious for unavailability. This cassette of exceptional musical and spiritual values is again on the shelves of a few shops in Bangalore. Those less fortunate, can write to Deccan Records, for current information.

Jerry Amaldev appears to have a good command over the regional idiom, church music and a feel of



the lyric (by Michael Panachicken VC) and spreads a wave of Christ-linked music evangelism through 11 songs sung by Sateesh Babu, Sujatham, Balagopalan Thampi, Jolly Abraham, T S Radhakrishnan, Viju Anand, Renuka Girijan, Freddy Pallan and Jerry himself.

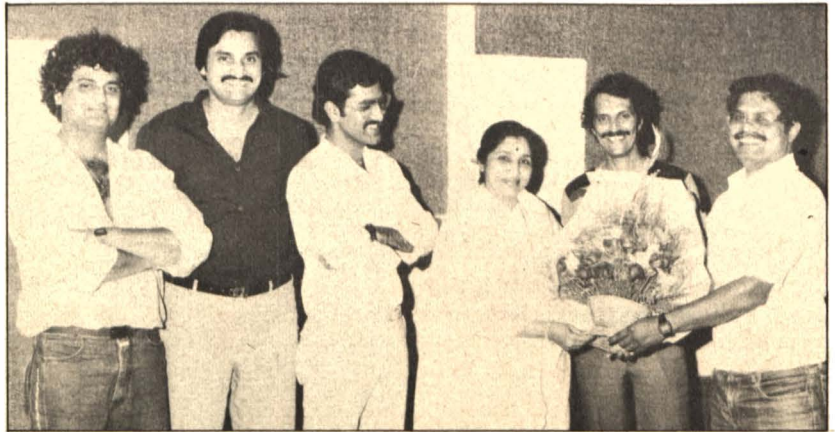
His orchestral arrangements seem tailored by the acoustic properties of a church. They reverberate emotionally through the souls of the attuned listeners. The high quality of the lyrics, bringing to mind the brilliance of Vayalar Rama Varma in spots, help him on. Two songs, 'Manthari' and 'Eloi eloi', are supreme experiences that combine the top-rung music and the eloquent lyric into spiritual refreshment.

It is gratifying to note that the strains of folk music from Kerala, Carnatic and Hindustani modes and organ-dictated church melodies have been melded into a wholesome musical experience.

NEWS FEATURES

Melody Makers' debut music cassette 'Sapnon Ki Manzil'

INTERNATIONAL Artistes' Melody Makers' Orchestra, India, celebrated their silver jubilee on August 15 at Shanmukhananda Hall, Bombay. Veteran film actor Ashok Kumar released the group's first music cassette 'Sapnon Ki Manzil' on the occasion. The cassette consists of new non-film Hindi songs by playback singers Kishore Kumar, Asha Bhosle, Shabbir Kumar and Sudesh Bhosle. The music is composed and directed by Melody Makers' Satish-Pramod on the lyrics of Pramodkumar and Pradeep. The musical arrangement is by Kishore Sharma. 'Sapnon Ki Manzil' is produced by Ashok Kumar Saraf of



At the Line in Studio (from L to R): recordist, Ashish Dixit; Pramod Saraf, Sudesh Bhosle, Asha Bhosle, Satish Pande and Vijay Desai.

Since 1981, Melody Makers have been providing the orchestra for Kishore Kumar in his numerous shows held in USA, Canada, the

Pratibha Saraf (piano, synthesizer); Sanjay Deshpande (keyboards, sitar); Anil Gode (accordion); Vilas Raikar (rhythm and bass guitar); Raju Nirgude (lead and bass guitar); Vivek Paranjape (keyboards); Richard Santos (bass guitar); John Timothy (guitar); Vijai Salvi (rhythm); Donald Robin (percussion); Pradeep Bakre (rhythm); Rajanikant Gham (drums); Anil Kulkarni (saxophone, clarinet) and Girish Naik (tabla, dholak, etc).

The singers for the group are: Sudhekar Mistri, Shabbir Sayyad, Vijay Kelkar, Shrikant Pargaonkar, Kumari Bela Sulakhe and Noorjahan. Incidentally, Shabbir Kumar also sang for the group for five years.

Melody Makers engaged a professional manager Mr Vijay Desai before they went on stage for their first performance in Bombay. He has promoted the group successfully through the last 25 years.

With 'Sapnon Ki Manzil', the group has launched itself as producers of recorded music.



Kishore Kumar with Vijay Desai, Pramod Saraf and Satish Pandit at the recording of 'Sapnon KI Manzil'.

Melody Makers. The cassette is being marketed by Venus.

Melody Makers also brought out a booklet on the occasion of its silver jubilee programme and release function. The group was founded in 1961 in Pune by Pramod Kumar Saraf, Ashok Kumar Saraf, Surendra Kulkarni and Suhaschandra Kulkarni (the latter has since left the group to become a music teacher).

The group reached a highpoint of its career when it was invited by Cinema Vision and All India Music Directors' Association to participate in the historic musical event - 'Mortal Men and Immortal Melodies' - held to celebrate the golden jubilee of Indian cinema.

The group has performed at the Lincoln Hall, Madison Square Garden (New York), Royal Albert Hall and Wembley Arena, Wembley Conference Hall (London).

UK, West Indies and the UAE.

At present, the Melody Makers group includes Ashok Kumar Saraf, lead guitarist; Pramod Kumar Saraf, mandolinist and music director;



Melody makers (from Top left): Donel Robin, Anil Kulkarni, Paranjape, Satish Pandit, Timothy. (Bottom row) Raj Salvi, Gode, Pramod Kumar, Ashok Kumar, Santosh and Sudesh Bhosle.

NEWS FEATURES

Akash Recordings offers gospel music

AKASH Recordings, the brainchild of Nathan Andrews, is a company catering exclusively to the fast growing gospel music market segment. It is a division of Asha Handicrafts, which exports Indian goods to the USA and Europe. The last five years have seen gospel music increase its share of the Western music market from 3% to 9%, surpassing jazz and classical combined.

Since its inception just a year ago, Akash has released over 40 albums featuring artists such as Philip Bailey, Glen Campbell and Amy Grant. The range of music spans the entire spectrum from traditional church music to hard rock, pipe organ to synthesizers.

These releases are under licence from Kingsway, UK and Word, USA. In addition, a contract has just been signed with Sparrow Music, (USA) and future releases include artists such as Debbie Boone and Deniece Williams.

Akash is also perhaps the first to bring digital music to India, providing a quality that was hitherto unavailable. Their latest releases include new Christmas music and Amy Grant's 'Unguarded', a digitally recorded album that has sold more than a million copies in its first year in the USA alone.

'Playback And Fast Forward' met Nathan Andrews at his Nariman Point Office. Excerpts from the interview:

Q. When did Akash start? Where?

A. Akash began officially in August 1985 in Nagpur, though the groundwork was started in October 1984. We initially worked from Nagpur, as we had a 'base' there and wished to provide employment opportunities to boys from that area. However, it soon becomes a logistical necessity to shift our operations to Bombay.

Q. Which was the first recording procured/released? How many copies were sold?

A. We began with 12 titles on the Kingsway label, which are still going strong a year later. We have sold approximately 500 of each of those titles.

Q. How many copies of each title do you release initially? How often

and how many repeat orders do you have?

A. We have an initial print order of 2,000 copies. To date, we have not repeated any.

Q. What has been your pricing policy? Do you manage to make a profit?

A. We have charged Rs 28.99 retail per cassette since the beginning. On this we offer a 25% discount to the dealer. Yes, we are slowly beginning to make a profit.

Q. How do you market your products? Which are your best markets?

A. We have been marketing our cassettes through bookshops and music stores. Initially, our main market was the South, but now the north-east region has started picking up. We are now offering music books too. These contain words of the songs in the albums we release.



Nathan Andrews of Akash

Q. How do you duplicate the masters? What is the equipment you have?

A. We receive the masters on 10-1/2" reels. These are then transferred on to high quality, high end cassettes, from which we make copies. We are using an Otari System, an MX5050 and a DP4050 duplicator.

Q. Are you considering promoting Indian recordings i) in India and ii) abroad?

A. In the long run, one major function we envisage is the promotion of local artistes, both in India and abroad. We are on the look out for

song writers, composers and musicians who are interested in penetrating the Western market.

Q. What is your work force at Akash?

A. Two persons work exclusively in the studio. The rest form the administrative staff.

Q. How do you select your repertoire?

A. By listening to samples, reading reviews and a lot of gut feeling. Colleagues and friends provide valuable guidance and advice.

Q. How is it that artistes contracted to big labels are available on Kingsway, Word and Sparrow?

A. Those artistes who are contracted to 'big labels' are available on Word, Sparrow, etc, through two avenues. Firstly, some of them contract separately for their gospel albums to these companies, which specialise in promoting gospel music, whereas their 'secular' releases continue through the 'secular' labels.

Secondly, Word has a tie-up with A&M, and Sparrow with Capital Records, resulting in each being able to jointly distribute these products, wherever commercially viable. Who releases what and where is then worked out by mutual agreement on the international front.

Q. Which have been your best selling titles so far and how much have they sold?

A. Garth Hewitt's 'Alien Brain'. I think we have sold about 1,200 copies of it. Also, B J Thomas and the 'Praise' albums.

Q. What do you feel about the quality of Indian tapes, shells, inlay cards and labels? Where do you get them made?

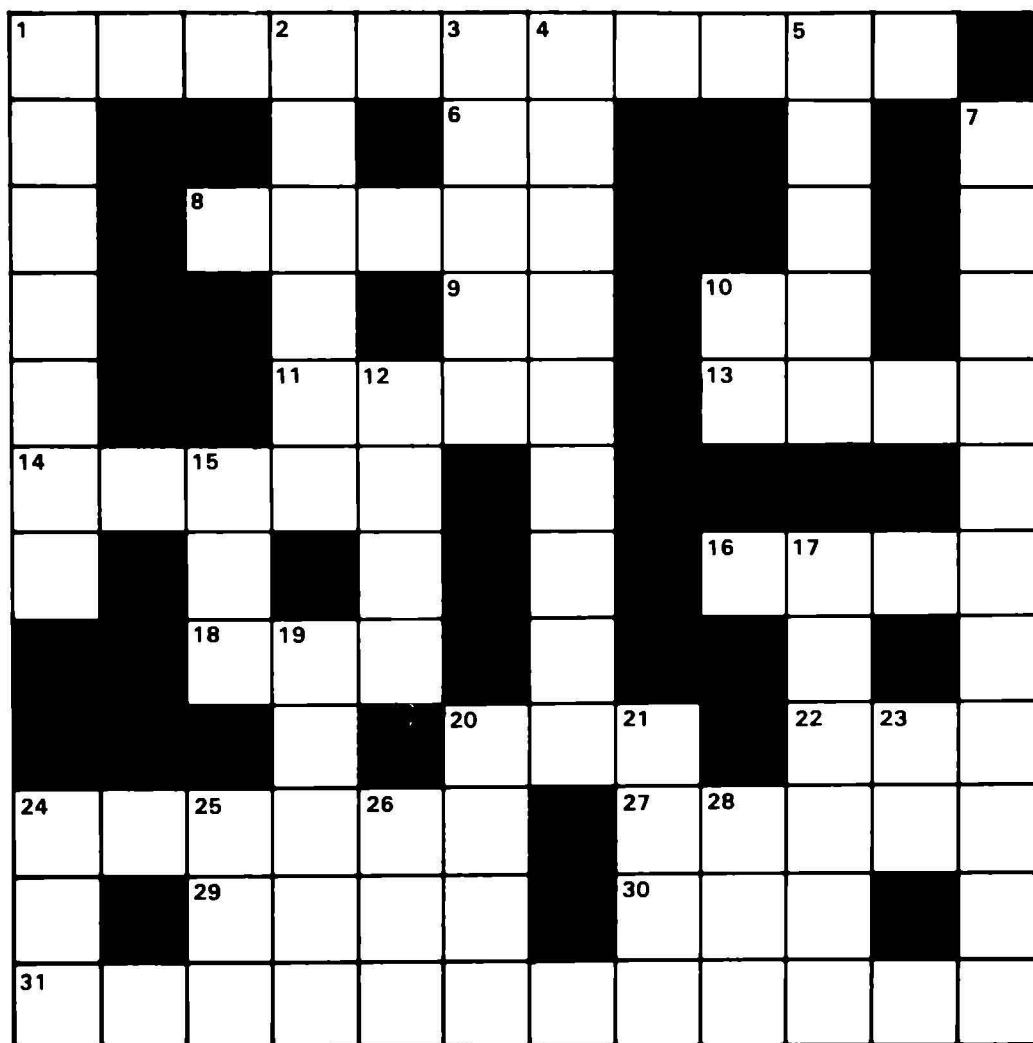
A. By and large, okay, but there is a lot of scope for improvement. We finally settled on Weston tape, and we are quite happy. In fact, we have sent samples abroad and they were quite satisfied with the overall quality. Shells are a bit of problem. I don't think they polish the dyes properly. We print our own inlay cards and labels at Rank-ink Offset and are very happy with them. In fact, many customers cannot believe they are printed in India. The basic art work and design comes from abroad and is the same as the international inlay.

FAST-FOR-WORD

Musicrossword

September 1986/No 4

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 October issue of Playback And Fast Forward.



Get Down and Across to words and rewards

Clues

Across:

1. Ghazal singer without peer (5,6)
6. - ton or - vis, the 'l' is common (2)
8. Arcadia's rose is -- (2,3)
9. "Ram te- Ganga maili ho gayi" (2)
10. Dolby initials (2)
11. L - P or Bhupinder, what's in a name?
13. K - A's 'Raja - ' and Sonik Omi's 'Mem - ' (4)
14. - on a Sunday (5)
16. The original Khaiyyaam (4)
18. ' - bush City Limits; the popular Western number some of you must have been nuts about (3)
20. 'A ha' jumbled up (3)
22. This Jerry Lewis has a - in between Jerry and Lewis (3)

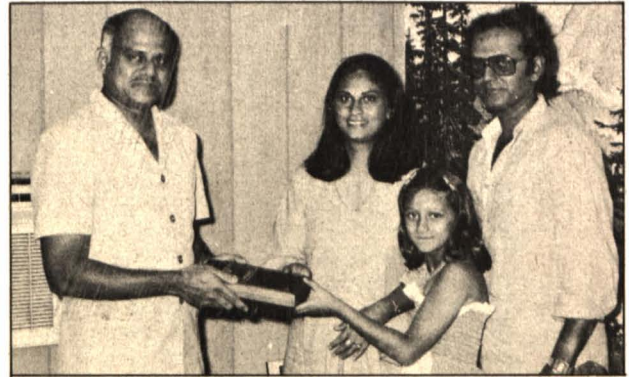
24. Falco said to Amadeus (4,2)
27. This child sang 'Sun le Bapu yeh paighaam' (5)
29. The - raising musical (4)
30. A poem intended to be sung (3)
31. The give and take in love (4,2,4,2)

Down:

1. Her father does not preach (7)
2. The 'war wick' that caused a heartbreak (6)
3. First half of RD's 'Panna' (5)
4. This project soars through like a dream (2,2,5)
5. Both the Russians and the Chinese love this vagabond song (5)
7. Look again and again - it's Shammi, Ravi and Rafi (3,3,5)

FAST-FOR-WORD

10. What Subir Sen, Shailendra Singh, Sushama Shreshtha, Shailey Shailendra and Suraiya Sheikh have in common with me (2)
12. Sharon Prabhakar's 'Shar - ' (4)
15. He's HALE N hearty (3)
17. It's not Glen, it's Glenn, and not Campbell, it's - (6)
19. A singer who died ten years ago, sang a touching solo in this film, one of my favourites (5)
20. Manhar thought his luck was 'zero' but Anuradha called him her - (4)
21. This George is just -- (1,3)
23. With a W preceding, this would be a famous international label (2)
24. This one is a sharp, - cut (3)
25. A dance inspired the name of this musical film. Do you remember one-third of the name? (3)
26. Playback singing came to Indian films in the - thirties (3)
28. Naushad's unique - Madan Mohan's - (3)



Mr Balaji, Managing Director, Dynavox, handing over the June Musiccrossword prize (a Dynavox Zippo) to the daughter of Mrs Usha Bhende, the winner, also seen here with Mr Nandu Bhende.

