

# playback

▶▶ AND FAST FORWARD



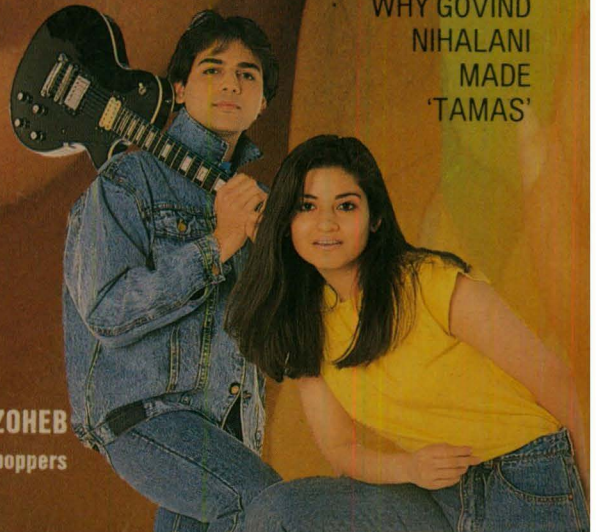
**TALAT AZIZ**  
The Singer-Swinger



Garware Video Cassette

## SITA'S SAVVY

Dipika, who plays Sita in 'Ramayan', talks about her life and loves.



**NAZIA & ZOHEB**  
Music's hot teeny-boppers

**EXCLUSIVE:**  
WHY GOVIND  
NIHALANI  
MADE  
'TAMAS'

# DISCOVER ORIENTAL

## Nursery Rhymes



Hey Kids! Sharon Aunty & Preeti Aunty  
are here with your favourite  
Nursery Rhymes in

English,  
Gujarati &  
Marathi.

- ✳ 45 Favourite Nursery Rhymes.
- ✳ Musical Multiplication Tables.
- ✳ My Nursery Land.
- ✳ Children's Favourite Hits.
- ✳ Children's Favourite.
- ✳ Nursery Rhyme Time.
- ✳ ટેલ-ટેલ- ટેલ્ફોનલ
- ✳ ગીત કલોલ
- ✳ બાળ કલોલ
- ✳ કિલિલિલ

THE CREATIVE CIRCLE



45, New Hanuman Building, 1st Floor, 16, Kiln Lane, (Shamrao Vithal Marg), Off. Lamington Road, Bombay 400 007. ★ Tel: 36 36 08

Edited by Mario Pereira; published for Business Press Private Limited, Surya Mahal, 5 Burjorji Bharucha Marg, Bombay 400 001, by Anil Chopra and printed by him at Usha Offset Printers Pvt. Ltd., 125 Govt. Industrial Estate, Kandivali West, Bombay 400 067, by photo-offset.



Page 22

## C·O·N·T·E·N·T·S

- 12 SITA'S SAVVY**  
BY UPPALA BARUA  
*Dipika, playing Sita in 'Ramayan', talks of her life and loves*
- 22 THE SINGER-SWINGER**  
BY SUMA VARUGHESE  
*A profile of Talat Aziz, the yuppie ghazal singer*
- 31 TAMAS - RELIVING THE TRAUMA**  
BY AMRITA SHAH  
*An exclusive interview with Govind Nihalani, director of 'Tamas'.*
- 35 IN SEARCH OF MELODY**  
BY SANJAY SAYANI  
*An opinion poll on the lack of melody in Indian films today.*
- 50 RHYTHM OF ROCK**  
BY JERRY D'SOUZA  
*The three-day Solid Rock festival promises to be an annual affair*
- 52 PARLIAMENT ON TV?**  
BY SANJAY SAYANI  
*Initial reactions to Doordarshan's proposal to telecast parliamentary proceedings*
- 54 PRECIOUS METAL**  
BY JERRY D'SOUZA  
*Tracing the rise, fall and rise again of Heavy Metal*
- 63 BUYING A CD PLAYER?**  
BY ANISH SHAH  
*Important points to consider when buying a CD player*

### CHARTS

- 29 INTERNATIONAL TOP POP 50**
- 49 PLAYBACK 25 SELECTIONS**
- 78 15 INTERNATIONAL VIDEO HITS**
- 83 TOP TEN HINDI VIDEO FILMS**



Page 3

## REGULAR FEATURES



Page 31

- 2 Reverb
- 6 Musical Round-Up
- 16 Vid-Biz
- 28 Spotlight
- 39 News
- 44 Prime Time
- 46 Late Night Show
- 47 Sunday Special
- 69 Hardware Watch
- 71 Audio Clinic
- 72 Video Clinic
- 73 Video Tracks
- 82 Hindi Videos
- 85 On The Fast Track
- 89 Music Tracks

### COVER PIX:

*Dipika: Jitendra Arya; Talat Aziz: Courtesy HMV; Nazia & Zoheb: Courtesy MIL.*  
**INSIDE:** Colour pic of Dipika: Courtesy **Cineblitz**  
 Colour pic of Benjamin Gilani: By Umesh Vyas

A BUSINESS PRESS PUBLICATION

**Publisher**  
**R V PANDIT**  
**Associate Publisher**  
**ANIL CHOPRA**  
**Editor**  
**MARIO PEREIRA**  
**Technical Editor**  
**DAMAN SOOD**  
**Editorial Staff**  
**SIMA BHATTACHARYA**  
**S K JOHN**

**Advertising Manager**  
**S K THAKUR**  
**Art Director**  
**SISIR DATTA**  
**Layout Artist**  
**VASANT R PALKAR**

**Delhi Correspondent:** Sanjeev Verma  
C 3/273 Lodi Colony, New Delhi 110 003  
TEL: 697670.

**Madras Correspondent:** Brian Lau  
Plot 2566, AI Block 110, Anna Nagar,  
Madras 600 040

**Bangalore Correspondent:** Antony Motha  
New Victoria Hotel, 47-48, Residency Road,  
Bangalore 560 025.

**New York Correspondent:** Renu Mehra  
704 De Mott Court, Westbury, New York 11590.  
**Playback And Fast Forward**  
incorporates the Music and Video  
Industry Journal of India.

#### Advertising Sales Offices

**BOMBAY:** S K THAKUR  
Business Press Private Limited, Maker Tower 'E',  
18th Floor, Cuffe Parade, Bombay 400 005.  
TEL: 211752/213419/215056/217944,  
TELEX: 011-3092 BPPL IN

**BANGALORE:** AJIT RAO  
2nd Floor, 9/2B, Hayes Road, Bangalore 560 025,  
TEL: 562074, TELEX: 0845 8170  
IMPEX IN/0845 8047 ICA IN

**CALCUTTA:** A K MITRA  
168, Jodhpur Park, Calcutta 700 068.  
TEL: 424436

**MADRAS:** K DEVARAJ  
Business Press Private Limited, 332, Khaleel  
Shirazi Estate, 6th Floor, Pantheon Road,  
Egmore, Madras 600 008.  
TEL: 88234, TELEX: 041-6329 FANS IN

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

**HYDERABAD:** NOEL AUGUSTUS  
1-1-79 Bhagyanagar Apartments, Flat No 20,  
RTC X Roads, Musheerabad,  
Hyderabad 500 020.

Cable: **IMPRINTMAG** in each city.

For editorial, accounts and circulation  
correspondence:

**PLAYBACK AND FAST FORWARD,**  
Business Press Private Limited,  
Maker Tower 'E', 18th Floor, Cuffe Parade,  
Bombay 400 005.  
TEL: 212825/215056/211752/211861,  
TELEX: 011-3092 BPPL IN

**PLAYBACK AND FAST FORWARD** is a  
Business Press monthly publication with the pub-  
lishing office located at Surya Mahal, 2nd Floor,  
5 Burjorji Bharucha Marg, Fort,  
Bombay 400 001, India. **PLAYBACK AND**  
**FAST FORWARD** is registered with the Regi-  
strar of Newspapers for India under No.  
RN 43889/86. © 1987 Business Press Private  
Limited. Reproduction in any manner, in whole  
or part, in English or any other language, is  
strictly prohibited. **PLAYBACK AND FAST**  
**FORWARD** does not accept responsibility for  
unsolicited contributions.

**Distributed by: IBH**  
**INDIA BOOK HOUSE.**

### UNFORGETTABLE

*The views expressed on Kishore Kumar (Jan 88, Reverb) reminded me of K L Saigal – the legendary singer with the golden voice who sang those unforgettable melodies. His ability to identify himself with the mood of the song is recognised even today.*

*Saigal never had any true classical training except what he had heard and remembered. He did not treat anyone as his guru nor did he accept anyone as his disciple. His style was picked up by Talat, Mukesh, Atma and even Kishore Kumar. He had predicted that he could induce, in future, an epileptic seizure in his listeners. It sounded incredible but this came true in 1983 when a young man suffered a temporal lobe seizure on hearing his song. Even today, Radio Ceylon remembers him and his voice at five minutes to eight, every morning.*

**Gangadhar Mahambare**  
Pune

**The Dynavox Zippo for the best letter of the month goes to Gangadhar Mahambare, Pune.**

### TRADE BAN

*Since the Indian government has imposed a trade ban with Fiji, our business with all the music companies has come to a standstill. We have sent our request to Prime Minister Rajiv Gandhi to lift the trade ban and we are hopeful of it being lifted soon.*

**Manhar Narsey**  
Suva, Fiji

### KUDOS

*PLAYBACK and Nalin Shah deserve kudos for publishing the article, 'Catch A Falling Star' (Dec 1987). Shah has correctly criticised the All India Radio announcers as they do not have faces; but I would go further and add that they do not have or they do not use their heads.*

*The article rightly differentiates the philosophy of Vividh Bharati and Radio Ceylon as one condones the songs by calling them 'Bhoole Bisre Geet' while they remember the old gems as 'Hameshan Jawan Geet'. Listening to Radio Ceylon has become a part of my life.*



## WIN A ZIPPO

Each month we reward the sender of the most interesting, enlightening or amusing letter with a Dynavox Zippo tape recorder. If you have something to say on the subject of Audio, Video, Television or Music, or anything vaguely related, why not drop us a line? Write to: The Editor, **PLAYBACK AND FAST FORWARD**, Business Press Pvt Ltd, Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005.

**ZOHEB  
HASSAN**

**NAZIA  
HASSAN**

Music:  
BIDDU  
&  
ZOHEB



# **HOTLINE**

10 Titles - 24 Track Recording Produced by BIDDU



**MUSICASSETTE Rs. 22.50** (All Inclusive)

ONE  
YEAR  
Rs 60 ONLY

# Every month playback ▶▶ AND FAST FORWARD

## gives you the latest, latest in Music, Video and Television.

You simply  
can't afford  
to miss it.

Here is my annual subscription of  
Rs. 60/- by  
Cheque/M.O./D.D.

No. \_\_\_\_\_

Please mail my copy to:

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Pin Code \_\_\_\_\_

Mail to:

**playback**  
▶▶ AND FAST FORWARD

Business Press Private Limited  
Maker Tower 'E', 18th Floor,  
Cuffe Parade, Bombay 400 005.

(A Business Press Publication)

*I sincerely hope that you will  
continue to give such interesting  
articles in the future.*

A N Vaidya  
Bombay

### INTERVIEWS

*Being a regular reader of the  
magazine, I very much welcome  
the decrease in cover price. It  
would be better if you could in-  
terview the leading TV manufac-  
turers in the country so that the  
readers could know about the in-  
dustry.*

R Subramaniam  
Bombay

### VERSION-MUSIC

*I am a regular-buyer of Hin-  
di/Tamil/Kannada film music.  
But I find version music of the  
original. Isn't it an infringement  
of the copyright law? Do the re-  
cording companies encourage  
version releases by competitors  
or are they silent spectators?  
Please throw some light on sec-  
tion 52 of the Copyright Act of  
1957 since they are prominently  
displayed on the inlays of com-  
panies producing version cas-  
settes.*

Mrs G Shanti  
Bangalore

**The Editor replies:** Producing  
versions is not an infringement of  
the Copyright Act. Under Clause  
(j) of Sub-section 1, Section 52 of  
the Act, the following is not an  
infringement of the Act:

*The making of records in res-  
pect of any literary, dramatic or  
musical work, if—*

- (i) records recording that work  
have previously been made  
by, or with the licence or  
consent of, the owner of the  
copyright in the work; and
- (ii) the person making the

*records has given the pres-  
cribed notice of his inten-  
tion to make the records,  
and has paid in the pres-  
cribed manner to the owner  
of the copyright in the work  
royalties in respect of all  
such records to be made by  
him, at the rate fixed by the  
Copyright Board in this  
behalf:*

*Provided that in making the  
records such person shall not  
make any alterations in, or omis-  
sions from, the work, unless  
records recording the work  
subject to similar alterations and  
omissions have been previously  
made by, or with the licence or  
consent of, the owner of the copy-  
right or unless such alterations  
and omissions are reasonably  
necessary for the adaptation of  
the work to the records in  
question.*

### WHITHER MELODY?

*Where has melody gone?  
Have we lost the sensitivity for  
melodious music? Melody started  
drifting in the '70s and now, in  
the '80s, it is totally lost. Instead,  
sheer noise has replaced the es-  
sence of music. What was reject-  
ed as 'B' grade music in the '70s  
can now be safely labelled as  
'A'. But the popularity of gha-  
zals, geet and bhajans prove that  
listeners still care for melody.  
Why can't composers bring back  
the lost glory of music?*

Belawadi Ramaswami  
Bangalore

### ON YOUR TOES!

*Watching 'Keep Fit' on  
Breakfast TV, I have, on many  
occasions, heard Veena Mer-  
chant instructing 'On your heels'  
but the people are exercising 'on  
their toes'. Will someone explain  
this?*

S A Abbas  
Lucknow



**Now offering real time cassette duplication  
facility for the first time in India.**

WHERE EVERY DUPLICATED CASSETTE WILL  
SOUND LIKE AN ORIGINAL MASTER.

**VIDICON CINE SERVICE**

57, Bindal Industrial Estate, Off. Andheri Kurla Road, Saki Naka, Bombay 400 072. • Tel: 513 3529.



- The Indian Jackson'.  
Meanwhile, **Mohd Aziz** has no time for basic albums. He's already sung 400 songs and has another list of 400 which he has to sing.

\*

Filmi musicians are making it on their own. First, it was **Jayanti** and **Honey**, dishing out instrumental film numbers. Now **Adesh** and **Raju** are proud that they have made the first instrumental versions of international hits. In 'The Power of Music',



**Khosla: Touring**

belt. The result: a live album shortly.

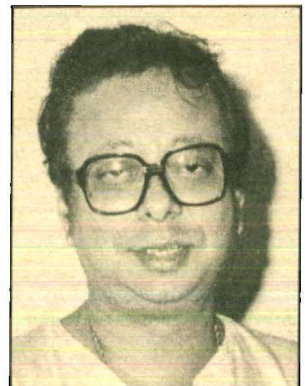
\*

The ghazal wave has finally caught up with even retired music directors. **Anil Biswas** is writing a book on ghazal - what it is, how it came into being, etc. **Amar-Utpal** reveals the old man's reaction to his creativity: "He has never said it's good. He's never said it's bad either. He'll just say 'it's not to my liking'."

Seems the forties crowd prefer to remain nostalgic.

\*

**Has RD** lost his punch? **Ramesh Sippy** has gone ahead and signed on **Laxmi-Pyare** for his latest film. After successes like 'Sholay', 'Sagaar' and many others, the



**RD: Lost his punch?**

**Anand Bakshi**, that omnipresent lyricist, is getting into a tangle these days. Music directors, especially the old guard, are slightly suspicious when he writes for new composers. In a spirit of friendship, **Anandjibhai** was good enough to advise **Amar-Utpal**: "Very good, very good. Don't leave **Anand Bakshi**. He's a boon to the music directors. Don't leave him. He'll compose so many films for you." Seeing where **Anandji** is today, the young composer is in a quandary, wondering whether to take the advice seriously or not.

\*

**Bappi** and **Annu Malik** are being accused of undercharging, undercut-

ting and hogging all the available work in Hindi films. However, nobody is impressed. **Nadeem-Shravan**, a trifle overconfident, reasons thus: "It's the classic story of the hare and the tortoise, ultimately we will win." What the slow and



**Annu: Undercharging**

steady duo are up to are basic albums, their current one being 'Mithun



**Adesh & Raju: Good show**

**Adesh** emulates his idol **Billy Covens**, by vocalising the drums. **Raju**, too, is at it, with the guitar. Their earlier album 'I Love Golden Stars' has got them a platinum disc, which happens to be the first and not the last distinction for any Indian artiste making the grade.

\*

**Ashok Khosla** is out of the country for the next two months. In his absence, his latest album 'Ehsaas Ki Khoshboo' will be released. Meanwhile, **Chandan Dass** has just returned from a 'successful tour' of the US and Canada, with 30 concerts, radio and TV shows, etc. under his



film world is wondering what has made the big difference. Success? As the saying goes, nothing succeeds like success, and Laxmi and Pyare are right on top of the heap.

\*

**Sonali**, ever since she left **Anup** and Music India, has not gone back into the studios, while **Anup** has bounced back strongly into ghazals with his latest album



**Sonali: Relaxing**

'Andaz-e-Bayan'. **Roop Kumar Rathod**, meanwhile, has gone religious, and has a bhajan album scheduled for release.

\*

**Bashir Sheikh**, the 'musically-faceted' personality sings golden oldies at the Leela Penta Hotel, besides nursery rhymes. He now plans to sing ghazals too. One thing is sure: He knows the market, having successfully marketed the music of



**Roop: Religious?**

both **Anup** and **Pankaj** while at Music India for 15 years. But the real reason is his father, who happens to be a great ghazal singer. Although an amateur, he would like to see **Bashir** make the grade.

\*

**Ranu Mukherjee** thinks she has been sitting on the sidelines for too long. Overcoming her "shyness", she did 'Nindiya Rani' and now she is into something more ambitious - 'Love Songs' composed by her husband, **Gautam**. She says that most of the numbers of her father, **Hemanta Kumar**, and her husband are romantic and soft. 'Love Songs', though, is something more. **Rajesh Johri** and **Wafaa Meeruti's** lyrics have made it a 'Gulzarish' album.

\*

Come all ye faithful... and **Talat Aziz**, **Preeti Sagar**, **Mitalee Mukherji**, **Shiv Kumar Sharma**,

**Hari Prasad Chaurasia**, **Nandu Bhende**, **Ahmed** and **Mohd Hussain** have all faithfully signed up again with His Master's Voice. Meanwhile, **Mitalee** and **Bhupinder** are ready with another double album of ghazals.

\*



**Ranu: Coy**



**Bashir: Ghazals?**

**Ravi Shankar** gained his credibility abroad. Now he doesn't like the idea of any new artiste turning 'maestro' after a successful tour abroad. And that's because he feels that not all those who tour in foreign countries really have the same calibre as him. One person who was unfortunate enough to react to this allegation was **Amjad Ali Khan**, which made at least one wag enquire whether the cap fitted him. The fact is, **Amjad** was carried away because of his commitment to aspiring talent.



**Ravi: Pompous**

**Kishori Amonkar**, the numero uno among female classical vocalists, is gaining a reputation for herself as the 'Lata of the classical world' - as one critic put it. Like **Lata**, her talent allows her to command considerable respect and ensures that people follow her dictates.

However, **Devika Pandit** walked out on the legend, not at all daunted by the fact that she was **Amonkar's** shishya. Apart from guts, a level of confidence in yourself is needed to do something like that. **Devika** has nothing against the guru business, but she does feel that no rational person can take it lying down if the guru tries to stretch things too far. "I don't see why you have to twang the sitar a hundred times, just because the guru tells you to."

\*

To **Sur Singar Samsad** goes the credit of throwing up the likes of **Su-**

resh Wadkar and Anuradha Paudwal. Sujata Trivedi has emerged the winner out of the 2000 aspirants in the 1987 talent contest. She wins the Lata Mangeshkar award.

\*

One classical maestro who doesn't have any hang-ups is the redoubtable Pandit Bhimsen Joshi, who doesn't mind singing for serials. Now



Bhimsen: Patronising

Haimanti Shukla, a talented artiste from Calcutta, is going to sing under his baton. What a break!

\*

Versions are definitely in, even top calibre artistes are being drawn into it. Lata Mangeshkar with her 'Shraddhanjali' and Shobha Joshi with Lata's bhajans and hits from films. Aparna Mayekar emulates Asha Bhosle, Su-

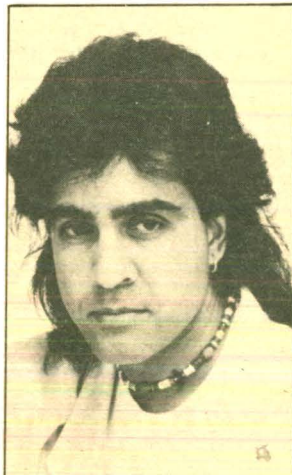
shil Kumar and Bankim Pathak sing Rafi, while Kamlesh Awasthi follows in Mukesh's footsteps. And, of course, there is Anupama Deshpande, who sings Lata. And hand-springing himself into the versions game is Sudesh Bhosle with Shammi Kapoor hits.

\*

Music artistes featured prominently on Doordarshan's New Year's eve programme this year. A pleasant surprise was Anita Suresh, who sang in her charming voice. Others featured were Gurdas Mann, Pankaj Udhas, Talat Aziz and Sairam.

\*

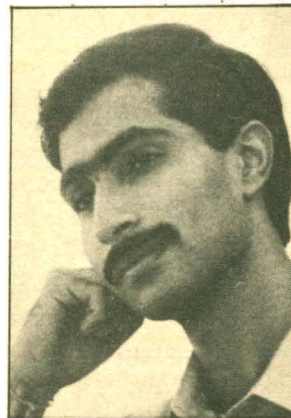
Biddu, the pseudo who made good abroad, was at home in Bangalore last Christmas, with his parents, where he spent a real quiet holiday. Apparently, Biddu never wanted anything to do with Bombay, in the first



Biddu: The pseudo

place. And he is not going to try to get into the rat race here. More so, as he thinks Bappi Lahiri is "very talented". What's Biddu been up to? The same old tunes. Tina Charles and the same old hits - 'I love to love' done in a breakdance style. The Indian scene is not as bad as we make it out to be.

\*



Gaurav: Secretive

Gaurav Chopra, the new 'find' of HMV, must be really lucky. With hundreds of youngsters, both talented and otherwise, knocking on the doors of music companies, Gaurav has been signed on, and, would you believe it, the whole thing kept a secret. His debut album was to be titled 'Tamanna'. Unfortunately, Naished beat him to it.

\*

Kuldip Singh who shot to fame with his sensitive music in 'Saath Saath', where Jagjit sang under his baton,

composes for Gaurav. Kuldip considers himself lucky for ghazal albums. "Earlier I did the compositions for two albums of Ashok Khosla's which were much more successful than his later ones". Kuldip also composed the music for the TV serial, 'Nukkad'.

\*

"She was silent. Then she simmered. Now she is sizzling." That's Chitra Singh. Not, as you would expect in 'Beyond Time', Chitra's digitally recorded CD, which will be the first one of its kind. No, it's levelled at Pankaj Udhas, as 'Island' reports in its latest issue. She's mad at being beaten in the CD race. Chitra has possibly won another sort of race, though. She has one more number on the album than Jagjit. "Why not, it's he who is always running away with the cake, so let me have it this time," she quips.

\*



Kuldip: Lucky



# This could be you!

Enter  
**McDowell Diplomats**  
**'STARTRAX'**  
A music contest  
that could create two superstars.

Organised by



Unknown singer  
makes it big...



If you can make music, we can make you a star.

Here's How:

1. Send us an audio cassette with your taped entry, in either of two categories Hindustani Vocal and Instrumental.
2. The cassette must be accompanied by the duly filled entry form, a passport size photo and an entry fee of Rs. 100/- plus 2 self addressed stamped envelopes 5" x 9"
3. Entries close February 15th 1988.

What's Next:

1. These cassettes will be assessed and entries will be narrowed down to the best 20 per region (North, South, East and West).
2. These 20 will perform live at the regional semi-finals to be held in Bombay, Delhi, Calcutta and Madras.
3. The winners (1st prize per category) of each regional contest will be finalists.

4. The final will be held in Bombay.

5. From the 8 finalists there will be 2 winners (1st prize per category - Rs. 25,000) and 2 runners-up (2nd prize per category - Rs. 10,000) PLUS THE OPPORTUNITY TO BECOME A MUSIC INDIA ARTISTE

Rules and Regulations:

1. Candidates must be 18 years and above.
2. Entry Fee Rs. 100/- (non-refundable) payable to Music India Ltd. A/c 'McDowell Diplomat Startrax Music Talent Contest' by Demand Draft or Postal Order.
3. Only the entry form and passport size photo may accompany the audio cassette.
4. A candidate may send in any number of entries. Each will be treated separately and hence each must be accompanied by a separate entry form, fee and photograph. No entry may exceed 15 minutes.

5. Categories:

- a) Hindustani Vocal (Ghazals, Geets, Bhajans, Hindi Pops)
  - b) Instrumental (any instrument of the candidate's choice as long as the music is Hindustani).
6. Harmonium, Tabla and Dholak will be the only instruments allowed as accompanying instruments during singing.
  7. Participants have to make their own arrangements and bear all expenses for travel, board and lodging.
  8. The judges will be eminent personalities from the Music Industry. Their decisions will be final and binding on the participants.
  9. The sponsors and organizers reserve the right to call off the contest at any time accept or reject any entry/entries at their absolute discretion or change the dates & venue without assigning any reason.

### Entry Form

1. Name \_\_\_\_\_

2. Address (clearly defining City and State separately) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. Date of Birth \_\_\_\_\_

4. Category entered  Hindustani Vocal  Instrumental

5. Declaration:

"I have clearly read the rules and regulations of the McDowell's Dipomat 'STARTRAX' Music Talent Contest and do solemnly affirm to abide by the same. I am enclosing my non-refundable entry fee of Rs. 100/- in the form of DD/Postal Order No. \_\_\_\_\_ dated \_\_\_\_\_ alongwith a passport size photograph and two 5" x 9" envelopes.

6. Signature of the applicant. \_\_\_\_\_



Music Talent Contest  
Organised by



Mail all entries to reach before February 15, 1988  
McDowell's Diplomat 'STARTRAX' Music Talent Contest Music  
India Ltd., Sterling Centre, Dr. Annie Besant Road, Worli,  
Bombay-400 018.

**Come on give this your best shot. It could make all your dreams come true!**

Soni has put together an album of various religious faiths. Simultaneously, she hopes to launch off into the lucrative world of playback singing. Promoting her is **Kishore Malani** of Kiran Video. **Ajit Singh** composes the music. Kishore plans to offer the album to any label that makes the best offer. In return he's promised one album a month thereafter!



**Soni: Religious launch**

If you're into the Indian music scene, you'll know it's better to be a non-personality. That way it is possible for **Anuradha Paudwal** and others like her to sing ghazals, bhajans, whatever. **Alisha** and **Sharon**, who have such a definite pop image, would shock us all if they came out with a ghazal album. And what about **Preeti Sagar**, who is threatening to record another pop album?

\*

And what does **Majrooh Sultanpuri** think of writing lyrics? "Badi badna-seeb line hai yeh. The narrator gets the credit



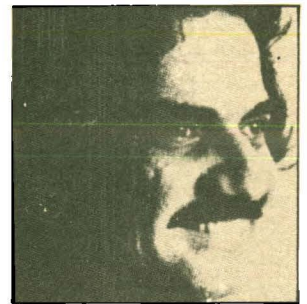
**Majrooh: Communist**

for whatever he or she does, but the creator is treated very shabbily. See, I may write a beautiful song, but the credit will go to the singer." Urdu aficionados consider him to be the high-priest of romanticism. "I have no qualms about admitting it 'ke main ghazal ka shair hoon'." Majrooh still isn't romantic enough to get conned. Confronted with his lyrics 'C A T cat mane billi' for Kishore

Kumar, the veteran retorted, "what would you want me to do in that given situation, write a verse of Ghalib, or give him a passage from Mir Taqi Mir? I was proud of that song then, and I would write the same lines today." Majrooh is not a pseudo. Like Ali Sardar Jafri, Rahi Masoom Reza, Kaifi Azmi, Majrooh, too, is a die-hard communist. It's sad that after his return from the US, after five months, he found other people working in his place. Groups had formed, and his contacts were finished.

\*

We hear of classicists working as clerks and CAs. Now we have **Rishi Kumar Pandya**, dabbling in sitar lessons as a



**Pandya: Stress & sitar**

live-in student of **Anna-poorna Devi**, Ali Akbar's sister, the divorced wife of Ravi Shankar, and daughter of the legendary Alladiya Khan Pandya, who spends five months here and seven months in the US. He says of his routine, "Out of 30 days in a month, I spend five days in lecturing on stress management and verbal and non-verbal communication; the rest are spent on learning the sitar."



**Pankaj : Lost in the big world of filmi glamour**

There is a lot at stake when you enter the big, big world of filmi glamour. **Pankaj Udhas**, dressed, incidentally, in black, was one among many at the 'Ghar Mein Ram Gali Mein Shyam' platinum disc function.

