

SEPTEMBER Rs 10

playback

MUSIC • AUDIO • VIDEO • TELEVISION



ALISHA CHINAI



KAVITA KRISHNAMURTHY

Indian artistes, especially the up-and-coming ones, are grossly underpaid and are denied their share of profits. A Special Report.

UNDERPAID



STUCK IN THE GROOVE:

An analysis of why the record industry collapsed

BEHIND THE SCENES:

Nai Dishayen

MITALEE KI MITHAS:

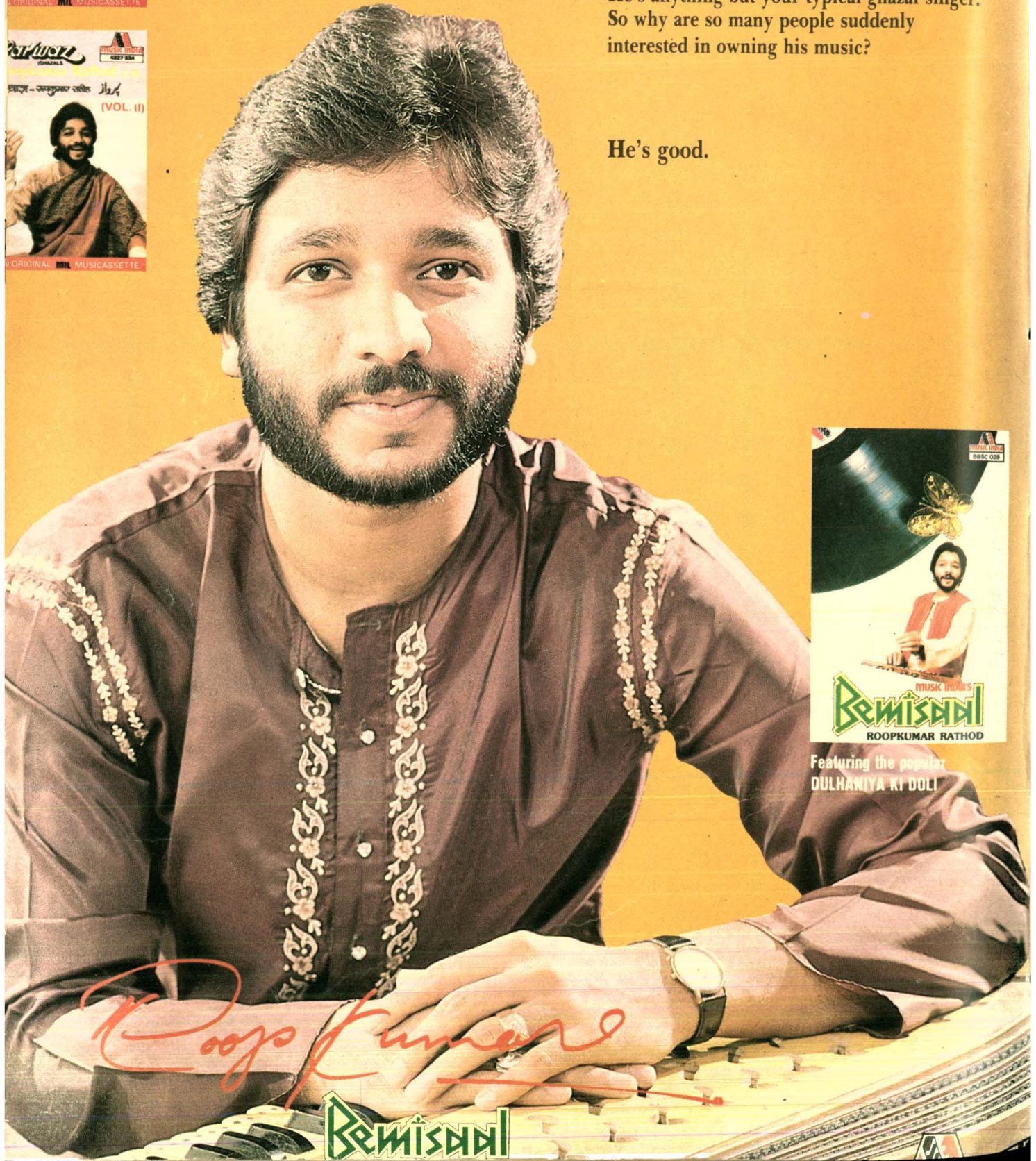
A profile of Mitalee
INSIDE:





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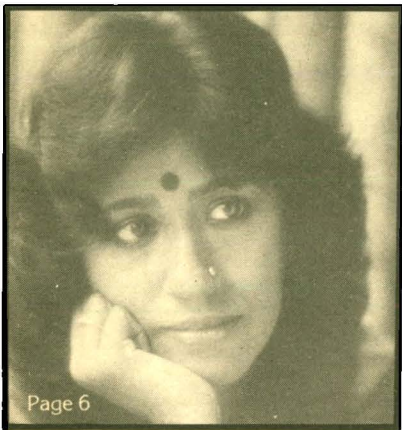

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HMV'S PICK OF THE MONTH

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 AND FAST FORWARD
 MUSIC · AUDIO · VIDEO · TELEVISION

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CLASSICAL OUTLOOK

I have been reading your magazine **Playback And Fast Forward** regularly with interest. It is a good magazine with a lot of potential. Being a classical vocalist myself, I feel that you should carry an extensive cover feature on Indian classical music – the various phases it has been going through and the future of Indian classical music. A blow-up of the past, present and the upcoming artistes, I am sure, will also be eagerly welcomed by your readers.

Classical music today, I feel, is at a critical stage; it faces stiff competition from other forms of music like ghazal, bhajan, etc. Through the latter, the so-called promoters of music are capitalising on the boom in the music industry, at the cost of classical music. Because of this the importance of classical music is slowly being eroded. However, any form of music can last only if the musician has a strong classical base. Singers like Mohammed Rafi, Lata Mangeshkar, Manna Dey, Mukesh have made their music immortal only because they had a strong classical background.

Therefore, I hope that your magazine will try to highlight the importance of Indian classical music to your various readers.

MILIND CHITTAL
 Bombay

VIDEO FILMS

As a compulsive video watcher (I see a minimum of four video movies per day), I must confess that I find your reviews of video films to be the best among all those reviewed in magazines and newspapers.

The reviews are indepth and well written, drawing a comparison of the director's or actor's past films with the one under review. It appears that your reviewer is doing a lot of background research and homework before putting pen to paper.

And do I agree with his rating?

Well, I have yet to disagree with him.

GOVIND SHETTY
 Dharwar

JOLLY GOOD

The introduction of the International Top Pop 50 songs in your magazine is a real boon to us music freaks. Keep it up!

We would like to add that we really tripped reading **Wow! That's What I call Music** (July '87), and now appreciate the hard work goes into the compilation of these tracks.

And, gee, thanks for publishing a picture of the wiz – V T Ravi. May his tribe increase.

SUJATA MENON
 MELODY D'SOUZA
 Bombay

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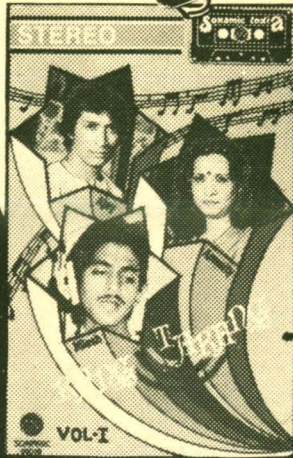
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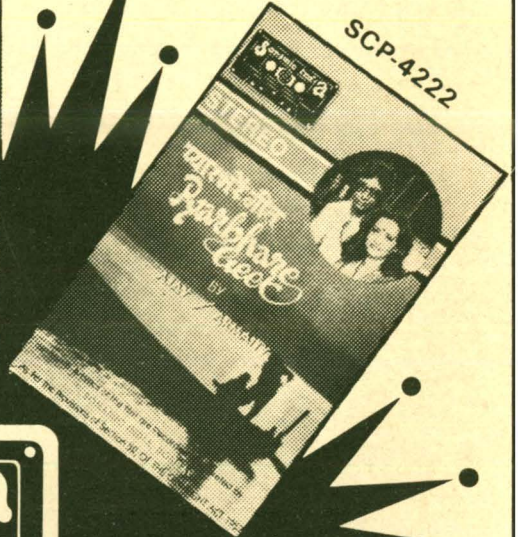
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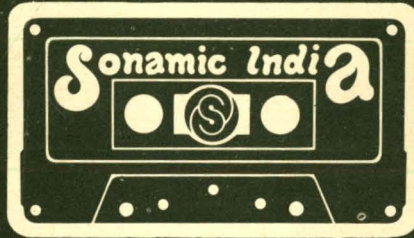
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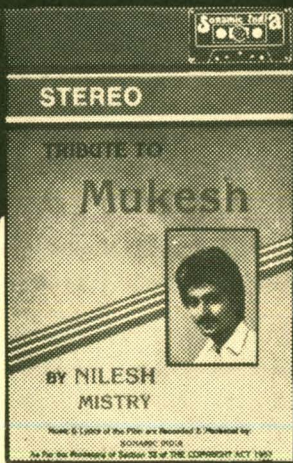
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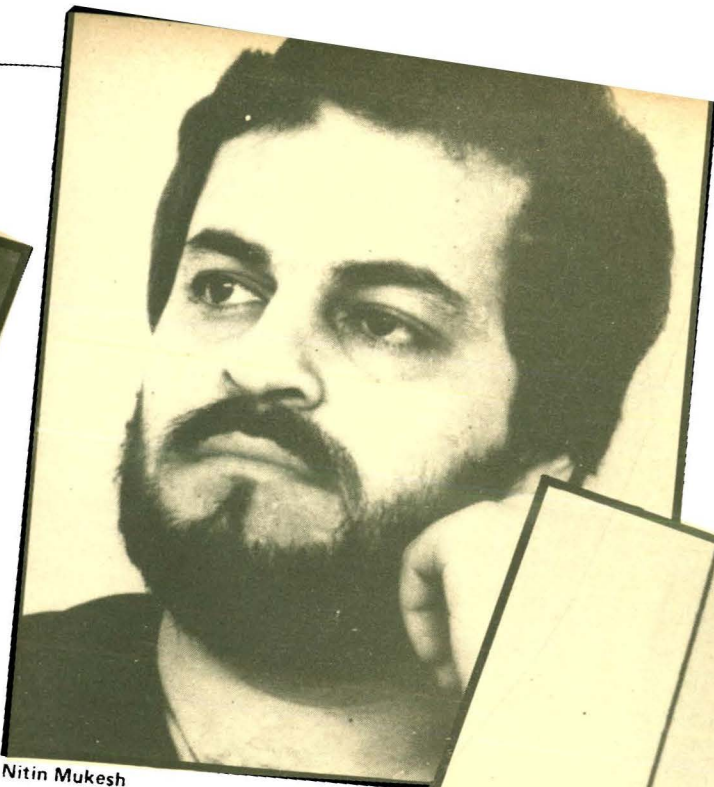
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Indian artistes,
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report.



Alisha Chinai

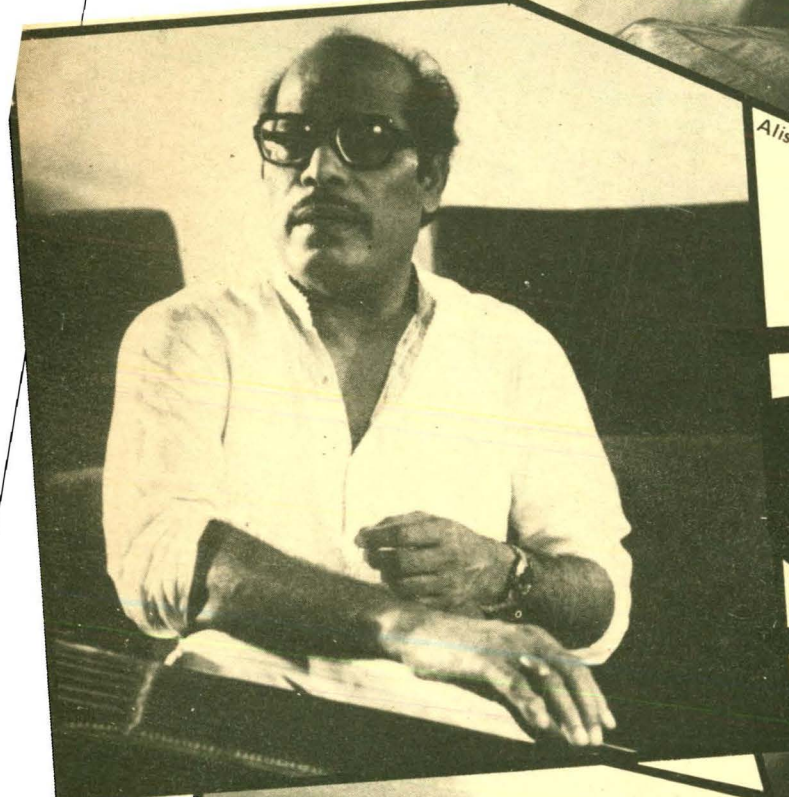


Nitin Mukesh



Alka Yagnik

UNDERPAID



Manna Dey



Waqar





From the earliest times Indians have always demonstrated an intense passion for music. Take the ubiquitous radio through which every morning mellifluous voices float enticingly into millions of drawing rooms. A good voice is instantly recognised and appreciated everywhere – whether it is at a programme of a mundane college function or in a film. In case of the latter, music has, to a great extent, been responsible for a film's success. For instance, 'Albela', 'Rattan', 'Jugnu', 'Anarkali', 'Nagin', 'Goonj Uthi Shehnai', 'Baiju Bawra', 'Dosti', down to the more recent 'Disco Dancer' and 'Pyar Jhukta Nahin' – all owe their tremendous success to their music than anything else.

It is but natural, therefore, to assume that singers have their own fan following, albeit a little different from the adulation bestowed on the demi gods and goddesses of the silver screen. The amazing rate at which discs and LPs are cut and prestigious gold and platinum landmarks reached speaks for itself.

One has heard of the legendary Mian Tansen who immortalised 'Raga Deepika' by lighting up the 'diyas' with his magical and electrifying voice. More recently, one has witnessed how K L Saigal made hearts bleed with 'Gham diye mushtaqil', 'Jab dil hi toot gaya' or 'Dukh ke ab din beetat nahin'; how Mukesh's piercing lament of misty memories in 'Jaane kahan gaye woh din' or 'Teri duniya mein jee lagta nahin' moved audiences to tears; how Rafi's 'Koi jab rah na paaye' and 'Ahsaan, tera hoga mujhpar' rekindled the delicate emotions of love and friendship; how Amirbai Karnataki's 'Gore, gore, O banke chore' brought a cheerful smile; Mubarak Begum's soulful ghazal 'Kabhie tanhaiyen mein yun' left one visibly disturbed, while Kishore Kumar's light and frivolous 'Eena meena dika' evoked mirth ... the list is endless. Even today, a boisterous Bappi Lahiri number 'Yaar beena chain kahan re' has music enthusiasts tapping their feet. Music enthral; it mesmerises. It compels the listen-

er to feel what you want him to feel at any given moment. And so, as David Wark Griffith says, "There is no voice in the world like the voice of music."

On screen, singers are relegated to the background, barring some rare exceptions, of course. Thus, when a Dilip Kumar pensively mouths a melancholic 'Sham-e-gham ki kasam...' it is the voice of Talat Mahmood etching the doleful melody on your hearts forever. The reflective mood of Balraj Sahni in a philosophical gem like, 'Tu pyaar ka sagar hai...' is put across by Manna Dey's skillful rendition. The frolicsome antics of Shammi Kapoor enliven the proceedings in 'Chahe koi mujhe jungle kahe...' but only with the help of the opulent, lively voice of Mohammed Rafi. Hemant Kumar shares laurels with actor Biswajeet in equal measure for the tremendously popular 'Bekaraar karke hamein yun na jaaye...'. It was Lata's excellence in 'Ai mere watan ke logon...' which took audiences to a patriotic crescendo and even moved former Prime Minister Jawaharlal Nehru to tears! And Zeenat Aman's sensuous, provocative 'Chura liya hai tumne jo dil ko...' was essentially enhanced by Asha Bhosle's seductive crooning.

One could go on and on citing examples, but the underlying concept is the same. Not that we are undermining the immense importance of the composer and the lyricist. But it is the singer's voice and singing which can make or mar a piece of poetry and music, however exquisite the latter may be.

From the above it is obvious that a song is a creation and the singer invests a little of him or herself in it, bringing forth vivid expressions of emotion. But even as sensitive artistes, they cannot rid themselves of being pure professionals, as they also have to earn their living. The question, therefore, arises: financially, are these golden-voiced nightingales adequately compensated for their talents? It must be noted that rates and scales differ, people and principles differ. Yet, these differences occur within the same infrastructure, and a rough classification can be drawn.

While, a few decades ago, a singer was paid anywhere between Rs 150 and a maximum of Rs 500 per song; the corresponding figures today are Rs 1,500 and Rs 5,000. The remuneration scale depends on several factors, viz, the budget of the film, the language in which it is to be made, habits and principles of the producer and the relationship between the producer and the singer. So far, so good. The irony, however, seems to lie in the fact that the singer does not obtain royalty. Once he exercises his vocal chords in the recording room, he cannot stake a claim to his creation. And so, the supersuccess of a song need not go hand in hand with financial profits for the singer, although the recording company could, of course, continue to make profits in the ensuing years too.

This is not so in the West, where Michael Jackson rakes in millions long after his 'Thriller' has thrilled the market, and a Madonna can provide her grandchildren a luxurious lifestyle with a single superduper hit. Sadly, we do not ape the West in this respect.

One presumes that immortal melodies are meant for aesthetic and artistic pleasure and fulfilment. And since many singers were also inclined to think so, they lent their magical voices to lilting melodies

It is as if a great favour is being bestowed upon us by giving us a break.

ALISHA CHINAI

without claiming any benefits. But there were others who put their foot down. The select and formidable trio of Lata Mangeshkar, Asha Bhosle and Kishore Kumar are perhaps the only singers who are paid royalty on their songs. The exclusive position they have reached today is the result of astounding prowess, true dedication, vast experience and inexhaustible output.

The up-and-coming artistes of today are, however, not so fortunate. In their quest to find a firm footing in the world of cut-throat competition, they strive very hard to achieve the high standards set by past maestros. With the advent of big-budget multi-starrers, money has poured into this industry at a rate which has often left the income-tax department aghast. To find out whether these artistes are getting a fair share of the profits and their opinion about the existing trends and payscales, PLAYBACK AND FAST FORWARD spoke to a cross-section of artistes and discovered some interesting view points.

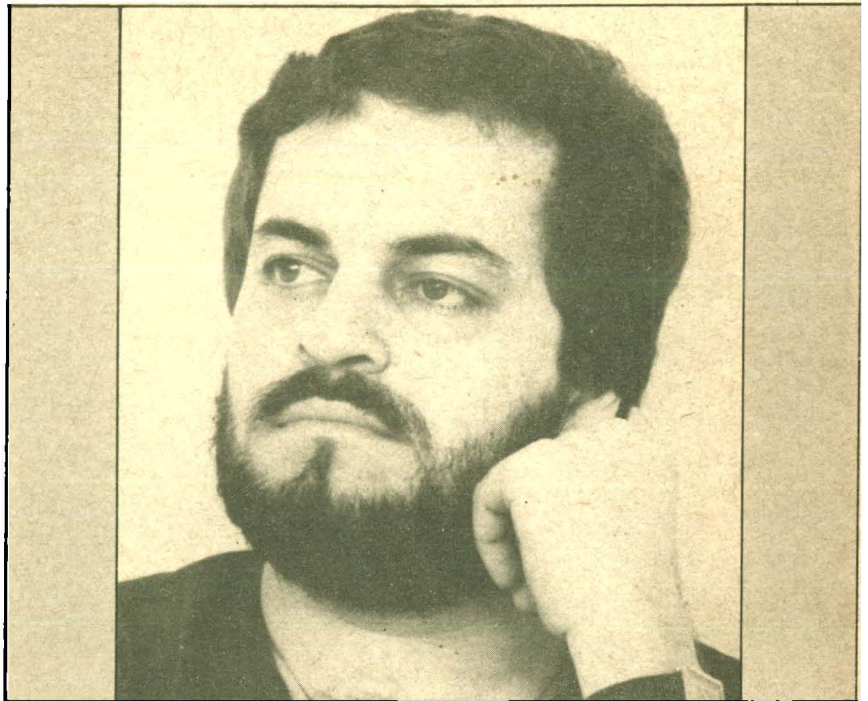
ALISHA CHINAI

Petite and charming, often nicknamed the 'Babydoll' and 'Madonna' of the Indian music scene, Alisha has an individual style. Her soft voice, her distinctive presentation and her lovely, gutsy personality are all different, a class apart. Scherzo music, full of bounce and energy is very much a part of her person. And this vibrant exotic charm is transmitted to her music as well. Admits Alisha: "I am me. I admire many greats but never consciously copy any. My style cannot be tuned to the imitation of someone else. I cannot go as high as Lataji, for example, and automatically prefer a more 'bass' number, modulating within my range. A producer or music director takes me only because they want Alisha for that song, not just a singer."

Alisha is equally forthright and outspoken in her views on remuneration: "Why should I be embarrassed or awkward," she reiterates righteously. "After all, I am getting my due, I earn only after I deliver the goods, right?"

Alisha speaks frankly about the incident which created quite a furore in music circles recently. Yes, we are referring to her recent walk-out amidst a recording session over this very issue. "The incident regarding my walk-out of the studio was blown out of proportion. I feel that singers are not handsomely paid, especially the newer lot who are yet to establish themselves. It is as if a great favour is being bestowed upon us by giving us a break. That is fine but for how long can it go on? You cannot go on being exploited, after all putting up with injustice is also wrong. If you want a song to be sung my way, in my voice, then why shirk from paying my price? After all, I'm asking what is due, not unnecessarily exorbitant prices, am I?"

"Regarding the incident," says Alisha, "I had already voiced my discontent about the financial aspect often. At the recording of the 'Commando' song, things went beyond my endurance and being in a bad mood would naturally affect my singing.



And so I decided not to record that day, that's all. Of course, I had informed the secretary before leaving the studio but the incident was simply exaggerated and dramatised by a section of the press. However, that very night, the music director rang up and fired me. But then things were sorted out immediately and I finished the recording of the song the very next day! So you see, you have to put your foot down somewhere or else you will be continually taken for granted – and for rides," she adds with her impish grin. A bold and conclusive step, perhaps, this daring darling of 'Aah Alisha' and 'Jadoo' fame has taken the initiative, and perhaps paved the way for others. Brimming with confidence, Alisha is certain that if she has the talent – which she certainly does, going by her songs in 'Disco Dancer', 'Tarzan', 'Dance Dance', 'Mr India' – nobody and nothing can stop her.

NITIN MUKESH

The son of Mukesh. Nitin's very personality exudes warmth and affection, reminiscent of his father. And so is his voice. Commencing his career with the melodious 'Teri jheel si gehri aankhon mein' under the baton of Shamji Ghan-shamji, Nitin swung into the limelight with Manoj Kumar's 'Kranti' ('Zindagi ki na toote lari'). The various stage shows gave him exposure, experience and confidence. When asked about the payscale which he got, he said, "Payment naturally differs, from one producer to the other.

"It depends on the budget of the film. Sometimes we even sing free of charge if the producer's need is

If I were to get royalty for each of Mukesh's songs today, I would be a millionaire.

NITIN MUKESH



step is taken.

"However, I do feel that a minimum level of emolument should be maintained. After all, it is only fair that we should be evenly compensated, since we do not get any royalty either. But I've been very lucky, so far. Touchwood."

ILA ARUN

Several of you may seem surprised at the inclusion of an unusual, different singer, and who is perhaps yet to make a mark on the Hindi film scene. It was the fantastic feedback of her song, recorded by her and picturised on herself for Subhash Ghai's 'Devaa' that prompted us to meet her. Ila Arun, with her spontaneous rendition and gay abandon, her verve and vivacity, her style and her kind of songs simply cannot be classified as 'yet another playback'. One need not analyse the notes, the lyrics or the ragas involved in her gypsy songs to understand why they are so appealing. Her songs are from the heart and to the heart. But this quality, if utilised too often, will lose its very uniqueness and charm.

A totally dedicated artiste, Ila gets carried away momentarily by the rhythm, tempo and pace. In fact, three mikes had to be used instead of the usual one for her recording in 'Devaa'. One mike was not enough to capture Ila's infectious enthusiasm as she swayed in ecstasy. It only marred the spontaneity. "I went flat, when they asked me not to move," she laughs.

Ila's active involvement with stage (she has started a theatre-group 'Surnai') as well as her flirtation with the big and small screen ('Showtime') all seem non-paying. We put the question. "Well, yes. I get tremendous satisfaction as a true artiste but financially they are definitely not very profitable. Stage never was, the hard work put in is never repaid very adequately. As for my non-filmi discs, my first - 'A Musical Sandstorm' - was taken out by my close associates and myself on a small scale. It was a supersuccess and we were very pleased. We then joined hands with a music company to produce 'Banjaran'. But here, the cream of the profits was skimmed off by the company. The royalty we received was merely nominal.

"But I have yet to establish myself and so I am biding my time till things can be worked out better. And, lastly, my film song. I think I was paid quite well, of course, and I have tremendous faith in Laxmikant-Pyarelal. I was extremely apprehensive about this 'filmi' set-up. But I was given full reign, almost five days to sleep over the song and introduce my own innovations to suit my voice and style. I value my self-respect and wanted to retain my dignity. But Subhash Ghai was very reassuring. Even Tahir Hussain's 'Hamara Khandaan', where I sing another lovely song (watch out, folks!), was an exhilarating experience. The television debut in 'Showtime' gave me the much needed exposure and recognition and my popularity increased amazingly. But financially, it was a totally non-profitable venture," she muses.

genuine or at a friend's request. When compared to the big budgets involved, our remuneration might seem negligible. But since we newcomers are still in the process of establishing ourselves, we are in no position to make demands. And since there is enough work, we are happy and satisfied. Regional films pay less, as per their budget. But stage shows definitely pay better. It is only the question of royalty that irks most of us. Can you imagine - if I were to get royalty for each of Mukesh's songs today, I would be a millionaire?

"We have thrashed this off and on but to no avail. Anyway, most of the producers do pay well, so no one really complains."

Perhaps he is right. Diplomatic but satisfied, indeed. And his views were unanimously echoed by most of the younger singers, too.

KAVITA K

Young, bubbly and enthusiastic, Kavita made her debut under Ustad Vilayat Khan for the film 'Kadambari'. Dubbing gave her excellent practice and she was soon propelled into big time with 'Pyaar Jhukta Nahin'. More recently, the tremendously popular 'Hawa, hawaii' song from 'Mr India' was another feather in her cap. Speaking on more or less the same lines as Nitin, Kavita also feels the need to form a singers' association of sorts. "We singers are the only tribe who do not have any organised body. There have been half-baked attempts when we met and discussed this. But firstly, we are all newcomers and hardly in a position to make demands. Secondly, most of us tend to get involved in our own commitments and no definite

We are all newcomers and hardly in a position to make demands.

**KAVITA
KRISHNAMURTHY**

"Most of the time, people think they are doing you a great favour. Fine, but don't you come to me because you want my voice? That's the reason why I never sing at private occasions. I cannot digest the fact that people eat, converse and enjoy while listening to me!" An eloquent speaker with an inimitable style of singing, Ila, in all probability, does have lots to say. But, as she said, she is biding her time. And if she continues to forge ahead on the popularity charts in a similar manner as now, here's someone new and daringly innovative worth watching out for!

SURESH WADKAR

His rich, resonant voice enthralled listeners from the time of 'Gaman' ('Seene mein jalan') right up to 'Premrog'. Combining a command over the classical, with a deep love for ghazals, Suresh is the soft-spoken, obedient pupil of Pandit Jiyalal Basant, in whose house he resides. With a unique style and identity which is entirely his, Suresh seems very satisfied with times mainly because of his dedication and love for the art.

"I have sung Hindi as well as innumerable regional songs, as have most of my colleagues, I suppose. But money is a thing which cannot be discussed or fought over. Naturally, we take what we are given and may be taken advantage of sometimes. But that happens rarely. Regional films naturally pay less. When I sang for the first time on stage (he was promptly selected in that particular talent contest) little did I know that I would try my hand at film singing. Whatever position I have reached is a dream come true, although I still have a long way to go. But I have been paid a pittance of Rs 51 or Rs 101 on occasions. Such instances cannot be helped. We often sing free of charge for our friends or if the situation the producer is in requires us to. However, I have no complaints. For example, in 'Premrog' I was paid handsomely, without my making any demands. So you see, there are all kinds of people in any profession!"

SHAILENDRA SINGH

Shailendra Singh could not have asked for a better launching pad for his singing career than Raj Kapoor's 'Bobby'. But he slowed down soon after and even made half-hearted attempts at acting. "There had been some false rumours spread about me during that time, which could have been a reason for slowing down," he says ruefully. But today, he is in a happy position. Recording songs at a comfortable pace, he rightly



feels that rendering soft, romantic numbers is his forte, although a 'Kero kero mama' from 'Arjun' was equally well-received. How did he feel about the issue of remuneration and royalty? "Well, I suppose we get paid according to the budget of the film. If a producer's need is genuine, then naturally his plight is understandable. After all, he has so much at stake. But as far as royalty is concerned, I feel that there is no unity amongst singers today.

"It's each for his own. If we got together and conveyed our feelings unanimously, perhaps we would be heard. But nobody is apparently interested or so inclined. So no concrete step is taken in this direction." Well said and how true!

ALKA YAGNIK

Alka Yagnik, Kalyanji-Anandji protegee, this young girl from Calcutta has come a long way today. Making her presence felt slowly and steadily, Alka catapulted to fame with 'Mere ange mein...', picturised on a senior artiste, Raakhee, in 'Laawaris'. Today she has 'Tezaab' and 'Devaa' with Laxmikant-Pyarelal, 'Daata' and 'Thikana' with Kalyanji-Anandji, 'Shaandaar' with Bappi Lahiri - to name just a few. The list is long as well as impressive.

Replying to our queries, she said, "Well, yes, although I am personally quite happy with my work, I too have a long way to go. And so, acting assertive and demanding is out of the question. Sometimes we may be underpaid or taken advantage of, but most producers are not like that. It may seem that, as compared to the huge budget outlayed, singers are paid very meagrely, but it's all in the game. On an average, we record at least 15 to 20 songs per

Singing amply compensates with the love and recognition we get from audiences.

ALKA YAGNIK



"Even if we are not paid as much as we should be, we are not at a stage where we can put our foot down vehemently. Besides, an average of 15 to 20 recordings per month cannot be bad at all," opines Munna Aziz. Point taken!

In contrast to the above we have Talat Mahmood and Manna Dey – two great names who reigned supreme a few decades ago.

MANNA DEY

Nephew of the remarkable blind singer K C Dey, Manna Dey is more popular and known for immense range of talented renditions than he is for his short spell as a music director. His remarkable versatility can be fathomed when one recollects the vast variety of songs, situations and heroes he has sung for. A romantic 'Yeh raat bheegi bheegi' ('Chori Chori') for Raj Kapoor, a sagacious 'Tu pyaar ka saagar hai' ('Seema') for Balraj Sahni; a unique dimension of hope, 'Zindagi kaisi hai paheli hai' ('Anand') picturised on Rajesh Khanna, a difficult classical 'Poochon na kaise' ('Meri Soorat Teri Aankhen') or 'Sur na saje' ('Basant Bahar'); a light, frivolous 'Jodi hamari jamega kaise' ('Aulad') on comedian Mehmood and a classical yet funny, 'Phool gendwa na maro' ('Dooj Ka Chand') on Agha! From the superb 'Laagaa chunari mein daag' to the patriotic 'Aye mere pyaare watan' of 'Kabuliwallah' to the bitter memory of 'Kasme vaade pyaar wafa sab' ('Upkaar', where he sang for Pran for the first time) – Manna was the master of all. In fact, Raj Kapoor often had a tough time deciding between veteran Manna and his favourite playback Mukesh for songs such as 'Pyar hua ikraar hua hai' ('Shree 420') and 'Aye bhai, zara dekh ke chalo' ('Mera Naam Joker') – for which Manna Dey ultimately won the Filmfare Award.

Reflecting upon his heydays, he says, I sang my first song for Rs 150 – it was to be picturised on a veteran artiste and people were surprised at my rendition. But in those days our involvement was total. We put our heart and soul into our songs. No one rested till the song was perfect, leaving no room for a feeling that it could have been better. Several rehearsals used to take place. The emphasis was on quality and money was not the criterion.

"I have sung almost 10,000 Bengali songs. Bengal is a lovely place, culturally rich and highly educated. They appreciate music immensely. In those days, Hemant Kumar was the most sought-after singer and it was very difficult to encroach upon his territory. But a film which had about seven classical numbers filmed on Uttam Kumar came my way and proved a terrific hit, making mine a household name."

As far as royalty was concerned, he held strong views. "Producers paid very well. But not to receive royalty was a highly unfair practice. We had taken up the topic with HMV. The singers organised themselves into an association and we unanimously stood for our rights. For almost two months, all recordings were halted. Things were tilting in our favour when, unfortunately, the Indo-China war

month, so where's the room for complaint? Royalty is, of course, a question looming large and may seem unfair on us. But we cannot do much, at this stage. Perhaps, there is a strong need to form a body to voice our views. I totally agree with Kavita in this respect. But then again, singing itself is such a joyous art, it amply compensates with the recognition and love we get from audiences." Sounds familiar?

SHABBIR & MOHAMMED

Forgive us for putting these two singers together. But their common strand of interest is a voice reminiscent of the nonpareil and inimitable, late Mohammed Rafi. Both of them rose to heights of popularity when they stepped in to fill the gap created by Rafi's death. Thus, Shabbir Kumar sang for Sunny Deol ('Betaab'), Rajeev Kapoor ('Ek Jaan Hai Hum') and Amitabh ('Mard'), while Mohammed Aziz's range also extended from Ravi Tandon ('Ek Mein Aur Ek Tu') to Amitabh ('Aakhree Raasta').

The similarity in their claim to fame and career charts creeps into their views as well. Both ardent admirers of Rafi, they are here perhaps to fulfil the lifetime aspiration of being chosen to sing those songs which Rafi would have rendered had he been alive. And thus, naturally, they are fully satisfied with the status they have achieved, and yearn to move on admitting they have a long way to go.

"At this stage, therefore, monetary benefits are immaterial," says Shabbir Kumar (who, incidentally, is excellent at sketching and oil painting, too).

In those days... the emphasis was on quality and money was not the criterion.

MANNA DEY

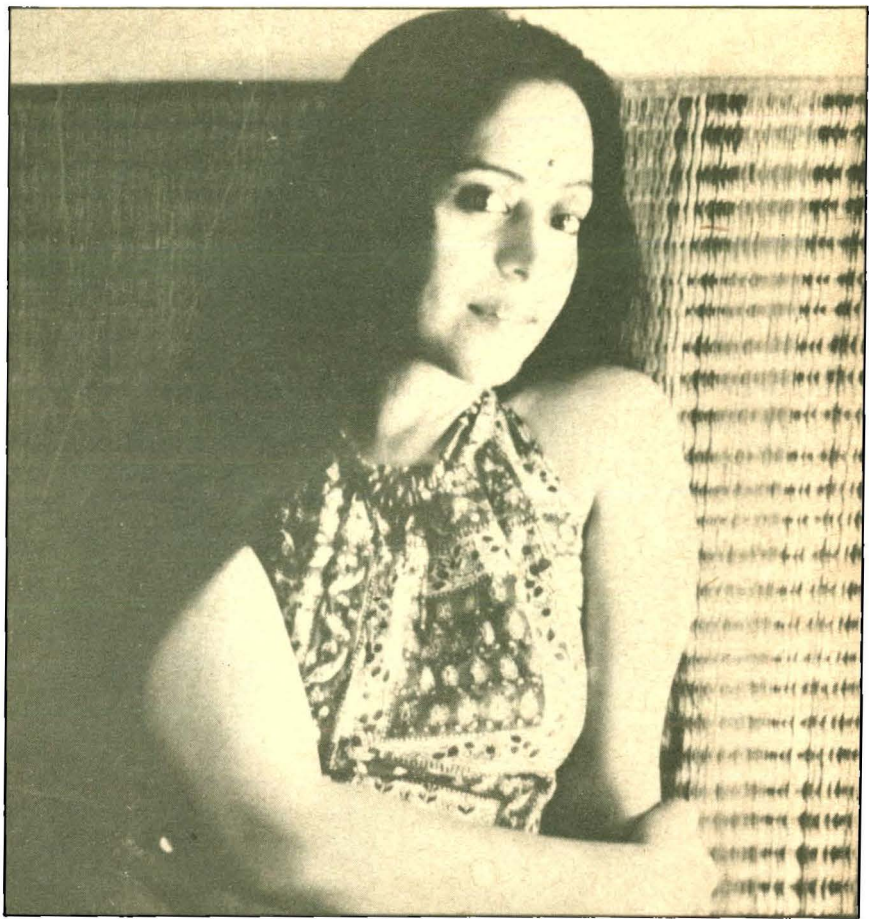
broke out in 1961 and things fizzled out. But I am very glad Lataji put her foot down. Why should we put up with injustice unnecessarily?"

Frank and forthright, he continued, "I somehow never fitted into this film culture. Education, musical or otherwise, is absolutely essential. The songs that came my way were solely on merit, because Manna Dey alone fitted the bill and moulded into the skin of the character."

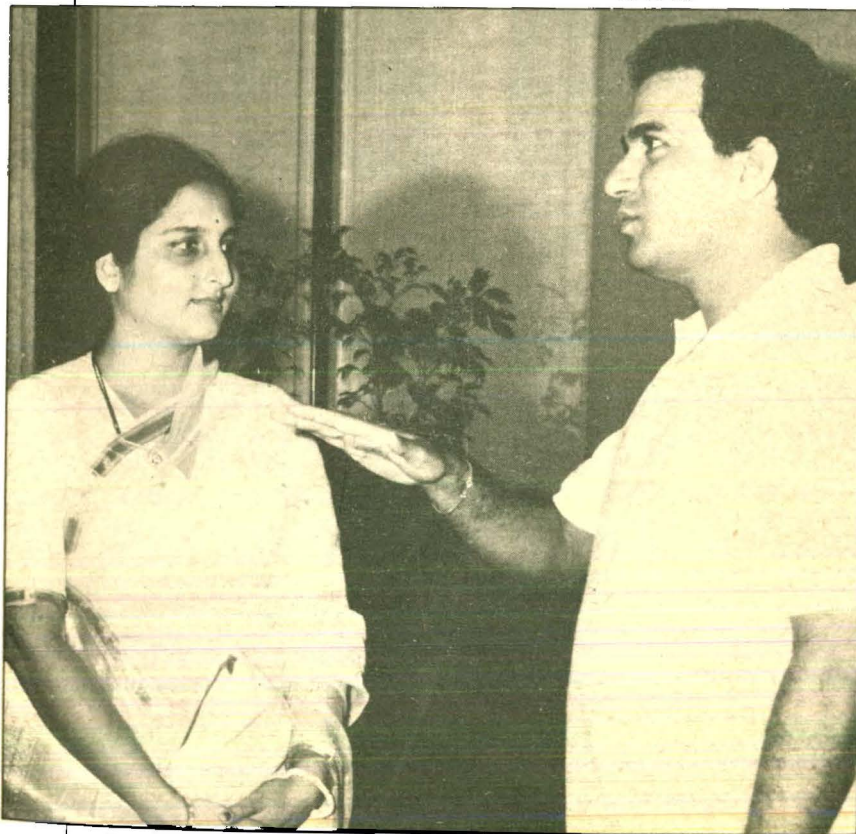
Critical and disillusioned with present trends, as was Talat, he states, "It is sad and ironical that though technical finesse is more sophisticated and advanced these days, the story and other aspects are neglected. Inane violence, blatant plagiarising in the name of music, mutilation of lyrics, often wreaking havoc on original intentions – where will all this lead to, one wonders. This is the situation despite the presence of some extremely talented artistes. Films are naturally hits because the frustrated man in the street has little choice!" But despite this gloominess, he hopes, 'art' will return to the business of cinema once again.