Correct solution to July Musiccrossword 1986/No 2



Last date: 15th October, 1986 Correct
Correct Solution: November issue
(Correct Solution of the August Fast-For-Word will appear in the October issue of Playback And Fast Forward)

Rules

1. Each entry must be on the given entry form only.
2. One reader can send only one entry.
3. The last date for receiving completed entries is the 15th of October, 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 And Fast Forward. If he/she is already a subscriber, the entrant can nominate someone else to receive the prize. Alternatively, 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 received after the closing date, will not be considered.
8. The correct solution, with the list of prize-winners, will appear in the November issue of Playback And Fast Forward.
9. In all matters, the decision of the editors 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: _____

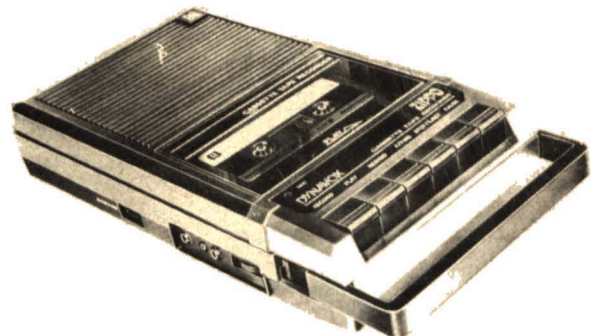
There are no winners of the July Musiccrossword 1986/No 2

To Win a FREE

DYNAVOX®

ZIPPO

MONO CASSETTE RECORDER,



**Solve the crossword
and give your reaction,
in less than 100 words,
to this issue of
PLAYBACK AND FAST FORWARD
The best letter gets the prize.**

REVIEWS

Hindustani Classical

Pandit Mallikarjun Mansoor HMV

A treat for music lovers! The septuagenarian exponent of the Jaipur gharana, Pandit Mallikarjun Mansoor, though ageing, reigns supreme amongst his contemporaries who still make it to the concert platform. Aply titled, 'The Voice of Tradition', this cassette finds Panditji's vocalism in its element.

The programme offers Vilambit Khayal of Raga Yaman Bilawal and Bhagda, popular among Jaipur stalwarts, past and present. Panditji's singing is marked by 'cham-atkriti', in his unique manner of taking the 'mukhda' and coming to the 'sam'. The ragas unfolded in the typical taan-based Jaipur manner, with imaginative phrases amazingly precise. Age has certainly not made any impact on Panditji's voice. His son, Rajeshwar Mansoor, gives apt vocal support.

Ustad Nissar Hussain Khan HMV

Ustad Nissar Hussain Khan, the reigning stalwart of the Sahaswan gharana has been a source of inspiration for many a student of Hindustani classical music for decades now. The Ustad's music has enriched the style of presentation of particularly taranas and drut bandishes. The intricate patterns of bol berar and bol taan are typical of his style and give a clear glimpse of

Khansahab's incomparable virtuosity.

The Ustad, in his seventies now, sings khayals in Raga Chhaya Nat, Raga Desi Todi and Bhairavi Tarana. Although Khansahab's voice lacks the earlier vigour, the recitals are marked by the majesticness of structure and the inherent beauty of the compositions. The Ustad sings the everpopular chhayanat bandish 'Jhanan Jhanan Baje Bichhwa'. The concluding tarana in Bhairavi is sung with a lot of playfulness. A thoroughly enjoyable cassette!

— Anil Pankaj

Pandit Kumar Gandharva HMV

This is a charming collection of morning ragas rendered in the highly individualistic style of Pandit Kumar Gandharva. The ragas have been chronologically arranged according to the time cycle in the following order: Todi, Ahir Bhairav and Alhaiya Bilawal on Track A; Desi, Shudh Sarang and Gaud Sarang on Track B. HMV should please note that the 'insert' in the

cassette refers to 'Des' which is erroneous. The raga is, in fact, Desi. The bandish of each raga has a winsome appeal of its own. It is difficult to single out any one — all are of a high order. It is a collector's item, especially if you are a Kumar buff.

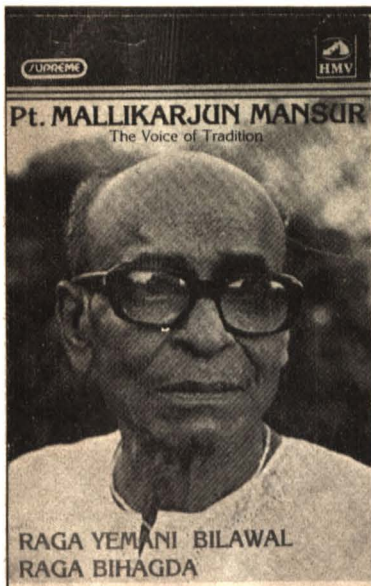
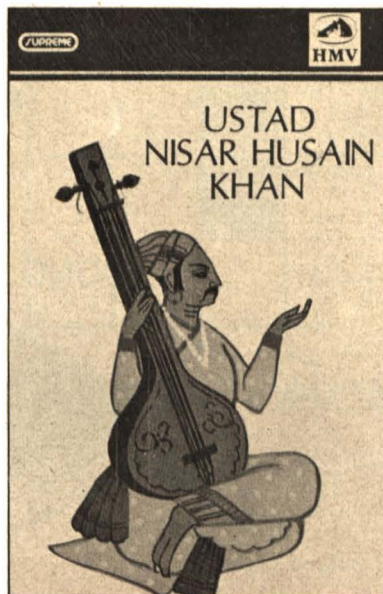
— Sumit Savur

Hindustani Films

Jalwa CBS

Incredible is how you can best describe the varied talent of Remo. Konkani, English or Hindi — singing, song-writing and music direction — 'Yeh hai Remo'. His fourteen-odd-minute long marathon on Side B of the 'Jalwa' cassette is titled 'Dekho dekho yeh hai jalwa'. Mouthing musical sounds, muttering gibberish, stammering, stuttering and over-dubbing all-through, he could turn a funeral into a party. Clowning is not all that Remo does. He chums out a rocking-shaking tune to coax drug addicts into giving up their habit. "Pack that smack," says he, and rubs it in (or out?) too. But our good old Remo is a cho-ch-weet lad who is so much at his wit's end that he jumbles up his tale of woe to read (sound) "Tedha medha main sidha sade logon men phans gayaa". And that, you music-buffs, is half of 'Jalwa'.

Packed into Side A are five songs, five singers (including Remo again), three song-writers (other than Remo) and two music direc-



REVIEWS

tors. Anand-Milind, the fast rising 'brother-duo' who gave Sharon Prabhakar two hit albums. Hit, hit and hit goes the sequence and 'Hot, hot, hot' goes the 'Jalwa' track written for Sharon by Sameer. For the premier cut, Anand-Milind prevail upon no less a person than Pandit Narendra Sharma to write for Alisha Chinai - 'Let's do it', they say, and it's done! In between, Suresh Wadkar ('Duhai duhai') adds a touch of pathos and Alka Yagnik ('Didi meri, behna meri') provides a dash of melody and sentiment woven around a waltz. Just then Remo and Alka wave their magic wand 'Is jadoo ke dande men', written by Gulshan Bawra. Wait a minute, all these tunes seem to be inspired from somewhere or elsewhere; Kaese Bani, Jazz, Soul Music, Osibisa, Afro-Rock, Calypso, Manu Dibango or is it Dibanga? Shhh... don't think or guess, just listen. Look, 'Yeh hai Jalwa'!

Magic Of Asha Bhosle

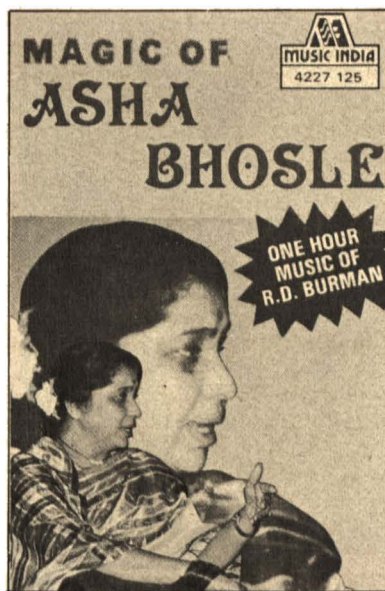
MIL

'One hour music of R D Burman', asserts the inlay card. This MIL BTP cassette is another pot pourri compilation in the current trend. 'Rocky', 'Saagar', 'Arjun', 'Jawani', 'Jawani Diwani', 'Zamane Ko Dikhana Hai', 'Satte Pe Satta', 'The Train', 'Joshilaay', 'Sanam Teri Kasam', 'Apne Apne' and 'Yeh Wada Raha' are the 12 films. It is apparent that they want to give us a representative collection, beginning 1970 and ending 1985. 'Rocky' went unsung, 'Joshi-

laay' suffers from delay, 'Zamane Ko Dikhana Hai' and 'Yeh Wada Raha' were damp squibs at the box-office. All said and done, RD's magic sustains. 'Jaane do naa' ('Saagar') is a duet with Shailendra Singh, 'Too rootha to main' ('Jawani') finds Amit Kumar keeping her company, Mohammed Rafi helped her set the mood on 'Bolo bolo kuchh to bolo' ('Zamane Ko Dikhana Hai'). Stop, eject, reload and play.

On Side 2, RD's man Friday joins 'Ashaji' in the cut, 'Jhukake sar ko poochho' ('Satte Pe Satta'). 'Idhar bhi too' ('Apne Apne'), a duet with Amit Kumar is a bad choice and 'Yeh wada raha', Kishore Kumar teaming up with Asha, is an innocuous tune. For the sixth 'duet' on this 'solo' album, the man chosen is R D Burman, good old 'Pancham' himself. It goes 'Na jaa jaane jaan' ('Joshilaay'). Somehow the seventies' aura of 'Saiyan re saiyan' ('The Train') still holds.

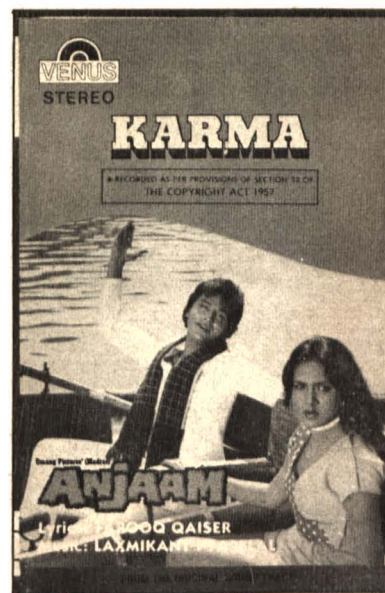
Now for the label. It carries no details whatsoever, except the title. That, too, appears only on Side 1. Two blank lines are seen on Side 2,



for you to write on! 'Original film soundtrack recording' sounds alright only when it comes on a film album. On a compilation, it is out of place. A better idea would have been to term them 'All songs are original film soundtrack recordings' or 'Compiled from original film soundtrack recording'.

Karma/Anjaam Venus

More the merrier. HMV did it years ago. MIL and T Series went into it this year. And Venus has recently entered the fray. 'Karma' is reprised here by a bunch of singers who were waiting in the wings. Jaishree Shriram, Arun Ingale, Mohammed Yunus and Sudesh Bhosle may not be very famous, but talented they are. Uttara Kelkar is a surprise, lending her voice to 'Main ne rab se tuje'. She is already getting around as an original singer in her own right. Dilip Kumar's voice finds a good mimic rising to the occasion. Jaishree Shriram is 'measured' but lacks depth. Sudesh Bhosle is better known as a 'melody maker' and does not let you down. The positioning of 'Aye mohabbat' (Jaishree) as the opening track is debatable. Jayanti and Honey conduct the orchestra probably well. Singing lacks consistency. Not a bad choice to 'versionise', for 'Karma' is a hit already. But give me Venus's own 'Anjaam' songs (released earlier too) any day. No wonder I play Side B more often than Side A.



REVIEWS

Melody Queen MIL Lata Mangeshkar Sings For You

Of course she does. She sings for everybody. The dozen songs on this compilation, however, were sung for MIL. Or, more correctly, she recorded them for 12 films over 12 years. 'Yeh raaten' ('Julie') is dug out from their earliest hits to become the last track and Rajesh Roshan, who composed the 'Julie' score, also gets the pride of place as the composer of the opening track. 'Vaadaa na tod' from 'Dil Tujhko Diya' (also written by Rajesh) is an excellent choice for the position. From the rest, R D Burman emerges as the most prolific composer for Lata. Unlikely? Not if you hear 'Saajnaa, main sadaa' ('Jawaani'), 'Saagar kinaare' ('Saagar'), 'Main hoon teree' ('Azaad'), 'Teree meree zindagee' ('Duniya') and 'Bhooree bhooree aankhonvaalaa' ('Arjun').

Mera Gaon Mera MIL Desh/Jurm Aur Sazaa

Super-hit Side 1 plus below average Side 2 make an odd couple. 'Mera Gaon Mera Desh' is a perennial best seller with absolute killer tracks like 'Sona lai jaa re', 'Haye sharmaaon', 'Maar diya jaye' and 'Aayaa aayee atariyaa pe' (all Lata Mangeshkar solos). Adding extra weight is a Rafi-Lata high romance duet, 'Kuchh kehna hai yeh saavan'. Laxmikant-Pyarelal were at their impressive, catchy best in their Raj



Khosla box-office bonanza. They were far from inspired while composing the 'Jurm Aur Sazaa' songs. Mohammed Rafi did his bit to alleviate the situation through 'Koi naheen to sitaare kahenge' (a duet with Vani Jairam) and 'Bharee mehfil se' (with Asha Bhosle). He almost succeeded with the ode to martyrs, 'Mere geet hai anaam, anaam shaheedon ke naam' (the best of the lot, a solo). Please note, I said 'almost'.

Imaandaar HMV

After 'Namak Halal', it's Bappi Lahiri who rules the roost in the Prakash Mehra unit. Sister concern banners are offered to Kalyanji-Anandji. To their credit, Kalyanji-Anandji have given PM some all time musical hits like 'Muqaddar Ka Sikandar' and 'Laawaris'. Mehra himself indulges in a bit of song-writing for his films. In 'Imaandaar', he gets carried away. Sharing two songs with Anjaan and Maya Govind, he writes two other songs solo. And these two come in two versions



each.

