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INDIA BOOK HOUSE.

'DEATH OF A LEGEND'

'Do din ke liye mehaman yahan', that heart-breakingly beautiful Lata number from 'Badal' (1951) was a creation of Jaikishan and not of Shanker as mentioned in the list of those '35 Memorable Songs of Shanker'. I'm absolutely sure of this.

Mr Nalin Shah has credited the entire score of 'Kali Ghata' (1951) to Shanker! But the Lata-Rafi duet, 'O madhur milan hai' was composed by Jaikishan, and not by Shanker. Before Jai's death (1971) there was only one film, the entire score of which was done by Shanker. That was 'Around The World' and that's all. In 'Shri 420', not only 'Sham gai raat' but also 'Ichak dana bichak dana' was tuned by Jaikishan only.

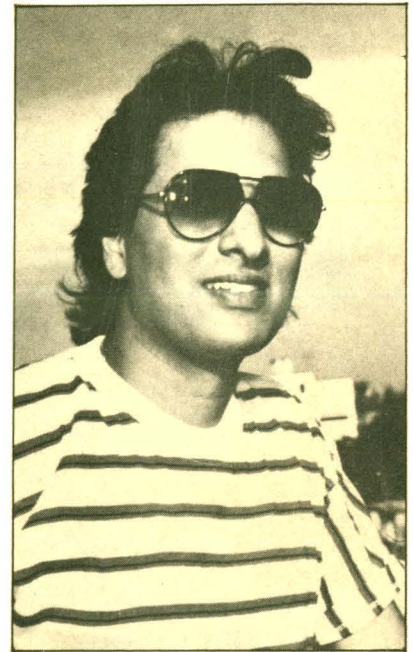
In one breath, Mr Shah calls Shanker-Jaikishan's score in 'Dil Apna Aur Preet Parai' mediocre and in another includes a song from this very film in the list of '35 Memorable Songs...! Why is he contradicting himself?

Mr Shah attributes Shanker's foul temper and bad tongue to his lack of education, and at the same time hails Jaikishan as soft spoken, suave and polished in his behaviour, conveniently forgetting that Jaikishan was equally uneducated!

And I wonder why Shanker failed to corner thousands of 'Filmfare' coupons to get the awards for their most prestigious films, namely 'Jis Desh Mein Ganga Behti Hai' and 'Sangam'. It was Ravi who got the award for his mediocre score in 'Gharana' against Shanker-Jaikishan's 'Jis Desh Mein....' and it was Laxmikant-Pyarelal who cornered the award for their simple straight tunes in 'Dosti' against the more creative by Shanker-Jaikishan in 'Sangam'.

And finally in the filmography of Shanker-Jaikishan on page 78, two films were missing: 'Professor' (1962) and 'Gurnnaam' (1965).

B SRINIVASA RAO
Nizamabad



GLARING OMISSION

We were absolutely aghast to read that Talat Aziz, one of India's finest and most noted ghazal singers, was not interviewed for the article 'Are Ghazals A Male Monopoly?' in the June issue of **Playback And Fast Forward**.

We are at a loss to understand how such a glaring omission could have taken place especially since the writer has included almost all the other ghazal singers including the lesser known ones.

Are we to assume that there is an ulterior motive behind this omission? We don't really think so, though, because we have always been keen readers of your reputed magazine.

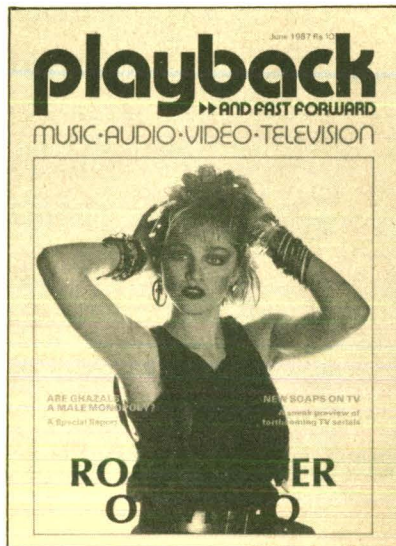
Therefore this appears to be a mistake, albeit a very serious one. We suggest you make it up by featuring Talat Aziz in a full-length interview. After all, he is the very first ghazal singer in the world to make a full-fledged professional ghazal video and also to make his debut into Hindi films.

ANJALI SURENDRANATH,
RENU BAHL,
KAVITA CHOPRA
Bombay

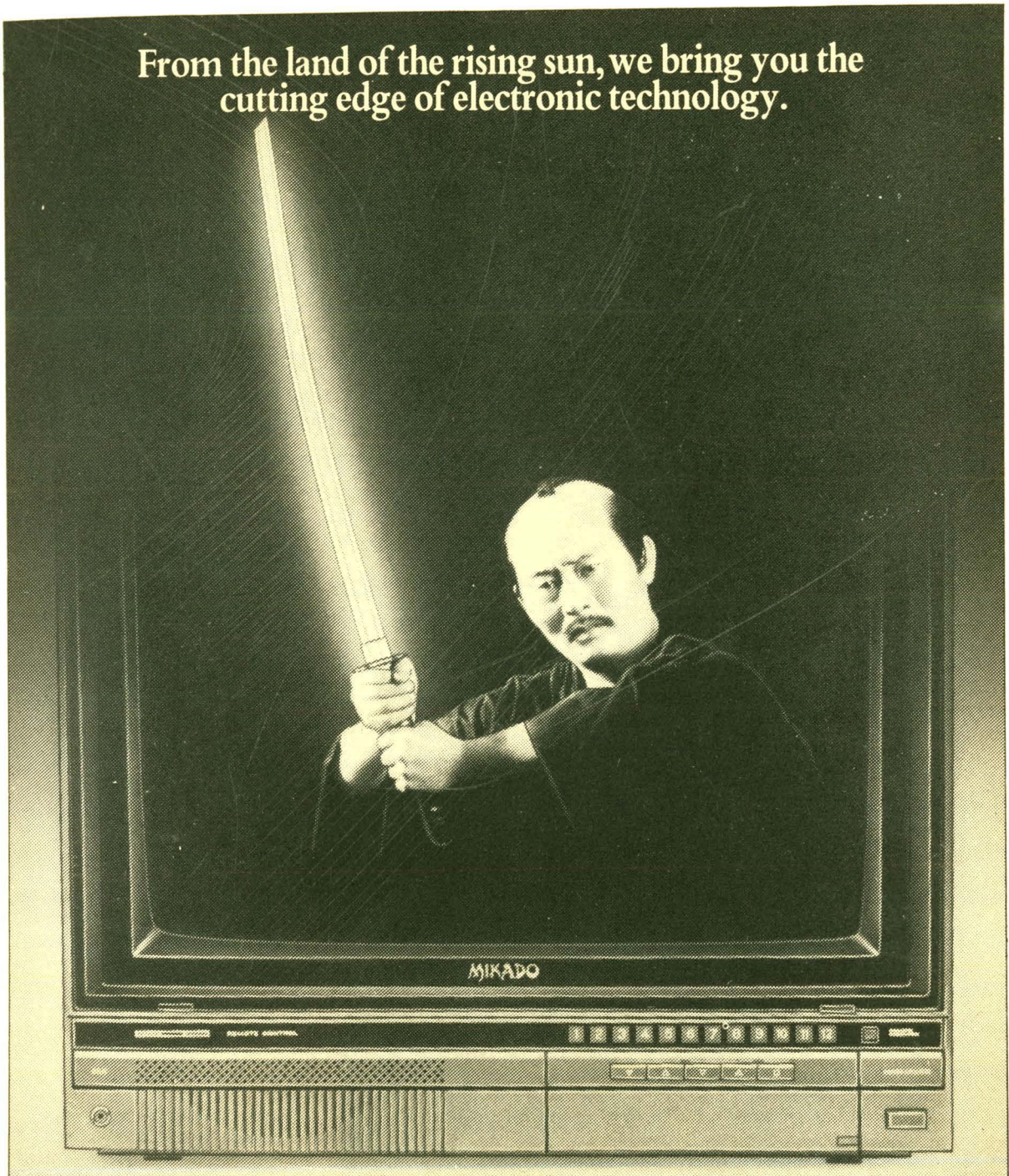
CORRIGENDUM

In our full page advertisement for the music of the film 'Shoorveer' published in the June issue of **Playback And Fast Forward** in English, the name of the music director has been inadvertently printed as 'R D Burman' instead of 'Laxmikant Pyarelal', who are the music directors for the film. The inconvenience caused is sincerely regretted.

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ONLY 'SONALI'

Sonali is all set to relaunch her career and establish her name as an artiste.



Sonali

Sonali? Not Sonali Jalota? No, from now onwards, Sonali Jalota is determined to be known only by her own name, Sonali. And to show she is serious about it, she has a session with Music India all planned out, where she will make an all-out effort to convince the Artiste and Repertoire team to launch her latest ghazal album 'Shabnam' under her own name, that is, Sonali. She has come so far and wishes to go no further with the Jalota name, as far as her music career goes.

The singer is pained that her life's efforts are being rejected, after her marriage to Anup Jalota, as plain capitalizing on a saleable name. Sonali is not happy about losing her credibility, nor is Anup.

Sonali wishes to relaunch her career as only Sonali and is confident of "proving her point" to herself and realizing her childhood dreams of establishing her name as an artiste.

Sonali is all set for her first solo tour abroad, starting June 26. She appears at the Wembley Arena, London, where she will sing ghazals and thumri. Ashok Khosla, another Music India artiste, is also billed to perform at Wembley, singing bhajans. Sonali will be in London for a month, doing private shows.

WESTON,

the giant television company, is still gearing itself up to enter "in a big way" into music business.

Prem Vachani, met Playback And Fast Forward at his Bombay office to explain the new plans. "We are a little delayed, but we expect to launch definitely by September '87.

"An investment of Rs 2 crores is being made to set up the infrastructure for mass duplication of cassettes. An Otari loop-bin

system of capacity 8 lakh cassettes is being put up in a newly constructed building, with complete equipment for mastering and quality check."

Jatin Gill, who is overseeing the marketing of all Weston electronics product, is all set to enter the music cassettes trade. "Among the existing music companies, we have the best marketing set-up. I have arranged for our cassettes to be available simultaneously all over the country, through our network of 69 branch offices. We are going to absorb all local tax differences and make our cassettes available at the same price all over the country. We plan to have a single price for all kinds of music, whether it is a film soundtrack, or Ghulam Ali, or a version. We spread our costs overall and have just one range."

And what's the price range going to be? Weston is aiming at the HMV, MIL, CBS, popular price tag of around Rs 20.

The meeting was interrupted by Asha Bhosle on the telephone, calling to confirm her contract for an album to be cut. Prem Ramchandani had all the backing of the chairman, Mr Prem Vachani, and Jatin Gill, the marketing chief, as he dispelled any doubts in Asha's mind regarding the scope of the relationship between Weston and her.

"The Weston name is enough" said Prem Vachani and further explained "The entire investments and turnover envisaged in the music business will not amount to more than 20% of our group's turnover. Frankly, our tape plant produces 20 lakh cuts a month, of which we sell 14 lakh cuts easily. It's only the balance 6 lakh cuts which we hope to consume at our cassette factory."

With all-round optimism and confidence at Weston, the music industry should get ready for a blitzkrieg.

GOLDEN

Melodies, a Delhi-based music company and 'The India Magazine', both culture vultures, have teamed up together in a scheme to provide the best of classical music exclusively to the readers of the 'The India Magazine'. Golden Melodies has released **Abida Parveen**, the Pakistani ghazal artiste in the traditional mould. With this 'The India Magazine music series' takes off. Also planned are stage performances at all the big cities. Paramjit Singh is ecstatic about the tie-up. "It gives both of us a chance to do effectively exactly what we want to. I provide the artistes and the music cassettes, the choice and selection are left to me, and 'The India Magazine' is able to offer its readers the best of Indian classical music."



Mohsin Khan, Poonam Dhillon and Talat Aziz at the 'Tasavvur' release function.

TALAT

Aziz latest ghazal album 'Tasavvur' (on HMV), and the videocassette of the same name, were released by film star Poonam Dhillon early June. At the same function Pakistani cricketer Moshin Khan (husband of film star Reena Roy, who was conspicuous by her absence) handed over a gold disc to Talat for 'Saughaat', Talat's earlier release with HMV.

Other guests at the function included Aarti Gupta, Kailash Surendranath, Anju Mahendru and Barkha Roy.

'Tasavvur', the first such music video cassette in India, features 10 of the 14 ghazals in the 'Tasavvur' audiocassette. Talat has enacted them himself. The video cassette has been produced by Fine Films in association with HMV.

Producer Hakim Abbas and director Chander Behl seem to be very happy with Talat's maiden effort at acting. So much so that Talat has been signed up with them to act in their next project - a film called 'Char Deewari' the principal character of which is a ghazal artiste. And of course - the film has Talat Aziz' own ghazals.

UNIVERSAL

Cassettes, a new label is entering the market soon, with a number of cassettes. The label is being promoted by the Seksarais, who own the well-known Famous Cine Laboratory and recording studio in Bombay, along with a cassette duplication plant.

Dinesh Chaudhury will look after the marketing as well as the A&R operations. According to Chaudhury, the label will market all regional repertoire. However, initially the stress will be on Punjabi, Gujarati, Rajasthani, Marathi and Bengali. South Indian repertoire is to be added later.

Universal plans to record and market all types of repertoire - film soundtracks, classical, ghazal, bhajan, international, educational, drama, recitations etc.

Right now it is entering the market with 12 releases, including three Hindi religious ones; 'Maryada Purushottam Ram' (the Ramayan in brief) 'Teerth Mahima' and a cassette on Satya Saibaba. Other releases include one each of Urdu religious, Punjabi folk songs, Rajasthani folk, Rajasthani devotional and qawwali, Gujarati

Music Industry jolted

India's music industry is slowly grinding to a halt. Magnetic tape manufacturers have stopped despatches into the market. This is in protest against the recent government action in raising the custom duty on the base film from 30 per cent to 240 per cent. Another jolt the indigenous tape manufacturers received was from the excise department which has slapped an excise of Re 1 per square metre of coated magnetic tape, which works out to 38 paise per C-60 cassette. Earlier, excise was applied at 15 per cent on value on SSI units, which worked out to 24 paise only per C-60 cassette. The additional burden of both the custom and excise duties have increased the cost of a C-60 cut by Re 1. This reduces the margin

between an imported C-60 and an indigenously manufactured C-60 to barely 30 paise. The reduced margin has greatly affected the competitiveness of the Indian tape.

Further, most manufacturers have huge consignments of the base film lying at the customs which are not being released by the customs officials at the earlier duty.

The government has systematically attempted to destroy the Indian tape industry by not increasing the duty on the imported jumbo rolls. As such the price of music cassettes is sure to increase too.

The government has ironically come forth with the new levies after the tape manufacturers' association represented their case against imports which they wanted to be banned totally.

Good luck to Indian music. You can forget about the business.

devotionals (two volumes) and two Marathi.

Meanwhile, Chaudhury has drawn up ambitious plans which should materialise within a couple of months. Negotiations are on for Hindi film soundtracks and international repertoire.

Hindustani classical recordings are also in the offing featuring well known artistes both for vocal and instrumental genres. Two bhajan albums are also on the cards, featuring Suresh Wadkar and Kaumudi Munshi.

Ghazal artiste Rajkumar Rizvi and Behroze Chatterjee will feature on Universal's first two ghazal releases. The company has plans to promote new artistes – especially the ghazal singers – in a big way, through all India concerts, apart from the usual hoardings and press publicity.

GRAMCO

(The Gramophone Company of India) has drawn up an ambitious Rs 14 crore rehabilitation scheme which mainly aims at raising the existing cassette capacity from 72 lakh to one crore, along with improvement in quality. A portion will also be used to pay off a part of the outstanding royalty to artistes, believed to exceed Rs 5 crore.

The GRAMCO management has decided to lay special emphasis on result-oriented marketing strategy. It has already introduced a system of advance booking for reissue of music in new combinations from its back catalogue.

A market study carried out by the company puts the potential of the pre-recorded music market at around ten crore per year. With the vast repertoire available with GRAMCO and the improvements achieved in the distribution network, the company could easily market up to a crore of music cassettes per annum. Another study found that hit Hindi film songs was one major area of music piracy. To combat the problem, GRAMCO has decided to scale down its prices for such cassettes. In other words, moderate losses incurred in reducing prices of Hindi song cassettes are expected to be more than offset by gains in other areas.

Financial institutions have agreed to provide a part of the Rs 14 crore rehabilitation package. Owner R P Goenka is mobilising Rs 6.20 crore towards this fund including Rs 3 crore from his group of companies. GRAMCO has also entered into a lease and buy-back agreement with Ross Murarka on copyright for raising another Rs 3.25 crore, besides Rs 4.90 crore from financial institutions and banks as term loans. The management has also persuaded its banker – (Union Bank of India (UBI) – and some other creditors to convert their dues to equity and debentures.

Pankaj, Anup enthral US audiences

New York audiences were enthralled by two concert evenings of ghazals and bhajans by veteran performers in April and May. The first one was by Pankaj Uddhas in April who sang to a packed Felt Forum in New York. Sponsored by Yogi Enterprises, it was a successful venture, with a turnout of around 98 per cent.

Pankaj gave 16 concerts which included four cities in Canada. According to Yogi Enterprises, his national sponsor, the ticket sales were around 80 per cent to 98 per cent in all the places.

Pankaj was at his best in slow, lilting ghazals and his soft, sensuous vocals were able to tap the depths of feeling

Forum with consummate skill and mastery.

New York was the first of the 15 concerts where the duo performed. The first half saw them singing traditional bhajans of Meera, Tulsidas and Kabir, the most soul-rending being 'Kabhi kabhi bhagwan ko bhakton se kaam pade', 'Mann mein ram', 'Tan mein ram', and the ever popular 'Rang de chunariya'. P D Jalota is a seasoned old timer and the audience gave him a standing ovation. Both the Jalotas gave their best and their voices were so well attuned to one another's that one was amazed to learn from Anup later that they had never really practised for this



The Jalota father-and-son team in New York.

with an ingenious elegance and an effortless grace. Some of his masterpieces included the famous 'Chitthi aayi hai', which he dedicated to the audiences in every city he performed – 'Deewaron ke sath milkar rona achha lagta hai', which had an awe inspiring **tabla solo**, 'Zamaana kharab hai', 'Ek taraf uska ghar', 'Ek taraf mein khara hoon' which had some great guitar licks and the traditional 'Ghungroo toot gaye' with which he ended his concert.

Dramatic light effects together with haunting music on the violin by Amar Haldipuri and sensational tabla by the talented Rashid Mustafa made his concert a vibrant one which kept the crowds screaming for more. However, Pankaj did not appear too comfortable with the noise and rowdiness from his frenzied fans and several times the security personnel had to throw them out of the auditorium.

On May 2, P D Jalota and his son Anup performed in New York's Felt

tour. "I know his style and my style is the same because he taught me. So we just sit down and start playing without any rehearsal."

The second half was Anup's and he enthralled the crowds with both ghazals and devotional music. 'Aisi lagi lagan', 'Jag mein sunder hain do naam', 'Chand angraiyan leh raha hai' and the perennial favourite 'Ghungroo toot gaye' were some of his gems. His classically trained voice which can go from a full throated power delivery to a whispering intimacy mesmerised his fans the entire evening.

Dr Jayaraman who is the Executive Director of the Bhavan in the US felt proud and elated by the outcome of the Jalota's tour. "The Bhavan needs 2.5 million dollars. We have raised about 1.2 million already through contributions, donations in the tri-state area. The Jalotas have seven more concerts to perform in the US."

– RENU MEHRA IN NEW YORK

IPI's SOS

Confronted with the problem of financing its anti-piracy campaign, the Indian Phonographic Industry (IPI) has now asked music dealers to chip in with funds. Dealers have been invited in a recent IPI circular to send in their contributions for any amount ranging between Rs 250 and Rs 500 towards the campaign. So far, IPI has been conducting anti-piracy raids largely with the help of the world body IFPI and member companies of IPI.

LAHARI

Live Cassettes' most recent Kannada release is taking Karnataka by storm. Audiovision, the manufacturer of Lahari pre-recorded cassettes, claims that over 70,000 audio tapes of Dwarakish Chitra's 'Dance Raja Dance' were sold in the preliminary lot. This is a record in the local music circuit. The synthesizer-based instrumentals by Vijayanand are being hailed as 'Computer music' by music buffs. The vocalists are S P Balasubrahmanyam and S Janaki, while the lyrics are by Udayashankar and R N Jayagopal.

JAPANESE

exporters of digital audio tape recorders breathed a sigh of relief recently when a US proposal that would effectively block imports of digital audiotape (DAT) machines from Japan for one year was dropped recently from trade legislation headed for the American House of Representatives. The action was a blow to the US recording industry, which had lobbied vigorously for the measure in an effort to reduce home taping.

The Japanese DAT sound system is available in Japan, but is not expected to be launched in Europe, or the US, until later this year at the earliest.

The music industry in the West believes that it will lead to a big increase in home taping, draining the industry's copyright income, because it allows almost perfect home recording from a compact disc.

It is lobbying the European Commission to require manufacture of DAT hardware and digital software to include the Copycode copyright protection system developed by CBS, which would stop copying. Meanwhile, IFPI, the world organisation of the recording industry has already endorsed the Copycode system as the preferred technical standard for encoding of software.

Robert Summer, president of CBS's international operations, said that CBS was building 45 systems for putting the

DOWNBEAT,

a four-man band, was launched last May at Windsor Manor Hotel, Bangalore, with a short but sweet concert. The foursome played a set of upbeat numbers that suggested an exciting collision between jazz and rock.

Guitarist Konark Reddy stood head and shoulders above the others. His strong leads make him one of the most

redoubtable musicians in these parts. Rahman Ibrahim on his DX-7 synthesizer, drummer Roberto Narain's remarkable agility and Vehrnon Ibrahim's passionate vocals lend Downbeat a rather well-balanced structural solidity. On the whole, it was a stimulating hour-long concert that neatly showcased the fact that there are more profound musicians in Bangalore than mere imitators of Michael Jackson.



The Downbeat group relaxing — L to R: Rahman Ibrahim, Konark Reddy, Vehrnon Ibrahim and Robert Narain.

copyguard code into its music in its studios around the world and had received orders for 55 such systems from other music companies. All this for DAT!

COMPACT

disc manufacturers in England are planning to increase their capacity by more than 50 per cent this year in response to spiralling demand. By the end of the year, the four manufacturers in England intend to have a capacity of more than 70 million compact discs a year — many of them for export — compared with the present annual capacity of about 46 million.

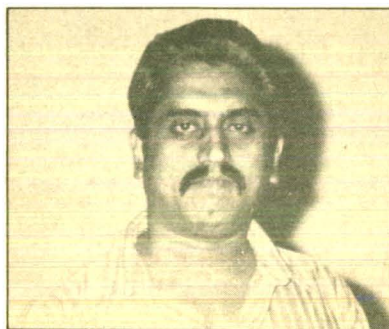
The four are: EMI Records, part of Thom-EMI; Philips Du Pont Optical, a

Dutch-US joint venture; Disctec, a private UK Company; and Nimbus Records, another private UK company.

Demand for compact discs is now taking off in the US and most of the main European countries. UK sales are expected to be almost 20 million this year — more than twice the units sold in 1986 — according to the British Phonographic Industry, the music industry trade association.

Two of the England-based companies are also building plants in the US to supply the North American market; EMI's Illinois plant will be able to make 15 million discs a year and Nimbus' Virginia plant will have an annual capacity of 10 million discs.

Ironic that 'compact' discs are now a 'mammoth' business!



Bashir Sheikh, who has been a familiar personality at Music India over the past 17 years, has now decided to pursue a full time career in music. Bashir's responsibilities at MIL will now be taken care of by Leslie D'Souza, assisted by Donald Andrews. Bashir has already cut four albums, one EP and two singles; namely, 'The Savage Life', 'Black Scorpio', 'Qurbani' in English, 'It's Christmas Today', 'Old Turkey Buzzard' and the 'Mom and Dad' singles.

We wish Bashir all the best in his new profession!

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DIGITAL

colour TV sets will, reportedly, soon be manufactured by the Kerala State Electronics Development Corporation (KELTRON).

Expected to be cheaper than the present sets, these will have special features like provision for simultaneous viewing on two channels, fully automatic channel selection, and facilities for pre-programming. The picture tubes will have longer life and the pictures will be sharper.

A memorandum of understanding for acquisition of the latest technology has been signed by KELTRON and a representative of a West German firm, ITT Semi-Conductors.

IMPORT

of 12 cm black and white television picture tubes has been banned by the government since the country has already established a

manufacturing base for such tubes.

Industrial units, both in the small scale and organised sectors, already approved for manufacture of black and white TV sets would also be eligible for manufacturing 12

cm black and white TV

They are not required to obtain any separate approval or industrial licence for manufacture of these sets. Fresh proposals will also be considered on merit.

'Babla's Baby' aborted

Star drummer Babla's latest project has stalled and is not likely to see daylight ever. The project was the album called 'Babla's Baby'. Featuring disco tracks where Kanchan sings to husband Babla's tune, the album was all ready to be launched by CBS last month. And then came the bolt from the blue – in the form of a notice slapped by Music India on CBS restraining the latter from marketing the album.

It is common knowledge that Babla

and Kanchan are signed-up artistes of Music India. How CBS could have overlooked this fact while recording them is a mystery.

Music India has been actively looking after its artistes' interests and its own. In two recent cases, it sued its star artistes Anup Jalota and Pankaj Udhas for breach of contract. The singers had recorded one song each for two Hiba video films, the music rights of which had been taken over by CBS.

Bal Gandharva – Celestial singer

Narayan Shripad Rajhans alias Bal Gandharva made a sensational debut in 1906 as the beautiful maiden Shakuntala in the ashram of Kanvamuni. It was incredible – the transformation from the role of a coy maiden playing with her deer to the bashful lover of Dushyanta and then to the heartbroken fiancée, unaccountably rejected after carrying Dushyanta's love-child. Indeed, he became a phenomenon on the Marathi stage. It is highly probable that subsequent plays were tailor-made with Bal Gandharva in mind. Be that as it may, these plays suited his talent to a T.

Bal Gandharva even became the model and epitome of fashion for the Maharashtrian ladies of his times. Women's fashions stemmed from what he wore on the stage; ornamental jewellery was modelled upon his costume jewellery. Bal Gandharva identified himself with his roles completely, displaying a fascinating range of character studies: coy maiden, the adoring lover, the devoted partner in life or the long-suffering housewife in his last role in 'Ekach Pyala' in 1955.

His music earned him the title of Gandharva (which means 'celestial singer') from no less a person than Lokmanya Tilak. Yet, Gandharva was an untutored genius whose music was largely spontaneous. His steep articulated 'taans' were a perfect blend of 'swara' and 'laya' whose innate appeal lay in the



fact that they were not the 'highbrow' classical of the puritans of the day. When one analyses the fabric and character of Marathi Natya Sangeet, it is evident that Bal Gandharva helped develop an ear for Hindustani classical music without actually exhorting his listeners.

While it is futile to seek a gharana streak in his veins, it is a well-known fact that his destiny as a singer was presided over by the Trimurtis – Bhaskarbuva Bakhale, Govindrao Tembe and Master Krishna – who had affiliations with the Jaipur Gharana. It has been said that even the great Ustad Alladiya Khan frequented the plays of Bal Gandharva because he was fascinated by the soaring flight of Gandharva's mellifluous voice. The popularity that Hindustani classical music enjoys in Maharashtra, is largely due to the aesthetic sense that was developed by stalwarts like Bhaskarbuva, Govindrao and Master Krishna through Bal Gandharva's music.

HMV will release Bal Gandharva's 28 famous songs on a twin-cassette pack and a double LP album, to commemorate the singer-actors' birth centenary. The albums were released on June 25, at Ravindra Natya Mandir, Bombay, at a programme where Bal Gandharva's songs were sung by five topmost singers of Maharashtra – Nalini Wabla (Bal Gandharva's daughter), Pandit Ram Marathe, Jayamala Shiledar, Asha Khadiolkar and Pandit Kumar Gandharva.

LAUNCH
RELEASES



UNIVERSAL CASSETTES

GHAZALS! BHAJANS! BASIC



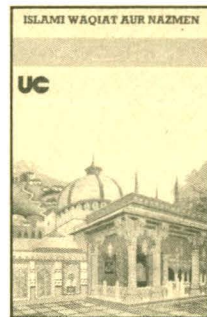
Maryada Purushottam Ram
Bhajan Hindi
Pradeep Chatterjee
Raghunath Sethi



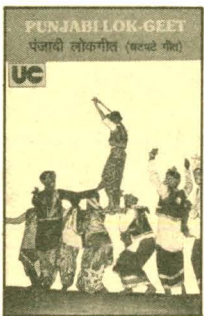
Teerth Mahima
Bhajan Hindi
P. Sharma, Usha
Amonkar
C. Arjun



Satya Sai Baba Ki Chamatkar
Poorna Jeevan Katha
Bani - Hindi
Pradeep Chatterjee, Aparna
Mayekar
Rajendra Sethi



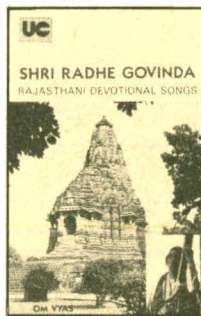
Islami Waqiat Aur Nazmen
Basic Urdu
Usman Amir,
Khurshid Hallori
Munavvar



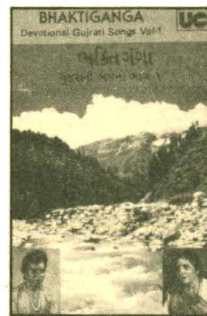
Punjabi Lok-Geet
Basic Punjabi
Surendra Kohli
S. Surendra Kohli



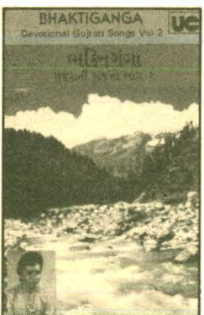
Rang Rangilo Rajasthan
Bani - Rajasthan
Om Vyas
Om Vyas



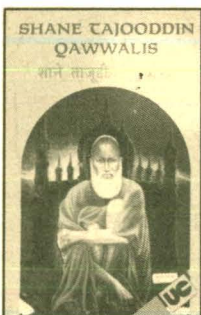
Shri Radhe Govinda
Bhajan Rajasthan
Om Vyas
Om Vyas



Bhaktiganga Vol. I
Bhajan Gujarati
Karsan Sagathia & Demyanti
Bardai
C. Arjun



Bhaktiganga Vol. II
Bhajan Gujarati
Karsan Sagathia
C. Arjun



Shane Tajooddin Qawwalis
Bani - Qawwalis
Krishna Shinde, Manik Mave
Krishna Shinde



Mahuchya Matit
Bani - Marathi
Krishna Shinde, Waman
Khadek, Vaishali Shinde
Krishna Shinde



Darala Laudhya Kadi
Bani - Marathi
Radha Nasikkar, Susheela
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Musical Round-Up

Playback And Fast Forward keeps a track of the
Artistes, Recordings and Releases in the world of music.

HMV had scheduled an unusual (but not unexpected) present for **R D Burman** on the latter's birthday on June 27 – the release of his international album '**Pantera**' (Spanish for 'panther'). This, says an HMV press release, is the first effort of an Indian composer with a foreign group abroad. The album was co-produced by Jose Flores and recorded at Different Fur Studio in USA, with the Latin type songs by American singers.

Will RD take a major spring into the international scene with 'Pantera'?

* * *

RD's long-time music arranger **Babloo Chatterji** is also busy launching himself in a new direction. He has just completed recording 40 instrumental tracks for Music India. Recorded by Pramod and Santoshi at Radio Vaani's Systems studio, Bombay, the numbers are all instrumental versions of recent chart busters – tracks from 'Naam-O-Nishan'. The tracks will most probably be released in two sets.

* * *

Music India has released the third of its Quad series pack, this time classical, featuring **Shobha Gurtu**.

* * *

One classical recording in progress is that of **Shashank Katti** for the **Swardhara** label. Produced by Mr Bhosle, the product features Shashank at the sitar accompanied by sarangi, shehnai, clarinet, flute and santoor.

* * *

Music India is also coming up with new classical recordings from **Parveen Sulfana** and husband Dilshad Khan. Parveen has completed recording for her album three ragas – Kalavati, Rageshwari and a bhajan in Mishra Malhar. The album also features a thumri.

Dilshad Khan is also coming out with his own recordings. For his forthcoming Music India album he has sung Raga Malkauns and Raga Lalit and a thumri. And a bhajan – in Mishra Bhairavi – to give the album a religious touch. Both Begum Parveen Sultana and Dilshad Khan are now off the USSR to participate in the Festival of India.

* * *

Pandit C R Vyas has completed recording for his next album to be released by Music India. The first LP will feature Raga Ramkali and Raga Gaud-Saranga on one side each, while the other will feature Raga Bhairav – Bhatiyar on one side and ragas Gaud-Malhar and Sohni on the other.

* * *

Other Music India artistes who have just completed fresh recordings are **Anup Jalota** and **Pankaj Udhas**. This time it is neither bhajans nor ghazals – instead, they have both combined on an album of patriotic songs – one artiste on each side. **Pankaj** has sung three songs, with lyrics by Mumtaz Rashid, Sardar Anjum and Zafar Gorakhpuri, while **Anup** has sung Sanam Gorakhpuri's lyrics. Music is, of course, by the respective singers themselves.

* * *

Anup Jalota has also recorded some ghazals for Music India. The lyrics are by Shehriyar and others. Ghazals and patriotic songs – Anup seems to be making a deliberate attempt to change his image as the bhajan king.

* * *

Ghazal artiste **Ashok Khosla** has sung his own lyrics for the first time. The ghazals feature on his forthcoming major release – a four cassette set in Music India's Quad series. Ashok also sings the lyrics of Mumtaz Rashid and Nazmi. The music composition is entirely Ashok's.

Meanwhile, **Ashok Khosla's** latest ghazal album '**Dil-Nawaaz**' has just been released by Music India.

One forthcoming release from CBS which, reportedly, is guaranteed to put you to sleep is one of lullabies in English, Hindi and in Bengali. Featuring altogether 14 tracks, the album has music by **Gautam Mukherjee** with **Ranu Mukherjee** and **Kavita Krishnamurthy** singing. Gautam has also sung one of the songs in a duet with Ranu. The Hindi lyrics have been provided by Yogesh, K L Pardeshi and Shyam Anuragi, while for the Bengali version Mukul Dutt (who composed lyrics for Hemant Kumar) has resurrected the original lyrics of Bengali lullabies.

* * *

Super Cassettes, which easily tops all other music companies as far as the number of film music releases is concerned, has signed on another record number of film soundtracks – 'Kamyabi' (which has Ghulam Ali and Nahid Akhtar singing), 'Insaaf Kaun Karega', 'Sarphira', 'Darpok', 'Waaris', 'Pyar Mohabbat', 'Halal Ki Kamai', 'Marte Dam Tak', 'Paraya Ghar', 'Zinda Jala Doonga', 'Sherni', 'Vardi', 'Haba Khatoon', 'Ilaaka', 'Ustad', 'Dana Paani', 'Falak' and 'Ghar Mein Ram Gali Mein Sham' (the last with music by Amar-Utpal, who gave the record-breaking score for 'Shahenshah'). Apart from these Hindi films, Super Cassettes has also signed up the rights for a number of regional language films.

* * *

M S Subbulakshmi's latest recording of Sanskrit devotionals was released recently by HMV. Titled '**Sri Sankara Stuti**', the album features slokas sung in Carnatic ragas. Radha Vishwanathan has given vocal support with Kandadri Alagiriswamy on the violin, K V Prasad on the mridangam, G Harishankar on Kanjira.

Super Cassettes held a function recently which can only be termed as a family affair. Upcoming ghazal artiste **Manhar Udhas** received a gold disc for his Gujarati ghazal album 'Aagman'. The disc was given away by his own brother, ghazal star **Pankaj Udhas**.

At the same function, Super Cassettes released **Manhar's** latest effort, a double cassette volume of ghazals titled 'Aarayish'.

* * *

Here's a hot tip for Hindi pop/rock fans - watch out for **Remo's** next release on CBS, featuring Hindi lyrics set to 'pop-rock' tunes. While at least four of the lyrics will be Hindi versions from his latest CBS release 'Pack That Smack', the album will also feature lyrics by Ila Arun. How did he get the idea for this album? "In 'Pack That Smack' I'm reaching out to the English speaking drug addicts," says Remo earnestly, "but it's not enough - in the next one I want to reach out to the Hindi - speaking ones, too". Remo is working out the details of the music and lyrics.

* * *

STOP PRESS

New concept in music cassettes.

Pop music lovers in the country are in for a treat as CBS (India) recently launched a brand new audio cassette concept in the 4-Inch Dance Mix that is available to the consumer at a never-before take home price of Rs.12.95.

The 4-Inch Dance Mix is essentially the transfer of the extended dance mix of a hit song - known and marketed universally as the 12-inch record single - into cassette form. And like the 12-inch record, the 4-Inch Dance Mix will feature just two or three tracks, the total time of each cassette averaging 15 minutes.

Why call it the 4-Inch Dance Mix? Explains CBS Marketing and Sales Manager, Gautam Sarkar; "Look, the body width of any audio cassette is four inches. So just as the term 12-inch single distinguishes that record from regular albums which are also 12 inches in width, the 4-Inch Dance Mix title will distinguish this particular brand of cassettes from regular cassettes that contain complete albums."

Other distinguishing features of the new product are the especially designed 4-Inch Dance Mix logo emblazoned on a colourful inlay card and the sleek, black book-cover casing.

A different kind of recording being carried out at DEAR studio is the **Divya** group's jazz fusion. The group is working round the clock to produce a cassette with which they plan to enter the European Jazz Contest to be held in Belgium soon. 'I've spoken to the organisers', says **Dinshah Sanjana** and they are keen on it since this is the first Indian entry in the past nine years'.

* * *

A marathon two-month recording session at HMV's Bombay studio has just come to an end. The prestigious product is the 'Sunderkand', which will be marketed in a five cassette set in time for the Dasser festival in September. **Nitin Mukesh, Mitalee Mukherjee, Chhaya Gangull, Dilraj Kaur, Rani Verma, Shekhar Sen and Kalyan Sen** have taken part in this project. Shekhar and Kalyan have also provided the music, while the entire project was supervised by Pandit Narendra Sharma and Pandit Chandrashekhar Pande.

* * *

Meanwhile, **Nitin Mukesh** has extended his contract with HMV by one year, after the expiry of his earlier three-year contract last April.

* * *

Jagjit and Chitra, whose last album 'Echoes' was such a resounding success, have completed another ghazal album. Recorded at Western Outdoors studio by Daman Sood, the album called 'Passions' is scheduled for release in July. All the lyrics are modern, with the works of Sudarshan Fakeer, Prem Warbartoni, Seemab Akbarabadi, Rana Sabri and Wajida. One traditional ghazal by Bekhud Dehlavi has also been included.

* * *

HMV has put together the eight single cassettes of 'Tulsī Ramayana' by **Mukesh** and is marketing them in a new eight-cassette set, priced at Rs 264 retail.