Normally used to collecting triple platinums on his own and taking centre-stage, Pankaj beat a hasty retreat, disc in hand. He had just about crossed the threshold when his name was called out once more.

Returning rather sheepishly, he was happy to learn that he was being honoured with another disc. Thereafter, a watchful eye was kept on the 'King of Ghazals' and nobody left him alone.

# Off The Record

When Lata sang 'Sajan ki galiya chhod chale' ('Bazaar'/1949) at the 'Mortal Men, Immortal Melodies' show in 1982, at which Noorjehan was present, she probably wanted to pay tribute to the 'Mallika-e-tarannum' who had influenced her singing in the early phase of her career. The show with its glamour and glitter was a grand success; the feast of vintage songs evoked memories of melodious times.

Siddharth Kak, eager to exploit the commercial possibilities, filmed the entire show. But to his chagrin, nobody came forward to buy the rights. The reason: save a brief invocation, it did not contain Lata's songs.

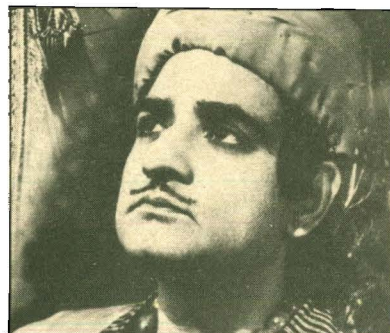
How did this happen?

Strange though it may sound, the immortal Lata wanted her songs to be re-recorded or else deleted. Kak chose the safer and cheaper way out. He deleted the songs.

To those who knew Lata, her behaviour was not surprising. Thunderous ovation that greeted the 'has-been' Rajkumari ('Ghabra ke jo ham sar ko') and the retired singer Meena Kapur ('Rasiya re') earlier made Lata unsure of herself.

After 35 years and 1500 songs, should Lata worry about Rajkumaris and Meena Kapurs?

'Ghazal' is an Arabic word defined as 'Sukhan az janan guffan', meaning talking to ladies or talking about ladies.



Saigal: Musical adieu.



Lata: Finicky

So I was not in the least surprised when an up-and-coming ghazal singer talked about a lady, also a ghazal singer, who was anxious to carve a niche in the hall of fame.

What really surprised me was

his desire for his name to be linked up with that of the lady in question, for the sake of publicity, as the victims of Cupid's amorous game. He wanted smoke to be created. Fire, he believed, would take care of itself.

So it is not only the ghazal that has become filmi. Even the singers are adopting filmi culture not only in the matter of attire but in behaviour and outlook, too.

Now I know why singers are becoming more popular than their music.

\*

Saigal is supposed to have expressed as his last wish that his song 'Jab dil hi toot gaya' be played on his death.

Majrooh Sultanpuri recently said that he felt proud that it was his lyrics which Saigal chose as an expression of his heart's desire.

Similarly, Naushad felt proud that it was his music which Saigal preferred while he bade adieu.

Producer Kardar, too, did not hide his pride over the fact that it was his film ('Shahjahan') which made the song possible.

Do these gentlemen realise that when Saigal sang, everything and everybody else became merely incidental?

— SHAH 'ALAM'

# Sita's Savvy

Dipika, who plays Sita in 'Ramayan', talks about her life and loves.



**D**

ipika. Model, TV star, film actress, personality – all roles fused together in a spectacular synergy. As she walks into the room of her Chikhli house, wrapped up in a shawl, her petite frame casts aside all misconceptions of being the epitome of the noblest of virtues which she portrays every Sunday morning; nor does she seem a total contradiction of the image. Dipika, you realise, is an actress difficult to define. Part child, part woman, she combines an appealing naivete with an age-old pragmatism, a sensuality that is at times overtaken by a scorching sexuality.

The spotlights have, of course, been trained on her for some time now, their rays warming their new-found protege. Raking her fingers through her hennaed hair, she reminisces a trifle wistfully. "From my childhood I always wanted to be an actress. I was never very interested in my studies or sports. All I wanted to do was act on stage. My childhood was very beautiful. I was very mischievous. I remember one incident where I stole the puris kept for dinner and gave them to a dog. It seems such fun now but believe me at that time it was anything but fun when my mother discovered my prank."

The precocious child has, of course, metamorphosed into a dazzling, delightful teenager, but the joie de vivre is still very much in evidence. However indulgent her parents were, initial objections to their daughter's entry into films were fierce. "I cajoled and promised that my first film would be my last and only then was I allowed!" Five years ago she starred in 'Sun Meri Laila', a role which quite literally fell into her lap, like manna from heaven. So poignant was her portrayal of a Catholic girl that on release of the film she was inundated with enviable modelling assignments, even more lucrative film offers and plum roles in TV serials as well. "By now my parents' objection to my career as an actress was more tolerant. They thought it was only a whim and I would soon get fed up and give it all up."

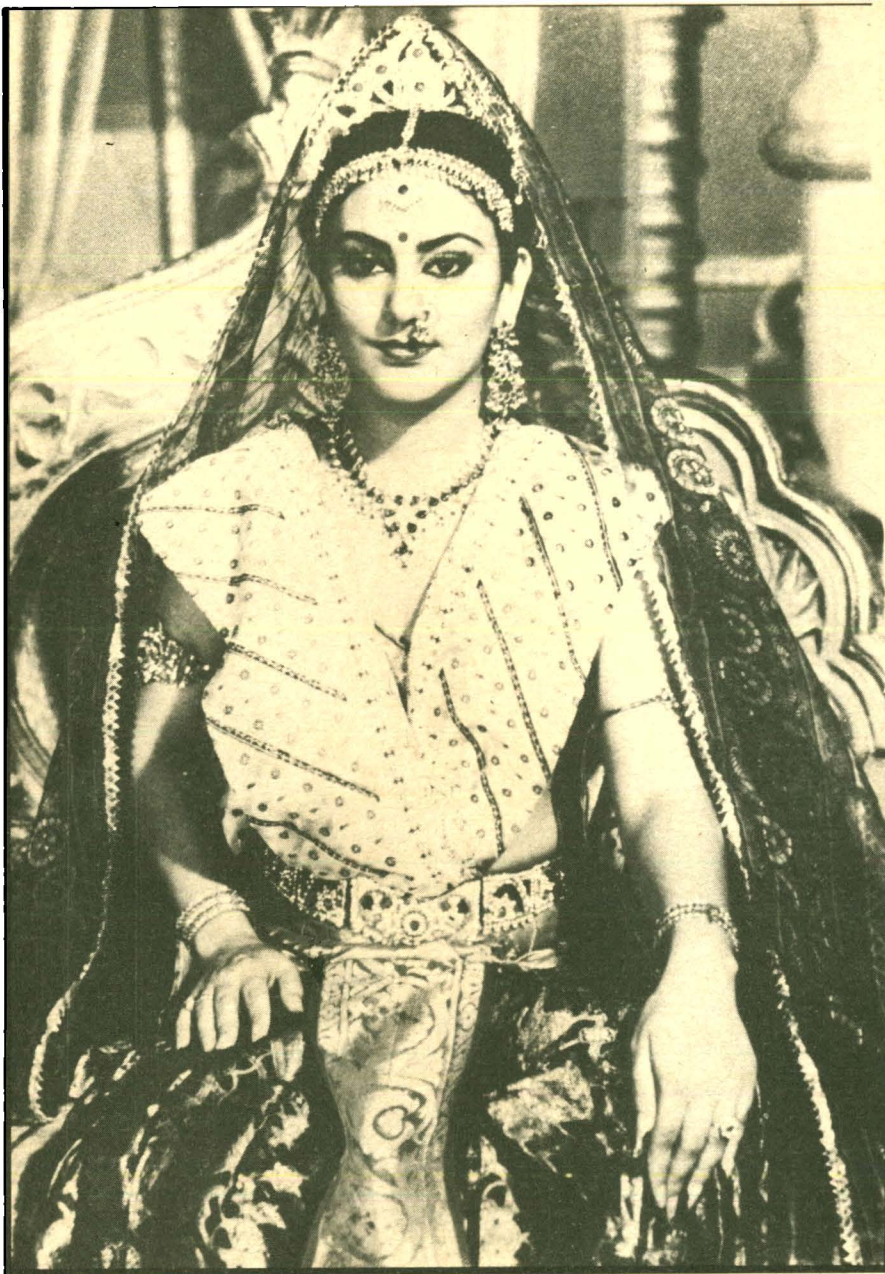
**B**ut giving it up was nowhere on the agenda. One serial led to another. She has made dramatic appearances in 'Paying Guest', 'Darpan', 'Vikram Aur Betaal', 'Dada Dadi', 'Katha Sagar', and of course, all the 13 episodes of 'Rishte Nate'.

Watching re-runs of some of her TV serials on video, you see that here is an actress with the creative ability to reach out and grab an audience by the throat. To make them feel sad, anxious, happy, depending on the individual scene, a cathartic experience indeed. Chameleon-like, you see her donning her various screen personae – the multi-millionaire's daughter who has dreams of being a tycoon herself, the middle class housewife who cannot win her husband's trust; the young, innocent girl who falls in love with a man accused of theft. She's the exotic fairy, the breathtakingly lovely princess of 'Vikram Aur Betaal' with as much ease, poise and self-assuredness as she is the city-educated girl who goes back to the village of her birth in 'Rishte Nate'.

A couple of films were also



Chameleon-like character



Flirting with the camera.

signed, like 'Izzat Abroo', 'Sanam Teri Khatir', 'Deedar-e-Yaar' and 'Doori'. Talking of her earlier film roles she waxes eloquent on the role she played in 'Patthar'. So much pathos did she bring to the role of a young village girl that she received a Journalists' Award from Hyderabad.

But what of the glittering world of arc lights and make-up? Tossing to one side her celebrated mane of hair, a gesture one has by now come to recognise, she says, "After 'Sun Meri Laila' I received extremely attractive offers to model for Hemtex Sarees, Silk

Asia, Khatau sarees and Dabur Amla hair oil."

All these flirtations with the camera did her good. "I got exposed to the environment. No one in my family has anything to do with films. In fact when I was a child we were not even allowed to see many films. The only actor I was familiar with was Dilip Kumar. Therefore, my first few films were training grounds for me. I learnt a lot then which is still continuing to help me. Because I was already comfortable in front of the camera, my screen test for Ramayan' went off so well."

The name of the epic instantly

evokes a smile of satisfaction. After a successful screen test, Dipika read the epic to get thoroughly acquainted with the part. Knowing the importance of such a role, no effort was spared to involve herself in understanding the character. "Though I may not always agree with the philosophy of Ramayan or even the character of Sita, I had to involve myself totally into understanding the character to portray her. To most of us, she is the epitome of virtue and I had to convey this to the audience." All this would have seemed a tedious task without the help of Mr Ramanand Sagar whom she considers as one of India's top directors. "He had a thorough knowledge of the epic, and I have tried to emulate her as much as I could to the manner that he had visualised her." Like many artistes Dipika, too, abides by the philosophy that the director must have the last word in accordance to his visualisation of the character.

**R**amayan resulted in a success story. Every Sunday morning Dipika becomes a part of the household of practically every family in India. "It feels great to be revered and worshipped but it also scares me. People take us so seriously, fall at our feet and expect us to bless them." Rumours are that people even garland their TV sets before the serial begins while others forbid all entry of shoes into the room. "The image that all of us are portraying sometimes becomes a responsibility. We realise the magnitude of the characters and therefore we cannot be free in our own interpretations as this can lead to controversies. However, I am very satisfied with the role and I think I have tried to portray her in the approved manner."

The audience definitely seems to agree with this view as Dipika has become synonymous with Sita. The character seems to have had a lasting effect on her as well, as all her films signed after Ra-



mayana have the after effects of Sita. "Yes, all my films signed after Ramayana are variations of Sita. In all of them I portray the devoted wife." Contrary to popular notion that her films are an antithesis to the image, she lays all qualms at rest as she emphatically explains, "I prefer the Sita image. It's any day better than the frivolous roles that I did before. At least now my characters have more substance. I will continue this image as long as I can for I feel it is better to have this image than no image." Her co-stars in-

ly get to spend time with them. Either it's shooting at Umargaon for Ramayana or it's shooting all over the city." This leaves her with little free time to be with her family and friends and absolutely no time for romance. "I have no time nor have I found the right person. Besides marriage is definitely out of the question at the moment. At present, it's my career which is getting top priority. I want to become a better actress and be remembered for a long time." Thoughts that are a signature for most artists but the confi-

feels there are fewer limitations on the large screen where the scope for growth in her chosen field is higher. But the dreams and aspirations don't just lie between these two screens. Theatre and painting are two vistas she would like to explore. Every medium seems to fascinate her as she muses.

"I've got a lot of time, many more years before me in which I can fulfill all my aspirations." She contemplates that acting will always get top priority but after a few years it's to be at a more lei-



Giving 'Ram' a good time!

clude Amitabh Bachchan, Rishi Kapoor, Raj Babbar and Arun Govil among others. "It feels great to work with them. It's like a dream come true. Now even my brother and sister are waking up to the fact that their sister is a star. Till sometime back they weren't aware that I was an actress. In fact at my first trial my brother was aghast to see me on screen and cried for hours when he saw me being beaten by the villain. But now they appreciate my work and encourage me to do better. The tragedy is that I hard-

dence that emerges from Dipika does not make the statement seem unattainable. But for now it's the world of celluloid that is beckoning her though she agrees that television has tremendous scope of expanding.

"I started my career in films. I feel there is more scope and greater exposure in films than in television. Of course, I'll always remember that TV gave me one of my greatest successes." As an actress she

surely pace. Nowadays it's two shifts a day with not a moment to spare, though she agrees that it's a price one has to pay for success. As if to emphasise this point every other minute the phone rings to remind her of her numerous commitments be it to grace an occasion or attend a shooting. It's not difficult to comprehend the popularity as yet another episode of the epic unfolds itself. Good fortune seems to have become as much of a devotee of her as the audience.

- UPPALA BARUA

## DIPIKA

has constantly been in the news ever since she began playing Sita in **Ramayan**. Whether it is her former image of a B-grade sex kitten or the more recent one of the 'goddess', **Dipika** has always managed to train the spot lights on her. This time, trouble emanates from her 'mentor', **Ramanand Sagar**, who it seems, just 'forgot' to pay his lead artistes two instalments. While Sagar managed to soothe **Arun Govil's** nerves, he found **Dipika** a tough nut to crack. The grapevine has it that she even threatened to leak out photos in which he has been caught with his pants down (literally!) Obviously, Sagar had to beat a hasty retreat and succumb to the goddess's divine threats! So much for the goings-on behind 'Ramayana'.

\* \* \* \* \*

## RAJ

**Babbar**, keen on patching up with his ex-wife, **Nadira**, is all set to finance the production of her as yet untitled TV serial.

Now where did this *kadka* actor get all this money from? Hold your breath ... our source in his household informs us that the money is coming from none other than the world famous conman, oops, Godman, Chandra Swami Maharaj.



Dipika: It's time for divine threats!

## NASIRUD-DIN

**Shah** vowed never to touch TV. But when **Gulzar** offered him the title role in '**Mirza Ghalib**', Nasir happily broke his vow and plunged headlong into TV serials. '**Mirza Ghalib**' has been approved and will be telecast early next year.

**THE** woman behind-the-successful-man syndrome, one feels, is a rarity in Indian show-biz. **Dheeraj Kumar** begs to differ. His wife, **Zuby**, has proved to be the inspiration behind his TV serials. **Zuby** shuns the lime-light. She wrote the 12th

and 13th episodes (the Saxena murder case) of '**Adalat**', which was one of the most successful episodes in this detective serial. For this air-hostess turned detective storywriter, it was a 'self-discovery' of her writing talents. **Zuby** started off by giving 'good' ideas to the serial's writers who 'managed' to convince her of her writing abilities.

Fortunately, they never stopped writing but gave the upper hand to Zuby. She also selected the background music for the serial from stock tunes, giving the serial a real 'detective' touch. Incidentally, she has written four stories for the revised version of *Adalat*. She, like Dheeraj, is unmoved by the deafening criticism. "Your work speaks for you," she says. While flipping through the files of letters (about 11,000 of them) from 'Adalat' fans (some of them have even compared it to Hitchcock movies!), it seems the masses lapped it all up. But Zuby churns out stories only for her husband's projects. Why? Well, that's anybody's guess!

## RUMOURS

making the rounds at Mandi House are that **Kamleshwar**, the former Additional Director General of Doordarshan, is all set to take over from **Bhaskar Ghosh**, soon.

It is reported that Kamleshwar, through his old friend (name withheld on request), got an appointment with Rajiv Gandhi, gave him a plan for restructuring DD, and Rajiv was so enamoured by it that he offered the top DD post to Kamleshwar.

\*

## BR

Chopra is feeling rather low these days for his dream serial, **Mahabharata**, approved dur-

ing his friend S S Gill's (ex-information secretary) tenure hasn't as yet seen the light of day.

Doordarshan insists that it is held up because of some technical snags (one wonders what that is). But our source reveals that it is **Ramanand Sagar's** doing, because he didn't want any competition from 'brother' Chopra's camp. Once again, though both deny it, it seems as if a *Maha Yudh* has broken out between these two camps.

\*

## IF

you want something to be aired on Breakfast TV, the going rate is Rs 1 lakh. The going rate means the under-the-table rates charged by 'serial brokers' who stalk the corridors of Mandi House. For a prime-time slot, Rs 2 lakh changes hands and for a 104-part serial, the prevailing rate is Rs 4 lakh. Got the moola? Get the time.

\*

## DHEERAJ

**Kumar** seems to be the hottest property on TV. While critics tear him to smithereens, organisations inundate him with awards. Quite puzzling. His serial, *Adalat* won the best TV serial award, given by a couple of organisations like Punjab Sangeet Kalamandir, Adharshila, presided over by Hari-vansh Rai Bachchan,



Dheeraj... awards galore.

Saraswati Rang Manch and Indian Cine-goers Academy, recently. In the first Uptron awards, his serial **Kahan Gaye Woh Log**, bagged the award for the best serial. Meanwhile, as the secretary of the Video Film Producers Association, he has sound-ed Bhaskar Ghosh, Director-general, Doordarshan, about guidelines for granting 'extension' to serials. According to Dheeraj, an extension should be granted strictly by the ratings. Incidentally, Doordarshan's Audience Research Section had given 'Adalat' a rating of 55 percent. So he can't reason why the critics are spitting venom all the time! But the industry is agog with rumours of his 'excellent wave-length' with the mandarins of Mandi House. **Dheeraj** has the answer: "I have the people's verdict. My serial had a viewership of over 40 per cent and that is not a joke. I rightly de-



Zuby... airhostess turned crime story-writer.

serve it. I go by the response." Apparently, he is silent on the controversy. He just says: "Bhaskar Ghosh is a good man. I have praise and respect for him."

\*

## IF

somebody could be termed the First Lady of Television, it would be, indeed, **Tabassum**. Her programme, **Phool Khile Hain Gulshan Gulshan**, added that 'filmi'



Tabassum... video mag threat.

touch to the otherwise mundane TV programmes and Tabassum, undoubtedly, cornered glory. However, many 'gulshans' later, she is quite dejected and frustrated. Apart from beefing up her already broad face, she has, of late, begun getting the dirty end of the stick from Doordarshan. Refusing to be cowed down, Tabassum is 'threatening' to come out with a video magazine on the lines of *Movie* and *Lehren*. How come she chose this rather sensitive medium when there were others waiting for her! Looks

like she is venting all her frustration on this novel medium? How one wishes she would leave it alone!

\*

## WHO

can ever face **Sridhar Kshirsagar's** wrath? Already dubbed 'the famous Sridhar wrath', this ace director's foul temper has cooled off actresses like **Sujata Mehta**, **Neena Gupta** and others. In fact, they have decided they would have no truck with any of Sridhar's projects. Meanwhile, reports trickling from Doordarshan reveal that Sridhar has also managed to rub the higher-ups in DD the wrong way and is facing an imminent ban from Mandi House. So what if he has produced serials of repute. These things come to nought when you rub the right people at the wrong place.

\*

## ABHINAV

**Chaturvedi** is real smart. Hardly had Doordarshan made it compulsory for



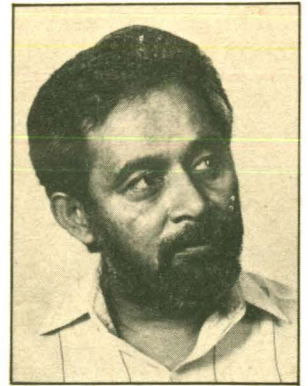
Abhinav... producer.

all producers to register themselves when **Chaturvedi** became one of the first to register his own company, **Abhinav Productions**. Perhaps he might have done it with an eye to the future. **Chaturvedi** is now working in **Premji's 'Aaj Ki Taaza Khabar'**, besides acting in **Raman Kumar's** film. He may well land a role as 'Nehru' in the serial 'Discovery of India', **God and Shyam Benegal** willing.

\*

## KRISHNA

**Raghava** ranks among the few directors whose works are applauded more by critics than by viewers. He attributes it to his "good work". He shuns "popular work" ie the run-of-the-mill stuff. His "good work" was '**Raag Darbari**'. It, unfortunately, refused to move mountains but the critics did strain their eyes and gave it high marks. Serials lived through 13 weeks and died an inevitable death. **Raghava**, after '**Raag Darbari**', dabbled in documentaries, the best of them being '**Sound of Goa**' (a cultural trip) where he went to the villages instead of the beaches. **Raghava's** latest coup happens to be a serial on classical music. Featuring living legends like **Pt. Ravi Shankar**, **Ustad Bismillah Khan**, **Kishori Amonkar** and the like. **Anuradha**, **Hari Prasad**



Raghava... good work

**Chaurasia's** wife, mooted the idea and began making the serial with **Ganesh Mahapatra**. **Mahapatra**, 'unfortunately', lacked 'any depth' in classical music and was immediately shown the door with just a pilot of **Pt Shiv Kumar Sharma** to his credit. Her search for a director with a 'classical touch' ended at **Raghava's** door who latched on to it as if it was the project he was waiting for all his life.

\*

## WHOEVER

said **Salma Sultan**, the Hindi news reader, is as meek as we see her? She may appear to be least interested in anything except reading the news with an expressionless face. Nevertheless, it is she who has the right contacts at the right places. A case in point. **Salma** managed to put **Bhaskar Ghosh**, the DD Chief, in his place when he toyed with the idea of introducing a fresh news reader every night so that viewers could send in their opinion on whom they liked best.

RELEASING IN FEB'88 IN THE VIDEO MARKET



**TRISTAR VIDEO**

PRESENTS  
THE FIRST OF A SERIES OF HI QUALITY VIDEO FILMS

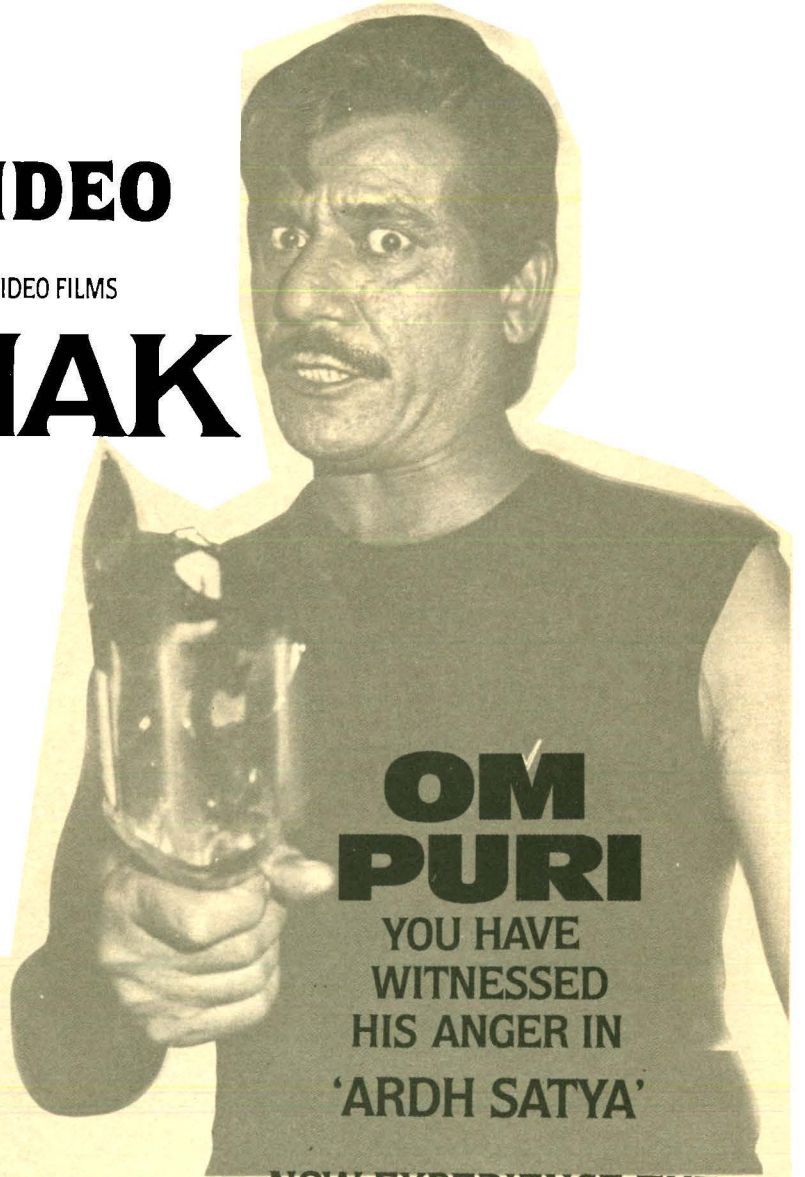
# ACHANAK

**KANWALJEET**

SOHNI  
KUNICA  
SHENAZ  
SHIRAZ MERCHANT

Written & Directed By:  
**RAAKESH KASHYAP**

Produced By:  
**SIDDHARTHA SRIVASTAVA**



**OM  
PURI**

YOU HAVE  
WITNESSED  
HIS ANGER IN  
'ARDH SATYA'

NOW EXPERIENCE THE  
TERROR HE UNLEASHES IN  
**ACHANAK**

FORTHCOMING ATTRACTIONS  
ANARTH, TANAV, GADDAR,  
JALLAD, CHAKKAR,  
EK AUR INSAAF  
BHYANKAR  
BARBAAD



DISTRIBUTION/DEALERSHIP FOR INDIA & OVERSEAS CONTACT  
**TRISTAR VIDEO** 122 WODEHOUSE ROAD, COLABA, BOMBAY- 400 005. Tel: 4951161. Telex: 011- 6428

# Forthcoming TV Serials

## Saudaa

**B**R Chopra is at it again. His magnum opus, 'Bahadur Shah Zafar', hardly established his reputation as a serial maker. Perhaps that's what happens to big-time filmmakers who find TV a bit 'too small' to exhibit their 'deft' touch. Amidst news that Chopra would soon present 'Mahabharatha' on TV, he is launching another, 'Saudaa'. Though the backdrop is 1945, the time just before Partition, the emphasis of 'Saudaa' is on a love affair which blooms in a refugee camp during Partition days.

strikes a deal with his fellow prisoner, Chintamani (Gufi Paintal). The deal being that Chintamani agrees to die for Raghuvir but Raghuvir's wealth would be transferred to Chintamani's mother and sister.

Chintamani dies and Raghuvir is free. It's Partition and the scene shifts to a refugee camp where Raghuvir meets Shankari (Deepti Naval) and falls in love with her without knowing that she is Chintamani's sister.

Shankari, unfortunately, is on a revenge trip to track down the person who made her brother die for him. From then on the plot thickens and it ends in a thrilling climax.

Something unique about this serial is that it stops somewhere around the climax (11th or 12th

Chopra/Ravi Chopra, 'Saudaa' may not be viewed along the same lines as its illustrious predecessor, 'Buniyaad'. The treatment of the serial would be more on the emotional angle. It will be on the air for about 18 weeks. Others in the cast include Lalit Tiwari (Dr Asha Ram), Ram Mohan (Adv. Srivastav), Mayur (Bhaktavar Singh), Sagar (Yadav), and Roopesh Kumar (British DIG).

The script-writer is Dr Rahi Masoom Raza and Dharam Chopra handles the camera. Raj Kamal scores the music and Gufi Paintal is the production designer.

## Adaalat

**I**t's time for court cases, murders, forgeries on TV once again. Dheeraj Kumar and his 'Adaalat' will be back for another 13 episodes. This Dheeraj Kumar potboiler has been 'revived' by Doordarshan to entice viewers with 'spine-chilling' cases. Controversies still surround this detective serial. Critics slotted it among the 'eminently forgettable' while viewership rating (according to Doordarshan's Audience Research Section) reached a staggering 55 per cent.

"The critics have done their job but the people's reactions matter the most," explains director-producer Dheeraj Kumar. The first edition of 'Adaalat' had the largest viewership and the highest number of advertisements among any 10.20 pm serials. For instance, before one episode there were as many as 13 ads.

