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MUSIC • VIDEO • TELEVISION



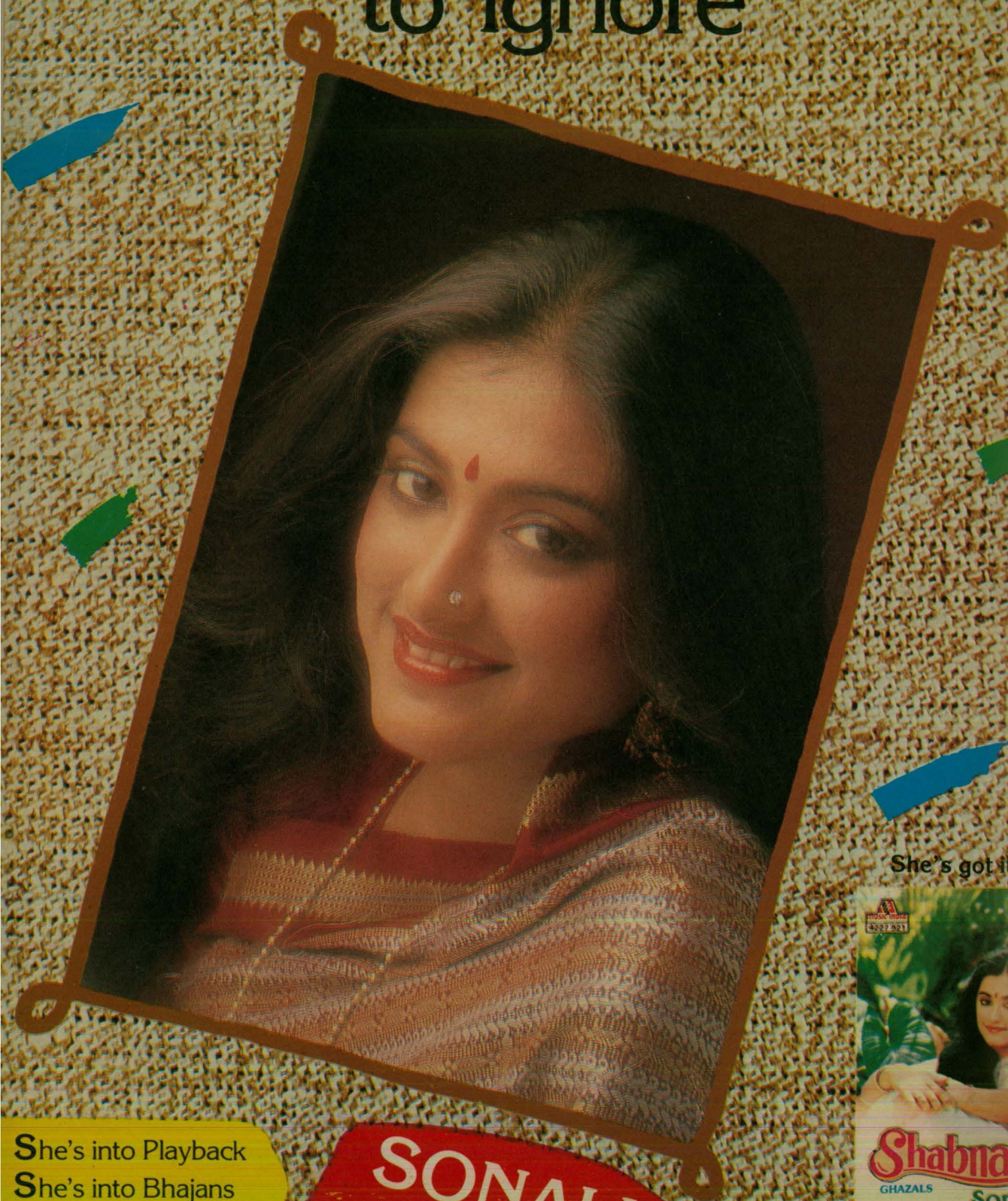
## THE JACKSON MAGIC

Michael Jackson's Bad is primed to be another world-wide hit. Including in India. A special report.

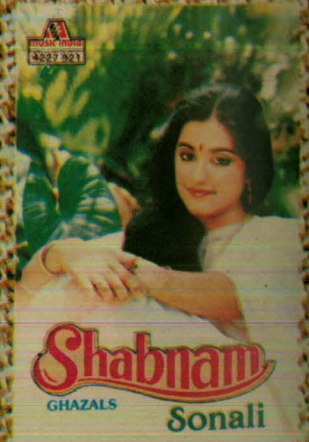


**Sonali, Poised For Fame**  
Her first interview after the breakup.

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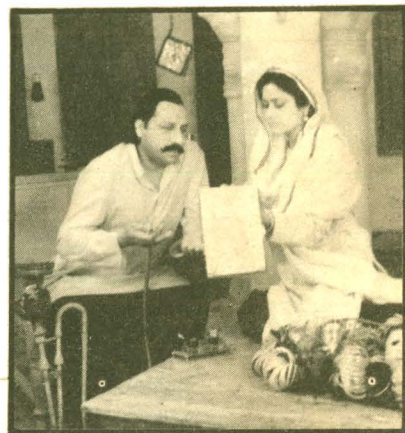
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Featuring the song full of pathos  
'Phir Kabhi Laut Kar Na Ayenge'

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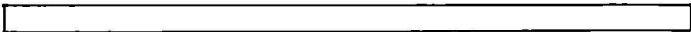


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# Dil Padosi Hai

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**AUDIO-OH! GOD**

The recent deluge of a dozen-odd brands of audio cassettes in the market has left both the genuine cassette manufacturers as well as the consuming public, gasping for breath.

We find that although the HMV, CBS and MIL cassettes are available at many shops, their prices, when compared to other brands like T Series, are nearly double.

Further, English music cassettes cost nearly Rs 40 or more, in the well-known range, and no one wanting just one or two songs, from a cassette, would go in for such high priced ones. On the other hand, T Series cassettes (price only Rs 18 or Rs 20) and the Billboard or Unix cassettes (price Rs 25) are fast becoming popular. These cassettes even have the latest numbers, which otherwise would take at least a year to release. So, pirated or not, they are the only channels for chart-music lovers.

The only drawback, at times, is the difference in quality of T Series and Billboard cassettes. Sometimes they have a slightly shrill sound, which is not present in the high-priced ones, and if this drawback is removed, I think, they can become more popular.

The fluctuating prices also leave me wondering. For example, the new CBS 12-15 minute 'singles' cassette (also advertised in **PLAYBACK AND FAST FORWARD**) was said to be priced at a modest Rs 12.95. However, much to my dismay, when I visited some music shops, I found that they were all charging their own prices - one said Rs 18, another Rs 22, and yet another Rs 25. Hence I would request the companies to specify their prices, inclusive of all taxes, so that listeners/buyers would not be taken for a ride.

As for the smorgasbord of the lower than-the-lowest priced cassettes, the less said the better. Being available from a paltry Rs 4 to Rs 12, they beckon the unsuspecting illiterate class, who think they have got a big bargain. Think of their disappointment

when they reach home and find that they have to throw away the cassette after playing it a few times due to the rotten quality of the tape used. Why don't we do something to prevent these poor folks from being cheated?

All in all, the audio-industry, whenever I think of it, does make me want to say - "Audio? Oh God"; just because of the present bad state it is in.

MRS V A LOIWAL  
 Baroda

**The Dynavox Zippo for the best letter of the month goes to Mrs V A Loiwal, Baroda.**



**EXPENSIVE**

I am a regular 'PLAYBACK' reader. And I think I'm becoming one of its addicts!

However, my only complain is that the magazine is expensive. Being a student, I find it difficult to spend Rs 10 for an issue. I know it is quite difficult but it would benefit 'Playbackoholics' like me.

Thanks a ton for the superb articles on The E Street Band and Whitney Houston, but it would have been better if you had carried a poster of the artistes. The lyrics of Whitney's album was a great idea. One would appreciate if you would continue publishing lyrics of the top albums.

HARSHAD B SONAR  
Baroda

## WHITHER TV?

At a time when TV reigns supreme in the lives of over 70 million viewers, it's time we take a look at the programmes aired on TV. Are they worth it? Do they justify the craze for the small screen?

Take the news, for instance. It never starts on time. Then the news readers are more concerned about their looks rather than in correctly reading. I have marked that the women newsreaders are always busy setting their saris right whereas the male readers are too conscious about their ties.

The contents of the news, as compared to those of the BBC, Bangladesh TV or American TV, is rather shoddy. While the Hindi news is devoid of any foreign coverage, the English news is an amalgam of 'desi' and 'firangi'. And it is too biased towards the ruling party and is generally



A still from 'Yeh Jo Hai Zindagi'.

filled with mundane information about mishaps, killings or how Rajiv Gandhi is helping foreign countries at the expense of our poor people. Weather forecasts are just a farce because the forecast rarely comes true!

The TV serials have failed to reach any appreciable heights. Run-of-the-mill serials are telecast just because the producer may have had the right contacts at the right places. Serials like 'Dekho Magar Pyar Se', 'Chapte Chapte', 'Idhar Udhar' and others were just unwatchable. Even those like 'Ados Pados' and 'Chote Bade' were not of Sai Paranjpe's class. As a matter of fact the popular 'Yeh Jo Hai Zindagi' was quite silly in several respects. 'Karamchand', 'Barrister Vinod' or 'Khoj' were too unrealistic. Of course, 'Hum Log', 'Dadi Maa Jagi', 'Khandaan' and 'Buniyaad' showed some class. 'Janvani' proved to be a damp squib. 'Chitrahaar' is the worst of the lot, while

'Chitramaala' is dominated by South Indian songs, as if North Indian languages have not yet developed. The programme of pop music has been dropped, much to the dismay of pop music freaks like me. UGC programmes are shown in the afternoon when students are in schools and colleges. 'Focus' is completely out of focus while 'Ramayan' is shabbily-made but manages to captivate millions of hearts, thanks to its traditional value, respect and wonder we have for this great epic.

'Sunil Gavaskar Presents' and 'Spider-man' were both enjoyable but 'World of Sports' borders on monotony. The Sunday evening films are anything but enjoyable.

It is high time that the authorities introduce more decent entertainment or TV may be stripped of all its charm.

PALLAB KUMAR BOSE  
New Delhi

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# BAD

is primed for another monster hit.

By Jerry D'Souza

**M**ichael Jackson has not gone bonkers. At least, he has his musical wits and sensitivities about him. Evidence? Listen to 'Bad'.

Jackson's new album is a winner. Anything less than what it is would have been an immense disappointment. After all, he had been working on it for years. Sure, he had other occupations like spending US\$ 1,00,000 to alter his face from masculine to pretty. And there was the oxygen chamber to give him a longer lease of life, leading those with a fervid imagination to brand him a brilliant scientific brain! It's easy to smile in hindsight. But the lissome Jackson had made his point. The public noticed and kept him well in focus during the lean years after 'Thriller' was milked of its singles and 'Bad' appeared.

The Jackson 5 were sons of Joe Jackson, a musician/singer with 'The Falcons' who envisioned his rather large family as successful musicians. He had Michael, Jermaine, Jackie, Marlon and Tito perform in

# MICHAEL JACKSON'S MAGIC

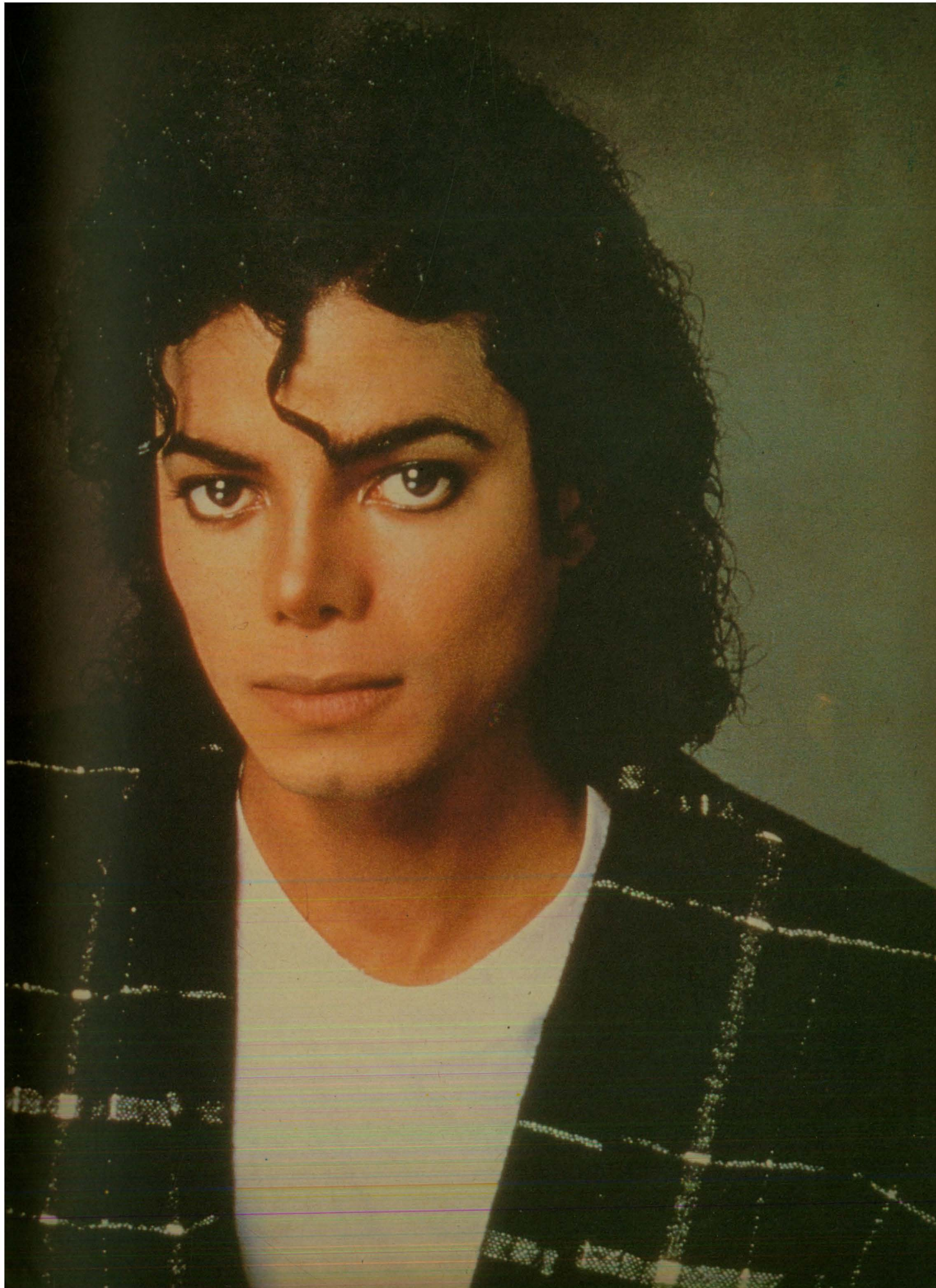
Indiana. The boys even recorded two discs for Steel-town Records which sank without a trace. Then a wondrous thing happened. The Jackson 5 were discovered by Diana Ross!

Ross was with Motown. She shared a special relationship with Berry Gordy Jr. He took them under his wing. In fact, he took them right into his house where he groomed them to be future stars. Meanwhile, several of the Motown stable of writers worked for weeks writing songs for the Jackson 5.

The result of this combined effort was the explosion of the Jackson 5 right across the musical firmament. The star was little Michael, the youngest, but the one with the most bravura and flair. The cute little guy was flamboyant enough to lift the legs of ladies in the audience while his brothers sang 'Skinny legs and all'.

Michael always had a mind of his own, at least when he entered his teens. That's what led him to a solo career.







Read what Walter Scharf, has to say, "He was meticulous about everything, almost to a fault. He was very disciplined. I think it is marvellous to be like that at that age, to have that kind of knowledge and feeling towards your work."

This was the time Jackson recorded solo. 'Got to be there' not only earned him plaudits but a Top 5 single as well. Then came the bouncy 'Rockin' Robin' which took him to No 2 on the US Hot 100 followed by the Top 20 entry 'I wanna be where you are' before the chart topping 'Ben'. Perspective, and determination, had paid.

Meanwhile, Diana Ross, mother hen to Jackson, pulled him into the film 'The Wiz' which bombed. Out of the stink came praise for Jackson's performance and for 'East on down the road', a single that did pretty well on the chart.

Wisely, Michael decided to concentrate on music. It had been nigh on to seven years since 'Ben' and the time had come to release another album. When the air waves picked up on the album, there was an explosion of joyous sound, as the songs blended rhythm 'n' blues and pop as never before.

Michael had chosen his songs and his producer Quincy Jones, quite well. Jones' aural sensitivity is one of a kind and he has turned it to his advantage whether dabbling into jazz or r'n'b.

Ten million copies later, the two were back. Their aim at the time was to emulate this sales landmark. Little did they realise that they were sitting on a musical powder keg.

What was it that made 'Thriller' such a whopping success? Sure the songs were great, but there has to be a little more. 'Thriller' is not the greatest album ever made.

Planning. That was the hub. The release of the album saw a CBS push like never before. 'Billie Jean' was a perfect choice for the first single, smooth, polished, glistening and soul. Then came 'Beat it', with an edge and HM protagonist Eddie Van Halen letting loose a slew of riffs.

Jackson went into the studios to film the video of 'Thriller'. The concept was striking, it grabbed the imagination and never let go! But that in tandem with the clips for 'Billie Jean' and 'Beat it' and Michael Jackson showed yet another side of his creativity. The National Academy of Recording Arts and Sciences (NARAS) saw fit to heap eight Grammy Awards on him, an 'honour' which will be argued for all time to come.

## NEW HIGH

**T**here's no denying that the album gave the artiste a new high in popularity. There was no denying the universal appeal. A recorded work is useful as long as it is in the mind's eye. With the follow-up to 'Thriller' being long awaited, Jackson had to indulge in hijinks.

News of a forthcoming album began filtering in last year. The leaks were well placed, churning interest without saying much. The first real piece of news came this year when the title 'Bad' was confirmed, though the duet with Barbra Streisand did not materialise.

Jackson's shrewdness and bent of mind dictated that the first people to hear 'Bad' should be the biggest retailers in the US. He hosted a party and apparently the orders flowed in. One can't ignore a star of Jackson's stature.

The first single 'I just can't stop loving you', a duet with Seidah Garrett, who is a protégé of Quincy Jones, is the weakest song on the album. The lyric is candy floss and the melody takes several listens to sink in.

Yet the song hit No 1 in the UK and the US, a success that has to be viewed in the light of the preceding fame. Had it not been for the credentials, the single would have been just a moderate hit. Again, Jackson thought and exploited the past.



There's more of Jackson's mind ticking. He asked Martin Scorsese to direct the video of 'Bad' and when the single comes out it's going to be a blast. And in this instance certainly deserving of it. Jackson's grip will tighten with the gory 'Smooth criminal' which lends itself perfectly to video.

'Bad', unfortunately, will be compared to 'Thriller'. An odious exercise, for the album stands strongly on its own and deserves no prop. Jackson takes on a greater share of the writing. He shows a compact grasp of the situation and a sure ear for melody. With Jones producing (Jackson co-produced), the album is atmospheric. The rhythm arrangements are first rate. All of technologic know how would pale if the singer was a wimp. Despite his looks, Jackson isn't and he shows an added power in his singing, his phrasing warm, emotional, bitter and always on target.

A week before release, 'Bad' chalked the highest pre-sales of any album in CBS history moving 2.25 million units. The figure will escalate. CBS-TV aired a special on August 31, where the video clip of 'Bad' was shown together with an interview with Jackson.

Publicity will pump added sales through features in 'Rolling Stone', 'USA Today' and 'People' besides regional and local coverage on television and in newspapers.

Epic Records expect the album to explode. Jim Caparro, their vice-president for sales, puts the situation in perspective, "Our goal, from the beginning, was to be sure that every person in America was aware of this album, not just record buyers, but every person in America.

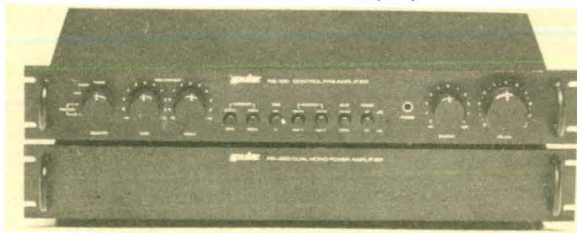
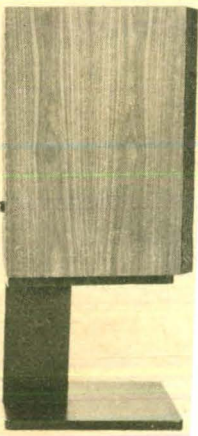


Does it really matter how many copies it sells? Figures are a statisticians delight, but innate satisfaction comes only from the worth of a product. 'Bad' has that in plenty.

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# ROUND-UP

# MUSICAL

## ASHA BHOSLE

was hostess at her birthday gathering summoned by her bhabhi Sushila Goenka and brother Rama Goenka. The glittering chandeliers of the Taj were dimmed and strains of an old melody 'Hazaron saal jiyo' felicitated Asha on her birthday and on her 40th year as a singer. **R D Burman** was on stage and Kalyanji-Anandji, Annu Malik, Ravi and Khayyam celebrated with 400 other guests invited by HMV to release the double album 'Dil Padosi Hai'.

'White Crow' **Gulzar**, R D Burman and Asha cut the cake together; this was Asha's special gesture as support to the album, to HMV and her brother Rama Goenka. Incidentally, it was at the celebration of Lata's 40 years as the 'Nightingale' that the special relationship of the Mangeshkar sisters with Sushila and Rama Goenka was first declared. It seems real.

Asha was as honest as could be when she too spoke of her brother and the album 'Dil Padosi Hai'. "Money has no value anymore. When I go to the HMV studios, it's like visiting my own family. The spirit of belonging is back and I'm glad I never took the drastic step of breaking my links with His Master's Voice."

R D Burman, Asha and Gulzar floundered when they tried to explain who had prompted whom and who was really responsible

for the album. But one thing was amply clear: Dil Padosi Hai indeed – the three hearts are close to each other and none of them can refute that. Anyway, the three 'stars' should triumph.

\* \* \*

Another big-time composer in the news is **O P Nayyar**. This reclusive, enigmatic com-

poser who last teamed up with Runa Laila for 'The Loves of Runa Laila', which was an all-time smash hit, is once again interested in a singer – **Ashok Khosla**, the soft-voiced singer of ghazals. They are teaming up for a film 'Shair' and between them they will record some 16 ghazals for the film.

O P Nayyar's fans will be glad to hear the maestro's music again.

Ashok is quoted as saying: "I'm his fan. In my childhood the first songs I liked were his and I learnt singing through his songs, the music of which captivated me. I leave the entire result up to him... He is doing it for the sake of art, more than anything else."

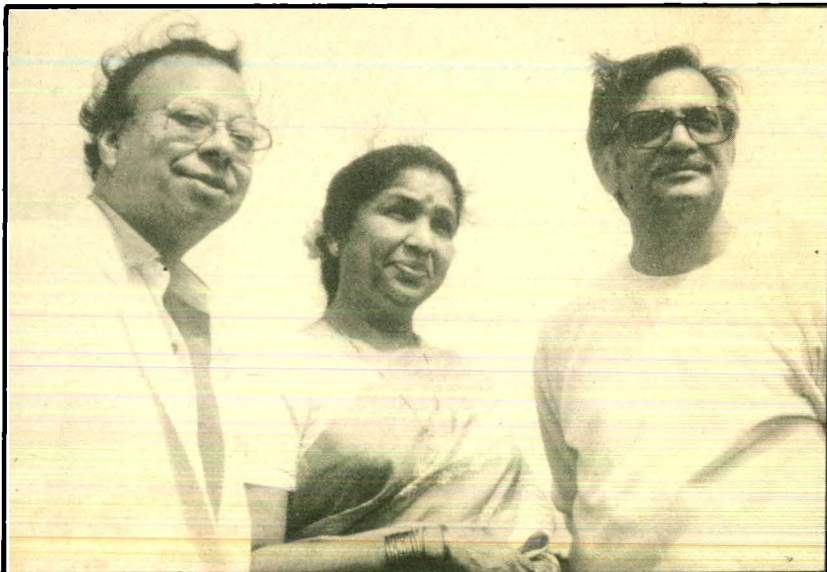
\* \* \*

Of a different genre altogether is **Bappi Lahiri**.

Leaning against a round bolster on the massive gaddi in his 'mujhik' room with hands folded, he looks very dwarfed. He is lost in ecstasy listening to his new reggae beat and adoring his latest find, **Rema Lahiri**, nine-year-old, singing to her music director, 'Papa tumne promise kiya tha, Kashmir lekar jaoge'.

"Hamara mujhik always thoda hat ke," Bappi declares. Bappi always does new things; departs from the beaten track. He is the first to make Alisha, Mandakini, Padmini Kolhapure and Anil Kapoor sing. Great deeds, but to enter the book of records you have to do more. And Rema Lahiri, with her debut album 'Little Star', has outdone none other than Michael Jackson, who was 11 when he first cut an entire album of his own.

Rema was certainly the little star of the big party at Hotel Centaur hosted by HMV to launch her career as a singer of children's songs. Hema Malini made the customary speech; the children had candyfloss, ice cream and popcorn, while Rema danced



**R D, Asha and Gulzar** – the three friends who got together for a special project and came up with the already popular 'Dil Padosi Hai'.



**From one celebrity to another: Actress Hema releases Rema Lahiri's 'Little Star'. Proud achievement for the nine-year-old Rema and her pop Bappi.**

spiritedly to a disco beat. Looking like a puffed-up fairy, she obviously was enjoying her newly found status as a celebrity, while Ma and Pa Lahiri proudly looked on.

\* \* \*

Pop celebrity Sharon does up a room as a nursery, humming some nursery tunes. The room is for the forthcoming addition to her family, and the humming – practice for her latest recording, another album of nursery rhymes. A thoughtful and appropriate present from Mama Sharon!

Sharon's new songs will have basically simple tunes "so that any child in the street can pick it up. But it has lots more involvement of children (than in her previous album)". Sounds rather like Preeti Sagar's latest collection, doesn't it? "Well, I haven't heard Preeti's, nor do I want to; I don't want to be conditioned by it. The style's going to be my own." No kidding!

\* \* \*

Meanwhile, another pop queen is busy with a new recording, too. Alisha is working hard on a Hindi pop album for HMV. " 'Aah Alisha' went gold and almost platinum," explains Alisha. "Seems pop is coming up and doing very well, and I don't want to deviate from that (Aah Alisha) image at all." But it's not going to be a clone of that album. No. "We are going in for a heavier

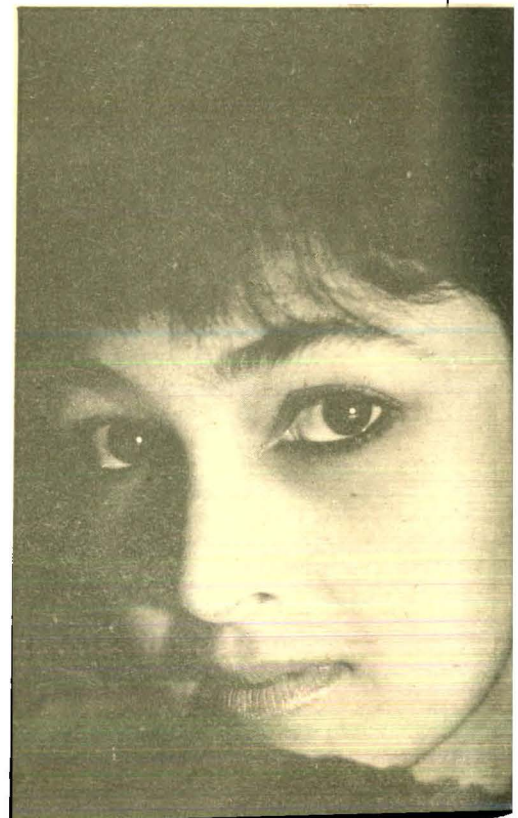
instrumental base with the same pop sounds but lots more rock."

Still in the planning stage, the album should be out around New Year's time.

\* \* \*



**Left: Sharon's latest album 'Jhoom Diwane Jhoom' may have gone gold but she is not resting on her laurels – she is working on her second album of nursery rhymes. Right: Alisha is working to keep her 'Aah Alisha' image intact.**



'Pop' seems the keyword nowadays. One pop hopeful, **Vatsala**, was in town recently.

From Washington every year, Vatsala makes a pilgrimage to her city of youth, Bombay, her big apple in India. One thing about Vatsala, she becomes younger every year, the minute she returns. In the beginning it was bhajans, then it was ghazals, and now, with the 'Touch Me' image a la Samantha Fox, Vatsala Mehra is going to be a 'pop star'. "I have the right image," she beams, radiating her intense enthusiasm and determination.

Vatsala breezes into Bombay for not more than a month: "... and I have to cut four albums, all big labels, CBS maybe, but Weston is giving me the right promotion - hoardings across the country and lakhs' worth of press publicity."

The American singer feels she has arrived.

Another item on her agenda before she leaves is the cover of 'Stardust'. "How does one go about it," she queries.

Nishi Prem, please note.

\* \* \*

It seems that every ambitious young musician who's abroad now wants to return to India. **Dinesh Kumar**, like Vatsala, is a case in point. Tall and strapping, the young lad has come to India to make a kill. Armed as he is with his second album '**Mausam Mausam**' and good enough credentials which include training in Pakistan and names like Ustad Fateh Ali Khan, one hopes that Music India will once again agree to make his dreams come true - a double album, which should put him right on top.

Dinesh is already fulfilling one of the criteria of a successful singer - a performance at Wembley. And, back in India, film songs have been promised, as an added bonus.

\* \* \*

You have Vatsalas and Dineshs coming back home to sing and to cut albums - which is about the only credentials required to go on stage. And what Indians abroad want is singers from back home.

Going from India to adulation and big money abroad is the dream of every ghazal artiste, bhajan artiste, not to mention the filmi log. Recently, **Sonali and Ashok Khosla** performed at the **Wembley Conference Hall**, just the day before **Kishore** had a 9,000-strong audience at the Wembley Arena.

Even while Sonali and Ashok were at Wembley, hectic preparations were on for the Madonna show. **Jagjit Singh** was scheduled to appear just after Madonna. Next was Vilayet Khan Saheb, whose programmes attract a good number of localites.

Meanwhile, **Rajinder Mehta** is touring Canada and Ashok Khosla has just returned



Pop hopeful Vatsala made her annual pilgrimage to India with a new 'Touch Me' image



**Learning young: Little Nayab sits on daddy Pankaj's knees, watching him sign autographs for his fans, at Rhythm House, Bombay. Will she accompany him on the rest of his all-India 'Shagufta' trip?**

from Ghana and Liberia. Last month **Anup Jalota** had the distinction of being among the first to sing ghazals and bhajans in Israel and he is now proceeding to Nigeria, Tanzania and Indonesia.

The touring scene is growing; it can now afford our jet set singers.

\* \* \*

Back home, **Pankaj Uddhas'** performance at the McDowell-sponsored programme '**Shagufta**', at the Sophia Bhabha Hall, Bombay, was slightly subdued, probably because of limitations of the acoustics or the 'by invitation only' crowd. But whatever the drawbacks Pankaj kept the audience happy with a skilful blend of ghazals old and new, ranging from the nostalgic 'Yaadon ka ek jhonka aaya, hamse milne barson baad', to a - hold your breath - commentary on the environment ('Tang kamre ghar bhi chhoti').

Nor did he forget the backbenchers, present even in that 'select' crowd - for them, he had 'Kiska kiska gam karegi door bechari sharaab', the swinging 'Chaandi jaise rang' and, of course, that ever popular 'Ghungroo toot gaye', with which he ended the programme.

The interludes with rapid-fire taans from tabalchi Mustafa Rashid and the tuneful

strains from violinist-music director Amar Utpal too went down very well with the crowd.

With the new image Pankaj - dark suit, bow tie and all - emblazoned across all the myriad posters of his latest album '**Shagufta**', one was rather surprised to find Pankaj clad almost normally in a white sherwani at the programme. Almost, because the traditional chadar was missing. There was no rose in his buttonhole, either. To make up for this lack, though, three columns on either side of the stage were decorated with giant white (artificial) roses.

Will it be roses, roses all the way for Pankaj's new album?

\* \* \*

"Nothing comes to you on a platter. You have to go out and fight for it," philosophises **Mitalee** in a recent issue of a gossip magazine, where she was featured as the cover girl. She was speaking of the unique menage a trois involving her husband **Bhupinder**, **Sushila Kamath** and **Mitalee** herself. She continues:

"For each of us in this situation, it's been a severe test of our love and loyalty. Each of us has had to let go of something in us in order to keep what was more important to

us. Each of us has suffered, matured and come to terms with life and its strange ways. So I don't think it's for anyone of you out there to pass judgements on us. I tell you all, leave us alone, keep out of it, it's none of your business.

"You don't know at what price we have achieved this harmony. I admire **Sushilaji** very much. I think it takes a lot of courage, love and strength to accept what she has accepted. I am also aware of how much she has done for my husband. I respect her greatly for that and I think she is a great lady.

"As for **Bhupi**, he has also gone through a lot. Yet, because he is a sincere man, he was able to come to a positive solution. I firmly believe that if you are true to yourself, God always shows you a way through any crisis. And I love my husband too much to make any demands on him. If he believes that this is how he would have found an answer to his dilemma, he must be having good reasons, and I respect them and accept them. We are all happy here as much as it is possible to be when life decides to be kind but strangely so."

Strange, but harmonious. And harmony is so important in any singer's life, isn't it?



# FOR OLD TIMES' SAKE

Age spares no one, not even **Lata** and **Noorjehan**. When the latter was applauded on her visit here, it was her glorious past that the people remembered.

Similarly, **Lata's** ritualistic singing is listened to more for the sake of old times than for the ecstasy of it. Listeners inadvertently compare her voice then and now and wonder what compels her to continue singing in films.

Not to be put off by such comparisons, **Lata** recently re-recorded in her voice the songs of four male artistes – now deceased – viz, **Saigal**, **Pankaj Mullick**, **Mohammed Rafi** and **Mukesh**: thus following the exam-



ple of Super Cassettes' top version artiste **Vandana Bajpai**, of all people. Are all these attempts being made to prevent any comparison between the two voices or that the likes of **Sadhna**, **Anuradha**, **Kavita** are making her unsure of herself?

## NAYYAR'S BELIEF

I was not surprised when **O P Nayyar**, during a recent talk,



described the film industry in unprintable language. Frustration, after all, is known to have unnerved people of stature bigger than that of **Nayyar**.

What shocked me was **Nayyar's** firm belief in the all-pervading power of Lord Krishna. Krishna, according to him, was the only 'truth', the rest, including his own compositions, was all 'bakwas'. The fair skinned, imported 'sadhvi' from the Hare Rama Hare Krishna sect who was present looked visibly impressed.

Now that **Nayyar** has decided to return to the film music scene, it only proves that saints should be judged guilty until they are pronounced innocent.

## SONALI KI LAGAN

When **Anup Jalota** sang 'Kaisi laagi lagan, Meera ho gai magan', the person who was most impressed was wife **Sonali**. She

was moved by a 'lagan' to sing and be another Meera. And like Meerabai, she is now without her 'Rana'. Now emotions will come naturally to **Anup's** voice when he sings 'Kaisi laagi...' and listeners are bound to fall under his spell.

## L-P COME OF AGE

Music directors **Laxmikant-Pyarelal** showed signs of maturity when they began to feel that **Lata** was not the last word in music. At the HMV function held some time ago to felicitate **Lata**, they walked out just about the time the **Lata**-visuals were being flashed on the screen. It



seemed the 'Parasmani' duo came to the function only to register their presence. And now with 'Nagina', 'Mr India' and half-a-dozen other hits without big sister **Lata**, **L-P** must be

happy to have come out of the illusion they must have been nurturing for the past 24 years!

## PLEASE, KISHORE

Listening to **Kishore's** sweet and profound vintage songs such as 'Jhagmag, jhagmag karte nikala' ('Rhimjhim') and 'Marne ki duaan kyon mangu' ('Ziddi'), one wonders what makes him create all sorts of unmusical sounds for equally unmusical directors! If it is the glitter of gold that compels him to shout and squeal, then why those oft-repeated threats of his to retire into the quiet solitude of his native Khandwa?

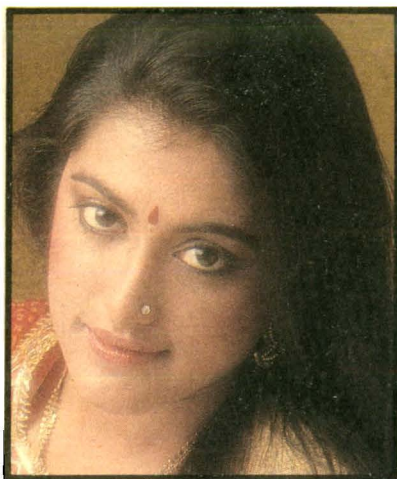
## 'NOISY SUCCESS

**Manmohan Desai** may consider **Naushad** the best music director ever, but as long as noise sells, the likes of **Naushad** will always be relegated to second place. Did not Einstein say that a man of success is not necessarily a man of value? Talking of noise, one of the music directors did call **Shanker-Jaikishan** the 'last word' in music. For that music director's sake, I hope he will grow up to understand that the musical alphabet is not taught backwards!

– SHAH ALLAM



# Sonali,



**...And is one more step towards her ultimate ambition of becoming the most popular singer in classical and playback music.**

## Poised For Fame

**I**t sounds like an improbable sequel to 'A Star Is Born'. Sonali, a beautiful young singer, is poised to burst upon the world in all the power of her astonishing talent when outrageous fortune slings an arrow, and she loses her voice. Years roll by. All around her lose hope yet she struggles on. Meanwhile, she marries an up-and-coming singer who rapidly rises to fame and fortune. And then – fate does a volte face and hands her back her voice.

Cut to opening night. An audience hysterical with rapture. The signs are clear. The stork is taking home a bonafide star. All, however, is not well. Discord gathers around the marital bond.

And the closing shot focuses on the lonely figure high up on the stage while a single crystal note lingers in the still night air. Familiar. Very familiar.

Only this is no Barbra Streisand tear-jerker. What it is, is the life and times of Sonali. Sonali who? Yes, that Sonali.

Born Sonali Sheth on a grey misty February morning she was the eldest offspring of Jitendra and Leena, an affluent Gujarati couple with a lineage both distinguished and enlightened. Jitendra's father was an ardent disciple of Mahatma Gandhi and founder of the newspaper 'Janmabhoomi' while his mother, an equally fierce patriot, often accompanied Mahatma Gandhi to jail. Leena herself was a talented Bharata Natyam and Manipuri dancer and a connoisseur of all forms of fine arts.

**By Suma Varughese**



Sonali's musical destiny revealed itself early in life, for it was found that her baby tears and tantrums could be brought to a magical halt by the twist of a knob – the radio's. In time her warbling gave way to a mellifluous voice, pitched both high and true, and soon she was much in demand at family functions, particularly her grandfather's birth anniversary, to open and close the occasions with a bhajan. At school, she was the natural choice to lead the morning prayers at assembly time. Music, though much to her, was however far from being everything. Visions of a uni-dimensional musical prodigy are instantly dispelled by her robust laugh. "I was naughty, very naughty, spoilt, aggressive. How many bad adjectives you can use, all of them," she says in her Gujarati-flavoured English. Her voice is surprisingly soft and hesitant leaving you unprepared for the torrent of sound she unleashes in song.

"I was the youngest among my cousins and uncles and aunts," she continues, "and I used to get along with everybody. Sometimes my mother used to get irritated, I'm her mother and I should be first with her, but I would just run away. If I don't like something they'd done, I used to call up my uncle and say, 'I'm coming to stay with you!'"

She recalls with another silvery laugh, an incident that occurred when she was 10. After her grandparents' death, their sons wished to found a hospital in their native Ranpur to commemorate their mother. The entire clan, except for her parents, was going down for the occasion, and Sonali and her parents went to see them off.

"At the last moment," she relates, "when the train was about to start, my cousin 'chabi ragoed' me, come along, Sonali. I said, I don't have any clothes, nothing. They said, we'll buy them on the way. So without telling my parents I went and hid in the train. I said, you dare not tell them I'm coming with you. But my uncle had already informed them. So I was very impulsive," she concludes soberly and then dissolves into laughter again, "I had no clothes, nothing".

"Also in school, I was very, very naughty," she confides. "I was the pet of the teachers, always I used to pass with distinction marks. And I was always taking part in cultural activities. I used to start the morning prayers in the assembly and sing at all the functions. I used to act a lot, also. So I was very outgoing and very bright in all ways. One day I brought this laughing machine to school. You press it and it goes ha-ha-ha. Very weird noises. And I said, listen, nobody is to give up the secret, just keep passing it from one to another. We were 45 boys and girls. And the teacher went berserk, just trying to find out what the noise was. Finally, the Principal's daughter who was in my class gave the secret away."

In the meantime her siblings, sister Rupali and brother Samir had entered the scene. They were a close-knit family, united, among other things, by a common love for music.