TALAT MAHMOOD

Born in a conservative Muslim family in Lucknow, Talat entered the film world at a time when the profession was looked down upon. After cutting several non-filmi discs in Urdu and



Ila Arun



Suresh Wadkar and Anuradha Paudwal

Bengali, he commenced his film career with a masterpiece, 'Tasveer teri dil mera behal na sakegi'. Talat soon went on to carve a niche in the ghazal world. The inimitable aristocratic style and immaculate 'talaffaz' added a sheen to the poetry. However, his forte being pathos-filled, sensitive numbers, Talat recorded less than a thousand songs in all, despite a career span of 40 years! Someone aptly summed his talents, "Talat typified class, elegance and vintage grace. He sang for the connoisseurs, not for the masses."

Remarks Talat: "Songs were not just churned out but created. There were sittings of 15 days for each song and everyone involved strived for perfection. And each song had to be recorded twice due to lack of modern facilities. Once for the film and once for the recording company. Each recording took two or three hours."

When quizzed about emoluments and royalty, he said, "the maximum we got per song was Rs 500 which was very good as per the standards then. For film songs we received no royalty. In fact, we had brought up the matter with HMV and an association – the Playback Singers Association (PBSA) – was formed, with Lata as the president and Mukesh as its vice-president. A few producers such as V Shantaram, Mehboob and B R Chopra were in our favour, but some others were not. Ultimately it fizzled out. But I do get royalty for my non-filmi songs. It was five per cent at first and 7.5 per cent today." The result: a whole collection of timeless melodies which are popular even today, have brought no benefits to its singer!



UNIVERSAL CASSETTES

The festive spirit in a devotional mood



Bhajan Kalash
Devotional/Hindi
Geeta & Vibha Chhabra, Surendra Kohli
Surendra Kohli



Hari Vandana Vol-1
Bhajan/Hindi
Kaumudi Munshi
Ninu Majumdar, Kaumudi Munshi



Hari Vandana Vol-2
Bhajan/Hindi
Kaumudi Munshi
Ninu Majumdar, Kaumudi Munshi



Bhakti Sagar
Abhang/Marathi
Bhimrao Panchale
Bhimrao Panchale



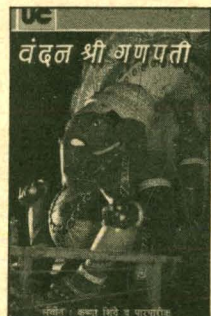
Sant Vani
Bhajan/Marathi
Pandit Bhimsen Joshi
Pandit Bhimsen Joshi



Bhajan Piyush
Bhajan/Marathi
Uttara Kelkar, Aparna Mayekar, Jaywant Dashrath Pujan, Prabhakar Pandit



Om Namoji Gananayaka
Devotional/Marathi
Shobha Joshi, Bhimrao Panchale, Vithal Umaj
Bal Barve



Vandan Shree Ganpati
Devotional/Marathi
Kison Kharat, Krishna Shinde, Shakuntala
Krishna Shinde



Gandhary Geetanjali Vol-1
Classical/Marathi
Ajit Kadkade, Archana, Neelakshi
Version



Gandhary Geetanjali Vol-2
Classical/Marathi
Asha Khadikar, Rajani, Sharad Jhambekar
Version



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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.

Devotional music seems to have received special attention from the music companies of late, probably because of the festival season. T Series has just released **Chandru Atma's** bhajans '**Daya Karo**', along with an album from another top name – the versatile **Mahendra Kapoor**, with '**Bhajan Kar Le**'. Also on T Series is **Jai Mata Ki Gaaya Jaa**' by **Ajay Tiwari**. Another label, Musicraft, which has so far specialised in Urdu repertoire, has released '**Bhajan Sagar**', a cassette featuring bhajans by **Ajay Tiwari**. Music India, not to be left behind, is coming up with a recording of bhajans, featuring **Anup Jalota**, **Nina** and **Rajendra Mehta** at last year's **Bhajan Yatra**, Music India's annual bhajan programme on the lines of 'Khazana'. Not a moment too soon, with this year's 'Bhajan Yatra, to be held late September.

* * *

HMV's devotional packet for the festival season includes a cassette of **Manna Dey's** bhajans. But an extra-special release is the four-cassette pack '**Sampoorna Sunder Kand**' sung by **Nitin Mukesh**, **Mitalee Mukherjee**, **Shekhar Sen** and others.

* * *

The evergreen music director **Bappi Lahiri** has teamed up with his nine-year-old daughter **Rema** on a disco album for children. The results will be available to disco fans very soon.

Another album on the same lines is '**I Am In Love With You**', to be brought out by Music India soon. Featured here is a collection of hits by **Sapna**, **Nazir Hassan**, **Usha Uthup**, **Bappi**, **Alisha**, **Asha Bhosle**, **R D Burman**, **Padmini Kolhapure** and, of course, **Sharon Prabhakar**.

* * *

Lata Mangeshkar's special double-cassette album on HMV will be out soon. In '**Shradhanjali**', Lata pays tribute to four of her favourite male singers, now deceased – **K L Saigal**, **Pankaj Mullick**, **Mukesh** and **Mohammed Rafi** – by singing songs originally sung by these famous singers.

* * *

Meanwhile, **Asha Bhosle's** birthday is round the corner and HMV has a special birthday present all ready – Asha's latest recording to be released soon. For this double-cassette album of ghazal and geet, the three giants **Asha**, music director **R D Burman** and lyricist **Gulzar** have teamed up and the result, according to HMV, "is indeed spectacular".

* * *

While concentrating on preparations for the Ganpati season, Super Cassettes Industries has not neglected its Hindi film section. Eight new films were signed up recently – '**Garibon Kaa Daata**', '**Tamacha**' (both with

music by **Bappi Lahiri**); '**Ganga Tere Desh Mein**', '**Kudrat Ka Kanoon**', '**Shuruat**' – all with music by **Laxmikant Pyarelal**; '**Saaya**' (music by **Hridaynath Mangeshkar**) '**Tejaa**' (**Annu Malik**) and '**Mahabali Hanuman**'.

* * *

Music India has just released the songs of '**Susman**'. The film is an Akash Presentation directed by **Shyam Benegal**, with music by **Vanraj Bhatia** and **Sharang Dev**, son of the well-known singer **Pandit Jasraj**. In fact, the latter has also sung in '**Susman**', along with **Ila Arun** and **Kuruvilla**. Starring in this film are **Om Puri**, **Shabana Azmi** and **Kulbhushan Kharbanda**, among others.

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Though Music India's top stars **Anup Jalota** and **Pankaj Uddhas** are missing from the list of recent releases, there is no need for concern. The company has planned special releases for them in its four-cassette Quad Series – **Pankaj** has just completed recording brand new ghazals for the purpose, while **Anup** is coming up with new bhajans which he has not sung before.

* * *

But the Quad Series recording is not the only ace up **Anup's** silk-clad sleeve. According to **Arun Amin**, A & R manager, Music India, a major ambitious project is being launched – recording the entire 18 chapters

'Little Star'
Rema dances
with daddy
Bappi Lahiri.



of the **Bhagwad Geeta** in Anup's voice. With painstaking research going into the commentary, which will accompany the actual recitation of the slokas, the process of recording is going to be a long one: "at least two years," says Amin, who is working very hard on the project.

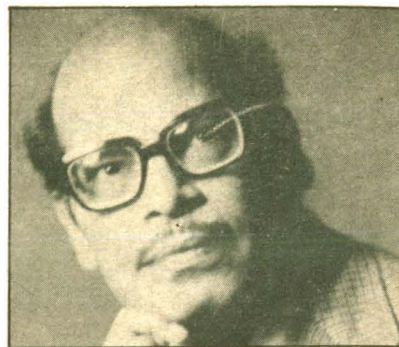
* * *

Speaking of the Bhagwad Geeta, HMV has just released selected verses from it, sung by **Asha Nath**. The songs are in classical ragas – Bihag, Bagesri, Yaman, Darbari, Bhairav and Bhairavi.

Manna Dey features as the seventh of HMV's '**All Time Greats**'. The selection consists of 22 top songs (all solo) from various films – 'Hasneki chaah ne' from 'Aavishkar', 'Tu pyar ka saagar hai' from 'Seema', 'Puchho na kaise' from 'Meri Surat Teri Aankhen', to name just a few.

* * *

HMV recently released the fourth and fifth volumes in the '**50 Years of Playback**' series – '**The Swinging Years 1966-76**', and '**The Exciting Era 1976-86**'. The fourth volume features songs from the hit films 'Aradhana', 'Caravan', 'Mausam' and



Manna Dey – all time great

Disco star **Nandu Bhende** is coming out with another disco album titled '**Disco Maza**' on HMV. He has two earlier solo disco efforts, '**Disco Zamana**' and '**Sensation**' to his credit. '**Disco Maza**' provides a disco medley of 30 film hits.

* * *

Leela Ghosh, whose album '**Garland of Ghazals**' was marketed in India by Music India, was on a tour of the US and Canada recently. Her hectic schedule took her to New Jersey, Washington, Houston, New York and later to Toronto. She also recorded ghazals for TV. The most successful show, says Leela, was her programme at the prestigious Morris Museum Hall, New Jersey.

* * *

Hariharan, the talented young playback and ghazal singer, now has a solo recording of ghazals to his credit. To be released soon, the album, titled '**Reflections**', has lyrics by Saeed Rahi, Dr Bashir Badr and Anwar Baig. Earlier, Hariharan had appeared with Asha Bhosle, on 'Aabshaar-e-ghazal', a CBS album which recently went gold. Well-known as a playback singer – he has over 75 film songs to his credit – rumour has it that this versatile singer is all set to explode into the world of Hindi pop, with Louis Banks.



Nandu Bhende-disco sensation.

A recent MIL release which has almost gone unnoticed is Raj Bohra's devotional album '**Bhajan Suman**'. The 10 tracks feature a mixture of new and old; the lyrics are by Yogesh, K L Pardesi, Sant Kabirdas, Meera and Brahmanand. The music is by Gautam Mukherjee, Bohra's musical guru.

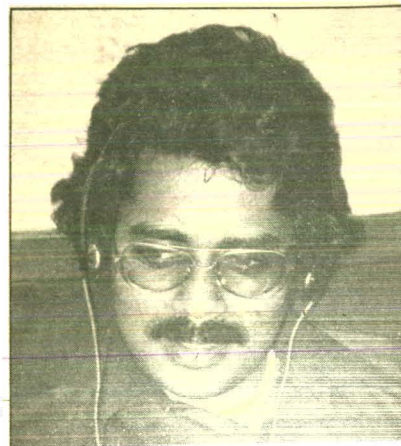
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Venus has just released a qawwali product '**Dil Lagaya To**' featuring Faid Ayyaz, the well-known qawwal from Pakistan.

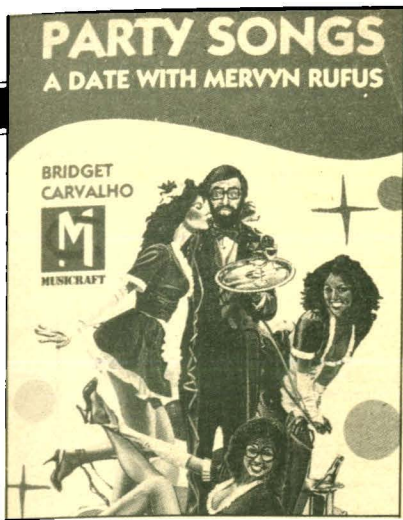
others. The fifth volume covers the hits of the last decade, from 'Chitchor' in 1976 to the 1986 blockbuster 'Karma'.

* * *

HMV's '**Yaadon Ki Manzil**' set is now available with its dealers since August. Earlier this year, HMV had launched the 12-cassette set in a special scheme where by the set was available to a limited number of subscribers. '**Yaadon Ki Manzil**' features a collection of film songs covering a period of 50 years from 1936 to 1956.



Hariharan – going pop?



Musicraft, a small but active company which has been catering to the Muslim and Marathi religious and folk music market, has now included Hindi and English in its repertoire. The company has just released a bhajan album 'Bhajan Sagar' by Ajay Tiwari. The two English cassettes are 'Love With Action', a non-stop disco instrumental and 'Party songs - A Date with Mervyn Rufus'.

Another recent Musicraft release is 'Piyaz Ke Chhilke', a twin-cassette album of Hyderabad comedy.

* * *

Nirmal Udhas, who has an exclusive contract with CBS, will record his next album this November. Featuring seven ghazals by lyricists Hasrat Jaipuri, Dr Bashir Badr and others, and music by Amar, the album will be released early next year. Meanwhile, 'Fankaar', his earlier album with CBS, has climbed to the No. 1 spot in UK charts for Hindi.

* * *

Ustad Aslam Khan, a familiar personality on stage, TV and radio, has just completed recording three new albums for CBS - one classical and two ghazal. The classical album features the ragas Darbari, Todi and Sohni; it is scheduled for release soon. Following the trend nowadays, the two ghazal cassettes are likely to be released in a twin set.



Ustad Aslam Khan

On the compilation front, CBS has a string of attractively packaged products to hit the stands soon 'Pyar Bhare Geet', 'Dard Bhare Geet', 'Hits of Kishore Kumar', 'Sham-e-qawwali', 'Hits of Bappi Lahiri' and 'Hits of R D Burman'.

* * *

Newly signed up CBS artiste Surekha Kothari has just completed recording for a ghazal and geet album. Surekha made her solo recording debut recently with 'Kanha', a bhajan cassette marketed by Oriental.

Harendra Khurana's 'Aap Ke Paas' to follow.

* * *

The late Mohammed Rafi's 7th death anniversary on July 31 was not forgotten by music companies. HMV came up with a special release on the occasion - 'Rare Hits of Mohammed Rafi'. The album features a rare collection of 16 songs, from the films 'Ghazal', 'Punar Milan', 'Kinare Kinare', among others. Music India paid its own special tribute to the late singer by releasing a four-cassette Quad pack.



Asha Bhosle with Gulzar - working on 'Dil Padosi Hai', to be released by HMV on September 8, Asha's birthday.

Ghazal is Music India's forte and it dominated that company's activities recently. The annual 'Khazana', a programme of ghazals, followed close on the heels of several ghazal releases - Chandan Dass' 'Jaan-e-ghazal', Roop Kumar Rathod's 'Bemisaal' and Arun Date's 'Saqiya', with Pamela Singh's 'Alfaaz' and

With multiple-cassette sets the latest rage. CBS has decided to launch its own six-cassette pack. Recorded on chrome, the sets are 'Indian Classical', 'Ghazals', 'International Masterworks' and 'The Party Playlist' - all selected from CBS' own repertoire. Limited editions are now available with selected music stores.

GANPATI BAPPA MORYA

Ganpati is festival time, dancing, feasting and listening to music. Ten days of togetherness. It's party time for the locals who spend as much time listening to bhajans during the pooja as they spend otherwise listening to the plethora of new music.

On top of the line this year is 'Babla'; the Bombay lads couldn't have asked for anything better. Frenetic rhythm and the 'Ganpati beats', mingled with nearly everything the synthesiser could produce, will be welcomed by Babla fans, which most of Bombay is.

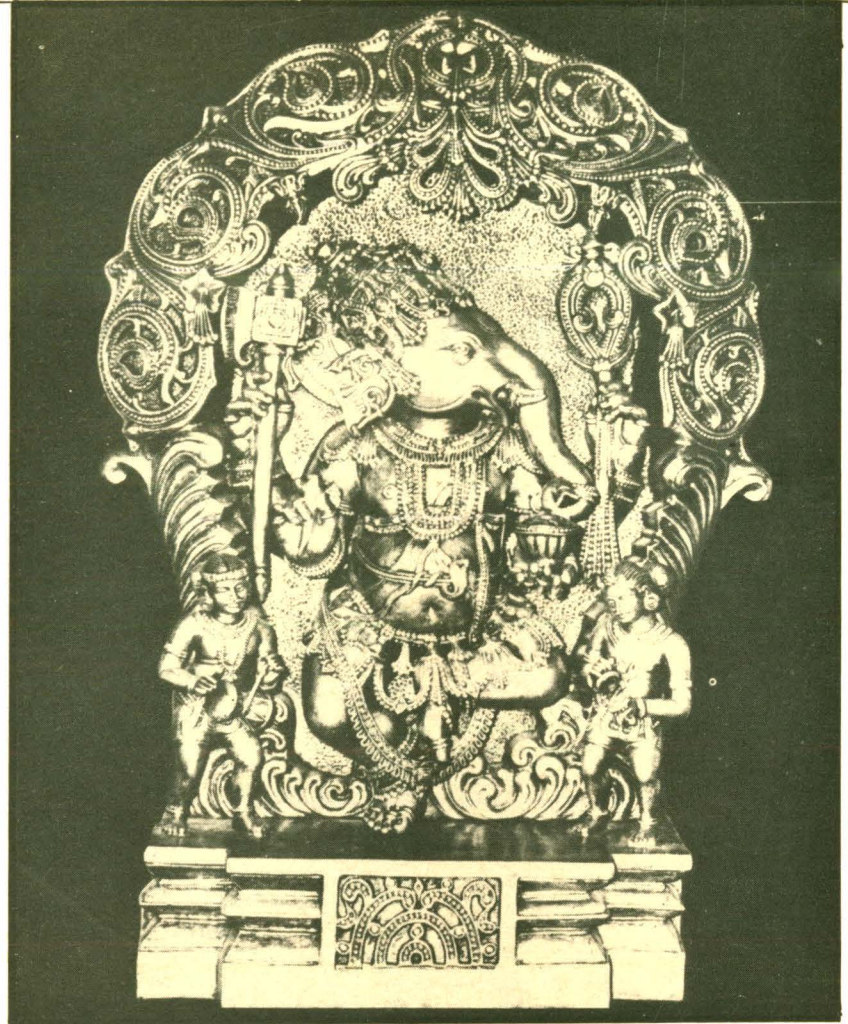
Heading HMV's list of Ganpati releases is Kishori Amonkar's album of seven abhangs titled 'Rangi Rangola Shrirang'. The composition is by Kishori Amonkar herself. Asha Bhosle and Usha Amonkar, too, have contributed one album each. The HMV releases represent the whole gamut of Marathi repertoire - natyageete, bhavgeete, Buddha geete, lagna geete, lokgeete, holi geete, lavanya, abhang and even disco geete (the latter by Usha Amonkar).

Meanwhile, Arun Date (who made his ghazal debut with 'Saqiya' recently) contributes an album of Marathi bhavgeet co-featuring Anuradha Paudwal. Music India is supplementing this release with two others, featuring stalwarts Asha Khadilkar, Bakul Pandit and others.

Veteran Bakul Pandit also features on another label - Universal Cassettes - which is making an entry into the Marathi music market with a number of releases. At the top of the list is its double-cassette tribute to Bal Gandharva, featuring 16 artistes singing the songs originally sung by Bal Gandharva. Among the top artistes featuring on the Ganpati releases are Shobha Joshi, Bhimrao Panchaale, Krishna Shinde, Asha Khadilkar, Ajit Kadkade, Uttara Kelkar and

Ravindra Sathe. Another star release is a live programme of Pandit Bhimsen Joshi.

Most of the top artistes - Asha Khadilkar, Arun Ingle, Suresh Wadkar, Uttara Kelkar, Krishna Shinde, Sulochana Chavan, Vitthal Umap, and many others also feature on



T Series' Ganpati releases, which number 27 - by far the largest from any company this year. The stars on Venus' Ganpati releases are Prahlad Shinde, Anand Shinde, Milind Shinde, Prabhakar Karekar, Asha Khadilkar, Shailla Chikle and Shankar Patil.



Music India released Arun Date's first Urdu album 'Saqiya' at a function held at Oberoi Towers recently. Seen on the occasion (L to R) are: V J Lazarus, vice-president, MIL; chief guest Sunil Gavaskar who released the album; Arun Date; S Patel, chairman, MIL.

NEW VISTAS

Televista Electronics is setting up a Rupees one crore manufacturing unit in either Hyderabad or Bangalore to meet the Southern market requirement for its existing range of black and white and colour television sets. Vineet Relan, director of the company, has said. The unit will be set up before the end of the year and will be mainly funded through internal accruals.

GEE, IT'S VID-PHONES NOW!

Sony and Nippon Telegraph and Telephone, the Japanese telecoms operating company, have jointly developed a very small videophone that will be on sale in Japan soon for about US \$350. With a four-inch picture and miniature camera, the unit



At Sonamic's inaugural function (L to R): Akhtar N Romani, C Arjun, Shambu Sen, Sharda, Khayyam, Shravan, Nadeem and Josfi — all music personalities.

can send pictures over normal telephone lines. A Sony official said the company plans to market the still-video telephone for households and not for business use. A still picture could be transmitted in ten seconds. The transmitted picture will appear on the receiver's picture tube or can be kept in a video tape to obtain hard copies.

FLYING START

Further entertainment for airline passengers in Japan is on the way, also from Sony, which has developed a four-inch, flat colour screen system that will be installed in the back of the seats.

Designed in conjunction with Californian company Transcom Systems, ACSES (airborne cabin service and entertainment system) will offer three channels of dual language video, local TV, views of the take off and landing, a choice of video games and nine stereo audio channels.

As always, Sony's off to a 'flying' start!

NEW MUSIC COMPANY

Thanks to Sonamic India, potential singers are in for great things. This new music company recently released four cassettes featuring new names — Ajay Sonajee, Armaity and Nilesh Mistry, all crooning versions of hit Hindi film songs. Nilesh sings in the late Mukesh's voice.

Sonamic India was recently launched at a very cordial function with Khayyam, Sharda and C Arjun gracing the occasion. B K Karanjia, the editor of 'Screen', was the chief guest. He lauded the enthusiastic venture as one more legitimate music company which could combat piracy.

Nadeem-Shravan, the music duo, and another music director Shambu Sen were also present.

Chetna Pandya, Ketan and Ajay are in charge of the new company.

HAVE FUN, KIDS!

Candyfloss and popcorn got top billing at the party to celebrate the release of Preeti Sagar's latest album 'Fairy Tales', a double pack of fairy tales viz, 'Little Red Riding Hood', 'Goldilocks And The Three Bears', 'The Sleeping Beauty' and 'Cinderella'. With Leon D'Souza's music in the background, bolstered with special sound effects, Preeti recites the tales on this cassette.

The guests of honour at the release function were a horde of children. Initially rather puzzled and bored, the kids perked up when chief guest Uncle Jackie Shroff released Auntie Preeti's cassette along with a number of cassettes, balloons and confetti, which led to a mad scramble among the children. The puppet show that followed had their wholehearted involvement. And the cartoon film must have put the finishing touches to a perfect afternoon for them! Kudos to the organisers.

GREASY SUCCESS

'Prema Loka', a Kannada musical that bears too remarkable a resemblance to 'Grease 2', to be purely coincidental, is creating waves in Karnataka. Having celebrated its Silver Jubilee in July, the movie is still drawing enthusiastic audiences and seems poised to saunter past the 50-week mark.

Audiovision, the manufacturer of Lahari cassettes, has every reason to feel elated, holding as it does the sole duplicating franchise for the music of 'Prema Loka'. It is probably these same tunes that the Audiovision partners whistle all the way to the bank. Over two lakh tapes have been sold since November 1986 and, with Bangalore Doordarshan beaming songs from the film frequently, the figure must increase considerably.

While love is the overriding theme of 'Prema Loka', there seems to be none lost between Audiovision and The Master Recording Company of Madras, manufacturers of Sangeetha cassettes. The expression of smugness at Audiovision gave way to one of righteous indignation recently, when The Master Recording Company started making periodic announcements in the press that their agreements with Audiovision had expired. As a consequence, they claimed, Audiovision was no longer authorised to sell cassettes containing their programmes and was indulging in acts of piracy.

Reacting to the threat with reflexive alacrity, Audiovision averred that the announcements were false and illegal. A civil suit was accordingly instituted in the Bangalore City Court, and a temporary injunction was obtained, restraining The Master Recording Company from continuing its accusations.

Audiovision is meanwhile making a determined bid to reassure the public that



At the 'Fairy Tales' party: S Kohli, A&R general manager, HMV; Jackie Shroff, Moti Sagar, Preeti Sagar and Mala Goenka.

all their cassettes contain "lawfully recorded programmes". Nevertheless, lawful or otherwise, the sales of Audiovision's 'Prema Loka' and 'Mana Mechida Hudugi' (60,000 in two months) tapes show no sign of decelerating.

By bagging the rights for Bharati Raaja's prestigious Tamil films - 'Vedham Pudhithu' and 'Kodi Parakkudhu' - Audiovision has added another feather to its cap. Moreover, the tapes of Sri Eswari Pictures' 'Ranadheera' and Sathya Movies' 'Oorukavalan' are also expected to make a loud splash come September. Audiovision apparently means business and business is sound!

RAAKESH'S HITS

'Khudgarz', Raakesh Roshan's first venture as producer-director, has turned out to be a box-office hit. With Rajesh Roshan as music director, even the songs have had a stupendous success. Venus, which released the musicasset of the 'Khudgarz' songs, recently, celebrated its double platinum sales the same day the film was premiered.

Raakesh and his unit were presented with double platinum discs at the Venus bash held at the Taj Mahal Hotel. Present on the star-studded occasion were Rajesh Roshan, lyricist Indivar, singer Mohd Aziz, the film's stars Jeetendra, Bhanupriya, Govinda, Neelam, Kiran Kumar and others. Venus was represented by partners Ganesh and Ratan Jain and A&R manager N A Hashmi.

SALMA'S SAVVY

What is Salma Agha, that emerald-eyed actress and singer, up to now? She has a recording project that could well turn many singers green with envy. CBS has finally managed to get all round agreement for a recording featuring ghazal maestro Mehdi



Hassan with Salma on an exclusive album. And to lend it that authentic touch, the recordings will be carried out in Lahore. CBS executives are now busy finalising the list of top lyricists, both in India and in

Pakistan, for this album. Incidentally, Salma's earlier albums with CBS - the Hindi pop 'Welcome' and ghazal 'Ek Baar Milo Humse' - brought her two platinum discs.

BLOW FOR PIRATES

Bangkok, so far a haven for music and video tape piracy, is all set to deal a blow to the pirates. Thailand's outdated Copyright Act of 1978 which protects books and works of art but excludes films, music and computer software will undergo a major change soon. A new bill has been drafted to tighten the protection for foreign trademarks, which Thai producers openly copy to make fake Lacoste shirts, Rolex watches and other counterfeit goods. The change will give the US the same copyright protection it gives Thailand.

DOUBLE MAGIC

CBS has got together two top pop favourites on an album - Sharon Prabhakar and Alisha Chinai. Packaged with an attractive cover design featuring the two artistes, the album is a compilation of hits from various films - 'Jalwa', 'Baadal', 'Bhavani Junction', 'Shingora', 'Khatamak Trade' and 'Abhishek', with music directors Bappi Lahiri, Kirti Anurag and Anand Milind wielding the baton. The songs range from pop to sentimental. And the name - 'Magic Magic', of course!

SHARON PRABHAKAR
MAGIC

ALISHA CHINAI
MAGIC

NpX 5195
 ALL INCL.
 Rs.22.50

NpX 5195
 ALL INCL.
 Rs.22.50

- PVAR TO MUJHE
- SABNE KIYA
- LETS DO IT
- DUSHMAN KAB
- DOSTI
- MERE GHAR MEIN

- FEELING HOT HOT
- MERI JAISI MEHBOOBA
- AAEEYE BAAHON MEIN
- RAAT DHALI JAA RAHI HAI

FEELING HOT HOT
 Lyrics: Sameer
 Music: Anand Milind
 Film: Jalwa

MERI JAISI MEHBOOBA
 Lyrics: Anjaan
 Music: BAPPI LAHIRI
 Film: Baadal

AAEEYE BAAHON MEIN
 (with Bappi Lahiri)
 Lyrics: Farook Qaiser
 Music: Bappi Lahiri
 Film: Bhavani Junction

RAAT DHALI JAA RAHI HAI
 Lyrics: Ram Siddharth
 Music: Kirti Anurag
 Film: Shingora

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Alisha and Sharon on the attractive inlay card of CBS 'Double Magic' album.

RARE TREAT

HMV is paying homage to the late singer Mukesh with a special music cassette. Titled 'Vintage Favourite', it features the rare songs of Mukesh that have never appeared on cassettes before. Songs featured here are from the films 'Nirdosh', 'Hum Log', 'Chhoti Chhoti Baaten', 'Lekh', etc.

NOSTALGIA SELLS

Armed as it is with a vast repertoire of film songs dating right back to the early days of the Talkies, HMV continues to cash in on the popularity of the oldies. It has just released in 'two-in-one' from the films 'Jhanak Jhanak Payal Baje', 'Jal Bin Machhli Nritya Bin Bijlee', 'Madhumati', 'Chhaya', 'Ghazal', 'Chitralekha', 'Raja Rani', 'Aap Ki Kasam', 'Deedar', 'Uran Khatola', 'Pyaasa', 'Sahib Bibi Aur Gulam', 'Saraswati-chandra' and 'Himalay Ki God Mein'.

POOJA OFFERING

With Durga pooja round the corner, HMV is working at a hectic pace to put its latest Bengali recordings in the market. The company has already released the songs of its top artistes based in Calcutta - Hemanta Mukherjee, Sandhya Mukherjee, Anup Ghosal, Haimanti Shukla, Arundhati Holme Choudhury, and others. Meanwhile, in Bombay, HMV has finished recording Jagjit and Chitra Singh, Manna Dey, Arati Mukherjee; Kishore Kumar's recording will be completed soon. Bhupinder and Mitalee have completed their recording session in Calcutta. An impressive roster of artistes indeed.

BLOSSOMED

Pankaj has come a long way. 'Shagufta', his latest four-cassette album in Music India's Quad Series set, says it all. 'Shagufta' means 'Blossomed'. Pankaj fans are in for a pleasant surprise. They will be treated to 22 ghazals, all new, and composed in the traditional ghazal ambience. Pankaj has also selected 12 all-new qatas or shairs, which audiences in 13 cities will have a chance to hear at live performances of 'Shagufta', courtesy McDowell. The star will visit another 10 towns, where he will meet dealers and appear at functions being especially organised for him.

The ghazal maestro has put in 30 days of non-stop work at Radiogems Studio, completing the Quad album.

SUPER SALES

The hottest selling film music these days is undoubtedly 'Marte Dam Tak' marketed by Super Cassettes Industries. The company has proudly announced sales of 25,00,000 music cassettes which makes it a multi-platinum. (A sale of 2,00,000



At the 'Khudgarz' celebrations (L to R): Ganesh Jain - partner, Venus; Rakesh Roshan; N A Hashmi - A&R manager, Venus; Ratan Jain - partner, Venus; and J Om Prakash.

LPs/music cassettes constitutes a platinum.) A triumph for veteran music directors Laxmikant-Pyarelal, especially in their silver jubilee year.

CONGRATS, VENUS!

Venus Records & Tapes seems to have been very successful of late where its film music cassettes are concerned. While 'Khudgarz' achieved double platinum status within a month of its release, 'Kaash' went platinum. The music in both films is by Rajesh Roshan - a coincidence? Produced by F K Rattansay and Anwar Ali, directed by Mahesh Bhatt, 'Kaash' has lyrics by Farooq Qaiser. While there are only five songs in this film, the singers are many - Kishore Kumar, Anupama Deshpande, Sadhna Sargam, Asha Bhosle, Mohammed Aziz, Sonali Vajpai, Mehmood and others.

NEW RELEASES

Among Venus' latest releases are three double cassette sets - each featuring songs and dialogues from a film. The three films - 'Khudgarz', 'Insaaf' and 'Watan Ke Rakhwale'. Each of these films was re-

Meanwhile, Venus has released two new

film soundtracks - 'Dariya Dila' and 'Mohabbat Ki Aag'. Each of them has been released as a solo cassette and also in combination with other films, including 'Khudgarz', 'Ghar Mein Ram Gali Mein Shyam', 'Param Dharam', 'Mard Ki Zabaan', 'Watan Ke Rakhwale' and 'Shahenshah'.

Venus has also released version songs of Mukesh, titled 'Mukesh Ke Purane Geet', sung by Kamlesh Avasthi. The music arrangement is by Bharat Parmar.

Two qawwali cassettes have just been released by Venus - Farid Ayyaz's 'Dil Lagaya To', with music by G A Chisti and 'Karishma Kapde Ka', sung by Khurshid Alam, with music by Mohammed Shafi Niyazi.

For the Ganpati festival, Venus has a number of products from top artistes - Prabhakar Karekar, Aparna Rajderkar, Uttara Kelkar, Anand Shinde, Prahlad Shinde, Shankar Patil, Shakuntala, Shaila Chikle, Ajit Kadkade, Sudesh Bhosle, Raksha Rao and many others. The range is quite wide, from Ganpati pooja (by Raja Bhai), koli geet, bhavgeet, etc, to an instrumental titled 'Non Stop Banjo Hits'. leased earlier as solo albums and in combination with other Venus films.

NOT SO STARRY!

A film magazine on video may be expected to give its audience "an opportunity of seeing and hearing their favourite film stars and personalities live on their TV sets at home".

Well, the stars are just not as glamorous "at home" as on screen. 'Movie Video' takes the same view - and presents this to its audiences, too. It is a view more truthful than one could expect, catching the stars off their guard and at home, warts and all.

What you are promised is 100 minutes of entertainment. "It's like a film, not a magazine," explained Pammi Bakshi, the executive editor of 'Movie Video'.

But then there is something you would never dream of reading about in a movie magazine - the stars fighting and canvassing for, of all things, election to an industry body. You have Ranjit, coming out as 'Mr Clean'; you see the reporters sticking out their hands, holding a mike, at the stars.

MOVIE VIDEO

What 'Movie Video' needs, instead of these reporters, is a presenter. A lot of presenters, in fact, as glamorous as the stars themselves. The presenter should be someone the viewers can identify with.

Just why did Pammi Bakshi fight shy of coming in front of the camera, shoulder to shoulder with the stars? Isn't that what 'Movie Video' is supposed to be all about? If you can't have presenters, you can't have a movie video magazine!

Khazana

THE GLITTER OF GHAZALS

Ghazal singing has today achieved such a status that even the prestigious National Centre for the Performing Arts (NCPA) proudly associated with it this year, at Music India's seventh 'Khazana' programme on August 1 and 2. It was organised by the Culture and Arts Promotion Trust Wing of Music India in association with the NCPA and Philips India. The list of artistes included the stellar down to the rank outsiders – reason enough to account for the packed house.

The 'Khazana' began with Ravindra Didee singing in his slightly husky voice. A dentist by profession and a ghazal singer by choice, he sang three ghazals; each of them was rendered without much ado and was to the point.

Arun Date's performance was a real surprise. He has achieved distinction as a Marathi bhavgeet singer and as such evoked keen interest. His voice had a pronounced flutter so that his second ghazal 'Woh hum se kasam na milne ki' was highly reminiscent of Talat in its tune and render-

ing, and one wondered whether it was a tribute to that artiste? Yet, somehow, the 'dard' was missing from Date's presentation.

Pamela Singh happened to be the only female singer in the entire two-day programme. She has a sweet voice, strong on confidence but short on ideas and range. The four ghazals were well appreciated. Another female artiste, Penaaz Masani, was in hospital with a sudden illness, and was sorely missed.

Roop Kumar Rathod, the son of the well-known dhrupad dhamar vocalist Chaturbhuj Rathod, commenced his career as a tabla player. But after achieving renown as an outstanding artiste in that field, he renounced it in favour of ghazal singing.

Although his brisk strides across the stage did not reveal what was to follow, his first notes showed the stuff he was made of. The solid grounding in classical base oozed out of every note and passage. His strong, sonorous, well trained voice, with its range over two and a half octaves, had a sterling

quality. The excellent diction, spontaneity of presentation and effortless foray into different melodies for added effect, together with the swift sargams, suddenly livened up and shook the whole atmosphere. Of the two ghazals, 'Dulhaniya ki doli kahroni oothi' was a geet. With its lilt and the rhythmic sway, the audience participated in it unwittingly and then enthusiastically. The ghazal 'Chayi jitni gulon pe kayi hai' sung after an insistent encore was the crowning piece of the evening for its meaning, tune and the variation of mood ranging from the light to the serious. He is indeed a loss to the classical stage.

If Roop Kumar took the stage like a gentle breeze and left it like a storm, Pankaj Udhas who followed was like the calm after the storm. His placid, unhurried and easy singing style was more stoic than outgoing. His forte was crystal clear diction sticking fanatically to the shayars. Though he chose four ghazals for the evening, he was forced to sing his by now famous geet, 'Chitthi aayi hai' from the film 'Naam', as an encore. Here



was an example of how a very catchy simple geet gets ingrained in the listener's mind due to the non-stop bombardment from the audio-visual medium. Hence, it was but natural that he had to give in with another one of his well-known ghazals 'ke khoon-groo toot gayen'.

THE SECOND DAY

Vijay Malla opened the session on the second day with his steady voice: his efforts to develop a mood at hand were conducive to the words and the tune in 'Saki sharab deke nasha toot raha hai'.

Harendra Khurana has a good voice but could neither delineate nor move out of the bonds laid down by himself.

Chandan Dass, a disciple of Aman Ali and Fateh Ali, took time to get started. His voice is very heavy for the ghazal format and, consequently, the build-up was extremely slow against the tenets of this form of singing. In short, he converted it into a classical baithak which resulted in the inevitable restlessness and movement amongst the audience. All the five ghazals gave the impression of being the most long-winded ones in the entire two-day session.