The second edition of 'Adaalat' will have actors like Satyen Kappu, Subhiraj, Kamna. Hema



A still from 'Saudaa'

It is 1945 and the independence movement is at its zenith. An acharya is killed by a British DIG. The Sikh revolutionaries, seeking refuge, kill the DIG. The revolutionaries are apprehended but the British are pining for the man who really shot the DIG. They draw lots and pick Raghuvir Singh, (played by Rishabh Shukla) who is branded as the killer and sent to the gallows. Raghuvir, being a rich man,

episode) and the viewer's opinion as to what would be the ending is solicited. Their opinions would be judged by BR Films' representatives, the ad agency, and the sponsor.

The producers would have their own answers while the first three answers which come close to the original story would be given a prize. After that the serial will resume.

Produced and directed by BR

Malini will be appearing in one episode. The stories have been written by Abhilash and Saurabh Shah. Saurabh has been writing detective stories for the past 16 years and is editing a Gujarati magazine, *Abhigaam*. Dheeraj's wife, Zuby, has penned four stories.

## Sadhana

It could well turn out to be the event on TV outsmarting, perhaps, even the biggest soap operas Doordarshan has ever shown. Bringing together the greatest in the Indian classical arena is by no means a trivial task. Legends like Pandit Shivkumar Sharma (santoor), Pt Ravi Shankar (sitar), Ustad Bismillah Khan (shehnai), Pt Bhimsen Joshi (vocal), Ustad Allarakha and Zakir Hussain (tabla), Pt Kishan Maharaj (tabla), Ustad Amjad Ali Khan (sarod), Kishori Amonkar (vocal), Pt Jasraj (vocal), Pt Hari Prasad Chaurasia (flute), Pt Ramnarayan (sarangi), Ustad Ali Akbar Khan (sarod), Ustad Vilayat (sitar), and Begum Parveen Sultana (vocal) will be featured in 'Sadhana', the serial portraying the artistes of our times.

'Sadhana' would be the first of its kind to be shown on Indian television. And viewers will have the privilege of seeing maestros weaving intricate ragas on their instruments or their golden voices mouthing sheer magic.

Says Krishna Raghava, who has been entrusted with this delicate task: "It has to be a trendsetter. Classical music has never been projected to the masses in the right way. 'Sadhana' would go a long way in introducing the nuances of classical music to the people."

The serial will concentrate on the concept of man and his music. While portraying the lives of the masters, emphasis would be on his instrument and

the interaction of the two that makes the medium stand out so prominently. Besides, the underlying tone would be to project the lifestyle of the people of the region, the richness of its culture and heritage, thus showing a sense of our unity in diversity.

Another feature of the serial is the novel way each episode would be presented, keeping the artiste's voice intact. Narrations would be interspersed with live performances of artistes and visuals would try to arouse nostalgic memories in an innovative style.

Explains Raghava, who is well aware of the difficult task he has at hand, "Introducing classical music in the right perspective is not a joke. Our rich cultural heritage should come out very clearly."

The pilot is on the greatest santoor exponent, Pt Shivkumar Sharma, in which he narrates his story, the inspiration from his father, and the introduction of



A still from 'Jaan Aafat Mein'

the santoor.

Produced by Anuradha Chaurasia, wife of well-known flautist Hari Prasad Chaurasia, 'Sadhana' will provide an insight on the little known gharana tradition.

It will, no doubt, be an asset to the country as it will inspire and invigorate generations to come. Quips Raghava: "These 13 episodes will make a good gift!"

## Jaan Aafat Mein

From patriotic serials to comedies – Dheeraj Kumar is stalking every conceivable path on TV. 'Jaan Aafat Mein', on Breakfast TV, is especially for those who enjoy 'subtle comedy'. Dheeraj has included "every ingredient essential for a comedy serial." He says: "Breakfast TV needs some good programmes to get a much larger viewership. I haven't considered the monetary aspect. Doordarshan is all praise for the serial and has offered me an extension even before the serial is on." But he is yet to accept the offer. "Give me a break," he told Doordarshan. It looks like Mandi House is hooked on to Dheeraj and is not allowing him to breathe freely!

This 15-minute serial of eight

episodes will be telecast on Tuesdays at 7.15 am, sometime this month. Saeed Jaffrey, Subhiraj, Rajendranath, Rohini Hattangady and others have been cast while Dheeraj directs, produces and well as acts in 'one or two' episodes.

"I hope this will help in boosting the morning viewership," feels Dheeraj.

– S K JOHN

TALAT AZIZ  
**THE SINGER-SWINGER**

*With an admittedly large fan following comprising mostly women, Talat Aziz is one yuppie who has managed to successfully straddle the traditional and the modern. SUMA VARUGHESE profiles this macho ghazal singer.*

**W**ith his designer labelled blue jeans, half-sleeved T-shirt, steel-rimmed spectacles and suave countenance, he is the embodiment of the sanitised yuppie – colourless, odourless and squeaky clean. No burrs or regional inflexions colour his accent, nor do his regular features betray his roots.

This embodiment of the supersonic corporate climber, however, is a man who makes his living out of a profession that evolved in the gracious ambience of the Nawabi rule. Meet Talat Aziz.

One of the first singers to take advantage of the ghazal renaissance, Talat's enduring popularity has few equals, except, perhaps, for Anup Jalota and Pankaj Udhas.

How did such an unlikely alliance come about?

On second thoughts, perhaps not so unlikely after all, for Talat Aziz is one yuppie who has managed to successfully straddle the traditional and the modern. Although a student of the Hyderabad Public School, Talat came from a family steeped in Hyderabad culture.



"As a kid, we had mehfil for the poets, singers and literary people. They would sit on 'chandni ke paot' and 'takiya' and perform for us, while eating *paan* – just as you see in the movies."

Whether as a result of this early influence or simply a decree of genes, Talat was known since his earliest years as a good singer. "I was a childhood singer," he mentions nonchalantly. His father, who was associated with several cultural organisations, happened to be the president of the Hyderabad Film Talent Association, which encouraged and promoted young artistes. Talat frequently performed under their aegis.

But singing, no matter how many plaudits it earned him, didn't really cut much ice with the youngster. Cricket was where the action was. The interview was conducted in his second floor flat at Warden Road, in the midst of the Reliance Cup fever. As Talat switched off his TV with the latest score of the India v/s Australia match, he looked a little rueful.

"What's the point in talking about it? Everyone's talking about cricket, so no point in saying it now. I represented my school and junior state. Maybe, if I hadn't become a singer, I might have become a cricketer."

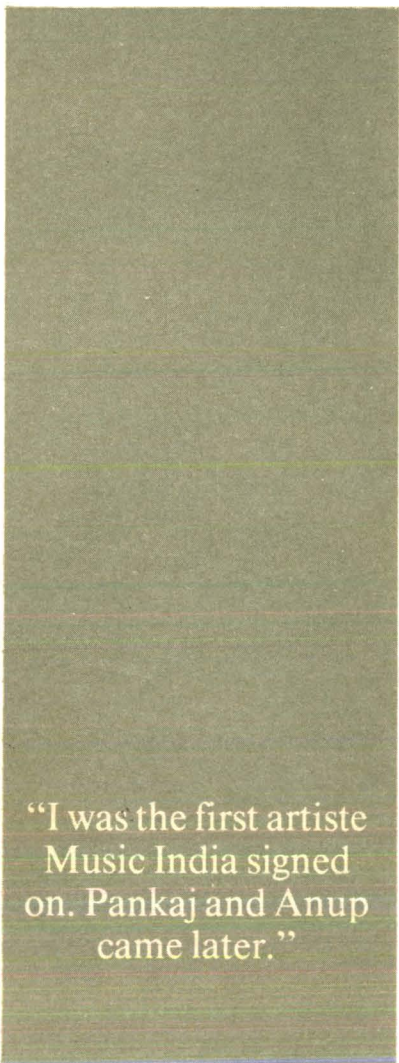
A little late in the day, of course, to think of that, but Talat can draw consolation from the fact that although he may not be wielding the willow any longer, he's still as adept at bowling maidens over.

### GLAMOROUS IMAGE

**H**e's the only ghazal singer with a glamorous image," says one admirer.

And what's more, he knows it. In answer to a query on whether his non-ghazal singer appearance helped him, Talat could barely suppress a smug laugh.

"I don't think so," he dissembled. "Basically it's fine – maybe it's an addition to the whole thing but it's not the only thing. I'm



sure there are a whole lot of good-looking singers-or aspirants but it's basically your talent that counts. If that wasn't the case, how did Mehdi Hassan or Ghulam Ali or anybody – I mean, frankly speaking, looks-wise, they're different, right, but still they're very popular, right?"

Quite, quite.

But to get back to the evolution of Talat Aziz, the ghazal singer. Soon after Talat passed out from school and joined college, he decided to give up cricket for undisclosed personal reasons.

"That's when I started taking music seriously," he recalls. "Most of my spare time – that which I could spare from movies and friends –" he parenthesises with the reminiscent twinkle, "were devoted to it. My *ustad* was Samad Khan Saheb, a disciple of the Kirana Gharana."

Right from the beginning, Talat's interests revolved around ghazals. "Perhaps because we had all those singers coming to our house," he speculates.

One of these singers was Jagjit Singh, who came to Hyderabad when Talat was still in college. "He was a nice guy and told me to keep in touch." It was a meeting that was to stand Talat in good stead later on in life.

But the immediate problem on hand, after college, was what he was going to do with his life. That was in 1977. Some friends offered an interim solution. Having heard him sing at Hyderabad, they extended an invitation to come to Canada, to sing at a few functions. See the world, they urged. "So I said, ok, why not? I have some spare time. I'll take it up," says Talat. So off he went to Canada. A show called 'The Sounds of the East' furnished his debut. Thereafter, Talat went around, singing at mehfil here and there.

"It was a semi-professional tour," says Talat. After six months in Canada, Talat returned home, stopping at London to do a few shows with the BBC as an amateur.

When he came back to India in November, the big question still remained unanswered. What was he going to do with his life. He was 22 years old. Time to move. His successful tour had given him a glimmering of the answer but Talat gave it the final nod only after he performed at a private mehfil held at an industrialist's house in Bombay. Then, all doubt vanquished, Talat acted fast.

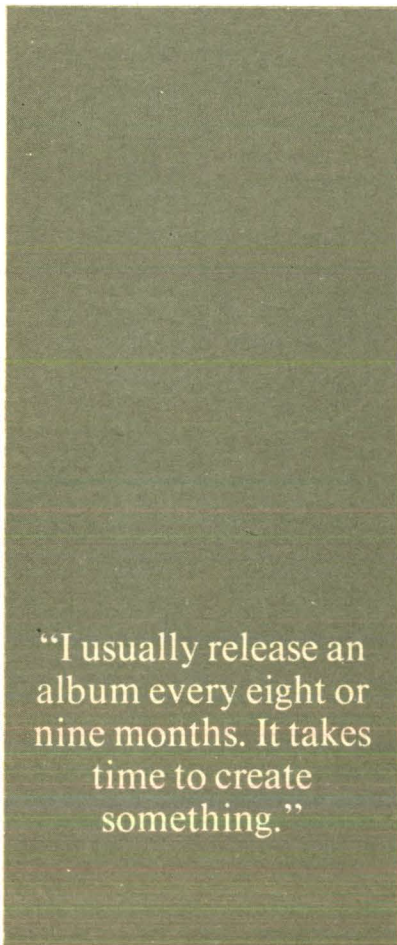
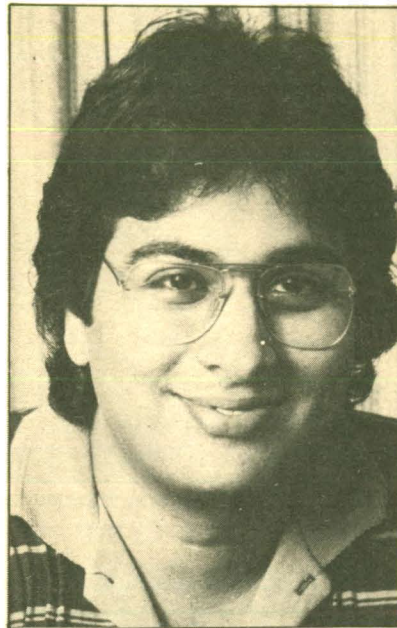
"I decided if I wanted to take it as a profession I might as well do it now." So, in 1978, Talat packed up his hopes, ambitions and belongings, and bidding goodbye to both his parents and his childhood, he set out for Bombay.

The romantic notion that singers are born, not made, is just that: a romantic notion. And while one does not dispute that there may exist performers whose need to sing is as deep and inborn as simple hunger, there are probably many more who opted for it through the vagaries of circumstances or simply because they have a good voice.

### PRAGMATIC CHOICE

One suspects that Talat belongs to the latter category. Singing to Talat, it becomes clear, is not so much a vocation as a profession. A pragmatic choice of the best of the alternatives before him. His contemporaries became chartered accountants, executives, doctors, lawyers – he became a singer. Not too far from a yuppie, after all. Which is not to cast doubt on his merit as a singer. It's possible to be an excellent performer without having an emotional attachment to one's profession, and in Talat's case, it certainly seems so. "He's the best of the new crop," says a systems analyst at TCI.

But making it wasn't all beer and skittles. "I used to stay as a PG in Colaba. Then came the struggle and all that sort of stuff which everyone has to go through – meeting people and getting known," says Talat, comfortably,



"I usually release an album every eight or nine months. It takes time to create something."

his stark past well behind him as he snuggles into the chocolate-brown velveteen sofa, while he basked in the cool of the air conditioner.

It has often been said of Talat that he made a fine art out of performing for private mehfiles. The question touches a new chord in him.

"At that time ghazals were just coming into vogue, and everybody wanted a piece of the action. If you're an up-and-coming singer, there's a lot of word-of-mouth publicity, and people want to hear you sing. So naturally, I participated in private mehfiles."

All considered, he didn't really have to wait long. He got his first break through Doordarshan's 'Aarohi' programme, in which he delivered a couple of ghazals. A canny bird at Music India, or Polydor as it was then known, sensing a new trend, made haste to sign on Talat. That was in 1979. "I was the first ghazal artiste they signed on," says Talat. "Pankaj and Anup came later."

His first album was a collection of ghazals marketed under the name of 'Jagjit Singh Presents Talat Aziz'. "When I was recording the album, it occurred to us that as I was a newcomer, it was best to get the composition done by an outsider so I thought of Jagjit, naturally. He agreed. In fact he composed the music – presented the album. And it did very well. It's still considered a milestone in my career."

Talat's entry into the Music India fold also flagged off what turned out to be a legendary friendship – with Sanjeev Kohli, the present A & R general manager of HMV.

"Sanjeev and I started our career together," recalls Talat.

"I joined Music India in August 1979, and my first recording was Talat's, which went on to become a major success. In fact, it was this success that made us sit up and take notice of the ghazal's possibilities. At that time we had no ghazal artistes on the roster.

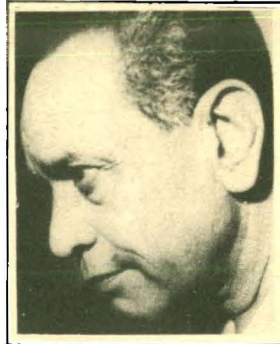
*presents*  
**Devotional Bhajans**

## Sant Vani

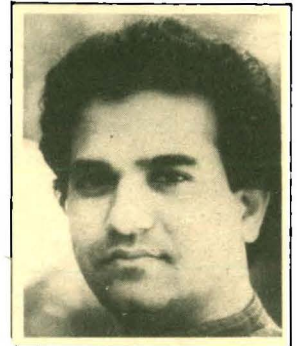
UBBH 1024

Singer: Pt. Bhimsen Joshi

Music: Pt. Bhimsen Joshi



Pt. Bhimsen Joshi



Suresh Wadkar

## Bhajananjali

USBH 1020

Singer: Suresh Wadkar

Music: Shrinivas Khale



Kaumudi Munshi



Kavita Krishnamurthy

## Hari Vandana

Vol I & II UPBH 1018/19

Singer: Kaumudi Munshi

Music: Nenu Mujumdar • Kaumudi Munshi

## Prabhu Preet

UPBH 1055

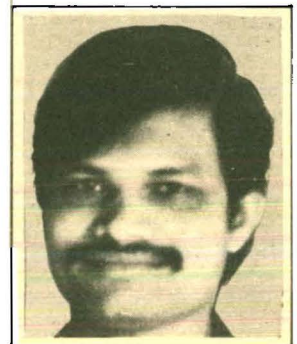
Singer: Suresh Wadkar • Uttra Kelkar •

Kavita Krishnamurthy • Anil Kumar

Music: Prabhakar Dhakde



Uttra Kelkar



Anil Kumar



Manufactured and Marketed by

156, J. DADAJEE ROAD, TARDEO, BOMBAY-400 034.  
PHONES: 4940356, 4943171 • TELEX: 011-73972 UCT IN

The company was new. So Talat led the involvement of the younger generation in ghazal," confirms Sanjeev Kohli. Indeed, such is their friendship that it is rumoured that when Kohli left Music India for HMV, he persuaded Talat to do the same. The latter, however, vehemently denies the allegation.

"Sanjeev left for his own reasons. I left for mine. We are, of course very good friends, but that has nothing to do with my reasons for leaving Music India. In fact, we are such good friends," he adds, "that if I would have been benefitted by staying in Music India, Sanjeev would have advised me to do so."

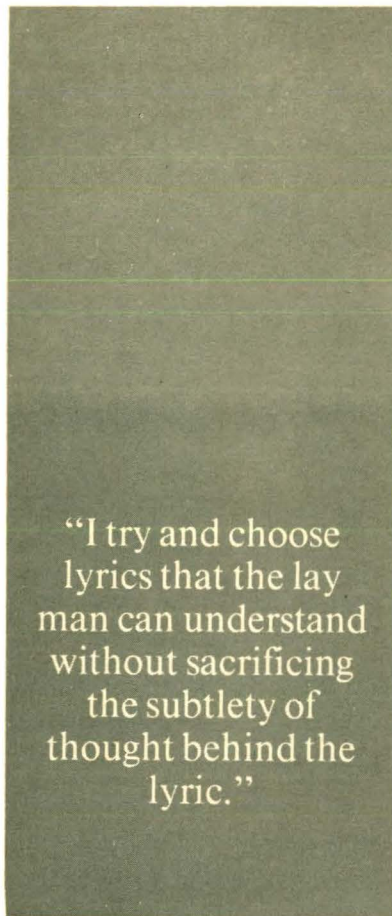
Whatever the reason, Talat's departure stirred up a hornet's nest. Music India promptly sued him for breach of contract. The case, fortunately for Talat, was dismissed because the contract had already expired and what Music India was basing its claim upon was a clause that gave them the option to renew the contract.

#### WORST FRACAS

"They tried all their tricks," says Talat, "they spread bad publicity about me that I'd jumped the contract. It was the worst fracas I've ever witnessed in my life." All the same, Talat's tenure at Music India was a fruitful one, producing a stream of albums that include, 'A Touch of Talat Aziz', 'Talat Aziz, Live', 'Images', and 'Leheren' among others. His HMV albums include 'Ehasaas', 'Saroor Sangeet' and 'Tassavvur'.

"I usually release an album every 8 or 9 months," says Talat. "It takes time to create something. I can come out with an album every three months, if I wanted to, but I take trouble over it. I compose the music myself."

His lyrics, however, are acquired from the works of well-known Urdu poets, both contemporary and traditional and the importance of good quality lyrics is obviously Talat's favourite hobby-



horse, because no sooner is he asked the question then he's off and running. "There's a move to make ghazal lyrics simpler to cater to a wider audience. I've no quarrel with that as long as they maintain the purity and depth of thought that distinguishes a ghazal from say, a geet."

"I try and choose lyrics that the lay man can understand without sacrificing the subtlety of thought behind the lyric. In fact, my favourite lyric writer is Dr Bhashir Badan who's a PhD in Urdu. Today, people make any subject, no matter how pedestrian, a fit choice for a ghazal, simply because it's the 'in' thing. Where's the beauty of thought? You have to have a beautiful thought behind it."

Most serious listeners of ghazal agree that what distinguishes Talat from his contemporaries is the stress he lays on traditional ghazal values. Says one commentator, "Talat Aziz remains an artiste who has been able to judiciously mix material with more obvious popular appeal with songs that are set to more complex melodies .... The lyrics are well written and display the use of fine analogies to comment on life and love."

His esoteric appeal, however, is in some ways a disadvantage. Although Talat was one of the first to hop on to the ghazal bandwagon, it is widely acknowledged that Anup Jalota and Pankaj Udhas have overtaken him in popularity. Says Sanjeev Kohli, "Talat has not compromised on the quality of his poetry. Today, the market has widened and there are lot of people who may feel that he is a little difficult to understand. You've got to be a discerning listener to appreciate his music."

Talat, however, begs to differ. "I wouldn't say I'm not popular. If you look at the way my cassettes sell, I have a definite fan following."

Whatever the final outcome, it seems to be an accepted fact that at a time when it is fashionable to



'My music is my first love'

bemoan the degradation of the traditional ghazal, Talat has escaped being tarred by that brush.

"He is an amalgam of Jagjit Singh and Mehdi Hassan," says the systems analyst at TCI. Sanjeev Kohli also offers the same analogy. "No youngster can ask for more," he adds.

Quite apart from releasing albums, Talat is also active on the concert circuit, touring the length and breadth of the country with feverish regularity, although he confesses to having done very few shows in Hyderabad.

On one such tour in Nagpur, he was invited to a party thrown by one Colonel Birendra Singh, Commandant of the local garrison. When Talat appeared at the door, the hospitable Colonel drew him forward and introduced him to the gathered multitude. "This is Talat Aziz, the great guzzler," "... And it went on, guzzler, guzzler," says Aziz, chuckling heartily, "until I told him, what do you mean guzzler, I don't guzzle anything."

#### LOT OF WOMEN

**D**espite the odd Colonel Birendra Singh, it is said that most of Talat's fans are women. "Well, there's a lot of society at ghazal mehfilis. And I guess at Talat's there are a lot of women," concedes Sanjeev.

Considering that Talat is one of the few singers with an attractive presence, that's hardly surprising. There is too, about Talat, a touch of notoriety that fuels his mystique. Married in 1979 to an ex-model Kalpana Jhawai, Talat separated from her in four years, accusing her, in an interview with *Savvy* magazine, of being a husband-beater! Talat presently keeps company with Bina Advani, whom he is expected to marry as soon as his divorce comes through.

Because of the charisma exerted by the bespectacled (right eye: -2, left eye: normal) singer, HMV released his new cassette *Tassavvur* on video as well. The 10 ghazals featured in the video were linked by a common story-

line, through which a plot of sorts was evolved. Says Talat, "Many people criticised the idea, they felt it was restricting people's imagination by providing them with the visuals. I say, in that case, why bother to see a single film? Why not just read the book? I tend to go by the feedback I get from my fans - which has been very favourable." Kohli also acknowledges having received over 1000 letters from fans, mainly women, praising Talat's performance. As far as Talat is concerned the video is a step to bigger things - namely, entry into feature films. "I've been offered a lot of roles," says Talat. "In fact Fine Films, the people who made the video, have announced their intention of having me in one of their films but I have not actually started work on it yet."

"Let me make it very clear, however," he continues sternly. "My music is my first love. I'm not going to abandon it - this is just an added attraction."

Wah wah to that.

# SPOTLIGHT



Nick Mason

David Gilmour

Richard Wright

## A MOMENTARY LAPSE OF REASON PINK FLOYD CBS

Absence makes the art grow stronger. In the case of Pink Floyd, this works two ways, a long hiatus from recording and the departure of Roger Waters. With Dave Gilmour as the mast head, the band builds a tapestry of rich textures, a myriad hues falling and coalescing into a regimented pattern of aural splendour. Swirling mists from computer banks glow into 'Sign of life', a scorching guitar from Gilmour burnishes 'Sorrow', catchy hooks impart 'On the turning away'. A prime force makes an accessible return.

## TUNNEL OF LOVE BRUCE SPRINGSTEEN CBS

A relaxed, not quite laid back effort from Springsteen forges yet

another indelible link with the listener. The grit of rock is often held in abeyance as he seeks expression in country and mainstream pop. And even as his songs characterise his pet themes, Springsteen imbues them with fresh ardour, another example of the unfailing art of the man.

# INTERNATIONAL TOP POP 50

TITLE	ARTISTE
DIRTY DANCING	Soundtrack
FAITH	George Michael
BAD	Michael Jackson
TIFFANY	Tiffany
WHITESNAKE	Whitesnake
THE LONESOME JUBILEE	John Cougar Mellencamp
WHITNEY	Whitney Houston
A MOMENTARY LAPSE OF REASON	Pink Floyd
CLOUD NINE	George Harrison
HYSTERIA	Def Leppard
TUNNEL OF LOVE	Bruce Springsteen
KICK	Inxs
NOTHING LIKE THE SUN	Sting
THE JOSHUA TREE	U2
HEAVEN ON EARTH	Belwinda Carlisle
PERMANENT VACATION	Aerosmith
YOU CAN DANCE	Madonna
BACK FOR THE ATTACK	Dokken
CHARACTERS	Stevie Wonder
VERY SPECIAL CHRISTMAS	Various Artists
TANGO IN THE NIGHT	Fleetwood Mac
VITAL IDOL	Billy Idol
BAD ANIMALS	Heart
DOCUMENT	R E M
RICHARD MARX	Richard Marx
OUT OF THE BLUE	Debbie Gibson
CHRONICLES	Steve Winwood
EXPOSURE	Expose
DUOTONES	Kenny G
BIG GENERATOR	Yes
CRAZY NIGHTS	Kiss
INSIDE INFORMATION	Foreigner
LOOK WHAT THE CAT DRAGGED IN	Poison
CREST OF A KNAVE	Jethro Tull
RAPTURE	Anita Baker
JODY WATLEY	Jody Watley
LESS THAN ZERO	Soundtrack
ACTUALLY	Pet Shop Boys
LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH	Elton John
TOUCH THE WORLD	Earth, Wind & Fire
GIRLS, GIRLS, GIRLS	Motley Crue
ROBBIE ROBERTSON	Robbie Robertson
BABYLON AND ON	Squeeze
UNLIMITED	Roger
HOLD YOUR FIRE	Rush
THE FINAL COUNTDOWN	Europe
LA BAMBA	Soundtrack
SLIPPERY WHEN WET	Bon Jovi
KOHUEPT	Billy Joel
SUBSTANCE	New Order

## THE JACKSONS *ON WITH SHOW*

The large Jackson family has produced only two stars Michael and Janet. Sisters Rebbie and La Toya met with lukewarm response, brother Jermaine fared slightly better. This did not deter Marlon. After CBS refused to let him record an album because they preferred to wait two years for Michael to finish his, Marlon signed with Capitol. Despite some critical hurrahs, his debut 'Baby Tonight' wasn't the shining light of another star.

Marlon is friends with all his brothers and sisters, he gets on best with Janet - his views on the print media reflect this. "The main thing is that they're keeping the name going, good news or bad. If they stop talking about you, that's when you're in trouble."

As for Michael wanting to buy the remains of the Elephant Man, Marlon has his own perspective. "Everybody has the right to do what they want in life, to make themselves happy. Instead of looking at it in a negative way, the first thing I thought was that maybe he wanted to donate it to a hospital so doctors could study it in case something like that happened to an American kid."

\*\*\*\*\*

## FREDDIE MERCURY *LIVING FOR SEX*

Freddie Mercury, yet another bisexual, has claimed that the fear of AIDS has made him a nun. Devastated after a friend died from the disease, Mercury announced "I lived for sex but I've stopped all that."

Musically, he's still happy that he's a force to be reckoned with, a view he tempers with a certain modesty, "I didn't expect to be around this long and still selling records."

\*\*\*\*\*

## ROGER WATERS *IN THE DUMPS*

The saddest man in rock today is Roger Waters. After departing from Pink Floyd, a move he thought would disintegrate the band, Waters came up with the disjointed album 'The Pros And Cons Of Hitchhiking'. He didn't learn a lesson apparently and his latest 'Radio KAOS' failed to show signs of the man who was once a positive force in Pink Floyd. Now that the remaining members of Floyd have met with great success, Waters is down in the dumps. His cry about their live shows, "that's my pig they are burning" is pretty tame in comparison with his death wish, "I would be happier if I could murder them professionally as Pink Floyd."

# A feast of delightful ghazals from Venus

## Ghulam Ali

Moods & Emotions

a legend in his lifetime

For the first time, Ghulam Ali sings ghazals written by Indian poets. With music composed by Ustad Barkat Ali Khan, Ghulam Ali himself and by the promising young singer and Music Director, Raza Ali Khan.



JUST RELEASED



## Shādaab

Ghazals

Raza Ali Khan  
a medley of moods

In his maiden album, Raza Ali Khan, grandson of Ustad Bade Ghulam Ali Khan, displays superb mastery, thrilling you with exquisitely - rendered ghazals like HUA EK HASIN HAADSA PEETE PEETE, EK TO NAINA KAJRARE and six others.