* * *

Venus' latest disco recording has music by Parvati Khan, and not by Ramesh Iyer and Pradeep Lad as reported last month. The latter two have actually arranged the music. The music of 'Dance With Me', another Venus pop album, was also wrongly attributed to these two, instead of Charles.

Another 'Ramayana' in the market is the four-cassette set released by Music India recently in its Quad series. A re-release from back catalogue (it was first released in LP form several years ago by Music India), the album contains 150 minutes of shlokas, bhajans, aartis, with a commentary. In the first three volumes, the music has been supplied by **V N S Bhola and Madhuri Chandra**; the main singers are **Madhuri Chandra** and **Anurag Kumar**, with one number each by **V N S Bhola** and **Kavita Krishnamurthy**. In Volume IV, **Anup Jalota** sings Hanuman Chalisa, with music given by **Ameen Sangeet**. This saffron-covered offering is priced at Rs 90.

* * *

Singer **Asha Bhosle**, music director **R D Burman** and lyricist **Gulzar** have got together again for a special recording. The double album, to be released both on disc and cassette in September, will have Asha singing love songs in the form of geet, ghazal and nagma.

* * *

Amit Kumar, whose compilation album has just been released on HMV under the title 'Enchanting Hour With Amit Kumar', is all set to come out on the Music India label. This time with fresh recordings, all pop. And he has even composed all the music himself, with what is reported to be excellent results. Hindi pop fans can watch and hear him performing these songs live in July, at the Amit Kumar pop show which Music India is organising. Amit's album will also be released at this show. This is the third in the label's pop promotion effort, after the Pandits' 'Rhythmic Love' and Sharon Prabhakar's 'Jhoom Diwane Jhoom' shows.

* * *

Venus Records hosted a party recently at the Sun 'n' Sand Hotel, Bombay, at which the musicassettes of the film 'Param Dharam' was released by **Gulshan Rai**.

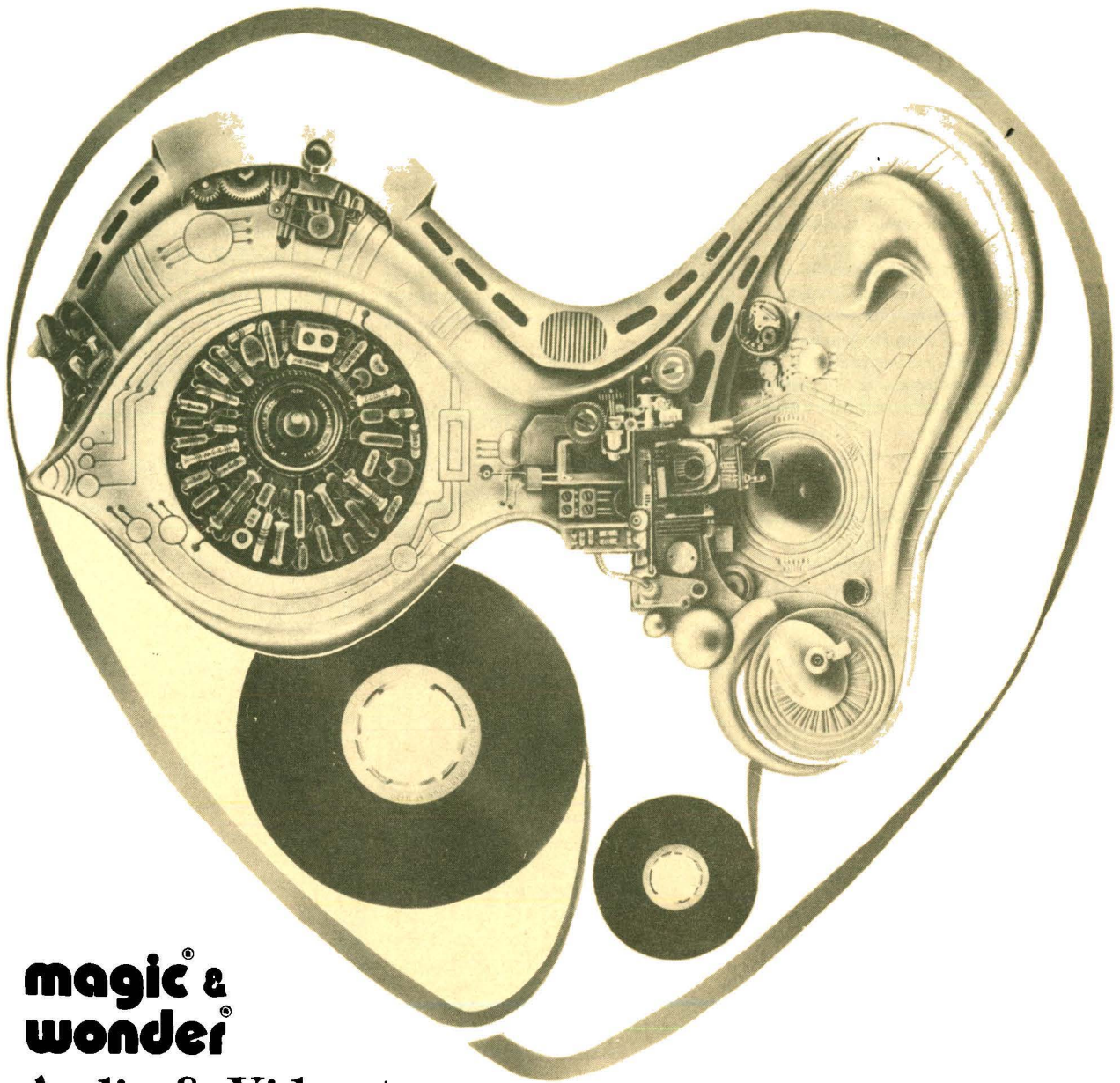
* * *

Oriental has just released a bhajan album 'Kanha' sung by **Surekha Kothari**.

* * *

Venus has come up with five new film soundtracks 'Param Dharam', 'Jeet Hain Shaan Se', 'Kaun Jeeta? Kaun Haraa?' 'Khudgarz' and 'Watan Ke Rakhwale', while two others, 'Mard Ki Jaban' and 'Kachchi Kali', will soon be out.

Fraternity's heart and soul is into satisfying just two of your senses.



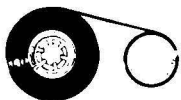
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COMMERCIAL

advertisements portraying women in a manner emphasising passive and submissive qualities will not be permitted for telecast on Doordarshan.

A new "code for commercial advertising on Doordarshan" presented to Parliament, decrees that no advertisement will be permitted which depicts a derogatory image of women. The new code has been drawn up incorporating the provisions of the Indecent Representation of Women Act and the Consumer Act.

SENSITIVE

topics and Doordarshan never seem to get along together, especially when it comes to religion. The latest on the controversy list is 'Kabir', the serial on the 15th century poet and philosopher. A Kabir sect from Gujarat has kicked up some dust saying that the serial portrays Kabir as a man and not as a God whom they worship. It is rather ironical that the sect is protesting the very principles that Kabir propagated. Doordarshan is going all out to complete the serial so that their credibility may not take a beating.

AFTER

the flood of TV serials, it's time for telefilms. The mandarins at Mandi House asked for synopses from telefilm makers.

And it poured. To combat the deluge Doordarshan came out with some really earth-shaking reply for those who fell into their trap. Among other things, the reply stated that a script should be sent complete with dialogue, cast, credit, budget, etc.

Unmistakably Doordarshan style! Little did they realise that (or are they feigning ignorance) the whole exercise costs a lot of money. Nobody can be expected to be enthusiastic about investing money for telefilms with Doordarshan with no guarantee whatsoever of any returns. Meanwhile, the grapevine has it that Doordarshan and our very own NFDC are entering into an (un) holy alliance!

And that's not all. Doordarshan has reserved every fifth Saturday of the year (that makes it four releases a year) for telefilms! Deplorable. To rub salt into the wounds, the time for the telecast has been fixed at 10.20 P.M. The 9.50 slot would have attracted a larger viewership. 'Janam'

showed the way for telefilms. One wonders how many telefilms will follow suit.

FIFTEEN

children's films, supplied by the Children's Film Society of India (CFSI), will be telecast by Mauritius TV during the birthcentenary year (1989) of Pandit Jawaharlal Nehru.

HIBA'S

latest discovery is 17-year-old Urmilla. She was the child artiste who captured many a heart with her scintillating performance in 'Masoom', as Shabana Azmi's sister. Hiba has signed her on a years contract. 'Janjaal', her forthcoming film, has Jeet Upendra as the hero. Produced by Nari Hira and directed by Uday Shankar Pani, the other actors include Balbinder, Rama Vij, and Vinod Negpal.

Vinod Pradhan was behind the camera. The lyrics are by Ram Siddharta and Shaily Shailendra and the four songs, sung by Suresh Wadkar, Alisha Chinai, Sudesh Bhosle, Vinod Saigal, Datta Deshpande, have been arranged by Kirti Anuraag.

Meanwhile, 'Kartarnaak Iraade' is scheduled for release in the first week of this month.

VETERAN

actor Ashok Kumar will soon be on TV in a big way. After his most talked about role in B R Chopra's 'Bahadur Shah Zafar', Kumar will make his appearance in Hrishikesh Mukherjee's, 'Hum Hindustani'. It seems he has come to stay on TV, too.

THE

Shiv Sena's ire against late night movies came into the open when its women's wing, under the leadership of the Bombay mayor's wife, staged a demonstration in front of Doordarshan's office to discontinue late night films. Fortunately, the movies are going on unhindered. What is rather interesting is that the Shiv Sena game has fallen flat on its face. The idea of collecting some publicity along the way doesn't seem to have worked. The press has just sidelined it as yet another non-issue.

Meanwhile, the response to the late night films being shown by Doordarshan twice a

week has been very good, claims the Information and Broadcasting Minister, Ajit Kumar Panja.

Panja said that although a detailed audience response survey was under progress, a rudimentary telephone survey had shown that the films were being well received.

He also said that Doordarshan will acquire helicopters for news coverage.

After that, we hope, the network's news will be off to a 'flying' start!

BAMBINO

Magnum and Time, the three giants in the video business, have come together to form United Three, the video distribution network.

At an impressive function held on June 1, noted film maker G P Sippy inaugurated the showroom at Santa Cruz, Bombay. Dhirubhai, Babubhai, Hanifbhai and Samirbhai, (owners of United Three) showed a unique sense of solidarity and efficiency in personally welcoming the guests and other important personalities in the video business who thronged the showroom.

The coming together of three companies

Video assemblers get a boost

Every dark cloud has a silver lining. A case in point is the recent customs duty (CVD) imposed on video tape.

The silver lining is that this move is actually going to strengthen the legitimate business. The V-O (entire video cassette without tape) already attracts 25 per cent CVD. All video cassette units get an excise credit for CVD paid at the customs. The combined CVD payable now at 25 per cent is much less than the 15 per cent excise under the MODVAT scheme. As such SSI units shall be encouraged. not to avail of the Rs 15 lakh exemption limit. On an average, Rs 15 is paid as CVD, on both the V O and E-180 tape. Only Rs 12 is payable as excise at a declared price of Rs 80 for a E-180 video cassette.

may well ensure their monopoly in the field of Hindi video cassettes, taking into account the extensive catalogue the three have with them.

Now, the battle lines are clearly drawn. United Three with their extensive catalogue are all set to take on Star Video, the cooperative formed by film producers for selling their films on video.

'EK

Kahani will make yet another comeback in 1988. Doordarshan has given Jyot and Manju Singh's Network 7 and extension for the third time for the highly successful short stories, which have gained an enviable reputation for all round quality.

Why is the same team being called upon for an unprecedented third time? Jyot explains: "It's only a thought. In the past Doordarshan has had to reject serials just when they were ready for airing. Kundan Shah's 'Police Station' which showed police brutality a little too "truthfully" couldn't be put on. Also S S Oberoi had submitted four episodes which had to be rejected. Some other producers let down Doordarshan with very bad production values. In our case, Doordarshan has never faced any problem. We don't cut costs and give a high class product."

It appears that Doordarshan is still looking for an 'A' grade women's programme, as Network 7 is working on the pilot of 'Adhikaar'. This serial will relate actual case histories which highlight the law in favour of women."

Jyot and Manju are happy to be 'off' the air until 1988. "We can't do much shooting during the monsoons anyway, and too much of a good thing is bad."

RAMAYAN

on video was released at a simple function by the Maharashtra Governor, Mr Shankar Dayal Sharma. Meanwhile, a Gujarati actor has been signed up to play Raavan. Film actors Amrlish Puri and Amjad Khan were considered for the role but were dropped, thanks to their exorbitant prices.

STAR VIDEO

reportedly could not complete their initial print run of 17,000 video cassettes. At the time of release only 11,000 cassettes could be recorded, and that too using the facilities at Teisco and whatever additional capacity was available at Radhka.

With so much demand and production going on at different places, there is bound to be varying quality. However, what the work duplicators or the ultimate customers never reckoned was that they would get different quality 'masters'. In use now for the same programme you have a state-of-the-

art telecine master and a much worse multiplex or master simultaneously producing the same programme. One explanation offered was that the multiplex production is good enough for the up-country areas.

JUST

to get an inkling of the boom in the video business, here are some of the projects in the pipeline.

The Andhra chief minister Mr N T Rama Rao needs 10,000 video cassettes for the Andhra school children for a daily half-hour programme possibly on Telugu Desam. The Andhra government has placed a similar order for VCPs from Weston. The 10,000, 30-minute video cassettes are the first in a long line of programmes for children.

The ETTDC is producing a video on algebra for standard five children. The initial print run is expected to be 25,000 video cassettes.

'Shahenshah's' initial print run, estimated by Time, is 25,000 cassettes. With only two weeks to produce the cassettes, the existing capacity in Bombay is totally insufficient to do the job.



VIVEK

Vaswani's 'Nai Dishyaen' is finally to be telecast. Come September and in the very first week we shall once again see the cute looks of Vivek and the impish Sharon, trying to solve the drug problems of the Indian youth.

PRAKASH

Jha, of 'Damul' and 'Hip-Hip Hurray' fame, is busy shooting 'Mungeri Lal Ke Haseen Sapne'. The story is of Mungeri Lal, a clerk who is completely at odds with the environment in which he works and lives. But what keeps him going are his dreams and fantasies. The pilot which is complete shows Mungeri Lal's fantasising at his road-side barber's shop about being a snooty film superstar. The star of this new

serial is pint-sized Raghuvir Yadav, the unforgettable Massey Sahib in Pradip Krishen's film of the same name. Acting as Gunwanti, his wife, will be Ruma Ghosh, a part-time actress who works as a producer in All India Radio, Delhi.

The serial has been conceived and written by Neeraj Kumar, the Deputy Commissioner of Delhi Police; the screenplay is by Ashok Chakradhar,

"THE

biggest multi-starrer on tape, in their own personality and not in a role, says Sanjay Seksaria, "chairman of the board" of the newly launched company, IBH Video Pvt Ltd, which will publish the monthly magazine simply called 'Movie Video' this month. In a nutshell, Movie Video is the first film magazine in video.

To make things clear, the 90 minute 'Movie Video' will not be in a magazine format. It will be more like a film. Sunil Nayyar, who is the executive producer, has thought up features like 'Taking Back', 'Directors Diary', 'Film Shootings', 'Film Parties', etc., but these features will be edited down as one composite film.

How do they expect to do this? "This is what our expertise is all about," exclaims Nayyar. The expertise essentially belongs to Image Video, which provides their complete state-of-the-art studio facilities and video shooting facilities, including U-Matic cameras, lights, etc. (See feature on Image Video in this issue) The Image people have gained a reputation for the slickest editing and post-production work with the advertising agencies.

Movie Video will be promoted with a Rs 5 lakh budget. The promoters expect the monthly magazine to take off like 'Playboy's' 'Electric Blue'. Each cassette, is expected to become a perennial favourite.

The reason is simple. Movie Video, too, shall prove to be timeless. The magazine will not be published under a particular month. Instead, you will have the inaugural cassette titled 'Movie Video Volume I'. Nothing topical will be included in the video magazine to ensure its timeless value. "The magazine will aim to be an out and out entertainer." And how do they expect to do this in 90 minutes in competition with a Hindi or English movie? "This is what our expertise is all about," say Sanjay and Sunil in unison.

GLAMOUR

packaging for video cassettes is a painstaking job, as the competition to attract the visitor to the library is tremendous. Equally important is the quality and urgent deliveries to meet release dates. Shipra and Niraj Packaging are frontrunners in this race, handling both NFDC and Star Video totally.

Forthcoming TV Serials

AADHA SACH AADHA JHOOT

Rajesh Khanna makes his entry into TV serials as a producer of 'Aadha Sach Aadha Jhoot', a slapstick comedy.

Directed by T Kumar, the serial focuses on a middle-class couple played by Shafi Inamdar and Archana Puran Singh. They are a couple with limited hopes and aspirations. It so happens that one day somebody infuses the idea into Shafi that he has the makings of a star. He then starts meeting stars like Rajesh Khanna who offer him a lot of 'encouragement' but no roles. Resigned to his fate that he will never make it in films, he reluctantly goes back to his office. But one day while dressing up for work, he is told that Rajesh Khanna wants him in the TV serial 'Aadha Sach Aadha Jhoot'. From then on, Shafi steals the show with his exquisite style. Archana lends excellent support.

Rajesh Khanna plays himself in the serial. It also marks the return of Shafi Inamdar to TV after a rather long lay-off. Written by Gulrez, it has music by R D Burman. Khanna has produced this serial along with Mrs Kusam Nirula for Aashirwad Films.

It has been shot at Image Video, the pilot has been sent to Doordarshan for approval.

CHANCHAL CHETAL

Amit Khanna, the executive producer of 'Buniyaad', is now working on a children's serial on topics like animals, puppets and the environment. The main role is played by Andhariksh Mathur (Kaka) of 'Buniyaad'.

To be aired on TV in two month's time, it has more of an educational theme rather than an entertainment one. Scripted by Ninoo Majumdar, the cast also includes Masood

Akhtar, Pavan Malhotra, Hyder Ali, Deepak Khasir, Athar Quereshi and others.

INDRADHANUSH

It's an encyclopaedic adventure. Made along the lines of H G Wells' 'Time Machine', it has a stamp of uniqueness all over it. Ananth Mahendroo, the director of 'Idhar Udhar', is behind this one-in-a-million science-fiction serial for kids.

The story centres around a ninth-standard kid, Appu (played by Jeetendra Rajpal) who, till the eight standard, was brilliant in his studies. But after entering the ninth standard he suddenly loses interest in his lessons. His parents (Girish Karnad and Deepa Lagu) get worried as their youngest son begins to behave and act strangely. He bunks school, comes home late and hardly stays at home.

Now, he is more interested in computers than his studies. He builds a computer because he feels that it could be the panacea to all his examination problems. He programmes the computer in such a way that it would be able to answer all his question papers.

The computer undergoes behavioural changes off and on. Sometimes it refuses to answer Appu's questions by simply terming it as 'stupid'!

But suddenly the computer turns into a time-machine. And is instantly transported back in time, viz Shivaji's reign in the '60s.

Amitabh Bachchan may make an appearance in the serial, somewhere along the time-machine's trip.

Written, directed and produced by Ananth Mahendroo, the others cast in this 13-episode serial include Sridevi (as Appu's sister), John Garner (as his brother) and Vimal Joshi as Appu's grandmother.

Sponsored by Ponds, 'Indradhanush' has been extensively shot in Bombay, UP,

Panchgani and other places.

"It's made more on the lines of Walt Disney," explains Ananth. "The effects and the technical expertise have been unmatched in the history of Doordarshan," he claims. "Besides I want this serial to be projected in a different way. Something special because a lot of hardwork and research have gone into it. Perhaps this is the first of its kind that will hit the TV screen."

Please note: India Book House will be bringing out a comic book of each episode coinciding with the telecast. In short, a very gripping serial, the likes of which have never been seen on Doordarshan before.

Aakhri Mughal

Bahadur Shah Zafar, the last of the Mughal rulers and perhaps one of the most controversial emperors in Indian history, is the theme in director B R Chopra's first teleserial.

The old, weak poet who ascended the Mughal throne at the age of 62, is played by Ashok Kumar who enacts one of the most challenging roles of his career.

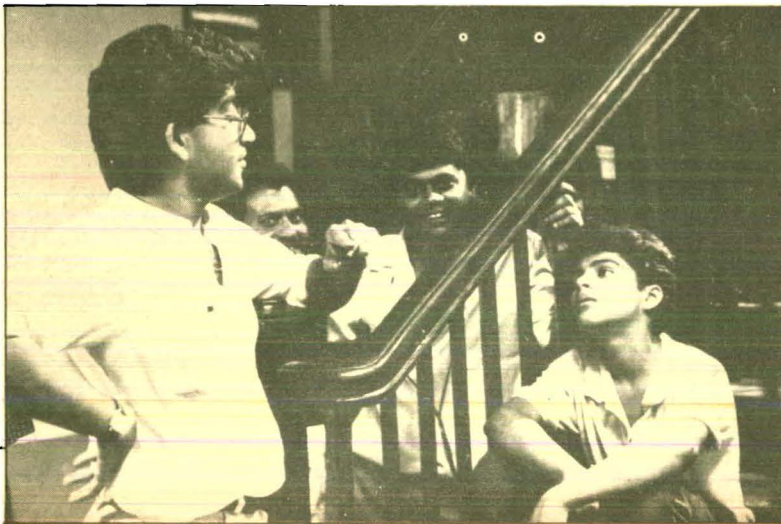
But what prompted B R Chopra to make a serial on controversial figure? Perhaps because he was a weak man ready to renounce his throne to throw the British out. This is particularly applicable in the present-day context when communalism is threatening to rip the country apart.

In fact, Satyajit Ray had used this as the base, for his film, 'Shatranj Ke Khilari'.

'Aakhri Mughal' will, in short, be a historical romance, yesterday's story which has more relevance today. The serial tries to project Muslims as part of the Indian mainstream. Other characters are the governor-general played by Colonel C L Proudfoot and the British resident played by Goofy Paintal.

The 13-episode serial will be on the air in August.

A still from Indradhanush



Music with a star rating -all from Venus-

BABU FILMS

GHAR MEIN RAM GALI MEIN SHYAM

PRODUCED BY: JAIRAM GULABANI
DIRECTED BY: SUBHASH SONIK
LYRICS: ANJAAN
MUSIC: AMAR UTPAL

WATAN KE RAKHWALE

PRODUCED BY:
FIROZ A. NADIADWALA
DIRECTED BY: T. RAMA RAO
LYRICS: MAJROOH SULTANPURI
MUSIC: LAXMIKANT PYARELAL

PARAM DHARAM

PRODUCED BY: DIMPPY
DIRECTED BY:
SWAROOP KUMAR
LYRICS: ANJAAN
MUSIC: BAPPI LAHIRI

JEETE HAIN SHAAN SE

PRODUCED BY: P. BHAGYAM
DIRECTED BY: KAWAL SHARMA
LYRICS:
INDIVAR & SHAILY SHAILENDRA
MUSIC: ANNU MALIK

MARD KI ZABAAN

PRODUCED BY: ANIL RATHI
DIRECTED BY: K. BAPAI AH
LYRICS: S.H. BIHARI,
INDIVAR & FAROOQ QAISER
MUSIC: LAXMIKANT PYARELAL

KHUDGARZ

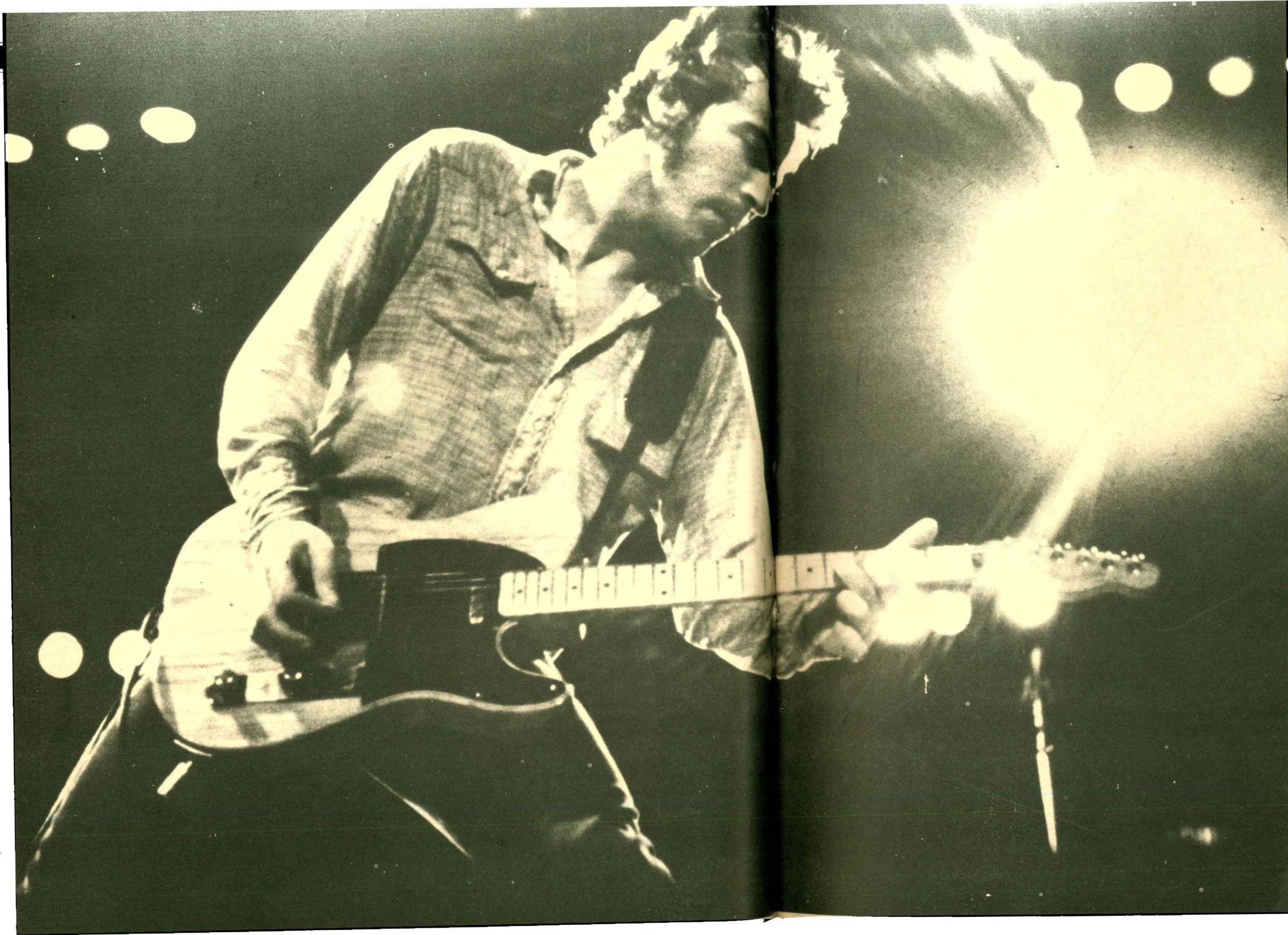
PRODUCED & DIRECTED BY:
RAKESH ROSHAN
LYRICS:
INDIVAR & FAROOQ QAISER
MUSIC: RAJESH ROSHAN

VENUS

THE MARK OF GREAT MUSIC

VENUS RECORDS & TAPES MFG. CO.

VENUS/ADVT/DEPT/87



The Boss Begins To Swing

**The inside story of Bruce
Springsteen's latest album – the E
Street Band.**

Bruce Springsteen called up the guys in the E-Street Band a couple of months ago and invited them over to listen to some music. Naturally, they all showed up. "We're like a brotherhood," says pianist Roy Bittan. It's a short drive down the back streets of the Jersey Shore town where they still live to Springsteen's home in Rumson. Up in his workroom they sprawled across the couch, next to a brimming laundry basket and a round oak table covered with cassettes, 45s and notebooks filled with unfinished lyrics in Springsteen's spidery hand. The atmosphere was so casual they might have been as drummer Max Weinberg puts it, "a bunch of guys watching a football game."

Then Springsteen pressed "PLAY" on his tape deck and turned the volume way up. For the next three-and-a-half hours grins, shouts and a good deal of stunned head shaking and reminiscing broke out as Bruce Springsteen and the E Street Band, *Live/1975-85*, poured from the speakers. "Everyone was ecstatic with how it sounded," says bassist Garry Tallent. "It's the high point of our careers. Every version right down the line is better than on the original." No one was more proud than the notoriously self-critical Boss himself who had never before released a live album, let alone a five-LP set. Says Weinberg: "It was great to see him so happy."

The rumpus in Rumson swelled to a national deluge last month when 1.5 million boxed sets of *Live/1975-85* – the biggest advance order in the history of Columbia Records – reached stores. "Everybody form a line!" Springsteen once sang in 'The E Street Shuffle', and at cash registers across the country that's what everybody did. Within four days retailers had ordered 1.5 million more sets. *Live/1975-85* quickly became only the second record in the past 10 years, after Stevie Wonder's 1976 'Songs in the Key of Life', to enter the 'Billboard' album chart at No. 1.

Springsteen spent the days before the set was released in Paris, where his wife, Julianne Phillips, was acting in a movie called 'Sweet Lies'. He and Bob Geldof ran onstage to join Huey Lewis and the News for a bonus encore. Introduced only as Bruce, the Boss went unrecognized by many in the audience. No one who heard the boxed set, however, could fail to recognize that this was the long-awaited genuine article.

What Dylan was to the '60s, Springsteen has been to the '70s and '80s. "He's the closest thing we have to a national troubadour, in the spirit of a Jimmie Rodgers or a Woody Guthrie," says Chet Flippo, biographer of Hank Williams. He has also succeeded Dylan as the artiste who seems to have the most bootleg concert tapes in circulation. "He's the most giving, energetic performer there ever was," says 'New York Times'



critic Stephen Holden. "No other performer has ever developed the kind of relationship Bruce has with his audience. Four-hour concerts were unheard of before Bruce." In the 40 songs of 'Live/1975-85', he adds, "You hear the freedom of Bruce on stage rather than the perfectionist you hear in his studio work." Says Joyce Millman, a critic for the 'Boston Phoenix': "It's going to set the standard for live albums. Because it's not just a live show, but an encapsulation of what a performer's whole career has been."

Like other successful groups, Springsteen and the E Street Band periodically record their concerts. Unlike other artistes,

he has never shown much interest in releasing these tapes or even in listening to them. But after 15 triumphant months on the road and the sale of more than 15 million albums, he emerged from the 'Born in the USA' tour last year with a new outlook.

"He was not as doubting and worried as to whether he was living up to his talent," says a close friend. "He was more relaxed with his success than probably ever before, and that allowed him to contemplate a record like this."

Last fall manager Jon Landau sent Springsteen a cassette containing the songs 'Born in the USA', 'Seeds', 'The river' and

'War'. The sequence was significant. Springsteen had been irked by people, notably President Reagan, responding to 'Born in the USA' (a Vietnam veteran's embittered view of society as take and no give) as if it were a jingoistic anthem. But put in the context of 'Seeds', a hard-bitten tale of unemployed oil workers, the coming-of-age song 'The river' and a scalding version of Edwin Starr's 'War' ('What is it good for/ Absolutely nothing'), 'Born' reclaimed its identity. In the cassette Springsteen saw the possibility that a live album could do more than repeat the message of his studio LPs.

So Springsteen started listening, first to

the tapes of the 'Bom' tour, then to everything. The universe comprised about 30 complete concerts that he and Landau considered first-rate throughout – about 100 hours in all. The tapes were rough-mixed down to cassettes so that Springsteen could listen at home and in his car. He decided to make 1975 the opening date because the few recordings made earlier often had poor sound quality, and because a stripped-down, piano-and-harmonica version of his classic 'Thunder road', recorded at the Roxy in Los Angeles in 1975, caught his fancy. "This sounds like the beginning of something," he told Landau. The live set opens with this song.

By January 1986 the idea of a 10-year retrospective had crystallized in Springsteen's mind. The next task was to map out a sequence. That took two more months. Springsteen then spent another two months in the studio listening to the master tapes, fine-tuning his choices. Finally in June the project was ready to be entrusted to Bob Clearmountain, the virtuoso sound mixer whose painstaking work all summer largely accounts for 'Live/1975-85' being the clearest, most vivid live recording ever. "After hearing it for the first time," says 'Newsweek' critic Jim Miller, "I felt like I'd just witnessed the rock 'n' roll equivalent to the unveiling of the Statue of Liberty."

For the E Street Band, listening to the albums brought back a flood of memories. Though you can't hear it, they were nervous the night 'Thunder Road' was recorded 11 years ago. The Roxy had been studded with celebrities – Nicholson, Beatty, Cher, Ryan O'Neal, Carole King. "It put extra pressure on us kids from New Jersey," recalls bassist Tallent. But the kids prevailed. Nicholson, Beatty and Michelle Phillips came back-stage to say hello.

Springsteen fans are legion, but no one admires him more than those who know him best. "I'm a Bruce watcher," says Weinberg, the drummer. "I've seen him fly across the stage from the organ to the drum riser to the bass amp to the top of the piano without ever touching the ground. I've seen him dive off the piano without breaking his fall, land flat on his face and leap up still playing his guitar." One Halloween in L.A., the roadies dressed up as ghouls and carried the Boss onstage in a rented coffin, which they placed upright in the spotlight. The door creaked open and Bruce, guitar at the ready, leaped out and launched into a wake-the-dead version of Jumpin' Gene Simmons' 'Haunted house'.

"Everybody has always said the band is better live, and I believe it's true," says Tallent. What has kept them together with Bruce for 12 years and more is not just a keen appreciation of Springsteen's ability but a shared belief that a band is a team and being in a good one is its own reward.

Some of the experiences that turned a bunch of scraggly musicians into the indivis-

ible E Street Band are sweet and comic. In 1974 they toured – and lived – for a while in a small camper. One October morning they woke to find themselves parked on a scenic shoulder overlooking Reading, Pa. In the valley below lay a complicated quilt of smokestacks, residential streets and autumn foliage. In the camper, saxophonist Clarence Clemons, a soulful cook, was whipping up a staggering breakfast of pancakes, eggs, sausages and beans. The meal, like the setting, soothed the weary vagabonds. Even better, Bruce did the dishes. But as the camper pulled out, the Bossenheimer, as band members sometimes call him, left the water running. Pretty soon the septic tank filled, overflowed through the shower and sluiced the camper floor with a redolent slop that threatened to make breakfast reappear.



"If we had tremendous success at an earlier age, there's no telling how we would have corrupted ourselves," says Roy Bittan. "We might not be around today. We had critical success, but there were still many pockets of the country that never heard of us. So we had a lot of work to do." After a four-hour show, they'd chow down at a truckstop before hitting the road at 4 A.M. for a five-or six-hour drive to the next city.

The 'River' tour of 1980-81 was a watershed. In terms of musicianship, "in the early days it was sort of reckless abandon," says Tallent. "Back then we'd have a good night and a not-so-good night. But as you get older you pare it down to the heart of what

you're trying to do. 'The River' tour is when it became real consistent every night." Says Weinberg: "The lesson is that you can accomplish anything."

The big question now is after a monument like 'Live/1975-85', what is left for Springsteen to accomplish? "He has an instinct for what the implications are of what he has done," says a friend. "But he is a remarkably uncalculating person. He has not been an artiste of radical twists and turns. He thrives on continuity and growth through evolution. That's one of the reasons that record works."

Whenever the Boss is ready to come out swinging again, the boys in the band will know first. The tip-off: one of those unannounced appearances at a club on the Jersey shore: "We'll get itchy and just walk in on a local band and ask them if we can

borrow their bandstand for a couple hours and play," says Tallent. "You want to be proficient, but you want to avoid getting too studied and losing what you started playing rock 'n' roll for in the first place. And that is, when you first picked up that guitar and bashed out a few chords and just felt it with all your heart and soul."

It's the same feeling Springsteen and the E Street Band strive for on the new album. "At the end of every hard-earned day," he sings at one point, "people find some reason to believe." 'Live/1975-85' is enough to give even highbrow skeptics reason to believe in the unquantifiable but uplifting effect of good rock 'n' roll.

Wow! That's what I call music

When EMI and Virgin mated in the UK a few years back, the results were highly exciting. The offspring: 'Now That's What I Call Music'. A lot of people got into it and the album was a British chart-topper.

Nothing is sweeter than success. EMI and Virgin came together, again and again and again. As of now they've done it nine times and each time it's been a double, chart-topping performance.

Over here in India, the response to the first album stimulated HMV, more precisely V T Ravi alias The Big Wiz, who wanted a piece of the action. Off went a telex. Back came the reply 'Sorry'. The albums were meant only for the UK and licensing rights precluded release in India.

The Wiz was disappointed. Instead of twiddling his thumbs, he set his mind into motion. Why not fashion a compilation out of material available here? There was no stopping the adrenalin. Lo! and behold, there came the first of what was to be an unprecedented success. "Wow, That's What I Call Music," he exulted. Drows of people agreed.

The mix was effervescent – pop, rock, dance from artistes like Sheena Easton, Cliff Richard and Grammy winner Tina Turner.

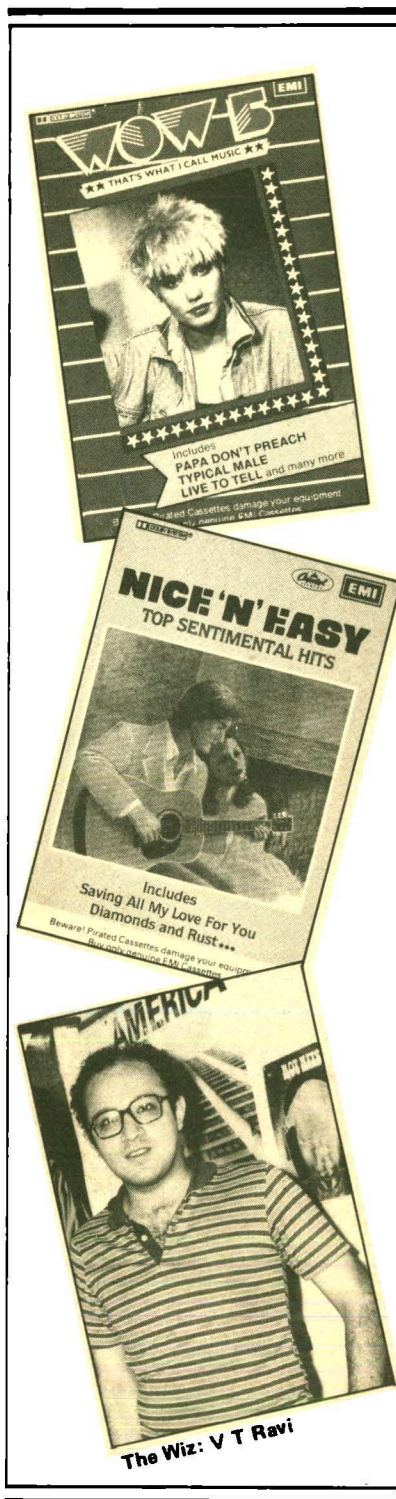
The second was better with outstanding tracks from Marillion 'Kayleigh', Queen, 'I Want To Break Free' and Re-Flex 'The Politics Of Dancing'. There was also a more even stance in the metier of the selections.

Ravi went two better with Vol 3. There were 14 songs instead of 12. Another positive factor was the emphasis on black stars like Freddie Jackson and Jaki Graham.

