

playback

▶▶ AND FAST FORWARD

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

Brisk pooja sales in Calcutta

The sublime rendering of 'chandi paath' by Birendra Krishna Bhadra, Pankaj Mullick and other famous singers of past decades, over AIR at the ungodly hour of 4 AM, ushers in Durga pooja in Bengal on the night of 'Mahalaya'. It is the most important annual event in Bengal, unthinkable without music. Every year, all music companies release special pooja records/cassettes. Every cultured Bengali household purchases at least two records/cassettes on every Durga pooja. The special pooja number of a magazine like *Desh* or *Anandlok* is as eagerly awaited as the pooja cassette of Kishore Kumar or Asha-R D Burman.

The preparation for
(Contd on page 4)

Anup Jalota's 'Shorat'

MIL is releasing 'Shorat', a twin cassette set of ghazals by Anup Jalota. The album is to be released on November 11 at a press conference in Bombay. McDowell is promoting Music India's prestige product, in a nationwide campaign similar to the recent 'Aafreen' campaign. Anup will perform numbers from the album in a 11-city concert tour, covering Bombay (3 concerts), Delhi, Calcutta, Madras, Bangalore, Indore, Nagpur, Hyderabad, Nasik, Jodhpur and Pune. Anup will also meet the press at Calcutta, Madras and Delhi. The finale is scheduled at Bombay on New Year's Eve.

The ghazals include Nasir Shaked's (Contd on page 4)

IFPI encourages small music companies

A new membership category has been created in order to encourage smaller recording companies to join the International Federation of Phonography Industry (IFPI). An amendment to the rules of the IFPI was agreed at an extraordinary general meeting, which also fixed the annual subscription for members of

the new category at Swiss Francs 30 (US\$ 17) for 1986 and 1987. The decision to create a new category has been welcomed by IFPI director-general Ian Thomas who said, "Although IFPI already has over 600 members in over 60 countries, we are concerned that we should speak for everyone in the recording industry on vital issues

(Contd on page 4)

Advertisement



The New Album from Penaaz Masani featuring
8 all new ghazals including "Shola Nahin Hota. . ."

Released by Music India Ltd (MIL)

Available on Musicassettes & Records

AVM Audio sets a trend

Some time ago, AVM Audio (Madras) released the dialogue track of their social comedy, 'Samsaran Athu Minsaram', on cassette.

The film has Visu's bold script unfurled by those like Lakshmi, Manorama, Raghuvaran and Visu himself. Within 75 days, the cassette sailed past a record 12,000 sales mark, setting a trend that other local companies are rushing

to cash in on, wherein words could sell as well as songs!

Meanwhile, AVM itself is all set to release its next dialogue cassette, of its box office hit 'Mella Thirantathu Kathavu', starring Mohan, Radha and the latest South Indian belle, Amla. For the first time, (Contd on page 4)

OUR RELEASES..



DEVOTIONALS

Dr. Rajkumar

Kannada



Sri Raghavendra Suprabhatha -
*3ECDB 3020 • Shri Manjunatha
*4MSC 4282 • Baaro Mylaarake
*4MSC 4262 • Ayyappa Divya
Darshana - *4ECDB 7252 •
Mookambika Bhakthi Kusumanjali
*4ECDB 7025 • Datta Darshana -
*4ECDB 7024 • Sri Raja Rajeswari
Suprabhatha & Bhakthi Bhava Lahari
- *4ECDB 7001 • Purandara Dasa
Krithis - 6ECDB 7038 & 4ECDB 7050
• Songs on Anjaneya 4ECDB 7029 •
Songs on Sri Raghavendra Swamy
4ECDB 7009

P. Susheela



Devi Vandanam (Tamil) - 4ECDB
7232 • Kanaka Durga Suprabhatham
(Telugu) - *4MSC 4284 • Sri
Krishna Yasoda (Telugu) *4MSC
4266 • Sri Varahalakshmi Nara-
simha Swamy Suprabhatham
(Sanskrit) *4ECDB 7222 • Sri
Raghavendra Vandanam (Telugu) -
*4MSC 4270 • Geya Bhagavath
Geetha (Telugu) *4MSC 4253 (Vol I)
& 4MSC 4254 (Vol. II) • Govinda
Smaranam (Telugu) *4ECDB 7152
• Sai Geetham (Malayalam)
*4ECB 40031

Vani Jairam



Devi Geetha Sudha (Telugu) *4ECDB
7254 • Devi Geetharchane (Kannada)
*4MSC 4299 • Kumkuma Nayaki
(Tamil) 4ECDB 7192 • Gayathri
Suprabhatham & Bhajans (Sanskrit)
*P4ECDB 7226 • Kanirasa Kavi
Malai (with T.L. Maharajan) (Tamil)
*P 4ECDB 7262 •

K. Veeramani



Iyyappa Darisanam - * 4ECDB 7221
• Maruvathur Amma (Tamil)
*4MSC 4273 • Iyyappan Kavasam
Alangara Malai - *4ECDB 7265
• Arul Isai Padalgai *4ECDB 7061
• Raghavendra Darshanam -
*4ECDB 7182 •

S. Janaki



Ashtalakshmi Pugazh Malai (Tamil)
- 4ECDB 7189 • Iyyappa Aradhana
(Kannada) - with G. Bala Krishna
Prasad *4MSC 4296 • Iyyappa
Geethikashtakam - with G. Bala-
krishna Prasad (Telugu) *4ECDB
7156 • Mantralaya Munivara -
*4MSC 4280 • Songs of Annama-
charya (with G. Balakrishna Prasad)
4ECDB 7150 • Thyagaraja Krithis
6ECDB 7099 • Telugu Devotional -
4ECDB 7114 • Raghavendirar Isai-
amudam (Tamil) - 4ECDB 7181 •

S.P. Balasubrahmanyam



Gajanana Geetharadhana (Kannada)
- *4MSC 4295 • Pranamami Gana-
nayakam (Telugu) *4ECDB 7109 •
Devi Mookambikai (Tamil) *4ECDB
7062 • Raaga Rathi - with S.P.
Shailaja (Kannada) 4ECDB 7134
Mavu Bevu (Kannada) *4ECDB
7008 •

Bombay Sisters



Lalitha Sahasranama Stotram
(Sanskrit) *6MSC 6174 •
Soundarya Lahari (Sanskrit)
*6ECDB 7144 • Deiveega
Thenisai (Tamil) - *4MSC
4251 • Abhirami Ammai
Padhikam (Tamil) - *4ECDB
7228 • Thiruppavai (Tamil)
*9ECDB 7287 • Raghavendra
Suprabhatham & Songs (Tamil)
- *4ECDB 7180 •

Dr. Seergazhi S. Govindarajan



Sakthi Velan Songs (Tamil) *4MSC
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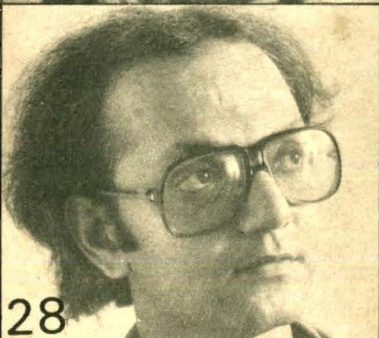
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REVERB

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A poem on 'Aafreen'

Inspired by the sales of 'Aa-
freen', I have composed a poem on
the 'bravo' effort.

*'Aafreen' O Aafreen hae tujhko ae
Pankaj Udhas
Tu ghazal ki aabroo hae aur ghazal
walon ki aas*

*'Maikade' mein tere hardam jashne
rindana rahe
Ta qayamat raqs mein ghazlon ka
'Paimana' rahe*

*Ho 'Muqarrar' ki sada tere
'Tarannum' ke liye
Teri 'Aahat' aur tere shireen
tabassum ke liye*

*Geet aur sangeet ka 'Nayaab' ek
sangam hae tu
Har dimagh O dil pe jo chha jaye
woh sargam hae tu*

*Parsa O rind ko yaksaan teri
'Mehfil' aziz
Hae 'Khazana' tere fun ka har jagah
hardil aziz*

*Wasl mein koi magan ho ya ho
'Furqat' mein udas
Hae shareek-e-haal sabka har
ghali Pankaj Udhas*

Afzal Usmani
Rhythm House
Bombay

Association of Professional Recording Studios (APRS)

Today in India, we have excep-
tional recording studios. With the
development in the music industry,
many studios are coming up. To
develop the manufacturing base
for pro audio equipment, some or-
ganizing is definitely needed. With
the publishing of Playback And
Fast Forward, our industry has at
last a journal, where the concerned
individuals and establishments can
be addressed. I wish to draw the
attention of all recording studios
operating in India, to an urgent
need to form an Association of Pro-
fessional Recording Studios. This
unique association could represent
two very closely-linked industries,
the pro audio equipment manufac-
turers and the users, that is, record-
ing studios and hire facilities.

The APRS can also approve and
set up educational establishments
and courses covering some of the
skills necessary for entry into pro-
fessional recording industries. The
APRS, like all industry organiza-
tions, can be best described pri-
marily in terms of how it could
serve its members. It will act as the
industry's voice, addressing gov-
ernments and others - including of
course the record industry which
will be a major beneficiary of the fa-
cilities provided by APRS.

The APRS in India could keep In-
dian studios up to date on techni-
cal matters and collectively contact
engineers for repairs and service.

We would like all recording stu-
dios to come forward and form this
association in India. Rave is glad to
offer its offices as a secretariat and
to undertake the task of enlisting
members and registering the asso-
ciation.

Rajesh Jhaveri
Rave Audio Visual Enterprises
Pvt Ltd, Dhanraj Mahal
Apollo Bunder, Bombay 400 039

A magazine worth preserving

Your magazine makes inter-
esting reading. I would like to sug-
gest some points regarding the
magazine.

One would like to preserve the
magazines as one needs to have
access to information on new re-
leases, pro audio and technical
sections frequently. What can you
do in this regard?

The time for solving the Musi-
crossword, one feels, is too short.
Particularly for the overseas rea-
ders. How about extending the
deadline?

Hussein Sheik
Burundi
Central Africa

A chance to keep in touch

I'm one of the subscribers of
your magazine, and I want to thank
you for giving us (Indian music peo-
ple) the chance to keep in touch
with what's happening in the mu-
sic field. Keep up the great work.

Remo Fernandes
Siolim
Goa

Venus establishes duplication facility

VENUS Records and Tapes Pvt Ltd, Bombay, is setting up a professional loop-bin system and high speed duplication facilities, with a daily capacity of 12,000 cassettes. Five slave units of the Otari DP-80 system have been imported from Singapore for the purpose.

The Otari system involves the 1/4 inch tape loop-bin master unit, which is the playback machine equipped to transfer recording signals to the duplication slave units, which record on 8 mm magnetic tape pancakes. Both sides are recorded simultaneously and continuously on the entire length of the pancake, which is normally 25 C-60's. The continuous length of the pancake is then loaded in C-0's and each pre-recorded cassette length is separated with a signal which is picked up by a magnetic playback head on the automatic C-0 loader. Venus is also installing the Otari T-1501 audio cassette tape loader.

Bombay has already excess installed capacity in the professional loop-bin system. Sagarika, Universal, Vidicon and Oriental are among the major independent duplicators. Music India Ltd, too, has its own system installed at its Bombay factory. Most of the independent duplicators have been working on marginal profits. With Venus installing its own production facility, competition is bound to increase and may reduce prices further to unprofitable levels.

Navratri sales subdued

HMV's plans to release five cassettes in Gujarati during the Navratri festival have not materialised. The cassettes slated for release were 'Hari Yash Geetika' featuring Mahendra Kapoor, Usha Mangeshkar, Aarti Mukherjee, Hansa Dave and Purushottam Upadhyay; 'Chhanu Chhapnu' - Lata Mangeshkar, Asha Bhosle, Geeta Dutt; 'Sant Vani' - Narayan Swami; 'Folk Music of Gujarat' - Abhram Bhagat, Anurmal Karantaki, Asha Bhosle, and others; and 'Lagma Geeto' - Bharati Vyas, Hemangini Desai, Pauravi Desai, Jhanvika Desai and Kundan Thaker. However, none of these

cassettes were released - stocks were expected from Calcutta but they never showed up.

The market for Navratri cassettes has been down for the past three years. In Bombay, the craze for dandia and garba cassettes has petered out. Wholesalers do not expect huge sales of such music. Babla's 'Drum Dandia' from MIL was the best-selling cassette this season. Raj Audio made it with 'Moti Vairana Chokma - Non-stop Dandia Ras - Parts I and II' by Damayanti Bardai and Kashyap Vyaas. 'Disco Garba and Dandiya' by Pradip Lad, released on Venus, was also successful. MIL promoted 'Drum Dandia' through a tie-up with Cadbury. Every buyer of Cadbury's 5 Star chocolates was entitled to buy the cassette at a discount price of Rs 15, compared to Rs 30 without the bargain offer. MIL set up over 100 stalls at dandia dance pandals. Sales have crossed the gold mark of 15,000 cassettes, in just four weeks.

Megaphone-Gathani tie-up

GATHANI Record Co, Calcutta, has recently released the following albums licenced from the Megaphone Co: 'Tunes from Tagore Songs on Guitar - Batuk Nandy', 'Maa Maati Manush', 'Satinath Mukherjee - Modern Bengali Songs', 'Bengali Songs - Bhishmadev Chatterjee', 'Shankar Banerjee - Comic Songs', 'Gangaputra

Bhishma - Jatra', 'Devi - Jatra' and 'Bengali Film Hits.'

Megaphone is one of the oldest record companies based in Calcutta. Kamal Ghosh, chief of Megaphone, feels confident about licensing his repertoire to another local label, as most of the releases have been featured on Megaphone in the past two years.

On the Bengali music scene, Megaphone has the finest artistes and the best repertoire. Some of the most prestigious releases are on the Megaphone label.

CBS goes to Sabarimala

IT'S pilgrimage time for Sabarimala, the hill shrine in Kerala. And CBS has two special releases in the pipeline for devotees, to be released in November and December. The first, 'Ayyappan Pugazh Paadal' features popular playback singer Jayachandran. The cassette has two songs sung by Ramani who has also scored the music. The tracks written by Hariharan and Ramanathan are in praise of Swamy Ayyappa, and are in Tamil. Produced by T N Janakiraman of Trinity Creation, the cassette will be followed by a LP.

'Sruthi Manoharam - Ayyappa Navarathnam', in Telugu, is produced by Gora Sinha of Maha Musettes. The lyrics, written by Shravan and K V S Prasad, have been set to music by K S Prasad and sung in Telugu by S P Balasubramaniam.



L to R: Singer S P Balasubramaniam and music director K S Prasad during the recording of 'sruthi Manoharam - Ayyappan Navarathnam', at Bani Centre Studios, Madras.

AVM Audio sets a trend

(Contd from the cover)
rival music giants, Ilaiya Raja and M S Viswanathan, teamed up through six tracks by S P Balasubramaniam and S Janaki.

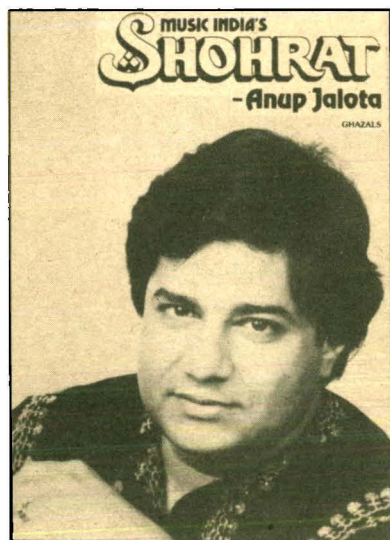
"If our getting together could give music-lovers a better fare, then what is wrong? Rivalry could be forgotten and this could happen more often with other music directors too!" explained Raja who has orchestrated the melodies of MSV (in whose orchestra he played during his early struggling days as a guitarist).

AVM has also encouraged two other MSV assistants, Sampath and Selvam, to take off as independent music directors. The cassette, the soundtrack of PSV Pictures 'Oodangal', shows surprising maturity through 6 tracks (lyrics: Vairamuthu) for a debut venture. In its bid to encourage new talent, AVM is now gearing-up to launch its next greenhorn music director Sangeetha Rajan on cassette 'Poo-vukkul Bhoogumbam', slated to be released by none other than the Tamil Nadu Chief Minister himself!

Anup Jalota's 'Shorat'

(Contd from the cover)
'Patthar bana diya mujhe rone nahin diya' and Saba Afghani's 'Lutaa ke yaahe mohabbat mein'.

'Shorat' will be Anup's sixteenth ghazal album.



Anup Jalota

IFPI encourages small music companies

(Contd from the cover)
such as piracy and private copying. Now newly formed and more specialised companies will be able to join their international organisation and benefit from IFPI's activities on their behalf."

The problems of copyrighting material aired over the electronic media have to be dealt with thoroughly. Perhaps an entirely new technological back-up, support and follow-up is necessary.

Brisk pooja sales in Calcutta

(Contd from the cover)
the pooja-cassette starts as early as April. Lyricists are commissioned to write special songs and music directors compose catchy tunes. The release of these pooja numbers is preceded by attractive and aggressive publicity campaigns through local newspapers, magazines and AIR. The cassettes are finally released around Vishvakarma pooja, about three weeks before Durga pooja.

Lately, new labels such as Venus, Concord, Kiran, Symphony and T Series have started making a few pooja numbers, but HMV still reigns supreme in the pooja repertoire, mainly because all the leading Bengali singers have a contract with it and also because HMV too has become a part of the tradition that a Bengali holds dear. This year, HMV's pooja galaxy includes such luminaries as Hemanta Mukherjee, Kishore Kumar, Manna Dey, Asha-R D Burman, Sandhya Mukherjee, Anup Ghosal, Bhupen Hazarika, Ramkumar Chatterjee, Firoza Begum, Shyamal Mitra, Krishna Chatterjee and others.

Concord Records, a three-year-old company, has released six new pooja numbers. The market was awaiting Concord's pooja albums. Of these, 'Subir Sen' (a re-recorded compilation of his popular hits), 'Arati Mukherjee' (modern songs), 'Runa Laila' (folk songs) and 'Sunil Ganguly' (new Hindi film instrumentals) are doing extremely well. Two of these - 'Arati Mukherjee' and 'Sunil Ganguly' - have sold over 10,000 cassettes each. With intelligent selection of numbers, flaw-

less sound quality and eye-catching inlay cards, Concord has carved a niche for itself in the Bengali music market. Arati, one of the highest selling Bengali artistes of HMV, is featured on Concord

Megaphone released eight new pooja numbers. A live recording of Purna Das, the best living 'baul' (folk) singer, at Royal Albert Hall, London, a collection of Tagore songs by the stalwart Debabrata Biswas, a new Bengali pop cassette by Usha Uthup and a play on the life of Saint Chaitanya

Gathani's 'Bodo Didi' (opera), 'Sanjher Shahnai' (opera) and 'Amar Kantak' (film) did brisk business. 'Amar Kantak', has songs by Kishore, Asha and Amit, is the other prestigious Gathani release.

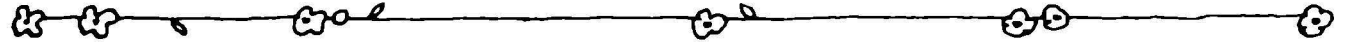
Kiran, another small label, has released three new cassettes, of which those of Sanjit Mondol and Gosto Gopal Das (folk) did moderate business, particularly in the small towns.

MIL has released four Bengali film cassettes for the pooja season. Of these, 'Samrat-O-Sundari' (which has Pankaj Uddhas' first Bengali song as its highlight) and 'Bauma' (featuring Kishore, Asha, Shabbir, Mohd Aziz and Anuradha Paudwal) are doing well.

T Series is also trying to enter the lucrative Bengali market. It has released cassettes of two new singers, Sanjogta Banerjee (modern folk) and Sanu Mukherjee (modern songs), besides three 'Jatra' (drama), 'Kallo Meyer Kanna', 'Naraker Phool' and 'Bhikari Shor'. Only the last of these sold well.

A new entrant, Symphony Recordings (India) has become a name to reckon with in the Bengali music industry. Symphony released about a dozen cassettes for the pooja. Of these, a cassette on the famine-stricken people of Africa, titled 'Oder Jonne Ek Phota Jol', a live recording of Purna Das with Bob Dylan at the famed Carnegie Hall. Purabi Dutta's Nazrul geeti and Debabrata Biswas' Tagore songs, are their best releases.

Venus has recorded special pooja cassettes by Shabbir, Mohd Aziz, Anuradha Paudwal and Lata Mangeshkar. Lata's 'Oi Dake Kokila' sold over 30,000 cassettes. Market sources report that sales of this cassette could have exceeded 50,000, but for the poor and erratic supply from the company Stocks



All new
songs by
'Mehdi Hassan'

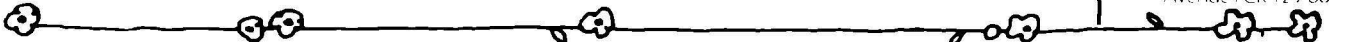
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Double
Cassette

Q CONCORD
RECORDS

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and the
sweetest



Avenues CR 129 86

NEWS

were exhausted and were not replenished. Other offerings – cassettes of Aziz, Anuradha and Anwar – sold less than 3,000 each. Sadly enough, Inreco, one of the oldest music companies in the country, is not releasing any pooja numbers this year.

The entry of new labels into pooja music has in no way cut into the HMV market. Pooja music has become synonymous with HMV and HMV enjoys a special place in the heart of the Bengali bhadralok. This year HMV's 'Sharad Arghaya', as the pooja numbers are called in Bengali, is one of the best pooja repertoires it has brought out in a long time. HMV promoted these 30-odd cassettes in a big way.

Mr Karim, HMV's promotion manager, spoke enthusiastically to Playback And Fast Forward of the plans HMV has chalked out to market pooja cassettes. HMV made special specimen cassettes containing one number each of every artiste included in the 'Sharad Arghaya', interspersed with relevant commentaries. These cassettes were distributed free in important pooja pandals, which play a very important role in popularising the songs. Again, apart from the usual newspaper and magazine insertions, 15-minute radio programmes featuring snatches of new releases were broadcast on AIR Calcutta thrice a week. The recent anti-piracy drive in Calcutta has also contributed to the increase in sales. Sales have increased by almost 25%. The Kishore, Asha and R D numbers are already runaway hits. Other singers such as Sandhya Mukherjee, Haimanti Shukla, Manna Dey, Firoza Begum, Anup Ghosal, Bhupen Hazarika and Sivaji Chatterjee are also expected to get high ratings.

HMV's pooja offering includes two ambitious cassettes, 'Ghamada' by eminent playwright Premendra Mitra and 'Oedipus Rex', the Bengali adaptation of the legendary Greek drama, by Shambhu Mitra, the versatile artist. V Balsara, after a gap of several years, has returned to his old company with a delightful cassette of instrumental versions of Bengali film hits.

There is no denying the fact that these special cassettes and record releases have certainly made the Durga pooja in Bengal a lot more melodious.

Cassettes and Components Manufacturers' Association

THE Indian Cassettes and Components Manufacturers' Association was formed in 1980, with its registered office in Bombay, to promote co-operation among the manufacturers and to safeguard the interests of the trade and industry. It has offices in Delhi and Madras too.

The Bombay unit of the association is presided over by Mr S Venkat Raman and the office bearers are Mr Vinod Doshi, Mr Jansachand Savla and Chandran Khubeliandran. Mr Ajith Jain is the president of the Delhi unit and the Madras unit is headed by Mr Ramesh Jagtiani. The other office bearers are Mr Bajaj Manohar, Mr Goel and Mr S Ramachandran.

Mr Raman hopes that all cassette assemblers and moulders will come forward to join the association.

The Bombay office-bearers can be contacted at 7 Kiln Lane, Off Lamington Road, Bombay 400 007; the Delhi address is 45, Rani Jhansi Road, New Delhi, and the Madras representatives will be available at 18/2, Narasingapuram Street, Mount Road, Madras 500 042.

Jai and Audio Fine organise seminar on tape industry.

JAI Electronic Industries Private Limited (Jai) and Audio Electronics Private Limited (Audio Fine) have co-sponsored a seminar on the technological needs for the manufacture of audio cassette tapes with the Small Industry Service Institute, Ministry of Industry, Govt of India.

This programme was designed mainly to give information on the technology of cassette tape manufacture in the country. The participants were from small scale industries dealing with the manufacture of audio cassette tapes and components. Prospective entrepreneurs also participated.

The group met to discuss problems the entrepreneurs face in running the industry.

The minutes of the seminar will be sent to the Secretariat at the Ministry of Industry to follow up on policies and projects covered.

Mr Prasad, of Audio Fine, Bombay, is apprehensive about a powerful lobby which is trying to keep imports of Jumbos open. This could be disastrous for our tape coating plants.

Pirated-cassette studio in Calcutta

THE Calcutta police recently traced a studio at Baranagar in 24-Parganas, Calcutta, allegedly manufacturing pirated audio cassettes.

Records, pirated cassettes, blank cassettes, nine foreign record players, nine foreign tape decks and other instruments were seized from the studio. The seized articles are worth Rs 2.5 lakhs.

This is just one more of the raids on the pirates.

Earlier, the Calcutta police had seized thousands of pirated cassettes from different parts of the city.

The police traced the studio through a tip from a pirated cassette dealer who was arrested after they raided his shop in the Jorasanko area in central Calcutta.

Such police action is necessary but the problem can be solved only through public awareness and active cooperation by cassette buyers. They will probably pay a little more in the short run but ultimately both the quality of tapes and excellent programme contents will neutralize the adverse effects of price hike.

IBH marketing tie-up with Pantape

PANTAPE Magnetics Limited, based in Bangalore, has entered into an all-India marketing arrangement with India Book House (IBH). IBH will utilise its establishments in Pune, Bangalore, Calcutta, Madras, Hyderabad, Delhi, Trivandrum, Chandigarh, Ahmedabad, Patna and Bombay, to distribute the blanks. Marketing has commenced with the High Energy (HE) series. Pantape has entered the market with C-60's, priced at Rs 15.



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Sudha Malhotra

CBS records Sudha Malhotra

SUDHA Malhotra, popular ghazal singer, is working on a ghazal album, which will feature Daswani, along with Sudha herself.

According to Sudha, the album to be named 'Mehfil', will consist of a live recording. 'Mehfil' will feature ghazals written by Sudha and also by Daswani.

That's not all. CBS is to cut an album of bhajans with Sudha Malhotra. She will be singing two duets with the budding young singer, Vishwajeet; each of them will have three solo tracks to their credit. Arjun Daswani will compose the tracks for this album.

'Aafreen' – Triple Platinum

PANKAJ Udhas was presented a triple platinum for 'Aafreen' by Amitabh Bachchan, MP, at a glittering function organised by MIL at the Oberoi Towers recently.

The album sold a whopping 240,000 sets (including musicassettes and LPs), which makes it the top selling ghazal album in the country to date.

The release of the album was followed by a 12-city concert tour by Pankaj Udhas. More than 31,000 people attended the concerts all over the country. Even in the South, where ghazals are not so popular, Pankaj performed to packed houses.

Speaking at the presentation ceremony Amitabh Bachchan denounced that big-bug of the music

industry – audio piracy. "Audio piracy is a crime and it deprives the artist of his revenue and the manufacturers of their legitimate dues", he said. He praised the legitimate music industry for surviving the onslaught of piracy. He pledged his support to all anti-piracy groups.

Amitabh appreciated MIL's initiative in promoting non-film music particularly of artists like Pankaj Udhas.

V J Lazarus, vice president, MIL, and Shashi Patel, chairman, MIL, were present on the occasion.

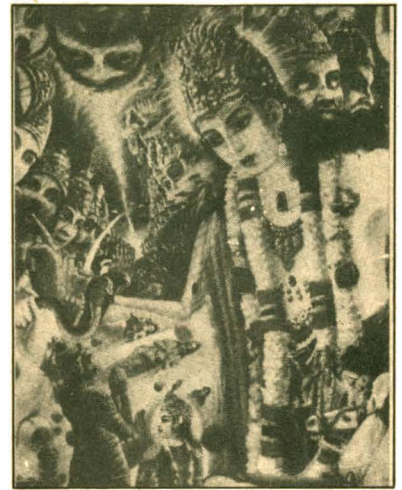
Minoo Purshottam's Bhagwad Gita

SINGER Minoo Purshottam has launched a very ambitious project all on her own. She is producing the entire Bhagwad Gita. The project is dedicated to her spiritual master, Gopal Krishna Goswami, head of the International Society for Krishna Consciousness (ISKCON), who is based at the Hare Krishna temple at Juhu, Bombay, as head of the Indian zone.

All 18 chapters will be rendered by Minoo in different ragas like Shivrānjani, Bhairavi, Bhairav, Kedar, Murwah and Todi among others. Her guru, Gopal Krishna Goswami, will give the English translation. The Marathi translation is by Bal Kudtadkar, and the Hindi translation is by Laxminarayan Garg and Brij Bhushan. The entire set will be available in nine cassettes. Special illustrations were se-

lected by Minoo on her recent trip to Brindawan; each inlay will carry a different design.

The cost for the entire production will be borne by Minoo Purshottam. She is eager to complete the project by the end of November and is looking forward to distribute it in co-operation with a music company which could market the set at retail outlets all over the country. The set might not be available at the ISKCON temples, as



Minoo Purshottam's Bhagwad Gita.

Minoo has still not decided on selling it to the temple authorities. She expects the set to be marketed at Rs 200.

All music companies interested in marketing this prestigious product may contact Minoo Purshottam at Hamsafar 20th Road, Khar, Bombay. Telephone: 539270.



Amitabh Bachchan, MP, presenting the triple platinum disc of 'Aafreen' to Pankaj Udhas. L to R: V J Lazarus (vice-president of MIL), Pankaj Udhas, Mrs Udhas, Shashi Patel (chairman, MIL), and Amitabh Bachchan.

Mehdi Hassan's 'Shahad' on Concord

NINE years ago Mehdi Hassan ushered in the ghazal 'wave'. Since then, the popularity of ghazals has increased rapidly; new dimensions have been added, new styles have emerged to keep the interest in this repertoire alive.

'Shahad' is Mehdi Hassan's first



Mehdi Hassan

studio recording in India. The double album features classics like 'Jab bhi ati hai teri yaad kabhi sham ke baad', 'Jab tere nain muskarate hain'.

Singers like Mehdi Hassan and Ghulam Ali are used to an open style of singing, that is, not singing to pre-phrased, pre-set music and

notations. Concord went ahead and recorded the maestro with just a harmonium and tabla. Later, they used the multi-track facilities at Western Outdoor Studios to overdub other instruments like santoor, sitar, sarangi, accordion and guitar. "We worked backwards to create the colour that we wanted," says Biswanath Chatterjee of Concord, and is all praise for G S Moolky who arranged the music and Daman Sood of Western Outdoor who engineered the recordings. They all agree that it is both challenging and innovative to do things which are not done conventionally.

Chandan Dass' 'Guzaarish'

MUSIC India has produced what will be singer-composer Chandan Dass' seventh ghazal album and his third album of the year. The album, 'Guzaarish', is to be released on November 26 at a function at Oberoi Towers. 'Guzaarish' (which means 'request') will have seven ghazals, two composed by Anwar Usman and the rest by Chandan Dass himself.

The ghazals are written by Bashir Badr, Ibrahim Ashk, Murad Lucknovi, Nida Fazli, Yamini Dass and Doha Saheb (Nida Fazli's father).

The album got the name, 'Guzaarish' on Chandan Dass' suggestion. He says, "I was keen on giving an absolutely fresh title for this album."

Chandan is happy with three ghazals. 'Khel ne waste dil kisi ka



Chandan Dass

chayae', by Murad Lucknovi, Nida Fazli's, 'Apna hum leke kahi aur na jaya jayae' and one penned by Bashir Badr, 'Yeh kask dil hi dil mein chubhi reh gayee, Zindagi mein tu nahin yeh kami reh gayee'. The ghazal market is big business and Chandan is likely to be very much in the public eye.

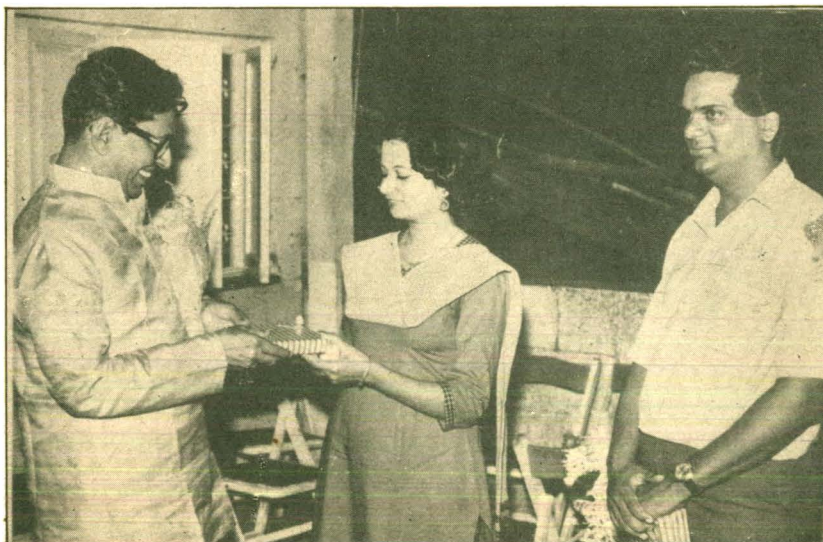
Music India has tied up with Fuji and every buyer of the cassette will get one sticker print of Chandan free. Pirates will not have this facility. The entire campaign is being supported by the press, hoardings, bus shelters, posters, and on the counter cassette holders. MIL has arranged promotion concerts in Delhi, Calcutta and Madras.

Siddhkala - Marathi label launched

SIDDHKALA Enterprises, a new label operating in Bombay and Pune, has recently released 'Ragas Of The Evening And Night', a debut album by Pandit Vinodbhushan Alpe. He studied under Pandit Nivrattibua Sarnaik for his diploma in music (MVC) of Bombay University.

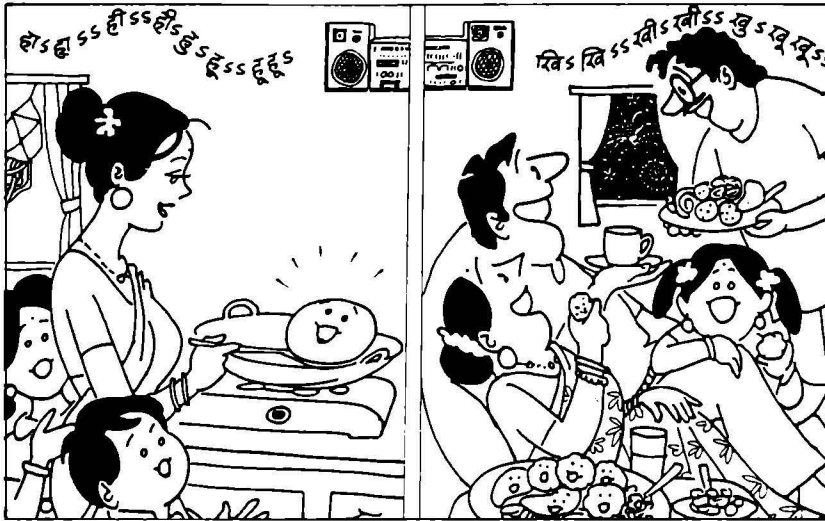
Another release is a twin cassette, featuring a famous drama by Bal Kolhatkar, a well-known dramatist on the Marathi stage.

Siddhkala has recently launched another novel cassette, this time featuring two stories 'George' and 'Bandini' by well-known author Ashok Chitnis. Ashok has two hundred story-telling performances to his credit. Ashok's daughter Mugdha has been given a break by Anant Kulkarni, promoter of Siddhkala Enterprises. She has recited interesting stories on a new cassette. Mugdha trained under the



Mirajdar, well known author, releasing Mugdha Chitnis's 'Katha Kathan'. Looking on is Anant Kulkarni, promoter of Siddhkala.

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The first Marathi audiomag, 'Siddhkala 'Sound' Diwali Issue 1986'.

famous story-teller V P Kale. So she has had both an illustrious father and an eminent guru to chisel her naturally good voice.

Anant Kulkarni, associated since 1979 with Ghasias & Co, leading dealers in records and cassettes in Bombay and Pune, recently left the firm to set up his own company.

During Diwali, all Marathi magazines put out special issues, which are extremely popular and feature the best articles from famous personalities. Kulkarni has attempted to cash in on this craze with a special Diwali magazine on audio, titled 'Siddhkala Sound Diwali Issue 1986' which he expects to go down well with the public. The company hopes to release an issue each year.

The cassette features V P Kale, Madhav Gadkari, Ramesh Mantri, Jaywant Dalvi, V A Buva, Pramod Navalkar, Ashok Shevde, Shankar Vaidhya, Bal Kolhatkar, Kamlakar Vaishampayan and Raj Kishore Rane. Such an irresistible collection of famous and loved authors and poets should succeed.

Other cassettes released by Siddhkala include Sadanand Chandekar (mimicry), Kamlakar Vaishnampayan (Kathakathan), Shripad Paradkar (Hindustani classical vocal), a devotional cassette on Shree Ramdas Swami's slokas, another novel cassette of evening prayers by Sharad Jhambekar and Uttam Kelkar.

This new Marathi label is likely to make it in the state, particularly since a substantial section of the literate Marathi public is very much in the market for such releases.



Lalit Gurwara

Lalit Gurwara – debut artiste

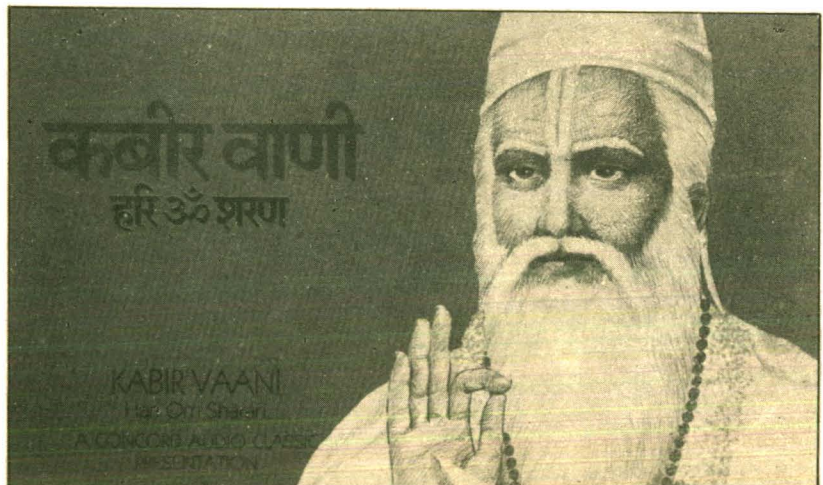
'MEIN Ghazal Hoon', the debut album of Lalit Gurwara, was presented by Anup Jalota recently. Anup has also scored the music for the album which has been released by MIL.

Lalit began taking lessons from Ustad Yunus Malik in 1976 and auditioned for AIR in 1981 where she was accepted as a D-grade artiste.

She sang a ghazal at a variety entertainment programme organised by her husband Dr Gurwara at the Birla Matushri Hall, Bombay, in 1974. Mr Desai of Bombay Door-darshan who was present on the occasion was so impressed that he approached Lalit after the programme and asked her to perform for Bombay TV. Lalit also appeared in the Sham-e-Ghazal national programme this year. Her second album is being produced by MIL.

Hari Om Sharan's 'Kabir Vani'

THIS is Hari Om Sharan's solo double album after many years and features 16 immortal bhajans of Kabir. This is the first time that Hari Om Sharan has sung for Concord and the album features popular Kabir bhajans like 'Janam tera baato hi beet gayo', 'Gunhat ke pat khol', 'Man na rangaye jogi', 'Maati kahe kumhar se'. Recorded at Western Outdoor Studios with music arranged by G S Moolky, this double-pack cassette is scheduled for release before Diwali.