### VENUS RECORDS & TAPES MFG. CO.



Regd. Office: Zenith Mansion,  
10-Nusserwanji Petit Street,  
Grant Road, Bombay-400 007.  
Phone: 377161-62-63  
Telex: 11-76981 UNTA IN

Branch:  
1490 92  
Chandni Chowk,  
Delhi-110 006  
Phone: 2928080

Branch  
46 19 S.N. Banerji Rd.,  
Ground Floor,  
Calcutta-700 014  
Phone: 240 658

Branch:  
R-17 G.T.B. Complex,  
Roshanpura Naka, New Market,  
T.T. Nagar, Bhopal 462 003  
Phone: 61952

VENUS CASSETTES CARE FOR YOUR EQUIPMENT. AVOID PIRATED CASSETTES



# 'Tamas' relives the trauma — Govind Nihalani

*'Tamas', currently showing on TV, depicts with unmistakable candour the gory events of Partition. Amrita Shah spoke to Govind Nihalani, the director of 'Tamas', to find out why he chose such a controversial topic and about the possible negative impact that the telecasting of a serial of this sort can have. Excerpts from the interview.*

**PFF:** *What made you choose the subject of communalism for your first television venture?*

**Govind Nihalani:** It has nothing to do with the fact that this is my first TV venture. I've been wanting to do a film on the theme of Partition for a long time; Partition not as an event in itself but experiences concerned with communalism. And when I came across this novel six years ago, I felt it was the best subject, but I didn't get the money to make it.

So that's when the sponsored programmes came to my rescue. It was possible then, to get 50 per cent of the finance from sponsors. The rest was provided by Blaze.

My sponsors — Raymonds — stood by the project because they believed in it. Richardson Hindustan are the co-sponsors. And Blaze has been associated with several Shyam Benegal films and I knew them earlier — so there was mutual trust and they decided to fill in the gaps in the budget.

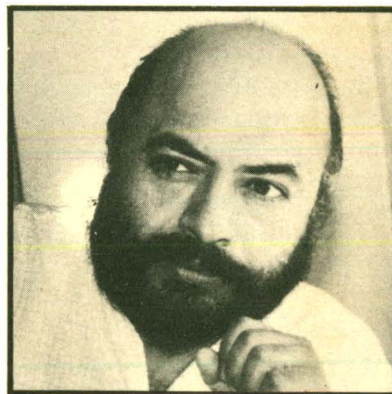
**Did you have any problems getting the serial passed?**

No, not at all. It was cleared according to the normal routine. It was shown to them, they liked the product and passed it.

*The makers of 'Buniyaad' claimed to have similar ambitions. They wanted to delve into the trauma of Partition but were apparently hampered by bureaucratic restrictions. Do you feel that the screening of 'Tamas' in-*

*dicates a change in the official attitude towards Doordarshan?*

It certainly does. I have always found Mr Bhaskar Ghosh a sensitive and an enlightened person with a broad outlook. He could see the serious intention behind the whole effort. It is always an asset to have a bureaucrat with this kind of sensitivity, because otherwise, the imagined reaction of politicians can be very intimi-



Nihalani: Taking TV to new heights.

dating for a bureaucrat. But in this case, he saw the intention behind the project.

**Did you shoot 'Tamas' differently, because it was being made primarily for television?**

No, my shooting style was as good as it would have been for a film. In scripting, the episodic structure of television has been kept in mind. But the consideration has been on the level of the script only.

**Do you intend to cut it and re-release it as a feature film eventually?**

Yes, we do.

**Do you expect the impact of the serial to be different when viewed on television and on screen?**

Time will show that. But on screen the impact is much more concentrated. On television it is very different. It is more reflective. Between episodes, viewers will have time to reflect and can look at what comes in the light of what they saw earlier. They can mull over episodes, that is, if they get involved.

**Did the fact that you were making 'Tamas' for a wide audience affect your attitude towards it?**

No, even if I was doing it for a film, I would never have sensationalised, or gone into gory details of violence.

I would have stuck to a more indirect method of showing the violence because otherwise the focus gets shifted from important factors, such as the theme.

**What sort of impact do you expect 'Tamas' to have?**

I think it will have a tremendous impact. From the kind of reports I have received from friends and others of the interest that it has generated, one can confidently say that it is being taken as seriously as expected and is reaching a wide audience.

*A subject as sensitive as this one is bound to arouse fears of a negative impact. What is your opinion?*

On the contrary, it will have a very positive influence. If it will create awareness of the communal mistrust that exists, and conveys that a communal outlook is not the right thing to have, then it will have served its purpose.

That apart, I think, purely on the basis of dramatic narration it involves viewers. And as what-



Om Puri: Guilty conscience

*In a country like India, there is always the danger that one community or another will feel upset about its portrayal. Did that consideration hamper you?*

Basically I believe in secularism. The intention was not to attempt to pass any kind of judgement or create a prejudice against any community – neither was that the intention in the book.

In fact, one of the things that attracted me to the book was that there was no attempt made to

## A Haunting Nightmare

Communal disturbances in India generally follow a predictable pattern: the spark is provided by communal elements creating mistrust between two communities; exaggerated rumours spread and both build up to defend themselves; the authorities take no action; and only after passions cool down does the rioting end. Politicians visit the affected sites to reassure the distressed, bureaucrats count the dead and journalists do the regular post mortems.

Govind Nihalani's 'Tamas', based on a novel by Bhisham Sahani, recreates the process in a tragic but credible manner. Set against the backdrop of Partition, the serial focuses on a wave of communal rioting in North-West India.

It shows various families moved, ruined and torn asunder

by events larger than themselves yet, ironically, made by men who were their neighbours till the day before.

Beautifully shot, and accompanied by music with a somewhat epic quality, 'Tamas' is a haunting nightmare. And what is most frightening is the end – the communal slogans rising as a baby enters the world.

Seen at a five hour stretch, the serial seems to verge on excess and the awkward shifts from event to event can be trying.

The slightly soap-like quality is probably well-suited for television and the criticism would possibly not stand if the serial was cut drastically to make a normal feature length film.

Fears have been expressed in various quarters about the possible negative impact that the telecasting of a serial of this sort can

have. Nihalani's venture should, however, arouse concern and an objective appraisal of reality, rather than set off a wave of rioting.

And if bigoted elements choose to complain, they will, hopefully, be ignored. The fact that a serial on a subject as sensitive as communalism is being shown on television seems to indicate, finally, an acceptance of the fact that the country has grown up.

"I believe in secularism," claims Nihalani, and his sincere intent is clear throughout the serial. And even those who are of the view that secularism has led to a denial of faith should be happy with the serial. For scenes like the Muslim refugees returning to the gurudwara after the rioting is over serve to convey that secularism is not incompatible with religiosity.

ever is conveyed through the film is not conveyed through speeches or statements, it comes through as an artistic experience also. The audience will definitely get the spirit and the guts of the material – that secularism is the best way out of the whole morass of communal tension and lack of trust that seems to prevail.



A still from 'Tamas'.

project one community more guilty than the other. The intention was to explore the pattern of operation of communal elements, regardless of religion or community. So there is also no bias for or against any community.

*The end is slightly confusing. Do*

**Weston**  
'88

JULY						
SUN	MON	TUE	WED	THU	FRI	SAT
31					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

AUGUST						
SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			



**Weston**  
'88

SEPTEMBER						
SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

OCTOBER						
SUN	MON	TUE	WED	THU	FRI	SAT
30	31					1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29



**Weston**  
'88

NOVEMBER						
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

DECEMBER						
SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						



**you or do you not see a solution to the problem?**

The note at which I wanted to end is the way it is, because we have not been able to solve this problem of communalism in our country even after 40 years of Independence. It is going to take us some time and I wanted to end on a note of concern or awareness of the fact that the battle against communal forces is not over.

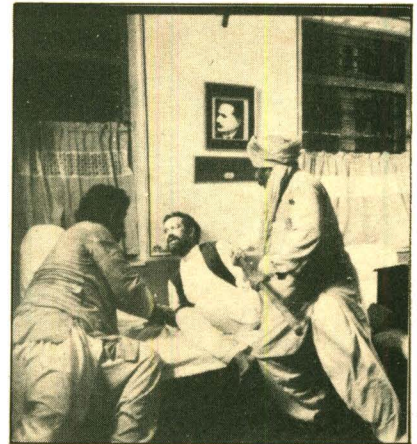
We must feel concerned about the world our children are going to be born into. Therefore, all the religious slogans of all the communities come up in the end as the cries of the new born child are heard. Any solution that suggests that the problem is over would not only be untrue, but would be morally wrong.

**Several film makers, both from the commercial and the parallel cinema, are going into television. Is this a significant trend or just a temporary phenomenon?**

I think it is a very significant trend. And I don't think there is



Riju Bajaj: The young Hindu fanatic.



Ashok Bantia in 'Tamas'.

anything wrong with that. It will help to improve the quality of programmes on television. Everywhere in the world, film makers have contributed to television.

**What are your future plans?**

I really don't know. There are a

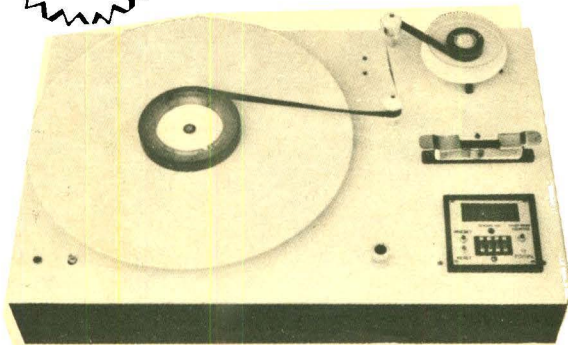
couple of ideas but I've not really decided. But it's going to be a feature film.

**You are not going to give up television, are you?**

No one can, because it is now a part of us and we have to be dealing with both.

**NEW**

## DIGITAL SETTING IN METRES VIDEO LOADER



Semi-automatic and manual VHS Video Hub Loader.  
Winding time E-180 1 minute. Working at room temperature.  
No air-conditioning and air compressor required.

**50 times lower cost than imported VIDEO LOADER**

**Full back-up service guaranteed.**

**First and only Digital Winder in India.**

**Auto-stop.**

- \* Accuracy upto  $\pm 10$  centimetres.
- \* Length setting in metres.
- \* Digital Display in metres.

**VHS VIDEO BULK ERASER**

Erase upto E-180 in 15 seconds only.

Also available: Audio High-speed duplicator \* Audio cassette bulk eraser \* Audio cassette winder \* Video enhancer 1 x 6

**Stereo  
Sound  
Service**

Jayantilal S. Gosar, M Sc (Electronics)  
STEREO SOUND-N-SERVICE CENTRE

116, Panchratna, Queen's Road, Opera House, Near Roxy Cinema, Bombay 400 004, Tel: 811 0385, 811 4927.

CBS

# StarPower '88

- ★ **George Michael**  
Faith  
(4CX 10342)
- ★ **Mick Jagger**  
Primitive Cool  
(4CX 10341)
- ★ **REO Speedwagon**  
Life As We Know It  
(4CX 10336)
- ★ **Grover Washington, Jr.**  
Strawberry Moon  
(4CX 10335)
- ★ **Various Artistes**  
19 Hot Country Requests  
(4CX 10219)
- ★ **Hooters**  
One Way Home  
(4CX 10338)
- ★ **Loverboy**  
Wildside  
(4CX 10350)
- ★ **The Outfield**  
Bangin'  
(MDX 20012)
- ★ **Regina Belle**  
All By Myself  
(MDX 20014)
- ★ **Stan Getz**  
The Best Of...  
(4CX 10234)
- ★ **Pink Floyd**  
A Momentary Lapse  
Of Reason  
(4CX 10334)
- ★ **Bruce Springsteen**  
Tunnel Of Love  
(4CX 10339)
- ★ **Ricky Skaggs**  
Love's Gonna Get Ya!  
(4CX 10344)
- ★ **Journey**  
Raised On Radio  
(MDX 20011)
- ★ **George Jones**  
Wine Colored Roses  
(4CX 10348)
- ★ **The Fabulous  
Thunderbirds**  
Hot Number  
(4CX 10352)
- ★ **Alexander O'Neal**  
Hearsay  
(MDX 20013)
- ★ **Golden Memories**  
(Old favourites like Lipstick  
On Your Collar, Bernadine and  
Cliff Richard's songs...)  
(NPX 5207)
- ★ **Divya**  
Madras Cafe  
(4CX 1181)
- ★ **Remo**  
Bombay City  
(MDX 5208)
- ★ **Ronnie Desai**  
Bad Company  
(NPX 5205)

Fab CBS  
Stardate calendar!  
For details,  
ask your  
CBS dealer.  
  
Rush!  
Limited stocks.



**We've got the hits!**

cut here & post

**CBS** 11th floor, Dalamal Towers  
Nariman Point, Bombay 400 021

---

*Sure, I'm interested in the CBS music list, absolutely FREE.  
Do mail it to me at:*

Name: \_\_\_\_\_

address \_\_\_\_\_

---

(Tick off the list you want  
 International     Regional Languages  
 Film Sound Tracks     Ghazals, Bhajans, etc.)

**Write in early to get the CBS Stardate calendar FREE!**

signature \_\_\_\_\_  
date \_\_\_\_\_

Mudra. B: CBS: 4639

# In Search Of Melody

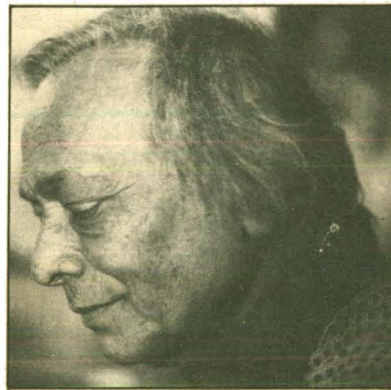
*Melody is out. Today, the Hindi film music scene is replete with music directors of the ilk of Bappi Lahiri and Annu Malik who have replaced melody with stark Western 'disco' tunes.*

*SANJAY SAYANI spoke to prominent music personalities to find out their reaction to this strange musical happening.*

**T**he last rites of melody in Hindi film music were performed in the early '70s, thanks to a whole new generation of filmgoers whose upbringing was decidedly Western, although the majority of them were unable to speak or read a single word of English. However, no musical duo can be singled out, though detractors of Shanker-Jaikishen often lay the blame for the deterioration of Hindi music on their shoulders, ascribing the '60s to the decline, something which researchers wouldn't agree.

Of course, the Western influence prevailed upon music composers – even in the era of Khemchand Prakash, Anil Biswas, and Naushad Ali. But the 'lifts', if one may call it, really began with the popular rise of C Ramchandra, who used Western tunes with verve and vigour, but never compromised on melody as such.

After the 'dance' rage started in the late '60s and the early '70s, the music directors then at the fore viz Laxmikant-Pyarelal, Kalyanji-Anandji, S D Burman, R D Burman, jumped onto the



Naushad. No compromises.

bandwagon, and boomed their tunes into millions of households.

Meanwhile, the film scene was also undergoing a drastic change. In place of the regular hero and heroine were anti-heroes, who fought with fists and fury. Socially thematic films were out, suspense was in; musicals were dead and action films were the order of the day with sex oozing and morals plumbing the depths – all making up for the catharsis of change.

Says Naushad Ali, one of the most venerated of all music directors, who bottled old classical wine in new bottles and had the masses thronging theatres just to hear his songs: "Melody was lost and so were music directors like me, who did not want to compromise, borrow from the West and dish out whatever the producers wanted."

He adds: "Don't blame the audience or listeners for the lack of melody, it is our community which is to blame. If we could properly maintain a classical

base, we could just as well make those songs popular instead of the stuff that's being dished out now."

Differing entirely in his opinion, Annu Malik says: "One may like melody, like I do, like my own father's compositions, but look where his own attitudes got him: Nowhere. There is no reason to stick to old values just for the sake of the old, one must change with the times. This is a fast-paced world, where one has to offer one's self unhesitatingly to the audience with open arms and look to their needs, that is what I did, and see where I am today and where my father was."

Maybe Sardar Malik is forced to agree with son Annu, but says: "Even today I tell him, 'Son,



Mahendra Kapoor: Quite optimistic.

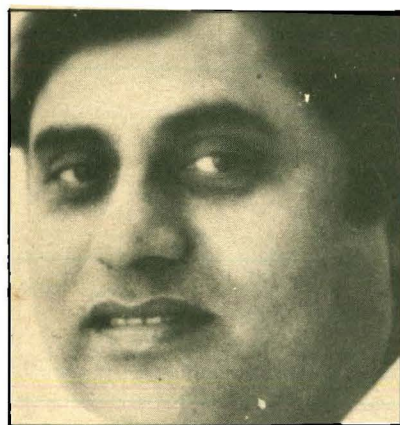
ing aren't of the old standard, for they have in a way succeeded in weaning away people from the 'disco-wisco' stuff."

Naushad, too, agrees with Talat and feels: "I hope the filmwalas learn something. Today, tickets for ghazal shows are selling in black, while movie-houses are empty!"

#### RHYTHM & RHYME

**M**anna Dey, the doyen of playback singers, says: "I have sung songs like *Meri bhains ko danda kyon mara*, but those weren't cheapies like *Ice cream khaogi* and other such double-meaning stuff. There was some rhythm, rhyme and reason for those light songs. Today, I have completely stopped singing for films because there are no songs that one can sing. The lyrics, the music are so superficial that you just can't bring the required depth into them."

Manna Dey attributes the



Jagjit Singh: Ushering in the ghazal boom.

at least do some justice to your father's name, have at least one melody song in your film for old times' sake..."

"Do you know why I don't sing any more?" queries the golden-voiced Talat. "Because," answering the question himself, "I feel that it's not worth singing any more today. Look at the kind of music we have in films, or even the lyrics or the manner in which ghazals are sung, one feels stifled in this atmosphere."

Talat is, however, quick to add: "I am happy to an extent that this ghazal boom has taken place, even if the lyrics and sing-

reason for the decline in melody to the general lack of musical sense among producers, stating: "They come and say, '*yeh yeh situation hai, yahan pe ek gap hai, isme ek gaane ka item daal ke isko bharna hai*'. Now how the hell can you treat a song like that?"

Talat Aziz, from today's breed, feels: "The ghazal boom was very good, it brought about some 'Indianness' and 'classicality' to the recording industry after almost a decade of boom boom music, which is fine sometimes, but can be pretty painful to the ears."

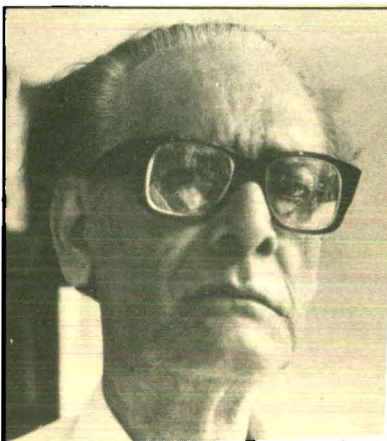
Music-director and playback singer Hemanta Kumar, who retired from the Hindi film scene nearly two decades ago, says: "It's not my cup of tea to sing or



Manna Dey: The music is superficial.

give music for the disco type of songs, and I don't want to go from door to door asking for singing or music direction assignments. Melody is totally lost, and so is the demand for singers like me."

Mahendra Kapoor is not so pessimistic and says: "I have been lucky in a way that quite a few of the songs that I have rendered recently have had melody in them, like songs which I sang for *Nikaah*, *Aaj Ki Awaz*, *Dehleez* and *Awam* as well as a few others. They have become hits, which goes to prove that the public is slowly and surely getting bored of the 'dance routine'



Hemant Kumar: Melody has been lost.

and light flippant songs and is veering once more towards melody.”

One feels that Kapoor is being too optimistic, because with the Annu Maliks and Bappi Lahiris around, there is hardly any hope for melody to make a comeback.

This is surprising, if one takes it even from the business point of view. For if one has followed market trends over the last five years, one would notice that sales of non-film music, especially ghazals are nearly 60 per cent, to 40 per cent for film. That is why top music companies like MIL and HMV plug their ghazal cassettes with more gusto than film music, into which others like T Series and Venus have moved in.



Majrooh Sultanpuri: Bemoans the new fad

Even memorable film music, from the ‘hit’ point of view, has been classical based and melodious. Take **Hero** or **Ram Teri Ganga Maali**. The songs were so melodious that they became hits, and are still chartbusters; while most of Bappi’s stuff have topped the charts, and disappeared. Yet the music directors of his ilk still sell, and have double the films others have.

Opines Kirti-Anuraag, a newcomer to the scene, who has scored music for over a dozen video films, two feature films and also given playback on the side with bhajans, ghazals and geets: “I like melody, but then I find that my directors want me to go the Bappida way. So to make a



Talat Mehmood: Feels stifled.

name for myself, to become known, to survive in a highly competitive field, I have to compromise.”

One idea that germinates from the fertile mind of the legendary classicalist, Pandit Jasraj, who has tremendous respect for Hindi film music, and feels that it has brought classicalism to the fore, is: “One classical song should be incorporated in a film’s musical score and this should be made mandatory by the government.”

Amjad Ali Khan, the well-known sarod player, says: “Each song, even *Hum tum kamre mein bandho ho*, is classical as it has to be in the graph of the *Saat Sur*, there is no eighth note, but it is the words, the lyrics, the poetry that cheapens the song, not the music. To maintain melody, the writing side must also be strengthened.”

Says Jagjit Singh: “It may sound very pompous, but I feel that I and Chitra have to a great extent been responsible for unleashing a wave in favour of melody by re-popularising ghazal in this

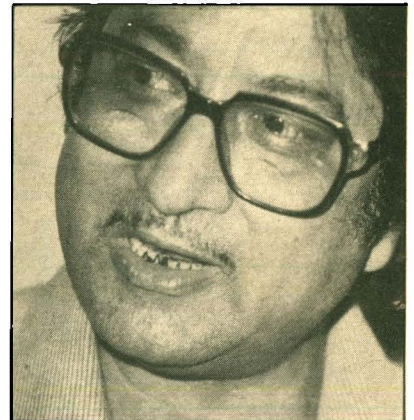


Talat Aziz: Pretty painful.

country. Today even a taxiwala has a ghazal cassette as compared to 10 years ago.”

Old-time playback singer G M Durrani feels, “Today there is no singer who can really sing melody as we used to in our times, and that is why to cover up the defects of his or her voice, the music directors are forced to give up on melody.”

Lyricist Hassan Kamal has a one-line reply when asked about the state of the film industry, vis-a-vis music today. “It’s back to the ‘30s. In that era, it was Nadia who jumped down from trees to be caught in the arms of John Cawas; today our macho heroes do the same, and how the hell will a ‘daku’ look singing a ghazal, riding on horseback with



Hassan Kamal: It’s back to the ‘30s.

the entire constabulary chasing him!”

Majrooh Sultanpuri agrees with Kamal in principle, but elucidates: “Where are the writers, the filmmakers, the music directors of that era who sat for hours to write a verse, compose a song and then record it, presenting a composite melody to the audience, which he not only accepted but hummed for the rest of his life.”

At the moment the scene for melody in films is bleak, but the day is not far away when melody will take a front seat in films once again.



LILTING  
ZESTFUL  
MELODIOUS  
EFFERVESCENT  
LIVELY  
MEMORABLE  
MUSIC **FROM T-SERIES**

Tune in to Vividh Bharati and enjoy our  
T-Series Sangeet Sarita

Bombay: Monday — 9.45 p.m., Thursday — 9.30 p.m., Saturday — 1.30 p.m.  
Marathi — 9.45 p.m., Sunday — 9.30 p.m.

Delhi: Wednesday — 9.45 p.m., Saturday — 1.45 p.m., Sunday — 1.45 p.m.

Calcutta: Friday — 8.15 p.m., Allahabad: Friday — 9.45 p.m., Patna: Friday — 9.45 p.m.

Lucknow: Wednesday — 9.30 p.m., Ahmedabad: Tuesday — 9.30 p.m.

Bhopal: Friday — 9.45 p.m., Jaipur: Thursday — 9.30 p.m.

Madras: Friday — 9.30 p.m., Trichy: Friday — 9.30 p.m.

Only genuine T-Series Cassettes  
carry our mark on the leader tape.  
Duplicate cassettes will damage your equipment.

**Our Music,  
Your Choice.**



Manish Movies



Produced: Vikas & Veena Sharma  
Directed: Shibu Mitra  
Music: Annu Malik  
Lyrics: Anjaan

Vijayalakshmi Art Picture



Produced by: T. Trivikrama Rao  
Directed: K. Bapaiah  
Music: Bappi Lahiri  
Lyrics: Indivar

Parth Industries  
**ZALZALA**

Produced: Vinod Shah  
Directed: Harish Shah  
Music: R.D. Burman  
Lyrics: Gulshan Bawra & Indivar

Jagapathi International  
**KHATRON  
KE  
KHILADI**

Produced: V.B. Rajendra Prasad  
Directed: T. Rama Rao  
Music: Laxmikant Pyarelal  
Lyrics: Anand Bakshi

Ratan Mohan presents  
K.S. Enterprises



Padmalaya Studios (P) Ltd.

**MULZIM**

Produced: G. Hanumantha Rao  
Directed by: K.S.R. Dass  
Music: Bappi Lahiri  
Lyrics: Indivar

Produced: Ashok  
Directed: Naresh Saigal  
Music: Kalyanji Anandji  
Lyrics: Anand Bakshi

Tahir Husain's  
**HAMARA  
KHANDAN**

Produced: Tahir Hussain  
Directed: Anwar Pasha  
Music: Laxmikant Pyarelal  
Lyrics: Farooq Kaiser

Maruti International  
**KASAM**

Produced: Indra Kumar & Ashok  
Thakuria  
Directed: Umesh Mehra  
Music: Bappi Lahiri  
Lyrics: Indivar & Anjaan

Vishal Goswami's

**SURAH!**

Ghazals

Singer: Vishal Goswami  
Music: Uttam Singh & Jagdish Khanna  
Lyrics: Saeed Rahi, Qaiser-Ul-Jafri,  
Qamar Jalalabadi, Mumtaz Rashid  
& Manoj Kumar

दुम है  
दुश्क है ज़ाती है

Ghazals

Singer: Anuradha Paudwal & Wasi Raza  
Music: Shambhu Sen  
Lyrics: Kamil Chandपुरi,  
Hasan Inam, Nasim Zaidi, Madan Pal &  
Surinder K. Aatish.

## IN SEARCH OF TALENT

### Music India launches Startrax, a nationwide music contest

Music India has teamed up yet again with McDowell's, this time with a National Talent Search Contest, to popularise Hindustani music, both vocal and instrumental.

Competitors are required to send in their entries by way of taped audiocassettes to Music India. Major personalities from the music industry will screen these entries and narrow down the list to 20 per region – North, South, East and West. Semi-finals are to be held in Bombay, Calcutta, Delhi and Madras. The winners will participate in the finals, which will be held in Bombay.

The first prize winners in each category-vocal and instrumental-will receive Rs 25,000 each and two runners-up Rs 10,000 each, plus the opportunity to become Music India artistes.

Startrax, as MIL has named it, will surely be the first music contest in India that could create two superstars. Over Rs 6 lakh is being spent to discover the new potentials. The thousands of aspiring singers and musicians could not ask for a better chance to prove their talent, as this particular talent hunt doesn't end with being selected – the story, in fact, will begin from there.

### Garware's Grand Get-together

*Shashikant Garware, the debonair industrialist, held centre-stage in the world of films, at Pahlaj Nihalani's party which was specially hosted to introduce this new mogul of the video business. B K Chowla, the marketing director of Garware was the gracious host, personally greeting the 1500-odd celebrities and others who attended the fabulous get-together. Dharam, Dimple, Sonam and a host of producers and starlets witnessed a spectacular muhurat shot performed by Shatrughan for Pahlaj Nihalani's next video film.*

*The completion of 'Paap Ki Duniya' was celebrated, with Garware sponsoring the Gold video release. The evening's highlight was the lucky draw, the prize being a free air ticket to New York and back. Monica, Shashikant's lovely daughter, picked the winner.*

*The successful launch of the GVC blank video cassettes and the Garware sponsorship of the Gold catalogue leaves no doubt about the firm establishment of Shashikant Garware and, so to speak, of the entry of the corporate sector, into the booming video industry.*



**IT'S IN THE BAG:** Monica picks the winner helped by Pahlaj while Shashikant Garware (left) and B K Chowla (right) beam with pride.

# NEWS

## THE VIDEO BOOM

Non-film videos are in for the boom. With the video magazine concept spreading on like wild-fire, it seems to have caught on well with the viewers.

This month, Hiba will release 'Naqli Chehra', starring their regulars like Balbinder, Nita Puri and others. Siddarth Srivastava's Tristar Video, the latest entrant in the field, has set the stage for its first release, 'Achanak', starring Om Puri, Kanwaljeet, Sohni and newcomers Kunica and Shenaz. It has been written and directed by Raakesh Kashyap. 'Achanak' will be the first of a series of Tristar's 'hi-quality' video films.

'Lehren', which showed the way in video magazines, has put its third volume in the market. The much trumpeted 'Movie' video bowed out of the race with just a volume to its credit. Meanwhile, Popular Video's 'Sitaron Ki Duniya', will be released by the middle of the month, while rumours have it that Magnum's video 'Chalte Chalte' has been dumped.

Jyothi Venkatesh's 'Eknaath' seems to be running into production hassles and the release has been further delayed.

## SCI SIGNINGS

Super Cassettes has signed on several new film soundtracks, including 'Eashwar', 'Khatron Ke Khiladi', 'Inteqaam', 'Bees Saal Baad', all with Laxmikant-Pyarelal's music, 'Raiszaada' and 'Mulzim' with Bappi's composition, 'Nagin Aur Nagina' and 'Apne Begane'.