On Vol 5, currently the latest, although he is working on the sixth, Wiz included 'Papa Don't Preach' and 'Live To Tell' by Sharon Prabhakar. Madonna was side-stepped if not quite neatly because of the end product.

The attitude of 'The Big Wiz' to the series, was to give the buyer the best. Obvious perhaps, but how many would have brought Jackson, Sly Fox or Melisa Morgan. By slipping in songs by performers who would in normal circumstances be given the thumbs down sign, he increased awareness and opened the doors to new aural experiences, to sounds that had their own creativity.

Sound thinking. That's Ravi, who's also the Product Manager of HMV. So deep was his love for music, that he



gave up a budding IAS career to join HMV as a sales representative.

Ravi's stint was indeed a blessing. He brought a knowledge of western music that was till then lacking. The focus became sharper and his worth was recognised. Ravi was promoted as Assistant Manager of the International Music Division. That's when the era of compilations began. He had a free hand to choose and put together. No other company has cared to do that yet.

How does Ravi choose the songs?

"I choose songs from albums that had been released and also some new ones," he says. "A person who buys the compilation may turn on to a particular track and buy the album. Again, if the feedback on a particular song or performer is positive, we release the album."

But it isn't as easy as it seems. There are hundreds of songs to listen to. The charts are an indicator but within the grooves of an album could be buried a gem, a song that is attuned to Indian musical sensibilities.

"I've often sat late into the night trying to beat a deadline. There are power cuts and I have to turn on my petromax," he laughs.

Selecting the tracks is not the end. He has to obtain permission to use them. The original contract may contain a clause that does not permit release in India and in other countries, or on a compilation. Acts may also insist that their song should be the first on any compilation.

The sweat on his brow hasn't dried yet. Shouldn't the customer be given more value for his money? Okay, what will it be? Liner notes, the lyrics?

Hey, how many transparencies do we have? The LP jacket should be colourful (and where possible, sexy). Ah, we've got it together! But the final 'phew' comes only after the printers have delivered.

Ravi's commitment is strong. He does not stick to pop or rock. He has moved into the realm of jazz and country. So impressed was Michael Cuscuna of Blue Note Records that he wrote the liner notes to Greatest Jazz Tunes Vol II. And so impressive was his work on the 'Country Superstars' series that he has been nominated a voting member of the Country Music Association.

Zeal undiminished, the Big Wiz continues with his work which is not confined only to compilations but to releasing the best product available on EMI, Capitol, Blue Note and Manhattan. The rewards are manifold. And they are all here on earth.

INTERNATIONAL

TOP POP 50

Title

THE JOSHUA TREE
 WHITESNAKE
 SLIPPERY WHEN WET
 LOOK WHAT THE CAT
 DRAGGED IN
 GIRLS, GIRLS, GIRLS
 TRIBUTE
 GRACELAND
 TANGO IN THE NIGHT
 ONE VOICE
 SPANISH FLY
 LICENSED TO KILL
 INTO THE FIRE
 DUOTONES
 JODY WATLEY
 CROWDED HOUSE
 SIGN 'O' THE TIMES
 TRIO

KEEP YOUR EYE ON ME
 INVISIBLE TOUCH
 THE FINAL COUNTDOWN
 ALL IN THE NAME OF LOVE
 CONTROL
 LET ME UP (I'VE HAD
 ENOUGH)

NIGHT SONGS
 BROADCAST
 RAPTURE
 LIFE, LOVE AND PAIN
 BACK IN THE HIGHLIFE
 BAD ANIMALS
 ONE HEARTBEAT
 INTO THE LIGHT
 THE WAY IT IS
 STRONG PERSUADER
 TRUE BLUE
 FORE
 NEVER LET ME DOWN
 ALWAYS AND FOREVER
 GIVE ME THE REASON
 EXPOSURE
 ANOTHER STEP
 RUNNING IN THE FAMILY
 I'M NO ANGEL
 THE BREAKFAST CLUB
 FREHLEY'S COMET
 MIDNIGHT TO MIDNIGHT
 ELECTRIC
 COMING AROUND AGAIN
 JUST LIKE THE FIRST TIME
 SOLITUDE STANDING
 MEN AND WOMEN

Artiste

U2
Whitesnake
Bon Jovi

Polson
Motley Crue
Ozzy Osbourne/Randy Rhoads
Paul Simon
Fleetwood Mac
Barbra Streisand
Lisa Lisa & Cult Jam
Beastie Boys
Bryan Adams
Kenny G
Jody Watley
Crowded House
Prince
Dolly Parton, Linda Ronstadt,
Emmylou Harris
Herb Alpert
Genesis
Europe
Atlantic Starr
Janet Jackson

Tom Petty & The
Heartbreakers
Cinderella
Cutting Crew
Anita Baker
Club Nouveau
Steve Winwood
Heart
Smokey Robinson
Chris De Burgh
Bruce Hornsby & The Range
The Robert Cray Band
Madonna
Huey Lewis & The News
David Bowie
Randy Travis
Luther Vandross
Expose
Kim Wilde
Level 42
Gregg Allman
The Breakfast Club
Ace Frehley
Psychedelic Furs
The Cult
Carly Simon
Freddie Jackson
Suzanne Vega
Simply Red

Source: **Billboard** (Week ending June 13)

The talking point, recently, in all of the vast music world has been the Montreux Golden Rose Rock Festival held from May 12 to 15. A retinue of stars descended on that city. So great was the allure that even non-performing artistes like Whitney Houston came down just for the event.

The Montreux Festival which seems to get better each year had an outstanding cast this year including the current big new act in Britain, Curiosity Killed The Cat besides established acts like UB40, Boy George, Spandau Ballet, Duran Duran, Beastie Boys, A-Ha, Level 42, Communards and Bob Geldof.

With the stars in their element, it is natural enough to respect the media to be present. Press and television descended on Montreux, seeking interviews, recording for a multitude of fans waiting eagerly. But the biggest outpouring of the event after the concerts, comes from television.

Veteran Michael Hurlf of the BBC produced the show. He has the right instinct, the festival has to be captured vividly.

Fifteen minutes of rehearsal by the acts in the morning are followed by 15 minutes of the real thing that evening. In keeping with their new found status, Curiosity Killed The Cat provided the liveliest show, tying with The Beasties for that honour.

The audience were wild as the acts strutted their stuff mixing hits with new songs. Ten television cameras captured it

all. In the editing room, the essence was distilled and presented in two specials of two hours each watched by an astounding 500 million people. Little wonder then that Montreux has been tagged the biggest rock festival of them all.

* * *

Shit, piss, motherfucker, fuck, cocksucker, cunt, tit.

PLAYBACK isn't going pornographic. These seven words have been deemed indecent by the Federal Communications Commission (FCC) in the US for broadcast. The FCC, however, can restrict us age to a time of day when children are unlikely to be listening to the radio.

The move has, naturally enough, caused consternation among radio stations especially those that go in for shock value. One instance cited was the Howard Stern show where the 'humour' was not only off-colour but also dwelt on sexual and excretory functions in an offensive manner.

Meanwhile, the American Comedy Network carried out a survey of its own in the area of offensive words. Among the words that were turned down were 'boobs', 'hot monkey love' and 'eat me' though the phrase 'bites the big one' got the nod as being okay. And though Frank Zappa avers that one size fits all, 'Condom' drew a mixed response. Some would use it, others wouldn't. The word, that is.



SPOTLIGHT

PLAYBACK's choice of the
bestselling albums for July.

The Louis Armstrong Legend 1928-29
(HMV)

The Genius of Louis Armstrong 1923-33
(CBS)



Two vintage Armstrong albums profile the early creativity of the genius. Satchmo lifted jazz from being a thick rhythm section to an escarpment when the rhythm section was used to bounce solos that spotlighted the performer. No one did it better than Armstrong at the time, his lines lithe, pungent, full of textures that were an aural delight. Creativity blossomed and filled the air as he unfurled his notes.

The HMV set compiles Armstrong as the leader of the second edition of the Hot Five, which expanded from six to seven when Bon Redman came in. With Armstrong above, the rhythm section was a driving force, and the opening tracks 'West end blues' and 'Sugar root strut' testify to that.

Pianist Earl 'Fatha' Hines and Armstrong sparked off the right chemistry as they played in tandem. 'Beau Koo Jack' tells it best. The CBS compilation grabs both early Hot Five and the later, shorter lived aggregation, the Hot Seven.

The Clarence Williams Blue Five shows Armstrong on his way to maturity. He has it by the time 'Cornet chop suey' comes around. From then on it's Satchmo at his best. Pay attention to 'Willie the weeper' and 'Potato head blues'.

VENUS IN INDIA

S N KHOSLA profiles Venus, the music company, which has reached dizzy heights in a short span of nine years.



Ganesh and Ratan Jain

“Indians are too lazy to clap, so we have to help them and cater to their tastes,” says Ganesh Jain, partner of Venus Records & Tapes Mfg Co.

With this premise, Ratan and Ganesh Jain, first cousins to each other, set up Venus in 1978 and are today a flourishing company ranked third in relation to business turnover.

Beginning with a small office at Navjeevan Society in Bombay, Venus is at the moment rubbing shoulders with giants like HMV and Music India. And all along the Jains have repeatedly demonstrated that they are definitely one of the best in the business today. Without any special musical

background, for both Ratan and Ganesh, their experience has turned out to be an education in itself.

Playback And Fast Forward met the Jains for an exclusive interview. Excerpts:

How did it all start?

● We had our own electronics business Bhagwati Electricals near Novelty Cinema for over two decades and we used to deal in tape recorders and cassettes. Being a large family comprising seven brothers and sisters, pressures were working on us. We thought the only way out was to expand into big business in our own field. So, in 1978, we started manufacturing blank cassettes. Tapes were easily available in the market, but housing shells had to be made

locally. To make housing shells we needed dyes and moulding machines, which we didn't possess at that time. Mechanically, a housing shell has a standard size, so we started our business by getting them moulded from outside. Moulds were then imported from Hong Kong under the Open General Licence (OGL). Each mould weighed about 100 kg and cost Rs 1,40,000. S P VI Windsor machine was then one of the best and the process was injection moulding. It worked with the oil pressure system. In the same year we bought a mould for ourselves – just one moulding machine – and started on our own.

But what about the other components of a tape, besides moulding?

PROFILE

● Components like pressure pads, silicon paper, hubs and rollers, screws, etc were all available in the open market. The only banned item was audio-magnetic tape under Appendix III, but the same was allowed to be imported against exports as an incentive. There were a few local companies importing them from Hong Kong, Singapore and Korea: of course the quality of the imported tape often turned out to be inferior.

ASSEMBLING

Was it during this time that you formed Venus?

● No, we started assembling in the name of Jain Enterprises. You'll be surprised to know that the foundation of Venus was laid only in December 1984. We launched Venus when we resolved to enter the recording business. Venus is still a partnership with three partners.

And what about Jain Enterprises?

● In November-December 1984, we recorded, for the first time, Marathi folk music 'Navi Norvi' (New bride) and 'Pandhirichya Vateyvari' (Way to Pandharpur). Our venture was very rewarding and the response was amazing. There was a spurt in business and within six months we recorded 100 such programmes comprising Hindi music, qawwalis, bhajans, collection of jokes,

naats of Jaani Baboo, Aziz Nadan, Sulochana Chavan, Krishna Shinde, Prahlad Shinde and instrumental recordings of Jayanti and Honey. We sold about one lakh instrument recordings in a short time.

HINDI FILMS

When did you make your entry into Hindi film music?

● By 1984 end. We held the franchise from T Series and our first film was 'Laloo Ramo' in Brjibhasha. Under the same franchise our second movie was 'Pyar Jhukta Nahin'.

For which regions were the said franchise held?

● We became the distributors for Maharashtra. We hold the franchise rights under license from T Series for about 25 films.

But where and how were the recordings of these films done under license from Super Cassettes?

● During early 1985 we started a factory at Parel with a duplication plant, a transferring unit and others. The master tapes were supplied to us by T Series.

And when did Venus come into the picture?

● We started with 'Tulsi' and 'Jaan Ki Bazi'. These were directly with us. But we still hold

the necessary franchise relating to the previous films. But by the end of 1985, we gave up the franchise system. Instead, we now grant franchise to others. In fact, we have granted franchise rights to T Series for about 10 films including 'Ghar Sansar', 'Aaj Ka Daur', 'Karam Daata' and others.

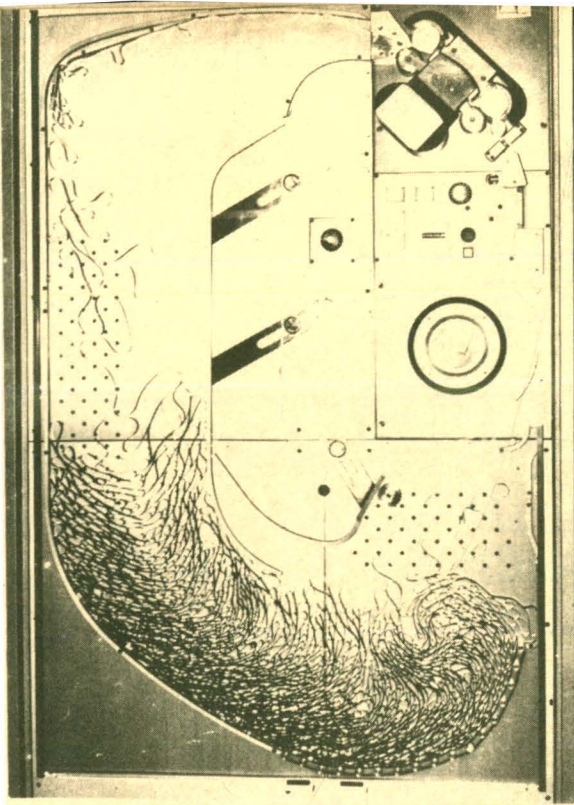
How about the distribution network all over India?

● Besides Bombay, where we have our Jain Enterprises, we have opened branches at Delhi, Bhopal and Calcutta. We've been expanding very fast. In November 1986, we installed a new plant in Bombay. We are planning to shift our whole unit to Palghar, near Vasai. Our new factory covers an area of 50,000 sq ft and besides loan facility and 25% subsidy, there is also a sales tax holiday for the first five years. Land has already been acquired and construction will begin soon. Even in our Parel factory we have two units covering an area of 2,600 sq ft. We have no intention to wind it up even when the Palghar unit starts. We have imported one of the best duplicating machines in the world from Japan-Otari DP-80. It's based on the Loop-bin system. It turns out pancakes of the C-60 cassettes - 24 in one operation. But we still some labour job done from outside.

And what's the approximate annual turn-



Whether it is an Amitabh or Amrish Puri, or a fresh Tinnu Anand of 'Shahenshah' or a stalwart like Ram Dayal whose film 'Param Dharam' is being celebrated above - when Venus plays host today, the attendance from the film world is near total. Venus commands due respect and attention from the powers that be in the film industry.



The loop bin

over of Venus today?

- About Rs 2.5 crore annually.

But don't you think the turnover is rather high for a partnership concern and that it is high time it turned into a limited company, at least for tax purposes?

● We know the problem. Our volume of turnover has been making rapid strides; it has indeed exceeded our wildest expectations. It's already in our minds and soon a new structure of the company will emerge keeping in view its dimensional problems following its unexpected increase.

How much increase in turnover do you expect?

- The sky is the limit for us. There is no high point that's not within our reach.

What's the profit margin in this business?

- Ten per cent.

How many companies are in the field in the country?

- According to our survey there are 256 companies.

What is the volume of their business?

● There are only five which can be really called big – HMV, Music India, T Series, CBS and Venus. We seem to be in the fifth place but when it comes to turnover, we are amongst the first three.

What about LP recordings?

● That is at a discount. Time favours only cassette recordings. Music India has already closed its record-processing unit. We have no intention of breaking into that.

And cover versions?

● We have occasionally dabbled in that too. For instance, we took over the cover versions of 'Karma' but only after the version by T Series. Under Section 52 of the Indian Copyright Act, 1957 no company can refuse the taking out of a cover version if they are properly informed under the rules and the requisite royalties paid in advance.

Could there be some special secret why Venus has scored over many others?

● We use the best quality tapes. Our cassettes can be played even on highly sophisticated systems. We ensure that. Though we use Indian tapes now, there is no oxide emission from our tapes to spoil the player's heads.

What else is the secret of your high profit margin?

● Our overheads are at the minimum. In our office and factory, we have a total number of 120 employees. It's a family concern. We don't have any unnecessary expenditure. Besides we've never cut a record and we don't intend to. We don't have highly paid executives with expense accounts. We work ourselves, though we may not have the necessary technical qualifications. Just to give one example: We sell our cassette for Rs 12 as compared to HMV's Rs 18. Our principle is more sale and less profit. In fact demand for our cassettes far exceeds our supply. We have no stock of the cassettes of 'Aag Hi Aag', 'Maa Beti' and 'Shahenshah'. We've already sold over one lakh cassettes.

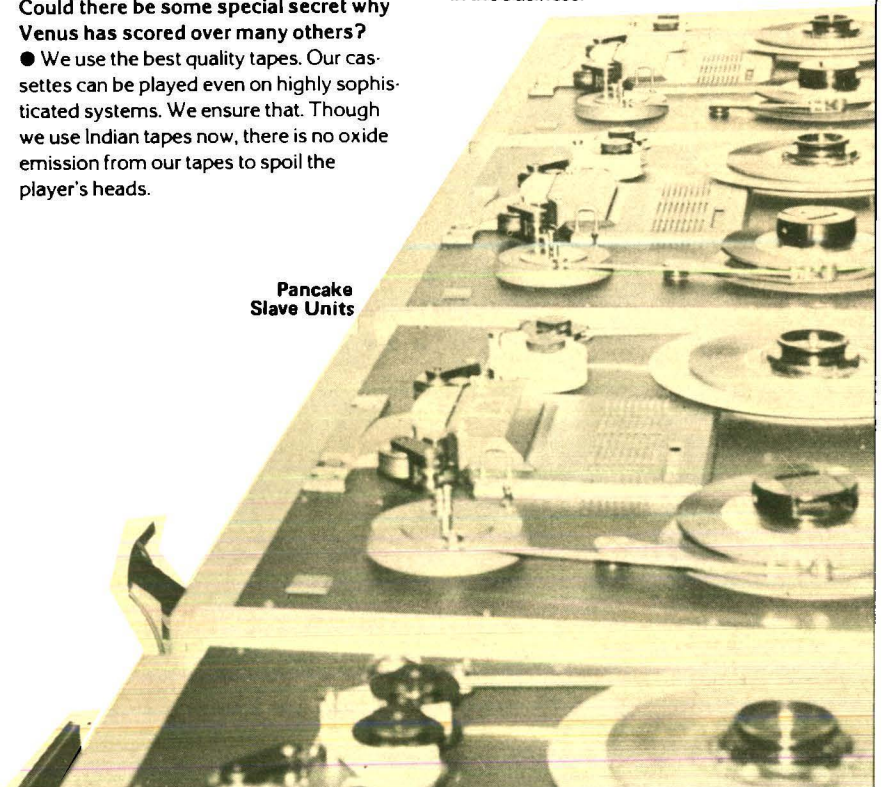
And how do you fight the piracy problem?

● We have no such problem because the pirates gain nothing out of duplication of our cassettes due to the low price. We also don't believe that there is any crisis in the music industry. We haven't come across a single case where a Venus cassette was ever pirated.

Finally, what attracted you to the music field?

● Because music symbolises an esoteric cult and is a light industry. Good and soulful cassettes are all over the best-seller charts. Nothing can surpass it. The focus of interest is amongst people of all ages. It's a religion with us. Music speaks to every generation. We are passionately but rationally involved in the business.

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Dance Dance

Music by: Bappi Lahiri

Anshu Prema Films present
Surendra Mohan's

Hawalaat

Music by: Annu Malik

Tina Films International

Sindoor

Music by: Laxmikant Pyarelal

Naujeevan Production (P) Ltd's

Abhimanyu

Music by: Annu Malik

Allied Pictures Pvt. Ltd.

Satyamev Jayate

Music by: Bappi Lahiri

Romesh Films

Diljalaa

Music by: Bappi Lahiri

Sham Rathan's

Shoorveer

Music by: Laxmikant Pyarelal

Rohilasha Movies

Pyar Ke Kabil

Music by: Bappi Lahiri

Bhanodaya

Hifazat

Music by: R.D. Burman

B.S. Shaad's

Himmat Aur Mehanat

Music by: Bappi Lahiri

Dinesh Gandhi presents
Prantal Mehta's

Marte Dam Tak

Music by: Ravindra Jain

K.C. Bokadia presents
B.M.B. Combines

Insaaf Kaun Karega

Music by: Laxmikant Pyarelal

Sunil Arts

Hiraasat

Music by: Kalyanji Anandji

Dynamo International's

Mardon Wali Baat

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The sound of **YESUDAS**

Yesudas, one of the most popular singers in India today, talks to S K John and Surendran Unni about his early days as a struggling artiste and his meteoric rise to the top.



Playback And Fast Forward: Could you tell us about your background? More about the basics like with whom or where did you begin? There are still people who aren't very clear about your early life?

K J Yesudas: My father was my inspiration. He was a stage actor and a singer, too. His ambition was to become a classical singer. He couldn't make it, because then the situation wasn't favourable. So he began to sing on stage. He never used to improvise on 'Swaras' since he had a feeling that it may go wrong. Hence, he wanted his son to learn classical music and sing at the Thyagaraja festival. Besides my mother used to tell me that from the age of two I showed glimpses of my talent. I used to observe and sing. I actually began to sing when I was three. My brother Antony and I started out together. But my father told Antony to stop singing. I continued. Then I joined the Music Academy at Tripoonithara (near Cochin) after my SSLC to study classical music. There, I completed the four-year course in three years and joined the two-year course in the Trivandrum Music Academy. From then onwards the going was tough (financial constraints). I was not able to complete the course. I completed the first course 'Ganabhooshanam'. I wanted to do the 'Sangeetha Vidwan' course. I could not make it. Then suddenly I got a chance in Madras.

○ Through M B Srinivasan?

Yesudas: The reason is not M B Srinivasan. I was introduced to a director, K S Antony, by a friend of mine. I was then practising in Tripoonithara. One day Mr Antony came to my room and asked: "Are you interested in singing for films?" I said, "yes". He said he would start a film soon and that he would call me. But I don't believe in all that. But he called me to sing under the music direction of M B Srinivasan. That's how it all started.

○ The rest is history...

Yesudas: (Laughs) Yes.

○ Do you recall an incident where a top-ranking musician once came to listen to you, and was very impressed by your 'Alapana' (raga)?

Yesudas: If you are referring to my Academy days, it should be Kumaraswamy. I was singing 'Madhyamavani' (another raga) for the annual day. After the performance he called me and asked as if he was angry. "What 'Madhyamavani' did you sing?" I thought I had sung it wrong. That is the only incident I can recall.

○ Who was the main inspiration? Your main guru?

Yesudas: Guru? There were a lot of gurus. Kumaraswamy was the one who actually moulded me. Then there was Chembai Vaidya-

natha Bhagavathar. I studied under Semmangudi Srinivasa Iyer for one year. Then came Kunjamvelu Asan. He was my first guru. It was to him that I gave 'dakshina'. Then there was P J Joseph. I was with him for two years. Then Sivaraman Nair. Ramankutty Nair...

○ Now, about the recent trend in Malayalam cinema. There is a tendency to imitate your style of singing. We feel this is not a healthy attitude. Your style only suits you and it doesn't mean it should suit others. What is your opinion about this?

Yesudas: There is nothing wrong in imitation. Even I used to do it. If I sing a particular line, and if a particular portion is similar to the style of Mukesh or Soundararajan, and if it is good, I will imitate it in my own way. I will not exactly imitate Mukesh or Rafi. With my throat I will try to generate the same effect. I don't think there is anything wrong in this. There is only one thing that is original. That is creation - the creation by God. Everything else is imitation in one way or the other. It applies to everything.

○ You are talking about light music; what we meant was about Carnatic music..

Yesudas: The same reasoning applies even for Carnatic music. What is the swara "Re"? It is supposed to have originated from the bull's throat 'Gandhar'... 'Madhyam'. If you go very deep nobody can create original things. It comes only once. It is already over.

○ Even your mannerisms while singing are copied...

Yesudas: Let it be. So what? And I'll say this. They will live with that for some time. Afterwards they will start feeling, "why can't I give up this?" I am not trying to justify my previous actions. All I mean is that it is bound to happen.

○ What about plagiarising from other styles of music, say, Western music, etc...

Yesudas: Everything is business and it is not intended to promote a culture or anything. Even this interview of yours is no exception. Otherwise give me one reason why I should have obliged? Even if people deny it, it is always the truth. I have read the Geeta, the Bible and the Koran. The essence of all three is the same. God has given us everything perfectly poised. Only we human beings complicated the issue, made things bad by what we thought was good knowledge. Now, we have to suffer. When everything is so artificial why do you then worry about imitation.

○ You never sing the popular Raga 'Mohanam' for any of your Carnatic concerts. This is very conspicuous. Is there any special reason for this or is it just a coincidence?



I feel no music is as great as Carnatic music and I am prepared to support this statement anywhere.

Yesudas: Singing 'Mohanam' is no big deal nor is it a complex or a rare 'Raga'. If you want to know the special reason, it is this. Once, during my Academy days, I was sent out of class by my guru for raising a doubt about 'Mohanam'. I had to remain outside the whole day. Only afterwards did I realise what exactly 'Mohanam' was. Thinking of it now I should not have asked that question. Because most of these regulations are made by convention, except a few fundamental things. The "thodi" I sing might be different from what you sing. Except for a few basic rules. That is the beauty of Carnatic music. According to me, there is no other music as great as Carnatic in this world. It is an ocean. I am prepared to support this anywhere. However, Carnatic music is something very different. You know why? I have been able to grasp everything else much faster, but not this. I am even ready to fight to establish this point, if the need arises.



I got the President's award for four years... I refuse to accept any more.

○ **What about Hindustani music?**

Yesudas: It is another absolutely melodious form of Carnatic music. You were talking about creative aspects earlier. Suppose a tabla player or a sitar player does something today, it will be exactly the same thing tomorrow. Whereas what we sing on two consecutive days would be entirely different. You can call it improvisation.

○ **The liveliness in the old songs are conspicuously absent in the songs composed these days. What could be the reason?**

Yesudas: It is the same business aspect I was talking about earlier. Is there anything me or you can do about it? No. If I say I won't sing a particular song, somebody else will - which might even be worse. Mind you, I am not degrading anyone. We cannot change the trend. Liquor shops will be here, whether we like it or not.

○ **Who are the other contemporary artistes or singers whom you adore, respect or like the most?**

Yesudas: Everybody. I am equally fond of all artistes.

○ **How do you rate the Hindi songs of today?**

Yesudas: Who am I to do it? A music director calls me to sing a song. While listening to it we realise it is rotten. How can I tell him? He is under the impression that it is great music. If one is true to himself he is bound to be crucified. A wise man will not talk.

○ **In spite of your songs becoming very popular and the listeners coming to like your voice very much, why is that one doesn't get to hear your songs in Hindi films now?**

Yesudas: Simply because they do not call me. For instance, you open a shop where things made of gold are kept for sale. What would you do if the people did not want gold but only plastics?

○ **As a successful singer, is there any message, would you like to give any advice to music students, aspiring singers?**

Yesudas: Well, yes. If one wants to become a singer, try to become a singer. To become a musician, dedicate yourself, devote, work hard. Every professional is doing a 'tapasya'. Be it a thief or a policeman. And if a policeman is successful in nabbing the thief, it means that his 'tapasya' is more devoted than that of the thief. This is the rule of the universe. Keep thinking about music all the time.

○ **How many songs have you recorded on a single day so far?**

Yesudas: In my case the highest number is 12. That was some time in 1977 or even before. That, too, when we did not have the facilities of sound mixing and other equipment.

○ **Who are the music directors you like the most?**

Yesudas: Madan Mohan and Roshan. They were my favourites. Rafi is a person whom I consider my guru.

○ **Tell us something about your other activities?**

Yesudas: There is 'Tharanganisari' music school and 'Tharangini' studio. In fact the studio was started with some specific projects in mind. Only when we entered the business world did we realise how tricky and crooked the set up is. Otherwise I was peacefully living with my tranquil notes of music. I am also planning to set up my own tape manufacturing unit. The quality of Indian tapes and spools are poor. Our attempt is to improve the quality.

○ **Talking about tapes, what have you got to say about piracy?**

Yesudas: Obviously, it is something illegal. I would even say the authorities are supporting this. They even give licence to the pirates. One has to handle this issue very tactfully. What we do is we market the complete volume in one shot; perhaps this is one way. After one release we bring out the next release within the next 15 days. These 'piracy' kings get stranded, because they need time. That is how we escape this racket.

○ **How many new releases do you have in Tharangini in a month?**

Yesudas: That is not fixed. But the quantity - target-wise, including film and non-film - is above 60,000. But then there are a lot of problems regarding equipment, licence. The improvement should be there. Here it is not impossible to go on the right way. We should have some other deals going. That's the experience I've learned from this business.

○ **Do you release film or non-film?**

Yesudas: Both. Non-film and film. In the non-film repertoire it is mostly my songs. We don't have any other singers for that. From films there are classics, songs of films which haven't been released, festival songs and others.

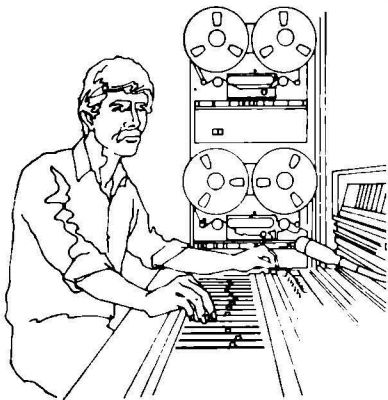
○ **What is the response to the non-film albums?**

Yesudas: It's pretty good. What we do is when we contract a music director for a non-film album, we never try to control him. We give him a free hand. So that he will be able to produce better music. Or rather that's what we feel. Moreover, we think the people will also

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like it. There are, of course, some differences of opinion because it is quite difficult to strike a balance between creativity and business. We are also cautious not to go to extremes.

○ **Coming back to film music, the classical element in film music is on the decline. What, according to you, is the standard of songs?**

Yesudas: According to me, the standard is going down every day. The reason is the diminishing knowledge of the people. We can give only what they understand. For this, the masses should be educated about music. The cause for higher standards during the olden days was the patronage of the rulers. The kings used to select the most talented people, train them to create and gave them all facilities to study and concentrate. Apart from the king, others also had very good knowledge about music. One singer was allowed to sing one raga only once. The singers used to compete with each other for perfection. Also, they began to research. That's why I say that competitions are essential. There should be dedication and encouragement.

Recently, I said I don't want any awards. Because awards are given for promoting the art. I got the President's award for four years. After that I refused it. Simply because I am not worried about all these things. Where is the genuineness in all this? I take care of my voice and improve my ability so that people will have that tendency to strive for it. There should not be any casual approach. What is the point in saying that everybody is different. Everybody is equal. All should be seen on an equal footing. There should be encouragement. But it should be strict. They should produce results. All professions are tradition-bound. Everything is based on tradition.

Tradition and environment are the two things that help man to reach a certain level. Nothing happens without tradition. The main reason is truth. That is totally missing. There should not be any personal interests. Sacrifice is a great thing in this world.

○ **How many hours do you practice classical music in a day?**

Yesudas: Actually, there is no limit. All the time, I somehow keep on murmuring. During recordings, I practice different types of scales. Then there will be different types of songs. There is no fixed time for it. The singing hours have increased.

○ **Does your involvement with classical music force you to cut down your commitments to film music?**

Yesudas: Nothing like that. Though the fact remains that I like classical music more but I like film music, too.

○ **What is your opinion about the present day ghazal?**

Yesudas: As I told you earlier, this is all business. The people like it. Now it is a corrupted form of ghazal. Commercialised. It depends on the time. We should give what people like during a particular time. I have heard the great ghazal masters. Some people have even asked me why I can't sing ghazals. I can. But what is the use?

○ **During a song recording, how many rehearsals would you have before the final take?**

Yesudas: For me, I grasp things rather quickly. So within half-an-hour I will be ready for the final take.

○ **Do you just sing like that or...**

Yesudas: The music directors teach us. Sometimes I sing straight or sometimes on track. Nowadays, they have a lot of equipment. Just a line can be sung or we can punch even a word. Then there are these fader machines. If it is fixed in a particular dB, computerised according to bass, and if our voice shoots off at any time, it can be reduced sensibly. Because there is always an element of human error. They have improved to this level.

○ **So nowadays there is more technical gadgetry in use rather than talent...**

Yesudas: Not only that. If a person doesn't have a good voice, they can improve on it. If the voice is weak it can be amplified or equalised. So people who aren't talented can also sing. And I tell you, what is going to happen is that originality will soon take a back seat. They will create robots to sing. Today there is something known as a 'clone'. So what they say is that by taking a small part from my body they can create a 1000 Yesudas! Then what will be the value of one Yesudas. Things will come to such a pass that there will be absolutely no talent because it is a rare thing. What is happening here is just comparative study. If 1,000 or 10,000 people sit and listen to me that means they don't have that talent and they's why they appreciate it. In the event of such a scientific development, the tendency to strive, dedicate will completely vanish.

○ **And the machines will take over...**

Yesudas: Yes. The machines will come. It is not very far off and the human being will be in the zoo like showpieces.

○ **There was a controversy some time back that you refused to record in any other studio except yours?**

Yesudas: I don't think that is wrong. If that was wrong it would have been changed by this time. Now there are some producers and directors who have their own equipment. Camera, lights and others. They never hire anybody else's. I got my own equipment. I am satis-



HMV has decayed because they played a very bad game
... they paid no royalties. Can they deny it?



To be mentally satisfied I still have a long way to go . . . I feel I have achieved nothing.

fied with my work. And the people are also happy. And we are giving more royalty. I am making it very clear. Let the people come and talk to us. Have the other companies give royalties like we do. This is just a non-issue kicked up by the press. No producer or director has ever complained about it. For e.g., I gave a royalty of Rs 1,20,000 to a person who had just spent about 50,000 for a film. They are happy with it. This is basically business rivalry. Because others, too, want to sell my songs just because it is selling well. That's all. But we are doing a good job of it.

Moreover, I've openly said that I'm not going to sing for anybody else. So that they could give a break to some up-and-coming people. But they keep coming back to us. So we're taking the advantage legally. One company said that they don't want me. But they came back to us. That proves we are good. Another point is that about 50 families are surviving on the company. That is not a joke. They are not starving. What is the reason behind HMV's decay? They played a very bad game in a way. Paying no royalties. Can they deny it? That's why I started this company.

○ **Did you have a contract with HMV before?**

Yesudas: Yes. I had. The main 'inspiration' behind the idea of forming this company was HMV. They behaved very badly with the artistes. Now they are suffering. They used to send me Rs 5 as royalty sometimes Rs 100 once in a while! They exploited the artistes a lot: so the reaction started. They know that they are selling my blood. They are taking my blood and selling it for Rs 20 or Rs 50. Then why can't I sell my own for Rs 15. This is sheer business attitude.

○ **Do you have contracts with any other company?**

Yesudas: No. But I can sing for any company. But then the charm goes. Moreover, I should have the confidence that the company's equipment, with which I am recording, is good. We know that 'Tharangini' is good. We tried and we showed it. The quality of our tapes have been appreciated everywhere. We check up each tape. This is not done elsewhere. Only about 0.5% or 0.2% of our tapes go bad.

○ **Do you have the manpower for all these activities?**

Yesudas: We have. There are no equipment for it. These are our problems. The quality of tapes is very poor in India.

○ **Coming back to film music, how is it talent-wise? There is a huge gap between you and the other singers? How do you see the future?**

Yesudas: I can't comment about that. Since you say that there is a

gap what I suggest is that they should struggle hard. Even today I've got to work hard. I practice. That is my duty. They should keep in touch with the latest trends and how they can improve on it. If they don't they'll have to face the consequences.

○ **What is the trend in South Indian film music?**

Yesudas: It's okay. Nowadays it's all a mix of Western and other forms of music. It's selling. We can't do anything about it. If the people like it then we are forced to do. If I refuse to sing, then somebody else will sing. The other day somebody asked me why I am singing all these songs. I told him that I was prepared to go away from this field. That's the last thing I can do. I don't have any qualms about it. But then what are you going to gain from it? What will the music gain if I stop singing?

○ **Among female singers whom do you rate as the best?**

Yesudas: I cannot say that. That's wrong. It will be a breach of professional etiquette. My liking will not be the public's liking. It will hurt the singers' feeling. Let the public choose.

Art can be divided into two. One person who enjoys himself without the public; another who enjoys life with the public. They have to consider the public. That's the main part. If one is not bothered about the public, money and other things, he can enjoy more than the other one. But we can't do that. Because we got to obtain something. When we get that feeling we can't avoid the public. We are forced to do something to attract the public. The glamour part should be there. That's inevitable.

○ **In Hindustani music, there is something known as 'Time Theory'. What is your opinion about it?**

Yesudas: Yes. We also have this theory. If they say that Carnatic music doesn't have this theory that is due to their sheer ignorance or lack of knowledge. During the Mughal period there was a lot of persecution. A lot of musicians died. Then there was only one music. There was no North or South. It was created by the people.

○ **Do you follow this theory?**

Yesudas: Definitely. Most programmes are in the evenings. There is one more aspect to it. If we sing properly, even though it is day, we'll feel the right effect. Even if it is a bright sunny day we feel as if some light is descending on us. Sometimes the body gets heated. Sometimes it gets cold. That's due to the frequency. Our pulse on that frequency will merge along with the raga and give us the feeling. There are some harsh ragas also. If we sing that we'll begin to struggle and

feel uncomfortable. Perhaps that may be the reason behind the death of some rare ragas. Because nobody could sing it. That's too difficult. After all, what's the great idea in striving hard.

○ How often do you give concerts in classical music?

Yesudas: I like it better than any other music. I love to create. There is more creation in it. You can put in your own things. It's the science that we observe unknowingly and produce.

○ After so many years of singing, don't you think monotony has set in?

Yesudas: In film music? Yes. Why I am happy with the music is that I have taken over classical music. I am nothing in classical music. I know I've still to achieve a lot. Day by day I learn music so I don't feel monotonous.

○ So you are still struggling to achieve more on the classical music front? Is it that what you aspire for?

Yesudas: You can only satisfy yourself. This is enough, I know that. I can cheat the public with this. But I can't do that. What happens is when you learn further the people who can understand that will be considerably reduced. The more you learn the further you go away from the public. The reason why I have a lot of fans may be because my standard may be low. May be because they like me. I know some very learned musicians who have died penniless, because they were very scientific. That was beyond the people's understanding. When you get an audience try to understand them and sing accordingly.

○ You've sung in more than 10 languages. How do you manage?

Yesudas: The main advantage is that I know a bit of Sanskrit. That is the base of all languages. There wouldn't have been any problem if Sanskrit was made the national language. It's not a difficult lan-

guage. All the great things written about Sanskrit have been forgotten and we have dumped it in unnecessary places.

○ How often do you perform abroad?

Yesudas: Almost every year. Even this year I am going to the US.

○ Do your children also sing?