Catchy but pointless, 'Mitvaa too kahaan' (Suresh Wadkar, Alka Yagnik and Sadhana Sargam) gives Sadhana a good chance to display her Sargam histrionics. 'Aur is dil men' (Suresh and Asha Bhosle/Asha) is easy and emotive. 'Badaa shaitaan hai dil' (Kishore/Suresh) is old hat. 'Kaash dil-e-naadan' (Suresh) has some inspired poetry by Mehra and Anjaan but a lacklustre tune. Heavy influences of 'Muqaddar Ka Sikandar' cannot put 'Imaandaar' in the same bracket. Like the cassette category, the music will get 'popular'. But not all that popular.

The Best Of Kishore MIL Kumar And Lata Mangeshkar

Labelwise, this one is like 'Magic of Asha Bhosle', also reviewed in these columns. Titlewise, it is a tall claim. To most buyers, 'Hans ke pukar ke do bol pyar ke' ('Parchhaiyaan') and 'Jhuk gayeen aankhen' ('Bhola Bhola') will be unheard (of) tracks. There is little doubt about the worth of winners like 'Vaadaa karo' ('Aa Gale Lag Jaa'), 'Jeevan kee bagia' ('Tere Mere Sapne'), 'Bhool gayaa sab kuchh' ('Julie') and 'Kya yahee pyar hai' ('Rocky'). Nice to see deserving songs like 'Main pyasa tum saavan' ('Farar') and 'Ham tum tum ham' ('Tyaag') finding place in the product. Stock tunes like 'Gore rang pe' ('Roti') and 'Apne honton kee bansee' ('Sacha Jhutha') and 'Bol meri gudiya' ('Bhai Ho To Aisa') do not even qualify for the adjective 'better'. Best, therefore, is a far cry.

Between themselves, Sachin Dev and Rahul Dev Burman corner seven of the 12 selections. Kalyanji-Anandji (two), Laxmikant-Pyarelal (one), Rajesh Roshan (one) and



REVIEWS

Sonik-Omi (one) are the other composers represented. MIL is not to be blamed for the non-inclusion of Shankar-Jaikishan, who composed dozens of catchy KK-LM duets. Most of them were recorded before 1970, i.e., before MIL appeared on the music scene as Polydor.

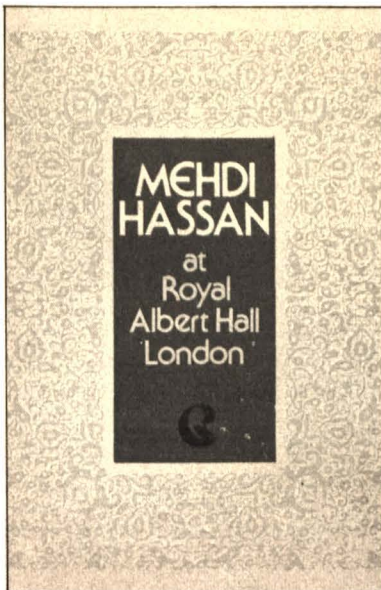
Two Laxmikant-Pyarelal hits are pooled in, 'Baeth mere paas' ('Yaadon Ki Kasam', not one of Lata's best efforts) and 'Ka janoo main sa-janiyaa' ('Hum Paanch' - a lively duet with Amit Kumar). And one track each from less popular but very musical films, 'Tum aashaa vishvaas hamaare' ('Subah', music Hridaynath Mangeshkar) and 'Geet mere honton ko' ('Kabhi Ajnabi The', music Vijay Singh). They even have a Bappi Lahiri-Lata combine melody to boast of - 'Naina yeh barsen' ('Mohabbat'). What do you make of the price code? It says 'BTP Series' and 'premium' - BTP, I understand, is the most economically priced product. What is 'premium' about Rs 22.50? The repertoire, though, can claim a 'premium' over the 'par' stuff that abounds.

- Siraj Syed

Ghazals

Mehdi Hassan Concord at Royal Albert Hall

The emperor of ghazals holds court in London. Recorded in 1984 and comprising six Mehdi Hassan evergreens, the cassette is a must. Set to music by Ghulam Quadir, it



also boasts of such music wizards as Purbux (tabla) and Zahid Hussain (sarangi). Akhtar Ali plays the synthesiser. Khanshab himself works wonders on the harmonium, with Tassaduq Hussain for support.

Live applause and cliched ambience is carefully avoided. Some level, bass and treble problems do creep in. Recording level is high, so is the 'kalaam' level. Mehdi Hassan re-enacts half a dozen of his greatest hits. Don't try and pick from 'Mujhe tum nazarse' (Masroor Anwar), 'Shola tha jal' (Faraaz), 'Gulon men rang bhare' (Faiz), 'Pyaar bhare do' (Khwaja Pervaiz), 'Zindagi men to sabhee' (Qateel) and 'Ranjish hee sahee' (Faraaz again). Just lap them up. (Pssst - I flipped for 'Pyaar bhare...'). Concord has opted for a graceful, faceless, classy inlay, just right for the product.

Aabshaar-e-Ghazal CBS

The last time she had a go at ghazals, it was in the inspiring company of Ghulam Ali. And here we have Asha Bhosle giving shape to Hariharan's ambitions. Not without good cause. 'Sukoon' was no flash in the pan. 'Aabshaar-e-Ghazal' reaffirms Hari's claim as a composer to contend with. Rising from 'Kafi', 'Khamaaj', 'Marva' and 'Bidaar'



sources, eight classical ghazals in soothing melodies.

The inlay mis-spells the names of Shakeel Badayuni and Ibraheem Ashk. Ashk retaliates by providing the already popular, 'Kuchh door hamaare saath chale', one of the two Asha-Hari duets. Orchestration (Amar Haldipur, Jolly Mukherjee) never submerges the singing. For his part, Hariharan is discreet enough to contain his own singing to just two duets. Naqsh Lyallpuri, Nida Fazli, Mumtaz Rashid and Bashir Badr are the other poets. On Saeed Rahi's 'Yoon na thee', Hari employs 11 out of the 12 notes on the chromatic scale. Essentially connoisseur material.

Gopa: Dil Ki Concord Arzoo

Wary, I guess. Concord avoids saying anything about Gopa Bose, or, for that matter, about any of her six ghazals. You are left guessing as to who wrote them and who composed their tunes. Some are old favourites ('Main nazar se peen rahan hoon', 'Aye mere hamnasheen chal kaheen aur chal'), others sound new. Gopa performs better while singing the latter. 'Dil men phir arzoo-onkee' and 'Dil mat dena' are good enough to catch your attention. She takes pains to get her diction correct and succeeds most of the time. As a voice she is not enough to rave about. Neither is the cassette, though it provides a soft, serene inlay card and stereo recording as some incentive.



REVIEWS

Aafreen

MIL

First a press preview. Then three promotional live (house full) concerts in Bombay and one show for 'invitees' only. Finally, double platinum level sales within weeks! Now if that is not enough to overawe any ghazal bug, pray what is?

On the picture-card that covers the double pack, Pankaj looks straight at you, right hand raised to make a musical point and left hand on the keys of his harmonium. Behind the picture, the complete works of Pankaj are listed. You learn that 'Aafreen' will be the sixteenth in the series. Volume I finds him looking towards the right. He's facing the left on Volume II. That's 'Aafreen' in a nutshell - straight, pure Pankaj with equal deviations to the left (serious, sad renditions) and leanings to the right (romantic, wine and women poetry).

Impeccable recording by NA Zubairi has everything under strict control, except the slight sibilance that comes through occasionally. Amar Haldipur weighs every instrument and its notes before letting it play. No wonder Pankaj has repeated Amar as his arranger. Ten poets and 14 poems - only Mumtaz Rashid (three), Saeed Rahi (two) and Zafar Gorakhpuri (two) are summoned to contribute more than one each. The late Sheikh Adam Abuwala is also represented, his 'Shaher men tere' being one of the more lament oriented numbers.

Prime cuts are 'Kispe jaan deejie' (Zafar), 'Dil ne dhadaknaa' (Sha-

keel), 'Shabaab par hai javanee (Madan Pal), and 'Yehi hai fasaanaa' (Saeed Rahi). 'Thodee thodee piya karo' (S Rakesh) is front-bencher stuff. Mumtaz Rashid is not at his best on 'Paimaane toot gaye', the other 'wine' number. Still on the subject, 'Zakhm jo paaye' (Rashid again) is aimed straight at the jukebox. Rahi exhibits an unknown trait for a 'Soofiyaan' qawwali style, penning 'Ishq nachaaya jisko yaar', already a runaway. Shadows of earlier Pankaj ghazals and shades of film music are discernible; not all the 'experiments' are well blended. Let's now sum it up in a word - 'Aafreen' - which also means: 'Well done'!

- S.S.

Religious

Aqa Salim Chisty

Musicraft

The late Aziz Ahmed Warsi recorded by Musicraft shortly before his death. Five qawwalis in the traditional style, set to music by S K Sohel and Iqbal Husain Khan find Warsi in his element. Non-qawwali buffs might know him only for his 'Aqa Salim Chishtee' number, incorporated in the film 'Garm Hawa' a decade ago. That very track, penned by

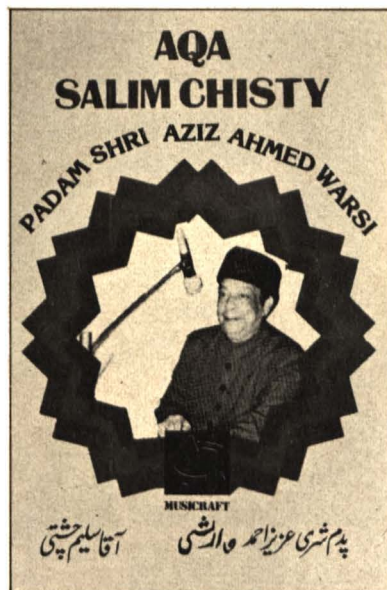
Kaifi Azmi, and positioned as Side A-Cut lends its name to the title of the album.

Amjad Hyderabad contributes a good number, 'Phir maang, phir maang'. Behzad and Waqar Hyderabad are other poets contributing. The chorus is distant and undistinguished. Stereo and Dolby are not very apparent. Levels fluctuate on occasions. Musicraft claim that their cassette is a "Guaranteed Indian Cassette of Imported Standard". In an ingenious manner, announcements identifying the original source of the cassette are overdubbed. The voice is not professional, but the purpose is served.

Kya Khoya Kya Paya CBS

Here is a bouquet of six bhajans in Hindi. The lyrics of Abhilash and Qateel Shifai are set to music composed by Arjan Daswani, the singers being Sudha Malhotra and Govind Prasad Jaipurwale. Govind Prasad who is better known as a classical exponent has sung his bhajans in a style reminiscent of Rafi and given a good account of himself. There is fervour in his voice. Sudha Malhotra is, of course, a seasoned campaigner and has teamed up with Govind for two of the bhajans 'Maan guman se' and 'Yeh sab den hai teri'. The other four bhajans are solo efforts by Govind Prasad. A couple of bhajans from Sudha alone would have been welcome in this collection. The music is passable and easy on the ear, without being particularly distinguished.

- S.S.



REVIEWS

Hari Amrit

MIL

This is a timely release for the festival season and contains three bhajans each by Renu and Vijay Chaudhary. The cassette opens with a personal tribute to the talent of the singing couple by 'bhajan samrat', Anup Jalota. He also shares the credit for the music with the couple. Of the selection heard, Vijay emerges with the honours for his rich voice and distinct flair for rendering bhajans. His bhajans have what it takes to attain mass appeal. Renu, on the other hand, is heard to advantage in 'Kanha tori bansuria'. The stamp of Anup Jalota's music is evident in the bhajans scored for Vijay Chaudhary.

— Sumit Savur



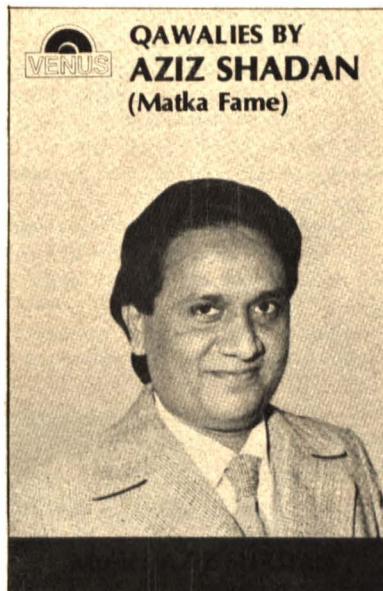
Qawwali

Qawwalis by Aziz Shadan

Venus

'Matka Fame' say the brackets beneath his name. Matka here refers to the numbers game, illegal but rampant. Aziz Shadan launches a 'swinging' tirade against this gambling evil which has gripped the lower middle-class populace. Cleverly worded by Shadan himself, 'Kaese kaese ghus gaye' serves its purpose well by pointing out matka's ill-effects and side-effects. Next, he comes up with a straight lyric on unfaithful mistresses, his own work. Humour poet Suleman Khateeb's hilarious account of the 'Marriage market', on Side B, has a morbid ending. Poetically, Qateel Shifai's 'Chaandnee samoyee hai' is the best of the four tracks. Tunes, credited to Shadan, are mainly lifted from popular film songs. Tracks are long – eight or nine minutes each – but 'levels' are consistent. Chorus is competent. Aziz has a youngish voice, though on the inlay, he looks around 40. Mass appeal ensured, the cassette should do well.

— Siraj Syed



Hindustani Pop

Sapnon Ki Manzil Venus

Unparalleled, perhaps! Unique – likely! But to what end. Melody Makers claim that a number of film producers have approached them to buy film rights for the eight songs they have recorded as part of their silver jubilee celebrations. (The stage orchestra, Melody Makers, have just completed 25 years of live performances). If that is indeed true, they must not dilly dally for one moment. Asha Bhosle and Kishore Kumar have done MM proud by agreeing to record for them. MM's own members Shabbir Kumar (now a major playback artiste) and Sudesh Bhosle are the other voices heard on this cassette. Satish Pandit and Pramod Saraf (music) come off best. Singing is largely acceptable. Lyrics are a let-down, both in terms of poetry and grammar. Pramod Saraf and Pradip Bakre, have a lot to learn. Not very rich in 'body', the album was recorded by Ashish Dixit at the Line-In Studio. Oh yes, Kishore yodels. And are they trying to pass-off Shabbir as Sudesh on 'Maanaa to hai' – possibly the best cut on the cassette?



REVIEWS

Bengali

Aaji Tomai Abar Chahi Sunabare MIL

Geeta Ghatak is an accomplished name in the field of Rabindra Sangeet. The cassette comprises 12 songs. She has a strikingly melodious voice, which seems to be familiar with all the 12 notes. Her voice does not need any heavy orchestration. There are only two melody instruments, one dilruba (replaced sometimes by sitar) and electro organ which is used very appropriately. For rhythm, a tabla and a manjira only. The music arranger is careful in maintaining the essence of Rabindra Sangeet throughout.

The songs, aptly selected by the 'trainer' Sri Santosh Sengupta, will win the hearts of serious music lovers. On 'Dukha rate hey nath', she gives the best performance. The 'meend' part in the link 'Jagi herinu taba' using 'Sa' to 'Ma' is very creative. Other commendable songs are 'Aaj jamon kore gaiche akash', 'Dhai jano mor sakal bhlobasha' and 'Purno chander maya'. Her personal style displays a considerable amount of passion and this is present in the other songs too.