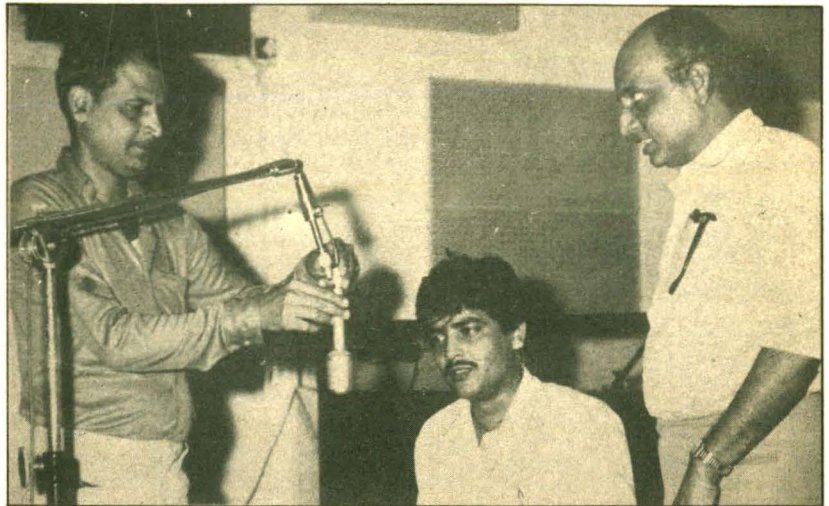


Hari Om Sharan's 'Kabir Vani' on Concord.

Diwali releases from Gramco

HMV has scheduled for release during the Diwali season, an album of Udit Narayan's bhajans called 'Bhajan Vatika', Hari Om Sharan's 'Aarti Vandan', P D Jalota's 'Bhajna-shram' and 'Bhajman Narayan' by Anand Kumar C.

Another album, 'Meera Bhajans', which is a collection featuring top artistes like Lata Mangeshkar, M S Subbulakshmi, Juthika Roy, Asha Bhosle, Kishori Amonkar, Lakshmi Shankar and others, is also slated for release during this period.



Udit Narayan (centre) at the recording of 'Bhajan Vatika'.

Music India's ghazal released

MIL has released ghazal albums of Sonali Jalota and Penaaz Masani.

Sonali's second ghazal album 'Dilkash' was released on October 16 and Penaaz's 'Dhadkan' on October 29. At the release function, Penaaz was awarded a gold disc for 'Nasha' by Dev Anand. 'Dhadkan' is Penaaz's third album of the year and the 11th of her career.

Sonali, with her second album, tries to break out of Jalota's halo. The general impression is that she does sing 'only' because she is a Jalota by marriage! She will promote the album on stage with concerts in Bombay, Delhi and Calcutta on November 11 and Bangalore on November 20.

Sonali says: "My favourite on the album is 'Bhuj gaya dil' by Khumaar Barabankvi; a slow number on account of the lyrics. The other numbers which are very popular are



Farida Khanum

'live' 'Sirf itna sa' and 'Mausam roop singar ka'. These have been included in the album. Another evergreen traditional number 'Payaliya chanan chanan bole' has also been included. MIL has packaged a 'popular' compilation.

Farida Khanum and Reshma from Pakistan

'GHAZAL Paikar', a live recording of ghazals by Farida Khanum, and 'Haye-O-Rabba', Punjabi songs by Reshma, have been released by HMV in India. The Gramophone Co of India Ltd has access to the catalogue of EMI Pakistan; both these companies are subsidiaries of the EMI-Thorn group. Pakistan does not allow the marketing of Indian repertoire, while India is more open to Pakistani artistes. HMV has released Mehdi Hassan and Ghulam Ali. These were recorded in Pakistan. Recordings of these artistes are easily available in the Indian market. In fact, they are probably among the artistes most in demand.

Konkani releases

INTERNATIONALLY acclaimed Konkani singer and pioneer in the production of Konkani cassettes, Alfred Rose has recently released his 21st Konkani cassette 'Kiss Me'. This album has 12 songs on social problems and 'Morn ad-daunk zaina' a song with a philosophical theme. Alfred Rose has written the lyrics and composed the



L to R: Ustad Faiyaz Ahmed Khan, Sonali Jalota and Javed Akhtar at the release function of Sonali's ghazal album 'Dilkash'.

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music. He has sung the songs accompanied by his wife, famous singer, Rita Rose.

United Quality Productions, the Konkani music company which has launched six titles of Peter V Fernandes, has released a new album 'New Memorable Songs'. The cassette contains 13 songs on different topics; the music is by Peter V Fernandes and Mariano, and rendered by Agnelo, Edwin, Viviana, Succrin, Young Chico and Peter V Fernandes.

Dinfa Productions, the Konkani music company which has released eight Konkani titles so far and marketed around 20 titles, has released its new album 'Selected Hits 1986'. This album is a compilation of nine old titles viz: 'Niz mog', 'Futt', 'Goychem git', 'Jivit', 'Carnival in Goa', 'Kalljidar kurddo', 'Disco Konkani '82', 'Mhozo pai khuim gelo?' and 'Mother Theresa'. It has 14 songs by Young Chico, Laura D'Souza, Sharon, Joe Frank, Wilson, Deodita, Maurice, Melba, Marianinha and Ivy.

Father Freddy J Da Costa, who made history in the Konkani cassette field with the record breaking sale of his album 'Niz Mog', has recorded his current play on a music-cassette with Laura D'Souza of 'Niz Mog' fame.

Bhajan Yatra 1986

MIL's annual Bhajan Yatra is being held at the National Centre of the Performing Arts (NCPA) on November 15, 1986. This year's programme is being sponsored by Phillips India.

Bhajan Yatra 1986 will feature Anup Jalota, Nina and Rajendra

Mehta, Ashok Khosla, Harendra Khurana, Roop Kumar Rathod, Pamela Singh, Sonali Jalota, Pradyumna Sharma, Kamahin Malhotra and Shoba Joshi. This is the third annual Bhajan Yatra organised in a row.

'Aap Ke Naam' goes gold

HMV has applied to the Indian Phonographic Industry (IPI) for a gold certification on the sale of over 1.5 lakh units of Bhupinder-Mitalee's 'Aap Ke Naam'. A sale of each

cassette or LP is equal to five units. As such, the album has already sold 30,000 LPs/cassettes, the minimum necessary for a gold certification. 'Aap Ke Naam', a ghazal album, comes under the classification of National Basic (non-film recordings in Hindustani). The ghazal duo Bhupinder-Mitalee was awarded the gold disc by HMV on October 4 at the Hotel Hyatt Regency, New Delhi. Their new album 'Tauba Tauba' was also released at the function.

Pandit Joshi's cassette released

A CASSETTE containing the recordings of Pandit Puttur Devadas Joshi's violin recital has been produced on the Inchara label of Karuna Electronics (Vittal, South Kanara).

The cassette was released by musicologist Dr Vasant Rao Rajgopadhye at a programme held to felicitate Pandit Joshi on his 61st birthday, on September 27 at Ravindra Natya Mandir, Bombay.

Mr Brijnarain, director, Sur-Singar Samsad, presided over the function. Pandit Joshi gave a much applauded violin recital on the occasion.

Hariharan and Ghulam Mustafa team up for CBS

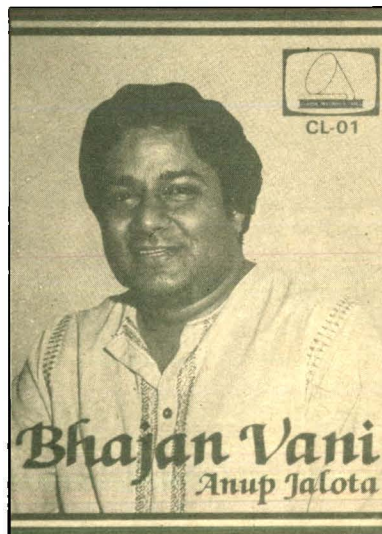
SELDOM do we have the names of both tutor and student mentioned on the cover of the one album. Hariharan, the singer-composer's third record album is one such rarity, as it has his tutor Ustad Ghulam Mustafa Khan composing along with him.

Hariharan, a CBS artiste, will be singing all the eight ghazals which are penned by an interesting group of lyricists comprising Bashir Badr, Anna Baig, Saeed Rahi, Sabir Jallalabadi and Anjam Lucknovi.

After the success of 'Sukoon' and 'Aabshar-e-Ghazal', this will be Hariharan's third ghazal album.

Songs on Lord Vinayaka released

SAPTASWARA Recording Co of Madras has released 'Vandeham



Classic surprise: Anup Jalota's double cassette pack containing 18 bhajans from Classic Records & Tapes Co Pvt Ltd. anup has not violated his contract with MIL—the tracks were recorded outside the contracted period. Pradeep Gathani has launched the new label, operating from Gathani Music Centre, Bombay. Classic has its registered office at Calcutta, but Pradeep will run the company from Bombay.

Gananayakam', a cassette of devotional songs on Lord Vinayaka, produced by Usha Jayanthy

The cassette was released at an exhibition of Ganesh idols held at the Lepakshi Handicrafts Emporium, Hyderabad. The main singers featured on the cassette are Usha Jayanthy and G Anand. The music is by J Purushottam Sai and N Bala Narasimha Rao.

It carries the traditional pooja vidhanam and Vinayaka Vrat-katha (the story of Lord Ganesha), interspersed with two songs 'Kailasa vasa karunaleda' and 'Mughda mohana roopa', by Usha Jayanthy. The lyrics for these songs are by Parnandi Saroja.

Sur-Singar Samsad award for RD Burman, Mahendra Kapoor

THE Sur-Singar Samsad, a cultural organisation for the promotion of dance and music, has decided to confer its Svar-Manthan award on R D Burman and Mahendra Kapoor, in recognition of their '25 years of dedicated service to film music'.

Both Burman and Kapoor have been very prolific.

The awards will be presented on December 14 at Bombay.

The selection committee for the Svar-Manthan award consisted of Shyam Benegal, film director; Vijay Bhatt, producer-director; Prem Dhawan, poet-musician; Kalyanji-Anandji, music directors and Kishan Sharma, AIR announcer.

Singers to perform in Kamal Barot's TV serial

NOTED singer Kamal Barot is busy with a project which sounds promising. Doordarshan has asked Kamal to produce 13 episodes, featuring popular singers. Billed as an entertainment show, the artistes will act as well as sing their popular songs to convey the ambience of the number. This should give a new fillip both to the artiste and to the song. Each episode will feature an artiste and possibly four songs, two popular numbers and two fresh



Remo at the 15 Internationalen Schlagerfestival Dresden 86, where he won three awards.

tracks performed by the singer. Kamal Barot, who has earlier released an album 'Bapu Ke Priye Bhajan' on T Series, will also feature in one episode. Other artistes to be featured include Mahendra Kapoor, Manhar Udhas, Alka Yagnik, Preeti Sagar and Anuradha Paudwal.

Balgovind Srivatsa is co-producing the serial with Kamal. Directed by Chandra Barot, well-known lyricists and composers will contribute to the show, which will be compered by a celebrity.

Doordarshan has already approved the pilot programme featuring Kamal Barot. They have already



Kamal Barot: busy with a TV serial.

been given permission to shoot the first six episodes. Says Kamal: "We are trying hard to air the serial on prime time. I don't see why music cannot win the prime time slot in a music-conscious country like ours."

The pilot programme has three bhajans and six ghazals, all render-

ed by Kamal; it features the compositions of well-known poets such as Faiz Ahmad Faiz, Qateel Shiffai and Ahmed Faraz, to name a few. The serial is awaiting sponsorship and if everything goes well, we are in for an all out musical on Doordarshan by November.

Kamal has also recorded a new bhajan album for T Series at Radio Gems. Snehal Bhaskar has set to tune eight bhajans which are written by Saraswati Kumar Deepak and Shadab.

Kamal is also an impresario and had presented Mehdi Hassan in India in 1978 and Asha Bhosle at the Royal Albert Hall, London.

Remo wins three awards at German pop festival

REMO Fernandes, who represented India at the 15 Internationalen Schlagerfestival Dresden 86, won the second prize following Xiomara Laugart from Cuba. More thrilling for the singer from Goa was the Audience Award, where electronically activated senso-computers measure audience applause, and the International Press Critics Award.

Remo sang an Indo-western raga-rock composition into which he wove a German nursery rhyme and a German song called 'So Wie Du' which was first recorded by popster Lipi.

Predictably, the media descended on Remo. He was interviewed by press, T V and by the East German Pop Scientists Guild. They were bursting with questions on pop-rock in In-

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dia. The president of the GDR Ministry of Culture presented Remo with a coin embossed with his official seal.

Before he returned, Remo recorded two songs 'Pack that smack' and 'So Wie Du' for GDR television. This will be telecast on the night of December 31 across East Germany.

Remo eclipsed 18 participants from other countries including Poland, USSR, Nicaragua, Congo and Madagascar. This was all the more creditable as his original song was a solo. He received his forms late and could not send his orchestration to the organisers of the festival on time. They refused to accept any blame for the delay, thereby implying that the hold-up occurred with one of the official Indian organisers.

At the end of the festival the ICCR, New Delhi, and the Indian embassy in East Germany congratulated Remo.

In India, Remo has released two cassettes, 'Goan Crazy' and

'Old Goan Gold', under his own label, Goana. He has recently composed, sung, played, directed and recorded music for two films, Shyam Benegal's 'Trikal' and Gul Anand's 'Jalwa'. He is now working on his third cassette on original rock/new wave compositions, which should be ready for release this Christmas, probably on his own label again.

Round-up

MUSICAL FETE: Called the Tenth Gunidas Sangeet Sammelan' to be held at Ravindra Natya Mandir, Bombay, by the Maharashtra Lalit Kala Nidhi, from November 6 to 9.

RELIGIOUS MUSIC PROGRAMME: Called 'Bhakti' Aur Sangeet Festival, held at Delhi from September 30, organised by the Sangeet Natak Academy. Bhimsen Joshi, Kishori Amonkar, Vithaldas Bapodra, were among the artistes who performed at this festival.

RESIGNED: Nathan Andrews from Akash Recording, Bombay, the

newly-formed label marketing gospel music of the USA. Andrews may take over operations of Asha Handicrafts, if they decide to discontinue the music line.

TOUR: Fifteen-year-old vocalist Shankaran Namboodiri left for Berlin recently as member of a troupe sponsored by the Kerala government. Sankaran has given 400 performances in India; his latest performance was at Shanmukhanda Hall, Bombay.

HIGHER STUDIES: Pianist from Delhi, Andrea D'Souza left for Moscow for higher studies. Andrea has been on the faculty of Delhi School of Music for the past four years. She made her debut in 1981. She has overcome physical handicaps to achieve remarkable success in her music career.

DIED: Ikramul Majid (69) at Nogaon (Assam) on October 1, following heart failure.

DIED: Bengali music director and lyricist, Manas Mukherjee (44), on October 16 at his residence in Bombay, following a heart attack.

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INTERNATIONAL NEWS

Gallup to continue BPI charts

SOCIAL Surveys (Gallup Poll) Ltd, better-known as Gallup, has been awarded the contract to continue compiling the record industry charts published by *Music Week* and broadcast by the BBC. Many details are yet to be resolved between the chart partners BBC, BPI and Gallup, such as the size of the retail sample.

Gallup prepares the British record industry chart regularly for the three partners. BBC has been granted broadcasting rights in the chart and contributes 11.5 per cent of the total cost of the chart. Spotlight Publications, which publishes *Music Week*, has the UK publishing rights in the chart and pays 38.5 per cent of the cost. In 1985, the total cost of the chart was approximately St£ 35,000; BPI informs Playback And Fast Forward that the expense is expected to rise to over St£ 500,000 in 1987. The main partners to the agreement are the BPI and Gallup. The present contract expires at the end of March 1987.

Music Week publishes two major charts each week, viz, Top 75 Singles and Top 100 Albums, which are provided by Gallup.

Unfortunately for our industry, The Indian Phonographic Industry (IPI) is a very long way off from publishing sales charts tabulated from registered dealers. With only 12 members and unnecessary restrictions placed on admitting new members, the Indian music industry is totally disorganised. Authentic charts would help sales and provide the customer with definite popularity ratings.

Charts are useful because they offer natural pegs for new cuts and new labels. It is an easy way for artists, producers and music companies to tally the value of their output in the musical stock market.

Free cassettes for promotion in US

THE business of promoting new record releases to radio programmers, clubs, disc jockeys, dealers, and the record-buying public has been taken up in a novel way in the US.

Free cassettes containing about

24 new songs will be mailed to radio stations, top clubs, record stores and fashion boutiques every fortnight. Each new song is presented with a short introduction by a leading newsreader.

The lack of proper promotional outlets for new record releases is a constant problem in the industry. But there will be a cost-effective means of getting the product heard by people who matter in the industry, and by the record buying public. The fortnightly cassette programme of new releases is sure to be popular because it is free.

The cost of producing the cassette is carried by the recording companies.

Michael Jackson's bid to slow ageing

POP music star Michael Jackson wants to slow the ageing process by sleeping inside an oxygen chamber.

Jackson, 28, was photographed inside the hyperbaric chamber while visiting the Michael Jackson Burn Centre at the Brotman Medical Centre in Culver city.

Jackson's manager confirmed that Jackson is having one of the chambers built and plans to sleep in it to slow the ageing process. However, the firm said the chambers are sold only to hospitals.

Campaign over copyright centenary

1986 MARKS the centenary of the Berne Convention for the protection of literary and artistic works, the oldest of the international conventions providing minimum copyright protection for all literary, scientific and artistic products. Seventy-six countries are signatories to the Convention, which is administered by the World Intellectual Property Organisation.

To commemorate the centenary and the 35th anniversary in 1987 of the Universal Copyright Convention, the International Publishers' Association (IPA), is organising a worldwide campaign to inform governments and the public about the importance of respecting copyright and intellectual property.

The IPA, with 43 national member associations, is inviting organis-

ations and individuals to join the list of moral supporters of the campaign, which has the slogan: 'Respect Copyright - Encourage Creativity.'

In the absence of stringent copyright laws, painstaking creative work can be easily and inexpensively duplicated by unscrupulous businessmen. The number of great artists who have lived as paupers and died leaving millions to agents is enough to fill all the museums of the world. We welcome and encourage such conventions.

Tina Turner's latest: 'Break Every Rule'

'**PRIVATE** *Dancer*' registered multi platinum world-wide sales and produced a run of hit singles. Tina Turner tried to better that success while recording her new album 'Break Every Rule', released by Capitol.

It's always hard to follow up a best-seller. 'Private Dancer' will always be the one special album in Tina's career, even if she does another that sells three times as much.

Capitol Records feels 'Break Every Rule' will also have at least five or six hit singles. Typical male' is already in the top ten, other tracks also likely to hit the top ten are 'What you get is what you see', 'Overnight sensation', and a hard-rock track 'Back where you started'.

'Break Every Rule' will be available in India on HMV.



INTERNATIONAL MUSIC



Queen – pompous rock

FOURTEEN years ago, Freddie Mercury (Balsara), Brian May, John Deacon and Roger Taylor came together in London to form a heavy metal band, 'Queen'. Their first recordings were 'demo' ones, made in a London studio. 'Keep yourself alive' and 'Liar', the two tracks recorded, created a lot of interest in the music industry. Soon, the first Queen LP followed, eponymously titled 'Queen'. Though it commanded attention, the album did not feature in the popularity charts. 'Queen II', however, did figure.

The quartet has Freddie (sometimes spelt Freddy) as their vocalist and piano player, Brian plays the guitar, John plays bass and Roger is the drummer. With their third album, 'Sheer Heart Attack', they reached the top of the British charts and the Top Ten in America and Japan. 'A Night At The Opera', 'A Day At The Races' and 'Jazz' – all 'sold' gold. 'Bohemian Rhapsody', a single they released in 1975, is regarded by some as the best single in a long, long time.

Realising that singles were the lifeblood of pop, they crafted an ingenious series of singles and were never afraid of self mockery. 'Bohemian Rhapsody' launched the rise of the promotional video, a full 11 years ago. This helped the song, become a massive No 1 hit in many parts of the world. Enjoying a comfortable stay of four weeks at

the No 1 slot in the US charts, their single 'A crazy little thing called love' reached No 2 in the UK.

In the '80s, Queen were asked to compose the music for the film 'Flash Gordon' (1980) and had a No 1 single with David Bowie, titled 'Under Pressure'. Three more albums followed, 'The Game', 'Hot Space' and 'The Works' (a compilation). HMV released 'The Game' here in 1981. 'Crazy little thing called love' was incorporated. Recorded at Musicland Studios, Germany, it included the first appearance of a synthesiser, (an Oberheim OBX) on a Queen album. Infectious and immensely danceable, the tracks had an American disco No 1 too, 'Another one bites the dust'. High harmony, melodic heavy metal and Queen at their creative best, two No 1 singles in 1980 (from 'The Game') made them the only act to achieve this distinction that year. Queen became the first group of the '80s to top the album and singles charts simultaneously.

Songwriting is shared between the four members, who have stuck together for an incredible 14 years. Spectacularly crafted live shows and concert tours are an integral part of Queen's popularity. In 1978, Bob Hart of 'Top of the Pops' had this to say about Queen and their star performer, India – born Freddie Mercury:

Freddie's dress sense is sensational. He never looks less than spectacular, and he is not the sort of chap who believes in going unnoticed. Satin seems to be his favourite fabric, with silk coming a close second. And he loves those loose, floppy, Japanese-style jackets.

But as he is quick to point out: "There is a quiet side to me too, you know. My home life is a very civilised affair, and I hardly ever dress up to watch television. Unless I'm watching a royal occasion, of course."

After cutting a disc ('Mr Bad Guy') without Queen, Freddie was in the news again earlier this year, putting an end to long-standing rumours about an impending split-up of the group. Wrote columnist David Wigg: "Freddie Mercury of rock group Queen walked on to the stage of a massive video film set recently and made a special announcement.

"He told thousands of fans the news they had wanted to hear: 'Once and for all, we are *not* splitting up!' Not surprisingly, the crowd burst into cheers. Rumours had been rife since the group's spectacular Live Aid appearance that lead singer Freddie was tired of touring and the European tour that opened in Stockholm on June 7 – with two shows before a total audience of 1,60,000 at Wembley stadium on July 11 and 12 – would be their last. But I found Queen in the best of spirits when I met with them for the biggest video shoot they have ever attempted. It costs more than St£ 100,000 for just one-day's filming. What's more, 1,000 of their fans – ages ranging from nine to 40 – had been invited to appear in the video as extras, singing along with Freddie Mercury and the group on their new pop anthem, 'Friends will be friends', written by Freddie and guitarist John Deacon."

Of the July '86 concert at Wembley, one journalist wrote, "Whooping and yelling, fabulous

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Freddie Mercury swung through the scaffolding high above his audience, like a moustached Tarzan, to begin Queen's conquest of Britain.

"Freddie and his men dazzled 1,50,000 people at London's Wembley Stadium last week.

"The show came exactly one year after Queen's show-stealing performance at Live Aid and confirmed their position as the number one rock band in the world.

"But first, it was the turn of Newcastle, and from the start it was clear to the 40,000-strong audience that this was no ordinary gig.

"For Queen didn't walk on stage; it was more as if they landed.

"First, smoke puffed out from the 60-foot high, 5,00,000 watt speaker stacks. Then, with the great roar of a Harrier jump jet touching down, banks of brilliantly coloured lights powered their way earthwards."

Queen's Wembley Stadium show was filmed by a 14-camera team from Tyne TV's rock programme, 'The Tube', using fibre optics, miniature lenses, helicopter shots, and other state-of-the-art techniques.

The footage was reportedly so impressive that Queen persuaded Channel Four to give it a 90-minute slot instead of the intended 60 minutes, and there may be a repeat of the show on Christmas Eve.

Not all criticism of the volatile Queen members and their glossy showmanship is complimentary. John Savage of the *London Obser-*

ver had a 'different view, to put it mildly. "If I had to describe 'Queen' in a word, it would be 'ambitious'. They are now one of the most popular groups in the world. The statistics pile up as the cash register tolls: 16 Top 10 hits in the UK - Ding! Hits in 50 countries Ding! Over 80 million records sold worldwide - Ding!

"Freddie Mercury, yelling and holding his guitar in a 'peculiar pose, tries out some operatic vocal patterns in an audience sing-along - Queen originally took their name from a gay pun. Any further irony is steamrollered when Mercury appears, in cloak and tiara, for an encore of 'God save The Queen' - not the Sex Pistols song. If the crowd is any indication, some music industry people look to Queen as to a mirror: what they see reflected is a vacuum. For, despite the expensive trappings, Queen have nothing to communicate except their success; sadly, this makes them quite contemporary."

Discography

Queen (1973)
Queen II
Sheer Heart Attack
A Night At The Opera
News Of The World
Jazz
Love Killers
The Game
Flash Gordon (Film soundtrack)
Greatest Hits (Compilation)
Hot Space
The Works (Compilation)
One Vision (From Eagle soundtrack)
The Highlander (1986)



'True Colours': Cyndi Lauper's latest album

CYNDI Lauper's latest album, *True Colours*, is full of her irrepressible sense of fun. The single was released much earlier and has climbed to the top of the charts. The other tracks include 'Boy Blue', 'Maybe he'll know' and 'What's going on'.

'Girls (just wanna have fun)' was the single that first helped to establish Cyndi's personal image. Later, this magic was deepened by 'Time after time'. "Now that she's an established star", says her manager David Wolff, "we felt we could go ahead with a song like 'True Colours', which has many shades to it. There was a certain group of people that was surprised we elected to choose a ballad."

The glossy and more sophisticated image Cyndi is going in for with her latest album, is very much a group effort - Cyndi, Wolff and the staffers at Epic/Portrait.

The campaign for *True Colours* calls for promotional and marketing angles covering radio, retail and video. According to Cyndi, this is not a typical ad campaign. It was well researched and they went in for a more arty approach.

Music Motions, leading US distributor of theatrical music shorts, has released the *True Colours* videoclip to 1,000 movie theatres in the US.

Cyndi launched an international concert tour on September 9 with a series of sellout programmes in Japan, moving on to Australia and Hawaii before returning to the US.



Bruce Springsteen's 5-LP set on CBS

CBS will release before Christmas a set of five albums featuring live recordings of Bruce Springsteen. 1975-1985' contains over 40 songs recorded at Springsteen's US concerts in 1975, 1978, 1980, 1984 and 1985, spanning the singer's entire recording career.

The box set has been produced by Springsteen, Jon Landan and Chuck Platkin. It will include a 36-page booklet of lyrics and photographs.

The set includes previously unreleased material; it will also be available in cassette and compact disc and will be released simultaneously world-wide.

The Birth of

By Nalin Shah

The music scene in the tinsel town of the Hindi cinema changed suddenly with partition. Most of the composers of the '30s found themselves at odds with the new culture. R C Boral and Anil Biswas ('Arzoo' – 1950, 'Tarana' – 1951, 'Aaram' – 1951) continued to reign supreme.

The departure of the protagonists of the Punjabi folk tradition created a void which was soon filled by the influx of new composers like Shanker-Jaikishan ('Barsaat' – 1949), Roshan ('Neki Aur Badi' – 1949), Madan Mohan ('Ankhen' – 1950), Hemant Kumar ('Anandmath' – 1951) and O P Nayyar ('Asman' – 1952). There was innovation and vitality in the air. By this time the Lata-Rafi-Mukesh factor had added a new dimension to film music and this helped both old and new composers to reap rich rewards later.

Lata, a legend in her lifetime, had a voice that changed the course of music in films. Her first Hindi song was 'Pa lagoon ker jorire' ('Aap Ki Sevamen' – 1947). She found a mentor in Master Ghulam Hyder who saw tremendous potential in the natural sweetness of her voice with its sound classical base. It had such range and flexibility that it inspired talented composers to delve into unfathomable depths of music in search of sparkling gems. Ghulam Hyder presented her in a light number in ('Majboor' – 1948); 'Dil mera toda' and 'Angrezi chhora chala gaya' (her first duet with Mukesh) but effectively brought out her full potential the same year in 'Bedard tere dard ko sine se laga ke' ('Padmini'). Lata sang some of the finest melodies possible, such as 'Chanda re' (Khemchand Prakash), 'Dil hi to hoi tadop gaya' ('Aadhi Raat' – Husnalal-Bhagatram), 'Aaj mere nasib ne' ('Hulchal' – Sajjad), 'Kaun sune fariyad hamari' ('Dulari' – Naushad), 'Tum kya jano tumhari yaad men' ('Shin Shinaki Bublabb' – C Ramchandra).

Noor Jehan had been Lata's idol and if she sounded like Noor Jehan in some of her early melodies, the fault, if any, lay mainly with the composers who suffered from a Noor Jehan-fixation while composing for Lata. 'Ek aas bandhaye jaati hai' ('Lahore' – Shyam Sunder), 'Toote huve armanon ki ek duniya basaye' ('Gaon ki Gori' –



Lata Mangeshkar in 1950.

Shyam Sunder), 'Tod diya dil mera' ('Andaz' – Naushad), 'Sajan ki galiyan chhor chale' ('Bazaar' – Shyam Sunder) are some of the songs that illustrate the point.

Lata, for her part, soon outgrew Noorjehan by the time she sang 'Aayega aanewala' ('Mahal' – 1949) and went on to warble some of her most unforgettable songs out of 1,766 she sang during the '50s.

The spirit of the new age was catching on. Vasant Desai sounded totally different in 'Sheesh Mahal' – 'Bhoole zamane yaad na kar' – Pushpa Hans – 1950) and 'Hyderabad' ('Nazron men samane se quarer aa na sakega' – Rajkumari – 1952). Husnalal Bhagatram who composed five captivating melodies in 'Mirza Sahiban' continued to be popular, with Suraiya in 'Pyar Ki Jeet' (1948) and 'Badi Bahen' (1949). Their assistant Shanker teamed up with Jaikishan and they became the most successful musical duo ever. Their music had rhythm, melody and a new-age orchestration. What trumpeteer Ram Prasad (father of music-director Pyarelal) was to Anil Biswas and Chick Chocklet to C Ramchandra, Sebastian was to Shanker-Jaikishan. He dressed their tunes, enabling them to win popular acclaim.

a Film Song – II



L to R: 'Albela' C Ramchandra ('rebel composer') with Shanker, Kalyanji and Usha Khanna (music directors).



Naushad (left), who popularised classical music in films, with Rafi.

'Albela' C Ramchandra, who had established an identity as a rebel composer in 'Shehnai', 'Safar' ('Kabhi yaad kar ke'), 'Samadhi' ('Gore gore o banke chhore') and 'Nadiya Ke Paar', made creative use of classical ragas in 'Anarkali' (1953). He was the fastest composer, and scored more than 100 films but after 'Navrang' (1959) where Mahendra Kapoor sang his first song 'Aadha hai chandrama', his creative spirit deserted him and he just drifted till he died in 1982.

Sachin Dev Burman found a niche in Rabindra Sangeet (with the help of his talented wife Miradevi), and made lilting melodies the soul of his music. In spite of Vinod's efforts ('Tare vohi hai' – Lata – 'Anmol Ratan'), Hansraj Behl ('Tu hamse juda hai' – Lata-'Chakori') and lyricist D N Madhok's dedication, the influence of Punjabi folk music waned after the partition exodus. This in turn gave a fillip to the rustic music of U P (Naushad), Rajasthan and Marwar (Khemchand Prakash), Bengal (Anil Biswas, S D Burman, Salil Chowdhry) and Gujarat (Avinash Vyas).

By the time the decade of the '40s came to a close, the magnetic recording system had come into vogue and this changed the complexion of film music drasti-

cally. The magnetic tape recording had a frequency response from 50 to 10,000 cycles per second. Apart from the superior quality of recording, sound quality, which had improved further in the mid-60s with the introduction of stereophonic recordings, could be judged immediately. In 1970, extended play and long-play records replaced the fragile 78 RPM records. To this day, people of those times are nostalgic about the 10-inch 78 RPM records.

The giant HMV set-up was also disturbed for a brief period when, in 1938, Young India Records made its appearance. It made the tri-colour flag a part of its logo and tried to cash in on the nationalist spirit of Indian buyers. What jolted HMV was V Shantaram's decision to join the new company as one of its directors. His 'Parbat Pe Apna Dera', 'Shakuntala' and 'Doctor Kotnis' were issued on the Young India label. It also exploited gullible buyers by publishing version records of the popular HMV film songs sung by obscure singers. Eventually the inferior quality of its pressing and recording sealed Young India's doom and the company folded up within a few years.

Like Lata Mangeshkar, Mohammed Rafi – a disciple

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of Wahid Khan (Kirana gharana) – rose to dizzy heights of glory, and had a perceptible impact on the style of film music. Having sung his first Hindi song in 'Pahle Aap' (Naushad – 1944) Rafi – who first attracted attention in 'Yahan badla wafa ka' (with Noorjehan in 'Jugnu' – 1947) – suddenly came into prominence with 'Suno suno ai duniya walo Bapu ki ye amar kahani', an eulogy on Mahatma Gandhi, written by Rajendra Krishna and composed by Husnalal-Bhagatram in early 1948. 'Dil lagi', 'Chandni Raat' (both 1949 – Naushad) and 'Meena Bazar' (1950 – Husnalal Bhagatram) established his enviable position in the glossy world of film music. Humble as he was, Rafi always considered as his proudest moment the opportunity to sing one solitary line in the Sai-gal song 'Mere sapno ki rani' ('Shah Jehan' – 1946). In the lush '50s he went on to sing 1,236 songs as against 300 of Manna Dey, 182 of Hemant Kumar, 170 of Mukesh and 165 of Kishore Kumar.

With the vastly improved recording system, the orchestra grew in size and innovations were tried out. Just as Ghulam Hyder had introduced the dholak, Nau-

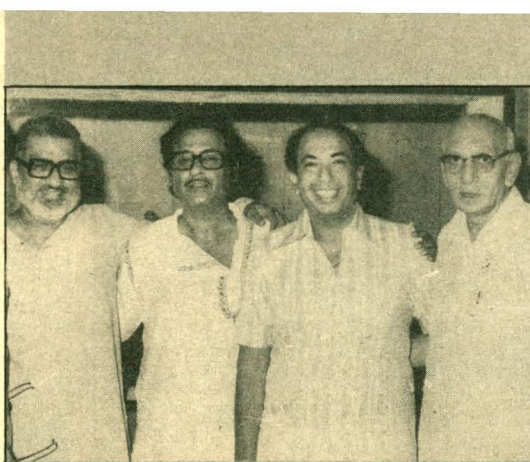
film 'Chhoti Chhoti Baten' in 1965.

O P Nayyar was another rebel composer who gave a twist to film music. After scoring the background music for 'Kaneez' (1949), he scored his first hit 'Preetam aan milo' ('Aasman' – C H Atma – 1952). By 1958 he was so popular, he could name his price for a film. Asha Bhosle has every reason to be grateful to Nayyar who, like R D Burman later, gave her a chance to show her mettle. Her swan song for Nayyar remains one of her best ('Chain se hum ko kabhi' – 'Pran Jaye Par Vachan Na Jaye' – 1973). S D Burman's feud with Lata in the late '50s also helped Asha's career and, unbelievable as it may sound, she sang 3,349 songs by the end of 1970, which is 66 more than those sung by her more celebrated sister, Lata.

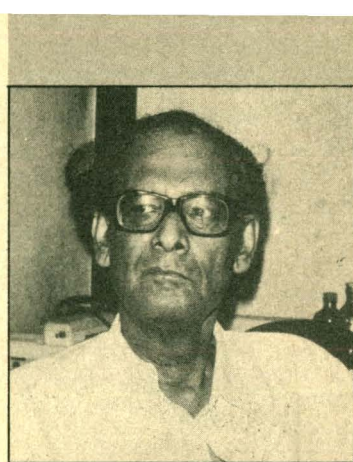
It is unfortunate that Nayyar, a talented composer, had to fall prey to the unjust demands of his director (Guru Dutt) to fashion his compositions directly on borrowed western tunes in 'Aar Paar' ('Sing sing sing sing, sing with me' – Bing Crosby, 'Sun sun sun sun zaalima' – Rafi). When compared to frolicsome melodies of Anil



Anandji of the Kalyanji-Anandji duo... over 200 films in 25 years.



L to R: Kersi Lord, Kishore Kumar, Mahendra Kapoor and Kaushik at a song recording.



Hemanta Kumar... profound, pathos-filled compositions.

shad introduced a vibrophone in 'Mohe bhool gaye sanwariya' ('Baiju Bawra' – 1952) and employed a hundred-piece orchestra for 'Aan' (1952). Like Anil Biswas ('Dharam Ki Devi' – 1935 – 'Chhoti Chhoti Baten' – 1965), Naushad had an eventful career which started in 1940 ('Prem Nagar'). He popularised classical music once again with films like 'Baiju Bawra' and 'Shabab' (1954). Background music had always been his forte and 'Mughal-e-Azam' is a classic example of his mastery over the medium. Though he had a strong sense of orchestration Naushad too fell in step with modern trends when he engaged Kersi Lord to dress his tunes in 'Saathi' (1968). This did not help to boost Naushad's sagging career. After Ghulam Mohammed left his team, Naushad's compositions in the '50s and beyond became more complex and always took time to grow on the listeners.

Unlike Naushad, Anil Biswas was a fast composer who created some of his finest compositions for Lata ('Badli teri nazar', 'Badi Bahu' – 1951, 'Mere pyar men tuihe kya mila' – 'Maan' – 1954, 'Roothke tum to chal diye' – 'Jalti Nishani' – 1957). Mukesh sang the prophetic 'Alvida alvida' for his mentor Anil Biswas in his last

Biswas' in 'Kuchh sharmate huve' (Lata – 'Girl's School') and C Ramchandra in 'Mere piya gaye Rangoon' (Shamshad-Chitalkar – 'Patanga'). Nayyar's 'Mera naam chin chin choo' ('Howrah Bridge' – 1958) sounded frivolous, indicating the degradation of film music with the passage of time.

As against that, S N Tripathi, a propagator of classical music and an erstwhile assistant to Saraswati Devi, scored music in 90 films in 25 years and continued to lay stress on classical-based compositions ('Aa laut ke aaja mere meet' – Mukesh – 'Rani Rupmati' – 1959, 'Na main kisi ki aankh ka noor hun' – Rafi – 'Lal Quilla' – 1960).

Even in the jet age of music composers like Salil Chowdhry ('Do Bigha Zamin' – 1953, 'Anand' – 1970), Hemant Kumar ('Sahib Bibi Aur Ghulam' – 1962, 'Kohra' – 1970) continued to create profound and pathos-filled (1964) and Madan Mohan ('Madhosh' – 1951, 'Dastak' – 1970) continued to create profound and pathos-filled compositions.

The musical scene was becoming more and more confused with most of the composers trying to grab as many films as they could lay their hands on. The situa-

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tion was becoming intolerable to Naushad, who, in his hey day, did not accept on an average more than one or two films a year. For the sake of promising newcomers he introduced a resolution in the Music Directors Association preventing a member from accepting more than six films at a time. The proposal was merrily turned down.

Kalyanji, who later took his brother Anandji into the fold, had entered with 'Samrat Chandragupta' in 1958, Laxmikant-Pyarelal began with 'Parasmani' in 1963, Dada Burman's son Pancham (R D Burman) started with 'Chhote Nawab' (1961) but had to mark time till 1966 to be part of the scene with 'Teesri Manzil'.

Jaidev, assistant to S D Burman, scored with 'Hum Dono' ('Allah tero naam') in 1961 and 'Mujhe Jeene Do' in 1963 ('Nadi nare ne jao shyam' - Asha), 'Gaman' in 1978 ('Seene me jalan' - Suresh Wadkar) all the while maintaining the high standard he set for himself.

Kalyanji Anandji ('Ek tha gul' - 'Jab Jab Phool Khile' - Nanda, Rafi-1965, 'Mere desh ki dharti' - 'Upkar' - Mahendra Kapoor - 1967) composed nearly 100 songs

poses four-five songs a day. The speed, like his music at times, is mind-boggling. Being a son of a celebrated father he probably wanted to establish his own identity when 'Teesri Manzil' (1966) came his way. It would be wrong to judge him by his noisy output. This harmonica expert who studied with Dada Burman has proved his musical capacity by creating some intense and moving compositions in 'Amar Prem' - 1971 ('Kuch to log kahenge', 'Chingari koi bhadke' - both Kishore) and 'Aaandhi' 1975 ('Tere bina zindagi se koi shiqua' - Lata, Kishore).

Ravindra Jain too had his share of success ('Geet Gata Chal', 'Ram Teri Ganga Maili') all the while keeping to his beaten track whereas Bappi Lahiri moved far and wide to be the champion of the computer-age music. The son of talented parents, Bappi does sometimes come out with a sentimental strain - 'Tumhara pyar chahiye' ('Manokamana') for a change from 'Bambai se aya mera dost' ('Aap Ki Khatir'). Today he happens to be the most sought after composer, though Annu Malik of 'Sohni Mahiwal'-'Coolie'-'Mard' fame is desperately try-



Music director
Ghulam Mohamed.