"Rupali also sings," says Sonali. "In fact, we are now learning under the same guru, Ustad Niaz Ahmedkhan. I think in a couple of years she will be able to perform. We may even perform together." And her brother, no less tardy, was the first in the family to cut a disc, when he released an album of Gujarati folk songs in collaboration with Pandit Jasraj's daughter and Shivangi Kolhapure, Shakti Kapoor's wife, at a mere 13.

### LIVE SHOWS

In no time Sonali found herself giving live performances on the Gujarati stage with several well-known artistes including Purshotam Upadhyay. "It was he who initiated me into light music," she acknowledges.

At one such programme, when she was 15, her voice captured the interest of Hridaynath Mangeshkar, brother to the renowned singers, Lata and Asha. Sonali, who unhesitatingly pronounces him a 'genius and the best music director in India', was all flutter at the thought of asking him to teach her. "I was thinking that maybe he will not teach me," she says.

Nevertheless the question was asked and the great man said that he would hear her sing at home before he decided. Having passed the initiation rite successfully, it was decided that Mangeshkar would

come to her house two days in a week.

"That first day, he started off with Raga Yaman asking me to repeat it after him. And in five minutes, in just five minutes, I realised I knew nothing of music. Before that at the stage shows, everywhere, I used to get encores and once-mores and what not. I was supposed to be a child prodigy. I thought I was the second Lata Mangeshkar. Anyway, in five minutes I said, forget Lataji, I have a long, long way to go.

"I told him, come and teach me everyday, I want to learn only classical music. I used to call him up every morning. Till he came, I would not rest in peace. I used to make 10 to 15 phone calls every-



Music having by now completely taken possession of her life, other interests perform had to give way.

day to make him come. Finally he would come and our session would go on for four-five hours."

Music having by now completely taken possession of her life, other interests perform had to give way. Sonali was now in college studying Ancient History (her favourite subject) at St Xaviers. But the strain of coping with two full-time preoccupations took its toll and in the second year she regretfully decided to give up higher education.

"My heart and mind used to be in music, and I became most disinterested in studies," she explains. Her routine now was fixed.

"My guru would come at 11 AM. And we would go on till 4 PM.

Then I would have my lunch. That was one thing that really bugged my mother. Ours was a Gujarati household, used to having lunches served at 12 PM. She said, what is this, the servants are not going to wait for you. I said, I'll have cold lunch. So for three years I used to have cold, horrible lunches. But I couldn't complain! Even now, I never eat anything before a show. My last meal is at about 12 PM. The next is only after the show." The reason, according to Sonali, is that food creates cough in the body, hampering the voice from rising.

"And I have a chronic cold," she reveals with a rueful laugh. "Not just that, I have all kinds of things wrong with my respiratory system. I have tonsillitis, sinusitis, a bone jutting out of my nose. For a singer, my system is quite a mess."

Notwithstanding the occasional sniffle life was being good to Sonali. Her music lessons were going well, she would soon be able to make her debut. "I was in full form," she recalls. She was also continuing with her stage performances. "Nothing heavy. Just light music, to keep in touch with the audience. I also used to accompany

note, Sonali nevertheless would test out her voice hopefully every morning before brushing her teeth. But she could discern little change.

In the meantime, she channelised her love for music by listening copiously to other singers and other forms of music, ranging from Hindustani to film songs to Western classical and Western pop. "Rhythm House used to be my favourite haunt," she says, "I think I must be having one of the biggest collections of music going." Another avenue was the musical soirees held regularly at her parents' house. "I used to record the singers who came," she says. "That was around 15 years back. Shobha Gurtu was very popular then. So was Jagjit Singh, and Niaz Khan."

In retrospect, she feels that this exposure to music helped her to mature as a singer. "Maybe," she reflects, "if I had had my voice, I might have been too busy practising to spare time for listening to others."

It was when she was looking outside herself for fulfillment in music, that she met Anup Jalota. Jalota was the friend of two sisters who lived in her building, who one day happened to mention to her



*She channelised her love for music by listening copiously to other singers.*

Hridaynathji as a supportive singer on the Marathi stage."

Then it happened. She lost her voice.

"One day, I felt my voice cracking a bit. I thought it was because of my cold or tonsillitis, so I took my usual medicines. But it went on and on for one month. The cracking increased to such an extent that I lost my pitch. My 'sur' is C-sharp and I used to sing very high, second octave, third octave, but by this time I couldn't even go halfway through sa-re-ga-ma. It was so so frustrating. I tried all the medicines known to allopathy, homeopathy, ayurveda. I even began going to godmen. 'Ek Talwarwali baba the'. He used to have a long sword. People flocked to him. I remember he put the 'talwar' into my throat. I was wondering what the hell is he going to kill me or what? Instead, he told me to sing. But how could I with that sword hanging in my throat? Oh, I did really weird things."

All to no effect, however. Admonished by her doctor not to sing a

about this promising young singer and suggested that the two meet.

"We became friends," says Sonali, simply.

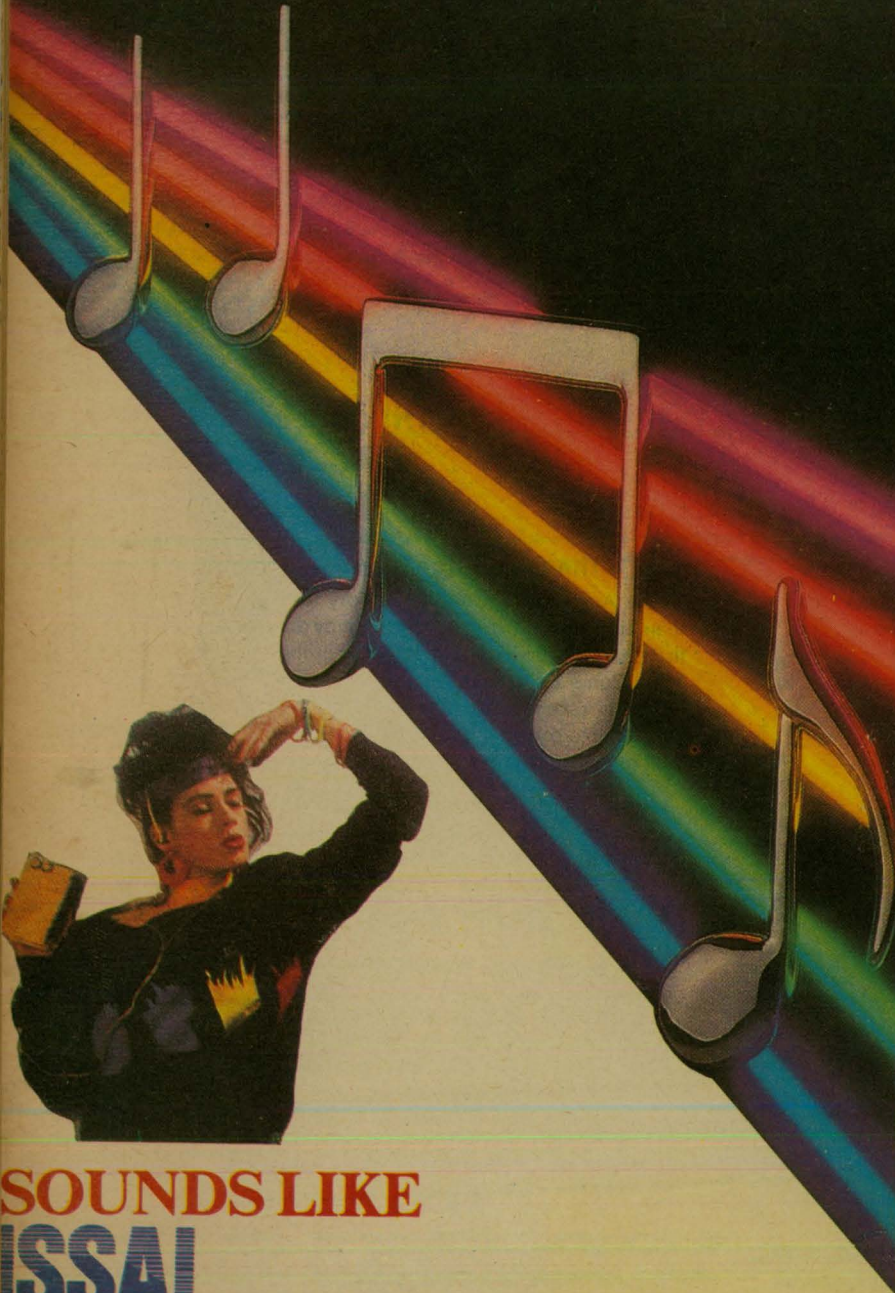
Till then her life had been singularly free of Cupid's onslaughts. Although a co-ed school and enlightened parents had encouraged her to develop healthy relations with the opposite sex, Sonali had never before fallen in love.

"At that time, I used to meet a lot of classical musicians. But I just never had that kind of attraction. Even with Anup, initially I just liked him as a person. He was just one of the many singers who came to my house. But my mother liked him immensely. She used to think he was the most decent of my friends. Usually, classical music singers have the reputation of being big flirts."

"After we met," continues Sonali, "he went abroad for almost a

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year. In between, he came down to Bombay and told me that he was engaged to another girl. So whatever soft corner I had for him disappeared."

That ought to have been that. But fate, perhaps anxious to compensate her for her voice, took over matters. Sonali and her sister accompanied Hridaynath Mangeshkar to London, where Lata was performing at the Albert Hall. It so happened that Jalota was there, too. "That was when we became really close," says Sonali.

**WHIRLWIND COURTSHIP**

**A**fter a whirlwind courtship the two returned to Bombay and were wed. "It was just destiny," says Sonali. "Anup's wedding cards to marry the other girl had already been printed."

Despite initial resistance from Anup's parents, the two soon settled down into domesticity.

At first it was painful for Sonali, who was still smarting over the loss of her voice, to accept playing second fiddle to Anup's orchestral crescendo. "At a concert, often after he sang a number I would think, if I were there, I would have

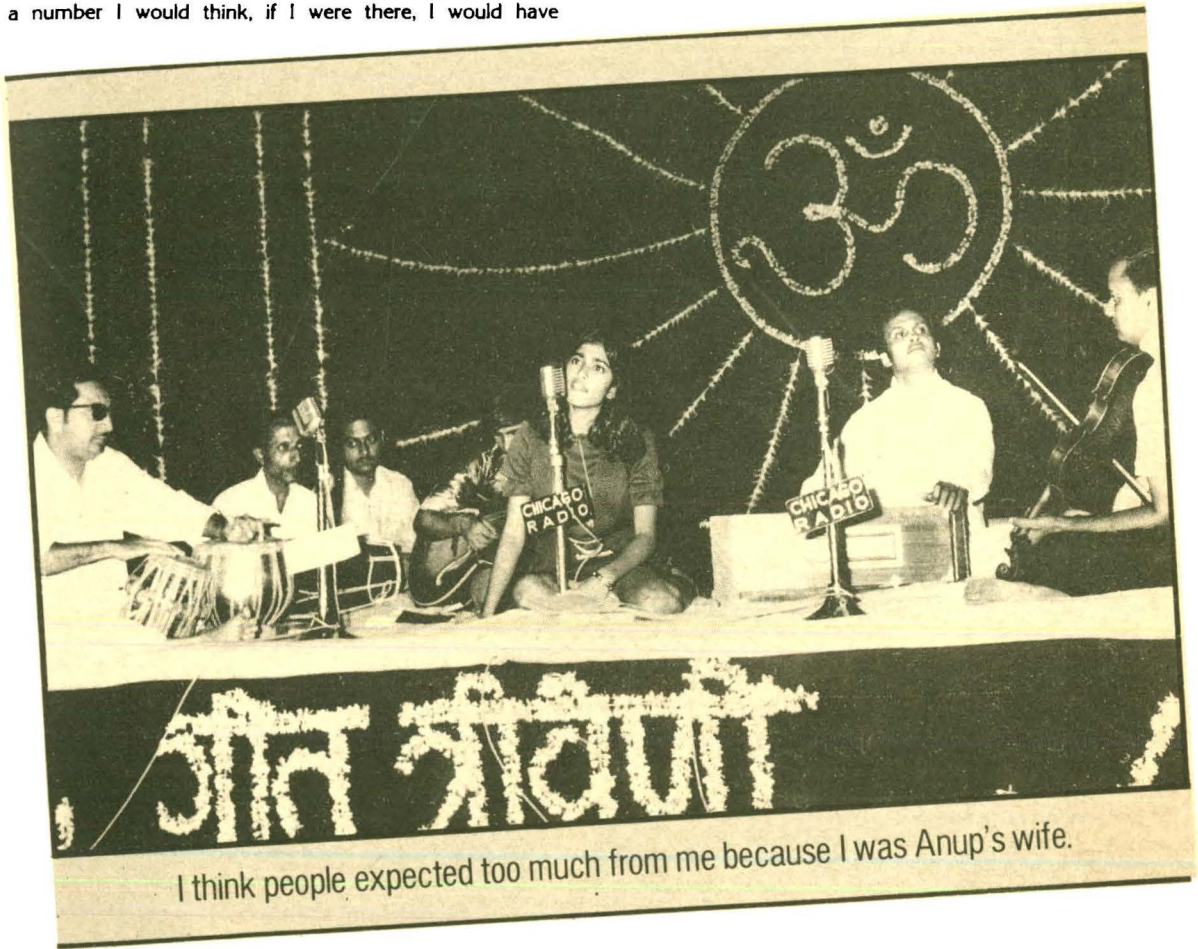
I went first to Hridaynathji. I said, listen to my voice, there is some improvement.

"It took me one year to get my voice back. By that time, Anup was a star."

In no time Music India, whose artiste Anup was, approached her with a suggestion to produce a record. "It's funny but from the beginning people never assumed that Anup and I should sing together," says Sonali. "Almost automatically, we have gone separate ways."

Although Sonali would have preferred to wait one more year before coming out into the open, she couldn't afford to miss out on this and thus was born 'Aghaaz', an album of ghazals.

"Initially, there was a lot of response," says Sonali, "but it cooled off considerably. I think people expected too much from me because I was Anup Jalota's wife. They forgot I was an up-and-coming singer who had regained her voice after five years. Also, a famous person has a lot of enemies.



sung it like this. I used to criticise his singing a lot – in this song, you did this, in that song, you did that. I used to be very dissatisfied. Something in me remained unfulfilled always. I was not at peace with myself." Diligently, every morning she used to practise, willing her voice to return. Nobody else believed that she would get it back but that didn't stop her.

"I used to tell Anup, I'm just waiting for my voice to come back; he also never believed I would get my voice back, and used to suggest that I concentrate on something else. But I could not give up the thought of singing."

And then, as suddenly as it had left her, her voice came back. "One fine morning I was practising as usual, and all of a sudden I felt I would get my pitch back. I was mad with joy.

And whoever wanted to lash out at Anup, lashed out at me. And initially, although my voice was in 'sur', it was a bit feeble."

That, however, was just the beginning. Despite the disappointing debut, Sonali released an album of bhajans 'Bhajan Kala' six months later. She also participated in Khazana '85, Music India's open house artiste night. Then came 'Dilkaash', her fourth album of geets and ghazals. "With 'Dilkaash', I became accepted as a singer," she says. Soon Sonali was giving live performances.

"Mind you, I did all this without Anup's help," she says proudly. "Out of every 100 shows, 95 I must have done on my own. I was the one who took the trouble of going to the organiser, or phoning them or writing to them and asking them to organise my shows. And once I went to a place, I

always got very good response and they always called me again."

Says she of her voice, "I think I have a very good voice. 'Shabnam' (her latest album) has really caught my voice well. My former range has come back."

Her two favourite female singers are Madhurani and Shobha Gurtu, while her all-time favourite is Mehdi Hassan.

The overwhelming popularity of ghazals today is a much discussed phenomenon. According to Sonali, its popularity can be traced to the decline of hummable Hindi film songs. "Today is the Amitabh era. And there is no room for romantic melodies in his kind of films."



### MASS APPEAL

**Y**et although she herself flows with the ghazal tide, she regrets the fact that ghazals today have lost their exclusivity in catering to the masses.

"Ghazals are no longer ghazals. They have become geets," she says frankly. "Originally, ghazals were sung at private mehfls or at the durbars of royalty. And people had all the time in the world. So a singer could develop one phrase for as long as 10 minutes! So it might take 20-25 minutes to finish a song. Today people don't have that kind of patience. Whenever I sing a modern ghazal, I always announce, 'Abhi main aap ke saamne ek geetnuma ghazal pesh karti hoon'. Because, otherwise, I feel I'm doing a great injustice to the name of ghazals."

Although couples such as Chitra and Jagjit Singh, Nina and Rajendra Mehta have welded their careers with great success, Sonali and Anup have resolutely steered clear. Says Sonali, "Anup and I belong to different gharanas. I belong to the Kirana gharana, all my gurus from Hridaynath Mangeshkar, the late Faiyaz Ahmed Khan and his brother, Niaz Ahmed Khan, all belong to this gharana. Muscologists believe that this gharana is the oldest, with a direct descendency from Tansen himself. They give a lot of importance to the purity and sweetness of the voice. And instead of practising on the harmonium they expect you to practise on the tanpura. That gives a much greater insight into 'sur'. Sur mathlab bahut pakhen ho jatha

hai. Their gaiki is more sober, more classical. Whereas Anup's is the Shyam Chaurasia gharana. Their gaiki chamakdaar gaiki hai. They pay a lot of attention to gala ka tayari."

That, however, is only part of the story.

Sonali's latest album 'Shabnam' was shorn of the famous surname and rumours are rife that the couple have separated. Indeed, the interview was conducted at her parents' residence, incidentally a beautiful bungalow set in a verdant nook at Peddar Road, with numerous servants gliding about on the marbled floor rooms, maintained with scrupulous Gujarati attention to cleanliness.

After some hesitation Sonali spoke out. "For all practical purposes we have separated. It's a mutual decision we have taken, at least for the time being. I've always been criticised by the press and public for having used the Jalota name to further my career. So I'm taking this chance to prove myself.

"We are still on very cordial terms, but there are no immediate plans to get back," she says. "Our marriage itself was a chance of destiny so who can say, maybe we will come together again."

She emphasises that the marriage did not crumble at the altar of their individual careers. "It's a question of difference of outlook," she says, dismissing the subject.

Anup, however, remains very close to the family and recently when her mother was operated for a brain haemorrhage in London, he called up everyday to check on her progress.

Sonali rules out the possibility of a second marriage. "I just want to concentrate on my career. It has become very essential to prove myself." She laughs and adds, "One thing Anup would get mad about is my dress sense, which I think is the worst possible. I remember when we used to go abroad, I used to go to a function without bothering to iron my clothes. And he is so-o-o fastidious!"

While Sonali vehemently denies that she was influenced by Anup's style of singing she admits that she has borrowed his manner of presenting himself.

"He creates an instant understanding with the audience. The way he looks at people, the way he talks, that wins half the race. And he never loses his cool. Initially, I used to get very worked up. I had to have everything in their proper place, the musicians in perfect element. I can't stand any instrument going flat. I'm very particular about my P A system. And I'm fussy. I must have a gaddi covered with a clean white cloth to sit on."

But unlike Anup, whose specialities are ghazal and bhajan, Sonali hopes to widen her spectrum to include both playback singing for films as well as classical music. "Everyone says I'm asking for too much, but why not? Thumri sounds good and so does film music. So there's nothing wrong in trying."

After her separation from Anup, Sonali had a major concert in the U K and she's still heady from the response. "Contrary to my expectations, I got a lot of adulation. My main performance was at Wembley. But I also gave nine private mehfls. And I'm feeling absolutely on top of the world."

Indeed, live performance is something Sonali takes to like a duck to water. "I love being on stage," she gushes. "Especially to a responsive audience. Then, even if the P A system is not good or you've got cramps in the legs, it doesn't matter. You want to give your best."

Her most memorable experience was at Tirupati, where she sang bhajans. "There's such a difference between singing for an audience and singing for oneself," she muses. "I remember I was up at 1.30 AM to get a special darshan because it is so crowded during the day. We prayed till 5 AM. There was a statue of Vishnu which gave such fantastic vibrations. At 5 AM I went back to my hotel, drank a cup of tea and I was singing at 7 AM. It was such a fantastic experience."

So what does the future hold? A trip to Africa is in the offing, while she plans to launch another ghazal record as well as one of thumri.

"'Shabnam' is my most ambitious project," says Sonali. "I've covered a wide variety of songs, typical film geets as well as classical ghazals. I've sung one of Maulana Hali's favourite numbers also."

One more step towards realising her ultimate ambition to become the most popular singer of both classical and playback music.

Yes, indeed. Nothing but the top for Mrs Sheth's little girl.



# Compact Disc in India soon

**KAPCO is setting up India's first CD unit.**

Record companies in Europe and America are anticipating a CD boom this Christmas. CD plants which have managed to get through the lean summer months in one piece are breathing a huge sigh of relief this month. The much feared, much publicised and much delayed, launch of DAT in Europe has finally happened – and it will boost rather than hit CD sales.

This is good news. But the biggest piece of news on CD for audiophiles and music lovers in India comes from Kapco, situated in the misty climes of Himachal Pradesh. The only profitably run vinyl disc manufacturing unit in the country, it is going ahead with a Rs 15 crore project to commercially produce compact discs in India.

Kapco has a strong performance record. More than 30 music companies presently get their vinyl discs from the factory, run with a personal touch by Sunil Kapoor. He trained for this in Switzerland and is now on his way to Europe, for a stint at a CD plant to get first-hand experience and complete mastery on the subject.

"We are sincere about whatever project we get into, and I think that's all you need to succeed. Many laughed when we were putting up the vinyl disc unit, as late as 1980. Now all of them depend on us. The CD unit

is going to come up and we shall undertake job work from and for the entire music industry."

Meanwhile, Music India and HMV are all set to launch 20 titles on CD, in London. Pankaj Udhas, Anup, Jagjit, Talat, Mohd Rafi, Bhupinder, Mitalee, are all being released. But the recordings are not digital.

The excitement of digital music soon being available has made the artistes more happy. The ambitious ones are already recording digital tracks in London. Jagjit has just completed his first digital album in London. Meanwhile back home, the recording studios will have to gear up. Not all the artistes can go to London.

Not to worry about the CD players? No, sir. Did anyone worry about the VCRs? You have a population of approximately 25 lakh VCRs already and not even 10,000 have been manufactured in the country. So CD players will be available in plenty. The libraries are there to stock and hire out the CDs.

Everybody's looking into the future, digitally.

## SHAGUFTA CAMPAIGN

Pankaj Udhas' 'Shagufta', the latest in Music

India's Quad Series, has 22 new ghazals and 12 new qatas selected by Pankaj himself. Included here are works of Mumtaz Rashid, Qaiser-ul-Jafri, Kafeel Ahmedabadi, Sardar Anjum, Kashif, Zafar Gorakhpuri, Iftekhar Imam, Naseem Akhtar, Zameer Kazmi, Arzoo Lucknowi, Saeed Rahi, Madan Pal, Praven Shakir and Shaikh Adam Abuwala.

McDowell has once again teamed up with Music India to promote the album through a 12-city nationwide concert tour. This is the same team that had promoted Pankaj's earlier album 'Aafreen' through a similar tour last year.

The 'Shagufta' tour covered Bombay, Madras, Delhi, Srinagar, Pali (Rajasthan) and Udaipur in September; then onwards to Pune on October 2, Bangalore the next day, Calcutta on October 6, and Patna on the 10th. While these cities will be treated to concerts by the ghazal star, he will visit Lucknow, Kanpur, Varanasi, Indore, Bhopal, Jabalpur, Hyderabad, Cochin, Madurai, Guwahati and Siliguri on a promotion tour, where he will meet important dealers and his fans.

Big promotion indeed. And Music India is aiming big – no less than a triple platinum for 'Shagufta' right during its launch.



Indian artistes are making a beeline for studios abroad which have digital recording facilities. Above: Jagjit and Chitra Singh at Jacobs Studio, in UK, with recording engineers.

'Aafreen' went platinum some time after it was launched last year. And 'Shagufta', as Music India's vice-president, V J Lazarus, said, quoting the ghazal star himself, "begins where 'Aafreen' ends".

## BINATONE AWARDS

It's time again for the annual IMM-Binatone Award for Young Electronics Engineers. Electronics engineers, up to 40 years of age, with a minimum of 15 years experience and some outstanding achievements in their field, are eligible to participate. Awards will be given in three categories: Entertainment Electronics, Professional Electronics and Electronic Components. Each category carries a cash award, a gold and a silver trophy.

Entries will be judged by a panel of eminent personalities, headed by chairman Mr K P P Nambiar, Secretary, Department of Electronics and co-chairman Dr N Seshagiri, Additional Secretary, Department of Electronics.

So all you whizz kids, waiting to show off your talents, hurry up – the last date for entries is November 30, 1987. Application forms are available from: Dr Jagjit Singh, Convenor, 1988 IMM-Binatone Awards, Institute of Marketing & Management, 62-F, Sujana Singh Park, New Delhi 110 003.

## FESTIVAL MUSIC

Music companies have been working round the clock to provide music for the revellers.

As usual, HMV has an impressive line-up of top artistes – Calcutta-based Hemant Mukherjee, Anup Ghosal, Sandhya Mukherjee, Haimanti Shukla, Arundhati Holme Choudhury and others: in Bombay, Jagjit Singh and Chitra Singh, Manna Dey, Arati Mukherjee and, of course, Kishore Kumar, have contributed to the pooja repertoire. Bhupinder and Mitalee too have recorded in Calcutta.

Venus has Mohd Aziz, Anuradha Paudwal, Alka Yagnik, Vijay Benedict, Anupama Deshpande, Amit Bandhu Ghosh and Swapan Mukherji singing modern Bengali songs, while Babu Biswas cracks jokes on 'Humko Gana Gana Hai' and Tabun entertains with the instrumental 'Evergreen Bengali Hits'. The soundtrack of the Bengali hit film 'Amar Sangi' is lined up for release in combination with each of other Bengali films, 'Raja', 'Atyachar', 'Harana Nupur', 'Sankachur Biss' and the Hindi blockbuster 'Shahenshah'. This is the first time that songs of two different regional languages have been combined in one cassette.

T Series has the 'Shri Durga Saptshati' in five volumes, in which the original Sanskrit text is accompanied by translation into Hindi.

For Dasser, HMV has a collection of Mukesh's bhajans in 'Ram Kare So Hoye'; Purshottamdas Jalota's 'Daya Dharam' (his earlier two albums with HMV were 'Bhajan Satsang' and 'Bhajanashram'; 'Ram Naam Sukhdai', a fresh recording of eight bhajans by Manna Dey and some tracks by his uncle, the late K C Dey. Anup Ghoshal, popular singer of Bengali songs, is making his debut with an album of bhajans from HMV.

But the most prestigious of HMV's Dasser releases is the four-cassette set 'Sampoorna Sunderkand', being released in two editions: Deluxe from resembling the Sunderkand book, and priced at Rs 168 including tax; and the Regular edition in ordinary packaging at Rs 112. Both will be accompanied by the Sunderkand booklet. The 'Sunderkand' has been rendered by Nitin Mukesh, Mitalee Mukherjee, Dilraj Kaur, Chhaya Ganguli, Shekhar Sen, Kalyan Sen and others, with music by Shekhar-Kalyan. Special promotion plans include a visit by Nitin Mukesh to Sankat Mochan at Benares and press get-together in Delhi and in Bombay.

## GHAZALS GALORE

While Music India had a spate of ghazal releases recently, this time it seems to be the turn of Venus. Coming up very soon are two albums by Raza Ali Khan ('Shadaab') and Aziz Ali ('Sukun'), while Ghulam Ali's 'Moods and Emotions', recorded on his recent visit to India, is being readied for release.

Other forthcoming basic releases from Venus are Raj Ratan's bhajan album 'Bhajan Ratan'; disco songs in the form of Hemant's 'Disco Lover' and 'Disco Hits from Films'; Jayanti and Honey's instrumental 'Hits of 1987' in three separate cassettes. Venus has not forgotten its Urdu repertoire too. Slated for an early release are two devotionals 'Hindalwali' (sung by Mohd Aziz, Anwar and Anuradha Paudwal) and 'Awaaz-e-Kainat' (Nazeer Baqri), while Fareed Ayaz Qawwal's 'Dil Lagaaya To' is already out.

Sunita Rao (of 'Bottoms Up' and 'They Are Playing Our Song') is making her recording debut on Venus, with versions of the 'Dance Dance' numbers: for this she has one cassette entirely to herself. Sunita has also sung versions of songs from other films – 'Nagina' and 'Mr India' – along with singers Anupama Deshpande, Vinod Rathod and Sudesh Bhosle.

But the best ghazal treat comes from HMV, which has made a commemorative cassette in the memory of Begum Akhtar. Titled 'Jamal-e-ghazal', the double cassette features 17 tracks from the 'Malika-e-ghazal'.

Meanwhile, CBS artiste Hariharan is all set to come out with his ghazal album 'Reflections'. His earlier album with CBS, 'Aabshar-e-ghazal', where his co-singer was Asha Bhosle, has gone gold. The two events will be celebrated together at a party to be held at Hotel SeaRock, Bombay, on October 6.

While Suneeta Rao is making her record-



Philips India recently reduced the prices of several popular models of their cassette recorders and radio receivers. The reduction amounts up to Rs 200 for stereo two-in-ones. Earlier, Philips had introduced two low priced portable two band radios and a low priced three band radio.

ing debut, her mother, veteran singer of bhajan, ghazal and playback, is coming out with an album of ghazals titled 'Urmeed' from HMV.

## ON THE FILM TRACK

As usual, Super Cassettes leads in the number of film soundtrack releases. Just out are 'Falak', 'Pyar Mohabbat', 'Ziddi', 'Waaris', 'Halaal Ki Kamai', each as a solo album and in 'two-in-one' combinations with other films.

Meanwhile, Super Cassettes has signed up many more, including N P Internationals' 'Kasam Suhag Ki', BMB Combines' 'Kudrat Ka Kanoon' and 'Ganga Tere Desh Mein' and Aan Films' 'Shuruat', all with music by Laxmikant-Pyarelai; 'Nafrat Ki Aandhi', 'Sikka' and 'Tamacha', with Bappi Lahiri's music; and 'Zal Zala', with music by R D Burman. Also signed up are 'Tejaa', 'Aurat Teri Yehi Kahani', 'Khatra' and 'Mahabali Hanuman'.

Venus is releasing the music of 'Insaaf Ki Pukaar' and 'Mohabbat Ki Aag', as solo albums and also in combination with the company's earlier film releases, including 'Shahenshah', 'Khudgarz', 'Aag Hi Aag', 'Ghar Mein Ram Gali Mein Shyam' and 'Dariya Dil'.

CBS is also releasing a couple of film soundtracks. 'Jungle Ki Beti' features Salma both as the lead actress and as one of the singers, with Rajesh Roshan's music and lyrics by Farook Qaiser. The other film, 'Yeh Pyar Nahin', has a variety of songs by a variety of singers - Sharon, Shabbir, Shailendra, Suresh Wadkar, Anuradha Paudwal, Mahendra Kapoor, Asha Bhosle and Kishore Dayaram.

Meanwhile, HMV has just released the music of 'Rukhsat' and will shortly release 'Akarshan' and 'Mohabbat Ki Dushman'.

## CLASSICAL MUSIC

Some of the best recordings of Ravi Shankar, sitar maestro, will be released by HMV in a double cassette set titled 'Best of Ravi Shankar'. It features Raga Kafi, Charu Keshi, Mishra Piloo and others.

Live concerts of Bhimsen Joshi, Shiv Kumar Sharma and Hari Prasad Chaurasia will also be out soon.

## LANDING TROUBLE

More than 15 years have elapsed since the Karnataka Government placed over 300 acres of land at the disposal of the State's Film Industry Development Corporation in 1972. But little progress has been made on the Hesarghatta Film City project thus far.

Musicians are rushing in where film-wallahs fear to tread. Celebrated sitarist Ravi Shankar has sought a place in Hesarghatta for his new research and training institute in music. And Vijayabhaskar, the music director who recently won a Sur Singar award for his outstanding score in Malaya Marutha, has also decided to start a similar project in film music here.

## TALENT UNVEILED

Sur Sagar, an organisation dedicated to promoting Hindustani music through the medium of concerts, organised a successful two-day Yuva Sangeetotsav in Bangalore recently. A sampling of upcoming young artistes from Bombay, Calcutta, Benares and Bangalore - with an average age of 19 years - was featured.

The festival was inaugurated by veteran vocalist Pandit Rama Rao Naik, whose disciple - N Sumathi - seems to have acquired some of her guru's versatility. The first of the artistes to grace the stage, Sumathi camouflaged her obvious lack of vocal style with a commendable degree of vivacity.

Shubhendra's sitar solo was notable for the measure of depth exhibited. The finesse

with which he retained speed without compromising on clarity was reminiscent of his guru, Ravi Shankar.

Rashid Khan, a disciple of Ustad Nissar Hussain Khan, possesses an energetic voice. His ability and willingness to improvise, coupled with bold vocal modulations, set him apart as a promising performer.

Sangeetha Shankar's composed playing technique yielded rich tonal quality and unveiled her potential on the violin. Rupaka Kulkarni's flute recital concentrated on being tuneful and sedate, without resorting to frills and flourishes.

Other artistes who performed were Shantaprasad Upasani (Vocal), Shubhra Guha (harmonium), Yogesh Samsi and Ram Kumar Mishra (both tabla). The accompanying instrumentalists played exemplary supporting roles.

## BASIC ON VIDEO

Maharashtra Electronics Corporation Limited (MELTRON) have come up with a novel idea so that one can master the computer without attending classes. They have come out with three video cassettes of two-and-a-half hours duration each which introduce the teaching methodology, basics of computer operation, programming in BASIC, and Data and System Management.

The cassettes teach you everything you want to know about computers by playing it on your VCR, and are specially designed to impart knowledge to top executives, bureaucrats, professionals, students, housewives and even conductors of computer classes.

These cassettes use the services of a team of highly trained professionals in the field of computers and are distributed through Emeralds Electronics Pvt Ltd. These cassettes were recently released by Ms Chandrika Kenia, Maharashtra's Minister of State for Technical Education.

A set of three cassettes and a work-book



The International Society for Krishna Consciousness (ISKCON) held its annual Bhajan Rath programme at Juhu, Bombay, in August. Top singers participated as usual in the eight-day feat of bhajans: Hari Om Sharan and Nandini Sharan, who performed the first day; Purushottam Das Jalota, Govind Prasad Jaipurwale, Arati Mukherji, Minoo Purushottam, Manhar Udhas, Anup Jalota, Anuradha Paudwal, Shekhar Sen, Nitin Mukesh and Kalyan Sen (the latter three are seen in the pix here) and Renu and Vijay Chaudhary. Selected bhajans will be available in music cassette form to be marketed by ISKCON.

which enables you to learn computers yourself costs only Rs 995.

## GOLD TIE-UP

Khandelwal Herrmann Electronics Limited (KHEL), one of the biggest Indian companies manufacturing semiconductor devices, has entered into a technical collaboration with Gold Star of Korea, to produce diode split transformers and deflection yokes for the Indian television industry. The components will be manufactured at the company's Pithampur factory. Production is slated to begin at the end of 1988. The projected production of one million pieces of each of the components will meet the demands of manufacturers of 12", 14", 20" and 24" TV sets, both B&W and colour.

Incidentally, about 40 per cent of the colour TV sets imported in India today are from Gold Star alone.

## NEW CTV UNIT

Videocon International is setting up a colour picture tube plant at Chitgaon, Maharashtra, with technical assistance from Toshiba of Japan, according to V N Dhoot, managing director of the company.

The company, one of the top seven CTV manufacturers in the country, already has units at Ahmednagar, Ahmedabad, Delhi and Aurangabad. The current project will raise its CTV capacity to one lakh sets, from the present level of 60,000. Electronic tuners and extra high-tension transformers will also be manufactured. The plant is scheduled to go on stream early this month.

## SURROUND SOUND

The field of video, already crammed with buzz words and acronyms, may have to make room for an old one called surround sound.

Product planners looking at 1988 video lines say surround sound is becoming an increasingly important technology as a selling feature, especially in view of the growing sophistication of home entertainment equipment.

For once, it is not a matter of "which comes first, the hardware or the software?" because for years Dolby surround sound has been encoded on movie tracks (primarily for theatre use) and the encoding carries over to home video. Some 700-1,000 films and video films are already Dolby-encoded.

## ORDER TO DESTROY

Imagine destroying 2,00,000 music cassettes containing the works of over 300 of the best classical, jazz and pop artistes! Well, that's exactly what the doctor – or rather, a Nigerian court – had ordered. The main problem with these cassettes was that they were all pirated. The Nigerian court's order is the latest in a series of legal moves by the

music industry there against importers and manufacturers of illegal tapes. Nigeria is the largest market for recorded music in Africa, with an annual sales of 23 million records and cassettes – of which a hefty 70 per cent is pirated, with a retail value of about US\$ 30 million.

## DOUBLE DUTCH

The hopes of a group of music pirates to profit from the 10th anniversary of Elvis Presley's death were dashed in a Dutch court recently. Over a million units of LPs, cassettes and compact discs were involved in a case brought by Bertelsmann Music Group (owners of the copyright in Presley recordings) against two Dutch companies, Boogard Trading and Sonortape. Boogard had exported the recordings to Israel and 10 other countries in Europe and Australia.

The Presley recordings offered for sale by Boogard comprised over 20 different titles, including 'Hound Dog', 'Heartbreak Hotel', 'G I Blues', 'Blue Suede Shoes' and 'Golden Hits, Vol 1, 2 and 3'.

The president of the court adjudged this a clear case of piracy, since the rights of record composers and performers are as important as those of composers; and the product had been obviously manufactured without the consent of the publishers.

Boogard was, therefore, ordered to cease distribution of the recordings and to provide a full list of its clients and number of tapes and discs supplied. The company was also ordered to recall all unsold copies from its customers within 48 hours.

## HINDI IN THE AIR

British Airways has introduced a channel of only Hindi film music on flights serving the India route. So Indian passengers can now expect to tune in to familiar and popular Hindi film songs on any of the British Airways flights to London and Hong Kong.

Indian stewardesses, Indian meals, Indian Visitors' Service, and now Indian music... the airline certainly knows how to keep its Indian passengers happy!

## SPRINGING OFF

'The Spring', a short film in English, has been selected for telecast by the West German Television Network along with 77 other shorts from around the world. The film was made by Bangalore-based director H N Vinaya Kumar, under his own banner – Prakruthi Films.

The selected films have already been shown on TV in the German speaking countries of Austria and upper Switzerland. 'The Spring' was earlier featured in the Oberhausen International Film Festival in West Germany.

'The Spring' has a sensitive portrayal of the blind as seen by an inquisitive man who realises how a human being can understand and come to terms with nature. This under-

standing need not necessarily be with the help of sight, but also through inner strength and a capacity to imagine.

H N Vinaya Kumar, who wrote the story and script, also acted as the lead character in the film. Others in the cast are Apama, Vedaprada and Shivaram. A laudable achievement, indeed!

## RAGA RHAPSODY

A famous Soviet composer, Tolif Kuliyeve of Azerbaijan, has recently composed a piano rhapsody based on Indian ragas. Utilising the training he received at the Madras Musical Academy, he blended folk tunes of his native land with Indian classical melodies, to add another composition to a selection of pieces called the 'Indian Notebook'.

## MADRAS JAZZ

Divya, Dinshah Sanjana's jazz group, are making their recording debut on CBS with 'Madras Cafe'. Meanwhile, the group is in Belgium, participating in the 9th International Jazz Competition, after which they will move on to the Jazz Jamboree in Poland and the Debrecen Days Jazz Festival in Hungary.

## DEATH OF A STAR

Surendra Nath, actor-singer, had come out of the wraps some time ago with a disc called 'Surendra Sings Again'. And he was scheduled to record a few more songs for another album on September 18.

But that was never to be.

On September 11 he passed away following a cardiac failure at his Juhu residence in Bombay.

Punjab-born Surendra Nath had made his debut as a singer-actor in Sagar Movietone's 'Manmohan' in 1936. He went on to act and sing in the company's later productions 'Deccan Queen' and 'Gramophone Singer'.