In this connection, the breezy presence of Rajendra Mehta came as a sharp, welcome contrast. Mehta possesses a soft sensuous voice and has not only perfectly understood but imbibed the technique of waxing and waning of the voice. He employs it with such telling effect as to bring out the inner strength of a lyric. The soft murkis were a pleasure to the ear. One felt that Mehta has not only drawn out the essence of Talat Mehmood but given it a new angle. He revealed his innovative creativity when he gave glimpses of the sharp mind ticking behind that beguiling facade. The audience had a taste of his witty asides enlivening the whole atmosphere. Mehta with his all-round



Roop Kumar Rathod: Strong, sonorous, well-trained voice



Rajendra Mehta: All-round performance

performance warmed the cockles of the hearts of his fans and it was but natural that he had to give in to the persistent encore despite his illness just a short while ago. One also missed his wife Niha, also a singer, who, like Penaaz, was not well enough to take part in the programme.

If Mehta regaled those present with his instant banter, Anup Jalota did it with his gimmicky singing. Jalota, a big name on the light music scene, belted out his fare in the typical fashion made so well known by the flood of audio visual media and string of live performances.

His armoury consisted of such stock-in-trade weapons as clarity of diction, a strong, forthright, yet melodious voice and terrific breath control, a typical playing on words, lowering of voice to a whisper and then suddenly amplifying it to a roar, and many other tried and proved antics which his ardent fans lapped up with obvious delight.

Of the seven ghazals, five were relatively new or lesser known. 'Chand angadayian leh raha hai' and 'Yaar ab mere hayat se' were sung at the behest of his fans.

Having practiced with their respective artistes, all the accompanists did an extremely exemplary job. Particular mention must be made of Mr Bhavarlal, the violinist, who assisted magnificently. Secondly, the loud and harsh playing of the tabla draws sure fire applause, but it reduces the instrument's status to that of a drum.

Kishen Sharma's compering interspersed with shayars was lively and interesting.

Summing up, it would be a good idea, since time is of crucial importance, for organisers to allot a certain duration to each of the artistes in such a lengthy programme or curtail the number of artistes.

- VASANT KARNAD



INTERNATIONAL TOP POP 50

TITLE	ARTISTE
WHITNEY	Whitney Houston
BAD ANIMALS	Heart
WHITESNAKE	Whitesnake
BIGGER AND DEFFER	L L Cool J
THE JOSHUA TREE	U2
GIRLS, GIRLS, GIRLS	Motley Crue
IN THE DARK	Grateful Dead
DUOTONES	Kenny G
BEVERLY HILLS COP II	Soundtrack
SLIPPERY WHEN WET	Bon Jovi
SOLITUDE STANDING	Suzanne Vega
NO PROTECTION	Starship
LOOK WHAT THE CAT DRAGGED IN	Poison
SAMMY HAGAR	Sammy Hagar
CRUSHIN'	The Fat Boys
LET IT LOOSE	Gloria Estefan & Miami Sound Machine
LA BAMBA	Soundtrack
BANGIN'	The Outfield
SPANISH FLY	Lisa Lisa & Cult Jam
TANGO IN THE NIGHT	Fleetwood Mac
GRACELAND	Paul Simon
JUST GETS BETTER WITH TIME	The Whispers
CROWDED HOUSE	Crowded House
LICENSED TO ILL	Beastie Boys
ALWAYS & FOREVER	Randy Travis
INTO THE FIRE	Bryan Adams
THE FINAL COUNTDOWN	Europe
BACK IN THE HIGHLIFE	Steve Winwood
CONTROL	Janet Jackson
ALL IN THE NAME OF LOVE	Atlantic Starr
EXPOSURE	Expose
RUNNING IN THE FAMILY	Level 42
RAPTURE	Anita Baker
INVISIBLE TOUCH	Genesis
TRIBUTE	Ozzy Osbourne/Randy Rhoads
KEEP YOUR EYE ON ME	Herb Alpert
IF I WERE YOUR WOMAN	Stephanie Mills
RICHARD MARX	Richard Marx
KISS ME, KISS ME, KISS ME	The Cure
TRUE BLUE	Madonna
T'PAUT'	Pau
ONE WAY HOME	Hooters
HAPPY TOGETHER	The Nylons
THE WAY IT IS	Bruce Hornsby & The Range
LIFE, LOVE AND PAIN	Club Nouveau
WHO'S THAT GIRL	Soundtrack
LET ME UP (I'VE HAD ENOUGH)	Tom Petty & The Heartbreakers
ONE HEARTBEAT	Smokey Robinson
HOT NUMBER	The Fabulous Thunderbirds
JONATHAN BUTLER	Jonathan Butler

Source: Billboard (Week ending August 15)

Two weeks before CBS India was due to release Michael Jackson's latest album, 'Bad', advance orders for it had crossed 30,000 copies - the quantity required to be certified gold in India.

While on the subject of gold discs, golden girl Samantha Fox's debut album 'Touch Me' is set to attain that coveted status soon.

Although the hype around Michael Jackson has begun again, following the release of 'Bad', CBS claims to have come out with his guru's album as well. Not many know that James Brown set the tone and standard for all rhythm 'n' blues artistes over two decades ago. The 54-year-old Brown hasn't lost any of his flair as his latest effort, 'Gravity', proves. Need we add that one track off it, 'Living in America' (which was also part of the 'Rocky IV' soundtrack) earned him a Grammy award this year?

* * *



SAMANTHA
FOX

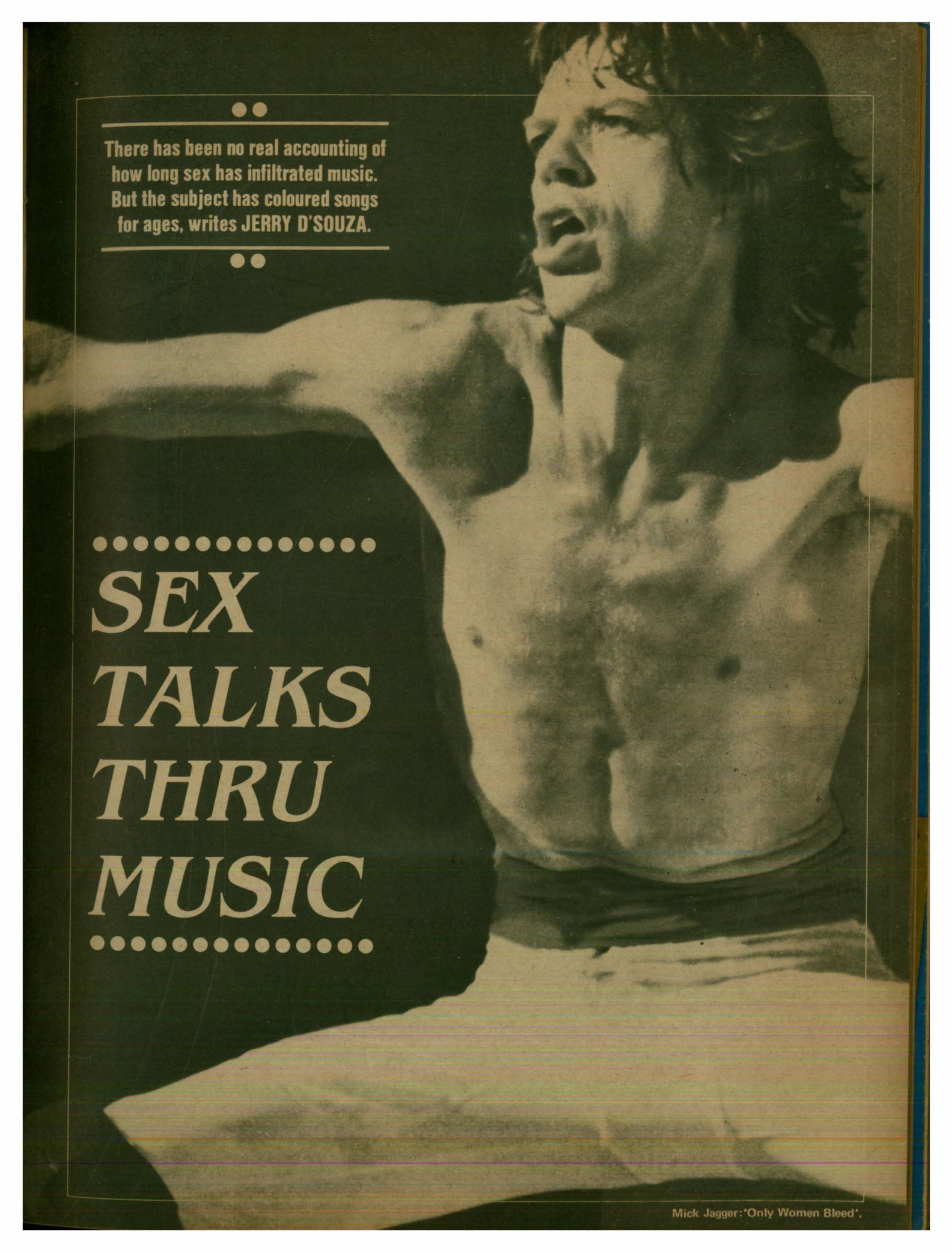
TOUCH ME

Still on those almost forgotten-by-now Grammy awarus, double nominee, Luther Vandross, has three albums on the UK Top 100, one of which, 'Give Me The Reason' is out now on CBS.

Talking of triple-hit paraders, it's strange that the first three songs on Europe's 'The Final Countdown' (CBS) went up the charts in that very order! The songs? 'The final countdown', 'Rock the night' and 'Carrie', of course.

Trios don't come much better than Lisa Lisa And Cult Jam, whose new album 'Spanish Fly' is a pretty devastating mix of funk-rock-rap. The album has nothing to do with the bawdy movie of the same name.

* * *



● ●
There has been no real accounting of
how long sex has infiltrated music.
But the subject has coloured songs
for ages, writes JERRY D'SOUZA.
● ●

.....
**SEX
TALKS
THRU
MUSIC**
.....

*Sex is something we should do
Sex is something for me and you
Sex is natural sex is good
Not everybody does it
but everybody should
Sex is natural sex is fun
Sex is best when it's one on one.*

So sang George Michael to a girl holding on tight to the car keys in his search for a little rum-pum-po. He was still at it at the end of the song but that didn't stop good old BBC from banning the disc. It went to No. 1 in Britain. Apparently the Brits agreed with his sentiments.

In America, initial radio resistance hindered the movement of 'I Want Your Sex' up the charts. Restrictions removed, Michael is all set to get on top in America as well.

The rest of the song is pretty innocuous. But imagery certainly seems enough to give radio the heebie jeebies. Consider what happens when singers let it all hang out.

"Come here," said Ivan the salesman at a popular record shop.

He placed 'Nilsson Schmilsson' on the turntable and the bearded blond sang, 'You're breaking my heart, you tear it apart, so fuck you!'

Ivan's grin widened as he placed the needle into another groove. 'I sang my balls off for you baby,' accused Nilsson. Ivan's elation was cut short when a customer walked into the store.

Sex in song was never so overtly heard in India as it was then. Subtleties went unnoticed. Ivan didn't comprehend Johnny Nash accenting 'Stir It Up' as 'Steer It Up'.

There has been no real accounting of how long sex has infiltrated music. After all isn't this subject taboo? But there can be little doubt that the subject coloured songs for ages. What matters here is its place in the modern era.

Blacks have always been more forthright than whites in their attitude. From the blacks sprung blues, jazz, gospel, rhythm 'n' blues and soul. Each spoke from the heart and each was an emotional burst. When it came to sex they weren't found wanting either. Again it was the attitude, more forthright than insidious. And it all came out of the earthiest, raunchiest, feelingest music ever, the blues.

Take Hank Ballard and his trilogy 'Work with me Annie', 'Annie had a baby' and 'Annie's aunt Fanny' or Billy Ward's 'Sixty minute man' or the Penguin's 'Baby let me bang your box'. Then there is that outstanding bluesman Memphis Slim who boasts of his prowess as a 'Grinder Man' who "can make your butter come." Naturally enough they were unfit for radio play!

Rock 'n' roll picked up the wicked rhythm of sex. Only the whites cleaned it up with 'Good rockin' tonight' and 'Shake rattle & roll' about dancing? You got another thing



W.A.S.P.: We Are Sexual Perverts.

coming! They were about the sex act! How's that for style?

If the music of the whites in the '50s and the '60s could not imbibe raw sexuality, then reggae certainly did. The spread was wide, not in terms of topic, but time. The action was hot, loud and left nothing to the imagination.

POLITICS & SEX

Laurie Aitken sung about politics and he sang about sex. His most famous song turned out to be 'Pussy Price'. 'What a way pussy price gone up/One time you get it for thirty cent/Now if you follow pussy/you can't pay the rent.'

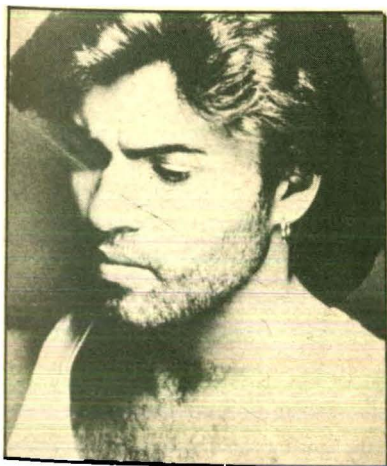
Prince Buster had his own style in 'Big Five'. He used the melody of the hit r'n'b number 'Rainy night in Georgia' to go 'Heavy rain falling/I can feel my ... get stiff in my hand/Gonna be a wet night in big five/Screamin screamin night in big five/It will be pussy versus cocky tonight.'

Rudeness wasn't without its share of humour. Lloydie and The Lowbites sing. 'You got a different kind of love to give me/ But I don't want no different kind of love/ Cause your pussy I must drink/But your pussy full of stink/Even a French man would have to stop and think.'

Apparently unsatisfied, Lloydie rubs it in. 'You say come eat my meat/But spoil meat is something I don't eat.'

The records sold, giving the performers their daily bread. Seeing how this line could bring in a few more cents, white singers decided to jump on the bandwagon. The most successful was one Judge Dread whose abysmal 'Big Six', sold 3,00,000 copies in Britain. Elation led to 'Big Seven'. Mercifully, 'Big Eight' was a trifle too much.

When the whites turned in, there wasn't an overt display of rudeness. It had to be subtle. Take 'Squeeze Box' by The Who suffused in double entendre. Only John Entwistle didn't agree. "We do it as a tasteful love song," he explained, "only people with dirty minds could read anything into that."



George Michael: Sex is fun.

So much for The Who. The Beatles, too, had a naughty line, very tame in comparison on 'I Am The Walrus' about 'You've been a naughty girl, you've let your knickers down.' And then there were The Rolling Stones and 'Star Star' on which the word "fucker" was used over 30 times.

"Tasteful" is a maligned word. It's that little poking of fun, the twinkle in the eye, the shock value that bands seek. And the Mick Jagger-Keith Richards combine seemed happy enough to contribute a little more than their mite even if they had to go on record to tell the world that 'Only Women Bleed'.

Taste? You've got another thing coming and it doesn't matter whether a group writes its own songs or sets out in search of something in the genital direction with help from other writers.

Sheena Easton, a coy maiden, discovered the joy of her "Sugar Walls" with help from Prince and tuned on a new sexuality.

SHOCK VALUE

Today, writers still yearn for shock value. The reason trotted out is simple: "this is what life is about. We tell it as it is."

Prince, a genius if an erratic one, recently created a furore with 'Darling Nikki' on which he sang of the girl masturbating with a magazine. Infusing sensuality and a dollop of sex is nothing new to him.

Judas Priest sang of what happens "as the rod of steel injects" and of forced oral sex, this on 'Eat me alive', Quiet Riot indulged in explicit sex on 'Let's get crazy' while Motley Crue who are in high profile with their current charter 'Girls Girls Girls' said the album is pornographic. Another act on the course of sexual permutation is Poison with the appropriately titled 'Look What The Cat Dragged In'. All of which isn't far removed from WASP (We Are Sexual Perverts) 'Animal (Fuck Like A Beast)'.

If there's one fallout from this, it's the difficulty of getting radio play. The worst is Aunty Beeb whose ears flap each time, there is a hint of sexual innuendo. The Beatles got through the airwaves but an innocuous song like 'Leap up and down (Wave your knickers in the air)' was banned as was 'Head Room' by 10 cc. Then there was the case of Donna Summer whose silly orgasmic moans on 'Love to love you baby' gave the BBC an allergic rash.

If the airwaves of America are not closed to all objectionable songs, the Parents Music Resource Centre (PMRC), the self-appointed watchdog of American morals, is ready to spring into action. After creating a furore two years ago, Tipper Gore and Company have surfaced once again. Among the acts and their product bludgeoned by the righteous are the Beastie Boys and Licensed To Ill, Simply Red 'Men And Women' besides Poison, Crue and the



Prince: Infusing sensuality

Ozzy Osbourne/Randy Rhoads' 'Tribute'.

Sexually explicit lyrics are a debasement but that doesn't confer the right on a watchdog society to snip at the songs. They proffer the same excuse, teenagers are the prime target and they succumb easily. Parents can't see to everything their children do, can they? Oh, they have one point in their favour. They leave the subtle songs done!

Each song is judged on its merit, the lyric, the melody, the beat, the way it communicates with the listener. The singer has to touch a sympathetic chord, not only with one song, one album, but with every performance. After all who wants to be merely a fad?



SPOTLIGHT

Bruce Springsteen And The E-Street Band Live -1975-1985

Want to know why Bruce Springsteen's concerts are sell-outs? Listen to this.

The three-and-a-half hours committed to posterity encapsulate every facet of the performer as an artiste. Springsteen chose the songs himself, can he be faulted? It's flag waving time as the All American Hero comes in on a war of excitement! (CBS)

* * *

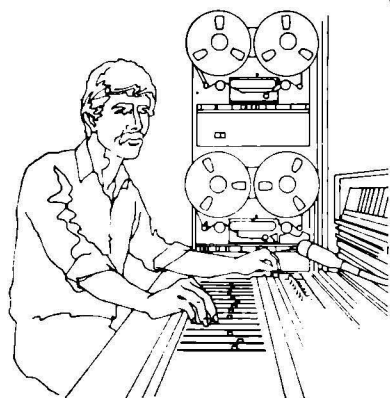
25 No 1 Hits From 25 Years

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STUCK IN THE GROOVE

PLAYBACK AND FAST FORWARD reports on the declining record industry, which has been hard hit by the advent of cheap prerecorded cassettes.

By **MARIO PEREIRA**

Additional reportage by Sanjeev Verma (Delhi), Brian Lau (Madras) and Parwez Shahedi (Calcutta).



Video killed the radio star", was the refrain of a popular song in the 70s. With respect to the record, the same analogy can be applied, albeit a little differently - the advent of the audio cassette heralded the demise of the black vinyl disc. In fact, from 78 rpm to 45 rpm to 33 1/3 rpm, the momentum of the record was slowly but surely ebbing.

Old-timers and those born in the first flush of Independence nostalgically remember buying records, which was an exciting and fun-filled event. The more renowned music shops in the big metros used to provide cubicles for their customers, where, in quiet solitude, they could listen to their favourite artistes. Some of the more amorous music lovers reminisce about the times when they used these same cubicles to steal their first kisses. After bringing the records home, friends and relatives were invited for a delightful evening, where, over cups of tea and samosas, an Amjad Ali Khan, a Paul Anka or a K L Saigal was enjoyed in an atmosphere of blissful bonhomie.

Changing tracks, the first gramophones in India made their appearance just around the turn of the century - in 1898 to be precise. Thanks to the English being here the phonograph was commercially exploited in India way back in 1901, when the Mutoscope Biograph Company was established in Calcutta. Around 1902, T W Gainsberg came to India in order to develop the gramophone industry in the country.

Astonishingly, the repertoire exploited then and even now remains the same - mainly qawwalis, nautanki, bhajans of saints and classical music. In the absence of proper facilities, recordings were sent to Hanover, US, for pressing. In India, the first record pressing factory was established in 1908 by the Gramophone Company of India Limited.

Why then has the record lost out so easily to the cassette? After such an early entry and great potential in repertoire available for exploitation, why did the record fail to achieve the desired popularity as an entertainment medium?

Explains Pradip Chanda, President, The Gramophone Company of India Limited: "The music industry has been seeing a major technology change roughly every two decades, right from the development of the cylinder to the lacquer disc to the 78 rpm to the LP which made its appearance in the early 60s.

"In the early 80s, therefore, a major technology change was in the offing and audio cassettes brought about a change more dramatic than the transformation seen earlier.

"Thus a total format change was necessary to cater to the somewhat difficult needs of the new consumers who needed music to be as mobile as their new life-styles which dictated more time spent outdoors and in cars, etc. Whereas the record is still considered by most music lovers as much superior in quality of reproduction and, therefore, a better medium for quiet home listening, the inconvenience of having equipment updated, keeping the records in a good niche and the continuous ritual of changing the record, far outweighed the quality aspect and, hence, inevitably the record had to give way to the more convenient cassette."

SUDDEN COLLAPSE

In fact, one of the major reasons for the almost sudden collapse of the record market on the entry of the cassette is the prohibitive cost of a record player, which, in India, never reached the masses. It was always over-priced and there was no effort made by HMV, until Independence, to mass produce the record player for the general public. It was always deliberately kept as a status symbol. Today it is only a handful of diehard loyalists from the upper crust of society who still buy records.

On the other hand, with a Delhi-made tape-recorder available for less than Rs 300 and a pirated cassette for Rs 8, even a sweeper like Ram Avtar, in a small hamlet of Murshidabad, has turned into a music lover overnight. The cassette has rekindled the awareness

among new listeners about music which records could never have achieved. Because of the cassette, now even a 5-year-old flaunts the name of Madonna and an unlettered farmer drops the name of Anup Jalota in his *chaupal* gossip. The cassette has brought music from the cool and cosy confines of the drawing rooms of the rich to the shabby shanties and bustees of the not-so-rich, and now even to destitutes of the streets.

Typically British in character, HMV, during the Raj, was a monopoly in the music business. However, an ingenious strategy was evolved. In Calcutta, as well as in other centres, the company opened

units were supplied to the dealers. In short, these units became sister companies of the main Gramophone Co Ltd. In Calcutta, Megaphone-Hindustan and Senola record companies were floated. In Madras, Hutchinson; in Bombay, Jai-Bharat and Kind record companies; in UP, Maxitone, Aerophone and Star record companies; in Punjab, Jienophone, Gulshan Frontier Trading Company; in Rajasthan, Marwari Record Company, etc. This system continued as long as the Dum Dum plant was kept busy, and since all production was sold, profits made, the status quo was maintained.

In the bargain, the number of record-players today is very neglig-

and, though a huge production of record players was possible, it was not taken up by anybody. This is the most important and major reason for the almost immediate decline in the demand for vinyl discs, after the advent of the cassette recorder. Even today the cassette recorder is mainly used as a player in India.

Convenience, too, has not played as important a factor as low prices in popularising the cassette recorder. The record-player was never made available at a reasonable price, in competition to the cassette recorder, until it was too late, in the late 70s.

Says Chanda: "Price increases also played a major role, which is more apparent in India where records have taken a sharper nose-dive than anywhere else in the world. The Indian companies were in the beginning pricing their cassettes on par with records which is the international norm even now, but then the Indian companies did not reckon on the power of the pirates which brought cassette prices tumbling down.

"Lower prices obviously resulted in greater demand and greater supply of lower priced cassette decks and the sale of cassette hardware within the country is estimated between 2 and 2.5 million units per annum.

The total population of active record playing equipment in the country never exceeded a million units despite efforts made by various companies to make record players easily available. For example, the Gramophone Company has been marketing the FIESTA for about Rs 350 since the early 70s and introduced another model to sell at about Rs 250 in '78, as a last ditch effort to stem the decline of records. It may have succeeded if only piracy did not make cassettes so cheaply available.

THE NEMESIS

In fact, piracy has been the nemesis of the music industry in India. Mr M L Saha of Inreco (Hindustan Records), one of the oldest companies in the country, is an articulate and vociferous speaker. He is a strong advocate of anti-piracy measures and predictably begins his arguments with his pet whipping dog, the pirates. "In Western countries," states Mr Saha, "the price of a cassette and that of a record is almost on par. But in our country a pirated cassette is available for one-fourth the price of a record and even a genuine cassette costs less than 50 per cent of the price of a record. This incredibly big hiatus in their prices is the major factor responsible for such a sharp decline in the sales of records."

Mr Saha's argument is convincing, particularly in a poor country like India. The practical problems that a record manufacturer has to face is also elaborated by Mr Saha. "Out of every ten titles that a record company produces only one title brings in any profit. So the success rate is only 10 per cent. The cost of production of a record is enormous and the process involved time-consuming. The making of 'stamper', 'disc-cutting', 'electroprocessing' - all these consume manpower and money. If a title sells 1000 units, it reaches break-even position. In the golden days of records, 50 per cent titles used to reach break-even point while 7 per cent to 10 per cent would have sold 20,000 to 50,000. So the huge profits earned on these seven/eight titles were sufficient to offset the losses on the unsuccessful and unsold titles. But today, thanks to cassettes, even if a record crosses the 1000 mark, it calls for some celebration."

When Playback And Fast Forward asked Mr Saha, what, in his opinion, was the solution, he replied succinctly: "Impose heavy duty on audio cassettes and abolish excise from records." What better proof of the growing decline in the sales of records can be had than the fact that a company like Inreco was forced to make only pre-recorded cassettes, and no, repeat no, record at all in 1986. And the painful irony is that in 1977, Mr Saha had put all his funds and resources into his new record manufacturing unit which he had set up with great enthusiasm and expectations at Taratolla. This well-equipped and one of the most sophisticated record-plant-established at a cost of several lakhs of rupees, is gathering dust. In fact, Inreco has been so badly hit by this catastrophe that Mr Saha has al-

For The Record

Shashi Gopal, President, CBS, compares to reveal the massive deterioration in demand for the former.

the utility between records and cassettes

CASSETTES		GRAMOPHONE RECORDS	
1. Cost	From Rs 6 to Rs 40	From Rs 33 to Rs 100	
2. Portability	With the advent of the 'Walkman' and other compact portable sets, this product configuration finds more acceptability amongst the masses, as both software and hardware are portable.	Limited portability, hi-fi playback system is normally not portable. Even if it were, there is always a chance of damage to software due to improper handling.	
3. Playback System	Wide range of playback systems, from ordinary mono to hi-fi stereo are available in the market.	Limited range of playback systems are available in the market.	
4. Pricing	Wide range of hardware models available to cater to various cross-sections of the consumer.	Both hardware as well as software are costly. Presently, only upper middle class and rich people can afford the system	
5. Applications	Wide range of applications of cassettes including, steno-taping, recording confidential taping, instant taping, popular media for educational political purpose, etc leading to growing interest.	Applications are limited to playback only, very limited application in audio advertisement field leading to lack of interest.	
6. Choice	Choice of individual recordings possible even if it were to be considered as pirate products.	No choice of individual recording. One has to buy a record for only one or two songs.	
7. Quality	Equally good quality and reproduction is possible for ordinary people. Quality is related with recording, playback system and raw material used.	Audio quality is very good but subject to handling and is likely to be affected due to scratches, dust, storage handling, etc.	
8. Suitability	Suitable for present trend of throwaway type of music.	Suitable for long storage and nostalgic music.	
9. Manufacturing Cost	Due to indigenisation of raw material, technology and mass production, manufacturing cost is on the decline.	There is hardly any chances of manufacturing cost coming down due to raw material and presentation cost of jacket and packing.	
10. Distribution Cost	Distribution cost is low due to size of product and duplication facility in almost all cities.	Distribution cost is more due to centralized manufacturing operation and nature of product.	
11. Threat	Easy duplication and piracy creates an illegal side business for many people.	Serves as a master for piracy, and record manufacturing companies are reluctant to launch in the market.	

branches, prominent dealers were appointed to float small recording concerns, bearing their individual names and labels. These dealers operated in their territory, under their jurisdiction, selected artistes who they thought were worthwhile from the commercial angle, and arranged for their recordings in the studios of the Gramophone Co. Ltd. The processing of such recordings was done in the Dum Dum factory and the pressed records with individual labels of the different

ible. After nearly 90 years, and quoting an optimistic figure, there cannot be more than 10 lakh units in India. In retrospect, it is clear that the Indian government failed to exploit the 'entertainment business' even after Independence. The vast musical tradition and colourful folklore, representing even then, as now, great potential to develop an entertainment electronic industry, was ignored and an entire industry was left to stagnate. The radio was made 'popular'



ready started another venture – assembling and manufacturing televisions.

With this background, the four giants in the music business are naturally finding it difficult to stay in operation. Recently, Music India Ltd temporarily closed down its plant in Bombay. Although the second largest company, it could operate its pressing facility for just over 10 years.

CBS, the giant US-based music organisation, was launched in India with great fanfare, in August 1982. But even till 1985, it could not utilize more than 30 per cent of its plant capacity. The HMV plant is very old and the possibility of installing new machinery is very remote. The most modern and only profitable plant is Kapco, in Himachal Pradesh. The plant went into production as late as 1984.

NEW TREND

However, the picture down South is totally different. There the record's staunchest supporters are, believe it or not, the pirates themselves, especially in Andhra Pradesh. The rate of release of cassettes is far too rapid. And it is impossible for the average listener to buy all of them, even if he really wanted to. Therefore, he'd rather go to a music shop, select the individual tracks he likes from each programme and have them recorded collectively on a cassette for him. "This makes it imperative for us to keep records of key releases ready at hand," said a hole-in-the-wall pirate at T'Nagar. In fact, a new trend is currently sweeping through the Madras pirat-

es: They're beginning to come out with their own weekly compilation hits on tape – advertised for instant sale.

Like the South, certain posh areas of Delhi viz Connaught Place, Khan Market, Greater Kailash, South Extension and Vasant Vihar continue to stock a good collection of records and effect some kind of sales too.

Says Atul Marwaha of The Music Shop, situated in Khan Market, Delhi: "Definitely, the sales we were getting earlier and what we are now getting are poles apart. But the encouraging sign is that sales have picked up in the last six months or so. Improvement is slight but noticeable. This has happened ever since Akai Bush and Sony-dyne systems hit the market. This new concept in music listening – what with micro units, synthesizers, equalizers and all the other jing-bang – has revived record sales to a limited extent. By no stretch of imagination are LP sales booming, but any improvement over the way it has been is more than just welcome."

The point could be made much clearer through percentages and ratios. "Till three or four years ago," says Atul, "if one sold 100 records, one could sell 10 cassettes. That was the ratio. Now it has turned upside down. Over the last two to two-and-a-half years, it has been 100 cassettes and 10 records. Cassette sales are really booming. They have left the LP a very, very poor second."

What then are the reasons for the boom in audio cassettes?

Remarks Atul: "Cassettes are so much easier – they are cheaper, easy to handle, easy to get music taped, easy to erase, easy to record again and again... the concept has changed. But this is not to

deny that the record retains its prestige value. That cannot be matched by cassettes. Recent trends, at least in this particular shop, have been pleasing. You know there used to be days when we used to sell one record in an entire day! Compare that to the present 10-12 that we manage to sell these days and record sales would seem to be booming in comparison."

"Cassette sales are infinitely higher than record sales," said a spokesman for Super Cassettes Industries (SCI). "There is no comparison whatsoever. Records don't sell any more. It is only the big names like Laxmikant Pyarelal, R D Burman, Rajesh Roshan and their like - only their records have any kind of sales. Others are washouts. 'Nagina,' for example, is one of the few records in recent times which has sold very well. 'Nache Mayuri' is another example. Before we released the title, expectations were very high. Then there came a stage when we started to seriously think that we might have aimed too high. But when the film was released, this title really sold. Its record release has done particularly well. Record sales of 'Nache Mayuri' are approaching 10 per cent of the total sales. And that is very good. It is almost a reminder of another golden patch the music industry had struck in 1984-85 with 'Pyar Jhukta Nahin', which was also an unprecedented success - its sales were exemplary that year.

"There are very, very few people who are still buying records for their homes. They are mainly going to duplicators and pirates. For them, the record is a better proposition than the cassette. For a pirate, the cassette gives poor results. They prefer to use the record for making the master. With the record, the reproduction you get of the master at least will be quite good. In the case of a cassette, the high frequency sounds get suppressed in duplication."

The spokesman traced the downspin of the record back to some ten years ago. "This was the time when HMV came out with a 10"/10" model player with an in-built speaker and amplifier. They did this to boost record sales which were dwindling. Gramophone equipment was costly and they felt their new model was the answer. For a while, their plan worked but not for long."

The other factor in the sagging fortunes of the gramophone record, the SCI spokesman claimed, was the fact that a lot of improvement has been made in the quality of cassettes. "We have tested our cassettes and have found out that even if a cassette is played 100 times, its high frequency level does not suffer. So what it comes to is this: if the consumer is getting good quality cassettes why should he go in for expensive records? Sound quality could be a factor but even here cassettes are giving excellent quality."

RAISON D'ETRE

With cassette sales far outweighing those of the record, why do music companies still continue to release these black vinyl discs?

Said the SCI spokesman, "One of the principal reasons is that All India Radio does not accept anything but discs. They do not as yet have the facility to play cassettes. But their requirement of records is limited. Cassettes are not accepted and spool tapes are difficult because of the problems involved like identification of songs, etc. Cassettes are ideal in every way - this is the age of a commercial cassette. All India Radio should definitely switch over to cassettes."

They should, undoubtedly, but that would also be another nail driven into the record's coffin. Most factors are against an improvement in record sales. Take regional language records, for example. The SCI spokesman rightly put it, "Can you imagine a Haryanvi or Bhojpuri release being bought in disc form? We do release some regional titles on disc but mostly it is a futile effort."

"Records are also going to Kothas - the dens of those practising the oldest profession. They have the equipment and need a certain quality of sound which they get with the record. But then there are particular kinds of records that go there - titles like 'Dance Dance', 'Ilzaam', 'Ram Teri Ganga Maili', etc attract them because they have dance numbers and things like mujras and qawwalis. They are not interested in any other kind of releases."

Production Figures of Gramophone Records

YEAR	LPs (12")	EPs (7")
Music India		
1983	6,82,266	6,28,585
1984	4,26,604	6,07,370
1985	4,96,313	3,97,586
1986	3,80,951	1,88,294
CBS		
1982-83	3,26,718	-
1983-84	3,31,603	-
1985	1,78,959	6,816
1986	83,420	25,715
HMV		
1981-82	30,39,208	30,55,798
1982-83	27,62,749	21,23,016
1983-84	24,75,347	21,90,195
1984-85	19,61,828	11,67,012
1985-86	16,25,995	4,18,609

Adds Atul, "There is no company in India - whether HMV or CBS or MIL or T Series - which can claim that quality-wise their cassettes are comparable to records. But the vital difference lies in the fact that the masses go in for cassettes. The music industry has gone from an A-class dealer to a C-class dealer - a guy who is also selling general merchandise. That is one of the principal reasons which has pushed the industry into the doldrums."

Moreover, smaller labels like Lynx, dedicated exclusively to promoting new and unusual talent, cannot dabble in records. There's no getting away from it that a small section of music lovers would've liked to preserve our Sukumar Prasad release, for example, on record. But this is too small a section to warrant a commercially viable proposition for us," explained Laxman Samtani, the CEO of Lynx, who also manufactures audio and video cassettes under the "Encore" brandname.

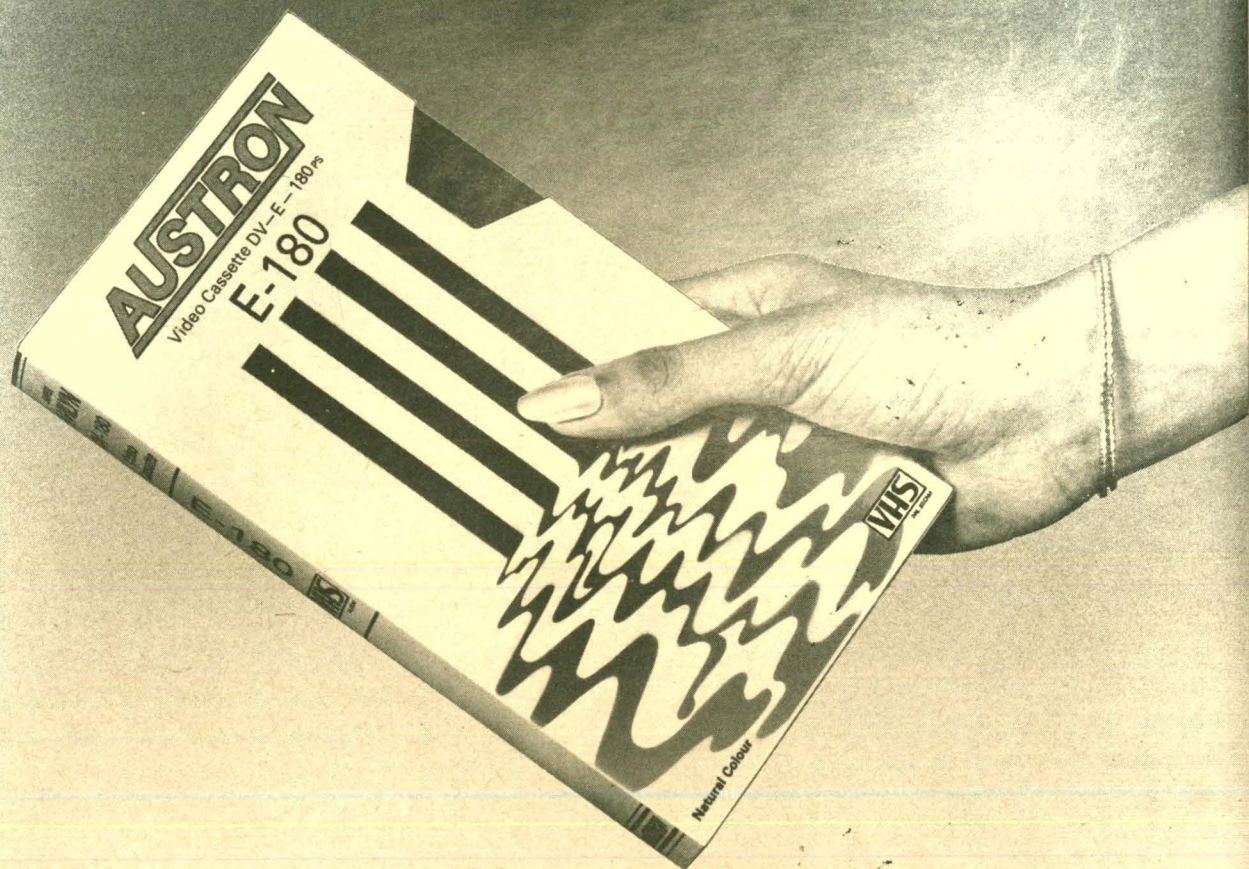
Besides, Samtani sees a bleak future for the record, pirates or no pirates. "Look what's happened in Singapore. Until recently, Singapore was the world's largest centre for piracy. Overnight, with an amendment in the copyright laws, the place was cleaned out. You can't see a single pirated tape in the shops there now," he chuckled. "The way I see it, the immediate future lies not even in CD but with DAT."

Accosted by the fact that perhaps he's looking too far ahead in the Indian context, Samtani counters: "How old is video technology here? Barely five years old. And look at the way it's caught on like wildfire. Take it from me, anywhere between five years to a maximum of 10 years from now, no records will be manufactured at all. Aiwa, Matsushita, Sony and Sharp have already put out their first Digital Audio Tape players in the market!"