S D Batish
with Sudha Malhotra.



Bappi Lahiri, . . . champion of the
computer-age music.

for Mukesh ('Mujhko is raat ki tanhai me' - 'Dil Bhi Tera Hum Bhi Tere' - 1960) a large number of them being hummable and emotive. Their 'Saraswati Chandra' (1968- 'Chod de sari duniya' - Lata, 'Humne apna sabh kuch khoya' - Mukesh) has remained their crowning glory. They continued to look for new forms of expression and groom promising new singers and it won't be surprising if their latest discovery Sadhna Sargam becomes the voice of the '90s.

Laxmikant-Pyarelal established themselves with their very first film. Theirs has been an eventful musical journey from 'Parasmani' - 1963 to 'Karma'-1986. Pyarelal, son of Ram Prasad (trumpeteer) and the more talented of the duo has a keen sense of orchestration. Lata has always been crucial to their success. Having scored excellent music at times ('Dosti', 'Bobby', 'Ek Duje Ke Liye', 'Milan') they have, like R D Burman, added to the cacophony to project the marijuana-mood of the present generation. Statistically they do not lag behind Kalyanji-Anandji who have crossed the 200-film mark in about 25 years.

R D Burman too proudly claims to have crossed 250 films during the same period and claims that he com-

ing to grab the coveted position. It is a race where the public calls the tune. Son of an erstwhile composer Sardar Malik ('Hui yeh humse nadani teri mehefil men aa baithe' - 'Chor Bazar'), Annu Malik considers Shanker-Jaikishan the last word in film music - proving the dictum 'each to his own taste'.

Just as Rafi and Talat overshadowed Mukesh in the mid-'50s, the yodelling star Kishore Kumar eclipsed all other singers after 'Aradhana' (1969 - 'Mere sapno ki rani kab ayegi' - S D Burman). The alchemy of this music was recognised by the early composers like Khemchand Prakash ('Marne ki duaen kiyun mangu' - Kishore's first song - 'Ziddi' and 'Jag mag jag mag karta nikla' - 'Rim Zim' and Anil Biswas ('Aa mahobat ki basti ba-saenge hum' - 'Fareb') and S D Burman ('Dukhi man mere' - 'Fantoosh').

This talented singer who adored Saigal wants to get away from the pseudo-world of glitter that dazzles but does not impress.

To the older composers, each song was a mission in itself which they tried to fulfil by keeping in view the range and the potential of the voice. Only Rafi could sing 'Taqdeer ka fasana' ('Sehra' - Ramlal) and Manna Dey

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'Bhai-bhanjana' ('Basant Bahar' – Shanker-Jaikishan), only the tremulous voice of Talat could add pathos to 'Tera khayal dil se mitaya nahin kabhi' ('Do Raha' – Anil Biswas) and only the sonorous voice of Hemant could warble 'Chandan ka palna' ('Shabab' – Naushad) and it had to be only Kishore who could project the spirit of the modern age in 'Om shanti Om' ('Karz' – Laxmikant Pyarelal).

The versatile 'Umrao Jaan' Asha has remained a highly successful female counterpart to Kishore. Geeta too would have succeeded had she not, after singing songs from 'Yad karoge' ('Do Bhai' – 1947) to 'Waqt ne kiya sitam' ('Kagaz Ke Phool' – 1959), become indifferent to singing and had she not, alas, died:

Suman Kalyanpur, with all her sweetness, after she sang her first song 'Koi pukare dheere se tujhe' ('Mangu' – Mohammed Shafi – 1954) always remained good only when Lata was not around, whereas Sudha Malhotra, however good, needed a composer like Ghulam Mohammed to fashion a 'Awaz de raha hai koi' ('Gauhar')-type melody.

rushes out of the house in anger, Kardar recalls, and instead of a fast song to match the pace, Suraiya breaks out into a long-drawn pathetic cry in 'Mohabat badhakar juda ho gaye'! History has proved Naushad's judgement to be correct. Similarly, Anil Biswas left 'Girl's School' in anger because the poet (also a producer) Pradeep did not like the slow tempo of 'Bar bar tum soch rahi ho'. Today Pradeep sadly admits that Anil Biswas was right.

The appeal of an emotional and lilting melody is a perennial affair. Why otherwise should R D Burman fashion his 'Sagar kinare' ('Sagar') out of Dada Burman's old hit 'Thandi hawaen' and Ravi do the rehash of Naushad's 'Babul' number, 'Milte hi aankhen dil hua diwana', to create a hit in 'Dil ke arman aansuon meri bah gaye' ('Nikah' – Salma Aga) and Annu Malik accuse Bappi Lahiri of lifting S D Burman's 'Megh de, megh de' to compose 'Pyar de pyar de'?

Looking back, a lover of music cannot miss the inevitable conclusion that recording techniques have taken great strides and side by side with multi-channel recording, the orchestra too has grown in proportion.



Talat Mahmood... overshadowed Mukesh in '50s.



Rahul Dev Burman and Asha Bhosle... in tune with the times.



Composer Vanraj Bhatia.



Annu Malik... most promising music director.



Pushpa Hans, the voice of the '50s.

Lata might sing 'Main tera disco, tu mera disco' ('Khuddar' – Rajesh Roshan) once in a while but it is only Asha who can meet the demands of sound-makers of the '80s. Jaidev ('Ankahee') and Khayyam ('Umrao Jaan') are fortunately still around and talented composers like Benegal's Vanraj Bhatia ('Sawan ki aayi bahar' – Asha – 'Janoon', 'Maro gaon katha pare' – Preethi Sagar – 'Manthan'), Ajit Verma ('Maa bolo' – Asha – 'Wasta') and Hridaynath Mangeshkar ('Tumhi ho mere apne', 'Main to jaungi re us paar' – Lata – 'Chani') are looked upon by discerning listeners as rays of hope at the other end of the tunnel.

This does not mean that old-timers like Kalyanji-Anandji, Laxmikant-Pyarelal and R D Burman have dried up. They have a lot of potential and capacity left and with their age, experience and authority can assert themselves (if only they would), not only to churn out what people like but create something that people should like.

There was a time when men of music asserted their rights. Kardar, for instance, is still nursing the grudge that Naushad, way back in 1950, recorded a song in 'Dastan' without consulting him. The hero (Raj Kapoor)

Composers, by and large, have come to depend on music arrangers to give final shape to their creations. In the name of public taste, music has been reduced to the cacophony of sound with melody as the first victim.

In the latter half of the '40s and the early '50s, music was rich with shades and nuances. The credit mainly goes to composers with their feel for aesthetics. That is the reason why even Naseem Banu could give an unforgettable 'Zindagi ka saaz bhi kya' ('Pukar') and Pushpa Hans created a hit in 'Dile nadan tujhe' ('Apna Desh', Purshottam) and Binapani sing with feeling 'Main to karun pyar' ('Safar' – C Ramchandra) and Uma Devi ('Tun Tun') make you sway with 'Dil wale' ('Natak' – Naushad').

Public demand is a myth. Taste is always shaped by great artistes. These are the days of angry young men (in films), angry young writers and, shall we say, angry young composers?

A Shakeel or a Sahir has no place in the madding crowd and Anand Bakshi has taken over where D N Madhok left.

But the day is not far off when the music wheel will turn full circle. Till then we must weather this autumn of music. ◀◀

All India Radio's Classic Music

All India Radio offers a rich fare for the connoisseur of Indian classical music. There is the National Programme of Music every Saturday at 9.30 P M which lasts 90 minutes. Then there is the Tuesday Night Concert, also on the national hook-up, every week. The concert begins at 10 P M and lasts one hour. These are just the National Programmes. Apart from these, all AIR stations have a number of other classical music programmes

The Saturday night National Programme as well as the Regional and Light Music Programmes are put on the all-India hook-up but the Tuesday Night Concert is broadcast on the North India hook-up. The Tuesday Night Concert offers exclusively classical Hindustani and Carnatic music. Playback and Fast Forward will review the National Programme of Music and the Tuesday Night Concert every month.

National Programme of Music

"Patterned rut" is how professor of Carnatic music, T R Subramanian, describes the current concert situation. His complaint is against 'stagnation' in presentation. His own performances have invariably been spiced with innovative stances well within the norms of tradition. A versatile vocalist, he has deep musical insight and infuses his erudition into aesthetic expression. His concerts are elevating and enlightening. He heads the Carnatic wing of the Gandharva Mahavidyalaya at present.

It was ironic that this musician should fall a prey to the very 'rut' he had been apathetic to. TRS' broadcast over the AIR national programme on September 13 was disappointing, to say the least. It had neither programme perception nor performing dynamism. The sequences of ragas he enunciated – Gowrimanohari, Kamavardhani, Rudrapriya and Bilahari – had little melody though theoretically one could not quarrel with them. His ragam-tanam-pallavi, an extempore delineation – limped into a well-set technical exercise. One could not imagine TRS getting into a 'rut' or is it that he took the National Programme for granted?

AIR could make the programme more interesting, by recruiting fresh blood and not just banking on age and experience. There is no dearth of talent. The Tuesday Night and Friday concerts and the mini nationals devoted to Hindustani and Carnatic classics respectively, should provide them with the pick of promising artistes [some of whom make the professional grade] and who, when promoted to national status, would certainly strive for quality and thus keep the feature lively. More about this later.

The other national programmes during September which made an impact were Anant Keshav Kogje's vocal (September 6) and Raghunath Seth's flute (September 20) recitals. At 60, Kogje, an academician-cum-performer of the Paluskar parampara from Nagpur, is still an artiste to watch. Entirely free of voice weariness and with a vivid fluency of direction, he sang in a pitch fairly high for a male

singer. His Behag, Kamod and Malgunji, had a glimmer of the bani he belongs to.

A melodist of the Pannalal Ghosh school, Raghunath Seth of Films Division played with in-depth tranquility and clarity of a gayaki form he has imbibed from his training under Pandit N Ratanjankar. The repertoire comprised a kaushik kanhara and a Carnatic Raga Nagaswaravali adapted to the Hindustani idiom.

The latest of the old masters to figure in AIR's 'Down Memory Lane' series was the octogenarian doyen of kirana gharana, Hirabai Barodekar, who 'took music to public halls' at a time when it was taboo for women to perform. Not only that, she travelled abroad propagating classical music. The select recordings chosen for the National Programme (September 27) punctuated with crisp commentary, gave a glimpse of the veteran's rich voice, the ease and simplicity in her style and her wide repertoire.

In the week that followed (on October 4), AIR presented Pahlada Charitram, a musical feature.

Now to the Tuesday Night Concert. Broadcast from Delhi and relayed by all stations covering Hindustani music, it is a 60-minute weekly feature, a mini-national, which gives exposure to promising artistes selected by a committee at Delhi from nominations received from regional stations. The regions, northern, eastern and western, besides those stations in the Carnatic music region which have Hindustani broadcasts, get equal representation. This mini-national is good enough to serve as a take-off plank for the National Programme and for the annual Radio Sangeet Sammelan.

Among the performances during September, Surinder Kumar Dutt's sitar recital (September 23) certainly stole the limelight. A disciple of Pandit Ravi Shankar, his playing was vibrant with melodic charm and he used artistic manoeuvres and emotive touches with a sure feel for aesthetics. The twang, while not so soft, was not jarring either. The ragas, Puri Kalyan and Saraswati Kalyani, spoke of the 'old and new' which the school propagates. While the older tradition is Hindustani, the contemporary is a blend of Carnatic and Hindustani music.

Dharwar station presented Somnath Mardur on September 16; he is a disciple of Basvaraj Rajguru. His music had pitch, depth and delicacy. Though familiar, his renditions of Darbari Kanhara and Miya Malhar contained fresh pastures of shimmering resonance.

Hyderabad contributed no less. Venkatesh Gorkhade (October 7) is a seasoned artist with a ringing timbre and vitality to match. The streamlined style of this disciple of Narayanrao Mazumdar was a plus point; his Shuddh Kalyan and Abhogi were refreshing. Both are ragas common to the two systems of Indian music. Shuddh Kalyan developed more on Hindustani forays, Abhogi brought an integrated pictorial interpretation marking the pointed note patterns of the Hindustani idiom with special Carnatic grace.

Quite contrary was our experience with a wafer-thin voice perilously pitched high – that of Kumari Bithika Chaudhary (September 30). Her surfeit of sargam and jet set boltaans shook Hamsadhwani and Jayant Malhar off their roots.

– Kinnari



Music Records And

We have come a long way since the invention of the phonograph, 110 years ago. In the '80s, the very existence of gramophones and records is being threatened by cassettes, Digital Audio Tape and Compact Discs. It's time to reflect a little and trace the history of recorded sound to 1887, for it was in 1887 that the phonograph was first conceived by Charles Cros (1842-88), a French poet and scientist who described his idea in sealed papers deposited in the French Academy of Sciences on April 30, 1877. The first practical device was developed by Thomas Alva Edison (1847 - 1931), who got his first patent on February 19, 1878, for a wax cylinder machine constructed by his mechanic, John Kruesi. It was first demonstrated on December 7, 1877, and patented on February 19, 1878. These, and a host of other interesting facts are documented in the *Guinness Book Of World Records*, 1986 edition.

It tells us that the earliest birthdate of anyone whose voice is recorded is Alfred, first Baron Tennyson (born August 6, 1809). The earliest born singer was Peter Schram, the Danish baritone of whom a 'cylinder' was made in the role of Don Giovanni on his 70th birthday, September 5, 1889. Six years later, these wax cylinders made way for mass produced records, which, I am sure, bore no resemblance to the vinyl LPs. Obviously, all those records were played on 78 rpm and the 45 and 33 1/3 speeds were years away.

Tapes and Records

Magnetic recording was invented by Valdemar Poulsen (1869-1942) of Denmark with his steel wire Telegraphone in 1898. Fritz Pfleumer of Germany introduced 'tape' as a recording material in 1928. Plastic tapes coated with a magnetic substance were devised by BASF of Germany during 1932-35, but were not marketed until 1950 by Recording Associates of New York City. In April 1983, Olympus Optical Industry Co of Japan marketed a microcassette recorder 4.2 in x 2 in x 0.55 in, weighing a mere 4.4 oz.

As should be expected, the British Broadcasting Corporation (BBC) boasts of the most impressive collection of records one could imagine. The oldest records in the BBC library are white wax cylinders dating from 1888. The earliest commercial disc recording was manufactured in 1895.

At the turn of the century, jazz must have been the most popular form of music, for the earliest jazz record made was 'Indiana and The Dark Town Strutters Ball', recorded for the Columbia label in New York City on or about January 30, 1917, by the Original Dixieland Jazz Band, led by Dominick (Nick) James La Rocca (1889-1961). This was released on May 31, 1917. The first jazz record to be released was the ODJB's 'Livery Stable Blues' (recorded on February 24), backed by The Dixie Jazz Band One-Step (recorded on February 26), released by Victor on March 7, 1917.

We have seen records of diameters 12" (LPs), 7" (EPs) and 10" (the old 78s). These are standard sizes the world over. The smallest record is 1 1/8" in diameter, of 'God Save The King', of which 250 copies were made by HMV Record Co in 1924.

Best sellers

The sales of records are certified silver, gold or platinum, depending on the volume in each high-selling

case. Who is the best selling artiste of all time?

On June 9, 1960, the Hollywood Chamber of Commerce presented Harry Lillis (alias Bing) Crosby, Junior (1904-77) with a platinum disc to commemorate the alleged sale of 200 million from 2,600 singles and 125 albums he had recorded. On September 15, 1970, he received a second platinum disc when Decca Records claimed a sale of 300,650,000 discs. No independently audited figures of his global lifetime sales from his royalty reports have ever been published, and experts regard figures so high as this, before the industry became highly developed, as exaggerated.

Similarly, no independently audited figures have ever been published for the other contender for this title, Elvis Aaron Presley (1935-77). In view of Presley's worldwide tally of over 170 major hits on singles and over 80 top-selling albums from 1956 and continuing after his death, it may be assumed that it was he who succeeded Crosby as the top-selling solo artiste of his time. CBS Records reported in August 1983 that sales of albums by Julio Iglesias (born 1943) in six languages had surpassed the 100 million mark. We, in India, are waiting with bated breath to read one Indian name here: Anup Jalota. From what MIL has claimed, *Guinness 1987* will surely give him a place among such illustrious company.

The singers with the greatest sales of any group have been The Beatles. This group from Liverpool, England, comprised George Harrison (born February 25, 1943), John Ono (formerly John Winston) Lennon (born October 9, 1940; died December 8, 1980), James Paul McCartney (born June 18, 1942) and Richard Starkey, alias Ringo Starr (born July 7, 1940). The all-time Beatles sales, by May 1984, have been estimated by EMI at over 1,000 million discs and tapes.

All four ex-Beatles sold many million further records as solo artists. Since the break-up of the Beatles in 1970, it is estimated that the most successful group in the world was the Swedish foursome ABBA (Agnetha Faltskog, Bjorn Ulvaeus, Benny Andersson and Anni-Frid Lyngstad) with a total of 210 million discs and tapes by April 1984.

Gold and Platinum Aplenty

The earliest recorded pieces to aggregate a total of a million copies were performances by Enrico Caruso (born Naples, Italy, 1873, died 1921) of the aria 'Vesit la giubba' ('On with the motley') from the opera *I Pagliacci* by Ruggieor Leoncavallo (1858-1919), the earliest version of which was recorded on November 12, 1902.

The first 'single' recording (one song on a record) to surpass the million mark was Alma Gluck's rendition of 'Carry me back to old Virginy' on the Red Seal Victor label on a 12-inch single faced (later "backed") record (No 74420).

The first actual golden disc was one sprayed by RCA Victor for presentation to Alton 'Glenn' Miller (1904-44) for his 'Chattanooga choo choo' on February 10, 1942.

Gold, platinum and multi-platinum singles and albums are audited and so certified, within the US, by the Recording Industry Association of America (RIAA), and were introduced on March 14, 1958. Out of the 2,582 RIAA awards made till January 1, 1985, the Beatles, with 44 (plus one with Billy Preston) have the most for a group. Paul McCartney has an additional 23 awards outside the group, and with Wings (including one with



Recorded Music

by Siraj Syed

PLAYBACK PRO



Lata Mangeshkar



Elvis, King of rock

Stevie Wonder and one with Michael Jackson).

The most awards to an individual is 45 to Elvis Presley, spanning 1958 to January 1, 1985. Globally, however, Presley's total of million-selling singles has been authoritatively put at "approaching 80". (Anup Jalota, anyone?)

Versions

The greatest seller of any record to date is 'White Christmas' by Irving Berlin (born Israel Bailin on May 11, 1888), with 25 million for the Crosby single (recorded May 29, 1942) and more than 100 million in other versions.

The highest claim for any 'pop' record is an unaudited 25 million for 'Rock Around the Clock', copyrighted in 1953 by the late Max Freedman and James E Myers, under the name of Jimmy De Knight, and recorded on April 12, 1954, by Bill Haley and the Comets.

'Thriller', by Michael Joseph Jackson (born August 29, 1958) with global sales in excess of 38.5 million copies till August 1, 1985, is the best-selling album of all time.

A performance featuring the pianist Harvey Lavan (Van) Cliburn, Jr (born July 12, 1934) of the Piano Concerto No 1 by Pyotr Ilyich Tchaikovsky (1840-93) of Russia, became the first classical LP to sell a million copies. This recording was made in 1958 and sales reached 1 million by 1961, 2 million by 1965 and about 2.5 million by January 1970.

Grammy awards are considered the most prestigious recognition of musical talent in the US.

The record number of Grammy awards in a year is eight by Michael Jackson in 1984. The all-time record is 23, by Sir George Solti of Great Britain, born October 21, 1912).

Three songs have each been recorded over 1,000 times - 'Yesterday' by Paul McCartney and John Lennon, with 1,186 versions between 1965 and January 1, 1973; 'Tie a Yellow Ribbon Round the Old Oak Tree', written by Irwin Levine and L Russell Brown, with more than 1,200 versions recorded from 1973 to April 1985; and 'My Way', music by Jacques Revaux and the late Claude Francois, with English lyrics by Paul Anka (born July 30, 1941).

'Billboard' Charts

Singles record charts were first published by *Billboard* on July 20, 1940, when the No 1 record was 'I'll never smile again' by Tommy Dorsey (born November 19, 1905, died November 26, 1956). Three discs have stayed at the top for a record 13 consecutive weeks - 'Frenesi' by Artie Shaw from December 1940; 'I've heard that song before' by Harry James from February 1943; and 'Goodnight Irene' by Gordon Jenkins and the Weavers from August 1950. 'Tainted love' by Soft Cell stayed on the chart for 43 consecutive weeks from January 1982. The Beatles have had the most No 1 records (21) and Elvis Presley has had the most hit singles on the 'Billboard Hot 100'-107 from 1956 to May 1985.

Billboard first published an album chart on March 15, 1945, when the No 1 record was 'King Cole Trio' featuring Nat 'King' Cole (born March 17, 1919, died February 15, 1965). 'South Pacific' was No 1 for 69 weeks (non-consecutive) from May 1949. 'Dark Side of the Moon' by Pink Floyd enjoyed its 571st week on the charts in May 1985 (over 17 million sold). The Beatles had the

PLAYBACK PRO

most No 1 recordings (15) and Presley the most hit albums (83 from 1956 to May 1985).

Mind-blowing

The amplification for The Who concert at Charlton Athletic Football Ground, London, on May 31, 1976, provided by a Tasco PA system, had a total power of 76,000 watts from 80 800 W Crown DC 300 A amplifiers and 20 600W Phase Linear 200's. The readings at 50 m (164 ft) from the front of the sound system were 120 decibels.

Sound engineer Rob Cowlyn (with Duran Duran) claimed that the audience's level of anticipatory screaming in Australia in November 1983 exceeded 120 dB before the group came on stage.

The claim by the US group Manowar, a heavy metal rock band, to have reached a reading of 160 dB in October 1984 is, however, unsupportable. Incidentally,

Band-Aid And Live-Aid

Musicians are human too, perhaps even more human than many others. This came across loud and clear during 1985, when they pooled together their talent to help fight starvation.

In raising funds to help starving Ethiopians, the rock musicians of the world and their fans and corporate supporters raised amounts estimated at between US\$ 81 and US\$ 100 million with two world-wide events last year. The first was an all-star ensemble of British musicians who, under the name Band-Aid, performed the song 'Do they know it's Christmas?' and sold records worth an estimated US\$ 11 million. In the US, 'We are the world' was the recorded song and sales of it and ancillary items raised an estimated US\$ 20 million. Then, on July 13-14, 1985, in a 'Live-Aid' programme in London and Philadelphia, celebrities of the rock-and-roll world banded together in concerts before crowds of about 162,000 total, and played over TV networks of satellites in 152 countries. The money raised in admissions, by pledges and by sponsors in those 16 hours alone is estimated to come to at least US\$ 50 million. Two other items in the chapter command attention. The first is a 'believe it or not'; but few will dispute Guinness in this case. Dr Arthur B Lintgen (born 1932) of Rydal, USA, has the unique and proven ability to identify the music on phonograph records purely by visual inspection, without hearing a note.

In the only item concerning an Indian, Guinness plays it safe by adding the all important operative word 'reportedly'. It reads: "Miss Lata Mangeshkar (born 1928) has reportedly recorded between 1948 and 1984 not less than 30,000 solos, duet and chorus-backed songs in 20 Indian languages. She frequently has 5 sessions in a day and has 'backed' 2,000 films."

With the very fact that she could record 30,000 songs in 36 years being challenged, and with supporters of the late Mohamed Rafi claiming that he had recorded more songs than she did, till his death in 1980, nothing can be said for sure.

(*Guinness Book Of World Records*, 1986, in its Bantam Paperback edition, is exclusively distributed in India by India Book Distributors, Arcadia, 195 Nariman Point, Bombay 400 021. It is priced at US\$ 4.95. Readers of *Playback And Fast Forward* are entitled to a 10% discount, after conversion into rupees at the prevalent exchange rate.)



The Beatles . . . 1,000 million discs and tapes



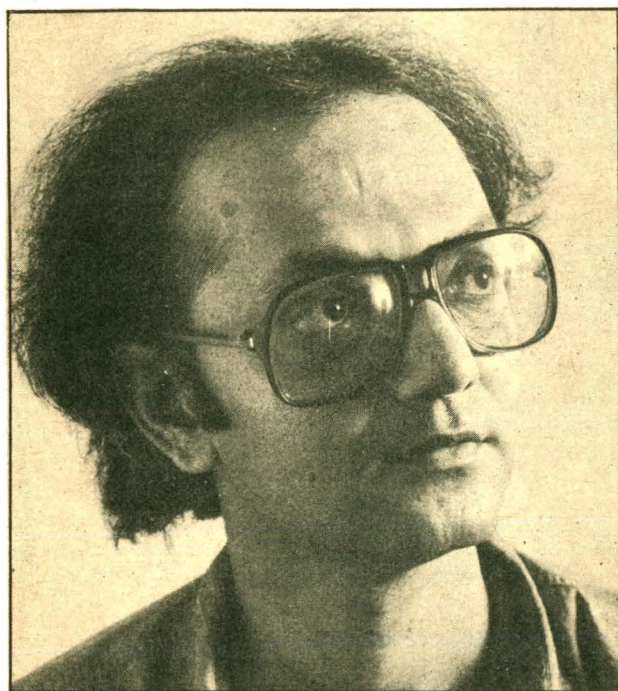
Anup Jalota

TALENT

NANDU BHENDE Encounter of the 'Savage' kind

A young singer by the innocuous name of Nandu Bhende took the Indian western music scene by storm in the mid-'70s. A must at every rock concert (a musical event that was becoming increasingly popular those days), his bespectacled, bearded look and deep voice rang out rebelliously loud and clear to thousands of young students then growing up on a novel (if mixed) diet of western rock, pop, blues and country western. When he belted out that hard-hitting full track, 'Locomotive Breath', feet stomped, hands clapped. When he crooned the popular moody blues classic 'Knights In White Satin', female hearts were set aflutter.

It's been a long time since anyone's heard Nandu Bhende 'live in concert'. His hair's grey, the beard's gone, his tone is quieter. Has the rebel turned recluse? Not so, if you've seen him in 'An Imaginary Invalid', a period-



piece adaptation of a well-known French play by Moliere. The entire musical score is by Nandu Bhende, but the music in the last scene is a scene stealer, a particularly interesting blend of rock, jazz and soul.

Nandu's return to the microphone on stage via theatre is hardly surprising. There is theatre in his blood. Born on November 27, 1952, to illustrious stage (and radio) veterans, Lily (nee Ezekiel) and Atmaram Bhende, he was brought up on a diet of theatre, more theatre, and still more theatre. In fact, "My sister and I even acted as child artistes in many plays, and even a few films," he says with a grin. So how did a boy from a predominantly theatre-inclined Marathi upper middle-class family take to western rock music as a career?

Nandu claims his initial exposure to western music was through his parents. "My parents had gone to the United States for a while when I was young. When they returned, they also brought back a lot of western film music. 'My Fair Lady', 'The Sound Of Music', 'The King And I', 'Westside Story'. All successful plays adapted

into films that were box-office hits. The music got into Nandu's blood.

In school, he took to the then raging beat groups like Reaction, Les Phantomes (who are still around) course, Biddu - The Lone Trojan. In fact, it was in college that Nandu's music hobby turned into a career. He decided to form a beat group. "In 1970, some college friends like Prakash Bijlani, Babblu (Shyam), Lulla, Wilfrid Irwin and me just got together and formed Velvet Fog," he says. "Our first public performance was at a New Year Eve dance at the Sachivalaya Gymkhana and was quite a success. Velvet Fog was part of the now extinct, but then very popular Simla Beat Contest - an ITC-sponsored annual rock music shindig for young, aspiring beat groups from all over the country. "You know, I wish the Simla Beat Contest had continued," remarks Nandu. "It was an excellent beginning for young, unknown talent to get some recognition."

The first year round, Velvet Fog was placed second at the Simla Beat Contest. The following year they bagged the first place quite easily. Velvet Fog had arrived.

A spate of contracts and engagements kept Velvet Fog busy till 1974. They performed at new and old discotheques (like The Blow Up at the Taj in Bombay), clubs, hotels and, of course, rock concerts. Groups came and groups went, but Nandu went on. Then in 1973-74, Velvet Fog was disbanded due to the politicking and bickering that's so inevitable to showbiz. Nandu and a few others regrouped together to form Brief Encounter.

The year 1974 also marked Nandu's first foray into theatre. Well-known theatre buff Alyque Padamsee was then scouting for talent for his musical production of 'Jesus Christ Superstar'. Nandu, still in college, ended up playing (and singing) the powerfully moving Judas. 'Jesus Christ Superstar', as everyone knows, was a runaway success. "Everyone got to know me as a person, solo, not just as a group." Nandu Bhende had arrived.

For all that, Brief Encounter - or rather, the group now known as Savage Encounter - continued to perform. Savage Encounter was a by-product of a fusion of two beat groups, Nandu's own Brief Encounter, and another popular group of the day called The Savage, in 1975. "When some of our members from Brief Encounter decided to leave, three of the Savages joined us," explained Nandu. "Whenever we'd go on stage to perform, the audience would be confused as to who was performing - The Savages or Brief Encounter, since both were well-known. So we decided on a compromise of Savage Encounter!"

From 1977, the hectic pace of live shows had begun to tell on the now established singer. "I was just fed up doing live shows - I'd done so many of them, all through college. Even earned a little money. So I went solo, and also decided to move to other related fields. This was around 1972," he says wryly. "By then, I'd also started singing jingles for ad-films and was becoming more involved in theatre, especially Marathi theatre." Theatre lovers might well recall Nandu in that hit Marathi musical, 'Teen Paisachya Tamasha' based on Brecht's 'Three Penny Opera'. It ran to packed houses in 1978.

"Ten years in showbiz, and I was quite bored by it - by live shows," he exclaims. "I would accompany different beat groups now and then, but basically I was just drifting along. I'd finished college by then." What next? Didn't his parents ever object to this aimless musical

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meandering and lack of any specific socially accepted career?

"My parents," notes Nandu with obvious pride and respect, "are really great people. They told me that I could do whatever I wanted; they would support me (financially) till I was 30. After that, I would have to fend for myself." They gave Nandu a great start.

Most of our western rock/pop musicians believe that they will not be accepted here unless they've first sung their way through the Top Ten charts abroad. Nandu begs to differ. "Sure I went abroad – for holidays. But I never had this big urge to make it in the west first. For one thing, it's not as easy as everyone makes it out to be. You need the right mix of talent, good connections and opportunities, all at the right time." Instead, Nandu made a smart decision, and decided to turn producer too. "In 1980, MIL asked me to produce some Marathi pop music for them, that is, Marathi lyrics set to western pop music." Nandu was not new to the producer-game; he'd played it once before. He had produced an English album called 'Disco Roar' for Oriental Melodies in 1977. Thus, the singer-turned-producer was soon churning out several (27, to be precise) Marathi releases on EPs, LPs, and musicassettes. These ranged from Marathi pop songs to Marathi natya sangeet, pawada and folk music.

Simultaneously, Nandu also turned his voice over to lucrative Hindi film music and sang a choice few. The success of these ('Krishna Krishna' from the film 'Disco Dancer' won him his first gold disc in January 1984) gave a further fillip to his career; he began producing immensely successful but little-publicised Indian disco albums, first for MIL and now for HMV (see discography).

Such disco music consists of disco versions of old and popular Hindi film songs rendered by lesser-known artistes. For example, Side I of 'Disco Zamana' contains a musical medley, disco-style, of popular evergreen Dev Anand hits. Explains Nandu, "Based on the 'Stars Of 45' kind of music, each number melts into the other set to a quick foot-tapping beat – rather like what 'Cafe Creme' did to The Beatles or what James Last does to so many others. I think this kind of music is great fun, and it gives me great joy to give fun to people."

The only grouse he has at present (as far as his work is concerned) is against the music companies themselves. "Although these albums have proved very successful, they're doing nothing to promote this kind of music," he laments. "This disco music is already very profitable, perhaps even more than ghazals (I can show you the sales figures to prove that). Yet, the music companies are not investing enough to increase sales – no special promotion schemes, no sustained publicity blitz." Nandu has a point. One hardly hears of such music being commercially available, while one is being constantly assaulted by well-planned promotion schemes for ghazal artistes.

In 1982, Nandu signed a contract with HMV. Soon after Sanjeev Kohli took charge as National Manager, A&R, Nandu produced 'Disco Zamana', a sell-out Hindi disco album, for HMV, and also finished recording a second one. He is currently working on a Gujarati disco album.

Nandu hopes to return to the mike very soon – not live, but on record. With some luck, and lots of hard work, Nandu might come out with the first really successful Indian-English rock album – that is, if his deal

with HMV goes through. Nandu did reveal that "all the music compositions will be my own, while the lyrics will be some of my own, some by others. The music will probably be soft rock, definitely not acid rock." Following the success of this recent semi-western music (Hindi disco), this seems to be the most sensible time to launch an all-western music album.

Good luck, Nandu. It is a well-recognised fact in the music industry that Indian western music does not sell on record/cassette, hence, the reluctance on the part of music companies to promote such artistes. As Nandu himself points out, "Whatever western music we sell is mostly due to the efforts of the parent companies themselves. There's this crossover from their marketing campaigns which filter down to the Indian youth. Indian music companies themselves hardly ever organise their own sustained ad-campaigns or anything."

The strangest aspect of this musician is that he has never had any formal training in western music. "But," he smiles, "I did study Indian classical (Hindustani) music under Pandit A P Narayanrao Gaokar for about five years. I still attend a few chosen Indian music concerts, and can easily distinguish between a bud and a good musician. But I just had to return to western music once more."

In western music, Nandu's prime inspirations (and loves) have been: in rock – "The Beatles, of course – great harmony, melody and lyrics, and the only group I've ever really studied. Then, Jethro Tull, Moody Blues, The Doors, Deep Purple and Simon and Garfunkel – especially Paul Simon; then, the early soul-music of the '60s – people like Aretha Franklin, Wilson Pickett, Otis Redding and the late Marvin Gay." Of the latter-day musicians, Nandu prefers Huey Lewis, Sting, The Fixx, Bobby McPherson, and a little of Dire Straits.

As to his obvious success, Nandu attributes it to hard work. "Looking back now," he muses reflectively, "I think

Discography

	Name of Album	Label	Year of Release
1	Simla Beat Contest finalist	HMV	1972
2	Disco Roar (English)	Oriental Melodies	1977
3	Aplya Ayushyat Prem Yeta (Marathi pop songs, first recording as producer for a big label)	MIL	1980
4	Various Marathi natya sangeet, powada, folk and pop songs	MIL	1981-83
5	Disco Dancer (the song 'Krishna, Krishna' won a gold disc in January 1984)	HMV	1982
6	Disco Duniya (as producer)	MIL	1982
7	Disco Nasha (as producer)	MIL	1983
8	Instrumental albums	MIL	1983-84
	a) Non-stop disco dancing with Shammi Kapoor		1983
	b) Vibrations		1983
	c) Disco Dhamaka		1984
9	Disco Zamana (as producer)	HMV	1985
10	Disco album with Gujarati lyrics	HMV	To be released soon

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it was just hard work that made us (the groups) so successful. I never had any godfather of any kind looking over me, helping me out. My parents were, of course, very supportive of whatever I did, but no one else really beyond them. I guess, eventually, one has to find one's own answers to everything."

For someone who's always upheld that "music chose me, I think, not I music," Nandu Bhende, it appears, has found his own musical answers to everything.

— **Shrikala Baljekar**

ALISHA

Success is 'in-Evita-ble'

1983: Alisha Chinai auditions for the musical play, 'Evita' by Alyque Padamsee – and is rejected. Later, Padamsee relents and offers the nervous Sophia College (Bombay) student a one-song role in his production.

1984: 'Evita' is the talk of the town.



Sanjeev Kohli, manager, A & R, HMV, is interested in signing her on. Alisha is delighted and suggests a ghazal album. Sanjeev suggests Hindustani pop. While discussions continue, Alisha is signed up by HMV.

Remo records a 'Mando' in her voice for 'Trikal', which is picturised on herself.

1985: Her first album, 'Jaadoo', is released. It contains Hindustani pop songs with music by Annu Malik. Alisha is thrilled. The date happens to be March 18, her birthday.

Bappi Lahiri gives her two playback songs to sing in B Subhash's 'Tarzan'.

1986: 'Tarzan' is a hit and Alisha is in demand.

Anand-Milind record her for 'Jalwa' and Laxmikant-Pyarelal call her to give playback for Sridevi in 'Mr India'.

Bappi sticks to her for 'Dance Dance' (8 songs – 4 solos – 4 duets), 'Main Balwan', 'Commando' and 'Sadak Chhap'.

Alisha sings 'Tarzan' songs at Wembley Arena in an 'All Stars Night' arranged by Bappi Lahiri – and is loudly

applauded.

She has been working on her new album for months and it is scheduled for release in November. Meanwhile, she got married! And who is the casualty? "Rajesh Jhaveri", she replies. "Not Rajesh Jhaveri of Rave?" "That's him," nods Alisha. "We got married on September 7." Rajesh produced the album 'Infinite Fusion' about six years ago and, at present, runs a 24-track recording studio in Bombay. Though creativity might be 'infinite' the two have opted for 'finite' fusion to become man and wife. Alisha's new album is a joint effort by Rajesh and herself.

"And who has written the songs?" I am curious. Alisha smiles, "Rajesh Johri, Ila Arun and I." Now it's my turn to smile as I recall that on 'Jaadoo' there was a seven-minute song titled 'Khuda' credited to Annu Malik and Alisha.

"I'm super excited about the album. Most of the songs are recorded in 16-track and some in 24-track. Besides electronic synthesisers and electronic drums, we have used a dash of guitar and a touch of saxophone. When 'Jaadoo' was recorded, I could not take credit for anything but the cover. Almost all the other details were worked out by HMV and Annu Malik. This album is my baby." Noticing Rajesh walk into the room, she corrects herself "It's our baby".

Rajesh has composed, arranged, and performed 'Sayani', 'Janat' and 'Aah Alisha', the title track. Louis Banks has contributed a lot to 'Aah Alisha'. He has composed 'Kissko dil de doo' and 'Tara' and also arranged the music and provided keyboards. The album has been recorded, mixed and edited by Rajesh at his own studio, Rave Recording Studios, Bombay.

Alisha studied at Manekji Cooper and Walsingham Schools. Her father, Madhukar Chinai, was very fond of Hindustani classical music and learnt singing from a teacher who came home to give lessons. Her mother sang English tunes for a hobby. Naturally, Alisha grew up in an atmosphere of East-West symbiosis, developing a taste for Mohammed Rafi, Noor Jehan and Lata Mangeshkar, Naushad and Madan Mohan. Concurrently, she enjoyed humming Barbara Streisand, Sade and lately, Madonna. "My pronunciation is perfect," she insists, "though my inflections are a mixture of English and Hindustani."

Next year, she hopes to cut her first ghazal album. She has been learning from Ustad Ghulam Mustafa Khan and Bulo C Rani and is just dying to record ghazals. "Don't you think the Lata Mangeshkar songs in Mughal-e-Azam were fabulous?" I nod in perfect affirmation. Suddenly, I pop the question. "You sound like a teenager, talk like a woman and appreciate music of the '40s and the '50s. How old are you?" Those baby blue eyes dance with mischief, "Guess!" I hazard a guess, "Twenty-five." She says, "Close."

"One last question. Your name – how did you get it?" This one she does not mind answering. "I adopted it some years ago. It means 'great' in Persian, derived from 'Alishan'. Even before I started singing professionally, I had changed my name on all my 'records'. Somehow, I was not too fond of my real name."

"What is, or rather was, your real name?" "Sujata".

"Sujata Chinai became Alisha Chinai and Alisha Chinai has now become Alisha Jhaveri!"

"Let's keep it at Alisha, shall we?" We shall, Alisha.

— **Siraj Syed**

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ABBU MALIK

Singer-cum-composer

As a child, Abbu Malik was profoundly influenced by his father, Sardar Malik, a veteran music-director of a past era. He never planned to shape up as a composer or a singer, nor did he take any formal training. "Although music runs in our family," he says, "when I grew up I eked out a living as a counter salesman in a boutique owned by some of my close friends."

During his college days Abbu aspired to become a writer. His singing was limited to college functions and local competitions. He did not take his singing seriously.