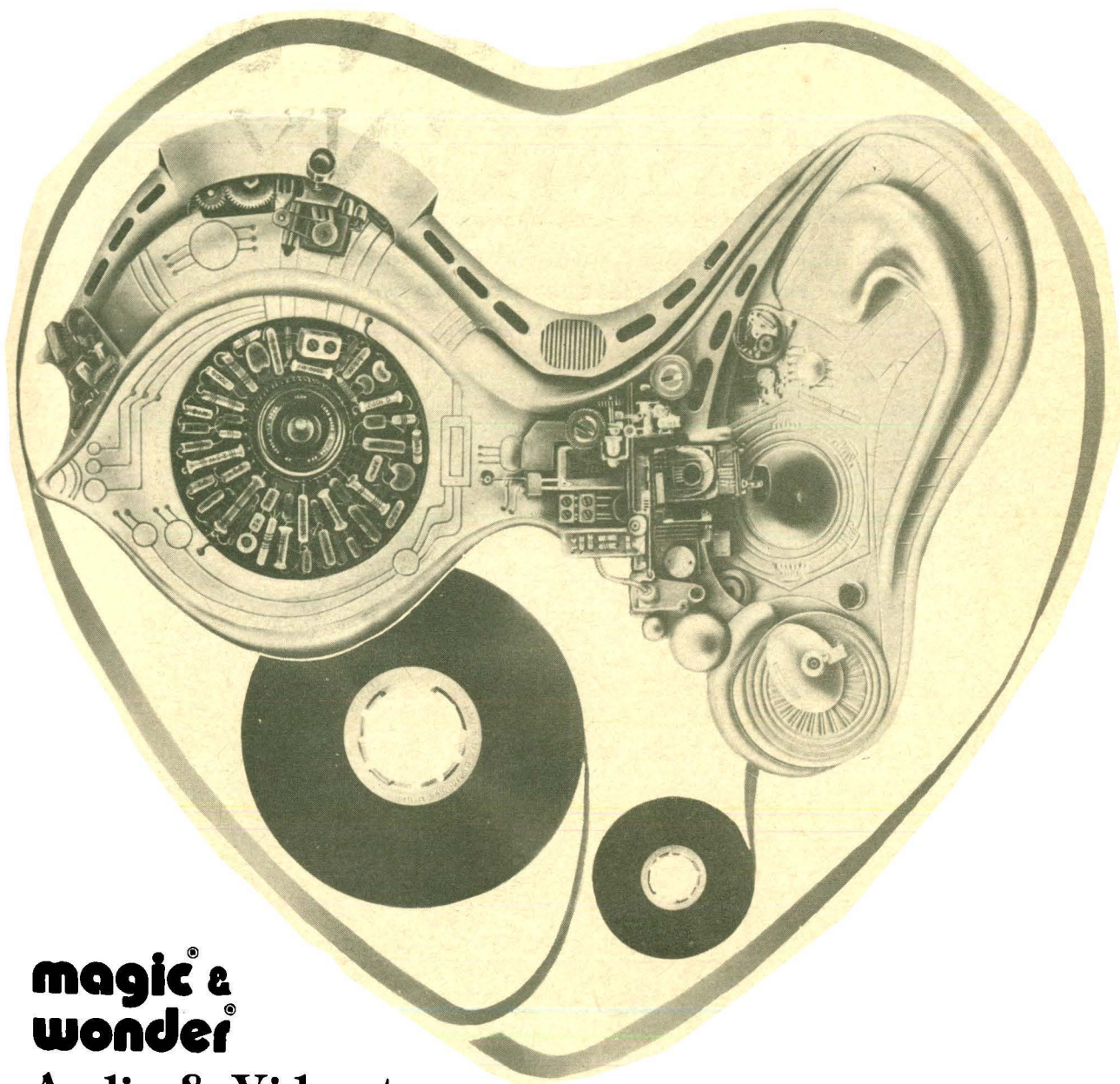
Over the next two decades this popular actor acted in more than 60 films, including 'Elan', 'Ali Baba', 'Anokhi Ada', 'Brahmachari' and 'Anmol Ghadi'. But the song that still haunts music lovers today is 'Awaz de kahan hai', which he sang with Noorjehan in 'Anmol Ghadi'.

His last film as a singer-actor was 'Mahatma Kabir', released in 1954: as an actor, his last film was 'Abhi To Ji Le', completed in 1973 but not yet released.

## END OF AN ERA

Peter Tosh was shot dead by three assailants who broke into his house in Kingston, Jamaica. Tosh, who formed the Wailers with Bob Marley, left to pursue a successful solo career in 1974 where he became a forceful spokesman for human rights and for the legislation of marijuana, causes he espoused in the classic songs 'Equal Rights' and 'Bush Doctor'.

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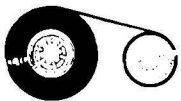
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DRISHTI ADV/87

**Bhakti Sangeet**  
**OF HYMN &  
HARMONY**

**G N JOSHI** traces the growth of Bhakti Sangeet which has gradually evolved through Indian music and profiles some of its illustrious exponents.





Showing devotion to Lord Krishna, the ISKCON way

**G**hazal and bhajan singing are two forms of semi-classical Indian music that are currently very popular. For the artistes of this kind of entertainment, the sky seems to be the limit. This phenomenon is noticeable not only in India but even abroad where Indian listeners have settled. To enjoy and appreciate pure highbrow and chaste classical music, a listener has to have a good grounding in this type of music. But where ghazals and bhajans are concerned, listeners are very easily carried away by the poetic content and sentiment in the songs rendered by the exponents of these two forms. Hence, the mass following. Even top classical musicians like Pandit Bhimsen Joshi have had to turn to 'Sant Wani' to cater to this craze. Many discs and cassettes of outstanding artistes like Subbulakshmi, Lata Mangeshkar, Asha Bhosle and others convincingly indicate that the ordinary listener has a marked preference for these forms of singing. Anup Jalota, Purushottam Das Jalota, Sonali, Pankaj Udhas, Chandan Dass, Hari Om Sharan are but a few of those who are very well known because of their most fascinating presentations and attractive styles of performance. With such a wide range of skilled exponents available, it is small wonder that devotional music is appreciated and liked by all regardless of age, language or religion.

In India, music has been regarded all along as the most suitable medium to attain 'nirvana' (salvation). A man strives to reach divinity through a variety of media. Music is one such vehicle through which he gives expression to this spiritual approach. Therefore, the subject of the unknown, the supreme head came to him as a handy and sure way to achieve the goal. The earliest manifestation of devotional music is to be found in the poetical expressions of Sanskrit couplets known as 'richa' in the 'Rigveda'. Later, the 'richa' couplets in the 'Samaveda' were given musical expression. The devotees implicitly believed that by giving musical form to the richa containing high praise of the supreme head, He would be moved to grant them his favours. A deviation from this spiritual aspect of music came about after some time due to the impact of Muslim culture and mass conversions of Hindus to the Muslim religion. However, there were many Hindus who stuck to the main spiritual ideal; and they spread this devotional force among the teeming masses, through their teachings, writings, religious discourses and musical compositions. This resulted in a massive spiritual influence amongst not only the Hindus but also followers

of other faiths. The poets directed their attention to write such musical compositions as would please both classes of listeners. The songs could be interpreted as being addresses either to a beloved in human form or to a super-human being, according to the listeners' mind and way of thinking. The Bhakti cult thus came into being and gradually evolved through Indian music.

Bhakti is a natural tendency of man. He invariably turns his attention to that which is far above him, in virtue, strength, talent and material wealth. So, when a man directs his attention towards a force which is absolutely the ultimate in all the above mentioned qualities, out of such concentrated and devoted attention arises a mental form which takes the shape of Bhakti.

The origin of 'swara' is the musical sound. The sound is all pervading. It is to be found all over the earth and sky. So, too, the entire natural system is absolutely rhythmic. The rising of the sun in the East and its setting in the West, the unfailing regularity of day and night as also the different seasons of the year at various fixed periods in the same regular succession – all these point out to one unknown force: the force that governs the entire universe, as well as all animate and inanimate things on it. It is, therefore, the natural inclination of man to recognise the utmost superiority of the unknown sovereign head. Therefore, it naturally happened that poets offered tributes to Him in the form of compositions showering praise on Him.

After the Vedic period, devotional poems and music were heard through the epics – the Ramayan and the Mahabharata, the Bhagwad Gita and the Puranas. Narad, Tumburu and Valmiki were some of the musician poets of those early days. Sharangdev and Matang have described this music as 'Margi' music. This music is primarily aimed at pleasing the gods and is meant to be heard by mortals. Born out of a desire for the salvation of the soul, Margi music was miles away from any selfish motive to amass wealth or to earn fame. Exponents of the Dhrupad and Dhamar styles of classical music liked the compositions of the illustrious poets. These compositions were sung and used for the propagation of their teachings, ideals and principles. This was done by them through the discourses during 'kirtans'. A kirtan was a form of presentation in which the virtues, greatness and might of the supreme head were impressed upon listeners through the artistically decorated and fascinating note patterns. This period is, therefore, considered to be very important in 'Bhakti Sangeet' (devotional music).

In this vast sub-continent, there are multiple languages and dialects even amongst people of the same origin, region and religion. Bhakti Sangeet, therefore, flows through many streams of different regions and languages. The dominant current that flows through all these streams is the prayer to the Almighty. Hence, it succeeded in bringing them together in a well-knit and close relationship. This speaks volumes for the unity that is noticeable in the diversity of regions, religions and languages.

## BIG SUCCESS

**I**t will be interesting to note at this stage the outstanding successes achieved by some exponents of Bhakti Sangeet. Pandit Vishnu Digambar Paluskar dedicated his life to the propagation and teaching of music to the masses at a period when the elite treated classical music and musicians as untouchables. Pandit Paluskar, a great performing artiste, toured the entire North right up to Lahore, impressing upon listeners the greatness of the art. Armed with the zeal of a missionary, he converted

millions of apprentice ears into good listeners. He established schools teaching the art, in every big town and city. He taught and created a galaxy of artistes to carry on his mission.

Pandit V D Paluskar lived ahead of his time. He correctly guessed that the surest way to reach the hearts of the Indian people was through Bhakti Sangeet. His discourses always preceded and ended with 'Ram Dhuni' – 'Raghupati Raghav Rajaram, Pateet Pawan Sitaram'. Millions were hypnotised by the regular chanting of this 'Ram Mantra'. They accepted as gospel truth all that he propagated in his kirtans and discourses, to use Bhakti Sangeet to reach the Divinity.

Another outstanding exponent of Bhakti Sangeet and Indian classical music is Pandit Onkarnath Thakur, a disciple of Pandit V D Paluskar and his only son Pandit Dattatraya V Paluskar.

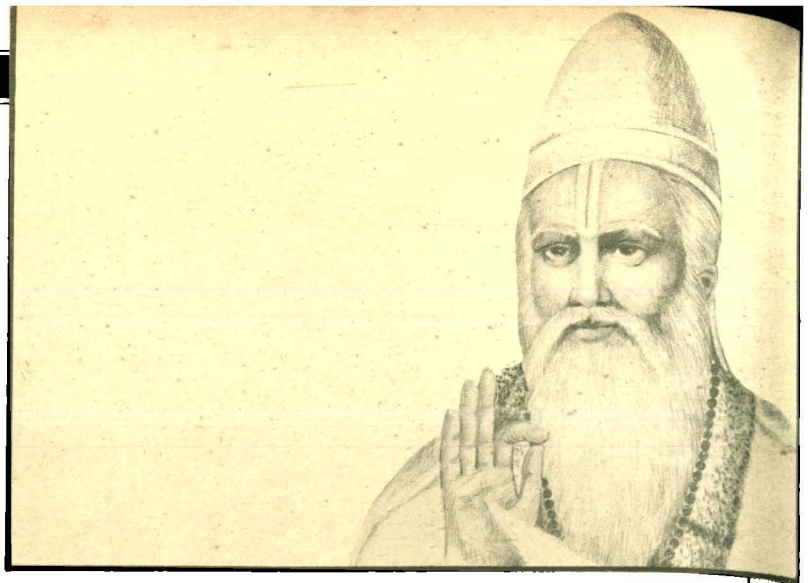
I heard Pandit Onkarnath Thakur for the first time around 1928 at Nagpur, in a public performance on an open playground of the Patwardhan High School. In the absence of electric lights, the vast space was lit by petromax lamps. Pandit Onkarnath was greeted vociferously by the vast concourse of humanity that had gathered that night to listen to his music. His majestic personality, with silvery long hair hanging down to his shoulders, and his ankle-length silk coat which resembled a royal robe and his dazzling smile mesmerised the audience. His magic voice touched my soul. His mastery over the swaras was unique. The entire crowd seemed to be in a trance throughout that mehfil. The piece de resistance was the last item – the famous Meera bhajan, 'Jogi Mata Ja – Mata Ja – Mata Ja'.

It was the fitting finale to the most divine experience one ever had. Towards the end, he went higher and higher above the octave, his emotionally choked voice invoking Him with the words 'Mata Ja – Mata Ja', and reached the crescendo. Tears were trickling down his cheeks and so moving had been his performance that everyone's eyes were moist with tears. Without any real acrobatics he had cast a thick magic spell on the audience. I remembered his Guru Pandit Vishnu Digambar and said to myself 'Dhanya-Dhanya'.

That was the night I realised that in a public appearance it does not matter how much you know. But it does matter a lot how you present it and what is the reaction of the listeners. During his opening number, he should be able to feel the pulse of the audience and accordingly he must plan the rest of his programme. In Bhakti Sangeet the poetry of the bhajan has a most important place. The words have to be pronounced with crystal clear diction. Every moment the singer has to be alert to the meaning of the words and the import should be conveyed to the listeners through the medium of notes. Such a rendering invariably results in an instantaneous rapport, guaranteeing success.

I saw Pandit D V Paluskar – son of the most illustrious V D Paluskar – in the Shri Rama Temple in Panchavati, at Nasik, about the year 1930 when he was a mere ten-year-old. Looking at him at that tender age was a pleasure because he was listening to his father's Ram Dhuni with such a rapt expression on his innocent face; so rapt, indeed, that for a few moments I wondered about his future. Music was in his blood.

Fifteen years later he embarked on his own – on the most engaging career of a matured performer. Gifted with a crystal clear voice that possessed an arresting silvery ring, his presentations of classical items were hailed by music critics as ideal and model performances. Like his father, he enthralled his audiences with bhajans which



had intense devotional fervour. I had the privilege and good fortune of recording him first in 1944 and again in 1947. His renderings were perfect models of musical art. He sang with complete confidence, ease and perfection. His mellow voice lent such an emotional colour to his bhajans that they immediately touched the inner chords of listeners. I vividly remember even today his impeccable note pictures of three bhajans which are still my hot favourites. They are 'Chalo mana Ganga Jamuna teer', 'Lachhman dheere chalo' and 'Payoji maine Ram Ratan dhana payo', all in reverential praise of Shree Rama. His end came all too sudden in 1955, when he was just 35 and had already achieved fame all over India and abroad, too. In fact, just a few months before, he had returned from China where he had gone as part of a cultural delegation of the Government of India.

## BHAJAN SINGERS

**A**mongst those who have opted for bhajan singing as their vocation, Hari Om Sharan ranks fairly high. Gifted with a sweet and sonorously singing voice, his presentations of simple bhajans are ideal renderings that have an immediate and favourable impact on listeners. The extremely rich and devotional content affect the listeners with its straight simple style. There are no artificial frills attracted to his expositions and yet their impact on the listeners is soul stirring, marked with sincerity and an intense Bhakti element. While singing, he pours his personality into the bhajan and becomes one with the theme. I still have a haunting memory of his sweet bhajans like 'Sai ki nagaria jana hai', 'Chalna hai door musafir' and 'Are dil gafil gafil mat kar' or 'Ram mahima ek hai'.

I recollect having recorded bhajans, about 30 years ago, by Mr Purushottam Jalota – father of the now legendary bhajan singer Anup Jalota. The late Mr Murali Manohar Swarup, an assistant working with me in HMV, introduced him to me and we recorded him. Those were the days when bhajan singers got only occasional attention and, therefore, their appearances in public were not as frequent as they are now. I heard the name of Anup Jalota some years ago in the US when the large Indian community went into raptures over his presentations. Since then, he has now become a roving ambassador of devotional music and has been reaching newer heights in popularity, fame and riches. I must confess that although I had heard his bhajan cassettes, I did not get an opportunity to listen to him personally. Recently, however, I did attend one of his sponsored concerts. Although his mellifluous, clear

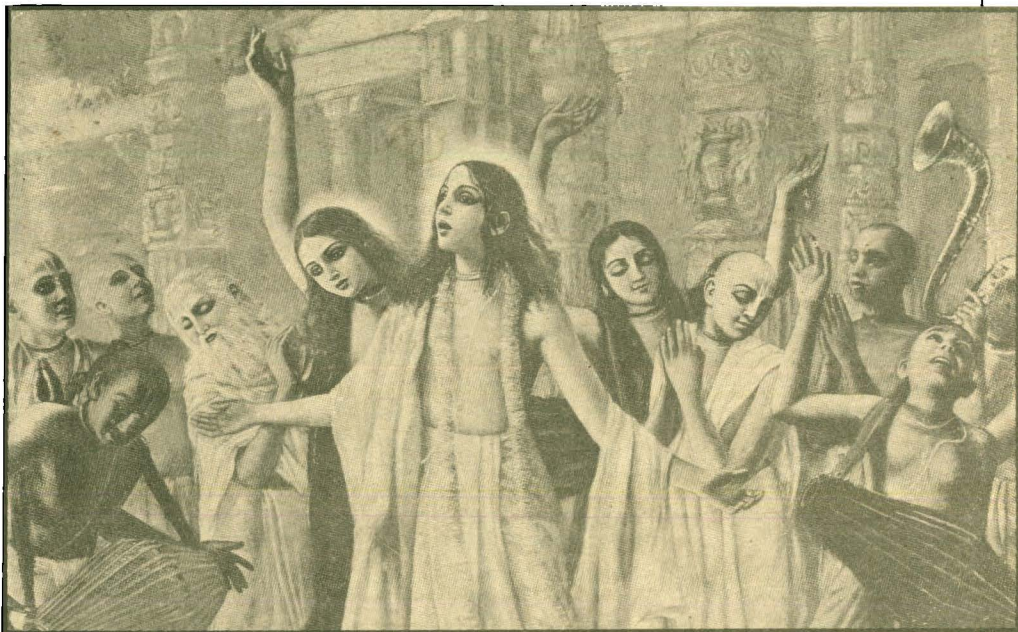


and sharp voice lacked the sonorous richness and power of Pandit Onkarnath Thakur, his presentation possesses a very attractive and stylish punch. He has certainly been groomed very well by his father. To his stock of old bhajans he has added quite a few new ones. These he presents with an uncanny skill helped by his keen sense of those theatrical elements that go down exceedingly well with the masses. His expressive renderings coupled with artificial modulation of his voice heightens the total effect of the composition on the listeners. To this he also adds artistically with very apt and clever comments, significant pauses – all these succeed in carrying the listeners to celestial ecstasy and divine pleasure. His presentations are a shining example of what one can achieve with intelligence and imagination in the field of Bhakti Sangeet.

Playback singing was introduced and came in vogue in the early '50s. Young boys and girls with a talent for music were tried out by new aspiring music-makers. Anil Biswas was one such up and coming music maker. In fact, he took just a few years to establish himself as a music wizard. For his film 'Arzoo' he tried out a new female voice and when I heard her, I could immediately re-

ing listeners of Bhakti Sangeet for a long, long time in future.

About 30 years ago, I was a witness to a remarkable performance of Bhakti Sangeet. At Akola, in Vidarbha (since I belong to that area), I was naturally interested in the person who had earned a very big name and had a tremendous following of villagers for his bhajan presentations, composed by himself. On that day; the vast open maidan was already bursting with the poor and simple villagers of that region. Literally hundreds of bullock carts, in which they had arrived, were seen parked at one end. I had never before seen Sant Tukdoji Maharaj. He composed devotional and patriotic songs under the nom-de-plume 'Tukdya Dass'. When he took his seat on the stage, I was amazed to see a dark complexioned middle-aged man, clad in a Nehru shirt and a knee-length dhoti worn in typical villager fashion. His head was shaved and he carried a pair of small drums (the size of 'damrus' and resembling small duffs) and a khanjiri known locally as a 'dirmdi'. So far I had been used to voices that were only sweet, musical and pleasing to the ear. Therefore, I was taken aback with the very gruff and hoarse voice that emanated



**Chaitanya Mahaprabhu: popular poet-preacher of Bengal**

cognise the celestial sweetness in her voice and the vast potential for a very bright future for her. The singer was none other than Sudha Malhotra. She has been appearing in public and private concerts over the last 25 years and won many laurels and awards. She has been honoured by the Madhya Pradesh government for her bhajan singing and the latest that will be given to her is equal to Bhajan Samradni. She entered the famous house of Motwanis in 1960 when she married the son of the late Nanik Motwani, chief of Chicago Radio. I had the privilege of knowing her and listening to her from the time she made her debut in the city. I attended her wedding and participated in the music concert during the celebrations. Her father, the late Dr Malhotra, was the principal of a college in Bhopal. She was groomed and brought up in such literary and cultured environments that it is no wonder she made it big in the music world and is today known as the 'Modern Meera' with the voice of a nightingale. Her Meera bhajans such as 'Maine Kiya dwarika vas re Ranchhodji ke mandir', 'Main to liya Govind mol' and others will be regal-

from him. It was far from pleasing and yet, there was some extraordinary magic and tremendous power in his throw of words and rustic style of presentation. I had to bear with that for a few minutes only. Then, when stanza after stanza rolled out from him and was followed by a team of his disciples, I, too, got engrossed in the bewitching style and the fervent appeal in his throw of words, brimming with devotional sentiments. I was moved to the very core like the hundreds of villagers all around and sat on for a full two hours, enthralled and excited at the extraordinary performance.

Afterwards, that same night, I gave a thoughtful consideration to his performance. Although it was basically different from the usual music performances before a microphone, I decided to try him out for commercial discs. The next day, I got him to agree to come down to Bombay. A month later, he arrived with his troupe and I recorded eight of his compositions in his rustic, hoarse and gruff voice much to the amazement of sophisticated urban listeners. His poetry was in lavish praise of God and our

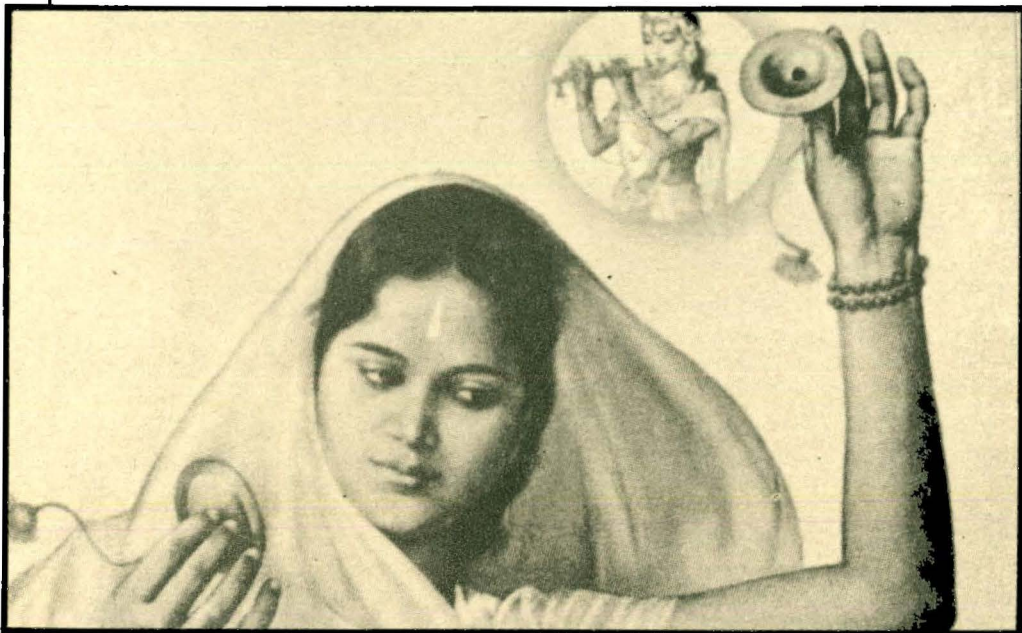
motherland. The patriotic sentiments and utmost devotional presentation, when issued later, had a very satisfactory commercial sale. I was convinced that Bhakti Sangeet when presented with words couched in simple ideas and words that were full of anguish and a tearful appeal to the supreme being would carry away any sensitive gathering. The tremendous force and influence of expression made up for all that the great man was lacking in musicality. He died prematurely but was honoured by the late President Rajendra Prasad with the title 'Rashtra-Sant' for his great contribution in the awakening of rural folks.

### MENTAL BLISS

In most countries in the West and also in the East, people have thrown aside all considerations of human values in preference to monetary gains. The sudden rise to prosperity and affluence tempted them to a life which just killed their mental happiness, ruined their homes, resulting in the complete loss of mental peace and physical well-being. So much so that the people have now developed an aversion to their affluence. There has

been a volte face in their mental attitudes. And coming frequently into contact with Indian philosophy and Indian culture, they have aspired to a plain, simple life that will grant them the mental peace, tranquility and home life that the affluence had taken away from them. I will now give you just one example which will prove in ample measure the miracles of Bhakti cult in that world.

In those days, I was always on the look-out for any fresh talent and material that could click commercially. I felt that an LP disc by the foreign group rendering Hindi bhajans would be a good proposition. I got the guru to sign a royalty agreement with HMV. A few days later, I brought them to our studios and recorded a few selected bhajans in praise of Lord Krishna. Little did I imagine then that within the next three or four years the same guru would be known all over the Western world as the founder of the International Society for Krishna consciousness



**Meerabai's bhajans: as fresh as ever**

been a volte face in their mental attitudes. And coming frequently into contact with Indian philosophy and Indian culture, they have aspired to a plain, simple life that will grant them the mental peace, tranquility and home life that the affluence had taken away from them. I will now give you just one example which will prove in ample measure the miracles of Bhakti cult in that world.

In the late '60s, I came to know that an Indian god-man had landed in Bombay with a number of white American followers, both male and female, some of them with babes in arms. I gathered that they were initiated in the Bhakti cult by the guru whose name was Acharya Prabhupada. He hailed from Bengal and had gone to America just a few years before with just a few coins in his pocket. He was a very literary person, having studied our Vedic philosophy, and was successful in converting the Americans to our simple ways of living and high thinking.

Acharya Prabhupada's followers had discarded their Western dresses; the men were clad only in a white dhoti worn in pure brahmanic style and the women in plain cot-

(ISKCON) and create a landmark in the world Bhakti movement.

The super-rich members of the ISKCON poured at the guru's feet millions of dollars to assure him that they were really true to their pledge of leading a plain, simple life like Lord Krishna and his cowherd associates. They foresook their ultra-modern clothes and lavish extravagant habits, choosing instead to don the garb of a simple 'jogi' or 'jogani'. During my further trips to that land of plenty, I was amazed at the magnificent creations of huge artistic temples of worship by the ISKCON. In 1984, I was dumbfounded to see a palace of gold named Vrindavan built in a 4000-acre commune near Pittsburg. It has now become the biggest tourist attraction in Virginia. In Bombay also the ISKCON has raised a grand temple at the prestigious Juhu complex where regular recitals of Krishna Bhakti songs and prayers are held throughout the year. Sant Meerabai's soul must be resting in peace and gratification at this enthusiastic and fabulous boost to her eternal love and devotion for Lord Krishna.

# Preaching Thru Poetry

Indian classical music is individualistic. The Indian musician shuts himself in a room and engages in 'Swarasadhana' (tone culture) through music. He is so deeply involved in his practice that he becomes completely oblivious to his surroundings and his personality merges completely in 'Naad-Brahma' (divine sound).

Indians are traditionally brought up and groomed in a strict moral code which guides us throughout our lives on a path considered to be the most righteous and virtuous. By and large they adhere to these disciplinary guidelines. They are helped in doing so by the exponents of Bhakti music who preach through their poetic and literary compositions their musical renderings. It will be worthwhile, therefore, to have a reverential look at the pencil sketches of some of our past 'bhaktas' who devoted their entire lives to elevate our souls and immortalised themselves through their teachings. These saints are hot favourites of listeners of Bhakti Sangeet even today. Their poetry not only extols the greatness and superiority of the divine; it also reflects the typical religious and social conditions prevalent then and which, to a certain extent, still exist in the rural areas of all Indian states.

The most popular poets in Uttar Pradesh, Bihar, Orissa and Madhya Pradesh are Sant Tulsidas and Bhakta Soordas. In Punjab, Guru Nanak and Sant Kabir; Meerabai in Rajasthan; Narsi Bhagat in Gujarat; Chaitanya Mahaprabhu in Bengal; Dnyaneshwar, Tukaram and Namdev in Maharashtra; Tyagraj, Basaveshwar and Purandaradas in Karnataka and Tamil Nadu. Every one of these great devotees wrote and sang in his own language but through the same vehicle of musical expression – classical and light classical Bhakti Sangeet.

Sant Tulsidas (1532-1603) was one of the top poet saints from Uttar Pradesh. His monumental work, 'Tulsi Ramayan', is recited by millions in the North.

Sant Soordas was born in 1430 in the neighbourhood of the famous holy city of Mathura. Although born with clear eye-sight he later turned totally blind. Yet, he composed memorable bhajans that are sung by his innumerable devotees even today. Full length feature films with famous and outstanding singing stars like K L Saigal have been produced to commemorate the work of these 'saints'.

Sant Kabir and Guru Nanak are known to be staunch advocates of 'Nirgun-Bhakti', i.e., devotees of abstract superhuman being. They firmly believed in one God, one reli-

**Indians are traditionally brought up and groomed in a strict moral code.**

gion and hated idol worship. Purity in life was their lifelong torch and their non-stop bhakti of the supreme being has been the highlight of their dedicated devotion.

Sant Meerabai: Born in the 16th century in a princely Rajput family of Rajasthan, she has become immortal for her bhakti of Lord Krishna from childhood. Wedded to the son of Maharana Sang of Mewad, her almost fanatical attachment to Lord Krishna has been venerated throughout the centuries. She became a widow early in life and then her Krishna bhakti knew no bounds. Some family members tried to put an end to her life by poisoning her and inducing a snake bite. But she would not be weaned away from her pursuit of Lord Krishna in whose name she composed innumerable songs in three languages – Rajasthani (her mother tongue), Brajabhasha, which was then popularly known as the 'singing dialect', and Gujarati. Her most outstanding bhajans such as 'Maiyya mai nahi makhan khayo' and 'Jogi Mata jai', are all-time popular hits with all classes of Indians.

Sant Namdev (1276-1350): Maharashtra will always be very proud of this great man. A tailor by caste, he came under the influence of Dnyaneshwar and his teachings. It was he who founded the Varkari sect of Pandharpur. Shri Vitthal is the presiding deity of the Varkari Panth. Every year in the month of Ashadh, on the Ekadashi day, Varkaris form 'dundeeds'; and from all villages and towns of Maharashtra they trek on foot to Pandharpur, singing abhangas with jhanz and chiplya (wooden castanets) in their hand. Namdev carried the message of Varkari Panth to every town and village of North India right up to Punjab. He preached that all religions are one and essentially the same; that though all deities and gods have different names, they represent only one supreme being. Guru Nanak drew inspiration from Namdev and Kabir, and ultimately founded the Sikh religion. The Sikh in essence recognised and advocated the concept of one God-one religion.

For all his followers in Punjab, Namdev composed innumerable poems in Hindi. These poems were venerated by the followers so much that the Sikhs incorporated his teachings and the text of the poems in their sacred Granth Sahib. This holy book is to Sikhs what the Bible is to Christians. Deprecating idol worship, he strongly advocated one God, condemned the caste system and pleaded for true faith and purity in life.

Maharashtra is rightly proud of the other great saints, Sant Dnyaneshwar and Sant Tukaram.

Sant Dnyaneshwar (1275-1296) is the pioneer of the Bhakti movement. Those who worshipped the idols of deities with different names were usually known as sagunapasaks; those who did not believe in idol worship, but recognised only abstract worship of the supreme being, were known as Nirgunopasaks. Sant Dnyaneshwar advocated steadfastly unity of both forms of worship. He wrote over 800 abhangas which are contained in his treatise 'Dnyaneshwari'. Another book of his – 'Amrutanubhav' – contains 806 couplets. The contents of these two books have been cherished by lovers of classical music for generations.

Sant Tukaram (1608-1649): Tukaram considered Sant Namdev as his guru. Drawing inspiration from the guru, he composed poems in the form of abhang. In one of his couplets, he has aptly described himself as 'Dnyanyacha Eka, Namdevacha Tuka' (meaning: 'As Eknath was brother to Dnyaneshwar, so Tukaram was to Namdev').

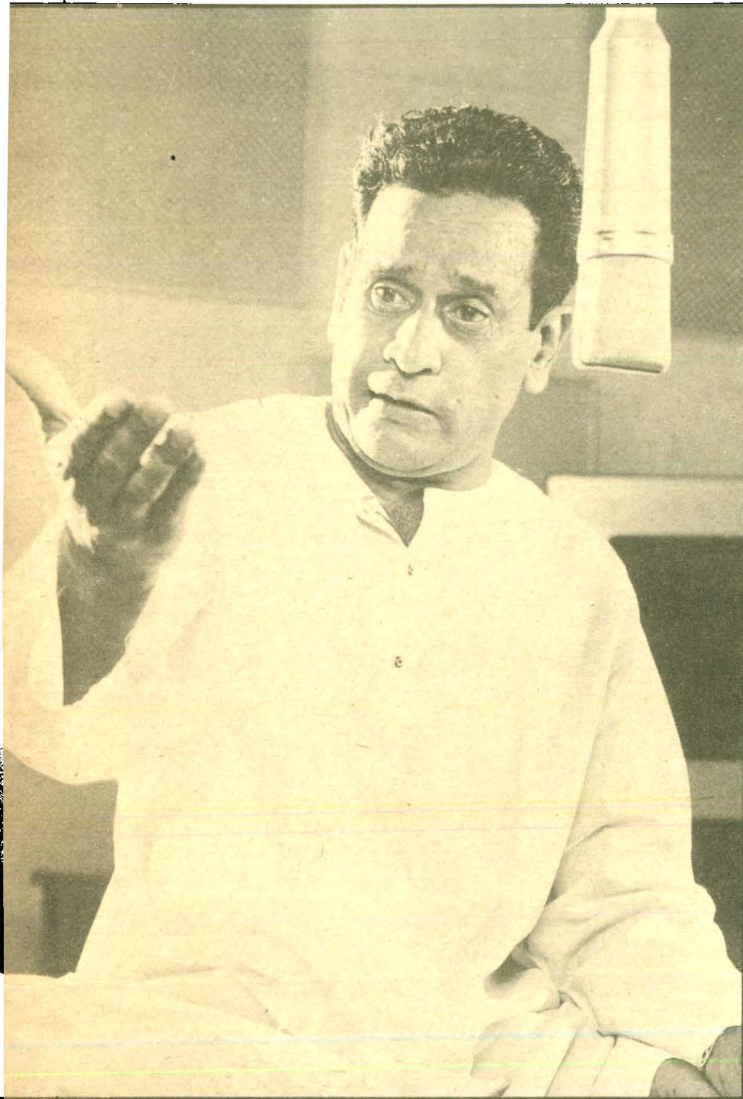
These two saints are so venerated in Maharashtra that full length feature films have been made on their life and teachings, and exhibited all over with stupendous success.

Thyagaraja: He is the most outstanding religious composer in South India. An ardent devotee of Shri Rama, he has followed the work 'Valmiki Ramayan' faithfully in his writings. Most of his compositions – known in classical music as 'kriti' – are recited by South Indian musicians in all their concerts.

Besides Thyagaraja, there are two well known composers – Purandaradas and Basaveshwar. The composition by these two are known popularly as 'vachana' (sayings) and followers of Vishnu and Shiva very devotedly recite these 'vachana' for salvation in their daily life. I remember having recorded several of these 'vachana' from Pandit Mallikarjun Mansu, Basavraj Rajguru and several others.

# BHAJANS

## All-Time Favourites



Bhimsen Joshi

Aise lagi lagan  
 Maili chadhar odh ke  
 Payoji maine Ramratan  
 dhan  
 Thumak chalat  
 Ramchandra  
 Hari tum haro  
 Maaro pranam  
 Jo bhaje Hari ko sada  
 He Govind he Murari  
 Eeri main to prem diwani  
 Ghunghat ke pat khol  
 Mati kahe kumhar se  
 Jogi mat ja  
 Sunder Kand  
 Chadariya jhini re jhini  
 Mere to girdhar Gopal  
 Kabhi kabhi Bhagwan ko  
 bhi  
 Hari Om tatsat  
 Jinke hriday Shri Ram  
 Base  
 Sham se neha lagaye

Anup Jalota  
 Hari Om Sharan

Lata Mangeshkar

D V Paluskar  
 M S Subbalakshmi  
 Kishori Amonkar  
 Bhimsen Joshi  
 Jagjit Singh  
 Lata Mangeshkar  
 Juthika Roy  
 Laxmi Shankar  
 Geeta Dutt  
 Mukesh  
 P D Jalota  
 Vani Jairam

Anup Jalota  
 Bade Ghulam Ali Khan

Mukesh  
 Mohd Rafi



Mukesh



Geeta Dutt

# Get Into The Universal Spirit of Diwali



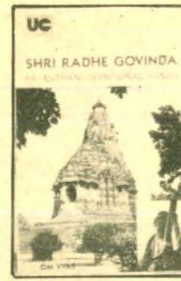
**Martyada Purushottam Ram**  
Bhajan/Hindi  
Pradip Chatterjee  
Raghunath Seth



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



**Chamatkar Poorna Jeevan Katha**  
Basic /Hindi  
Pradip Chatterjee, Aparna  
Mayekar  
Raghunath Seth



**Shri Radhe Govinda**  
Bhajan/Rajasthani  
Om Vyas  
Om Vyas



**Bhajan Kalash**  
Bhajan/Hindi  
Goeta & Vibha Chhabra,  
Surendra Kohli  
Surendra Kohli



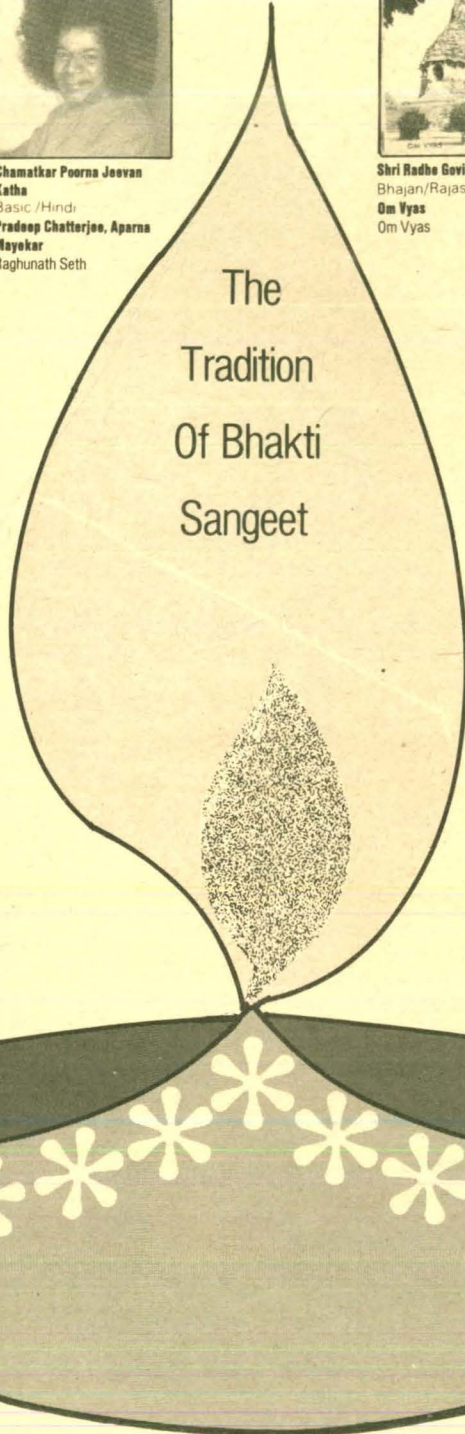
**Hari Vandana Vol. 1, Vol 2**  
Bhajan/Hindi  
Kaumudi Munshi  
Ninu Majumdar, Kaumudi  
Munshi



**Bhakti Sagar**  
Abhang/Marathi  
Bhimrao Panchale  
Bhimrao Panchale



**Sant Vani**  
Bhajan/Marathi  
Pandit Bhimsen Joshi  
Pandit Bhimsen Joshi



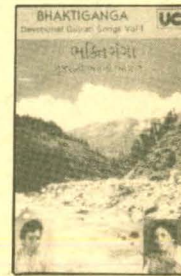
**Vandan Shree Ganpati**  
Devotional/Marathi  
Kisan Kharat, Krishna Shinde,  
Shakuntala  
Krishna Shinde



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



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



**Bhaktiganga Vol. 1 Vol. 2**  
Bhajan/Gujarati  
Karsan Segathia & Damyanti  
Bardai  
C Arjun

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# India's First Video Mag

India's first video magazine is out. And it's a roaring success. But this doesn't seem to satisfy its creator Eknaath – of Eknaath Video, Madras – one bit. "Why say that it's India's first video mag," he asks incredulously. "It's the first of its kind in the world. And to all those who disagree, I challenge them."

Eknaath released the first issue of his Tamil monthly magazine in June '87. Encouraged by its success, he followed it up with a Telugu edition last month. "We will go into Hindi, too, by mid-October,"

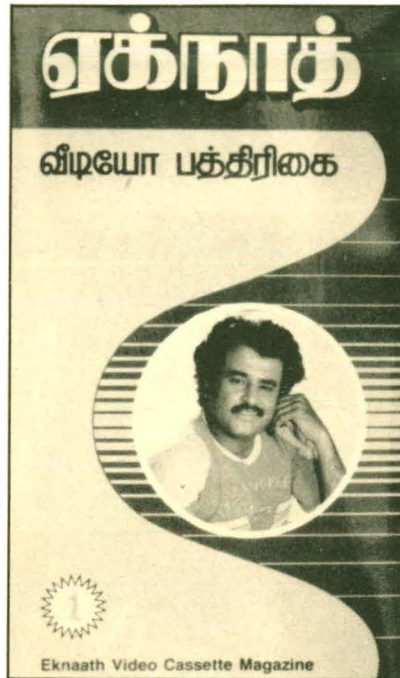
"There is a great response, especially in Singapore and Malaysia, for the Tamil mag," admits Eknaath, who saw one hell of a market in cashing in on the curiosity of Indians settled abroad about happenings in their hometown.