Like CDs, DAT is a product of the digital recording techniques that use computers to sort sound into billions of bits of information before they are put onto magnetic tapes. However, Samtani makes his point for DAT by pointing out that while current models of CD players can only play music, digital tape machines can also record live music and copy other recorded music. Though the cost of the DAT cassettes and machines will initially be high and, therefore, appeal only to true audiophiles, it should soon level out with increasing demand.

Most other local companies still prefer to remain indifferent to such technological advances of the West, till they actually hit them. But then, such short-sightedness has always punctuated the record industry out here, hasn't it?

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NAI DISHAYEN

After intermittent delays, Vivek Vaswani's much talked about serial, 'Nai Dishayen' will finally be telecast this month.

And, promises Vivek, "unlike 'Subah', my serial will be trying to create an awareness about drug addiction which today has become a disease."

DEEPA GAHLOT reports.

T

he problem of drug abuse has been causing a lot of concern, so, naturally, film-

makers are taking up the topic, because it is contemporary and newsy. Also, youth-oriented programmes are in and since the drug problem largely affects the young, a serial on drug addiction would attract both buyers and viewers.

Vivek Vaswani's mission has succeeded. After a long battle with the Doordarshan authorities, he has managed to get his serial 'Nai Dishayen' cleared and it goes on the air in the middle of this month, on the Saturday night slot.

After playing the rich-boy-turned-social worker in 'Khandaan', Vivek wanted a change of image, to prove his versatility as an actor. He had a cousin who was a drug addict and the family saw how he suffered. This boy struggled against the addiction, got cured but he kept going back to drugs. Vivek was very affected by the whole series of events and thought that it would be very relevant to make a serial on drug addiction.

Coincidentally, a school teacher of his had written a story on the same topic. "At first, I had no intention of producing 'Nai Dishayen'," says Vivek. "I just wanted to play the lead part of the addict, so I thought I'd find a producer. I took it to Sridhar Kshirsagar. It didn't work out so I decided to

Mandi House officials were equally enthusiastic about 'Nai Dishayen' and the script was quickly passed. Sure of getting an approval, Vivek shot seven episodes. But much to his shock and dismay, 'Subah' was telecast.

produce it myself. I had no experience and didn't know a thing about production. I got together a lot of my friends and we started functioning from my bedroom. I must say my folks were very nice about it.

"The production company, full of novices, got going and the serial was launched. I decided to spare no expense on 'Nai Dishayen'. I took the top cast and paid them well. They were quite enthusiastic and willing to co-operate. The serial has artistes like Navin Nischol, Girish Karnad, Anju Mahendroo, Kamran Rizvi, Arvind and Sulabha Deshpande, Sohni and, of course, Sharon Prabhakar playing a very different role. Sharon's a college lecturer, totally deglamorised. She's dressed in salwar kameezes and saris, so different from her image."

Mandi House officials were equally enthusiastic about 'Nai Dishayen' and the script was quickly passed. Sure of getting an approval, Vivek shot seven episodes. Much to his shock and dismay, 'Subah', dealing with the same subject, was telecast. "It's funny, when I met Bharat Rungachary at Filmistan, I thought to myself that he would be the right guy to make a serial on junkies - he had gone through a phase of drug addiction himself and he knew of the problems. I didn't know then that he would be making 'Subah'."

Rungachary's serial stirred up a hornet's nest of controversy. It was felt that far from condemning it, 'Subah' was promoting the

narcotics habit. It was scrapped amidst more controversy.

Naturally, DD was in no mood to have 'Nai Dishayen' following 'Subah', and so Vivek's serial was stuck. Seven episodes in the can and no assurance of telecast time.

"I had to make so many trips to Delhi. I'm quite broke now, I keep borrowing money from my father. I had spent so much on the serial. I wasn't keeping anything for myself. Anyway, this time I went to Delhi and I decided to stay till I got an answer one way or the other and I finally managed to get a date. Now the wheels are moving again and the shooting for the remaining six episodes will commence soon."

How Vivek got B Subhash's assistant Irfan Khan to direct the serial is another amusing story. Irfan heard from someone that Vivek was planning to produce a serial and rang him up one day. "When I got his call, I thought he was offering me a role and I was quite thrilled. Then he explained that he wanted to direct my serial. I asked him to meet me and we found that our ideas matched and so I had my director. We sat and worked together on the script, and we agreed on most things."

SENSITIVE

'Nai Dishayen' is about Kushal (Vivek), a bright, intelligent college boy. He's of a sensitive temperament and cannot stand the constant bickering between his parents (Navin Nischol and Anju Mahendroo). His father is a busy businessman and has no time for the family. His mother is busy with her own social life and neglects Kushal and his sister (Sohni).

When a collegemate offers brown sugar as a panacea for all his troubles, Vivek tries it and is hooked. His friends are concerned about him, so are his teachers (Girish Kamad and Sharon Prabhakar) but Vivek seems beyond help. He begins to steal money from home, stays away for days and, finally, when a friend of his is found dead, Kushal is the prime suspect.

Inspector Jaichand (Parikshit Sahni) is in charge of the case and with the help of Kushal's best friend Robbie (Kamran) raids



drug dens and locates Kushal, who is by now in bad shape. The family doctor Rohit (Jayant Kripalani) admits him to a clinic.

The parents' reaction is typical – where did we go wrong? Why did this happen to us? They are shocked by their son's



condition but refuse to take either the blame or the responsibility for it. They are willing to spend on his treatment, but do not realise that the boy needs love and understanding more than anything else.

The stay in hospital is traumatic for

Kushal, till he manages to bribe a ward boy to smuggle in brown sugar for him. When discovered, he breaks down and promises to reform.

"Maybe the situations appear a little cliched," says Vivek. "But we are not concerned with why Kushal became a drug addict. What we are trying to show is what should be done once it happens. You can't leave the addict to the mercy of the hospitals. The family has to get together and help him. He needs all the support he can get. It can happen to anybody and it can be very difficult for the family, too. I am not comparing this serial with 'Subah', but 'Nai Dishayen' is trying to create an awareness about drug addiction which has become like a disease today."

Kamran who plays Robbie says, "We didn't do this serial from the point of view of roles but with the aim of doing our bit to curb this menace. Robbie is the boy who faces all sorts of problems, financial and otherwise, but he doesn't succumb to the lure of brown sugar. So the serial teaches today's youngsters to face their problems squarely and not seek escape in drugs."

"I have friends who are junkies and once they get addicted it is very difficult to kick the habit. A 23-year-old acquaintance of mine died of an overdose recently. 'Nai Dishayen' is like a crusade against drugs. We are trying to do our bit for society."

Says Vivek, "For me the role was very challenging. I didn't eat for days. Didn't take a bath or comb my hair. So I could look like a hopeless case. People could see the physical transformation and think, if this could happen to him, it could happen to us. There is nothing glamorous about addiction."

Unfortunately, the viewers' first reaction to 'Nai Dishayen' might be 'Oh no, not another serial on drugs'.

But then the sincerity of the effort will hopefully come across. What viewers will see is not entertainment but cold, hard facts of a drug addict's degradation and his fight for survival.



'Buniyaad' On Video

Sippys stalk the small screen

The Sippys are, reportedly, directing all their energies into launching Sipsons – a la Sagar Video International of 'Ramayan' fame – and will soon release 'Buniyaad' on video cassettes. Sipsons will also release the biggest hits of the silver screen on video like 'Sholay', 'Sagar', 'Sita Aur Geeta', 'Andaaz' and 'Brahmachari'.

Meanwhile, most of the leading film producers are entering the video industry with a lot of advantages. The biggest plus point being their past films, which apart from being exploited by pirates, have great selling potential as legal video cassettes. Star

sources are of the opinion that NFDC has a lot of films lying with them for which there aren't any takers. The reason why movies, other than those of NFDC's are not shown is that other producers feel that the viewership is considerably reduced. With just about 10 stations relaying late night movies, they can just get the adults to watch them, that too, in small numbers.

NFDC is being paid Rs 3,75,000 for every movie telecast. In 1983, when such movies were being shown, each movie was paid only around Rs 8,000. And they were discontinued due to lack of adequate response from viewers.

known to them. A science fiction story adapted from a famous English novel is a case in point. A well known local video studio owner mooted this science fiction idea to a producer who prepared the script and sent it to Doordarshan for approval. It was promptly rejected.

After a long time, a pilot on the same science fiction came to the above-mentioned studio owner for editing. When questioned, the producer said he got the idea from Doordarshan itself!

DOORDARSHAN'S

gross commercial revenue from March to June this year has shown an increase of 43 per cent, when compared to the corresponding period last year.

This is despite an increase in the advertisement rates from March '87, including a major hike in the rates of super 'A' time in the national programme.

There has been a marginal increase in the national and regional programmes, and in one category there has been no increase, according to a Doordarshan spokesman.

The gross revenue for March, April and May this year was Rs 11.38 crore, Rs 14.33 crore and Rs 12.94 crore, respectively. The revenue for these months last year had been Rs 7.82 crore, Rs 7.94 crore and Rs 8.99 crore.

Meanwhile, the bookings made from August indicate that DD's revenue will be much more than that of last year.

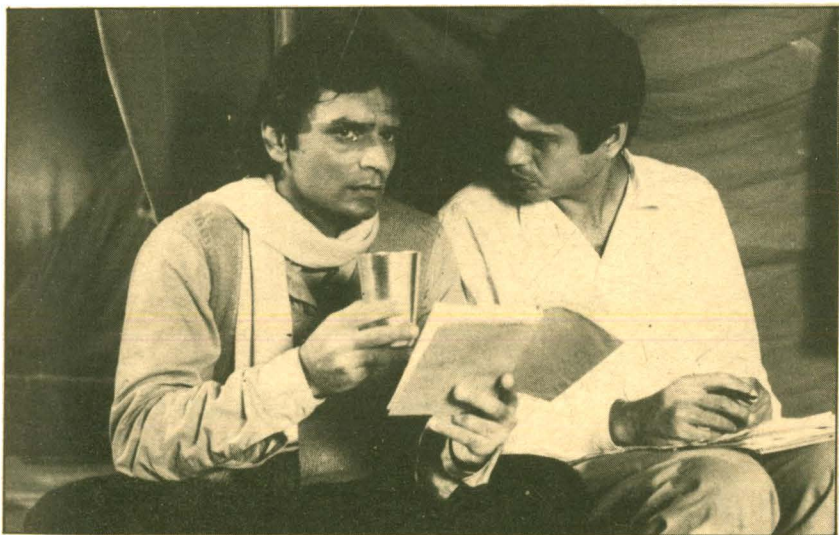
However, Doordarshan has questioned the basis of the study by the Operations Research Group (ORG) which said that the revenue had dropped after the hike in advertisement rates. It said that while it is true that the earnings have dropped in the last two months as reported by ORG, "looking at earnings month by month cannot be a realistic basis for such a study."

Over to ORG.

Meanwhile, the British Government has formally rejected the idea of introducing television commercials on the British Broadcasting Corporation.

The Government has accepted the recommendation of a Government-appointed committee that the BBC should continue to be funded by an annual licence fee paid by owners of TV sets.

The BBC, which strongly opposes ac-



'Buniyaad': Soon on video

Video is the biggest expression of such an enterprise where 36 of the leading producers are member owners.

Like Sipsons, Ramanand Sagar, too, is going to exploit his film catalogue with hits such as 'Arzoo', 'Ankhein' and others. Sagar Enterprises will release the videos.

Video watchers are eagerly awaiting the release on video of the golden oldies of Raj Kapoor, which are bound to be supersellers. Will the sons of the great showman take the cue?

ADULT MOVIES –

Doordarshan's latest fad – it seems is kicking up some dust. All movies shown on TV so far happen to be produced by NFDC or have been imported by them. Well inform-

Meanwhile, the Doordarshan directorate is approving and rejecting serials in a rather shabby way. Out of 32 plots submitted for approval, 27 were rejected by the directorate without assigning any reasons whatsoever. The pilots are made after the directorate approves the script.

According to some producers, who requested anonymity, the directorate does not fix any criteria for approving the pilot. The producer stands to lose around Rs 2 lakh if the pilot is rejected. What is worse is that some producers have to wait for years to get their serial approved by the mandarins at Mandi House, while others get their serials passed in a jiffy.

It has also been alleged that Doordarshan officials are lifting ideas from rejected scripts and selling them to producers

cepting advertising, said in a statement that it welcomed the Government's decision. So did its viewers. If only Doordarshan could follow the BBC's lead!

THANKS

to the paucity of NFDC's generosity, Vijaya Mehta was forced to transform her feature film into one fit for the small screen. The reason being that the strike in the film industry (which imposed a ban on shootings) had adversely affected the shoe-string budget of Mehta. The movie in question is 'Pestonjee' and is based on a real life story by B K Karanjia. A Parsee, Karanjia attempts to focus on the community and their life in the country. Shabana Azmi, Naseeruddin Shah and Anupam Kher play the lead roles. Much depends on Mehta's handling of the ancient life-styles of the Parsees.

A COMEDY,

'Kanjoos Makhichoos', heads the list for breakfast viewing. Produced by Sunil Mehta and Prem Kishen, it is about a miser and is directed by Kishen Sethi. The other serials slated for early morning viewing are Nadu Thakur's 'Hanso Hanso', Dheeraj Kumar's 'Asli Aafat'.

'ASLI

Heere', a serial on the exodus of youth from the villages to the cities, is directed by Anil Nagrath. It has a lot of new faces. The serial is rather topical and it will be an explosive one if it's handled in the right way with the right touch. It is written by Rakesh Parmar.

MYTHOLOGY,

it seems, has suddenly become the favourite topic for serial makers. If B R Chopra is busy with 'Aakhri Mughal', the story of Bahadur Shah Zafar, Raj Bans Khanna is doing a serial on the 13th century poet, Amir Khusroo. The latter was responsible for introducing the sitar, tabla and the Hindi language, as spoken today, and contributed to the growth of poetry and music in the country. Directed by a NSD graduate, the role of Amir Khusroo is being played by K K Raina. The serial is rather significant and tries to bring back visions of a crucial period in our history.

AFTER

'Karamchand', Pankaj Parashar is onto another serial 'Sasti Masti', which translated into English reads 'Cheap Fun'.

THE

blank video cassettes manufacturers association met at the National Sports Club of India, recently, to chalk out their future course of action.

This was the first general meeting of the association. The meeting discussed matters like supply of raw materials, Customs, excise and other related factors.

The association is presided over by Mr Sanjay Toshniwal (Black Box). The other office-bearers are secretary Sushil Agarwal (Jabsons), vice-president Anwar Ajani, vice-secretary Sunil Hansrajani, treasurer Sasank Shah, vice-treasurer Ramesh Panjwani. The committee members are: Hariramji, Rafiqbhai (Bombino), Gulu Mirchandani (Onida).

The association has a strength of 18, which they hope to increase to 30. They have decided to hold the meeting every alternate month.

Those blank video cassette manufacturers who wish to join the association may contact Sushil Agarwal at 15, Ameeta Building, Jagannath Bhosle Road, Opposite Mantralaya, Bombay 400 021. Telephone: 2023684, 2022631.



Anup and Sonali: Foray into television.

trophy. Thus the foundation will be helping TV stars to gain recognition on par with the stars of the big screen. Simultaneously, the foundation hopes to raise funds through the publications of souvenir, banner sponsorship and others.

The foundation hopes to collect around Rs 10 lakh, that too by a conservative estimate!

The Bombay Medical Aid Foundation was formed in 1979, with the intention of helping people, from the lower strata of society, who are suffering from rheumatic heart disease. The foundation has helped over 500 patients over the last couple of years, with a success rate of over 95 per cent.

On the face of it, it seems it's a good cause. But it remains to be seen how far the foundation would succeed in raising funds through the awards nite. Because, of late, the public has been fed on an overdose of TV stars and TV nites.

GHAZAL

singers are reaching far and wide. If Talat Aziz has a video film to his credit, Anup



THE

Bombay Medical Association, in its bid to raise funds for its foundation, is planning an Annual TV Awards Nite at the Birla Matushri Sabha Graha on November 28, 1987.

The public will be invited to send in entries on nominations for best actor, best actress, best TV serial, best supporting actor, best supporting actress, best producer, best director, best TV star of classical and Indian music, best live telecast of the year and others. In all, about 15-25 awards will be presented on the occasion.

The entries received will be judged by a panel of judges who will be eminent personalities from different walks of life.

The award will be a specially designed

Jalota and Sonali will make their debut in serials through Dheeraj Kumar's 'Aadaal'. Dheeraj has managed to bring together these ghazal singers to portray, perhaps, their real lives. Anup had been busy rendering title songs of serials. 'Buniyaad' was the first one and then 'Kala Jal' followed.

AFTER

two Doordarshan serials on cricket, it is now the turn of soccer with a new TV serial, 'ABC of Football'. The serial will be presented by the former chief national coach, P K Banerjee.

According to a spokesman of the 'Z' company, the producers of the serial, the serial will show a group of 24 youngsters learning

the basics of football from the former national coach and a host of past and present international stars.

Banerjee will be assisted by Dr D K Tandon, director of the National Institute of Sports. Dr Tandon has also provided all the facilities at the NIS for the shooting.

The spokesman said that the serial, which has kicked up great enthusiasm among the soccer-loving people of Calcutta, will be first shown in the regional channel and later on the national network.

Soccer is undoubtedly alive and, of course, kicking!

AN

American television network that offers its broadcasts for free, carries no commercials, and is happy when its programmes are pirated!

Called 'Worldnet', it is funded by the US Government, and it is a far-flung effort to present the US foreign policy and the American way of life to audiences around the world.

The product is slick, sophisticated, and a far cry from what one might expect to see from a Government-run information system.

Any network unlike Doordarshan's is to be commended.

'WAKE

'Up To Work Out' is the latest fitness programme on Breakfast TV after 'Dus Kadam'. Directed by Tanvir Ahmed, under the supervision of the SeaRock Health Club instructor, Rajan Prabhu, the programme, it seems, is a take-off on the Jane Fonda aerobic course. Anita Raj, Kitu Gidwani, et al, will feature in this dancercise to the accompaniment of music.

UNBALANCED

and disproportionate viewing of television programmes can cause physical disturbances to viewers.

A British medical journal, discussing the harmful effects of watching television for long hours, says researchers from different countries have found that reports of suicides given by TV news programmes leave a great impact on viewers. A group of American scientists warned that such programmes have a tremendous effect on viewers who, for various reasons, experience psychical disturbances after watching them.

In the US, for instance, it has been found that, in the last decade, suicides reported on television have precipitated a chain reaction especially when the person who committed

suicide was a famous personality.

The journal also says that experiments in various countries have proved that viewing television films in the evening reduced the amount, and worsened the quality, of sleep. Yawn!

HIBA'S

latest video film, 'Scandal', has gone on the sets. Shot extensively in Marve, this film stars Hiba's new stars like Jeet Upendra, Balbinder, Neeta Puri, Urmilla, Anita Sareen and others. Pawan Kaul has done the direction as well as screen play.

Written by Prochi Badshah, it has music by Kirti Anuraag. Camera is being handled by Pramod Pradhan and has been recorded on video by Henry D'Souza.

Meanwhile, Hiba has released some old films like 'Bheegi Palkein', 'Sasti Dulhan Mehnga Dulha' and 'Ban Phool'.

THE

British Broadcasting Corporation (BBC) has offered St.£ 1.5 lakh (Rs 31.5 lakh) royalty to India and Pakistan for covering six Reliance Cup group matches featuring England, the two semi-finals and the finals to be held in October-November.



Neeta Puri and Urmilla in Hiba's latest film, 'Scandal'.

Meanwhile, the West Indies have also evinced interest in buying the rights for nine matches, a spokesman for the Board of Control for Cricket in India (BCCI) said.

A Reliance Cup secretariat has started functioning at 32, Aurangzeb Road, in Delhi, and, any correspondence relating to the cup, including that of press passes, will have to be addressed there.

KAVITA

Chowdhary, the well-known 'Surf' model, is busy making a serial on women. Based on a policewoman, Kavita was reportedly inspired by her sister who is a policewoman. Shabana Azmi's brother, Baba, is the cameraman and the lead star is yet to be decided upon. The Pune Police Academy is the backdrop for the serial. Slated for Monday prime-time.

VIVEK

Vaswani's much talked about 'Nai Dishayen' will, in all probability, be given the Saturday slot now occupied by 'Chunauti'.



A still from 'Nai Dishayen'.

STAR

Video's recent entry in the video market with their original Hindi film videos created a stir. Hindi film addicts were to get the original straight from the producers themselves. Though assured of a good response, Star Video had many anxious moments as they had no place to produce their video cassettes.

Now, with six or so releases behind them - mostly top films, such as 'Mr India', 'Kalyug Aur Ramayan' and 'Hare Ram Hare Krishna' - they are averaging two or three films every month. A G Nadiadwala's 'Watan Ke Rakhwale' and B R Chopra's 'Awam' are their latest releases.

Star Video is now putting up 200 VCRs to duplicate their own cassettes. They expect to release over 500 of the best Hindi films, all belonging to their members.

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JOHN

HUM PANCHHI EK DAL KE

MANJUL'S NEW BABY

Remember Manjul Sinha? The man behind the numero uno sitcom 'Yeh Jo Hai Zindagi'? Undoubtedly, YJHZ was one of the best sitcoms to hit the small screen. But this time, Manjul has changed tracks with 'Hum Panchhi Ek Dal Ke'.

Last year, Manjul had directed a serial 'Ajeeb Museebat Hai', a satire on bureaucracy, inspired by the well-known English serial, 'Yes Minister'. Bureaucracy being a sensitive subject in our country, DD ruled that the serial would not see the light of

Manjul is trying to drive home the point that kids, even though from the slums, are kids first and last

These kids are happy in their own world and have little time to worry about the goings-on around them. The four main characters are Madhav (played by Aditya) who is a casual labourer; Gopal (played by Chetan) who shines shoes for a living; Kunti (played by Pranothi) who sells flowers and Ram (Himanshi), the youngest of the group, cleans cars at a traffic junction – all familiar

He runs into the junkyard where the bird is kept and sets it free.

What is the *raison d'être* for a change of subject from a sitcom to a rather delicate subject on slum kids?

Explains Manjul: "YJHZ was more of an experimentation. It helped to create an audience on TV. We did a lot of research on American serials and realised that sitcoms would be the best to make an impact on TV. But this serial would be a sort of a surprise to the audience."



The stars of 'Hum Panchhi Ek Dal Ke'.

day even after four episodes of the serial had been shot.

But in 'Hum Panchhi...', Manjul has kids as the subject. Slum kids to be precise. Fortunately, the poverty, dirt and degradation that is usually associated with them are conspicuous by their absence. He has treated this subject on a superficial level and romanticised the approach to the serial.

characters which we come across everyday. One day while chasing a kite, they unknowingly enter a graveyard where a tramp gives them a young white pigeon. They make a cage for the pigeon and feed it.

Madhav, the leader, loses his job as a construction worker. His father takes him to a bungalow and the woman hires him as a domestic help. Madhav breaks down under sheer work-load and walks out of the house.

'Hum Panchhi...' will be a 13-episode serial. Manjul is against serials running for a very long time. "These long serials turn audiences into addicts," he says.

"There is hardly any known faces in the serial because," says Manjul, "the milieu and the kids are important. Nothing else."

The camera is handled by Binod Pradhan while the script is Manjul's. Dialogues are penned by Sharad Joshi. To be telecast some time in November or January.

— S K JOHN

playback 25 selections

SEPTEMBER 1987

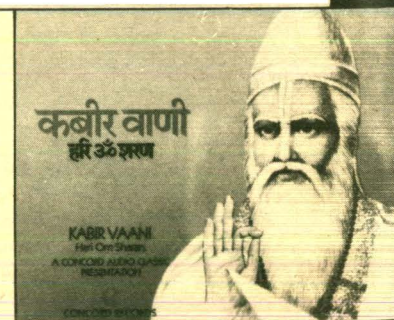
1	Na mangu sona : Mr India Kavita Krishnamurthy & chorus: L-P: Javed Akhtar: T Series	NEW
2	Dance dance : Dance Dance V Benedict, Alisha: Bappi: Anjaan: T Series	
3	Teri jawani ka : Hawalaat Asha, M Aziz: A Malik: Gulshan Bawra: T Series	NEW
4	Hawa hawai : Mr India Kavita K & chorus: L-P: Javed Akhtar: T Series	
5	Main aaj bahut : Sansaar Kavita, Suresh: L-P: A Bakshi: T Series	NEW
6	Ram Ram bol : Hukumat Shabbir, Kavita, Alka: L-P: Verma Malik: T Series	NEW
7	Tu ladki number one hai : Loha Shabbir, Alka Yagnik: L-P: F Qaiser: T Series	
8	Tu ne bechain : Nagina M Aziz, A Paudwal: L-P: A Bakshi: T Series	
9	Sun li jo khuda ne : Tasavvur Talat Aziz: Talat Aziz: Bashir Badr: HMV	NEW
10	Tujhe dekhne ka : Insaaf Kaun Karega Shabbir, Kavita K: L-P: Sameer: T Series	NEW
11	Zooby zooby : Dance Dance Alisha Chinai: Bappi Lahiri: Anjaan: T Series	NEW
12	Kis karan nalya : Dacait Asha Bhosle, Suresh W: L-P: A Bakshi: T Series	
13	Ek naya chand : Be-pardaah Pankaj Udhas: Pankaj: Naseem Akhtar: MIL	
14	Raaste ke maal : Aulaad Usha Mangeshkar: L-P: S H Bihari: T Series	NEW
15	Sajaan aa jao : Aag Hi Aag Asha & Shabbir: Bappi: Anjaan: Venus	
16	Andheri raaton mein : Shahenshah Kishore & chorus: Amar-Utpal: A Bakshi: Venus	
17	Aaja mere raja : Jhoorn Diwane Jhoorn Sharon Prabhakar: Sharang: Dilip Tahir: HMV	NEW
18	Meera lago : Meera Lago Rang Hari Juthika Roy: Kamal Das Gupta: Traditional: HMV	
19	Patthar ke khuda : Passions Jagjit Singh: Jagjit: Sudarshan Fakir: HMV	
20	Aap ke jaane se : Khudgarz Mohd Aziz, Sadhna Rajesh Roshan: Indeevar: Venus	NEW
21	Koi gopi aai : Bhajan Rath Vol I Anup & chorus: Dhananjay: Vishveshwar: MIL	
22	Dulhaniya ki doli : Bemisaal Roop Kumar: Roop Kumar: S Jalalabadi: MIL	NEW
23	Nand ka lala nand gopala : Insaaf Anuradha P: Farooq Kaiser: Venus	NEW
24	Sai ki nagariya : Kabir Vaani Hari Om Sharan: Hari Om: Kabir: Concord	
25	Sochaa nahin achha bura : Tasavvur Talat Aziz: Talat Aziz: Bashir Badr: HMV	



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DECCAN STUDIOS

One striking feature about the Deccan Group is the clinical professionalism with which business is conducted. A wholly independent set-up for the mass production of cassettes, the Deccan Group not only records and duplicates, but even manufactures the plastic components of a cassette. Professionalism being the sine qua non for success in the music industry, the status attained by Deccan Studios, a proprietary concern, should come as no surprise.

George Thangiah has been at the helm of affairs since 1982, when the studios were established. He now runs the show along

air-conditioned building had been specially constructed, with the acoustics being designed by the Indian Institute of Science and perfected by a US company, they claim.

The impressive array of recording equipment has been progressively upgraded and now includes (i) a MCI 600 series MCA Mixer with 36 inputs and 24 tracks; (ii) a Signal processor with 'Eventide Clock Works' Harmoniser H 910 (which can produce a deviation of up to one octave from the original pitch); (iii) an 'Eventide Clock Works' Instant Flanger for instruments; (iv) a Urei Room Equaliser; (v) a 'Master Room' Reverb Unit; (vi) a Crown D - 300 Amplifier with JBL Speakers (4333 B Studio Monitors). These are competently operated and maintained by Susanta Panda, Chief Sound Engineer.

under him. Says Thangiah, "We have sophisticated equipment and professional advice: our people are trained by professionals; our acoustics and buildings were designed by professionals. If we had the same facilities in Bombay, we would have been miles ahead of the rest... Even our critics know that!" Small wonder that musicians from Assam, Orissa, Meghalaya, even Madras and Bombay, have recorded here.

In the Visitors' Book maintained in the studio, Amjad Ali Khan, Anup Jalota, Teddy Osei of Osibisa, Penaaz Masani and others have penned paeans of praise. During the recording of Shanti Dhvani, dedicated to Indira Gandhi, Ravi Shankar wrote, "Having seen the best studios the world over, Deccan Studios can be compared with only a few top ones."

Situated on a six-acre plot, Deccan



with his son and son-in-law, Vijay Shekhar Thangiah and Sathi Prabhakar respectively.

But Thangiah's success story commenced way back in 1966 when, encouraged by Bhaskar Menon (the then chairman of EMI), he began distributing HMV records through a network of eight retail outlets. Business was steady and years later, amidst idyllic surroundings on the outskirts of Bangalore, the present Deccan Complex became a reality.

The equipment was imported as a package deal from MCI, whose representatives took care of the installation. The centrally

Deccan is the only studio in these parts which can boast of three studios under one roof. Two of these are for normal recordings and occupy a carpet area of 4,000 sq ft each. But the pride of place rightfully belongs to the tastefully decorated auditorium-cum-studio (for live recordings), with a seating capacity of 800 and a floor space of 8,000 sq ft.

The studio personnel are highly qualified and their quality consciousness is almost tangible. The General Manager (Technical), for instance, flaunts two Master's degrees in Electronics and has two qualified engineers

Studios should have no expansion problems. Thangiah is contemplating the provision of facilities for video recordings too. With justifiable pride, he insists that his are the only studios in India where a large symphony orchestra could be recorded.

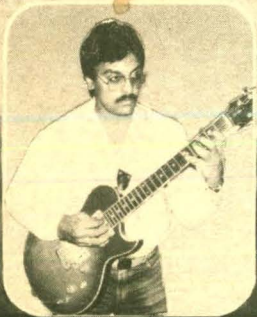
With a huge investment (for the building and equipment), a profit margin of "roughly 15 per cent" and an ever-expanding clientele, one would expect the studio rates to be astronomical. On the contrary, the facilities are available at a modest fee of Rs 200 per hour. Any takers?

— ANTHONY MOTHA

Flying high on the wings of music



VENUS/ADVT/DEPT/87



HITS OF 1987



INSTRUMENTAL (STEREO)

Jayanti and Honey do it again! Their popular 'Hits of 1985' was followed by the well-received 'Hits of 1986'. Then came 'Non Stop all the way', another sell-out success and now, it's 'Hits of 1987' to lift you to supreme heights of musical ecstasy.

THE SOUNDS
OF SWEETNESS



Mitalee Ki Mithas

Comely and with that particular lilt of a Bengali, Mitalee is the wife of Bhupinder Singh, the well-known ghazal singer. In an exclusive interview with **PLAYBACK AND FAST FORWARD**, she talks about her life, her music and what the future holds for her.



Playback And Fast Forward: Could you trace your musical upbringing?

MITALEE: I was fortunate to have been born in a family of music lovers. Everybody in my family is deeply into music. Living in Mymensing, 10 km away from Dhaka in Bangladesh, I was initiated into music at the age of five. My mother was endowed with a beautiful voice but she could never sing outside the four walls of our house, keeping with the customs of the times. That was why she was keen that I did not face a similar deprivation and gave me all the encouragement to win recognition from the world. I started my initial training in Nazrul geeti from her. My brother plays the tabla and was a great source of encouragement. And my father was always there to cheer me on all occasions. My family has always been my source of inspiration and encouragement.

Where did your search lead you?

MITALEE: It led me to Bhupi (Bhupinder Singh). I was impressed with his style of singing. I fell in love with his way of presentation and his sensitive, soft-spoken gentlemanliness. I came to Bombay and was at the SNTD college for a year. I started appearing on stage more frequently. During this period, I have even shared a stage with Anup Jalota. However, meeting Bhupi was the turning point of my life.

When you married Bhupinder, was it a pact to sing together?

MITALEE: Not at all! On the contrary, he was very busy in the studios those days. I continued singing on stage. Gradually, people started suggesting that we sing together and even began forcing us to! Bhupi is a very shy person. He has this great

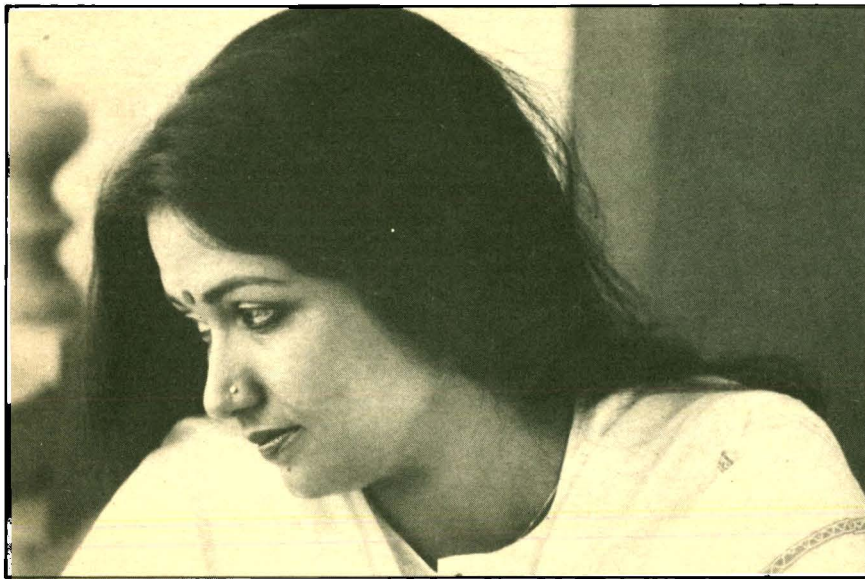
How do you enjoy this male dominated ghazal scene?

MITALEE: Such a situation exists and one has to take it with a pinch of salt. For me, the entire essence lies in understanding poetry and conveying the subtle nuances through the medium of music.

If the theme is 'maikhana' I abandon myself to the mood created by the ghazal. This was achieved in our album 'Sharmate Sharmate' in the ghazal 'Peete raho janab magar, hosh mein raho'. When somebody like Farida Khannum sings you never feel the ghazal was written by a male. The secret lies in the presentation. Moreover, I take great care in selecting compositions.

You personally are very captivating on stage and usually Bhupi is on stage with you. . .

MITALEE: The reason why we do stage



● ●
 Our concerts are never planned. They just happen spontaneously. The audience rule supreme on our conscience, sometimes they want to hear him (Bhupinder) and sometimes me. At other times we sing duets.
 ● ●

How have you trained in the craft of music?

MITALEE: I trained under Shri Nitin Dey first, and later on under Shri Shivkumar Shukla. Along with my education, music became a regular part of the daily exercise of my life. After my matriculation, I received a scholarship from the Indian government and went on to do my Bachelor's and Master's degrees in music from Baroda University. During this period I had the good fortune to undergo training under Prabha Atre.

Did you benefit?

MITALEE: Practically nothing. The courses are based more on theory and history than practice. What I wanted was to sing, vibrate waves and indulge in a sense of musical fulfillment.

phobia about facing an audience. And he is sensitive. He cannot take adverse comments which are part of the hazards one faces with live audience. These factors were simply not acceptable to him. I kept goading him into trying it and eventually he gave in. He enjoys every moment of our shows today. We are regarded among the top three couples performing on stage today, besides having cut several discs, all of which have either peaked gold or platinum.

Has it ever crossed your mind that Bhupinder is domineering?

MITALEE: If he were domineering, I should be only cooking his food and bearing his children rather than sharing the glory and limelight of a singing celebrity on equal terms.

shows together is the fact that we communicate and understand each other's moods very well. Our concerts are never planned. They just happen spontaneously. The audience rule supreme on our conscience, sometimes they want to hear him and sometimes me. At other times we sing duets.

How is a ghazal created by you?

MITALEE: Bhupi selects the ghazals and also composes music. But we always discuss a particular composition and try to visualise how it would finally take shape. On occasions, Bhupi has this brainwave of a particular raga and a tune, when he asks the shaayar to create a poem to the pre-set tune.

Can you illustrate this point from any album?

MITALEE: In 'Tauba Tauba' there was a particular ghazal which was appreciated most by music lovers and critics alike – 'Mere saqi mujhe pilade' was penned beautifully by Ibrahim Ashk. The ghazal is a great piece of improvised music with a particular thumri touch to it. This ghazal was written to a pre-set tune.

□ **What are your training schedules?**

MITALEE: Our regular concert tours leave us very little time for 'training' as such. However, we practice very rigorously any new ghazal we include in our repertoire. Recently, we were in Madras. We have been influenced by the famous South Indian musician and mridangam vidwan, T V Gopalkrishnan. We are undergoing voice culture training under him. His techniques are already telling on our voices. We are learning and exploring new possibilities every day. One is learning all the time, in the studios, on stage.

□ **Being a ghazal singer, how do you explain your leaning towards playback singing?**

MITALEE: I am capable of singing all types of songs. So why should I not do playback singing? However, there has never been a pre-meditated effort on my part to achieve playback assignments. If good songs come by, I shall definitely sing playback too. I can do a perfectly good job of a film number, so I don't see why not. But I don't make any effort to get film songs. I recorded for Bappi Lahiri in 'Satyamev Jayate'. It is a beautiful number. Bappi Lahiri's genius was a revelation to me. He is capable of producing soft and melodious numbers as much as his electronic stuff. The producers want his electronic gadgetry and he gives them what they want.

□ **Don't you ever face a similar crisis of commercial interest in your own presentations?**

MITALEE: Yes, we certainly do. While on stage, you must interact with the audience. We have to give them what they prefer. Fortunately, our experiences haven't been that disappointing.

□ **And then again you have to take care of the fierce competition ...**

MITALEE: Be that as it may. I have always been game for healthy competition. And I have always had this bug to excel. Since childhood, I have participated in umpteen competitions. Always I had to be first. I could never take defeat. Even today, if on a particular day my throat is bad and I cannot sing to my optimum potential, I weep thinking about how much better I could have sung.

□ **If you were to get into somebody else's shoes, whose would it be?**

MITALEE: Bhupi's, of course! (laughs).

Jokes aside, I have always admired Latadi. I would love to imbibe her sense of music. She makes even the most complicated numbers appear simple and she does it all with her stamp of classicism. I would love to be in her shoes.

□ **Which other experiences have been satisfying in your career?**

MITALEE: Singing for the TV serial 'Amrita' has been one very memorable experience. Jaidevi offered me a lot of encouragement and advice. His compositions will remain etched in my memory forever.

□ **What are your forthcoming releases?**

MITALEE: I have recorded four different projects. I have recorded for 'Sunderkand' with Nitin Mukesh, a solo album of Marwari marriage songs and then Bengali pooja

involved with HMV have been extremely nice and have gone out of their way to make us feel comfortable.