One major bhajan album is also on the cards, with lyrics by



"CONGRATULATIONS!" Gulshan Kumar of SCI, Raj Sippy and Meenakshi share a joke at the 4-in-one celebration of platinum sales of 'Satyamev Jayate' and its silver jubilee, release of the 'Mahadev' musicassette and the launching of 'Tala Chabi' at the Sun-n-Sand Hotel, Bombay.

Rashtra Sant Tukadoji Maharaj, music by Prabhakar Dhakde, and sung by Suresh Wadkar, Kavita Krishnamurthy, Arun Ingle, Anil Khobragade, Chhaya Wankhade and Sujata Trivedi.

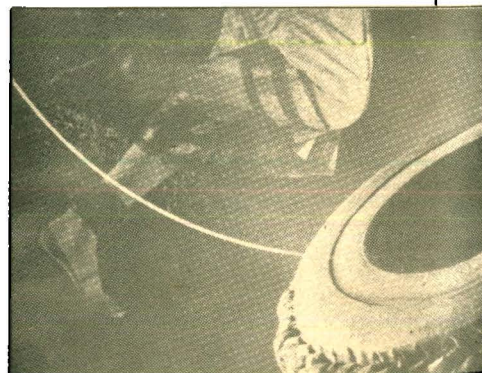
## THE T SERIES SUPER TALLY

With so many film soundtracks being issued regularly on Super Cassettes' T Series label, one may well wonder at the latest tally. Here are some figures, supplied by the company: Since it started its film soundtracks operations in 1984, it has been involved in a total of 278 films, with 57 films released in 1987 and 122 in the years before that. At least 60 are awaiting release.

Not that Super Cassettes has stuck to Hindi films only. Over the years it has issued no less than 54 Bhojpuri film soundtracks, 32 Marathi, 23 Punjabi, 17 Haryanvi, six Bengali and four Gujarati.

## MORE OLDIES FROM HMV

1988, promises Sanjeev Kohli of HMV, will be a year of "consolidation of the company's catalogue." Which means HMV will dig deeper and deeper, right back



DANCE DANCE: Sonodyne has brought out a beautiful calendar on the theme of Indian dance. The visuals are exciting and depict the essence of 'yog' inherent in the Indian art of dancing. Sublime images of the sun, sea, hands, feet, eyes express the dancer's understanding and involvement. Kudos to Sonodyne for a truly state-of-the-art calendar.

# NEWS

to its recordings of Siddeshwari Devi, Bade Ghulam Ali and the like. Moreover, the company does not plan to add to its current roster of 40-odd artistes, including Jagjit and Chitra, Talat Aziz, Bhupinder-Mitalee, Preeti Sagar, Alisha Chinai, Ahmed and Mohammed Hussain, Chhaya Ganguly and others.

Meanwhile, to be released soon in the All-Time Great series are Hemant Kumar, Lata Mangeshkar, Madan Mohan, duets of Lata/Rafi, and duets of the '50s in two volumes. In the Hits All The Way series, double packs of Lata Mangeshkar, Kishore Kumar and Lata with Kishore are on the cards. The latter two also feature in HMV's Masti Bhare Gheet series, along with Mohammed Rafi.

HMV is reviving Enoch Daniels, with his LPs 'Fire is Fire' and 'Dance Time' re-released on cassette, with 'Enoch Daniels Presents Hits of Lata Mangeshkar' to follow.

New recordings have been made of Shiv Kumar Sharma, Bhimsen Joshi, Vijay Raghav Rao, Mallikarjun Mansoor, Shrikant Bakre, K G Ginde, and Rajan-Sajan Mishra.

## CONCORD RELEASES CDs

Concord Records Ltd, a Calcutta-based company, has also joined the CD fray having entered into an agreement with Avant Garde Digital Inc. of Dubai, for the manufacture and marketing of CDs featuring titles from the Concord repertoire.

The first three CDs-Ghulam Ali's 'Husn-e-ghazal', Mehdi Hassan's 'Shahad' and Runa Laila's 'The Loves of Runa Laila' - were released in Dubai last year, on December 1 - the same day that Music India launched its

own CDs.

The company plans to market the CDs in India too.

Concorde recently released another collection of Mehdi Hassan's ghazals on a musicassette, simply titled 'Encore!' Another recent ghazal from Concord was 'Gulon Ki Baat Karo', featuring Trilochan Kaur singing ghazals of Faiz Ahmed Faiz; the company also released bhajans by Hari Om Sharan and Nandini Sharan - 'Shaam Teri Yaad Mein' - and Raka Mukherjee - 'Krishna Bhajans'. Another release was Tarun Bhattacharya on the santoor and Daya Shankar on the shehnai in 'Classics For Pleasure'.

## JAGJIT-CHITRA ON CD

Jagjit and Chitra Singh's album 'Beyond Time' will be the first fresh digital recording from HMV to be released on CD. Last year HMV had re-released on CD classical artistes Ravi Shankar, Shiv Kumar Sharma, Ali Akbar Khan, Zubin Mehta, Hari Prasad Chaurasia, Brij Bhushan Kabra and Amjad Ali Khan.

To be featured on forthcoming CDs are classical artistes like Bis-



HMV is also going in for CDs in a big way.



ANOTHER WINNER FROM SCI: Kalyarji and Gulshan Kumar admire the platinum disc for 'Hiraasat'.

millah Khan and Vilayat Khan, light albums by Lata Mangeshkar, Asha Bhosle and Kishore Kumar, along with Bhupinder-Mitalee, Talat Aziz, Alisha Chinai, Preeti Sagar and others.

But the CDs will not be available in India till arrangements are made to import finished products, which are being discussed at present. The market for CDs includes the US Canada, UK, Holland, the Middle East and South East Asia.

## VENUS, CONCORD JOIN IPI

Venus Records & Tapes and Concord Records have finally been admitted as members of the Indian Phonograph Industry (IPI), the representative association of the legitimate record producers and manufacturers of India. The new additions bring the tally of IPI members to 19.

Veteran music director N Dutta, alias Dutta Baburao Naik died in Bombay on December 30.

## CALYPSO FROM CBS

Salma Agha and Mehdi Hassan's album 'Har Pal' from CBS will see the light of day this month. Meanwhile, three cassettes are being readied for release. One is 'Instrumental Calypso Hits from Films' by Charanjit Singh, who once used to accompany Jagjit Singh. Newcomer Vineet Naik is coming up with a pop album 'Yeh Rangeen Sama'. Vineet has taken the help of his teacher, Professor Setpal, for the lyrics. The next CBS album due to hit the market soon is an Urdu devotional 'Jalwa-e-Mohammadi'. Classical artiste Kala Ramnath will make her debut on CBS this month with her violin recital.

## MIL CDs Do Well

Music India released 17 titles on CD last December all over the world through their Hong Kong associates, Polygram. The company reports sales of 1000 of each of the titles in the very first month. The fastest movers are Pankaj Udhas's 'Paimana', 'Magic of Anup Jalota', 'Old Songs Never Die' by Babla.

MIL also plans to release another 17 titles this month, viz, 'Hotline' by Nazia and Zoheb Hassan, the best of Penaaz Masani, Chandan Dass, Ashok Khosla, Harendra Khurana, Jagjit and Chitra Singh, 'Anup, the Ghazal Singer' and Pandit Ravi Shankar's Raga Hameer and Gara.

Incidentally, New York television in their 'Highlights on Asia for 1987' programme reported the fact that Indian music is on CD.

## VENUS SIGNINGS

Venus Records & Tapes recently celebrated the platinum sales of the soundtrack of 'Ghar Mein Ram Gali Mein Shyam', notching another victory for music duo Amar-Utpal.

Venus, which has just released the soundtrack of 'Ghar Ghar Ki Kahani' (music by Bappi Lahiri), will soon release the music of 'Laal Pari' (Nadeem-Shravan). The company has also signed on many new films, including 'Kala Bazaar' and 'Aasmaan Se Ooncha' with music by Rajesh Rohan, 'Chamatkar', 'Raasta' and 'Krodh' (Laxmikant-Pyarelal), 'Chatran' (R D Burman), 'Hero Hiralal' (Babla), while Bappi Lahiri has no less than four films.

Amar-Utpal, the duo with many hits to their credit, are composing the music for another Venus soundtrack, 'Naach Govinda Naach'.

Venus has also bought the music rights of a video film 'Ehsaan' which has music by Kuldeep.

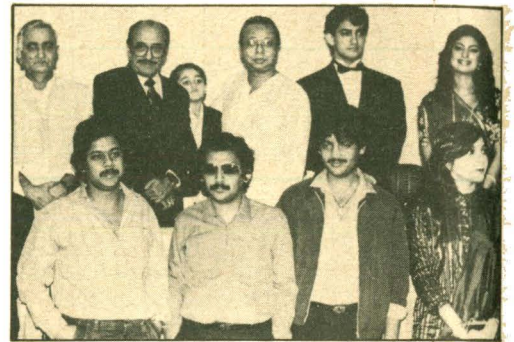
Among basic, Venus has brought out 'The Power of Music' instrumental of international hits played by Adesh and Raju. Awaiting release are the prestigious Ghulam Ali ghazal album 'Shadaab', Parvati Khan's pop 'Masti', Aziz Nazan's Urdu devotionals 'Shaan-e-Khwaja' and an album by Hanif Agre wala.



GHULAM ALI



ANOTHER SUCCESS STORY? Venus releases the music of 'Ghar Ghar Ki Kahani'.



'QAYAMAT SE QAYAMAT TAK' MUSIC RELEASE: Chander Bhan Dua of SCI, N Hussain, R D Burman, Amir Khan, Juhi Chawla (back row) and Anand-Milind, Udit Narayan, Alka Yagnik celebrate Udit's first major break in playback.



RHYTHM & RHYMES: Rhythm House, Bombay's leading music store which has recently also begun producing and marketing its own line of Hindustani classical music cassettes, has now made a foray in the world of English nursery rhymes. The first in this 'Children Evergreen' series, titled 'Magical Journey to Nursery Land' has Bashir Sheikh singing popular rhymes along with a couple of original compositions. The music is by Bashir himself, while the arrangements are by Leon D'Souza. Aimed at children between the ages of three and six, the cassette has an imaginative storyline.

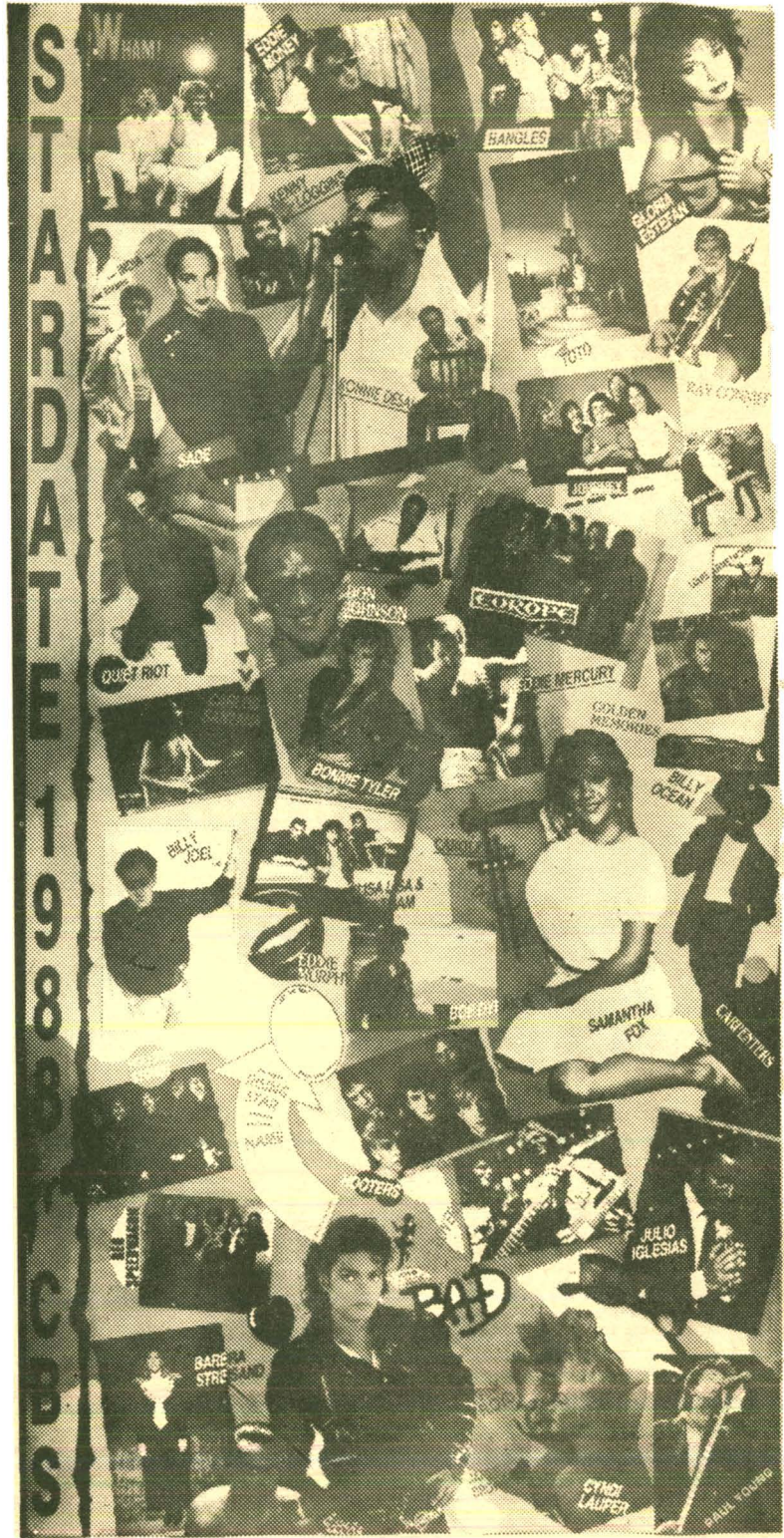
# NEWS

## MORE MUSIC FROM WESTON

Weston made its long-awaited entry into the music market last month with 10 cassettes. The most prestigious of these must surely be Ghulam Ali's 'Haseen Lamhe' and Sudha Malhotra's 'Hari Simran', not to forget Shobha Joshi's versions of Lata's bhajans from films, 'Ishwar Tero Naam' and Ghansham Vaswani's 'Khushboo'. 'Unki Yaad Mein', Rafi hits by Sushil Kumar, 'Haunting Melodies' by Aparna Mayekar and 'Meethi Yaaden' by Shobha Joshi again, point to Weston's interest in versions, with films represented by 'Secret Agent / Saat Laakhiyaan' (a combination cassette) and 'Sahara'. The third ghazal release was 'Saqi Ke Naam' by Ram Kumar Shankar.

"Our basic objective," says Prem Ramchandani, head of the A&R department, "is not to have versions, but basic music." Which explains why the cassettes scheduled for the next release include a Muslim devotional 'Khwaja Garib Nawaz' by Ram Kumar Shankar, an instrumental 'Lingering Melodies' by Manohari Singh, ghazals by Junaid Akhtar, disco by various artistes, even a version of Pankaj Udhas' ghazals, by Sanjay Sawant, apart from four films in combinations of two per cassette - 'Subah Hone Tak/Doorie' and 'Apne Apne Sanskar/Badmashon Ki Basti'.

As for further plans, "We'll have surprise packages in February or in March," says Prem. Weston plans to introduce their international repertoire in June this year.



**A DATE WITH THE STARS:** CBS issued a colourful calendar this year, featuring its international artistes. But the best part is the space, marked by the broad curved arrow, to put one's photograph. So all ye rising stars, turn your best profile.

# 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	CONTENTS	VERDICT
<b>MONDAY</b> ★★★★	<i>Prem Kishen's</i> <b>ZINDAGI</b> (Till Feb 15)	Women on women	Good
<b>TUESDAY</b> ★★★★★	<i>Ananth Mahendroo's</i> <b>ISI BAHANE</b> (Till March 1)	Sit-com	Delightful
<b>WEDNESDAY</b> ★★★★★	<i>Manju &amp; Jyot Singh's</i> <b>ADHIKAAR</b> (Till April 27)	Legal rights of women	Interesting
<b>THURSDAY</b> ★★★	<i>Shums Merchant's</i> <b>HONEE ANHONEE</b> (Till April 14)	Of re-incarnations, telepathy, ESP.	Informative
<b>FRIDAY</b> *	<b>SHAKTI</b>	Women's serial	Avoid
	<i>Saeed &amp; Aziz Mirza's</i> <b>INTEZAAR</b> (Till May 13)	Life around a railway station	Entertaining
<b>SATURDAY</b> ★★	<i>Ramesh Sharma's</i> <b>KASAUTI</b> (Till Feb 20)	Docu-serial	Watchable
	<i>Rakesh Chaudhury's</i> <b>CHUNAUTI</b> (Till April 23)	Campus politics	Educative
<b>SUNDAY</b> ★★★★★★	<i>BBC's</i> <b>GREAT EXPECTATIONS</b> (Till Feb 7 '88)	Charles Dicken's novel	Absorbing

**Please note: All programmes are subject to change.**

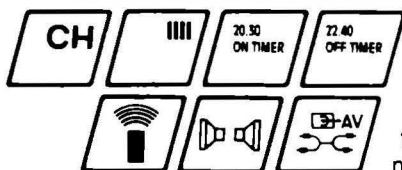
...because some TVs are not meant for everyone.

CROWN INTRODUCES

# Classic

WITH 17  
NEVER BEFORE  
FEATURE PACKAGE

Tomorrow's technology for your living room today.

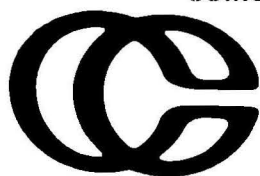


Classics are not designed for just anybody. Their features are appreciated by only those who have been gifted with the luxury of good taste. Take a look at the 17 never-before feature package of this 'Classic' and wonder at how far the latest TV technology in the world can take you. Don't believe people when they call it 'Out-of-the-World'. Instead, step into the nearest Crown dealer. Seeing, they say, is believing.



Tulika

*Someday all colour TVs would be made this way.*



# CROWN-TV

*At home with more people than any other TV*





Harish Magon and Saeed Jaffrey in 'Isi Bahane'. Magon plays the secretary of Mr Khanna, while Jaffrey as Mr Khanna is quite helpless with all the finances being controlled by his wife.

Ajithpal and Mazhar Khan in another scene from 'Isi Bahane'. Ajithpal is the son who has great ideas and no money. Mazhar Khan, wanting to make a fast buck, lands up at Mr Khanna's palace in response to Ajithpal's advertisement.



## THE LATE NIGHT SHOW

<b>SUNDAY</b>	<b>9.50 pm</b>	<b>Focus</b>	<b>Current affair programme</b>
	<b>10.20 pm</b>	<b>National programme of Dance</b>	
<b>MONDAY</b>	<b>9.50 pm</b>	<b>Chitramala</b>	<b>Songs from regional films</b>
<b>TUESDAY</b>	<b>9.50 pm</b>	<b>Yes, Prime Minister</b>	<b>BBC Serial</b>
<b>WEDNESDAY</b>		<b>Miscellaneous</b>	
<b>THURSDAY</b>		<b>Miscellaneous</b>	
<b>FRIDAY</b>	<b>10.45 pm</b>	<b>Regional music concert</b>	
<b>SATURDAY</b>		<b>Miscellaneous</b>	

# SUNDAY SPECIAL

9.00 am	<b>HE MAN AND MASTERS OF THE UNIVERSE</b>	Sci-Fi
9.30 am	<b>RAMAYAN</b>	The famous epic
10.15 am	<b>AAKASH GANGA</b> (Till April 24)	
10.40 am	<b>APNE PARAYE</b> (Till Feb 7)	On rural life
	<b>PURASKAAR</b> (Till May 8)	Based on kids who won bravery awards
11.15 am	<b>SERIAL BASED ON MUNSHI PREMCHAND'S SHORT STORIES</b> (Till Feb 21)	—
	<b>PROJECT TIGER</b> (Till May 22)	On tiger habitats
11.40 am	<b>ALPHA PLUS</b> (Till May 1)	All-round ability contest
1.15 pm	<b>NEWS BULLETIN FOR THE HEARING IMPAIRED</b>	—
1.30 pm	<b>REGIONAL LANGUAGE FEATURE FILM</b>	—
4.00 pm	<b>WORLD OF SPORT</b>	—
4.55 pm	<b>BIRDS FOR ALL SEASONS</b>	Wildlife series
5.45 pm	<b>HINDI FEATURE FILM</b>	—

## THE NEWS

7.40 am	<b>Hindi</b>	Breakfast TV (National network)
8.05 am	<b>English</b>	Breakfast TV (National network)
7.20 am	<b>Regional language</b>	—
8.40 pm	<b>Hindi</b>	National network
9.30 pm	<b>English</b>	National network

## BREAKFAST TV

7.30 am – 8.15 am

Vande Mataram	Suprabhat	Samachar
Ulta Pulta	Yogabhyas	The News

# Music from Weston

Pre-recorded cassettes  
for your listening pleasure.



The Weston  
Music Spectrum.  
Yours to discover.

- Ghazals
- Bhajans
- Devotional songs
- Qawalis
- Old hits,
- new film songs

and so much more!

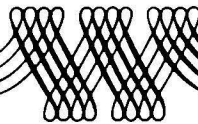
Yes. Weston have now entered the music world with a spectrum of songs- ghazals, bhajans, qawalis, and original sound track from films for you.

Pick up a cassette today and experience a richness of sound Weston's renowned expertise in entertainment brings you. Each cassette is of the highest quality standards, a feature which, coupled with the variety in music, has also opened export markets for Weston. So you can be sure that the cassette you buy is what music lovers across many countries are taking home too.

Open the Weston treasure of talent and discover voices that will thrill you for many, many years.

Come, a music experience awaits your listening pleasure  
at all leading music shops.

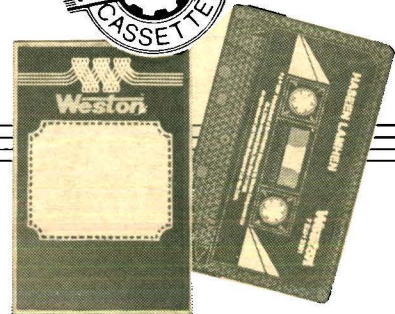
Now available  
in India too.



# Weston<sup>®</sup>

**PRE-RECORDED CASSETTES**

The sound of music to come



**Weston Components Ltd.**  
Okhla Industrial Estate, New Delhi-110 020.

# playback 25 selections

## FEBRUARY 1988

<b>1</b>	<b>ZINDAGI KA NAAM:</b> Khudgarz Nitin Mukesh: Rajesh Khanna: Indeevar: Venus	
<b>2</b>	<b>O YAARA:</b> Kaash Kishore. A Deshpande: R Roshan: F Qaiser: Venus	<b>14</b>
<b>3</b>	<b>ANDHERI RAATON MEIN:</b> Shahenshah Kishore & chorus: Amar-Utpal: A Bakshi: Venus	<b>15</b>
<b>4</b>	<b>LOG KAHTE HAIN:</b> Khudgarz Mohd Aziz, Sadhna S: R Roshan: F Qaiser: Venus	<b>16</b>
<b>5</b>	<b>NAAM SAARE MUJHE:</b> Sindoor Lata, Mohd Aziz: L-P: A Bakshi: T Series	<b>17</b>
<b>6</b>	<b>PATJHAD SAAWAN BASANT:</b> Sindoor Lata, Mohd Aziz: L-P: A Bakshi: T Series	<b>18</b>
<b>7</b>	<b>SAAJAN AA JAO:</b> Aag Hi Aag Asha Bhosle, Shabbir: Bappi Lahiri: Anjaan: Venus	<b>19</b>
<b>8</b>	<b>MAIN TERA TOTA:</b> Paap Ki Duniya Kishore, S Janaki: Bappi Lahiri: Anjaan: Venus	<b>20</b>
<b>9</b>	<b>JAANE DO MUJHE:</b> Shahenshah Lata, Mohd Aziz: Amar-Utpal: A Bakshi: Venus	<b>21</b>
<b>10</b>	<b>TUJHE ITNA PYAR:</b> Kudrat Ka Kanoon Lata, Shabbir: L-P: Sameer: T Series	<b>22</b>
<b>11</b>	<b>DANCE DANCE:</b> Dance Dance Vijay Benedict, Alisha: Bappi: Anjaan: T Series	<b>23</b>
<b>12</b>	<b>CHHOTI SI HAI BAAT:</b> Kaash Asha, Mohd Aziz: R Roshan: F Qaiser: Venus	<b>24</b>
<b>13</b>	<b>HEY YOU:</b> Shahenshah Asha & Chorus: Amar-Utpal: A Bakshi: Venus	<b>25</b>

KEY: TRACK: Film/Album: Singer(s): Music: Lyrics: Label  
SOURCE: CIBACA Geetmala as on 13-1-88



**DYNAVOX  
KENWOOD  
KX-32**

**The Studio Quality Tape Deck  
at a Down to Earth Price ....**

Technology at your service!  
Call: Bombay - 430 4665, 430 0976, 422 9122

THE CREATIVE CIRCLE-DE-3399-87

# Rhythm of Rock

*At the three-day Solid Rock festival, songs rocked, rolled and bounced their way into acceptability.*

**R**ock music in India is sculpted by imitation. Very few bands have the innate talent to compose their own music and when they do, the results can be uneven. Then again, there is the familiarity factor. With audiences demanding hits that somersault two decades into the past, bands take comfort in "Why bother?" Familiarity offers a comfortable haven.

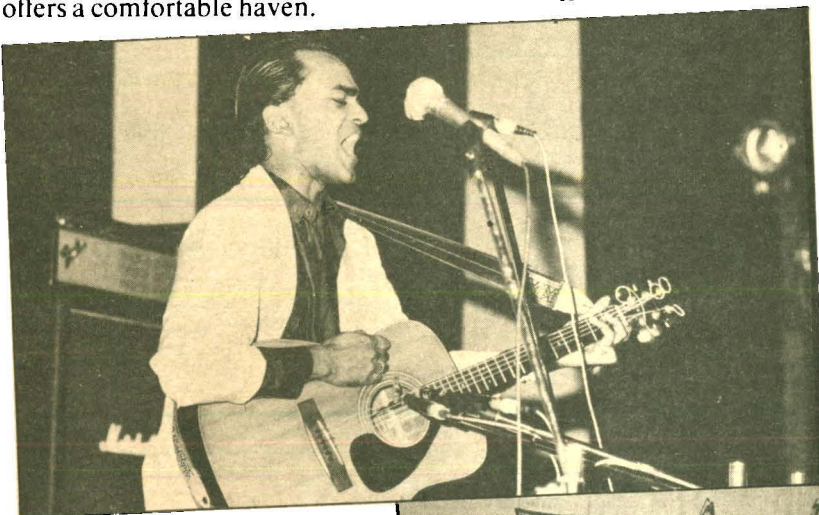
Much of the original music was provided by the CBS' roster of artistes. Towering above them all was Remo Fernandes, a man cultured by the fierce desire to be original. Even as his music gleams various moods, his lyrics describe vignettes of life.

'Graham Bell', which has a dig at the telephone system, still

continues to be an in-concert favourite as does the anti-drug 'Pack That Smack'. But Remo isn't one to rest on his laurels and he drove the crowd into raucous admiration with songs from his current cassette, 'Bombay City', including the calypso flyer 'Ocean Queen' and the stunning 'SOS India' which had pinned the crowd into rapt silence when the curtains opened.

Remo's performance stood in sharp contrast to the act that had gone before. 'India' who had Joe Alvares on vocals and composer Kenneth D'Souza on guitar purveyed their material to no avail. Despite tight instrumental backing, the duo failed to bridge that important factor, accessibility. Even their worthy sentiments of 'Allegiance' to the Lord and to 'One India' failed to ignite a spark.

Remo: Solid performance



Nowhere is this more apparent than at a rock concert. So it was at the three-day Solid Rock (an aberration, really considering the acts that were on the bill) held in Bombay from January 15-17. Some played original compositions and triumphed. Some turned to the demi-gods of heavy metal and succeeded. Others fell flat on their faces.

India, with Joe Alvares at the mike



Ronnie Desai, who has two albums to his credit, 'Bedlam' and 'Bad Company', chose to sing only two originals. For the rest, he chose to dwell mainly on

Mahesh Tinaikar, one of the lead guitarists from India's premier rock band, Rock Machine, adding a broad, fiery guitar solo.

mental section but singer Sheryar's mannerisms overshadowed his vocal ability. As for Bronze Axe they could not hone the calling of their music and sank into the miasma of boredom. There was another group, Golden Memories. Bashir Shaikh, vocals and Vernon Fonseca, guitar, added Xavier Fernandes on keyboards and The Love Sisters for harmony. But they didn't sing hard rock and they didn't have the presence to override the demands of the audience. Upset and dejected, they closed their set after three songs. It was sad, but it was inevitable.

A sparse audience on the opening night grew into a heartening turnout over the weekend. Apparently, the first night's fare was not a crowd pulling one. On Saturday, the big draw was Remo and all those who came to see were conquered.