Yesudas: Yes. My second son. I have three sons. The eldest also sings. He is learning the veena. But the second one is better in vocal. The third son has some flair, too. However, he seems to have a higher IQ than the rest. He is learning Sanskrit.

○ Has any one of them sung with you?

Yesudas: My second son has sung with me once. One film song; a small portion.

○ What do you think is the future of film music?

Yesudas: I will not blame the musicians alone. There is an equal part for listeners, producers, lyricists. It is a team work, where each one has a role. To improve it – well the only way I can think of is to create awareness and educate people about music.

○ Do you still have any aspirations...like something remaining to be achieved?

Yesudas: Nothing materialistic. Mentally yes. I feel I still have to go a long way for me to be mentally satisfied. I feel I have achieved nothing.

○ How is it to be at the top?

Yesudas: If one has the talent, it is his or her duty to make something of it, through hardwork. And not lazily enjoy thinking about the talent.

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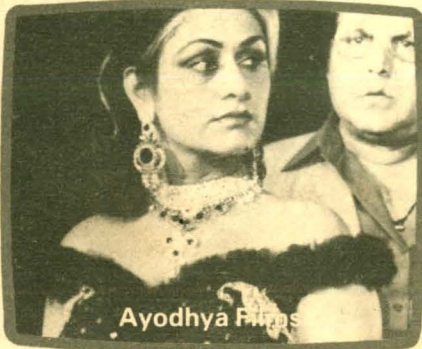
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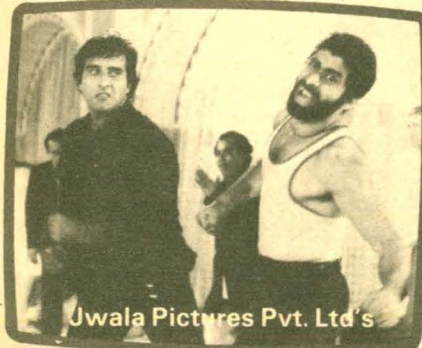
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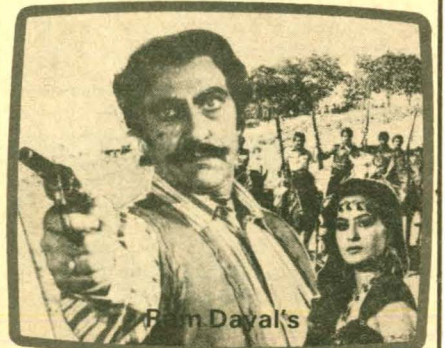
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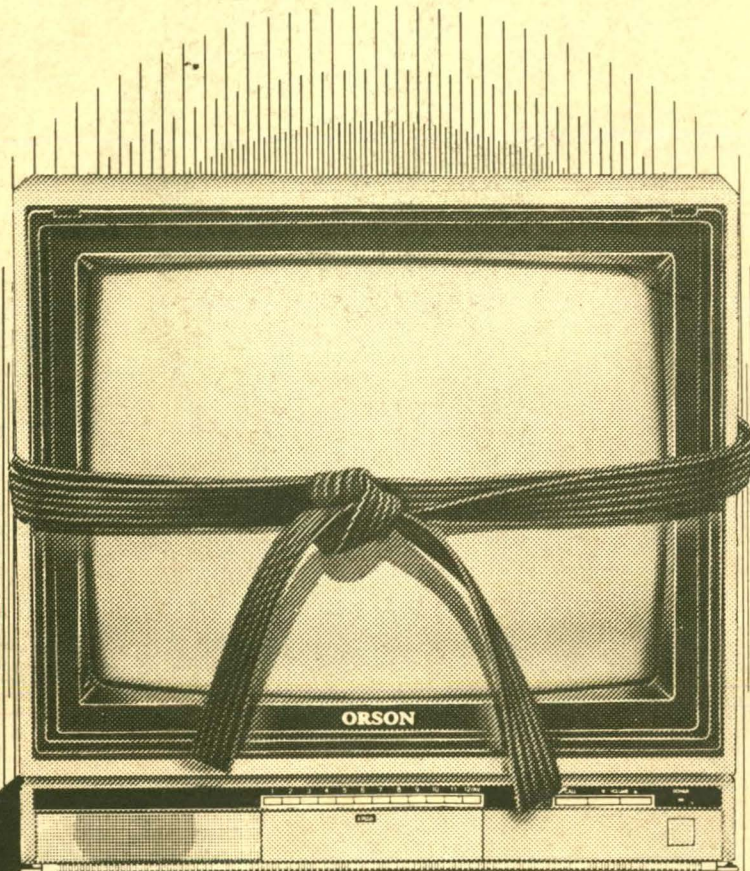
Kathy Smith

TOTAL BEAUTY AND FITNESS - The Video Way

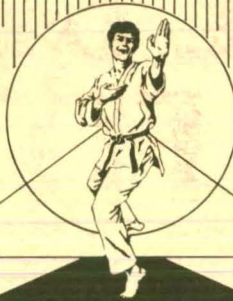
ANJALI JOSHI talks about the new fitness culture brought about by video and analyses the best selling aerobic videos available today.

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Nexus/O/6 b



"Go for the bum," exhorts Jane Fonda, the high priestess of workouts, as bodies, glistening with sweat, bend and stretch and touch toes to the loud and insistent beat of music, and exercise those long forgotten muscles so that they contract and literally ache while exercising. A few years ago, keeping trim was almost synonymous with jog-

ging, and the "in" gear was a track suit and Nikes, and the venue, in a city like Bombay, was the Race Course, the Sea Face or Shivaji Park. Today, the fashionable gear is leotards and legwarmers, and the place could be a health club, or, more conveniently and inexpensively, your own living room.

A wide range of people, from 53-year-old grandmothers to school girls, doctors and executives to collegians are hooked on aerobics, finding exercising to music fun and rewarding. The brisk sale of video cassettes and the long waiting lists for aerobic classes at health clubs are ample testimony to the popularity of the new fad, and nowadays, with video recorders so easily available and fitness cassettes available in a wide range, there is no excuse, apart from a disinterest in physical exercise for having a less than beautiful body.

Says Mrs Manda Ghose, 35. "Between my housework and my two children, I was perpetually busy. I never had a specific hour free for myself. I had put on weight after pregnancy but could not join a health programme due to my irregular hours. For me, Jane Fonda has been like an answer to my prayers. Thanks to her cassette, I can now exercise home at my convenience. It is not easy. You really have to push yourself to exercising every day. Since there is no group or instructor watching you, there is very little outward motivation. But I am happy with the results. I have lost weight and now I actually enjoy working out."

Comments Arun Reddy, 38, accounts executive, who has regularly been exercising using Jane Fonda's advanced workout of two years. "I find all the stress of work and my end-of-day fatigue drain-

ing away after I exercise. I usually work out after coming back from work. I prefer doing it at home, because my working hours are erratic, and I can never make it regularly to a gymkhana. Once you know the exercises, you can do them even without a video - like when you are touring. I do them to keep fit, not to lose weight, and I find I have a lot more stamina and energy because of my 30-minute workout."

"My office hours - plus the long hours spent commuting to and from work have hardly left me any time to look after myself," complains Sheila Verma, typist-secretary. That is why it was great when I discovered Jane Fonda's Beginners workout. First, the book and then the cassette. I can now work out at home. At first it was difficult - you have to overcome so many interruptions - the phone, people dropping in, the door bell! And, of course, the temptation to stop as there is no one to prevent you from giving up is always there! Initially, I would stop exercising after the first ten minutes, but gradually I found that I could handle more and more exercises. When I finished the entire workout for the first time, I wanted to celebrate. I felt so happy. Now, I get a little bored doing the same stuff over and over again but I have little choice. A gymkhana is too expensive and inconvenient."



Most people, when talking about aerobic exercises, equate it with Jane Fonda, with good reason. Fonda has popularised this form of exercise almost single handedly and with continuing success. She has a vast range of fitness cassettes, catering for beginners as well as professionals and her 'Jane Fonda's workout' has sold 10,00,000 units in the US alone, which has put it in the Top 20 Billboard Video cassette chart. (See Box). The entire line up: The J F Beginners workout, J F advanced workout, "Challenge", J F's Improved Beginners workout, J F's Improved advanced workout have a similar format. Fonda begins with a warm-up session, lasting for about 5-7 minutes

Aids For A Beautiful Body

PLAYBACK AND FAST FORWARD reviews the best health and fitness videocassettes available in India.

JANE FONDA'S NEW WORKOUT

Quick! Give us a synonym for aerobics. Yes, it's Jane Fonda. On this "new" workout video, Fonda continues her exercises that have spawned not only a million-dollar industry but a million-selling videocassette, too. There's no doubting why: in her own inimitable manner, she takes the viewer through exercises divided into two categories: for 'beginners' to the 'advanced workout'. But before it commences, Fonda - as thorough in this as her acting - lays down, appropriately, the 'ground rules' before a workout; legwarmers; shoes; and leo-

tards. The exercises depicted start with a warm-up involving the head, neck, and shoulders followed by stretching, before moving 'below the belt' - the pelvic region. Complete with music and Fonda's cajoling chants, the nine colleagues' coordination 'behind' her is a genuine treat for the eyes.

MUSCLE MOTION: CHIPPENDALE

This is more of an entertainment video rather than fitness. The male models seem to be having a fun time exercising and the backdrop suggests a relaxed attitude to working out which detracts from its pro-

fessional appeal. The exercises basically are similar to the ones used by Jane Fonda. There are demonstrations on the toning up of the arms, torso, belly, thighs and buttocks.

RAQUEL - TOTAL BEAUTY AND FITNESS

This videocassette falls into what 'TIME' reports as "a lockerful of imitators". If you're wondering why, either view Jane Fonda's "original" or just her in comparison. Although Raquel Welch looks years younger than she really is, she takes the viewer into her "very

own" beauty and fitness programme ostensibly geared to giving not only a physical well-being but a mental one too. Second-rate stuff; Welch will have you belch!

JACKIE GENOVA'S FITNESS PROGRAMME:

This is far more casual than Jane Fonda's. The pace is much more relaxed and she gives many breaks in between. Again the exercises do not vary a great deal from Fonda's, although the pink and white attired ladies make one feel that this a beauty rather than a health cassette.

Top 20 Health & Fitness Videocassettes

No.	Title	Remarks	US \$
1	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	JANE FONDA'S NEW WORKOUT	Beginner and advanced routines designed to strengthen and tone.	39.95
3	CALLANETICS	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	RICHARD SIMMONS AND THE SILVER FOXES	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
5	KATHY SMITH'S BODY BASICS	Fitness video gets down to basics and is designed for the beginner.	29.95
6	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	Strenuous program designed for intermediate and advanced exercisers.	39.95
7	JANE FONDA'S PRIME TIME WORKOUT	Calisthenics and aerobics for any age at a slow and easy pace.	29.95
8	A WEEK WITH RAQUEL	Extensive weekly exercise and yoga program designed by Raquel Welch	29.95
9	KATHY SMITH'S TONEUP	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
10	20 MINUTE WORKOUT	Bess Motta's three workouts include aerobics, stretching and more.	24.98
11	FIT FOR LIFE	How to improve your health through proper dieting and exercise.	19.95
12	RAQUEL, TOTAL BEAUTY AND FITNESS	Raquel Welch combines exercise and yoga with tips on staying youthful.	29.95
13	THE JANE FONDA'S WORKOUT CHALLENGE	Strenuous exercise program designed for experienced exercisers.	59.95
14	DONNA MILLS: THE EYES HAVE IT	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
15	GET STARTED	Richard Simmons combines nutrition with exercise to get into shape.	24.95
16	THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Susan Harris presents a combination of weights and exercise for men and women.	39.95
17	JAZZERCISE	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	19.95
18	STOMACH FORMULA	Richards Simmons leads a tough routine of intensive abdominal exercises.	29.95
19	JAZZERCISE: BEST YET!	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
20	THE ACUPRESSURE FACE-LIFT	Lindsay Wagner reveals her natural approach to health and beauty.	19.95

and then goes on to specific exercises for the various parts of the anatomy—arms, waist, abdominals, legs and hips and buttocks—and winds up with a cool down. The pace is brisk and Fonda does not allow for a breather between exercises, as muscles cool down and the momentum of the workout may get lost. The basic difference in her series of cassettes is a brisker pace in the advanced stage and more complex exercises.

In "Challenge", the latest cassette in the series, the tempo is brisk enough to fire out any enthusiast. There is more emphasis on on-the-spot jogging and jumping in this workout rather than floor exercises as compared to earlier cassettes, where the ground exercises predominate. In all the work outs, Fonda manages to co-ordinate instruction and demonstration effortlessly as she stretches and bends and twists with ease. Accompanying her are beautiful trim women, and a rare male, perhaps to emphasise that this is a pursuit of fitness and health rather than mere weight reduction.

The cassettes are acclaimed by laymen and professionals alike. Shermaroo Video Library, one of the best stocked libraries in Bombay, reports a brisk sale of the fitness cassettes, which are priced at Rs 150. Manoj, who works there, says, "We stock Jane Fonda's Workouts as well as Raquel Welch's Total Beauty and Fitness, but most people opt for Jane Fonda. Of the clientele, 99.9 percent are women."



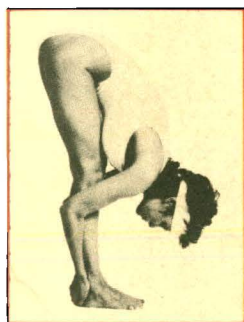
Professionals praise the Fonda cassette for its thoroughness and deft presentation, but point out that there are grave risks in exercising alone at home. Essentially, aerobics are rhythmic, sustained exercises that use the large muscle groups, and promote cardiovascular fitness and endurance. The key to such exercises is that they should be

sustained and performed continuously for the duration of the workout. An interruption causes a cooling down of muscles, and vigorous resumption of exercises could cause a muscle tear. In her Workout Book, Fonda rather simplistically, cautions the beginner to "Learn to listen to (your) body", so that the pain of a healthy 'burn' can be distinguished from that of a muscle or ligament injury. Unfortunately, there is no such caution preceding the workout on the video cassette, and neither does she tell the novice to find out his training level depending on his age. This gives a stress limit to the individual and indicates optimal stress levels to fitness seekers. Thus, the video is a highly abbreviated form of the Workout Book, and what Jane Fonda leaves out may be the most crucial introduction to the beginner, at least.

"When we used to take members, I used to insist on a clean chit from a doctor, to make sure the member was not suffering from a heart problem, skin disorders or epilepsy. I would ask him how he



spent his leisure time, and then determine his pulse rate while doing activity. Such precautions enabled me to ensure that the person was not over-exerting himself," says Mr J C John, general manager of the Oberoi Hotels Health Club. "When a person is exercising alone at home, he is not aware of the dangers involved in over exercising. "Most people get bored while exercising alone," says Mr Rajan Prabhoo, manager of the "Mind and Body Temple" at Hotel SeaRock. "The incentive and motivation group exercises give you is missing." He feels that aerobic exercises have become popular not only in India but all over the world because of a lack of open spaces in cities, and the erratic life-styles of the people. More importantly, people have discovered, in a big way, that working out to the beat of music can actually be fun! In his classes, Prabhoo uses Jane Fonda, whom he rates as Number One, as well as fitness programs by Jackie Genova and Chippendale quite extensively.



"Apart from over-reaching, the danger lies in the fact that a person may be unable to keep up to the Fonda pace - which is quite fast for someone who has never exercised before -and just turn his mind off fitness in general out of sheer frustration. What he does not realise, though, is that in a class, the instructor gradually introduces the beginner

to the exercises, and if Jane Fonda is asking you to repeat a movement eight times the beginner is asked to do it only thrice, until his stamina builds up. It takes about 2-3 weeks for a beginner to keep up completely to the pace of the cassette."

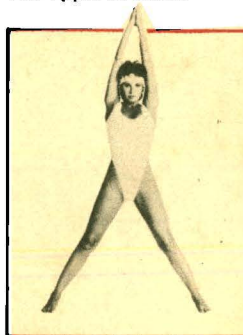
Adds Asha Sherlekar, who conducts aerobic classes at the Talwalkar Gymkhana in Santa Cruz "When you exercise alone at home, you don't know whether your movements are correct. It is difficult to watch Jane Fonda or any other instructor on video and do the exercises simultaneously. What is also lacking is the personal interest any good instructor takes in you, and thus, there is no real motivation to continue with the exercises over a long period of time.

Mrs Southalia, who just nine months ago weighed 87 kgs talks appreciatively of group exercises. "There had come a stage in my life when I refused to meet any people, go out, etc, because I had become so fat. Then I bought a Fonda fitness cassette. I would just follow her till she finished the warm up exercises and then switch off the video, thinking I had done enough. I did not alter my diet in any way, so naturally I never lost any weight. Then I joined the Sea Rock Health Club where Mr Prabhoo chalked out a diet plan for me and made me do the aerobic exercises. Within eight months, I have lost 21 kgs. I look forward to my workouts in the evenings." Today, Mrs Southalia is a very sociable person, brimming with energy.

Film star Vinod Mehra, who is another fitness freak comments: "Fitness has become a way of life for everyone, including the film industry. Today, if you have to survive in a highly competitive environ-

ment, you have to be physically fit. I like working out in a group rather than alone, even though the latter is far more suitable for my erratic working hours, because I feel the challenge of keeping up to the best of the class is motivating and great fun."

Sherlekar says that people do aerobic exercises for different reasons. A large majority do them to lose weight, others, especially executives, do them as a release from work-related tensions. "I found it a pleasant surprise that men are becoming as conscious as women about their figures. A lot of gymnasts work out because they want to remain flexible. It is important for a trained instructor to head an aerobics class, rather than a video, because most cassettes, including Fonda's stress on the shaping and toning of only a few major muscle groups of the body. For example, Fonda only concentrates on toning the mid-abdominal muscles and almost ignores the lower and upper muscles."



Thus, it is evident that home videos on fitness have positive as well as negative aspects. It is for the consumer to decide whether their convenience outweighs their safety value. Judging by their tremendous sales here and abroad, it is clear that fitness and health videos have a booming and mushrooming market. Aerobics are an integral part of breakfast programmes abroad, and our Doordarshan has followed suit with 'Dus Kadam', which has evoked a mixed response. "It is not a bad start at all", says Mrs Rana, manager of the Taj Health Club. "Although the time slot is not very convenient, especially in a city like Bombay, where everyone has to rush to work."

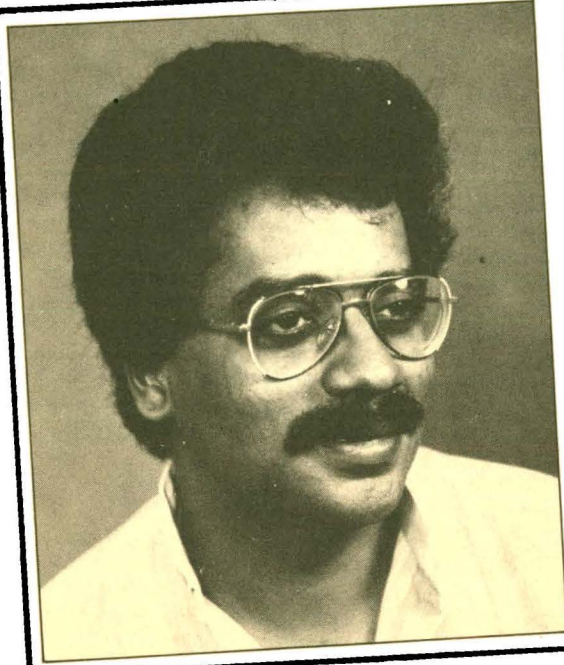
"I found it utterly uninspiring and dull, with the instructor looking like a robot," comments Sanjeeva Hegde, a medical student.

"My idea of exercising is going swimming or playing tennis," says Swati Gupta, a B Com graduate, "and therefore I find the idea of being cooped up in a room and exercising while staring at a TV monitor utterly boring. And 'Dus Kadam' almost made me go back to sleep. Its production leaves much to be desired."

Sherlekar, who lived for more than ten years in the States before returning to India, says that the West is far ahead of us as far as health awareness goes. John observes that most people here only want to look good, and hence, the Indian attire of a sari which covers all bulges, comes to the woman's rescue. "However, I would say that our hotel health clubs would compare favourably with theirs," he concludes.

Whether working out alone or in a group, whether motivated by an able instructor or egged on by the remote encouragement of Jane Fonda and company, it is clear that fitness is essential in today's competitive world. The advantages of a trim body - increased stamina and energy - are too precious to be ignored. Since home videos are extremely convenient and meet the demands of a busy urban person adequately, it is clear that they are here to stay.

Hooked on Music



HARIHARAN

Hariharan got his first big break in 1978 when Jaidev recorded him for 'Garman'. His first album was 'Ghazal Ka Mausam' released in 1980 by Music India; Hariharan also participated in this company's Khazana and Shamakhana programmes which meant two more releases to his credit. He recorded another album 'Sukoon' in London in 1983 which was marketed by CBS.

Hariharan credits his achievements to Ustad Ghulam Mustafa Khan. He also admits to being influenced a great deal by Jaidev, Mehdi Hassan and Ghulam Ali. But being born in a family of Carnatic musicians, the influence was always there. Sometimes he picks up certain ragas (Lathangi, Ganamoorthy) for his compositions.

Hariharan, who has recorded playback with R D Burman, Laxmikant-Pyarelal, Jaidev, Usha Khanna and others, and has ten films waiting to be released, admits that being a playback singer has its limitations. "One sings what one is briefed to do, while creativity can be carried only till the sanctioned limit. On the other hand, where ghazals are concerned he has all the freedom to explore. His next ghazal album will be released soon by CBS. Earlier CBS had released 'Abshar-e-Ghazal', a duet album with Asha Bhosle.

Says Hariharan, "Whether you are talented or not, when an element in an artiste clicks, nobody can stop his success." Well, it seems to have clicked all right with him - going by his past releases and the number of films for which he has sung playback.

MINOO CHADDHA

Soft spoken Minoo Chadha, while serving in Kapco Sound Studio, the oldest studio in New Delhi, got inspiration to enter into the field of music. She started her music career in 1976 and joined Bhartia Kala Kendra for training in classical music. Minoo also started giving stage performances, singing old melodies.

Her first recording 'Vela Darshan Da' was released on the T Series label in 1982, which was sold in thousands. Minoo is only into devotional music and expects this special attention she is paying to devotional music to pay off. Minoo has recorded three more albums of Punjabi folk songs and Mata Ki Bhainte, which were released on the Venus label.



SHEILA DAVID

'Koyal Bolon Lagi' was Sheila's first brush with big time music. This 1982 Music India album collected rave reviews from the press. Unfortunately, her talent wasn't recognised by the connoisseur. While singing right from her college days, she has been collecting kudos and prizes along the way. She won the 'Sur Singer Samsad' S D Burman award in 1979. The press was quick to praise her dedication to music and her immense talent. Her two Marathi cassettes 'Shabancha' and 'Palikadale' were also highly rated.

A regular performer on TV, she has appeared in 'Aarohi', 'Khel Khilone' and 'Vandanwaar'. As an approved AIR artiste, she has been a regular performer for 'Amrithamanthan' which is relayed on Sundays. Sheila has dabbled in quite a few jingles, like Babubhai Bhavanji, Lijjat Pappad, Mayur Mixer Grinder, Aarey products and many others in Bengali, Gujarati and Marathi.

playback 25 selections

JULY 1987

- | | | | |
|-----------|---|-----------|---|
| 1 | Koi gopi aai : Bhajan Rath Vol 1
Anup & chorus: Dhananjay: Vishveshwar: MIL | | |
| 2 | Main teri dushman : Nagina
Lata Mangeshkar: L-P: A Bakshi: T Series | 14 | Pyar se hai : Aag Hi Aag
Shabbir, Meghana, Shailendra: Bappi: Anjaan: Venus NEW |
| 3 | Tu ne bechain : Nagina
M Aziz, A Paudwal: L-P: A Bakshi: T Series | 15 | Laagli laagli hichki : Aag Hi Aag
Asha Bhosle: Bappi Lahiri: Anjaan: Venus |
| 4 | Chal bhaag chalein : Kalyug Aur Ramayan
Lata Mangeshkar: K-A: Verma Malik: T Series | 16 | Duhai duhai : Jaiwa
Suresh Wadkar: Anand Milind: Sameer: CBS |
| 5 | Ek baar milo : Ek Baar Miko Humse
Salma Agha: A Bobby: M Anwar: T Series | 17 | Halwa waalaa aa gayaa : Mr India NEW
Vijay B, Uttara, Sarika K: Bappi: Bappi: Anjaan: T Series |
| 6 | Aur is dil mein : Imaandaar
Asha Bhosle: K-A: Prakash Mehra: HMV | 18 | Meera lago rang hari : Meera Lago Rang Hari
Juthika Roy: Kamal Das Gupta: Traditional: HMV |
| 7 | Na zulm na zalim ka : Hukumat
M Aziz, Kavita K, Alka Yagnik: L-P: V Malik: T Series | 19 | Sochaa nahin achha : Tasavvur NEW
Talat Aziz: Talat Aziz: Bashir Bedr: HMV |
| 8 | Sajan aa jao : Aag Hi Aag
Asha & Shabbir: Bappi: Anjaan: Venus | 20 | Andheri raaton mein : Shahenshah NEW
Kishore & chorus: Amar-Utpal: A Bakshi: Venus |
| 9 | O jaaneman : Mera Lahoo NEW
Shailendra S & chorus: Annu Malik: Sameer: Venus | 21 | Sai ki nagariya : Kabir Vaani
Hari Om Sharan: Hari Om Sharan: Kabir: Concord |
| 10 | Main khayal hoon : Echoes
Jagjit: Jagjit: Saleem Kausar: HMV | 22 | Mujhse parda : Shama Jalaye Rakhna
Bhupinder: Bhupinder: Naseem Akhtar: HMV |
| 11 | Ting ting ghanti baje : Majaal NEW
Kishore, Asha: Bappi: Indivar: T Series | 23 | O yaara : Kaash
Kishore, Anupama: R Roshan: Farooq Qaiser: Venus |
| 12 | Karte hain hum pyar : Mr India
Kishore, Kavita: L-P: A Bakshi: T Series | 24 | Mere janam : In A Devotional Mood
Lakshmi Shankar: L Subramaniam: Meerabai: MIL |
| 13 | Ek naya chand : Be-pardaah NEW
Pankaj Udhas: Pankaj: Naseem Akhtar: MIL | 25 | Ek naya chand : The Best of Pankaj Udhas NEW
Pankaj Udhas: L-P: Naseem Akhtar: MIL |

Key: Track: Film/Album: Singer(s): Music: Lyrics: Label. The list is based on research conducted by Playback And Fast Forward and the performance of songs in the hit-parade radio programme, Cibaca Geet mala (Courtesy Hindustan Ciba-Geigy Ltd.)



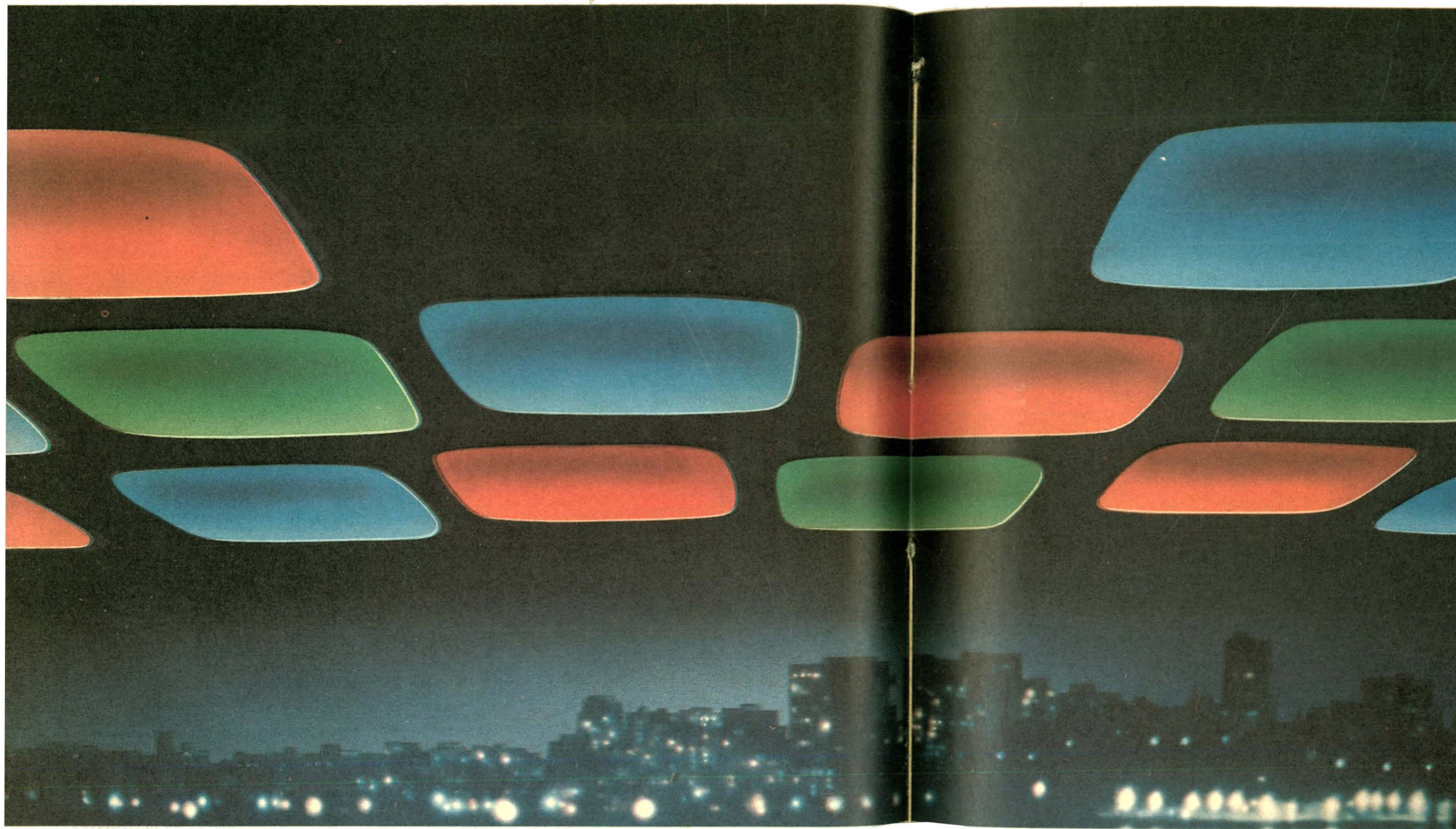
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Constant upgradation of technology. An obsession with innovation. And the ability to excel. That's what has put Sonodyne in a class of its own. And given it the competitive edge – here and abroad. After all, Sonodyne's products are not mass produced, they're engineered specially for the discerning few. Like the new Magnus range for instance.

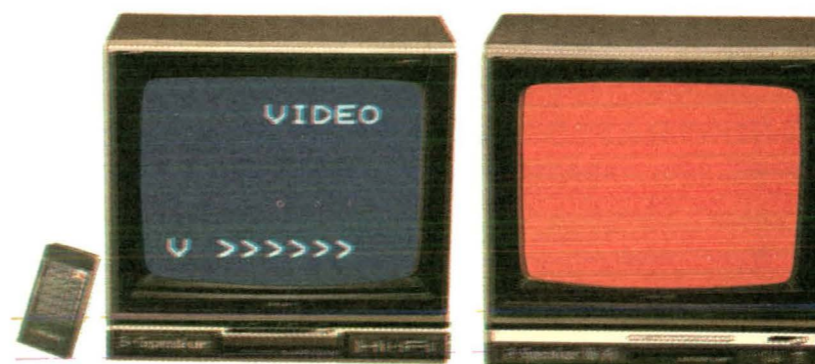
Switch on the 51 cm Magnus Deluxe and you'll switch on the full power of a 3 speaker hi-fi system. This high-definition solid state colour TV also features full function remote control, auto search, alpha numeric **blue** channel-volume-brightness – colour and TV/Video mode display, a muting circuit, tone control, an anti-glare filter glass, superwide AVR, a voltage synthesizer circuit, an ABC Limiter and a computer aided chassis design.

The 51 cm Magnus Super has a 2 speaker hi-fi system, a 12-channel selector, a muting circuit, an anti-glare filter glass, a superwide AVR, electronic tuning, an ABC Limiter, automatic frequency control, UNI-colour and burst cleaning circuit, UHF reception and a classic chassis design.

Now that you have the whole picture, why look beyond the new Magnus range? Come, preview it yourself.

Magnus Deluxe picture tube guaranteed for 3 years.

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MAGNUS Deluxe

MAGNUS Super

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RANGE

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Image Video

A SHARP IMAGE

By Parag Kamani



One studio that has successfully latched onto the video bandwagon is 'Image Video', a private limited company that entered this extremely lucrative field as late as April 1985. But even if "video" was not the boom then, there seems little hesitation in predicting that the promoters, the Seksaria family, would have indulged in it in any event. Just take a look at their credentials: Shyam Sunder Seksaria, the patriarch, has been associated in the film industry since the past 40 years, mainly handling finance. With film studios spread all over Bombay, his sons – Sanjay and Arvind – were obviously, sufficiently enamoured by this medium of communication to follow their father's footsteps. Today, Arvind handles the overseas marke-

ting of films through 'Spectra', an organisation based in SPEEZ, while Sanjay, the younger of the two, is the man behind Image Video and also its managing director.

The studio is squeezed into a 200 sq ft area at Nariman Point but fortunately for Image Video clients, there is absolutely no

compromise on paring down the sophisticated equipment (see 'box'). Although Image Video's spokesman says, modestly, that "all the machines owned are common in the market", he, however, does boast: "It is the people behind them that matter and that's why clients, literally, flock to us." An investment of well over Rs 35 lakh explains part of the gadgets needed to build a studio like IV's – consisting of both, imports and indigenous purchases. GCEL is one such dealer of video equipment providing a "package deal" locally but, says Image Video "they don't sell because not only does it (the package) contain merely 'screw-driver' technology, but the finished products are pathetically substandard". Playback and Fast Forward's independent

STUDIO RATES

Service	Amount (Rupees/hour)
1. Cut-to-cut editing	Rs 300
2. Special effects	Rs 850
3. Superimposing/captioning	Rs 1,200

STUDIO

EQUIPMENT

	Manufacturer	Model	Purpose
1.	Sony	5800 (Player)	Editing
	Sony	5800 (recorder)	
	Sony	RM-44 (remote control)	
2.	Gemini	2	Special Effects
3.	Sony	Chroma Keyer	Superimposing/mating
4.	JVC	1900 (video camera)	Shooting
5.	Roland	250 (mixer)	Audio mixing

investigations confirm this fact.

All recordings on video are currently undertaken on three-fourth inch U-Matic, but plans are afoot to enhance picture quality by investing in one-inch equipment in future. In making IV jobs comprehensively

fact, over 80 per cent of it – is the making of commercials for television; the balance is divided between documentaries and promotional films, and TV serials – 'Katha Sagar', 'Appu and Papu' are two previous successes and Rajesh Khanna's 'Adha such

Some of the impressive TV commercials produced by Image Video, are those of Surf, Rin Soap and Pólo Toys.

Among Image Video's future plans are to produce video films (like Hiba's) from this month, and to build yet another video



complete in finesse, credit is due to the aid of its associate firm, 'Sainath', responsible for video pre-production to the "finished product"; and 'Telecine', responsible for transfer from film to video.

The bulk of Image Video's business – in

adha jhoot' (the pilot has been approved by Doordarshan) is awaiting telecast.

All the country's best known advertising agencies – Lintas, HTA, and OBM are examples to keep the lengthy list brief – provide most, if not all, of their work on TV.

studio to cater to their booming clientele. Keeping up-to-date with the latest developments is one way to beat competition but, more importantly for them, it is the 'sharpness' of its production that keeps 'Image Video' apart!

Now, a magazine on videotape

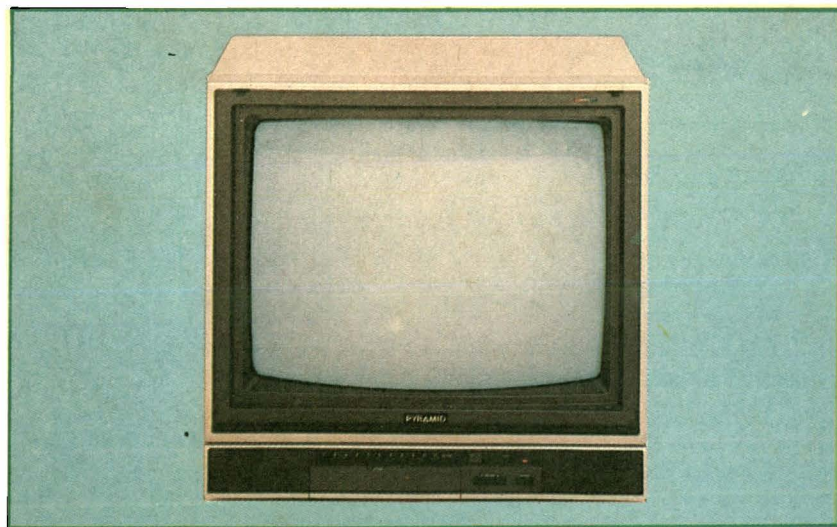
A revolution in India's publishing history is about to occur. A recently floated company, 'IBH Video Private Limited', consisting of India Book House's Deepak Mirchandani, Image Video's Sanjay Seksaria, and Sunil Nayyar as its

directors, are launching 'Movie Video' – a magazine entirely on videocassette!

Being launched in India and internationally in August, this concept will uncover a combination of news and events related to movie and video,

spread over 90-minutes of tape. "There will be no gossip, however", explains Seksaria. "But the format will be fluid".

The price of the "magazine" was not yet fixed as we went to press. Pammi Bakshi is its executive editor.



Pyramid 2000 Colour TV

The Pyramid 2000 is a slick-looking, monitor-style colour TV. On the 51 cm picture tube, volume, colour and brightness levels are displayed.

Some of the unique features of the 2000 are (1) a unique colour circuit where the colour automatically adjusts to changes in contrast to enable you to watch the right colour all the time. (2) ABCL (Automatic Brightness Contrast Limiter). The ABC limiter constantly monitors brightness and contrast to create an image that's easy on the eyes. (3) In addition to the volume control, the 2000 has a Tone control for a richer sound. (4) A super wide Automatic Voltage Regulator (AVR) 50-300 volts and an automatic system changer which automatically selects between PAL B/G, SECAM B/G and NTSC 4.43.

Sony's Black Screen Colour TV

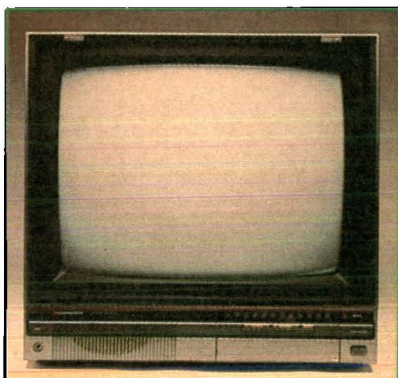
Sony's 2032 Mark III is the successor to the popular 2032 and, subsequently, 2032 Mark II models.