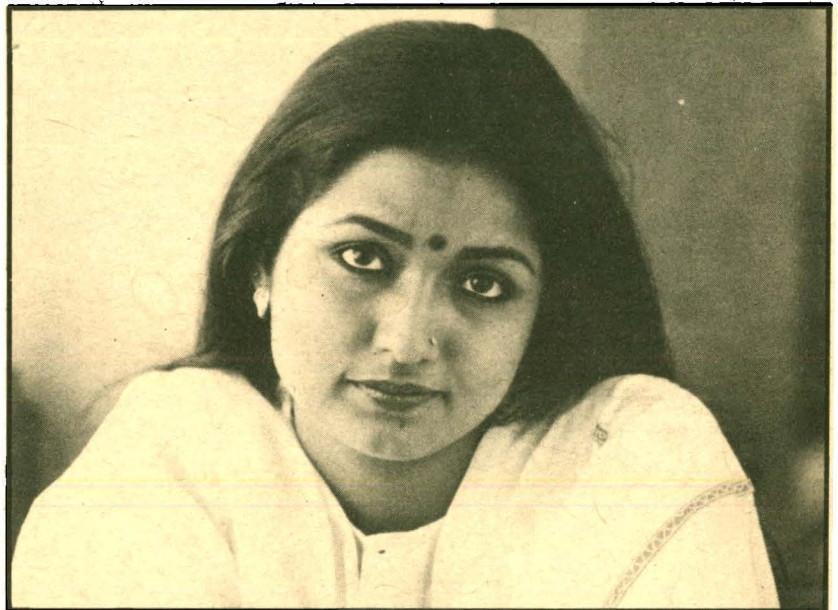
□ **What will you do if the ghazal craze wanes?**

MITALEE: Why, anything that the music lover wants and also ghazals. We can sing geet, bhajan, and anything. But always the aesthetic way, as has been our wont.

□ **During one conversation, you have been a great spokesman for both of you...**

MITALEE: I can't imagine me and my music without Bhupi. Our marriage is built on the firm foundation of a mutual admiration and respect. I am sure he feels the same way about me. You must ask him.

□ **An emotional moment you cherish,**



I have always been game for healthy competition. And I always had this bug to excel. Since childhood, I have participated in umpteen competitions. I had to be first. I could never take defeat.

songs: all for HMV. Besides these, we will be soon recording our next ghazal album to be released during pooja time. We are in the throes of preparation. We are just back after a marathon concert tour, following the success of 'Shama Jalaye Rakhna' which, incidentally, went platinum.

□ **I think HMV has seen you right to the top!**

MITALEE: We are extremely happy. It has been like one big family. Goenkaji and his family, Sanjeev Kohli and all the others

which could encourage your fans...

MITALEE: I was six years old, when I lived in Mymensing. I was once asked to sing a Nazrul geeti before the scheduled concert of Nazakat Ali Khan. I was innocent, not understanding such an important occasion of my life. After I had sung, Nazakat Ali Khan Sahab rushed to the podium to lift me and shower his affection. He was very much impressed with my singing, so he told my family. My family was greatly elated and I was pampered for days following the incident. They were all really proud of me, and I of myself.

—Laxmi Uday

STARS IN THE MAKING

SUNEETA RAO

To say that she can sing, and sing well, would be stating the obvious to those who have seen Suneeta Rao in 'Evita', 'Grease Lightning', 'Bottoms Up' and 'They're Playing Our Song'.

A BA student at Bombay's Sophia College, Suneeta landed up in showbiz quite accidentally. "I had studied Bharatnatyam for six years and was all set to give my arangetram when I fell ill," recalls Suneeta. Disgusted with the turn of events, Suneeta went ahead and enrolled in jazz ballet classes, where her teacher recommended her for a dancing role in the musical extravaganza 'Evita', as one of the supporting dancers. But fate intervened and, when one of the main singers did not turn up at the 100th show of the play, Suneeta was asked to substitute for her instead.

"I was brought up in an environment of music," reveals Suneeta. "My family is fond of music and my mother, Kamala Sista Rao who has cut several discs of classical music, taught me Carnatic music when I was a child." All the training and the participation singing in school and college programmes came in handy when she put in her first professional performance for 'Evita'. The results were obviously impressive, for both the director and the audience were happy with her performance.

When the cast for the musical 'Grease Lightning' was being selected, Suneeta auditioned for it and landed a plum role as a dancer-singer. By the time they had completed 25 shows, Suneeta was flooded with offers from jingle producers – she has lent her voice for Bakeman's cookies, Amul chocolates, Weston television, Montage soap, Freedom sanitary napkins, Milton flasks and Eagle flasks. With the next two plays 'Bottoms Up' and 'They're Playing Our Song', Suneeta established herself as a singer who could carry the show all alone. "I have received several offers from music companies but I am a little hesitant – because once you cut a record the work



starts pouring in, and right now I am preparing for my BA exams and have to concentrate on my studies," reveals Suneeta.

So those who want to listen to her will probably have to wait till the young lady graduates!

—HEMAVATI S



NEELAM SAHNI

A child prodigy in the field of music, winning laurels since the age of three, an A-grade radio and television artiste, possessing a Masters in English Literature, a diploma in piano from the London Trinity College, concert performances all over the country and occasionally abroad – those are the impeccable credentials which mark out Neelam Sahni as an exceptional artiste. In Delhi, hers is a well-known name. She is one of the most popular artistes on All India Radio and, lately, Doordarshan.

But then this was somewhat made up by the grounding that she

had in her early years, particularly at the hands of her mother. "I used to riyaz even before I went to school. There was a 'guru' coming home. I was very serious about music, I had never thought of taking up music professionally, as a career. That idea really took shape only when I joined radio as a singer in the early 70's. Radio helps young singers a lot. It gives one a lot of experience as well as the right kind of exposure. After all, who knew me before I started singing on radio? Radio gives confidence to a singer. Now, Doordarshan too has become an excellent outlet."

Neelam Sahni has cut a few discs with HMV. "I have mainly been doing devotional music. I have not yet done ghazal recordings. But in fact, just a little while ago, I was talking to the poet Sardar Anjum. He suggested that I do some ghazal recordings. I was to do something with Jaidev-ji who gave me a break in films. I sang in three films – one was a Gujarati film, then there was 'Ram Nagri' and also 'Jeena ke Liye'."

Neelam is convinced, and rightly so, that had she stayed on in Bombay she would have made it big in films. "I was getting plenty of chances. But then my father was posted to Delhi and we had to leave Bombay and come to Delhi. Professionally there is so much to look forward to in Bombay. Here in Delhi, you can sing on radio and do concerts but everything else is in Bombay."

What about the future? "Music, music, music..." says Neelam. She is getting a chance to sing in a couple of serials. "I did one recently. Then there are concerts, they will go on. I am also keen on cutting a disc of ghazals. I have just talked to HMV. Earlier I used to get tied down to contracts... now I won't sign a contract. I will sing for others too. Ultimately, after a few years, I wish to take to teaching music. I would like to share this art that I have been gifted with."

—SANJEEV VERMA



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MIDI MAGIC

**With the MIDI you can make interesting sound combinations
and create a whole new world of exciting music.**

By Daman Sood

Although the MIDI is increasingly spoken about in the world of music, not many people understand its true meaning, use and significance. Besides, nearly all modern keyboards include a MIDI function and it is generally agreed that this standard is brilliant.

What is MIDI? And what are its advantages?

MIDI is an acronym for Musical Instrument Digital Interface, and it helps a one-man band to simulate an entire orchestra.

But even if one is a good player, it may seem almost impossible to play different instruments simultaneously and in perfect unison. Although a good player with correct technique has the ability to play two keyboards, it is impossible for a single musician to play the same phrase on the electric piano, synthesiser and strings at one and the same time. In the recording studio, multi-track recorders are used to endlessly overdub sound. This means that the musician has to repeatedly play the same parts over and over again and, more importantly, in perfect tempo and expression. This can be very time consuming as well as irritating for the musician. On stage, two

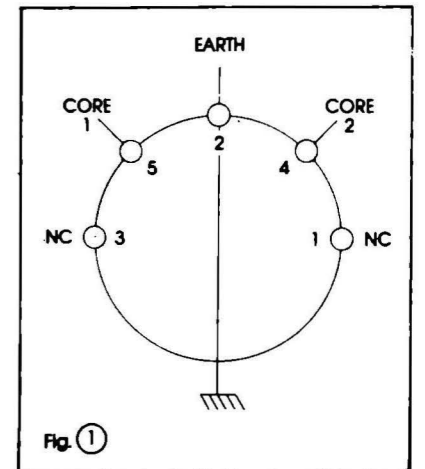
keyboards are the maximum which one person can handle at a time.

All these limitations are easily overcome by using the MIDI. Any MIDI keyboard can act as a MASTER to control one or more other keyboards (SLAVES) which are connected via the MIDI sockets on each instrument. Since a standard has been agreed upon by all manufacturers producing MIDI instruments, the MASTER and SLAVE instruments do not have to belong to a single manufacturer. For e.g., a Yamaha DX 7 master can control a Roland JX-10 slave (and vice versa). Here, the MASTER means the synthesiser on which you actually play, while the SLAVE synthesiser follows it exactly note to note. This means that if you play a hard or soft middle C on the master, the slave also plays C, though the key does not move.

So how are these instruments connected?

The familiar jack-to-jack or phono-to-phono cables are not suitable for MIDI connections. Instead, a 180 degree, 5-pin DIN-to-DIN cable is used (see Fig 1). These cables are normally supplied with the synthesiser. A maximum length of 15 metres is recommended, as longer lengths may cause the signal to deteriorate.

The MIDI signal is not carried on all five pins, it requires only three strands, including earth. In fact, you can make the MIDI cable

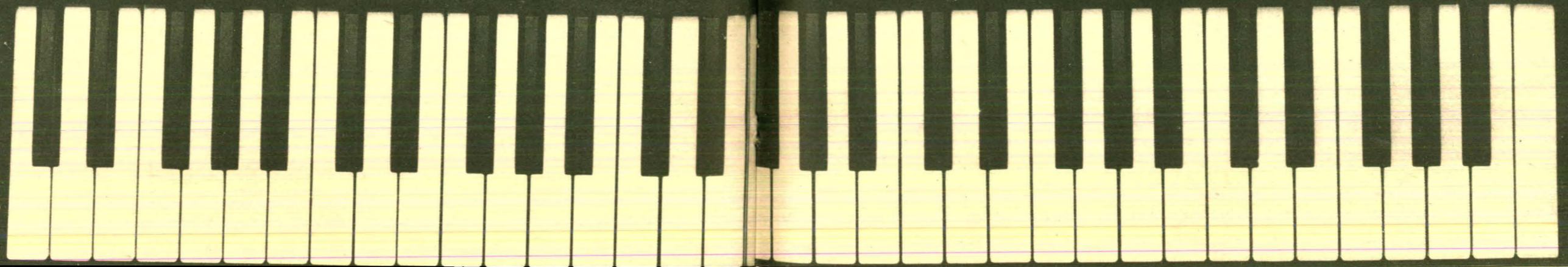
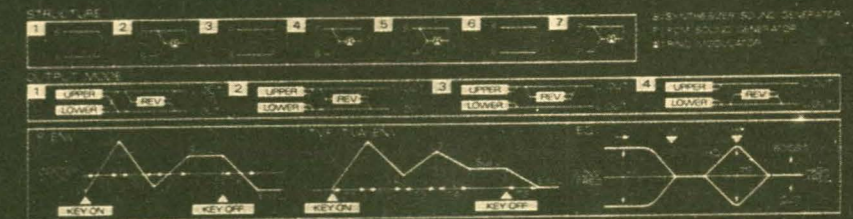


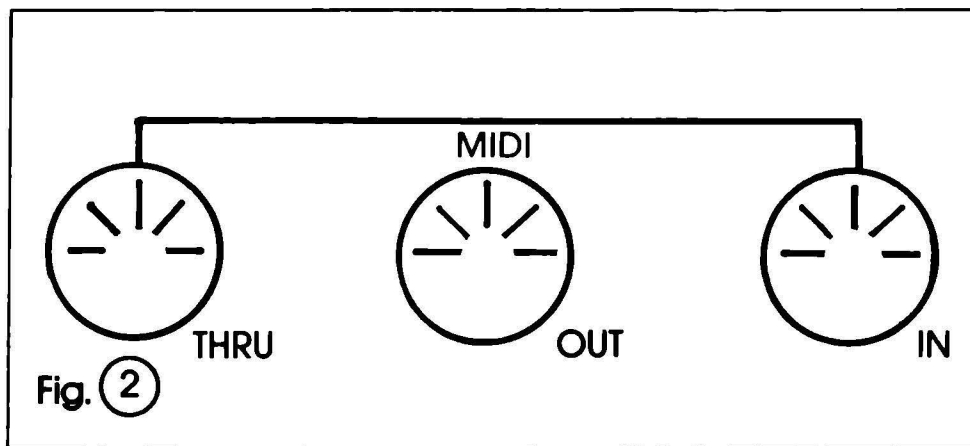
from a standard 2-core shielded microphone cable.

The 5-pin DIN is an European standard and the pins are numbered as shown in Fig 1. With only pins 4, 2 and 5 being used. Pin 2 is connected to the metal shielding of the plug which acts as the earth. The cable shielding is soldered to this flange and the core leads are soldered to pins 4 and 5. Only make sure that pins 4 and 5 are not crossed.

If you look at the sockets on your MIDI instrument you will find 2 or 3 terminals (occasionally only 1) marked MIDI IN, MIDI OUT and MIDI THRU. All these terminals

Roland
D-50 LINEAR
SYNTHESIZER





are 180 degrees 5-pin DIN (see Fig 2).

In a MASTER-SLAVE instrument combination, the MIDI cable is connected between the MASTER MIDI OUT and the SLAVE IN terminals. The MIDI signal is transmitted from the OUT terminal and received at the IN terminal (see Fig 3). With the two instruments connected in this manner, playing in perfect unison is now practical. If you adjust the sound of the electric piano on the MASTER and brass sound on the SLAVE, by playing on the MASTER, you will automatically trigger the brass sound on the SLAVE.

Should you need to listen to the audio output of both the instruments, each has to be connected (with a jack-to-jack cable) to some form of monitoring system or mixer. Please note that the MIDI signal and the

audio signal carry two completely different types of electrical information. MIDI cables should never be connected to anything other than MIDI terminals.

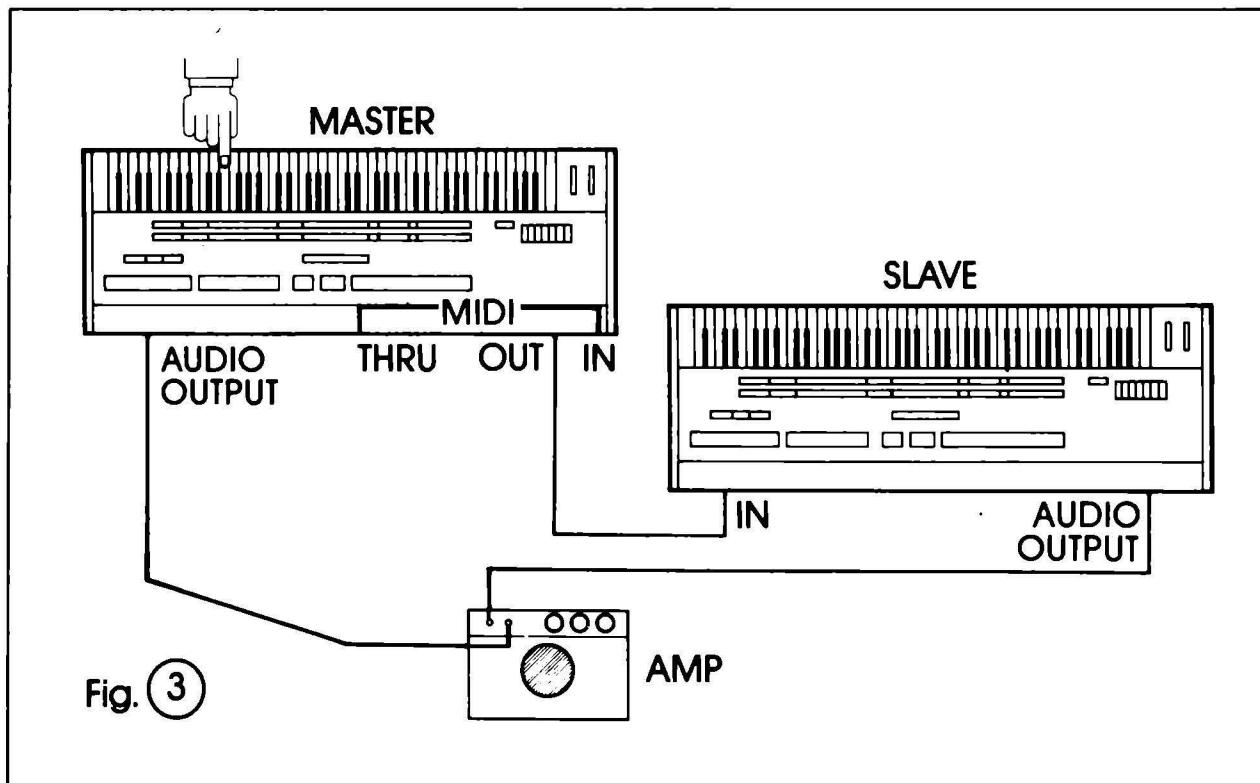
So how do we connect more than two instruments? If the slave has a MIDI THRU terminal then this is easily accomplished (see Fig 4). A MIDI connection is made from the MIDI THRU terminal on the first slave to the MIDI IN terminal on the second slave. One might think that this process of 'daisy chaining' (connecting in series) instruments could continue endlessly. This is not true. Because in practice, after hooking up more than a few instruments, one begins to encounter MIDI delay.

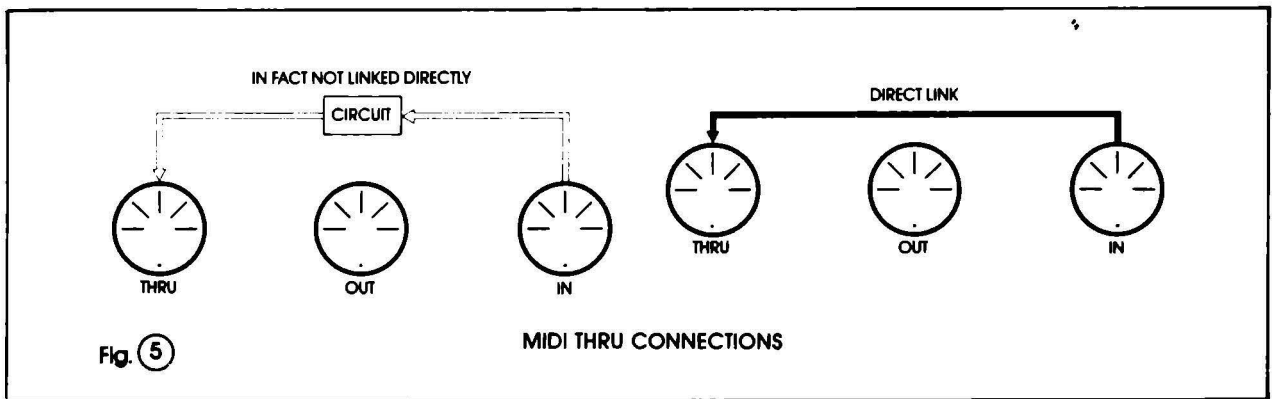
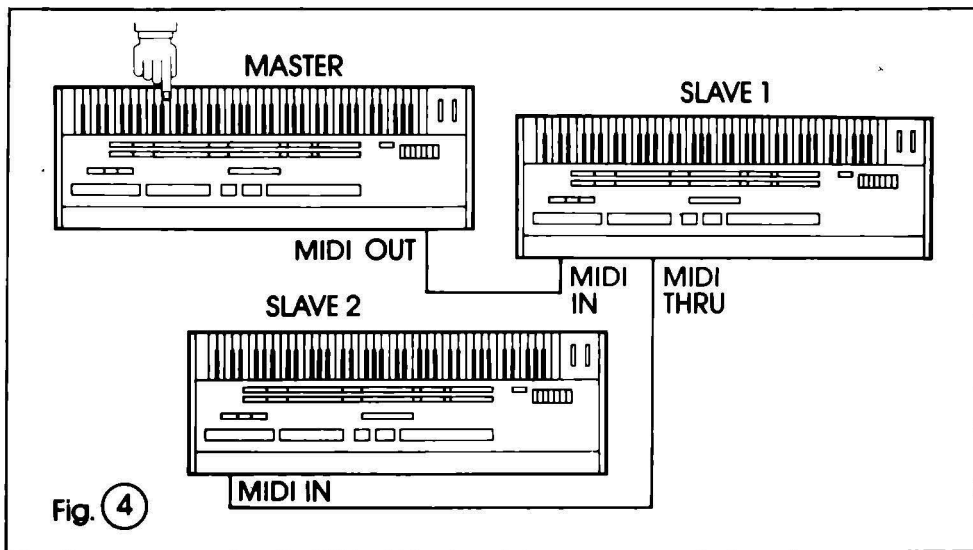
Even with only two or three slaves, this can be a problem, especially if the music you are playing is up tempo. Each slave

receives the MIDI signal in turn and the further the slave is from the master instrument, the later it receives its MIDI commands.

When using MIDI THRU, one should remember that the MIDI THRU terminal sends out exactly the same MIDI commands that the MIDI IN terminal receives. One might expect that these two terminals are simply wired in parallel, but this is not so. A simple circuitry exists between the IN and THRU terminals which acts as a buffer and amplifies the signal before sending it out through the THRU terminal (see Fig 5).

It is this process which causes the MIDI delay. With only one slave instrument, this delay is not too significant, but with the addition of further slaves the effect is prominent, as the MIDI signal passes





through each THRU terminal.

How do we solve this problem of MIDI delay?

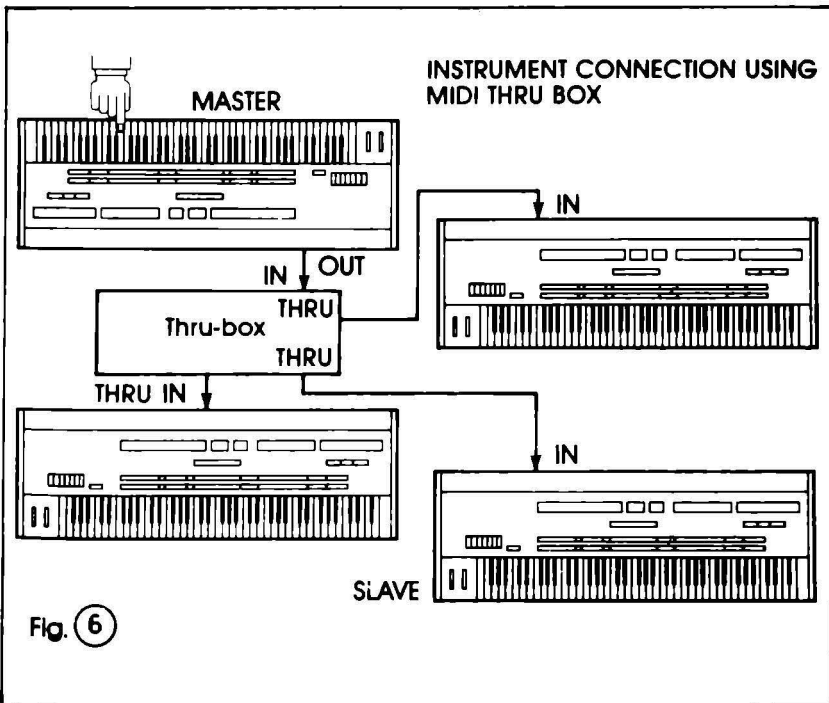
What is really needed is a MIDI expansion box. Simply put, it is like an audio or video distributor in which one input becomes six

or more outputs. This type of MIDI Expansion/THRU BOX bears a different name according to the manufacturer. For e.g. Yamaha calls it the MIDI EXPANDER or Roland calls it the MIDI THRU BOX. The configuration of MIDI IN and MIDI THRU terminals varies with different models. Those most commonly used are 1 IN-4 OUT, 2 IN-4 OUT and 4 IN-8 OUT.

In practice, the MIDI OUT of the master instrument is connected to a MIDI IN terminal on the expansion box. Each MIDI THRU terminal on the box can now be connected to the MIDI IN of a separate slave instrument, enabling the Master instrument to control several slaves without the problem of MIDI signal delay (see Fig 6). However, if your slave instrument has no MIDI THRU and you want to control another slave, a MIDI expansion box is essential.

The MIDI communication uses 16 channels which can be transmitted from the master synthesiser and received on the same channels by slave instruments. How this is done and why we need so many channels will be discussed in Part Two of this article. Till then get plugged to the MIDI. If you have a synthesiser, you can make interesting sound combinations with the MIDI. In short, you can create a whole new world of new sounds of music.

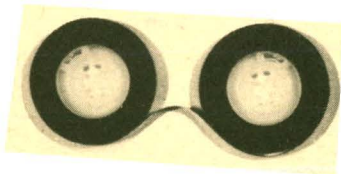
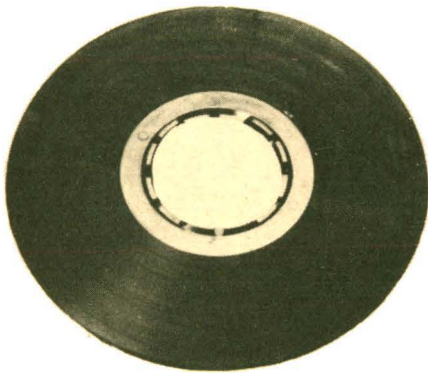
(To be continued)



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

Q. I am interested in buying pre-recorded cassettes rather than LPs. Assuming that they are both well cared for, which medium would provide more plays before the sound begins to deteriorate?

G G Gandhi
Baroda

A. Generally speaking, the cassette which is manufactured by reputed companies would provide more plays than phono discs before deterioration becomes noticeable. A good quality cassette should be able to go through at least 500 plays. This is possible only if you regularly clean and demagnetise the heads of your cassette deck which, by the way, is well engineered especially its transport mechanism. In case of CD, which is practically indestructible, it can play for ever and ever.

Q. My deck has a 'bias tune' knob. When is this to be used? What is the effect of cutting or boosting bias?

S Almeida
Bombay

A. The bias current is supplied to the record head along with the audio signal, in order to minimise distortion and maximise the amount of signal recorded on tape. For each kind of tape, and for each brand, there is an optimum amount of bias current that achieves suitable low distortion, high recorded level and good treble response. When you increase the bias, it reduces the treble response and when you decrease it, the treble response goes up.

The purpose of the 'bias tune' knob is to permit the user to make a fine adjustment of bias so as to achieve the flattest possible high frequency response. With a three-head deck you can visually see the source and tape response and bias can be adjusted accordingly. But with a two-head machine, you must go through several trials – record, rewind, play, until you find the bias setting which yields the flattest response.

Use an indicated recording level of -20dB for these tests. Recording at zero level would give misleading results, as the high frequency response would be reduced by tape saturation.

Q. My amplifier was working alright but recently I hear some hiss from my speakers. Is still there even when the volume control is all the way down. Any suggestion for a remedy? I have

been using this amplifier for the last four years. The hiss comes no matter which input source has been selected.

T A Kapoor
Delhi

A. The fact that the hiss occurs with all sources means that none of them is the cause. That it is still there with the amplifier level control set to zero also rules out any fault in the input stages of the amplifier. This only leaves the output stages of the amplifier or the speaker themselves. The latter can cause all sorts of unpleasant noises, when they are misbehaving, but normally hiss isn't one of them. Hiss is a broad-band noise that has to be generated: Speakers only translate electrical signals to acoustic ones. Speakers can emphasise certain parts of the audio spectrum. So, if your amplifier is producing hiss, the speakers can make it more obvious. (Hiss is much more audible and annoying in the treble range.) If the balance of your speakers is acceptable with music, it is unlikely that they are the source of your troubles.

The most likely problem is in your amplifier output stages. It might be a simple repair job to change some transistors as they became noisy because of ageing. It cannot be a design problem as it was working when you bought them four years back.

Q. When I purchased my cassette deck I had no interest in live recording, so I chose a model without microphone inputs. Would it now be possible to record by connecting microphones to the auxiliary inputs of my amplifier?

D Dev
Delhi

A. I would not suggest it. The various inputs on an amplifier in the pre-amplification stage are designed for High Level sources such as tuners or CD players, and while manufacturers differ in what they consider to be High Level, it is always much greater than the tiny output created by a microphone.

It is possible that you might get enough level for recording if your mike has a relatively high output and you turn the recording level on your deck all the way up, but the signal is likely to be very noisy. Even the best pre-amplifier section produces some hiss, and all this will be recorded onto the tape along with any tiny leaks from other

sources like RF interference and hum from the power line especially when the microphone is of the unbalanced type. Since you are likely to preserve your live recordings, it would be a good idea to invest in a proper mixer which can mix four to six mikes in stereo. If you want to record only with two mikes then buy a stereo microphone pre-amplifier to connect directly into your cassette deck.

But here you cannot equalise the source which is very much possible in a mixer. You can, however, add Echo/Reverb through the mixer while recording and transferring on another cassette to preserve the copy.

Q. What damage is done to a cassette deck when I switch off the power while it is still in the play mode?

J Murthy
Hyderabad

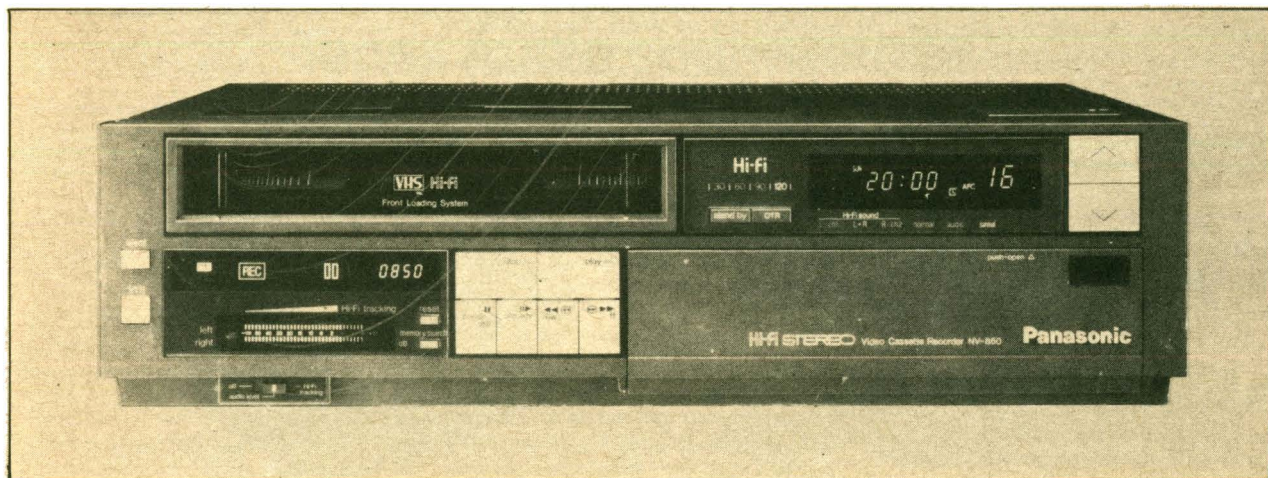
A. It's unlikely that the tape itself will suffer very much. Many cassette decks have a mechanism that automatically disengages the tape drive when power is switched off. This performs exactly the same function as pushing the Stop button. It provides protection in the case of unintentional power failure and is often associated with a machine's ability to be controlled by an external timer. The timer actually switches on and off the AC power to record or play at pre-set timings. If your machine has this feature, you needn't worry too much about it.

But some decks, on the other hand, lack this arrangement, in which case switching off power simply stops everything – the motor stops, the electronics quit, but the tape mechanism remains physically in the play or record mode. As far as the tape itself is concerned, this does not matter very much. But the rubber pinch-roller, which holds the tape against the rotating capstan spindle when the tape is playing, will remain in contact with the now stationary capstan. There is a risk that this can cause a deformity in the pinch roller because only one spot on its surface is under pressure. If the pinch roller is not perfectly round it will 'bump' as it rotates in subsequent playings, causing an irregular flutter. This condition is audible and very annoying to the ear.

Under most circumstances, it is better to press the 'stop' button in the cassette deck before switching off the power. Do not depend too much on automation. It could fail sometimes.

A SOUND ADVANTAGE

JEETENDRA MISTRY compares two major domestic video formats – VHS and BETA – and analyses their hi-fi variants. His report:



Before making a straight-across comparison between Hi-Fi variants in the two major domestic video formats, VHS and Beta, I would like to recap on this entirely new concept.

Until recently the audio information on all domestic VCRs was recorded on a small track at the very edge of the tape by a stationary head. The tape passed very slowly – 2.34 cm/sec in the case of VHS and 1.87 cm/sec in the Beta system.

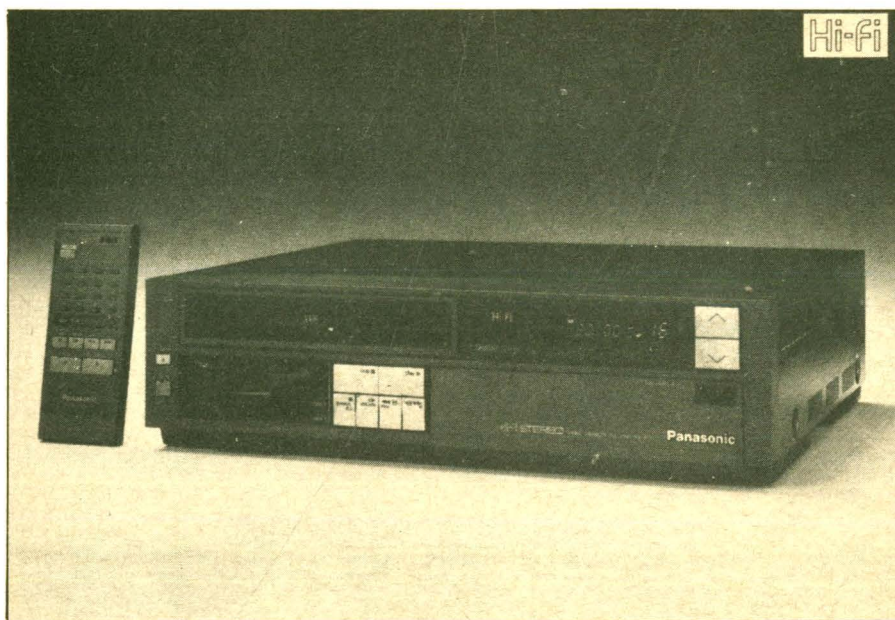
This is only a fraction of the speed of even the compact audio cassette and as reproduction quality is very directly linked to and is highly dependent on relative tape-to-head speed, this explains the poor audio performance of VCRs. This is enough for reproduction through the domestic television, but not good for linking up the Hi-Fi. Live transmitted TV sound, although mono-aural, is actually exceptionally good and responds well to the application of a large stereo.

Recording a TV picture is obviously a lot harder than recording its sound track, and,

as those taking notes will know, if recording quality is dependent more than anything else on tape to head speed, and if the tape is moving so slowly it can't even record audio well enough, then how can it hope to record video?

Now as Conan Doyle readers know, when all the possibilities have been exhausted, then whatever is left, however improbable, must be the solution. That's right, the video heads themselves move. They spin round inside a drum, and helically scan the tape as it creeps around the drum at the aforementioned snail's space. Relative tape-to-head speed is now some 200 times faster – 4.85 meters/sec in VHS and about 3.75 m/s in Beta.

In fact, such is the improvement and response to it in Japan – a country noted for its technological eccentricities – that the new Hi-Fi video machines are being used as audio-only tape recorders for recording compact discs. But such quibbles about absolute quality apart, as far as the video world is concerned, the new Hi-Fi audio machines offer a great deal. Hiss is comple-



National's NV 850 B Hi- Fi VCR

tely absent which, apart from anything else, allows you to turn the volume right up and listen as loud a level as you want to. And the extra clarity and detail will doubtless add to the pleasures of viewing. It's all very Hi-Fi – sparkly and bright with plenty of middle and loads of 'bass', and if you like Japanese Hi-Fi systems, you will think that both VHS and Beta are tremendous.

BETA BETTER?

So which is better? Beta or VHS Hi-Fi? My experience of the systems is limited to a quick review of a Panasonic NV-850 when it was first launched and the generous loan of a feature-laden Hitachi VT-

88E VHS Hi-Fi recorder and a feature-free Sanyo VTC-M40 Beta Hi-Fi recorder for the purpose of this article.

Given all their individual quirks and features, reviews of the machines are separate stories of their own. Here we are concerned with formats, and for my money, at this stage, to coin a phrase, I saw the Sanyo and decided: Beta has done it again, and pipped VHS at the post. It's a photo finish, but Beta just about has it.

Friends have been amazed. It's just like being at the pictures (despite the small size of a 22-inch colour telly). The picture quality is the best I've ever seen from a domestic VCR (I've yet to taste the delights of the top

Sony machines) and the sound-track so impressive that friends find it hard to believe that it costs less than the top-range full-featured VCRs.

The excerpts selected are obviously chosen to fully exploit not only the extended frequency range of the new format, but also its stereo capability with lots of left-right effects. It's all so impressive, one tends to play it overloud, but after half an hour one has had enough. I'm not yet in a position to report on how well I'd stand the pace for a full-length feature film including conversation as well as James Bond zooming so obviously from left to right in his nippy little micro-jet.



National's NV 830 B Hi- Fi VCR

A dynamic range of 80 dB is claimed for both the VHS and Beta Hi-Fi, but the Hitachi demo tape is, in fact, severely compressed. The peak lights are almost always on with only a variation of ± 3 or 6 dB throughout the entire tape. The 80 dB actually claimed refers to signal/noise ratio – that is, the difference between the loudest sound that can be recorded and reproduced without distortion and the hiss/noise level which corresponds to the level of the quietest sound that can be accommodated. But as the Hitachi level indicators betray, the VHS Hi-Fi demo tape has chosen to record all the signal at 80 dB (± 6 dB) above the noise (hiss), and they thus effectively waste 70 dB they could have used had they decided to make, say, the cymbal quieter than the lead guitar or the supposedly subtle percussion a little

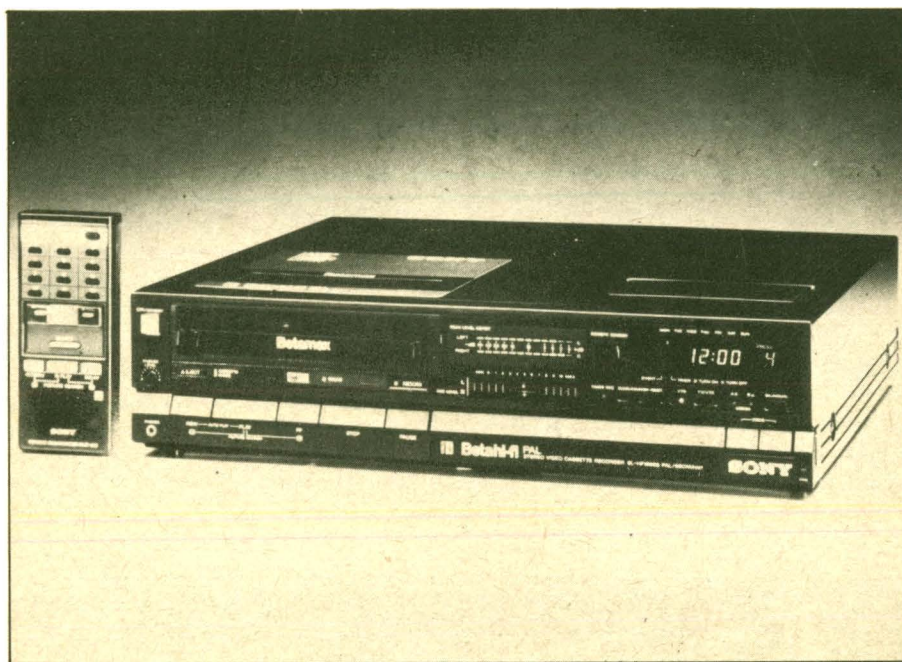
a vested interest in dbx, and having themselves made the mistake of paying for this system they now want to make everyone else make the mistake of listening to it.