The rock scene is too fractured at present, cut away and compartmentalised. There is little movement of bands between cities and rarely do they get on a common stage. With Musica planning on making the three-day festival an annual affair, it



Bronze Axe: Untuned act

'The Beatles', a set that settled comfortably into a pleasant feeling.

## MIXED

Also trying their mettle at writing original material were Les Boys. Their perspective was mixed. While they showed flow on songs like 'Why' and 'I'm in love with you', the others were swathed in a dissipated disposition.

The rest of the bands did cover versions with diverse results. Hammersmith, denizens of HM land were tight, rhythmic, tuned in to the finest vibration. There were no loose ends to trip over.

Mirage, with Farhad Wadia at the helm, dispensed with the sinew of HM settling instead into the comfortable, and more pleasurable, niche of rock'n'roll. The songs rocked, rolled and bounced their way into the heartland of acceptability and there was Farhad with his larger-than-life stage exuberance adding a great deal of zest. For the finale, they played 'Roadhouse Blues' with panache,



Ronnie (left): Beatlemania



Mirage: Rock 'n' roll specialists

Savage Encounter, one of Bombay's better bands, were clean, crisp and dipped in the lighter shades of rock.

Pi Zott had an adept instru-

would be nice if bands from all over India were called in to play. Knowing Ronnie Desai, his mind is probably ticking in that direction already.

# PARLIAMENT ON TV?

*Atrocious. Funny. Crazy. Whacky. These were some of the initial reactions PLAYBACK got when people were asked to comment on Doordarshan contemplating telecasting parliamentary goings-on live on TV. Excerpts from the interviews.*

**MURLI DEORA:**  
*MP*

It won't be a bad idea. Sometimes people may enjoy some very exciting moments in the house



Deora: 'Good idea'

but the business that is transacted isn't always very exciting or enjoyable.

\*\*\*\*\*

**BIKRAMSINGH:**  
*Chief of the Censor Board, and freelance columnist*

It's an excellent idea, except for the fact that one doesn't know whether the placing of TV cameras will hinder or hamper the performance of the elected re-

presentatives of this country. I feel that nothing should cramp their natural and legitimate style of functioning. Maybe, the cameras could be allowed in on a selective basis. On the whole, however, the idea sounds good.

\*\*\*\*\*

**SUSHIL KUMAR SHINDE:** *State Minister for Finance (Maharashtra)*

I don't think it'll be a very good idea, because sometimes the respected members of the Opposi-

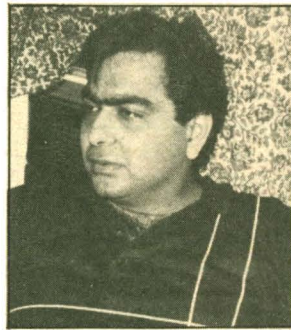


Shinde: Paranoid

tion over-step the lakshmanrekha and it may not be 'inspiring' to see what transpires in the house, at that moment.

**MAHESH 'TONY' JETHMALANI:**  
*Criminal lawyer*

It would be the most popular sitcom in the country, outdoing your



Mahesh: 'Sit-com'.

'Nukkads' and 'Yeh Jo Hai Zindagis'. People will come to know how politicians handle themselves and make fools of themselves in the process. My statement is restricted to 410 members, not the entire hall! I think, really speaking, it would be an excellent idea! (Laughs)

\*\*\*\*\*

**OLGA TELLIS:**  
*Journalist*

It would be a waste of time, because they'll be

showing more *chamchagiri* of the government, in addition to all the *chamchagiri* going on TV already.

\*\*\*\*\*

**SANJAY KHAN:**  
*Actor-producer-director*

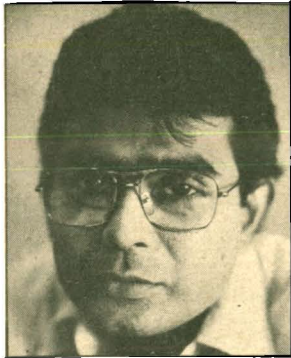
It would be an excellent medium for us actors to brush up on our talents, and for newcomers to learn something. It would be like a fine arts institute! Seriously speaking, it would be a good idea, because in the well of the revered hall, these people are like ostriches with their heads in the sand, and they'll start strutting about like peacocks!



Sanjay: MPs into stars.

**BINOY THOMAS:**  
*Editor, Society*

The Russian Circus was here, wasn't it? Seri-



Binoy: Circus.

ously speaking, I think it should be a good idea,

because it would have its own moments of a Charles Bronson film, as most of the members are indeed 'Street fighters' and once in a while the back-benchers can have their Sunil Dutts and what have you!

\*\*\*\*\*

**NANA CHUDASAMA:**  
*Chairman, Giants International*

This should have happened some years ago. It will be a right way of letting people know whom they are electing. They will have

better discipline. Good education for the people, and people will also perform better. I suppose it will be good entertainment. It will be very successful and people will enjoy listening to MPs like Madhu Dandavate and others.

\*\*\*\*\*

**TARA PATEL:**  
*Columnist and Asst. Editor, Flair*

What! They are showing more bedlam on TV? Oh my God, as it is there is so much madness in this country,

then why show it on TV? I couldn't care less, because I don't watch TV!

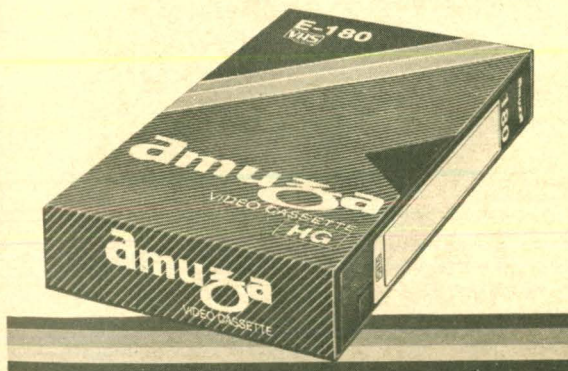
\*\*\*\*\*

**NANI PALKHIVALA:**  
*Eminent Jurist*

My reaction cuts both ways. There are pros and cons. People in the house may just start talking a little bit more, but on the whole, as I said, the pros and cons are balanced. Personally speaking, it would be a good idea to show Parliament sessions on TV.

SANJAY A SAYANI

**Blank Cassettes assembled from fully imported video cassette shell, and TDK tape in dust free atmosphere on latest automatic loader OTARI T300.**



**WE CAN SUPPLY ON YOUR BRAND NAME  
WE ALREADY SUPPLY TO PROFESSIONAL DUPLICATING UNITS  
OTARI T-300 AVAILABLE FOR JOB WORK WITH YOUR RAW MATERIALS.**

**Amuza Electronics**

Unit No. 5, Ground Floor, Commerce Centre  
78, Tardeo Road, Bombay 400 034.  
Tel: 375403/4941947/4940607/4940435

**ASHOK ELECTRONICS - THE ONE STOP SHOP FOR AUDIO AND VIDEO PRODUCTS**

**Manufacturers of:**

- \* High Speed Audio Cassette Duplicators
- \* Echo/Reverb Units
- \* Video/Audio Distributors and Enhancers,

and a wide range of Audio, Video, Lighting Products.

**We undertake servicing of:**

- VCRs, VCPs, Colour TVs, Video Cameras, Computers.

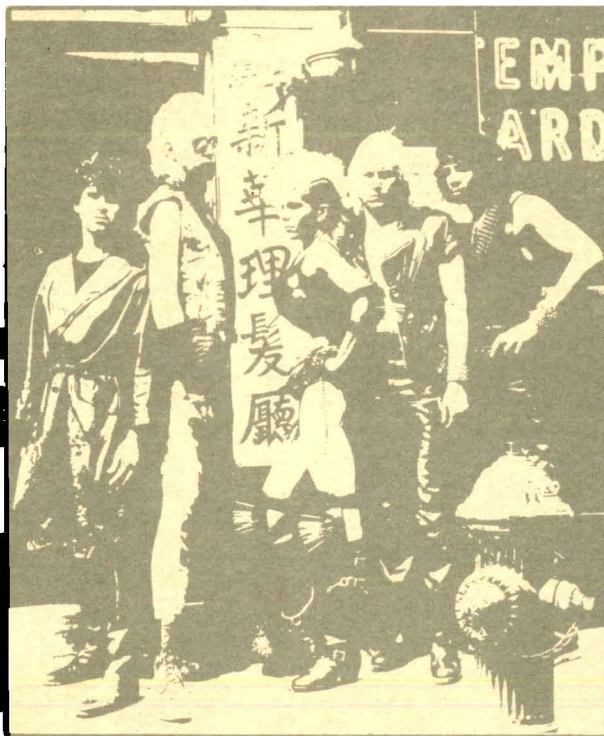
Imported High Speed Duplicators and other Sophisticated Audio/Video Products.

**ashok electronics**

No. 11 Tinwala Building, Tribhuvan Road, Near Dreamland Cinema, Bombay-400 004. TEL: 354 166 386287



# PRECIOUS METAL



*The raw and powerful sound of Heavy Metal stands loud and proud with its staying power, reports JERRY D'SOUZA who traces the rise, fall and rise again of this popular music which is punctuated by wild drumming and extended guitar solos.*

**T**he year is 1966. The top selling artistes in the UK are 'The Beach Boys'. The Beatles have been pushed to second place a notch above the 'hello-goodbye', 'The Walker Brothers'. The Rolling Stones are at No 4, Frank Sinatra at No 7 and Elvis Presley, bless his soul, at No 17.

A motley crew that reflected the divide in British taste. There was another offshoot that had moved from the pap of MOR (Middle Of The Road) and the bright flex of pop and rock to a gutsier sound. It was called Heavy Metal.

The origin of the term 'Heavy Metal' has been disputed ever since it was, well, first noticed. Was it first used by Lester Bangs

in Cream to describe the music after he had heard Steppenwolf's 'Born To Be Wild' which contained the phrase 'Heavy Metal Thunder'? Or was it William Burroughs who used the term in his novel 'Naked Lunch'? Does it really matter? Did Jimi Hendrix or Cream, the progenitors of the form, ever consider a tag for the music?

Cream, consisting of Eric Clapton, Jack Bruce and Ginger Baker, took the blues through a barrage of feedback, wild drumming and extended guitar solos. The sound was raw and powerful.

Hendrix, whose talent was obscured by the likes of Julie Andrews and Herb Alpert in the US, surged into the public eye on a range of sound effects drawn from his Fender Stratocaster. Hendrix showed a range of vision which hasn't been quite equalled to this day.

The sounds were original and for want of a better term, Heavy Metal was born. Over in America, Heavy Metal still hadn't found its roots. The change first came in 1969. Blue Cheer rode in on guitar-fuzz and wail and sent flower power scuttling with "all the other bands in San Francisco were saying 'kiss babies and eat flowers'. We were saying 'kiss flowers and eat babies.'" Despite a lack of sustained success, Blue Cheer set a standard for other HM bands. Michael Anthony of Van Halen and Steve Harris of Iron Maiden cite Blue Cheer among their influences.

The scene shifts back to Britain. A young guitarist, Jimmy Page, was replacing Jeff Beck in



Van Halen

the 'Yardbirds'. He had a band which he decided to call the New Yardbirds to fulfill outstanding tour dates. Keith Moon of 'The Who' suggested they call themselves 'Led Zeppelin'.

The same year five people with visions of forming a band got into a farmhouse to rehearse. Two months later they emerged as 'Deep Purple'.

In Birmingham, four bluesmen called 'Earth' found themselves being mistaken for a pop/cabaret group of the same name. They switched to 'Black Sabbath'. The

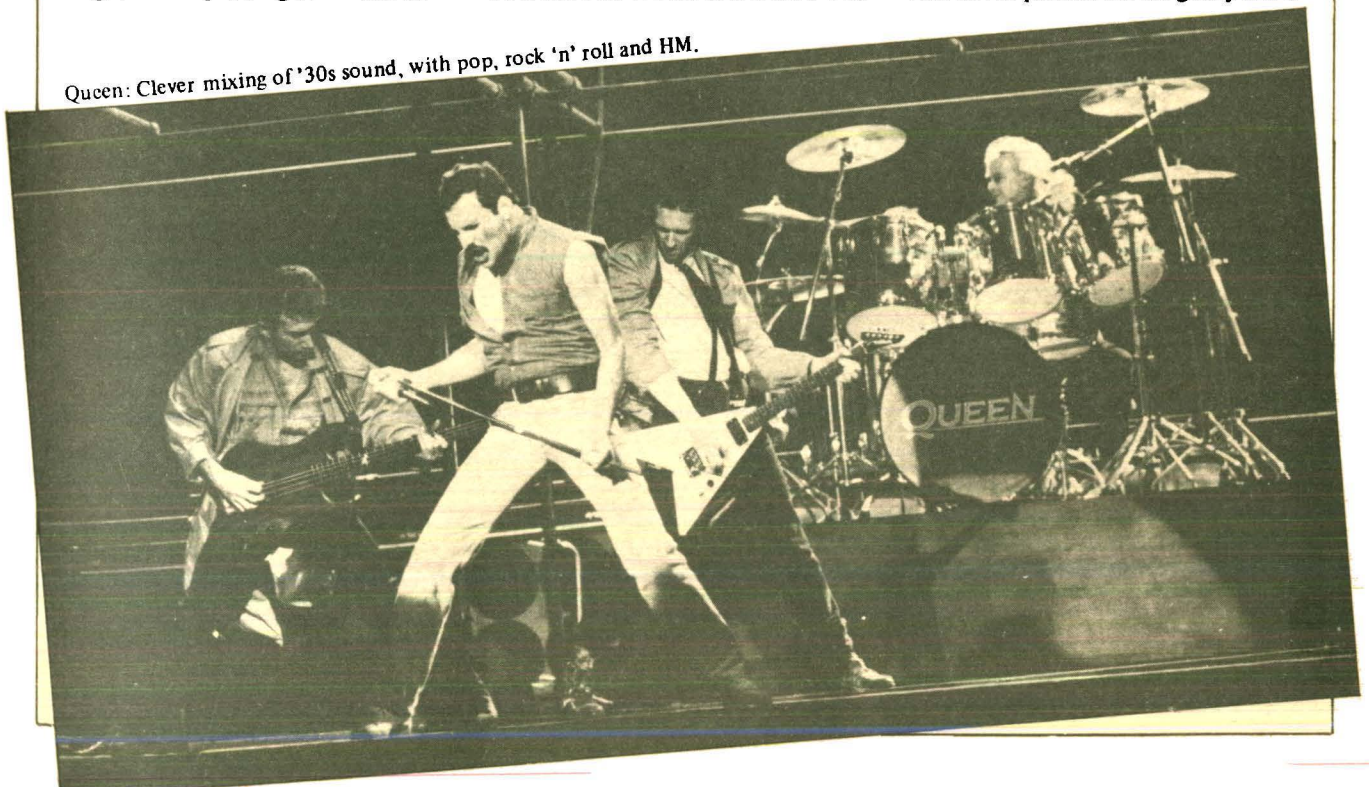
three bands formed the triumvirate of British Heavy Metal.

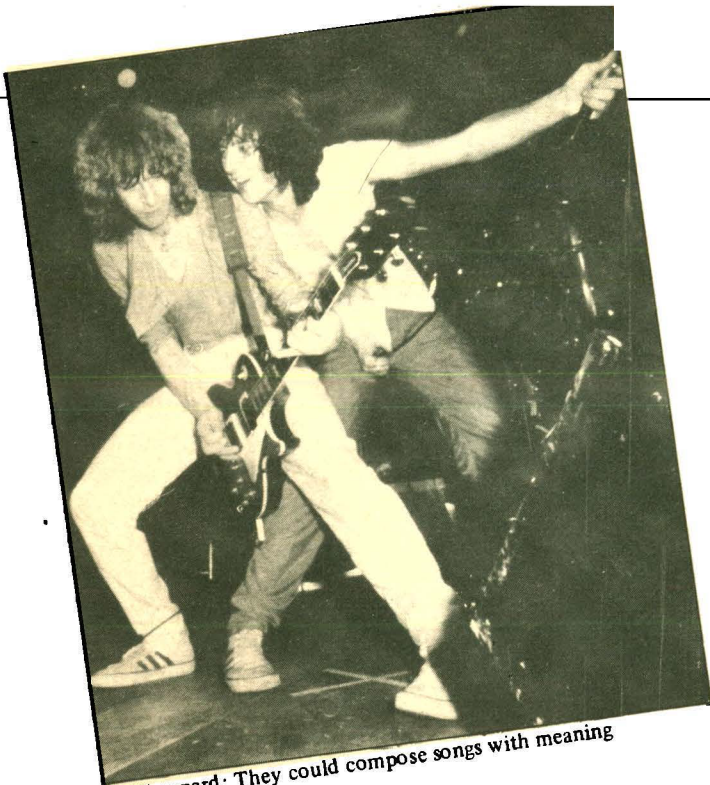
HM grew into a movement. Even as the music appealed mainly to males, they let their hair down, often to the waist, and dressed in denim and tight trousers; fists clenched in the air, they would join in the chorus of anthems like 'Whole lotta love' and 'Paranoid'.

Music is never static and HM wasn't an exception. It "progressed" into sci-fi, courtesy Hawkwind, into chains buzzing that abused not only the ear-drums but sensibility as well, into a show piece for vocalists who wailed like banshees. The last became pronounced after the lengthy guitar and drum solos had taken their toll of patience and fortitude.

With so much to choose from, HM exploded. Some unleashed a tight sound like AC/DC from Australia with Angus Young laying the fiery licks and Bon Scott singing; Rush from Canada, a three-man band that powered rock into HM, Sammy Hagar and Montrose from America loosening a fusillade of runs that were acceptable, and Scorpions from Germany who not only showed a penchant for gutsy runs

Queen: Clever mixing of '30s sound, with pop, rock 'n' roll and HM.





Def Leppard: They could compose songs with meaning

but for melody as well. From Britain came 'Queen' who cleverly mixed a '30s sound with pop, rock 'n' roll and HM until they were branded decadent and decided to confine their permutations to hard rock territory. There were many who were bloated by their excesses, making it difficult for them to get off the ground.

HM flexed its muscle in the first half of the '70s, the raw raunchy music mesmerising not only the cult of head bangers but enough people to give performers a high degree of visibility. 'Get your heads down man, and let loose the riffs'. Who cares if the chords are repetitive and melody is extinct?'

#### NEW MOVEMENT

**W**ho cared? Not many did, not until an entirely new movement struck and changed the face of music. Punk was anti-establishment. It was a cry for the under-privileged. In its wake came new sounds and new styles. Cut your hair, colour it, wear an ear ring in your nose. Long hair and leather. What a laugh! New wave came in and Heavy Metal was well and truly washed out of reckoning.

But punk choked on itself when those with a yen for a fast buck masqueraded as punks. Enter HM in the guise of New Wave of British Heavy Metal. The industrial towns of Newcastle, Birmingham and Sheffield were the emerging grounds. The bands had names that testified to their calling: 'Angelwitch', 'Tygers Of Pan Tang', 'Samson', 'Praying Mantis'. They weren't all bad. 'Def Leppard' and 'Judas Priest' showed that puerile pretensions were not the prerogative of HM bands, they could compose songs that not only had bite but meaning in their lyrics as well.

There was 'Iron Maiden', the most successful British HM band, whose success was not confined only to their native land. They walloped Poland, Czechoslovakia, Hungary and the rest of Europe. The US was no exception. 'Whitesnake' relied on David Coverdale's persona to get them through. They did in Britain. They didn't in America until the current 'Whitesnake'.

The female of the species was not exempt from the genre. 'Girlschool' struck with thunder and lightning before they woke up to a dawn softened by a lack of ideas. Wendy O Williams, who

led the 'Plasmatics' with a mohawk hair-cut and a strip of cloth across her nipples, did little more than shock. Visually, not musically.

In the US, groups that catapulted into the big time were the masked marauders 'Kiss', 'Van Halen' with Eddie Van Halen exhibiting amazing guitar technique; Alice Cooper whose gore and beheading of dolls did not obscure a talent for composition; 'Quiet Riot' who read the act every time they went on stage and Bon Jovi with the biggest-selling HM album, 'Slippery When Wet' which falls just short of a strict interpretation of the genre.

The bludgeoning edge of Heavy Metal has impacted in several directions. Performers have invited wrath for their involvement with satan and black magic – an association that cannot be diverted from Black Sabbath and Led Zeppelin. The insistence of shock tactics, 'Kiss' spewing "blood" from their mouths or Ozzy Osbourne biting off the head of bats or off stage, pissing on the Alamo. Sexually explicit lyrics have also created a furor.

The music has been slammed for the dross seen in inane lyrics, repetitive chord patterns and the lack of a discernible melody. The situation has changed. HM has attuned itself into a more commercial groove which has led to a state of resurgence. No longer is it confined to long-haired bozos. The appeal is seen in the eight million sales of 'Slippery When Wet' and in the charts which have more than a fair share of HM acts.

They have opened not only to newer bands like 'Great White', 'Dokken', 'Poison' and 'Cinderella', but to a revamped 'Quiet Riot', the nasty 'WASP' Stryper who sing for 'Jesus' and even the greatest two chord band of them all, 'Motorhead'.

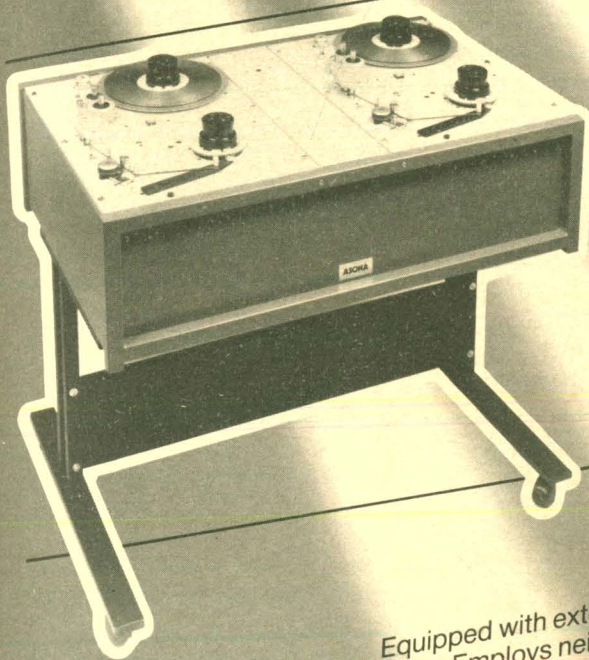
Trends may shuffle chart positions but HM stands loud and proud with its staying power. The boys in the band will be proud of that!

# ASONA

## for Complete Cassette Production

The WINDER 2015 is designed for universal installation. Completely self-contained; may be plugged in wherever needed. No compressed air or external vacuum required. Compact size; easily transported with integrated carrying handles.

**Winder 2015**

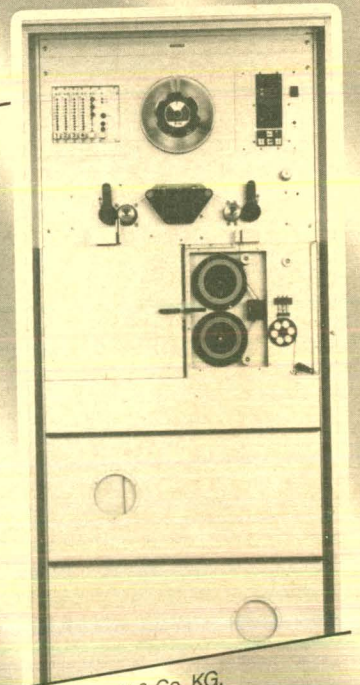


The newly developed ASONA 301 Twin Slave Unit is equipped with a advanced studio type transport mechanism with electronic control of the capstan and reel motor. For use with Asona high speed Loop-Bin for a duplication ratio of 1:32.

**Twin-Slave 301**

Equipped with extended range duplicating electronics. Employs neither compressed air nor vacuum and requires only single-phase mains power. Low maintenance requirements, low personell costs. Robust construction – rational design – economical price.

**Loop-Bin MK 2**



# ASONA

**We can tailor a cassette production system to your needs.  
Write or call for a proposal.**

ASONA is manufactured in West Germany by ASONA AUDIO-TECHNIK GmbH & Co. KG,  
Bahnhofstraße 60, D-7634 Kippenheim, Tel.: (0) 7825-1068, Telex: 754325 auvis d

# BANDS ON THE RUN

A profile of the best HM

bands in the business.

## Bon Jovi

Would Jon Bongiovi have the gumption to say that he'd kill his mother for rock 'n' roll, before his leap into the limelight?

Jon Bongiovi met several musicians while sweeping studio floors. Not only did he make friends who would stand him in good stead later, he also picked up sounds and technique. By the time he had a cut on an album of unknown bands, Bon Jovi was opening for ZZ Top at Madison Square Garden with his own group.

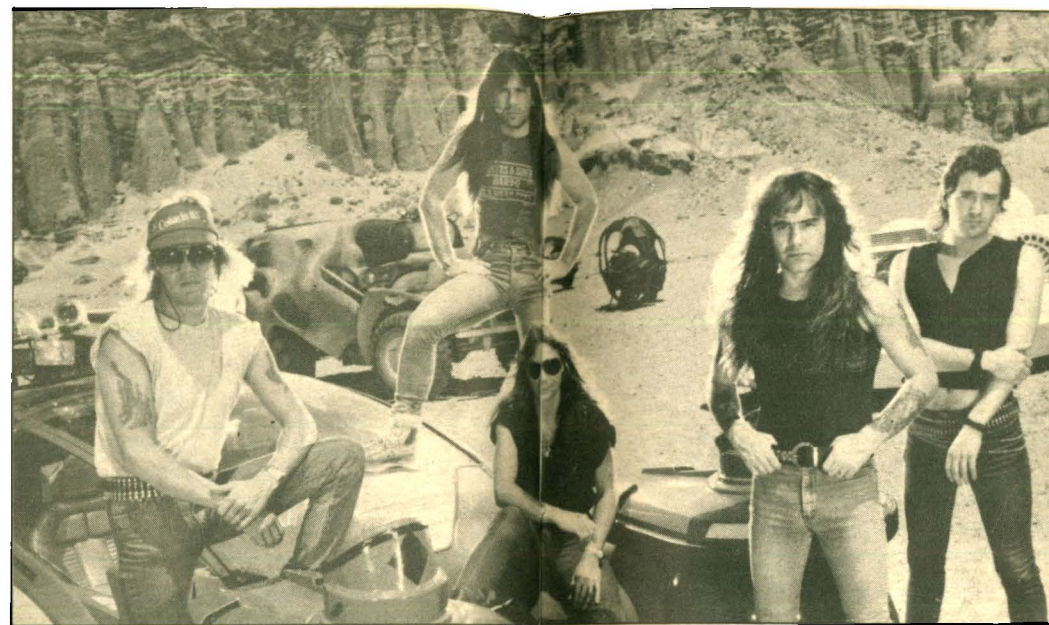
Stints with Scorpions and Kiss followed in the wake of healthy sales for their debut album *Bon Jovi*. They consolidated success with '7800 Farenheit' and when 'Slippery When Wet' came along Bon Jovi catapulted into the big league. That's where they are for the present.

## Def Leppard

Def Leppard got their big break when a journalist from *Sounds* raved over their EP 'Gotcha Rocks Off', in an article too long for the purpose. Phonogram execs read it and signed the band which had been formed by three Sheffield schoolmates.

Their second album 'High and Dry' went top 40 in the US. The band then lost St£60,000 on a 10-day tour of Britain, but made it up in the US where the album sold seven million copies, the largest selling HM album until — you know who.

Their current album was postponed after drummer Rick Allen met with an accident and the rest of the band waited for him to get back. 'Hysteria' went top three in the US and is still in the top ten with sales at double platinum and growing.



Iron Maiden: Once termed the worst HM bands in

the world.

## Scorpions

Success has its problem. Klaus Meine, singer of the 'Scorpions' says, "Girls in America pull up their T-shirts and say, 'Sign my tits.'"

When Rudolf Schenker formed the first edition of the band in 1966, their playing ground was Germany. Several line-ups later they went to Britain in 1975 and promoted their album 'In Trance' before opening for 'Kiss' in Germany. The next 'Virgin Killers' had a graphic album cover which was subsequently banned.

America was conquered with 'Lovedrive' before 'Blackout' consolidated their success. The 'Scorpions' hit platinum with 'Love At First Sting' and followed it up with the successful double album, 'World Wide Live'. The 'Scorpions' have grown into one of the most accessible bands in the

great deal of success on his own but Van Halen eclipsed that performance with the No 1 album '5150' which had Sammy Hagar as vocalist. "He's got so much more range than the previous person," crowed Eddie Hagar who had only a moderate career before he joined Van Halen and was kind enough to scotch rumours that the band was being renamed 'Van Hagar'.

## Whitesnake

While looking for a foothold to success in the early days, David Coverdale confessed that Whitesnake was a phallic symbol. It didn't get them anywhere.

Coverdale's sexual slant — evident from the days he first toured Britain to promote 'Whitesnake' — brought in a barrage of criti-

cism as well as a faithful fan following.