For local sales, the 60-minute affair leans heavily on the glitter of tinseltown. Shots of goings-on at the studios, a day in the life of a star, stars chatting with fellow stars for an interview session, jubilee bashes – all figure prominently here. There are various other items thrown in to give the package a more complete picture. However, yoga, cool .ng, medicine, religion, and social themes like family planning, find themselves playing third fiddle to a Kamalahasan being garlanded or a Rajnikant prancing around a bush with Radha. Adds Eknaath: "You have to dole out sugar-coated pills to get anywhere."

At first the stars were wary of this novel exercise. But after the first video mag came out, they hailed it as a powerful way to carry sneak previews of their movies to the masses and thereby increase their popularity. So they wholeheartedly encourage it now. Even Kanchi Sankaracharya had granted the mag an interview, but vanished from the Mutt on its eve – much to Eknaath's dismay.

Eknaath's magazine steers clear of politics. "What's the need? Most common people aren't even bothered about political happenings. I figured out that women would be my main buyers. And for the Indian woman there seems to be only two main forms of entertainment – sex and cinema. Since I couldn't figure out how to film the former without raising a hoo-hah, I pitched on film," Eknaath twinkled over the editing panel in his large home-studio.

Eknaath heads a video institute at Madras. With the necessary infrastructure already at his fingertips, he didn't have to



nurse the thought of his pet project too long before getting it on the road. The idea hit him when he realised that newspapers were being overshadowed by television, as the visual went beyond the boundaries of literacy. "You didn't have to be literate to draw news from TV. Only, on TV, news comes and goes at a given moment. You can't, as in a newspaper, re-read the parts you want to," he says. "The popularity of my mag is based on this re-run factor."

In his 20-odd years in the business, Eknaath has moved from a TV and film cameraman, Ministry of Defence documentary-maker, to video filmmaker and library owner, and the brain behind the South Indian Video Chamber of Commerce.

"It was high time that such a growing medium got more organised," he said on founding the chamber that hopes to emerge a winner in its bitter duel with the pirates. "The best way to beat piracy is to set up video theatres around the states that could provide proper marketing facilities for video films."

The debate is on. But not as hot as that on the underhand happenings in the TV serial bazaar out here though. Despite the rush in this direction, Eknaath has pointedly kept aloof. "We all know what's happening

here," he says. "Instead of wasting my energies here and depending on another medium, I wanted to create my own medium. I can now proudly call my mag my very own second channel on TV

BRIAN LAUL in MADRAS

## THE

lack-lustre 'Lehren' video-cassette release function ended with an action-packed sozzled brawl and fisticuffs between TV star Alok Nath and an inebriated guest. The altercation started when the guest accidentally tripped over a sitting Haveliram and incurred his fury. The over-crowded turn-out at the 'Lehren' function comprised mostly of a motley of strugglers and aspirants as also a few stars like Shakti Kapoor, Chunky Panday, Sonika Gill and Shekhar Suman. While it remains to be seen whether 'Lehren' makes waves in a big way, two other giant competitors 'Movie Video' and 'Eknaath Video Patrika' have already 'stormed' onto the video waters and are out to flood the market with their slick products.

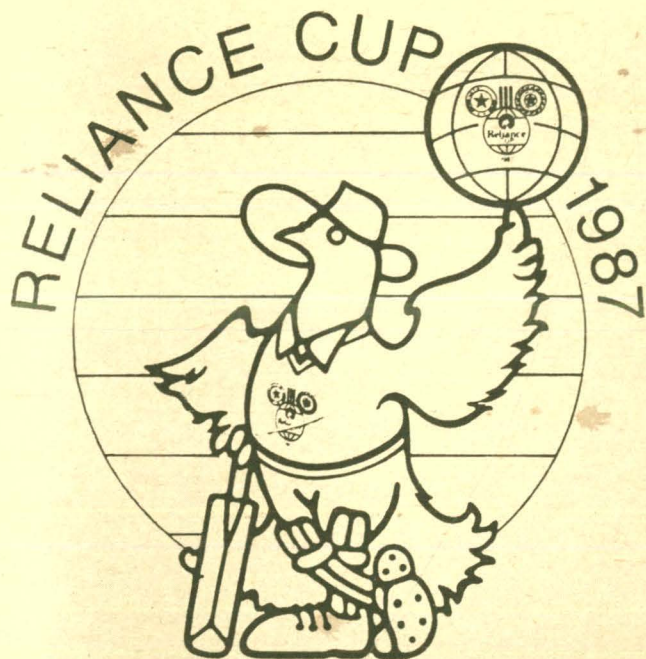
## THE

Reliance Cup has opened up new vistas for Bombay Doordarshan. The World Cup being one of the most prestigious events to be handled by DD in recent times, they are seeing to it that nothing is left to chance. DD has acquired its second Outdoor Broadcasting (OB) van which would, hopefully, give a better coverage. The van equipped with seven cameras, will help cameramen to show the action from different angles, a facility unavailable to Doordarshan until recently. This is particularly interesting because the telecast will be viewed not only in India but also in countries like England and Australia where cricket coverage on TV is undoubtedly at its very best. And if our



1987

## OFFICIAL MASCOT



## CRICKET FOR PEACE

very own DD dishes out unprofessional stuff we'll be stumped. No doubt. More news on Doordarshan's acquisitions for the Reliance Cup. Four colour vans have been upgraded and six new vans have been purchased. Six cameras are to be used for every match, according to the BBC pattern of coverage. Each camera will have an 800 mm lens instead of the 300 mm lens being used earlier.

The equipment is ultra modern. However, the men working the machines have not shaken off their old habits. The producers and technicians are divided into two groups. One group expresses loyalty to the deposed deputy general Baveja, who looked after sports. Another group champions the cause of the new deputy general (sports), Jasdev Singh, a renowned international commentator himself. Doordarshan lacks the leadership to pacify the warring groups. Jasdev Singh is new to television and does not understand the intricacies of the medium. Similarly, the new director-general, Bhaskar Ghosh, professes that he is a drama man and does not know much about cricket or television coverage of sports.

The result of the two training camps at Bangalore and Hyderabad have been disastrous. There was no synchronisation between the six cameras. The anchorman did not follow the dictates of the commentators. Worst of all, there was no sound. During one practice match at Hyderabad, there were only visuals and no sound effects.

To add to Doordarshan's woes, the

commentators are up in arms also. Jasdev Singh disbanded the original screening committee comprising Raj Singh Dungarpur, Fateh Singh Rao Gaekwad and Chandu Borde, on the plea that they were former commentators and had certain preferences. He set up a new screening committee which consisted of Arun Pandya, executive director of SAI, Gulshan Rai, a retired AIR official and former international umpire Swaroop Kishen. The new screening committee caused quite a furore as seasoned commentators have been left out.

Akash Lal and Anupam Gulati, both stalwarts of cricket commentary, approached the Minister of State for Information and Broadcasting, Ajit Panja, for justice. He has ordered a reappraisal of the cases. Meanwhile, Akash Lal has also approached Arun Shourie to do an investigative report on the mis-deeds of the sports cell of Doordarshan... and Reliance?

## ENGLAND'S

Granada Television is producing a series of 14 one-hour programmes called 'End Of Empire', a story on the transfer of power from Britain to its colonies.

The serial, which took over five years to produce, tries to capture the reactions of the leaders of the Independence movement, governors, ministers and others, who played a very important role in the transfer of power. Among those interviewed are Indira Gandhi, Vijayalakshmi Pandit and Lord Mountbatten.

The first episode, 'The Beginning of the End', describes the downfall of the British Empire from 1922-45.

'India-Engine of War' (1939-42) shows how the British declaration of war between India and Germany is made without consulting India. It also describes how Prime Minister Winston Churchill's talks with Nehru and Gandhi led to the 'Quit India' movement.

'India - The Muslim Card' (1942-47) draws a vivid picture of the struggle between the Muslim League and Congress which ends in Jinnah's call for a "day of action".

In another episode, 'India - Divide and Quit', Mountbatten is appointed Viceroy to effect the transfer of power to India. Mountbatten's time was marred by large-scale violence between Muslims, Hindus and Sikhs which eventually led to the country's partition.

Other serials concern British colonies in Malaya, Palestine, Iran, Egypt, Aden, Cyprus, Ghana, Kenya, the Federation of Rhodesia and Nyasaland.

## NEENA

Gupta, the talented actress who played that scintillating role in 'Kabir', is calling it a day on TV and returning to the big screen.

Neena's decision to switch over to cinema stems from the fact that television brings only a temporary star-status. One is a star on TV as long as the serial is on the air. But now since serials are being aired with mind-blowing regularity, viewers tend to forget the stars. After the thirteenth episode you are just another actor. What Neena is looking for is immortal roles, which can be found only in films.



**Anita Kanwar: No more serials**

Earlier, Anita Kanwar (the Lajoji of 'Buniyaad') had also thrown muck on the medium that made her a star saying that viewers knew her only as 'Lajoji'. Perhaps she felt that she could do better roles than Lajoji's.



Anjan Srivastava, Kundan Shah, Hyder Ali on the sets of 'Manoranjan'.

## 'MANORANJAN',

the latest from the 'Nukkad' trio, Saeed Mirza, Aziz Mirza and Kundan Shah, it seems, is rather unique in several respects. First, it has a theme which has never been attempted on TV; second, it is the first time after 'Buniyaad' that a serial is given more than 13 episodes. It will be on the air for 19 weeks. Perhaps, the good work they had done in the past might have forced Doordarshan to give them an extension beyond 13 episodes.

The cohesiveness of the 'Manoranjan' team was quite evident at the party hosted to celebrate the launch of the serial. All those who made it possible, right from the

artistes down to the technicians were introduced to the press. Says Kundan Shah, one of the directors: " 'Manoranjan' will be one of the best serials to hit the small screen."

## AN

ice cube is fast changing trends in television advertising in the US. A TV commercial shows a man seducing a woman. Nothing wrong in that. But the seduction begins with an ice cube. He traces her face, neck and then moves lower down. This intimate sequence was made for 'Intimate Evening', Revlon's TV commercial for its perfume, Intimate.

Perhaps, America couldn't quite digest

this blatant violation of moral codes on TV. The sexy commercial, made by a New York agency Hill, Holiday, Connors, Cosmopolous (HHCC), has kicked up a lot of dust because it offends good taste. Two major US networks, ABC and CBS, have already aired the commercial, but NBC has rejected it on the plea that it is a family network.

The agency, it seems, had a tough time in convincing the networks to accept the ad. The networks suggested some modifications to it, like no ice cube near the bosom, no upper thigh shot and no hot and heavy breathing. And the networks agreed to telecast the ad only after 9 pm during the adult programme.

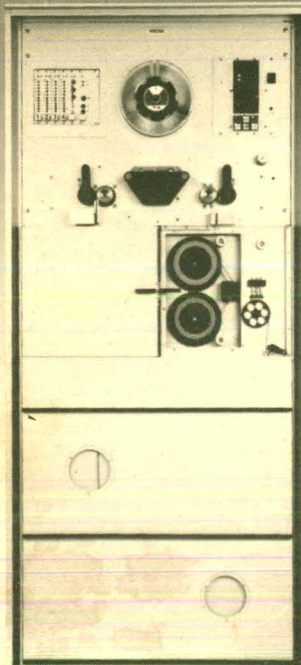
## DOORDARSHAN

will be telecasting, within the next couple of months, vintage blockbusters like 'Us Paar', 'Aradhana', 'Waqt', 'Anand', 'Shehnai', 'Koshish', 'Chit Chor', 'Tapasya', 'Gopi', 'Brahmachari', 'Kati Patang', and 'Baaton Baaton Mein'. They are also planning to premiere Muzaffar Ali's 'Anjuman', 'Yeh Woh Manzil To Nahin' and 'Antheen'.

## ABOUT

46 films were imported in 1986-87 and foreign exchange equivalent to Rs 10.5 crore was spent for the purpose.

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# Forthcoming TV serials

## LIFE MEMBERS

Recently, there has been a steady increase in the number of Marathi serials on TV. The latest is 'Life Members', a serial based on a novel of the same name written by Prof Prabhakar Tamane. Tamane is a well-known Marathi author who has many novels and dramas to his credit. One of his major works being Raj Kapoor's film, 'Biwi O Biwi'.

'Life Members' revolve around a lady college principal Sharda (Rima Lagoo) and a newly appointed young professor, Dilip

Dilip solving students' problems, especially those of the girls. For instance, a young, beautiful girl Shalaka (Nivedita Joshi) comes to Dilip with her marriage problems. Misunderstanding is the inevitable reaction.

Many interesting incidents and events help it end on a sentimental note. Emotional, humorous and dramatic situations are slickly interwoven in the story making it appealing to viewers.

Directed by Bhagwat Deshpande, 'Life Members' is produced by Balgovind Srivastava and co-produced by noted singer Kamal Barot.

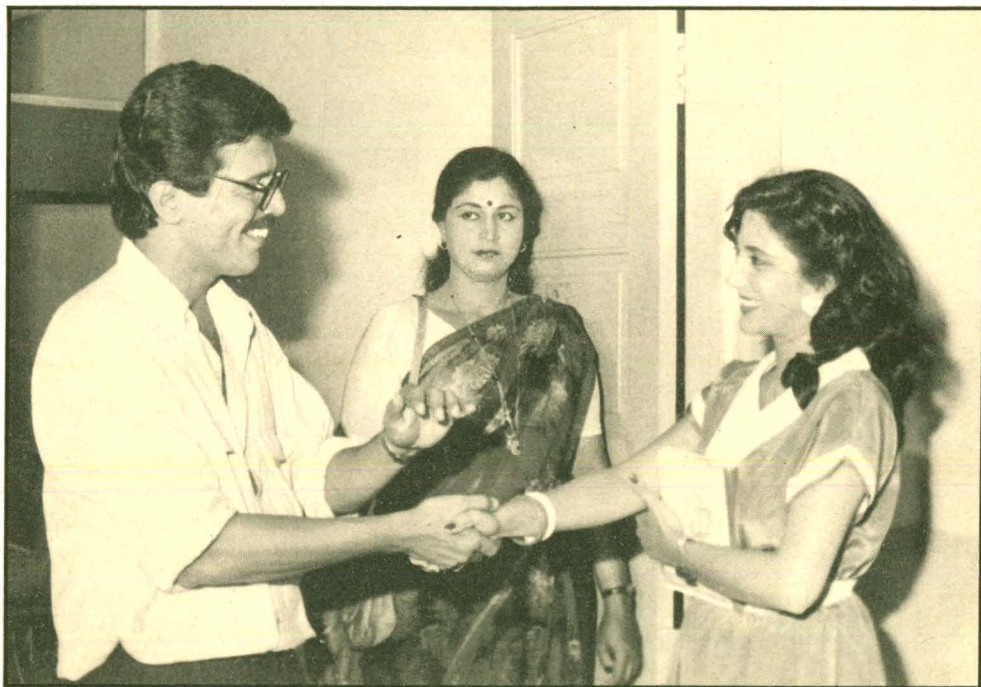
The four life members are played by

the small screen with dismay, while critics were not happy with his compering of the 'Discover India' quiz. But Jayant is least bothered. "Name me one critic who can criticise without his emotions," he asks.

After his stupendous performance in 'Mr Ya Mrs' and 'Khandaan' he dabbled in some scripting. The result; 'Ghar Jamai', which, unfortunately, got lost in the crowd.

But now he is back in the garb of a producer. If Jayant's strong point is humour, it isn't surprising that he is producing one.

Christened 'PC Aur Mausii', the serial tackles the unusual subject of a personal computer and a housewife. The main roles



Satish Pulekar and Nivedita Joshi in 'Life Members'.

Gandhalekar (Satish Pulekar). Romance blossoms between the two. Dilip is banking on Sharda to make his job permanent, to get his sister married and to look after his ailing mother. He is helped in his efforts by another professor, Pradeep Saptrishi (played by Ramesh Bhatkar), who's his old college mate.

Meanwhile, the action shifts to the college, where four senior professors (life members) begin to dominate proceedings at college. And as the story unfolds, the corruption in the campus is brought into focus.

Dilip becomes very popular in the college and students come to him with their problems which he solves with ease. However, Sharda doesn't quite cherish the idea of

Vijay Chauhan, Irshad Hashmi, Suresh Takle and Surekha Shah. Other characters include Rajan Tamane, Swati Chitnis, Gaurang Wagle and others.

Shekhar Kalyan has scored the music and Deepak Anandji is credited with the background music.

## PC AUR MAUSII

“TV is my medium and I feel very comfortable with it,” quips the young talented actor-writer, Jayant Kirpalani.

Of late, viewers noted his absence from

obviously being a Busy Bee computer (PC) and Farida Jalal as the Mausii. Explains Jayant: "The PC is a character in this serial."

It all begins when a PC is brought home and Mausii takes an instant dislike to it. The PC 'acts funny' with her and the whole lifestyle of the family undergoes a sea-change.

To be aired on Breakfast TV, 'PC Aur Mausii' will initially be spread over five episodes. It is produced under the banner, BASK. Directed by Guland Kirpalani, it has two most promising actors, Pankaj Berry and Ramba Shahani. Cameraman is Rajan Kothari while the scripting has been done by Jayant himself. Art direction is by Nitish Roy.

What was the inspiration behind this

rather strange idea of a computer and a housewife? "The idea was conceived after a casual talk I had with my friend who is working for a computer company. And I put in my own thinking and that was it," says Jayant.

Another interesting feature of the serial is that Doordarshan itself had mooted this idea. "In fact, I'm producing it for Doordarshan," he says.

Apart from TV, he is active on stage, too. Which role would he rate as the best? "Undoubtedly, Hamlet. It's every actor's dream to play that role and I enjoyed it thoroughly."

He is now on TV in Vaswani's 'Nai Dishayen' in which he plays a doctor treating drug addicts. "It's a very satisfying role," he feels.

Jayant feels 'PC Aur Mausii' will be one of the best comedies to be telecast on morning TV.

## MUJIRIM HAAZIR

Samvaad has finally arrived on TV. They started off lightly with 'Bante Bigadte' which sank without a trace. Raakesh Choudhary, the man behind Samvaad and who was part of the team, has his reasons for that. "It was our first venture. The dimensions were lacking. Everybody was young and fresh and was totally new to the job. We just wanted to deliver the goods. It was, no doubt, just an average product."

But their next venture 'Chunauti' almost changed the trend in TV serials. It came as a whiff of fresh air to viewers who were used to viewing mundane TV serials. The rest is history. Raakesh feels he could have made

it "still richer, still better. We at least tried to say something through 'Chunauti' and expose the ills of our education system."

To drive home the point Raakesh has already plunged into another serial, a magnum opus of sorts, 'Mujrim Haazir'. It is one of the noted Bengali writer Bimal Mitra's classic works. It is more than 1000 pages. The novel under the name 'Asaami Haazir' was serialised in 'Desh' magazine from November 1971 to March 1973. Considering the sheer volume of the novel it seems that Raakesh has a mammoth task on his hands, particularly when he is both producing and directing it.

It dates back to the feudal days when the zamindar was all-powerful and pervading. The zamindar in question, Narnarayan Choudhary, rose from the ranks of an ordinary munshi by exploiting those below him. Now that he has made his fortune, he wishes that his children and grandchildren should enjoy his spoils. But the grandson and sole heir begins to rebel against the exploitation of the poor farmers and other labourers. He is determined to put an end to the family name by not having a family himself. He gets bugged when he knows that his grandfather cheated a widow 'Kaliganj Ki Bahu' of all her wealth. He runs away from home and moves into the widow's house.

'Mujrim Haazir' is also the story of Nayan-tara, the extremely beautiful wife of Sadanand who, for no fault of hers, is forced to practice celibacy. Sadanand and Nayan-tara, who loved and understood each other, were forced by circumstances to part and live separate ways.

Doordarshan, for a change, has abandoned the normal 13-episode ritual and has approved this for 26 weeks.

Utpal Dutt plays the wicked zamindar and Rajiv Verma is cast as Sadanand's father while Ajith Vachani plays Sadanand's maternal uncle and has a bad effect on Sadanand.

But what inspired Raakesh to make this serial? Says the confident producer-director: "I read many books for a story. But this one caught my imagination, no end. I read this over 1000-page novel in one sitting! The involvement was total. Moreover, it was so engrossing that I was sure it would keep the viewer's curiosity alive.

"I could easily identify myself with the novel because my mother came from a zamindar's family and it really appealed to me."

Will he be able to do justice to the novel which is ranked high among Bengali classics? Raakesh is unruffled. He feels only he can do justice to the novel. "I've visualised the whole thing. It is almost like my novel! I can't find a better person than myself to make a good job of it."

What he is trying to convey is the effect the zamindari system had on people. There is a conflict of ideas between the grandfather, father and the son. Raakesh has taken great pains to give the serial the same impact as that of the novel.

The proposal was submitted in early '86 and approved recently.

Raakesh has himself written the script for all the 26 episodes. Hemant Sanghani is the associate director. Other technicians include Bharat Nerkar, camera; Sopan Jagmohan, music; C S Bhatti, art director; Yashodara Roy, costumes.

And, finally, what does Raakesh think of TV as a medium? "Terrific," he quips. "And you'll be more responsible to it."

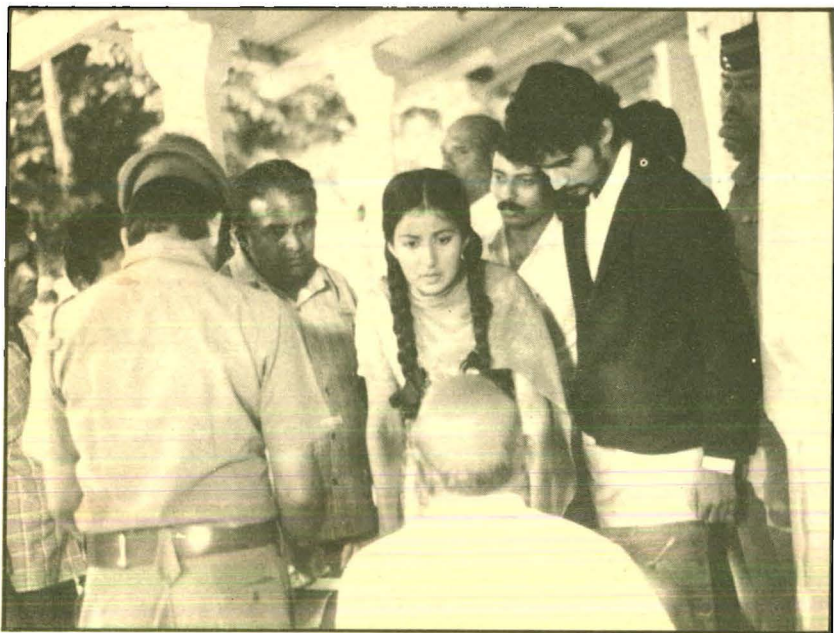
## KARM BHOOMI

'Karm Bhoomi', a serial based on Munshi Prem Chand's popular Hindi novel of the same name, is being produced by Rizwan Siraz, under Unique film-makers banner.

Ajay Mehra directs Sudhir Pandey, Arif Zakaria, Archana Joglekar, Afsa Khan and others. The title song sung by Anup Jalota was recorded at Shree Sound. It has been written by Yogesh and tuned by Raj Kamal. Screenplay and dialogues are by Aroon Kamal and camera by Deepak Duggal.

## UDAAN

Kavita Chaudhary needs no introduction. For the millions of housewives who have watched TV, the shot of Lalitaji buying Surf will remain etched in their memories for long. But she is not buying Surf this time, though. She is on to



'Udaan': Kavita Chaudhary's debut as director.



**'Udaan': Flight of a feudal family.**

something more serious on TV. 'Udaan' (Flight), for instance. Kavita's TV serial is named just that.

The flight of a feudal family from the system to a remote village where they try to live life all over again.

The family consists of a husband, wife, their 8-year-old daughter and a son who is just 40 days old. The escape of the family becomes essential when the feudal system begins to affect the daughter. The family's destination is a village known for its barren lands but is a part of the family property.

They try to cultivate the barren land and live far away from the perils of existing in a feudal society.

The father's part is played by Vikram Gokhale, and the mother's by Janaki. The other actors are Hema Sahai and Vageesh, both NSD products.

"It's a riches-to-rags-to-riches story," details Kavita. "The focus is on the eight-year-old daughter. The way she copes up with the fluctuating fortunes of a family - from a zamindar's family to a poor, starving farmer's family."

But then the chances of being yet another women's serial is rather bright. "Not at all," explains Kavita. "Here, the girl is a person trying to overcome the emotional hassles of a changed environment. The serial has many levels and emotional ups and downs without being didactic."

Perhaps that may be the reason why she has gone ahead with the serial with fresh faces. "Because," she says, "well-known actors may rob the story of its impact as viewers will be concentrating on the actors and not on the story. Maybe in the later episodes, well-known actors may make their presence."

Kavita is producing it for Kaniveri Co and she has directed as well as written the dialogues and the script. Shooting for the serial was done in Madhya Pradesh, Gwalior, Pune, Hyderabad, Lucknow.

And what does Kavita feel about 'Udaan'? "The serial will be a success. And the dramatic twists and turns will hold the viewers' interest. But viewers are the last word. They'll decide."

Kavita is all praise for the medium that has made her a star. She puts it this way. "Big is beautiful does not hold for me. TV is a homely medium and I am more comfortable with it."

- S K JOHN

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# HIT OF THE MONTH

## YUSUF AZAD QAISER BANO

### BARABAR-KE-JODI HAI

(Muqabla)

## SYMPHONY

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# INTERNATIONAL TOP POP 50

| TITLE                      | ARTISTE                              |
|----------------------------|--------------------------------------|
| LA BAMBA                   | Soundtrack                           |
| WHITNEY                    | Whitney Houston                      |
| WHITESNAKE                 | Whitesnake                           |
| HYSTERIA                   | Def Leppard                          |
| BAD ANIMALS                | Heart                                |
| BIGGER AND DEFFER          | L L Cool J                           |
| WHO'S THAT GIRL            | Soundtrack - Madonna                 |
| CRUSHIN'                   | The Fat Boys                         |
| IN THE DARK                | Grateful Dead                        |
| THE JOSHUA TREE            | U2                                   |
| BEVERLY HILLS COP 11       | Soundtrack                           |
| GIRLS, GIRLS, GIRLS        | Motley Crue                          |
| THE FINAL COUNTDOWN        | Europe                               |
| SLIPPERY WHEN WET          | Bon Jovi                             |
| DUOTONES                   | Kenny G                              |
| SPANISH FLY                | Lisa Lisa & Cult Jam                 |
| SOLITUDE STANDING          | Suzanne Vega                         |
| I NEVER SAID GOODBYE       | Sammy Hagar                          |
| LOOK WHAT THE CAT          |                                      |
| DROGGED IN                 | Poison                               |
| LOST BOYS                  | Soundtrack                           |
| THE LONESOME JUBILEE       | John Cougar Mellencamp               |
| TANGO IN THE NIGHT         | Fleetwood Mac                        |
| NO PROTECTION              | Starship                             |
| LET IT LOOSE               | Gloria Estefan & Miami Sound Machine |
| COMING AROUND AGAIN        | Carly Simon                          |
| ALWAYS & FOREVER           | Randy Travis                         |
| JUST GETS BETTER WITH TIME | The Whispers                         |
| BORN TO BOOGIE             | Hank Williams, Jr                    |
| RAPTURE                    | Anita Baker                          |
| BANGIN'                    | The Outfield                         |
| HEARSAY                    | Alaxander O'Neal                     |
| ONE HEARTBEAT              | Smokey Robinson                      |
| IF I WERE YOUR WOMAN       | Stephanie Mills                      |
| ONCE BITTEN                | Great White                          |
| RICHARD MARX               | Richard Marx                         |
| ONE WAY HOME               | Hooters                              |
| INTO THE FIRE              | Bryan Adams                          |
| BEST OF 38 SPECIAL         |                                      |
| -FLASHBACK'                | 38 Special                           |
| GRACELAND                  | Paul Simon                           |
| EXPOSURE                   | Expose                               |
| CONTROL                    | Janet Jackson                        |
| BACK IN THE HIGHLIFE       | Steve Winwood                        |
| DOOR TO DOOR               | The Cars                             |
| T'PAU                      | T'Pau                                |
| SIGN 'O' THE TIMES         | Prince                               |
| LICENSED TO ILL            | Beastie Boys                         |
| KISS ME, KISS ME, KISS ME  | The Cure                             |
| ALPHABET CITY              | ABC                                  |
| THE BIG THROWDOWN          | Levert                               |
| TRUE BLUE                  | Madonna                              |

Source: Billboard (Week ending September 19)

ollowing Michael Jackson into the charts from the CBS stable of artists will be Bruce Springsteen. His album 'Tunnel Of Love' due this month in the US, is said to have a country flavour, though CBS excess are not keen on confirming that aspect. Preceding the album will be the almost inevitable single. This time it's 'Brilliant Disguise' with 'Lucky Man', which is not on the album as the B-side.

Mick Jagger will be aiming for some solo respectability with 'Primitive Cool' after his desultory debut 'She's The Boss'.

As Elton John goes back to MCA, his last record company, Geffen, releases the inevitable 'Greatest Hits Vol 3, 1979-1987'.

t home HMV move into gear with 'Crowded House', the band fronted by Neil Finn of Split Enz. The album was a Top Ten US hit with a No.2 single in 'Don't Dream It's Over'.

The Beatles return on cassette only with the classic 'Rubber Soul' and 'Rock 'n' Roll'.

CBS' most interesting releases will be Spandau Ballet's 'Through The Barricades' and sweet soul man Luther Vandross' 'Give Me The Reason'. The 'Greatest Country Hits Of The 70s Vol 2' compilation should please all country fans and for those snared by the dance mix serves George Michael roots in with 'I Want Your Sex'.



With Roger Waters out on his own, Pink Floyd are in for a 'Momentary Lapse Of Reason'. Will Waters be missed? Will the album fail to impact the charts? Time will tell but the odds are in favour of Pink Floyd scoring another hit.

Mr. Mister whose brilliant album 'Welcome To The Real World' was released by MIL, return with 'Go On'.

Yes, turn on 'Big Generator' after the smash success of '90125' while Jethro Tull return after a long absence to take advantage of their 20th anniversary plug with 'Crest Of A Knave'. Another Jackson, brother Marlon shifts to Capitol in search of solo glory through the rather insipidly titled 'Baby Tonight'.

Fleetwood Mac will begin a US tour in support of their platinum album 'Tango In The Night'. They've left it pretty late, the album has begun its descent on the charts.

Perennial favourite Julio Iglesias is all set to release another English album, to follow his successful '1100 Bel Air Place'. And wonder of wonders - it will feature a duet with Stevie Wonder.

Now that everybody is trying to 'Walk like an Egyptian', Bangles vocalist Susanna Hoffs is celebrating by making her acting debut in a film titled 'The Almighty'. Catch this one: the film is produced and directed by Tamar Susan Hoffs - Susanna's mom!

# SPOTLIGHT



Jackson forges an amalgam of sound that targets diverse tastes. He gives in to sentiment on the 'treacly' 'I just can't stop loving you' a slow grower and has a go at 'Liberian girl' who energises on the instrumental arrangement. Pretty pirouettes won't sell millions and the balance comes through the whiplash 'Dirty Diana', a bitter, scathing attack on a woman who dispenses her favours easily and on the trenchant 'Bad' where new power surges his vocals. Twixt the attitudes are the catchy dance floor pointer 'The way you make me feel' and the beat-box funk of 'Smooth Criminal' (CBS).

# playback 25 selections

OCTOBER 1987

- |           |   |           |   |
|-----------|---|-----------|---|
| <b>1</b>  | <b>Dance dance</b> : Dance Dance<br>Vijay Benedict, Alisha: Bappi: Anjaan: T Series           |           |   |
| <b>2</b>  | <b>Aaja mere raja</b> : Jhoorn Diwane Jhoorn<br>Sharon Prabhakar: Sharang: Dilip Tahir: MIL   | <b>14</b> | <b>Tujhe dekhne ka</b> : Insaaf Kaun Karega<br>Shabbir, Kavita K: L-P: Sameer: T Series         |
| <b>3</b>  | <b>O yaara</b> : Kaash<br>Kishore, Anupama: R Roshan: Farooq Qaiser: Venus                    | <b>15</b> | <b>Jab pyar kiya</b> : Watan Ke Rakhwale NEW<br>Mohd Aziz, Anuradha: L-P: M Sultanpuri: Venus   |
| <b>4</b>  | <b>Patthar ke khuda</b> : Passions<br>Jagjit Singh: Jagjit: Sudarshan Fakir: HMV              | <b>16</b> | <b>Na maangu sona</b> : Mr India<br>Kavita & chorus: L-P: Javed Akhtar: T Series                |
| <b>5</b>  | <b>Karte hain hum pyar</b> : Mr India<br>Kishore, Kavita: L-P: A Bakshi: T Series             | <b>17</b> | <b>Yahin kahin jara hamaar</b> : Khudgarz NEW<br>Nitin Mukesh, Sadhna: R Roshan: Indivar: Venus |
| <b>6</b>  | <b>Ek naya chand</b> : Be-pardaah<br>Pankaj Udhas: Pankaj: Naseem Akhtar: MIL                 | <b>18</b> | <b>Meera lago</b> : Meera Lago Rang Hari<br>Juthika Roy: Kamal Das Gupta: Traditional: HMV      |
| <b>7</b>  | <b>Yeh raat yeh</b> : Awam NEW<br>Mahendra Kapoor, Asha: Ravi: Hasan Kamal: HMV               | <b>19</b> | <b>Bhooli bisree</b> : Shagufta<br>Pankaj Udhas: Pankaj Udhas: Mumtaz Rashid: MIL               |
| <b>8</b>  | <b>Halwa walaa aa gayaa</b> : Dance Dance<br>Vijay B, Uttara, Sarika: Bappi: Anjaan: T Series | <b>20</b> | <b>Patjhad saawan basant</b> : Sindoor NEW<br>Lata, Mohd Aziz: L-P: Anand Bakshi: T Series      |
| <b>9</b>  | <b>Haan main sadak</b> : Sadak Chhap NEW<br>Kishore Kumar: Bappi: Anjaan: MIL                 | <b>21</b> | <b>Haath ki rekha</b> : Hari Hari Bol<br>Chandru Atma: S Kohli: N Roshan: T Series              |
| <b>10</b> | <b>Aap ke jaane se</b> : Khudgarz NEW<br>Mohd Aziz, Sadhna: R Roshan: Farooq Qaiser: Venus    | <b>22</b> | <b>Dulhaniya ki doli</b> : Bemisaal<br>Roop Kumar: Roop Kumar: S Jalalabadi: MIL                |
| <b>11</b> | <b>Andheri raaton mein</b> : Shahenshah NEW<br>Kishore & chorus: Amar Utpal: A Bakshi: Venus  | <b>23</b> | <b>Jaan tan se</b> : Diljalaa NEW<br>Asha & chorus: Bappi Lahiri: Indivar: T Series             |
| <b>12</b> | <b>Zindagi ka naam</b> : Khudgarz NEW<br>Nitin Mukesh: Rajesh Roshan: Indivar: Venus          | <b>24</b> | <b>Koi gopi aai</b> : Bhajan Rath Vol I<br>Anup & chorus: Dhananjay: Vishveshwar: MIL           |
| <b>13</b> | <b>Hey you</b> : Shahenshah<br>Asha & chorus: Amar Utpal: Anand Bakshi: Venus                 | <b>25</b> | <b>Bheeni bheeni bhor</b> : Dil Padosa Hai<br>Asha Bhosle: R D Burman: Gulzar: HMV              |

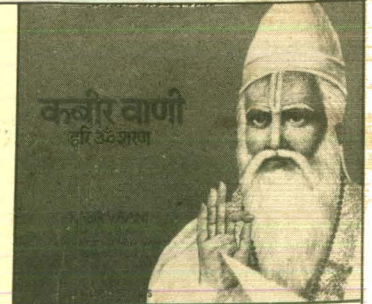
Key: Track: Film/Album: Singer(s): Music: Lyrics: Label. The list is based on research conducted by Playback And Fast Forward and the performance of songs in the hit-parade radio programme, Cibaca Geet mala (Courtesy Hindustan Ciba-Geigy Ltd.)



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

**Q:** I purchased a moving magnet phonograph cartridge in 1982 and have changed the stylus of the same a number of times. I would like to know if a cartridge has a finite life expectancy. What are the common symptoms of a cartridge that is going bad?

**S S Bhattacharya  
Calcutta**

**A:** A good quality cartridge should last forever. When a cartridge is bad it just stops working. The most common causes of failure are either internal wires which come loose from their terminals or coils which open. In the first case, it can be tightened up with a nose plier or tweezers, but in the second case nothing can be done.

**Q:** I have seen on many amplifiers, which are meant for domestic use, a switch called loudness. What is the effect of this switch when the master volume control is well advanced?

**S V Krishna  
Indore**

**A:** The purpose of a loudness control switch is to add bass and treble to compensate for deficiencies of the human ear, which make us perceive a lack of bass and extreme treble when we listen at low volume. A properly designed loudness control should produce no audible effect when switched in and out while the volume is set for loud listening levels. If switching on the loudness switch does have an effect on loud levels, it means that it is not designed properly. To check this circuit's operation, reduce the level from the program source. Then advance the volume control to the point where the loudness action ceases during high volume listening. Turning the volume control on the amplifier down from that setting should reveal increasing bass and treble frequencies when you switch in the loudness switch.

**Q:** I use a high speed cassette duplicator which has no noise reduction circuitry. The operating manual says that Dolby B NR cassettes can be transferred without the need of switching in noise reduction on the duplication which it does not provide. I suspect that this is wrong. Does that mean that the cassette which is recorded with Dolby C or dBX can be

duplicated without any problem? Please advise.

**Kotan Shah  
Surat**

**A:** The manufacturer's instructions in the manual are correct. Whatever noise reduction encoded is present on the master tape – whether Dolby B or Dolby C or dBX – will be transferred to the copy if the duplicator is in correct order technically.

However, in the case of Dolby noise reduction the transfer will be correct only if the playback and recording levels are so matched that the copy will have exactly the same magnetic strength (flux density) as the original. Otherwise, Dolby NR systems reading the copy will not "Track" properly, causing the frequency response to suffer, especially the treble range on which it really operates.

Matching the level indications on your duplicator's meters (if it has separate meters for master and the copy) may not be accurate enough. It is best to copy a tape containing a continuous test tone, then substitute the copy for the master and make sure that its playback levels read the same as the master tape's when read on the same meter. You may have to repeat this calibration for each tape formulation (brand and type) on to which you make a copy.

**Q:** These days, mostly all speaker manufacturers rate their speakers impedance at 4 or 8 ohms, but I remember when systems of 16 ohms – and even higher – were very common ten years back. What is the reason for selecting low impedance and what determines the rating a manufacturer chooses?

**Surinder Singh  
Ahmedabad**

**A:** In the good old days, everybody was using tube amplifiers instead of transistors or ICs. The early germanium output transistors could handle high currents but not high voltages. The speaker impedance of 16 ohms provided the best match to tube amplifiers, and 4 ohms represented the most appropriate load for transistor amplifiers. The choice of 8 ohms is for today's silicon-based solid-state amplifiers. And the use of 8 ohm impedance allows the running of two systems simultaneously without overstressing the amplifier.

The Electronic Industries Association amplifier standard specifies 8 ohms as the primary standard load with which amplifier manufacturers rate their product output capabilities, but this is in no way binding on the speaker manufacturers nor should it be. With 4 ohms speakers, the advantage is that they can draw as much as double the output power from an amplifier assuming that the amplifier can satisfy the increased current demand. Some amplifiers have a protective device built into them to avoid an accidental short circuit and thus causing the output transistor to burn.