The Beta system uses some kind of noise-reduction system as well, but I have been unable to discover exactly what it is. (BNR is Beta Noise Reduction, a term coined by Sony.) It may even be dbx or a derivative thereof, but there are other differences between Beta and VHS. The Beta format has a bigger head-drum size and faster sweep speed of the rotating heads than VHS, and this was the basis of Sony's one-time claim that the FM Hi-Fi trick was unsuitable for the VHS format which, claimed Sony, would consequently be unable to make use of it.

The appearance of Panasonic's NV-850

The format may not have a half-speed facility, but it does have one card to play to counter VHS in this respect. Although the BetaMovie camcorder doesn't (yet?) feature Hi-Fi sound, it does use the same tape as the Beta Hi-Fi machines, whereas the VHS system has to adopt a diminutive short-length version of its standard cassette for its camcorders. But again, "Look out – Sony, Panasonic already has a VHS-Movie camcorder ready for launch anytime now: the VHS-Movie, NU-M1".

The superior video quality, the superior audio quality and the more user-friendly characteristics of the Beta format are enough to make it the punter's choice without even mentioning its more convenient cassette size – at least for now – or cheaper machine costs. All these attributes will be



softer in level than the lead vocal.

It all comes to you equally loud – a current trend in so-called popular music I admit, but which a reproducing system should not adopt to show off its merits.

NOISE REDUCTION

The shortcomings of the VHS Hi-Fi have been attributed to its adoption to the much loathed dbx noise reduction system. There are those, including myself, who believe that dbx actually ADDS more 'noise' in the form of pumping that it takes away in the form of hiss. Certainly, many people agree that what it adds is unpleasant, and the adoption of dbx by VHS is seen more in political terms than anything else – Matsushita/Panasonic have

put paid to that little rumour of course, but the higher drum speed does make a difference. The higher speed quite naturally leads to a better frequency response, but it also implies a loss in track width on the tape which, in turn, leads to a worse signal-to-noise ratio. Measurements indicate the signal/noise ratio to be closer to 76 dB than the claimed 80 dB. Still, a difference of 3 dB is only twice as loud, and 4 dB is hardly worth quibbling over! (Sorry Sony.)

So both VHS and Beta Hi-Fi are only average by absolute Hi-Fi standards, though Beta is marginally better than VHS. Add to this its equally marginally better picture – again attributable to the higher writing speed – and the Beta system begins to look a clear winner.

appreciated by all users.

But one aspect of both VHS and Beta Hi-Fi that the creative recordist will find disappointing is the inability to dub Hi-Fi audio tracks onto an existing video track or vice-versa. This is not the usual marketing ploy of keeping something back for the next generation of machines. This dubbing inability is an intrinsic property of both systems. It's because of the way the video and Hi-Fi audio signals use the same part of a tape section – erase one and you erase both. So unless someone comes up with something very clever, audio-dubbing is unlikely to appear on the Hi-Fi tracks: of course, you could use the conventional linear audio tracks for purposes of non-Hi-Fi audio-dubbing!

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: I would like to buy 4-hour VHS cassettes, but I am hesitating to buy them, since I've had trouble with my C-120 audio cassettes (they're so thin). Does the same apply to E-240 video cassettes?

R Kumar
Bombay

A: On a properly aligned VHS machine, E-240 tapes should give no trouble, though on old mechanical models you should take care to positively pass through STOP between models. The tape used is thinner but not much. Here's a comparison of tape thicknesses: All lengths up to E-180 (three hours) - 15 microns; E-240 (four hours) - 13 microns.

The most stressful mode for a tape is PICTURE SEARCH, particularly backwards. That's why these controls are only momentary on JVC machines. This is to discourage users from leaving the machine in that mode for long sections. However, several licences have designed locking SEARCH buttons into their machines, notably SHARP and HITACHI. But stretch and wear is reduced if you use the spooling modes for winding/rewinding long sections

Q: My Mitsubishi VCR (Model HS-310) has developed an irritating intermittent problem in its sound channel. On some recordings I can hear a sort of audio crosstalk and it seems to be coming from the sound track of the previous recording.

J Crasto
Bombay

A: Your problem stems from a batch of faulty plug/socket connections which carry the electrical 'erase' wave-form from the bias oscillator to the cross-head in some Mitsubishi VCRs. The most effective and permanent repair is to remove the plugs and sockets altogether and wire directly from the oscillator board to head. Don't try it yourself though, leave it to your video technician.

Q: I have a National NV 300 VCR and a Philips (Model 1002) TV, with a VCR channel, both four years old. Recently, I observed that for the first 30 seconds or so of a recording, the picture on the TV is black and white and rolling continuously. The picture then settles

down and everything is as it should be. Is this a fault with the TV or the VCR?

R Solanki
Ahmedabad

A: I don't think that the trouble lies in the TV, but try re-tuning it on its 'VCR' button first. At the beginning of each recording, the servo circuits in the VCR have to 'phase-up' and it appears that they are taking too long to do so. This is something you cannot rectify yourself, and while a thorough clean and check service may solve the problem, the engineer may probably have to repair or realign the machine.

Q: I recently bought a VCR in the UK. When I came back to India, I brought the machine with me. But I find that it will either record TV picture or TV sound, but not both together. This bugs

we use PAL B; in the UK they use PAL I. The main difference is the spacing between the picture and sound signals. In addition to this, TV signals in the UK are transmitted on different frequencies than those in our country; but since your VCR can tune in the signals, probably it also has provisions for VHF tuning.

To record off-air signals in India, you should first consider buying a tuner that is capable of VHF tuning in the PAL B system. Feed the raw video and audio signals from this unit straight into the video and audio inputs of your recorder.

The hitch now is playing back the VCR into a PAL B system TV. This is because the RF output of your UK-made VCR is of PAL I type. This can be overcome by having the RF convertor unit in your VCR replaced by a good service technician.



me because I was told when I bought the VCR that both UK and India use the same PAL TV system. What's gone wrong?

M K Singh
Delhi

A: The problem here is that although both UK and India use the PAL TV system, there are several variations. In India,

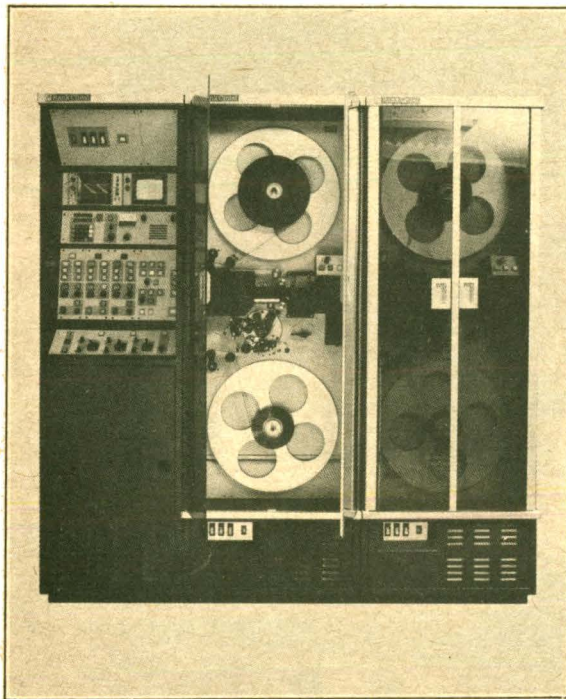
Q: After inserting a tape into my VCR and pressing the PLAY button, the machine stops. What's wrong?

S Kothari
Nagpur

A: This can be caused by broken belts, slipped gears or other worn mechanical parts. Have the VCR checked by a qualified technician.

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Technics RS-B85 Tape Deck

Technics continues to elevate the performance of the cassette deck to keep pace with today's higher quality music sources, like the compact disc.

The Technics RS-B85 is a case in point.

The RX-B85 is a 2-motor microprocessor logic-control tape deck. It has an AX (amorphous) combination 3-head system, phase compensation circuitry, linear feedback and direct coupled amplification. The Phase

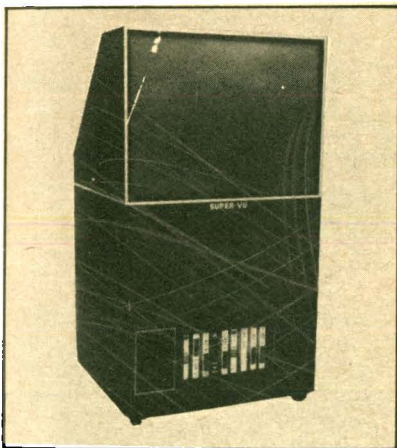
Compensation circuitry improves waveform fidelity (waveform transfer characteristics) and brings out a new realism in tape sound, particularly in the high frequencies.

In addition, all three of today's popular noise reduction systems – dbx, Dolby B and C – are included. dbx: This powerful circuitry reduces tape hiss to inaudible levels. It also expands dynamic range to about 110 dB to facilitate recordings from any source, including compact disc players. Dolby B & C NR: For compatibility with other decks,

prerecorded tapes and your present cassette collection.

The RX-B85 has a wide range 3-colour fluorescent meter with peak hold; a multi-function electronic counter, bias fine adjustment. The frequency response (metal) is 20-22,000 Hz with a dynamic range of 110 dB. The S/N ratio is: dbx (in) 92 dB, Dolby C (in) 78 dB and Dolby B (in) 70 dB. Wow & Flutter is 0.05% (WRMS) \pm 0.14% (DIN).

An optional remote control (RP-9645) is available.



Super Monitor Projection Units

Super-VU International has recently introduced three super monitors – 1440, 1445, 1450 – in their Super-VU, one piece rear projector series.

According to the company, the basic system is based on the latest Sony 3-gun video projector incorporating a US patented projection system built inside the cabinet where the picture, after being reflected through the mirror, falls on the rear screen forming a sharp bright image. All that is required, adds the company, is a good quality portable colour TV for both picture and

light source. The entire system is housed in a wooden cabinet and laminated in rosewood. For easy mobility, the cabinet is constructed in two pieces which can be easily assembled at site and is provided with heavy duty castor wheels.

Price: Super Monitor 1440 (40" screen) Rs 12,500 per unit; Super Monitor 1445 (45" screen) Rs 13,000 per unit; and Super Monitor 1450 (50" screen) Rs 13,500 per unit.

Along with the above units, switches and instruction manual are supplied. Optional features like built-in amplifier with matching speakers and provisions for public address system are available at extra cost.



JVC's HQ Hi-Fi Stereo VCR

Contemporary in design and styling, JVC's latest video deck is the HR-D755 EK, an HQ, hi-fi stereo VCR. The HQ picture quality with luminance signal noise reduction provides a 20% higher white clip level and detail enhancer. It has a near digital-quality audio performance with a frequency response from 20-20,000 Hz; a dynamic range of more than 80 dB and wow and flutter of less than 0.005% (WRMS). A double azimuth combination 4-head (DA-4) system is provided for quality SP/LP recording and noise-free still and frame advance. Thanks to the DA-4, variable speed shuttle search and slow motion playback (1/40, 1/20,

1/10, 1/5, 1X, 3X, 5X and 9X) is available. A new audio switching noise reduction system gives cleaner sound reproduction. Peak hold audio level indicators/hi-fi tracking meter are provided for recording purposes.

The HR-D755 EK has a programmable

timer to record eight events per day for a period of one year! In case of power failure it has a memory backup for more than two months. Independent remote timer programming/memory transfer is possible. The remote control unit has an LCD panel and built-in programme memory. The VCR

has a facility for insert editing and instant recording for up to 8 hours. The shuttle search speed is nine times the normal playing speed in either direction. It also has auto power convenience, picture sharpness control, auto rewind and remaining tape time/tape counter display.



BPL Sanyo Video Recorder

The VHR 1110 video cassette recorder is, according to the company, India's first VCR using indigenously produced video deck from BPL Sanyo and is backed by technology from Sanyo, Japan.

The sleek, dark anthracite finish cabinet houses the latest High Quality (HQ) picture circuitry to ensure a sharper and clearer picture, better contrast, definition and

clarity. The VHR 1110 has a Self Power Switching Facility – it automatically switches on power when a cassette is loaded. The Quick Start Recording (QSR) permits you to record programmes instantaneously and, subsequently, program the timer to suit your convenience. The 14 day/2 programme timer allows you to preset the recording of two programmes up to two weeks in advance or record the same programme at the same time for 14 days. The video automatically rejects cassettes

without the recording tab if such a cassette is loaded for recording under the timer control. It has an automatic rewind and playback facility – it rewinds the tape to the '0000' position in memory and playback commences after rewinding. The VCR sports feather-touch controls, computer-controlled tape transport, dew sensor and can record a maximum of four hours with an E-240 cassette tape. A 12-function cordless remote control comes with the set. Price: Rs 15,494.

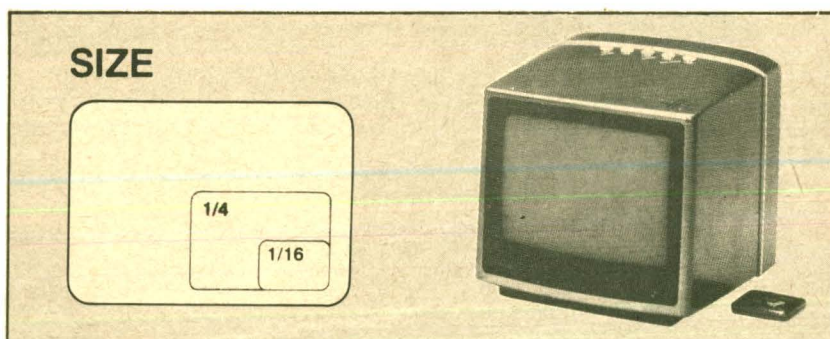
TOSHIBA'S COLOUR TV FOR INDIA

Is full of bells and whistles

Don't be surprised if one day you switch off your TV and it still remains 'On'. The reason? A new chip is being incorporated in all Toshiba TV sets which will flash the brandname on the screen in an ethereal white light. As Toshiba supplies original equipment to Videocon, Choice, Crown, Pyramid among others, the next lot of TV sets marketed by these companies could very well have their respective brand names on the screen.

Toshiba revealed that they have about 25 per cent of the Indian TV market share and hoped to make it at least 50 per cent soon. Uptron is in collaboration with Toshiba, for producing colour picture tubes in which the Japanese firm have equity participation. "So you see we are interested in improving the living standards of the Indian people," said a Toshiba spokesman.

Another gimmick, which the Japanese promised to incorporate in their TV sets, is the Picture In-Picture (PIP) facility. With PIP, you can watch video and, simultaneously, view a Doordarshan programme. The Picture-in-Picture can take up either 1/6 or



PIP facility

Fashionable TV

1/4 of the screen and be shifted around too. "But this is expensive," the spokesman added.

These and other plans were discussed at the Toshiba Colour TV Technical Fair held at the Oberoi Towers recently. Most of the major Indian TV manufacturers were well represented. The latest models of 'The Fashionable TV' for women, 'Tinted FS Screen', 'S-VHS', 'Large Screen 32', 'Surround System' were on display.

Toshiba's TVs for India will, apart from 'Brand name on screen display', feature 'Dynamic on screen display'. The setting level is monitored via a 15 step red bar indicator. The company has developed a special chassis for their Indian models. Three models will be available in the near future – 213 R 6E and 212 X6E, both with tinted screens, which give a heightened black hue and sharpness. The 209 Q5E will feature the company's brand name.

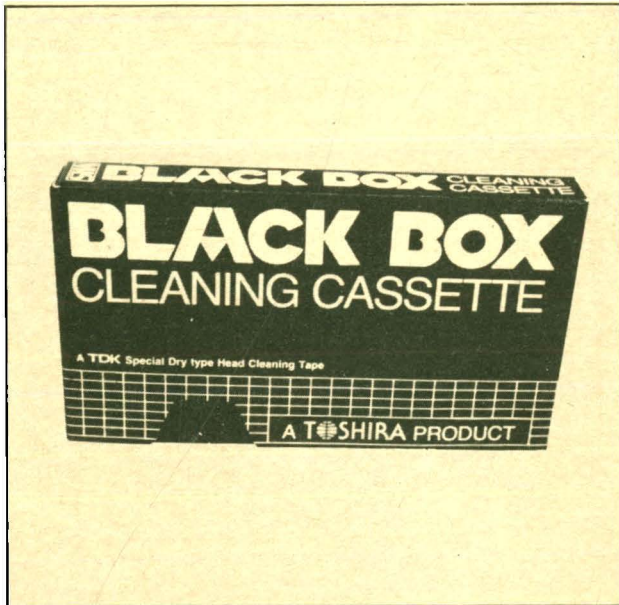
Black Box Video Cassettes

Toshira, manufacturers of the well-known brand of Black Box blank video cassettes, have recently introduced the Black Box cleaning cassette for VCRs.

The Black Box cleaning cassette is manufactured using the TDK special dry type head cleaning tape (VPF-ETC 1100 A-type). Just one run of 30 seconds through your VCR or VCP and the cleaning cassette will remove the dust, dirt and metal oxide particle build-up on the head, capstan and pinch rollers which cause 'snow', drop-outs and white streaks.

At Rs 135 (incl. taxes) the Black Box cleaning cassette is very economical and durable as, the manufacturer claims, it can be used 200 times.

Over the past two years, Black Box has established itself as a leading name in the field of blank video cassettes. Black



Box premium quality tapes are manufactured from imported TDK Super Avilyin tapes (VPR-ETC 2024V). Exclusive to

TDK, Super Avilyin is a special magnetic coating which is evenly distributed and firmly bonded to the tape. It is excellent for

high density recording with a high frequency response and very good signal to noise ratio for both colour and video.

Equally important to the quality of a video tape is the actual housing. Black Box tapes are enclosed in Japanese-made TDK type VO housings, with the winding done on specially imported Otari T-215 machines in stringent Class 100 clean room conditions.

Headed by Mr Sanjay Toshniwal with marketing and sales looked after by P Sirkar, Toshira is a part of the Toshniwal Group of companies which has a strong base in high technology electronics and plastic-moulded products.

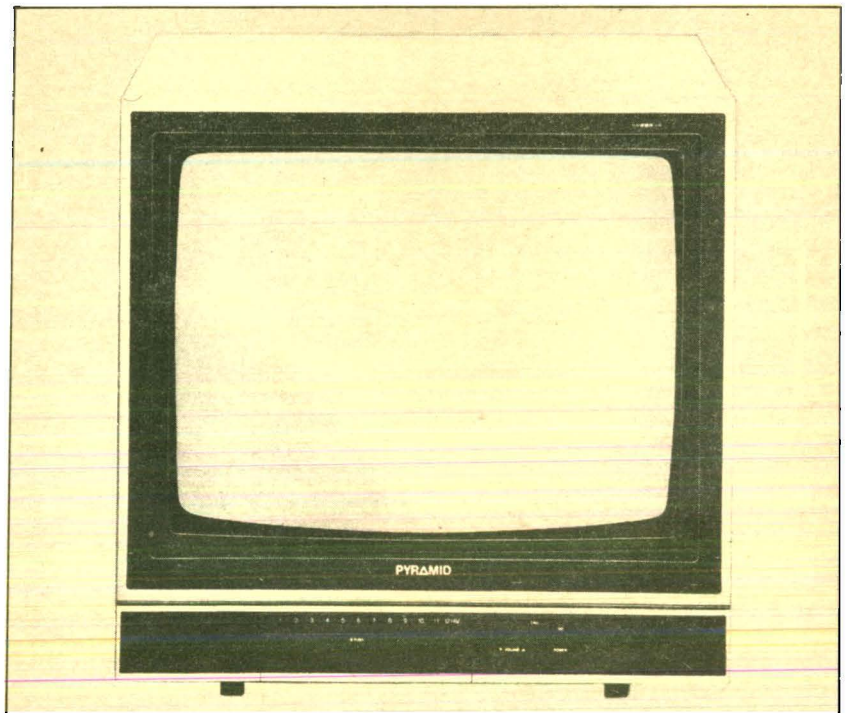
Very shortly the company is planning to introduce duplicating facilities with 100 VCRs along with other sophisticated equipment like Qmatic transferers, audio-visual distributors, etc.

THE CTV BOOM CONTINUES

Two renowned colour TVs—Pyramid and Mikado—were recently launched in an already overcrowded market and both have become the success stories of 1987. The demand for TV sets has been increasing at a phenomenal rate and is projected at 100 lakh units by 1990. Today, the production is hardly 15 lakh black and white TVs and six lakh colour TV sets.

Pyramid TV

Pyramid TV was launched by the famous Lalbhai Group of Gujarat, one of India's top 20 industrial houses with a turnover exceeding Rs 600 crore. The group recently diversified into electronics with huge investments in the field of colour TV, state-of-the-art telecommunications, consumer entertainment electronics and electronic component manufacture.



The Lalbhais have entered the business with a long-term objective and so clearly intend to provide value to their customers by giving meticulous attention to detail. The Pyramid TV is assembled in an ultra-modern airconditioned factory built under the guidance of Toshiba, Japan, in a dust-free environment using Wave Soldering Machine, White Balance Checkers and Cen-

tral Signal Generators. With all these sophisticated machinery and equipment each set is precision-made. The TV is then subjected to a rigorous 48 hours stress test, before it is finally packed and despatched.

Pyramid has also introduced innovative methods in after-sales service, starting with a demonstration call where the Service Engineer explains the functioning of all

operating controls to the consumer followed up by unique preventive maintenance calls every 3 months to ensure that the customer is well looked after and gets trouble-free service.

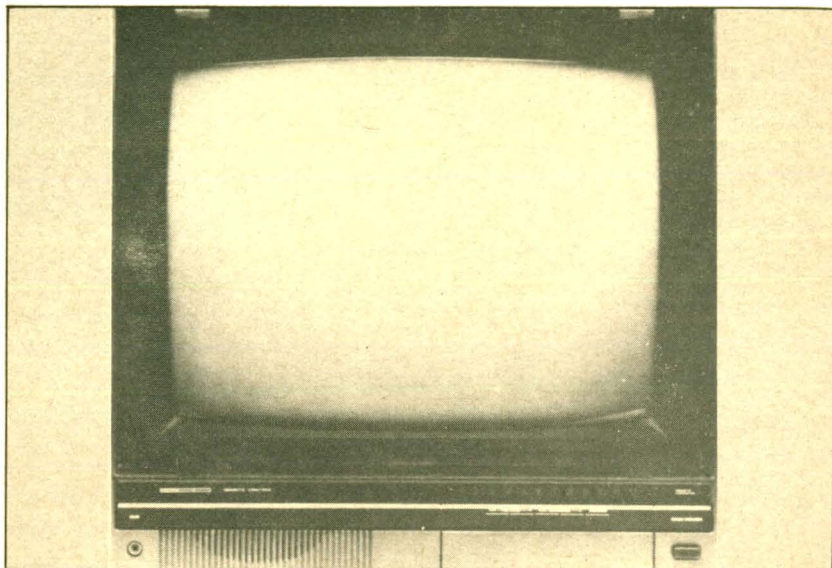
Following its success in Gujarat, the Lalbhai Group introduced Pyramid TVs in Madhya Pradesh, Rajasthan and Karnataka.

Mikado TV

The other successfully launched colour TV is Mikado which is manufactured by Forward Televisions Ltd. The person behind this profitable venture is Mr Deepak Wagle, the enterprising, daring and, to a great extent, lucky managing director.

Forward Televisions is an offshoot of Forward Electronics and Leasing which is already in the field of marketing television sets and also leasing and hire purchase.

According to Mr Wagle, the Mikado TV is unique in the sense that an indoor antenna can be directly fitted onto it, most of the controls are conveniently located, it comes with a smog screen which protects the viewer's eyes and it is the most compact TV available. The special feature, which the company provides to its consumers, is the



mobile service centre.

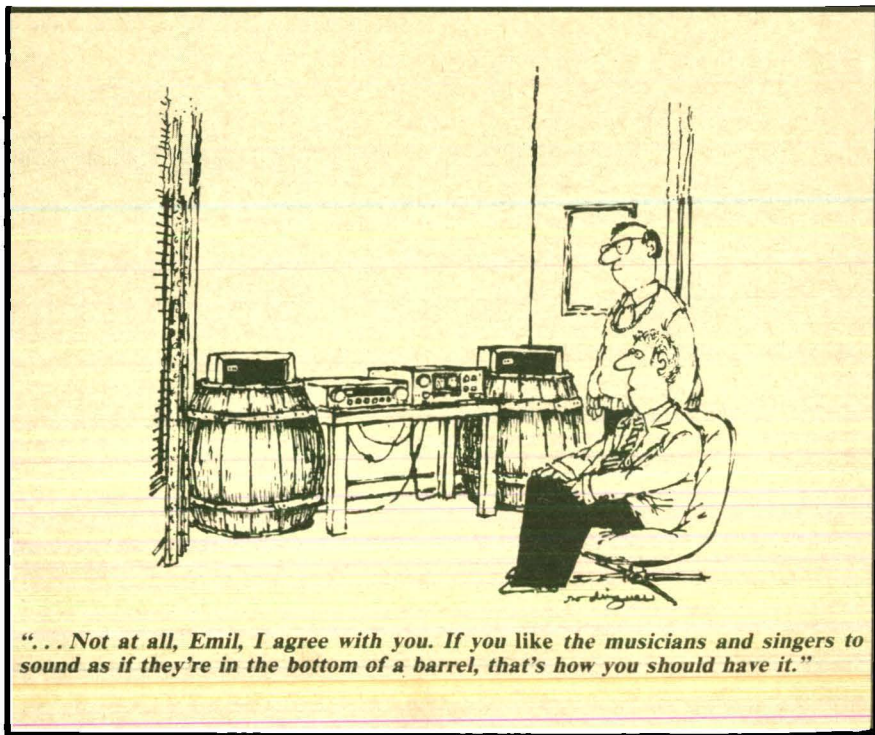
The company has its manufacturing unit in Ambarnath, on the outskirts of Bombay. It also has another manufacturing facility in

Gujarat. From these two units the company expects Rs 30 lakh profit before tax in the first year, Rs 47 lakh in the second year and Rs 66 lakh in the third year.

Intertrade Thrives

Intertrade Electronics Pvt Ltd has been manufacturing video magnetic tapes from pancakes since 1983. Imported machinery from Korea, Singapore and Hong Kong is used. Special mention must be made of the world famous Japanese machine - Toshine - which is used to slit the jumbo rolls. The pancakes are available in three qualities depending upon the origin of the jumbo rolls.

The product is most competitively priced and, according to the company, it is lower than the import cost which would enable actual users to have the same quality at a lower rate and without the hassles of import and Customs' formalities. The firm has set up an elaborate marketing infrastructure and has appointed distributors in Bombay, Delhi and Madras where ready stock of one's requirements are easily available. Distributors will also be shortly appointed in Calcutta, Bangalore and Ahmedabad.



WILL ITV CLOSE DOWN?

In 1984, the name Independent Television was first heard. The instant success this agency met with prompted several others to follow suit. So we suddenly witnessed a mushrooming of private television organisations. Even large business houses jumped into the fray. Television had become the name of the game. No sooner had these organisations found their bearings than they came face-to-face with reality – things were not as hunky-dory as it was made out to be. In fact so depressing was the scenario that these agencies, in spite of the solid backing of industry giants, developed cold feet. Now, most of them have either already folded up or are on the very verge of it.

Times TV, Mudra News and Features and ATV are now almost defunct. The perennial front-runner in the race, ITV, remains, but there is plenty of reason to doubt that its state of health is not as good as before. People have left en masse. Stalwarts like Ashok Raina, Ishwari Bajpai, Jugnu Ramaswamy, Sanjay Kak and outstanding technicians like R K Bose, S Thiyagrajan, Nand Kumar, Wendy Joseph and S Gautam leaving one after another have crippled the company. So much so that rumours have it that the company might... fold up!

Sanjay Dalmia, the owner of the company, scotched these rumours in a brief conversation with **Playback And Fast Forward**. "Why should a company which has done so well and continues to do so even entertain the idea of closing down. Why should you read meanings into the departure of all these people from the company. In any case, some might have left of their own will, but others we have kicked out!"

Lekha Rai, now the key person in ITV, says the exit of old-timers has made no difference to the company. "In fact it is doing better than ever before. For every one person who has left us, there are 20 more who wish to join. So where does the question of folding up come from? We have two programmes that have already been approved and are awaiting telecast – 'Being There' and 'The Essence of Time'. One pilot is awaiting approval. And we are working on another



Lekha Rai

pilot. Then there is a children's magazine programme under production. We are also doing some work for the Ministries for Tourism and Social Welfare. 'Keep Fit' is already there in the morning transmission. And I have just returned from Cannes from MIP TV, representing both ITV and Doordarshan. With so much happening, how on earth can anyone even think of the idea of a closure?"

Many feel the basis of the trouble ITV has run into is its ambitious (perhaps over-ambitious) Rs 1-crore project, 'Bargad'. It was launched with much fan-fare and seemed from the very beginning the biggest thing of its kind being attempted by an independent television production company. And big not only in terms of the budget; its dimensions were huge and the kind of production values the programme was attempting within its limited budget was something without parallel. But 'Bargad' has run into plenty of problems, all of a varied nature. So much so that several people closely involved with it wonder if 'Bargad' would be able to extricate itself from the trouble and make it to the TV screens!

Lekha Rai, though, would have us believe that the problems this serial is facing are of a minor nature, not insurmountable in any respect. "A third of the shooting is over. It is not scheduled to be on the air before the fag-end of the year. We will soon be scheduling the next shooting and the first episode should be telecast as scheduled."

Even 'Quiz Time', the programme with the highest viewership ratings among all programmes in English, has not got a renewal this year. Says Lekha Rai, "No. We have not got a go-ahead from Doordarshan this year. They think that we have done it

for two years and perhaps other people should also get a chance. Anyway, right now, 'Discover India' is on and then Doordarshan is planning its own Hindi Quiz. In spite of all this, we still hope to get a go-ahead from them by June-end so that we can start on it in right earnest."

There is no doubt about the fact that Independent Television has been able to build a great deal of reputation for itself. Its programmes – like the recently telecast 'Pradakshina' – have been critically acclaimed. The production values this company has, over the years, been able to impart on its productions are singularly missing from all other serials and documentaries. ITV still remains without question the busiest private television company in the country.

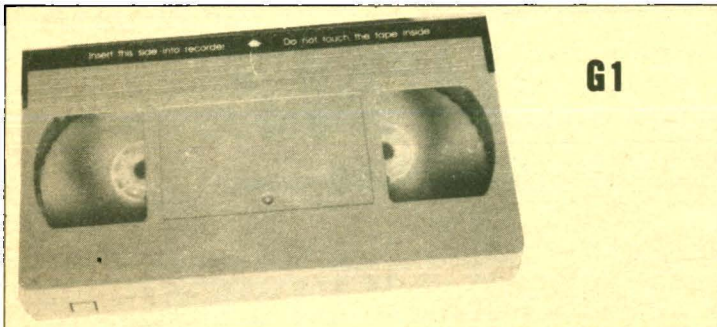
HARD TIMES

Many have attempted to emulate its success. First, there was ATV, started by the Ananda Bazar Patrika. 'Newslime' turned out to be an excellent current affairs feature with M J Akbar as the anchorman. When 'Newslime' was dropped, it was thought that ATV might go overboard. Then there was a ray of hope. The company started doing some 'Focus' programmes. And an excellent job did they do too. But this programme's controversial nature keeps the threat of dismissal live at all times.

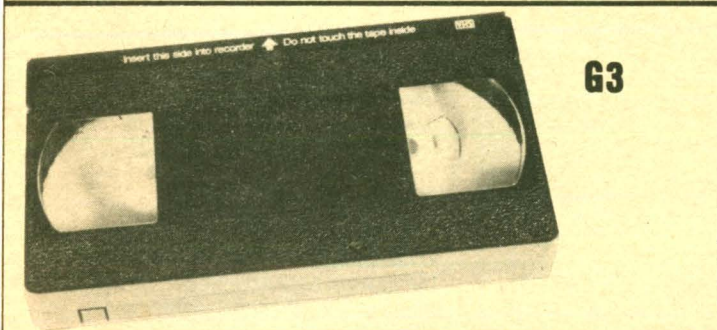
Mudra News and Features, of course, proved a non-starter. But when the Times of India jumped into the fray, much hope was placed on it. Now, just a few months later, the company is almost on the verge of folding up. It started around the time when programmes like 'Newslime' and 'India Alive' were being telecast. It was thought that news-based and personality-based programmes would find an outlet on Doordarshan. It did not quite work out that way for Times TV.

Gautam Adhikari of Times TV says, "We are not exactly folding up but we are scaling down our operations. For a large business house, it makes sense only if it is allowed broadcasting rights, which is very difficult. In these circumstances we thought there

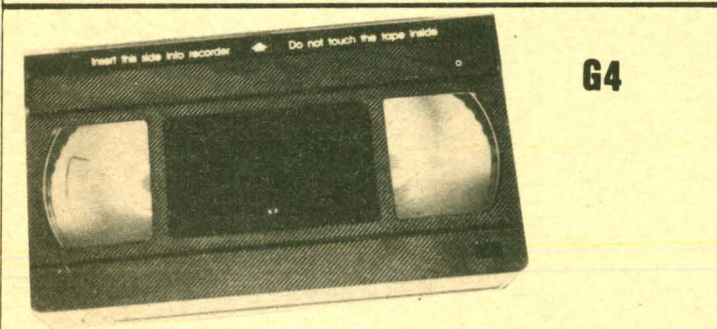
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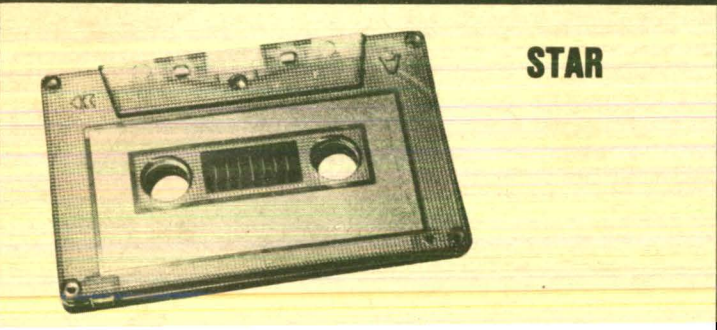
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G4



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was not much point in pursuing this line of activity. You need a sustained packaged of programming over a two-three year period in order to be viable. A group like ours is not in it for money, but still we must keep it economically viable. That was not happening."

Times TV had planned to go in for news as well. Yet, after working out the economics, the company decided it was not worth it. Says Adhikari, "The kind of profits you make in doing news for Doordarshan are so marginal that it doesn't even pay for the depreciation and interest of the huge investment. So that fell through. Now, we are just bidding our time."

The company is not asking for new programmes from Doordarshan, and it has also stopped recruiting staff and buying equipment. Things have come to a standstill. The ambitious expansion plans that the company had in mind, to begin with, have all been rendered redundant. Ashok Raina, previously of ITV, had joined Times TV, but he soon left. "It was not worthwhile to stay in an organisation running at half-pace," he says.

Times TV would have been an ideal agency to have been involved in Doordarshan's professed efforts to 'professionalise' its news telecasts. Times TV sources say that getting anything through at Doordarshan is too much of an effort. They say sometimes they found that the requirements of Doordarshan were in conflict with the kind of independence that a newspaper must maintain. "What was to be had in any case?" the sources ask. Doordarshan does not give credit-lines. So, ultimately, it was the image factor which prompted Times TV to withdraw from the scene.

It is a well-known fact that Doordarshan is now not encouraging large production companies as a matter of policy. It prefers to deal with small-time or individual producers. That means whatever faint signs of life are left in most of these companies are going to be snuffed out very soon. The tale of independent television production companies seems to be ending even before the prelude had wound to a close. Only ITV remains. But for how long?

Playback And Fast Forward: What went wrong with ITV?

Sanjay Kak: The whole business of TV programming from outside Doordarshan is fraught with all the uncertainties which plague the film industry. The whole business is

It is a well-known fact that Doordarshan is now not encouraging large production companies as a matter of policy. It prefers to deal with small-time or individual producers.

very capricious, depending on things like the quirks of sponsorship. And, ultimately, there is no guarantee that any investment in any kind of programme will bring back returns. Small companies, individual producers cannot afford to take these risks, large companies can. To justify the scale on which ITV was set up, it would have had to make many more programmes. The problem, first, was that there weren't so many programmes to be made and, secondly, there weren't so many people to make them. That is why so much of what one sees on TV is shoddy, because just about anybody can become a TV producer overnight. It also depends on what the ambitions of the company are. If you just want to make money, I am sure it is possible. I am sure it is possible for ITV to do that today. But there was a certain profile that the company maintained, especially for the first two years. They didn't go in for cheap stuff. We never went in for sit-coms, soap operas and things like that out of choice.

With so much going for it, why has ITV fallen on hard times?

Sanjay: Time and again, Doordarshan has shown that it is not keen on encouraging large production companies. They would rather deal with individuals. I think Doordarshan is going to increasingly turn away from these companies, and instead commission individuals. So, in that sense, one wonders if there is a place for these companies. ITV was the only production company with its own hardware as well as programming. That calls for a major investment.

What prompted you to leave ITV?

Sanjay: I have been with ITV right from day one. It is difficult to say what happened because it is all rather complex. Of all the experiments in this kind of industrial house support for television production, ITV was one remarkable experiment. In my case, I can say, there comes a time when an organisation either matches one's expectations or it doesn't. If it doesn't, then you move on. I had a very good time at ITV. The kind of support I got on 'Pradakhshina', the Ganga series we did, I don't think there is even one production house in the country which would have given a producer the kind of lee-way I got. For somebody who was a professional – for two or three years – it offered quite an ideal working environment. But just to justify its scale, ITV needed to produce a hell of a lot more programmes.