The deluxe red quince genuine wood- en cabinet houses a 20 inch Super Trinitron Flat and Square Black screen. It is a 3 colour system TV viz PAL, SECAM broadcast reception plus NTSC 4.43 tape playback only (with a VCR). Tuning the TV is done through the automatic 30-channel programmable Express Tuner. It has audio/video inputs for direct connection with a VCR. For rich and dynamic sound reproduction, this 2032 has a 2-way speaker system. Fluctuations in the voltage are easily taken care of by Sony's unique Auto Volt system (95-290V AC, 50/60 Hz). Its other features include an On Screen and System display, Automatic Fine Tuning (AFT) and Econoquick for a quick picture from a cold start.



New Mikado Colour TV

The Mikado colour television receiver (Model CTV-5101) employs the newly designed single chip LSI circuit which contains a microprocessor, PCM remote control and a non volatile memory for voltage synthesizer tuning. The tuning system precisely tunes to VHF channels 2 to 4 and 5 to 12 and UHF channels 21 to 69. It can also memorize upto 12 stations on



either the VHF or UHF wavebands.

The monitor-style TV houses a 51 cm Super SSI Blackstripe II Picture tube. It has a Switch Mode isolated Power Supply (SMPS) to take care of wide voltage fluctuations. The 16 function infra red remote control system employs the advanced PCM technology, rendering it immune to interference and provides 12-key random access tuning, audio muting/volume and power control.

SAMURAI TV GAMES

The Samurai Electronic TV Game System designed by Nintendo of Japan, is being introduced in the Indian market very shortly.

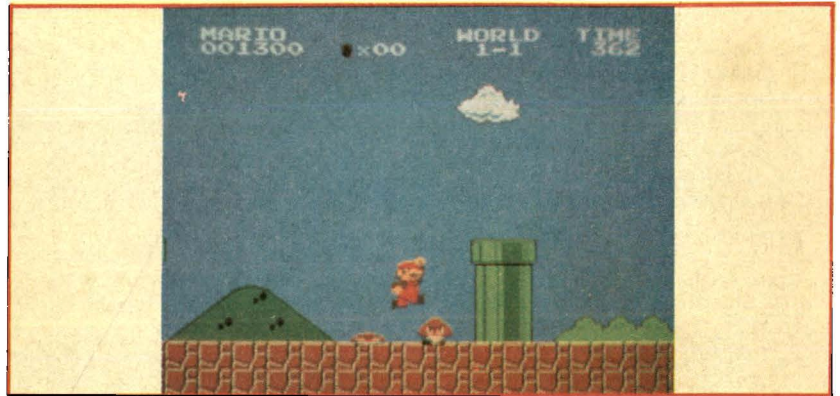
The system incorporates two advanced microchips, and can be plugged into a regular TV set. A thrilling range of games is available, each on a separate cartridge.

Each game employs highly sophisticated video graphics and has special music to build up the pace. The game is played through a special remote unit. Many of the games allow two persons to play simultaneously. Some of the games can even be programmed to higher and higher levels to heighten the challenge even further.

Below is a brief write-up on the Samurai games:

KUNG FU: Kick, jump and punch your way to victory in Kung fu. You'll need lightning fast reflexes to knock out the Knife Thrower, stop the stick fighter and trip-up the evil Tom Tom Brothers in this action packed martial arts contest! Are you sure you're tough enough? Because it'll take all your strength and skill to master the moves in Kung Fu, beat your opponents and rescue the fair Sylvia who's held captive on the top floor! The action is non stop and just when you think you've got your enemies licked there's always a giant, a snake or a fire-breathing dragon to contend with.

GOLF: Samurai Golf lets you choose your clubs, change your stance, control your swings – even select the angle of impact! You'll view the hole from both close up and far away, judge the changing conditions of the green, and measure the wind velocity. But watch out when the wind changes, so does the flight of your ball! With Samurai's state-of-the-art graphics and realistic game



Super Mario Brothers

play you'll really believe you are on the fairways.

WRECKING CREW: Here's an off-the-wall demolition game that you design yourself! This amazing Samurai programmable game lets you design your own building, place obstacles wherever you want them, and then blow everything to smithereens! You can play the game as designed by Samurai, or you can be the game designer and build a different maze of barriers to tear down every time. You'll have hours of fun demolishing monsters like Gotchawrench and Eggplant Man, and blowing up a building you built yourself, in this game.

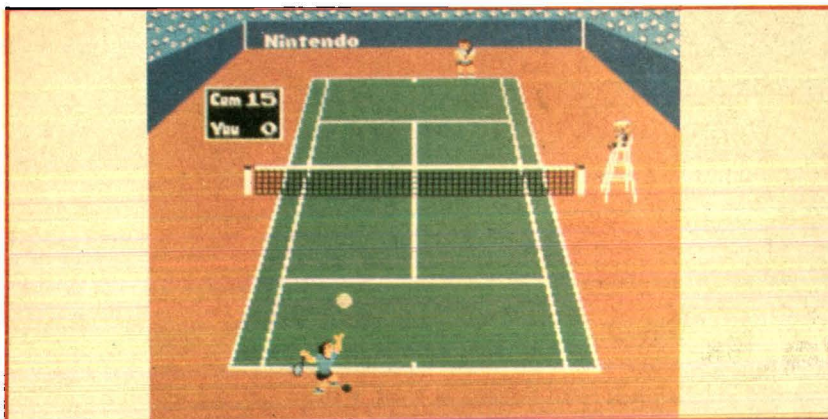
ICE CLIMBER: If you can break through 8 levels of treacherous Arctic ice, you'll reach the top of the mountain! But watch out. The Nitpickers, Condors and Polar Bears don't want you up there. And they've got a bag of tricks that will test every ounce of your strength and courage. Are you going to let them stop you? No way! There are 32 mountains to choose from and endless thrills as you fight these Arctic creatures alone or with a friend, and ascend to the top

of the mountain in Ice Climber.

SUPER MARIO BROTHERS: Already 6.4 million cartridges have been sold in Japan alone and the craze just carries on. The Mushroom Princess is being held captive by the evil Koopa Tribe of Turtles. It's upto Super Mario, the Italian hero, to rescue her from the clutches of the Koopa King before time runs out. But it won't be easy. To get to the princess, you will have to climb mountains, cross seas, avoid bottomless pits, fight off the turtle soldiers and a host of black magic traps that only a Koopa King can devise.

EXCITE BIKE: Design your own motor cross course for a different racing challenge every time. This thrilling game lets you vary the obstacles, change the sequence of events and increase the racing challenge time and time again. You'll start out in a Samurai designed preliminary race and move through a series of increasingly difficult challenge races! You'll face crazy curves, hairpin turns, daredevil jumps, and some very fierce motor cross competitions, as you race your bike towards the checkered flag. This thrilling test of driving strategy and skill will keep you rivetted to the screen for hours.

TENNIS: Whether it's singles or doubles you'll love the non-stop action on this amazing real tennis game. Slam a serve, fire a blazing backhand, smash a forehand volley—you call the shots in Samurai's Tennis. You choose an opponent from five different skill levels. So as your game improves, so does your playing partner's. Plus you can actually gauge the speed of your serve. The better your timing, the faster it moves across the net. You'll have hours of fun rushing the net, playing the baseline or roaming the court. With Samurai's state-of-the-art graphics and realistic game play, you'll really believe you're at the centre court.

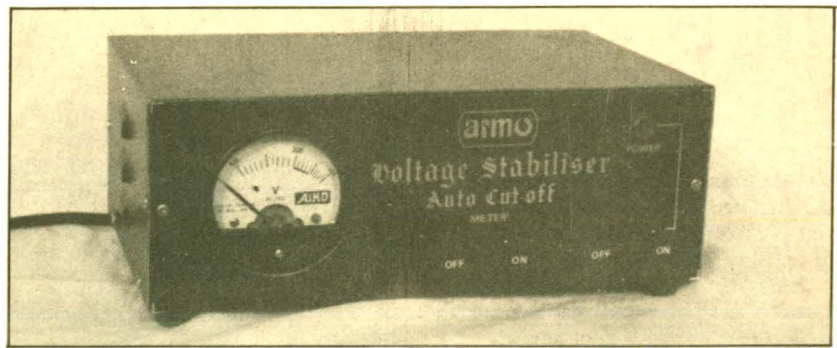


Tennis time

'Armo' Voltage Stabilisers

Before buying a stabiliser one has to note the load (or equipment) which will be connected to the stabiliser in terms of current rating in amperes or power rating in watts, so that the current/power requirement of the load is within the limits of the stabiliser to deliver.

The 'Armo' Voltage Stabiliser meets all the above-mentioned technical requirements. Model VS 1:85 is a 0.5 kVA stabiliser housed in a sleek, black, matt-finish, rust-proof cabinet, incorporating a meter, and has an operating range from 180 to 270 V with an automatic trip facility at 270 V. The back panel incorporates an AC mains power cord and a protection fuse for safety in case of heavy short circuit current drawn



by faulty load or equipment. It is priced at Rs 595 to the consumer inclusive of taxes. Model VS 1:86 has the same features as VS 1:85 except that it does not incorporate a meter and is priced at Rs 495.

Model VS 2:86 is a 0.25 kVA or 250 W

stabiliser specially designed for use with video TV and audio equipment. It has an operating range from 180 to 270 V and an automatic cut off for voltages exceeding 270 V. It does not incorporate a meter and is priced at Rs 395 to the consumer.

Sansui's AV-99 Audio/Video Processor

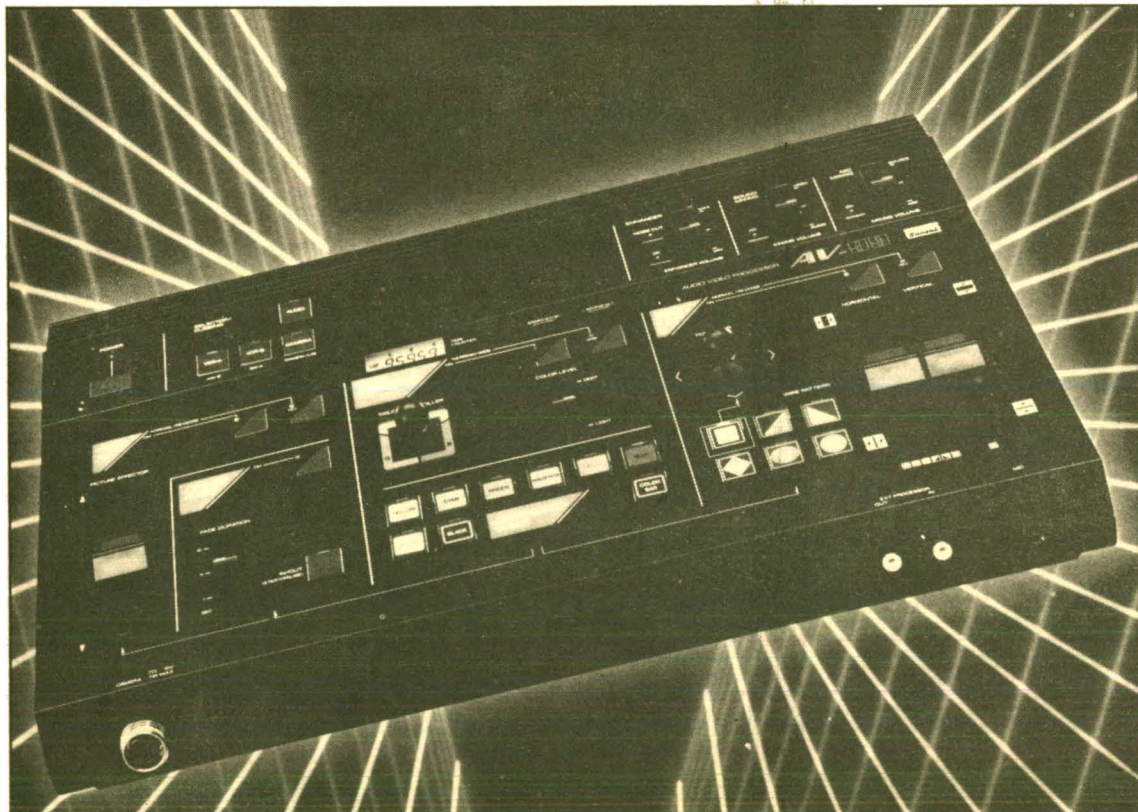
You can do magic with Sansui's AV-99 (Audio/Video Processor). With this powerful editing tool, you can add variety and colour to your home video productions. First, there's variety. When changing scenes, you can fade in or out to one of

eight colours, at any speed you choose. Wipe a picture from left to right, bottom to top, corner to corner, or in one of 19 other interesting ways. Trim the picture into a square, circle, or ellipse against a colourful background or move the square around on the screen.

Then, there's colour. You can paint the whole screen in any of the eight colours. Change the overall tone of a picture to

the colour of your choice. "Solarize" a picture, or reverse it to negative, to add special artistic effects.

The AV-99 dubs tapes between two VCRs routes a camera input to either VCR, and accepts an audio input. In short, the AV-99 adds a whole new dimension to home video production. (Please note: the AV-99 is for use in the NTSC colour format only).



Pantronic Video Tapes

Tolaram Electronics Private Limited has recently launched Pantronic video tapes in the following range: E-180, E-150, E-120, E-90, E-60, E-30. It also markets the Pantronic Video Head Cleaning Cassette.

According to the manufacturers, no efforts have been spread to make Pantronic a premium brand of video tape. For instance, the finest quality magnetic tape in the world, TDK, is used; the housing is made from ABS; the spool body from imported polyacetal and the metal components from reputed manufacturers. The result: sharp reproduction is assured even after repeated recordings.

The fully automated factory is located in Gandhinagar, Gujarat. Here the tape is automatically loaded onto machines; the quality is monitored by tests and retests on magnetic particle drop-out counters. And the entire assembly, loading, testing and packing is done in a clinical atmosphere controlled to 0.1 micron dust level.

The firm is basically an NRI Private Limited company and is technically supported by its sister concern from Japan and Indonesia which are already engaged in the manufacture of consumer electronic items.



Sanyo Sportster Players

Sanyo's latest 'walkman' (Model MGR 77) features a three band graphic equaliser in the 10 kHz, 1 kHz and 100 Hz frequencies. The equaliser enables you to boost or cut the response at each of the three frequency bands to tailor the sound to your own personal taste.

Available in black, red or white, the stereo radio cassette players feature auto stop, FM stereo/AM radio. An LED FM indicator is included. For improved reception in weak signal areas an FM mono/stereo selector is provided.



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Special

COLOUR TV Issue

HIGHLIGHTS:

- How To Buy A Colour TV
A specially written article for
Playback readers.
- A Buyer's Guide on TV Sets
compiled on the basis of
features, performance, price, etc.
- Tips on how to maintain your
TV set to ensure trouble-free
viewing.

Our colour TV special will give you
the complete lowdown on colour
TVs.

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issue ...

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and wish to go for a colour TV.

... If you are among the 25 lakh
colour TV set owners, and want to
buy a second set.

... If you want to repair your own
colour TV set.

In short, everything you've always
wanted to know for sure about
colour TVs.

Do you have a problem with your hi-fi equipment? Technical Editor DAMAN SOOD will answer all your queries related to audio.

Q. I have designed and made a pair of omni-directional loudspeakers – 3 way – 2 x 10" woofers, 4 x 5" midrange, 4 x 3" tweeters, in each cabinet. The quality of output is, to say the least – unbelievably good – something to be heard to be believed. In my opinion, a true 'Omni' carries the 'Bose' concept of Direct/Reflecting speakers one step further into realism. It radiates sound more like the natural sound radiating pattern of most musical instruments which is omni-directional and not direct radiating as is the case with most of the common box-type speakers. In other words, an omni-directional speaker radiates sound just as if the musical instrument was performing in the place of the speaker.

My 'omni' speaker, made completely from indigenously available components, amply demonstrates this point. I can't imagine the level to which this point would have been taken if my 'omni' was given all the latest high-tech refinements available abroad.

Could you explain why omni-directional speakers have not been popular or successful abroad in countries where there are enough takers even for very, very expensive and exotic speakers?

Chandy John
General Manager
Technical Services
Brooke Bond India Limited

A. You have not written how you have mounted speakers of different ranges to get an omni-directional sound propagation throughout the audio spectrum, which

really surprised me. Theoretically, only low frequencies radiate omni. But as the frequency goes higher and higher, the sound wave behaves like rays of light in straight lines. Even a sound from the point source starts as spherical wavefronts and, as the distance increases, it becomes a plane wavefront in free space. Low frequencies diffract around the walls and objects, whereas mid and high frequencies are reflected back and get absorbed.

The Bose 902 is the result of the study of orchestral music played in various halls. Dr Amar Bose determined that 11 percent of all symphonic music is direct, the rest being reflected. This conveniently allows nine loudspeakers to be placed in the box, eight facing the rear and one facing forward towards the listener. The loudspeaker depends on reflections of the wall it is placed against and is, therefore, dependent on the absorbing/reflecting characteristics of that wall. The Bose comes with an active equaliser that is needed to flatten the loudspeakers response by boosting the low frequency and high frequency ranges. So the Bose design is popular among symphonic music lovers.

When you listen to pop music through Direct/Reflecting speakers, the ear cannot localise each instrument position in stereo stage between two speakers, because of the sound being too diffused. Even recording studios use point source Direct Radiator speakers for the final mix down. The main point of stereo recording is to give directional clues to the ear of the orchestra (a sense of spaciousness and spread between the two loudspeakers).

Moreover, the acoustics of the listening room should be very good as most concert

halls have good acoustics, to play music through a Direct/Reflecting system. If the room dimensions are not of the optimum size, you get a boom at certain low frequencies. The corner also boosts the bass range to make it worse.

Your home-made system can deliver very high acoustical power which may be one of the factors to appreciate them so much. Finally, am I right to classify you as a Western Classical music buff?

Q. I am planning to buy my first deck, but there are some terms I find confusing. What is bias? Is it true that different brands of tapes require a different bias? Can you change bias? Also, what is equalisation? What does MOL mean? I have read some specifications such as MOL equals + 7 dB.

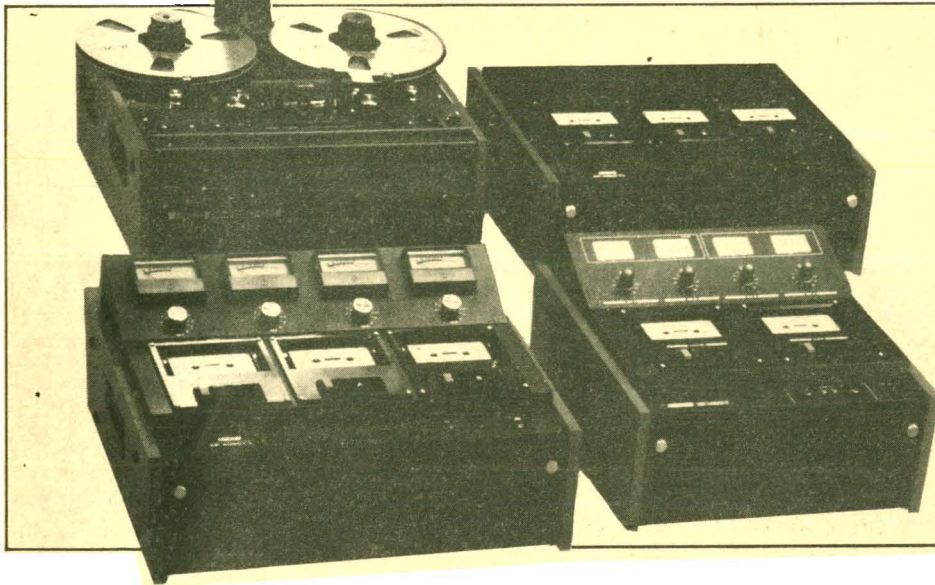
S Bhide
Solapur

A. Bias is a high frequency current usually of 75 KHz to 150 KHz, which is supplied to the record head along with the audio signal. The ratio of bias to the audio signal is roughly 10 to 1. The same bias current is fed in stronger amounts to the erase head to erase any previously recorded material on tape. The purpose of using bias in recording is to maximise the amount of signal recorded on the tape, thereby maximising the signal-to-noise ratio. Without bias, the recorded signal would be very weak and very distorted. The amount of bias required varies with the type of tape.

Type I (ferric oxide) requires the lowest bias level; Type II (chromium dioxide and



The Cosmic Nakamichi AX-1000 tape deck



Otari duplicating machines

ferricobalt) requires about 50% more bias than Type I (Normal tape), and Type IV (metal particle) requires still more, perhaps twice as much as Type I. Type III (ferrichrome), which requires slightly more bias than Type II, is rarely used.

Cassette decks today usually provide switchable bias for Types I, II and IV. Theoretically, all brands of a given type should conform to an industry standard and therefore take the same bias. But in practice, it is found that a slight bias adjustment is necessary. Therefore, manufacturers align their decks on the basis of specific brands of each tape type, and often they will recommend different brand of tapes in the operating manual. Some decks provide for user adjustment of bias, some automatically adjust bias, and some provide no adjustment. Any competent servicing engineer can adjust bias to achieve a flat response with a specific brand of tape.

Equalisation is a system of frequency alteration in recording and playback, without which a tape deck's record/replay response would exhibit severe bass and treble losses and high frequency noise. In recording, equalisation consists largely of treble boost, while playback equalisation consists largely of bass boost. The two are not precisely complementary, but are designed so that the combination of recording and playback equalisation and the frequency alterations imposed by the tape will add up to a flat response.

Playback equalisation is standardized, with one curve for Type I tapes (marked 120 μ s on tape deck) and another (70 μ s) for all other types. During recording, a different equalisation is used for each tape type, and, in some decks, for each tape brand and formulation. Recording EQ is designed so that the signal coming from the recorded tape will, after standard playback EQ, have a flat frequency response within stated tolerances.

The term MOL denotes Maximum Output Level—the highest level that can be recorded on the tape, at which point the tape is "saturated" and no higher level can be recorded. The standard recording level, DIN 0dB, is the signal necessary to produce a recorded signal level of 250 nanoWebers per meter at 33 Hz. A tape with an MOL of +7 would refer to recorded level 7 dB above 250 nano Webers per meter.

Q. I am very interested in starting an Audio Recording Theatre in my residence which is quite suitable for that purpose. The total area is about 1600 sq ft with all acoustic coverage. Please enlighten me about the instruments which on a later date could be added on to existing facilities. My engineer has asked me to go for either Otari or Fostex. Could you please enlighten me about this as I would like to use these machines for video sound recording.

M R Vijaya
CVP Lektronics
Madras

A. Since you have not mentioned in your letter whether you want to make an experimental home sound recording studio or professional studio which will be used by other clients, too, it is difficult to suggest any system in detail. You should consult your engineer regarding system and format.

Regarding the selection between Fostex and Otari, Fostex makes tape recorders from 2 tracks to 16 tracks (1/2"), mixing console, microphones and monitoring speakers and headphones which are basically aimed at home studios like yours which do not have big budgets. On the other hand, Otari only manufactures 2 track 1/4" to 24 tracks 2" tape recorders. They also make 8 tracks 1/2", 16 track 1" tape recorders for those who have a limited bud-

get. Both Fostex and Otari can be updated for future video locking facilities, for video post production, for studio sizes and shape. Please read my article on How To Set Up A Mini Studio in **Playback And Fast Forward**, December '86.

Q. We are presently using a Delhi-made Cassette Copier (Faster) but without having proper response. Please suggest any good cassette copier for us.

Ashok Jain
Proprietor
Noble Cassette Industries
Jabalpur

A. At present what you are using is, may be double speed duplication. The duplication on audio cassettes is done either from cassette to cassette at 8 times speed or from 1/4" tape loop bin to cassette in pancake form at 32 times speed. Some sophisticated machines even duplicate at 64 times speed. Companies like Sony, Asona, Otari and Telex make the best quality audio duplicators of different types. In Bombay, Sony CCP-113 and Otari DP-4050-C2 cassette duplicators are very popular because of their cost, quality and reliability.

I personally like the Otari machines as they are very reliable and are suitable for Indian conditions. The duplication quality is far more superior. The Otari (Model DP-4050-OM) open reel Master reproducer with Model DP-4050-Z3 Modular Slave Unit is used when you want to duplicate from 1/4" tapes. Only remember the quality of duplication depends upon cassette tape quality, physical shell shape and transport mechanism.

For more information please contact: Otari Singapore Pte Ltd, 625, Aljunied Road 07-05, Aljunied Industrial Complex, Singapore 1438.

Solve your TV and video problems with help from our Technical Editor. Write to: The Editor, Playback And Fast Forward, Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005.

Q: For the past few months, when making off-air recordings on my National VCR (Model 300 EM), though the TV (video channel) is in colour, the recorded picture turns out to be in black-and-white. Am I missing out some step in the recording procedure?

N Seksaria
New Delhi

A: Since a recording monitored on your TV screen gives consistently good colour, it means that the receiver section is okay, and the fault lies in the chroma recording section of the recorder. The colour-under conversion is complex and you will need a good video engineer to sort this one out. If you are lucky, it could turn out to be no more than a bad connection.

Q: The timer clock on my Akai VCR (Model VS-2EG) loses about 15 minutes in every 24 hours. Due to this I am unable to utilize the facility for unattended recording.

J Gomes
Kolhapur

A: If you are referring to white flashing horizontal stripes/dots on your colour TV screen, this is usually the result of interference by frequencies falling within the range of TV receiving frequencies. An open coil in the antenna matching (75 Ω / 300 Ω) transformer or an open cable line can make a TV receiver susceptible to interference. Also, look out for a flashing fluorescent tube. Replace the lamp and/or starter. Sometimes such interference is attributed to passing motor traffic in the vicinity of your receiving system.

Q: Which adhesive tape would be best for mending broken videotape? What precautions should be taken while splicing?

Ram Panjivani
Ulhasnagar

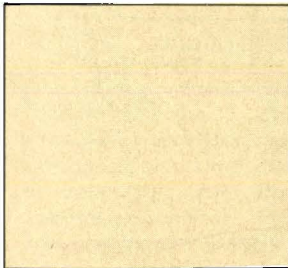
A: Adhesive tape is not suitable for mending videotape. However, some manufacturers do offer tape mending kits which contain special tape. But I would not recommend using these. The main risk

the actual picture being shot – thereby allowing you to manually control the aperture setting for demanding situations. In all other cases (and for cameras with Optical TTL viewfinders), the iris is automatically set every time it encounters a different light intensity.

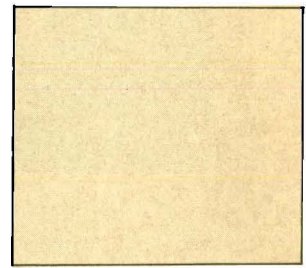
Q: I own CATV and MATV equipment (Model EC 171 SL, ± 10 dB), manufactured by DX Antenna Co Ltd. What is the purpose of such equipment?

D S Shah
Ahmedabad

A: What you have is a TAP-OFF antenna coupling device, to be used with a single Master Antenna. Since this feeds both a main TV with about 1 dB signal loss and a second TV with about 10 dB signal loss, it requires a booster to amplify this very weak signal. What you save when



Akai VS-6 VCR



A: The timer clock of almost every Akai VCR derives its oscillating reference from the AC mains frequency, viz 50 Hertz. Depending on how the AC mains operates, the clock will either run slow or fast. It would be a good idea therefore to have the clock replaced by a quartz reference type. You would need to be careful, however, because your VCR's timer section could very well be messed up beyond repair if the video engineer does not know his job.

Q: Stripes or dots sometimes appear on my Texla colour TV (Model CP 6223). Could it be an electrical or antenna fault?

P Deodhar
Bombay

from splicing videotape is that the adhesive tape can ooze adhesive. And you don't need much adhesive to clog the microscopic gaps in video heads. Also, the heads are tiny, fragile and spin round the drum at about 10 mph. If the joint isn't absolutely flat, the heads would shatter upon impact.

A: Can I use a photographic exposure meter when shooting pictures with my video camera?

S Bengal
Calcutta

Q: For technical reasons, no. Moreover, with cameras incorporating electronic view finders you could monitor

buying a second antenna could very well get you a good high gain booster.

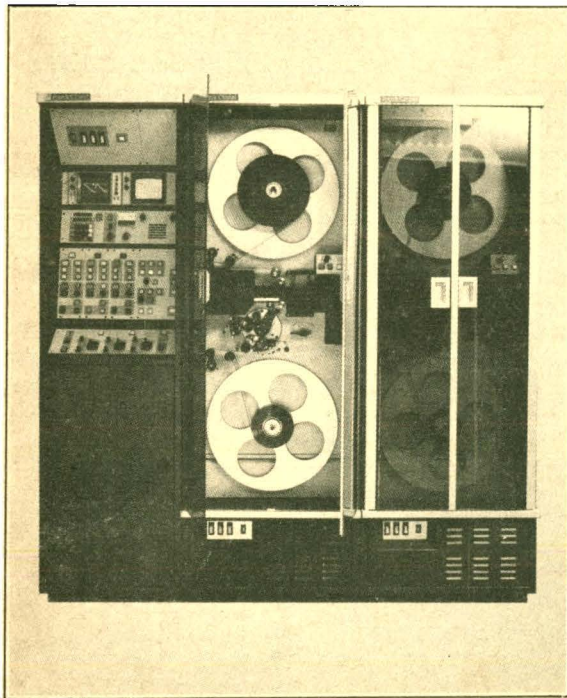
Q: Green dominates all the other colours on my Sony CTV (Model 2032). In the B/W mode, there is a greenish colouring in place of totally black area. What could be the problem?

Anthony Godinho
Bombay

A: Your set requires an immediate grey scale adjustment. It is purely a picture tube alignment job and should not be very expensive.

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GRAPHIC EQUALISERS

NOW MUSIC TO SUIT YOUR MOODS

Technical Editor Daman Sood explains the functions of a graphic equaliser and shows you how to choose the one that is right for you.

Sitting pretty amongst a phalanx of equipment is a rectangular box, popularly known in hi-fi parlance as an equaliser. Instead of twinkling LEDs on its fascia, you find a row of sedately placed buttons which, to the uninitiated, appear daunting. The sense of excitement and awe which one feels when discussing a tape deck or an amplifier is completely absent here. And yet, the equaliser has become a part of almost every sophisticated hi-fi system. Needless to say, a scaled down version is also found in the plethora of two-in-ones being marketed today.

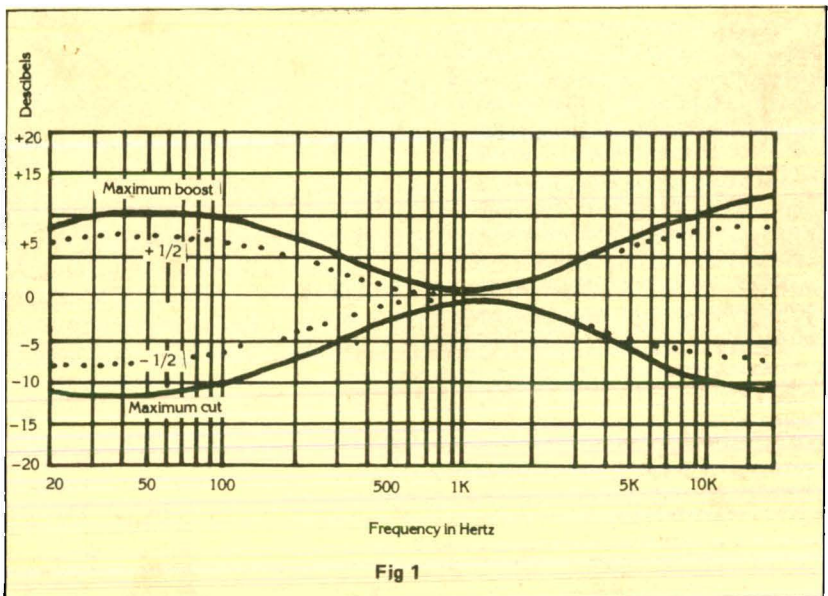
What is an equaliser and why is it so germane to a hi-fi system?

An equaliser is an amplifier whose frequency response can be tailored in a specific manner. The simplest type of equaliser is a Tone Control (Fig 1). Theoretically, it provides a compensatory Boost or Cut in a system's frequency response to correct for unwanted deviations from a flat response. But the theory does not work out well in practice because the typical Bass or Treble tone control affects too broad a range of frequencies. In compensating for one frequency response problem, you are likely to create

others.

For example, let us assume that your speaker system has a weak bass below 100 Hz. Using the bass tone control to boost the

lower bass range, say, from 50 to 100 Hz, it is also going to boost the mid-bass range from 100 to 500 Hz. As a result, although you may hear a lot more low bass, it will



GRAPHIC EQUALISER

For precise tailoring of your system's frequency response to the needs of your program material, there is nothing as effective as a multiband equaliser sometimes called a Graphic Equaliser. Fig 3

It is called 'graphic' because the positioning of these controls gives a graphic display of the frequency curve settings. Usually the more expensive the equaliser, the greater the number of settings. Generally, the frequencies are in full, half and third octave intervals. If the lowest frequency on a full octave equaliser is 50 Hz, the other frequencies ascend in octaves: 100 Hz, 200 Hz, 400 Hz, 800 Hz, 1,600 Hz and so on.

A half octave equaliser ascends in half octaves, i.e., 50 Hz, 75 Hz, 100 Hz, 150 Hz, 300 Hz, 400 Hz, 600 Hz and so on. A third octave equaliser would have intervals at 50 Hz, 60 Hz, 80 Hz, 100 Hz, 120 Hz, 160 Hz, 200 Hz, 240 Hz, 320 Hz, 400 Hz, 480 Hz, 640 Hz and so on. It is true that the more widely the spectrum of sound is spread, the better is the control of sound. The more knobs on an equaliser, the more difficult it becomes to use it correctly.

All graphic equalisers have a pre-set bandwidth – a range of frequencies that is adjusted to the one selected for equalising and that, too, is modified. The degree of

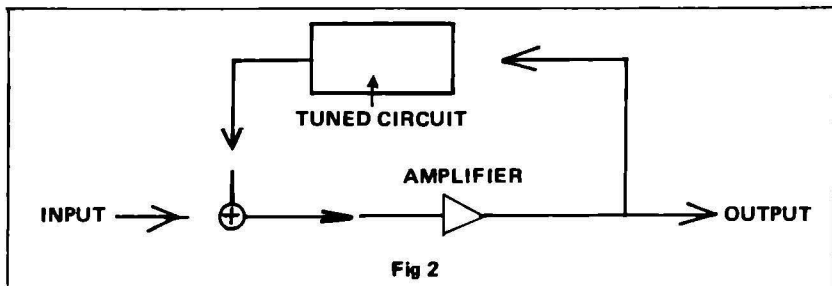


Fig 2

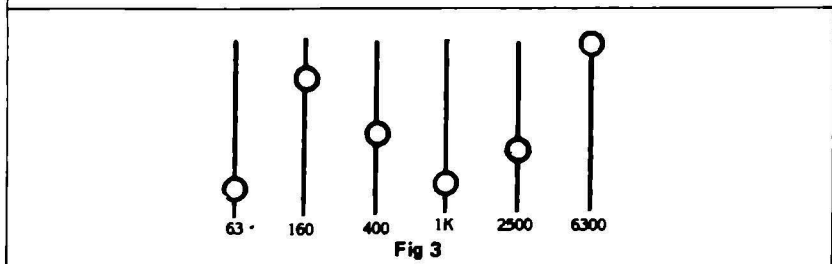


Fig 3

have an undesirable muddy, boomy quality because of the boost in the mid-bass frequencies. Equivalent effects also occur at the high end of the audio band. For instance, any attempt to cure the nasality of the mid-range by turning down the treble control is going to kill the higher frequencies too.

There is a solution to this problem. The conventional tone control is provided with 'Turn Over' frequencies, the point at which each control starts to operate. Adding a separate switchable low bass boost can do wonders for bass shy speakers.

With reference to Fig 2, a simplified filter diagram, some of the output feeds back into the input via a tuned circuit. If this feedback is positive, then the part of the output that falls within the range of the tuned circuit will be added back in with the input signal, thus producing more output level at the tuned circuit's frequency. If the feedback is negative, the output signal will cancel some of the input signal, and thereby produce less output at the tuned circuit's frequency. If we can vary this frequency, we can change the frequency where the Boost or Cut action occurs. We can even add multiple tuned circuits, each covering a different range.

The problem with boosting the signal is that because you are adding gain and increasing the level, you could start to bump up against the equaliser's 'Headroom' (i.e., the maximum dynamic range the equaliser can handle). Clipping becomes a possibility which, of course, muffles the sound.

The answer to this problem is simple enough. Whenever possible, 'Cut' instead of 'Boost'. For example, if a programme on a cassette or on a disc sounds overbright and nasal it means that the mid-range is too emphasised. There are two ways to correct it with the Equaliser (Graphic type):

- 1 To boost the low end, i.e., Low Frequencies (around 50 to 500 Hz),
- 2 Or to cut the mid-range around 2 to 4 kHz

and Treble around 8 to 10 kHz.

I normally prefer to cut the sound spectrum from 1 to 8 kHz instead of boosting it. When you cut the frequency spectrum you will feel the level has dropped. This can be compensated on your amplifier or cassette deck recording level control if you want to copy it for yourself.

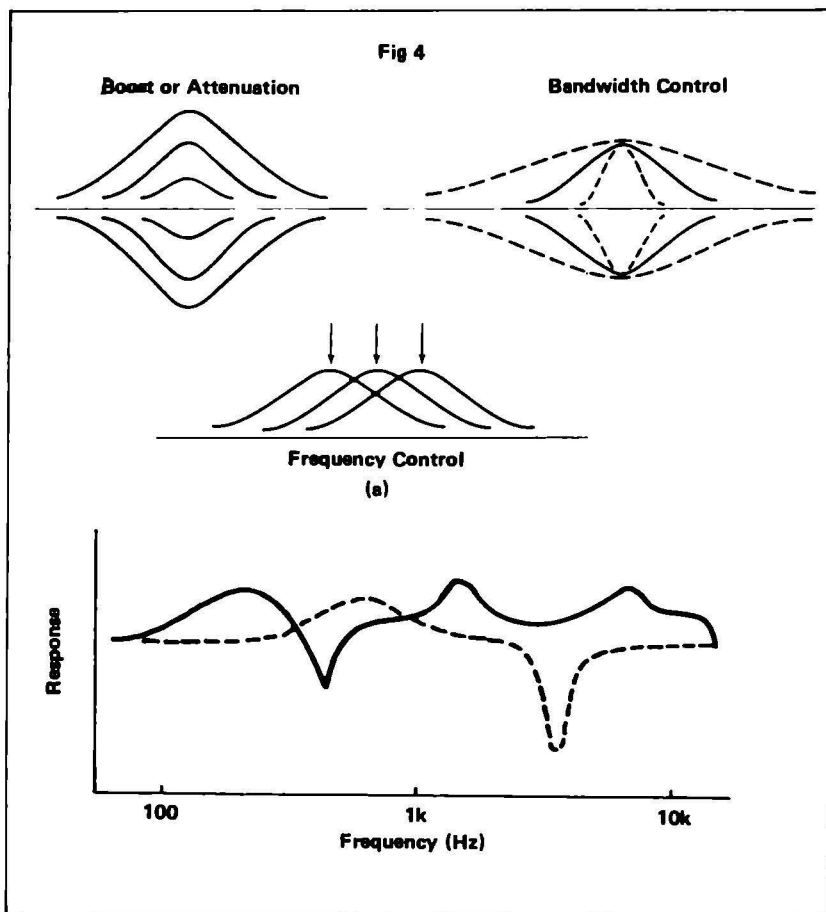


Fig 4

loudness to which these frequencies are modified is the bandwidth curve. If you boost say 250 Hz by 18 dB, the bandwidth of frequencies also affected may go to as low as 80 Hz on one side and up to 2,000 Hz on the other side. The peak of the curve is 250 Hz – the frequency that is boosted a full 18 dB. The adjacent frequencies are also boosted but to a lesser extent, depending on the bandwidth curve. Each manufacturer uses a different bandwidth curve, and it is a good practice to study the manual before you use one.