What made him change his mind? Says Abbu in a nostalgic vein, "Right from my childhood, my father's unsung tunes moved me. I felt sad because they were tunes not heard by music loving people. When I came of age, I took it upon myself to reach them out to the public."

In fact, it was Abbu's penchant for writing that brought him to face the mike. Strange but true. Abbu wrote a film script ('Nigahen') and approached the NFDC and MIL. NFDC approved the script and MIL agreed to sell the music.

"While recording one of the tracks for the film, it so happened that the singer Shabbir Kumar did not turn up. I was upset. Later, we were informed that Shabbir was indisposed and hospitalised. The recording could not be cancelled, as it would mean extra costs. In a fit of anger I decided to face the mike myself. When I heard my recorded voice, I was thrilled. I knew I could sing. The song, 'Main bahut door chala jaunga', penned by Jan Nissar Akhtar, still lingers in my mind." This did the trick.

'Nigahen' made Abbu a professional singer in 1981. Although the film was never released he was now keen on a career as a singer. Being the only bread-winner in the family at the time made things difficult for him. The boutique where he worked ran into financial problems and closed down. Thus, his only source of income was gone.

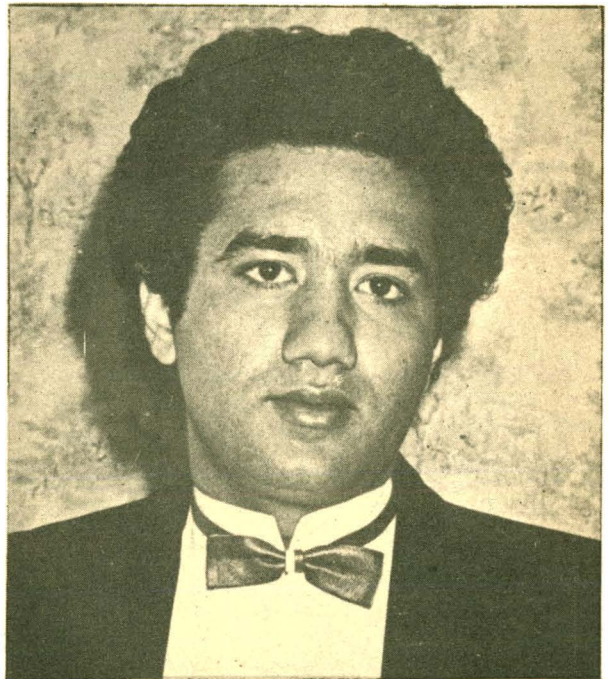
Abbu did not lose heart. With just Rs 2000 - that, too, borrowed from a friend - Abbu went ahead with his first solo album, 'Aanhe'. "I remember that day when I walked into Radio Gems, hesitant and nervous." Mr Zubairi, the sound engineer, was encouraging. But 'Aanhe' was not half as successful as 'Nigahen'. Abbu attributes that to poor exposure. "Both the albums were released as LPs. If MIL had released music cassettes, too, it would have made a world of difference."

Disappointed, Abbu was on the lookout for a new label for his second ghazal disc 'Ashq'. Finally he made it with T Series. With 'Ashq', in '83, Abbu turned a composer too.

Although he has been releasing albums at regular intervals, Abbu's love for performing on stage has never left him. It was because of Abbu's enterprising nature that the Malik brothers, Annu, Abbu and Krish performed together for the first time on stage. He says: "The Cine Dancers' Association approached me with the idea of the Toko-Fogo Nite, where they wanted me to take care of the musical arrangements. I agreed and the three of us performed choreographed dances. It was a tough job to organise and get the three of us together to rehearse. But I managed, and Toko-Fogo nite became a unique experience for me."

Having used his organising abilities, Abbu hit upon the idea of cutting a disc featuring his father's old unsung tunes. He adds, "I felt that if I could utilise my organising abilities to bring my father back in the limelight, I'd be doing a service to him and to the world of music." He needed the patronage of a music company to do this. Venus came to the rescue of the Maliks and 'Kashish', a ghazal album, was the result. It was Mohammed Aziz who sang Sardar Malik's tunes and not Abbu. Of this Abbu says: "'Kashish' happened to be the first private recording for Venus. They wanted a singer who was confident of his singing. Our unanimous choice was Mohd Aziz. 'Kashish' has become one of the most successful albums Venus has cut to date."

Abbu's wish to popularise his father's tunes had materialised, Abbu says, "thanks to Hashmi, manager A & R and Ratan Jain, director, Venus. In Hashmi I've found a true friend and in Ratan Jain a genuine music producer. It is because of this great understanding and mutual trust which we have that I've never had to sign a



contract. I feel secure even without it."

After the success of 'Kashish', Abbu cut another ghazal disc, his third - 'Irshad Irshad'. But 'Irshad Irshad' had a lukewarm response. By the time the album was in the market, Venus' interest in ghazals had diminished; it be-

Discography

1981	Nigahen	Film	Singer	MIL
1982	Aaheh	Solo ghazal album	Singer	MIL
1983	Ashq	Solo ghazal album	Singer-composer	T Series
1984	Kashish	Ghazal	Arranged and conducted	Venus
1986	Irshad Irshad	Solo ghazal album	Singer-composer	Venus
1986	Malik Brothers	Non-film pop songs	Singer-composer	Venus
1986	Manav Hatya	Film	Singer	T Series

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came more interested in Abbu's next venture with the Malik brothers."

Abbu is not a late starter. Just in his late twenties, he has already cut three solo ghazal albums, 'Aanhe', 'Ashq' and 'Irshad Irshad'. And plans to cut a fourth one in the near future. "After Malik brothers, I plan to cut another ghazal disc, 'Jaam', in which I want to use synthesizers in ghazals," he adds.

Apart from music Abbu has dabbled in film production too. He is all set to make his debut as a film producer with 'Zorhdaar', which is to go to the sets in November. Venus has already bought the music rights for the film even before it has 'rolled'.

Abbu's dabbling in films will in no way affect his singing-composing activities. "I can't give up singing like I can't give up listening to Mehdi Hassan and Pankaj Udhas. They are my favourites. I go for harmony in music, and the two of them have it in plenty. That is why I have sung more ghazals, because harmony in music has a soothing, satisfying effect."

Amongst the composers, he names the late S D Burman and Madan Mohan as being his favourites. He prefers singing to composing. From his own work too what he prefers are his songs, not his compositions. 'Aanhe' has been his favourite album so far and one ghazal, 'Parayi hoke mohabbat ki arzoo na karo', from Irshad Irshad.

Being known as Annu's brother doesn't bother him one bit: "Let people say whatever they want to. Annu has done us Maliks real proud and I'm happy to be his brother."

Abbu Malik doesn't take gossip magazines too seriously. We could not help asking him what he thought about Playback And Fast Forward. "With the launching of Playback And Fast Forward, music in our country is likely to earn the status of an industry. The magazine is bound to create awareness for music."

— Nakul Bhagwat

Anand-Milind Two of a kind

In order of appearance into this world, the duo is appropriately known as Anand-Milind. Anand Chitragupta Shrivastava is two-and-a-half years older, at thirty, while Milind Madhav Chitragupta Shrivastava turned twenty-seven last May. And I can see Milind M C S grimacing as he reads this. Shrivastava is a 'kayasth' surname and the family hails from Bihar. Chitragupta is their father's name, a name to reckon with in Hindustani film music for 40 years now. Lastly, we have the first name, Milind Madhav. This was the name Lata Mangeshkar gave the baby boy back in 1959. Even that proves cumbersome in the '80s, so he uses just Milind. Luckily, Anand has a more ordinary name and sticks with it. Translated into Urdu, Anand would become 'mazaa'! Coincidentally, Anand-Milind's first feature film as music directors was 'Ab Aayega Mazaa'.

On October 19, 1982, they recorded their first playback song. The date is etched on their hearts, permanently. It was at Famous Recording Studio, Tardeo, Bombay, that no less a person than Lata Mangeshkar herself gave shape to their dream. Sameer, the talented son of lyricist Anjaan, had written

the words. Bearing some resemblance to the style typified by their father in the '60s, it was a melodious track that went 'Raja tere rastesé hat jaoon-gee, Gaadee ke neeche aaake kat jaoon-gee'.

For the big occasion, Anand-Milind used some '60 musicians. It sure was worth it and the song was okayed in its first take! 'Ab Aayega Mazaa' was released two years later and won a bit of recognition. The songs, too, got around. Success, however, eluded A-M.

Undaunted, they continued the good work. Childhood pal and neighbour Pankaj Parasher, who directed 'Ab Aayega Mazaa', signed them up for his next film, 'Peechha Karo'. While 'Peechha Karo' was delayed under production, he got them yet another film offer — 'Jalwa'. Though the music of both these films has been released (by CBS), it is the latter that has caught on like wildfire. Obviously, the release of the film (due any day, while this was being written) has stirred up a lot of demand. Moreover, the numbers are rendered by singers of the calibre of Suresh Wadkar, Alka Yagnik, Sharon Prabhakar, Alisha and Remo, some of the most promising new voices in the world of Hindustani playback singing.

Which brings me to the two albums that the brothers made for Sharon Prabhakar — 'Shabash Sharon', released last year, and 'Shararat', released earlier this year. I asked them about these projects and their experiences. Milind: "I met Sharon at the 'Ab Aayega Mazaa' party. Just about then, HMV and Sharon were planning 'Shabash Sharon'. The basic idea had already been worked out, only the music directors were to be finalised." Anand: "Perhaps they wanted to try us out first, because initially, we were asked to work on only two numbers. But soon, we found ourselves doing the whole album." They got Kersi Lord to assist them, and a few months later, the album was released.

Even then, big time was far away. 'Shabash Sharon' did well, so much so that the team was together soon afterwards, working on 'Shararat'. Films were slow in coming. 'Tan Badan', starring newcomer Govinda, was the only worthwhile assignment on hand, besides 'Peechha Karo'. Meanwhile, they put in all their efforts towards moulding 'Shararat'. Vijay Kalyanji assisted them and HMV gave them a free hand in composing and recording the tracks. For lyrics, they again chose 'old faithful', young Sameer. It had a higher budget and some novel features like Arabian tunes and DMX electronic music. A whole range of instruments was used: Mandolin, trumpet, saxophone, dholak etc. "Being entirely our concept, 'Shararat' gave us greater scope to do what we wanted to do, and we are happy with the results," said Anand. Milind added, "Of course, one always feels it could have been better, if"!

A B Sc in Chemistry, Anand was seriously thinking about a career in Business Management when music got the better of him. As a young boy, he had taken formal training in playing the piano. He can read and write Western music. From the age of two, he could give the correct beat on a 'dagga' as his father sang songs like 'Ek raat men do do chaand khile'. The 'antique' piano in the house had attracted their two sisters (both older) too, while Milind's interest was triggered-off by a broken mandolin. He finally

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settled for the guitar, the Spanish guitar, to be more precise. Till he was twenty, he took formal training in playing the guitar and perfected chords and harmony. Occasionally, he would try his hand at bongos and congos too. Academically, his career is even more distinguished than his brother's: B A in Psychology, M A in Sociology and an aborted Ph D.

Having honoured their father's wishes by getting "educated" the two of them were now ready to make their entry into the world of music as sessions musicians. Between 1978 and 1982, they played for other music directors, composed jingles for radio and TV, assisted their father (they still do!) in all his recordings and composed the signature tune for the TV programme 'Gyan Deep'. Milind supported Anup Jalota when he appeared on TV. The illnesses of Chitragupta and Anjaan brought their progeny

"It's great working with writers like Majrooh Sahab and Bakshi Sahab. Of course, we are extremely happy with Sameer, who is like a family member. Yet, there is no denying that the masters are a class in themselves", opined Anand. I asked Milind who were the singers they enjoyed working with. "Lata, Kishore and Asha are the names that come to my mind immediately. We are also confident that comparative newcomers like Anuradha Paudval, Suresh Wadkar, Alka Yagnik, Kavita Krishnamurthy and Udit Narayan will contribute a lot to the film music of today and tomorrow."

"Any regrets?" This time they replied in tandem. "Only one. We are among those unlucky composers who came into this profession only after Rafi Sahab had passed away. Unlike the stalwarts S D Burman, Roshan, Shankar-Jaikishan, Madan Mohan, O P



L to R: Anand, Chitragupta and Milind

closer together and Sameer churned out dozens of songs which were set to music by Anand and Milind. Finally, they mustered up courage to appear for an audition before Shri Chitragupta himself. He approved. It's been like that ever since. Before going for recording, they always take his approval and ask for a useful tip or two.

More than 'Ab Aayega Mazaa' and 'Shabash Sharon', it was the TV serial Karamchand that brought them into focus. The catchy theme song and the impressive background score got very popular. Incidentally, they are yet to materialise. On the film front, some exciting assignments have come through. 'Qayaamat Se Qayaamat Tak' (a Nasir Husain film, with lyrics by Majrooh), 'Andaz Pyar Ka' (in which they team-up with song-writer Anand Bakshi for the first time), 'Maa-Beti' and 'Ab Meri Baari'.

Nayyar and Laxmikant-Pyarelal, we do not have his voice to embellish our songs. Even some younger music directors like Rajesh Roshan have been lucky in this respect. Daddy was particularly fond of Rafi and we grew up humming his songs. We'll miss him-forever!"

Discography

Ab Aayega Mazaa	Film soundtrack	CBS	1984
Shabash Sharon	Pop songs	HMV	1985
Tan Badan	Film soundtrack	Venus	1985
Peechha Karo	Film soundtrack	CBS	1986
Shararat	Pop songs	HMV	1986
Jalwa	Film soundtrack	CBS	1986

- Siraj Syed

HINDUSTANI CLASSICAL

Full of folk flavour and rustic nuances, the thumri has a charm of its own in the contemporary Indian musical scene. No Hindustani classical music concert is considered complete without a thumri. Originating in the musical tradition of eastern Uttar Pradesh, the thumri has undergone a metamorphosis over the last five decades. The thumri tradition has had many founding fathers. Most of them flourished under the nawabs and rajas. The ustads at the turn of the 20th century and the early 20th century left this tradition for their disciples. It is only now that the thumri has become popular with audiences all over the country. Siddheshwari Devi, Begum Akhtar and Rasoolan Bai hypnotised 'rasikas' with thumris which were sublime and evocative. With its refined lyricism, haunting cadence and erotic nuances, these artistes made the thumri a necessary

Siddheshwari Devi's daughter, Savita Devi, is a popular singer of thumri, dadra and to other light classical forms as well as of khayals. She oversees the Siddheshwari Devi Academy of Indian Music in New Delhi. The institution has grown under Savita Devi. It has contributed a lot to the preservation and propagation of the Purab ang amongst young people. Recently the academy organised a two-day music festival in New Delhi where a wide range of established and aspiring artistes performed. A pointer that young people are not deaf to our rich musical tradition.

The festival was inaugurated by Union Minister Vasant Sathe. Smt Malashree Prasad, a student of the academy, opened the concert. She brought out the ecstatic peace of the Carnatic raga, Hamsadhvani. She has a range of three octaves, with perfect emphasis and

Savita Devi— popularising Purab Ang



Savita Devi

part of Indian classical music. The subdued lyrical touch of the Purab ang (Benaras school) became an art form under the late Ustad Bade Ghulam Ali Khan who evolved the mercurial Punjab ang. This has become so popular that now connoisseurs fear that the original Purab ang is fading out, or at least getting diluted.

Happily, their fears are unfounded. The Purab ang is alive and flourishing. It is still popular and its following is actually growing. There are still paramparas which carry this splendid thumri tradition forward. One such parampara is that of the thumri queen-Siddheshwari Devi. If Begum Akhtar was the empress of ghazals, Siddheshwari Devi reigned supreme in thumris. Even today, nearly a decade after the death of Siddheshwari Devi, Begum Akhtar and Rasoolan Bai, their work continues with fresh vigour.

balance, and no jarring effect. The beat of the melody was brought out pleasantly. Her taans were refreshing. There were no slips, showing a good amount of tayyari. The concluding piece, a thumri in Tilang, was the high point of this promising singer's repertoire. Rashbehari Datta on the sitar came next. Surprisingly, though he is an experienced sitarist, he varied the emphasis on notes of the raga to change colour and mood. It was supposedly playing Purya Kalyan but it turned out to be Purya and Marwa with an occasional pluck of the pancham to justify it as Purya Kalyan. On the whole, a very disappointing performance.

Rita Ganguly, a prominent disciple of Siddheshwari Devi, performed last. She was in top form that evening. Her opening thumri in Des, 'Jao sakhi jao piya ko manay le aao' brought out the poignancy of separation. Her

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dadra in Poorvi, 'Chiruah nagariya' showed her uncanny sense of laya blended with emotion. She sang thumris in Kedara and Sohini also, and she successfully conveyed the mood and emotion whether it was joyous reunion, painful anticipation or melancholy memory.

The second day's programme was a pointer to the future of Indian classical music. As many as 40 of the hundred-odd students of the academy sang thumris, dadras, tappas, bhajans, dhrupad, naths etc. Their enthusiasm and sincerity more than made up for the lack of polish and technique in some of their performances – they are students, after all. Their singing was neat and without loose ends. There were no slips in the notes either in the higher or in the lower octaves and talent shone through. The Rooplekha-Prita duo singing a short khayal in Bageshree were impressive. There were

tremendous voice control, layakari with no effort at gimmickry. The virtuoso performance concluded with a short well-sung composition in Bhairavi. His brother Giridhar Misra accompanied on the tabla and played adroitly. Young people need to discover and strengthen the roots of Purab ang thumri, and this institution has contributed towards this end.

As the founder of the Siddheshwari Devi Academy of Indian music, Savita Devi is doing her bit for her mother and for the Purab ang of light classical music. An excellent singer of thumri, dadra and other forms of light classical music, she is also an accomplished khayal singer. In an interview she speaks out on the contemporary musical scene and the tradition of Purab ang.

Q: Is it necessary to be born into a musical milieu to make it in classical music? Not all the sons and daugh-



Siddheshwari Devi

excellent gamakas, layakari and taans. Amrita, another young student, exhibited her rigorous training with a beautifully sung dadra in Pahadi. Shipra Sinha with her thumri Khamaj evoked Meera's yearning imagery. Ishwar Lal, a student from South Africa, sang a majestic dhrupad in Behaag. Coming in the midst of thumris and dadras, its effect was haunting. The singers were hedged in by the shortage of time but they performed commendably well, nevertheless.

The concluding session, a vocal recital by Vidhyadhar Misra of Benaras, was a top class aural experience. It is a shame that such rich talent should stagnate in virtual obscurity. His khayal in Abhogi was marked by refined delineation of the contours of this serious raga. His deep voice went well with the melody and there were scintillating taans covering well over three octaves. There was

ters of great masters have succeeded.

A: Music is a divine gift. But that alone is not enough. One's own determination is also necessary. It is also a question of aptitude. Of course the ambience and proper milieu matter. This helped me a lot. My mother felt that the glorious tradition of Benaras gharana should be carried on, I considered her more my guru than my mother. I concentrated on thumris and dadras and I may say I am still striving to sing them well.

Q: You have sung khayals on radio and also in concerts. But they are infrequent. Why haven't you taken it seriously?

A: First of all, thumris and dadras are as serious and as deep in musical content as khayals. They are set to ragas, they have laya and they too have moods or rasas. They have bhava and sahitya also. In fact, the lyrical con-

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tent gives them greater charm. They are as 'shashtriya' as other forms and not 'upa-shashtriya'. I want to specialise in them. Secondly, you will agree that all great artistes have achieved perfection in one form only or at least are famous for one form only. Bade Ghulam Ali sang thumris but you know him first as a khayalia – Kishori Amonkar or Parween Sultana sing thumris but they are known for their khayals only. Similarly, Siddeshwari Devi sang khayals also but she is primarily known for her thumris. I want to be recognized in only one form because one life is not enough for perfection even in one form.

Q: It is said that with the emergence of the Punjab ang of thumri, the Purab ang is losing its hold. To what would you attribute this trend?

A: The Purab ang has been there for centuries though it

Q: What are you doing to popularise the Purab ang?

A: Apart from the Academy and the festivals we organise, I am trying to evolve something new in thumris. Making it slightly fast-paced without sacrificing the appeal and the systematic exposition. I am not for changing the old bandish etc. I try to reproduce them with due respect to tradition.

Q: In April '85, in the Gulab Bari festival in Benaras, you sang in a jugalbandi with Ustad Bismillah Khan on shehnai. Many traditionalists raised their eyebrows. Don't you think this is a break from tradition?

A: In fact, this is a revival of tradition. Till recently, in eastern UP at every auspicious function, the ladies sang traditional songs and the shehnai followed. You can see this even today in the rural interior. What you need is a voice with a proper pitch that can blend into the high



Homage to the mother

became popular only recently. It was sung in every household of western UP for generations. It has a slow and sublime quality. What Ustad Bade Gulam Ali did was to add the vigour of Punjab to it, and to change the manner in which it was presented. The bol and the emotional contents of the Punjab ang are the same as in the Purab ang. The difference lies in the effect they produce. One closes one's eyes and enjoys the subdued shades of our ang, while the Punjab ang makes one sit up. Ours is soul stirring and makes you say 'ah,' whereas the Punjab ang is stimulating and you exclaim 'wah wah'. So our ang has its place and is also thriving. As you can see, all the great thumri singers have come from our ang. Basically there is an underlying unity in both the ang. The origins are the same. So Purab ang can never die out.

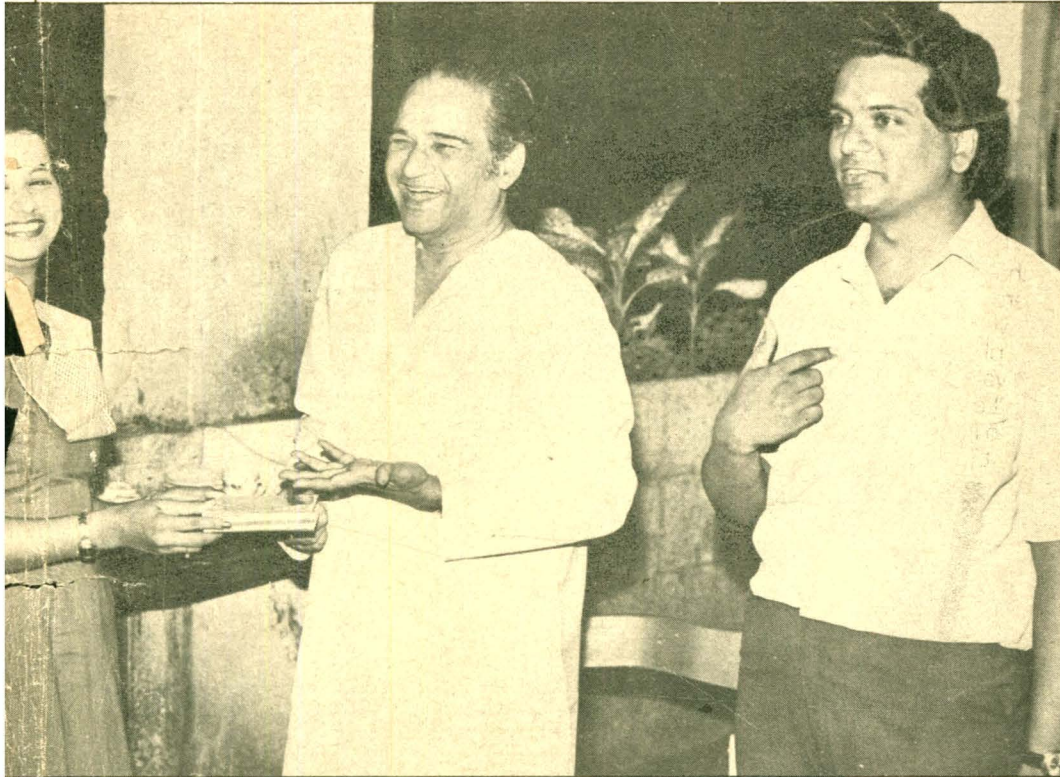
pitch of the shehnai.

Q: Don't you think that the resurgence of classical music is due to its popularity and a kind of urge to show that people can understand classical music. Strictly speaking, shouldn't the renewed interest in music be due to real devotion?

A: You will find all kinds of people flocking to the classical music scene. There is a boom in ghazals. But I would like to maintain that whatever vigour we see is not superficial – there is a genuine interest in re-discovering the past. People do riaz – they want perfection. They want innovation without distortion. Our glorious music has inherent strength – it will continue to flourish in all its purity.

– R K Padhmanabhan

CLICK



Vapu Kale, the star of 'Katha Kathan' cassettes, congratulating debutante Mugdha Chitnis after the release of her cassette on the Siddhakarta label. Looking on is Anant Kulkarni, promoter of Siddhakarta.



Above: Bhupinder and Mitalee singing an exclusive long term agreement with HMV. From L to R: S Abbas, Bhupinder, Sanjeev Kohli, V K Dubey and Mitalee.



Left: Rhythm House, a Hindustani classical label, recorded Padma Talwalkar at Western Outdoor Studios. From L to R: Daman Sood (at the controls), Padma Talwalkar and Amir Curmally of Rhythm House.

PROFILE

date: February 19, 1984.

Word spread. There was a lot of talk about 'Munna', the man from Calcutta, whose voice bore a remarkable similarity to that of the legendary Mohammed Rafi. He was humble and unassuming and sang tunefully. Usha Khanna came forward with offers. Munna had to wait a little longer before his talent could reach the masses. Neither 'Amber' nor the Usha Khanna films were anywhere near release. Keen on getting exposure, he began to sing at shows with Annu Malik's orchestra. Annu had just bagged the coveted assignment of scoring music in a Manmohan Desai film. Till he obtained a final okay from 'Manji', Annu kept him on tenterhooks. Soon, the 'Mard' album was released. Aziz's voice featured in two songs - 'Mard taangevaalaa', (solo) and 'Ham to tamboo men' (duet with Asha Bhosle). Meanwhile, Laxmikant-Pyarelal recorded the 'Ali Ali' religious qawwali for 'Kala Jhanda Goray Log' in Aziz's full-throated, deep voice.

Laxmikant-Pyarelal grew so fond of him that by September 1986, he has recorded around one hundred songs for the duo.

R D Burman ('Shiva Ka Insaaf', 'Ek Main Aur Ek Tu'), Bappi Lahiri ('Geraftaar', 'Muqaddar Ka Faisla', 'Kirayedaar') and Rajesh Roshan ('Aakhir Kyon?', 'Bhagwan Dada', 'Ghar Sansar') were the next to try out this promising newcomer. But it was left to Laxmikant-Pyarelal to stoke the fire of Aziz's phenomenal popularity - 'Naseeb Apna Apna', 'Pyar Kiya Hai Pyar Karengae', 'Anjaam', 'Naam' and many more. "Laxmi Sahab's and Pyare Sahab's music is very close to my own heart. Their compositions suit my abilities best." Among the latest to record



Mohammed Aziz with Usha Khanna

him is Khaiyyam. Aziz is quite thrilled about the song. You might find this hard to believe, but Aziz has sung for almost all the active music directors around. And it is only two-and-a-half years since he recorded his first song.

Asked about their views about Mohammed Aziz, three of top most music directors of the Hindustani film industry had this to say:

R D Burman - "I had heard him in Calcutta, but it was in Bombay that we really got together. Probably his only short-coming is his tendency to copy Rafi Sahab. Munna's range is tremendous and he showed remarkable improvement after carrying out suggested voice exercises."

Laxmikant (of Laxmikant-Pyarelal): "Mohammed Aziz has a great future. We cannot compare him to Rafi Sahab for the simple reason that what Rafi Sahab brought out naturally has to be extracted from Aziz. Nevertheless, with age on his side, he can go places. It would be in his interest to avoid doing too many shows on stage. That would have an adverse effect on the recording

quality of his voice."

The stage has been very dear to Aziz. He won a lot of applause singing at Bappi Lahiri shows in his native Bengal as well as in the USA. Bappi says of Aziz: "One of the most humble persons I've ever met, he was recommended by one of our musicians. When I first heard him, I was convinced he was a bright prospect. Fluent in Urdu and Hindi, you wouldn't believe your ears when he spoke Bengali. Mohammed Aziz is probably the brightest among the new lot of singers."

"Some of my most unforgettable experiences have been those when I was rehearsing my songs with Rajesh Roshan Sahab in his music room," says Aziz: "I have always been a great fan of Roshan Sahab and there was, singing the tunes composed by his worthy son. As if to inspire me further, there was a picture of Roshan Sahab on the wall, which I symbolically considered his blessing." Aziz has yet to sing for Shankar, the surviving partner of the famed Shankar-Jaikishan duo, though he would be only too happy to get such an opportunity. Mohammed Rafi and Shankar-Jaikishan were a sure-fire hit combination of the '50s and the '60s, the period when Aziz was learning music by ear, courtesy radio and records.

Mrs Bilquis Mohammed Rafi has expressed appreciation of Aziz's abilities. His revered Naushad, after listening to a cassette of some of Aziz's recorded songs, had this to say to him, "If I were to ask you to render something for me, I think you would be able to convey it." Perhaps that is Naushad's way of saying that he is considering offering a song to Mohammed Aziz. But then



L to R: Laxmikant, Suresh Wadkar, Mohd Aziz and Shailendra.

Naushad is not a prolific composer and Aziz might have to wait for a long time before his dream has any chance of materialising. To live is to hope. Aziz is willing to wait. A song for Naushad is worth waiting for months, or even years.

Aziz's songs from recent film soundtracks such as 'Karma', 'Ghar Sansar', 'Amrit' and 'Aakhree Raasta' have caught the imagination of the public. His hit songs include 'Aye sanam tire liye' - 'Karma'; 'Duniya mein kitne gham' - 'Amrit'; 'Haath Sita Ka' - 'Ghar Sansar'; 'Aayaa aayaa pyar ka' - 'Bhagwan Dada'; 'Gori Ka Saajan' - 'Aakhree Raasta'; 'Pyar hamaara amar' - 'Muddat'; 'Ek ladkee jiska' - 'Aag Aur Shola' and 'Aaj subah jab main' - 'Aag Aur Shola'.

Venus has produced three non-film albums of Aziz - 'Dastaan-e-Karbala' (Muslim religious), 'Kashish' (ghazal) and 'Durga Pooja' (modern Bengali songs).

Aziz fans can expect another ghazal album to be released soon by Venus.

- Siraj Syed

LIVE



Bamberger Symphoniker

Bamberg Symphony Orchestra



Top: Western classical music lovers were in for a special treat, courtesy The Indian Council for Cultural Relations, who brought the Bamberg Symphony Orchestra from West Germany. The Tata theatre had to be modified to accommodate the 82-piece orchestra. The Indian tour included Calcutta and Delhi.

Right: Mahima performing at the launching of Hotel Jai Mahal Palace at Jaipur.

Above: At a recording session of a musical 'The Wiz' based on the popular children's story, 'The Wizard Of Oz', Pearl Padamsee, the director of the musical, is seen at extreme right with the cast. From L to R: Avinash Lobo (on the keyboards), Louis Banks, (music arranger), Carl (bass guitarist), Ranjit Barot (drummer), Deven Khote (singer), Buggs (singer, Leslie Louis (synthesizer guitar), Daman Sood (recording director, Western Outdoor Studios), and Delna (executive producer). The play will be staged on November 15, at Bombay.

PROFILE

Singing was taboo in the house of one pious, God-fearing family in Kidderpore (Khizirpur), Calcutta, till Mohammed Aziz, the great grandson of Shah Aman Ali, came along. At first, they frowned as he remained glued to the radio for hours, mesmerised by the voice of the late Mohammed Rafi. As if this was not enough, he himself began to sing. Now an element of scepticism crept into the general attitude of disapproval. There was only one way he could win their hearts – by proving himself in his chosen career, by reaching a high level of proficiency. Mohammed 'Munna' Aziz did both. It took him 15 long years, though.

Like all Calcuttans, Munna was very fond of football. His two brothers too shared his love for the sport. Now his youngest brother Ehsaan Ali is in F Y B Com studying here in Bombay, and is looking forward to becoming a C A. Aziz has been able to send his parents abroad, to meet his paternal aunts, a prospect that had remained a dream for nearly 40 years. "It's all His bounty," Aziz said with childlike innocence. "I am a mere black sheep on whom providence has smiled. I owe everything I am to God, my family and the great Rafi Sahab."

Even at school, he used to sing film songs on stage and bag prizes. Partly on account of economic factors, partly because of his love of singing, he dropped out of college after F Y B Com to become a live performer. He sang in hotels and bars (Aziz is a strict teetotaler and never touches anything in liquor-serving hotels), on stage and in Id gatherings, before heading for Bombay.

Besides Mohammed Rafi, Aziz also drew some inspiration from his senior stage singers in Calcutta. He even

had a stint with Ustad Ameer Ahmed Khan, an exponent of the Kirana gharana. "All that is like just one coat of paint on a wall. I am so heavily indebted to Rafi Sahab that I can never really think of any other human being as my teacher. Listening attentively to hundreds of Rafi Sahab's songs, I found that each one of them was a chapter in the theories of film singing. When people talk of me as a replacement for Rafi Sahab, I am hardly flattered. They either do not understand music or do not appreciate his worth. He is, undeniably, my greatest idol. Yet nobody, not me, not anybody, can hope to replace Rafi Sahab."

Going back a full decade, Aziz recalled that 1976 was the most eventful year in his career, before 1984, that is. For one, he got a reluctant Salil Chowdhury to conduct an orchestra to back him in the Film Stars Nite held at the Netaji Indoor Stadium. Singing songs like, 'Ham kaale hain to' ('Gumnaam') and 'Mere paeron me ghunghroo' ('Sunghursh'), he proved that Salilda's fears were unwarranted. Then, in Gaya, Bihar, he got an opportunity to sing before Naushad, who had come to receive the S D Burman memorial award. For this occasion, Aziz chose the all-time Naushad masterpiece, 'Too Ganga kee mauj'. Aziz was dumbstruck when, earlier that year, Naushad recalled having heard him at that programme 10 years ago. Little did the great composer know then that the young man on the stage was in a 'double-tremble' state – the extremely chilly weather was coupled with the awe-inspiring prospect of singing a Naushad song in front of Naushad!

Stage-singing in Calcutta (or any other place in India,

Mohammed Aziz



for that matter) has limited scope. After nearly 10 years of shows upon shows, Aziz wanted a break – and a higher goal. He decided to quit before he got utterly bored with the prospect of late nights and no original songs to sing. "I did not want to let the audience get fed-up of me. At the same time, like any young hopeful, I wanted to make it big. There were few who encouraged me. Most of my contacts made fun of my desire to become a playback singer and mocked at me when I left for Bombay. "Look at him – there goes the man who thinks he is the next Rafi! – they would remark."

With no contacts and no resources, Aziz arrived in Bombay in March 1982. He missed no opportunity to meet music directors and film makers. He struggled along and very nearly lost hope. Mukul Dutt, the veteran songwriter and director of Bengali and Hindi films, happened to be in the audience at the Durga Pooja programme in a Bandra park (October 1983). He was destined to play the good Samaritan. He introduced Aziz to composers Sapan-Jagmohan. Suitably impressed, they recorded him for the film 'Amber' – 'Kab tak doolhe'. The

Glossary of Music Production Terms – II

Compiled by Perpetual Sood

In the October issue of Playback And Fast Forward, we had covered alphabets till K. We continue the compilation from the alphabet L till W. There are no terms under the alphabets X, Y, Z.

Words followed by an arrow head (▶) are themselves listed in this glossary.

Layering: (1) Synonym for overdubbing or recording one track at a time. (2) Adding layers of sound or having one part doubled by several instruments to create a fuller sound.

Leader tape: Coloured PVC tape used at the beginning and end of magnetic tape or between tracks for the master tape (▶) of an album.

Leakage: (1) Pickup of the sound of one instrument on other mikes in the studio at random. (2) When the sound of one track spills on another on recorded tape. This usually occurs between adjacent tracks on low quality recording machines.

LED (light-emitting diodes): These are incorporated into VU meters (▶) to reflect transient peaks of volume.

Legato: Sustained, controlled, or joined together: the opposite of staccato (▶)

Level: The amplitude, or volume of a signal.

Lick: Jargon used to describe a musical phrase, usually with reference to a particular instrument, as in, for example "guitar lick" See **Riff**.

Limiter: A signal-processing device that reduces volume peaks without colouring the overall dynamic range as much as a compressor does.

Lipsync: Mime the words of a song on a TV show or film.

Low end: Frequencies below 100Hz; the opposite of High end (▶)

Machine heads (also known as **tuning heads**): Geared mechanisms on the headstock (▶) of a guitar around which the strings are wound; they are used for tuning.

Manual keyboard or set of keys: A theatre organ may have as many as four manuals or keyboards.

Master disc: see **Cut**.

Master mix: The final mixdown, the one that will be used in cutting the disc.

Master tape: The final multitrack recording or the two-track stereo 1/4 inch tape which carries the final mixdown from the multitrack (▶) tape and from which the master record is cut.

Microprocessor: The control section of an IC (integrated circuit) chip – a small computer. It is used in sophisticated digital outboard equipment and units such as sequencers and drum machines; also in automated or computer mixing desks.

Middle 8: Synonymous with bridge (▶ 2). Originally always eight bars in length, it was a section of a song which contrasted with the verse and chorus. Nowa-

days, it is used, like bridge, to mean a linking passage, not necessarily eight bars long.

Mixer: A device which mixes signals in terms of level and/or tone during recording or playback.

Mixing (also known as **mixdown**): The process of balancing and adjusting existing tracks on a multitrack machine and transferring them on a two-track tape.

Modulation: Changing from one key, or tonal centre, to another.

Monitor: (1) Loudspeaker used in studio control rooms to determine quality or balance. To monitor is to listen to such a speaker in order to make appropriate adjustments, or to listen through headphones while playing overdubs (▶) (2) Loudspeakers used by performers on stage so that they can hear themselves.

Monitor level: The volume of speakers in a studio.

Monitor select: A set of switches which enables a recording engineer to monitor certain sounds in isolation or together.

Multicore: A single cable containing a number of separately insulated wires. When used with a stage box (▶) it keeps the routing of microphones tidy and easy to locate, especially over long distances.

Multitracking: Recording on to more than one track of tape.

Multitrack tape: Tape on which music is recorded on several tracks and from which the engineer or producer mixes down the 1/4 inch master. Multitrack tape usually contains between 4 and 24 tracks according to the format of the machine and the width of the tape.

Mute 1: Any device which reduces the level (and usually alters the tone in some way) of an acoustic instrument, such as a trumpet or a cello. (2) A switch found on some recording console (▶) which reduces the overall monitor level (▶) by more than half.

Noisegate: An electronic device which cuts out audio signals below a threshold selected by the engineer.

Noise generator: A device used in synthesizers (▶) for producing high frequency sound effects.

Noise reduction: The use of a compressing or expanding device which reduces unwanted tape hiss (see **Dolby**).

Notch filter: An electronic device which can remove unwanted frequencies with only minimal disturbance to those on either side.

Nut: The plate at the top end of the guitar finger-board usually made from plastic or brass, over which the strings pass before being inserted into the machine heads (▶).

Octave divider: An electronic device which produces higher and/or lower octave of a given signal. It is used by guitarists and, occasionally, by horn players – such as the Brecker Brothers – while playing electric sax and trumpet via a bug (▶)

TECHNICAL

Ostinato: Persistent repeated pattern of notes or musical figures creating an effect or structure on which to build. See **Riff**.

Outboard equipment: (also known as **toys**): Effects devices and signal processors which are not part of a mixing console's inherent features. For example: flangers, harmonisers and chorus pedals.

Out of phase: Two signals are 'out of phase' when certain frequencies are cancelled due to the reversal of polarity of one signal relative to another.

Output 1: The point from which an audio signal leaves a recorder, mixer or signal processor. (2) Signal sent out by a recorder, mixer or signal processor.

Overdubbing: Adding new sound to previously recorded material on a spare track, or tracks, of multitrack tape.

Panning: Positioning sound's source within a stereo panorama to left and right. This is done with a pan pot (▶) (potentiometer) or a joy stick (▶).

Pan-pot (panoramic potentiometer): Control knob on a studio desk (▶) used for placing tracks within the stereo panorama (left/right).

Parametric equaliser: Equaliser (▶) which differs from a graphic equaliser (▶) in that the frequency bands selected can be continuously varied (narrowed or widened) instead of falling into predetermined steps or sections.