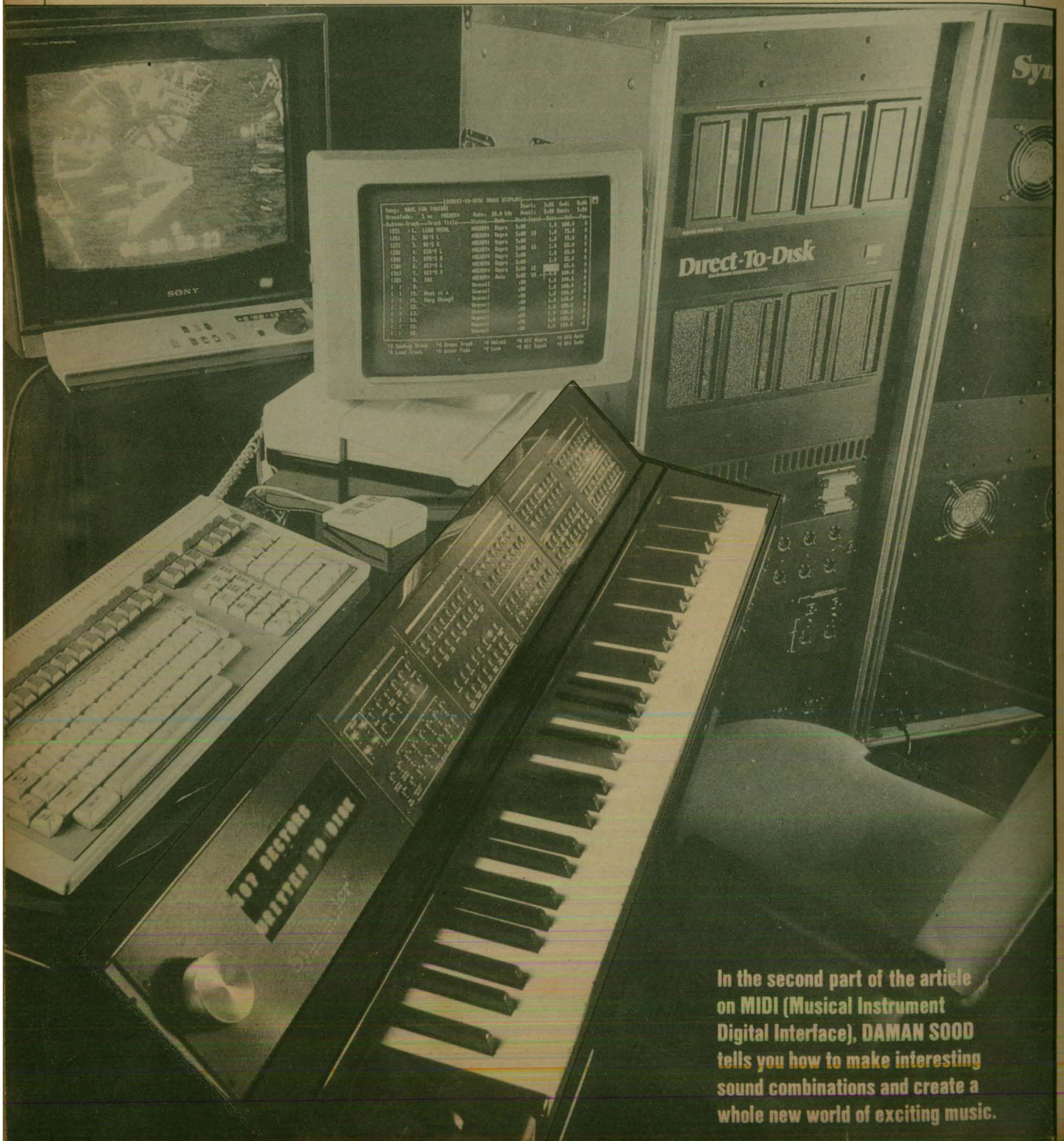
**Q:** Being a pop music enthusiast, I always use my Sony Walkman to hear good music. But my parents insist that the Walkman's headphones are hazardous and may later cause ear problems. But my Walkman is the only equipment which gives me pure, clear sound and perfect channel separation. I like the system very much. Sometimes I hear music 2-4 hours a day. Could you please explain whether hearing music using headphones is hazardous to the ears? If so, how long can I use it per day without damaging my ears? Is there any limit for the volume level we use?

**Shamraj K  
Kumbala (Kerala)**

**A:** As such there is no danger to listening to music through headphones. Actually, listening to the Walkman is an American idea. They listen to music while jogging or walking as it is portable and battery operated. There is no doubt that listening to headphones in private is exciting and the sound being very close to your ears makes for a beautiful separation between the left and right channels. However, we don't listen to sounds, whether in nature or in the concert hall, in so close a proximity as we do when listening with our headphones. This means that listening to headphones is an artificial experience as you don't get real bass sound as you would normally get from speakers.

Listening to music at moderate levels either through the headphones or from loudspeakers does not cause any fatigue. When you start getting a headache or a ringing sensation in your ears that is the first sign that your listening level is too loud. And please don't ride a motorbike when you are listening through headphones as it is really dangerous.

# MIDI-II



In the second part of the article on MIDI (Musical Instrument Digital Interface), DAMAN SOOD tells you how to make interesting sound combinations and create a whole new world of exciting music.



In the first part of MIDI MAGIC (September '87), we have seen how the MIDI enables a master keyboard to control many slaves. Hence, whatever is played on the master is simultaneously played on the slave instruments. But having connected your instruments with the appropriate cables, one might expect an immediate response when you play your master keyboard. This, however, is not always the case and the reason is that MIDI communication makes use of different DATA CHANNELS.

**MIDI CHANNELS**

If we consider a master instrument connected to one or more slaves, the MIDI signal being transmitted from the MASTER might contain the following information. When NOTE is being pressed (NOTE ON); when it was released (NOTE OFF); whether the PITCH WHEEL is being moved (PITCH BENDER); or how hard the key is pressed (velocity), etc as shown in Fig 1. All this information can be transmitted by MIDI through channels numbered 1-16. The MIDI can be thought of as being like a television transmitter which is sending out programmes on 16 separate channels (Fig 2). For the slave to pick up the appropriate program, it must be set to receive on that particular channel.

But does one need so many channels?

The advantage lies in the ability to send different MIDI signals, to control many keyboards, rhythm machines, etc by using sequencers, computers for automatic ensemble playing. In such cases one needs to send to each separate instrument its own MIDI signal and by assigning separate channels one can control 16 separate instruments with a single MIDI connection (Fig 3).

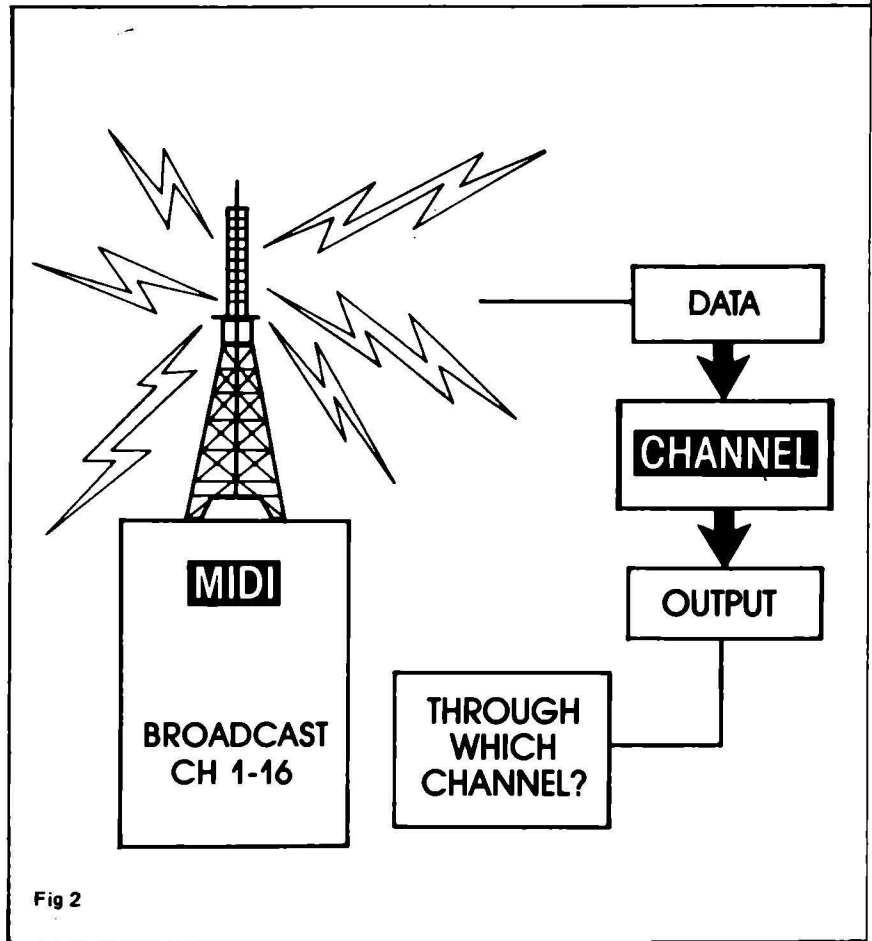


Fig 2

With some keyboards, like the Yamaha DX7, only one MIDI channel is available for sending the MIDI commands. However, with many keyboards, the transmitting channel can be selected by the user.

If we consider the example of selecting MIDI channel 1 as the transmitting or send-

ing channel, then all the MIDI transmissions will be sent down MIDI channel 1, leaving channels 2-16 silent or "closed". In order to receive these MIDI signals on your slave instrument it must have its MIDI receiving channel set to be the same as that of the transmission channel of the MASTER.

There is, however, one exception to this. If either of your instruments supports OMNI ON, then this alignment of channels is not necessary.

OMNI in this context means "ALL CHANNELS". When the transmitting channel is set to OMNI ON, the MIDI signal is sent down to all channels 1-16 and can be received by any slave regardless of the receive channel setting. OMNI OFF returns the instrument to single channel transmission. Hence, you must ensure that the channel settings are correctly aligned.

**THE 4 MIDI MODES**

The mode messages consist of the four combinations of the MIDI commands - OMNI ON/OFF, POLY ON/OFF (Poly OFF is called MONO ON). The MODE MESSAGE can consist of one of the following four combinations of MIDI commands.

Fig 1

**NORMAL TRANSMISSION DATA**

| DATA           | CONTENT                 |
|----------------|-------------------------|
| NOTE ON        | No. OF KEY PRESSED      |
| NOTE OFF       | No. OF KEY RELEASED     |
| SUSTAIN SWITCH | SWITCH ON/OFF           |
| PITCH BENDER   | DIRECTION/QUANTITY      |
| VELOCITY*      | STRENGTH OF KEY PRESSED |

**MODE 1: OMNI ON/POLY ON**

In this mode you can play a slave(s) polyphonically without having to designate the MIDI send/receive channel.

**MODE 2: OMNI ON/MONO ON**

In this mode you can play a slave(s) monophonically without having to designate the MIDI send/receive channel.

**MODE 3: OMNI OFF/POLY ON**

In this mode you can play a slave(s) polyphonically using a specific MIDI SEND/RECEIVE channel. This is a commonly used send/receive mode.

**CHANNEL INFORMATION**

If you look at the table in Fig 1 under the column marked DATA, you will find an entry marked VELOCITY. It is important to realise that not all keyboards respond to velocity – which means they are not touch sensitive. Accordingly, the harder or softer you press the keys, data is produced. So, if you wish your keyboard to respond to your touch, this velocity data should be transmitted and received through MIDI. With the Yamaha DX series, for example, the DX 1, DX5 and DX7 have this function, but it is not available on other models like DX-21, DX-27 and DX 100, i.e.,

In Fig 4, Synth A is a DX7 and Synth B is a DX-27. The keyboard on the DX-27 is not touch sensitive, but if you use it as a slave of the DX-7, then it is possible to play the sounds of the DX-27 from the DX-7 with touch sensitivity added. (You must set the voice of the DX-27 to receive the velocity data.)

The reverse is not true, however. Some instruments have a MIDI ON/MIDI OFF switch. So if the switch is set to MIDI OFF, all the MIDI functions of the instrument go dead. With MIDI ON (on both the master and slave) you can select the type of MIDI data you wish to transmit. Further data types are shown in Fig 5. The decision to transmit the MIDI data is made on the master and the decision to receive is made on the slave. For example, if you play a melody with portamento, for a balanced and clearer sound it's unnecessary to have portamento on the backing track as well. So, if you have a master with portamento you can select the slaves you wish that should not receive this data.

The data types in Fig 5 can be switched to transmit/not transmit or receive/not receive by using the Channel Information Switch (CH.INFO). When the CH.INFO is OFF on the master instrument, the data is not transmitted and when CH.INFO is OFF on the slave the data is not received.

Of the data types in Fig 5, PROGRAM CHANGE is the most interesting. When you change the voice on the master instrument, the voice on the slave can also be changed. This occurs automatically when the voicing select button (key, switch) is pressed. This provides for quick voice changes on the master and slave instruments.

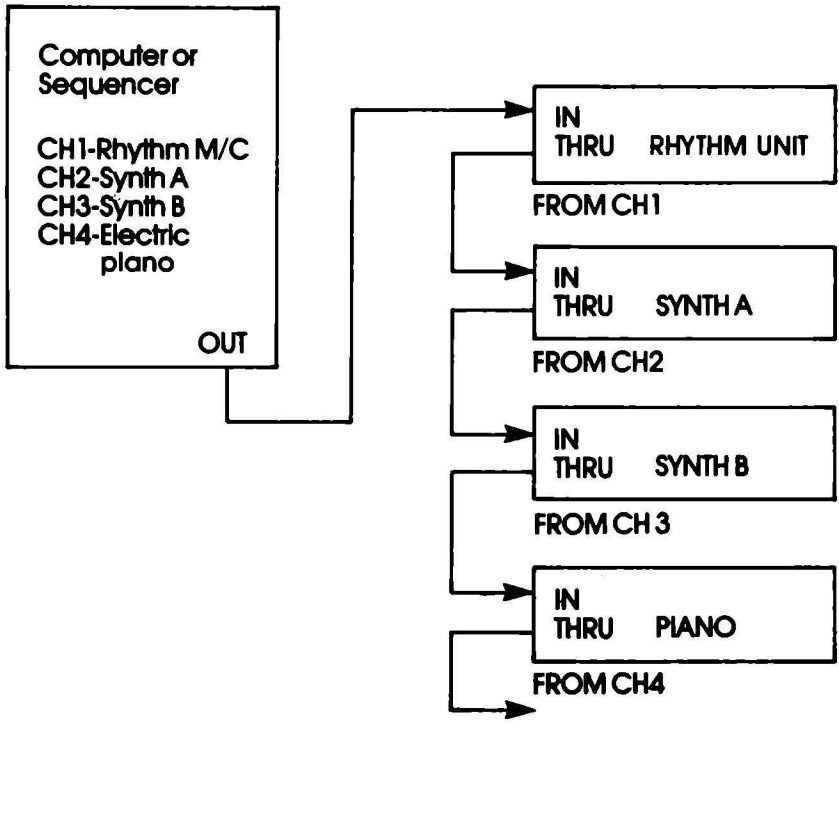
The way in which this works is that when Voice 1 on the master instrument is selected, Voice 1 on the slave is also selected. The number of the voice selected is always the same on the master and slave instruments. If, however, you want, for example, to select slave voice 6 with master voice 3, then the voices on the slave instrument have to be rearranged before hand.

PROGRAM CHANGE commands are supported by various manufacturers' instruments, but with these different instruments, the voice numbers are not the same, so you really have to experiment with PROGRAM CHANGE and find out for yourself.

All the data types shown in both Fig 1 and 5 are called Channel Information, but only those in Fig 5 are affected by the setting of CH.INFO (ON/OFF). Some manufacturers call the data types in Fig 1 "NOTE ONLY" and those shown in Fig 5 and Fig 1 "ALL DATA".

Although MIDI is a universal standard, not everything about it is UNIVERSAL. For example, if you want to send information about voice programming from one manufacturer's instrument to that of another manufacturer (and sometimes even of the same manufacturer) it could prove physical

Fig 3



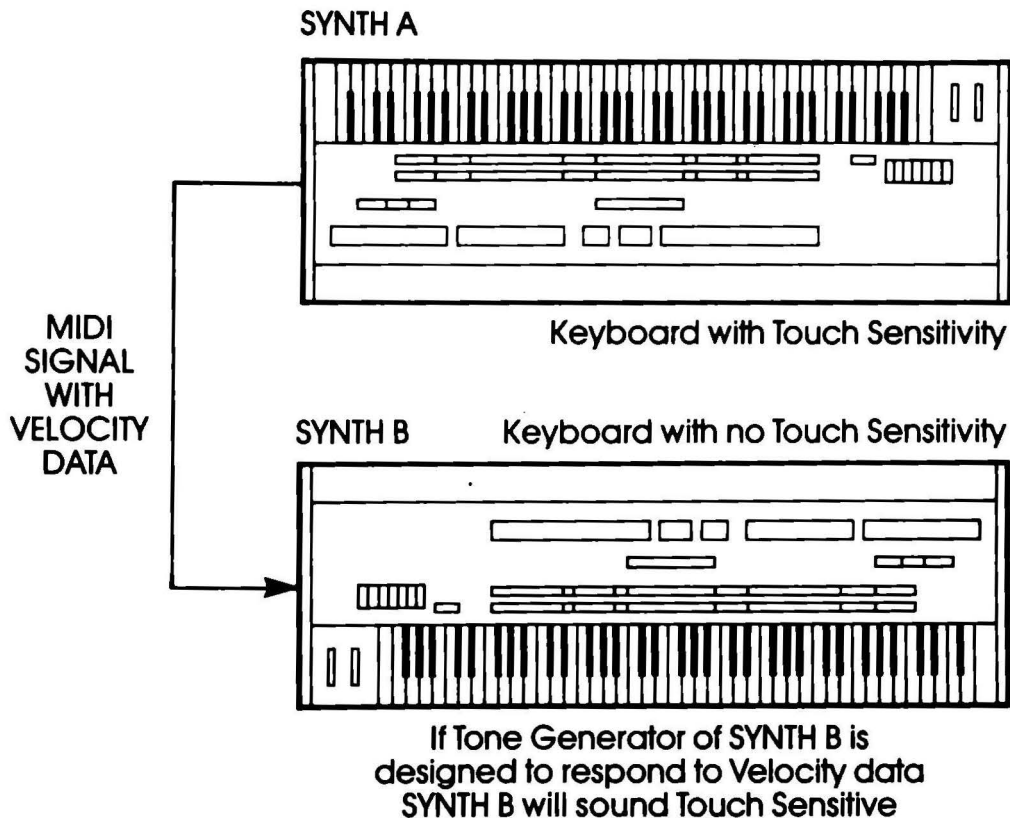
**MODE 4: OMNI OFF/MONO ON**

If you use an 8-voice polyphonic synthesiser as a slave effectively, you can control it like 8 monophonic synthesisers. Set the voicing of each voice as desired. The channel of the master is set differently from other modes. For eg, if you set it to transmit on channel 2, you can send data for the 8 voices to be received on channels 2-9 as MONO messages. Using this mode with sequencers very complex sounds can be created.

the keyboard mechanism is different.

Just because your keyboard cannot generate velocity data; it does not always mean that it cannot respond to this data from another source. This is because the keyboard is separate from the circuitry which generates the sound. The MIDI signal communicates with this electronic circuitry and if the latter can respond to velocity data (independent of the keyboard) you can add the effect of touch sensitivity to the sound created by the electronic circuitry.

Fig 4



ly impossible.

In fact, SYSTEM INFORMATION is used for exchanging data between identical instruments or similar instruments of a

single manufacturer. The main role of System Information (messages) is sending voice data from the master to slave instruments and changing voice parameters.

However, this information does not directly affect your playing; for beginners it is best to master MIDI Channel Information first, and then progress to using MIDI system information.

Fig 5

**MORE MIDI DATA TYPES**

| DATA NAME        | CONTENT                        |
|------------------|--------------------------------|
| MODULATION WHEEL | WHEEL MOVEMENT                 |
| PORTAMENT SWITCH | PORTAMENTO ON/OFF              |
| PORTAMENT TIME   | TIME VALUE                     |
| VOLUME           | VOLUME LEVEL                   |
| DATA ENTRY LEVEL | POSITION OF DATA ENTRY SLIDER  |
| PROGRAM CHANGE   | CHANGE OF VOICE PROGRAM NUMBER |

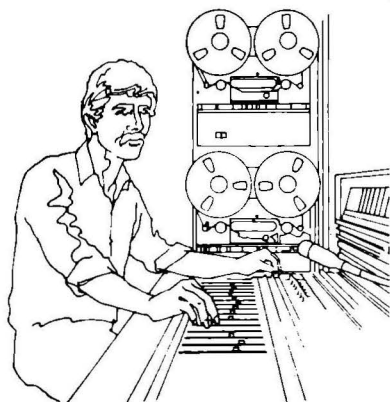
After reading both the first and second parts of this article, one could be quite confused. So simply try connecting two keyboards with a single MIDI cable and experiment with the possibilities. In this way you will gradually become familiar with the use of MIDI, but remember MIDI is just another tool for playing music and does not guarantee musical creativity which, personally speaking, is up to each individual. I have a strong dislike for musicians who allow themselves to be controlled by their machines or who rely on machines to completely create their music. Machines exist for human beings, not vice versa and each one must take up the challenge to use this greater degree of control offered to develop their musical sense even more.

With the MIDI, one can control instruments with a precision previously never even dreamed of. However, the important question to ask is, how can these new facilities be integrated into your music.

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Besides, Meltron manufactures various equipments in collaboration with Studer, Kudelski-Nagra and EMT-Franz. For example, console tape

recorders (mono and stereo), professional turntables, mixers, ultra-portable tape recorders, etc

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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 a colour TV set but cannot decide between a Philips and a Sony TV set. Please tell me which is better.

Suresh Kulkarni  
Pune

**A:** Both Philips and Sony's colour TVs are known for their reliability and quality. I would personally go in for Sony's picture quality.

**Q:** Are National VCRs really reliable? My NV 450 (bought a few months ago) has played up on more than one occasion, usually refusing to respond to any switch or key on the VCR. At the moment there's a cassette stuck inside and I cannot get the VCR to eject it at all. On previous occasions when this has happened I've finally got it to play or eject by switching the on/off button at the power point or thrashing the operating keys.

The machine has power because the clock digits are lit up, and when it does work, it works well. Have you come across this fault, or could you give me any general advice?

U Hegde  
Bangalore

the system control department; and since the eject function is affected, it's most likely that the rather inaccessible cassette-down leaf spring is in trouble, and needs replacing.

**Q:** We are preparing to set up a video duplication facility. We are interested to know if there is a possibility of high speed duplication of video cassettes. Also, how does the multiplexor work.

Movietone  
Solapur

**A:** Presently, high speed duplication of video is done only on the NTSC format, which is of no use in India. You will have to go in for deck-to-deck recording. The 'multiplexor' system involves transferring film to video, and it is an outdated system which makes use of the lens. The telecine system is used now, which gives a better result.

**Q:** I own a VHS recorder which has three speeds. Does it matter at which speed I record?

K S Chatterjee  
Calcutta

**A:** The consensus is that higher the speed used for recording, the sharper and clearer the video image will be. Certain VCRs with two heads are designed to oper-

**Q:** I have a National NV 830 hi-fi video recorder which I connected to my hi-fi system. Although the hi-fi sound from one of my prerecorded hi-fi tapes is superb when played back through my system, my earlier ordinary stereo prerecorded tapes play back in mono and there seems nothing I can do to achieve stereophonic sound. Can you tell me if this is normal or how I could remedy this problem?

Also, I have very long Phono leads from VCR to amplifier. Will this make any difference to the sound produced by the hi-fi VCR played back through the amplifier?

S Rahimtulla  
Bombay

**A:** National seem to have decided that any stereo sound going in a VHS machine should go (and come) via the hi-fi sound track recorded under the video signal. So both the NV 830 and its predecessor the NV 850 (both excellent machines) are fitted only with a mono head to deal with the "linear" sound tracks. This means that prerecorded "linear" (conventional) stereo tapes will come through in a compatible mono—that's to say that you'll hear a mix of L and R tracks, even if it comes through an audio system and two speakers. Hang on though, because for PAL standard hi-fi stereo videos are on the way and some have already been released by Polygram Picture Music International, Precision and various other UK and Australian-based companies.

**Q:** I would like to buy a VCP but cannot decide between the following: Akai Bush (Model VS P8V), Tele-rama (Model 400U), Funai (VIP 1000), Krison's (Model K 500) and Monexe. Please advise me.

Somnath Misra  
Calcutta

**A:** Personally speaking, if I had to choose from the above mentioned VCPs, I would go for the Akai Bush VCP for the following reasons. (1) Easy availability of genuine spares and (2) an authorised service centre viz Bush India Ltd to take care of any problems. While the quality and durability of the other VCPs are not suspect, the absence of authorised service centres for them is a bit disconcerting in the event of the machine requiring attention.



National's NV 830 B Hi-Fi VCR

**A:** To answer your first question, no. However, National is, on the whole, very reliable and as good as any make in this respect. Regarding your specific problem, there is nothing you can do yourself except put the machine in the hands of an expert engineer. To judge from the symptoms you describe, I believe the trouble is in

ate at maximum performance in the slowest, or six-hour mode, thus producing a picture of almost equal quality at all three speeds. The most expensive VHS recorders use four heads, two for SP (the two-hour mode) and two heads with a narrower gap for LP and EP (four and eight hours play),

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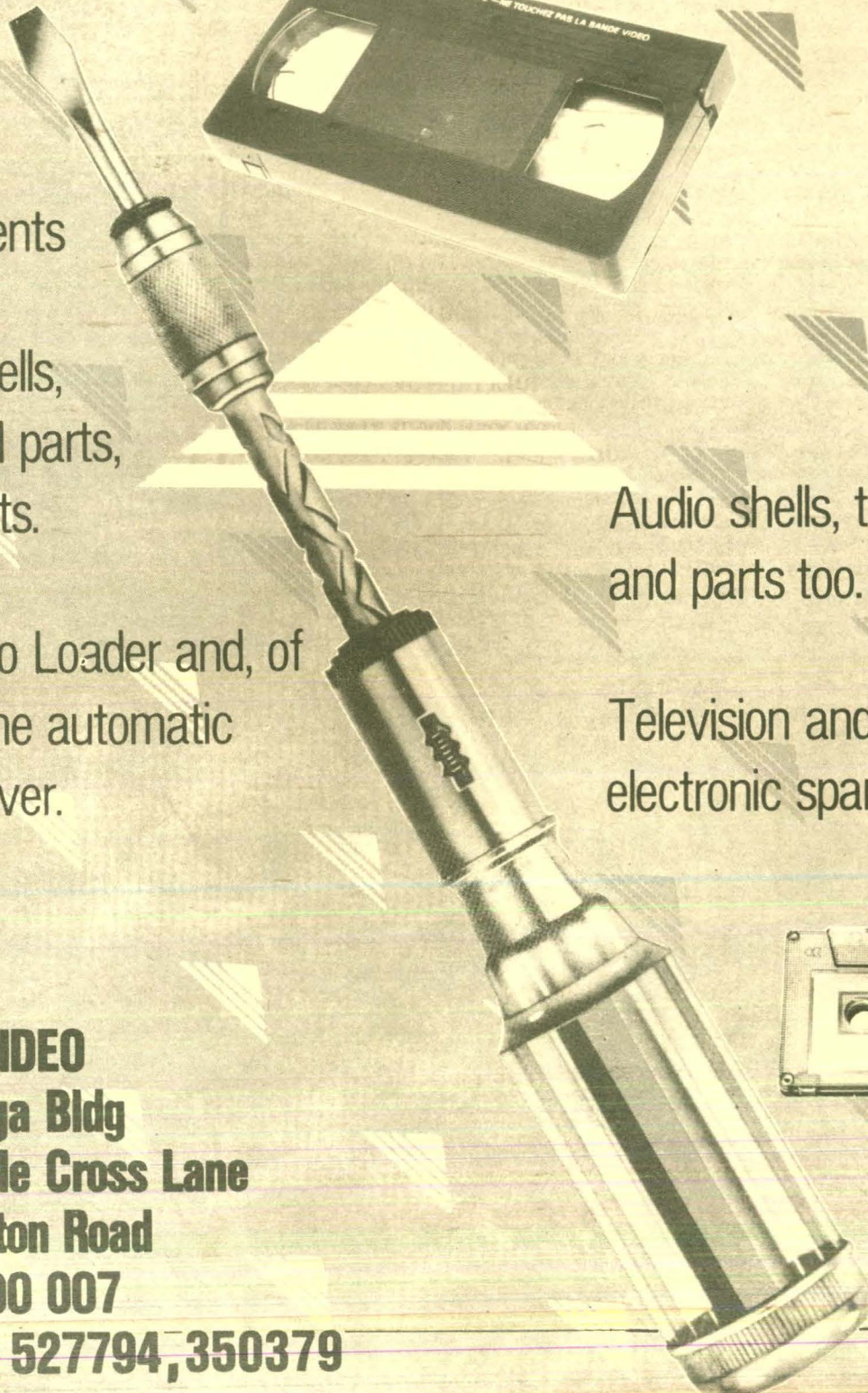
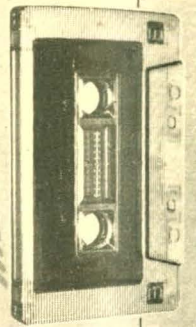
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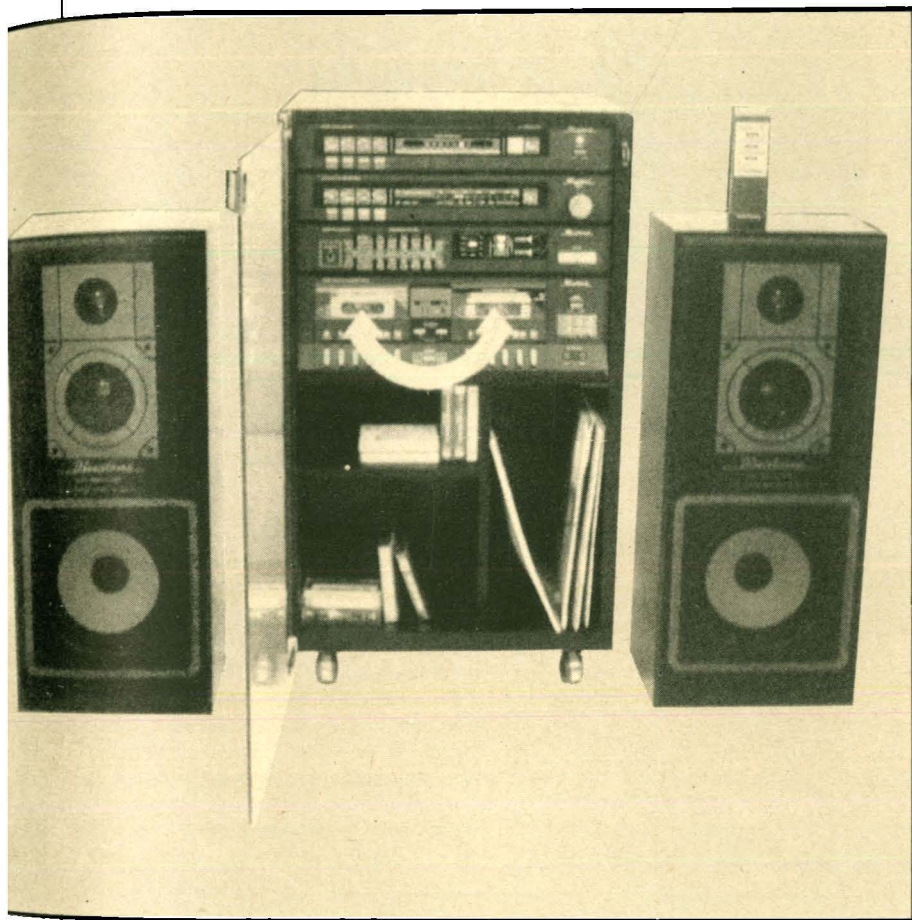
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## **BINATONE CD2001 HI-FI TOWER**



One look at the Binatone Hi-Fi Tower – CD 2001 – and one gets carried away by the impressive layout, switch design and colour scheme. In short, it is a well planned rack system for the home. Beneath the double cassette deck, there is room for storing your records and cassettes. The CD 2001 comprises an AM/FM tuner, an amplifier with a three-band equaliser and a double-transport cassette deck. You can duplicate cassettes at normal speed and without the hassle of setting the recording levels – these are set automatically. Different function selectors can be chosen at the press of a button, viz, Tuner, Aux, etc.

The sound output of the speakers is

more than adequate. This is due to the high-efficiency speakers used. If, however, a higher power output is required, a Power Boost switch can be used. The 3-band equaliser operates at 100 Hz, 2.1 kHz and 10 kHz. Both channels are simultaneously equalised because of ganged controls.

The CD 2001 is provided with a wireless remote control which controls the volume, has an On/Off button and a Normal setting button.

The unit is designed for a ceramic cartridge type of turntable only. A noise reduction switch is provided to reduce the hiss from the tape. The CD 2001 is easy to operate even for first-time users. Price:

**Price: Rs 10,750**

## **New Bush System**

Bush India Ltd has introduced yet another hi-fi system – the Bush Akai AP-A100, comprising an amplifier, tuner and deck with matching speakers.

Housed in a silver-finished console, the total power output is 180W. The AP-A100 has a digital tuner which, unfortunately, has only two bands – FM and AM. Five of your favourite radio stations can be stored in memory for instant recall.

The deck section has a single HD head for recording and playback, and one erase head. Normal operations are controlled by one electronically speed controlled DC motor. The frequency response of normal and CrO<sub>2</sub> tapes is 30 Hz to 15,000 Hz, Q3 dB and 30 Hz to 16,000 Hz ± 3 dB, respectively.

A five-band graphic equaliser comes along with the set and operates on the following frequencies – 63 Hz, 250 Hz, 1 KHz, 4 KHz, 16 KHz. Matching speakers are available with the set. **Price: Rs 9750**

## **Enfield Television**

Enfield Electronics Ltd has introduced a range of colour and b/w television sets, under the Enfield brand name, in Tamil Nadu.

The products carry the Enfield guarantee of quality and reliability at prices that the consumer can afford. In colour TVs, Enfield has two models. The first is a 20" colour TV, the latest model from Toshiba, Japan, with a full function cordless remote control, on screen displays for channel, volume, brightness and colour, an automatic brightness-contrast limiting circuit with a special glass filter for easy viewing, a burst cleaning circuit and wing speakers for rich, clear sound. Designed in the sleek monitor format, this set is priced at Rs 12,098 in Tamil Nadu.

The other 20" colour TV is an economy model and is priced at Rs 7,700. It provides crisp, sharp pictures, life-like colours with electronic tuning facility.

In the Black & White TV range, EEL has a 14" portable from ET & T, priced at Rs 1742. This product has special features including a SAW filter, keyed auto-gain control (AGC) and can be used with a car battery.

EEL also has a range of 20" B & W TVs, with features usually seen in colour TVs alone, viz Saw Filters, a special electronic voltage regulator (SMPS) that provides uninterrupted viewing from 90V – 270V, a tone control adjustment and elegant designs. Priced from Rs 3005 to Rs 3215.

The company will shortly be marketing these products in A.P. through a chain of renowned distributors and authorised dealers.



The Enfield TV

According to the company, it has taken great care to ensure that the customer receives the best product and the best service. At its modern factory at Ranipet, EEL uses the most sophisticated assembly and testing equipment—from wave soldering machines to digital colour analysers, central signal distribution systems and advanced pattern generators. Every set is subjected to meticulous and thorough quality control checks and continuous field monitoring. The company's own service personnel provide prompt, same day service to all customers.

## Cosmic Amplifier with Equaliser

Cosmic has recently introduced a stereo graphic integrated amplifier with equaliser (Model GF-AX 2000).

The five-band graphic equaliser with centre frequencies of 60 Hz, 250 Hz, 1 KHz, 5KHz and 15 KHz are separate for the Left and Right channels. The peak music power of this unit is 250 watts, with 50 watts RMS

width is 20 Hz – 35 KHz  $\pm$  2 dB and the frequency response is 20 Hz – 30 KHz  $\pm$  2 dB.

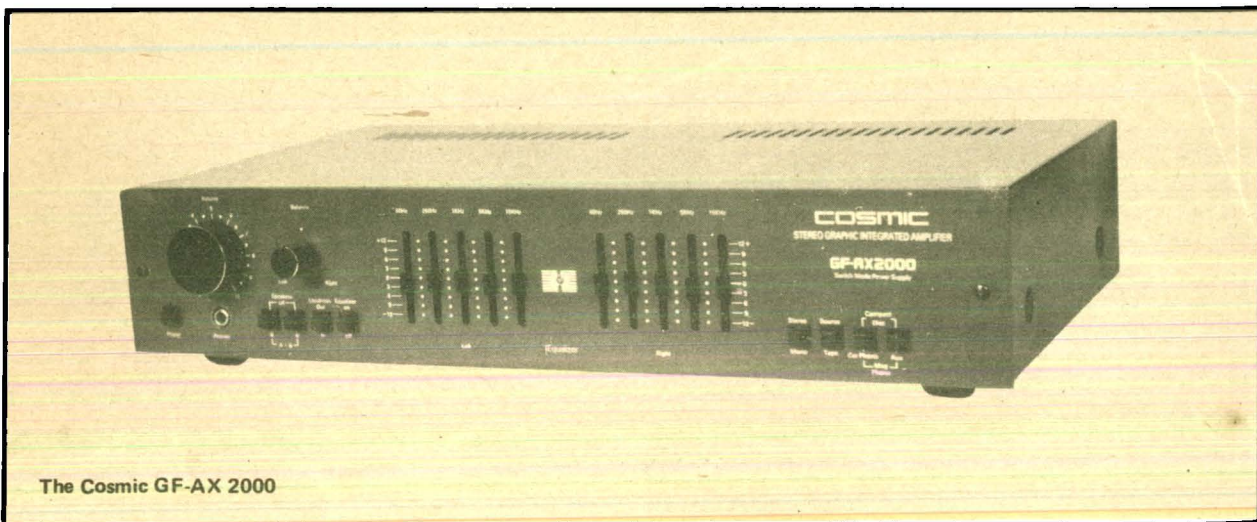
The GF-AX 2000 has inputs for Tape, Compact Disc, Aux, Ceramic and Magnetic phono cartridges. The loudness compensation switch boosts the low and high frequencies at lower volume levels. Price: Rs 2,987.

## AKAI MG 614

6 Channel Mixer/4 Track Recorder

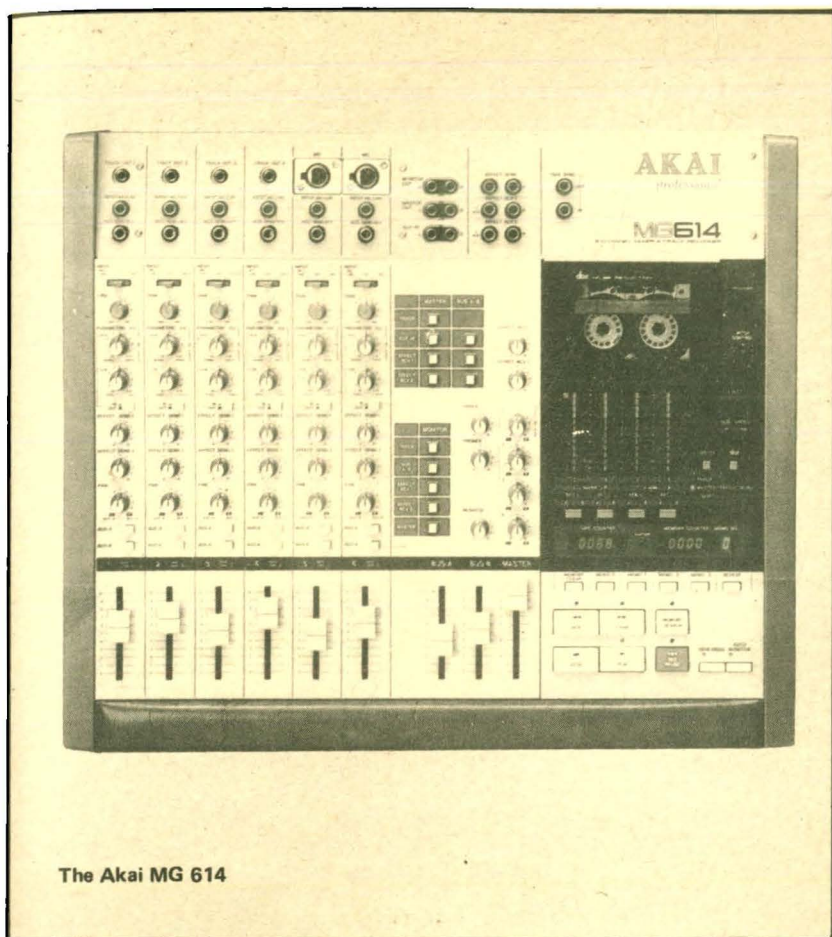
**A**kai's MG 614 is a compact, computer-assisted 6 Channel/4 Track Recording system. It uses compact CrO<sub>2</sub> cassettes and has many of the sophisticated and time-saving convenience features of the MG 1214.

The MG 614 can record up to 4 audio tracks, one of which can be switched to simultaneously record a special sync track. The extra sync track lets you synchronise MIDI instruments and sequencers to a sync signal without tying up precious audio tracks. You can select either the standard 4.75 cm/s tape speed, or the faster 9.5 cm/s speed for extended high frequency response. The use of dBx noise reduction system gives you increased headroom and wider dynamic range for exceptional sound clarity and definition. Audible hiss is virtually eliminated and distortion is incredibly low. In addition, the MG 614 has a built-in, multi-function auto locator that allows you to perform multi-point search to cue, search and record, search and play, repeat playback, and much more. There are also special functions for auto monitor during playback, and to rehearse punch-in recording.



The Cosmic GF-AX 2000





The Akai MG 614

The creative possibilities with the MG 614's flexible mixing capabilities and versatile signal routing system are absolutely astonishing. Each channel offers input selectors, adjustable trim pads, a 2-band parametric sweep type EQ that allows you to select any frequency from 40 Hz to 10 kHz  $\pm$  15 dB, two independent effect sends (each with a stereo return), pans, buss matrix, and a smooth noise-free fader. There are also two XLR balanced MIC inputs for professional compatibility. The computerised programmable channel/track selector lets any channel be connected to any track input with the simple push of a button. From here, a newly developed switch matrix patch system lets you route signals in almost every conceivable way for monitoring track bouncing, or mixdown. This marvellously simple push button patch system entirely eliminates the need for a jungle of patch cords allowing you more time to work on creative recording and mixing. The MG 614 is the world's first compact cassette multi-track recording system to offer features that are so advanced and operation that is so simple. Price: St £ 1299.