PARAMETRIC EQUALISER

The main difference between a Parametric and Graphic equaliser is that the former has continuously variable frequencies and bandwidths. Because of this it is possible to change a bandwidth curve by making it wider or narrower, thereby, altering the frequencies affected and their levels (Fig 4). This change provides greater flexibility and more precision in controlling equalisation. A Parametric equaliser

is used mostly in recording studios or with sophisticated sound reinforcement systems. Moreover, to use this type of an equaliser you have to thoroughly know the frequencies which you want to equalise. Some experts try and set it accurately by ear.

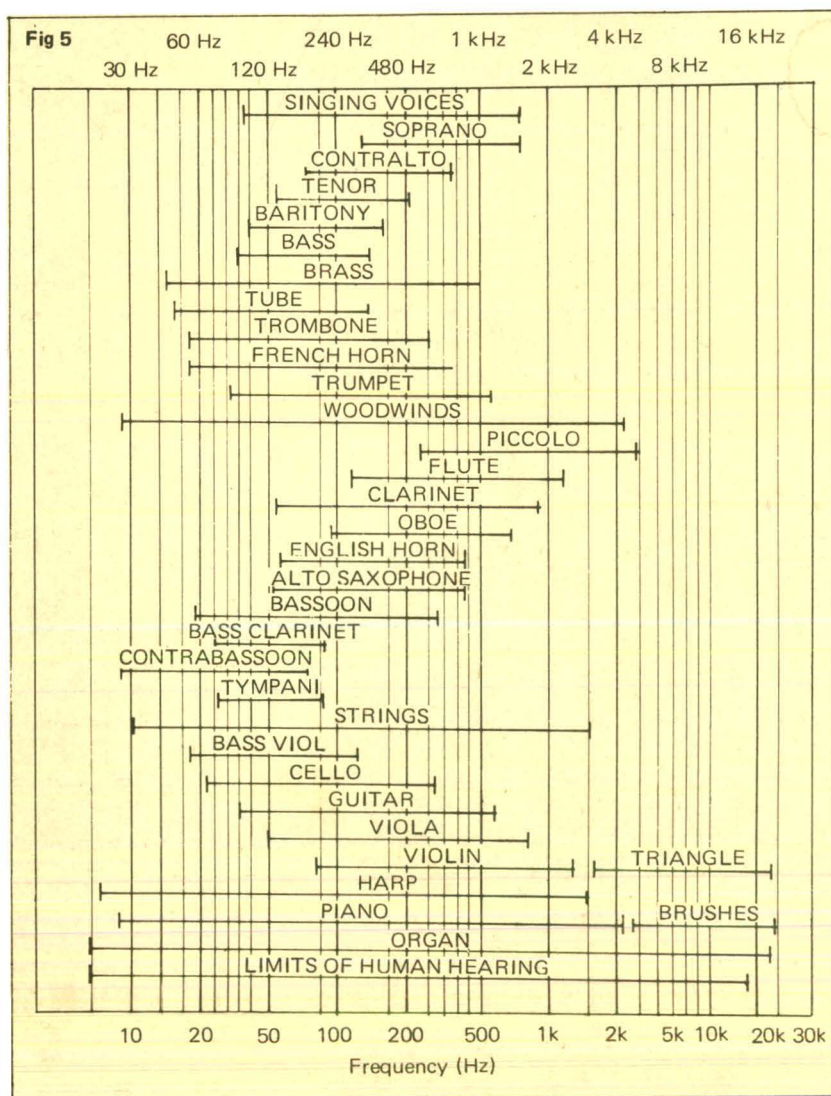
Fig 5 shows the range of different musical instruments and voices in the frequency scale. So, if you wish to have a triangle dominate in a certain programme, you have to boost from 3 to 16 kHz. Similarly, if you want the voice to be more prominent in the music you should boost from 1 to 3 kHz. For a bass instrument like a bass guitar, or the left hand of a tabla (bayan) you should boost in the region of 80 to 200 Hz. Here's a tip: To know at which frequency the instrument is playing, experiment with one knob of the graphic equaliser at a time.

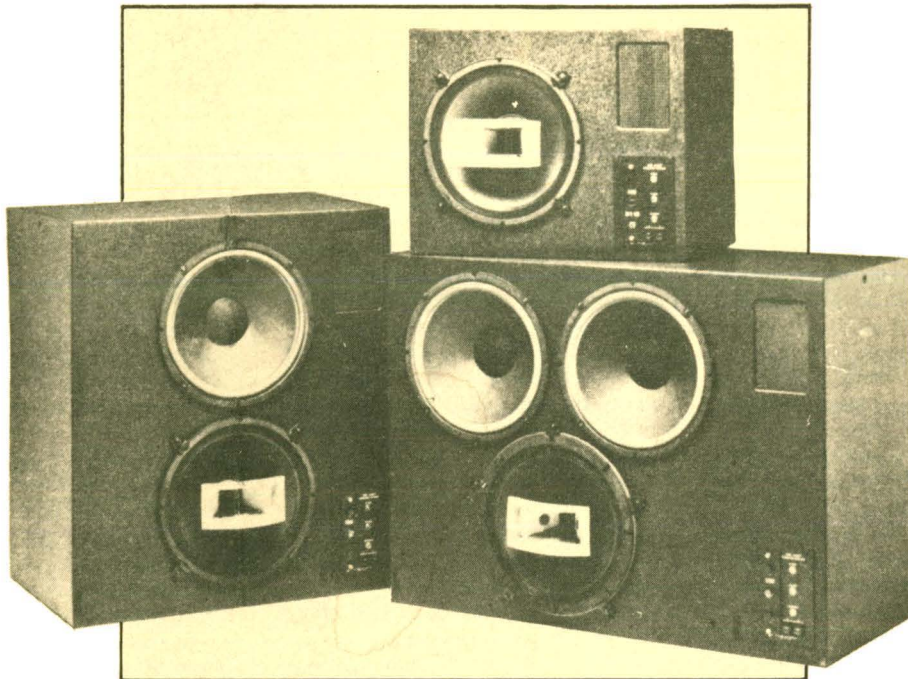
Some sophisticated graphic equalisers have a built-in pink noise generator and microphone. This is used in measuring and equalising the acoustic characteristics of the listening room. Pink noise is fed through the amplifier and speakers and the micro-

phone is placed where the listener would normally hear the music. The built-in spectrum analyser adjusts the equaliser's level control to get a flat response on the display window

The Equaliser: Its Capabilities And Limitations

- 1 An equaliser is used to compensate the deficiencies in the system, particularly those of speakers.
- 2 It is also used to tune the music system for a flat frequency response with the help of a microphone and spectrum analyser which are sometimes built into them.
- 3 An equaliser is very helpful in solving acoustic problems of the listening room caused by the room's dimension, especially if it is cubic or a square.
- 4 An equaliser can also be used when you copy your favourite ghazals onto another cassette and for removing the annoying hiss of pre-recorded cassettes. The ear is the final judge to determine the cut at particular frequencies. When you cut some regions of frequencies, you also lose that particular spectrum of the musical instrument.
- 5 While recording with a microphone, an equaliser is of great help if the microphone is too sharp or has too much bass.
- 6 An equaliser cannot do wonders if there is no frequency content to equalise. For example, a film song recorded from the radio onto a cassette recorder. On playback, you find that it lacks certain bass and treble frequencies. Compensating both these ends will not solve the problem. Because the bass and treble is lost in transmission, even though the original film song will have both ends of the sound spectrum neat and clear. If you try to equalise the bass, too much hum will be heard; and if you try to boost the treble, the radio interference and hiss becomes prominent. So it is better to leave the song as it is.
- 7 Some people like to listen to bass or treble more than it is necessary. Teenagers, especially when using the car stereo, boost both ends to enjoy an artificial adulterated sound. Hence, an equaliser can also cater to your personal taste.
- 8 Always remember that whenever you Boost or Cut a mixed programme like songs, music on tape or disc, you cannot boost or cut a single instrument of the orchestra. It always affects the other instruments which are playing in that sound spectrum's range. So take it easy when you fiddle with the knobs of the equaliser. The best sound engineers in the world use very little equalisation and even they too have control on each instrument of the orchestra. Too much of everything is bad!





The UREI studio monitor speakers

UREI Studio Monitor

For super sound judgement in recording studios the speaker plays a very important part in the recording chain. UREI/JBL has produced three models for such applications, 811B, 813B and 815B. All these speakers are Time-Align design which

achieve accurate time domain response and help in minimising fatigue to the listener, even if listening continuously at high sound pressure levels. They all have 150 watts pink noise power rating. The sensitivity of 811B is 99B. With frequency response (+3 dB) from 80 Hz to 17.5 kHz, 813B has 101 dB with 40 Hz to 17.5 kHz

and 815B has 103 dB with 40 Hz to 17.5 kHz. These speakers are being used in all leading studios where critical listening of the product is required.

Contact: JBL, 8500 Balboa Boulevard, P O Box 2200, Northridge CA 91329, USA.

TAC Scorpion Mixing Console

TAC, the British company, has the reputation of manufacturing good quality sound mixing consoles at a very reasonable price. The range and frame size of different sizes and applications are available to suit individual studio needs. The Scorpion is suitable for 8 or 16-track recording studios.

Each mic input has mic/line switch along with phase reversal. The 48 volt phantom supply can be switched On/Off to feed all condenser mikes. There is a 4-band equaliser, LF is +15 dB boost/cut at 60 on 120 Hz, MF2 boost/cut from sweepable 100 Hz to 5 kHz, MF1 sweeps ranges from 500 Hz to 18 kHz and HF boost/cut +15 dB at either 6 kHz or 12 kHz.

There are four auxiliary sends on S1000 input module and eight aux sends on S1100 input module. There are switches to assign any fader to any group master with pan for Stereo Mix down. Though the mixer is fitted with LED for monitoring sound levels, VU meter can be fitted on large



The TAC Scorpion Mixing Console

frame size. There are lot of options to select for input channel module and output channel to meet your requirements.

Insert points are also given as standard design to hook up signal processing unit like compressors, limiters, noise gate, echo and reverb. This is the ideal mixer and is re-

commended to quality conscious and small budget recording and video post production studios.

For price and details contact: Hosi Wadia, 608 Parsi Colony, 3rd Floor, Dadar, Bombay 400 014.

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A Comedy Of Errors

Slated for telecast this month, 'Uske Liye' (based on Wodehouse's Leave It To Psmith) promises to rock the small screen with fun and laughter, reports DEEPA GAHLOT



Stills from 'Uske Liye'

Fans of P G Wodehouse are as familiar with his characters as they would be with their next door neighbours. His sunny and blithe world is populated by lovable eccentrics, who have a penchant for trouble. There are no villains on the Wodehouse landscape – just boring pests who insist on doing the right things at the right time.

Anand Mahendroo has undertaken the difficult and dangerous task of capturing the spirit of the British humorist and making a TV serial – *Uske Liye*. Difficult because Indian audiences are a glum lot and the delightful intricacies of a genuinely comic plot would probably elude them (anyone in the film industry will tell you that comedies are

a dicey proposition). Dangerous because if Anand fails, Wodehouse fans will never forgive him. To them it would not be just plagiarism, but a sacrilege as well.

The basic concept for the story was conceived by Anand. But why only comedies? "I love comedies. I fell in love with films right from my childhood. I started making films from the age of 10. Charlie Chaplin movies always thrilled me." But when pointed out that comedies on Doordarshan were rather poor, he said, "It takes a director-and-a-half to make a good comedy. I can make a comedy like nobody else can make. There's only one Anand Mahendroo in the country."

An added feature of 'Uske Liye' is the

three ghazals written by Nida Fazli, set to music by Jagjit Singh and sung by Chitra Singh and Suresh Wadkar.

The response from the sponsors was very encouraging. "In fact there was a glut of sponsors," quips Anand. And he finally decided on Brooke Bond.

Anand is all praise for his technical team who, he says, has done an excellent job. Gyan Sahay has handled the camera while Anand himself has done the script and the dialogues [are] by Lilliput. Jimmy Billimoria has done the art direction.

A preview of 'Uske Liye' reveals that Anand's boast of having made a truly different comedy is not unjustified. From the exaggerated canned-laughter comedy of

'Idhar Udhar' to the sophisticated 'Uske Liye'. Anand displays a rare comic potential.

His actors agreed to do the serial a trifle reluctantly and ended up praising Anand for his talent and fastidiousness about getting his scenes right. Comedy, after all, is a matter of good timing. The difference between farce and fiasco is just that little bit that should have been suppressed or overplayed, as the case may be. Anand, his artistes swear, is superbly in control.

The characters in this madcap romp based on Wodehouse's 'Leave it to Psmith' are:

Saeed Jaffrey as Raibahadur

Khanna: "I was on my way to shoot for the English film 'The Razor's Edge,'" says Saeed, "and I met Anand on the plane. He was planning a film at that time - 'Adab Arz Hai.' He told me he was adapting this Wodehouse book and offered me the role of Raibahadur, which is that of the Lord of the Manor in the original."

Saeed plays the very rich Khanna, who has married a younger woman. Dazzled by her beauty, he makes her part owner of all his property. Which means he has to take her signature on the cheque, if he has to withdraw his own money. Khanna is petrified of his wife and quite helpless when she refuses to part with the money his daughter badly needs to set up a computer business for her husband.

That is the only thing that is bothering the gentle Khanna, and, of course, his plants. He insists on tending to the garden himself, much to the irritation of his old mali. Then he cannot understand why his precious plants wither. "I rather enjoyed doing the role," says Saeed. Anand has handled it well. I hope the serial shapes up well too."

Kiron Thakur Singh as Kiran

Khanna: Mrs Khanna is the domineering kind, who keeps everything and everyone under her thumb, when she is not writing poetry, that is. She had married Mr Khanna, an old man with two grown-up children only so that her sisters could be married well. She hasn't quite forgotten the man she loved. With the children she is firm, but loving; towards her husband, tolerant at best. She never forgives her step-daughter for defying her to marry a 'poor' man, and the fact that the boy had earlier refused her offer to start a business for him. Despite several desperate letters from the girl, she refuses to give her the money she badly needs.

"I was not really interested in doing another serial. 'Titliyan' was such a disastrous experience. Then Anand offered me the film. Earlier I was to play the role of the crook, smooth Lizzie. But then Anand couldn't find anyone to play the role of Mrs Khanna. He wanted someone who looked aristocratic. The trouble is you always end



Saeed Jaffrey and Ajit Pal

up doing the role you suit. I would have loved to play something different... but once I started shooting, I saw how good Anand was. He will take retake upon retake till he's absolutely satisfied. Every expression—he knows exactly how he wants it. It really was a pleasure working with him.

Ajit Pal as Bobby Khanna:

Bobby is Raibahadur Khanna's son, the craziest of the lot, and an absolute good-for-nothing. Then, he falls in love with a prim and proper girl who tells him to prove his worth by earning just one rupee on his own. That sets off a chain of outlandish ideas in Bobby's head. He is constantly badgering his parents to give him just Rs 15 lakh to make an art film or set up a factory in Holland, or some absurd scheme.

"It's a very good role," says Ajit. This is his third serial. 'Idhar Udhar', 'Chhote Bade' and now his third comedy. Isn't he about to be typed as a comic actor? "Not really," he replies. 'Chhote Bade' was not exactly a comedy. Besides, soon after 'Uske Liye', Ramesh Talwar's film 'Mera Naam Tera Naam' will be released, so there's no danger of being typecast."

It is Bobby who creates half the problems in the story, by planning to steal his mother's diamond necklace and solve everybody's financial problems. He even persuades his father to join in the game and the result is hilarious.

Another still from 'Uske Liye'



Malvika Tiwari as Upasana

Khanna: "I'm the 'Us' of 'Uske Liye,'" says pretty model Malvika Tiwari playing the role of Khanna's daughter, 'in the sense they plan to steal the necklace for my sake.'

Malvika is a top model, appearing in dozens of prestigious campaigns (Nivea, Philips, Taj Tea, Prudent, etc). She is interested in a career in photography, and not at all keen on acting. She gets plenty of offers which she turns down. "I accepted Anand's serial just to satiate my curiosity about acting," she says.

And how did it feel, acting for the first time. "When I set my heart to do something, then I'm confident of myself. When I did my first scene with Kiron, I saw how much in control she was. That was a little difficult. The next scene I did was just talking to Kiron, being myself. Now I am sure I can do it. Anand has shown great patience."

Harish Magan as Rawat:

Remember Baxter the super-efficient secretary in the Wodehouse book? Harish Magan plays Rawat, Mrs Khanna's loyal secretary, who does a little more than is required of him. The Khanna household is a little uncomfortable with Rawat around, because he has these intuitions which invariably turn out to be correct. He also has the habit of appearing at all the wrong moments.

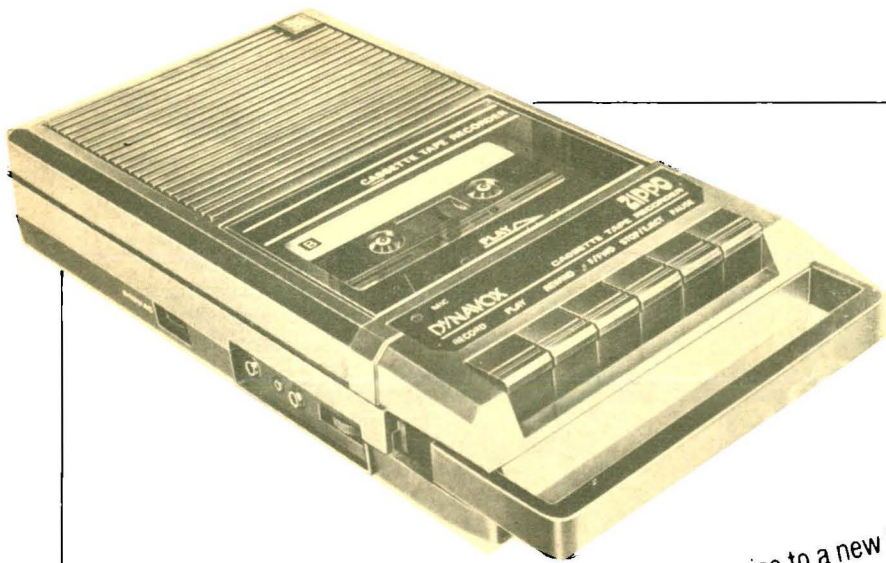
"I was with Anand at the Pune Institute," says Harish, "so he must have seen my work in some diploma film or something. When I was teaching at the Actors studio, Anand had asked me to coach one of the boys he had taken for 'Adab Arz Hai'. Then he offered me this role of Rawat. It is really a wonderful role and a good opportunity for me. Rawat is really a very interesting character."

This is Harish's first serial. He did one episode for Manjul Sinha's 'Satark' which was never telecast. He is understandably excited about the serial. Anand is a very good director.

The others: Sushmita Mukherjee plays Smooth Lizzie, a petty crook with an eye on the necklace. If she manages to steal it, she can go straight and marry her sweetheart Joe. Deepak Satpal plays Joe, who attracts Lizzie when he goes to her house to get his cricket ball that has landed in her house. Lilliput is Junior Gomes, Lizzie's sidekick.

Radha Seth (of 'Quiz Time') plays Parinita, the girl Bobby loves. An important character Rambo hasn't been cast as yet. He is a rich young man looking for adventure. He volunteers to steal the necklace for Bobby, just for kicks. Mohnish Behl plays Upasana's husband and Arjad Khan makes a very special appearance as Lizzie's boss.

All the characters, in typical Wodehouse fashion, land up at the Khanna mansion. The object of attention is the necklace. And, naturally, all hell breaks loose!



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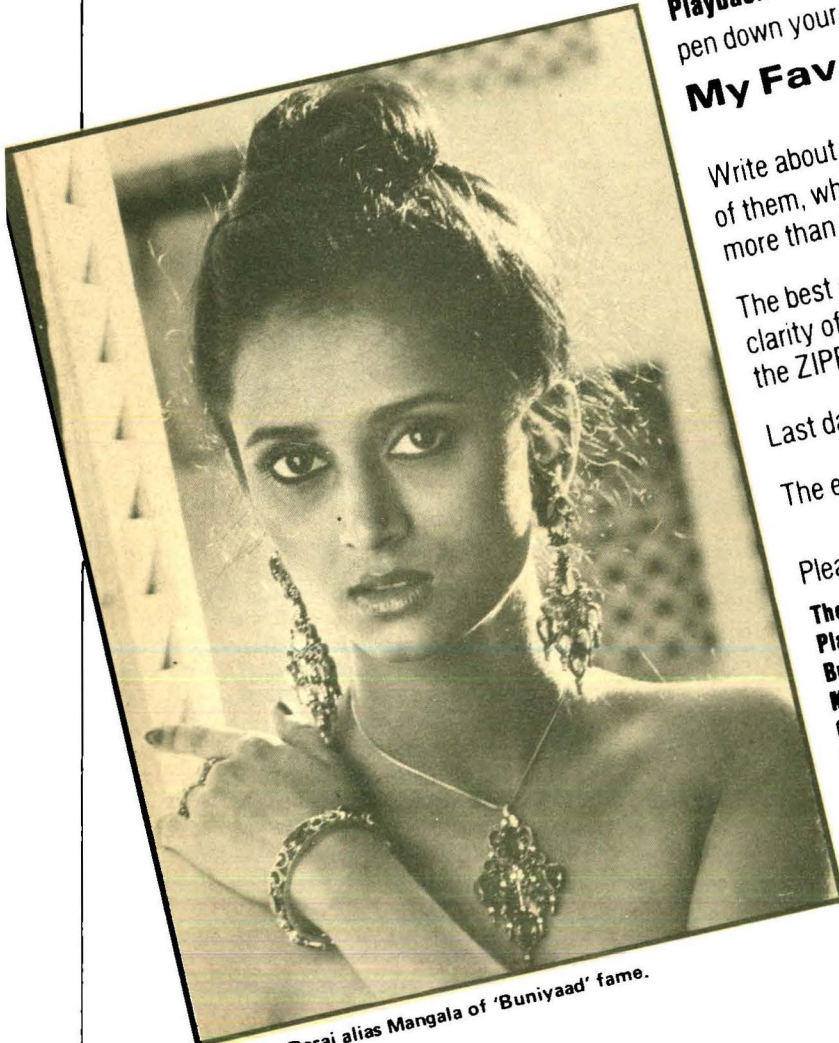
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Kruttika Desai alias Mangala of 'Buniyaad' fame.

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KID STUFF

A monthly guide on
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SUNDAY

MICKEY AND DONALD

SPONSORS : Bata
TIME : 9 am

- Walt Disney's comic characters that are difficult to resist by kids and adults alike. A sure-fire cure for the blues and a great way to begin a Sunday morning!

VERDICT : Excellent

RAMAYAN

SPONSORS : Mafattal Industries
TIME : 9.30 am

- The serial has caught on in a big way with the viewers. Ram and Sita (Arun Govil and Deepika respectively) begin the first lap of their journey by finally crossing the river on their way to Chitrakoot. The pace of the serial is slow and ponderous.

VERDICT : Fair

SUNIL GAVASKAR PRESENTS

SPONSORS : Food Specialities Ltd. MRF Tyres
TIME : 10.15 am

- A cricket serial which is slickly presented with Gavaskar's easy, informal style punctuated with liberal use of clips. The '81 Melbourne Test where India won made great viewing. Karsan Ghavri and Kapil Dev were also interviewed on their contributions towards the winning of the match.

VERDICT : Good

SARA JAHAN HAMARA

SPONSORS : Blow Plast. TTK
TIME : 11 am

- This heart-warming serial is marked by utterly natural performances by the winsome moppets. A juvenile delinquent is sent to an orphanage by the remand home, for a while. Despite the best efforts of Mausii (Dina Pathak) and Anu didi (Surinder Kaur) the boy rebels. Till it's time for him to go back to the remand home.

VERDICT : Good

SAU BAAT KI EK BAAT

SPONSORS : Dabur
TIME : 11.30 am

- Each episode is based on a well-known Hindi proverb. The viewer is expected to identify the proverb and post his reply to Mandi House, and the winner is awarded a silver medal. Viewership, not without reason, is restricted largely to the Hindi-speaking belt, as not many non-Hindi speaking viewers are familiar with Hindi proverbs. The quality of the programme anyway leaves much to be desired, marked as it is with garish make-up, and loud, vulgar acting. Familiar Delhi stage and TV artistes make their appearance in this serial.

VERDICT : Poor

CHHOTE BABU

SPONSORS : Voltas
TIME : 12 noon

- An unbelievable tale of Rajesh, fondly referred to by dotting villagers as Chhote Babu. The eternal do gooder who has solutions to every problem, except his own. Meera (Supriya Pathak) plays his



Aziz Mirza (extreme right), director of 'Sunil Gavaskar Presents', with Ajit Wadekar (centre) and Sunil Gavaskar.



Rajeev Verma as the principal in 'Chunauti'.

over-grateful wife who does little other than simmer and look coy most of the time.

VERDICT : Poor

MONDAY

CHEHRE

SPONSORS : Hindustan Ciba Geigy, Godrej
Time : 9 pm

- Televising short stories seems to be a safe formula for success and here is one more in this genre. The inaugural episode titled 'The Whistle' written by Achintya Kumar Sengupta deals with the plight of a young girl Burrie (Pallavi Joshi) who, after the untimely death of her mother, is saddled with the responsibility of looking after her drunken father and a younger sister and brother. Her childhood sweetheart who lands a job in the city, urges her to elope with him. Tempted by the idea, Burrie agrees, but as the crucial hour approaches, she is torn between love for her sweetheart and her siblings. The

serial is directed by Uma Banerjee.

VERDICT : Good

ADAALAT

SPONSORS: Johnson & Johnson
TIME: 10.20 pm

- After 'Kahan Gaye Woh Log', the serial on the unsung heroes of our freedom-struggle, Dheeraj Kumar's second serial is 'Adaalat', a 13-episode serial on divorce, impersonation, murder, forgery and the like.

Dheeraj produces, directs as well as acts in about seven episodes. He says: "We've tried to make a serial by which viewers would identify themselves with the characters. As the director, I think I've done my job well."

VERDICT: Fair

TUESDAY

KALA JAL

SPONSORS : Modi Rubber, Bombay Oil Industries
TIME : 9 pm

- This serial traces the history of three

generations of two Muslim families settled in Jagdalpur. Mirza Baig (Sudhir Pande) and Rajju Miyan (Alok Nath) head the two families, while Aruna Irani and Sangeeta Naik play the two wives of Mirza. The first four episodes were shot in Bhopal and the rest are being filmed on the authentic looking sets constructed at Film City. Directed by Anil Ahuja.

VERDICT : Fair

WEDNESDAY

RATHCHAKRA

SPONSORS : TOMCO, Hindustan Cocoa Products
TIME : 9 pm

- The saga of Sonbai and the hardships she faces in bringing up her children against severe odds forms the crux of the story. Deep-rooted in a typical rural Maharashtra milieu, the serial fails to impress in any way. Lalan Sarang plays Sonbai. The title song is by Asha Bhosle.

VERDICT : Poor

THURSDAY

FRIDAY

SATURDAY

AMRITA

SPONSORS : Bajaj

TIME : 9 pm

- The serial is produced by Ajit and Nirupama Sheth and presented by Jaya Bachchan. Each episode deals with the works of one well-known Hindi poet and his compositions are set to music, rendered by various singers. Sumitrananda Pant's poetry eulogising on the beauties of nature was captured in the melodious voices of Hariharan and Usha Mangeshkar. The music is by the late Jaidev.

VERDICT : Fair

KABEER

SPONSORS : Colgate Palmolive

TIME : 9 pm

- Painsstaking research, authentic sets and fine acting make this one of the better serials on air at the moment. It revolves around the life of the great saint Kabeer. The childless Muslim couple who discover an abandoned child by the riverside and adopt him are in a dilemma when the little boy (played by Antariksh, the Kaka of 'Buniyaad') plagues them with numerous questions. They are unable to make him understand the concept of different religions and why the same God is referred to by different names. Sensitive acting by Neena Gupta.

VERDICT : Good

CHUNAUTI

SPONSORS : House of Malhotras, Mafatlal

TIME : 9 pm

- A new serial that takes a critical look at our education system. A young principal (Rajiv Verma) takes charge of the local college and wants to implement new ideas but is faced with severe resistance from certain quarters, particularly the ageing vice-principal (Ajit Vachhani). The first episode shows how a deserving student is denied admission to the science course to accommodate the son of an influential father. The cast includes Mohan Bhandari, Raju Shreshtha, Babloo Mukerji.

VERDICT : Fair



A still from 'Kabeer'

Top 10 Video Films

ENGLISH

ON WINGS OF EAGLES	Burt Lancaster, Richard Crenna
CHILDREN OF A LESSER GOD	William Hurt, Marlee Matlin
QUEENIE	Kirk Douglas
MISSION	Robert De Niro
CROCODILE DUNDEE	Paul Hogan
HEARTBREAK RIDGE	Clint Eastwood
THE COLOR PURPLE	Adolf Caesar, Danny Glover
WAR DOG	Tim Earle
BEVERLY HILLS MADAM	Faye Dunaway
NIGHT FORCE	Linda Blair, David Lynch

HINDI

INSAAF	Vinod Khanna, Dimple Kapadia
MR INDIA	Anil Kapoor, Sridevi
MUQADDAR KA FAISLA	Rajkumar, Raj Babbar, Meenakshi
DANCE DANCE	Mithun Chakraborty, Mandakini
PARIVAAR	Mithun, Meenakshi
INSAAF KAUN KAREGA	Dharmendra, Rajnikant, Jaya Prada
DOZAKH	Anupam Kher, Pallavi
DILRUBA	Pran, Hemant Birje
TANGEWALI	
DAK BANGLA	Rajan Sippy, Swapna



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Doordarshan News

OUT OF FOCUS

If the fare which appears on TV is depressing, the goings-on behind the news are positively shocking, reports SANJEEV VERMA.

The television boom in India continues; each passing day sees it attaining bigger and bigger proportions. And among the hottest things going is television news. Two 20-minute bulletins in the evening and two 10-minute ones in the morning have caught the fancy of politicians, industrial big-wigs and other prominent public personalities. Everyone who feels important and wants others to feel so, too, wants to be in the news bulletins put out by Doordarshan. The number of requests for coverage received by the Doordarshan newsroom is unimaginable. It has to be seen to be believed. From dharmas and demonstrations to seminars and symposia and from deaths and accidents to parties and celebrations – coverage of all this and more is sought. If such coverage is not forthcoming, protests follow. If they fall on deaf ears, threats are held out. Names from the prime minister downwards are dropped!

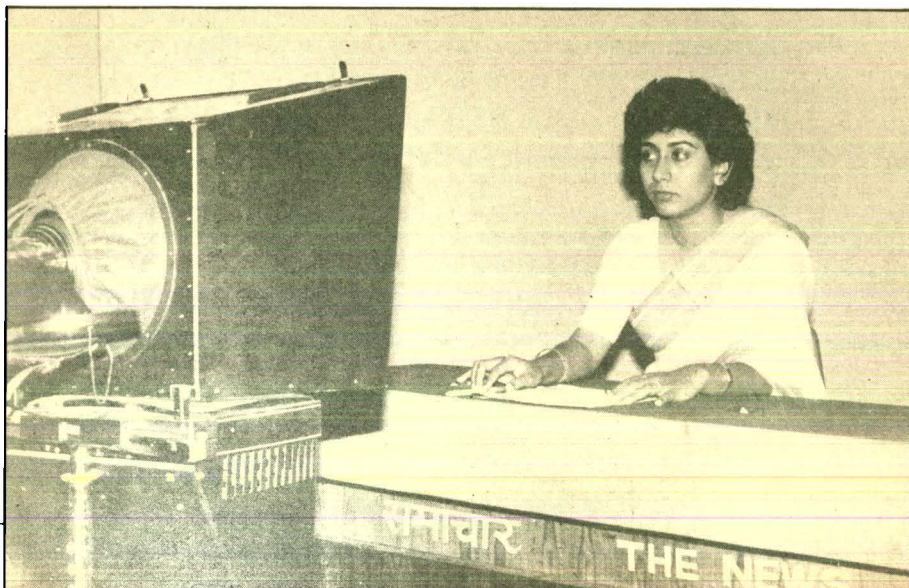
All these people are seeking just a couple of minutes, or even a few seconds clip in Doordarshan's news bulletins. It would seem to have become a prestige symbol without parallel. If it is a political party, howsoever small, which is let down by Doordarshan, all hell breaks loose. There are demonstrations outside the television station, all manner of giants and manikins of the murky world of politics swoop down on Doordarshan's newsroom and aggressively demand "explanations". The news staff which faces wrath could scarcely be envied. They know as much as anybody else that they are mere cogs in a giant wheel. They have little or no say in what is to be covered and what is not to be. The strange thing is the aggressors know it too; even so they go in for a bit of political arm-flexing in the hope that things would change.

Would they really? That is a moot question. And the answer is quite simply, no. Speak to the news staffers and they will at first cretinously repeat that they have functional autonomy; but, as they say, scrape the surface a little ... speak to them in confiden-

ce and off-the-record and all of them confess complete control of the government. No so long ago, it was only the Ministry of Information and Broadcasting which handled Doordarshan's affairs. But ever since Doordarshan's star has been on the ascendant, it is virtually the prime minister's secretariat which issues diktats.

In such a situation it is impossible to see Doordarshan's news coming out of the ruling party's tentacles. With such a powerful instrument at their command, such an extraordinary propaganda machinery, why should the government just let go? All ruling parties which accede power, promise to free the electronic media. But no sooner are they in the saddle that they inevitably retract.

So often and so fervently do insiders at Doordarshan implore people to consider their side of the story, that **Playback and Fast Forward** decided to do so. We tried to check the entire gamut of problems that staffers face in their attempt at some semblance of news professionalism.



Rini Simon

Woeful lack of facilities

Mainly, it is the same old refrain — there are virtually no facilities. "With the kind of paucity of staff and equipment that we are faced with how can anybody even expect good quality news bulletins," says one of the key figures in Doordarshan's news set-up.

Hitherto, Doordarshan had been almost entirely dependent on All India Radio for news. Four months ago, Doordarshan got its own News Services Division. But, sadly, it existed merely on paper. Doordarshan continues to depend on AIR for news material. It sounds almost unbelievable that Doordarshan has just one staffer-correspondent in Delhi and two in Bombay. That's all. There are just 12 people at the desk. The camera teams that are sent out on various coverages do not belong exclusively to the news division. What this means is that news has to compete with a host of frivolous programmes that Doordarshan puts out to secure the services of a camera-team. Again, the news set-up does not have a film editor. It has to share the services of these editors with the rest of the station. Ditto for transport. Often Doordarshan has failed to cover an event because of lack of transport facilities. This is shocking.

How goes the day at doordarshan news?

It is amazing to learn that the first editorial meeting of the day is held at 1500 hours. That is the time when the executive editor and his band of news editors get together to decide on what is to be done. It is only at 1530 that the bulletin preparations begin. These meetings are also called "planning meetings". Coverages for the following day are decided upon.

Ever since the teleprompter was introduced, deadlines for Doordarshan news have become very strict. Presently, the deadline is two hours before a particular bulletin. Which obviously is incredible and highly impractical. A news bulletin cannot close two hours before the time of telecast. By its very definition, a news bulletin must remain open till the very moment it goes on the air. The flimsy arrangement being carried out now is that items of importance which arrive at the eleventh hour are inserted into the bulletin. The newsreader reads them out from paper.

Talking of newsreaders, they have to arrive for the evening bulletins three hours before telecast time. It is mainly the teleprompter which has necessitated this. Most newscasters have yet to get used to the teleprompter. Rehearsals are thus vital. Then they have to see the visuals, too, so that they are able to relate the news items to the visual clips available and get their cues right. This done, the thing to do is to keep your fingers crossed and wish and hope that everything will go right. There will be no mishap — the newscaster, the cameraman, the soundman, the producer and the vision-mixer will all keep their heads and yet another bulletin will have passed! This is almost never the case. The aftermath of a particular bulletin almost invariably finds acrimonious scenes enacted in the newsroom with people blaming each other for the latest gaffe.

Strengthening the news base

At least in terms of manpower, Doordarshan News is now going in for a major expansion. Advertisements have appeared in national dailies for some 50 correspon-

dents. This, at least in terms of numbers, be a great improvement on the present state of affairs which find a cameraman going to a coverage all by himself. He is briefed on what shots to take by the Editor on duty but the lack of a reporter is a definite handicap. It is not unusual to find Doordarshan cameramen requesting reporters from the print media to just start asking questions of people being interviewed.

"In 90 percent of the cases," says a Doordarshan Editor, "we are not able to send a reporter on a coverage." Often, some agencies which have come up in the recent past are relied upon to provide software. But then they are asked mainly to do what are described as "soft stories". In media parlance they are cryptically referred to as "developmental items", which, to put it bluntly, means no-news, publicity items extolling things like achievements in the implementation of government programmes, growth of the public sector, laying of any small foundation stone of any insignificant government building....

Indeed, it is mind-boggling to find stories on things like rasogullas, manufacture of locks in Aligarh, or the setting up of a some small computer centre in some small institute, finding their way prominently in the national news bulletins. To any other agency, such news would be junk. But on Doordarshan it gets prime time telecast and for a considerable while as well!

This then is the state of the television news watched all over the country four-times-a-day by multitudes. The problems besetting the news set-up are far too many; solutions to them nowhere in sight. If the fare which eventually comes on the screen is depressing, the goings-on behind the news are positively shocking.

News Policy For The Broadcast Media

Despite clear-cut guidelines, a flagrant violation of the news broadcasts takes place, reports SANJEEV VERMA.

Regular listeners and viewers of the News and Current Affairs programmes put out by All India Radio and Doordarshan will find it difficult to believe that there exists a news policy for the broadcast media which is an excellent document allowing a fair bit of leeway to the new media. If these policy guidelines that have been laid down are exploited to the full, both AIR and Doordarshan can be far more critical of government policies and programmes than they have been. As the

policy document puts it, "it is not practicable to lay down the dos and don'ts covering the entire variety of situations that arise day-to-day in the news room. But it is hoped that the policy guidelines together with the dos and don'ts will assist professionals in taking decisions which would further enhance the status of the two media as the principal instruments of information in the country".

The sorry fact though is that few of these so-called "professionals" have even bothered to study these guidelines which ordina-

rily would seem to be their bible. The basis of this premise is that if these people had actually studied the policy their orientation would have been completely different. Unless, as seems very likely, they are constrained to ignore these guidelines. As things stand today, the staffers of the electronic media amply prove that old saying "sometimes servants try to be more loyal than the king". Most of the restrictions under which news is put out on the official media is self-imposed. Once in a while when

these policy guidelines are actually stretched to their farthest limits, objectivity in news has been tangibly felt.