Passive circuitry: A non-powered circuit. Standard electric guitars and basses usually have passive circuitry, although in recent years active circuitry has been introduced in several models.

PA System: Abbreviation for Public Address system, the loudspeakers directed at concert audiences.

Patching: Connecting two elements in a circuit by external wiring.

Phase shift devices: Devices in which the input signal divides and recombines to produce phasing (▶).

Phasing: An effect produced by feeding a signal into two tape recorders and recording the combined outputs on to another machine. The effect produced is a swishy tonal sweep achieved by varying the speed of one of the input tape recorders.

Pianissimo: As softly as possible.

Ping-Pong: See **Bouncing**.

Pink noise: Noise containing all frequencies in equal proportions.

Pitchbend: A device which enables a player to bend the pitch of a note on a synthesiser, usually with a pitch wheel, strip or lever.

Polyrhythmic: Several rhythms occurring simultaneously.

Potentiometer: Continuously variable level control for varying the signal in an electronic circuit. Can be rotary or linear (fader). See **Attenuator**, **Pan-Pot**.

Preamplifier: Amplifier used to boost signals before they reach a main amplifier so that low level signals can be brought up to a volume that can be handled by the main amp.

Presence: A control on many amplifiers which boosts mid-range frequencies.

Punch in: (also known as **drop in**): The system whereby a fresh part is added to existing material on tape by switching from 'play' to 'record' while the tape is moving.

Quadrophonic sound: Sound which reaches the listener from every side with instruments positioned all

around the panorama (see **Panning**). It is used most successfully in live concerts, by bands such as Pink Floyd, where sound travelling effects are used with great imagination.

Rap: Rhythmic speech. The term refers to a technique first used by disc jockeys on black radio stations in the USA whereby they record fast, rhythmically spoken lyrics over an existing backing track. Hits include 'Rapper's Delight', to the backing tracks of 'Chic's Good Times', 'Blondies', 'Rapture' and the highly successful 'Don't Push Me (Cause I'm Close to the Edge)' by Grand Master Flash.

Reed Instruments: Those wind instruments whose sound is produced by a vibrating reed, such as the clarinet, saxophone, harmonica and harmonium. The 'double-reed' instruments – such as the oboe, cor anglais and bassoon – are so called because the mouthpiece is formed from two reeds stuck together.

Reeds: Generic term in musical jargon for reed instrumentals, including the saxophone. See **Brass 2**.

Release: The last in the four parameters of an envelope generator, or ADSR (▶). It governs how much a note rings on after a key has been released.

Reverb/Reverberation: The sound characteristic of a room; a 'live' room has a lot of reverb, usually from highly reflective surfaces; a 'dead' room has less. Reverb devices are used to simulate ambience (▶).

Ride: Move a fader (▶) up and down to find the optimum level.

Riff: A musical phrase, usually repeated for a whole section of a song, which gives the song its flavour and sometimes its hook (▶). Riffs are most frequently played on guitar and/or bass, occasionally on other instruments.

Rimshot: A drumming technique which involves hitting the skin and rim of the drum simultaneously, thus producing distinctive sound.

Roll off: Technical jargon for reduced high frequencies.

Rough mix: Any mix of a song or piece which is used for reference purposes, but is not the final or master mind (▶).

Routing: See **Assigning**.

Royalty: A small percentage of the whole sale or retail price of a record, tape or sheet of music paid to an artiste, writer or producer on each copy sold.

RT 60: The normal abbreviated form of decay time (▶).

Saddle: Strip of hard material – usually metal – in the bridge assembly of a guitar, over which the strings pass. It is usually adjustable for string clearance and intonation. See **Action**.

Scat singing: Vocal improvisation without words (usually in jazz). Commonly known as scatting.

Scratchplate: Plastic or metal plate attached to the front of a guitar body to prevent pick scratches.

Sely-sync: Abbreviation of selective synchronisation. A recording process whereby monitoring (▶) comes from the record head itself, enabling overdubs to be 'synced' with tracks already recorded.

Separation: The effect of minimising leakage (▶) when recording.

Sequencer: A digital or analogue device similar to a recorder. It uses control voltage and gate pulses, recorded on tape, to play a series of pre-programmed notes and impulses on a synthesiser (▶) or several synthesisers.

Shell: The body of a drum, without heads and fittings.

Ska: Early bluebeat (pre-reggae) Jamaica music.

TECHNICAL

Slide guitar: See **Bottleneck guitar**.

Spillage: See **leakage**.

Splice: Join two pieces of tape usually when editing.

Staccato: Short, sharp individual notes, not played in a linked or sustained way, the opposite of legato (▶).

Staff: (also known as **stave**): The five ledger lines on which musical notation is written. In the case of music for instruments such as the piano, harp and organ, two staves (treble and bass) are used, known collectively as the 'great stave'.

Stage-box: A shielded box into which several microphones can be plugged and connected to a multicore (▶).

Stave: See **Staff**.

Strobe tuner: An electronic instrument tuner which utilises stroboscopic light.

Sustain: Elongation of a note, either by playing technique or by electronics.

Sync-lock: The use of a synchronisation signal to connect two or more tape recorders.

Synthesisers: Instrument which produces a wide range of sounds electronically, using voltage controlled oscillators, filters and amplifiers and an envelope generator, or ADSR (▶).

Tailpiece: The piece on a semiacoustic guitar or any instrument of the violin family through which the strings are threaded and held in place at the lower end of the instrument.

Talkback: See **Cue**.

Tape echo: (also known as **tape slap**): A means of delaying the repeat of a sound by adjusting the time lapse or delay between the record and playback heads of tape recorders.

Tape transport: The motorised mechanism which moves the tapes evenly across the records and play heads. Recorders with high speed tape transport play at 15 ips (▶) or more.

Thumb pick: Pick which slips over the player's thumb.

Tine A: Slim steel rod forming the tone bar in a Rhodes electric piano. Tines act like the strings in an acoustic piano, and are struck by felt covered hammers.

Toys: (1) Musical jargon for extra instruments used to enhance an arrangement which are not essential to the structure of a piece of music; for example, tambourine glockenspiel (2) Synonym for outboard studio equipment.

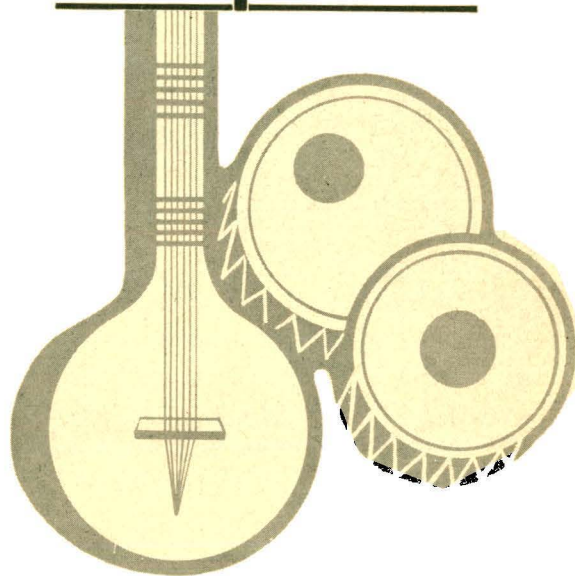
Transducer Device: This converts energy from one form to another. For example, a microphone turns sound energy into electrical signals which can be boosted and turned back into sound via an amplifier and speaker.

Transient: Instantaneous changes in dynamics producing steep wave fronts.

Transposing: Alter the key of a song or a piece of music. For example, song written for female singers will often have to be transposed to a lower key for a man.

Transposing instruments: Instruments which play in a different pitch from that of the music written for them. Instruments have usually been transposed to bring about a standard system of fingering for instruments of the same family, such as saxophones or clarinets, which differ widely in range. If none of the saxophones, for example, were transposed, players would have to learn several different fingerings in order to play different instruments within the family and would have to concentrate hard to remember which saxophone they were

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playing at any one time. Transposing certain members of a family of instruments enables players to play any member of the family and to switch from one to another with ease. Clarinets, flutes, double reeds and all brass have at least one transposing instrument within their ranges.

The double bass, piccolo and certain tuned percussion instruments such as the Glockenspiel, will sound either an octave lower or higher than the music written for them; and in some cases, the difference may be as much as two octaves. These are also transposed but simply to save the use of ledger lines. See **staff**.

Tremolo: Fast repetition of the same note with no pitch change.

Tremolo arm: Strictly speaking, a vibrato arm, a level which fits on to the bridge of an electric guitar and is employed to instantly raise or lower the pitch.

Trill: Rapid alternation of two notes.

Trim: See **Attenuator**.

Truss rod: A strengthening bar used in the necks of some guitars to avoid warping, or, if warping occurs, to facilitate easy repair.

Tuning head: See **Machine head**.

Una Corda: Literally "one string", means direction found in written piano music indicating use of the soft/pedal.

Upbeat: (1) Second or last beat in a bar. (2) The last beat of the bar in an introduction to a piece of music, before the downbeat of the first full bar.

VCA: Voltage Controlled Amplifier. See **Voltage control**.

VCF: Voltage controlled filter. See **Voltage control**.

VCO: Voltage controlled oscillator. See **Voltage control**.

Vibrato: The up and down oscillation of the pitch of a note by use of the diaphragm for singers and players of wind instruments, or the fingers for players of bowed and other stringed instrument.

Vocal: Jargon for voice part.

Voice box: Device which sends the output of an instrument through a tube which fits into a player's mouth. The sound can be altered by movements of the player's mouth movements and then reamplified.

Voicing: The way in which a musical chord is structured.

Voltage control: The basis of musical synthesis first discovered by Dr Robert Moog. Each note on a synthesiser keyboard produces a different voltage, so that the pitch is said to be "Voltage controlled". Other parameters of sound such as tone attack, envelope (see **ADSR**) can also be affected by voltage control.

VU meter (Volume Unit meter): A device which indicates volume. Each channel of a mixing desk, recording console (▶) or multitrack (▶) machine has its own VU meter.

Wah-wah-pedal: A pedal which produces a 'wah' effect by sweeping the tone from bass to treble and back.

Wall of sound: An amplifier, or amplifiers, stacked on top of two or more speaker cabinets.

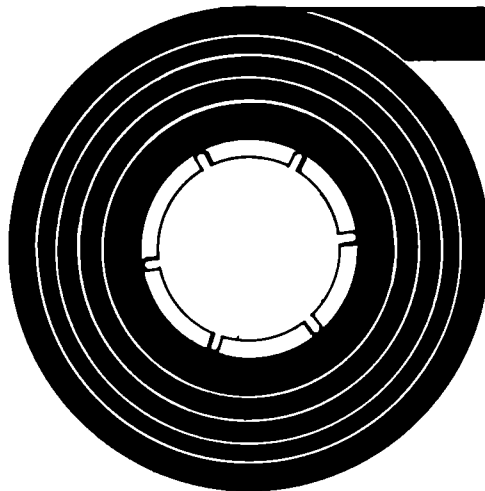
Washed out: Term used to describe sound which lacks definite sound which lacks definition owing to too much reverberation.

Wet reverberant sounding: See **ambience** and **Dry**.

White Noise: Noise containing all frequencies rising in level by 6 dB every Octave.

Wow: Slow deviation in tape speed causing long slurring alteration in pitch (see **flutter**). ◀◀

Audio Tape Special Issue on Tape Coating Quality in India.



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Audio Fine
Melody
Murugappa

playback

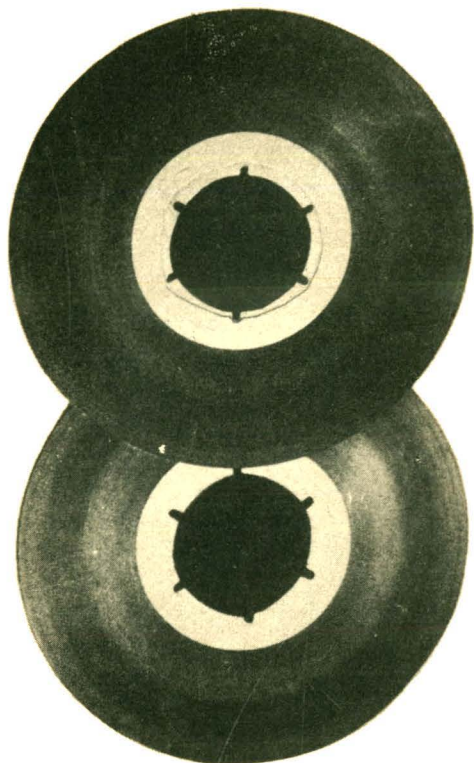
▶▶ AND FAST FORWARD

February 1987 issue

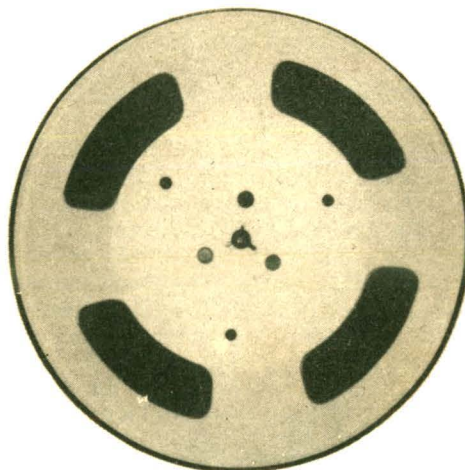
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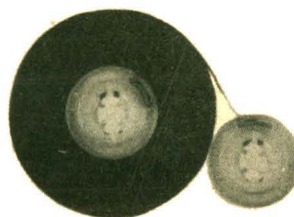
Your message will be read by all important people who move the music business.



Cassette tape Pancake on NAB Hub



Cassette Tape on Spool



Mini-Pancake on Cassette Hubs

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We, Sakamichi Electronics are a professional group manufacturing storage of sound – viz. Audio Magnetic Tape.

We have built a highly sophisticated and modern plant for manufacturing audio magnetic tape at Silvassa.

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We have introduced three grades of audio magnetic tape viz: ISSAI – 800, ISSAI – P1000 & ISSAI SUPER – 1200.

ISSAI – 800 is the best Indian tape available in the market at competitive prices. We supply this grade in Double Hub form packed in boxes of 200 each.

ISSAI – P1000 is considered to be an import substitute. This also we supply in Double Hubs packed in boxes of 500 each.

ISSAI SUPER – 1200 is equal to Japanese tapes. It is a masterpiece product. We supply this grade on NAB Hubs packed in thermocole boxes. We supply this grade to professional high-speed duplication units and music companies.

Our tapes are supplied with different kinds of leaders according to the customer's choice and specification.

Our tapes are available in a range of different lengths like C-36, C-45, C-60 & C-90 either in Double Hub, Pancakes or Jumbo Roll.

Within a span of 3 months from the date of production, we have made an impact in the market. Sakamichi is indeed a quality conscious company.



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(Div. of The New Vinod Silk Mills Private Limited)

For trade enquiries contact. Mr. R. Gopalakrishnan

Sales Office. 4/B, Chottani Bldg, Ground Floor, 52/A Vadilal Patel Marg, Grant Road, Bombay 400 007. Phone: 369554.

Regd. Office : Kasturchand Mills Estate, Dadar (West), BOMBAY-400 028. Gram: DESKBAY. Phone: 4300064/68/76

EQUIPMENT

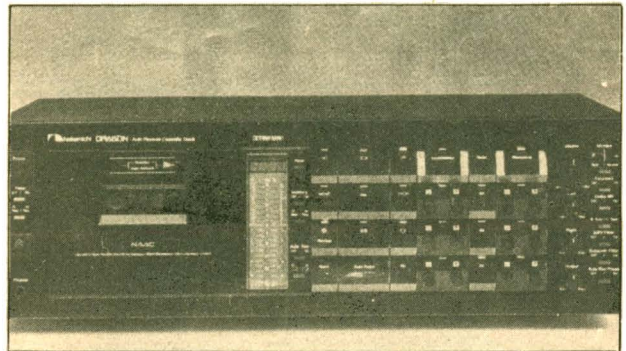
AKG Acoustic Microphone Headphone

Based in Austria, AKG Acoustics is famous for its microphones and headphones, both of which are used in recording studios world-wide. The K 240 Monitor (left) is a dynamic moving coil design with an acoustic-resistance baffle to reduce boominess. The similar K 240DF (right) is a diffuse-field equalised headphone designed for uncoloured reproduction. Both models are rated for 0.3 per cent total harmonic distortion at a sound pressure level of 95 dB.



Nakamichi's Autoreverse Dragon Cassette

Nakamichi's top-of-the-line autoreverse Dragon cassette deck, a classic design, automatically adjusts the head azimuth to correct imperfect alignment.



Cosmic Nakamichi AX-1000 Ampli-deck

Cosmic has brought out a stereo cassette ampli-deck, which incorporates soft touch operating controls; one high density super hard permalloy recording/playback head; one double gap erase head; peak level LED bars and one touch recording system. The AX-1000 also features a Dolby NR facility to reduce hiss.

Tape deck

Track system: 4 Track, 2 channel stereo

Frequency response: 30 to 13,000 Hz + 3 dB using LN tape. 30 to 16,000 Hz + 3 dB using CrO₂ (SA) tape.

Output jacks: Line (2) 490 mV (OVU). Required load impedance more than 20 K ohms.

Input jacks: Phono (2) 5 mV, 47 K ohms, Magnetic, RIAA compensated. Microphones (2) 0.4 mV (Input impedance 5 K ohms). Required microphone impedance: 600 ohms. Line (2) 140 mV (Input impedance 100

K ohms).

Din jack: Input: 0.55 mV (Input impedance 2.2 K ohms). Output: 490 mV. Required load impedance: more than 20 K ohms.

Amplifier:

Power output: 35 Watts RMS per channel at 8 ohms. Sinewave continuous power.

Frequency response: 20 Hz to 20 kHz -1.5 dB.

Tone control range: Bass + 15 dB - 20 dB at 20 Hz. Treble + 17 dB - 18 dB at 20 kHz.

Power requirement: 150 V to 270 V AC at 50 Hz.

Dimensions: 457 (W), 258 (D), 110 (H) mm (approx).

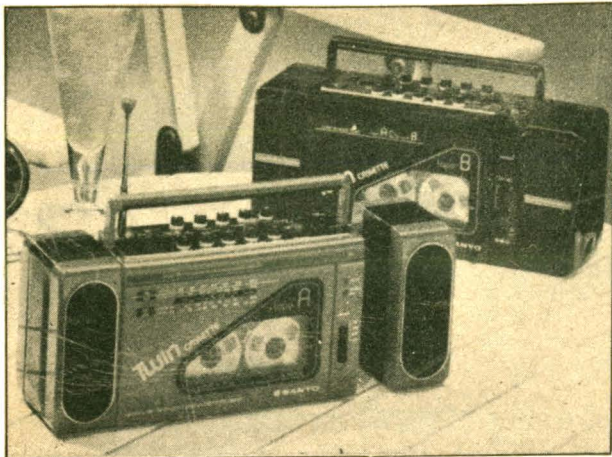
Weight: 6 kgs net (approx).

Price: Rs 4,500 all inclusive (only for Bombay city).

For more details, contact: Cosmic Radio, 23 C, Mahal Industrial Estate, Mahakali Road, Andheri (East), Bombay 400 093.



EQUIPMENT



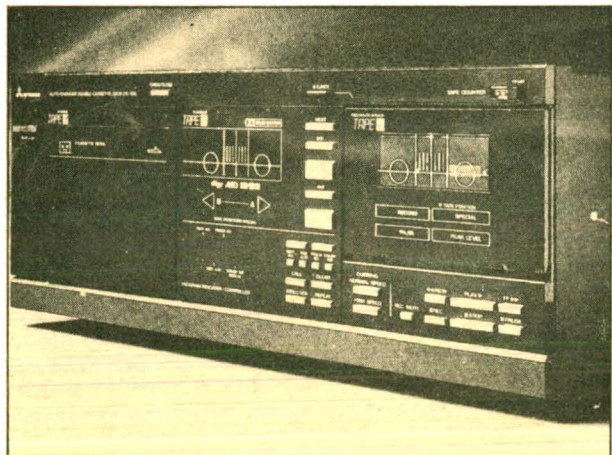
Sanyo MS 500 K Little Mini Twin Cassette

This unique product has a cassette player on both sides. Other features include cue and review; a built-in condenser microphone; mechanical pause control for easier editing; auto stop function in play and record modes; and continuous playback system for uninterrupted listening.

A novel feature includes two 35 mm x 55 mm full-range speakers with different front/rear speaker grilles provide extra flexibility – the right speaker is detachable and the left one can rotate through a full 180 degrees. Automatic Level Control (ALC) and variable monitoring system allow one to listen at the desired level during recording without affecting the quality of the tape recording.

Mitsubishi's DT-156 Cassette Changer

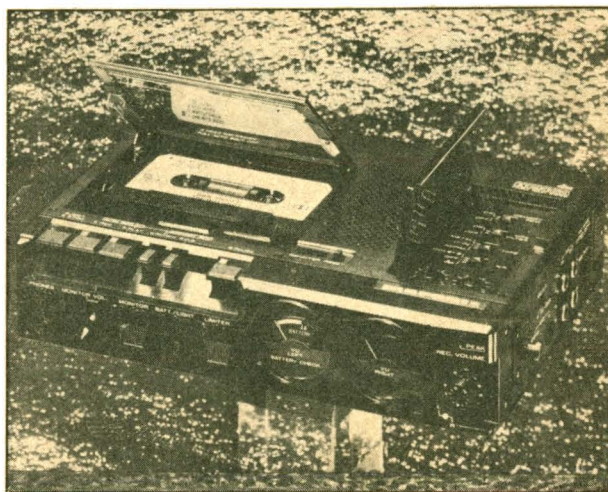
You can load seven cassettes into Mitsubishi's three-head DT-156 cassette changer for 10 1/2 hours of music. It can also be programmed to play up to nine individual selections from any of the cassettes in any order.



Marantz PMD 430 Portable Cassette Deck

Manufacturer's specifications:
Frequency Response: 35 Hz to 14 kHz, to 15 kHz with CrO₂ tape, and to 1.7 kHz with metal tape. Signal/Noise Ratio: 50 dB; 60 dB with Dolby B NR and 75 dB with dbx NR.
Input Sensitivity: Microphone, 0.2 mV; line, 70 mV.
Output Level: Line, 500 mV.
Flutter: 0.1% wtd. rms.
Battery Life: Playback time, 7 1/2 hours; recording time with metal tape, 5 1/2 hours.
Dimensions: 227 mm x 50 mm x 165 mm.
Weight: 1.3 kg
Price: US\$ 499.95

For more details contact: 20525 Nordhoff St, Chatsworth, Cal. 91311, USA.



Sony's WM-207 Walkman

Sony's WM-207 Walkman has an AM/FM stereo radio and an autoreverse cassette player. It is powered by solar cells on its side and features a water-resistant case and folding headphones.

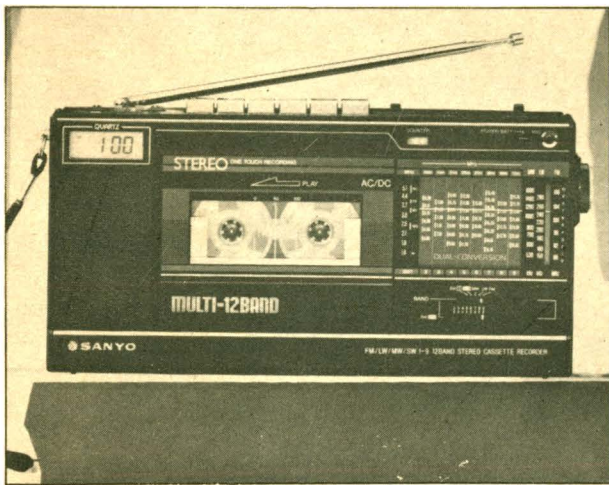


EQUIPMENT

Sanyo RP 8970

Sanyo has introduced the RP 8970, a 12 band portable radio and stereo cassette recorder. It has a FM stereo band, conventional medium and long wave bands, plus nine short wave bands to ensure you stay in touch with local broadcasts, and broadcasts from the furthest reaches of the globe. The stereo is available only on the headphones. It incorporates a built-in (70 x 50 mm) mono-aural speaker with 50 mw of power.

The band spread system and dual conversion circuitry for the SW bands increases short wave sensitivity and reduces interference. The circuitry also incorporates a stereo cassette recorder and a digital quartz alarm clock. When you need to wake up, the digital



alarm/timer will rouse you with a choice of either taped music, the radio or a buzzer. The RP 8970 comes equipped with AC/DC operation, carrying case and worldwide SW station list. Batteries used are DC 6V (4 size 'AA' batteries). LCD clock operates on one size 'AA' battery. The RP 8970 is a perfect travelling companion.

DSP-1 Digital Sound Field Processor

Yamaha's DSP-1 digital sound field processor can create a number of acoustic environments and then vary them to suit the tastes of home listeners. The new processor maintains the wide dynamic range and high signal-to-noise ratio characteristic of the compact disc format. The DSP-1 utilizes data (stored in read only memory) gained from the sound field analysis of highly regarded acoustic environments to re-create or synthesize the original sound field of anything from a jazz club to a cathedral. Other features include decoding circuitry for Dolby surround soundtracks, with a voice-stabilizing center channel, digital logic discoding, and a subwoofer output.

Price: US\$ 849, including a full function remote control.

For more details contact: Yamaha Dept, SR, 6600 Orangethorpe Ave, Buena Park, CA 90620 USA.



Sony's New Series Cassettes Tapes

Sony's new audio cassettes have improved tape formulations, smoother tape handling, and wider windows in the cassette shell compared with the company's previous tapes. For more even distribution in the new binder formulations, the magnetic particles have been made finer and more uniform in size. The cassette shells are precision molded to absorb vibration. The wider windows make it easier to check tape motion and the tape left on each hub.

The two Type I tapes, for use with normal bias and equalization, are HF, with super crystal gamma particles in a high-polymer binder, and HF-S, which has even more uniform particles for extended frequency response. There are four grades of high bias Type II tape: UX, UX-S, UX-ES, and UX-Pro. UX-Pro has a ceramic tape guide to reduce modulation noise. The Type IV tape, Metal-ES, has a 'super rigidity' shell and parallel spring pad for less modulation noise.

Prices for C-90 length cassettes: HF, US\$ 3.15; HF-S, US\$ 4.25; UX, US\$ 5.50; UX-S, US\$ 6.95; UX-ES, US\$ 7.95; UX-Pro, US\$ 9.95; Metal-ES, US\$ 11.95.

For further information, contact: Sony Dept. SR, Sony Dr, Park Ridge, NJ 07656, USA.



PRO AUDIO

Lexicon Programmable Digital Reverb

The Lexicon Model 200 digital reverb provides high quality performance in an economy package to performers and film, television, recording and broadcasting studios. It incorporates six standard programmes, each with variations to allow the user to select from different Halls, Chambers, Plates, Rich Plates, The Imaginative Inverse Room and an exclusive programme to split the Model 200 into two independent reverb units.

The 'Size' knobs provide control over many reverb parameters to create the image of size in the Hall and Chamber programmes. In the Plates programmes the 'Size' control modifies sonic characteristics to offer unlimited range of reverberant images.

The Lexicon Model 200 includes reverb time adjustable from less than 0.2 seconds to over 70 seconds

and continuously variable predelay adjustable from 0 to 999 milliseconds, both programme and size dependent. The frequency response of the reverberant signal is from 20 Hz to 10KHz with a dynamic range of 85 db.

For film and television, the Model 200 can match studio recorded dialogue and effects to location ambience. Other features include 10 non-volatile memories allowing any set-up to be stored and recalled on demand. Using a foot pedal by which a stage performer can step through present reverbs, mute the input to capture and sustain chords and control reverb time during performance.

Price: Approximately US\$ 4,800.

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



Studer Revox PR 99 MK II

This machine is the professional version of the famous B-77 Revox recorder. The following features justify this point in more details. For special needs, a wide variety of options are available.

PR 99 MK II can be ordered in Full Track Mono with separate meters for simultaneous input and output reading with echo capability. All PR 99 transport functions plus repeat can be controlled from remote control.

The suggested price is US\$ 2500.

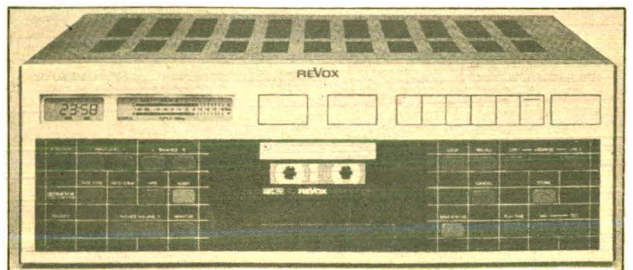
For further details contact: Mr P P Oke, Meltron, Plot No 214, Backbay Reclamation, Nariman Point, Bombay 400 021.



Revox B215 Cassette Deck

The Revox B215 is designed to fulfill a variety of cassette recording applications where critical quality is important. The B215 is an alignment system to calibrate the deck for the best possible performance on the cassette tape selected, according to the company. Operating under microprocessor control, the automatic alignment system uses test tones at three frequencies (400 Hz, 4 kHz, and 17 kHz) to set bias and

equalisation. The 20-second procedure aligns the two stereo channels independently. Once the calibration is



PRO AUDIO

complete, the setting may be stored in digital memory for instant recall. Settings for up to six different tape formulations may be stored.

Record levels may be set manually or automatically. In the automatic mode, the B215 samples input signal peaks and sets the proper record level for optimum combined signal-to-noise and low distortion performance, according to Revox.

The B215 is a three-head design with a micropro-

cessor-controlled four-motor transport. Two direct-drive DC motors are used for tape spooling while two quartz-locked Hall-effect motors are used to drive the dual capstans. The die-cast transport chassis has a hinged headblock designed for stability in the head azimuth plane.

Suggested price: US\$ 1,400.

For further information contact: Studer Revox, 1425 Elm Hill Pike, Nashville, TN 37210, USA.

FP32 Stereo Field Production Mixer

Shure Brothers Inc has introduced the FP32 stereo field production mixer. According to Shure, the FP32 was created in response to the increasingly sophisticated demands of broadcast audio field production and growing popularity of stereo broadcasts.

Like its forerunner, the FP31, the FP32 puts a multitude of features into a small package, according to Shure. These include two transformer-isolated outputs

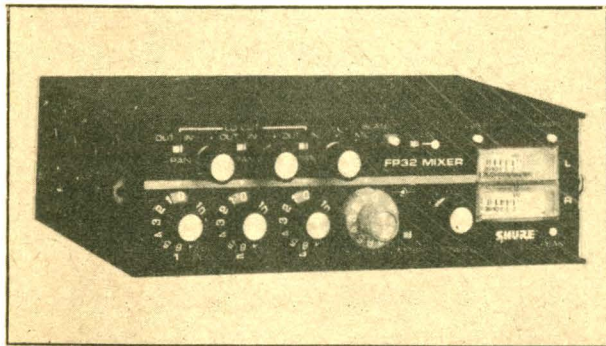
(one for each stereo channel) and three transformer-isolated input channels, each of which includes a level control, center-detented stereo pan pot, and a switch permitting mic-level or line-level operation. The mixer's stereo capability is further enhanced by a concentric clutched stereo master gain control.

Condenser microphones may be powered by the FP32's built-in 18 V DC phantom power or 9 V DC A-B power source. In addition, a 'phantom' jack permits the use of an external power supply if desired. Both mini and quarter-inch stereo headphone jacks with level control are provided, as well as a monitor input for monitoring from a VTR.

The FP32 also includes a built-in slate microphone with automatic gain control and a slate tone for identifying take locations. Other features include a built-in limiter with adjustable threshold, dual VU meters with lamp and battery check function, 12 V DC external power jack, and stereo auxiliary level outputs.

Suggested Price: St£ 1245.23

For more information contact: Shure Brothers Inc, 222 Hartweg Ave, Evanston, IL 60202-3696, USA.



SM94, SM96 Condenser Microphones

SHURE Brothers has introduced two new electret condenser microphones: the SM94 and SM96. The SM94 is designed primarily for instrument miking and recording applications, while the SM96 is best suited for use by vocalists.

Both the SM94 and SM96 have frequency responses that are specially tailored for their intended applications. The SM94's frequency response is essentially flat, while the vocal-oriented SM96 has a slight presence rise and smooth low-end roll-off to correct for proximity effect and enhance vocal performance. Both microphones have unidirectional (cardioid) polar patterns that will not collapse at high frequencies, permitting uniform

off-axis response throughout the audio spectrum, according to Shure.

A featured component of both new microphones is called a space frame shock mounting system that isolates the transducer element, protecting it from handling noise and stand thumps. The models' quietness is further enhanced by their high-quality pre-amplifier designs, which are designed to permit the microphones to be used with high sound pressure levels without overloading or breaking up, according to the company. The SM94 and SM96 may be powered by any standard phantom (simplex) power source (12-48V dc) or internally by a standard 1.5V AA battery. When a battery is installed in either microphone, it can act as a back-up power source, taking over automatically if the phantom power should fail.

To provide pop and noise protection for vocalists, the SM96 is equipped with a built-in, three-stage pop filter. An accessory windscreen is also available for the SM94, making it suitable for a variety of vocal applications. Both models have a non-reflective gray finish and come supplied with a vinyl storage bag.

Price: US\$ 250 for each of the SM96-LC and the SM94-LC microphones.

For further information contact: Shure Brothers Inc, 222 Hartweg Ave, Evanston, IL 60202-3696, USA.



What's DAT?

While we are all enjoying music on metal compact cassettes, a new format called Digital Audio Tape (DAT) is being launched abroad. One can record and play back on DAT as on normal cassettes. Even though the compact disc has just entered the Indian high fidelity living room, people are already talking about the sonic superiority, the punch and clarity experienced on the DAT system, whether used at home or in recording studios. Those who possess compact disc players are proud of owning it; they exchange their discs and are fully satisfied with their equipment. But hold on till next year, when the DAT (Digital Audio Tape) will be introduced. There are two formats. The R-DAT, which is becoming popular, claims 81 audio system manufacturers as supporters, including JVC, which recently dropped its rival S-DAT (Stationary Digital Audio Tape) as a potential consumer system, while intimating continuing S-DAT development for the professional market.

Most of the world's recording studios are using DASH (Digital Audio Stationary Head) format to record 32 tracks on 1" tape or 24 tracks on 1" tape. For example, Sony 3324 and Mitsubishi X-850, which can be compared to S-DAT. The R-DAT is supposed to be superior to even the S-DAT.

R-DAT, as its name suggests, is based on miniaturisation and simplification of the rotary head used in video tape recording which we are all familiar with. S-DAT is a stationary head system relying on thin film, multiple track heads and a high data packing density to get the same amount of information down on the tape. Compared with the stationary head system, R-DAT relies upon high head/tape speeds and dense packing of helically scanned tracks.

The R-DAT cassette is 73 mm x 54 mm x 10.5 mm in size, slightly more than half the size of an analogue cassette; it uses 3.81 mm tape, equal to the 1/8" inch tape used in analogue cassettes, and 13 micron-thick tape, equal to that used in analogue C-90. The analogue cassette was a success because it offered a combination of features not present in any other format: it was recordable, portable, smaller and more convenient than other formats and had potential for high fidelity. The compact disc is another example of an original product destined to succeed: it also incorporates portability, convenience, robustness, rapid access and high fidelity. The two most surprising features of R-DAT are its long recording time (two or three hours uninterrupted) and very fast spooling (about 6 seconds per recorded hour).

Although the R-DAT recorder will have full digital inputs and outputs, as well as analogue varieties, 44.1 kHz sampling frequency will not be allowed in the format. Thus, direct digital copying of compact disc will be

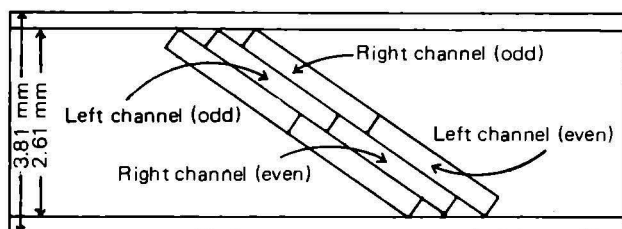


Fig 1 R-DAT data distribution

impossible. Hence piracy, which is very common in the case of analogue LPs and cassettes, is ruled out in the case of DAT. Most technical details of the new format have now been standardised by the EIAJ (Electronic Industries Association of Japan).

R-DAT calls for four record/playback modes, and two playback only modes. The standard record/playback, and both playback only modes called Wide and Normal, will be standard on every R-DAT recorder. All machines will have full digital inputs and outputs. The standard mode offers 16 bit linear quantisation and 48 kHz sampling rate. Both playback only modes will use a 44.1 kHz sampling rate.

In addition, every recorder has a watch-dog circuit which prevents operation if any digital source has been copy-guarded. This puts the pirates out of business. In the Normal mode, pre-recorded R-DAT tapes will be duplicated in real time; as with the record/playback modes, metal particle tape will be used. In the Wide playback modes, tapes can be duplicated at high speed using contact printing techniques identical to those already used to duplicate vide tapes.

The first R-DAT recorder is expected to be launched in Japan, Europe and the USA at about US\$ 750 by the end of this year. The first professional recorder should appear early in 1987 and is expected to be a shoulder-erung stereo recorder with cannon connectors and controls. Prices of this machine is expected to be between US\$ 2,000 to US\$ 2,500.

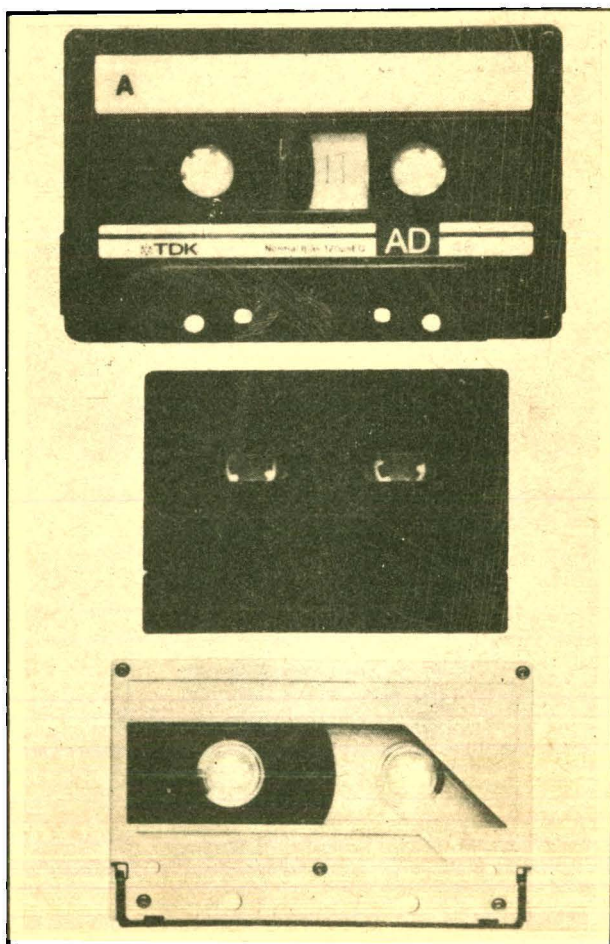


Fig 2 Compact Cassette, R-DAT and S-DAT.

Analogue 24-track selling strong in USA

New York – Analogue multitrack recording is still in great demand despite the rapid growth of digital. The recent introduction of Dolby Spectral Recording (SR), the rising cost of digital multitrack equipment, and declining costs for analogue equipment are all factors that have led manufacturers, producers, and engineers to agree analogue multitrack recording continues as a viable alternative to digital.

Pro audio dealers here report a drastic increase in sales of analogue multitrack tape machines since the US introduction of Dolby SR at the National Association of Broadcasters (NAB) convention in Dallas, Texas, last spring. Martin Audio has sold 25 Otari multitrack tape machines since then, while Audio-Techniques has averaged three to four orders per week for MCI/Sony's JH-24 24-track analogue tape machine.

"Sales of analogue machines have been astounding," said Gene Perry of Audio Techniques. "I am shocked but pleased by this radical increase. The introduction of Dolby SR has given analogue multitrack recording a new breath of life."

He noted that he is taking orders for the JH-24 tape machines faster than MCI/Sony can deliver them. "Improvements and refinements on MCI/Sony tape machines show that they can provide excellent quality in the field of analogue recording," said Perry.

One facility which recently took delivery of the JH-24 is Sound Design in Brattleboro, Vermont. Owner Billy Shaw said that price was the primary reason he chose the JH-24. "We can't afford a digital tape machine here," said Shaw. "For rock 'n' roll I find this machine to be perfect."