## AKG's Pop Filter

Here's a professional solution from AKG for better results in the field of sound recording.

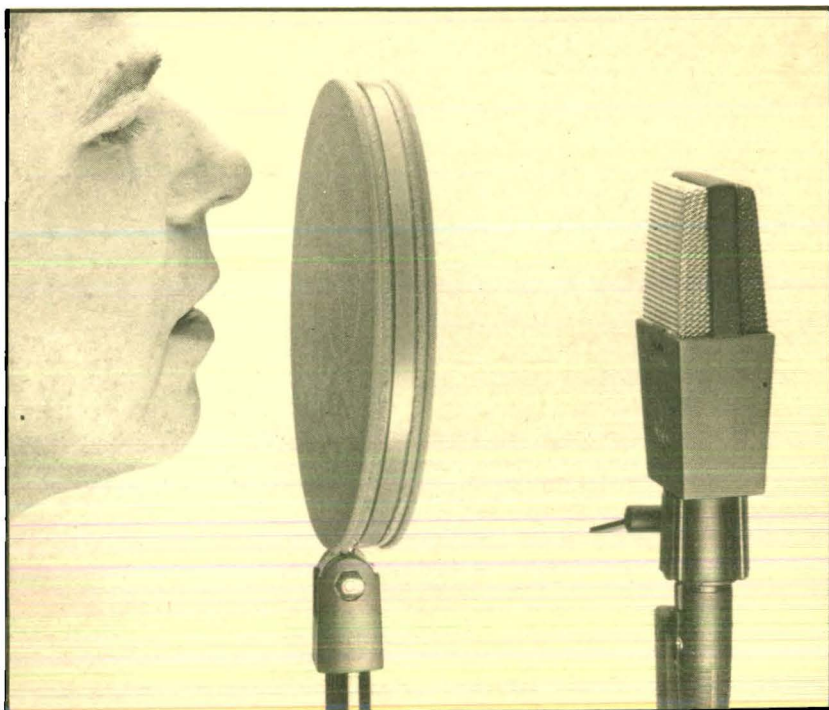
Pop-noise from vocalists could destroy an otherwise ideal take which is a problem in long recording sessions: the vocalists tend to come closer and closer towards the microphone, causing proximity effect and breath-bom pop-noise.

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AKG's Pop Filter

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Bhairavi Tappa-Tarana

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Chandrakauns

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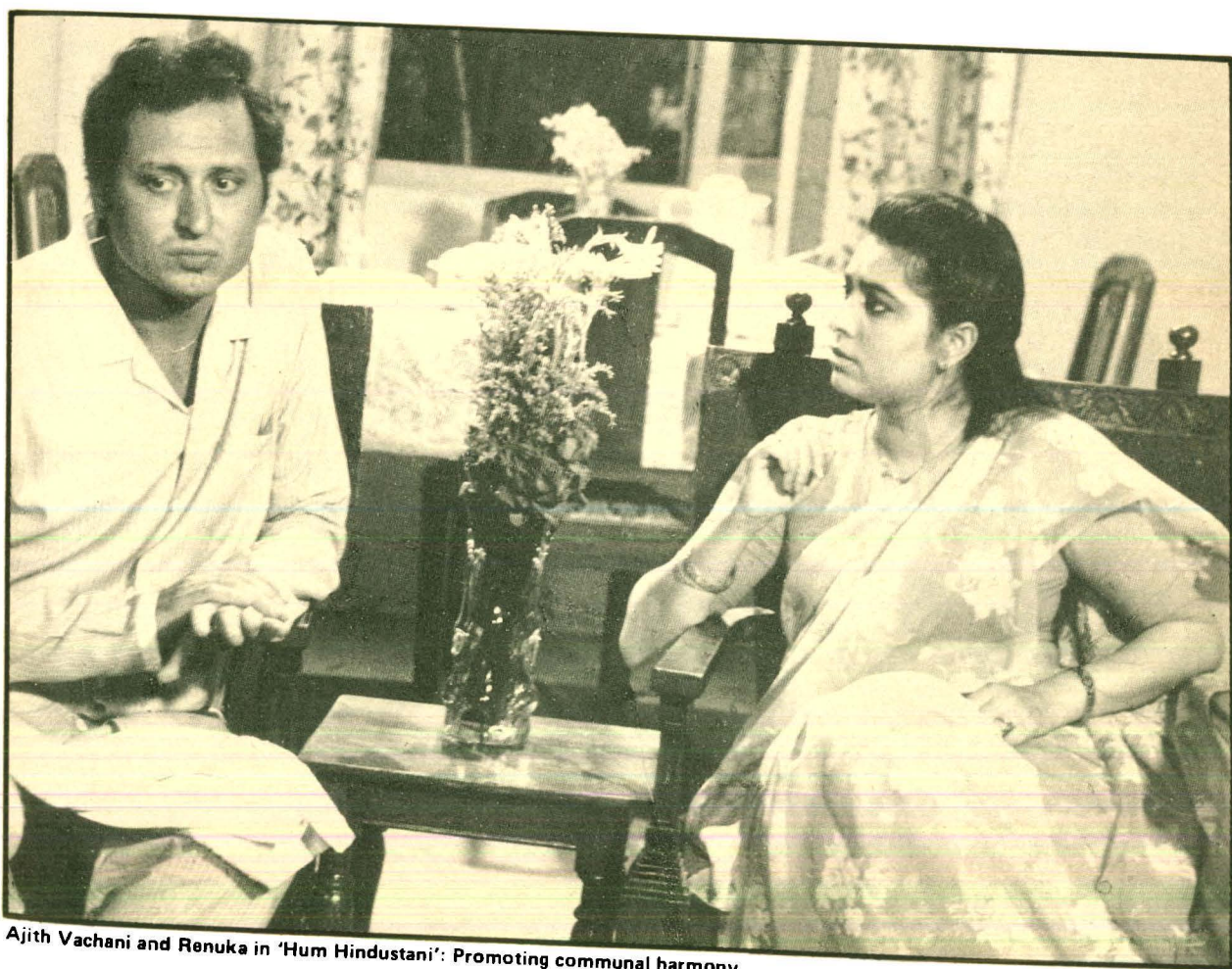
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# Will Doordarshan Ever Laugh?

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**Humour is one vital ingredient that is sadly lacking in our TV serials, writes DEEPA GAHLOT, and sincerely hopes that Doordarshan will not laugh it off.**

---



Ajith Vachani and Renuka in 'Hum Hindustani': Promoting communal harmony.

**H**um Log', it is said, was India's first soap opera, the show that got Doordarshan's commercial section off the ground. Week after week,

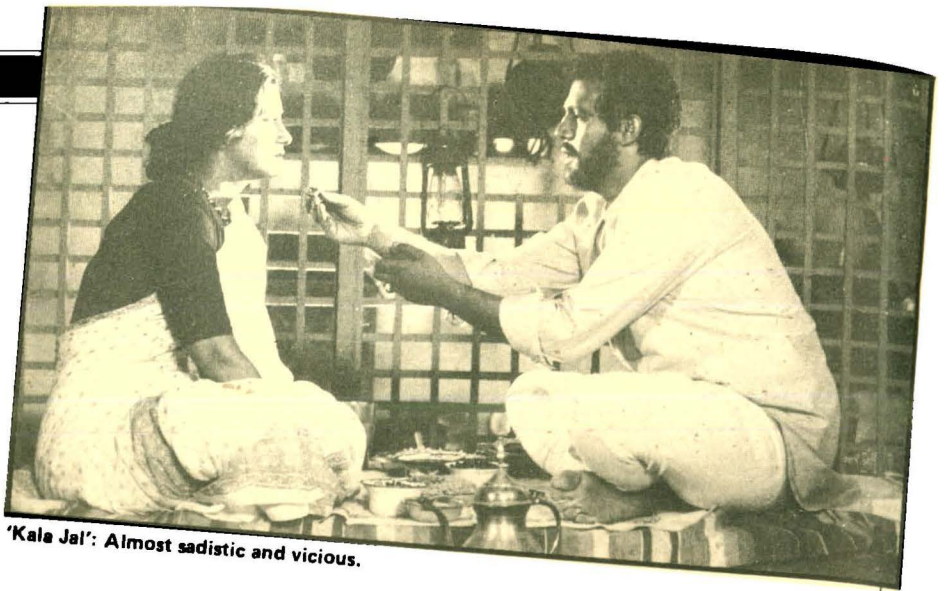
viewers sat glued to their TV sets and snifled as members of the large Janata Colony family went through the various ups and downs—mostly downs—in their lives. They were unusually disaster-prone—the eldest daughter had problems with her boyfriend, the second daughter was suicidal, the elder son unemployed, the younger drawn into crime and the mother was the martyr to beat all martyrs. Nothing like tragedy to attract viewers. It always makes people feel good, that other people have to bear more misfortunes than they do.

So a formula was set. The more tears a serial managed to wrench from the eyes of viewers the more popular it was. And when was the last time TV made us laugh? A few episodes of 'Yeh Jo Hai Zindagi', a few of 'Idhar Udhar' and 'Ados Pados'.

In movies too, the comedies—the few that are made—rarely do well. The Indian public, it would seem, is not too fond of being tickled. Is it surprising then, that our country never produced a true comic genius, only mimics? We do not have a Keaton, a Laurel, a Hardy, a Chaplin or a Woody Allen. We have Mehmood and, at best, Satish Shah. It's just not funny!

The tear-jerking tradition has been passed on to television, like a lot of other hand-me-downs from the cinema. On top of that, Doordarshan insisted on 'meaningful' entertainment. Now, one can either have entertainment or have 'messages'. Our serial-makers don't have the imagination or the flair to combine the two; when they try, the result is 'Ghar Jamai', ostensibly making a point about national integration and falling flat on its face, or 'Chhote Bade' talking of the generation gap, 'Chhoti Badi Baten' decrying superstition and failing to raise more than a titter or two. Some people found 'Aa Bail Mujhe Maar' and 'Khari Khari' funny, but how many watched them on a Saturday afternoon?

'Nukkad' had potential. It could have



'Kala Jal': Almost sadistic and vicious.

been TV's genuine black comedy, a genre that our writers and directors have been unable to explore so far. A character in a Brazilian movie rightly said, "The saddest things in life are often the funniest." What could be sadder and funnier than a bunch of "no-where" men trying to get through their bleak days with dignity and humour, laughing at their own misfortunes and those of their comrades. But 'Nukkad', after a few sparkling episodes, descended into theatricality, melodrama and plain mawkishness. And only then did it soar on in popularity and hit the top of the charts. Can one blame the makers, then, for bowing to public opinion and going along the oft-beaten track?

Yes, there was 'Karamchand'. But it wasn't really a sitcom. It was a detective but director Pankaj Parashar used the stereotype of the clumsy detective and his feather-brained secretary with occasionally delightful results. The question, however, is whether 'Karamchand' would have worked, had it been a full-length comedy. Probably not.

## SADISTIC

**N**o serial broke any records till 'Buniyaad' came along. Again a soap. Again the story of a family and their troubles. You had to watch 'Buniyaad'

with a box of tissues. And boy! do people love to cry!

The post-'Buniyaad' tragedies have become almost sadistic and vicious in an attempt to woo audiences. Look at 'Kashmakash', 'Kala Jal', 'Chehre', 'Chhote Babu'. Miserable people living in a miserable humourless world. Suffering, inflicting pain on others and wallowing in this tragic muck.

The only hassle-free TV characters you remember are the folks in 'Bante Bigadte', but the show was quite pathetic!

If TV serials are to be taken seriously, today's youngsters are obsessed with drugs, women are waiting on or waiting for their boorish husbands, and the men are busy in the daily grind of life. So who has got the time to stop and smile in any case.

Breakfast TV has thrown up some passable comedies, but it is a sad state of affairs if the only person we can rely on to make us laugh is Satish Shah.

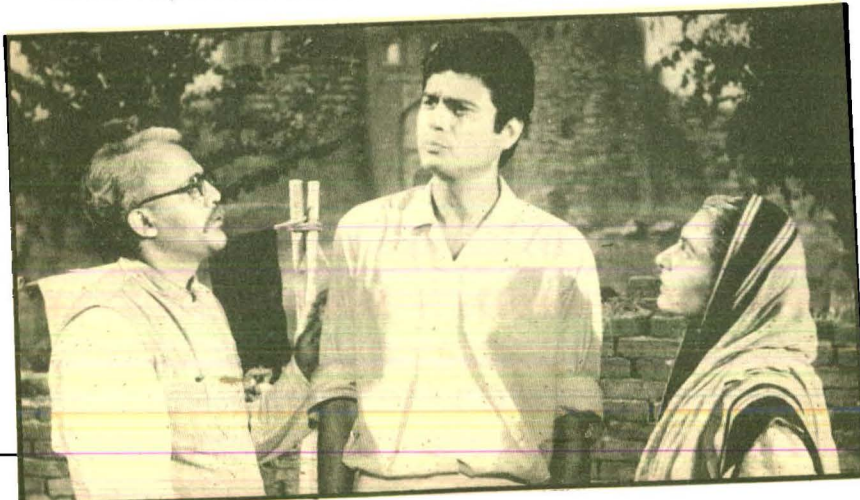
Small wonder then, that Anand Mahendroo boasts of being the only director in the country who understands comedy.

So, are we doomed to weep for ever? Can anybody in this country make something like 'Yes Minister', 'To The Manor Born', the 'Lucy' series, 'Different Strokes' or even a 'Father Dear Father'? Will Mandi House pass something that is pure comedy with no 'hidden message'?

Maybe, we need a 'Hum Hindustani' in these days of communal strife, but why must comedy serve the purpose of preaching. Wouldn't it be better, if people could be made to see the brighter side of life to laugh at themselves and, yes, to make fun of the authorities if need be?

'Manoranjan' is a satire on the film industry. There are several other 'hallowed' institutions that could be examined in a lighter vein. Will Doordarshan have the guts to pass something as daring as 'Yes Minister'?

In these depressing times, we need to laugh, and if we can't produce our own humour, let us import it!



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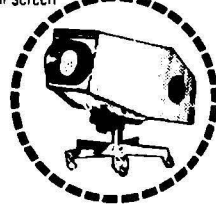
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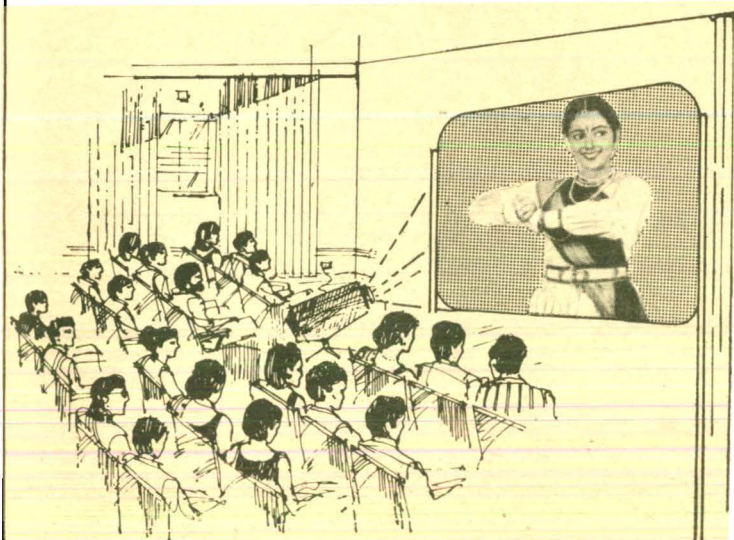
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## Top 10 Video Films

### ENGLISH

ESCAPE FROM SOBIBOR - I/II  
THE LAST INNOCENT MAN  
THE FAR COUNTRY - I/II  
THE FOURTH PROTOCOL

WISDOM  
THE MOSQUITO COAST  
WHO'S BABY - I/II  
DUET FOR ONE  
HANDS OF A STRANGER - I/II

SHAKA ZULU - I/II/III

Alan Arkin, Rutger Hauer  
Ed Harris  
Michael York  
Michael Caine,  
Pierce Brosnam  
Demy Moore, Emilio Estevez  
Harrison Ford, Helen Marren  
  
Julie Andrews, Alan Bates  
Armand Assante,  
Blaire Brown  
Edward Fox, Robert Powell

### HINDI

AWAM  
KAASH

JAAN HATHELI PE  
WATAN KE RAKHWALE  
HIRAASAT

DEEWANE TERE NAAM KA  
ABHISHEK

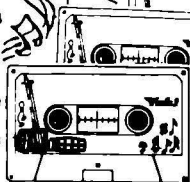
PYAR KI JEET  
MAIN AUR TUM  
SINDOOR

Rajesh Khanna, Hema Malini  
Jackie Shroff,  
Dimple Kapadia  
Dharmendra, Rekha  
Sunil Dutt, Mithun, Sridevi  
Shatrughan Sinha,  
Hema Malini  
Mithun, Vijayeta  
Aditya Pancholi, Archana  
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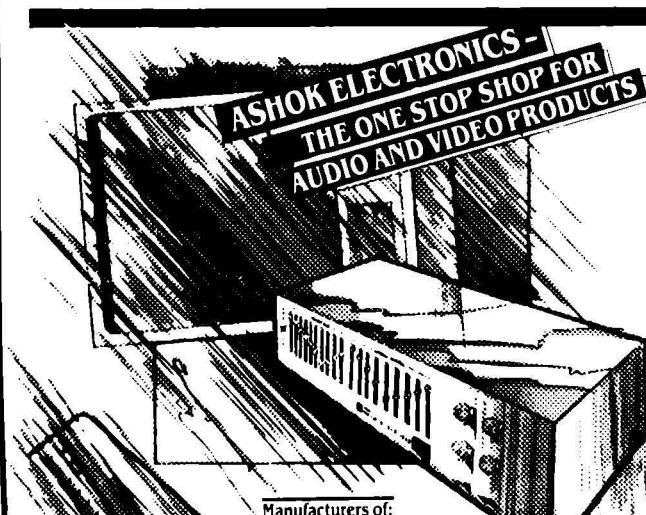
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# VIDEO TRACKS

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

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

## CHILDREN OF A LESSER GOD

**STARRING:** William Hurt, Marlee Matlin, Piper Laurie  
**RATING:** \*\*\*  
**LABEL:** Paramount

Films on handicapped persons are becoming increasingly common these days because today one is learning to accept the person and make him or her part of society. It is a conceptual change whatever the handicap. **Children of a Lesser God** deals with deaf mutes and the sign language and by the time the film is over and done with one almost learns to live with that silence.

But **Children of a Lesser God** also touches on a very dramatic love story

between James (William Hurt), a dedicated teacher of the deaf and Sarah (Marlee Matlin), one of the school employees. It's a question of reaching out to a handicapped person but Sarah wastes no time in responding. In fact, she has an extra intensity for her lack of hearing and she also taunts him about it. "Sex is something I could do as well as hearing girls...better," she tells him in sign language.

It is a complex relationship with Mrs Norman (Piper Laurie) contributing to the problem. Based on a stage play by Mark Medoff, the screenplay by Hasper Anderson is excellent but maybe it could have made room for more dramatic relief. These two characters are seen too long. The film could have done with some dramatic relief. But director Randa Haines provides a newness in some erotic love sequences and Marlee

Matlin does a fine job for a newcomer. As for William Hurt there is an unflagging honesty about the part. Piper Laurie, last seen as an older woman in "Tim" (opposite Mel Gibson), has a bit part. John Seale's photography is another asset and one shot of the light reflection in the swimming pool is worth going a long way to see.

## UNDER SIEGE

**STARRING:** Peter Strauss, George Gizzard, Hal Halbrook  
**RATING:** \*\*\*\*  
**LABEL:**

In **Under Siege** the subject is terrorism. And it provides a very graphic insight into this new kind of war which has gripped our world today. It is because people are



A still from 'Children Of A Lesser God'.

prepared to die for their beliefs that it is so difficult to solve the problem. But this film deals specifically with the United States and shows that, despite the democracy they profess to adhering to, there are loopholes or "safety valves" which only expose their hypocrisy.

"The only way to fight terrorism is to become terrorists ourselves," says the American President. But the process isn't that easy. The wave of death and destruction let loose by the terrorists seeps into every layer of American society. The brain behind this onslaught is a man who wants to get even with America and he is repre-

cracy. There is a special pat for the Orient. "The East and the Middle East is a whole new blow game...we better wake up." A brilliant, thought-provoking entertainer.

## TENDER MERCIES

STARRING: Robert Duvall, Tess Harper

RATING: \*\*

LABEL: NFDC-EMI

**T**ender Mercies is a story of a second chance ("Thank God for His tender mercies"), the central character being Mac

es the form of a ballad, low-key, and as humdrum as the American midwest. But the photography is brilliant with some very telling picture postcard-like shots.

There are encounters with his ex-wife and singer Dixie Scott (Betty Buckley), who has a knack of throwing up tantrums and one of her pet-hates is allowing Mac to see her daughter. It is a cruel world which is almost Thomas Hardian in that happiness is an occasional episode in a general drama of pain. In fact, Mac's wariness is reflected in the line, "I don't trust happiness. I never did. I never will." And even if Duvall's performance is not deserving of an Oscar, good though it is, the film certainly is an experience - not an entertainer.

## FLYING MISFITS

STARRING: Robert Conrad, Dana Elcar

RATING: \*

LABEL: CIC Video

**J**ust name a hero and I'll prove he's a bum," says a quote at the end of *Flying Misfits*, which tries to justify the dubious escapades of the hero, "Pappy" Boyington (Robert Conrad) supposedly after Pearl Harbour in which Boyington and a group of "court-martialed" pilots claim more than a dozen Japanese Zero aircraft.

The only silver lining is some good aerial photography but like "Iron Eagles" this film tries to pooh-poo at authority. The manner in which Boyington tries to one-up everyone is hard to believe, as though the Army is made up of fools. It gets sickening how even higher-ups combine with him in defying authority.

Films like this glorify insubordination and should not be encouraged. Even as an entertainer it is quite a bore. The real misfits undoubtedly are those who put the film together.

## HANNAH AND HER SISTERS

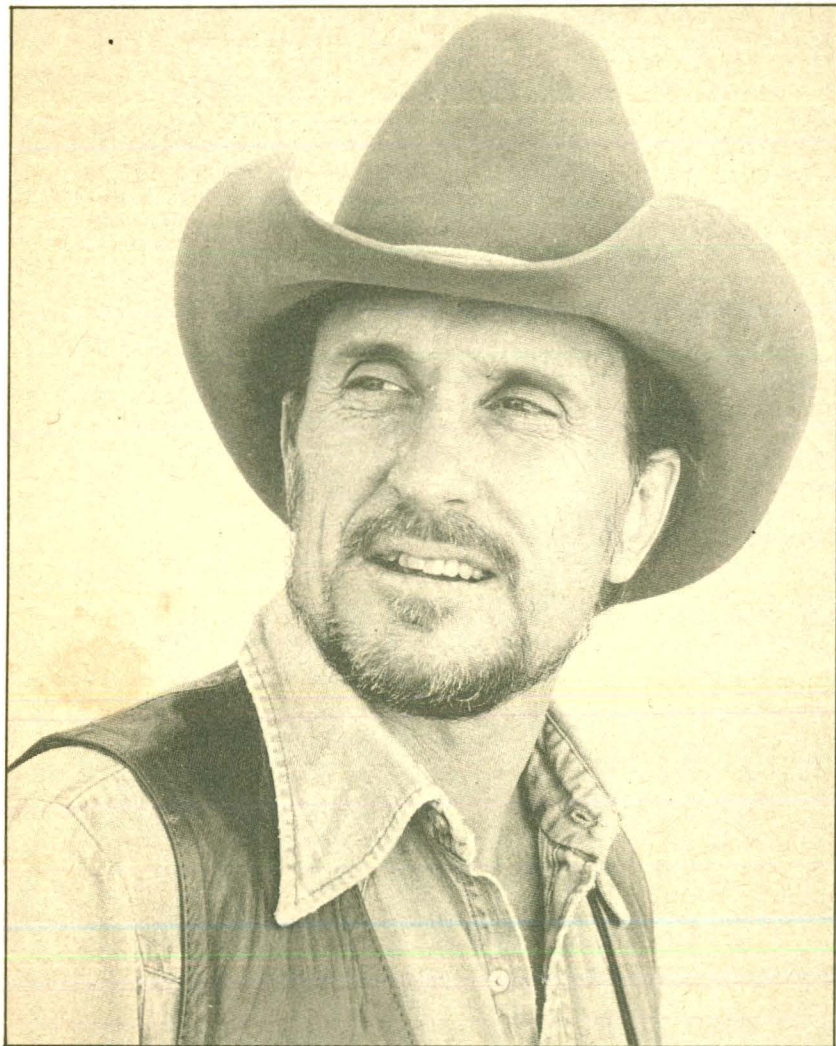
STARRING: Woody Allen, Michael Caine,

Mia Farrow, Carrie Fisher, Barbara Hershey

RATING: \*\*\*

LABEL: Orion

**H**annah and Her Sisters is one of the better Woody Allen movies, for though it is slow-moving, it is structurally strong. The action is centred on three sisters, Hannah (Mia Farrow), Holly (Carrie Fisher) and Lee (Barbara Hershey) and the two men in their lives are Nicky (Woody Allen) and Elliott (Michael Caine). And though the theme song is "Bewitched, bothered and bewildered", made famous by the Platters in the early 1950s, it is a case of "Changing Partners" (a favourite of an earlier time) with



Robert Duvall in 'Tender Mercies'.

sentative of the Third World.

Based on a screenplay by Bob Woodward (the Watergate journalist) and others, the film provides a good insight into White House circles and Peter Strauss plays a key inside figure whose mission it is to solve the problem. Taut, absorbing and thought-provoking, *Under Siege* is most deftly handled by director Roger Young as he depicts the typical American boast as the Number One nation and its tryst with demo-

Sledge (Robert Duvall), a singer who couldn't take success in his stride and fell a victim to the bottle. Mac runs into Rosa Lee (Tess Harper), a war widow who has a young boy Sonny (Allan Hubbard) to look after and who at first pities him when she sees him drunk.

The two of them drift into a relationship of sorts and even when Mac pops the question, it is in a most down-to-earth manner. Director Bruce Beresford's narrative assum-



Elliott moving like a butterfly from one to another and Nicky, the hypochondriac, not much better.

But the transitoriness of love is well captured by Woody Allen's excellent screenplay and Elliott's thoughts finding voice is very cleverly projected. Then there are one-liners beginning with "God, she's beautiful," which are like verses at the beginning of the chapters of a novel.

The autobiographical Woody Allen and his obsession with life and health come through in his character, his phobia of cancer and his premonition with death. His attack on great thinkers like Socrates is also delightful. For a Woody Allen film it has an unusually large cast with Lloyd Nolan, Maureen O'Sullivan, Max von Sydow also

West Asia, its importance is the part it played in World War I when the Australian soldiers prepared the ground for the British landing in Gallipoli. But though it climaxes on the Gallipoli war, it is essentially the story of two friends – Frank Dunne (Mel Gibson) and Archie (Mark Lee) – both runners.

Opening in Western Australia in 1914, it introduces young runner Archie who makes it his practice to run cross country even though it causes his feet to bleed. He does it even three days before a key race which he is confident of winning. Another runner at this same race is Frank Dunne. There is very much a ring of "Chariots of Fire"

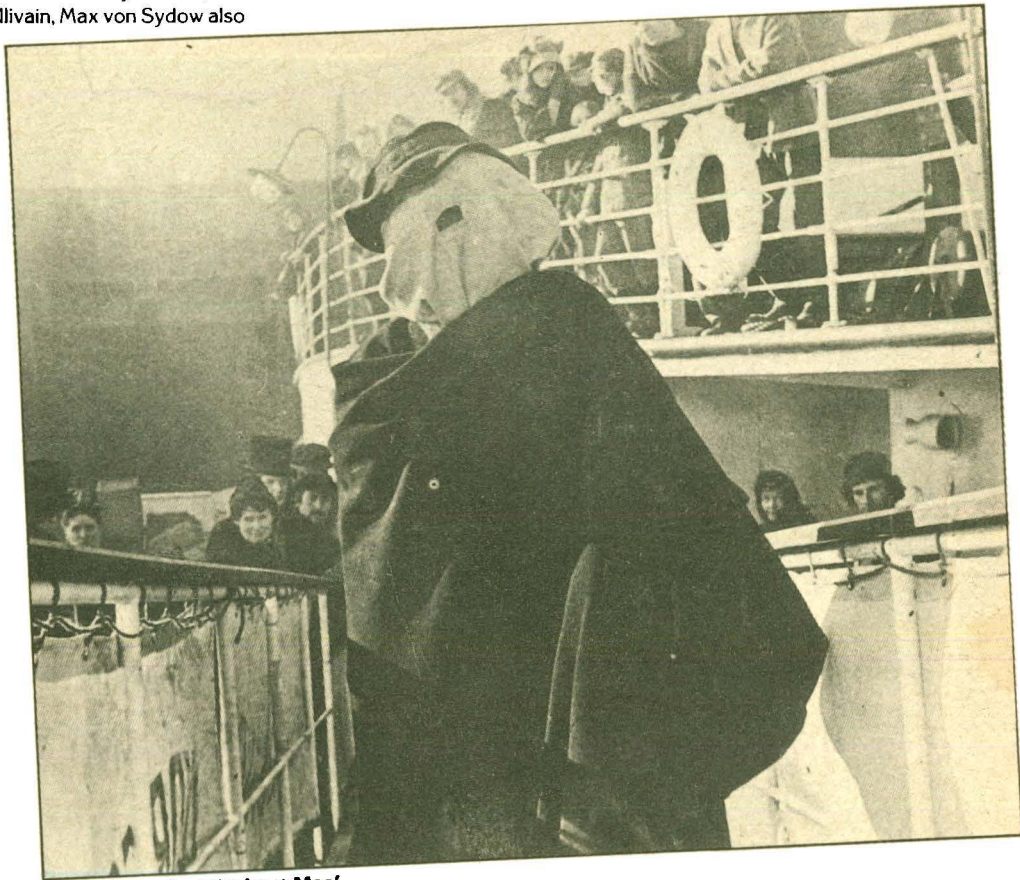
## THE ELEPHANT MAN

STARRING: John Hurt, Anthony Hopkins

RATING: \*\*

LABEL: NFDC-EMI

The *Elephant Man* is a bitter indictment of man's inhumanity to his fellowmen and how one is at once eager to cash in on a fellow human being's deformity. John Merrick (John Hurt) is the hideous-looking creature (his mother was said to have been trampled by an elephant during



A still from the 'Elephant Man'.

playing cameos. Maybe, Michael Caine doesn't deserve an Oscar (Best Supporting Actor) for the part but it surely is a different, even restrained role while Woody Allen is his usual corny self. In a well-structured movie Carlo Di Palma's photography also impresses.

## GALLIPOLI

STARRING: Mel Gibson, Mark Lee,

Bill Hunter

RATING: \*\*

LABEL: First Arts

Gallipoli is Australian director Peter Weir's first American or Hollywood movie. Actually the name of a place in

about this film.

These two athletes enlist in the army. Archie joins the Lighthorse while Frank is unable to do so as he can't ride a horse. But later, because of their friendship, Archie gives up the Lighthorse. So it is to Gallipoli that they are both bound. It's the expected story of war or anti-war where young men are cannon fodder and slowly the story builds to its stunning climax. Russel Boyd's camerawork is impressive and director Peter Weir is able to draw much from David Williamson's screenplay. It is an absorbing narrative with Mark Lee putting across a very fine performance. Almost as good as Peter Weir's favourite actor, Mel Gibson.

her pregnancy) who is used as a showpiece in a circus till a brilliant young pathologist Frederick Tevers (Anthony Hopkins) takes an interest in this creature.

Set in Victorian England (in black and white), director David Lynch does well to capture both the atmosphere of the subject and the weightage of such a subject. The transformation of the Elephant Man is brought about most graphically. Docu-dramas of this time are not always absorbing but here the filmmaker is able to provide a good mix of information and drama and with stars like John Hurt and Anthony Hopkins he cannot go wrong.

Maybe the ending is rather too aesthetic

but there is no denying the utter humanity of the film and that it makes a great impact. It has its flaws like the amazing fluency of the creature in being able to recite the psalms but taken as a whole it is good, even rare entertainment. John Morris' music is an added bonus.

## THE RUNNER STUMBLES

**STARRING:** Dick Van Dyke, Kathleen

Quinlan, Beau Bridges

**RATING:** \*\*\*

**LABEL:** NFDC

**F**rom time to time one comes across films dealing with the problem of celibacy in the Catholic Church ("The Nun's Story" and "The Sound of Music", to

most sensitively. The court scenes may not be as stirring as those of "The Caine Mutiny" or "The Judgment at Nuremberg" (his earlier efforts) as court scenes are no longer in. It is the human drama with all its emotions that lends itself to exploitation and Kramer leaves no stone unturned to show that today celibacy is indeed outdated.

Photographer Laslo Kovacs makes the most of the outdoor locales while Maureen Stapleton as the housekeeper and Beau Bridges as the lawyer provide interesting cameos in this thought-provoking human drama which also shows that comedian (or once-comedian) Dick Van Dyke is capable of excelling in serious, emotional roles.

(Raul Julia) is only natural. But before she gets to him she comes across a perfect stranger Turner Kendall (Jeff Bridges) and it is on him she is forced to lean on to get to the truth.

A plot like this is rife with possibilities. And when you have a director like Sidney Lumet doing the honours you can't expect anything but an engrosser. Maybe there are moments when it tends to laze along but **The Morning After** is the perfect whodunit. Jane Fonda is excellent, aided by James Hicks' screenplay, while Jeff Bridges and Raul Julia certainly make their presence felt. That the film is new can be gauged from the songs. Yes, Paul Chihara's music and



A still from the 'The Runner Stumbles'.

mention just two). But not in a long while has there been as honest and soul-searching a film as **The Runner Stumbles**.

Set in a small American township of Solona, it is the story of Fr Rivard (Dick Van Dyke), a radical sent out there to cool his heels. This he does till the exuberant Sr Rita (Kathleen Quinlan) comes into his life and virtually turns it upside down. She has a kind of hotline with the Lord while Fr Rivard is hemmed in by the rules of the Church. But, ironically, it is Sr Rita who is able to revive Fr Rivard's faith in God as he tries to keep away from the nun.

But tragedy strikes...showing that religion and bigotry do more harm than good and veteran Stanley Kramer handles the film

## THE MORNING AFTER

**STARRING:** Jane Fonda, Jeff Bridges,

Raul Julia

**RATING:** \*\*\*

**LABEL:** Lorimar Films

**A**lex Stenborg (Jane Fonda) is an alcoholic, divorced and maybe looking for trouble. And when one morning she wakes up to see her partner in bed cold dead ... with a knife in his chest, she seems to have found it. Who did it? Did she? Well, that's the setting of **The Morning After**, though the action continues for a few more days.

That Alex (short for Alexandra) phones her husband-hairdresser Joaquim Manero

Andrzej Bartkowiak's photography are other plus points in this fine entertainer.

## NEVER TOO YOUNG TO DIE

**STARRING:** John Stevens, Vanity, George

Lazenby

**RATING:** \*\*

**LABEL:** Charter

**M**aybe it is inspired by "Mad Max" for you have those violent bikers and a fleet of sleazy cars in **Never Too Young To Die**, but for the younger set it could be interesting. There's a lot of action and if one is not too particular about quality this should do.

In some futuristic set-up, the arch-villain

Ragnor (Gene Simmons), a half-man and half-woman is out to poison the city's supply of water. Ragnor has a team of bikers, sadistic and destructive. And they are looking for a disc. Lance Stargrove (John Stamos) is a gymnast in school who is dragged into this fight because his father has been killed by Ragnor. Danga (Vanity) is a coloured girl also involved in the war, thanks to her association with Lance's father.

Car chases and bikers speeding around are the order of the day but some of the portions are too violent. John Stamos is young and good-looking and so is Danga, but they are unable to hold one's interest while Ragnor gets quite repulsive. David Worth's photography is excellent and

stationed in that continent. But this man is a killer. He strangles women to death when he is under the influence of liquor.

James Coburn plays an American Major who is involved in the investigation. Based on a true story, the film records an "open battle" or skirmish between the Americans and the Australians which has never come to light to date. How authentic the incident is is probably debatable but when tensions were so high it is surely possible.

Director Philippe Mora has to stick to historical facts and so the film cannot improvise too much. It is also divested of suspense because we soon know who the killer is. Still, **Death of a Soldier** is a sensitive account of a sick man who kills

focus is more on the principal character Frances Farmer (Jessica Lange) and her big problem with her mother who, after being in the shadow of celebrity status, wants to run her daughter's life.

Ironically, Frances starts off following her mother's (Kim Stanley) view of life but before long this very woman tries to break her daughter's spirit. Director Greame Clifford glosses through her rise to fame, but this may be because he had to spend enough footage on her domestic problems, drinking included.

**Below: Sam Shepard and Jessica Lange in 'Frances'.**



makes up for the rather weak script and dubious direction by Gil Betman.

## DEATH OF A SOLDIER

**STARRING:** James Coburn, Bill Hunter, Reb Brown  
**RATING:** \*\*  
**LABEL:** Shatnu films

Set in Australia during World War II, **Death of a Soldier** is a docu-drama with the action centred on Eddie Leonski (Reb Brown), one of the 48,000 Americans

because he is not himself. There is a Jekyll-Hyde personality about him. Allan Zavod's music brings to mind a number of perennial favourites like "Johnny Comes Marching Home", among others. As for Coburn, he does sweet nothing. Reb Brown as the killer is impressive.

## FRANCES

**STARRING:** Jessica Lange, Sam Shepard  
**RATING:** \*\*\*  
**LABEL:** NFDC-EMI

Films on that dream factory called Hollywood have become increasingly common of late, but in **Frances**, the

But right through Frances has a dear friend in Harry York (Sam Shepard) who stays by her in good times and bad. Maybe the film could have done with some dramatic relief but the accent seems to be on misery and this comes through loud and clear.

Laslo Kovacs' photography is enchanting (from the opening shot of the mailbox) and Jessica Lange's performance brilliant. Sam Shepard, Kim Stanley and Bart Burns provide adequate relief in this realistic though depressing true-life drama.

# THE QUICK AND THE DEAD

STARRING: Sam Elliott, Tom Conti

RATING: \*\*\*

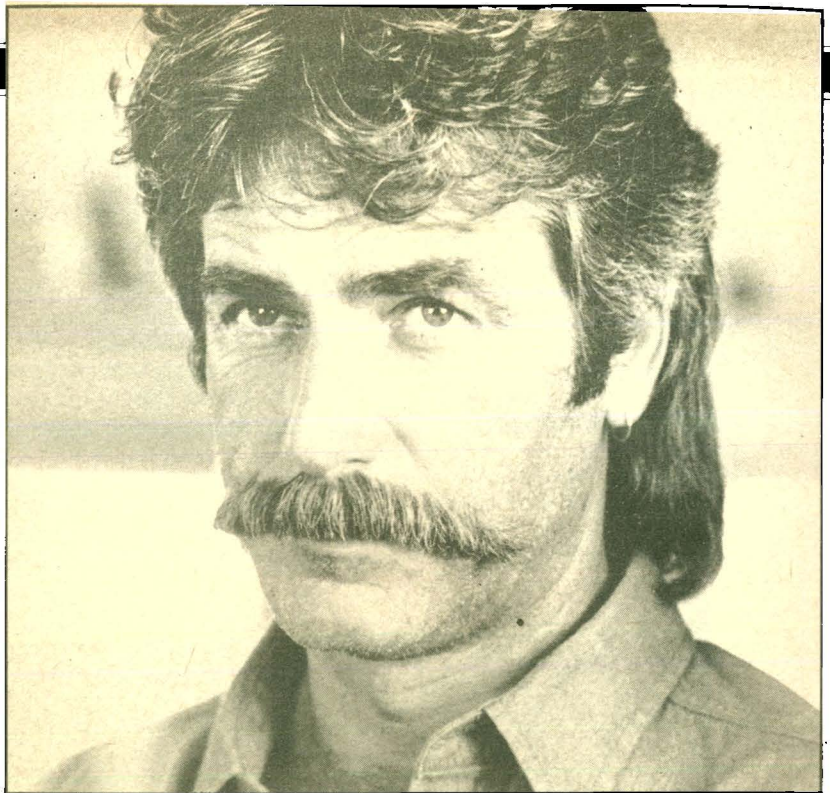
LABEL: HBO Pictures

**E**asterners going West is a common enough theme for the good old Western. But this genre is almost extinct today. Therefore, this teleplay (by James Lee Darrett) based on a Louis L'Amour novel, "The Quick and the Dead", deals more with the love aspect than just the bang, bang.

When Duncan (Tom Conti), an ex-Armyman, decides to go West with his beautiful wife Susannah (Mate Capshaw) and their little son Tom (Kenny Morrison), he does not know what he is in for. But he gets a taste of it when he enters a one-eyed burg and he has his horses stolen. The sex-starved men there are also oggling his wife.