In 1980 'Ready and Willing' hit No 1 in the UK propelled by the single 'Fool for your loving'. British success, however, was not complemented in the US despite massive publicity. 'Slide It In' changed the scene. 'Whitesnake' was a success in the US and a flop in the UK.

America has let 'Whitesnake' enter her portals, now in the charts for 34 weeks and having a comfortable time in the top ten with sales in excess of three million. They've also had a No 1 single in 'Here I go again' with 'Is this love' set to repeat the feat.

## Judas Priest

"I don't think playing heavy metal is that far removed from

Whitesnake's David Coverdale.



## Van Halen

Enter Eddie Van Halen. Lead guitarist of Van Halen, he eschews all the tried and tired patterns, settling instead for an unique approach that not only sees the use of the tremolo arm for harmonics but the technique of hitting the guitar string over the fret before plucking the string with the finger to sound a down note.

The virtuoso technique was seen to advantage on the debut 'Van Halen' which went triple platinum in the US. The wild air of singer David Lee Roth gave the band a high degree of visual acceptance.

Roth left in 1986 after a series of cross-accusations. He had a

Judas Priest: One of the better exponents of the form.





Ozzy Osbourne: 'The Ultimate Sin', his biggest seller.

## Ozzy Osbourne

Ozzy Osbourne would love to have the world believe he's a real nice guy. He doesn't hate the head of doves and he certainly didn't drive anyone to suicide. The latter charge came after a boy who watched Osbourne in performance killed himself. Blaming the singer was downright ridiculous. Which doesn't mean that the other attributes aren't true.

Osbourne founded Black Sabbath in late 1969. The band established itself on the dark, gloomy permutations of 'Paranoid'. But by the time the 'Masters Of Reality' announced "We Sold Our Soul For Rock And Roll" they were being tied in with satanism and the occult.

Osbourne left, formed the Blizzard of Oz before setting off under his own name for a successful career. His latest album 'The Ultimate Sin' turned out to be his biggest seller.

## Iron Maiden

Iron Maiden has, at times, been castigated as one of the worst heavy metal bands in the world but anyone who can turn Coleridge's 'Rhyme Of The Ancient Mariner' into a HM anthem must have something going for it.

Launched by bassist Steve Harris in 1976, the band went through several changes before settling down to the present combine of Nicko McBrain on drums, Bruce Dickinson on vocals, Adrian Smith and Dave Murray on guitars, and Harris. Their 1982 album 'The Number Of The Beast' was beset by trouble from the devil. How else can one explain an accident for which the repair bill came to St£666 among other things.

classical music. To do either you have to spend many years developing your style and you art," said Bob Halford of Judas Priest, which explains why they are one of the better exponents of the form.

Formed by guitarist Keith "K.K." Downing in 1973, Judas Priest was later signed to CBS. Their first album was unimaginatively called 'Sin After Sin'. By the time of their fourth CBS album, Judas Priest had adopted a black leather and studs image with

vocalist Halford riding on to the stage on a motorbike.

'Screaming For Vengeance', their first million seller in the US, was followed by the equally accessible if not as successful 'Defenders Of The Faith'. Their last studio album, 'Turbo', was a disappointment. Hopefully, while recording their next album they'll remember what Halford once said, "A lot of the access and understanding of our music for so many people is to relate to what we're singing about."

# VHS Now Gets SUPER

*VHS now gets a new, improved format*

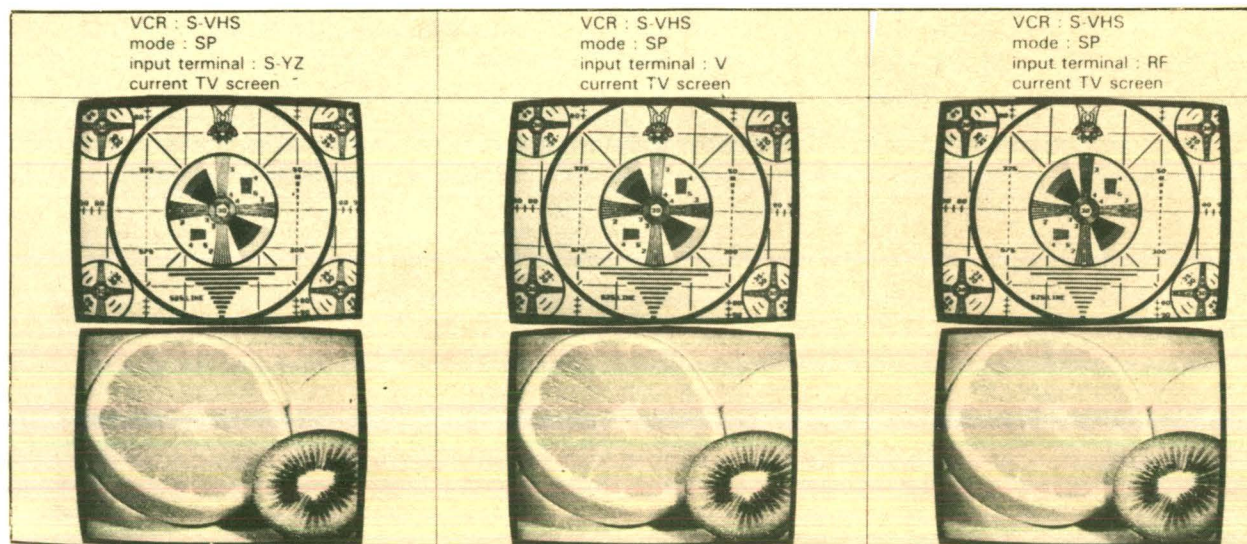
**A** further step forward, achieving picture quality that will render television receivers the weakest link in the viewing chain, has been made with the recent introduction by JVC of Super-VHS; “an enhanced version of the standard home video” – is how London’s ‘Financial Times’ refers to what is, undeniably, the most significant video development of the year, if not the decade.

Super-VHS (S-VHS) is a new, unbelievably improved version of the familiar VHS format. Not only does it improve picture quality by approximately 80 per cent over regular VHS but, for the first time ever, its picture quality surpasses all other home-video formats – Beta, and its ‘Super’ brethren; television; and even laser disc!

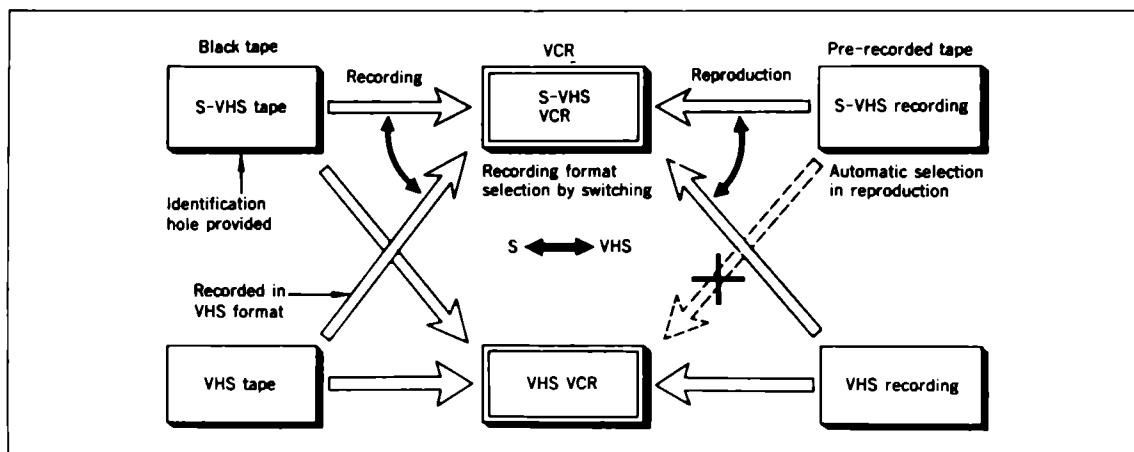
The S-VHS videocassette recorder looks identical to the conventional VHS one, including in its operation, but the difference lies in what’s inside: S-VHS plays and records the contrast portion

of video signals on S-VHS cassettes at a higher frequency than normal VHS, resulting in sharper, brighter colours with dramatically enhanced clarity, even on slow extended-play speed. And S-VHS VCRs are compatible with VHS tapes; with the flip of a switch, they can record on or play standard VHS cassettes. Incidentally, VHS VCRs can record on blank S-VHS cassettes too. (‘Super’ tapes contain ferric-oxide particles smaller than those found on standard VHS tape and, hence, its superiority.)

With Super-VHS virtually



The differences in picture quality by input terminal.



## SUPER VHS VCRs: BUYERS' GUIDE

MANUFACTURER	MODEL	FEATURES	PRICE (IN US\$)
JVC	HR-S7000	'Digital Search System' (DSS) – allows skipping forward and backward to preset spots on the cassette; hi-fi stereo; stereo reception; variable-speed slow motion; and 'High Quality, (HQ) video enhancement	1,200
Mitsubishi	HS-423UR	'Index and Address Search System' – similar to 'DSS' (as stated above); other features as JVC's HR-S7000	1,250
Zenith	VRD700	Visual search system – like JVC's and Mitsubishi's models; noise-free slow motion	1,300
Hitachi	VT-2700A	'Picture in picture' – allows a small picture, from an alternate channel or tape, to be superimposed on the main one; 'multi-channel strobe' – displays freeze' frames from eleven broadcast channels plus live action from the twelfth; 'multi-strobe' – incorporates a strobe sequence of twelve different stills from a single tape; a 30-second skip while 'in play' – useful to pass commercials recorded on the cassette	1,200
Sharp	VC-D100X	Jog-shuttle dial – for clean, precise frame-by-frame editing, free from streaks	1,500

doubling the lines of resolution from normal VHS, to really achieve optimal utility, high resolution TV/monitors – by Sharp, National, Toshiba and JVC – have also been introduced

into the market.

While compatibility is one factor that ensures a S-VHS success, falling prices would be another. Inventor JVC may have won one battle, but certainly not

the war: competitor Sony's 'Extended Definition' Beta videocassette recorders are just about trooping into the battlefield!

– PARAG KAMANI



# *Buying A CD Player?*

*In the second and concluding part of the article on Compact Disc technology, ANISH SHAH tells you how to buy a CD player.*



**A**s the compact disc format gains in popularity, most of the major audio equipment manufacturers, especially the Japanese, are introducing CD players to satisfy every possible application. The most sophisticated players are obviously meant for the committed audiophile and are full-width rack-mounting types with a width of around 420mm. These players incorporate most of the sophisticated features and displays mentioned earlier (see 'Digital Dream', *Playback*, January '88 issue) and are generally constructed to a high degree of quality. The state of the art electronic circuitry employed in these machines includes multiple power supplies, 16-bit twofold or fourfold oversampling, separate D/A converters for each channel and digital and analogue filters to eliminate time and phase differences between channels. Mechanically, too, a variety of anti-vibration and anti-resonance measures have been employed in these models and the laser pick-up mechanism sub-chassis is carefully isolated from the main chassis to eliminate unwanted vibrations and maintain perfect tracking accuracy. Obviously, this high-quality engineering makes these machines audibly superior to the rest, and much higher-priced as well.

For the hi-fi enthusiast who wants to add a CD player to a compact Midi system, most manufacturers are marketing Midi-sized (320-330mm wide) CD players. Most of these are of fairly decent quality, while being much more affordable, and some of the Philips models, in particular, are quite impressive. Pioneer, and, lately, Sharp, have marketed multi-play compact disc players. These players accept up to 6 discs at a time, mounted inside a special magazine which is loaded into the player. The programming facilities available on these machines provide hours of unin-

terrupted music once the desired sequence of play has been stored in memory. The Pioneer PD-M70, for instance, lets one store up to 80 'steps' (songs and

32 tracks from 6 discs and programme them for playback in any order.

Compact disc has also entered the portable field in a big way. Sharp, one of the leading portable manufacturers, have introduced the WQ-CD15E, surely the most sophisticated 'ghetto blaster' available at present. This model incorporates a back-to-back twin cassette mechanism and a compact disc player with programmable music selection, repeat and memory functions and a LCD digital display. In the personal stereo field, Sony, with the Discman, Toshiba, JVC and a host of others have introduced ultra-lightweight players which can be battery-or mains-operated depending on the application. And, finally, most of the car audio manufacturers have introduced fairly sophisticated CD players which, owing to the environment they're meant to perform in, have been designed to perform without any interference due to vibration besides having quite a few features found in the larger CD players.

*Typical specifications of a high quality CD player, the Denon DCD-1500, are as follows.*

## TYPICAL SPECIFICATIONS

<b>Channels</b>	2 channel stereo
<b>Frequency Response</b>	5Hz-20KHz $\pm$ 0.3db
<b>Dynamic Range</b>	96db
<b>Signal-to-noise ratio</b>	96db
<b>Total Harmonic Distortion</b>	0.0025% (1 KHz)
<b>Channel Separation</b>	95db
<b>Wow and Flutter</b>	Undetectable
<b>Line out level</b>	2 V r.m.s. (Fixed); 0-2V r.m.s. (Variable)
<b>Line out Load Impedance</b>	Minimum 10Kohms
<b>Headphone Output</b>	Headphone jack with level control 32 ohms 70 mW
<b>Output Filter</b>	Digital and linear phase analog
<b>Number of D/A Converters</b>	2 Super Linear Converters
<b>Phase Linearity</b>	Linear
<b>Sampling Rate</b>	Oversampling 88.2KHz
<b>Number of pick-up beams</b>	3 beams/wavelength: 780mm
<b>Programmable (No. of selections)</b>	20 selections
<b>Audible fast search</b>	Provided
<b>Indexing</b>	Provided
<b>Display</b>	Track number, playing time, total track number, total playing time, total remaining time, remaining time, index number, programmed track number
<b>Remote Control</b>	Provided
<b>Dimensions</b>	434(W) x 89(H) x 350(D)mm
<b>Weight</b>	6 kg
<b>Power Consumption</b>	17 W
<b>Power Supply</b>	AC 120 V, 110-120 V/220-240 V, 220 V or 240 V; 50Hz/60Hz

pauses) from eight different magazines in the remote control unit which is equipped with a full-function LCD panel. For added convenience, one can select up to

## CHOOSING A CD PLAYER

**A**s described above, there are CD players which suit every application and are of varying degrees of sophistication. When shopping for one, it would be simpler to first identify the type of player one needs, depending on the quality of hi-fi system it is meant to interface with, if at all, and the functions necessary to suit one's requirements. Obviously, budget would be an important consideration, as well. If the price factor is not a constraint, and one wishes to purchase a top-quality player, it would be wise to spend some time comparing the relative specifications and features of a few models before making one's choice. Inevitably, most lay people would be at a loss to decipher words and terminology such as

**Weston**  
'88

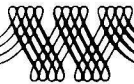
MAY						
SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

JUNE						
SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		



**Weston**®

'88



**PRE-RECORDED CASSETTES**

*The sound  
of music  
to come*

64abcd **PLAYBACK AND FAST FORWARD, FEBRUARY 1988**

# SHEMAROO BRINGS YOU ALL TIME HITS RELEASING IN FEBRUARY & MARCH

*A splendid collection of hit films that includes action films, mythology, classics, crime, family drama and romance.*

**KABHI KABHIE**  
Amitabh Bachchan, Shashi Kapoor, Rishi Kapoor, Raakhee, Waheeda Rehman

**DAAG**  
Rajesh Khanna, Sharmila, Raakhee

**ANITA**  
Manoj Kumar, Sadhana

**BOMBAY KA BABU**  
Dev Anand, Suchitra Sen

**SAWAL**  
Sanjeev Kumar, Shashi Kapoor, Poonam Dhillon

**DOOSRA AADMI**  
Rishi Kapoor, Shashi Kapoor, Raakhee, Neetu

**INSAAN AUR SAITAN**  
Sanjeev Kumar, Aruna Irani

**NOORIE**  
Poonam, Farooq Sheikh

**PREM KAHANI**  
Rajesh Khanna, Shashi Kapoor, Mumtaz

**SHEHZADA**  
Rajesh Khanna, Raakhee

**MERA GAON MERA DESH**  
Dharmendra, Asha Parekh, Vinod Khanna

**MAIN TULSI TERE AANGAN KI**  
Asha Parekh, Vijay Anand, Vinod Khanna, Nutan

**RAASTE KA PATHAR**  
Amitabh Bachchan, Shatrughan Sinha

**AANGARAY**  
Rajesh Khanna, Raj Babbar

**BADAL**  
Sanjeev Kumar, Sheikh Mukhtar, Vijaya Laxmi

**JAHAN SATI WAHAN BHAGWAN**  
Prithviraj, Anita Guha, Mahipal

**KALA PATHHAR**  
Amitabh Bachchan, Shatrughan Sinha, Shashi Kapoor, Neetu, Raakhee

**MERE AARMAN MERE SAPNE**  
Pradip Kumar, Sumitra Devi, Pran

**DO RAASTE**  
Rajesh Khanna, Mumtaz, Bindu, Balraj Sahni, Prem Chopra

**FASLE**  
Rekha, Sunil Dutt, Farha, Rohan Kapoor

**KABEELA**  
Feroz Khan, Rekha, Premnath, Bindu

**SILSILA**  
Amitabh Bachchan, Sanjeev Kumar, Jaya, Rekha

**KACHHE DHAGE**  
Vinod Khanna, Moushumi Chatterjee, Kabir Bedi

**GAAL GULABI NAIN SHARABI**

Kiran Kumar, Radha Saluja

**DO CHOR**  
Dharmendra, Tanuja

**WOH SAAT DIN**  
Anil Kapoor, Padmini Kolhapure

**TERI MAANG SITARON SE BHAR DOON**

Padmini Kolhapure, Raj Kiran, Nutan

**EK SHRIMAN EK SHRIMATI**  
Shashi Kapoor, Babita

**MASHAL**  
Dilip Kumar, Anil Kapoor, Amrita Singh

**NAKHUDA**  
Raj Kiran, Swaroop Sampat

**AANGARE (B&W)**  
Nargis, Naseer Khan, Pran

**HUM PAANCH**  
Mithun Chakraborty, Naseerudin Shah, Raj Babbar, Sanjeev Kumar, Shabana Azmi

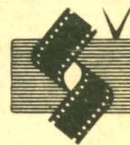
**TARZAN (B&W)**  
Dara Singh

**PONGA PANDIT**  
Randhir Kapoor, Neeta Mehta

**PHOOL KHILE HAIN GULSHAN GULSHAN**  
Rishi Kapoor, Moushumi Chatterjee

## SHEMAROO

VIDEO PVT. LTD.



For trade inquiries, contact: Mr. B. H. Maroo/Mr. Raman Maroo,  
Shemaroo Video Pvt. Ltd., 3, Om Chambers - Ground Floor, Kemp's Corner, BOMBAY 400 036.  
Tel. 8222671/8111303.

**CURB PIRACY!**  
BUY ORIGINAL  
See Original  
Enjoy Original

'3-beam laser system', 'fourfold oversampling' 'high resolution digital filters', etc. A brief explanation of some of the technical jargon encountered is necessary to simplify the interpretation of the specifications.

When CD players first appeared, most people were of the opinion that there would be little difference between them. However, research carried out by most of the major manufacturers, to iron out initial flaws, has indicated that the mechanical and electronic design needs careful engineering. Accordingly, most manufacturers have devised their own

drive motor. Hence, the laser pick-up mechanism is floated from the main chassis by a number of springs and insulating materials to ensure that the music signal is never compromised. Also, any harmonic resonance caused by external vibration should be damped out by careful construction. The laser pick-up access mechanism, which moves the pick-up across the disc, should be driven by a well-designed servo-controlled motor for quick and accurate access and correct tracking. Hence, the isolation of the scanning mechanism and accuracy of its drive system

developed the FF1 – Fine Focus Single Beam System which combines the merits of 1-beam and 3-beam systems to increase the accuracy of digital signal pick-up from CDs. Sound staging and imaging have always been among the most prominent topics when it comes to evaluating the performance of CD players.

In CD players, the digital-to-analogue converter has a significant effect on the sound quality, since it is this stage that converts the binary digital code recorded on the disc into the analogue audio signal. The pits on the disc are alternately encoded with the

## **TOP-OF-THE-LINE CD PLAYERS**

**A**t present, the market is flooded with CD players of varying quality with each manufacturer marketing a wide range of machines, some of which become obsolete fairly quickly as various improvements are incorporated all the time. Even so, there are some models which are technically far superior to the rest and it is worth examining them in some detail.

**REVOX B226:** This machine is beautifully designed in true Revox tradition and boasts a wide array of features including two digital outputs and is very reasonably priced at around £550.

**DENON DCD 1500:** This machine, whose specifications are presented in the box, is great value for money at around £400 as it boasts specs. to rival most other machines and has received outstanding reviews in the world hi-fi press.

**TECHNICS SL-P1200:** This is a professional CD player, the flagship of the Technics range, and is meant to serve as a reference machine for professional use. It is top loading and ruggedly built and the technical data proves that it is way ahead of most other machines. Obviously, it is much more expensive and at around £850 it is still a good buy

for studio use and is crammed with useful features.

**PHILIPS CD 960:** This is the new top-end model from Philips and is extremely advanced, as it should be considering that Philips were one of the pioneers of CD technology. Its performance is enhanced by gold-plated optical line-out cables and includes 16-bit fourfold oversampling. It also features an advanced permanent memory called FTS or Favourite Track Selection which has a large enough capacity to store up to 155 discs with an average of 5 tracks each, so that one can pre-programme one's entire collection on a permanent basis.

solutions and, as a result, each CD player has its own distinctive sound. But, even though the hardware and circuitry incorporated in implementing these solutions varies with each machine, the basic methods are fairly similar. Vibration is an unwanted factor in CD players and can drastically alter the quality of the output signal. For example, the laser pick-up has to read microscopic pits on the disc and, therefore, must be insulated against vibrations originating in the disc

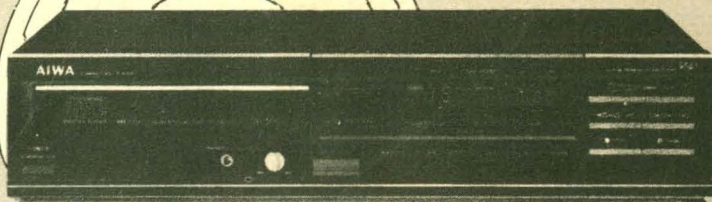
are critical factors in the design of a quality CD player.

Most manufacturers now feature the 3-beam laser pick-up which has been designed for positive and precise tracking of the pit lane encoded on the disc. The main laser beam is guided by two sub-beams which track on either side, using highly responsive electronic servo circuitry, to keep the main laser on course. Some manufacturers have introduced their own innovations and Technics, for example, have deve-

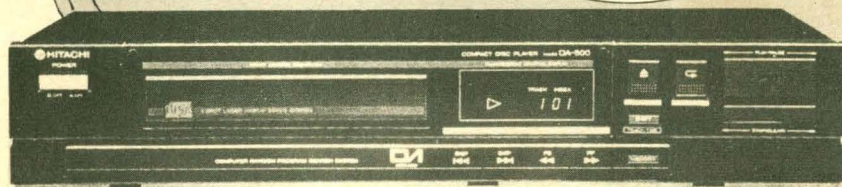
left and right channel signal. The timing of each pit is one half the sampling interval, which means that, regardless of the signal frequency, there is always a time difference of 11 microseconds when the data is processed sequentially. And this difference, which in effect is a time delay, could, in the worst case, result in as much as 81 degrees of phase difference at a frequency of 20 kHz. In order to avoid the time difference, most manufacturers are now employing double or



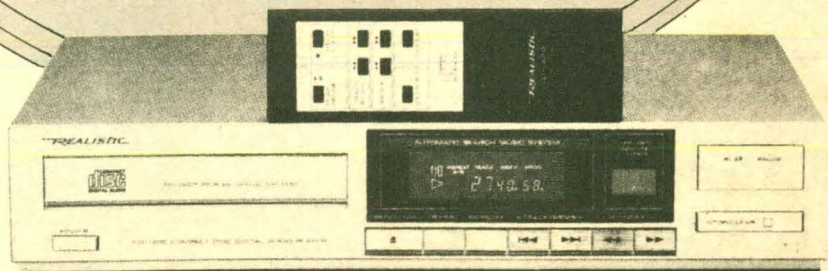
The Technics SL-XP 8



Aiwa's DX-500



The Hitachi DA-500



Realistic's CD-1400

quadruple oversampling digital filters along with synchronised, high precision, fast response D/A converters – one for each channel. Also, phase shift is inevitable when an analogue filter is used for filtering out the sampling frequency, a phenomenon noticeable on both channels. This phase shift is usually most conspicuous around the cut-off frequency, with the result that high frequencies tend to delay compared to the low frequencies.

However, by the adoption of over-sampled digital filtering, the final low-pass analogue filter can be designed optimally to provide a smooth roll-off and distortion-free high frequency response. This provides a totally neutral tonal balance, as well as a wide and deep sound stage and precise imaging, the overall result being a pure, clean analogue signal faithful to the original

Finally, all digital noise and interference that could be transmit-

ted by the power supply and ground lines should be rigidly suppressed by careful design and meticulous circuit layout and independent power supplies for each stage. To sum up, a good quality CD player should have an accurate laser beam system, oversampling digital filters with precise 16-bit D/A converters and analogue filters to eliminate time and phase differences and well-designed power supplies for each stage to nullify any interference.



Ultrasonic Plastic Welder for:

## Video-audio Cassettes,

Computer Ribbons, Packaging,  
Electric-electronic Assemblies,  
Appliances, Lami Tubes, Toys...

— Weld, Insert, Rivet the Thermoplastics profitably!

IMECO'S **Soniweld** SYSTEMS

- International Quality
- Indigenous Manufacture  
(No import hassles) • Economical Price
- Quick Delivery • Prompt Servicing
- Made-to-order Tools.

Visit us for Demonstration/Trial

**IMECO**  **ULTRASONICS**

P.B. No. 16645, 19/C Shalimar Indl Estate,  
Matunga, Bombay 400 019 India  
Gram ULTRASOUND, Matunga,  
Bombay 400 019

Telex 011-76047-IMECO-IN  
Phone 48 34 27 • 48 34 28  
• 47 64 69 • 48 40 15

• Calcutta • Delhi • Madras • Bangalore • Ahmedabad



Imeco's Product Range: Ultrasonic Cleaners, Vapour Degreasers,  
PCB Cleaners, Ultrasonic Thickness Gauges, Ultrasonic Flaw Detectors

## M.G. PRODUCTS

Mfgs. of The Best Video Cassette Body (V-0)

• TDK • KONICA • HITACHI • PHILIPS

Sole Distributors for M.G. PRODUCTS

## GEETA ELECTRONICS

Janardhan Bldg., Proctor Road,  
Near Hotel Grant, Grant road (E.),  
Bombay-400 007.

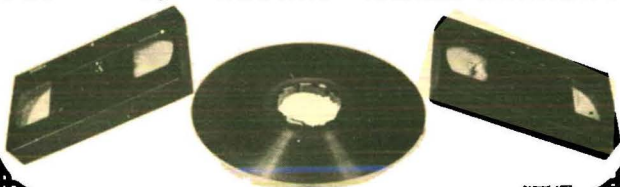
Bombay Distributors for

## INTERTRADE

Video-Tape (Pancakes)

All Kinds of Video Cassette Body & Video-Tapes  
are available with us.

PH: Shop - 357339 • Resi.: 5610504



Watch Out:

**MARCH '88**

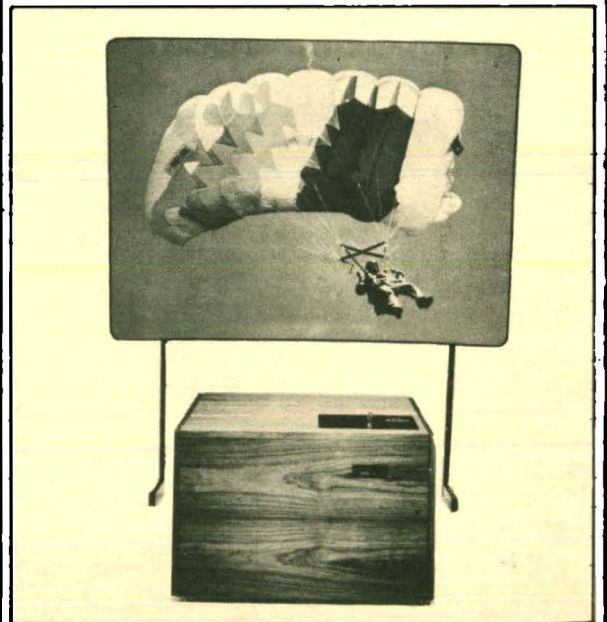
SPECIAL

## PROJECTION TV

ISSUE

### HIGHLIGHTS:

- How to Buy A Projection TV  
A specially written article for Playback readers
- A Buyer's Guide on Projection TVs, compiled on the basis of features, performance, price, etc.
- How to set up your own Video Parlour, legally.
- With theatres closing down rapidly the entertainment of the future has shifted to video parlours for whom a good video projection system is essential. To help you decide on the best projection system and most suitable screen size, our Projection TV special will give you the complete lowdown on projection systems.



You cannot afford to miss this issue...