What happened to ITV's involvement in news?

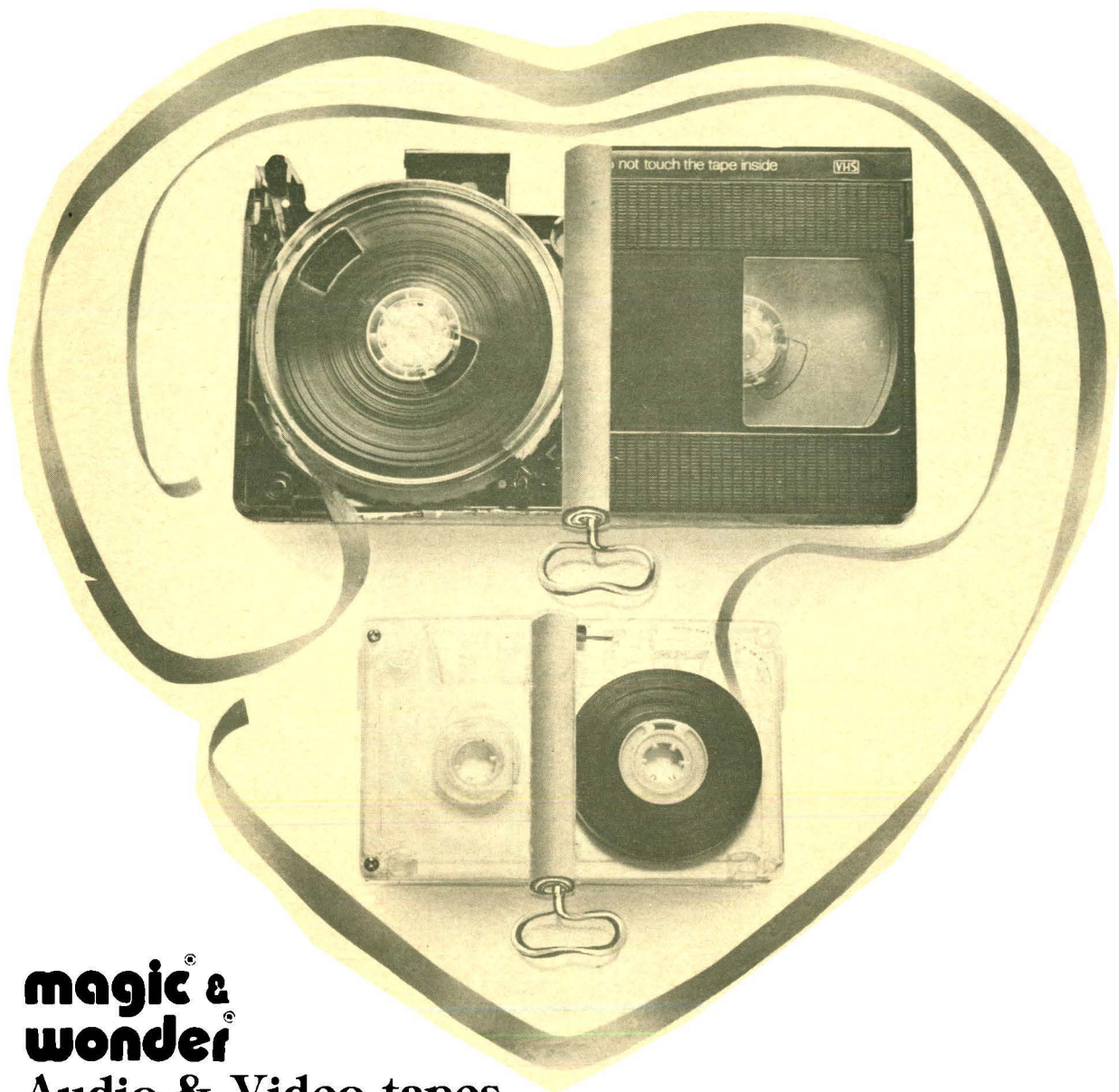
Sanjay: ITV was the first outside agency to be involved in news, except that there was such a hoo-ha over the fact that we were given this contract to do the news. The question was raised in Parliament. Immediately, Doordarshan gave contracts to five or six other people and, ultimately, we decided there wasn't enough work to justify the kind of work we would get. We weren't interested in doing the sort of thing where you send a stand-by camera unit to cover the bumper crop there – these so-called 'developmental' stories. We covered the Assam Accord in August 1985. I was there in Guwahati. But that was just one of the rare instances when something which was actually a news story could make it to Doordarshan. It is not even financially feasible, unless you just churn stories out like a factory – no matter what story, what news – just footage. Obviously, we were not interested in that sort of thing at all. I don't think any of the large business houses are in TV production for money. They are looking for prestige which is, say, attached to a newspaper. Times TV, ITV, Mudra News and Features or ATV have all been in it for that.

What is likely to happen to ITV now?

Sanjay: It is a well-endowed company. It has a good studio, good equipment. There is a definite base. Only there was a certain style of functioning in which the company ran so well for the last couple of years. Now, the style may be different.



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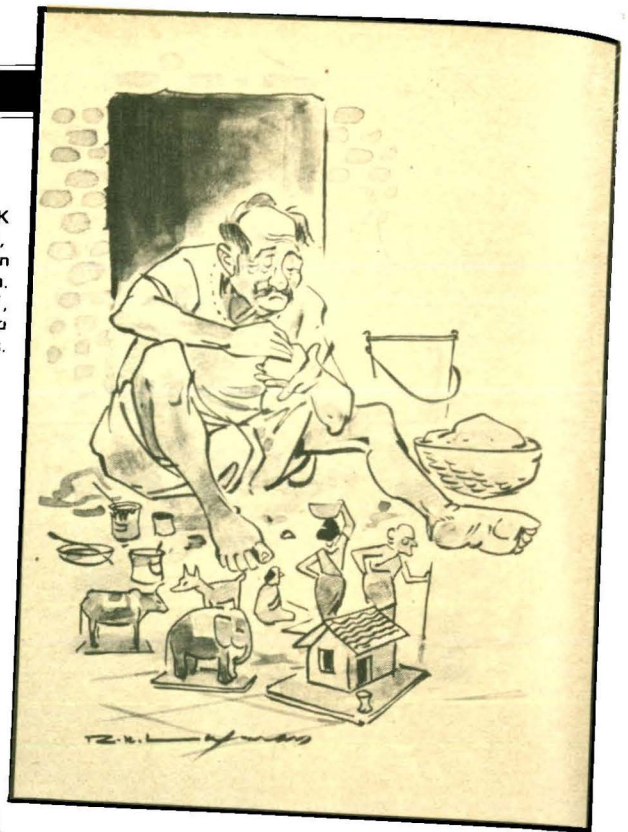
PRIME TIME

Prime Time, between the Hindi and English news bulletins, is watched by over 70 million viewers all over the country. **PLAYBACK AND FAST FORWARD** presents a guide on what to watch and when.

	SERIAL	REMARKS	VERDICT
MONDAY	HUM HINDUSTANI	A serial on national integration	Watchable
TUESDAY	AAKHRI MUGHAL	The last of the Mughal emperors	Good
WEDNESDAY	SATYAJIT RAY PRESENTS - II	Ray's short stories	Fair
THURSDAY	MANORANJAN	On the unsung heroes of the film industry	Funny
FRIDAY	MALGUDI DAYS - II	Down Malgudi lane, again	Entertaining
SATURDAY	NAI DISHAYEN	On drugs and drug addicts	Zapped
SUNDAY	BODYLINE	The famous Jardine-Bradman clash	Engrossing

Please note: All programmes are subject to change.

'Malgudi Days'. Another of R K Narayan's stories on Malgudi, the internationally known fictitious town in South India. Stories include 'Gateman's Gift', 'Ishwaran', 'Engine Trouble' and others.



LEFT: 'Nai Dishayen', Vivek Vaswani's much-discussed serial on drugs and drug addicts. Cast includes Sharon Prabhakar and Jayant Kripalini. BELOW: 'Bodyline', the story of three cricketers who created history Jardine Larwood, and Bradman, who came together in 1933 in Adelaide, Australia.



Hugo Weaving as Douglas Jardine, Captain of England

Jim Holt as Harold Larwood, England's fast bowler

Gary Sweet as Don Bradman, Australian batsman

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'Adaalat': Dheeraj Kumar's serial, based on well-known court cases, has been collecting flak all the way. Seems nothing is going right in this serial.

SUNDAY SPECIAL

9.00 am	Mickey and Donald He-Man	Unforgettable Disney serial
9.30 am	Ramayan	The famous epic
10.15 am	Yanu-MaMu	
11.00 am	Ascharya Deepak	Tale of the magic lamp
11.30 am	Pratham Pratishruti	The struggle of a woman against social taboos
12.00 noon	Sinhasan Battisi	Indian folklore
5.15 pm	Cartoon serial	—
5.30 pm	Survival	Serial on wildlife
6.00 pm	Hindi feature film	

Top 10 Video Films

ENGLISH

QUEENIE - PARTS I-II	Kirk Douglas
ON WINGS OF EAGLES - PARTS I-II	Burt Lancaster, Richard Cronna
ESCAPE FROM SOBIBOR - PARTS I-II	Alan Arkin, Rutger Hauer
YOUNG AGAIN	Lindsay Wagner
WANTED DEAD OR ALIVE	Rutger Hauer
NO MERCY	Richard Gere
RUNNING SCARED	Stephen Baur
STAND BY ME	Based on the story by Stephen King
EVERYTIME WE SAY GOODBYE	Tom Hanks
INTO THIN AIR	Ellel Purlicy!

HINDI

DILJALAA	Jackie Shroff, Farha, Tanuja
SADAK CHHAP	Jackie Shroff, Padmini Kolhapure
MARTE DAM TAK	Raaj Kumar, Govinda
PARAMA	Raakhee, Mukul Sharma
KHUDGARZ	Jeetendra, Bhanupriya
SATYAMEV JAYATE	Vinod Khanna, Meenakshi Seshadri
INSAAF	Vinod Khanna, Dimple Kapadia
HIRASAAT	Shatrughan Sinha, Hema Malini
HAWAALAT	Mithun Chakraborty
KHATARNAK IRADE	Aditya Pancholi, Neeta Puri

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Video Tracks

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

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

RIVALS

STARRING: Joan Hackett,
Scott Jacoby
RATING: **
LABEL: NFDC

Today the Oedipus complex subject may be somewhat hackneyed but when Krishna Shah made *Rivals* over a decade ago, it wasn't. And though Shah's 'Shalimar' was a glorious flop he did rather well in *Rivals*.

Christine Sutton (Joan Hackett) is a beautiful widow attached to her son Jammie (Scott Jacoby), a very precocious 10-year-old son. The lack of a father-figure on the scene at first and the reaction to a prospective intruder in the form of an immature young man, Peter Simon (Robert Klein), brings out the Oedipus complex in young Jammie.

How it manifests itself is what *Rivals* is about, but Krishna Shah's treatment of the

subject is adept. Jammie's initiation with sex, rather candidly depicted, and then the sensitiveness with which the mother-son relationship is dealt with gives the film a rare honesty. Not to say that it has no other cinematic niceties – Harvey Jenkins' photography is another plus point, to say nothing of Joan Hackett's and Scott Jacoby's very realistic portrayals.

GUILTY CONSCIENCE

STARRING: Anthony Hopkins
RATING: **
LABEL: Paramount

Remember 'Sleuth' or 'Death Trap', those very theatrical films where murder is planned? And there are only a handful of players. Much dialogue. *Guilty Conscience* is very much on those lines. Criminal attorney Arthur Jamieson

(Anthony Hopkins) wants to kill his wife Louise (Blythe Danner). So it's always on his mind.

But Jamieson has a problem. His mistress Jackie (Swosie Kurtz) feels let down when he leaves her for someone else ("He's the only man I know who'd cheat on a mistress," says the wife) and cries on Louise's shoulder. They accost the criminal lawyer. But does he succumb?

The screenplay by Richard Levinson and William Link is taut with Hopkins expectedly delivering his lines in a suave manner. The action is confined to the interiors but there is an element of doubt as to where reality ends and imagination begins, and here director David Greene could have been more specific. This incoherence helps the film as it builds to a stunning climax but it leaves a few strings hanging. Which, of course, is a minus point.

THE HIT

STARRING: John Hurt, Terrence Stamp
RATING: ***
LABEL: Universal

When Willie Parker (Terrence Stamp) squeals on his colleagues in court he knows there's something in store for him in *The Hit*. They sing, 'We'll meet again, don't know where, don't know when...' And 10 years later they do to make amends... but by then Parker is 10 years wiser. Can he save himself?

Braddock (John Hurt), the mastermind, and young Myron (Tim Roth) get to him on a sunny day in some part of Europe. And in the course of the action they pick up a charming Spanish senorita (Laura Del Sol). Can they bring Parker back to England or... what?

Director Stephen Frears unfolds a taut, super-charged story of these criminals and how they react to dangerous situations. Peter Prince's screenplay is also good but it is essentially Mike Molloy's photography that makes *The Hit* a thing of visual beauty. Despite the nail-biting suspense one gets a view of Spain.

And still, *The Hit* is also a composite



Scott Jacoby

story of criminals' anger and their explosive consequences with Terrence Stamp dominating the proceedings and trying to use psychology to save himself. John Hurt is rather low-key while Tim Roth is more loquacious. Paco De Lucia and Eric Clapton on the guitar provide an aural treat in this suspense-charged thriller which just cannot be missed.

THE FAN

STARRING: Laureen Becall, Maureen Stapleton, Michael Biehn
RATING: **
LABEL: Paramount

We've seen a number of films on Hollywood, that dream factory, and the way the stars depend on their audience. 'Mommie Dearest' showed Joan Crawford's dependence on her fans. But in **The Fan** we have a rather unusual story of what happens when a cinema fan turns possessive and psychotic.

Douglas Breen (Michael Biehn) is the fan whose childhood obsession for the glamorous stage actress Sally Ross (Laureen Becall) undergoes a change – from a comparatively mild young man to a psychotic killer. And this is graphically brought out by director Edward Bianchi helped no doubt by Marvin Hamlisch's music and Dick Bush's camera as he pans on the long, long corridors of the New York subway among other eerie objects.

Laureen Becall plays the ageing actress rather well and though Michael Biehn lacks consistency, the story unfolds itself most interestingly. It is yet another film on the violence in New York. James Garner and Maureen Stapleton are cast in supporting roles and do a fair job.

WALLS

STARRING: Winston Reckert, Andre e Pelletier
RATING: **
LABEL: Jericho Films

Walls' is a hard-hitting story of the sordid conditions in prison in the United States and the reign of terror let loose by the sadistic prison wardens. But this docu-drama eventually leaves you neither here nor there because all the efforts of psychiatrist-social worker Joan Trembly (Andree Pelletier) come to nought with the final showdown.

The case against the wardens is that they give the prisoners depressants which make them dangerous and disruptive. Danny Baker (Winston Reckert), the prisoner leader, blames society for their malady. "We're victims of your capitalist tyranny," he says and though he is uncooperative at first he later responds to Joan's concern to improve prison conditions.

Director Tom Shandel does most of his shooting in the night and, not surprisingly, within the prison walls. And expectedly the involvement between Danny and Joan grows. Christian Bruyered's screenplay is somewhat heavy and in general the fare is depressing, but one cannot but concede that it is realistic and thought-provoking.

OPPOSING FORCE

STARRING: Tom Skerritt, Lisa Eichhorn
RATING: ***
LABEL: Orion

In today's world of superefficiency and superstress ('Top Gun') one is not sure what certain courses entail. In **Opposing Force**, a group of volunteers enlist for an escape evasion course but where the academics end and the own sweet will of the one in charge begins is hard to say and the participants learn it the hard, hard way.

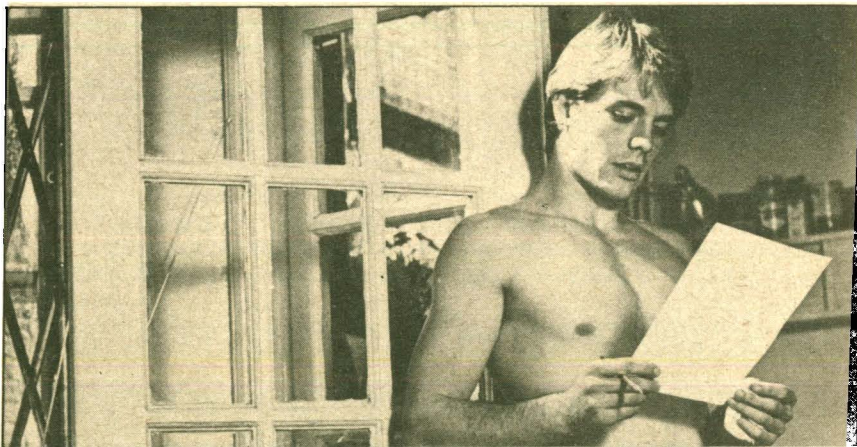
Becker's world turns out to be a real nightmare. Absorbing entertainment with competent performances by Tom Skerritt and Lisa Eichhorn.

MY CHAUFFEUR

STARRING: Deborah Foreman
RATING: *
LABEL: NFDC-Crown International Films

When Casey Meadows (Deborah Foreman) enlists as the only female in a man's domain of drivers there seem to be interesting possibilities. But these never materialise in **My Chauffeur**, a rather dull but overtly cheap and vulgar entertainer which has to resort to base humour to raise laughs.

Casey's exploits include jaunts to disreputable places and it does not take her long to be charged with running a whorehouse on wheels. But she also finds romance apart



Michael Biehn in 'The Fan'.

And with women's lib almost a household (or rather high executive) word today, you have Casey (Lisa Eichhorn) in the group of about a dozen men subjected to all kinds of duress, torture and sadistic exercises – all in the name of becoming supersoldiers. Major Logan (Tom Skerritt) is a mature campaigner who can't be taken for a ride, so when Becker (Anthony Zerbe) exceeds his brief he is well aware of it.

But the real conflict is when the soldiers under training are not sure where the training ends and Becker's sadistic taunts begin. Gil Cowan's screenplay is good but is tilted on the women's lib side. Still one cannot ignore the sexual exploitation and here Becker turns out to be the perfect villain. Director Eric Karson has a live subject and he handles it with the right amount of suspense and mind-boggling happenings this mission turns out to be.

The camaraderie between Logan and Casey is well developed and Richard Roundtree provides an interesting cameo.

from discovering her parentage – but all this makes little impact on the viewer who is dulled by some really sick jokes. Chasing an old woman to get her panties is not funny by any standards, yet this is one of the silly, juvenile games they indulge in.

The men's club are hell-bent on getting her out. The film finally makes a point but does one have to go through all the mush and vulgar humour? And to think that NFDC has the audacity to attach its name to such palpably putrid films!

BEVERLY HILLS MADAM

STARRING: Faye Dunaway
RATING: ***
LABEL: Rank Video

Can whores fall in love? Do they have feelings? Can the physical lead to the emotional? These are areas scanned by

cinema from time to time. But **Beverly Hills Madam** deals exclusively with high class prostitution and the hold the madam (Faye Dunaway) has on her girls.

These 1000-dollar-a-night whores come in all shapes and temperaments for a variety of occasions. And the madam sometimes picks them from the streets. "It's what you do before you get into bed," she says as she checks each client with a fine tooth-comb.

In a rather slickly-produced film, the action tends to wander a bit. There are a number of cases thrown in but Nancy Sackett's screenplay could have been better. Director Harvey Hart graphically captures the autier of high society prostitution but the film tends to wander after an impressive start with Faye Dunaway once again proving her versatility as an actress.

The ending, however, lifts the film considerably as it makes a statement for the world's oldest profession. Melody Anderson, Donna Dixon and Terry Farrell

take place is most disappointing. One offshoot of the problem is that eight women at an Antarctica station are asked to take care of 855 men, which is certainly more than a one-to-one ratio!

Kaji Fukasaku's direction is almost non-existent. The subject at first is rather hastily introduced and the dilly-dallying comes later. Chuck Conners, who has top billing, comes in halfway through the film. The action is sporadic. Sometimes rambling. And then the abrupt ending. Hope NFDC doesn't catch the virus, it will be tragic for their video schedule.

TUSITALA

STARRING: John McEnery
RATING: ****

Tusitala' in Samoan means "teller of tales" and this story of the life of Scottish writer Robert Louis Stevenson (in three

narrative. John McEnery is absolutely convincing as the Scottish writer, living every moment of that very versatile role. And he is ably supported by Angela Punch McGregor and Julie Nuhill and some enchanting photography in this fascinating, elevating story which makes one feel happy to be alive after all.

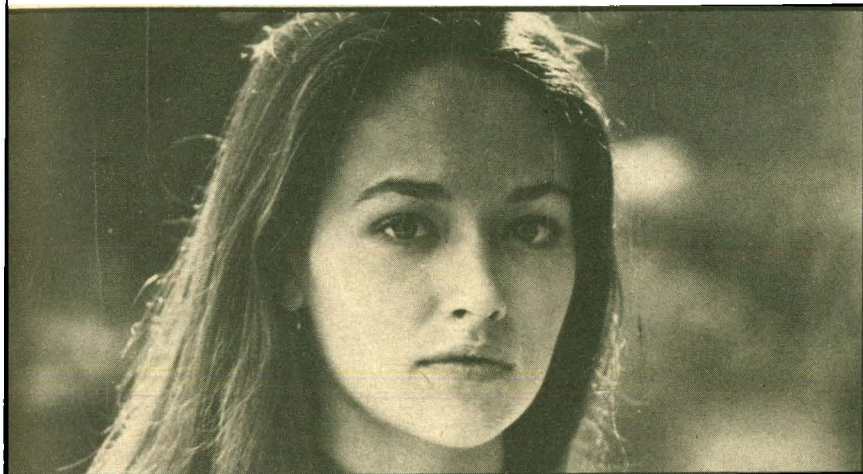
SHANGHAI SURPRISE

STARRING: Sean Penn, Madonna
RATING: **
LABEL: Vestron Video

The main attraction of **Shanghai Surprise** is the husband-wife team of Sean Penn and Madonna as they are pitted together to get to the root of an opium smuggling gang and recover the dope in the Shanghai of the late '30s. But if you are expecting quality entertainment you will be disappointed. Not even George Harrison's music is much of a consolation.

As Gloria Tatlock, a missionary girl, Madonna starts off making speeches quite unnaturally calling Glenden Weasey (Sean Penn) "flippant, facetious and totally lacking in moral fibre", among other things. Later, she gets close to Glenden and partly so because Glenden is sent to sample the pleasures of China doll to get the secret of the hidden opium.

But a paper-thin plot and scrappy action are unable to evoke even token interest. Apart from some good visuals, a mediocre script, and at best moderate acting ability leaves the viewer quite unhappy and that includes Madonna fans, too. As for the surprise, don't expect a surprise ending... **Shanghai Surprise** reveals itself way before the halfway mark.



Olivia Hussey

are cast in supporting roles as the girls in business while veteran Louis Jourdan is cast in a fleeting part.

VIRUS

STARRING: Chuck Conners, Glenn Ford, Olivia Hussey, George Kennedy
RATING: *
LABEL: NFDC

Like 'The Day After', **Virus** deals with doomsday but in a rather poor way; it is, in fact, even worse. The plane carrying a tube of deadly virus, robbed from East Germany, crashes. It starts spreading death far and wide, except at sub-zero temperatures.

It becomes a world-wide phenomenon and the plus point is the co-operation among the Big Powers (Glenn Ford plays the American President), but the lackadaisical manner in which the rescue operations

parts), his family ties and problems, his ill-health, and his deep involvement with the Samoans, is a virtual classic about a man's love for his fellowmen.

Forced to leave England for tropical climes (for health reasons), Stevenson (John McEnery) is kept away from his friends because drinking is not good for him. This sets them up against his wife Fanny (Angela Punch McGregor) whose only aim is that he would be free to write.

Another family factor that comes to the fore is Fanny's daughter Bell's (Julie Nuhill) aversion to her mother for leaving her father to marry Stevenson. But resentment is met with love from the Scottish writer. The film touches on the characters that appear in his books and their real life parallels. And then he gets deeply attached to the Samoans who are being exploited by the whites.

Peter Yeldham's script is first-rate and there is a Somerset Maugham touch to the

THE PHOENIX

RATING: *
LABEL: NFDC

It is an aura of mystery that surrounds the advent of the blond man in **The Phoenix**. Actually he wears a medallion around his neck with the phoenix on it and it is able to draw a kind of electricity from the atmosphere.

But what begins fairly promisingly, continues quite half-heartedly when our hero becomes friendly with a charming young woman who picks him on the highway after he had escaped from the hospital. Where has this creature come from?

Created by Anthony and Nancy Lawrence **The Phoenix** is a poor film and can scarcely be mentioned in the same breath as 'The Flight of the Phoenix' (whom some might mistake it for). That this crea-

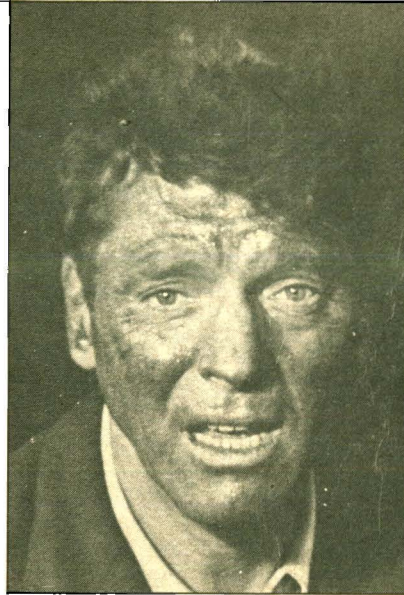
ture, played poorly by Judson Scott, is later able to attract a dumb boy is part of the plot. Then there is some mumbo jumbo philosophy about hope for humans, but the story ends abruptly leaving the viewer with a feeling that what he went through was a jolly good waste of time.

For a sci-fi entertainer it is too one dimensional. If one must look for plus points the music at one stage is rather impressive and sounds like some reed instrument - shades of 'Picnic at Hanging Rock'. But even this doesn't justify suffering through the film.

ON WINGS OF EAGLES

STARRING: Burt Lancaster, Kabir Bedi
RATING: ***

The locale is Iran in the throes of the revolution in 1978. The Americans are being evacuated. Pandemonium is let loose. Officials have the last word and at times act on whims and fancies. This then is the setting of *On Wings Of Eagles* and two busi-



Burt Lancaster

ness executives are kept back. How the business firm arranges their escape is what the film is all about. Like 'Indiana Jones and

the Temple of Doom' and 'King Solomon's Mines' (the new one), there is an attempt to belittle the locals, though not so pronounced, but it does provide absorbing entertainment.

Paul and Bill are the two business executives kept back at the last moment much to the chagrin of their families. And as the government red tape is too much, the company chief Col Ross (Richard Crenna) decides to go it alone and employs the services of ex-Colonel Arthur Bull Simmons (Burt Lancaster). This two-part film directed by Andrew McLaglin could have been condensed a bit for effect. And though it begins quite realistically with the street demonstrations and killings, Sam H Rolfe's teleplay is at times too simplistic.

The final escape seems somewhat juvenile, otherwise the film has enough to keep the viewer going aided, of course, by Robert Steadman's first-rate photography. Kabir Bedi has a fairly important role (longer than the flashing appearances we have seen him in 'Octopussy' and others) which he performs creditably with Martin Lasale doing even better as Majid, an Iranian.

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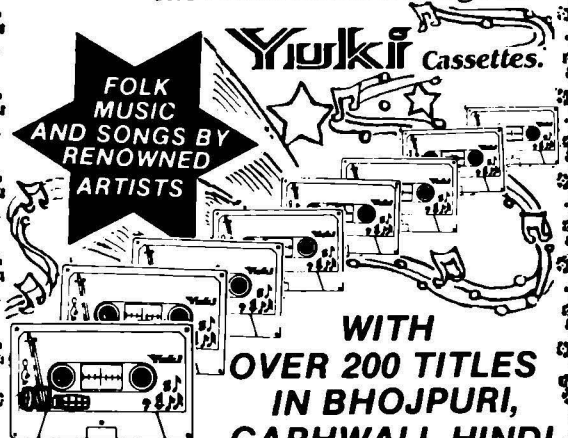
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Hindi Video Films

MEERA KARAM MEERA DHARAM

STARRING: Dharmendra, Moushumi Chatterjee, Dr Shreeram Lagoo, Uttam Kumar, Padma Khanna, Yogeeta Bali.
RATING: *

An average, run-of-the-mill affair, despite some very good performances by Dharmendra, Dr Shreeram Lagoo and others in supporting roles. Standard cliches and familiar twists race to the triumph of the idealist Dharmendra over the evil forces.

MARTE DAM TAK

STARRING: Raaj Kumar, Govinda, Farha, Om Puri, Alok Nath
RATING: ***

An action-oriented entertainer, Raaj Kumar shoulders major responsibility in the film and does well. Original in parts, the story revolves around the revenge of the one-time good-turned-underworld don Raaj Kumar against the forces of evil. Excellently supported by Govinda and Farha, who make a fresh and exciting team, the film has good music to boast of, as well, and

KHUDGARZ

STARRING: Jeetendra, Shatrughan Sinha, Bhanupriya, Amrita Singh, Kader Khan, Govinda, Neelam and Kiran Kumar
RATING: ****

Rich in emotions and highly scoring in performances, direction and music, this film is a number one entertainer, sure to find appeal with the audiences. The theme revolves around friendship and misunderstandings created by the latest industry villain, Kiran Kumar. Slick performances, especially by Jeetendra and Shatru, and lit-



Bhanupriya and Jeetendra in 'Khudgarz'.

Good dialogue and direction might adhere family audiences to this film.

should go down well with action lovers.

KANOON KE DUSHMAN

STARRING: Rajnikant, Reena, Jayamalini
RATING: *

The standard lost-and-found formula of two brothers separated in childhood and uniting towards the end – with a lot of fights thrown in for good measure. This film has nothing new to offer. Highly avoidable.

VISHAAL

STARRING: Vinod Mehra, Bindiya Goswami, Kulbhushan Kharbanda, Madan Puri, Iftekar.
RATING: *

A love story on the lines of 'Ram Teri Ganga Maili', the film is just about average with the cast putting in formidable performances. Competent direction, good screenplay and dialogue raises the level of this average fare, although the story has hardly anything novel.

ing music by Rajesh Roshan, steal the show. Not to be missed.

DAKU HASINA

STARRING: Rajnikant, Zeenat Aman, Raza Murad
RATING: *

Dealing with the exploits of a lady dacoit, the film ranges between fair and average with vengeance again being the gist of the story. Good performances and deft

direction may perhaps help retain interest in this film. *

JAWANI KE JALWE

RATING: *

Supposedly a sex educational film, it is a poor substitute with a defective story line and amateur performances. Jarring sequences, with hardly any educational value make the film look a haphazard, half-hearted attempt. Highly avoidable.

and Farha are its only redeeming features. The film has little else to attract audiences.

TERA KARAM MERA DHARAM

STARRING: Raj Kiran, Sachin, Roshni, Preeti Sapru, Shakti Kapoor and Kadar Khan.

RATING: *

A typical 'masala' film with the age-old theme of revenge belted out in a predictable manner. Pleasant music, certain good scenes and dialogues are the film's

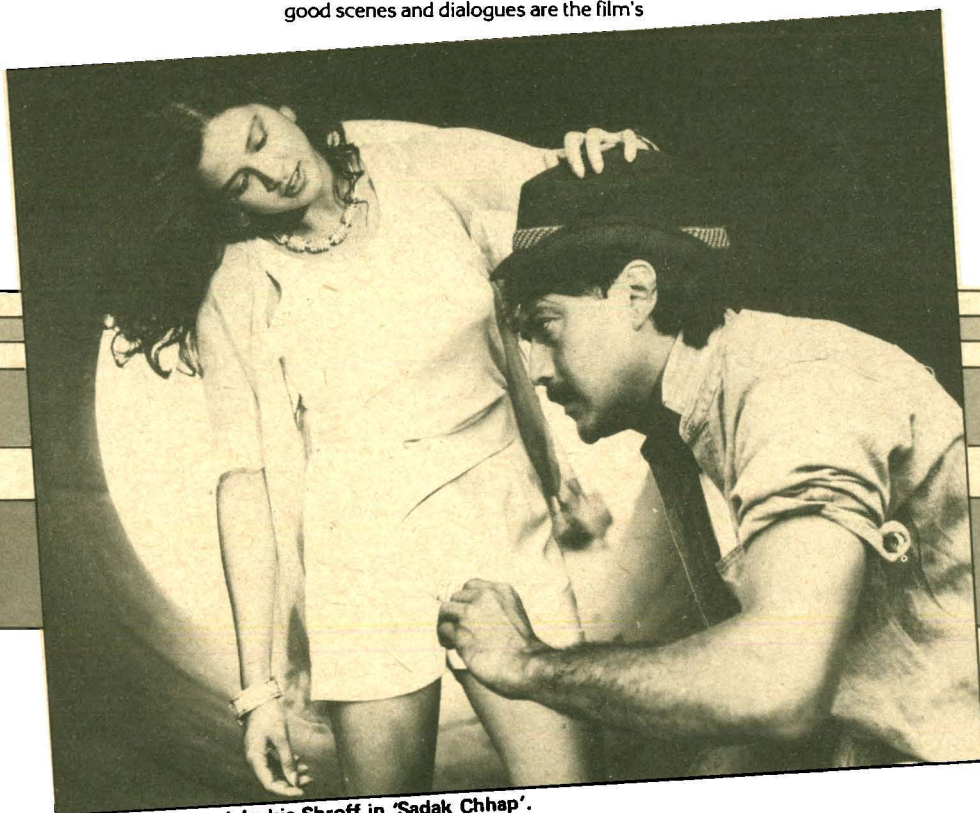
A waste of breathtaking locales of Mauritius, a thin story line and wooden performance by Jackie Shroff mar the film.

KACHCHI KALI

STARRING: Ajinkya Deo, Sonika Gill, Alok Nath, Kapil Karzan and others.

RATING: *

Crude, far-fetched and incompetently handled, the film has very little to offer or to comment upon. A let down in all departments, perhaps Usha Khanna's music is all there is to it. But one can listen



Richa Sharma and Jackie Shroff in 'Sadak Chhap'.

SADAK CHHAP

STARRING: Jackie Shroff, Padmini Kolhapure, Richa Sharma, Biswajeet
RATING: *

A director whose forte is emotional family drama switches to action with little success. A few good sequences, a couple of tuneful songs and technical finesse are, however, not enough to support the film and entice audiences. The usual revenge and fights fail to take this film to a higher level.

Perhaps a couple of hummable melodious tunes and the cameo role of Tanuja only redeeming feature, but viewers are not

missing out on anything if the film is given a skip.

DAKU RANI TALWAR WALI

RATING: *

Oh no! Yet another film of a woman avenging rape and her husband's death. This is a routine affair, highly predictable and unimpressive. Directed perhaps at a particular class of audience only, the film fails to create any impact.

DILJALAA

STARRING: Jackie Shroff, Farha,

RATING: *

to it, without the torture of visual boredom!

PARAMA

STARRING: Raakhee, Mukul Sharma, Dipankar Dev, Aparna Sen, Anil Chatterjee and Sandhyarani.
RATING: **

Bold and different, the film's story and approach stand out in comparison to the average, routine thrillers churned out ever so often. Excellent performance by Raakhee, as the middle-aged housewife in a process of discovering herself, and skillful handling by director Aparna Sen are thought provoking, refreshing and leave their mark. The film may not appeal to one and all, but is worth watching all the same.

- ASIF A MERCHANT

MUSIC TRACKS

PLAYBACK AND FAST FORWARD reviews the latest albums.

FILM

Aurat Aur Patthar

VENUS

An average collection of numbers, Usha Khanna's music at its best ranges from fair to average. 'Jeetne walon ki shaan' by Kavita Krishnamurthy, Anuradha Paudwal and others and 'Toone woh haseena' by Hemlata and Dilraj Kaur are average but 'Sheeshe mein utaarloon', rendered by Shabbir Kumar and Asha Bhosle, hardly deserves any mention. Only 'Dil na dukhna' by Shabbir Kumar and chorus stand out due to its rich lyrical value.

Ijaazat

HMV

In keeping with past traditions, the Gulzar-R D Burman team once again comes up with meaningful lyrics and soulful tunes all sung by Asha Bhosle. A soft, mellifluous Asha in 'Mera kuchh saamaan', a graceful 'Katra katra', the emotional appeal in 'Khali haath sham ayi hai', as well as a spirited 'Chhotisi kahani se' are all above average, commanding tremendous repeat value. It also includes dialogues from the film as well. A treat for music lovers.

Mard Ki Zabaan

VENUS

Directed at the audiences, the numbers in this cassette are just about enjoyable, without building up tall claims or expectations. 'Samajh samajh kar' by Manhar Udhas and Alka Yagnik, 'Hamne jo bhi tumko diya' by Kishore Kumar and Alka Yagnik and 'Gagan jhoomo kadam choome' by Shabbir Kumar are all average. Both 'Arey hoti jo mein bijlee' in the voices of Alka Yagnik and 'Lo aa gaya hero' by Kishore Kumar, S Janaki and chorus are catchy tunes.

Vasna Ki Aag

T SERIES

Music director Ram Laxman may not be at his best but comes up with some fairly tuneful numbers. The bhajan 'Maa shakti de' rendered by Mohammed Aziz and Kavita Krishnamurthy is the surprise package, with its excellent lyrics and soulful

tunes. 'Aaja jani' by Dilraj Kaur and 'Lo main aa gayi' by Kavita are average but 'Haye habba' by the same artiste is very jarring. However, 'Itihaas gawah hai' by Mohammed Aziz and Kavita is catchy and appealing.

Aage Ki Soch

T SERIES

Frivolous lyrics directed solely at the layman, the songs have been raised to a creditable level by skilful rendering. Usha Mangeshkar and Kishore Kumar's 'Sapna-O-Sapna' as well as 'Hironse motise' are catchy while 'Phudak phudak ke na chal' by the same duo is pure frolic. 'Oh mere pyare bail' by Kishore Kumar has a rustic appeal whilst Usha lends sparkle to a mundane 'Kalkatte ki Kalavati'. All in all, an average affair.

Dharti Ki Kasam

T SERIES

It is the lyrics of this cassette and not the tunes as such which make it exciting and enjoyable. Hemlata's 'Kisi chor ne churali' and 'Mitti ka Madhav mila' by Mohammed Aziz and Alka Yagnik are fairly hummable. 'Yeh mandir hai bhagwan ka', in the voice of Mohammed Aziz, could have been improved. The remaining track, too, has nothing new to offer.

Izzat Aabroo

T SERIES

Suresh Wadkar's 'Jabse dekha hai tumko' and Alka Yagnik's 'Aaya hai baharon sangh' are no great shakes. But

Asha Bhosle — mellifluous as ever



S Janaki's 'Shole se bhadki jawani' is seductive and foot-tapping. Listening to Manna Dey after a long time is always a pleasure and 'Aey duniya roye bahot mera man' does not belie expectations. Asha Bhosle's 'Mein apne badan ki chandni' single handedly enhances the overall appeal of the album.