But I would also like to point out that in some parts of certain songs, I found her expression unduly dramatic. At certain intervals, the pickups between her breath and singing were very abrupt. But judging her entire performance, I find 'Aaji Tomai Abar Chahi Sunabare' an exquisite presentation.

Charano Dharite Diogo Amare MIL

Music India has released a new cassette titled 'Rabindra Sangeet' by Batuk Nandy. At first glance, it appears to be a vocal recital of Rabindra Sangeet, but after listening to it, there is no doubt that it is an instrumental collection by the reputed maestro of Hawaiian guitar, Batuk Nandy.

In the first song, 'Saghana gahana ratri' the atmosphere of the sequence is portrayed all through, especially with the use of sarod, which is not used normally. Nandy has given an excellent performance throughout, especially the songs 'Ei korecho bhalo nithur', 'Jey rate mor duar guli' and 'Esho shamolo sundaro'. The tunes leave a

lingering harmony in our minds. The strings of his guitar seem to voice the lyrics of the poet, thus creating life in the melody. The arrangement of each song is excellent and maintains the composer's originality.

There is a flaw in the 'som and khali' of the title song 'Charano dharite diogo amare' (based on jhaptal) which may disturb rhythm-conscious listeners. He has taken a risk in experimenting with 'Krishno koli' which no other instrumental artiste has perhaps ever attempted, as it is entirely a recitatorial song. Although there is a musical note in the word 'kalo', it is more appropriate to dramatise the word vocally – the guitar failed to express it to the same effect.

The recording made by the Studio Vibration is up to the mark. On the whole, this cassette is sure to be liked; it will leave a lingering memory in the minds of Rabindra Sangeet lovers.

Sundaira Nayer Majhi Sagarika

Sagarika has released a LP and cassette by Usha Mangeshkar, titled 'Sundaira Nayer Majhi', for the Pooja season. Mrinal Banerjee has composed the lyrics and music for most of the songs in this album, while Babu Guha Thakurta has written 'Kanu dham loe jai'. Two traditional songs 'Rait tui jire' and 'Bahu dinkar pirit' are also included in this album.

'Kam dham loe jai' and 'Mon jodi sonar harin' make pleasant listening, due to the beautiful vocal rendering. At certain places, one catches a reflection of her elder sister Lata Mangeshkar.

Sujan Bandhure Sagarika

Sagarika Records has released a cassette of eight Bengali folk songs sung by Mrinal Banerjee; he him-

self has written most of the songs and has also directed the music. Mrinal Banerjee is a well-established music director of West Bengal. Although he is not so famous as a singer, he sings the songs in this album with confidence and command. His voice is very well-suited for folk song. However, the 'modern' type of music arrangement in some of the songs clashes with the traditional folk tunes.

The best song of the lot is a devotional song written by Shibnarayan Ghosal – 'Ek tarate bajare tui'. Two others, 'Sujan bandhure' and 'Ami manush hoia', should go down well with the public.

Bandhu Koi Railare Sagarika

Amar Pal is a familiar name to lovers of Bengali folk songs. His melodious voice has not undergone any changes over the years. But apart from the excellent quality of his voice, the perfection of the rendering reflects the enormous amount of training he has undergone.

In the recently released LP and cassette 'Bandhu Koi Railare', the songs are in the traditional style. Three have been written by modern poets. 'Dhaleshwar nadire' by Paresh Saha, while 'Bandhu jaiore' and 'Oi dekh ke jai' are written by veteran poet Suren Chakroborty. Popular and traditional songs such as 'Dekhechi rup sagare' and Lalan Fakir's 'Pakhi kakhon ude jai' will resonate in the listener's mind. In 'Abatar na hoite' and 'Oki hai re kinritya kare', very effective use of a chorus has been made. The music arrangement is also very well done.

– Rajat Gupta

Gujarati

Sheela Shetia Rajashree Ras Garba

A cassette of ras and garba by Sheela Shetia. The repertoire is traditional as well as new with music arranged by the popular 'Garba Party' singer Lalit Sodha. The singing is out of tune and so are the instruments. An uncalled for usage of the synthesizer a la disco with 'arpeggio' playing incongruous notes in different keys is what this cassette is all about. One wonders



REVIEWS

why such productions which have been made keeping the urbanised 'Sarvajanik-Ras-Garba' in mind cannot be made more carefully.

De Taali HMV

Rajendra Jhaveri and Trupti Chhaya team up to make 'De Taali'. The cassette features geets, ghazals and bhajans. The tunes are innovative but the singing is not up to the mark. Rajendra Jhaveri tends to go off key in most of the songs. Trupti Chhaya excels in 'Albelo adke mane' – a beautiful piece of poetry by Priyakant Maniyar. A definite attempt has been made to bring on a variety of composition and poetry. Incidentally, the quality of the cassette is quite poor.

Jalaram Mahima Rajashree

Another cassette of devotional music – on the well-known saint of V Veerpur, Jalaram Baba. The inlay card does not give credit to those who contributed in making the programme. There are no details about the singers, composer, poet, etc. The instruments again, are out of tune and the programme makes unpleasant listening. If the producers had only taken a little bit of care at the time of recording, it would have made a different kind of listening altogether!

Ramdev Peer Rajashree

Two cassettes of the devotional music in praise of Ramdev Peer of Ranuja, one by Pranal Vyas and the other by Praful Dave, Bharati Kunchala and Meena Patel. The music has been arranged by Nanjibhai Mistry. The inlay cards do not give details of the lyric writer(s). Traditional tunes with various themes such as Ramdev's 'Helo', 'Aarti', 'Thaal', as well as songs telling the stories and deeds of Ramdev are offered on these programmes. A good buy for his devotees.

Tara Shaherma MIL

The ghazal wave has also entered the Gujarati market now. Six ghazals penned by Jawahar Baxi and composed by Purshottam Upadhyay have been sung by Ashit Desai, Hema Desai, Hansa Dave, Viraj and Bijal Upadhyay and Purshottam

Upadhyay himself. The first ghazal rendered by Ashit Desai 'Tolani shunyata chhun' is easily the best, the rest of the tunes get a little monotonous, although the flute and sarod interludes have been arranged and played brilliantly. This cassette is quite a let-down after 'Gulmohor'.

– Anil Pankaj

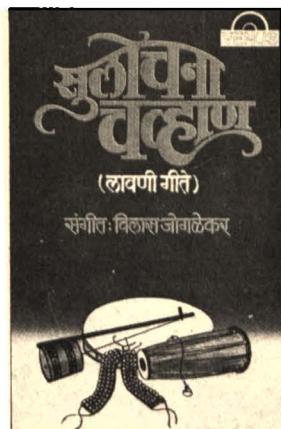
Marathi

Pavhani Alee Venus Ladala

This collection of Marathi folk songs set to pulsating music by Vithal Shinde should score well on the mofussil circuit in Maharashtra, Vidarbha and other Marathi-speaking areas. The songs which are amusingly worded are rendered with a punch and pungency by the Shindes. The earthy humour as well as the authentic folk element built into the score will register well with the rural masses. The instrumental support is uniformly good in this recording. A good buy for the folks back home.

Sulochana Chavan Venus

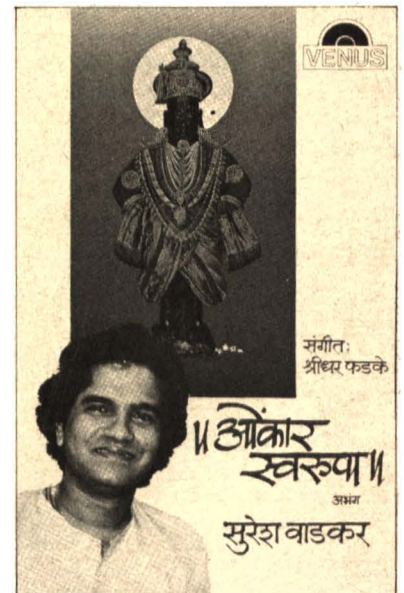
Here is another lavani collection by none other than Sulochana Chavan – a specialist in the class. The present collection is the stuff that dreams are made of, as evident from the lyric content of 'Sapanat kaay te ghadala' and 'Sapan padala dhanyala'. And even the lavani artiste has now set her sights on 'Mala London phoren dakhava'. The music score by Vilas Joglekar to the lyrics of Pravin Davne and S D Chavan are in happy accord. Sulochana should score again with this latest offering to her fans.



Omkaar Swaroop Venus

With the advent of Ganeshotsav, the festival season reaches its zenith. There is joy in the air as every home resounds to the sounds of the cymbals as the aratis and bhajans are sung in praise of Lord Ganesha, the sukharta and dukharta beloved by all. As countless idols are brought into homes and for public veneration, the air is rent with bhajans old and new.

This is the time for which popular artistes have been working feverishly and not surprisingly, there is a spate of cassettes and LPs, as the devotional fervour rises to a crescendo of musical expression. Even a week before the actual festival of Ganesh Chaturthi, hectic buying could be witnessed at most music shops. A quick survey revealed that among the new introductions on the devotional scene, 'Omkaar Swaroop' stands out. Set to soul-stirring music by Sridhar Phadke, this collection of eight abhangs is well-scored. The title song 'Omkaar Swaroop' composed in the haunting strains of Raag Bairagi leaves an abiding impression, so does 'Vithal avadi prem bhav'. Side 2 is notable for 'Devachiye dwari', 'Janeev neneev' and 'Roop sundar savala'. This offering should do well this festive season.



REVIEWS

Devachiye Dwari Venus

In time for the festive season, Venus brings this collection of Marathi abhangs, by the popular crooner Ajit Kadkade who is already well known for his natya sangeet. This devotional offering has a running commentary by the noted Marathi poet Vasant Bapat. He prefaces each of the abhangs with quotations from the saint-poets of Maharashtra including Dnyaneshwar, Eknath, Tukaram, Namdev and Bhanudas. The music by Kedar Prabhakar retains the desired authenticity for these traditional compositions and the singing is of a uniformly high order. Ajit Kadkade's diction in these abhangs is particularly excellent. While the abhangs have the necessary bhakti in their rendering, one wonders if it was necessary for the singer to resort to so many taans in his classical mode.

Kele Ganpati Un Zhalo Maruti HMV

This is not a Ganpati cassette in the strict sense of the term, with the inclusion of numbers such as 'Jodi mazi tichi aunda lagu dhya lin-eela' and 'Ala discocha zamana alas'. The songs have trendy and popular rhythms in them. That alone should appeal to the popular imagination. Then there are themes like 'Pahudhya tari tharanari mazhi bayako' and 'Mazhi gharvali ahe lakhamadhi ek' which may go down well as popular folk music, but is not Ganpati music by any stretch of imagination.

Ganpati Gallat Hastoi Re HMV

This collection of Ganpati songs tuned by Shrinivas Khale to the lyrics of Pravin Davne does not fulfil one's expectations. The lyrics are commonplace and the music is no better. Even the fervour is conspicuous by its absence. Songs like 'Chaalitli por' may appeal to the hoi polloi but the vast majority of buyers may dismiss it as frivolous for the occasion of Ganeshotsav.

Roshan Satarkar Venus

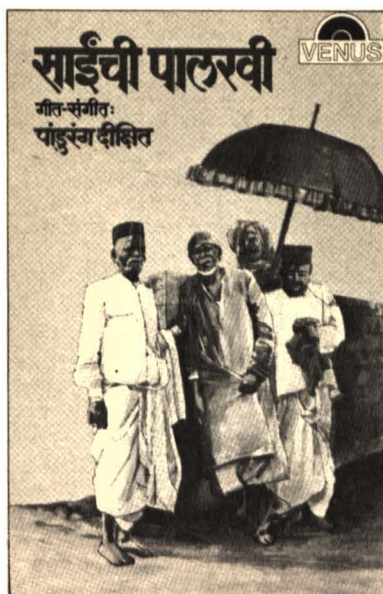
In this Venus recording, Roshan Satarkar presents 10 new numbers of the lavani and lokgeet genre, set to the music of Vithal Shinde. For this type of folk music of Maha-

ashtra, Roshan has the right slant, a piquant mixture of the bawdy and tongue-in-cheek humour which goes over particularly well with the rural audience. However, from the look of this collection, even the lavani scene is undergoing a subtle qualitative change. Take the lyrics for instance: 'Tula alaay kunacha phone' is certainly trendy. So is the use of the accordion in the support ensemble which traditionally includes the dholki and the tuntuna and the manjira – the typical folk instruments for the art of lavani. Roshan has a provocative style of singing ideally suited for lavani and lokgeet and as such this collection should prove to be popular.

Saichi Palkhi Venus

This is an offering that would specially appeal to the bhaktas of Shirdi Saibaba. The songs tuned by Pandurang Dixit are notable for their devout fervour. The title song 'Saichi palkhi' as well as three bhajans rendered by Ajit Kadkade are in keeping with the reputation that this young singer has made for himself. Outstanding among the present lot is 'Shirdi maze teerth'. Other singers to contribute to this bouquet of bhajans are Anandkumar, Arun Ingale and Jyotsna Reddy. However their singing is fairly good, though not of the same order as set by Ajit Kadkade. Nevertheless, this collection should find favour with every ardent Sai devotee.

– Sumit Savur



Instrumental

Tarun Bhattacharya Concord

A new artiste from a new recording company. A santoor recital by Tarun Bhattacharya with tabla accompaniment by Sabir Khan, son of the illustrious Karamatulla Khan. Tarun Bhattacharya plays Raga Kirwan, Gurjan Todi and a dhun. The inlay card does not give any background of the artiste, who from the photograph appears to be in his mid-twenties. The renditions are very systematic and the artiste shows a lot of promise. However, his strokes call for a softer touch considering the nature of the instrument. The artiste has also innovated techniques of playing meend on this instrument in which the notes are essentially fixed.

– Rajat Gupta

Baaja Vajtay Vesavacha Venus

Here comes an instrumental group called Vesavkar and Mandali with Baaja Vajtay which colloquially translated would mean 'strike up the band'. Their music throbs with the beat and mood that one witnesses in Maharashtra at the time of the Ganpati festival. This medley takes in its stride just about everything from koli folk tunes to popular Hindi and Marathi film hits of today as well as of yesteryear. To mention a random selection, we have the koli song 'Navara kunacha yeto', the title song from 'Pinjra', 'Nachare mora' and 'Jhook jhook jhook jhook ageen gadi' and a couple of hits from Raj Kapoor hits. This should prove an instant hit with the masses in the ensuing festival season.

– Sumit Savur

International

Dancing With Danger Akash

A balanced album is always a pleasure listening to and this album is just about it. The tracks are placed with a large audience in mind and the entire album is well engineered. The musicians and the arrangers, well competent, turn out diverse forms of music – the guitarist and

REVIEWS

arranger Dan Huff excels.

The first of the 10 tracks speaks directly to youth who, on growing up, tend to overuse their freedom. The music and words are well matched, the violence of 'Dancing with danger' comes through. 'Strength of my life' is a slow, melodious song, almost a declaration of faith. Even though the rhythm is a distinct rock, there is nothing that distorts in 'Give 'em all you've got tonight', as the solo voice balances the act, the guitar playing a compression effect solo is marvellous. The duet with Michael Ward in 'By my spirit' is adequate. 'Powder room politics' has relevant lyrics, and 'Light of love' also comes through as a sweet melody. Usage of electronic instruments has in no way taken away from musical content, quite the genius of an arranger who really understands the parameters of the instrument. The tracks would make excellent music to dance to, and I am quite sure God would not mind.