Hence, the existence of a well-reasoned out policy has been rendered odious. Consider some of the following excerpts from the policy as examples of well-argued points:

"In certain situations threatening law and order or the security of the people or the nation as such, the broadcast media have to exercise particular care in the putting of news and the manner of its presentation. In such situations, the broadcast media have a special responsibility to give the facts, taking into account the serious consequences of such events to the community. While caution is inoperative, any withholding of factual information will be counter-productive".

Consider the announcement of Mrs Gandhi's death, Charles Sobhraj's escape from Tihar or the virtual non-reportage of riots and disturbances!

"Ministerial statements on policy matters, particularly those of the prime minister, are important in as much as they enable the people to understand national policies. Similarly, implementation of government programmes should be given a proper place in the news. The focus should be on information rather than on individuals. It is also necessary that views critical of official policies and the manner of their implementation should find adequate time."

Contrast this with the Rajiv blitz that we witness on Doordarshan day after day. It doesn't matter whether the PM is amking a major policy announcement, or touring the countryside, or realising some innocuous book by someone or the other ... he dominates.

"Avoid news promoting interests of an individual, a firm or a product, but do not shut it out when it is essential to a story on the basis of its news value, the main idea being to avoid induction of advertising in the garb of news."

Will the description of the forthcoming World Cricket Cup in India and Pakistan as "Reliance cup" by the two media not amount to advertising? If so, what should be the alternative?

"A news bulletin must cater to a variety of interests. It should avoid excessive reliance on handouts. In any case such material as provided by official sources should be re-drafted to suit the medium".

Contrast this with the undeniable fact that AIR and Doordarshan bulletins sound almost entirely as official handouts. And when statements of importance issued by the government have been redrafted or rephrased by editors, the two media have had to incur the wrath of bureaucrats who seem to consider AIR and Doordarshan as their personal property!



A view of the news studio

THE TELEPROMPTER



Teleprompter (centre)

A whole lot of Doordarshan viewers have been baffled by the sight of newsreaders looking into the camera and rattling off the entire bulletin. After all, viewers cannot forget that these are the same people who read from typewritten scripts and still fumbled and stumbled their way through many a bulletin. How has this transformation come about? Or have they all become such incredible muggers overnight?

For those who are still unaware, let it be said that it is no miracle. Doordarshan has procured the electronic prompting device. The equipment is called 'Digiprompt'. Its manufacturers are Protaprompt, a British company.

HOW IT WORKS. The News items are typed on the electronic typewriter, which is a part of the Digiprompt equipment, and stored in its memory. At bulletin time, all it

takes to recall the entire bulletin is the press of a button. The bulletin comes to a starting point and then carries forward. The newsreader has a remote control with him or her and can pace the travel of lines. Five lines come on at a time.

The screen on which these lines appear is actually a semi-transparent glass which is placed in front of the camera lens. Because this screen does not fall around the focal point of the camera, it does not block the object being shot—the newsreader. There are two hoods on either side of the teleprompter to improve the sharpness of the prompter screen.

For the Hindi bulletin, since there is no Devnagari electronic typewriter, an electro-mechanical teleprompter is being used. The bulletin is typed on a paper-roll. The principle behind its operation is the same.

— S V

An analysis of even some of these arguments brings home the fact that if these policy guidelines formulated by the media advisory committee headed by G Parthasarathi still hold valid, then news broadcasts

on the electronic media almost amount to a violation. These same guidelines are sadly being undermined. Or, as is more likely, is the ruling party-bureaucracycombine which is responsible for it?

POONAM'S PASSIONS

Poonam Dhillon reveals her favourite video movies, the kind she would take with her to a desert island.



She has her own private video collection and keeps it hidden from the glare of the stream of visitors who keep streaming into her drawing room. Special cabinets have been constructed for the cassettes in her toilet of all places! Why? Simply because not too many visitors dare to go in there.

Besides being a movie actress, Poonam

Dhillon's a movie buff. She's built up her library during the last two years. Though all the movies she's appeared in are included in the collection, she maintains she never sees them "because if I have to look at myself I'd rather look into the mirror."

Coaxed into choosing her favourite movies, the kind she'd take with her to a desert island, she shot the titles and the reasons

why she likes those pictures, at jaguar-speed. These, then, according to her are movies that make for prime entertainment.

MUGHAL-E-AZAM

I love everything about this great romantic period picture made by K Asif. He took over 10 years to complete it and every carefully-composed frame shows that it was worth the trouble. Visually, aesthetically, musically, this is a classic. The dialogue is in easy-to-understand Urdu and the story of the courtesan Anarkali who fell in love with Prince Salim is so dramatically told that you never lose interest. In fact, the sets and the royal atmosphere of those times is so painstakingly created and everything is so authentic that you feel you're in the Mughal period. I love Dilip Kumar's smouldering intensity, Prithviraj Kapoor's dignified demeanour and of course, Madhubala's once-in-a-life-time performance. I'd give my right arm to



Stills from 'Gone With The Wind' (above) and 'The French Lieutenant's Woman' (below).



do such a role. The trouble is that no one makes movies like 'Mughal-E-Azam' any more. The accent isn't on romance any longer, it's on rape and violence.

THE COURT JESTER

This rib-tickler was made way back in the mid-'50s I think but even today, it's so fresh and frothy. I adore Danny Kaye, he's an absolute darling in the role of a circus clown who gets involved in a nasty plan by a group of outlaws to overthrow the king. There are funny men in disguises, people speaking in sign language and people stammering and jumping about as if they were on invisible pogo-sticks. It's a kind of fantasy that makes me wish I were a child, gurgling and sitting in an auditorium with a bag of popcorn with Danny Kaye doing his crazy antics up there on the screen.

THE FRENCH LIEUTENANT'S WOMAN

It's a nice film directed by Karel Reisz. The directorial flourishes are masterly, especially that scene where the heroine is sitting

near a tree trunk and the camera circles around her on a trolley. But the best part is Meryl Streep's acting. She makes a minor scene major, she has the sort of presence that you can't take your eyes off her, she is so superbly sensitive that she puts all her co-stars in the shade. Now, Jeremy Irons is a likeable actor but he comes across as a midget in front of this giant of an actress.

AMAR AKBAR ANTHONY

I don't think there's any living person who hasn't liked this Manmohan Desai entertainer. It was more enjoyable than a kiddies' birthday party. All the actors and actresses seemed to be having a whale of a time going through the loony situations. Some of the situations may have been far-fetched

wrath of the Germans. The film's in black-and-white but it has some of the most colourful characters I've ever seen.

GONE WITH THE WIND

I'd take this on a desert island because it's grandly-mounted and so lengthy that it would help me to while away the lonely hours. I like long films instead of the standard 90-minute English movies, they get over too fast and leave you dissatisfied. Then there's also the exquisite Vivien Leigh in it and Clark Gable is so macho and handsome. Actually, if I were to sit in a theatre and see it, I'm sure my backside would start hurting. I just can't sit on a chair for three hours at a stretch.

MY OWN HOME MOVIE

I have a video camera and have these tapes in which I've recorded different moments in the life of my little nephew - from the moment he was brought home smiling cutely, sleeping so innocently or crying when he doesn't get attention from his father, my brother. My nephew's name is Sunny. We haven't given him a formal name yet. When we do that I'll shoot another video movie, of him looking so sweet and serious at the naming ceremony.



A still from 'Mughal-e-Azam'.

like a blind woman regaining her eyesight but then this wasn't meant to be a realistic picture. It was meant to give the viewer a good time. I liked the songs, the dances, the fights, the qawwali, the acting by Amitabh Bachchan, Vinod Khanna, Rishi Kapoor and Neetu Singh. It was nutty caper and it was delicious.

CASABLANCA

Here's this song in it - 'As Time Goes By'. It makes me feel sentimental and nostalgic. It makes me think of stars like Humphrey Bogart and Ingrid Bergman. He was the strong and silent type with a cigarette always dangling from his lips. The story had suspense, intrigue, heartbreak as Ingrid meets her old flame Bogey who helps her and her husband to escape the

SATTE PE SATTA

Through the interval this film directed by Raj N Sippy is a treat. It's really funny, a musical comedy that kept me in splits. I loved the seven brothers who's out looking for girls they can settle down with. There was buffoonery and madness and I enjoyed it because it didn't tax my mind. Of course, it was copied from the Hollywood musical 'Seven Brides for Seven Brothers' but since I haven't seen it, the Hindi remake was good enough for me. Amitabh Bachchan is excellent at comedy, he has a fantastic sense of timing, it was gratifying to see him let his hair down and dance and prance around. It's wrong to say that he's always doing the angry, seething young man routine. He can also be the happy young man. The only problem I found in this picture was in the second-half - instead of raising laughs, the script got bogged down in violence and shoot-outs.

TESS

I thought Roman Polanski's adaptation of Thomas Hardy's story was very beautiful and touching. The pace might have been slow but that's the way it ought to be. You can't hurry up a soft and subtle story and make it look jazzy. Instead, the direction was reflective and rolled along like a quiet river. In the title role, Nastassia Kinski was lovely, she was perfect, she looked so fresh and untouched.

JUNGLE BOOK

This animated feature was sheer joy. Mowgli the bright-eyed boy, the dancing bears, the friendly tigers, the cuddly lions, the dainty birds and the elephants doing the 'cha cha'. I could see this film 50 times. On a desert island, I'd see it 100 times. With this movie as my companion, I wouldn't mind being a Lady Robinson Crusoe.

SAMEER SHAH

Video Tracks

**** EXCELLENT *** GOOD ** FAIR * POOR

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

CONAN THE DESTROYER

STARRING: Arnold Schwarzenegger

RATING: *

LABEL: UNIVERSAL

If 'Conan the Barbarian' was a poor entertainer, 'Conan the Destroyer' is even worse. Thanks to that mass of bulging muscles and a hulk of a torso going by the name of Arnold Schwarzenegger. He goes about his bloody task of decapitating heads or tearing limbs or wielding his deadly sword with fatal results.

That he collects an assortment of followers is purely academic. You have a magician and, of course, Grace Jones as Amazona, as supple and fighting fit as she was in the last James Bond film. And in keeping with women's lib of today she naturally has to get the better of a number of men.

Jack Cardiff's photography is brilliant but the very thin storyline and a few dashes of humour are not good enough to compensate for the bloody doses of graphic violence, Pekinpa style. They are truly hard to stomach.

And he seems no outstanding figure. In fact the only thing one notices about him, in common with his predecessors, is his cigarette. Or is it the way he pulls at it?

He doesn't fight too much, doesn't kill too much ... doesn't even make love too much. Maybe the Bond image has been flogged threadbare, so for a change you have a more or less sober Bond.

As for the story, the mission is to penetrate the radio installations of Gibraltar. Bond (Timothy Dalton) is asked to help in the defection of Russian General Georgi Koskof



Sarah Douglas and Arnold Schwarzenegger in 'Conan The Destroyer'

In a mix between the old Biblical classic and the almost forgotten Western, 'Conan the Destroyer' is mounted on a large scale. There is pomp and pageantry with grand orchestral music for support but the style is essentially picaresque as Conan sets out in a pre-historic era to find a key that will restore a wrong cast by a woman.

THE LIVING DAYLIGHTS

STARRING: Timothy Dalton

RATING: **

LABEL: MGM/UA Home Video

Maybe the most significant thing about the latest Bond 'The Living Daylights' is the entry of Bond No 4, Timothy Dalton.

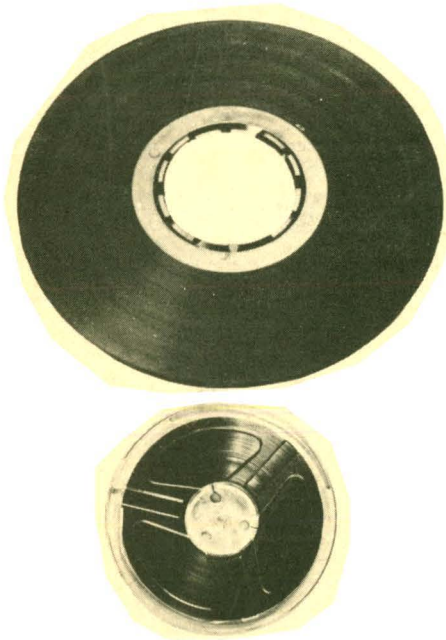
(Jeroen Krabbe) who's under the impression that Bond is the best. But no sooner is the task done when the Russians manage to get Koskof back into Russia making Bond and Company look like a group of amateurs.

Then, of course, what follows is typically Bondish. International espionage and its

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counter-espionage plots, sporadic action and a somewhat low-key Bond go about the beaten track. It's not likely to set the Thames aflame and the overall meaning is as insignificant as the title which of late only seems to be putting a couple of words together.

HEARTBURN

STARRING: Meryl Streep

RATING: ***

LABEL: Best

One is really amazed at the number of films in which Meryl Streep has acted in. Quite often she is the main star, cast against top men like Robert De Niro in 'Falling in Love'. In 'Heartburn' she is pitted against Jack Nicholson. But if that's a good reason for the film being good, an even better reason is the fact that it is directed by Mike Nichols.

As in 'Prizzi's Honor', Jack Nicholson gets into a lightning romance. There it was Kathleen Turner. Here it is Meryl Streep. But the film is about marriage today and one can depend on Mike Nichols to do justice to the subject.

Aided by an excellent script by Nora Ephron, 'Heartburn' is exactly what marriage is likely to cause, a heartburn. Lines like 'Marriage ... it doesn't work. You know

what works, divorce', and 'Divorce is only a temporary solution', are pregnant with meaning. And like any marriage today it has its share of verbal pyrotechnics.

When he's angry, she's cool and vice versa but they also explode which makes Streep say, "We can't have a baby like this he'll have asthma before he's a month old." Still it is the children who come first in the movie.

Lucidly photographed by Nestor Armen-dros, 'Heartburn' is slickly edited. Maybe it is a trifle slow but it keeps the viewer on the borderline. Is it for or against marriage? And with two very talented stars in the lead roles they do full justice. As for Mike Nichols, he certainly lives up to his reputation. Carry on Mike.

SVENGALI

STARRING: Peter O'Toole and Jodie Foster

RATING: **

LABEL: NFDC

This is the second remake of a film first made in 1931 about a hypnotist who turns a young Parisian girl into an opera singer (John Barrymore played the lead). This film is set in New York and maybe liberties are taken with the plot, but it deals with a teacher-disciple relationship in much the same manner that 'My Fair Lady' did.

Anton Bosnyak (Peter O'Toole) is an eccentric old musician so devoted to music that he'll train only the very best. And though Zoe Alexander (Jodie Foster) starts unimpressively he is able to mould her into an outstanding singer, but then does he get involved?

Based on a teleplay by Frank Cucci, 'Svengali' meanders along and the fact that the two main characters dominate the proceedings tend to dull the action. Peter O'Toole does his best to keep the film together and more or less succeeds. But there are moments when it drifts. Jodie Foster also does her bit but it is the see-saw love relationship that later gives the film its final fillip.

Vaguely touching on the hypnotist theme, the music aspect is well dealt with and John Barry's music is enchanting most of the time. In a film dominated by two brilliant stars of two different generations, Peter O'Toole and Jodie Foster, another old actress Elizabeth Ashley has a brief bit of the action.

PLATOON

STARRING: Tom Berenger, William Defoe and Charlie Sheen

RATING: ***

Some years ago there was a flood of films on Vietnam ('Deer Hunter', 'Coming Home' and 'Go, Tell the Spartans'), all denouncing the war and, by and large, the American involvement. Then came 'Rambo' which made the Americans the heroes by distorting history. With 'Platoon', written and directed by Oliver Stone, a US soldier in Vietnam, the record is once again set right. The picture of hell it paints is mind-boggling and maybe for the first time one sees marines fighting amongst themselves, killing each other rather than the enemy.

A young man volunteers to fight in the Vietnam war because his father and grandfather fought in the two world wars. He is promptly ridiculed for his crusading efforts and it does not take time for him to get thoroughly disillusioned. The clatter of guns pervades the film. Most of the fighting is at night and all you hear is guns booming and flashes of fire. It numbs the senses.

When the Americans come upon the Vietnamese they treat them like vermin. Women and children are brazenly killed and these pot-pulling Americans play God to the local populace. "I don't know brothers but I'm feeling bad inside," says a coloured marine while the disillusioned volunteer writes to his grandma, "I don't have the energy to write ... I don't know what is right and what is wrong. ... we're fighting ourselves instead of the enemy."

There are no heroes and no villains. The war is the villain and all fuel the fires of that great bonfire. Men are only pawns. Swear-words are common, Jesus H Christ (in



'Jaws') becomes Jesus f... Christ and the bs and fs flow from their mouths. Tom Berenger, William Defoe and Charlie Sheen play their little parts while Robert Richardson's photography stands out. It is a real nightmare no wonder the soldier says, "if you want to get killed it is better to do so in the first week. The logic is that you do not suffer."

A powerful indictment of war and it strikes new ground.

WILD GEESE II

STARRING: Laurence Olivier, Barbara Carrera and Edward Fox

RATING: **

LABEL: Thorn-EMI

Though 'Wild Geese' was set in Africa and dealt with a group of mercenaries who helped overthrow a foreign regime, its sequel 'Wild Geese II' has no connection whatsoever with the parent film. The only thing in common is a group of mercenaries. Here the mission is to free Nazi prisoner Rudolph Hess.

For that matter, producer Euan Lloyd ('The Sea Wolves') must be commended for his choice of subjects. The main man here is John Haddad (Scott Glenn) and he is supported by Alex Faulkner (Edward Fox) the man who is originally chosen but who backs out because Haddad is younger and better.

The Nazi criminal Hess is played by Laurence Olivier. And like the engrossing 'The Day of the Jackal', the film is taut, suspenseful and action-packed with director Peter Hunt doing full justice to the subject. Hess has to be removed from Spandau jail ... how will he react?

Comely Barbara Carrera looks after the romantic interest. As for Haddad and Faulkner, they prove to be as ruthless a team as any. Maybe the training of the mercenaries, hard-as-nails sergeant and all, gets somewhat predictable but the overall entertainment coupled with the realistic ending is super entertainment.

OUT OF ORDER

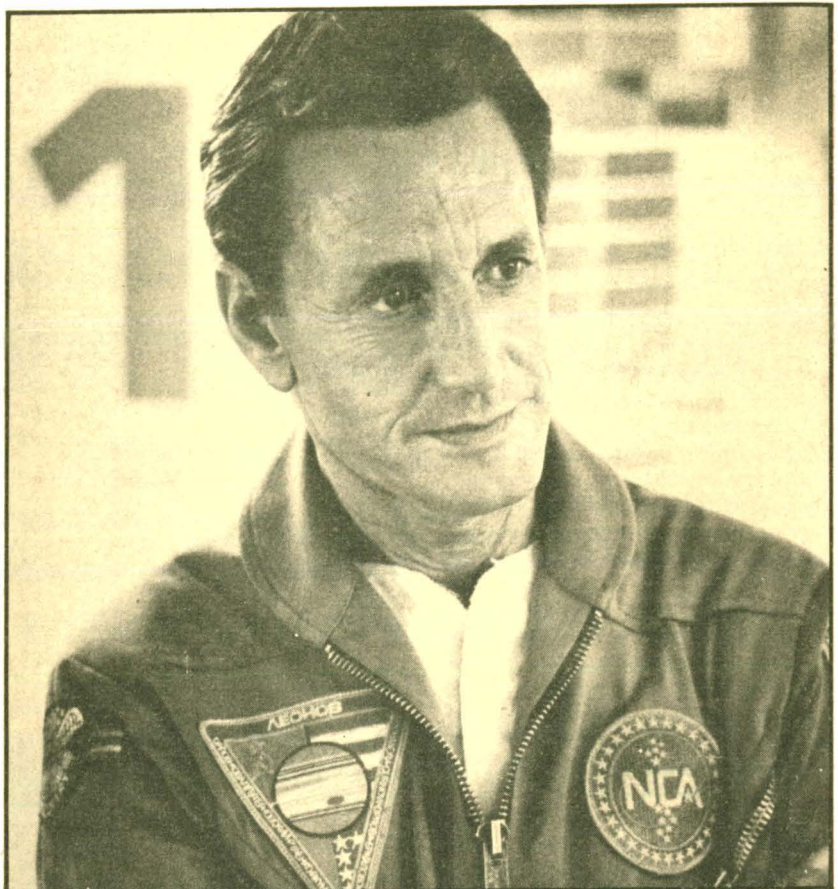
STARRING: Hema Malini and Rekha

RATING: *

LABEL: NFDC

A subject as simple as four people stuck in an elevator can be made interesting if you have the right kind of script and proper development of the plot and characters. But 'Out of Order' is a German film which lacks both imagination and style. The result: it plods on long after the viewer has lost interest in it.

True, there is a good assortment of characters with the young hippie type representing the anti-establishment, but writer-director Carl Schenkel never lets the plot develop. Also, the dark scenes normally



Roy Scheider as Dr. Heywood Floyd in '2010'.

meant to enhance suspense are unduly prolonged and have the opposite effect for one is not able to make out what is happening.

The lady's affair with the youngman seems contrived. So are the repeated but unconvincing efforts of the two men to repair the lift. The acting, too, is stagey. The result being a film with interesting possibilities is choked to death. If NFDC continues bringing such 'C' grade films they are sure to get out of order. And soon.

YELLOW HAIR AND THE FORTRESS OF GOLD

STARRING: Laureen London

RATING: *

LABEL: NFDC

The setting is the Wild West with Red Indians and Mexicans crawling about. But the central character in 'Yellow Hair and The Fortress Of Gold' is Yellow Hair, a mix between a white and an Apache. She can fight like a cat, shoot like a wizard and is in full control of things.

Yellow Hair's close friend is the Pecos kid and their adventures centre on the wicked old Colonel Torres, Flores and some Mexicans and, of course, the fortress of gold. Still Yellow Hair doesn't know really where she belongs and is out to find her identity. With a rather poor screenplay by John Kershaw

and Matt Climber, the film plods along with a very tiny sound. Things never appear real and director Matt Climber has a mix of the Western elements without any central spirit. Red Indians keeping out of firing range is one of the rare lighter touches.

Laureen London in the lead role frisks and fights but is unable to give the film any substance while Ken Robertson is not much better as the Pecos Kid. The others are mere figureheads in this apology of a Western. Even the cache in the fortress is unable to salvage the film.

CARAVAN OF COURAGE – AN EWOK ADVENTURE

STARRING: Fionula Flanagan

RATING: *

LABEL: Twentieth Century-Fox

Remember those hairy, furry creatures first seen in 'Return of the Jedi'? Well, they are back and in longer spells in 'Caravan of Courage – An Ewok Adventure' and courtesy George Lucas (he wrote the story) they try and communicate with the children of the Towani family.

Meant essentially for kids belowweight, the film makes a brief point and that is when Catherine Towani (Fionula Flanagan) is able to get through to these furry creatures.

What follows is dull and boring in the best



Aubrey Miller and the Ewoks in 'Caravan of Courage: An Ewok Adventure'.

Spielberg-Lucas tradition (aren't they overgrown kids?). Scriptwriter Bob Carran seems to run out of ideas while director John Korty is not much more enterprising. If one has to look for plus points the Ewoks are a cute creation but they surely could have been put to better use.

52 PICK-UP

STARRING: Roy Scheider, Ann-Margaret

RATING: **

LABEL: Canon

Set in the affluent, high-rise society of Los Angeles, '52 Pick-Up' is a hard-hitting story of blackmail involving 23-year-more-or-less-happily-married Harry Mitchell (Roy Scheider) and how he sets about dealing with blackmailers.

Barbara Mitchell (Ann-Margaret) has political designs but they recede into the background. Mitch, as her husband is called, confesses to having an affair with a 22-year-old woman but not long after this the woman is done to death by the blackmailers and a video recording of the death shown to Mitch. It stunningly depicts the utter cold-bloodedness of society with regard to the

killing and the undiluted greed for extorting money. The story has something new to say and with veteran John Frankenheimer handling the subject one can expect a racy, absorbing entertainer, which '52 Pick-Up' actually is.

Mitch goes into the enemy camp. There are three blackmailers and he sets about pitting one against the other. Roy Scheider also has a role tailor-made for his talents and smirk-on-his-face, etc, he seems to relish it. In a film punctuated with action, Ann Margaret, an ex-sex bomb, has precious little to do while the remaining cast is more or less unknown. Oh yes, 52,000 dollars is the pick-up money.

FEVER PITCH

STARRING: Ryan O'Neal, John Saxon and Chad Everett

RATING: ***

LABEL: MGM-UA Home Video

When sports writer Steve Taggart (Ryan O'Neal) decides to do a story on gambling, the sport that can become a national epidemic, he surely carries realism

a bit too far. But even so 'Fever Pitch' is a slickly made entertainer with a good mix of humour and action.

So it is to the casinos of Las Vegas that Taggart sets out. And it does not take him time to learn that gamblers come from different classes and ages. "I can't stand my children and my grandchildren can't stand me ... out here you can play and you can stay," says an elderly woman.

But the trouble begins when Taggart himself gets hooked. The story he is doing recedes into the background. As in 'Paper Moon', Ryan O'Neal has a little daughter who provides dramatic relief (though she isn't as mischievous as Tatum) and the romantic interest is looked after by Catherine Hicks.

Director-scriptwriter Richard Brooks has made a good study of the subject, it seems, and his handling of the hero is adept. The screenplay is good if not brilliant and Ryan O'Neal keeps the film together. The twist the story takes in the last quarter gives it an added impetus showing the thin line that distinguishes fantasy from reality. John Saxon and Chad Everett are cast in minor roles in this rather well photographed, slickly edited entertainer.

Hindi Video Films

Tasavvur

STARRING: Talat Aziz, Jharna

RATING: *

LABEL: Bambino

Ghazals go visual with Talat Aziz's video recording of 'Tasavvur'. This Bambino-HMV combined venture uses the sound-track of Talat's latest disc-cassette release and adds a visual track, supposedly to enhance the effect. The result, one fears, is far from satisfactory and seals the fate of all such foolhardy ventures in the future.

The inherently sentimental and moody qualities of ghazal evoke within a listener very personal and individualistic reactions and imagery. His or her visual interpretation of any ghazal and association of melody and words is a very private experience. To expect a pre-set visual representation produced by the singer or a director to synch with those of the listener is a tall, impossible order. Then again, what visual would a ghazal evoke? The best of them dwell and wallow largely on sorrow and melancholia. If the TV screen is going to show a series of slow dissolves of the sorrowful face – of even a handsome Talat Aziz – I'm afraid this pioneering venture is doomed to fail.

And it is repetitive – the sunrises, the sunsets, the mists, the flowers, the empty streets. It all seems like a desperate attempt to fill the long musical passages with a spectrum of visuals. The usual videotronic tricks of vignettes and superimpositions only heighten this desperation. Sarita Sethi's commentary delivered with unnecessary fervour makes this 90 minute programme look like a ghazal programme produced for TV. And to Jharna goes the dubious distinction of playing the longest silent (and dumb) part in all film and TV history. As the object of Talat's love songs, she flits in and out of very filmi clothes, walks on wet beaches, prances round parks and fountains and appears like a recurring bad dream.

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The sound is superlative. Talat's voice and expression, his music and musicality are of a high order. Daman Sood has enhanced the rich timbre of the singer and has richly recorded the orchestral sound. It all points to one thing: leave these ghazals to form their own imagery with the listeners. No video gimmick can ever rival the mood and imagination these love songs evoke, and chances are that they might actually dull and lessen the effect of the audio track.

GAUTAM RAJADHYAKSHA

Mr India

STARRING: Anil Kapoor, Sridevi

RATING: **

LABEL: Star

Hats off to the two Kapu(oo)r's – Shekhar and Anil – who were behind this slick venture. Entertainment value rates a full 10, with Anil Kapoor giving a long overdue repeat of his 'Woh Saat Din' virtuosity. Here he plays the eternal golden-hearted boy (replete with floppy hat and sack coat), who adopts distressed orphans and houses them in his dilapidated bungalow, in spite of his none-too-happy financial position. Into this endearing though noisy set-up, enters Sridevi – a crime reporter – as a paying guest. The ensuing sequences between the two are plain wacky and though Sridevi doesn't strike one as an essentially comic heroine, the sequences are rib-tickling.

Kudos to all involved in the venture. Foot-tapping music by Laxmikant-Pyarelal, clean photography by Baba Azmi, special effects by Peter Perera and Arun Patil. And, of course, excellent support from Satish Kaushik (as Anil Kapoor's man Friday), Annu Kapoor (as Sridevi's editor) and Amrish Puri (as the eternal villain).

With Mr India Shekhar Kapur notches yet another plus.

Mukkaddar Ka Faisla

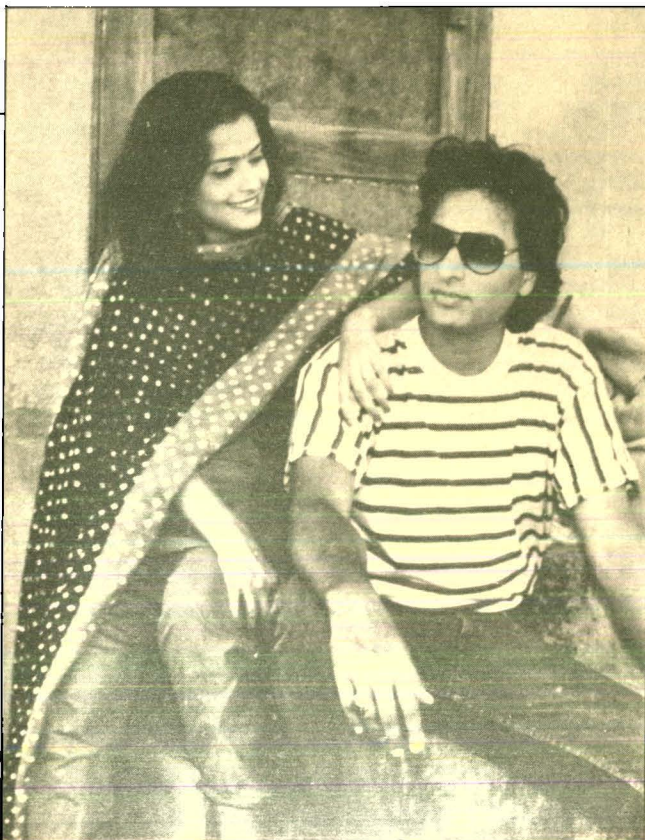
STARRING: Raaj Kumar, Raakhee

RATING: *

LABEL: Magnum

Prakash Mehra's 'Mukkaddar Ka Faisla' is a purely didactic effort. Produced by Yash Johar, it unfortunately fails to be much more than the run-of-the-mill Hindi film, the good guy sort of formula. Raaj Kumar plays the eternal do-gooder (saffron robes et al). Raakhee, like a true suffering wife, goes through the inevitable rape while hubby Raaj Kumar is away. Again, inevitably, her two sons get separated. One (Raj Babbar) grows up to be the 'bad' guy; the other (Akbar Khan), the (sorry) 'good' guy. The two eventually are re-united but that's a re-run, so we won't go into it.

The female element is provided by Meenakshi Sheshadri and Tina Munim, who turn out to be no more than glorified extras. Raaj Kumar's virtuosity remains unproven, while Kader Khan's dialogue fails to impress. And the less said about the music and the direction the better.



Jharna with Talat Aziz

MUSIC TRACKS

PLAYBACK AND FAST FORWARD reviews the latest Hindustani and English albums.

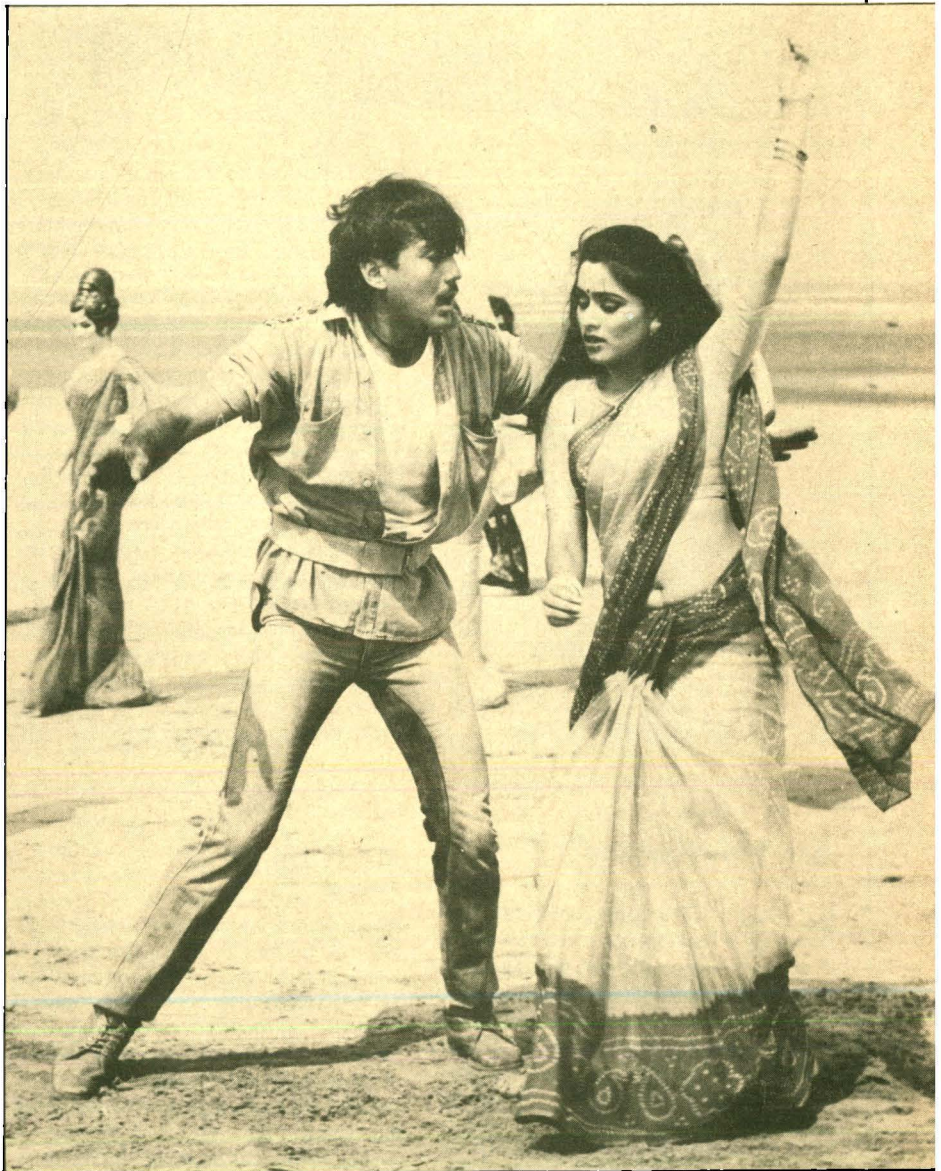
FILM

Uttar Dakshin CBS

This is the latest presentation from the Subhash Ghai – Laxmikant Pyarelal, Anand Bakshi team, which has given us 'Karz', 'Meri Jung' and 'Karma' in the past. In 'Laila mar gayee' Anuradha's voice blends superbly with the composition. What follows next is 'Keh do uttar walon se'; here the music and singing (Manhar, Mohd Aziz, Anuradha) are excellent. 'Us kashti ka kya hoga' has Kavita Krishnamurthy at her best. Kavita once again establishes her position as one of the ablest female crooners from the younger crop. With this number, she is sure to set innumerable hearts aflame. The song has excellent lyrics. 'Kis naam se tujhko yaad karoon' by Mohd Aziz is a praise-worthy effort. 'Thodisi aag hai' by Kavita Krishnamurthy and Hariharan has excellent musical arrangements which has brought about a special grace to the song. With 'Us kashti ka kya hoga', Mohd Aziz proves that among the new crop of male singers, there is none to match him. The album has an attractive inlay card, with added attractions in the form of autographed photographs of Jackie Shroff, Madhuri Dixit and Rajnikant (the three screen stars of the film). What's more, the card boasts of comments on 'Uttar Dakshin's music by Subhash Ghai, Madhuri Dixit, Jackie Shroff, Saroj Khan, Laxmikant and Rajnikant. In particular, Subhash Ghai's comment that Laxmikant Pyarelal have done it again with their most melodious compositions is highly apt.

Jeete Hain Shaan Se Venus

Annu Malik has done it again! 'Jeete Hain Shaan Se' is a welcome expression of Annu Malik's composing and – hold on – singing (yes, impressive indeed!) talents. Be it 'Julie Julie' (sung by Annu) – the excellent rating can undoubtedly be given to both these numbers. While the first one is a racy, lilting, naughty, saucy and tingling track, the second proves beyond doubt that Annu's vocal cords have fallen into the right shape and that he is gradually shaping into a fine artiste. 'Govinda Govinda' (Shabbir Kumar) is palatable while 'Rab roothe roothe' (Amit Kumar,



Jackie Shroff and Padmini Kolhapure in 'Sadak Chhap'.

Shabbir Kumar, Anuradha Paudwal) is just average. 'Allah hoo' (Mohd Aziz) has clever composition and is bound to prove a rage with the Muslim community. The title track which brings back memories of 'Anhonee ko honee karde honee ko anhonee' from 'Amar Akbar Anthony' is sung by Amit, Shabbir, Shailendra Singh, Anuradha Paudwal and Kavita; it is sure to prove a hit. All in all, a sure-fire seller!

Himmat Aur Mehanat Super Electronics

Before you comment – 'Oh no, not Bappi again', let's assure you of one thing: the music of 'Himmat Aur Mehanat' is genuinely good and it is an out and out mass entertainer. Though all the tunes are lifted (Bappi takes the cake for that), there is some freshness and the songs are crisp and



Govinda and Neelam in 'Sindoor'.

racy compared to the other Bappi Lahiri products. One thing has to be admitted: the music of this Jeetendra-Sridevi starrer has all the singers at their best. Both Jeetendra and Sridevi are expected (in their screen interpretations) to put across all the numbers pictured on them with clock-work precision and a sense of timing that is typical of them. Bappi's main advantage is the prodigious output which matches the breathless pace at which the films are made in the South. Coming to the songs: be it 'Woh ek dost' (Asha Bhosle), 'Mumbai roke to roke' (Kishore Kumar, Asha Bhosle), 'Touch me' (Kishore, Asha) or 'Chhuee muae' (Asha, Mohd Aziz) – the numbers have been imaginatively tuned, evocatively sung on harmoniously blended lyrics with a little bit of this and that. The target audience, Bappi knows well, are the masses and he along with the singers and lyricist, Indivar have exerted themselves to make it a memorable fare. The best cut on this album is, however, 'Amma', rendered soulfully by Asha.

Satyamev Jayate

T Series

Excuse me. This Bappi Lahiri fare in one word is – outrageous. Lyricist Farooq Kaiser and Bappi have only one number – 'Jano meri jano' (Bappi sings it with S Janki) – which can be singled out for its evocation of a certain mood, a certain climate, a certain emotion. A fine specimen of musicality. What follows is 'Tu jaan se pyara hai' (Mitalee Mukherjee) – a ghazal having excellent lyrics but the voice not blending well with the composition. 'De rahi hai duae' (Kavita Krishnamurthy) The next doesn't deserve much mention while the title track is more noise and bang than a song.