Sunset Sound, in Hollywood, recently took delivery of three Studer 24-track analogue tape machines. With the introduction of Dolby SR, along with the fact that many clients are not willing to pay the added expense of digital multitrack recording, Paul Camarata, president of the facility, said he believed that analogue will be a viable method of recording for at least another five years.

"Analogue is still the standard for us," said Camarata. "Due to budget restraints, I see analogue recording have a good future. As of yet I have not seen a digital machine for which people want to pay the additional cost. Our clients that use analogue are very happy with it. The number one fear of clients who use analogue but consider digital is the rate structure."

He noted that many studios are not profiting by installing digital machines. "A lot of studios in town get clients to try digital if they throw it in with the hire charges," said Camarata. "They are not all getting that US\$ 600 – US\$ 800 per day extra. I have to think in a business sense, which is: "how can I capitalise with a digital machine?"

Manhattan Recording in New York recently installed an Otari MTR-90 Series II 24-track analogue tape machine, 18 months after opening as an eight track recording studio. Nick Gutfreund, owner of the facility, said that his decision to invest in a new analogue machine

was prompted by the introduction of Dolby SR and the cost of digital multitrack tape machines.

"The new Dolby SR will change the way people look at analogue recording," said Gutfreund. "To upgrade an analogue machine to provide Dolby SR would cost 25 per cent the amount of investing in digital machines. This is a breadth of life for analogue because the cost of digital will have to come down."

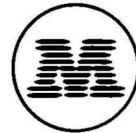
According to Keith Rust, of Crystal Clear Sound, in Dallas, Texas, analogue is very much alive. The studio has an MCI/Sony JH-24 and a Studer 24-track analogue tape machine. He cited the cost of multitrack digital tape machines as a primary reason, noting that only two studios in the Dallas market currently offer digital.

"A lot of people just don't have the budget to pay for digital," said Rust. "I think that Dolby SR will cause a resurgence of analogue. It would surely be a more feasible alternative to digital from a budgetary point of view."

Ben Rizzi of Master Sound Astoria in New York said that he is pro digital but noted that one of the most significant drawbacks of digital is the fact that it is unforgiving. The facility houses two Ampex MM 1200s, which are no longer manufactured.

"About 40 per cent of the work we do here is analogue," said Rizzi. "The benefit of analogue is that it covers up problems while digital is less forgiving."

Church Studios, owned by the Eurythmics in North London, recently installed a 24-track analogue Soundcraft Saturn tape machine. Also, according to Soundcraft, Bob Dylan recently purchased a 24-track analogue machine for his studio in Malibu, CA, USA.



MURUGAPPA ELECTRONICS LTD.

We take pleasure in announcing that our modern plant in Mysore set up with Japanese collaboration to manufacture audio magnetic tapes will begin commercial operations by early-November 1986. Our initial production will comprise high grade 60 and 45 minute tape lengths (leadered and unleadered) in pancake form.

Recording companies and others requiring audio magnetic tapes may contact our offices for further details:

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● 16, Community Centre, 2nd Floor, East of Kailash, New Delhi 110 065. Tel No. 6434274

● C/o Parry & Co., P.B. No. 506, Bombay 400 001. Tel No. 318000 Tlx 11-2237 PARY IN



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FILM MUSIC



SOUNDTRACK

by Subhash K Jha

Has it caught on! Thanks to T Series, the company that popularised the idea, marketing as it did two new releases on both sides of a cassette, the 'two-in-one' concept has really caught on. But whereas T Series often edits parts of a song, or occasionally omits one track altogether in these two-in-one products, Venus went a step further and offered two complete albums, in one cassette. HMV has been marketing its old hits as a 'double-delight' for some years now. Just out is a cassette offering the music of Muzaffar Ali's latest film, 'Anjuman', which marks the singing debut of Shabana Azmi, with the evergreen public favourite of the Ali-Khayyam team, 'Umrao Jaan'. Now that is an offer the consumer cannot resist! Other irresistible two-in-one seducers from HMV include 'Naam' with 'Sanjog', 'Tarzan' with 'Sanjog' and last and perhaps the most important, 'Karma' with 'Hero'. Given the choice between 'Anjuman'/'Umrao Jaan' and 'Karma'/'Hero', I would choose ... both! Most of these hits are being marketed by the other music companies as cover versions.

HMV is also into the dialogue game, which was being played until recently by the powerful pirates alone. The dialogues of 'Karma' are out. HMV is also out with the score of 'Angaray', 'Imaandaar', 'Pyar Ki Jeet' and 'Ek Pal'. All four bring to the fore the creative endeavour of music-makers who are becoming popular. For Annu Malik, 'Angaray' will further strengthen his position, coming as it does fresh on the heels of 'Allah Rakha': a couple of the songs are bound to become hits. 'Imaandaar' finds Kalyanji-Anandji once again in full form after 'Janbaaz', while in 'Pyar Ki Jeet' Usha Khanna barely passes muster, relying on Asha Bhosle's virtuosity for effect. All three scores are rapidly rising in the charts, particularly 'Pyar K Jeet', which can be heard blaring from loudspeakers. 'Ek Pal' is a class apart. Bhupen Hazarika's score will long be remembered for its whiff of the Bengali countryside, though the album may not be that popular. But then, I am sure both Hazarika and HMV are fully aware of the target audience for such sophisticated efforts.

Among the current CBS scores, 'Jalwa' and 'Jeeva' are showing signs of popularity, the former mostly because of the media blitz that has accompanied its release. The music of 'Sheesha' has been around for ages. If the cassette isn't selling, it isn't only because Bappi Lahiri is at his pseudo best/worst, but it contains just four songs – one of which is a slower version of an earlier song in the album – with the rest of the album generously padded with inane dialogues.

'Sheesha' just doesn't make the grade. 'Sheesha' is also supposed to be available in combination with the score of 'Sadma', though I haven't come across the product anywhere. Another extremely promising CBS combo that I haven't been able to get is the music of Mahesh Bhatt's 'Janam' with Pravin Bhatt's 'Jeevan Sandhya': both have scintillating scores by that grossly underrated music director, Ajit Varman. HMV and MIL

have brought down the market price of their products drastically. HMV and T Series are currently marketing the most reliable products – cassettes which are assets, not knick-knacks to be thrown away after brief use.

Venus is rising rapidly in popularity. Among its recent releases, 'Anjaam' is off to a good start, in spite of the inordinate delay in the film's release. The music of 'Love And God' has fortunately put an end to the talk about the film being 'jinxed': it has sold exceedingly well. Among the other Venus products that have helped establish the company are 'Adhikaar', 'Karamdaata' and 'Ghar Sansar' – this despite the fact that the first two films have failed at the box-office. Venus has now marketed the music of 'Aisa Pyar Kahan' in attractive combinations, which include 'Jaan Hatheli Pe', 'Durga Maa' and 'Aurat Aur Patthar'. The score of 'Aisa Pyar Kahan' is bound to become popular.

'Janbaaz' came as a whiff of fresh air for MIL in May; particularly, 'Jab jab teri soorat dekhoon', 'Pyar lo' and 'Har kisiko', continue to head the music charts. But MIL's other 'prestigious' presentation 'Apne Apne' seems to have fallen flat. Among their other recent releases, 'Adha Ram Adha Raavan' (music by Pankaj Udhas), 'Trikal' (Vanraj Bhatia and Remo of 'Jalwa' fame), 'Itihaas' (R D Burman), 'Samay Ki Dhara' (Jugal-Tilak) and 'Sutradhar' (Sudheer Moghe) ought to have made a greater impact. Most of them feature underexposed, though simmering, talent. If they are brought under the two-in-one scheme, I am sure they can still be rescued. MIL's big one at the moment is 'Muqaddar Ka Faisla'.

T Series' 'Sada Suhaagan', 'Allah Rakha', 'Nache Mayuri' (which is another extraordinary outcome of the Laxmi-Pyare/Lata team) continue to be hot sellers. Even insipid scores like 'Ek Chadar Maili Si' (Annu Malik), 'Duty' (Babla) and 'Mazloom' (which is not up to Laxmi-kant-Pyarelal's usual standard) continue to sell well.

T Series has introduced advertisements between songs with 'Ek Chadar Maili Si'. A male voice gushes not only over the theme of the film, but also over the virtues of a particular razor blade. The music too threatens to be disrupted by 'a word from the sponsors!' Now that this lucrative business has started, I guess there is no stopping it.

Talking of T Series reminds me of that bubbling Asha number from 'Anokha Rishta', 'Tune yeh jaana ek kaanta lagne se', which is still the most endearing number around. Surprisingly, the film itself features a version of the song quite different from the one in the cassette. The cassette version is definitely better, why wasn't the fresh version dubbed into the film? Similarly, the Alka-Hemlata duet, 'Meri oonchi nahin deewaar' from 'Ghar Sansar' (Venus) has different lyrics in the film!

All said and done, a bag of mixed fare this month. The success of the music of 'Naam', 'Karma', 'Allah Rakha' and 'Sada Suhaagan' proves once again that the music industry's fortunes have taken a turn for the better.

MADRAS TRACK

Jala Korathi'. Yakshagana prasanga in Tulu, cassette Vikram 2Q21. Bhagavathar, Dinesh Ammannayya. Chenda, Mohana Settigar. Maddala, Lakshmana Ammannayya. Stereo.

Yakshagana is a dance form of Karnataka, with classical idiom and folk strains. Yakshagana prasanga is a recital without the dance aspect. The participants are seated around the bhagavathar, the leader-conductor of the proceedings. He sings most of the lines of all the characters. Other artistes do the remaining parts of the various characters. Tulu, which is understood only by a few people and used by even less, is a language of strange, guttural beauty. Even if one does not understand Tulu, it weaves a web of strange fascination over listeners. This popular story is from the Tulu region. It is



told through dialogue and spiced up by the excellent singing of Dinesh Ammannayya. An unusual aural experience, well presented. The characters portrayed by Mijaru Anappa Hasyagar, Pulinche Ramayya and Setti come alive.

'Om Shakti...Om Shakti...' (Aman songs), Tamil devotional cassette. Geetanjali GRC 1117. Price, duration unspecified. Music, Pallavi H Prakaash. Lyrics, P Kumarasamy. Voice, L R Eswari. Eleven songs. Stereo.

The air of frenetic energy that

Vikram's 'Jala Korathi' in Tulu – unusual experience

By V A K Ranga Rao

pervades this programme might exhaust the sensitive. But then, it is by L R Eswari (who is incidentally tied to Geethanjali for many programmes) and that too in praise of Shakti in her manifestation as a village deity. The first sloka on Vighneswara, 'Shuklambaradharan' under Eswari's sole guidance, takes a musical shape that is not for the weak-hearted. The music is credited to Prakash Sundernaath on the inlay card but Navin Daswani of Geethanjali says that it was done solely by Pallavi H Prakaash. Songs like 'Nandani mariyamma,' 'Adi matham', create the dust, excitement and colour of a roadside Kali shrine at festival time, by their pace, phrasing and orchestration.

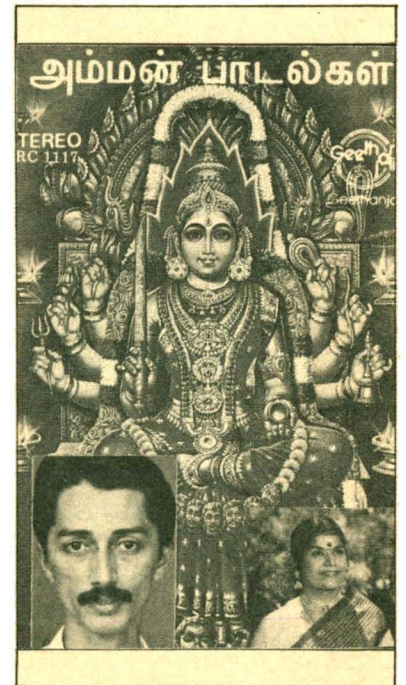
Two songs, 'Om Shakti, Om Shakti' and 'Mariammam koyilile' rise above the rest. The latter has Eswari singing in a sweet and melodious voice. P Kumarasamy's lyrics are serviceable in the better sense of the term. Inlay card is colourful but conventional.

'Swagatham Krishna' (songs on Krishna), Sanskrit devotional cassette. AVM Audio BF SR 114. Price, duration unspecified. Music, uncredited. Lyrics, Oothukad Venkata Subbier. Voice, Meenakshi Anantha Krishnan.

It was Needamangalam Krishnamurthy Bhagavathar and Vazhuvoor Ramaiah Pillay who popularised songs of Oothukad from the

concert platform and the dance stage. The ragas are generally those specified by the author centuries ago. Everyone who sings them claims that they are the original tunes—an untenable stance. As music, they are passable. As lyrics, they are in simple Sanskrit (and sometimes Tamil), sung double time in the latter part of the song and interspersed with either words or jathis suited to dance (and to the presiding deity of Kaliyanartana Gopala in the village of Oothukad).

There is an 'adutha veettu mami' kind of an aura in Meenakshi's Sanskrit intonation. The first sloka, 'Sayankale,' termed a 'dhyanasloka,' is redundant. It is not by Oothukad, neither is it, strictly speaking, a dhyanasloka. Of the six songs, the title song in Mohana, 'Neerada sama' in Jayantasri, 'Nada murali' in Amir Kalyani are pleasing. The



others are 'Mathavahrutha kelini' in Kalyani, 'Bala sarassa murali' in Keeravani, 'Marakatha manimaya' in Arabhi. The recording is good, orchestration simple.

'Challani Ramayya Chakkani Seethamma', Telugu film cassette. T Series SFMC 1690, duration unspecified. Music, K V Mahadevan. Lyrics, Jaladi. Voices, S P Balasubrahmanyam, P Susheela, Vani Jairam. Six songs including one repetition.

This cassette marks the debut of T Series into Telugu market, after

MADRAS TRACK

its sensational success in Tamil with 'Uyire Unakkaga.' Four of the five are duets and bound to sell well. Jaladi's lyrics buttressed by K V M Mahadevan's music, within the pale of the usual film song has wrought both newness and poetry. The track information is not properly processed, spellings are wrong, P Susheela is credited instead of S P Sailaja in 'Ee jeevithami' and 'Ramayya' is credited to both Susheela and Balasubrahmanyam though it is a solo by SPB. The voices which lead 'Chilako', are not identified. All these will not prevent the listener from enjoying the lyrical excellence of 'Ramayya ramayya,' the effervescence of Vani - SPB vocalisations in 'Edurangulu,' and the romantic-comicality of 'Maharajasri,' in 'Edurangulu,' and if so inclined, the definite blue of 'Chilako.'

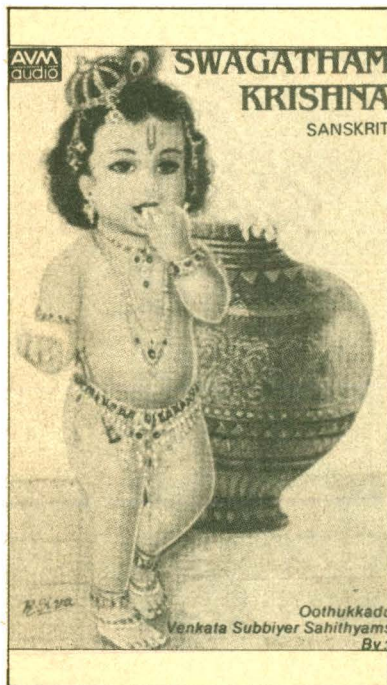
'Tattvaneetisaramu' (philosophi-



though two heads are seen on the inlay card. Secondly, it is not the kind of music one expects by the inlay card design and information. Not a sax-led instrumental ensemble. But what is known in common parlance as 'band music', that accompanies marriages and other auspicious occasions. Within this ambit, it cannot be faulted. In the continuous roll of music, there are fleeting bits of what could be film tunes. These are blared out with such a panache that they are individually unrecognisable and ultimately, unimportant. What matters is the sound and that is delivered. It is so good that this cassette can be played as a substitute for the real thing.

Suitably garish (chaya) inlay card, printed and varnished to shine (uncredited).

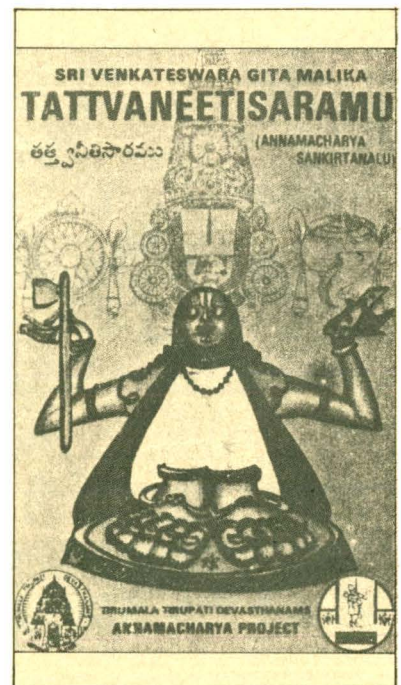
'Thyagaraja Krithis' by Dr M Bala-



available only now. All aspects of the music, the tunes, orchestration, vocalisations are excellent but planning (by K S Setty) could have been better. Interspersing the 10 songs with commentary distracts the listener: since the songs are so simple, there was absolutely no need for redundant speech. And it is spoken with too much humility by Kamisetty Srinivasulu. He names more than a dozen people but misses individual singers. A lamentable lapse. The first verse is not mentioned at all. Such things are the result of ego-laden bureaucrats meddling in artistic matters. Another drawback is that it is not available through the usual sales outlets but only through TTD affiliates and that too intermittently. For the tenacious customer, S J Janaki's lone 'Ennadu vigananamu, PBS', 'Papa punyamula' and Balakrishna Prasad's 'Enta vibhavam', 'Edi tuda' and 'Nimisha medatagaka' will prove constant sources of musical and spiritual joy. Inlay card design inspired by Bapu has been badly printed (both uncredited).

'Ragaranjani' (saxophone). Instrumental music, cassette Vikram 2009. Duration unspecified. Max retail price Rs 25. Continuous medley, Stereo.

This is a very unusual programme released by the Bangalore-based Vikram Enterprises. To start with, no names are mentioned,



cal songs), Telugu devotional cassette TTD 2001. Price, duration unspecified. Music, G Balakrishna Prasad (tunes of M Balamuralikrishna, P B Sreenivas, G Balakrishna Prasad). Lyrics, Annamacharya. Voices, G Balakrishna Prasad, P B Sreenivas, S Janaki. Commentary by Kamisetty Srinivasulu. Ten songs. Stereo.

This is the first of the projects taken up by Tirumala Tirupati Devasthanam (TTD) when it decided to go into the pre-recorded cassette business, but it has been made

muralikrishna. Carnatic vocal cassette Sangeetha 6MSC 6194. 60 minutes. Max retail price Rs 34 inc of all taxes. Trad compositions of Thyagaraja. Violin, A Kanyakumari. Mridangam, Thiruvarur Bhaktavatsalam. Ghatam, T H Subhashchandra. Four songs. Stereo.

So far, some 50 hours of classical music by Balamuralikrishna have been released by various companies; Sangeetha alone accounts for 40 hours. Sangeetha, which has the exclusive rights to this incomparable singer, takes

MADRAS TRACK

pains to keep all the programmes up-to-date. Balamurali is an inexhaustible source of Carnatic melody.

The rarely heard piece in Kedar, 'Marache vadana' (Adi), is made unforgettably musical by the singer. A slightly more elaborate expansion of 'Eti yochanalu' (Kiranavali/Adi) is even more powerful. Often heard is 'Chani toti theve' (Adi) but the evanescent flavours of Harikambhoji are rarely captured with this kind of definitiveness. The second side has a leisurely handling of 'Paripurna' (Poorvikalyani/Rupaka).

Kanyakumari's violin enhances the melody, Bhaktavatsalam's mridangam and Subhashchandran's ghatam parse the rhythm, all to enrich the musical experience. Recording and tape quality are impeccable.



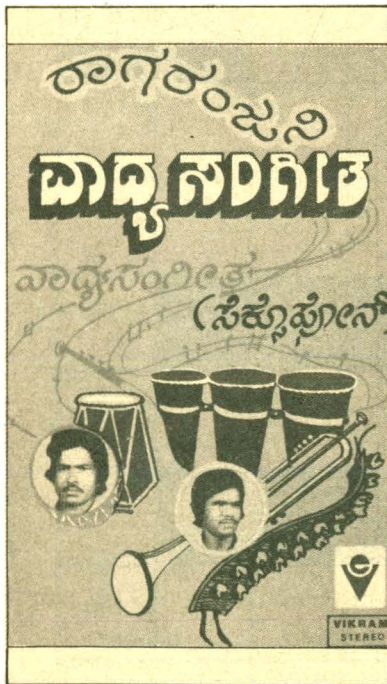
ette proves that notion wrong. He might not be a well known singer today but the Carnatic music on this cassette is backed both by traditional virtues and solid practice. Wisely, he chose to utilise the hour to the maximum by singing 11 pieces. Six of Thyagaraja's, 'Seetamma mayamma' (Vasanta/Rupaka), 'Bhavanuta' (Mohana/Adi), 'Sogasuga' (Sriranjini/Rupaka), 'Gnanamosagarada' (Poorvikalyani/Rupaka), 'Kuvalayadala nayana' (Natakuranji/Adi), 'Neevanti daivamunu' (Todi/Adi), one each of Dikshitar, 'Nagagandhari' (Nagagandhari/Adi), Shyama Sastri 'Karunajoodu' (Sri/Adi) and Patnam Subrahmanyam Iyer 'Paridhanamichite' (Bilahari/Jhampa), again rendered with equal aplomb. The contemporary pieces, Garimella Narasimha Rao's (the singer's father) 'Ilalo kalada' (Bhairavi/Adi) and the vocalist's own 'Dehimam abhayam' (Swyri/Adi) are real finds. M S Anantharaman's own 'Dehimam abhayam' (Swyri/Adi) are real finds. M S Anantharaman's violin deepens the raga experience, by brief and telling phrases. The percussionists add pace.

'Athikaya Moksha'. Yakshagana in Kannada cassette. Sangeetha 6ECB 60039. Duration unspecified. Maximum retail price Rs 32 inc all taxes. Bhagavathar, Airodi Rama Ganiga. Mridanagam, Hiriyaadka Gopala Rao. Chenda Kemmannu

Ananda Rao. Stereo.

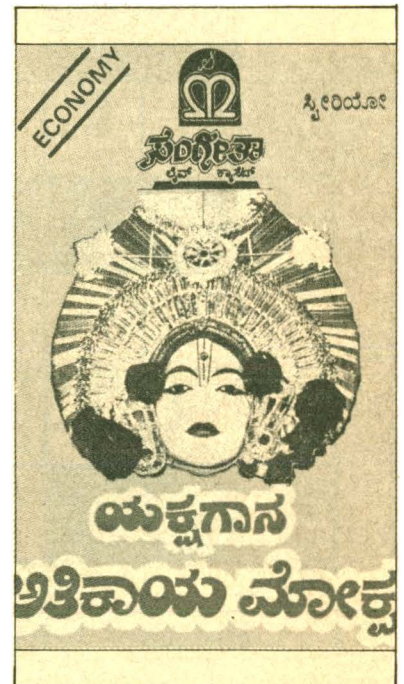
This is 'prasanga,' not a regular ballet. 'Patrapravesa darus,' which are the bright percussive roll-calls followed by the character introducing songs are absent. The story is about Athikaya, a great warrior, who is the son of Dhanyamali and Ravana. He's made the commander of Ravana's army at a crucial juncture and is finally felled by Lakshmana's brahmastra. The intrigues, the tensions of the war between the wicked and the righteous are depicted here. Perla Krishna Bhat in the title role and the high pitched singing of Rama Ganiga, make compelling listening.

'Shani Prabhava'. Kannada Harikatha by R Gururajulu Naidu, cassette Vikram 2002. Duration unspecified. Price Rs 25. Violin, B R Srinivas. Harmonium, A Sivaram. Tabla, B R Viswanath. Stereo.



'Karnatic Classical Vocal', by G Balakrishna Prasad, cassette Sangeetha 6MSC 6188. 60 minutes. Violin, M S Anantharaman. Mridangam, Madurai Srinivasan. Ghatam, K Nagaraja Rao. Eleven songs. Stereo.

G Balakrishna Prasad's was the main voice in TTD's Annamacharya project. Earlier, in his concerts promoting the compositions of Annamaya, he sang in the strict classical mould. A few years ago, his singing seemed learnt more by rote than through knowledge. This cas-



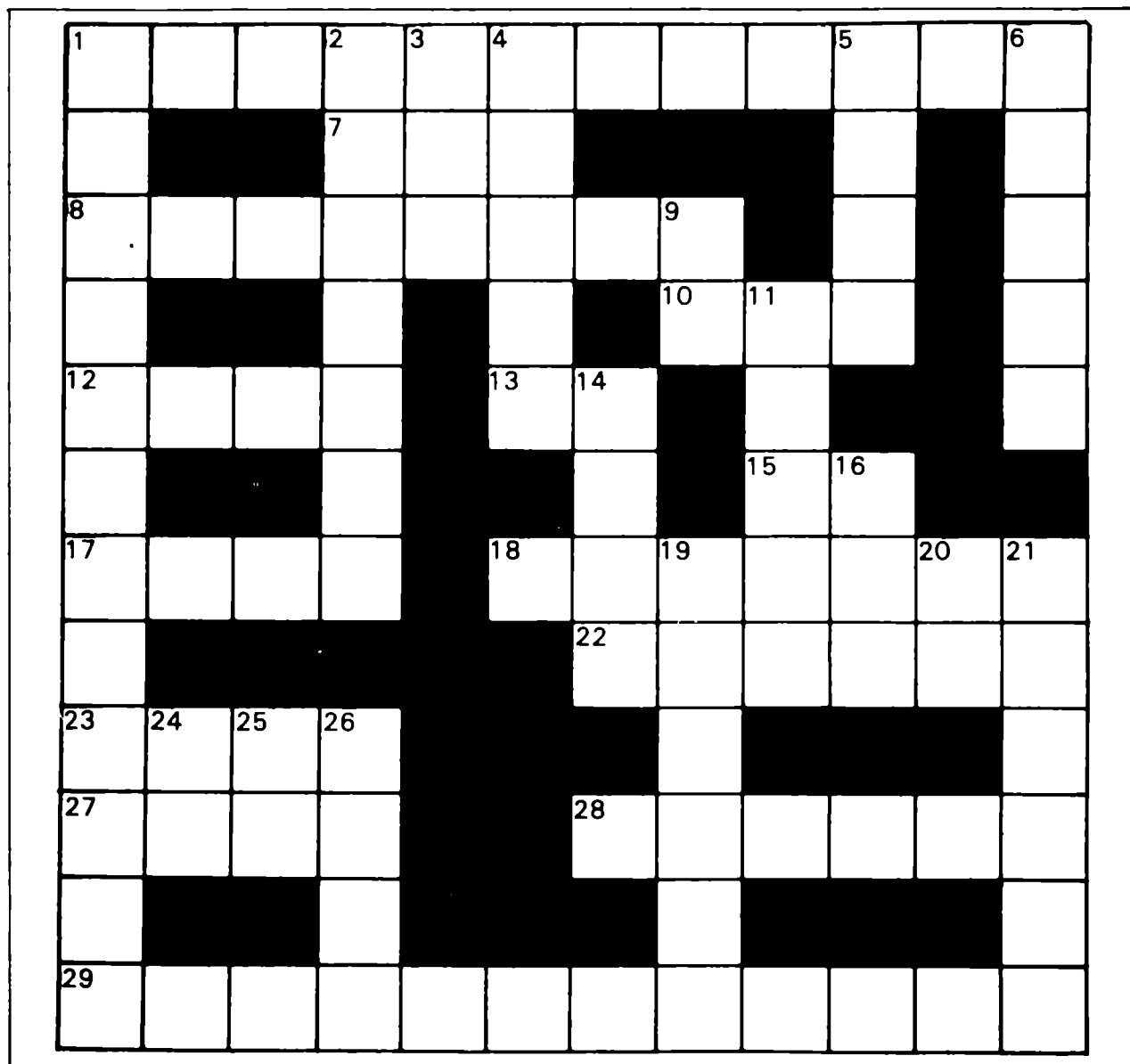
This cassette, produced with unusual sophistication by Vikram, proves how satisfying a good 'harikatha' can be, delivered by a person who can combine erudition with music, education with communication. This is the popular story of Raja Vikrama being besieged by Shani. A particularly pleasing aspect of this programme is the harmonium playing of B R Srinivas, a prime example of that genre. Gururajulu Naidu's commentary is clear, songs from 'Vinayaka' to 'Sakakagrahabala'. ◀◀

FAST-FOR-WORD

Musicrossword

November 1986/No 6

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 December issue of Playback And Fast Forward.



Get Down and Across to words and rewards

Clues

Across:

1. Lata owes a lot to this music director (6,6)
7. '-vision', Queen song (3)
8. Countdown to an early RK-SJ hit (2,2,4)
10. Tina's alleged worse half (3)
12. '-gore,o banke chhore' (4)
13. 'Love, love me -', Beatles' favourite (2)
15. Kishore's cry for peace: '- shanti' (2)
17. Turner and Charles (4)

18. Do not -, he's doing 'reaz' (7)
22. Sister's - hammer (6)
23. Singer-turned-mother of 'Mask' (4)
27. She joined Kishore for a hilarious duet in 'Haath Ki Safai' (4)
28. James Travis - (6)
29. High-energy hard-rock band of 'Coda' fame, with an extra 'L' added (3,9)

Down

1. Go on singing these Ravindra Jain songs (4,4,4)

FAST-FOR-WORD

2. Laxmikant-Pyarelal's haul of several Lata hits in the '60s film which starred Prithviraj Kapoor and Dara Singh (7)
3. Adam is an - (3)
4. Sliding from lower notes to higher, in Indian classical music (5)
5. - Brubeck; some rave about him (4)
6. The 'Rio Bravo' lad, who now believes in 'Playing To Win' (5)
9. Seventh note of 'shastriya sangeet' (2)
11. 'Bhoolé soorat dil ke -' (5)
14. - Redding, a local lift brand reminds us of the late genius (4)
16. - mud ke na dekh' (3)
19. The - notes will tell us more about this LP (6)
20. -afic -haznavi, popular music director of yester-year (2)
21. Magic guitar, and by George, no 'Hedges' (6)
24. Marilyn is a - (2)
25. What's common between HMV and MIL? (2)
26. The secret of K-A's haunting score in the Rajesh Khanna (debut) starrer (4)

Last date: 15th December, 1986
 Correct Solution: January issue
 (Correct Solution of the October Fast-For-Word will appear in the December 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 December 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 January 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: _____

Winner of the Musiccrossword September 1986 / No 4:

Mr. Shrikant K Kulkarni, B/84; Kamal Pushpa, CHS, Plot No.6, Bandra (Reclamation), Bombay 400 050.

Mr Kulkarni's letter reads:

"I was very glad to come across a nice magazine like Playback And Fast Forward. I liked your magazine very much and I have also recommended it to my friends and relatives, who are fond of music and art.

"Your magazine gives full coverage to music and equipment. Indeed, it is the first magazine to give lots of valuable information about music. Mr Daman Sood, especially, provides useful information about technical matters."

Correct solution to Musiccrossword September 1986/No 4

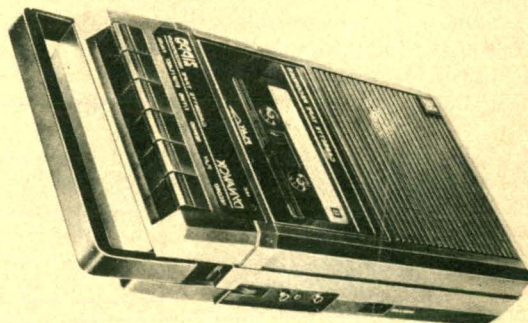


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RELIGIOUS



Hymn & Harmony

By Sumit Savur

This ancient land of ours has been the cradle of culture, the reservoir of religious fervour and the birth place of saints and seers like Tulsidas and Purandardas, Meera and Kabir, Tukaram and Dnyaneshwar, Thyagaraja and Narsi Bhagat. Their devotional fervour has kept the flames of faith and hope burning in the hearts of millions of our countrymen down the ages. Indeed, the Bhakti rasa may well be regarded as the most important motive force from the standpoint of devotional music.

For sheer range and variety in terms of the languages, faiths and religions that contribute to the total ethos of our devotional music, no country in the world could rival India with its multifaceted kaleidoscope of rich cultural traditions. Whether the worshipper is Hindu or Muslim, Sikh or Parsi, music is the common form of worship. Whatever be the religious root, there is no denying that religious music, be it a psalm in a church, an abhang in a temple or a shabad in a gurdwara, is the most sublime and elevating form of music.

Looking to the size and scope for devotional music, it's no wonder that today the output of devotional music created by the music industry in India is truly phenomenal. Apart from the music generated from the film industry, which caters to select linguistic groups, devotional music ranks second only in turnover but in terms of national demand can be ranked as a singularly unifying force. The reason is not far to seek: people of all faiths are spread all over this vast country and thus the cross-pollination through music should be reckoned an important instrument of national integration.

This phenomenon is at work when a buyer picks up a Bengali kirtan from Rhythm House in Bombay or a cassette of Purandaradasa in a Pune music shop. It is heartwarming to see that M S Subbulakshmi sells as well in Bombay as down South. So also, Hari Om Sharan enjoys as much popularity in Hyderabad as in his native state of Punjab. There are important pointers here which I shall discuss in this column from month to month.

Devotional music is a fertile ground which has been enriched down the ages with monumental works like Ram Charit Manas, Hanuman Chalisa, Dnyaneshwari, the Vachanas of Basaveshwar and the kritis of Thyagaraja. This confluence has been further enriched in the mellifluous voices of Lata and Asha, Anup and Purshotamdas Jalota, M S Subbulakshmi and Bhimsen Joshi, Hari Om Sharan and Yesudas. But like the mighty Ganga, the bhakti Ganga of devotion flows on unabated. Even as the bhajan Ganga flows on majestically, so does the phenomenal outpouring of devotionals from Anup Jalota who reigns verily as the 'bhajan samrat' or the monarch of all he surveys on the musical scene. In addition to the 'Bhajan Ganga', all its tributaries like 'Bhajan Sandhya', 'Bhajan Yatra' and 'Bhajan Anand' give MIL a virtual monopoly of the devotional market. Market reports indicate that all the albums of Anup Jalota enjoy

a perennial popularity. Not content with this, Anup has 'Sai Smaran' for the Sai bhaktas and brought home the blessings of 'Shri Siddhi Vinayak' for MIL with the timely and seasonal demand on the occasion of Ganesh Chaturthi.

Talking of Ganesh Chaturthi, Venus did extremely well in Maharashtra where the festival is as big as the Durga Pooja in Bengal, with the offerings of 'Devachiye Dwari' by Ajit Kadvade and 'Omkar Swaroop' by Suresh Wadkar. Both these artistes enjoy popular following with their Maharashtra fans and the abhangs and bhajans offered in their albums could well be just what the Bhatji ordered for the pooja. Momentarily at least these two held the limelight. This I say with pride and without prejudice to the unabated popularity of Lata's Ganpati Aarati, on HMV, still an evergreen seller. Incidentally, the mantra pushpanjali in this album remains an all-time great piece of devotion, not yet eclipsed years and years after it made its bow. Come to think of it, many a household or Ganeshotsav mandal must be taking recourse to this 'offering' to Lord Ganesh at the conclusion of the daily rituals.

With the Ganpati immersions behind us, it is time to survey the devotional scene more objectively. But, do not for a moment think that it is Anup, Anup all the way (in the manner of Srikant at his rampaging best in one-day cricket). While Anup certainly has the staying power in the long run, the field is by no means a one-horse race. HMV has set the stage for a battle royal a la Sohrab and Rustum between father and son via 'Bhajan Satsang' sung by none other than Anup's father Purshotamdas Jalota. This traditional collection is reportedly notching up good scores at retail outlets...one to watch.

Jalotas apart, there are lots of others vying for attention, in fact, the choice is wide open. Take your pick of 'Mharo Pranam' by Kishori Amonkar, on HMV. 'Haveli Sangeet' by Pandit Jasraj on Magnasound, or Bhimsen teamed with Lata singing the praises in 'Ram Shyam Gun Gavo' unless your spiritual salvation lies in 'Prem Bhakti Mukti' sung by Lata under the baton of brother Hridaya Mangeshkar, on HMV.

For those who might consider all this as highbrow stuff, there's lots more to choose from: How about 'Bhajan Sarita' by Shobha Joshi on MIL? It's extremely well sung. Sudha Malhotra makes a comeback with 'Gyan Sudha' on Motwane while Preeti Sagar offers a taste of 'Bhakti Ras' from her ocean of devotion. For the votaries of Marathi abhangs too, there's more from Jitendra Abhisheki in the form of 'Bhakticha Olava' on HMV (real gems of Jitendra's forte). Sudhir Phadke (remember his 'Geet Ramayan?') stages a comeback with a cassette entitled 'Nam Sanjivan' on HMV which, make no mistake about it, has nothing to do with the NAM meet in Harare. Indeed, if you are in the mood for Hare hare, the devotees of the 'Krishna Bhajans' sung by the popular duo of Jagjit and Chitra who raise themselves from ghazals to the sublime world of devotionals. For the film buffs, there's something too – go get your copy of 'Shri Krishna Krishna Krishna', a soundtrack of bhajans by Anup, Sonali, Asha, Bhupinder and others that should prove a sound investment – the debut release of Reliance, a new music company.

Before I sign off for the month, I must mention Shobha Gurtu's 'Hari ke gun gavo', MIL. Shobha has sung it with all her heart. As for me, her 'Meera magan bhayee' made me misty eyed and filled my heart with devotion. Well then, bye until next month. Devotionally yours. ◀◀

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Film

Durga Maa/Jaan Venus Hatheli Pe

The singers are Hemlata, Jaspal Singh, Suresh Wadkar and Chandrani Mukherjee, so the composer is bound to be Ravindra Jain. Baby Suchitra and Arun Zugley are others who sing. Jain, part-time lyricist, gets to write the five songs himself. 'Maa tu meri' (Hemlata) lacks fire. 'Kal na thee itna' (Hemlata, Jaspal and Suchitra) is melodious. With a chorus to back her, Hemlata tries another devotional number. High-pitched but lacking in musical 'body', it peters out into a straightish prose. An innocuous bhajan follows, 'Satyam Shivam Sundaram', sung by Suresh Chandrani and chorus. After all, there are bound to be religious numbers galore in a film called 'Durga Maa'. Actually, it is a relief to find that 'Maa Durga kee suna kahaanee' (Chandrani and Arun) is the last track on the side. Chandrani gives a long-drawn 'alaap' before the rhythm settles in. Not a bad song at all, especially the feverish pace it leads up to.

Laxmikant-Pyarelal and Anjaan are the composer-lyricist team on 'Jaan Hatheli Pe' and the singing talent numbering seven. Only Anuradha gets to sing more than one of the five songs. Touch me not, let me touch you is the name of the game as Kishore and Asha indulge in adult play. It's a bit different from earlier songs on the same situation. Alka Yagnik's 'Main ek ladkee hoon' fails to make much impact. A Sai Baba bhajan follows, 'Sai naam sumiran', by Anup Jalota, Anuradha and chorus. Lata and Suresh then join in on 'Unpe sadqe dil-o-jaan', off-beat and effective. For the theme song, L-P summon Shabbir and Anuradha. Delicate and hard-worked, it finds L-P in their element. The orchestration too is more imaginative here.

Karma (dialogue) HMV

Hit songs and hit film make the dialogue album of 'Karma' a worthwhile gamble. A popular price makes it even more worthwhile.

Not many dialogue albums have notched up sales anywhere near the staggering figures of 'Sholay'. Snatches of the songs punctuate

the dialogue track. Dilip Kumar, Nutan, Jackie Shroff, Sridevi, Anil Kapoor, Poonam Dhillon and Naseeruddin Shah are the names listed on the inlay. Anupam Kher and Dara Singh aren't big enough names to find place there. Dialogue-writer Kader Khan is the main star on this cassette, having ghost-written for all the characters. The only question is: Is Sridevi's voice dubbed, or is it her own?

Slick editing is a pre-requisite for any such venture and the cassette is not wanting in this respect. A better point could have been chosen to end Side A, in order to spur the listener on to Side B.