The Wonders Of His Love Akash

This album also produced by Phillip Bailey contains nine tracks, each with a little something special in them. What struck me most was the 'clean' approach musically in all the arrangements and not even once did anything distort abnormally. Phillip seems to be most at home singing in a high falsetto with the blues style. Even though the album as a whole is well spaced out, the arrangements sometimes sounded monotonous. He has a lovely voice, extremely smooth, and is comfortable in a broad range. 'I will not cast you out' is done well, with a punchy bass line. 'I want to know' a George Duke arrangement, with words by Bailey, seem to lack something and sounded incomplete except for an excellent soprano sax solo towards the end. The high point in the album for me was 'I am gold' with words by Bailey and Terri McFadden and music by Jerry Peters and Bailey. It is superbly arranged and starts with a slow blues voice with string backup. Just when I thought that it was all peaceful, it changed into real foot-tapping funk. Also good is the title song 'Wonders of his love', a samba not quite fully Latin; 'Make us one' is a prayer, and

has the Rhodes piano interwoven with strings, that really makes it like one. The other tracks also immensely listenable are 'God is love', 'Sing a new song' nicely arranged for voices with a change in rhythm. Quite a good album, I would say.

Morning Like This Akash

I was informed that gospel music has a wider market than jazz in the United States. Naturally I found it hard to believe, but a single hearing of this album cleared all doubts. Sandi Patti's 'Morning Like This' to my mind is a musically complete album, truly I am moved to superlatives, and for no mean reason.

From the inlay design, with a photograph of a rising sun (or is it setting?) to the music arrangement, everything is absolutely professional. The album produced by Greg Nelson and Sandi Patti is digitally recorded on 32 tracks and also digitally mastered. Each of the tracks is slick and I could not expect anything more in terms of listening satisfaction. Patti's voice is crystal clear (so uncommon!), truly a pleasure listening to her. Lyrics supplied in the inlay along with recording details are an asset. The album begins with a fanfarish 'Let there be praise' with a contrapunctal vocal arrangement, blotched unfortunately by transfer fault. This track sets the mood. Another feature is the use of string players instead of string synth we are so used to nowadays. 'Unshakeable kingdom' is ethereal with a vicious voice-brass-string combination. 'Shepherd of my heart' is a smooth song, with a catchy melody. The lyrics in 'Love in my language' are meaningful. Full marks to Gary Druskell for words and music in 'Face to faith' brilliantly done in swing time with genius harmony. The rest of the tracks are equally good and I advise you against listening to this music with closed eyes. I thought I was God for a moment when I did.

— Ralph Heredia

Chart Busters – Vol I MIL

'Here' was expected here in July. And it has come 'now'. Both Volume I and Volume II comprise 10 tracks each. Nothing is known about the band and the inlay does not help one bit. 'Broken wings' (a

Mr Mister hit) is a good reprise. But are all the 10 cuts 'chart busters'? 'Saving all my love for you' soothes and 'Girlie girlie' reeks of double entendre, while the Jennifer Rush lament 'Ring of ice' is also featured. Versions of Warner Bros, EMI, CBS and other labels are re-rendered with more or less uniform competence. 'Chart Busters Volume I' and 'Volume II' pass muster. Strange names like Big Pig Music (publishers of the track) notwithstanding, quite a few buyers will 'Wrap her up'.

Motown Legends MIL

'Legends' are born, 'legends' are made. Steveland Morris, a legend in his (early) lifetime, was born blind. At the age of 12, Little Stevie began singing with 'The Miracles'. At 24, he began winning Grammys – 14 of them in just three years. 'Little Stevie Wonder' became a grown-up Stevie Wonder and 'The Twelve Year Old Genius' (the name of his album) earned the title of the 'Legend'. Mick Jagger was not even in a rock group when Stevie had his first million-selling record. Beginning as a rhythm-and-blues star, he laid down new laws about just what soul music was about.

Back in 1973, he told a journalist: "I am not a lyricist. I might come up with maybe the chorus, the main idea of a song. I always look for people who do write the lyrics or poetry." On the given album, co-writers (sometimes he's not even the co-writer) include Bob Dylan, Henry Cosby, S Moy, Brian Holland, L Hardaway, T Hull, Lamont Dozier, Clarence Paul, O Redding, L Broadnax and others. None of the 14 tracks are chosen from 'In A Square Circle' or 'The Woman In Red', his 1984 and 1985 albums. Motown made this compilation last year. A prodigy on both the harmonica (very much evident on 'Legends') and the snare drum. Numbers such as 'I was made to love her', 'Music talk', 'Every time I see you I go wild', 'Uptight', 'Hold me' and 'Ain't that asking for trouble' may not hold the same magnetic appeal that 'You are the sunshine of my life', 'All is fair in love' and 'You and I' had. Stevie could be more wonderful. And yet there's no denying it – a legend is a legend.

— Steve Savage

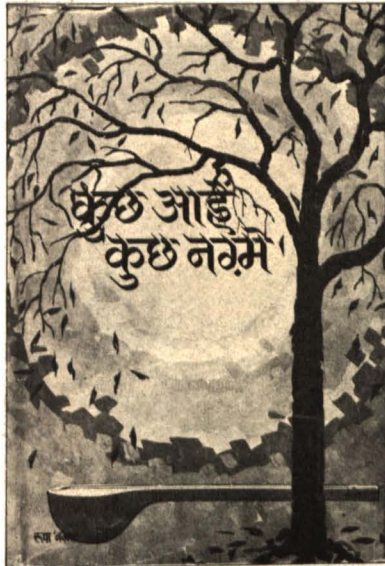
BOOKS

Reviews

Kuchh Aahen Kuchh Naghme

Reviewed by: S R Hashim
 Author: Rupa 'Naghma'
 Language: Hindi (Urdu poetry in Devanagari)
 Publisher: Ashok Mehta
 Pages: 80 (Hardbound)
 Price: Rs 25
 Available from the Publisher, Ashok Mehta, 101 Indira Bhawan, Walkeshwar Road, Bombay-400 006.

"Naghma hoon main, saaz hai meri ghazal!"
 There's this young lady from Saurashtra, Rupa Mehta 'Naghma' – whose mother-tongue



is Gujarati and who loves to express herself best in Urdu – and if some of her couplets can move Urdu readers, it is no mean achievement.

"Naghma qalam ki nok se, humne kabhi kabhi honton ko see liya agar, to kya bura kiya? Dekha ke taar-taar hai, daman bahaar ka kaanton se see liya agar, to kya bura kiya? 'Naghma' has been singing her way through 'Main Naghma Mere Naghme', and now *Kuchh Aahen Kuchh Naghme* (Hindi):

"Sirf sunte nahin, isko peete rahe hain ke nasha-hi-nasha hai, tumhari sada men"

Like Sardar Jafri, who has penned the foreword for the book under review, I too, instead of comparing her with those holding the ghazal fort today, would like to give some more samples of her 'kalaam' for the readers to judge:

"Tumko chaha, ye meri bhool nahin
 sochna, ishq ka usool nahin!"

"Shab-e-hijran kabhi kaati nahin usne, varna
 jo hamari hai kabhi uski bhi haalat hoti"

"Khushiyan kabhi naseeb men itni likhi na theen
 shayad Khuda se bhool huyi hai hisaab men!"

"Gar hum na tumko mil sakey, tum kyon kisike ho gaye
 maana ke him majboor they, tum bewafa itne na they!"

"Khud hi sahenge jurm-e-mohabbat ki ye saza
 ai waada – shikan, todenge dum intezaar men!"

"Ye gawara hai chalo door se dekho mujhko –
 haan magar aankh churana, Mujhe manzoor nahin!"

"Uljhi huyi ye zulfen, rahne do tum pareshan –
 in gesuyon ke badle, duniya sanwaar dena!"

"Apne zakhmon ke daagh gin gin kar
 doston ka hisaab rakhtey hain"

"Unki baaton men hai ajab khushboo
 vo labon par gulab rakhtey hain!"

"Tumhen khabar meri tanhaiyon ki ho na saki
 ye chaand taare mere saath so gaye aksar!"

Door rahkar bahut qareeb ho tum
 phir bhi ye faasla, qubool nahin"

"Ek khamosh-si sada hain hum phir bhi Naghma khitaab rakhtey hain"

Urdu shairi has been the jagir of havenots all this time ("Jinki qismat men aaftaab nahin, vo chiraghton se kaam len shayad") and if this lady, from a well-to-do family, choses to tredge this path of thorns, borrows others' grief, feels it deeply and gives back to us in poetic norm, in ghazal form, we should commend her.

"Naghma hamen sab kuchh mila, izzat mili shohrat mili
 dilko hamare aaj bhi, teri zaroorat hai magar!"

"Ai Khuda apne karamse mujhe duniya dede –

Saamne haath badhana, mujhe manzoor nahin!"

Being a woman, 'Naghma' has the added advantage of being explicitly emotional. Some more of her Aahen aur Naghme:

"Main ne duniya se chhupaya raaz-e-gham

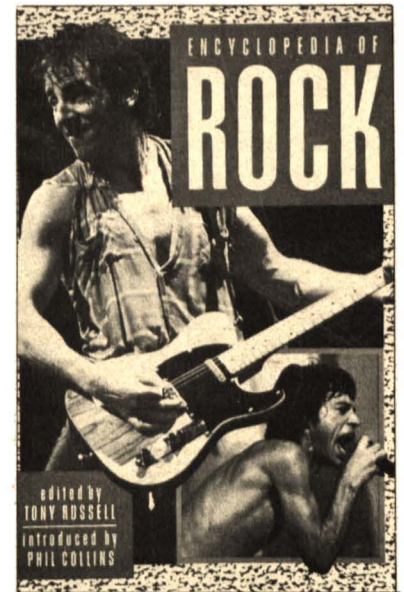
dil ki tu awaaz hai meri ghazal
 Ye kabhi qatil, kabhi bismil lagey
 khoob teerandaz hai meri ghazal
 Uthke dilse aasman tak jayegi
 waqt ki aawaaz hai meri ghazal!"

I've seen and heard her too, and I quite agree:

"Tumhare hi jaisi hain baaten tumhari –
 saadgi ki ada hai tumhari sada men!"

Encyclopedia of Rock

Reviewed by Siraj Syed



Edited by Tony Russell

Language: English
 Publishers: Peerage Books, London

Pages: 192 (Semi hardbound)
 Price: Rs 90

Available to readers of Playback And Fast Forward at 20% discount from UBS Publishers' Distributors, 5 Wallace Street, Bombay 400 001.

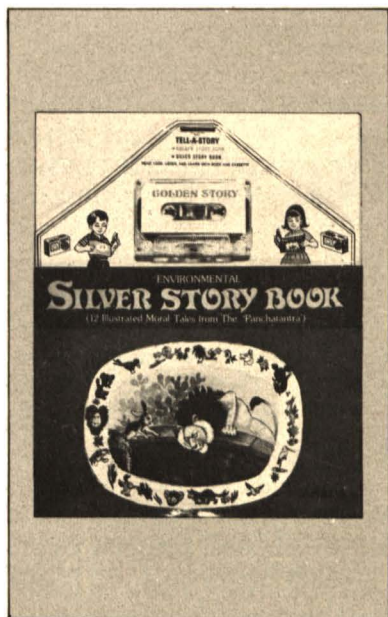
Colours, pictures and tons of information make this book a must for all enthusiasts of Western music. First published in 1983, the present updated edition was

BOOKS

printed last year. It was Elvis Presley, Bill Haley, Little Richard and Chuck Berry in the fifties. Then came the Beatles, the Rolling Stones, Jimi Hendrix, Eric Clapton, Cream, Pink Floyd and Led Zeppelin. We are led on to Wham!, Prince, Paul Young, Frankie Goes To Hollywood and Michael Jackson.

A special section deals with rock instruments: guitars, keyboards, synthesisers, acoustic and electronic percussion. Recording, promotion and tours are also covered in the book.

The book ends with a Rock Directory – a guide to the most important musicians, groups, producers and independent labels in rock history. Phil Collins writes the introduction. From the



'Boss' Bruce Springsteen to the 'Rolling Stone' Mick Jagger, from the most sober to the downright outrageous, *Encyclopedia of Rock* spans the whole lot. Talking about Queen, the group to which Freddy (Balsara) 'Mercury' belongs, Russell says, 'Queen were initially a heavy metal group who appreciated that singles were the life-blood of pop. During the decade (1965-75), they crafted an ingenious series of singles and were never afraid of self-mockery, least of all their singer Freddy Mercury.'

Silver Story Book and Golden Story Book and Cassette

Reviewed by Siraj Syed
Written and illustrated by Rajnee Vyas
Narrated by Minaxi Thakar
Language: English
Publishers: Anada Prakashan, Ahmedabad
Pages: 24 each (Paperback)
Price: Rs 60 (Price covers both the books and the audio cassette).
The book and cassette pack is available to readers of Playback And Fast Forward from Kamlesh Shah Enterprises, 62 Maker Arcade, Cuffe Parade, Bombay 400 005.
Postage and packing is free. Only money orders and back drafts will be accepted.

Handy and convenient packaging and an affordable price do not compensate for the drawbacks of this product. Drawing from the *Panchatantra*, the 12 'illustrated moral tales' featured in each book is well illustrated but leave a lot to be desired as far as the language is concerned. Types are large and legible. Glazed paper and colour printing make the cover attractive. Animals and birds are sure-fire bets to attract children and the publishers know that.

Complementing this visual representation is the audio-cassette. The narration is fast, without any pause between consecutive stories and with sound effects galore, perhaps a bit too many. Minaxi Thakar's accent is pronouncedly Gujarati. Navin Gajjar gets carried away with the music, overdoing his job. A simple undistinguished label serves its purpose while the cassette cover and inlay card are conspicuous by their absence. The book and cassette might do better with Gujarati audience. But even there, they might appeal only to those under seven.

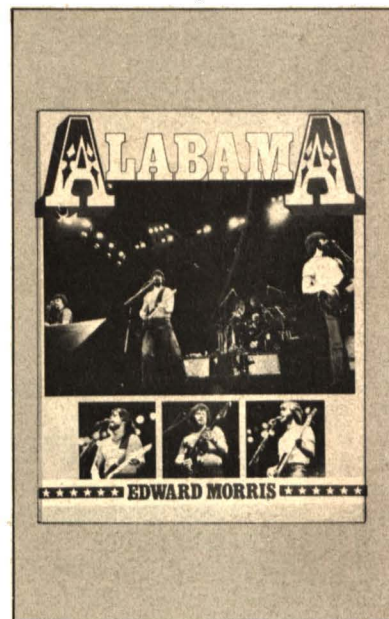
Alabama

Reviewed by Siraj Syed
Author: Edward Morris
Language: English
Publishers: Contemporary Books Inc, Chicago
Pages: 110 (Semi hardbound)
Price: US\$6,95
Available to readers of Playback And Fast Forward at Rs 90

(postage and packing included) from: Kamlesh Shah Enterprises, 62 Maker Arcade, Cuffe Parade, Bombay 400 005.
Only money orders and demand drafts accepted.