Insaaf Kaun Karega

T Series

KC Bokadia and Laxmikant-Pyarelal who have given us musicals like 'Pyar Jhukta Nahin' and 'Teri Meherbaniyan', seem to have lost their touch today. Their

latest fare 'Insaaf Kaun Karega' is nothing but a throwaway album. Except for the track, which is the best cut on this album, no other number deserves mention. This album is a criminal waste of the talents of Laxmikant-Pyarelal, the late S H Bihari, Sameer, Hasan Karnaal, Shabbir, Kavita and Anuradha.

Goraa

T Series

Music directors Sonik Omi and lyricist Varma Malik come back with one more album – a Rajesh Khanna – Sulashana Pandit starrer – with songs as outdated as their super stardom days. The only track to stand out is 'Hum tisri' (Dilraj Kaur, Raj Sonik, Sahid Bajnori). The lyric content here is mostly frivolous while the target audience seems to be the hoi polloi. Obviously, the purpose of this song is to evoke mirth and is strongly reminiscent of 'Saj rahi gali meri amma', the hit track from 'Kunwara Baap'. As to the other tracks, the less said the better.

Marte Dam Tak

T Series

Lyticist and music director Ravindra Jain this time tries his hand at fast music, with successful results. For the music of this action-packed thriller starring Raaj Kumar, Govinda, Farha and Om Puri will be remembered for a long time. The best track here is 'Chhodega na hum tera saath' (Mohd Aziz, Anuradha) packed with emotion, and lingering melody. 'Naam se kya lena' (Kishore Kumar) comes as a breath of fresh air. In 'Nautak nautak gheon tak' (Asha Bhosle, Narendra Bansali, Bhushan Mehta), the target audience is clearly the hoi polloi. However, Asha's style brings back memories of 'Mangta hai to aaja rasiya' from 'Inkaar'. The lyrics of 'Dheere dheere kholungi main' (Alisha Chinai, Shakti Kapoor) have a double entendre, which again should be appreciated and enjoyed by the masses. Actor Shakti Kapoor, however, should restrict himself to mouthing dialogues only. The next number 'Ganpati

bappa maurya' (Mahendra Kapoor, Suresh Wadkar, Shabbir Kumar, Hemlata) is sung with touching devotional fervour though it is a bit lengthy. A good buy this!

Sindoor

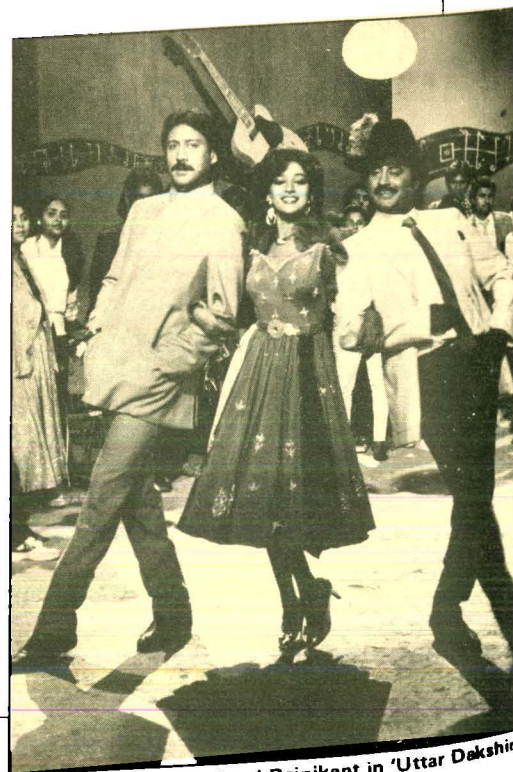
T Series

Difficult to decide which of the five tracks on this album is the best. The music of this film just grows on you as you hear it again and again. The album starts with Lata and Mohd Aziz rendering 'Patjhad saawan basant bahar', which has a musical spark and which is sure to prove a hit. Lata overshadows Aziz completely and emerges the winner. They pair up again for a romantic duet, 'Naam saare bhool janey lagey'. Next comes 'Patjhad saawan basant bahar' (this time in the voices of Lata and Suresh Wadkar) which belongs to the hit parade quality. The fourth track 'Chalo chalo door kahin' (Mohd Aziz, Kavita Krishnamurthy) is easy on the ear and should satiate the masses. The last number 'Jhatpat ghunghat khol' (Kishore, Hariharan) is excellent with Kishore at his elementary best. Hariharan also supports well. This number revives memories of 'Ek chatur naar karke singar' from 'Padosan'. And if the music of 'Sindoor' doesn't sell, it is difficult to say what will.

Diljalaa

T Series

If Bappi Lahiri's music was atrocious in 'Satyamev Jayate' and very good in 'Himmat Aur Mehanat', in 'Diljalaa' he hits yet another dimension. This album is recommended to lovers of good music. All the songs in this album are soft, silky and



Jackie Shroff, Madhuri and Rajnikant in 'Uttar Dakshin'

pleasing. 'Jaan tan se' (Asha), 'Khushiyan ho teri hamdani' (Asha), 'Mere munna mere chanda' (Kishore Kumar), 'Jaan tan se' (Kishore again), 'Mere munna mere chanda' (Lata Mangeshkar) and 'Pyar ki jab koi baat chali' (Kishore, Asha) are all marvellous. Hear the songs of 'Diljalaa' and you will forgive Bappi Lahiri for churning out sloppy songs in the past.

Sadak Chhap

Music India

One look at the inlay card of 'Sadak Chhap' and you are impressed. The music, though not so impressive, is quite good. Bappi and lyricist Anjaan team up this time to give us mixed numbers. 'Han main sadak chhap hoon' (Kishore Kumar) creates its own atmosphere and is definitely the best cut in this album. 'Paheli peheli baar' (Kishore, Padmini Kolhapure) is just average. 'I am in love' (Asha Chinai) is pleasant. The last track 'Saaheban mera naam Abdullah' is a throwaway track. All said and done, the music of 'Sadak Chhap' should appeal to lovers of soft music. If boosted with good combinations, these songs can prove a success.

Galiyon Kaa Badshah

Music India

Cast-wise, this film is very big – Raaj Kumar, Hema Malini, Mithun Chakraborty, Poonam Dhillon and the late Smita Patil. But the music does not live up to the cast. Kalyanji-Anandji have not come up with even a single new attention-grabbing track. But that is understandable, since the film was launched a decade ago and it is only now that it is being released. 'Galiyon Kaa Badshah' will not find patronage – either in the 'galis' and or in 'mahals'.

– FRANK

GHAZAL

Tasavvur

HMV

Talat Aziz is a sensitive, young ghazal singer with a special charisma. HMV has brought out two volumes of his latest rendering under the title.

Talat, it seems, has moulded his singing after the great Mehdi Hassan, without in any way compromising his own individuality. Yet, the attraction for the film format is so great that he too could not overcome the temptation. Alternatively, it could also be true that ghazal singing itself is veering around to this form, thanks to the market demand. With Talat's versatility he could have made his fans follow him. The ghazal which stands out for its melancholy meandering is 'Mera naam likhkar'.



L to R: Nirmal Udhas, A Prabhakar of Super Cassettes Industries, Manhar Udhas, Vijay Batalvi, Pankaj Udhas, Zubairi and SCI's Raj Bhanot, at the release of Manhar's album 'Aarish' at Taj Hotel, Bombay. Manhar was also given a gold disc for his Gujarati ghazal album 'Aagman'.

The above argument is forcefully borne out in Volume II where the real Talat stands out with his deep pensive yet mercurial voice, doing justice to every line and to each word in the line. He truly strums the heart strings of his listeners. Each composition becomes delectable with its classical delineations and in the process, the whole cassette will always retain its perennial freshness.

'Yeh jo dil shair se' on Side B will linger in memory long after the cassette is over. In fact, Talat has given everything he has for this composition.

The accompaniment on sarangi and tabla is outstanding. While the name of the tabla is given, the mention of the sarangi was essential. Because he was largely instrumental in supporting the main artiste very effectively besides nurturing the mood of the 'shair' when he is soloing.

The harmonium, on the other hand, with its strident sharp tone intrudes in the proceedings on more than one occasion.

The quality of recording is of a very high standard.

Aarish

T Series

In the ever exploding audio market, it is inevitable that all and sundry should jump on to this bandwagon. Manhar Udhas, a new entrant in the field, has recorded songs titled 'Aarish' in two volumes. Manhar has a sweet, straight voice, without any frills, unsuitable for delineating in ghazal in its true form. Hence he has to take recourse to the crutches of a full orchestra and restrict his singing to straight renderings to suit the range and limit of his voice. In both the volumes not a single comparison could be marked for spontaneity or nostalgic quality. However, Manhar has really put in a lot of effort to do justice to his role as a singer. He

has the potential and with a little more training he could make the grade as a competent ghazalia.

The quality of recording is scratchy and uneven at places. Background score, at many points, is jarring.

Be-pardaah

Music India

Music India's live recording of Pankaj Udhas, a very popular artiste, will be well received by the ghazal buffs. The way the 'wah wahs' resound all through, it appears as though all the ghazals are new or hitherto unrecited. 'Dhool chehere pe jami thi', the first ghazal, is by far the best composition. Though the artiste possesses a thin melodious voice, he uses it extremely effectively to bring out the nuances of the ghazal. Though the cassette was recorded during a concert, its quality is fairly good.

– VASANT KARNAD

Abida Parveen

Golden Melodies – India Magazine Music Series

Abida Parveen is gifted with a good voice. And her accented rendering of the ghazals makes an abiding impression. She makes an impact with the opening item 'Hum na naghahain na gulhain'. There is an aesthetic feel in her number 'Bana gulab to'. The third 'Rang baaten karen' is sung nicely with variations in tune providing a contrast, to make it a meaningful presentation. In 'Kal chauthvini raat thi' the diction is clear and she sings with understanding. By elongating some notes at the tapering points she could have improved the appeal of her cassettes. Her aesthetic elan is evident in the melodic nuances in the number 'Woh ham safar tha'. And she emphatically sings the lyric, accenting the phrases. There is lilt

with grace in the concluding item 'Hum ko yahan'.

Daaman CBS

Most of the pieces in this cassette are ordinary renditions. Shankar Dasgupta appeals only in the lower register. He sings in a textbookish style which is noticeable even in the opening item 'Ujale apni yadon ke'. He does not impinge on our consciousness as he unfolds the pieces in a routine style. 'Zara wasla par' and 'Yahan umra bhar' shine a little because the musical background is good. On the second side, the first two items 'Ghazal ke saaz' and 'Kyon mujhe maat ki' come unstuck. But the finale 'Shabe furkat mein' is sung with some melodic nicety and feeling of the love theme.

Yaad Karte Rahe CBS

Nilima's voice on this ghazal and geet cassette is pleasing. And she sings in a manner which captures the spirit of the lyrics. The first item 'Humse bichhate the' is sung with understanding. 'Chand bhi dhal gaya' is rendered with clarity of diction and brings alive its romantic mood. However, 'Tere shehar se' lacks in appeal, with its routine rendering. 'Kisi ajnabi se mulaqaat hogi' is of medium appeal.

On the second side the three numbers hold one's attention. 'Hum bane aaina dhire dhire' and 'Chand ja ja re chanda' have good literary and melodic content. The concluding piece 'Man ka papiha' with its lilt in rendering has a lingering appeal.

Saquiya T Series

Rakesh Kumar has a sharp voice but seems to lack in literary insight. His renderings sound like a recitation. Nine numbers have been packed into one cassette. The first two items 'Zarasambhale husn ki daulat' and 'Jisne mera saath chhoda' are essayed without any thematic stress. In 'Jo god se palkon ki', 'Kisne chhedi hai baat phoolon ki' and 'Koi bekhud hua saqi' the voice gets drowned in the

array of instruments playing in the background.

The pieces on Side B too do not make a uniform impact. Here and there some bright spots are perceived in accented phraseology, but the total effect is one of monotony. It is not enough if the lyrics chosen are lovely, the rendering too should be so.

Yaad-e-Sanam Concord Records

Bhupinder has sung three numbers in a leisurely style. And with accent on meaning. The instrumental background is appropriate to the mood of the lyrics which Bhupinder strives to convey to the listeners. 'Ishq men jal te rahen', 'Ulti ho gayen sab tadbeeran' make an impression even in its early phrases. 'Meri maney yaare mujhke' and 'Har ek ranj men rahat hai' are pleasingly sung.

Runa Laila is not only gifted with a beautiful voice but also with a sense to use it to good effect. There is an intelligent use of pause. She invests her singing with graceful tonal graces. These are perceptible in 'Surmay shaam' and 'Dil ki haalat ko koi kya jane'. 'Kahe do is raat se' is rich in romanticism. However, 'Wadiyan wadiyan' sounds routine. The finale 'Ab kahan pyar mein' is also sung in a style that captures the spirit of the composition. The appeal of the piece lingers on.

Dil-Nawaaz Music India

To a discerning listener, the ghazals sung by Ashok Khosla in these two volumes make no profound impact. His voice is of medium quality, and the rendering tends to be monotonous. The opening 'Dil walon ki baat chali hai' is marred by a poor percussion backing on tabla which mars the audibility of the pieces. When clarity of diction is lacking how could a listener get the message of the piece?

The background accompanists mar the impact of 'Maine jo pee sharab'. Here and there the nawaz attracts attention but Khosla's hold is slippery. 'Itna mayoos na ha' is also monotonous, as are the other numbers on the second side.

No doubt there is a soothing quality in Khosla's voice. Yet his numbers do not attract, because the literary part of the verse is not carried home to the discerning listener. A saving grace is he does try to develop a feel for melodic nuances. Both 'Chale o aye aap aankhon se dil tak', 'Main tumko apne khayalon mein tumko apne khayalo mein' in Volume II drag. 'Betal khuli hai' is faintly impressive.

On Side Two, 'Jab bhi phool khile is with accented phraseology. 'Sharab ke boond bhi' and 'Sab ke chehere mein' may appeal to those who like these verses, but a better sense of pause would have improved the effect. Only the last piece makes a good impact.

— N HARIHARAN

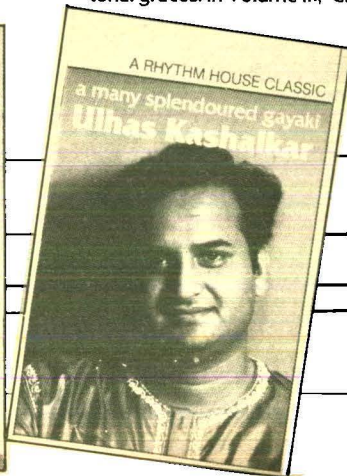
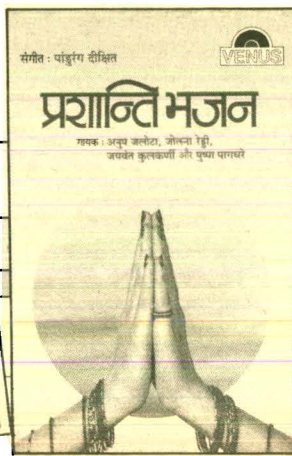
BASIC

Shobha Gurtu MIL

Music India's Quad series release, with three cassettes devoted to thumri and dadra, while the fourth has in addition chaiti and baramasi geet. One cannot say this is the best from this celebrity singer. Yet it does offer pleasurable moments to lovers of light classical fare.

'Hori main khelongi' and 'Nahi nahi jana souden ghar saiyan' (dadra), the opening items make a pleasant impression. 'Bhor bhai na aaye piya', the thumri on the second side, appeals more with its musicality than with its thematic content. The orchestral background (comprising Zakir Hussain on tabla, Sultan Khan on sarangi and S Mayekar on harp with Taj Ahmed on harmonium) shines better than the singer who suffers from clarity of diction at some spots. It appeals only by dint of the style of singing; the rendering is graceful, particularly in 'Bhor bhai na aaye piya'. 'Chale jai ho bedara' (dadara) also has captivating tonal nuances.

Of the thumris and dadras in Volume II, the Raga Bhairavi number 'Kaise samjahun' lacks clarity of expression, while the dadra 'Path rakho na rakho' is only partially pleasing. The thumri 'Dil leke mujhe badnam' is sung with accent on meaning and some tonal graces. In Volume III, 'Chhab dikh lala'



is a thumri marked with slow paced development of the melodic graces, but sung without zest. The dadra 'Sajna bat nihare' is more appealing. Probably her voice was not in fine condition uniformly at all recordings. On the other side, the thumri 'Kaun tarase tum' is partly engaging, the balancing of the cheez and the musical flourishes is notable.

Volume IV has some fresh colour. The Khamaj thumri 'Bari Umar Larkaiyan' is rendered with good understanding of the cheez. The elongation of notes gives the number a delicate grace, giving a fresh hue to the singing. Tabla accompaniment by Balkrishna Iyer is complementary.

The three pieces on the second side of Volume IV makes up for most of the deficiencies one might have felt in the previous renderings. Shobha Gurtu is in her element in the gripping rendering of the Baramasi geet (dadra) 'Nai jhulanay ki'. The composition is sung with involvement. The chaiti 'Sababan aamva bauraille' is absorbing, as she reels off the phrases with clarity and musical beauty.

- N HARIHARAN

Omprakash Chourasia

A Rhythm House Classic

Another debutant on the Rhythm House label, Omprakash Chourasia is a santoor exponent with a difference: he has incorporated strings of the guitar on to the santoor and also evolved a technique of his own which imparts a profound resonance to his notes. Side One is devoted to Raga Bageshri which is developed through alap, jod and two compositions set to Teentaal.

Side Two is devoted to the presentation of three dhuns of which only the one based on the folk music of Madhya Pradesh makes an abiding impression of the study that Omprakash has made on the folk music of the region. The dhuns based on Bhimpalas and Jhinjhoti are passable but not outstanding examples of his creativity. A madhya laya gat of another raga would have proved a more acceptable proposition from a buyer's point of view. Of the present repertoire, only the Bageshri gives full value for money.

Rajeev Taranath

A Rhythm House Classic

Over the years Rajeev Taranath has certainly acquired the robust style of his guru, Ali Akbar Khan in strumming the sarod and the profound musical perception typical of the Maihar exponents. In the present cassette, Rajeev presents two ragas characteristic of the gharana; Side One features Raga Basant Mukhari while Side Two features Kirwani. The former is unfolded in two gats set to teentaal in the vilambit and drut phases. The development is systematic with the accent on intricate rhythmic patterns in association with Nayan Ghosh on the tabla. The Kirwani is a speciality of the gharana and Rajeev's playing conforms to his master's approach through the vilambit set to Roopak and then the drut set to Teentaal, Nayan accompanies him admirably well. Overall, a promising debut.

Ullhas Kashalkar

A Rhythm House Classic

Ullhas Kashalkar is one of the promising young male vocalists to look out for in the years to come. His early grooming from his father and later intensive training from Pt Ram Marathe and Pt Gajananbuva Joshi have resulted in a harmonious blend of Gwalior gayaki with shades of Jaipur and Agra styles. And this is reflected in his debut-making cassette, where he presents a detailed exposition in the seasonal raga Gaud Malhar in the characteristic style of the Gwalior maestro Gajananbuva Joshi. On the other side, the Purba, a sandhi-prakash raga, is delineated with deep understanding of its profound potentialities in creating the requisite mood.

This is a collectors' item for the connoisseurs of Hindustani music on the lookout for new talent.

Prashanti Bhajans

Venus

Prashanti is a collection of bhajans scored by veteran Pandurang Dikshit who as a Sai bhakta has invested his compositions with the desired fervour. The singers who have done justice to the bhajans are Anup Jalota, Jyotsna

Reddy, Jaiwant Kulkarni and Pushpa Pagdhare. The tunes are extremely appealing and in the keeping with the style of the Sai cult.

Krishna Leela

Venus

This anthology of Krishna bhajans has been scored by Krishna Sehgal. The singers are Jaishri, Tilakraj, Shobhra and Pandit Khalili. Some of the lyrics are partly traditional while others have been composed by Saraswatikumar Deepak, Vinoo Mahendra, Chandra Jadeja, Somnath Kashyap and Pandit Khalili. The bhajans sung by Tilakraj have the distinct ras-garba flavour of Gujarat. The Meerabai bhajan 'Hey Hari hey Hari' sung by Jaishri has a rather filmi treatment.

Shankar Shambhu: Ram

Krishna Hari

Venus

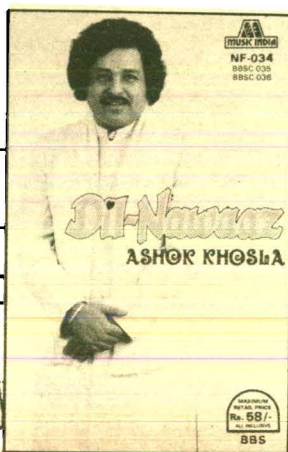
A collection of bhajans from Shankar Shambhu and party who have their reputation in the realm of qawwalis, which comes as a pleasant surprise. Although their qawwali slant is invariable in most of the bhajans, what matters is the patently sincere singing. One must also remember that the original qawwali music is religious by nature though nowadays it is portrayed in films in a crude form. 'Aise hai brij rajbihari' is an outstanding piece set to Todi. Others to catch one's fancy are 'Mana laga Ram charan' and 'Ramnaam japate raho' and 'Kab aayoge madhuban mein'. Strongly recommended especially for Shankar Shambhu fans.

- SUMIT SAVUR

Buniyaad and Six Other Hits

MIL

'Kahin to hai sapna aur kahin yaad', the most popular song heard on television twice a week for more than a year, is now available on an audio cassette. For some strange reason, the number is not the original studio recorded breezy one but a 'live' version in which, as is his wont, Jalota tries



to enlighten his audience with his expert comments, Amit Khanna's poem, though an emotional and powerful summary of the long and arduous journey of Gaiinda Mal's family, falters badly on meter in the antras.

The other six tracks are ghazals of mixed variety and quality, penned by four poets and composed by Sapan Jagmohan and Anup Jalota. 'Turn jahan chaho' is an extremely sensitive and lyrical number sung in a low-key sensuous voice. Naseem Akhtar's words are literary and heart-touching. Omniously pessimistic, 'Yaad karta hai mujhe' (Sardar Anjum) is nothing to write home about. 'Aaina dekha to sharmane lage' (Sardar Anjum), a joyous celebration of youth and love, is a sweet and hummable ghazal. The couplets before the start of the next two numbers are jaded, archaic and insipid. 'Peete hain jhoom jhoom ke' (Saeed Rahi) is a routine 'sharab' ghazal. 'Akhari bar tere husn ko sajda kar lun' (Maya Govind) turns out to be surprisingly riveting.

PARWEZ SHAHEDI

ENGLISH

Hi! Ho!

CBS

Children's poems are always welcome, especially when as well done as this. Vanraj Bhatia, actively involved with the project, arranges the music besides contri-

buting extra words to 'The farmer in the dell'. Khorshed Ezekiel wrote three poems lending an Indian feel. But it is the expressive youngsters Amrita Bhende, Andrea DeSouza, David DeSouza, Dhruv Ghanekar and Sumeet Raghavan who deserve a special pat for their winsome fervour and articulate demeanour.



The George Benson Cookbook

CBS

The pick of the best tracks from his two CBS studio albums finds Benson in striking form. He has not sacrificed his art to commercialism. Creed Taylor who funk'd him for CTI and Warner Brothers who slicked him for superstardom were in the distant future. Benson believed in himself and comes out tall and proud. Helping him are organ maestro Lonnie Smith, a hot

saxophonist and a drummer who entices the nicest accents out of his set.

Greatest Country Hits of the 70s - Vol I

CBS

A beckoning compilation with all ten tracks laying it on the line. The best comes from Willie Nelson and his outstanding version of 'Blue eyes crying in the rain'. David Allan Coe, much married, much tattooed and a tough guy right down to the corns on his toes shows a deeply emotional side on 'You never even called me by my name'. And then there's Johnny Cash breaking his craggy countenance into a smile as he tells the world how to get down to 'One piece at a time'.

Wow Dance Dance Vol II

EMI

Dance to the music. Eight songs that lighten the atmosphere, led by the ubiquitous Tina Turner who pulsates on her Grammy winner, 'Back where you started' and cocks a snoot at the 'Typical male'. Good going indeed, augmented by more business from Jaki Graham, Sly Fox and Zaak.

playback

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MUSICAL DIRECTORY

First directory of light music artists, being published in October '87, by the author of 'Ghazal Gayaki ke Badalte Rang'. Interested singers/musicians may send Bio-data and photo immediately to:

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NEW RELEASES

MUSICASSETTES

KEY : Title/Label/Coupling No/Music Composer/Artiste(s)

FILM

Geeton Ki Mehfil - CBS NPX 5138 Various Various
Jeete Hain Shaan Se Venus VCF 635 Annu Malik
Various
Kaun Jeeta? Kaun Haara? Venus VCF 744 Usha
Khanna Various
Khudgarz Venus VCF 756 Rajesh Roshan Various
Magic of Kishore Kumar MIL 4227-65 Various
Kishore Kumar
Sachchi Ibaadat Venus VCF 617 Usha Khanna
Sadak Chhap MIL - Bappi Lahiri Various
The Swinging Years 1966-77 Vols I & II HMV
TPHVS 41412 Various Various
Uttar Dakshin CBS NPX 5161 Laxmikant Pyarelal
Various
Vali-e-Azam CBS NPX 5141 Chitragupta Various
Watan Ke Rakhwale Venus VCF 700 Laxmikant
Pyarelal Various

GHAZAL

Arayish - Vols I & II T Series SNMC 2798-99 Vijay
Batalvi, Satyanayan Mishra Manhar Udhas
Abida Parveen Golden Melodies TIMMS - Abida
Parveen
Be Pardaah MIL MC-B 4227915 Pankaj & Manhar
Udhas Neelima
Dil Nawaaz MIL BBSC 35/36 Ashok Khosla Ashok
Khosla
Daaman CBS NPX 5139 - Shankar Dasgupta
Fankaar CBS MDX 5139 Nirmal Udhas Nirmal
Udhas
Great Artistes Great Ghazals CBS MDX 5159
Various Various
Mahak MIL BTP MC-A, 5227803 Vajahat Hussain
Vajahat Hussain
The Best of Udhas CBS MDX 5158 Various Nirmal,
Manhar, Pankaj Udhas
Tasavvur HMV HTCS 3272 Talat Aziz Talat Aziz
Yaad-e-sanam Concord 02.010 Bhupinder,
O P Nayyar Bhupinder, Runa Laila
Yaad Karte Rahe CBS NPX 5153 - Neelima

BASIC

KEY : Title/Label/Coupling No/Genre/Artiste(s)

Echoes of Golden Voices HMV STC 7270 Classical
Various
Jagmag Jyot Jage T Series SNMC 2029 Devotional
Narendra Chanchal
Krishna Bhakti Oriental 122584 Devotional Kavita
Krishnamurthy

Lelo Salam Hamara Classic CL-123 Qawwali
Seema Naaz, Nakhat Naaz
Melody of '87 Classic CL-120 Geet Mohd. Aziz,
Suresh Wadkar, Dabhu Malik, Vinod Rathod
Ramayan MIL 4MC 5005 Various Various
Satyanarayan Puja Vols I & II Oriental 322597-8
Devotional Aparna Mayekar

ENGLISH

Bookends CBS 4CX 10145 Pop Louis Armstrong
Daddy Cool MIL 5227-799 Pop Boney M
Greatest Country Hits of the 70's CBS 4CX 10187
Country Various
More! Growing Up! 2 CBS 4CX 10173 Pop Various
The George Benson Cookbook CBS 4CX 10224
Jazz George Benson Quartet
The Genius of Louis Armstrong 1923-33 CBS
10309 Jazz Louis Armstrong
The Louis Armstrong Legend EMI LP SH 407 Jazz
Louis Armstrong
Wow! Dance Dance Vol 2 HMV STCS WOOD 2
Disco Various

VIDEOCASSETTES

KEY: Title/Label/Starring

HINDI

Bhagwan Dada VP Rajnikant, Sridevi, Rakesh Roshan
Dhilli Ka Thag Video Link Kishore Kumar, Nutan
Dilruba Tangewali Bombino Hemant Birje, Sriprada
Dak Bangla Gold Rajan Sippy, Swapna
Dil Tujhko Diya Video Link Kumar Gaurav,
Rati Agnihotri
Hawalaat Bombino Rishi, Mithun, Shatrughan,
Mandakini, Padmini
Imaan ARF Sanjeev Kumar, Leena Chandavarkar
Insaaf Kaun Karega Magnum Dharmendra, Rajnikant,
Jaya Prada
Insaaf Magnum Vinod Khanna, Dimple Kapadia
Khooni Mahal Bombino Raj Kiran, Soma Anand
Lorie Hiba Shabana Azmi, Farookh Sheikh
Parivar Magnum Mithun, Meenakshi
Sankoch Indus Jeetendra, Sulakshana Pandit
Surkhiyaan Indus Naseeruddin Shah, Suresh Oberoi,
Moon Moon Sen
Sacchi Ibaadat Gold Satish Kaul, Sona
Tasavvur (ghazal) Bombino Talat Aziz, Jharna
Yaamna Gold Shekhar Suman, Supriya Pathak

English

Blackie The Pirate NFDC Bud Spencer, Terence Hill
Little Lord Fauntleroy NFDC Ricky Shroder,
Alec Guinness
Shout At The Devil NFDC Roger Moore
Survival Run NFDC Ruger Haur

COMPANY TOP TEN

MUSIC

VIDEO

CBS

FANKAAR
HI! HO!
UTTAR DAKSHIN
LOVE NOTES
THE BEST OF UDHAS
GREAT ARTISTES GREAT
GHAZALS
DAAMAN
PACK THAT SMACK
YAAD KARTE RAHE
GEETON KI MEHFIL

Ghazal by Nirmal Udhas
Children's songs & Rhymes
Film soundtrack
Hits of Lata Mangeshkar
Nirmal, Manhar & Pankaj

Various artistes
Ghazal by Shankar Dasgupta
Remo
Ghazal by Neelima
Geet

BAMBINO

HAWALAAT
JALWA
NAAM-O-NISHAN
RAHEE
TOKO FOGO NITE
MAJAAL
KHOONI MAHAL
MIRCH MASALA
TASAVVUR
PYAAR KARKE DEKHO

Feature film
Feature film
Feature film
Feature film
Music video - stage show
Feature film
Feature film
Feature film
Music video - Ghazal
Feature film

HMV

MY FAVOURITES
TASAVVUR
SHAMA JALAYE RAKHNA
ECHOES
AAH ALISHA
PLAYBACK 50 YEARS-VOL 3
THE MELODIOUS DECADE
50 GOLDEN YEARS OF
BISMILLAH KHAN
BHAJNASHRAM
SENSATIONS
AARTI VANDAN

Film songs by Lata
Ghazal by Talat Aziz
Ghazal by Bhupinder & Mitalee
Ghazal by Jagjit & Chitra
Pop by Alisha Chinai

Film songs

Shehnai
Devotional by R D Jalota
Instrumental by Nandu Bhende
Devotional by Hari Om Sharan

HIBA

SHINGORA
SHAHADAT
KALANK KA TIKA
SIYAH
SONE KA PINJARA
CHUN CHUN KARTI AAYI
CHIDIYA
JHEEL KE US PAAR
BADE DIL WALE
AGAR TUM NA HOTE
PRITAM

Video film
Video film
Video film
Video film
Video film

Video film
Feature film
Feature film
Feature film
Feature film

MIL

JHOOM DEEWANE JHOOM
DIL NAWAZ
THE AMITABH CHARISMA
BE-PARDAAH
RAMAYAN
SHOBHA GURTU
PURE GOLD
THE BEST OF LATA
MANGESHKAR/MOHD RAFI
THE BEST OF
PANKAJ UDHAS
BUNIYAAD

Pop by Sharon Prabhakar
Ghazal by Ashok Khosla
Songs and dialogue
Ghazal by Pankaj Udhas
Devotional
Vocal Classical
Film songs by Lata Mangeshkar

Film songs

Ghazal by Pankaj Udhas
Anup Jalota & others

MAGNUM

DANCE DANCE
INSAAF
INSAAF KAUN KAREGA
PARIVAAR
MUQADDAR KA FAISLA
BE-SAHARA
INSAANIYAT KE DUSHMAN
AVINAASH
NAZRAANA
KHEL MOHABBAT KA

Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film

T SERIES

DANCE DANCE
MR INDIA
HAWALAAT
DILJALAA
SINDOOR
INSAAF KAUN KAREGA
SATYAMEV JAYATE
ARAYISH-VOLS I & II
ABHIMANYU
SAAQIYAA

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Manhar Udhas
Film soundtrack
Ghazals by Rakesh Kumar

NFDC

SHOUT AT THE DEVIL
RETURN OF THE MAN FROM
UNCLE
KILLER FISH
SURVIVAL RUN
OUT OF ORDER
HOT TARGET
BLACKIE THE PIRATE
CAVE GIRL
VIRUS
YELLOW HAIR AND THE
FORTRESS OF GOLD

Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)
Feature film (English)

VENUS

SHAHENSHAH
WATAN KE RAKHWALE
AAG HI AAG
KHUD-GARZ
KAASH
JEETE HAIN SHAAN SE
MARD KI JABAN
PARAM DHARAM
KAUN JEETA KAUN HARA
PARIVAAR

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

TIME

LOHA
JAWAB HIM DENG
INAAM DUS HAZAAR
DADAGIRI
MERA LAHOOR
HUKUMAT
ITIHAAS
AAG HI AAG
DACAIT
AULAD

Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film
Feature film

OUT NOW ON 'CBS'

Daaman

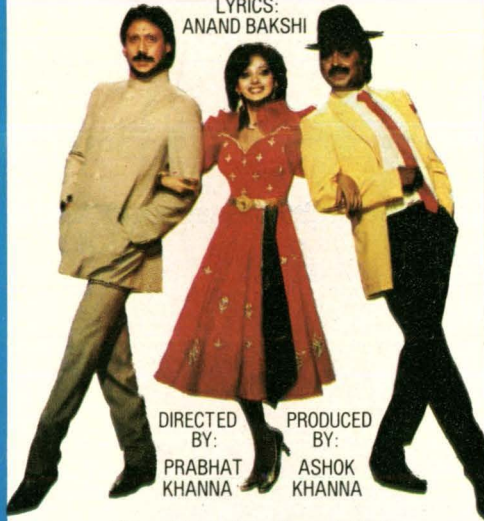
GHAZALS BY SHANKAR DASGUPTA



Shankar Dasgupta – Daaman

DEEPAI ARTS UTTAR DAKSHIN

STORY: SUBHASH GHAI
MUSIC: LAXMIKANT PYARELAL
LYRICS:
ANAND BAKSHI



DIRECTED BY:
PRABHAT KHANNA

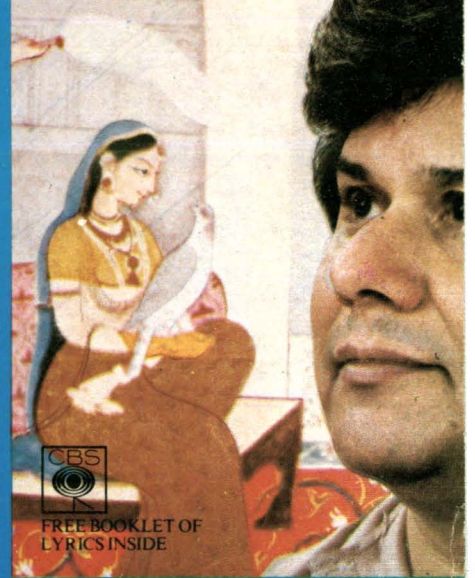
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(It is a Mukta Arts Presentation)

Uttar Dakshin

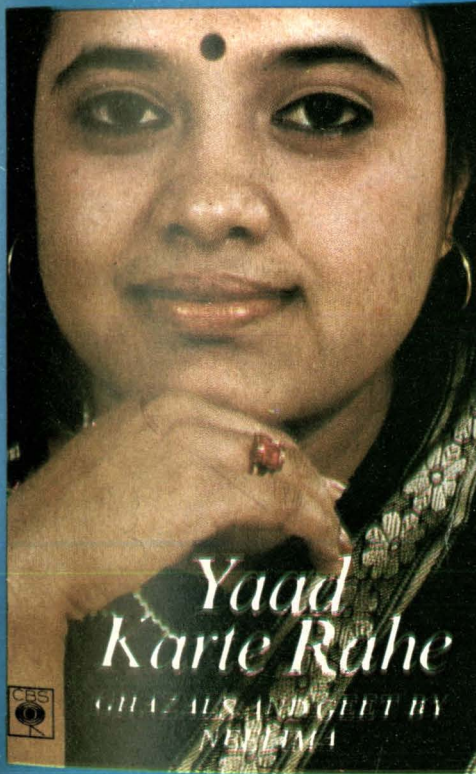
Fankaar

Ghazals by
Nirmal Udhas



FREE BOOKLET OF
LYRICS INSIDE

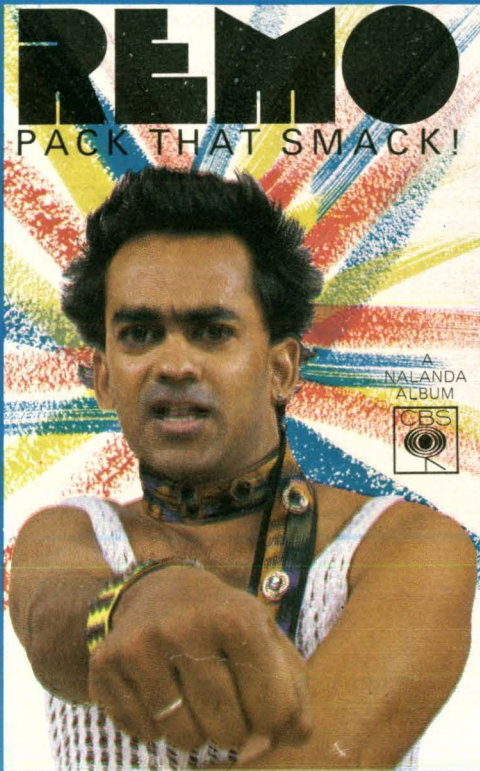
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Yaad Karte Rahe

GHAZALS AND GITS BY
NEELIMA

Neelima – Yaad Karte Rahe

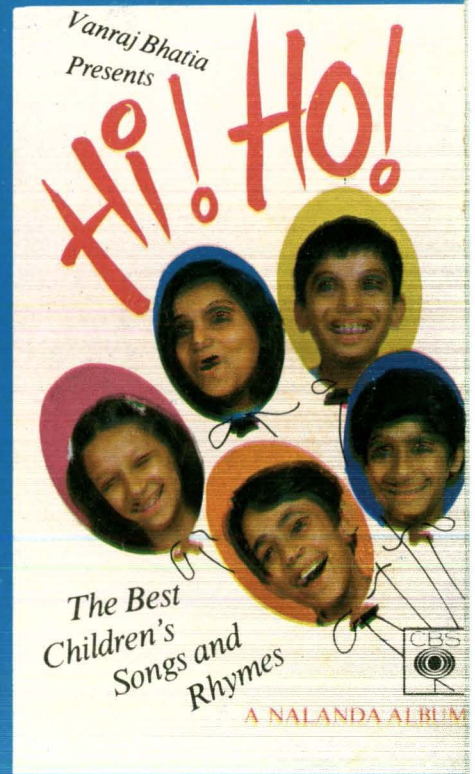


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