Upkar/Purab Aur Pachhim HMV

Late '60s and Kalyanji Anandji are in great form. 'Upkar' songs are intact, 'Purab Aur Pachhim' are mutilated due to drastic editing. Each film used the poetic talents of no less than three poets in its five songs. 'Mere desh kee dharte' (Mahendra Kapoor and chorus/Gulshan Bawra) needs no plug, nor does 'Qasmen Vaade' (Manna Dey/Indeevar). One must make a case for the two relatively unsung numbers, 'Deevaanon se yeh mat poochho' (Mukesh/Qamar Jalalabadi) and 'Gulaabee, raat gulaabee' (Asha and Rafi/Indeevar).

'Koi jab tumhara hriday' (Mukesh/Indeevar) alone can carry 'Purab Aur Pachhim'. But don't overlook 'Purva suhane aayee re' (Lata, Mahendra, Manhar and chorus/Santosh Anand). Note that

Brij Bhushan who speaks the few lines of commentary before 'Gulaabee raat' turns to 'Kaalee raat' in 'Upkar', is one of the singers on the traditional PAP 'aartee' 'Om jai Jagdish Hare'. Manoj was to opt for Laxmikant-Pyarelal in his subsequent films. After listening to 'Upkar' and 'Purab Aur Pachhim', you wonder why the change was made.

Peechha Karo/ Madadgaar CBS

Reggae and suspense music mixed give us the title track of 'Peechha Karo', ideal Sharon Prabhakar fare. Asha Bhosle is the other singer on this combination cassette, singing two duets and one solo. Anand-Milind and Sameer team-up again to provide five songs in the usual Anand-Milind-Sameer vein. Asha's solo goes, 'Tumhe murgha banaake khilaoongee' and sounds like a 'kotha' folk dance number with words that might have greater relevance on the screen, being written for a 'wife'. Equally situational and Kishore Kumarian is 'Mujhe golee na chala' with an uncredited female voice to interject with words like 'so what'. 'Ikde aa' is sung with swing, but Kishore and Asha can do no more with it. Kishore Kumar, Asha Bhosle and chorus lastly give us 'Rama Rama', catchy and inexplicably relegated to the end. 'Mudadgaar' mentions Anand Bakshi and Kulwant Jani as lyricists, the latter rarely writes for Laxmikant-Pyarelal. Wonder who wrote 'Kya hua yaad



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naheen? It's a Rafi delight, all the same. Nō wonder it is repeated at the end of Side B.

— Siraj Syed

Ghazals

Nash-e-man

CBS

Everybody has a word to put in for young Vishwajeet. But just look at the inlay — except for a small print credit on the left-top corner, his name is not even mentioned anywhere! Promoted by producer-composer Arjan Daswani, Vishwajeet has a fresh, mellow voice that belies his healthy young man looks. Lyrics are a pot pourri. Qateel Shifai, Zafar, Mahir Numni, Abhilash and Prof Setpal. Tunes show a strong inclination towards film song orchestration. Vishwajeet exhibits raw traits in the higher notes and must improve his Urdu pronunciation further. 'Duniya ne hum pe (Qateel) allows him good scope. The other Qateel lyric, 'Pyaar tumhara bhool to jaon' is not as effectively composed in the geet mould, 'Maikade se agar uth gaye' and 'Khair ho baethe hain', two 'sharaab' ghazals by Mahir Numni, are interpreted with uncalled for grief and repentance. These very sentiments add to the worth of Tumhe ik khwab ke tarha' (Abhilash). The bounce on 'Ajnabee ban gaye', Mahir Numni's premier cut, sounds studied. Recorded with an extra bit of bass, 'Nash-e-man' (the nest) deserves a hearing. 'Baat karnee

mujhe mushkil' (Zafar), the very last cut, sustains your interest. Vishwajeet will have to wait a little longer to reach dizzy heights. For a launch, this is not at all bad.

Ghazal Gems

MIL

Renn and Vijay Chaudhary are making the most of it. Four ghazal albums in two years, not to mention their bhajan forays like 'Hari Amrit! With Anup Jalota as their mentor, they could not hope for a better beginning.

He even obliges with an introduction, at the beginning, albeit contrived, in the form of a live interview with the Bengal-UP merger couple. They are well adjusted, or well-balanced, if you like: two solos each and two duets. For poetry, they lean on Saeed Rahi rather heavily, selecting no less than four of his works. Film lyricist and occasional non-film poet Abhilash provides the lead cuts on both sides.

Though in the form of a live recording, N A Zubairi succeeds in giving a studio-like ambience. Vijay makes full use of his rich-in-base voice to render 'Gham men tere kho gayaa' (Abhilash). Every trick attributed to Anup is tried out in good measure. 'Ab hamen tabaah keejiye' (Rahi) is a duet with mass appeal in the Jagjit-Chitra vein ('Pahle to apne dil kee razaa'). Renu is overtaken by the rhythm on 'Chaand jab bhee' (Rahi). On the other side, Vijay's solo goes 'Aadaa-o-shaan se'. He prepares the ground by 'qataa'. This again, like her first ghazal, is an ode to 'Sha-

raab' by Abhilash. Going slow and getting involved, the couple's second duet 'Chaahe hamse saaqee' is liquor again, but more graceful. Renu's closing item 'Haath aataa naheen' allows her more scope.

Jazbaat

Trimurti Melody

Narayan, Datta and Mangala represent the three (tri) 'murtis' who try and live up to a title as ambitious as 'Jazbaat' (feelings). The producer (like the singers), is practically unknown in cassette circles — Shripad Thite. They don't spare any pains to realise their dream, though. Recording is at Western Outdoors, in stereo; orchestra is optimum. Narayan impresses with 'Ajeeb haad-saa,' though he fails to open up on 'Teree nazron ke jaam.' 'Chhupke chilman se' by Mangala is even more muffled and fails to create any waves. 'Saakiya' pronunciation notwithstanding (at places), 'Pilaa de O saquia' (Narayan), is affected and sounds like a concoction. Datta, the other male singer, is given the prime spot Side A, track 1. 'Tumse kisee haseen' is no masterpiece, but not bad at all. His second venture, 'Aye palko na ghero', is shaky and hesitant. Mangala's other effort, 'Do bol mohabbat ke', is filmi and better than her Side B ghazal. Lastly, 'Saqui bhee hai' finds Datta trying a dash of tremoloso, a la Talat Mahmood. For stark newcomers, 'Jazbaat' is a commendable start. One wishes the poets were credited too. As it stands, even the music composer(s) are not named.

Iftitah

Concord

Inviting inlays, picturing a pretty young damsel, and a lead-in line that announces 'Ghulam Ali presents Fidah Hussain'. There's more: 'Free booklet inside'.

First of the eight ghazals is 'Main unke naazon pe lut gayaa hoon' (Adam), a striking start, the 'husan' pronunciation notwithstanding. 'Sharaabee aankhon men' (Maqsood Vazirabadi) is a good follow-up, though not in the same class. Tunes are not separately credited, so they must be works of Ghulam Ali/Fidah Hussain. Classical prowess is demonstrated on 'Raat kal



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kaise katee' (Kamal Ahmed Siddiqi). Fidah Hussain gives the impression of a good qawwali singer who is equally adept at ghazals. The well printed booklet does not list the ghazals in the cassette order. It does, however, give the meanings of 'difficult' words like 'gesoo' (hair) and 'mauj' (wave) in Hindi. Hussain's voice is not very rich. Technically, he is on firm ground. Tere soorat nigaahon men' (Anwar), with the same rhyme and meter as 'Sabko maaloom hai' is in the qawwali genre, carefully prevented from slipping into a pure qawwali. On the flip side, Tere zulfonka sar-e-raah' (Maqsood) is soothing and restrained. Adam's other ghazal, 'Yeh alag baat hai saaqee' is sung to a catchy beat and with depth of feeling. Santoor and saarangee are discreetly employed. 'Iftitah' is a debut that commands respect.

Dhadkan Ronak

Well, somebody pre-empted the title of Penaaaz's latest album! This one carried as a 2-cassette set, Volumes 1 and 2. Ijaz Hussain is the main artiste and 'Ranjitshih' Gayakwad plays second lead.

The female singer remains unnamed. So does the music composer, though in this case one can hazard a guess and say it is Ijaz Hussain himself. Ronak is an Ahmedabad-based manufacturing and marketing unit. Glossy card paper packing is some incentive, as is the glossy colour printing. Track details on the inlay show atrocious spellings and serious lapses in transliterating Urdu into English. An assortment of poets, as assorted as Qateel Shifai, Hussain Kamaal, Sheikh Adam Abuvala and Husn Ara, are represented. Then there are Bekhud Dehvi, Masoom Badodvi and Khalish Badodvi. Ijaz Hussain is probably a teacher.

Singing tends to be repetitive and his voice has a teenagerish edge. Some of the tunes show a marked filmi influence. Shri Gayakwad appears on Side B of the second cassette. There is a germ of talent in him and his voice is fresh. At this stage, he could avoid high-pitched singing.

Ghazalpaikar HMV

Long overdue and more than welcome, Farida Khanum treats us to

a live performance. Six of the seven ghazals are composed by Farida herself, the seventh being a Sohail Rana tune. Saleem Iqbal contributes a geet, 'Sajan lagi tori lagan'. One of the ghazals has been further popularised by Habib Wali Mohammed: 'Aaj jaane kee zid na karo' (Faiaz Hashmi). Farida sings it even better. 'Tum aur fareb khao' (Agha Hashar) is extra classical. And 'Mere hamnafas mere hamnavaa' (Shakeel) sounds fresh as ever, though she sings it as 'dard-e-ishq' as against the 'scz-e-ishq' heard in another version. Recording quality and stereo effects are good. Age has not sapped Farida's clear diction. Though marketed in the Hi-Dynamic category, the 55 minutes of listening time are worth the price. 'Sajan lagi' is a bit out of place, though enjoyable. 'Mohabbat karnevale' (Hafiz Hoshiyarpuri) is a slow number done with a lot of 'theh' (restrain).

- S.S.

Religious

Aap Ke Sath Sath Anjum Banoo Vol.2 Musiccraft

The introducer, poet Nizamuddin Nizam, tells us that Anjum Banoo (of Nagpur) is extremely popular with the masses. As an incentive, the cassette gives a colour picture of the artist, on the extra inlay fold. "This is proof that it's the real thing," says Nizam. Poetry comes from the pens of Ahmed Naaz and Hamid Jhasvi, Nizam being confined to the spoken word. Mammi Bachoo has composed the music. 'Pyare Mohammed' is a rousing start on Side A, though the inlay gives the first track as 'Haq par chalnevale'. Track 3 on the inlay is track 2 on tape, 'Al madad ghaus piya'. It lacks the charm of the first number. 'Haq par' comes next, lifted from 'Pyaar karnevale' ('Hero') and is poorer for the comparison. On Side B, 'Sabse aalaa teree shaan hai' is more challenging and Anjum Banoo struggles to remain, 'Sath sath' ('together') with the 'sur', with limited success. Sung in the qawwali form, the backing chorus insists on using one jarring, shrill voice. 'Hamka dikhla do' is more spontaneous, with the Hindi/Poorbi dialect contri-

buted to the effect. Production values just about pass muster. Expectations are raised by 'Haq par' but not sustained through the remaining five tracks.

-S.S.

Qawwali

Shan-e-Rasool Musiccraft

This father and son team of Timmu and Gulfam Jaipurwale is related to the other one, also on Musiccraft.

Pyare and Timmu are brothers while Liyakat and Gulfam are cousins. 'Shan-e-Rasool' has music by Mammi Bachoo and lyrics by Farid Ayubi and Rahat Mujan. Of the other two tracks, Cut 1 on Side A is not listed at all on the inlay while 'Kirpa karo maharaj' is a 'Majmaan', which probably means 'traditional' or 'compilation'. Timmu and Gulfam are obviously talented. All four members are the stuff that religious qawwalis are made of. They sing praises of the Prophet and of various saints, with a deep involvement. One instrument in the background jars after a while. Overall, the product is bound to find favour with the God-fearing. 'Kirpa karo' might win over those listeners who are more inclined towards classical/bhajan listeners.

Sab Rang MIL

A qawwali compilation. The inlay avoids mentioning the word 'qawwali', though the visual shows a



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qawwali singing session in abstract drawing. What is mentioned is that the cassette gives us '10 unforgettable hits, 1 hour music', featuring Aziz Nazaan, Jani Babu, Real Yusuf Azad, Rashida Khatoon and others. 'Others', if you please, are Kishore Kumar, Asha Bhosle, Mahendra Kapoor, Anwar and Shailendra Singh. All ten are film songs.

Film song-wise, the more popular tracks are 'Qurbani Qurbani' ('Qurbani'), 'Vaqt kee hera pheri' ('Hera Pheri') and 'Paree ho aasmaanee tum' ('Zamaane Ko Dikha Na Hai'). Others that can be mentioned are 'Darbaar-e-Chistiya men' ('Noor-e-Elahi'), 'Yeh nazar hai nazar' ('Do Shatru') and 'Yaaron kee yaaree pe' ('Jaandar').

Rather odd, but six of the ten qawwalis have the musical score of Kalyanji-Anandji. If you like pot pourri, try it.

Assamese

Bansadhar

MIL

The cassette begins with a 'Shiva sloka' recited very melodiously by Dilip Chowdhury.

Besides this, the cassette contains four songs, two of which are written by Ruby Singha, one by Bankim Sharma and the fourth one by the late Jayanta Barua.

The first song 'Tumi mor othar bhaha' has been sung by Anjali Katki. The trio of Sangeeta Singha, Anjali Katki and lyricist Ruby Singha herself, sings another song of de-

votion dealing with untouchability. This song is also well presented.

The music director has sung 'Maya re aavra mati re' (Side 2). This song is based on a folk song, and has been written by the late Jayanta Barua.

The next song is a romantic one presented in a lively manner by Dilip Chowdhury and Ruby Singha.

— Rajat Gupta

Bengali

Nimai Sanyaas Gathani

This cassette, released on the occasion of pooja, is a form of devotional folk music based on Nimai Sanyaas, (retirement from the world). This has been brought out to commemorate the 500th birth anniversary of Shri Chaitanya Mahaprabhu. The composition, music and direction is by Govind Das and assisted by Godhuli Das. The composition is good and the drama alive. The typical Vaishnav Padavali tune is pleasant to hear. The background music presented by Smarojeet Biswas and recording by Samir Das is remarkable, creating an atmosphere like that of Nabodwip, the place of Shri Chaitanya. Govind Das has brought out very touching and emotional overtones throughout the composition. The famous song 'Sochimata go ami char juge hoyitaam jonom dukkhini' still has the same appeal as ever.

Ogo Bishnupriya Gathani

Gathani presents 'Aragami's 'Ogo Bishnupriya', composed by Sunil Chowdhury, directed by Beena Das Gupta and produced by Dinesh Nandy. The lyrics are by Hiren Basu to the tunes of Hemanta Mukhopadhyaya.

'Ogo Bishnupriya' is a musical narration of the events from the time of Nimai Pandit's marriage to Bishnupriya, to his retirement from the marriage to be initiated into spiritualism, thus becoming Shri Chaitanya. This is more of a stage play with musical portions. Special reference should be made to 'Chari juge ami boro mondo bhagini', 'Bhajo gourango, koho gourango, ho gourangor naam re'. A few recitations from Geet Govind are also presented beautifully. The dramatised portions are very superbly

brought out with emotions expected of each character herein.

Shri Krishner Kara Gathani Arbibhav

'Shri Krishner Kara Aribhav' has been drawn up by Shachinandan Goswami, composed and set to tune by Chaitanya Pal and conducted by Prohash Das of Guru Leela Kirtan Society. This cassette is in the form of a kirtan bringing out the manifestation of Shri Krishna at his birth in the prison. Prohash Das with his troupe — Arpita Pal, Sulekha Ghosh, Niranjan Pal and Nikhil Pal, Ganpati Das-Gupta — has presented the composition with full devotion. The theme centres round Deyivaki being blessed with the child-god Shri Krishna on Janmas-thami day (that is, on the eight day of the month of Bhadra) and the agony she experiences because of Kansa's killing of the baby-girl in place of the son.

The composition is in Braj Bhasha. A lot of unused space in the tape is left as it is, it could have been filled up.

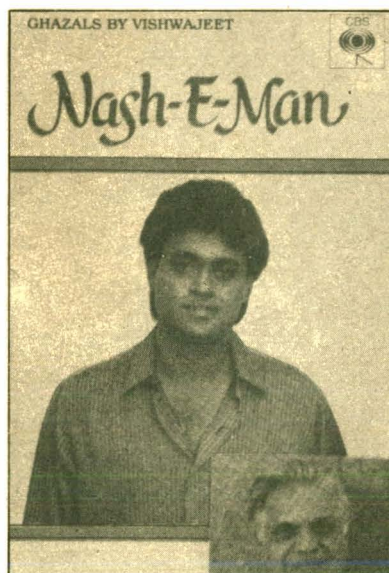
Biplob Chakravarty

Gathani

Biplob Chakravarty sings five comic songs, one light song and six caricatures on this cassette. Biplob Chakravarty has been assisted by Ashok Ganguly, Mrinal Chowdhury, Manjushree Chowdhury and Tapan Roy. The music accompanying the five comic songs are very poignant. The caricatures are mainly based on present social problems. The caricatures 'Interview', 'Jan bahon na jom bahon', 'Abhineta hochhe', 'Abhinab biyer montro', are highly interesting. 'A, B, C, D's Kirtan' is very well presented. This cassette makes pleasant listening.

Ma ek Mandir Gathani

This story from the Puranas has been offered by the Chandraloke opera, composed and directed by Bhairav Gangopadhyaya to the tune of Ram Kumar Chattopadhyaya, a well-known name in the world of Bengali music from devotional to agamani and classical to modern. Jyotsna Dutta and Gurudas Dhara have done full justice to the theme of this composition. All the participants have played their parts well.



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Shanjher-Shanai Gathani

Gathani Record Co has released a double cassette pack 'Shanjher-Shanai', a musical social stage-play enacted by Beena Dasgupta (as Madhavi and Nila). The cassette has been presented by Atragami, produced by Dinesh Nandy, composed and directed by Sunil Chowdhury with music by Prasanta Bhattacharya (Senior). The dramatic side of the whole composition is very well enacted. The musical play is a social stage-play of slight modern fallacies – the old customary form of the 'Pala' has been retained in the musical pieces like in the song 'Oh Radha jashne re tui shoni', 'Jonom dukhi guru ami ekjon', 'Gorbhe thakte pita gelo', 'Chokkhe deklam na' have been sung very well.

Radharani/ Jawab Gathani

This is a collection of six songs from the original soundtracks of the film 'Radharani' and six songs (with dialogue) from 'Jawab'. The songs from 'Radharani' are sung by Arati Mukherjee, Manna Dey, Hoyimonti Shukla, Manabendra Mukherjee, Bonosree and Keya Sheel. The music is by Ashok/Roy. Arati Mukherjee's well rendered devotional song 'Kunjo kanone ghire' is very soothing. Hoyimonti Shukla's Hindi song 'Kitna zamana beet' and 'Dukkho shukkar ghor' by Manobendra Mukherjee are impressive.

Arundhoti Hom Chowdhury's 'Bhalobasha dao ogo ishwar' supported by the chorus is beautifully sung with devotional fervor. Anup Jalota has done full justice to the kirtan-based song 'Phule phule milion hoile'. The lyrics are from Jyoti Prakash Roy and music by Robin Banerjee.

Aamaar Bhalobasha HMV

Yet another pooja release is Amit Kumar's 'Aamaar Bhalobasha', a collection of eight modern songs lyricised by Shivdas Bandopadhyaya and set to tune by Amit Kumar. The music arranger is Basudev Chakravarty and the recordist is Shomrendranath Gupta. The best song is 'O Radha Kotha Shono' – a typical Bengali village-type song with beautiful musical interludes. The concluding song 'Akaashe taakaa-laam' has been sung with music

patriotism. It is very pleasing to hear the modulation in every song. The last song has reference to our views on the African issue – very well brought out.

Amar Bandhan Gathani

The six songs are rendered by Asha, Shokti Thakur, Parul Niyogi and Mohammed Aziz. Parul Niyogi's 'Kolkatate pabo ami' is very enjoyable. Asha has splendidly rendered 'Tumi hara ami'. Md Aziz has also given an interesting touch of qawwali in the Bengali music. This cassette has been recorded from the original sound track.

Dake loke amake clown HMV

This is a cassette of modern songs by Kishore Kumar. On Side One are six songs whose lyrics are by Shivdas Bandopadhyaya and music by Kishore Kumar himself. These songs are beautifully presented by the versatile singer. On Side Two is a rendering of a beautiful and touching musical picture, 'Rakhalchandra matal' (the drunkard Rakhalchandra) – a villager of Bhopendanga, 'Rakhalchandra matal' is brought to life musically by Kishore (as Rakhal) and the various characters in the beautiful composition of Shivdas Bandopadhyaya which is assisted in the music direction by Basudev Chakravarty. The sound recordists are Somrendranath Gupta and Raja Mukhopadhyaya. The composition and excellent interpretation of the lyrics takes you way down to the rural lives of Bengal and its social ideologies.

– R.B.

Pran Chaye Chakkhu Na Chaye Concord

Celebrating the 125th birth anniversary of Rabindranath Tagore, Concord Records has released a cassette of Tagore songs sung by Arati Mukherjee, whose name is prominent among singers of Bengali modern songs as well as of film songs. Although she has recorded Tagore songs and film songs on discs earlier, this is her first cassette of Tagore songs. The cassette contains 12 songs, well selected with a variety of rhythms

and tunes. Especially well sung are 'Pran chaye chokkhu na chaye', 'Tomar holo shuru', 'Baje karuno shure', 'Mone robe kina robe amare'. Violins and piano give excellent accompaniment without intruding into the lyrics.

Phire Elaam HMV

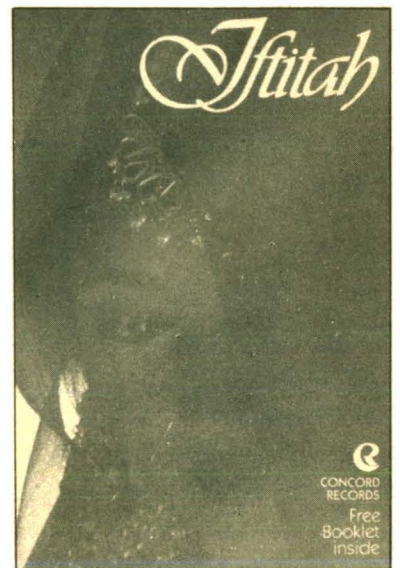
This is a compilation of eight modern songs by Asha and R D Burman. 'Banshi shune ki' rendered by Asha highlights her classical catholicity followed by 'Na deko na'. The song 'Kotha kotha khunjechi tomae' has a touch of folk, beautifully rendered by Asha. The lyric is by Swapan Chakravarty and music by R D Burman. The recordist, Deepan Chattopadhyaya, has done a good job. The R D Burman numbers are predominantly on the disco music side which should certainly appeal to the lovers of disco music. Asha has excelled in the rendering of most of the songs in this cassette though at places the phonetic emphasis is prominent.

– Rajat Gupta

International

Different Light CBS

When four girls get together through a free newspaper ad to form a band, the results could be disastrous. Fortunately The Bangles are not only pretty competent players, they have chosen the right pop rock tunes. And with sales of



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nearly a million in the US and a strong showing in Europe, they are definitely in!

The song that put them right on top was the catchy 'Manic Monday' written by Prince disguised as Christopher. The third single 'Walk like an Egyptian' has a bouncy rhythm that's again taking the girls straight upchart. The one that came in between 'If she knew what she wants' is mid-tempo pop but don't let that pull you down. For the rest of the track is easy listening.

The Great Benny Goodman CBS

When Benny Goodman died on June 13, jazz lost one of its pioneers. Not only had Goodman given swing its rightful place in jazz, he was instrumental in integrating American music, being the first white to employ blacks in his orchestra. His music gained colour, the tone became richer. It was Goodman, with his imagination and dexterity, who was always the ace performer.

This compilation keeps fillers away and focuses on 11 of the best tunes recorded by Goodman. The diversity is compelling, moving from the medium swing of 'Let's dance' to the frenzied ragtime of 'King Porter stomp'. 'Memories of you' and 'Moonglow' are two beautiful ballads profiling the brilliance of Goodman.

With swing commanding a strong following among jazz fans, the audience at every Jazz Yatra reserved its loudest applause for this



music. This cassette should be a big hit.

Hot Space HMV

The production is overblown and the hotch-potch of musical styles fail to impress. Queen made it with similar tracks in the past but this time around that one vital factor – a strong composition – is missing.

Black music influences the dance rhythms of 'Staying power' and 'Dancer'. The duet with David Bowie – 'Under pressure', a No 1 hit in Britain – is very melodious and catchy.

The cleverly paced and imaginative instrumental arrangement of 'Body language' is ruined when Freddie Mercury opens his mouth to sing. He opts for power where subtlety is needed. The title of the song probably sent out all the wrong signals. The ballads have some strength but in the absence of a discernible melodic line they fail to create an impact.

Music From The Edge of Heaven CBS

Amen to Wham! India, like the USA, gets an eight-track album. The British got a double LP 'The Final' but that may not happen here. So what do George Michael (mainly) and Andrew Redgely have to offer? A largely boring record.

On the uptempo songs they fail to communicate their 'gaiety'. Their updated 'Wham Rap 86' is downright ridiculous. The only songs that work are 'Where did your heart go' – which has good tune, understandable as it was written by the brothers Was – and the perky 'Last Christmas' ... er – 'Christmas'.

It's over the edge and into limbo for Wham!

Hard Attack HMV

Despite a tendency to put down heavy metal every time a new fad comes in, this genre has survived from the time it took root in England during the late '60s. This compilation from HMV features 14 acts, all on the EMI group of labels. That one company can have that many stellar groups, and the longevity of the music, are pointers to its popularity.

Labels are alright as far as they go within their confines lie varied

styles. Hell-raisers Helix prefer going straight ahead on their promise to 'Rock you', Iron Maiden, who have a firm No 1 slot in the UK, chase a melodic line as they 'Run to the hills', WASP and Prism prefer to boogie, there's even rock 'n' roll with a bang with Acatraz and 'Wire and wood'. The last one has excellent guitar work from Steve Vai. And Queensryche, in a bid to prove they are different, dip into the blues as they 'Take hold of the flame'.

This fast, furious and hard attack will pull in the college crowd.

Toot Suite CBS

Pianist Claude Bolling in a quartet setting with Maurice Andre on trumpet, Guy Pedersen on bass and Daniel Humair on drums. If the name of Humair sounds familiar, it's because he was here twice, first on a tour of India and then for Jazz Yatra '84. Now what's he doing in classical music? Not much really, for the drums are not always audible.

Bolling's six-part light classical suite sparkles with clean technique. The rest of the players are competent. The record will do for an occasional evening of pleasant listening.

Footprints In The Sand HMV

HMV took a chance on 'Amazing grace', a group of crowd-pleasing numbers from country crooner Christy Lane and promptly had a gigantic seller. Now comes the follow-up. This is a Christmas record that does not fall in this category, and as before Lane uses country to praise Jesus. The results are better than on her first, mainly because she keeps away from standards.

This one should find its audience once again with songs like the touching 'I've come back to say I love you one more time' and 'Footprints in the sand' and her moving interpretation of 'The Lord's prayer'.

– Jerry D'Souza

At Their Very Best/Sawyer Brown Capitol

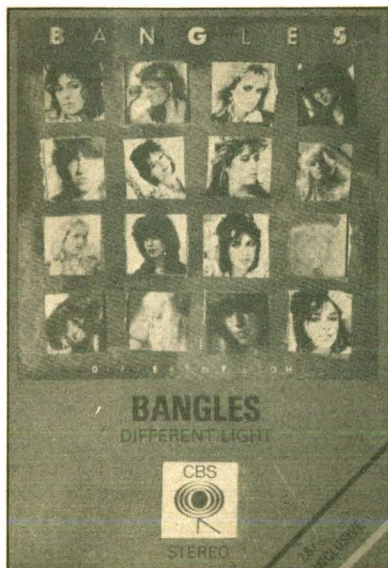
There are five of them in the group, but only one is the lead singer. No less than 18 tracks are compress-

REVIEWS

ed into this Capitol recording, released in the US last year. Written by a dozen-odd writers, the songs are in folk-country mould. Chorus effects are pronounced on 'Step that step'. Clever play on words gives us 'Smokin' in the Rockies' and 'Rockin' in the Smokies'. Girls are a must, so we have 'Leona', 'The secretary's song', 'Betty's being bad' and 'Lonely girls'. 'Broken candy still tastes sweet' has just the right dash of pathos. Produced by Randy Scruggs, who has co-written seven of the songs, the album is unobtrusive, serene country music, that will appeal only to CM buffs with an open mind, not hung up on their Nelson/Cash/Jennings/Haggard/Atkins/Rogers et al.

Boy In The Box **HMV**

Corey Hart has rock in his Canadian heart and the album sold gold in the US and one million copies in Canada. He's a songwriter too, having written eight of the nine cuts himself. On his first album, 'First Offense', Eric Clapton played on one of the cuts. Often compared to 'This Lizzy', 'The Thompson Twins', 'The Police' and Paul Young, Hart is just about 23 years old. Vocals are nearly drowned on 'Boy in the box' (premier cut) and 'Komrade Kier' is obviously political. Philosophy and reggae abound on 'Sunny place-shady people', 'Never surrender' is the US Top 10 single. The other ballad, 'Eurasian eyes', is distinctive. Saxophone, xylophone, programmed drums, Hart gives us the works.



Jennifer Rush **CBS**

Recordings featured on Jennifer Rush's eponymous album were made in 1981 and 1984 (and '84 by CBS, Germany). Twenty-six year-old Rush was born in New York and studied music at Juilliard and the New York College of Music. Born Heidi Stern, her father Maurice Stern is an international opera tenor. 'The power of love', her fourth range reason, it features as the tenth and last cut on this album. Most of the songs have been written by two or three writers, Rush being one of them in seven tracks. Producers Gunther Mende and Candy De Rouge are some of the others. 'The power of love' has earned the distinction of being the "all time top selling single for a solo female vocalist in the UK."

It has infectious rhythms and good piano playing. She features 'rock' and 'pop' and the occasional ballad, 'Hero of a fool', wherein Jennifer does a tremoloso. Words and mood show quite a range. "The whispers in the morning of lovers sleeping tight, are rolling by like thunder now as I look in your eyes" ('The power of love') and 'Everybody freeze, nobody move' (Nobody move). 'Ring of ice' (Side B, cut 1) is another hit track. Her latest album 'Movin' has been called 'lyrical nonsense' by *Music Week*. It's selling well all the same - as did Jennifer Rush!

Slave To The Rhythm **HMV**

Let's try to keep up with the Joneses. This one is gracious enough to be called Grace. Jamaica-born and US-reared Grace Jones has released an album for Island Records, distributed by Manhattan Records, a division of Capitol Records, which released in this country via HMV. And if you find that confusing, listen to the metaphysical introduction to this biographical album. Ms Jones was a model, so we have a track dubbed 'Fashion show'.

Her first hit was 'I need a man', so they do talk about it. She has a Svengali figure, moulded by Jean Paul Goude. Black Amazonian goddess, Grace was seen in the last Bond film, 'A View To A Kill'. The album, like her gigs, is a theatrical event. Punch lines include 'I choked on my saliva'. There's very little singing and a lot of rhythm. Lots of

funny, choking, breathing, pre-vomiting sounds too.

Forty-four minutes of this hybrid concoction may be danceable in parts and some painstaking fans might discern rock and jazz-funk textures. Others might write this off. In parts, the artist who gave us 'Portfolio', 'Fame', 'Warm Leatherette', 'Night clubbing' and 'Living My Life' has let us down. 'Slave To The Rhythm' is bonded labour of sorts.

Jazz **HMV**

Queen in the pre-game days, experimenting, as always. Catchy inlay with a queer bicycle motif at the bottom makes you wonder what's in store. Everything, to be sure: Arabic sounds ('Mustapha'), heavy metal ('Dead on time'), jazz ('More of that jazz', 'Dreamers ball') and a childish melody ('Bicycle race'). Recorded in 1978, after Freddie Mercury had taken the West by storm, 'Jazz' has five songs written by Mr Mercury himself. The album sold 'gold' and was released in India before (legal) cassettes were popular. Now, for the first time, it is available on cassette. African rhythms are mixed with a strong guitar in 'Fun it'. There's a ballad too, 'Leaving home ain't easy'. 'Jealousy' show Freddie in good form, with an accompaniment that must contain the sitar too. 'Don't stop me now' is a bit of a letdown. All the accents of Queen are present, including abrupt ends and abrupt starts.

- Steve Savage



Reviews

Tribute to Shri Anil Biswas

Reviewed by Siraj Syed
Author: Compilation; Edited by Daksha Hathi and Peeyush Sharma

Language: English

Publishers: Vintage Hindi Music Lovers Association, 2/1 Subhan Saheb Lane, Silver Jubilee Park Road Cross, Bangalore 560 002, Karnataka.

Pages: 134. Paperback

Price: Rs 35

Available from the publisher. Only money orders and demand drafts accepted.

Designed as a souvenir, the publication is divided into three parts. The first of these is penned by Anilda himself. He gives his own bio-data, traces his journey into the world of music and ends with a paper that he read at the seventh session of the Sangeet Natak Akademi in 1965, 'The Wealth of Indian Classical and Folk Music and its Place in Films.'

Contributions by a dozen well-known names comprise the second part. Prominent are Lata Mangeshkar and Talat Mahmood. In the last part, we have a bibliography of films containing music by Anil Biswas. This is the work of Harmandir Singh 'Hamraj'.

Not a very prolific composer, Anil Biswas entered films in 1935; in the next 30 years till 1965, he scored music only in 83 films! It is also worth noting that the most popular male singer of the fifties and sixties, Mohammed Rafi, sang just about seven songs for the master composer – all of them in 1956-58.

Anil Biswas had only one release in 1959, three in '60, two in '61, two in '62, none in '63 and one each in '64 and '65. After 'Chhoti Chhoti Baaten' (1965), he has yet to give music for any feature film. A real pity, considering that Anilda is probably the most gifted Hindustani film composer alive. Just over 72 and not too well, he more than deserves the tribute under review.

Advertisements have helped subsidise the effort. Full page reproductions of film-publicity booklets are sponsored too. Do take a

closer look at the music director of 'Aurat' (1940), 'Roti' (1942), 'Hamari Baat' (1944), 'Paheli Nazar' (1945), 'Milan' (1946), 'Gajre' (1948), 'Arzoo' (1950), 'Tarana' (1951), 'Do Raha' (1952), 'Humdard' (1953), 'Waris' (1954) and 'Heer' (1956).

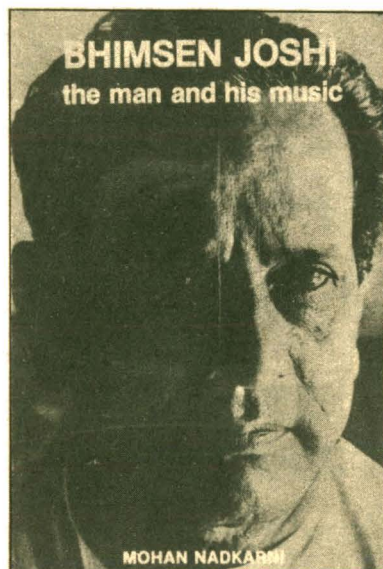
Bhimsen Joshi: The Man and His Music

Author: Mohan Nadkarni
Publisher: Dev Nadkarni Prism Communications
302 Kanchanban Dixit Road Extension

Vile Parle (East)
Bombay 400 057

Price: Rs 48

Pages: 134



In the introductory chapter, the author explains that the book is not a biography in the conventional sense. "This book", he writes, "is a modest attempt to evaluate candidly his (Bhimsen's) contribution to the enrichment and further progress of the musical tradition of North India, against the background of his life."

Published in 1983, it contains a rare account of the life and career of Bhimsen Joshi. The second chapter deals with the role and development of Hindustani music in Karnataka, while the third concerns itself mainly with Abdul Karim Khan and his gharana which was characterised by his innovative style of thumris and his adaptation of Carnatic ragas,

together with the manner of sargam singing, to the Hindustani way. The next chapter is devoted to an account of Sawai Gandharva, the foremost disciple of Abdul Karim Khan and Bhimsen Joshi's guru.

Equipped with this comprehensive background, the reader now moves on to the family background and the early years of Bhimsen Joshi and, in the following chapters, to the flowering of his career. First giving the maestro's life in chronological order, the author then gives in detail interesting facets of Bhimsen. For example, in 1946, he gave a concert in Pune on the 60th birthday of Sawai Gandharva, which in Bhimsen's own view, catapulted him to fame.

Bhimsen is also shown as an organiser (he is the moving spirit behind the soiree held at Pune every year in honour of Sawai Gandharva) and as a guru (his disciples include Narayan Deshpande, Madhav Deshpande, Madhav Gudi, Shrikant Deshpande and Ramkrishna Patwardhan). This book also gives rare glimpses into Bhimsen's personal life.

The book contains 21 chapters; in addition, there is a glossary explaining the Hindustani terms relating to music used throughout the book, and a detailed discography of Bhimsen Joshi.

Mohan Nadkarni, a keen student of Indian musicology, Sanskrit literature and ancient Indian culture, is India's best-known Hindustani music critic. A freelancer on music for almost four decades, he is the music critic for *The Times of India* and its sister publications and writes occasionally under the pseudonym Gurudev Sharma. He is also the author of *At the Centre: Fifteen musicians of Madhya Pradesh*.

In *Bhimsen Joshi: The Man and his Music*, Mr Nadkarni has produced a book which should prove valuable to anyone interested in this great artiste of our times.

Popular Pop Songs

Reviewed by Siraj Syed
Publisher/Compiler: Alexius Pimenta

Language: English

Pages: 36 Semi hard-bound

Price: Rs 14

BOOKS

Available to readers of Playback And Fast Forward at a special discount. Send money order or draft for Rs 11 to A P Publishers, A-4 Montinho Apartments, 35 Waroda Road, Bandra, Bombay 400 050

Alexius Pimenta assumes a new name and follows up his Sunny's book with a Charlie's. *Popular Pop Songs* is sub-titled *Charlie's 86 Smash Hits Series- 7*. He is still an ardent fan of A-Ha, so they are still on the cover. But the centre of attraction is George Michael. Other laminated faces are Whitney Houston, Madonna, Elton John, Queen

Thankfully, the ads are confined to the inside (and back) covers with another on page 34. For the rest, it is songs, songs and songs. Featured are words of 'Saving all my love for you' (Whitney Houston), 'Hunting high and low' (A-Ha), 'Papa don't preach' (Madonna), 'Your latest trick' (Dire Straits), 'Why can't this be love' (Van Halen), 'Say you, say me' (Lionel Richie), 'Everything she wants' (Wham!), 'It's a kind of magic' (Queen) and others. Addresses and birthdays of some of these rock stars are also provided.

The words of 31 songs and some nice tit-bits make a case for the price. And there's humour too: If you want more information about Doctor And The Medics, write to Medication and Information, 53 Greek Street, London W 1!

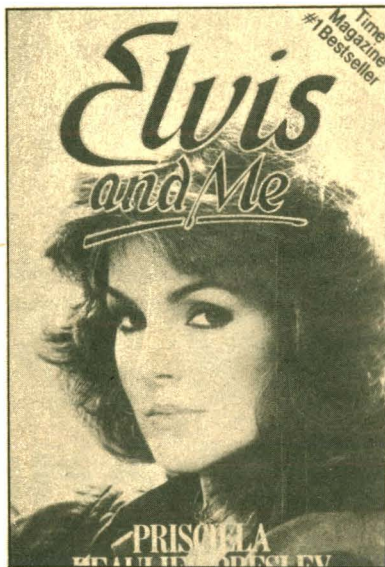
Elvis And Me

Reviewed by Siraj Syed
Author: Priscilla Beaulieu Presley with Sandra Harmon
Language: English
Pages 320, Paperback
Price: St£ 2.50
Publisher: Arrow Books, London
Readers of Playback And Fast Forward can avail of a 10% discount offer on the book from its exclusive distributors in India, India Book Distributors, Arcadia, 195 Nariman Point, Bombay 400 021.