Edward Morris dedicates the book to his wife with a cute phraseology: "This book is dedicated to Norma Morris... as is its author!" Then, he proceeds in right earnest to give us a richly illustrated and authoritative account of the hottest band in country music today – Alabama. Morris has covered country music for *Billboard* since 1972 from his home in Nashville, also the home of country music.

On record, Alabama arrived with 'I Wanna Be With You Tonight' on June 23, 1977. This was on their GRT label, which was their base till 1980. It was when they released



their first RCA record (on May 16, 1980), 'My Home's In Alabama' that the journey to success began. As it turned out, 'My Home's In Alabama' is less the statement of a geographic place than the assertion of a psychological one. Mark Herndon is the shy, blond drummer, Randy Owen, the tall lanky singer/writer, Jeff Cook, a party boy and a diet disaster, belted out 'You ain't nothing but a hound dog' at school when he was six years old; and lastly, Teddy Gentry, Randy's cousin and guitar player extraordinaire.

In just seven-and-a-half years,

BOOKS

the group has recorded 21 singles and six albums and collected nearly 60 awards on the way. *Cash Box* named them the 'New Vocal Group Of The Year' in 1980 and their album 'The Closer You Get' won them a Grammy in 1984.

Packed with interesting tidbits, a colourful cover and black and white photographs, the book is printed in clear type on good paper. Morris has taken the trouble to provide the reader with individual biographies of the group members, an 'Alabama Almanac', discography, list of awards, and an index. For the resume of just one group, the price of US\$6.95 (Rs 90 here) seems stiff. But then Alabama is not just another group, is it?

Hindi Film Geet Kosh-IV

Reviewed by Siraj Syed

Author: Harmandir Singh

'Hamraj' (Compilation)

Language: Hindi/English

Publisher: Mrs Satinder Kaur,

13/351, Govind Nagar, UP

Pages: 668

Price, for Readers of 'Playback And Fast Forward': Paperback (on 'Orient' paper): Rs 125

Harbound (printed on Orient paper): Rs 150

Handbound (Map Litho

De-luxe): Rs 200

Leatherbound (Super

De-luxe): Rs 300

Postage and packing: Rs 10.

Send a bank draft or money order in favour of the publisher.

The good work continues. Harmandir Singh has managed to put together a great deal of information from 1007 films, mainly relating to the songs from them. As many as 973 Hindi films and 34 in dialects of Hindi are covered in Volume IV. Volume in this case refers to the decade chosen. 1931 (from the introduction of sound in films) to 1940 forms the first volume. Obviously, it will be most difficult gathering information about songs released 50 years ago. Yet, Hamraj hopes to release this 'anthology' next year. The first of the series was Volume III (1951-60), released in 1980. Volume IV gives us details of as many as 7000 songs! These details include: i) Words of the song, ii) name of film, iii) name(s) of singers(s)

iv) name(s) of lyricist(s) and v) name(s) of music director(s). As bonus, he also provides you with: i) the banner of the film ii) type of film iii) name(s) of director(s) and iv) names of the main artistes who acted in the film.

All details are not possible in all cases and there are some blanks. This in no way detracts from the worth of the effort and the treasure trove it undoubtedly is. Printing is bold and clear and films are restricted to two on a page. Record numbers are printed in English while film titles appear in both Hindi and English. An exhaustive index makes it easier to locate films alphabetically, though the list appears chronologically year-wise and alphabetically within a given year.

Readers might be surprised to learn that the three volumes



together (1941-70) list 27,000 songs between them. At an average of 9,000 songs per decade, another 18,000 may be allotted to the periods 1931-40 and 1971-80. That would make a grand total of 45,000 songs in 50 years. Allowing for another 5,000 songs that might have been missed out, we arrive at the figure of 50,000 songs. Considering that these 50,000 songs were shared between hundreds of singers, it is hard to accept claims that our top playback singers sang 25,000 songs each, their non-film songs totalling a mere pittance compared to film numbers!

Thirty-four year old Harmandir Singh needs some help in completing the mammoth task of compiling volumes I and V. Will knowledgeable readers rise to the occasion? Film music lovers will remain indebted to you – and, of course, to Harmandir Singh Hamraj.

Loving John: The Untold Story

Reviewed by: Siraj Syed

Authors: May Pang and Henry Edwards

Language: English

Publishers: Corgi Books

Pages: 336 Paperback

Price: St £ 5.95

Readers of Playback And Fast

Forward can obtain their

copies at a special price of

Rs 20/- each (inclusive of postage

and packing) from Kamlesh Shah

Enterprises, Maker Arcade,

No. 62/Ground Floor, Cuffe Parade,

Bombay 400 005. Only Money

Orders or Demand Drafts will be

accepted.

May Pang was the woman who shared John's love with Yoko Ono. A secretary cum aide-de-camp to the legendary John Lennon, she bared her soul to the world three years after his death. *Loving John: The Untold Story* was first told in 1983. May's involvement with John Lennon dates back to 1969, when she joined ABKCO Industries, which controlled Apple Records. Apple Records managed the Beatles and the Rolling Stones.

At their first encounter, May said to John, "If you need anything, please call me". John replied with, "Don't worry, May, if we need you, we'll do just that". That is on page 14. Now turn to page 69: "John enveloped me in his arms and stood up to lead me to my bed. He turned off all the lights and opened the blinds slightly so that the light shone in. Then he began to undress me".

Now all of you, who have followed the career of John and Yoko, know that Ms Ono was (and is) no chinadoll (or Jap doll, for that matter). Would she take all this lying down? Here's food for thought: "After sifting through the observations and interviews, it is the opinion of the authors that the relationship between May and John was essentially initiated, controlled, and terminated by Yoko".

NEW RELEASES

Key: Title/Label/Coupling No./Genre/Singers

HINDUSTANI

- Aisa Pyar Kahan/Aurat Aur Patthar** Venus VCF 427 Film Various
Angaaray HMV TPHV 41264 Film Various
Anjuman/Umrao Jaan HMV STHV 42637 Film Shabana Azmi, Asha Bhosle, Talat Aziz, Bhupinder, Jagjit Kaur, Khaiyyam
All Time Greats – Kishore Kumar HMV STHV 42613/42614 Film Kishore Kumar
Asli Naqli/Pyar Kiya Hai Pyar Kareng T Series SFMC 1782 Film Various
Abhi Tho 3.30 Hai CBS NPX 4500 Pop Razia Begum
Aap Ke Sath Musicraft ML 275 Qawwali Anjum Banoo
A tribute to Mohammed Rafi MIL LP 2394888, MIDMC 4227888 Film Ashok Khare
Amar/Bahaar T Series SFMC 1717 Film Various
Best of Lata Mangeshkar Vol.IV HMV STHV 42566 Film Lata Mangeshkar
Best of Mohammed Rafi Vol.IV HMV STHV 42567 Film Mohammed Rafi
Birthday Songs T Series SNMC 1735 Film Various
Bhule Bisre Geet T Series SNMC 1762 Film Vandana Bajpai
Bhajan from Films Vol-I T Series SFMC 1728 Film Yesudas, Anup Jalota, Hemlata, Ashok Khosla
Bahina Tore Khatir/Ganga Jaisina Bhowji Hammar T Series SFMC 1650 Film Various
Bhojpuri Film Hits Vol.2 T Series SFMC 1670 Film Hemlata, Dilraj Kaur, Alka Yagnik, Chandrani Mukherjee
Chandak/Patthar Se Takkar HMV STHV 42640 DMLP 1128 Film Various
Chandra Kanta/Pihar Sasra T Series SFMC 1668 Film Various
Duets to Remember HMV STHV 42571 & PMLP 1060 Film Geeta Dutt, Talat Mahmood
Duets of Kishore Kumar T Series SFMC 1691 Film Kishore Kumar, Asha Bhosle, Lata Mangeshkar
Devar Bhabhi T Series SFMC 1791 Film Various
Dastoor-e-Zindagi Symphony Religious Idris Sb. Bastani
Film Hits of 1986 Venus VCF 463 Film Various
Ghazals from Films Vol.I T Series SFMC 1662 Film Various
Gayaki Raag Aur Taal Vol.I CBS IND 1151 Shruti Katkar Pt. Krishnarao Choukar
Gayaki Raag Aur Taal Vol.II CBS IND 1152 Shruti Katkar Pt. Krishnarao Choukar
Hits of Hemant Kumar T Series SNMC 1777 Film Prasun Mukherji
Hits of Annu Malik T Series SNMC 1673 Film Asha Bhosle, Kishore Kumar, Annu Malik, Suresh Wadkar
Hits of Shabbir Kumar From New Films Venus VCF 403 Film Shabir Kumar
Hits of Anand Bakshi T Series SFMC 1680 Film Various
Hits of Mohammed Aziz Venus VCF 401 Film Mohammed Aziz
Hits of Today-Vol.I HMV STHV 42647 Film Various
Hits of Narendra Chanchal T Series SNMC 1775 Religious Narendra Chanchal
Haj-e-Kaba Vol.I MIL ML-A 5227 768 Religious Maddah-e-rasool, Al-haj Qasam
Haj-e-Kaba Vol.II MIL BTP 5227 769 Religious Mohammed Ashrafi
Haso-Hasao Tips JE 403 Jokes Voice by Jr Mehmood
Hasi Ka Khazana Tips JE 420 Humour Voice by Akbar Khan
Izhaar CBS IND 5128 Ghazal Aslam Khan
Ijazat HMV TPHV 41268, PMLP 1154 Film Various
Jhoom Sharabi Jhoom Venus VCB 435 Qawwali Aziz Nazan, Jani Baboo
Jaal/Sanjog T Series SFMC 1759 Film Various
Jaal/Film Hits Vol.I T Series SFMC 1738 Film Various
Jhanjhar CBS NPX 5117 Film Suresh Wadkar, Udit Narayan Jha, Sadhana Sargam
Karma-Naam HMV STHV 42703 Film Various
Karma-Tarzan HMV STHV 426991 Film Various
Karma-Sanjog HMV STHV 42700 Film Various
Karma-Sila Venus VCF 417 Film f7Various

NEW RELEASES

- Khush Kismat – Anubhav** Venus VCF 460 Film Various
Khush Kismat – Aisa Pyar Kahan Venus VCF 459 Film Various
Khush Kismat – Jaan Hatheli Pe Venus VCF 465 Film Various
Mehkti Ghazalen CBS IND 5129 Ghazal Aslam Khan
Mehdi Hassan – Shahad Concord 02-008/009 Ghazal Mehdi Hassan
Muqddar Ka Faisla MIL MC-A 4271 017, BIP LP 2394017 Film Asha Bhosle, Kishore Kumar, Mohd. Aziz
Mohabbat Ka Mausam MIL MLB 5227771 Ghazal & Geet Anup Jalota, Geeta Chhabra, Surinder Kohli, Vibha Chhabra
Naam/Sanjog HMV STHV 41298 Film Various
Nasihath Ki Baten MIL ML-A BTP 5227-772 Ghazal Kalandar Azad
Paley Khan HMV TPHV 41266, PMLP 1153 Film Various
Playback 50 melodious years-The Melodious Decade 1956-66 HMV STHV 42687, PMLP 1144 Film Various
Purane Filmi Naghme T Series SNMC 1753 Film Various
Pradeep Bhajan T Series SNMC 1677 Bhajan Vipin Sachdeva
Pyar Ki Pahli Nazar/Kalyug Ki Ramayan T Series SPMC 1652 Various
Rajesh Khanna Hits T Series SFMC 1651 Film Various
Shagufa T Series SNMC 1692 Ghazal Various
Shaane Islam Musicraft MC 286 Religious Rehmat Irfan
Sadaa Suhagan T Series SFMC 1715 Film Various
Shahide Karbala Ki Shaan Musicraft MC 310 Religious Parveen Jahan
Super Hits from Super Cassettes T Series SFMC 1699 Film Various
Sapnon Ki Manzil Venus VCB 484 Pop Kishore Kumar, Asha Bhosle, Shabbir Kumar, Sudesh Bhosle
Sutradhar MIL LP 2392016 Film Various
Sun Allah Sun Venus VCB 357 Qawwali Arzoo Bano
Sagar MIL ML-A 4227 893/CP 2394 893 Ghazal Pradyunan Sharma
Shree Satyanarayan Vritkatha T Series SNMC 1086 Religious Chandru Atma
Shree Hanuman Chalisa T Series SNMC 1477 Religious Chandru Atma
Traditional Thumris Vol.I CBS IND 1153 Shruti Katkar Pt. Krishnarao Chonkar
Traditional Thumris Vol.II CBS IND 1154 Shruti Katkar Pt. Krishnarao Chonkar
Tarzan/Ilzaam T Series SMFC 1796 Film Various
Uroos-e-Ghazal Symphony Ghazal Fráz, Mazhar Ali Khan
Vikram Aur Vetal Vol.I HMV TPHV 41269 TV Serial Soundtrack Various
Vikram Aur Vetal Vol.II HMV TPHV 41270 TV Serial Soundtrack Various
Vikram Aur Vetal Vol.III HMV TPHV 41271 TV Serial Soundtrack Various
Vikram Aur Vetal Vol.IV HMV TPHV 41272 TV Serial Soundtrack Various
Vikram Aur Vetal Vol.V HMV TPHV 41273 TV Serial Soundtrack Various
Vikram Aur Vetal Vol.VI HMV TPHV 41274 TV Serial Soundtrack Various
Vividh Geet From Films T Series SFML 1672 Film Various

BENGALI

- Achal Paisa** Gathani M112 Jatra Various
Akhil Bandhu Ghosh Gathani M 103 Nazrul Geet Akhil Bandhu Ghosh
Amar Bhalo Basha HMV STMVS 24065 PSLP 1602 Modern Amit Kumar
Ajay Chakraborty HMV HTCS 02B 2650 PSLP 1595 Ragrodhan Ajay Chakraborty
Anup Ghoshal HMV HTCS 02B 2656 PSLP 1601 Anup Ghosal
Arundhali Helm Choudhury HMV STMVS 24071 PSLP 1605 Modern Arundhati Mohan Choudhury
Ansuman Roy HMV S 7EPE 3502 Folk Ansuman Roy
Anita Majumder/Sound Wing SWC-114 Nazrul Geet Anita Majumder
Amar Bandhan Gathani 122 Film Various