Then into the picture steps Conn Valian (Sam Elliott) and plays a guardian angel to this family. That he is strongly attracted to Susannah is not surprising. But will this affect the serenity of the family?

Shuttling between the usual gun-slinging (draws, brawls and shootings) and the strong love theme, director Robert Day puts together a rather engrossing story, even if

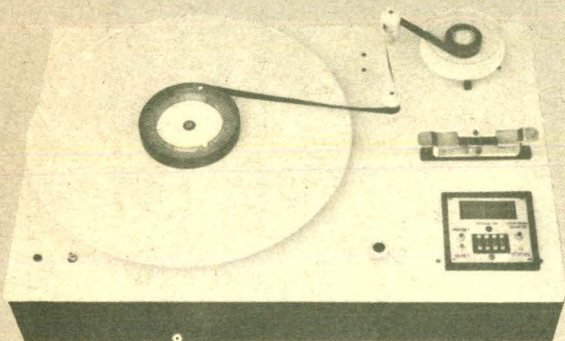


**Sam Elliott**

the pace is somewhat slow. Sam Elliott, with those piercing eyes of his, is able to project as soft an interior as his rugged exterior – a thorough loner but one who can

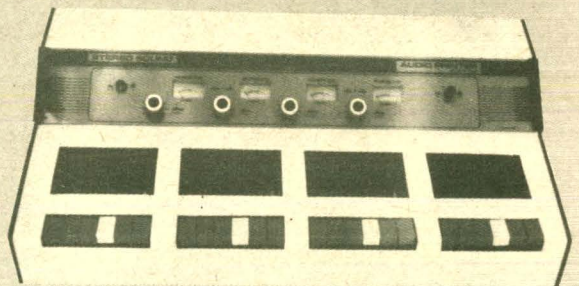
also do with love. Tom Conti and Kate Capshaw also make their presence felt in this rather nice, modern Western even if it is not a very new look at the old, old scenario.

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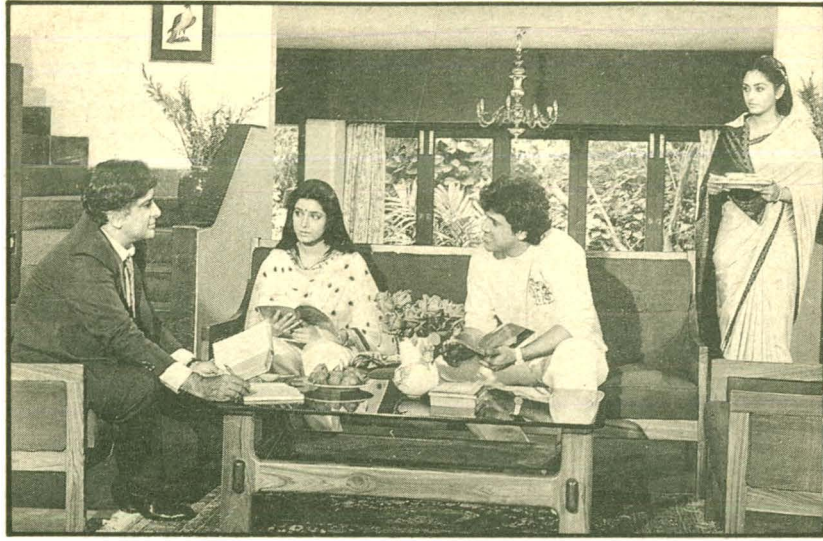
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# Hindi Video Films



A still from 'Sindoor'.

## WATAN KE RAKHWALE

**STARRING:** Sunil Dutt, Dharmendra, Mithun Chakraborty, Sridevi, Moushumi Chatterji  
**RATING:** \*\*\*

An expensive extravaganza, made on a lavish scale and brisk pace, this action-filled patriotic film has all the commercial ingredients presented in a polished manner. First class overall performance by all the artistes and deft direction transform an otherwise 'masala' fare into a highly enjoyable one. The audience is treated with delightful visuals and several twists and turns to sustain interest. Any viewer with a penchant for Hindi films should thoroughly enjoy this one.

## SINDOOR

**STARRING:** Jaya Prada, Shashi Kapoor, Govinda, Neelam, Jeetendra, Shakti Kapoor  
**RATING:** \*\*\*\*

A tear-jerking fare, with emotions tugging at the hearts of family audiences, this one is sure to be a rage on the video circuit. A novel subject treated with adequate care, a sensitive performance by Jaya Prada, who plays the pivotal role, as well as Laxmikant Pyarelal's terrific music elevate this film to the level of excellence. With handsome support from a talented star cast, debutant director K Ravishankar has balanced the entertaining elements along with emotions most creditably.

— ASIF A MERCHANT

## ABHISHEK

**\*STARRING:** Aditya Pancholi, Archana Puran Singh, Neeta Puri, Jeet Uppendra, Balbinder  
**RATING:** \*  
**LABEL:** Hiba

Hiba's latest video film can be placed several rungs below its earlier one, 'Khatarnak Irade'. Nari Hira's story, except for a short while, fails to hold the viewer's interest. Moreover, it is a trifle too long for a video film.

Aditya Pancholi, who plays the main role (dual roles in fact), once again fails to impress. He plays the role of a modern-day Robin Hood. Arun Salgaonkar, as he is known in social circles, is an avid art collector. But when night falls, he becomes Abhishek, who spends nights bumping-off people as easily as killing flies.

He is a sort of God-sent to those who are denied justice. He sits in a confession box inside an abandoned church and listens to the sob stories of a sister raped or a daughter who has fallen into bad ways. Off he goes then, in a Mercedes (which he abandons half-way through) and then in a Honda motorbike (hidden in a bush), complete with black trousers, black jackets on a murder trail, wiping out the sinner in a jiffy.

But he leaves behind ample clues for the police, viz leaving a small black flag (!) as a sign of presence at the scene of the crime. Mission accomplished, he slips back to the cosiness of his bedroom.

The police are on his trail, especially Inspector Chauhan (Balbinder). He almost nabs the murderer but there is always that inevitable slip between the cup and the lip. After all, that's what the film is all about.

Balbinder, even when considering the fact that it is his first film, comes a cropper. Seems nothing went right for him in the film. One wonders whether he is suffering from a perennial stiff neck.

Enter the journalist, Malavika Merchant (Archana Puran Singh) who is bent on exposing the (mis)deeds of Arun Salgaonkar and follows him like a shadow – to discos, parties, and almost into his bedroom. But finally she succumbs to his irresistible charm.

Jeet Uppendra, another of Hiba's discoveries, comes out rather clean in his role as an ad agency executive, Jagdish Bhalla. He shows a lot of promise and may well mature into a fine actor.

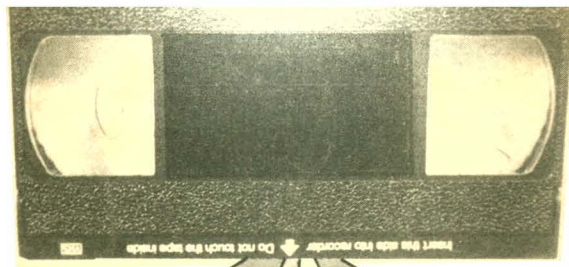
'Abhishek' has a lavish sprinkling of songs ranging from a 'koli' geet to a heavy disco number. They come at the most unexpected times and are quite jarring except for the song sung by Jagjit Singh and picturised on Aditya Pancholi. It has a stamp of class.

Neeta Puri does well in the two dance numbers but is found wanting in the rest of the film.

Many plots and sub-plots later, the film grinds to a rather unexpected halt. Slicker editing, and perhaps, a little more attention to detail would have made it a much enjoyable fare.

Dialogue, screenplay and direction are by Pavan Kaul and music is handled by Kirti Anuraag. Rajan Kothari handles the camera.

— S K JOHN



# The Original Video People



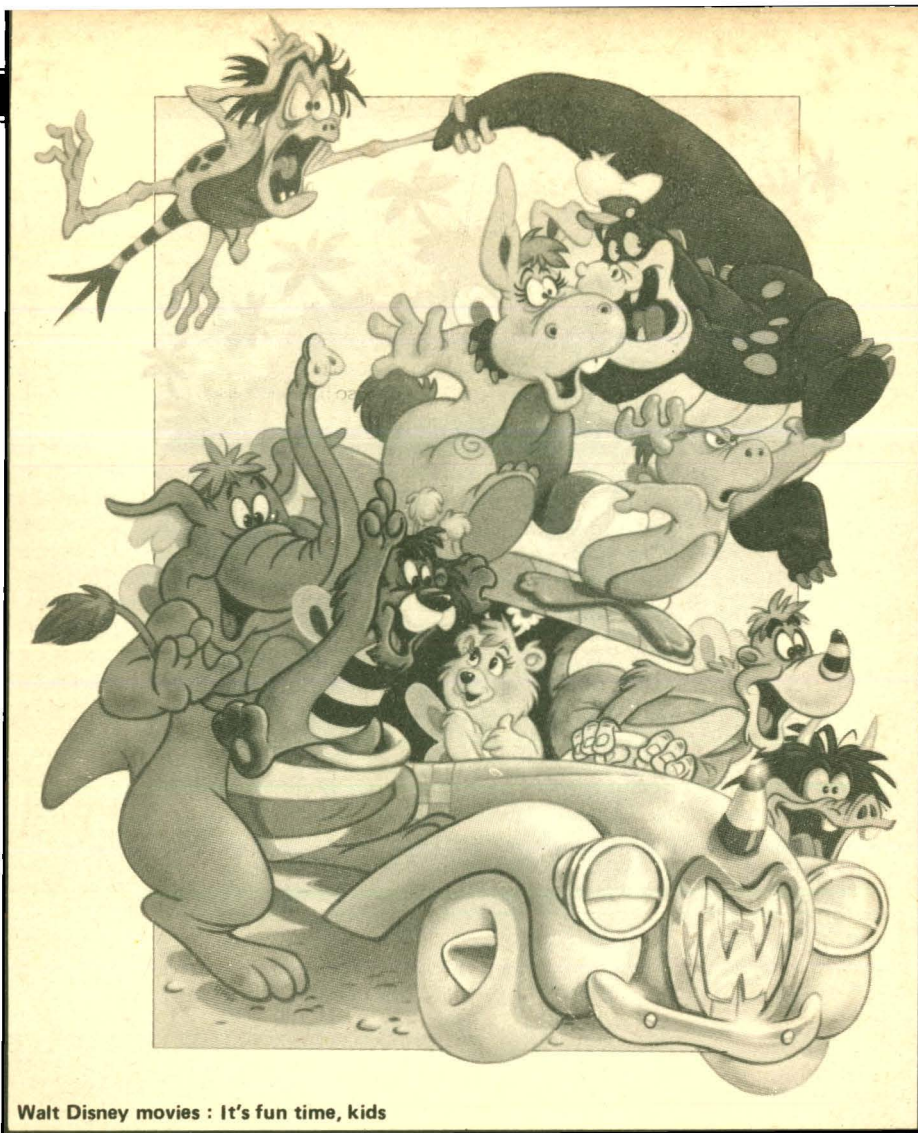
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Walt Disney movies : It's fun time, kids

# DOORDARSHAN GETTING SOFT!

**In the Seventh Five-Year Plan (1985-90), Doordarshan will concentrate on expanding its software, reports GOPAL SAKSENA.**

**O**n September 15, 1987, television completed 28 years of its existence in India. But it did not have a smooth and even growth. For 13 years, it remained a mere one-centre service in the country – the second station came up in Bombay only in 1972. The expansion of TV actually gather-

ed momentum around the IXth Asiad, at Delhi (1982). At that stage, we had only 39 transmitters covering just 19 per cent of our population.

The main thrust came in the latter part of 1984, when one new transmitter was commissioned everyday. By the end of that year, 176 transmitters dotted the TV map of India. And, today, this number has crossed 200, providing coverage to three-fourths of the country. It is expected that during the

remaining part of the Seventh Plan, there would be well over 250 transmitters in the country.

There's no doubt that today Doordarshan has one of the most extensive TV networks in the world. But a majority of its transmitters have the 'relay-only' capability. Only 18 transmitters are equipped with facilities and man-power to originate programmes locally. These are perforce required to relay the Delhi transmission. And, in

view of the immense diversities in the cultural ethos and plurality of the massive viewing community in India, this arrangement could provide to our viewers neither a lasting solution nor fuller satisfaction.

Most of the television expansion programmes so far have been hardware oriented. The software needs and requirements were relegated to the background. The Joshi Committee report on software for Doordarshan was critical of this situation. They even went to the extent of saying, "If the constraint of resources should force a choice between a large number of 'relay only' transmitters and a smaller number of transmitters that are of programme-making kendras, we emphatically recommend the latter."

In the Seventh Five-Year Plan (1985-90), Doordarshan has envisaged a 'shift in emphasis'. Having a total outlay of Rs 700 crore, it has included special schemes, giving priority to software development and production facilities. This should help Doordarshan raise at least some vital programming structures on the base already laid by the expansion of transmission infrastructure.

## LOCAL RELEVANCE

Local language and relevance always influence the acceptability and popularity of television programmes. This is not possible unless local programme germination facilities are available. In this respect, Doordarshan suffers from inadequacy. But during the current plan period, 30 new programme production centres would be added to the network, raising their number to 48 (instead of the present 18). These include a full-fledged television centre at all state capitals and most of the Union Territories. Besides, some more 'relay-only' transmitters, at places having greater cultural importance, would be equipped with moderate programme production facilities.

This should ensure that a substantial quantum of 'relay-stuff' would be replaced by locally produced programmes. The locally made material can also be fed to the kendra at the state-capital as well as to Delhi for inclusion in the national news bulletins and other programmes. But many, many more programme-production centres are needed before Doordarshan might claim to be a mirror of the nation's cultural and social ethos.

Linked with local production facilities is also the provision to equip the state-capital kendras with the capability to uplink their transmission for relay (via satellite or microwave) by all transmitters in that state. This, in fact, is a part of a three-tier TV service envisaged by Doordarshan throughout the country. It would include national, regional and local services. The regional service would be the primary service. Originating

from the state-capital station, it would be in the regional language. This would help viewers to have television shows in their regional language (instead of in Hindi and English, as at present), even if it is not in their local language or dialect. Programmes on this pattern are already telecast in Maharashtra and Andhra Pradesh. Orissa and Karnataka are next on the schedule. All transmitters in the country would also have the capability to relay the National Programme from Delhi, as hitherto.

In case of the local service shows bearing an 'area-specificity' and local relevance would be introduced gradually. The introduction of Channel 2 at Delhi and Bombay was part of the plan for local programming. It has facilitated alternate viewing for the multi-lingual populace of the metros. Madras and Calcutta are likely to have these facilities soon. It is also envisaged that Channel 2 would have more powerful transmitters than at present, ensuring a coverage on par with the Primary channel.

Doordarshan has also drawn special plans for the remote north-eastern region. Local programme generation facilities would be made available at about half-a-dozen places in that area. Provision has also been made for the production of special video film programmes especially directed to a specific audience, like women, children and youth.

## INSAT

Having successfully 'experimented' with 'SITE' (1975-76) and INSAT services, Doordarshan has ambitious plans for more extensive exploitation of satellite technology, following the launching of INSAT 1-C some time next year. These facilities would be specially utilised for relaying educational programmes to far-flung areas.

The software plans of Doordarshan have laid special stress on some other vital areas as well. These include the TV News set-up to a modern, sophisticated outfit. Of late, TV News has shown a lot of improvement, especially in its presentation and visualisation. Likewise, Doordarshan would shortly have a Central Production Unit at Delhi, with sophisticated equipment and dedicated staff, exclusively meant for special productions, quite different from operational commitments.

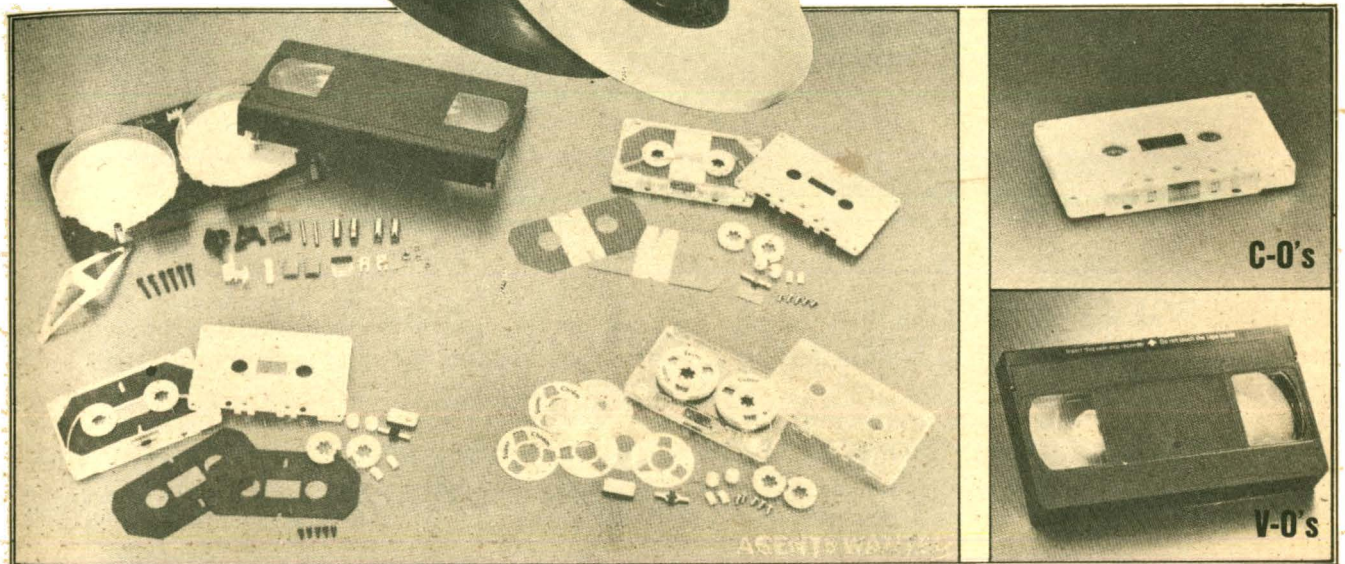
The software requirements of any TV organisation in the world does not need any soft-peddling. It has to be a continuous process at all levels - managers and planners; professionals and presenters, and others. For, greater the exposure, more critical is the viewer! Doordarshan, therefore, must reflect in its programmes the fast changing life-pattern and problems of its' entire viewing community.



A sequence from a DD play, 'Andha-Yug'.



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# PRIME TIME

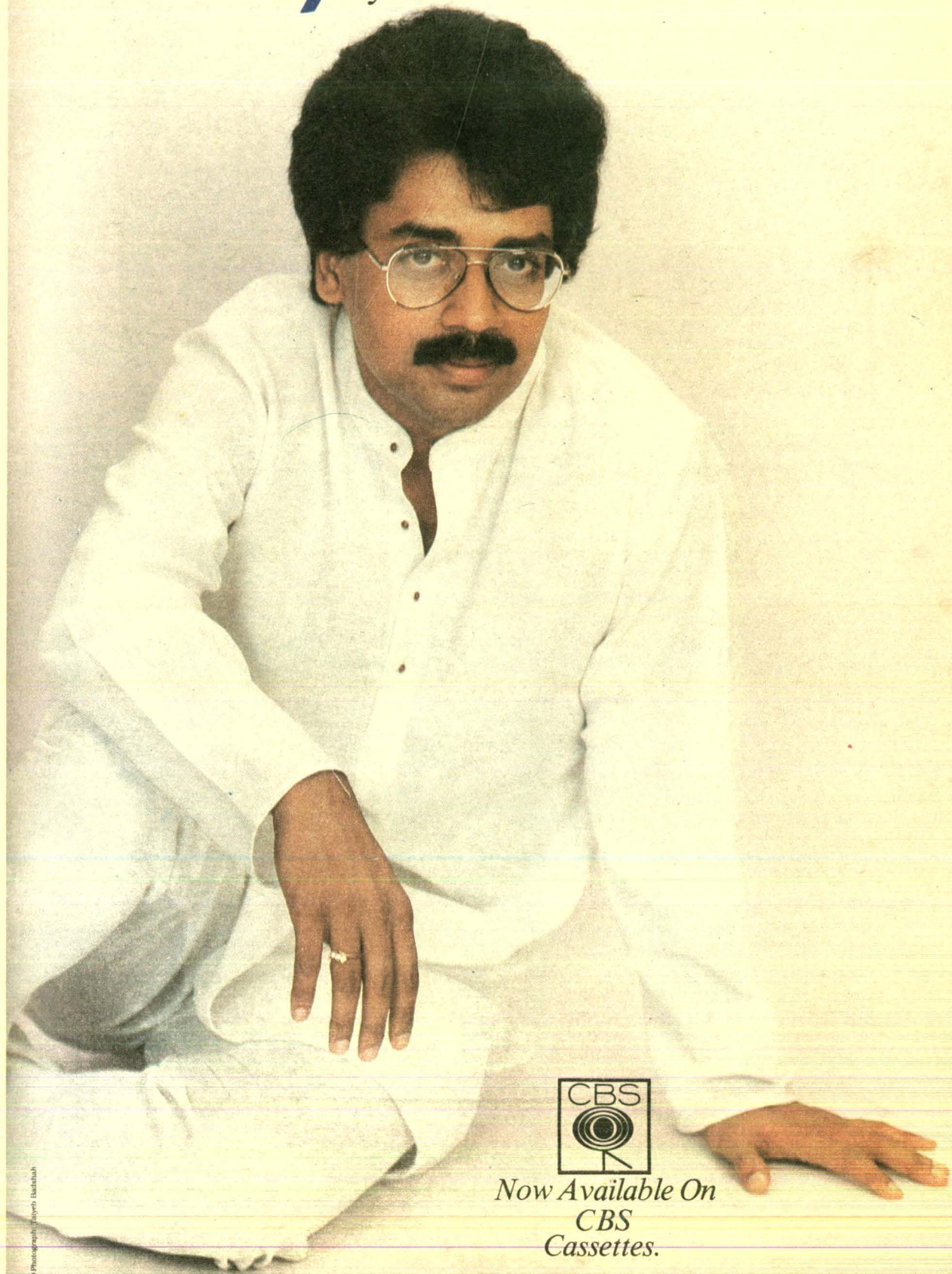
Prime Time, between the Hindi and English news bulletins, is watched by over 70 million viewers all over the country. **PLAYBACK AND FAST FORWARD** presents a guide on what to watch and when.

|           | SERIAL                     | REMARKS                                   | VERDICT      |
|-----------|----------------------------|---|--------------|
| MONDAY    | HUM HINDUSTANI             | A serial on national integration          | Watchable    |
| TUESDAY   | BAHADUR SHAH ZAFAR         | 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.**

# Reflections

Ghazals by Hariharan



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**AUR BHI HAIN RAAHEN** : This serial, attempts to inform viewers about the different opportunities which are open to women, today. "Never say die", seems to be the motto of the serial which takes a 'positive attitude' towards life. The star of the show is Tanuja, and co-stars Vijay Kashyap as a journalist. Produced by Drishtikon and directed by Mazahir Rahim.

## SUNDAY SPECIAL

|          |                       |   |
|----------|-----------------------|---|
| 9.00 am  | He-Man                |   |
| 9.30 am  | Ramayan               | The famous epic                               |
| 10.15 am | Aur Bhi Hain Raahen   | On vocational awareness                       |
| 11.15 am | Ascharya Deepak       | Tale of the magic lamp                        |
| 11.45 am | Pratham Pratishruti   | The struggle of a woman against social taboos |
| 12.15 pm | Sinhasan Battis       | Indian folklore                               |
| 5.00 pm  | Cartoon serial        | -   |
| 5.20 pm  | The World of Survival | Serial on wildlife                            |
| 5.45 pm  | Hindi feature film    |   |

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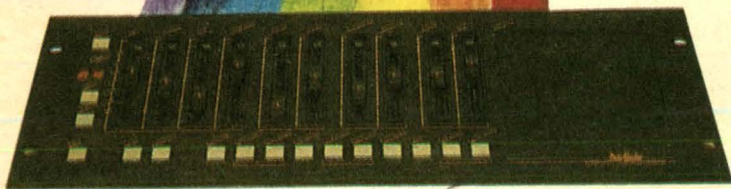
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# MUSIC TRACK

PLAYBACK AND FAST FORWARD reviews the latest albums.

## Kisaan T SERIES

Music director Manjeet Arora sparkles occasionally. With ample help from veteran Mahendra Kapoor and his deep, resonant, unique voice, the title song rises to a remarkably creditable level and is perhaps the best and most appealing number on the track. The rest vary from average to fair, with 'Jai Jai Maa Bhambleshwari' aimed at evoking religious fervour and 'Ho gayee ho gayee main jawan' aimed at the masses. However, Anuradha Paudwal's and Shabbir Kumar's 'Phoolon ko baharaon ne' makes pleasant hearing with good composition and rendition. All in all, an average product.

## Hum To Chale Pardes MUSIC INDIA

A superlative track with exquisite tuning, soulful renditions, pulsating music and meaningful lyrics as well as very intelligent orchestration. Music director Vijay Singh proves his capabilities beyond doubt, his mastery showing in all numbers. Lata's 'Hum to chale pardes' stirs your innermost chords the way only Lata's voice can. 'Sote sote raat soyi' should prove a rage, with Anupama Deshpande and Manmohan Singh doing full justice to this exciting number. Asha Bhosle and Shabbir Kumar's 'Mil gaye hum aur tum' is another thoroughly enjoyable number while Lata's 'Bichhadna tha hame' is appropriately pathos-filled and melliflous. 'Chandne kholi jadu ki pudiya' by Mohd Aziz and Purnima Patwardhan is fair. On the whole, this cassette is an outright winner and promise to top the charts. An excellent buy, compels listening.

## Pyar Mohabat T SERIES

Laxmikant-Pyarelal always seem to make tuning seem a simple task and come up with a fairly good collection once again. 'Dil ke kalam se' is enjoyable while 'Tune ke mina' is mischief-filled. 'Goli andar, dam bahar' has all the singers in their element, thoroughly enjoying themselves and should go down well with the masses. 'Ek

## Pati Parmeshwar T SERIES

It's Laxmikant-Pyarelal once again establishing their class. The music in this track has an old world charm, with both the tune and lyrics as well as rendition soothing and soulful. Kavita Krishnamurthy's 'Surmai andhere hai' is exciting and enjoyable but it is Anuradha who invests a lot of depth and feeling in both 'Jhoomoongi naachoongi mein' and 'Nahin nahin aaj nahin'. Kavita excels in the title song however, while Anup Jalota is at his inimitable best in a softly composed and strongly worded 'Sehan ki shakti hi zevar hai', these last two being above average songs no doubt. All in all, a pleasant buy, especially for those music lovers who are getting tired of the current 'disco' craze.

## Falak T SERIES

Time and again, music directors Kalyanji-Anandji have consistently come up with excellent scores. They prove their mettle once again with 'Falak'. 'Tere naam ka' by Asha Bhosle and Mohd Aziz is tautly composed and skillfully rendered; Amit Kumar's and Alka Yagnik's 'Pyar kiya jab' boisterous, funfilled rendering compels you to enjoy it. 'Tumhein mubarak yaar' is another gem, masterfully penned and catchily tuned. 'Oonche parvat wali mata' will evoke religious fervour as is aimed for. On the whole, a definitely good buy for any mood and season, and should prove quite a rage with music lovers.

## Dariya Dil VENUS

Riding high on the wave of success so richly deserved, Rajesh Roshan comes up with yet another masterpiece after 'Khudgarz' and 'Khaash'. Whether pathos-filled or light and romantic, his touch is felt, gentle, exquisite and appropriate. Thus 'Too mera Superman' and 'Barse re sawan' in the voices of Mohd Aziz and Sadhna Sargam is thoroughly enjoyable, foot-tapping and catchy. 'Patthar kya maarte ho'

with its pedestrian lyrics deserves little mention but pleasant and soothing Nitin Mukesh in 'Woh kehte hain ham se' is welcome.

## Halaal Ki Kamaai T SERIES

A highly forgettable score, this album does not have any exquisite fare to offer by way of music. Precariously balanced between fair and average, the songs do not deserve any special mention as such. Asha Bhosle's soulful and pathos-filled rendition of 'Chhute jahan ab tera daaman' does try to redeem the number, raising it to a creditable level. The catchy 'Poochho na poochho' is perhaps the only enjoyable song in the soundtrack, with Bappi Lahiri in his element once again, reverting back to his forte of foot-tapping fancies. Asha Bhosle's and Shabbir Kumar's 'Aankhon mein tu hi tu' is once again on similar lines and should go down well. At times, the songs sound a clever amalgamation of familiar tunes, in an attempt to provide novelty. All in all, a highly avoidable effort.

## Waanis T SERIES

Here's a truly refreshing and eminently hummable album. All the numbers have been exquisitely and imaginatively composed, with Uttam Jagdish out to prove himself with a vengeance. Amply supported by its lyrics and adequately enhanced by renditions the songs stay with you long after you have heard them. Both 'Husn ki vaadiyon mein' (Lata-Kishore) and 'Ghata chha gayee hai' (Lata-Suresh Wadkar) are catchy and thoroughly enjoyable. 'Mere pyar ki umar ho.' by Lata and Manmohan Singh, who has a mellifluous voice, soothes the senses while Asha Bhosle is at her mischievous and lively best in 'Aa re munjhe'. Mahendra Kapoor handles in typical, elegant style yet another gem 'Oh duniya tu yaad rakhna', skillfully taking the overall rating of this album to excellent heights. A worthwhile buy, indeed.

- ASIF A MERCHANT

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Music by: Laxmikant Pyarelal  
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Baldev Gill, J.S. Cheema  
Directed by: Ravinder Peepal  
Music by: Uttam Jaggdish  
Lyrics by: Verma Malik,  
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Directed by: Mahesh Bhatt  
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Produced by: Haj Tilak  
Directed by: Raj Tilak  
Music by: Usha Khanna  
Lyrics by: Munavar Masoom,  
Naqsh Lyalpuri



**KABIR VANI & BHAJANS**  
by Anup Jalota



B.R. Films  
**BAHADUR SHAH ZAFAR**  
Produced & Directed by: B.R. Chopra,  
Ravi Chopra  
Music by: Raj Kamal  
Lyrics by: Bahadur Shah Zafar,  
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**The Best Of  
Mohd Rafi (Live)**

MIL

Every year, the cobwebs are swept off the tapes and the old material recycled under various guises. This is the latest in the 'Quad Series' – four cassettes featuring 'the best' of Rafi...well, not quite! Let's just say, featuring 41 songs of Rafi. They aren't among his best – understandable, since Music India is a comparatively new entrant in the field. And only two of the volumes are 'live'; the other two feature songs culled from various films of the '70s. Compered by Shahid Bijnori, the performance appears to have been held around 1975 since Rafi sings 'Kya hua tera wada' ('Hum Kisise Kam Nahin') and 'Parda hai parda' ('Amar Akbar Anthony'). Rafi is Rafi – that is, magnificent – in 'O duniya ke rakhwale' ('Baiju Bawra'), 'Suhani raat' ('Dulari'), 'Madhuban mein Radhika' ('Kohinoor') 'Tere mere sapne' ('Guide'). But he is surprisingly lacklustre in Madan Mohan's 'Yeh duniya yeh mehfil' ('Heer Ranjha') which is among his finest songs.

The singer is a disaster doing 'Chahe ko mujhe jungle' ('Jungle'). In the final years of his life, Rafi had become increasingly weary of what he called those 'cat and dog' sounds which Shanker-Jaikishan had reduced him to performing for Shammi Kapoor in the '60s. This lack of empathy with a certain phase in his career is evident in the 'live' recording. What is also evident is that Rafi never 'lost' his voice, even when the Kishore-wave nearly wiped off the Rafi magic, until the singer bounced back with 'Kya hua tera wada' in 'Hum Kisise Kam Nahin' (incidentally, the compere claims that the singer received both the Filmfare and the National Award for this song: the latter recognition is purely fictional). A lady named Krishna Mukherjee lends support to Rafi in three duets. So inadequate is the support that Rafi is compelled to exclaim 'bas bas' in 'Aaja aaja' ('Teesri Manzil'), albeit jokingly. He livens up 'Sau saal pehle' ('Jab Pyar Kisise Hota Hai') with typical 'Southall' expressions like 'Oy Sweet' etc, which don't seem dignified in an artiste of Rafi's calibre.

Coming to the non-live recordings (Volumes 1 and 4), the songs that have retained their sheen are 'Maine poocha chand se' ('Abdullah') and 'Mere dost kissa' ('Dostana'). Vol 4 offers more excitement in the form of three unusual Rafi songs. One is 'Champa khili dar' ('Aaj Raatko'), and R D Burman composition in the muted mould. Another unusually paced solo is 'Oof yeh zindagi' composed by Naresh Hansraj for a film called 'Doud Dhoop'. Both the song and its composer are unfamiliar to me. The Shanker-Jaikishan composition 'Hum khoob jante hain' from 'Film Hi Film', the film that spliced together excerpts from incomplete films, would have been negligible were it not for the fact that it apparently

brings together Rafi with Geeta Dutt and Asha Bhosle. Or so one reads in the credits. Turns out that the song actually features Suman Kalyanpur with Geeta Dutt. So much for surprises!

For the rest, the album is devoid of any real surprise. Indeed, the collection does a disservice to the legendary singer by featuring some of the worst songs of his career, like 'Arey ho gaye hum aapke' ('Bombay 405 Miles'), 'Phul jhari' ('Bhai Ho To Aisa'), 'Parda hai parda' ('Amar Akbar Anthony') and 'Kya dekhte ho' ('Qurbani'). But even the intrinsic inconsequentiality of such songs cannot conceal the celestuality of Rafi's voice that had the power to survive the onslaught of the worst tune conceivable. Even when he was reduced to making jungle calls, he did so with matchless elan. This four-volume tribute is fairly enjoyable, especially for those who enjoy the later Rafi as much the earlier.

**Rare Hits Of Mohd Rafi,**

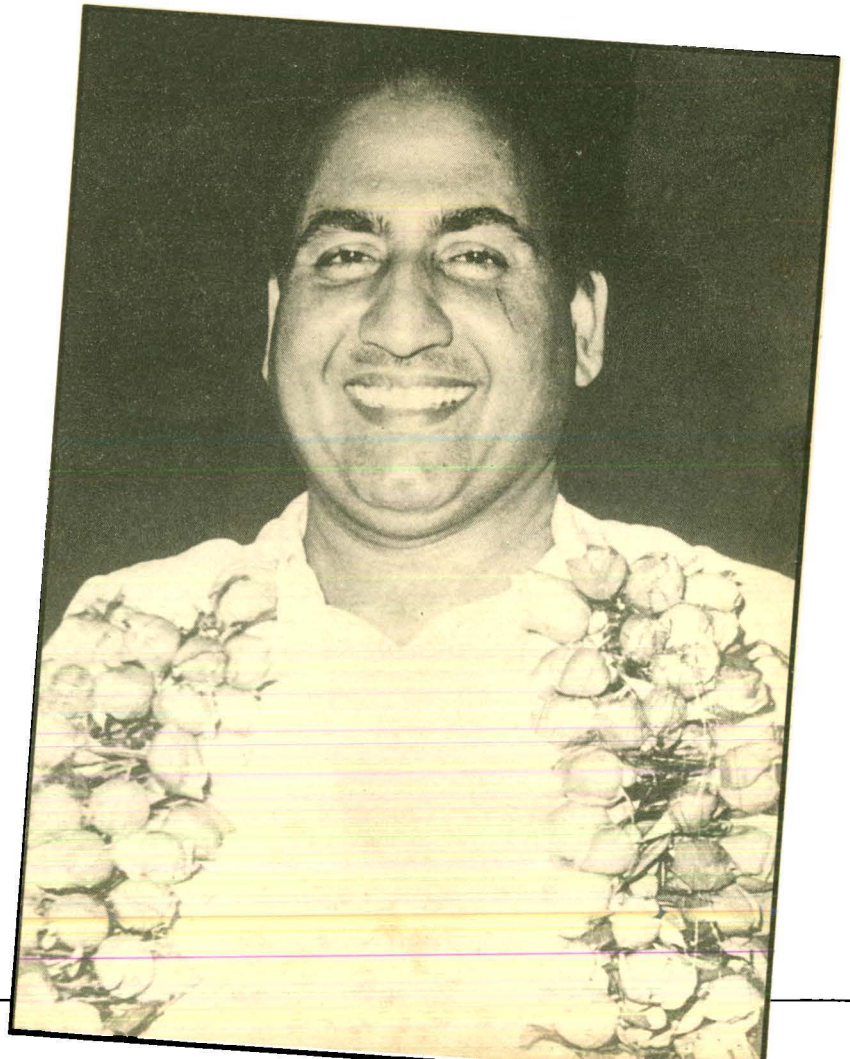
**Vol 1**

HMV

A compilation of Rafi's songs is welcome anytime. This one is special. It features 16 of the singer's songs which every Rafi fan is familiar with. Not all the songs are

rare, though. Chitragupta's 'Agar dil kisise' ('Bada Aadmi'), Ravi's 'Zara sun haseena' ('Kaun Apna Kaun Paraya'), Iqbal Quershii's 'Phir aane laga yaad' ('Yeh Dil Kisko Doon'), C Arjun's 'Paas baithe tabiyat' ('Punar Milan'), G S Kohli's 'Mana mere haseen sanam' ('The Adventures Of Robin Hood'), Usha Khanna's 'Haye tabassum tera' ('Nishan') and Kalyanji-Anandji's 'Teri zulfen pareshan' ('Preet Na Jane Reet') get extensive air-play regularly, and cannot be regarded as 'rare' even in the sense of non-availability on disc or tape.

However, this does not diminish their intrinsic appeal in any way. They are undeniably among Rafi's most cherished songs. In 'Agar dil kisise', we have an amusing incidence of the original (Rafi) sounding like the echo (Mahendra Kapoor). This being the earliest song in the album (1961), this odd role-reversal could perhaps be attributed to the experimentations of vocal-articulation which Rafi had become fond of in the '60s. Another interesting (though not amusing) instance is that of 'Man mere haseen sanam' in which the tune is partly inspired by Jaidev's 'Abhi na jao chod kar', while one interlude between the 'antaras' is lifted from the famous S D Burman song from 'Pyaasa', 'Jinhe naaz hai hind par'. Yet, the end result is not offensive!





**Mahendra Kapoor**

Now for the real rarities. Ghulam Mohammed, known for his predilection for the plaintive mood, here contributes a sprightly composition in Rafi's voice, 'Woh sadgi kahan ise' ('Shama'). Even more enrapturing is Babul's 'Cheda jo dilka fasana' ('Makli Nawab') which finds Rafi effortlessly scaling the highest notes in his unique style. Both the songs have lyrics by Kaifi Azmi. I am equally enchanted by 'Jaane kahan dekha hai' from 'Biwi Aur Makaan'. Usually, Hemant Kumar would reserve the male songs for himself. Of course, there are many exceptions, and this is one of them. Jaidev's score for 'Kinare Kinare' contained an out-of-the-ordinary Rafi-tune 'Teri tasvir bhi kuch' which rightfully finds a place here. Sardar Malik, who never got his due from the film industry, shared a very special rapport with Rafi. 'Hamne kya pyar kiya' ('Nag Mohini') is evidence of it. I am happy to see S D Burman's 'Zindagi tu jhoomle zara' ('Kaise Kahoon'). Although, it isn't a high-point in either the composer or the singer's career, it finds Sachinda in the delightful 'Raat akeli hai' mood. But the best rendered (though not essentially the best composed) songs in the collection are Madan Mohan's 'Mere mehboob kahin aur' ('Ghazal'), Roshan's 'Jaane woh kaun hai' ('Bheegi Raat') and Laxmikant-Pyarelal's 'Khamosh

zindagi ko' ('Naag Mandir'). This isn't surprising since this titanic trio knew how to get the best out of this gigantic talent. But I am disappointed to find no composition of Shanker-Jaikishan's.

All songs are featured in their complete version, except 'Mana mere hasen sanam' which trails off abruptly. The songs are presented in chronological order and the release-date of each film is mentioned. All this proves that this is no overnight job, but a labour of love. Rafi deserves no less.

### The Best Of Mahendra Kapoor, Live MIL

**W**ant to know a secret? This is really a 'live' recording, not just one of those recorded-in-the-studio con jobs. For those who are fond of Mahendra Kapoor's singing, this album is indispensable. For those who aren't it is still mandatory, since M K is fairly entertaining on the stage. He performs ten of his beloved songs with recording-room precision, except perhaps 'Chalo ek baar phir se' ('Gumraah') in which certain lines are sung differently from the original. The orchestral support isn't intrusive, except in 'Neele gagan' ('Hamraaz') where it

gets carried away. For the duets, M K has Minoo Purshottam (the singer from 'Ni main yaar manana ni', 'Peetal ki meri gagri' and 'Raat piya ke sang'). At best, she does what could be called 'lend support' in 'Tere pyar ka aasra chahta hoon' ('Dhool Ka Phool'), 'Pyar zindagi hai' ('Muqaddar Ka Sikandar') and 'Aadha hai chandrama' ('Navrang'). It would be unfair to even compare Purshottam's attempts with those of the original singers (Lata and Asha). It should be kept in mind that in a live performance, the focus of attention is the star attraction alone. Mahendra Kapoor livens up the duets with on-the-spot (?) improvisations. In 'Tere pyar ka', he substitutes 'saree' for 'dupatta'; when the lines asking the girl her 'ijazat' to fall in love appear, Kapoor turns to the audience for permission. This brings the house down.