Ghar Mein Ram, Gali

Mein Shyam

VENUS

Upcoming music directors Amar-Utpal are fast carving a niche for themselves in the music world and are proving their abundant talent in this pack, too. Suresh Wadkar's deep, rich bhajan 'Ganapati bappa morya' will tug at all hearts. Two numbers rendered by Pankaj Udhas also stand out for their remarkable quality, 'Tujhko di soorat pari si' and 'Adarsh hai Ram ka'. The title number by Kishore Kumar and 'Duhai hai duhai' by Mohammed Aziz and Anuradha Paudwal, however, barely touch the average line. On the whole, definitely a good buy, worth listening to and preserving.

— ASIF A MERCHANT

All Time Greats —

Manna Dey

HMV

This twin-cassette tribute to Manna Dey — one of the greatest playback singers — was long due. With such a marvelous selection, it is a pity that the songs invariably conform to the stereotype image of the singer as a "theme-song specialist" or the "cameo master". The sole exception is Madan Mohan's 'Har taraf ab yehi afsane hain' from 'Hindustan Ki Kasam'. In fact, out of the 22 songs featured, not one is a duet! The result: an image of Manna Dey as a loner, singing songs of loss and death in a perpetually pensive mood.

Nobody — not even S D Burman — could beat Manna Dey in such 'mood' numbers. Three of the best songs that have ever been written for a Hindi film have been included here — S D's 'Puchho na kaise' ('Meri Surat Teri Aankhen'), Kalyanji-Anandji's 'Kasme waade pyar wafa' ('Upkaar') and Salil

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Chowdhury's 'Aye mere pyare watan' ('Kabulliwallah').

Then, inevitably, there is Shanker-Jaikishan's 'Sur na saje' ('Basant Bahar') and Roshan's over-played 'Laga chunri mein daag' ('Dil Hi To Hai'). I would have preferred S-J's 'Jhanak jhanak tori baje payaliya' ('Mere Huzoor') to the latter.

Where the album truly scores is in bringing to the fore some 'rara avis' like the under-rated Raghunath Seth and his 'Kyon pyala chhalakta hai' from 'Phir Bhi' – a particularly stimulating lyrics by Pandit Narendra Sharma; 'Ek din aur gaya', a Kishore Kumar composition from 'Door Ka Raahi' (credited in the album as 'Door Ki Rahi'), a Shailendra lyrics about futile hope; another gem is 'Mera sab kuch mere geet re' from 'Zindagi Zindagi', a score which deservedly fetched S D Burman a National Award. Also featured are the two exquisite Kapil Kumar lyrics – 'Phir kahin koi phool khila' ('Anubhav') and 'Hasne ki chah ne itna mujhe' (credited as 'Hasne ki chha ne mujhe') from 'Aavishkar', both Kanu Roy compositions which could not have been rendered so effectively by any other singer.

The most striking facet of Manna Dey's talent brought out by this album is the consistency of his vocal quality over the years. From 'Aye mere pyare watan' in the mid-'50s to 'Yaari hai imaan mera' ('Zanjeer') in the early '70s, the singer retained a uniformity of expression. This is extraordinary, since every talent, including the indomitable Rafi and Lata, has undergone several stages of metamorphosis.

Unfortunately, as in the previous releases of the series, no chronological order is observed in the selections. And this time even the date of the respective film's release is missing!

I rate it higher than the similar collection of Lata, Rafi, Mukesh, Talat Mahmood, Asha and Kishore, because no other singer has sung so many 'great' compositions and sung them with such devotion and feeling – not even Mukesh.

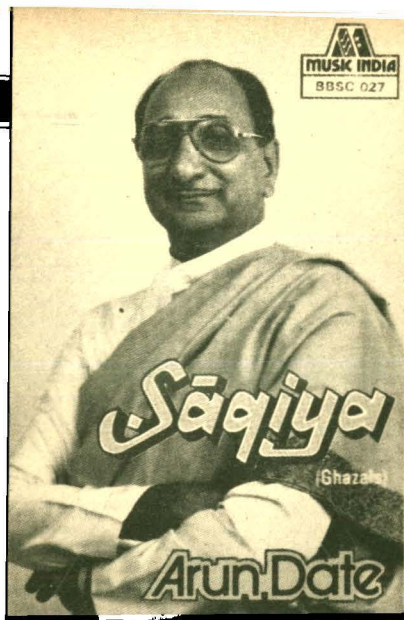
– SUBHASH K JHA

GHAZAL

Saqiya

MIL

For Arun Date, a renowned Marathi bhav-geet singer, this is the first ghazal cassette. With a pronounced flutter in his voice, Date has made an obvious effort to emulate Talat Mehmood in his renderings and the closest he got to it is in 'Jaate huwe ek aur sitam', which is by far the best amongst the eight in the cassette. Though the artiste has put in a valiant effort, he seems to have glossed



over the words, failing to bring out the real punch of the shair.

K Mahaveer's appealing music definitely has some shades of old film favourites.

Tere Sur Aur Mere Geet

T SERIES

Anuradha Paudwal is yet another artiste to venture into ghazal singing. After a fairly successful run in both Marathi and Hindi films, she is now trying her hand at this form. Ms Paudwal possesses a rounded voice which she uses to good effect. Her diction, though soft, is clear – perhaps due to the training she has received as a playback singer for films. In fact, she must have put in special effort to study the diction of the one and only Lata Mangeshkar. Aided by music from husband, music director Arun Paudwal, Anuradha has come up with an album worth including in a ghazal buff's collection.

Arun and Anuradha Paudwal



Jan-e-ghazal

MIL

Chandan Dass has a voice which has been well trained in classical singing. As such, he should have used it much more effectively than he has done in these recordings. Instead, he has adhered strictly to the filmi format. Contentwise and tunewise, 'Janewale teri tasveer le ja mujhse' is the best ghazal amongst the six. Music by Chandan Dass himself is on the monotonous side.

Be-misaal

MIL

Roop Kumar Rathod has received training in classical music and naturally he stretches it to get the desired effect. 'Dulhaniaki doli' is a likeable geet set to a fast tempo, with a folkish flavour. The elasticity of his voice is evident in 'Ki hai wafa ki baat'. Here, Roop Kumar has poured his heart in the words to explain the true feelings behind the 'Wafa ki baat'. 'Chalebhi aao', too, is invested with the emotion of the lovelorn. One gets a definite feeling that Roop Kumar could definitely do justice to 'shairs' if he is allowed to display his versatility.

The accompanying sitar player is a musician of outstanding merit, as also the sarangi player. Unfortunately, their names have not appeared on the inlay cards. Music by Roop Kumar is appropriately scored and helps in the total effect.

– VASANT KARNAD

Rangeen Shaam

ORIENTAL

Hasan Kamal's ditty 'Mehekhti mehendi Hajti choodi' has a certain literary quality which comes alive with Suresh's rendering. Clear diction coupled with accented phraseology makes the song 'Dil ke kore kagaz par tum...' appealing. Shyam Anuragi's lyric 'In aankhone...' does not register well. Of the rest, 'Kaise kaise log' is passable.

– N HARIHARAN

BASIC

The Genius of Pandit Bhimsen Joshi – Vols I & II

HMV

At 65, this Kirana stylist is unquestionably the greatest living exponent of Hindustani vocal music, with his mastery over the khayal gayaki as well as the light classical modes of thumri and tarana and his matchless devotionals. HMV has now

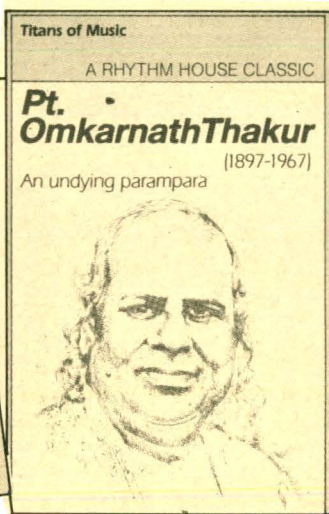
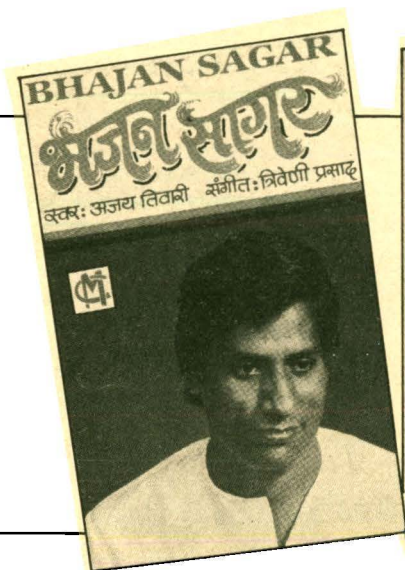
revived some of his popular LPs in cassette form. In Volume I, on Side A, Bhimsen has sung the morning raga Lalit in vilambit set to ek taal, the bandish being the classic 'lain ka sapna' while the drut set to teen taal is 'Bhayeli Bhor'. This is the epitome of karuna rasa. This side concludes with his Jogia thumri, 'Piya ke milan ki' for which he has justly endeared himself. Side B appropriately complements with Miyan ki Todi: the popular compositions are 'Daiyan baat dubhar' and 'Langar kaan kariya' for vilambit and drut respectively. Bhimsen's emotive singing coupled with his vigorous development of this raga credited to Mian Tansen is a tour de force. Side B concludes to the strains of Bhairavi in a devotional note with the perennial favourite 'Jo bhaje Hari ko sada', a composition of Brahmananda.

fact, presents three compositions – 'Anjuman', 'Lahren' and 'Phulban'. While Abdul Halim plays the lead sitar, he is ably supported by Janardan Isola, Prakash Nagar and Raza Sarvar Khan (sitar). Amar Bhide (sarod), Liyakat Ali Khan (sarangi), Malhar Kulkarni (flute), Ustad Hidayat Khan and Pandit Sadashiv Pawar (tabla). 'Anjuman' begins with a flurry of tabla jugalbandi and then settles to a Mishra Khamaj in a waltz-like rhythm in the initial phase and later passes into Teental. 'Lahren', based on Marwa, is perhaps the best of the three. 'Phulban' is an intriguing piece with a complex texture of ragas in which the Shivrani seems to be the dominant one while one can detect shades of several sudi-praksh ragas as well.

Side B is confined to the solo presentation of raga Saraswat Ranjani by Abdul

recently released the master recording of the Master from its archives on the occasion of his 20th death anniversary. It provides a rare insight into an age when the artist not only gave of his best but encouraged his sangatkar to contribute towards the total aesthetic experience.

The cassette features raga Chhaya Nat, a night-time melody sung in vilambit set to ek taal and drut set to teen taal. Within the span of this one-hour recording, Omkarnathji has projected the ragaswaroop with all the liveliness of his highly individualistic gayaki. The impressive range of his evocative voice has been used to advantage. Although the raga starts with a hint of Devgiri Bilawal in its initial phase of development, the subsequent vistaar is, happily, free of it. The articulation of the bandish, both in the vilambit and drut, is notable for



Volume II presents an evening's repertoire. Side A features Durga with its vilambit movement set to ek taal while the drut is set to teen taal. Raga Durga which is usually sung in the second 'prahar' of the night, is unfortunately not popular with today's performers. Hence, this revival is most welcome. Bhimsen has rendered it with his customary panache for vigorous taans. It is admirably supplemented with his Kafi thumri, 'Piya to maanat nahin'. When you flip to Side B you can hear the familiar themes of Puria Kalyan: 'Aaa so bana' for vilambit and 'Bahut din beete', the favourite at many a mehfil. The album is rounded off with the Gara thumri 'Jadu bhareli kaun albeli naar' which revives memories of Ustad Abdul Karim Khan, the fountainhead of the Gharana.

Theme On Strings

HMV

Ustad Abdul Halim Jaffer Khan's personality, both as a soloist and a music composer, is clearly projected here. Side A, in

Halim. The tabla accompaniment by Hidayat Khan is adroit and well matched. The raga, presumably based on Saraswati (a Carnatic raga), has a melodic structure akin to Madhuvanti. Halim Jaffer plays it with his characteristic flair for exciting phrases in the Jafferkhani baaz. Overall, this cassette is an interesting study in innovative trends in instrumental music.

Pandit Bhimsen Joshi

This single cassette is merely a variation in the combination: It features a morning raga (Miyan ki Todi) on Side A coupled with an evening melody, Puria Dhanashri with the Gara thumri for a tailpiece. The singing is true to form.

Titans of Music

This Rhythm House Classic was made possible through the courtesy of Pandit Omkarnath Thakur Memorial Trust which

its emotive power. The encouragement to his shishya Balwantrai Bhatt, who has provided superb vocal support, and to the tabalchi (whose name does not figure in the sleeve notes) makes for a rousing recital. The tailpiece, 'Vande Mataram', sung by Omkarnath brings a fresh musical vision to a familiar theme.

Teerth Mahima – Aarti Mala

This cassette offers a unique musical pilgrimage of eight holy places: Badrinath, Kashi, Ayodhya, Vaishno Devi, Prayag, Hardwar, Pandharpur, Rameshwaram. This teerth yatra conceived by Chandrashekar Pandey and penned to the music of C Arjun has been rendered by Pradyumna Sharma and Usha Amonkar who sing the pieces in tandem. The singers offer the religious importance of each of the shrines and then proceed to offer an aarti to

the presiding deity at each place. None of the pieces are particularly inspiring. The musical ensemble mainly consists of sitar, flute, dholak, manjira. The aartis are not as spiritual as they ought to be. In the absence of the local flavour to the aartis at shrines such as Pandharpur and Rameshwaram, the exercise lacks authenticity. The standard of singing is just about average.

Maryada Purshottam

Ram
UNIVERSAL

Looking to the universal appeal of the Ramayana epic, Universal offers this abridged version written by Kavi Bharati Prasad Shukla and set to music by Raghunath Seth. The narrator-singer of this epic is Pradeep Chatterji. The entire epic comes in

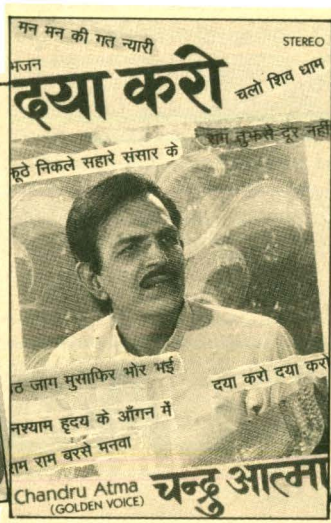


appeal to Krishna devotees. Another Bindusi piece 'Makhan chori' is partly engaging. The style does not breathe a joyous air. The background music is not complementary. An orchestra of a flute, violin, sitar and pakhawaj would have been adequate. It is the sitar which shines in the item 'Itna to karna'.

Daya Karo

T SERIES

Chandru Atma's voice and fervour make a profound impact. The opening 'Chalo Siva Dham' is lilting. 'Ghanshyam hriday ke', 'Bhagwan Ram, Ram tujhse door nahin', 'Daya karo, daya karo mere Shyam', 'Man man ki gat nyari' and 'Ram Ram barase manava' are all well-rendered. A collection that should appeal to all bhajan lovers.



you. Included are 'Michelle', 'Blackbird' and 'Something'.

Live Magic

HMV

Queen's raw, earthy flavour in concert is captured vividly on disc. Flamboyant Freddie Mercury struts his way across the songs, shucking briefly across some. The 15 songs in the till include 'Another one bites the dust' and 'Under pressure'. A royal ball.

Forever Friends

HMV

New age music presents a fascinating aspect. In the beautiful blend of the instruments rises a sound that sparkles in pristine beauty. The melodic grace trans-



for episodic treatment. It starts off with Ram Stuti, a prayer in praise of Ram. The various events covered are the departure for the exile, the interlude between Ram and Kaikeyi, the encounter with Shabari, the meeting with Sugreev, Ram bidding adieu to the vanarsena, the episode of Ram and the dhobi and Janaki Vanvaas. Compared to the previous versions available, this makes a rather tame one.

— SUMIT SAVUR

Bhajan Sagar

MUSICRAFT

These bhajans by Ajay Tiwari are average. His own composition with which he opens the collection is unimpressive. The three Kabir bhajans on Side A could have impressed better in a slower tempo. However, the number 'Mukhadiya kya dekhen darpan mein' is sung with understanding and fervour. On Side B, Nirdoshy's lyric 'Nili nili othni' is impressive. 'Radhe tere charanon ki' is sung well and is of particular

Super Disco Hits – Vol II

T SERIES

Romantic teenagers who frequent disco sessions should find this interesting. Lyrics by popular composers of the cine world set to music by noted directors like Bappi Lahiri have been included in this recording. The swing in the music is of medium effect. Nazia Hassan and Kishore Kumar stand out. However, the drums are weak. Asha Bhosle and Kishore Kumar have sung a catchy ditty, while Alisha Chinai's number has a striking lilt in rhythm.

— HARIHARAN

ENGLISH

The Beatles Ballads

HMV

A compilation showcasing all the sublime beauty the Beatles were capable of. Relax and let the incipient feeling wash over

ports the listener into a world of rapturous ecstasy. The senses soar. Experience all this with Justo Almarino, one of the more adept votarists of the music. Oh paradise, paradise!

Easy Listening

Favourites

HMV

Good pieces that don't get moody. The music falling like a cascade of rose petals, fragrant, soft, beautiful. The Shadows, Ventures, even Ferrante and Teicher bringing in the atmosphere with 'Don't cry for me Argentina', 'Killing me softly' and 'Three coins in the fountain'. Contemporary jazz gets its due from Eric Jupp whose broad breathy tenor blows through 'Autumn leaves', Earl Klugh who plucks his way feelingly through 'Mona Lisa' and Stanley Turrentine who pulses feelingly into 'When a child is born'. The Big Wiz rides again.

Menlove Avenue

HMV

Lennon is a disappointment on this album, which is not surprising. A series of leftovers from other albums and takes in the can certainly don't add a cubit to any entertainer, no matter what his stature. That Yoko Ono thought fit to hustle this grab bag is not surprising. Doesn't she want to keep Lennon's memory alive? Isn't that the reason she also happened to include 'Rock'n'Roll People' and 'Angel Baby' which by all means are worthy of attention?

Fairy Tales

HMV

Preeti Sagar deserves a warm hug for this twin package. Four of the best-loved fairy-tales, 'Goldilocks And The Three Bears', 'Sleeping Beauty', 'Cinderella' and 'Little Red Riding Hood' are dramatised musically with Niti Chandra, Soami Saran, Namita Sagar, Anisha Saran, Neha Chandra and Akanksha Saran, articulating the characters in the most charming manner. Adding to the delight is the unfolding of the story with sound effects of birds twittering and the wolf howling. Why, it's like being there yourself! The musical arrangements are by the ubiquitous Leon D'Souza.



They believe in 'Fairy Tales' — Preeti Sagar with her able assistants.

Heartbeat

CBS

Johnson, successful star of the hit TV series, 'Miami Vice', thought he could give his vocal cords a workout. After all, hadn't he appeared on stage with the Allman Brothers? This album went gold in the US on the strength of the deftly moulded rocker 'Heartache away' which entered the Top 20. Though some of the other songs don't work as well, Johnson shows enough credentials on 'Voice on a hotline' and 'Heartbeat'. Not bad at all for a TV star who has to compete with Elvis, even if it's only an alligator.

Fiesta For Dancing —

Vol 4

MIL

Delgado charts pretty pictures as his band orchestrates its way through a line of well-known songs without getting into the spirit of the song. Not that all the selections had depth of feeling in their original versions. Remember 'I just want to be your everything' and 'Knowing me knowing you'? Sadly, Delgado even trifles with 'When I need you'. Dance on. And you can have two left feet.

— JERRY D'SOUZA

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Tel: 4941255/4921491/4945508.

RECORDS

International, India, film, ghazal, devotional, classical music at your door. Free details:

MAIL-O-D

45, Ranga Rao Road
Shankarapuram
Bangalore 560 004

STUDIO EQUIPMENT

EQUIPMENT AVAILABLE FOR STUDIO APPLICATION

CONTACT: DAMAN SOOD - 543018

- 1) Revox Dynamic Microphone — M3500.
- 2) Audio Technica Electret Condenser

Microphone — ATM 31 R — Operates from 9 to 52 Volts.

- 3) Yamaha GE-60 Stereo Graphic Equaliser with built-in Frequency Spectrum Analyser.
- 4) Yamaha YH-1000 Orthodynamic Headphones.

STEREO SYSTEMS

COMPLETE LATEST STEREO SYSTEM OF FOLLOWING ITEMS AVAILABLE IN BRAND NEW CONDITION.

CONTACT: UDAY CHITRE ON 204 6181.

- 1) Yamaha R-8 Stereo Digital Tuner/ Amplifier 100 Watts/Channel with wireless Remote Control.
- 2) Sansui Double Cassette Deck with auto reverse Model D-W10.
- 3) JVC Direct Drive Turntable Model AL-F3BK.
- 4) One pair of Acoustic Research Speakers Model 44BX three way Speaker System.
- 5) Sansui Auto Timer with 3 Outputs — Model AT-700.
- 6) Telefunken T.V. 28" Stereo Colour Model 2540 Made in Germany.
- 7) Pioneer Audio Rack CB-C700.

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For further information contact: Sandra Dias. Tel: 212825/215056 211861/211752 - or any of our branch offices (See masthead)

NEW RELEASES

MUSICASSETTES

KEY : Title/Label/Coupling No/Music Composer/Artiste(s)

FILM

- All Time Greats – Manna Dey HMV – Various
Manna Dey
Manzilon Ke Nishan Sonamic India SCM 4225
Bunty Duggal Ajay, Armaity, Nilesh, Bunty
Marte Dam Tak – Songs & Dialogues T Series
SFMC 2991-2 Ravindra Jain Various
Mukesh Ki Yaaden – Vol 7 T Series SFMC 2879
Various Babla Mehta
Mr India – Songs & Dialogues T Series SFMC
2849/50 Laxmikant-Pyarelal Various
Pyar Bhare Geet (Version) Sonamic India SCP
4222 – Ajay, Armaity
Rang Tarang – Vols I, II Sonamic India SCA
4223-4 – Ajay, Armaity, Nilesh
Rare Hits – Mohd Rafi – Vol I HMV STHV 42712
Various Mohd Rafi
Sapne Salone Sonamic India SCS 4226 Tushar
Parte Ajay, Armaity
Susman MIL MC-A 4227 185 Vanraj Bhatia,
Sharang Dev Various
The Best of Mahendra Kapoor MIL MC-A 4227
193 Various Mahendra Kapoor
The Best of Mohd Rafi MIL 4MC 5006 Various
Mohd Rafi
Tribute to Mukesh Sonamic India SCT 4221
Various Nilesh Mistry
The Exciting Era – Playback 50 Years 1976-86
HMV STHV 42691/92 Various –
Yaad Aati Rahi – A Homage To Jaidev HMV
STHV 42706-7 Jaidev Various
Yaaden – Vols 9, 10, 11 T Series SFMC
2979/57/60/68 Various Various

GHAZAL

KEY : Title/Label/Coupling No/Genre/Artiste(s)

- Bemisaal MIL BBSC 029 Roop Kumar Roop
Kumar Rathod
Jan-e-ghazal MIL BBSC 034 Chandan Dass
Chandan Dass
Pehala Salaam T Series SNMC 2956 Vijay Batalvi
Wasi Raza
Rangeen Shaam Oriental 1223 122 Vijay Batalvi
S Rajavanshi
Saqiya MIL BBSC 027 Various Arun Date
Shabnam MIL 4227 921 Ghulam Ali, Roop
Kumar, Sonali Sonali
Tere Sur Aur Merè Geet T Series SNMC 2889
Arun Paudwal Anuradha Paudwal

BASIC

- All Time Great T Series SNMC 2914 Devotional
Chandru Atma

- Bhajan Kar Le T Series SNMC 2948 Devotional
Mahendra Kapoor
Bhajan Suman MIL MC-A 5227 805 Devotional
Raj Bohra
Bhajan Sagar Musicraft MC 334 Devotional Ajay
Tiwari
Daya Karo T Series 2914 Devotional C Atma
Theme on Strings [sitar] HMV STCS 04B 7284
Classical Ustad Abdul Halim Jaffer Khan
Zooby Zooby MIL MC-B 4227 192 Instrumental –

ENGLISH

- Easy Listening Favourites EMI STCS Easy 1 –
Various
Fairy Tales HMV STHVS 40178-9 Kiddy tales
Preeti Sagar and others
Fiesta for Dancing – Vol 4 MIL MC-A 3150 868
Dance Robert Delgado
Gravity CBS MDX 20007 Pop James Brown
Santana's Greatest Hits CBS 4CX 10330 Pop
Santana
Secret Dreams CBS 4CX 10325 Pop Bonnie
Tyler
The Ultimate Sin CBS MDX 20004 Pop Ozzy
Osbourne
The Best of CBS – Vol 2 CBS 10328 Pop
Various
The Beatles Ballads EMI STCS PCS 7214 Pop
Beatles
What About Me CBS MDX 20003 Pop Nicole

VIDEOCASSETTES

KEY: Title/Label/Starring

HINDI

- Adhikaar Bombino Rajesh Khanna, Tina Munim
Ahista Ahista Zoom Kunal Kapoor, Padmini
Kolhapure
Anmol Moti Video Link Jeetendra, Babita
Aulad Video Palace Jeetendra, Babita
Banphool Hiba Jeetendra, Babita
Dada Time Amjad Khan
Daku Rani Talwarwali Magnum
Diljalaa Magnum Jackie Shroff, Farha
Goraa Magnum Rajesh Khanna
Kachchi Kali Bombino Alok Nath, Sonika Gill
Khudgarz Video Palace Jeetendra, Bhanupriya
Mard Ki Zabaan Indus Jackie Shroff
Sadak Chhap Bombino Jackie Shroff, Padmini
Kolhapure
Tera Karam Mera Dharam Raj Kiran, Sridevi
Watan Ke Rakhwale Star Mithun, Sridevi

English

- Fire Back NFDC Richard Harris
Last Tycoon NFDC Robert De Niro, Tony Curtis

COMPANY TOP TEN

MUSIC

VIDEO

CBS

EK BAAR MILO HUMSE	Ghazal by Salma Agha
UTTAR DAKSHIN	Film soundtrack
THE BEST OF UDHAS	Ghazal by Udhass Brothers
LOVE NOTES	Film songs by Lata
PACK THAT SMACK	Remo
FANKAAR	Ghazal by Nirmal Udhass
HI! HO!	Nursery Rhymes
IZHAAR	Ghazal by Aslam Khan
DAAMAN	Ghazal by Shankar Dasgupta
WELCOME	Pop by Anil Kapoor & Salma

HMV

PASSIONS	Ghazal by Jagjit & Chitra
THE EXCITING ERA	Film songs
RARE HITS - MOHD RAFI	Film songs
TASAVVUR	Ghazal by Talat Aziz
AWAM	Film soundtrack
SHAMA JALAYE RAKHNA	Ghazal by Bhupinder & Mitalee
GENIUS OF BHIMSEN JOSHI	Classical Vocal
50 GLORIOUS YEARS OF BISMILLAH KHAN	
THE SWINGING YEARS - SENSATIONS	Film songs Instrumental by Nandu Bhende

MIL

JHOOM DEEWANE JHOOM	Pop by Sharon Prabhakar
DIL NAWAZ	Ghazal by Ashok Khosla
THE AMITABH CHARISMA	Songs and dialogue
BE-PARDAAH	Ghazal by Pankaj Udhass
RAMAYAN	Devotional
SHOBHA GURTU	Vocal classical
PURE GOLD	Film songs by Lata Mangeshkar
THE BEST OF LATA MANGESHKAR, MOHD RAFI	Film songs
BEST OF PANKAJ UDHASS	Ghazal by Pankaj Udhass
BUNIYAAD	Anup Jalota & others

T SERIES

DANCE DANCE	Film soundtrack
DAYO KARO	Chandru Atma
ARAYISH - VOL I & II	Ghazal by Manhar Udhass
MARTE DAM TAK (SONGS & DIALOGUES)	Film soundtrack
ABHIMANYU	Film soundtrack
HIMMAT AUR MEHNAT	Film soundtrack
AAGE KI SOCH	Film soundtrack
HIFAAZAT	Film soundtrack
SINDOOR	Film soundtrack
SATYAMEV JAYATE	Film soundtrack

VENUS

KHUDGARZ	Film soundtrack
SHAHENSHAH	Film soundtrack
KAASH	Film soundtrack
WATAN KE RAKHWALE	Film soundtrack
MARD KI ZABAN	Film soundtrack
AAG HI AAG	Film soundtrack
PARAM DHARAM	Film soundtrack
CHAR MEIN RAM, GALI MEIN SHYAM	Film soundtrack
THIKANA	Film soundtrack
KAUN JEETA? KAUN HARA	Film soundtrack

BOMBINO

SADAK CHHAP	Feature film
KARAMCHAND	TV Serial
HAWALAAT	Feature film
JALWA	Feature film
NAAM-O-NISHAN	Feature film
RAHEE	Feature film
TOKO FOGO NITE	Music video - stage show
MAJAAL	Feature film
KHOONI MAHAL	Feature film
MIRCH MASALA	Feature film

GOLD

SATYAMEV JAYATE	Feature film
MERA KARAM MERA	
DHARAM	Feature film
DAK BANGLA	Feature film
YAATNA	Feature film
KANOON KANOON HAI	Feature film
SACHCHI IBAADAT	Feature film
MERA YAAR MERA	
DUSHMAN	Feature film
BUD-KAAR	Feature film
KAASH	Feature film
THIKAANA	Feature film

HIBA

KHATARNAK IRADE	Video film
SHINGORA	Video film
SHAHADAT	Video film
KALANK KA TIKA	Video film
SIYAH	Video film
JHEEL KE US PAAR	Feature film
SONE KA PINJARA	Video film
BADE DIL WALA	Feature film
AGAR TUM NA HOTE	Feature film
CHUN CHUN KARTI AAYI	
CHIDIYA	Video film

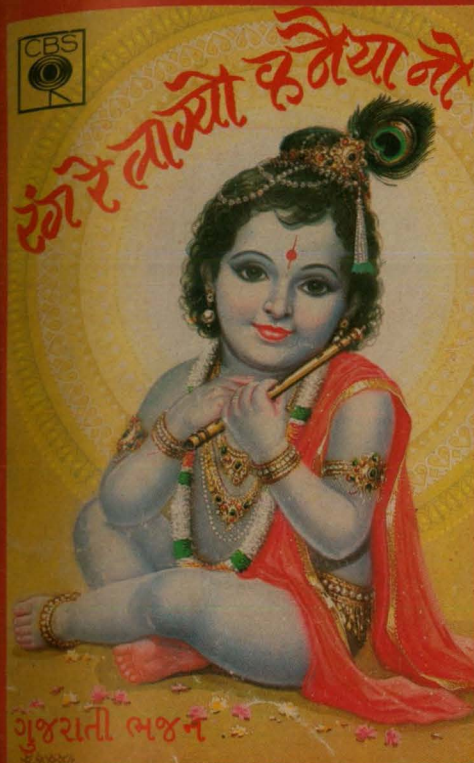
MAGNUM

DANCE DANCE	Feature film
INSAAF	Feature film
PARIVAAR	Feature film
HIRAASAR	Feature film
DILJALAA	Feature film
INSAAF KAUN KAREGA	Feature film
GORRA	Feature film
MUQADDAR KA FAISLA	Feature film
INSAANIYAT KE DUSHMAN	Feature film
AVINAASH	Feature film

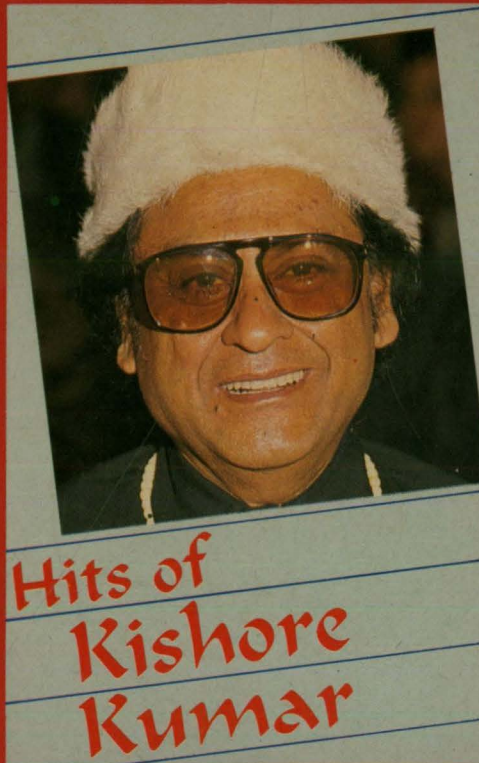
NFDC

SHOUT AT THE DEVIL	Feature film (English)
RETURN OF THE MAN FROM UNCLE	Feature film (English)
KILLER FISH	Feature film (English)
SURVIVAL RUN	Feature film (English)
OUT OF ORDER	Feature film (English)
HOT TARGET	Feature film (English)
BLACKIE THE PIRATE	Feature film (English)
CAVE GIRL	Feature film (English)
VIRUS	Feature film (English)
YELLOW HAIR AND THE FORTRESS OF GOLD	Feature film (English)

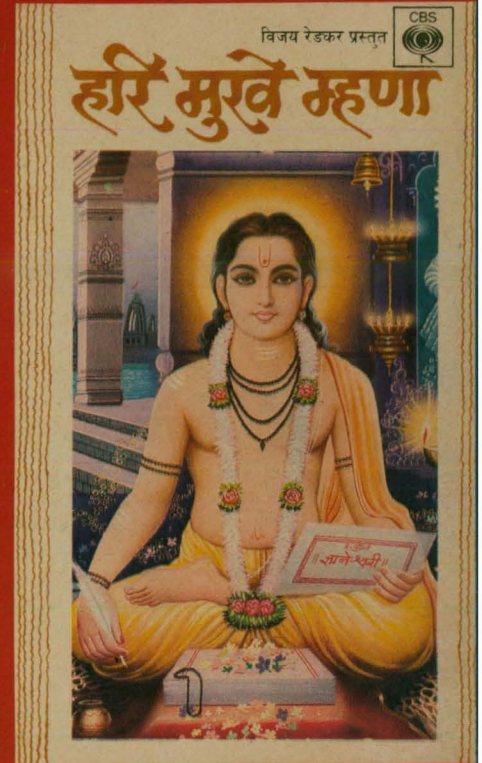
OUT NOW ON 'CBS'



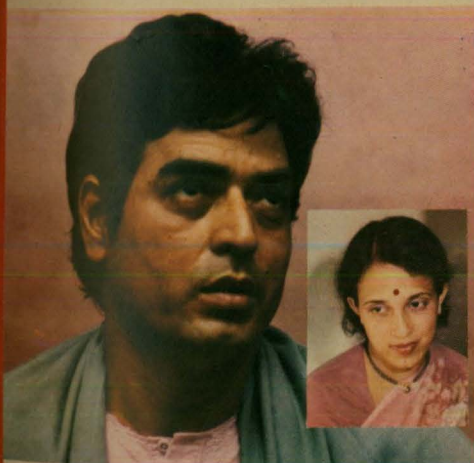
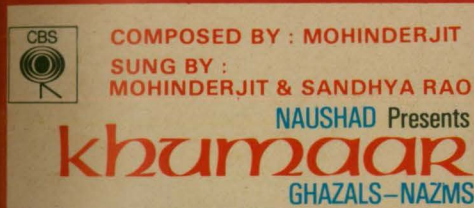
Rang Re Lagiyo Kaneeya No



COMPILATION
Hits of Kishore Kumar

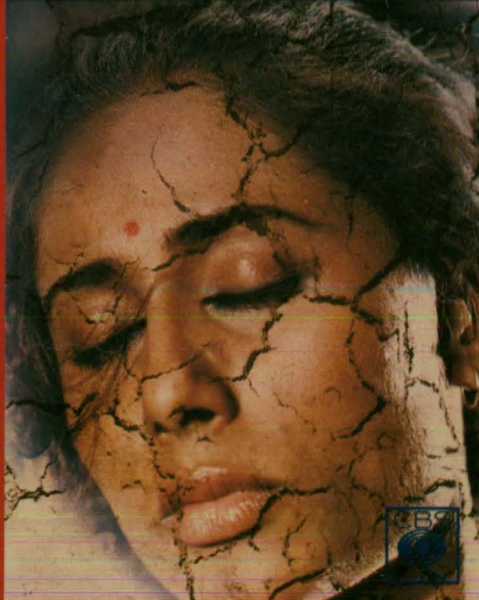


Hari Mukhe Mhana

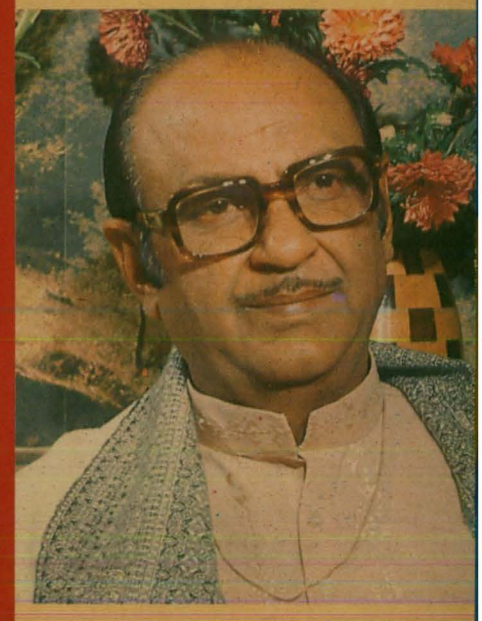


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Khumaar



COMPILATION
Dard Bhare Geet



NANDI DUGGAL
Gile Shikve

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Ghoom Parani Gaan
—BENGLI LORIES

Pyar Bhare Geet
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Sham-E-Qawali
—COMPILATION
Jungle Ki Beti
—SOUNDTRACK



TWO GREAT PERFORMERS.



Remember the magic of Rekha in Umrao Jaan? A film that has the remarkable qualities of a classic to defy time and be enjoyable years after it was made.

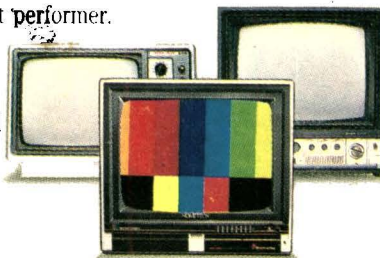
That was just one of her many memorable performances.

However, this ad is about another great performer. Crompton Greaves Colour Television.

A television built around the latest, most sophisticated technology. With several features that make it a very special TV to own.

And best of all, it comes with a comprehensive 12-month insurance that covers even the most expensive component — your picture tube. Plus a service back-up that few can match.

Remember, it's a TV that comes from Crompton Greaves. And you can depend more on Crompton Greaves, because we have a bigger reputation to protect.



Crompton Greaves

CROMPTON GREAVES TV.
BECAUSE SOME THINGS CAN BE ENJOYED FOR YEARS.