NEW RELEASES

- Bengali songs** Gathani M 130 Modern Satinath Mukherjee
Bhabani Das Gathani M 109 Traditional Bhawani Das
Baghdi Pavar Bon Kiran 5049 Classical Various
Bandana Singha Sound Wing SWC 123 Rabindra Sangeet Bandana Singha
Bhaswati Mukherjee Sound Wing SWC 134 Rabindra Sangeet Bhaswati Mukherjee
Balma MIL LP 2394 013, BTP MC 4271 013 Film Kishore Kumar, Asha Bhosle, Amit Kumar, Shabbir Kumar, Mohd. Aziz, Anuradha Paudwal
Bandhu Koi Railare Sagarika CN 31003-R-31003 Folk Amar Pal
Dake Loke Amake Clown, Rakhal Chandra Matal HMV MTCS 02B2661, PSLP 1607
Modern Kishore Kumar
Debabrata Biswas Sound Wing SWC 120 Rabindra Sangeet Debabrata Biswas
Dhiren Bose Sound Wing SWC 135 Najrul Geet Dhiren Bose
Ganermukul Symphony 208 Folk Ajoy Paul and others
Ghanadev HMV TPHVS 28067 Drama Premendra Mitra
Gita Ghatak Sound Wing SWC 130 Rabindra Sangeet Gita Ghatak
Hironmoy Chaudhury & Chandra Sengupta Sound Wing SWC 125 Rabindra Sangeet
Kalo Shindur Gathani 4141 Jatra Various
Kaanam Devi Gathani M 108 Rabindra Sangeet Kaanam Devi
Kishore, Rafi, Mithun Gathani M 113 Modern Kishore Kumar, Mohd Rafi, Mithun Chakravorty
Kagojer Phul Gathani M 110 Jatra Various
Krodh-Samaj Gathani 122 Film Various
Kishore Kumar Gathani M 102 Film Kishore Kumar
Lokhir Padochinno Kiran 5050/51 Classical Various
Mishti Ekta Gandho HMV HTCS 02B 2657, PSLP 1603 Modern
Majumi Debi Kiran 5022 Classical
Meerar Bandhua Gathani M 111 Jatra Various
Madhumoy/Uttarlipi ML-A BTB 4227 135 Film Asha Bhosle, Kishore Kumar, Usha Mangeshkar, Amit Kumar, Anuradha Paudwal, Chandrani Mukherjee
Ma Ek Mandir Gathani 141 Jatra Various
Monalisa Concord 12004 Modern Subir Sen
Nati Binodini Gathani M 106 Jatra Various
Nimai Sanyas Gathani 118 Jatra Various
Nutan Aaloay Gathani 146 Religious Lav-Kush
Order Jonne ek Phota Jal Symphony 250 Folk Hemanta and others
Oidipouser Galpo HMV HTCS 02B 2627, PSLP 1559 Sambhu Mitra
Parimata Sound Wing SWC 137 Film Various
Parijata Sound Wing SWC 112 Drama Tripti Mitra
Punarmilan MIL LP 2394014 BTP MC 4271 014 Film Various
Pujor Aarti Concord 12003 Modern Aarati Mukherji
Prabhate Goinda Namlo Symphony 201 Folk Niranjan Bhattacharya
Pheere Elaam HMV HTCS 02B 2647 PSLP 1610 Modern Asha Bhosle, R D Burman
Pradip Ghosh Sound Wing SWC 127-28 Tagore's recitation Pradip Ghosh
Pradip Ghosh Sound Wing SWC 129 Tagore's recitation Pradip Ghosh
Rang Mashaal MIL LP 2394889 MIDMC 4227 889 Folk Vani Jairam
Runa Laila Concord 12002 Folk Runa Laila
Roma Mondal Sound Wing SWC 124 Rabindra Sangeet Roma Mondal
Ruma Dasgupta Sound Wing SWC 131 Rabindra Sangeet Ruma Dasgupta
Ramakant Mandal-Swapna Roy Gathani 163 Folk Ramakant Mandal, Swapna
Robin Majumdar Gathani M 105 Modern & Film Various
Sajer Sahani Roy Gathani 4165 S 11, Jatra Various
Sundaira Nayer Majhi Sagarika CN 3100 - R-31002 Folk Usha Mangeshkar
Sujan Bandhure Sagarika CN 31001 - R-31001 Folk Mrinal Banerjee
Suchitra Mitra Sound Wing SWC 121 Rabindra Sangeet Swapan Gupta
Swapan Gupta Sound Wing SWC 122 Rabindra Sangeet Swapan Gupta
Sumitra Bose & Abhijit Guha Sound Wing SWC 132 Rabindra Sangeet Sumitra Bose & Abhijit

NEW RELEASES

Satinath Mukhopadhyaya Gathani M 101 Nazrul Geet **Satinath Mukhopadhyay**
Shankar Banerjee Gathani M 104 Comic **Shankar Banerjee**
Satinath Mukhopadhyaya Gathani M 107 Songs **Satinath Mukhopadhyay**
Tamalika Guha Sound Wing SWC 133 Rabindra Sangeet **Tamalika Guha**
Utterjna MIL LP 2222 031 Film Mohd Aziz, Anuradha Paudwal, Sachin
Utterjna And other Hits MIL BTP MC 4227 126 Film Various
Vishwavadita Indira Gathani 4140A Jatra Manju Do

ENGLISH

A call to us all Akash Pop Teri Desario
A little song of Joy Akash 0986 027 Children's Music Evie
Best of Benny Goodman p10 CBS 10241 Jazz **Benny Goodman**
Best of B J Thomas Vol. II Akash 0880 026 Country B J Thomas
By My Spirit Akash 0986 028 Variety Various
Chloral Collection Akash 0986 032 Pop Amy Grant
Kingdom Seeker Akash 0986 029 Pop Twila Paris
Let the Wind Blow Akash 0986 030 Pop Imperials
My Favourite Song Akash 0880 025 Traditional G Bev Shea
New Point of View Akash 0986 031 Pop NGVB
'Patti' CBS 10227 Patti Labelle
Paul Anka Live CBS 10217 Pop Paul Anka
Revenge MIL ML-A AJKI 5487 Pop Eurythmics
Then he said sing Akash 0880 024 Pop Gaithers
Tell me the old old story Akash 0986 033 Traditional T E Ford
Unguarded Akash 0880023 Pop Amy Grant

GUJARATI

Chhanu-Chhapnu HMV STHV 40165 Geet **Geeta Dutt, Lata Mangeshkar, Asha Bhosle**
Folk Music of Gujarat HMV STHV 40167 Folk Various
Hari Yash Geetika HMV STHV 40164 Devotional Mahendra Kapoor, Usha Mangeshkar, Aarti
Mukherjee, Hansa Dave, Purushottam Upadhyay
Jalaram Vani-I Rajashree RSG 683 Religious **Praful Dave, Bharati Kunchala, Meena Patel**
Jalaram Vani-II Rajashree RSG 607 B Religious **Praful Dave, Bharati Kunchala, Meena Patel**
Niranjan Pandya Vol.5 Raj Audio RA 116 Devotional **Nirannjan Pandya**
Ramdev Pir Rajashree RSG 685 Religious **Pranlal Vyas**
Ras-Garba Rajashree RSG 685 Religious **Sheela Shethia**
Ramdev Pir Rajashree RSG 682 Religious **Praful Dave, Bharati Kunchala, Meena Patel**
Shri Narayan Swami-Vol.I Trishla TPR 281 Religious **Narayan Swami**

KANNADA

Antha-Songs And Dialogues HMV TPHV 32124 Film **Ambarish, Lakshmi**
Bete T Series SFMC 1793 Film S P Balasubramanyam, S Janaki, S P Shailaja, Uma Ramana
Baaro Mylarake Sangeetha 4 MSC 4262 Devotional **Dr Rajkumar**
Dasa Manjari-Vol.II Sangeetha 4 MSC 4291 Devotional **Sangeetha, H Katti**
Gouri Muriyada Mone/Balu Belagithu HMV Film Various
Gajana Geetharaadhana Sangeetha 4 MSC 4295 Devotional **S P Balasubrahmanyam**
Guri Sangeetha 3 ECF 5030 Film **Dr Rajkumar, Ratnamala Prakash**

NEW RELEASES

Krithis of Sri Purandara Das Sangeetha 6 MSC 6193 Devotional Dr M L Vasanthakumari
Love Duets-Madhura Madhuravee Manjulayaana HMV STHV 36167 Film Various
Mantralaya Munivara Sangeetha 4 MSC 4280 Devotional S Janaki
Maduneya Savighalige galu Sangeetha 4 MSC 4279 Classical B R Chaya
Maneye Mantralaya Sangeetha 3 ECF 5029 Film S Janaki, Yesudas
Namo Ooru Devta T Series SFMC 1755 Film Various
Purandaradasa HMV Classical Maharaja mam Santhanam
Rathasaphthami Sangeetha 3 ECF 5031 Film S Janaki, S P Balasubrahmanyam
Shri Raganendra Suprabhatha Sangeetha 3 MSC 3020 Devotional Dr Raj Kumar
Sathya Jothi Echo S-72500-715 Film S P Balasubramanyam, S Janaki, Chitra, Yesudas
Sathya Jothi Echo S 72500-715 Film S P Balasubramanyam, Yesudas, S Janaki, Chitra
Sathya Jothi, Sooryodaya Echo EMC-1771 Film S P Balasubramanyam, S Janaki, Chitra, Yesudas

MARATHI

Aagri Kolyancha Gava Venus VCB 347 Koli Geet Various
Aaiye Tujha Aashirwad Venus VCB 377 Devotional Various
Ashi Rangli Ratra Venus VCB 374 Pop Various
Anand Shine – Milind Shinde Lok Geet Venus VCB 477 Folk Anand Shinde – Milind Shinde
Aarti Sangrah Venus VCB 105 Religious Various
Atma Shanti Musicraft MC 287 Devotional Neela Godse, Purshuram Taiwade
Baburao Ata Jage Vah Venus VCB 478 Film Various
Bolava Vithal Pahava Vithal MIL MC-A MID 5227 770 Religious Anupama Deshpande, Jayant Kulkarni
Bhakti Vijay Musicraft MC 144 Devotional Krishna Sinday
Dhamal Gahpati Venus VCB 475 Religious Various
Dalitanchoya Deepa Venus VCB 370 Musical discourse Shantaram Nadgaonkar
Gadbad Gotala/Dhakti Sun Venus VCF 343 Film Various
Hunda Mangnora Navra Nako Venus VCB 386 Humour Various
Irasal Karti T Series SFMC 1721 Film Suresh Wadkar, Uttara Kelkar, Shabbir Kumar, Mahendra Kapoor
Jai Jai Swami Samarth Tips JE 353 Religious Sanjay Pandit
Jay Gunraya Venus VCB 101 Religious Various
Kalyug Bigad Maval HeGhdl Musicraft MC 301 Folk Devdas Bansode
Khandobacha Gondhal Tips JE 422 Religious Anant Chiplekar and party
Khadyatil Lok Geete Musicraft MC 148 Folk Radhashyam Maharaj, Parshuram Taiwade, Sakharam Mohite
Maharashtra Lok Sangeet Venus VCB 380 Folk Sharad Kumar, Dev Dutt Sable, Ravindra Sathe
Moruchi Mawshi/Brahmachari Venus VCB 349 Film Various
Onkor Swarupa Venus VCB 501 Devotional Suresh Wadkar
Pahila Solha Pandhricha Venus VCB 480 Bhav Geet Prahlad Shinde
Satyanand Bhakti Bhajan Venus VCB 376 Devotional Shree Satyanand Maharaj
Samna Venus VCB 112 Lok Geet Ranjana Shinde, Anand Shinde
Samna Aawa Asa Venus VCB 227 Pop Various
Shree Ganpati Artya Va Geet Venus VCB 479 Religious Pandurang Dixit
Shabir Nivrithi Pawar Venus VCB 399 Folk Nivrii Pawar
Shri Chakradhar nam Smaran/Shri Chakradhar Bhajans Pramodini Chhatriya, Anil Khohragade
Shree Satchidoada Maaybapa MIL MC 13 MID 5227 773 Religious Ajit Kadkade, Uttara Kelkar, Ravindra Sathe, Sandhya Rao, Rani Varma
Sasyare Vikla Mulgaa Musicraft MC 150 Folk Rekha Irke, Lata Shadule
Varshache Sal Bara Tips JE 415 Religious Shanikumar Shelar
Var Madnacha Venus VCB 378 Folk Nadgaonkar, Vandana Vitalkar, Satisth Inamdar

NEW RELEASES

Vividh Rangi Bhar Geet Venus VCB 107 Bhar Geet Various
Ya Rao Basa Venus VCB 389 Lavni Pushpa Paghdare, Shakuntala

MALAYALAM

Ashtalakshmi Stuthi Sangeetha 4 ECB 40609 Devotional Kalyani Menon
Ayyappan Songs HMV Devotional P Leela
Ennum Padan Vaa HMV Film Yesudas
Gaana Neyvedhyam Sangeetha 4 ECB 40025 Devotional Krishnachandran
Mopla Songs from films HMV Film Various
Palattu Kunhikannan, Thacholi Ambu HMV STHV 36161 Various
Pradakshinam Sangeetha 4 ECB 40010 Devotional Jayachandran
Randu Janman/Trishna HMV STHV 36162 Various
Shree-Hari Sangeetha 4 ECB 40027 Devotional Kalyani Menon

SANSKRIT

Hantha Bhagyam Jananam HMV STHV 37609 Devotional P Leela
Lalitha Sahasranamam and Shyamala Dandakam HMV HTCS 03B 3260 Devotional M S
Sheela, D K Pattammal

TAMIL

Ashtalakshmi Pugazh Maalai Sangeetha GECDB 7189 Devotional S Janaki
Aruvadai Naal Echos LP 8000-627, EMCP 1775 Film Ilaiyaraaja, Gangai Amaren, Vani Jairam
Ayiram Pookhal Malarattum T Series SFMC 1718 Film S P Balasubrahmanyam, S Janaki, Vani
Jairam, P Susheela
Christian Songs HMV ECSP 3207 Religious Sister Sarah Navaroji, Stella Paul, Bharathi Paul, A J
Muthuswamy, G I Mohandas, R Jesiah
Great Master Great Music HMV STC 03B 6741 Classical Semmangudi Srinivasan Iyer
Kadalora Kavithaigal LP 8000-611, EMCP-1738 Film Jayachandran, Chitra, Malaysia Vasudevan
Kadalora Kavithaigal/Thendrale Ennai Thodu Echo EMCP 1767 Film Uma Ramanan, S
Janaki, Chitra, S P Balasubrahmanyam, Yesudas
K V Mahadevan-Devar Films HMV STHV 36166 Film Various
Mouna Raagam Echo LP 8000-626, EMCP 1772 Film S P Balasubrahmanyam, S Janaki
M G R - K V Mahadevan Selected Tamil Film Hits HMV STHV 36165 Film Various
Naalellaam Pournami/Kunguma Chimizh Echo EMCP 1769 Film Malaysia Vasudevan, S P
Shailaja, Chitra, Yesudas, Vani Jairam
Oruthalai Ragam Inreco 2778-C-318 Film Jolly Abraham, S P Balasubrahmanyam, P
Jayachandran, T M Soundarajan, Malaysia Vasudevan
Oru Iniya Udhayam Echo CP 8000-620, EMLP 1761 Film S P Balasubrahmanyam, S Janaki, Vani
Jairam
Panner Madhikal Inreco 2778-C-350 Film S P Balasubrahmanyam, Chitra, K J Yesudas, Malaysia
Vasudevan, Vani Jairam
Thaikkuru Oru Thallaattu Echo LP 8000-616 EMCP-1751 Film Illaiyaraaja, Chitra, Yesudas, P
Susheela, T M Soundarajan
Thaikkuru Oru Thalaattu, Unnai Thedi Varuven EMCP 1768 Film P Susheela, Yesudas,
Chitra, Ramesh, Vani Jairam
Una-khayare Vazhkiren Echo CP 8000-623, EMCP 1763 Film S Janaki, S P Balasubrahmanyam