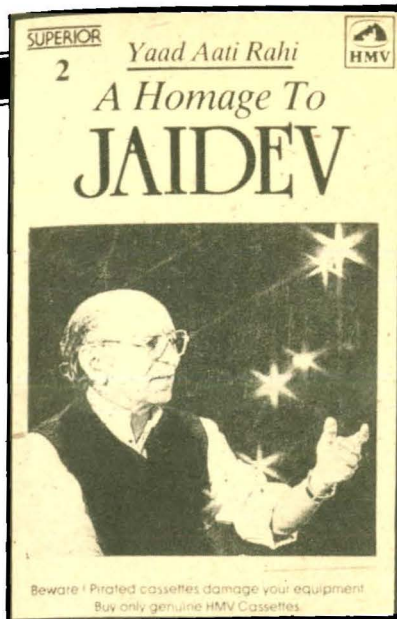
As I said, M K has a strong stage presence: having seen him in action, I can vouch for it. The trouble with his songs is that most of them seem designed for Rafi! One notable exception is the brilliant Laxmikant-Pyarelal composition 'Aur nahin bas aur nahin' from 'Roti Kapda Aur Makaan', for which M K deservedly won a Filmfare award. He warbles this difficult tune on the stage effortlessly.

The album does not state where or when the performance was recorded. However, we do get a clue in 'Ab ke bars' ('Kranti') before which the singer mentions that the film was in the making at that time. Since 'Kranti' took five years for completion and since it was released five years back, the performance could have taken place anywhere between 1971 and 1981! Not a very helpful hint

### Yaad Aati Rahi: A Homage To Jaidev HMV

**T**he album is off to a befitting start with 'Allah tero naam' ('Hum Dono'). The songs of 'Hum Dono', be it the Lata-bhajan or 'Abhi na jao chod kar' (both featured here), could have made Jaidev into a force to reckon with. Unfortunately, the Navketan-banner (which gave him his first break as an independent composer in 'Joru Ka Bhai' - 1955 and also brought him to the forefront six years later with 'Hum Dono') lost interest in Jaidev. It favoured, instead, the talents of S D Burman, whom Jaidev once assisted.

It was a misconception harboured by our filmmakers that Jaidev couldn't handle themes of a wide scope. Hence, the composer was stuck in the constricted 'art' rut. Perhaps the only commercially established filmmaker to have 'risked' Jaidev (and got splendid results) is Sunil Dutt. This album rightly features two songs each from the two Sunil Dutt films - 'Tere bachpanko jawani ki dua' ('Mujhe Jeene Do') and 'Tu chanda main chandni' ('Reshma Aur



Shera'), both by Lata. Though lengthy, they exemplify Jaidev's talent to create situational songs which transcend the limited scope of the screen. These two songs are unadulterated genius.

After the crippling debacle which was 'Reshma Aur Shera' Jaidev was stuck with the 'jinxed' label. But he continued to give his best to filmmakers with an ear for music, like Muzaffar Ali and Bhimsen ('Gharaonda' and 'Dooriyan'). Ali's 'Gaman' had fetched Jaidev his second National Award. Suresh Wadkar's 'Seene mein jalan' and Chhaya Ganguly's 'Aapki yaad' from this film are both present here.

The album unjustly underplays the score of 'Alaap' because the film was a flop, and so was the music. This isn't just an isolated misfortune: it is the tragedy of Jaidev's career. The album does feature Yesudas' 'Chand akela jaye sakhi ri', but not 'Koi gaata main so jaata' (written by Harivansh Rai Bachchan) which is vintage Jaidev. There are some delightfully unexpected numbers like 'Yeh wohi geet hai' from 'Maan Jayiye' which brings together the odd couple, Jaidev and Kishore Kumar.

A less known facet of Jaidev's talent which this album unconsciously highlights is that he was one of the first music directors to take Asha Bhosle's vocalty seriously at a time when most composers were tripping over each other in their Lata obsession. Asha sang a duet with Talat Mahmood as far back as in 1956 for Jaidev's second film, 'Samundari Daku'. The song is the breezy 'Dil jawan aarzo jawan'. Another Jaidev-Asha tune which figures here is the pathos-steeped 'Zehar deta hai mujhe koi' from an unreleased film, 'Wohi Raat'.

Jaidev was the only music director who shared an equally rewarding rapport with both Lata and Asha. Jaidev's first film, 'Joru Ka Bhai' (1955), had Lata singing one of her best songs - 'Subah ka intezaar kaun kare'. Another early Lata song 'Kis kis ko deepak pyar kare' from 'Anjali' (1957) is also includ-

## REVIEWS

ed. What isn't featured, and should have been, is Lata's 'Har aas ashq-e-behaar hai' from 'Kinare Kinare' (1963). This film contained one of Jaidev's most memorable scores: who can forget Mukesh's 'Jab gham-e-ishq' and Talat's 'Dekh li teri khudai' (both included here)? (Unfortunately, 'Kinare Kinare' also flopped.

Though dogged by ill-luck, the talented composer continued to prove his creative credentials, as late as 'Jumbish' (1986) and the teleserial 'Amrita' (1987). This album misses out one of Jaidev's greatest achievements 'Ankahee' (for which Jaidev received his third National Award, the only composer to have achieved this rare honour), since the score falls under a different label. What is inexcusable is that no chronological order has been observed in the sequence of the songs. Worse still, the dates of the film's release are not given either! 'Yaad Aati Rahi' is a revelatory, though inconclusive, tribute to a musical maestro.

### The 50 Melodious Years – Vol 5 – The Exciting Era, 1976-86 HMV

Unlike the other albums in the series, this, the final volume, features only 21 songs – but fortunately in their entirety. The quality of recording is so good that many of the songs sound better than they did in their original form!

The concept controlling the fifth volume seems to be to feature the artistes who are with HMV, which is a fine foundation for a compilation. So we have Chhaya Ganguly with her lone film song to date, 'Aapki yaad aati rahi', a Jaidev composition from 'Gaman', which fetched national awards for both composer and singer. Also featured is 'Yeh mera dil pyar ka diwana' from 'Don' which fetched Asha Bhosle her final Filmfare trophy, after which she retired from the race like her sister Lata earlier. I guess leaving out this song would have meant the complete obliteration of Kalyanji-Anandji, since the duo has done nothing consequential since 'Don'. Similarly, excluding 'Tarzan my Tarzan' would have been tantamount to ignoring both Bappi Lahiri and Alisha Chinai.

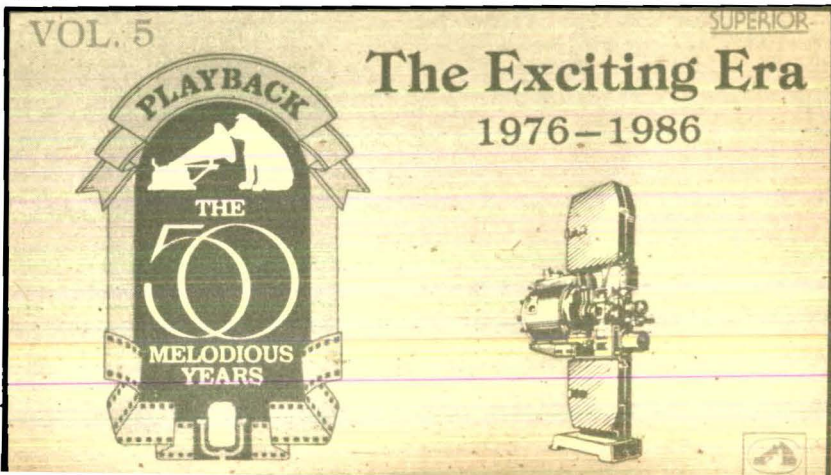
By the same reckoning, we have Jagjit and Chitra Singh with 'Yeh bata de mujhe zindagi' from 'Saath Saath', which is not composed by Jagjit, but Kuldeep Singh ('Dhat Tere Ki'). This duet does not qualify as a playback song since it was eventually edited from the film altogether. (Jit Narayan's only duet with Lata, RD's 'Jeevan ke din' (from 'Bade Dil Wala') provides a tame opening for the second cassette. The duet is certainly not worthy of representing either the decade or RD's contribution to it. Though 'Teri yaad aa rahi hai' ('Love Story') and 'Jab hum jawan honge' ('Betaab') are certainly not among Pancham's best, they were hits and, therefore, acceptable here. But 'Jeevan ke din' and 'Gol gol duniya' ('Yeh To Kamaal Ho Gaya') are hard to swallow, since the latter is a mere rehash of RD's title song from 'Satte Pe Satta'.

While there is an overdose of RD, Kishore Kumar – who was at the peak of his vocal prowess during the decade – is heard in just one song, and that too in a duet with Alka Yagnik (Rajesh Roshan's haunting 'Tumse badhkar duniya mein' from 'Kaamchor'). This is a bit disconcerting, to put it mildly, since relatively raw singers like Salma Agha, Nazia Hassan and Alisha Chinai have been honoured with a solo each (Nadeem-Shravan's 'Zara zara tu pyar' from 'Maine Jeena Seekh Liya', Biddu's 'Boom boom' from 'Star' and Bappi's 'Tarzan my Tarzan'). Even son Amit Kumar – who is still a clone of his father – gets a solo to himself ('Teri yaad aa rahi hai').

On the whole, though, there is much in the album that signifies imaginativeness. Hridayanath Mangeshkar's 'Footpath ke ham' ('Mashaal') might not be a great composition, but it does feature four of the newer voices together – Suresh Wadkar, Anup Jalota, Hariharan and Shailendra Singh. It is amusing to hear today's megastar, Jalota, providing choral support just four years back! Or today's 'Aunty Preeti' warbling a coy come-hither folk song for Vanraj Bhatia in 'Bhumika' ('Tumhare bin jee na lage').

I am filled with a sense of regret as I review the final volume of this historic series. Where will you, I and filmmusic be by the time the next fifty years are celebrated?

– SUBHASH K JHA



GHAZAL

**Shagufta**

MIL

**P**ankaj Udhas is a stellar name in the ghazal scene. And Music India is one of the foremost music companies. When the two join up, it is bound to be a heavy combination – 'Shagufta', in the Quad Series, containing 22 all new numbers.

Though Pankaj is not universally considered to be in the same class as the greats, viz Mehdi Hassan, K L Saigal, et al, Music India is treating him like its blue-eyed boy and with good reason too. He has put in real hard work to create a following which by any stretch of imagination is indeed enviable. Reiterate a simple tune simply sung and it becomes a hit.

With his steady, melodious and heavy voice, his renderings, whether at a live concert or recorded, are straight and move within a strict groove.

The first ghazal on 'Shagufta', 'Yadon ka ek jhonka aaya', should have been simply presented. 'Kiska kiska door karegi', the third one has an Arabian flavour and here the composer has a field day. All the bandishes are slow paced, well sung. In some, though the music races, Udhas continues at a measured rate.

Of the 22, a few will no doubt make their mark – 'Woh bhi to kuch', 'Shaam dhale jab deep jale' and 'Tanhaee'.

It is evident that no pains or expenses were spared for orchestration in using different kinds of instruments for different ghazals.

The recording, too, is of a very high quality using faint echo effects for the haunting feeling.

The Quad Series gives the buyer value for money and 'Shagufta' is an 'expensive' product worth owning [Rs 140 instead of a normal Rs 90].

**Alfaz**

MIL

**P**amela Singh has a plain, frill-less yet sweet voice. Within these limitations she has put in her best effort here. In the absence of variation while dilaanating a line or word, each of the ghazals has become monotonous. The only exceptions are 'Jab teri yaadon ka mausam' and 'Jab raat ki tanhai'.

**Aap Ke Paas**

MIL

**S**ince Harendra Khurana has a voice which he cannot flex much, he sings within the limited framework it allows him. 'Husn gar hoth milaye' is a foot-



Pankaj Udhas: The New Look

tapper. The best ghazal in the collection is 'Chalo laot jayen'. Among the rest, nothing much to choose from.

**Shabnam**

MIL

**S**onali's present collection appears to be a live recording now released in cassette form, and this is precisely why Sonali has been able to render each in its true form. In her slightly husky voice, she has taken pains to make every shair ap-

pealing. She appears at ease in the ghazals where she herself has scored the music; but she is ill at ease in those scored by Ghulam Ali due to their devious and tricky ones being 'Phir own compositions are melodies, outstanding ones being 'Phir kabhi lautkar naa' and 'Hai justaju'. Roopkumar Rathod's compositions are flamboyant, fast and rhythm-oriented, but Sonali has risen to the challenge and tried to do justice to each type of score.

– VASANT KARNAD

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BASIC

The Genius of Pt C R Vyas

MIL

Pandit C R Vyas has been on the concert scene for well over two decades. For all intents and purposes the present double album is an important breakthrough in his career, as it projects the achievements of this dedicated musician in the proper perspective. The selection, consisting of two morning and two evening ragas of which one is his own creation while one is that of his Guru Pandit Jagannath Purohit alias Gunidas – is well recorded and makes happy listening.

Side A of Volume I features raga Nat Bhairav, its vilambit set to tilvada while the drut is set to teentaal. This popular combination of Nat and Bhairav is a morning melody which is currently popular, especially with the instrumentalists. Both the compositions have been rendered with his customary verve, replete with saral as well as intricate well-sculpted taans. Pt Vyas is endowed with a robust voice which he uses to good purpose. Side B is devoted to the exposition of one of his own creations: Dhankoni Kalyan. Actually 'Dhankoni' is an acronym to signify 'Dha Nahi, Komal Nishad and therein lies the key to the genesis of this raga: the modal structure deletes the dhaivat while employing the komal nishad. The portraiture of the raga is achieved

through prefatory alaps, lively upaj and spirited sargam and then patterns.

Side A of Volume II once again is devoted to a morning raga – the sensitive Bilaskhani Todi. Both the bandishes are his own, proving his acumen as a composer. The raga has been developed on authentic traditional lines and sung sensitively. However, it is the Swanandi on Side B that provides unusual fare. This creation of Gunidas is ostensibly derived from a blend of Hindoli, Bhatiyar and Bihag but has a modal structure which is strongly reminiscent of raga Hemant. Here while the vilambit composition is a traditional one, the drut is a bandish of Pt Vyas – and thereby hangs an interesting tale. The composition occurred spontaneously in the course of a local train journey. He had been pondering over the bandish during his journey and fell asleep. He dreamt that his Guru was teaching him the composition but on waking could not recollect the precise words. Gunidas balam more; Chaturayee knee mose, sapanon mein daras deke' is full of feeling and as a composition was much appreciated when Gunidas came to hear of it. Nana Mulye on tabla and Walawalkar on the harmonium reveal good teamwork.

Chandralekha Banerjee

MIL

Strictly speaking, the content of this cassette is in 'a light classical mood'. The entire repertoire comprises thumris, dadra, a hori and a tappa, all rendered in the Poorab ang style. The fare includes a Bhairavi, a Pahadi, a Pilu, a Khamaj and two

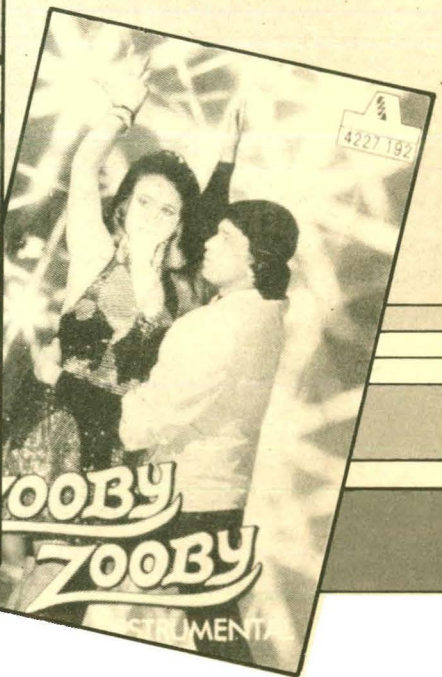
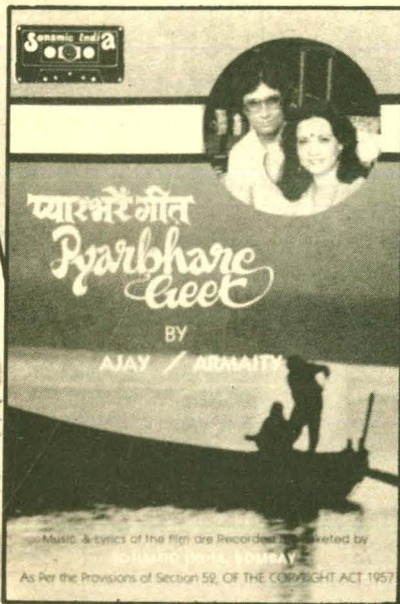
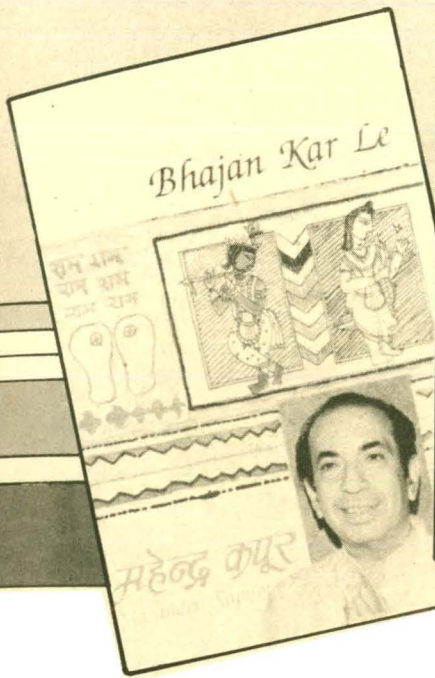
Kafis, all Mishra – hence semi classical. Chandralekha has the type of voice eminently suitable for Poorab gayaki but her approach is very tentative and her ponderous singing of most of the pieces robs them of their innate charm. While all of her selections are traditional in content, the standard of singing borders on the amateurish. The sangatkars are impeccable: yet they are wasted on her.

Ustadi Gayaki Vol I & II  
A RHYTHM HOUSE CLASSIC

Sheer nostalgia of the Ustadi Gayaki, of the late Ustad Amir Khan of revered memory, is what comes back with the release of these two volumes of His Holiness Acharya Goswami Gokulotsav Maharaj. He seems to have made a deep study of his Ustadi Gayaki with a religious fervour, for the voice is like an incarnation of the Ustad's. Every tonal nuance of his singing has been studiously reproduced with remarkable fidelity. Volume I contains Gujri Todi and Darbari, each one climaxed with a Rubaidar Tarana. Here is the well-loved Ustadi Gayaki with its authentic flair for expansive alapi in the vilambit that gathers momentum as we go along, with the cascades of sargam and then the spectacular well-structured taans. Volume II features Jog with the characteristic flourish and Bihag. Tabla by Omkar Gulvady/ Vishvanath Mishra and harmonium accompaniment by Govindrao Patwardhan/Appa Jalgaonkar are of a high order. It is as good as listening to a full concert of the great Ustad. A must for all serious collectors

– SUMIT SAVUR





**Bhajan Karle**

**T SERIES**

The bhajans sung by playback singer Mahendra Kapur in this cassette are of mediocre appeal. There is no rich sonority in the voice, nor has he sung the items with such deep-seated fervour as to make a powerful impact. 'Bol rahe hai Ram, hai Ram', and 'Meenalochana Ram, Ram' are good literary verses but are not rendered soulfully. The two bhajans, 'Bhajan kar le tu, dukh sankat dur' and 'Man re tu hin bol kahan', are sung nicely. A folkish idiom has been adopted in rendering some numbers, like 'Ais mera damaruwalla', which dims its appeal. Two pieces sung with meaningful stress are 'Nar mem haim Narayan' and 'Bolo Jaya Narayan'.

**Rang Tarang – Volumes I and II**

**SONAMIC INDIA**

Armaity has a good voice but does not sing with uniform involvement. Nilesch's rendition borders on the mediocre. He has no feel for music. It is not enough if the lyrics are from popular films; they should also be sung with some flavour of the original. Only in a few numbers, Armaity makes an impression, like 'Ajeeb dastan', from the film 'Dil Apna Preet Parai'. Nilesch's singing is throughout of average quality.

Armaity's voice is muffled at some spots.

However, she has sung with feeling the number 'Megha chhaye aadhi raat' from 'Sharmilee'. Ajay's rendering is mostly routine, lacking flourish. Ajay makes a feeble impact in the number 'O meri sharmilee'. Armaity puts a romantic touch to the duet with Nilesch. 'Tumhe yaad kiya dilne' is an effort which falls flat. Nostalgia for the scores of old films is no advantage if the re-recording artistes of today are not of the same calibre as those who had sung them first.

**Pyar Bhare Geet**

**SONAMIC INDIA**

Ajay and Armaity's songs from popular films compare poorly with the original soundtrack. The main impression that surfaces is that of folkish songs and melancholic wails. But some items are appealing nevertheless – 'Aaja re pardesi' from the film 'Madhumati', 'Ye dil na hota bechara' from 'Jewel Thief' and 'Tum ra jaane kis jahan' from 'Sazaa'. The literary quality of the lyrics does not come alive in the vocal rendition, as the musical setting is not of melodic finesse. It is ironic that one number is from the film 'Asli Naqli' showing the difference between the original and the imitation.

**Jaya Mata Ki Gaye Jaa**

**T SERIES**

Mahendra Kapur's singing of bhajans does not exude bhakti bhav – the influence of cinematic music detracts from the spiritual appeal. Devotees of Kali may

relish the number 'Nagar nagar galli galli jaye' wherein he sings the glory of Ma Shakti, as also the title piece 'Jaya mata ki gaye jaa'. A folkish accent is felt in the item 'Dhire dhire na chalo'. His voice is somewhat muffled in the number 'Moorkha praani kahan tu', sung in a filmy tune.

**Tribute To Mukesh**

**SONAMIC INDIA**

This collection of numbers originally sung by the late Mukesh, is a poor tribute to the famed singer. Nilesch Mistry's voice is of an average quality. There is no resonance in it, nor aesthetic nuance. The timbre is no image of the celebrity's voice. On Side 'A', the opening lyric 'Dost dost na raha' itself is a mechanical rendering of the verse lacking in bhav. 'Chand aahen bharega' is no better. However, the number 'Laut ke aaja mere meet' is an old hit sung in an evocative manner.

Most of the items on Side 'B' are lacklustre. No musical quality is discernible in the renditions of the hit 'Jaane chale jaate hain kahan'.

**Zooby, Zooby**

**MUSIC INDIA**

Recording of dance music with some catchy tunes, of appeal to Western culture-oriented youth. 'Kya kya na sitam' has a fine lilt, while the guitar's accent is on theme. 'Pyar se hai' has a good swing.

– N HARIHARAN

ENGLISH

**The Kenny Rogers Story**  
HMV

Kenny Rogers in search of the lost chord after the split of the first edition found producer Larry Butler who helped him get a place in the country sun. Rogers absolutely glowed. The warmth of his voice infused 'Lucille', 'The gambler' and 'Coward of the county'. He popped into the US Hot 100 with regularity, making him a singer of deservedly wide appeal. This album tells the story. Convincingly.

**Band Of Gypsy's Vol 2**  
HMV

This more than amends for the disappointing first volume. Jimi Hendrix and cohorts find that edge which thunders along relentlessly even when it begins like the 'slow blues' of 'Hear my train a coming'. Buddy Miles is restrained. His drum solo is evidence of the influence he has had on Bombay's top drummer. With Hendrix's flaming pyrotechnics kept within largesse, this album's a winner.

**What About Me**  
CBS

A largely pedestrian effort with a desultory Nicole trying to shovel feet onto the dance floor. Run-of-the-mill arrangements do little to aid impact. Minor salvation comes in the oldie 'Always and forever'.

**Gravity**  
CBS

James Brown's funky stance straddles most of the songs here which tend to give him a rather one dimensional image while restricting his capability. Take 'Turn me loose, I'm Dr Feelgood' where his rasp crackles across the lyrics, bringing back the image of the sixties. There's a nice lilt to 'How do you stop' with 'Living in America', his Grammy-winning song for Best Rhythm 'n' Blues Performance not quite steadying the wobble.

**Greatest Hits**  
CBS

The timelessness of Santana's groove is palpably evident in this collection. The rhythm, whether dipped in a Latin American beat or laced with the blues and wrapped in rock, exudes an atmosphere of immediacy. Take your pick, each song is a classic.

**Favourites From The Musicals**  
MIL

Mercedes Lobo, among her other accomplishments, has sung at the Royal Albert Hall with the Royal Chord Society conducted by Sir Malcolm Sargent. She has been honoured in India as well, being elected a Corresponding Member of the Institute Menezes Braganza in Panjim and being bestowed a State Cultural Award for 'cultural excellence in the field of music'. This album sees her in a light classical frame with an enticing selection for the discerning listener, including the show tunes 'Till there was you', and 'If I were a bill' as well as several spirituals.

**The Ultimate Sin**  
CBS

Gather around all those whose hearts flip to the beat of rock. Ozzy has what it takes. He may like his bats at room temperature, 'blood' may trickle down his 'fangs' but when it comes to writing, he does it with exemplary flair. Twitch to the boogie 'Fool like you', thrill to the trenchant 'Shot in the dark', applaud 'The ultimate sin', and flip into the wild beyond.

- JERRY D'SOUZA

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## MUSICASSETTES

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

### FILM

At His Best HMV STHV 42810 Various Mohd Rafi  
Dariya Dil Venus VCF 827 Rajesh Roshan Various  
Evergreen Hits of Lata Oriental OM 112154 Various Lata  
Favourite Duets From Films HMV STHV 42798 Various Mukesh  
Falak T Series - Kalyanji-Anandji Various  
Hits of 87 - Vol 1 Venus VCF 822 Various Various  
Hits of Bappi Lahiri CBS NPX 5179 Bappi Lahiri Various  
Halal Ki Kamai T Series Bappi Lahiri Bappi Lahiri Various  
Lingering Memories HMV STHV 42809 Various Mohd Rafi  
Moods and Memories HMV STHV 42808 Various Mukesh  
Moods and Memories HMV STHV 42817 Various Lata, Hemant  
Many More Memories HMV STHV 42793 Various Mukesh  
Pyar Mohabbat T Series - Laxmikant-Pyarelal Various  
Rukhsat HMV TPHV 41251 Kalyanji-Anandji Various  
Raga Classical Film Songs CBS NPX 5181 Various Various  
Sindoor - Dialogues & Songs T Series SFMC 3108-9 - Various  
Vintage Favourite HMV STHV 42711 Various Various  
Waaris T Series - Uttam Jagdish Various  
Yahoo! - Vol II HMV STHV 42726 Various Various  
Ziddi T Series - - Various

### GHAZAL

Aap Ke Paas MIL 5227822 Harendra Khurana Harendra Khurana  
Alfaaz MIL 4227 920 Parvez Mehdi, Anup, Mohan Singh  
Vasant Karnad  
Pehela Salaam T Series SNMC 2956 Wasi Raza Wasi Raza  
Shagufta MIL 4227 924-5-6-7 Pankaj Udhas Pankaj Udhas  
Shabnam MIL 4227 921 Ghulam Ali, Sonali, Roop Kumar Sonali

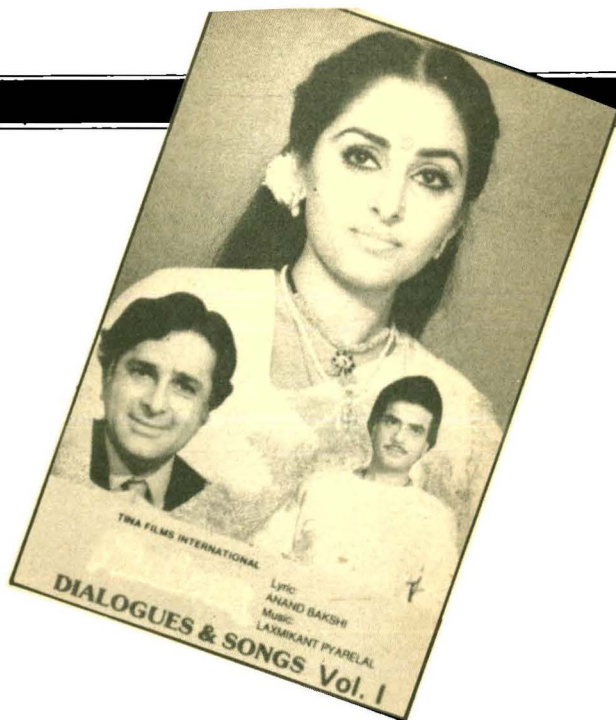
### GENERAL

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

Aawaz-e-Kainat Venus VCB 870 Qawwali Nazeer Baqri  
All Time Great Patriotic Songs HMV STHV 42740-1 Patriotic  
Various  
Azadi Ki Amar Kahani HMV STHV 41436 Patriotic Various  
Beat Heat T Series SNMC 2981 Disco Sangeeta, Aasim  
Bhajans of Anup Jalota T Series 2983 Devotional Anup Jalota  
Bapu Ke Pyare Bhajan Oriental OM 122 5106 Patriotic Various  
Bhajan Yatra - 86 MIL BBSC 024 Bhajan Nina, Rajendra  
Chandramukhi Oriental OM 1221 128 Bhojpuri disco  
Anurag Kumar, Nilima Deshpande  
Dil Padosi Hai HMV - R D Burman Asha Bhosle  
Dil Lagaya To Venus VCB 661 Qawwali Farid Ayyaz Qawwal  
Gandhiji Ki Amar Vani HMV STHV 41433 Patriotic Various  
Hum Ek Hai T Series SFMC 3069 Patriotic Various  
In Memoriam HMV STC 6212 Classical Ustad Sharafat Hussein  
In A Classical Mood MIL 5227 819 Classical Chandralekha  
Ram Kare So Hoe HMV HTC 04B 4314 Bhajan Mukesh  
The Genius of Pandit CR Vyas - Vols 1 & 2 MIL TMC 1017  
Classical Pandit C R Vyas

### ENGLISH

Band of Gypsies - 2 EMI STCS SJ 12416 Pop Jimi Hendrix  
CBS' Best Hits - 2 CBS - Pop Various  
Electric Cafe EMI STCS EMD 1001 Pop Kraftwerk  
Gravity CBS - Pop James Brown  
Nine And A Half Weeks EMI STCS SV 12470 Film Joe Cocker,  
Brian Ferry & others  
Playing For Keeps EMI STCS PCS 7306 Film Julian Lennon,  
Peter Frampton & others



Santana's Greatest Hits CBS 4CX 10330 Rock Santana  
The Ultimate Sin CBS MDX 200 04 Rock Ozzy Osbourne  
The Kenny Rogers Story EMI STCS EMTV 39 Country  
Kenny Rogers  
The Juke Box Sagarika 12005 Pop Various  
Vanishing Blue Sagarika 12004 Pop Various  
What About Me CBS MDX 200 03 Pop Nicole  
At His Best HMV STHV 42810 Various Mohd Rafi

## VIDEOCASSETTES

KEY: Title/Label/Starring

### HINDI

Abhishek Hiba Aditya Pancholi, Neeta Puri  
Anokhi Ada VP Jeetendra, Richa Sharma  
Awam Star Rajesh Khanna, Raj Babbar  
Badla Nagina Ka Magnum -  
Bhabhi Ki Churiyaan VP Balraj Sahni, Meena Kumari  
Bhema Hiba Shatrughan Sinha  
Deewana Tere Naam Ka Magnum Mithun, Vijayeta  
Don Video Link Amitabh, Zeenat Aman  
Ek Bechara VP Jeetendra, Rekha  
Jaan Hatheli Pe Bombino Jeetendra, Dharmendra  
Kaash Gold Jackie Shroff, Dimple  
Khandan Startrek Sunil Dutt, Nutan  
Love Marriage Bombino Anil Kapoor, Meenakshi  
Main Aur Tum Bombino -  
Parama Gold Raakhee  
Preetam Hiba Shammi Kapoor  
Shirdi Saibaba Ki Kahani VPD -  
Shiv Shakti Bombino Shashi Kapoor

### ENGLISH

Amerika 1/2/3/4 ABC Video Kris Kristoferson, Robert Urich  
Cast away Warner Bros Oliver Reed  
Death of a Salesman Warner Bros Dustin Hoffman  
The Last Innocent Man Guild Home Video Ed Harris  
Scorpion RCA Columbia Don Murray  
Shaka Zulu 1/2/3 MGM/UA Edward Fox, Robert Powell  
Superman - IV New World Video Christopher Reeve  
War Zone Guild Home Video Christopher Walken  
Where The River Runs Black MGM/UA -  
Wisdom Warner Home Video Emilio Estevez

# COMPANY TOP TEN



BAD  
BEST OF CBS - VOL II  
EK BAAR MILO HUMSE  
UTTAR DAKSHIN  
REFLECTIONS  
THE BEST OF UDHAS  
LOVE NOTES  
JUNGLE KI BETI  
HI! HO!  
PACK THAT SMACK

Michael Jackson  
Various Artistes  
Ghazal by Salma Agha  
Film soundtrack  
Ghazal by Hariharan  
Ghazal by Udhas Brothers  
Film songs by Lata  
Film soundtrack  
Nursery Rhymes  
Remo



DIL PADOSI HAI  
LITTLE STAR  
FAIRY TALES  
PASSIONS  
VINTAGE FAVOURITES  
RARE HITS  
YAHOO - VOL 2  
AWAM  
RUKHSAT  
YAAD AATI RAHI

Asha Bhosle  
Hindi Pop by Rema  
Preeti Sagar  
Ghazal by Jagjit & Chitra  
Film songs  
Film songs  
Film songs  
Film soundtrack  
Film soundtrack  
Film songs



JHOOM DEEWANE JHOOM  
DIL NAWAZ  
THE AMITABH CHARISMA  
BE PARDAAH  
RAMAYAN  
SHOBHA GURTU  
PURE GOLD  
BEST OF LATA/MOHD RAFI  
BEST OF PANKAJ UDHAS  
BUNIYAAD

Pop by Sharon Prabhakar  
Ghazal by Ashok Khosla  
Songs and dialogue  
Ghazal by Pankaj Udhas  
Devotional  
Vocal classical  
Film songs by Lata  
Film songs  
Ghazal by Pankaj Udhas  
Anup Jalota & others



HIMMAT AUR MEHNAT  
PYAR MOHABAT  
FALAK  
SINDOOR  
MARTE DAM TAK (SONGS,  
DIALOGUE)  
ABHIMANYU  
DILJALAA  
AAGE KI SOCH  
KABIR VANI & BHAJAN  
DAYA KARO

Film soundtrack  
Film soundtrack  
Film soundtrack  
Film soundtrack  
Film soundtrack  
Film soundtrack  
Film soundtrack  
Film soundtrack  
Anup Jalota  
Chandru Atma



SHAHENSHAH  
KHUDGARZ  
KAASH  
JEETE HAIN SHAAN SE  
DARIYA DIL  
INSAAF KI PUKAR  
THIKAANA  
WATAN KE RAKHWALE  
GHAR MEIN RAM GALI MEIN  
SHYAM

Film soundtrack  
Film soundtrack  
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Film soundtrack  
Film soundtrack  
Film soundtrack



JAAN HATHELI PE  
JALIANWALA BAGH  
SADAK CHHAP  
KARAMCHAND  
HAWAALAT  
JALWA  
NAAM-O-NISHAN  
RAAHEE  
TOGO FOGO NITE  
MAJAAL

Feature film  
Feature film  
Feature film  
TV Serial  
Feature film  
Feature film  
Feature film  
Feature film  
Music video-stage shows  
Feature film



SATYAMEV JAYATE  
MERA KARAM MERA DHARAM  
DAK BANGLA  
YAATNA  
KANOON KANOON HAI  
SACHCHI IBAADAT  
MERA YAAR MERA  
DUSHMAN  
BUD-KAAR  
KAASH  
THIKAANA

Feature film  
Feature film  
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Feature film  
Feature film  
Feature film



DANCE DANCE  
INSAAF  
PARIVAAR  
HIRAASAT  
DILJALAA  
INSAAF KAUN KAREGA  
NAZRANA  
MUQADDAR KA FAISLA  
DEEWANA TERE NAAM KA  
AVINAASH

Feature film  
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Feature film



ABHISHEK  
KHATARNAK IRADE  
SHINGORA  
SHAHADAT  
KALANK KA TIKA  
SIYAH  
JHEEL KE US PAAR  
SONE KA PINJARA  
BADE DIL WALA  
AGAR TUM NA HOTE

Video film  
Video film  
Video film  
Video film  
Video film  
Video film  
Feature film  
Feature film



RIVALS  
EYE RIDGE  
FIRE-BACK  
THE LAST TYCOON  
BUSHIDO BLADE  
FLASH GORDON  
KING KONG  
HOT SHOT  
THREE MEN AND A CRADLE  
TOMMY THE TOM BOY

Feature film (English)  
Feature film (English)  
Feature film (English)  
Feature film (English)  
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Feature film (English)

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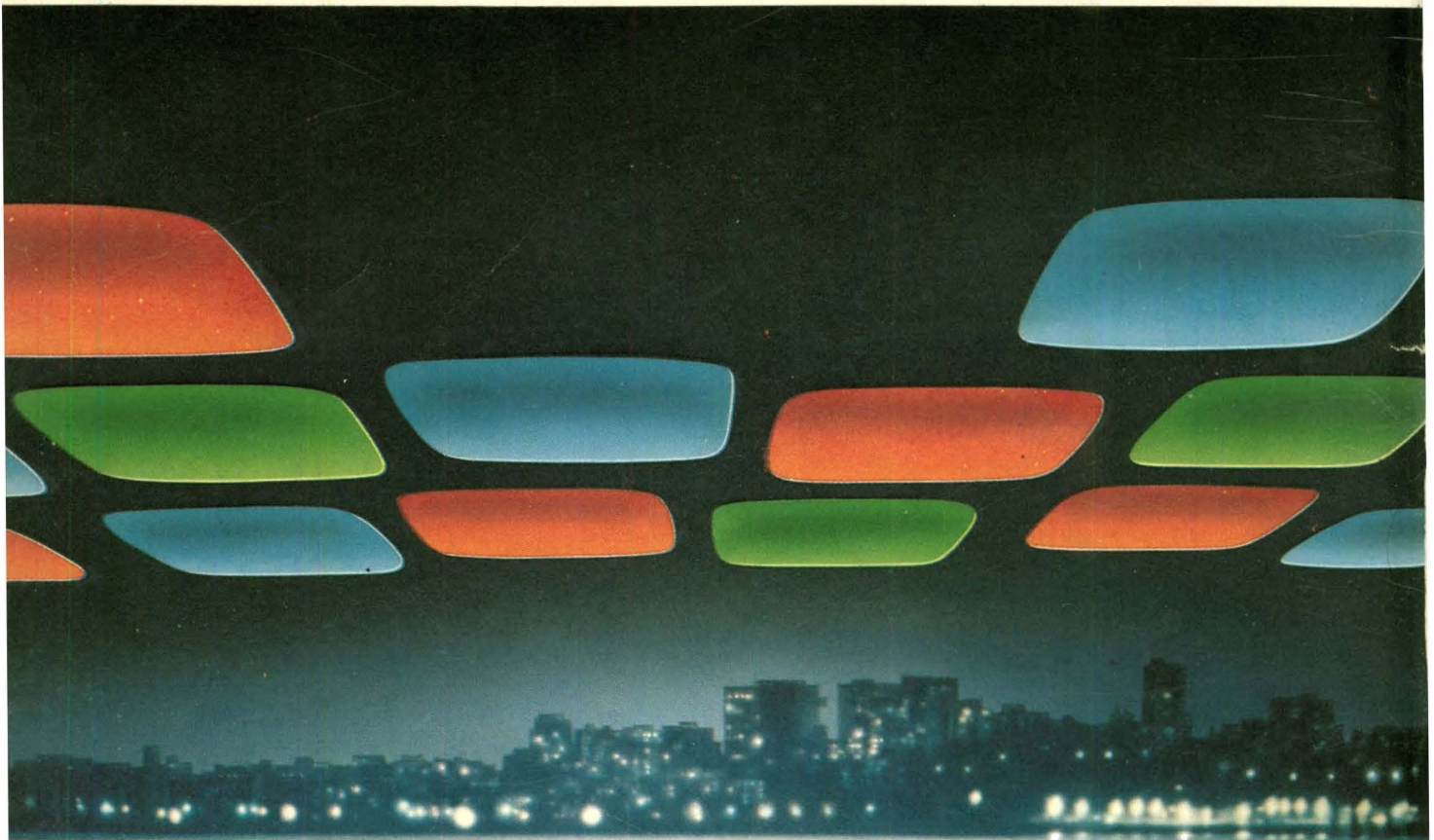
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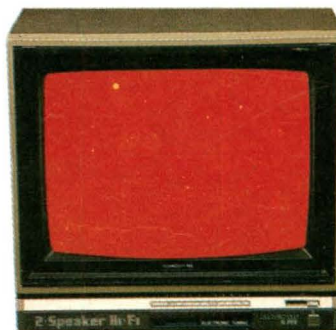
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