Time Magazine No 1 Bestseller' announces the blurb while Priscilla looks at you from the cover at an angle,

guarded but seductive. She dedicates the book to daughter Lisa Marie, acknowledges the contributions of a number of well-wishers and quotes 'The Legend' himself one page before chapter 1: "Don't criticize what you don't understand, son, you never walked in that man's shoes".

From the dreary and overcast day in 1977 (August 16) when Joe Esposito, Elvis' road manager and right hand man, broke the news of his death on the phone, 'Cilla' traces the events back to 1956, when her father bought her Elvis's first album, 'Elvis Presley'. Young, shy and pretty, Priscilla was then an Air Force child, living with her



father, Captain Joseph Beaulieu, in Austin, Texas.

Running against her best friend, Pam Rutherford, Priscilla won the Queen of Del Valley Junior High School contest. Sometime later that year, 1956, she met Elvis Presley for the first time at his house in Bad Neuheim, West Germany, close to Wiesbaden, where her father had been transferred. The meeting went like this: "We shook hands and he said, "Hi, I'm Elvis Presley", but then there was a silence between us until Elvis asked me to sit down beside him, and Currie drifted off. "So," Elvis said, "Do you go to school?" "Yes". "What are you, about a junior or senior in high school?" I blushed and said nothing, not willing to

reveal that I was only in the ninth grade. "Well," he persisted. "Ninth". Elvis looked confused. "Ninth what?" "Grade," I whispered. "Ninth grade," he said and started laughing. "Why, you're just a baby." "Thanks," I said curtly. Not even Elvis Presley had the right to say that to me. "Well. Seems the little girl has spunk," he said, laughing again, amused by my response. He gave me that charming smile of his, and all my resentment just melted away."

Eleven years later, they were married – on May 1, 1967, to be precise. Priscilla reminisces: "Now I sometimes look back at all the commotion of that week and wonder how things could have gotten so out of hand. I wish I'd had the strength then to say, "Wait a minute, this is our wedding, fans or no fans, press or no press. Let us invite whomever we want, and have it wherever we want!" It seemed that as soon as the ceremony began, it was over. Our vows were taken. We were now husband and wife. I remember flashbulbs popping, my father's congratulations, my mothers's tears of happiness. I would have given anything for one moment alone with my husband. But we were immediately rushed out for a photo session, then a nationwide press conference, and finally a reception, with more photographers."

So, the great Elvis revival continues, 10 years after his death. Priscilla, whom Elvis often called 'Sattnin', ends *Elvis And Me* with an epilogue; "I would not be honest if I did not say revealing our life, which was so dearly coveted, has been more than a struggle for me. There were many times I wanted to back out, give up, forget or not deal with this labor of love. Some will find I have left out many important dates, specific facts, and countless stories. I don't think anyone can begin to capture the magic, sensitivity, vulnerability, charm, generosity, and greatness of this man who influenced and contributed so much to our culture through his art and music."

He was a man, a very special man. ◀◀

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REVIEWS We draw your attention to 'Reviews' featured on pages **65-71**. Send us a copy of each cassette and record you wish us to consider for a Review.

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NEW RELEASES

Key: Title/Label/Coupling No/Genre/Singers

HINDUSTANI

- Aarti Vandan** HMV HTCS 04B 4297/PSLP 1423 Bhajan Hari Om Sharan
Aahat Venus VCB-485 Ghazal Pankaj Udhas
Aisa Pyar Kahan/Samundar Venus VCF-532 Film Bhavana Bhatt, Lata Mangeshkar, Kishore Kumar, Mohd Aziz, Kavita Krishnamurthy
Aisa Pyar Kahan/Maa Beti Venus VCF-511 Alka Yagnik, Mohd Aziz, Kavita Krishnamurthy
Aaja Mere Lal MIL MC-A BTP 4271 022 LP 2394 022 Film Anup Jalota, Sonali Jalota, Chandrani Mukherjee, Biswajit
Aarti Bhakti Geet T Series SNMC 2067 Devotional Vandana Bajpai, Babla Mehta, Deepa Roy, Dhira Dhira Ghosh, Vipin Sachdeva
Bhajan Ashram HMV HTCS 04B 4295/4296 Bhajan Purshottam Das Jalota
Bhajanman-Narayan HMV HTCS 04B 4285/PSLP 1389 Devotional Anandkumar C.
Bhajan Vatika HMV HTCS 04B 4299/PSLP 1416 Devotional Udit Narayan Jha
Bhakta Meera Bhajans Sargam 4 MRC 042 Bhajan Kumari G Prasuna
Bhajan Deepanjali T Series SNMC 2032 Bhajan Hari Om Sharan, Nandini Sharan
Bhajanamrit Sangeetha 4PMSC 69 Devotional Sri Ganapathi, Sachidananda Swamy
Chori Chori/Anari HMV STHV 42629 Film Various
Dhadkan MIL MC-A, BBSC Ghazal Penaaz Masani
Dosti Dushmani/Kartoot T Series SFMC 2088 Film S P Balasubramaniam, S Janaki, Mohd Aziz, Suresh Wadkar
Do Waqt Ki Roti T Series SFMC 2063 Film Asha Bhosle, Lata Mangeshkar, Chandrani Mukherjee
Dosti Dushmani/Dacait T Series SFMC 2089 Film Kavita Krishnamurthy, Mohd Aziz, Shailendra Singh, Shabbir Kumar, Kishore Kumar
Dosti Dushmani/Nache Mayuri T Series SFMC 2099 Film Mohd Aziz, Kavita Krishnamurthy, Lata Mangeshkar, Suresh Wadkar, Shailendra Singh, S Janaki
Dosti Dushmani T Series SFMC 2093 Film Asha Bhosle, Suresh Wadkar, Bappi Lahiri, S Janaki
Do Waqt Ki Roti/Dosti Dushmani T Series SFMC 2090 Film Asha Bhosle, Chandrani Mukherjee, Suresh Wadkar
Dacait T Series SFMC 2097 Film Asha Bhosle, Suresh Wadkar, Lata Mangeshkar, Kishore Kumar
Durga Chalisa T Series SNMC 2123 Religious Dilip Datta, Vijay Choudhary, Pushpa Pagdhare, Duggal Mahajan
Dancing City T Series SNMC 2108 Pop Bappi Lahiri, Mandakini
Dacait/Kaon Kitnay Paani Mein T Series SFMC 2113 Film Lata Mangeshkar, Mahendra Kapoor, Bhupinder, Asha Bhosle, Suresh Wadkar
Dosti Dushman/Pyar Karke Dekho T Series SFMC 2091 Film Mohd Aziz, Kavita Krishnamurthy, Amit Kumar, Vijay Benedict
Gunehghar T Series SFMC 2044 Film Dilraj Kaur, Chandrani Mukherjee, Munna Aziz, Suresh Wadkar
Guzaarish T Series SNMC 2121 Ghazal Usha Amonkar, Josfi
Gadvali Geet Mala-Vol I Saraswati SR 068 Folk Devendra Prasad Chamoli
Gadvali Geet Mala-Vol II Saraswati SR 086 Folk Kishan Singh Panwar.
Gadvali Geet Mala-Vol 4 Saraswati SR 072 Folk Narendra Singh Negi
Gayatri Chalisa Trishla TPR 188 Religious Ravi Pande
Haunting Melodies-Lata Mangeshkar HMV STHV 42529 Film Lata Mangeshkar
Hum To Chale Pardes And 5 Hit Songs of Lata Mangeshkar MIL MC-B BTP 4271 023 Film Various
Hum To Chale Pardes MIL LP 2394 023 Film Various
Hari Hari Bol T Series SNMC 2120 Bhajan Chandru Atma
Hits of Geeta Dutt T Series SNMC 2036 Film Alaka Shankar
Ijaazat HMV PMLP 1154, TPHV 41268 Film Various
Insaaf Ki Awaaz T Series SFMC 2077 Film Shabbir Kumar, Sushil Kumar, Usha Khanna, Mohd Aziz, S Janaki

NEW RELEASES

- Izzat Abroo** T Series SFMC 2059 Film Suresh Wadkar, S Janaki, Asha Bhosle
Insaaf Ki Awaaz/Kaon Kitnay Paani Mein T Series SFMC 2112 Film Lata Mangeshkar, S P Balasubramaniam, Mahendra Kapoor, Asha Bhosle, Bhupinder
Jab Pyar Kisi Se Hota Hai/Teesri Manzil HMV STHV 42634 Film Various
Jahan Ara/Bahu Begum HMV STHV 42635 Film Various
Jai Jai Ram Shree Ram MIL MC-A BBSC 014 Bhajan Lata Mangeshkar, Pt Bhimsen Joshi, Anup Jalota.
Jawani Ke Chardin Cash Kiye Ja MIL MC-A Pop Rohini Parikh, Bazid Zarapkar, Viney, C Anand Kumar
Khushboo MIL MC-B MID 5227 774 Ghazal Various
Milan/Teesri Kasam HMV STHV 42625 Film Various
Meera Bhajans HMV HTC 04B 4300/4301 Bhajan Various
Mera Lahoo/Maa Beti Venus VCF 518 Film Shailendra Singh, Alka Yagnik, Shabbir Kumar, Mohd Aziz
Maa Beti/Jaan Hatheli Pe Venus VCF 523 Film Suresh Wadkar, Anuradha Paudwal, Anup Jalota, Kishore Kumar
Maa Beti/Khushkismat Venus VCF 514 Film Kishore Kumar, Sadhana Sargam, Manhar, Suresh Wadkar, Alka Yagnik, Shabbir Kumar
Maa Beti/Anubhav Venus VCF 513 Film Mahendra Kapoor, Anuradha Paudwal, Shailendra Singh, S P Balasubramaniam, Alka Yagnik, Asha Bhosle, Rajesh Roshan
Mera Lahoo/Khushkismat Venus VCF-519 Film Alka Yagnik, Shailendra Singh, Manhar, Sadhna Sargam, Amit Kumar, Shabbir Kumar
Maa Beti/Sila Venus VCF-517 Film Z A Malik, Dilraj Kaur, Suresh Wadkar, Udit Narayan Jha, Shabbir Kumar
Ma Sherawali T Series SNMC 1441 Religious Anand Kumar C
Main Balwan/Inaam Das Hazaar T Series SFMC 2111 Bappi Lahiri, Munna Aziz, Alisha Chinai, Asha Bhosle
Main Balwan T Series SFMC 2101 Film Bappi Lahiri, Alisha Chinai, Kishore Kumar, Nazia Hassan
Nikaah/Umrao Jaan HMV TPHV 41006 Film Various
Naam/Love Story HMV TPHV 41295 Film Various
Naam/Pyar Ki Jeet HMV TPHV 41296 Film Various
Naam/Tarzan HMV TPHV 41296 Film Various
NCPA in collaboration with Philips India present Music India's Khazana '86 MIL MCB 4227894 LP 2394844 Ghazal Anup Jalota
Nasheela MIL MC-B 4227845 Ghazal Pankaj Udhas
NCPA in collaboration with Philips India Present Music India's Khazana '86 MIL BBSC 006 Ghazal Penaaz Masani
NCPA in collaboration with Philips India present Music India's Khazana '86 MIL BBSL 008 Ghazal Chandan Dass
Pyar Ki Jeet/Souten HMV TPHV 41302 Film Various
Rafta-Rafta T Series SNMC 2116 Ghazal Rupa Mehta
Samundar/Mera Lahoo Venus VCF-531 Film Lata Mangeshkar, Kishore Kumar, Asha Bhosle, Mohd Aziz, Shailendra Singh, Alka Yagnik, Shabbir Kumar
Shree Hanuman Chalisa MIL BBSC 005 Bhajan Anup Jalota and chorus
Shorat MIL 2MC-A 4227897 Ghazal Anup Jalota
Shorat MIL 2 LP 2675541 Ghazal Anup Jalota
Top Ten Hits Venus VCF-440 Film Jaishree Shivram, Sudesh Bhosle, Mohd Yunus, Swati, Datta Deshpande, Aparna Mayekar, Jolly Mukherjee
Tulsi Ramayan T Series SNMC 2051 Religious Babla Mehta and others
Vipshayna Sadhana Trishla TPR 016 Discourse Shree Satyanarayan Goenka
Vidhaan/Dacait T Series SFMC 2073 Film Asha Bhosle, Shailendra Singh, Munna Aziz, Lata Mangeshkar, Kishore Kumar
Vidhaan/Insaaf Ki Awaaz T Series SFMC 2075 Film Shailendra Singh, Shabbir Kumar, Asha Bhosle, Bappi Lahiri
Vidhaan/Sheela T Series SFMC 2074 Film Asha Bhosle, Shailendra , Alisha Chinai, Nazia Hassan

NEW RELEASES

BENGALI

- Bharati Opera Presents Billamangal** Super SEB 197 Jatra Various
Charanjit-Bablu T Series SNMC 2082 Modern Charanjit – Bablu
Chaitannya Juge Juge Super SEB 201 Jatra Various
Dinen Choudhury And Ajay Das Present Bengali Lok Geeti T Series SNMC 2128 Folk
Sarvani Das
Loknath Bandana Super SE-198 Devotional Robin Bhattacharjee
Lalan Fakir MIL MC-A BTP 4271 024 Film Mana Dey, Hemanta Mukherjee, Pratima Banerjee,
Hemango Biswas
Poojar Gaan T Series SNMC 1975 Devotional Mandar Udhas, Chandrani Mukherjee
Sanchita Super SEB 200 Nazrul Geet Anita Majumdar (Ghosh)
Uttam Hashi Super SEB 202 Folk Uttam Das

ENGLISH

- Favourite Country Songs** CBS 10204 Country Ricky Skaggs
Headed For The Future CBS 10233 Pop Neil Diamond
Love Zone CBS 10275 Pop Billy Ocean
Music From The Edge of Heaven CBS 10272 Pop Wham!
Primitive Love CBS 10269 Pop Miami Sound Machine
Strause Waltzes CBS 10235 Jazz Andre Kostelanetz
The Ultimate CBS 10242 Pop Engelbert Humperdinck
Up And Down MIL MC-A 8279524 Pop Opus

GUJARATI

- Arti Sangrah** Venus VCB-500 Devotional Damyanti Bardai & others
Dharm Ane Samaj Trishla TPR 010 Discourse Morari Babu
Disco Dandiya HMV TPHVS 41300 Modern Folk Various
Sant Vani HMV STHV 40166 Bhajan Narayan Swami

KANNADA

- Bhakta Purandasa** Vikram 2032 Devotional Sant Badragiri Achutdas
Devi Geetharchane Sangeetha 4 MSC 4299 Devotional Vani Jairam
Darushana Thavo Gopala Sangeetha 4 MSC 4269 Devotional B K Sumitra
Ekalavya Sangeetha 6 ECDB 103 Yakshagan, Kumble Sundara Rao, K Govinda Bhat, Laxminarayan
Shetty, Sheni Gopalakrishna
Guri Sangeetha P6MSCF 2314 Film Chi-Udayashanker
Jalandhara Sangeetha 6ECDB 102 Devotional Kamble Sundara Rao, K Govinda Bhat, Laxminarayan
Shetty, Sheni Gopalakrishna
Krishna Bavo Sangeetha 4MSC 4300 Devotional P Susheela
Krishna Sandhana Sangeetha 6 ECDB 101 Yakshagan, Kamble Sundara Rao, K Govinda Bhat,
Laxminarayan Shetty, Sheni Gopalakrishna, M Prabhakar Joshi and party
Mayu Bazaar Vikram LP-4001 Devotional Shri R Gururajalu Naidu
Maha Kavi Kalidas Vikram 2028 Devotional Subramani Dareshwar
Malayamarutha-Vol I Sangeetha 6 ECF 5036 Film Various
Malayamarutha-Vol II Sangeetha 6 ECF, 5037 Film Various
Narakasura Sangeetha 6 ECDB 105 Yakshagan, Kumble Sundara Rao, K Govinda Bhat,
Laxminarayan Shetty, Sheni Gopalakrishna, M Prabhakara Joshi and party

NEW RELEASES

Rukmini Kalyana Sangeetha 6 ECB 60071 Discourse Sant Keshavadas
Sanje Mallige Sangeetha 4 MSC 4285 Devotional H K Narayan, Indu Vishwanath
Sharanavani Sangeetha 4 MSC 4277 Devotional G M Guruswamy Kalikari
Sri Narayan Guru Vikram 2031 Devotional Sant Badragiri Achutdas
Sri Raghavendra Ganamrutha Saragam 4 MRC 066 Devotional G Nageswara Rao
Udipi Krishna/Manjunadha HMV HTC 3244 Classical Udipi Krishna, Manjunadha
Vijayothsava Sangeetha 3 ECF 5035 Film Chi Udayashankar

MALAYALAM

Aaba Pithave Saragam 6 MRC 011 Christian Devotional Sunny Stephen
Althara Saragam 4 MRC 050 Christian Devotional Lathika and others
Christian Ganamanjeri Saragam 4 MRC 030 Christian Devotional A Easter Baby
Christian Songs HMV HTC 3253 Devotional K J Yesudas
Duets From Old Films HMV STHV 36122 Film Gananirvithy
Kshetrajna Muvva Gopala Kirthanas Sangeetha 6 MSC 6202 Dr Balamuralikrishna
Mattuvinn Chattangale HMV STHV 36133 Film Various
Madhava Gaanangal HMV STHV 36135 Film P Susheela
Malayalam Film Songs HMV STHV 36148 Film Various
Maankini HMV HTC 3247 Mopla Songs Various
Natyavedham – Vol I Sangeetha 9 PMSC 59 Classical Priya Vadhana
Pranaya Swarangal HMV STHV 37014 Devotional Unni Menon, Chitra
Punchiri Pukkal Saragam 4 MRC 018 Marriage Songs Lina Padmanabhan, V M N Jayadev
Sri Krishna Bhakti Ganangal Saragam 6 MRC 017 Devotional V M N Jayadev
Vishwaprakasam Saragam 6 MRC 013 Christian Devotional Sunny Stephen
Yesu En Rakshakan HMV PSLP 2538 Christian Devotional Jolly Abraham and others

MARATHI

Ashok Chitnis-Kathakathan Siddhkala SE-241 Discourse Ashok Chitnis
Gadbad Ghotala/Ghabraicha Nahi Venus VCF 506 Film Asha Bhosle, Suresh Wadkar, Uttara Kelkar, Vithal Umap, Ashok Khare, Anuradha Paudwal
Hirva Chafa HMV TPHV 41309 Natya Sangeet Various
Jai Jai Maharashtra Maza HMV PMLP 1422/TPHV 41308 Patriotic Songs Various
Khicdi HMV STHV 42607 Film Various
Kolyana Postoy Samindar HMV PSLP 1419/TPHV 41307 Koli Geet Various
Mugdha Chitnis-Katha Kathan Siddhkala SE-231 Discourse Mugdha Chitnis
Marathi Chitrapat Sangeet-Vol 7 HMV ECLP 7418/TPHV 41305 Film Various
Pt Vinodbhushan Alpe Siddhkala SE 221 Classical Pt Vinodbhushan Alpe
Shahir Nivruti Pawar HMV TPHV 41306 Folk Shahir Nivruti Pawar
Surmani Shripad Paradkar Siddhkala SE-211 Classical Shripad Paradkar
Siddhkala Sound Diwali Issue 1986 Siddhkala SE-271 SE-281 Modern Various
Tujhya Vachan Karmene/Gadbad Ghotala Venus VCF 508 Film Milind Ingle, Uttara Kelkar, Avinash Pashankar, Ashar Javed, Usha Mangeshkar
Tuze Rup Chitti Raho HMV ECLP 7417, TPHV 41304 Film Sudhir Phadke
Uoon-Savali HMV TPHVS 41303, PSLP 1417 Non-film Songs Asha Bhosle, Arun Date

PUNJABI

Aa Gallan Kariay Piar Dian Inreco 2749-D131 Devotional Surinder Kaur and others
Disco Ne Pati Duniya MPI MPI-PF-1213 Folk Surinder Shinda
Gadi Shinde De Meldi Jawe MPI MPI-1172 Folk Surinder Shinda, Gulshan Komal
Jag-Mag Jyoti Jagi T Series SNMC 2029 Narendra Chanchal

NEW RELEASES

Ma Nu Chitthi Paanieye Super SEB 196 Devotional Shyam Diwana
Mela Munde Kurian De MPI MPI-PF 1214 Folk Hardeep
Naa Chhair Chhare Noo Inreco 2749-D 132 Devotional Rosy Bala and others
Nikkal Garhi Chamkaur De Vichon Inreco 2742-0130 Devotional Jasbir Khusdil
Nau Aangal Ka Kankhajuna T Series SNMC 2100 Folk Safdar Jung Rana, Papiha
Ruttan Pyar Diyan HMV STHV 42535 Film Various
Sonha Sunder Darbar Inreco 2742-D129 Devotional Narinder Kaushal Pappu

SANSKRIT

Bhaja Govinda Slokalu Saragam 4 MRC 005 Devotional Vani Jayaram
Bruhat Sthotra Ratnakarnam Saragam 4 MRC 070 Devotional P Susheela
Devistotramalika Saragam 4 MRC 014 Devotional R Chayadevi
Geeta Govindam Saragam 4 MRC 015 Devotional R Chayadevi
Nityakarmanusthanam Saragam 4 MRC 044 Devotional Kasinath Tataa
Mooka Pancha Shathi – Vol I Sangeetha 9ECDB 7255 Devotional Srivatsa Ramaswamy
Mooka Pancha Shathi – Vol II Sangeetha 9 ECDB 7256 Devotional Srivatsa Ramaswamy
Shree Vishnu Sahasranama Saragam 4 MRC 001 Devotional Sri Hari Atchuta Ramasastry
Shri Krishnakarnamrutam Saragam 4 MRC 044 Devotional Kum G Prasuna
Sri Devi Navratnamala Sangeetha 4 ECDB 7253 Devotional Janaki Subramaniam
Sankara Vijayam Sangeetha 4 PMSC 67 Devotional Radhika
Varalakshmi Vratha Vidhanamu Saragam 4 MRC 037 Devotional Vijayalakshmi Sharma and others

TAMIL

Aayiram Kannudaiyaal Echo EMCP-1779 LP 8000-629 Film Vani Jairam, Siva Chidambaram, Chitra, Yesudas, Kovai Kamala, P Susheela
Amman Bhakthi Geethangal Saragam 4 MRC 051 Devotional Sunanda, B S Sasirekha and others
Ashtalakshmi Isaimalai Saragam 4 MRC 053 Devotional B Varalakshmi and others
Ayyappa Bakhthi Geyalu Saptaswar SBC 002 Devotional Ghantasala Vijaykumar
Chinnamanikuile Echo EMCP-1799 LP 8000-638 Film S P Balasubrahmaniam, P Susheela
Chinnamanukule Christian Lyrics HMV STHV 37020/ECLP 2460 Devotional Various
Chinnari Devatha AVM Audio BFP868, LP 1000 2006 Film K J Yesudas, Lalita Sagari, P Susheela, S P Balasubrahmaniam, S Janaki
Deiva Thamizhosai HMV HTC 03B 3263 Devotional TM Sounderarajan
Dharmadevathai AVM Audio BFP 770, LP: 1000 6020 Film S Janaki & K J Yesudas, S P Balasubrahmaniam, Malaysia Vasudevan
Innisail Yesu Saragam 4 MRC 032 Christian Devotional Robert Samraj & others
Jesus Way Saragam 4 MRC 046 Christian Devotional Uma Ramanan, Easter Baby and others
Kaathal Parisu Echo EMCP-1795, LP 8000-635 Film S P Balasubrahmaniam, S Janaki, P Susheela, Malaysia Vasudevan
Kachadevayani Saptaswar SFR 001 Devotional P Susheela, S P Balasubrahmaniam
Kirbiyin Keethangal Saragam 6 MRC 031 Christian Devotional Robert Samraj and others
Kodai Mazhai/Anandakkumi Echo EMCP-1780 Chitra Uma Ramanan, S P Sailaja, Dr Kalyan
Ladies Tailor/Aaradhana Echo EMCP-1777 Film S P Balasubrahmaniam, S Janaki, S P Sailaja, Rajendra Prasad
Lakshmi Vandhachu AVM Audio BFP 766, LP: 1000 6016 Film Chithra, Malaysia Vasudevan, S P Sailaja, S Janaki, Sampathkumar
Lawyer Suhasini AVM Audio BFP 878, SEP: 2300 2074 Film S P Balasubrahmaniam, S Sailaja, S Janaki
Makilzi Isai Malar Saragam 4 MRC 029 Christian Devotional A Easter Baby
Malarum Ninaivugal HMV STHV 36171 Film Various
Manthira Punnagai Echo EMCP-1795 Super-7 2500-721 Film S Janaki, Malaysia Vasudevan,

NEW RELEASES

- Chitra, Ilaiyaraaja Jayachandran
Naalum Therinthavan Echo S-7 2500-713 Film S P Balasubramaniam, S Janaki, Chitra
Naalum Therinthavan/Unnai Naan Sandhitthen Echo EMCP 1759 Film S Janaki, S P Sailaja, Vani Jairam
Nammu Ooru Nallu Ooru Echo CP 8000-622, EMCP-1764 Film Malaysia Vasudevan, M S Viswanathan, S N Surinder
Ninaivo Oru Paravai CBS RNPX 8000 Film S P Balasubramaniam
Om Ganapathiy Saranam Saragam 4 MRC 061 Devotional Vani Jairam and others
Om Sarvanabava Murugan Saragam 4 MRC 057 Devotional P Susheela & others
Oodangai AVM Audio BFP 768, LP: 1000 6015 Film S P Balasubramaniam, Chitra
Paalaivana Rojakkal Echo EMCP-1797, Super-7 2500-723 Film Ilaiyaraaja,
Paimarakappal AVM Audio BFP 76, LP: 100 60173 Film S P Balasubrahmaniam, S P Sailaja, Chitra, K J Yesudas and Vani Jairam
Raja Mariyadai T Series SFMC 1932 Film Yesudas, Chitra, Malaysia Vasudevan, S P Balasubramaniam
Ramana Minaigu Sangeetha 4 PMSC 65 Devotional Ramananjali Group
Salangaiyil Oru Sangeetham Echo EMCP-1798 LP 8000-637 Film S Janaki, Malaysia Vasudevan, Vijayaramani, Saibaba, S P Sailaja, Ilaiyaraaja, B S Sasirekha, P Banumathi Ramakrishna
Samsaram Okachadarangam AVM Audio BFP 879, LP 1000 2008 Film S P Balasubramaniam, P Susheela
Saraswati Sabatham HMV TPHV 3301 Devotional Saraswati Sabatham
Shankar Guru AVM Audio BFP 762 LP: 1000 6019 Film Malaysia Vasudevan, K J Yesudass, S Janaki, S P Sailaja, S P Balasubrahmaniam, Chitra
Siluku Singari Saragam 4 MRC 054 Humour Kumarimuthu and others
Sippikkul Muthu Echo EMCP-1789 LP 8000-634 Film S P Balasubrahmaniam, S Janaki, S Sailaja
Sivappu Malargal Echo EMCP-1796, LP 8000-636 Film Yesudoss, S Janaki, S P Balasubrahmaniam, S N Surendar, Dr Kalyan, Chitra, Balachandar
Songs on Vinayakar-Murugan Sangeetha 4E CDB 7224 Devotional Dr Seergazhi, S Govindrajan
Sri Ayyappa Bhakthi Ranjani Saragam 4 MRC 047 Devotional P Jayachandran
Sri Venkateswara Brahmochara Ganamrutham Saragam 4 MRC 073 Devotional G N Rao
Swara Raga Sudha – Vol I CBS 1155 Classical Dr Balamuralikrishna
Swara Raga Sudha – Vol II CBS 1156 Classical Dr Balamuralikrishna
Swara Raga Sudha – Vol III CBS 1157 Classical Dr Balamuralikrishna
Thandri Kodukula Challenge Saptaswar SFC 117, SFR 002 Film P Susheela, Yesudas
Thirumarutpa & Thirupugazh Padalgal AVM Audio BF SR 120 Devotional Kovai Vanan
Ulagin Olli Yesu Saragam 4 MRC 049 Devotional Jolly Abraham and others
Veliechem T Series SFMC 2119 Film S P Balasubramanyam, Deepak Chakravarthi, S Janaki
Vidinja Kalyanam Echo EMCP-1797, Super-7 2500-722 Film Ilaiyaraaja, Malaysia Vasudevan, Gangai Amaren

TELUGU

- Annamayya Geetamala** Saragam 4 MRC 003 Devotional Vani Jayaram, G Anand
Annamayya Krishna Ganam Saragam 4 MRC 006 Devotional Shobaraja
Annamayya Janapadalu Saragam 4 MRC 016 Devotional R Chayadevi and others
Annamayya Bhakti Gaanam Saragam 4 MRC 040 Devotional Kum G Prasana
Amruthavarshini Saragam 4 MRC 060 Devotional P Susheela
Bheemarjuna Garva Bhangam Saragam 4 MRC 023 Devotional V Madhusudana Rao Bhagavathar
Christava Bhakthi Geethalu Saragam 4 MRC 064 Christian Devotional A Easter Baby
Devi Geeta Sudha Sangeetha 4 ECB 40031 Devotional Vani Jayaram
Janapada Geethalu Saragam 4 MRC 010 Folk K Raghunandan Goud
Janapriya Saragam 4 MRC 027 Folk M Narasimhamurthy, R Chayadevi
Janapada Bhava Geethalu Saragam 4 MRC 041 Devotional K Raghunandan Goud
Janapada Sringaara Geyamulu Saragam Saragam 4 MRC 052 Folk K Raghunandan Goud

NEW RELEASES

- Janapada Madhura Geyalu** Saragam 4 MRC 056 Folk K Raghunandan Goud
Janapada Brundha Geethalu 4 MRC 062 Folk K Raghunandan Goud
Kreeshtu Stuthi Maala Saragam 6 MRC 024 Devotional P Susheela, Vani Jairam, S P Shailaja
Kaliyuga Golanamma Saragam 6 MRC 035 Drama K K Sharma and party
Kraistava Bhakti Ranjani Saragam 4/AM/MRC/002 P Susheela, G Anand
Navya Janapada Ravali Saragam 4 MRC 071 Devotional P V Chalapati Rao
Old is Gold T Series SNMC 2069 Film Vandana Bajpai
Parvathi Kalyanam Saragam 4 MRC 021 Devotional G Suryanarayana Bhagavatar
Radhamadhaviyam Saragam 4 MRC 043 Devotional Vedavathi Prabhakar and others
Sri Ramanamayam Saragam 4 MRC 002 Devotional Sananda, G Anand and others
Sivaachana Saragam 4 MRC 004 Devotional Vani Jayaram, G Anand
Sri Satya Sai Geetanjali – Vol I Saragam 6 MRC 007 Devotional R Chayadevi and others
Sri Satya Sai Geetanjali – Vol II Saragam 4 MRC 008 Devotional R Chayadevi and others
Saigeethamrutham Saragam 4 MRC 019 Devotional R Chayadevi
Shirdi Sai Sudha Saragam 4 MRC 020 Devotional Vedavathi Prabhakar and others
Shree Seetharama Kalyanam Saragam 4 MRC 026 Devotional V Madhusudan Rao Bhagavatar
Saragam Janapada Geethalu 4 MRC 028 Devotional K Raghunandan Goud
Srisatyasai Sangeetha Lahari 4 MRC 036 Devotional B Vasantha, V J Laxmi
Sri Satyasi Suprabhata Geetanjali Saragam 4 MRC 045 Devotional Kum G Prasana
Srikanaka Mahalakshmi Bhakthi Maala Saragam 4 MRC 055 Devotional G Anand and others
Sivageeta Saragam 4 MRC 058 Devotional Dr Balamuralikrishna, Vani Jayaram, B Vasantha, S P Balasubramaniam
Srikrishna Ganasudha Saragam 6 MRC 059 Devotional P Susheela, S P Sailaja, B Vasantha
Sri Venkateswara Mahotsava Savalu HMV HTC 3258 Devotional G Anand, Ramakrishna
Sivanaama Sankeerthana Saragam 4 MRC 063 Devotional Vani Jayaram and others
Sri Raghavendra Ganamruthan Saragam 4 MRC 065 Devotional G Nageshwara Rao
Sri Ayyappa Bhakthi Maala Saragam 4/AM/MRC 001 S P Balasubramaniam, G Anand
Sri Vigneswara Suprabhatham Bhakthi Ganam Saragam 4/AM/MRC/004 Devotional Balamuralikrishna, G Anand
Sri Venkateswara Ganasudha Saragam 4/AM/MRC/006 Devotional Vani Jayaram, G Anand
Sundarakaanda Saragam 9/AM/MRC/007 Devotional S P Balasubramaniam
Telangana Janapada Geethalu Saragam 4 MRC 033 K Raghunandan Goud
Telanga Comedy Songs and Jokes Saragam 4 MRC 034 Humour, K Raghunandan Goud
Veeranhimanya Saragam 4 MRC 022 Devotional G Saryanarayana Bhagavatar
Vinayaka Nanavathi Saragam 4 MRC 067 Bhajan K Raghunanda Govd
Veera Pratap T Series SFMC 2096 Film S P Balasubrahmanyam, S Janaki, Mohan Babu, P Susheela
Yesaprabhuva Bata Saragam 4 MRC 069 Devotional B Vasantha and others

Key : Title /Label/Coupling No/Genre/Artiste(s)

INSTRUMENTAL

- Disco Garba And Dandiya** Venus VCB-493 Modern Folk Pradip Lad
Hits of Mohd – Rafi Venus VCF 461 Film Nandu Honup, Suraj Sathe
Instrumental Hits on Shehnai T Series SNMC 2078 Film Mahavir Mundria
Moonlight Shadows MIL MC-A PROMC-B Pop, Shadows
Mandolin Sangeetha 6 MSC 6201 Classical Master U Srinivas
Pasuvappadi Ramayanam Saraswati SR 069 Devotional Smt Shakuntala Iyengar and party
Raagam Disco Saragam 4 MRC 009 Pop K S Raghunandhan
Super Instinct MIL MC-A 5227760 Neo-Fusion Music C Subramaniam
Splendour MIL MC-A BBSC 010 LP BBSC 010 Classical Shahid Parvez
Svaramadhuri – 2 Saragam 4 MRC 038 Film Ilaiyaraaja, K V Mahadevan
Svaramadhuri Saragam 4 MRC/AM/005 Film Ilaiyaraaja, K V Mahadevan
Violin Duet by Ganesh – Kumaresh HMV ECLP 40532 Classical Ganesh – Kumaresh
Yellam Yesuve Saragam 4 MRC 048 Devotional Sathy Victor

COMPANY TOP TEN

AVM

MELLA THIRANTHATHU KATHAVU
OODANGAL
DHARMA DEVATHAI
SHANKAR GURU
SAMSARAM ATHU MINSARAM
JAILU PAKSHI
SANTHI NIVASAM
SAMRASAM OKA CHADARANGAM
CHINNARI DEVATHA
THENE MANASULA

Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack

MIL

DRUMS DANDIA
HUM TO CHALE PARDES
HANUMAN CHALISA
AAFREEN
MUQADDAR KA FAISLA
DHADKAN
DILKASH
SPLENDOUR
BHAJAN ANAND - VOL II
APNE APNE

Modern folk by
Babla Mehta
Film soundtrack
Bhajans
Ghazals by Pankaj Udhas
Film soundtrack
Ghazals by Penaaz
Masani
Ghazals by Sonali Jalota
Classical instrumental by
Shahid Parvez
Bhajans by Anup Jalota
Film soundtrack

CBS

JALWA
JEEVA
JHANJAR
AABSHAAR-E-GHAZAL
SHEESHA
NAWAZISH
NASH-E-MAN
KALANK KA TIKA
SHINGORA
JAAL/UTSAV

Film soundtrack
Film soundtrack
Film soundtrack
Ghazals by Asha Bhosle &
Hariharan
Film soundtrack
Ghazals
Ghazals by Vishwajeet
Film soundtrack
Video Film soundtrack
Film soundtrack

SANGEETHA

GURI
RATHASAPTHAMI
MALAYAMARUTHA
IYYAPPADARISANAM
DEVI VANDANAM
MANDOLIN
DEVI KADAMBAMALA
DEVI GEETHARCHANE
NADASWARAM
SREEKARA SHIKHARAM

Kannada film
Kannada film
Kannada film
Tamil devotional
Tamil devotional
Classical instrumental
Classical
Kannada devotional
Classical
Telugu

ECHO

SIPPIKKUL MUTHU
PUNNAGAI MANNAN
MAA VEERAN
MOUNA RAAGAM
ARUVADAI NAAL
RETTAI VAAL KURUVI
IRAVU POOKKAL
ORU INIYA UURUVI
IRAVU POOKKAL
ORU INIYA UDHAYAM

Tamil film soundtrack
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Tamil film soundtrack
Tamil film soundtrack

T SERIES

SHEELA
PYAAR KARKE DEKHO
INSAAF KI AWAAZ
DOSTI DUSHMANI
ASLI NAQLI
NAGIN
DACAIT
KALYUG KI RAMAYAN
DANCING CITY
POOJAR GAAN

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Hindi Pop songs by
Bappi Lahiri & Mandakini
Bhajans by Manhar
Udhas & Chandrani
Mukherjee

HMV

ANANDA THANDAVAM
PITHUKULI MURUGADAS
V RAMACHANDRAN
ANANDA THANDAVAM
SHEIKH CHINNA MOULANA
PRATHI BHVANHRUDU
THANGA CHANGALI BHAGYARAJ
HITS OF MADHURI
HYPNOTIC MELODIES
TEMPLE BELLS: CHITTI BABU

Tamil film
Tamil devotional
Classical Vocal
Telugu film
Classical instrumental
Telugu film
Tamil film hits
Malayalam film
Telugu film tunes
Classical instrumental

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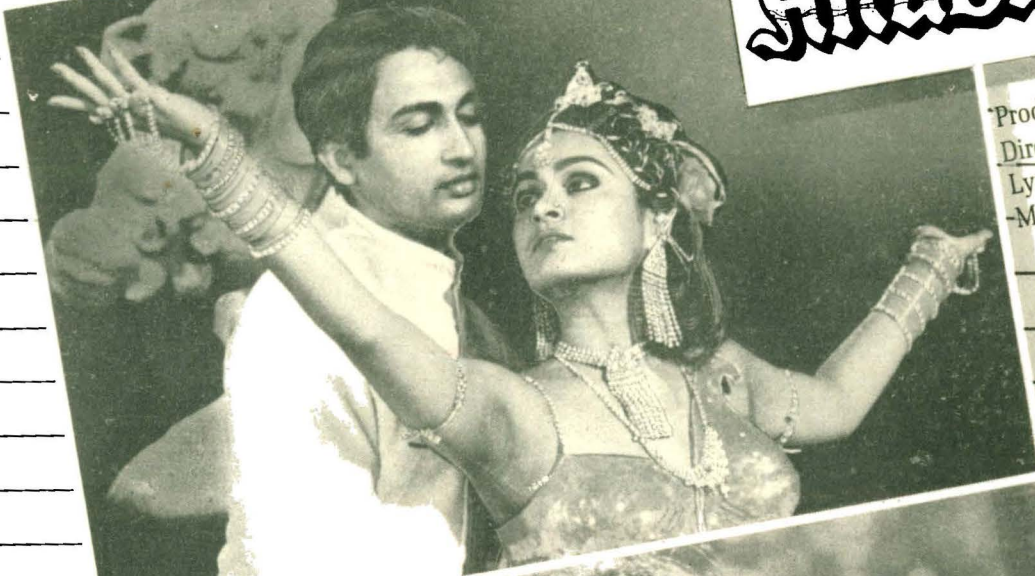
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SHABBIR KUMAR/ALKA YAGNIK
MOHAMMED AZIZ/ANURADHA
PAUDWAL
MERA LAHOO
MAA-BETI
AAISA PYAR KAHAN
ANUBHAV
KHUSHKISMAT
AURAT AUR PATTHAR
SILA

Modern Bengali songs
Modern Bengali songs
Modern Bengali songs
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack

SUJIT KUMAR PRESENTS

Amrithav

Produced by: R.A.SINGH
Directed by: KASHINATH
Lyrics: INDIVAR
Music: RAJESH ROSHAN



ASHTA VINAYAK FILMS

MEERA LAHOO

Produced by:
RAVINDRA DHANOA
AND BHARGAV BHATT
Directed by:
VEERENDRA
Music:
ANNU MALIK
Lyrics:
SAMEER, KULWANT JANI
ANWAR SAGAR AND S. MALIK



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