NEW RELEASES

Vasantha Raagam Echo LP 8000-619, EMCP 1755 Film S M Surendran, S Janaki, P Susheela
Vasanth Raagam/Vaidehi Kaththiruvdhal Echo EMCP 1778 Film S Janaki, S N Sundar, P
Susheela, Yesudas, Vani Jairam, Jayachandran

TELUGU

Amrutha Gaanasudha Sangeetha 4 MSC 4286 Devotional Dr M Balamuralikrishna
Alanati Andalu (Hits of Yesteryears) HMV STHV 36156 Film T Suryakumari
Captain Nagarajan Echo LP 8000-625, EMLP 1770 Film S P Balasubrahmanyam, P Susheela
Challani Ramiyah Chakkani Seetima T Series SFML 1690 Film P Susheela, S P
Balasubrahmanyam
Hecharika Nahata 1017 Film S P Balasubrahmanyam, P Susheela
Janaranjan Echo EMLP 1776 Film S P Balasubrahmanyam, P Susheela
Ladies Tailor/Aaradhana Echo EMCP 1777 Film S P Shailaja, Rajendra Prasad, S Janaki
Raakshasadu Echo LP 8000-624, EMCP 1766 Film S P Balasubrahmanyam, S Janaki
Shree Kanakadurga Suprabhatham And Songs Sangeetha 4 MSC 4284P Susheela
Shree Varalakshmi Vrathan/Pooja Vidhanam – Kotha Sangeetha 6 MSC 6199 Devotional
H A Sastry

Key : Title/Label/Coupling No./Genre/Singers

INSTRUMENTAL

Aminutyake CBS NPX 8001 Classical N L Subash and orchestra
A place in Time CBS 10240 Traditional Jazz Dane Bmbcle
Bajwa ke Bajwa Musicraft MC 302 Pop Sunil Jamgaokar and Party
Canadian Bass CBS 10228 Jazz Champions
Fireworks Concord 04004 Film Sunil Ganguly
Indian Carnatic Jazz HMV Classical T K Ramamurthy
Koli Geet Instrumental Venus VCB 472 Koli Geet Various
Laxmi Kanta Ganguly Sound Wing SWC 126 Tagore Laxmi Ganguly
Shehnaia T Series SNMC 1720 Classical Anant Lal
Toot Suite CBS 10226 Jazz Claude Bolling

Music Companies are invited to send to 'Playback And Fast Forward' information on new releases in the new format you see in this issue. This new format has been adopted after much experimentation and we will stick with it for a long time to come.

– The Publisher

COMPANY TOP TEN

AVM

SAMSARAMADHU	Tamil film
MINSARAM	
SHANKARGURU	Tamil film
MELLA THIRANTHATHU	Tamil film
LAKSHMI VANTHACHU	Tamil film
UNNIDATHIL NAAN	Tamil film
NAAPILUPE PRABHANJANA	Telugu film
THE NE MANASULU	Telugu film
AADAPADUCHU	Telugu film
APOORVASAHODARALU	Telugu film
KALIYUGA PANDAVULU	Telugu film

SANGEETHA

GURI	Kannada film
KRISHNA KRISHNA NEE	Kannada film
SRI RAGHAVENDRA	
SUPRABHATHA	Kannada devotional
GAJANANA	
GEETHARAADHANA	Kannada devotional
MANTRALAYA MUNIVARA	Kannada devotional
KUMKUM NAYAKI	Tamil devotional
ASHTALAKSHMI PUGAZH	
MAALAI	Tamil devotional
SRI KRISHNA YASHODA	Telugu devotional
VINAYAKA KRITHIS	Classical
KRITHIS OF PURANDARA	
DASA	Kannada film

HMV

KARMA	Film soundtrack
NAAM	Film soundtrack
DAHLEEZ	Film soundtrack
IMAANDAAR	Film soundtrack
ANGAAREY	Film soundtrack
SHARARAT	Pop songs by Sharon Prabhakar
SAUGHAAAT	Ghazals by Talat Aziz
BANJARAN	Folk songs by Ila Arun
BHAKTIRAS	Bhajans by Preeti Sagar
PLAYBACK - THE 50	
MELODIOUS YEARS: VOL. I	Film compilation

ECHO

UNAKKAAGAVE VAZHKIREN	Tamil film
MOUNA RAAGAM	Malayalam film
ARUVADAI NAAL	Tamil film
KADALORA KAVITHAIGAL	Tamil film
ORU INIYA UDHAYAM	Tamil film
VASANTHA RAAGAM	Malayalam film
HOW TO NAME IT?	Instrumental
RAAKSHASUDU	Telugu film
CAPTAIN NAGARJUN	Telugu film
LADIES TAILOR/AARADHANA	Telugu film

CBS

JALWA	Film soundtrack
JEEVA	Film soundtrack
AABSHAAR-E-GHAZAL*	Ghazals by Asha Bhosle & Hariharan
JAAL	Film soundtrack
SHEESHA	Film soundtrack
NASHEMAN	Ghazals by Vishwajeet
NAWAZISH	Ghazals by Nirmal Udhas
SHINGORA	Film soundtrack
KALANK KA TIKA	Film soundtrack
SIYAH	Film soundtrack

T SERIES

SADAA SUHAGAN	Film soundtrack
ALLAHRAKHA	Film soundtrack
PYAR KE DO PAL	Film soundtrack
ASLI NAQLI	Film soundtrack
HUKUMAT	Film soundtrack
LOHA	Film soundtrack
PYAR KE KABIL	Film soundtrack
NAGINA	Film soundtrack
DADAGIRI	Film soundtrack
MUDDAT	Film soundtrack

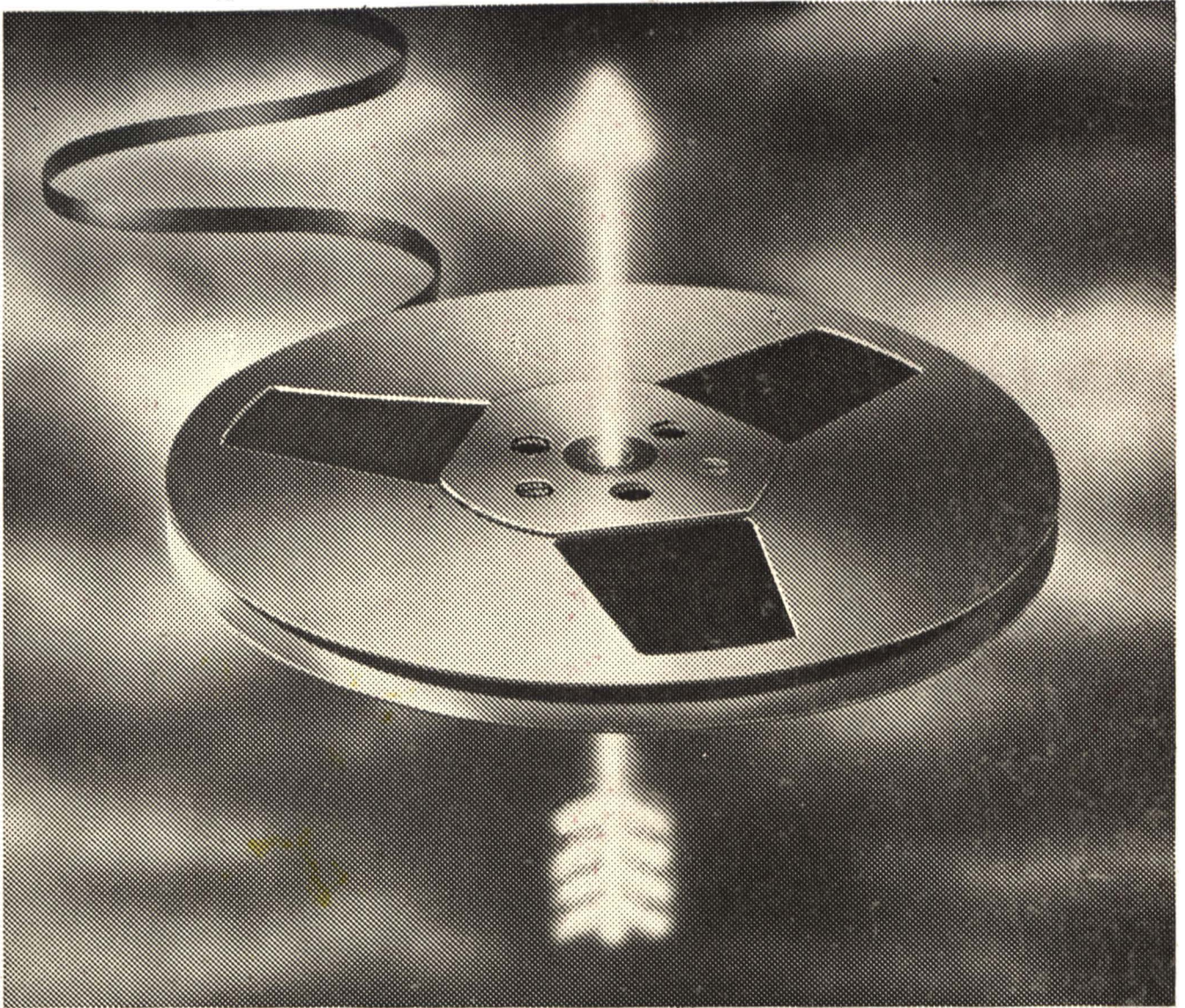
MIL

AAFREEN	Ghazals by Pankaj Udhas
DHANAK	Ghazals by Ashok Khosla
JANBAAZ	Film soundtrack
ITIHAAS	Film soundtrack
INTEZAR	Ghazals by Harendra Khurana
BHAJANANAND-II	Bhajans by Anup Jalota
AADHA RAM AADHA RAVAN	Film soundtrack
SHOBHA JOSHI IN A	
CLASSICAL MOOD	Classical - vocal
25 NON STOP HITS - VOCAL	Various Film songs compilation
NASHA	medley Ghazals by Penaaz Masani

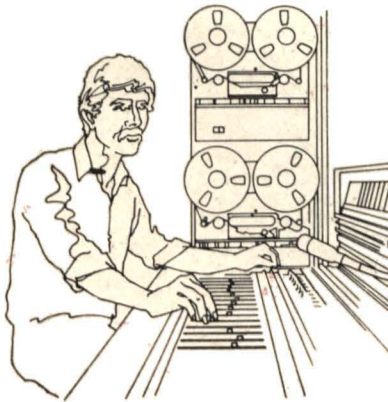
VENUS

AISA PYAR KAHAN	Film soundtrack
ANUBHAV	Film soundtrack
KHUSHKISMAT	Film soundtrack
SILA	Film soundtrack
ANJAAM	Film soundtrack
AURAT AUR PATTHAR	Film soundtrack
GHAR SANSAR	Film soundtrack
DURGA MAA	Film soundtrack
JHOOM SHARABI JHOOM	Qawwalis by Aziz Nazan & Jani Babu
OMKAR SWARUPA	Marathi devotional songs by Suresh Wadkar

MELTRON. Audio Equipment at the top of the charts.



Revox, Studer, Sennheiser, Sondor, Kudelski-Nagra, Emt-Franz



Hearing is believing. Meltron has the best of professional audio equipment. From 20 input mixers and ultra-sensitive microphones to recorders and speakers. In fact, we represent many world-famous manufacturers of audio equipment. Studer, Revox, Sennheiser, Sondor,.....

Besides, Meltron manufactures various equipments in collaboration with Studer, Kudelski-Nagra and EMT-Franz. For example, console tape

recorders (mono and stereo), professional turntables, mixers, ultra-portable tape recorders, etc.

What's more, Meltron specialises in executing turnkey audio studio projects. From engineering the acoustics of the studio to installing the equipment and training personnel.

So if you have an ear for sound quality, come to Meltron. For the most professional audio equipment. Together, we can make beautiful music.

Products of sound value.

MELTRON

Audio Visual Division.

**Maharashtra Electronics
Corporation Limited**

Plot No 214, Backbay Reclamation,
Nariman Point, Bombay 400 021
Tel: 240538 Telex: 011-6817 ME
Cable: MELTRON

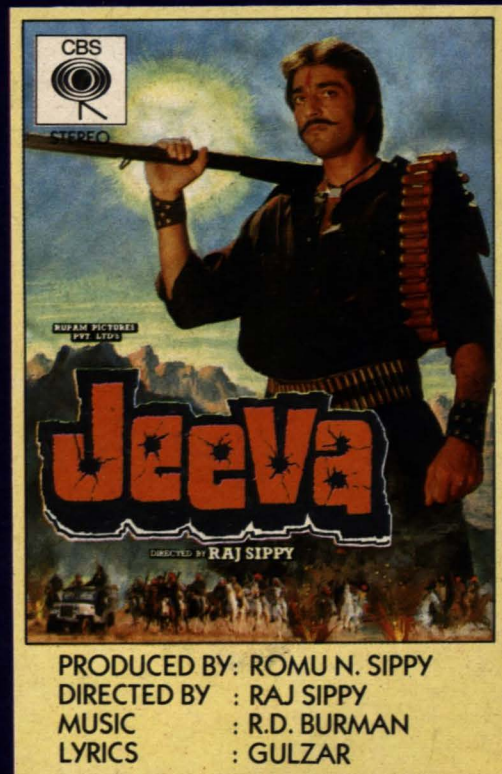
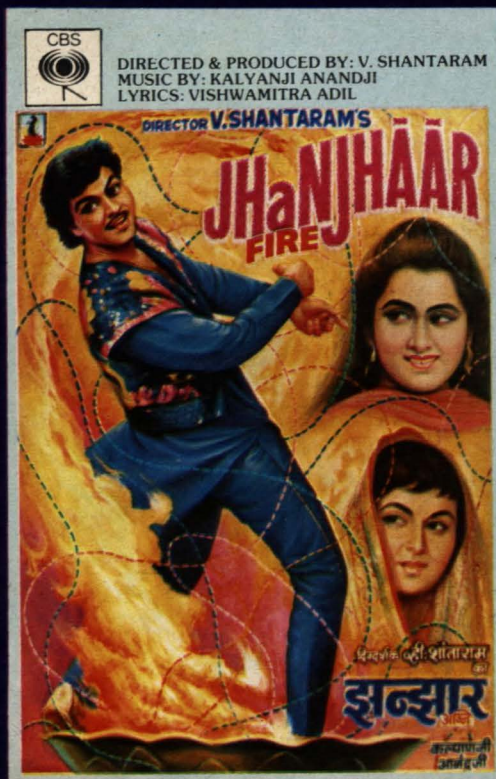
7-A, Hansalaya, 15 Barakhamba Road,
New Delhi 110 001.

Tel: 3312416 Telex: 031-2815 MELN
Cable: MAHATRON

55, Rama Nivas, 10th Cross,
West of Chord Road, II Stage,
Rajajinagar, Bangalore 560 086.
Tel: 350772 Telex: 0845-8136 MELT
Cable: MELECTRON



On CBS Records and Cassettes



CBS Gramophone Records & Tapes (India) Ltd.



Regd. Office : Dalamal Towers, 11th Floor,
Suite 1110-1111, Nariman Point, Bombay 400 021

Telex : 011-2731 TATA IN Tel : 243016, 243069, Cable RECTAPE IN. Delhi Tel : 731179-4499,
Madras Tel : 76311, Bangalore Tel : 567116, Secunderabad Tel : 70501, Calcutta Tel : 232850