- ... If you plan to buy a Projection TV
- ... If you are among the 40,000 video libraries who have video tapes and plan to start your own video parlour
- ... If you already own a video projection system and want to buy a better model.

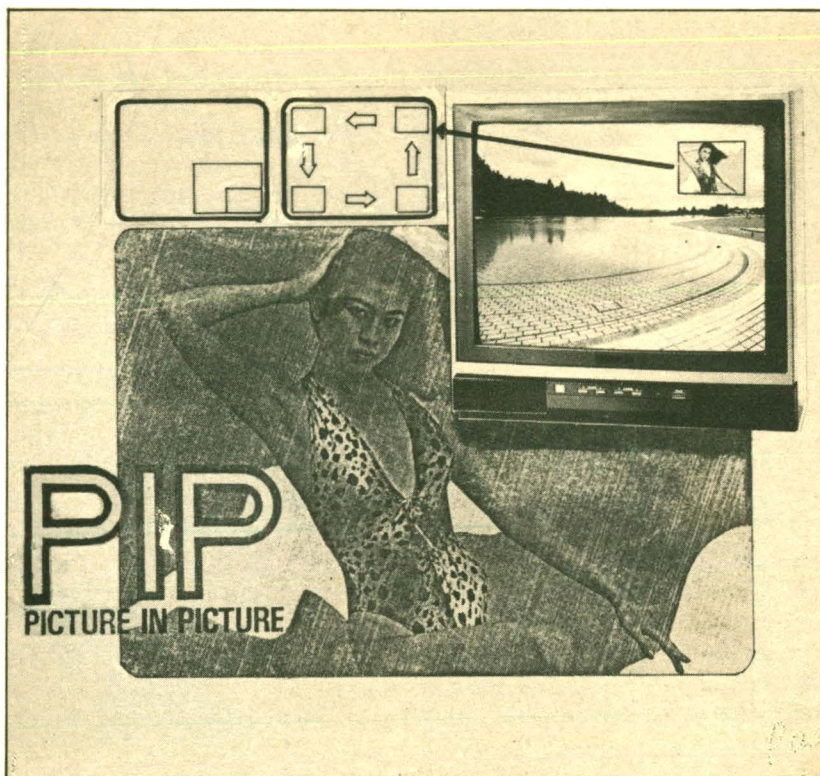


## Videocon's PIP Colour TV

9.30 p m: Sidney Sheldon's 'The Naked Face' is racing to a thrilling climax. It's also time for 'The News' on TV. Should one watch the exciting video film or Doordarshan's news bulletin? Admittedly a hard choice. But help is on the way—Videocon's Picture-In-Picture (PIP) model.

With the remote control unit of the TV you can super-impose a small picture (either 1/4 or 1/16 size) in any corner of the main screen, taken from another channel or video. You can also freeze the still picture in the sub-screen and interchange the main and sub-picture. The PIP TV has a Flatter and Squarer tube (FST) to provide 27% wider viewing angle.

Videocon's PIP colour TV has 53.3 cm picture size and contains state-of-the-art technology from Toshiba. It has a computer designed chassis that's smaller and less complex which means it consumes less power. The two oval wing speakers (6cm x 9cm) mounted on the sides of the television unit, provide a powerful, hi-fi sound output of 3 watts max. With the AV input/output terminals you can hook up a video or any other auxiliary unit to view or dub from your TV screen.



The PIP colour TV has a host of unique features which makes it a winner all the way. Take, for instance, the UNI colour circuit and the Burst cleaning circuit. While the former automatically adjusts the colour to changes in contrast, the latter cleans out colour impurities. The result: you can watch not only the right colour but also the true colour of the picture.

The automatic voltage regulator takes care of irregularities over an incredibly wide range (50V-300V) to give you a steady picture. For a sharp picture, the built-in microcomputer electronically synthesizes the broadcast signal voltages. Thanks to the off-timer that is displayed on the screen, the TV switches itself off after it has been programmed for 30, 60 or 120 minutes.

## Pantronic video tapes

Tolaram Electronics, manufacturers of Pantronic Videocassettes which contain Japanese TDK tape, has just launched yet another video cassette called Horizon. The housing is made from superior ABS fine plastic for



a superior finish and has a unique double window design. The tape is coated with superfine magnetic particles for excellent picture and sound quality to last you a lifetime.

Pantronic is also marketing a dry tape head cleaning cassette (P-30CL) which contains a special TDK tape to clean video heads in a mere 30 seconds.

Price Rs. 115 plus taxes.



## **Nakamichi CR-3A Tape Deck**

**T**he Nakamichi CR-3A cassette deck has three discrete heads, Dolby B and Dolby C noise reduction and a defeatable FM multiplex filter. Its asym-

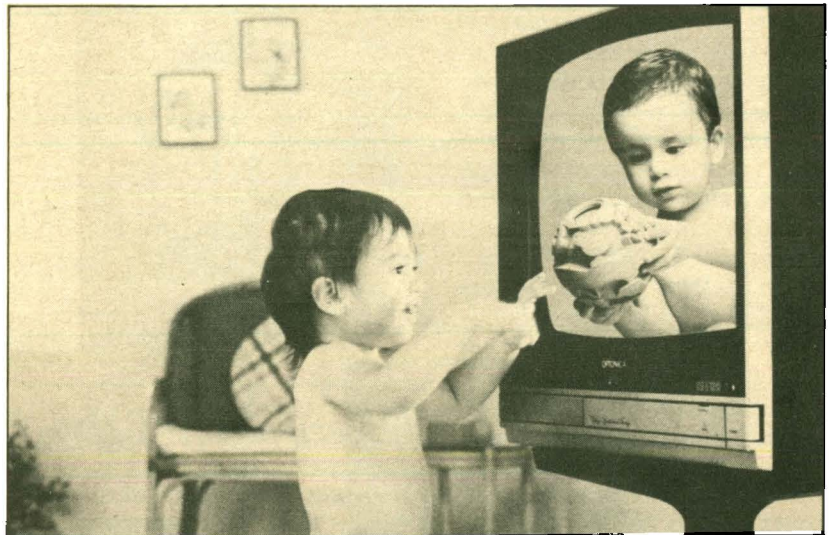
metrical dual-capstan transport with pressure-pad lifter is said to eliminate scrape flutter and modulation noise. The deck also features independent bias and EQ selection, 13-segment peak level meters, and one touch record/pause. Frequency response is rated as 20 to 20,000hz  $\pm$  3dB.

Price: US \$750.

## **Optonica's TLV Colour TV**

**T**V watching now becomes an exciting experience, thanks to Optonica's TLV (Tru -Life Vision) colour TV (Model CS 5120). According to Kalyani Sharp India Ltd., the manufacturer of Optonica, TLV is the result of the latest Japanese technology executed through special circuitry and special features to bring you 'sharp pictures', 'true reproduction of colour', 'perfect geometric alignment' and 'automatic adjustment of contrast'. Plus there is an option for you to adjust the background tint, either red or blue, to your preference.

The CS 5120 incorporates a super microchip whereby channel tuning, sound, contrast and colour settings are digitised and stored as recall functions, to be operated with the remote control. It also has a host of 'user-friendly' features such as Optimistic Picture Control (OPC) which automatically controls the picture brightness and colour contrasts in relation to ambient light; a full function remote control (27 functions); Off-Timer - the TV will switch itself off after 30/60 minutes depending on how you want it; Noise mute - irritating



hiss is muted when there is no signal being received on a particular channel or during transmission failure; colour indicator detects the presence of a colour burst in the received signal indi-

cating that the transmission is in colour; super sensitive auto tracking - whereby colour is automatically adjusted when the contrast setting is altered.

Price: Rs 11,837.

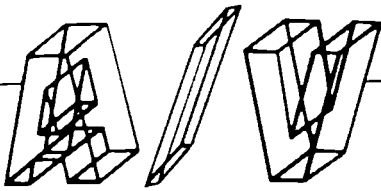
## **Sanyo Portable CD Player**

**H**igh-density mounting, an ultra-thin drive mechanism, and LSI technology contribute to the small size and weight of Sanyo's CP12 portable CD player. Users can program the CP12 to play back 16 tracks in any order, and it turns off automatically at the

end of a disc or programmed sequence, or if the pause button is engaged continuously for more than five minutes. Features include a three spot laser, track skip and search, and jacks for amplified speakers. The CP12 can be powered by the supplied AC adaptor, the supplied rechargeable zinc battery pack, alkaline batteries, or a car battery using an optional adaptor.

Price: US \$279.99

ONE YEAR  
RS 60 ONLY



# CLINIC

(AUDIO)

*I plan to purchase a video monitor and incorporate it into my audio system. I have seen references to "shielded" speakers for use with video equipment. From this, I assume there must be an interference problem. If I use my loudspeakers near a video monitor, what problems will I encounter, if any? If nearness is a problem, is the need for distance between speaker and monitor a linear or exponential function? Is there an economically and sonically feasible way to shield my speaker system?*

K K Dev

New Delhi

Strong magnetic fields can deflect the electron beams in TV picture tubes. This normally causes only slight distortion of the picture details, but on colour sets, where a slight mis-deflection moves the beam to a different colored spot, the result can be disastrous colour-smearing.

How far the speaker and the picture tube (CRT) must be separated to avoid this depends mainly on the strength of the speaker's radiated magnetic field. A distance of about 2 feet from the neck of the picture tube is usually about enough; if not, field intensity falls off as the square of the distance (doubling the speaker's distance from the tube neck reduces its field at the neck to one-fourth its value).

I do not believe it's possible (or, at least, practical) to shield your speakers yourself. On the other hand, try it and see - it may not even be necessary in your case. The only thing to fear is magnetizing your picture tube beyond the ability of your set's degaussing coils to neutralize it when you next turn the set on; if that happens you can buy more powerful degaussing coils or even build your own.

*I recently decided to replace the music on several of my chrome tapes, but I found that some of the old music could still be heard during the quiet spots in the new recording. Is my erase head not working properly, or is it the tape? Or am I doing something wrong?*

V P Sathe

Pune

There could be a fault either in the erase head itself or in the circuitry that drives it, but before sending your cassette deck back to the shop to find out, you should investigate a couple of other possibilities.

For instance, the bias may not have been set properly when you made your new recording. If you use your deck primarily for playback, you might not be in the habit of routinely checking this control, as it has no function in playback, but during recording, chrome and chrome-equivalent tapes require a higher bias current than "normal" ferric oxide tapes in order to erase the tape completely (and metal tapes need considerably more bias). Try recording a bit of silence over a loud portion of the offending tape, making sure that the bias is correct. If you can no longer hear the old recording, you've found the cause of the problem and can re-record the new music without interference.

If that doesn't work, it may simply be that your tape heads or guides need cleaning. Oxide from tape can build up over a period of time, and when the buildup becomes severe, it can hold a tape far enough away from the heads that erasure is incomplete (this is usually accompanied by a reduction of high frequencies on playback, but not always).

**playback**  
▶ AND FAST FORWARD

## A Sound Investment

Here's why:

Playback is written for people who want to make the right decision when buying their TV, Video or Hi-Fi equipment.

You'll appreciate our straightforward explanations on how to get more out of your equipment. Announcing important breakthroughs. Clueing you in on professional tips.

**You simply can't afford to miss it.**

Here is my annual subscription of  
Rs. 60/- by  
Cheque/M.O./D.D.

No. \_\_\_\_\_

Please mail my copy to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

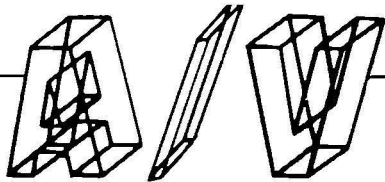
Pin Code \_\_\_\_\_

Mail to:

**playback**  
▶ AND FAST FORWARD

Business Press Private Limited  
Maker Tower 'E', 18th Floor,  
Cuffe Parade, Bombay 400 005.

(A Business Press Publication)



# CLINIC

## (VIDEO)

*I have a National G-10 VCR. As I was worried about the dirt accumulating on my VCR heads, I bought a 'Wet' cleaning tape. Although I follow the instructions carefully, the machine goes from the 'play' to 'stop' mode very quickly. I wonder if the tape has had enough time in the recorder to do any good.*

A Verma

Delhi

The fact is that you do not have a problem. Some very efficient wet cleaning tapes have a very small length of cleaning ribbon in them, and this is all that is necessary to do the job. If the wet ribbon required more time, it would allow the dew sensor to detect the extra moisture and result in the "rejection" of the wet tape cassette.

\*\*\*\*\*

*What kind of tape is used to make pre-recorded cassettes? Do we risk VCR head damage by playing these tapes? And if movie duplicators do use good quality tape, won't a library tape wear heads faster the more it is rented.*

C M Kutty

Kerala

From our enquires we find that all the major companies use top-quality, standard grade video tape. Once in a while, a certain facility may run out of its standard tape and fill in with a lesser brand to meet a deadline.

Most experts agree that video headwear is minimal. At worst, dropouts (momentary picture 'glitches') might increase or a very occasional 'head clog' (a disintegration of the image into a screen full of static) might occur. By the way new tapes actually wear heads slightly more than used tapes, since the tape's oxide particles haven't yet been polished to a uniform 'sheen'. The bottom line: Don't worry.

*I have a National VCR (Model 370). Whenever the TV is on the VCR gets heated up since the aerial is connected to it. I keep the timer ON. However, with only the timer ON, the VCR still gets heated up. Is there something wrong with my VCR?*

G Punjabi

Bombay

As the TV is linked to the aerial via the VCR, a lot of people are prompted to put the VCR's ON/OFF switch (Power switch in other VCRs) to the ON position. You, too, have been doing this, but it is unnecessary.

In your particular case, the timer is not required to be ON in order to view direct TV programmes. All you need to do is to keep the main switch (power) at the rear of the NV-370 in the ON position always. This will enable you to view TV programmes when the TV set is turned on with the added advantage of digi-

tal time (if set) on the VCR's front panel.

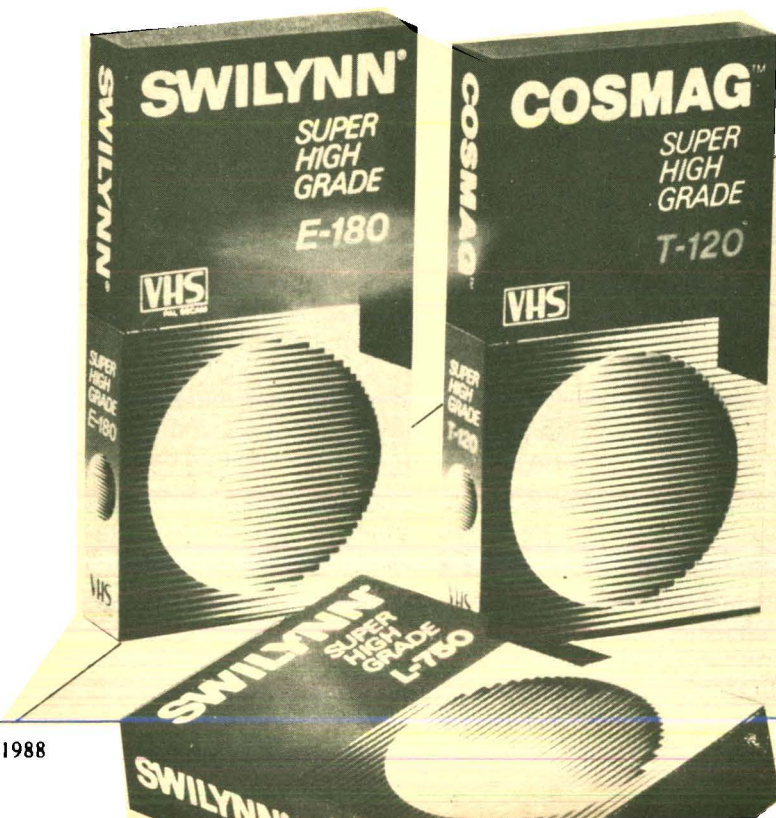
\*\*\*\*\*

*I have just acquired a video and would like to know the meaning of break-up, distortion, dropout and snow. Incidentally, I have heard these words used in common parlance by TV and VCR owners.*

G G Jolly

Hyderabad

All these terms describe the irregularities in the playback image. Picture break-up refers to total picture distortion which lasts for only a few seconds; distortion is interference in the normal image, usually electronic in nature; dropout refers to white streaks or blips that cross the screen horizontally and is caused by particles shedding from the tape surface; snow refers to a type of TV interference that makes the screen image totally unintelligible.



# VIDEO TRACKS

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

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



## PASSION FLOWER

STARRING: Bruce Boxleinter,

Barbara Hershey

RATING: \*\*\*

LABEL:



Set in Singapore and in the corridors of big business, **Passion Flower** is a dramatic story of a young woman who wants to destroy her father and uses a young man to do her dirty work. The only unexpected thing is that she falls in love with him.

Julie (Barbara Hershey) is the young woman who's unhappily married. That she strays into a relationship with unattached Lawrence Jensen (Bruce Boxleinter) deepens the plot. Jensen gets close to her father (Nicol Williamson) and into money. But he is part of a web that is being woven by the crafty young woman.

The theme is not new. But the treatment, with stretches of Singapore thrown in for good measure, is clever and absorbing - thanks to Joseph Sargent's handling. It's a case of East meeting West and the British with their very "propah" cricket background seem lost in their mania for making money. Richard

Guttman's screenplay is another asset while Bruce Boxleinter and Barbara Hershey are able to keep the viewer absorbed because of a good storyline.

And even if the film tends to drift at times the well rounded end more than compensates. All in all a neat, well-wrapped entertainment package.



Julie Andrews

## DUET FOR ONE

STARRING: Julie Andrews, Alan Bates,

Max von Sydow

RATING: \*\*\*

LABEL: Cannon

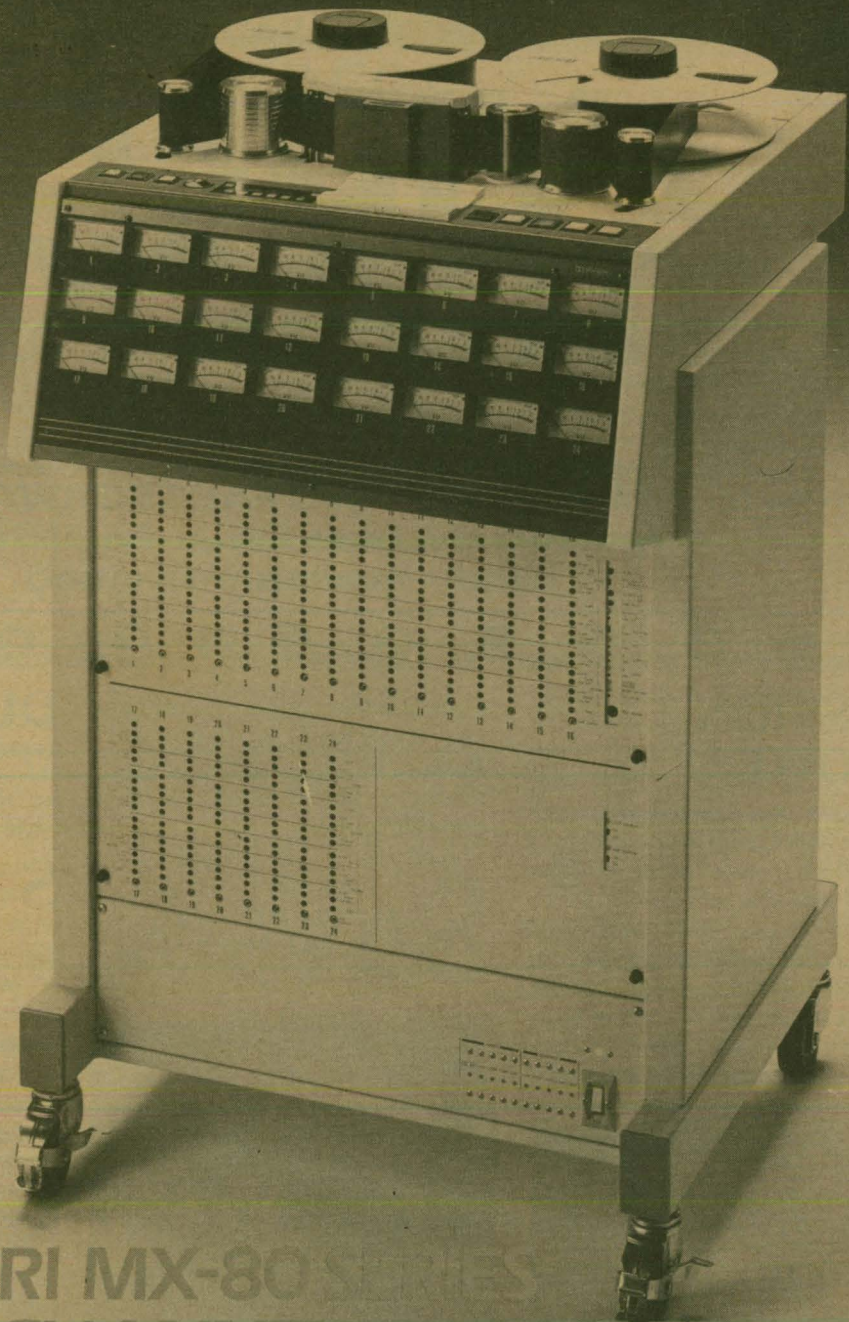


Stephanie (Julie Andrews) is an accomplished violinist suddenly struck by multiple sclerosis. It is a great blow to her career and is bound to affect her relationship with her composer-husband David (Alan Bates). Though they say "nothing can change what we have together" the woman feels that her husband only got a break because of her fame. This then is the backdrop of **Duet For One**, a low-key drama dealing with a number of relationships.

Stephanie is at first openly wooed by a young violinist (Rupert Everett) while David is inclined to favour a relationship with his secretary. The young violinist leaves for the United States and another man enters her life. And when things look bleak her psychiatrist Dr Louis Feldman (Max von Sydow) looks a likely candidate for her love.

If one goes by the song sung in a club, 'The Green Grass of Home', the period seems late 50s or early 60s but it is a very British atmosphere. Based on a

# OTARI®



## THE OTARI MX-80 SERIES 2" MULTI-CHANNEL MASTERING TAPE RECORDER

The MX-80 is a 2" multi-channel mastering tape recorder for use in recording studios and audio post production. Like the MTR-90 and the MX-70, the MX-80 features a microprocessor controlled constant-tension transport, noiseless and gapless record punch-in/punch-out capability at any speed, a full function remote session controller, and external control connectors to interface easily to any SMPTE/EBU time code based synchronizer, editor or machine controller. Four configurations of the MX-80 are available:

2"-32 track, a cost-effective dedicated 2"-24 track, a 2"-24 track prewired for 32 tracks, and 2"-16 track.

Each MX-80 features tape speeds which are user convertible between 30/15 and 15/7.5 ips speed pairs.

Audio post-production users will appreciate that at 7.5 ips, an entire hour of continuous recording can be put on a single 10.5" reel.

The MX-80 record circuitry incorporates Dolby HX-Pro\* bias optimization circuitry.

HX-Pro\* increases the MX-80's high frequency dynamic headroom,

flattening out the maximum output level (MOL) curve to yield performance at 15 ips

which is equivalent to non-HX performance at 30 ips; and likewise 15 ips performance at 7.5 ips.

Please note that HX-Pro\* is not noise reduction, and needs no decoding.

Optional accessories available for the MX-80 are: the CB-119 tacho autolocator, the CB-120 time code autolocator, the EC-102 time code chase synchronizer, and a serial RS-422 "ESbus" control port.

# OTARI®

Otari Singapore Pte., Ltd.  
625 Aljunied Road, 07-05 Aljunied Ind Complex  
Singapore 1438  
Phone: 743-7711, Fax: (743) 6430, Telex: RS36935 OTARI

play by Tom Kempinski, the film deals with the problems of love and what keeps people together. Or rather what makes them part. Director Andrei Konchalovsky meanders along criss-crossing his way among the many characters and though the film isn't absorbing it isn't uninteresting.

The ending is as revealing as it is realistic but all in all Alan Bates seems wasted. So does Rupert Everett, an up-and-coming British star. Most of the action is centred on Julie Andrews who, incidentally, does fairly well in a sensitive role.

\* \* \* \* \*

## OVER THE TOP

STARRING: Sylvester Stallone, Robert Loggia, Susan Blakely  
RATING: \*\*\*  
LABEL: Cannon



When Lincoln Hawke (Sylvester Stallone) goes to pick up his son Michael (David Mendenhall) from boarding school, the little boy says, "I don't have a father, sir." And though they start off quite hostile in **Over The Top**, it is at once apparent that this product of a broken marriage will grow to love his father.

Hawke is a trucker and young Michael is at once tossed into this world of truckers and arm wrestling and the title is the name of the big competition held in Las Vegas. Of course, Sylvester Stallone who has played in and written the scripts of some pretty poor films recently has a good story here. Almost reconciled with his sickly wife Christina (Susan Blakely) Hawke finds in his father-in-law Jason Cutler (Robert Loggia) his greatest adversary. It is money versus love and Stallone repeats the line "the world doesn't meet you halfway".

But the numerous arm wrestlings apart, the screenplay by Stirling Silliphant and Stallone is good and director Menahem Golan has enough scope to churn



Sylvester Stallone...

out a rather heart-warming story. With Stallone, fights seem to be inevitable. Also graphic violence, Peckinpah style. But all this can be overlooked because it is a story well told.

\* \* \* \* \*

## SCARFACE

STARRING: Al Pacino, Steven Bauer, Michelle Pfeiffer  
RATING: \*\*\*  
LABEL: Universal



**S**carface is a hard-hitting drama of Cuban refugee Tony Montana (Al Pacino) who rises from a lowly restaurant worker to a big drug racketeer but not before a series of skirmishes and gang wars in his quest for power. But the backdrop of the movie is the fact that in 1980 Fidel Castro sent 1,25,000 Cubans to Florida and of these 25,000 were criminals.

When Tony's friend Maney (Steven Bauer) tries to pick up a girl on the beach but doesn't succeed, Tony tells him "in this country you've got to make

money ... with money you get power ... then you get the women". And that's what Tony plans to do.

He gets a break through Frank (Robert Loggia), but he has his eye on Frank's woman Elvira (Michelle Pfeiffer). And he works on gaining power before he can win Elvira. This Brian DePalma film is riddled with violence but the script by Oliver Stone ( 'Platoon' ) is splattered with some very fine lines like the advice to Tony when he enters the drug business ... "Lesson No 1 don't underestimate the other guy. Lesson No 2, don't get high on your own supply."

But the film tends to glorify drugs as it captures the rise and fall of this ambitious Cuban with a scar on his face and, of course, it gives Pacino ample scope to display his histrionic talents. Supporting roles are played with competence by Michelle Pfeiffer, Steven Bauer, Robert Loggia and F Murray Robinson (*Amadeus* in which he won an Oscar) in this graphic depiction of the hard, hard world of drug-peddalling.

\* \* \* \* \*

## UNTOUCHABLES

STARRING: Kevin Costner, Robert DeNiro, Sean Connery  
RATING: \*\*\*  
LABEL: Paramount



**S**et in Chicago during the Depression, **Untouchables** deals with the efforts of the guardians of the law to nab one of America's most notorious criminals Al Capone (Robert DeNiro). Elliott Ness (Kevin Costner), a Treasury Man, and Malone (Sean Connery), a seasoned cop, are the two men who make it their mission to track down that gangster.

From the opening aerial shot of Al Capone, director Brian DePalma aptly builds up that Al Capone era. And with Robert DeNiro playing the part, the task is so much easier. Maybe there is a good deal of hindsight, and

putting today's thinking to that era which no doubt helps the script by David Mamet but then this is only expected.

"You get further with a kind word and a gun than with a kind word," is one example of a clever line delivered by Capone. Then you have Bill Pankon's photography and Ennio Morricone's music for support, though it is a radically different Morricone. But mainly it is the dramatic content adeptly handled by DePalma that keeps the film live and kicking right through.

Maybe DePalma could have reduced by a quarter of an hour but that is a minor blemish. The recreation of the period is as graphic as it is interesting and Kevin Costner in the lead role is impressive. Then apart from DeNiro and Connery, Charles Martin Smith and Andy Garcia also make their presences felt.



Robert DeNiro

## MALONE

STARRING: Burt Reynolds, Lauren Hutton, Cliff Robertson  
RATING: \*\*  
LABEL: Orion



**M**alone is a kind of 20th century Western. The hero Malone (Cliff Robertson) is a hired killer wanting to walk out on his job. So he drives out to a small town, and as is the case in Westerns, trouble seems to follow him.

Delaney (Cliff Robertson) owns half of the town and is fast buying the other half. He has his gang of thugs to do his dirty business. He is also part of a brotherhood which maniacally believes it is freeing America from the rot it is in and that in the process blood has to be shed.

And in a *Shane*-like way, Malone is called upon to set this township right. Paul Byler (Scott Wilson) owns a garage and a cute teenage daughter Jo (Cynthia Gibb) who not unexpectedly has a crush on Malone. So, the film takes its expected course. Christopher Frank's screenplay is fair but director Harley Coklis manages to keep interest in the proceedings.

Except for the exaggerated ending, *Malone* tells a neat little story and Reynolds, donning a wig, turns in a restrained performance. But considering the wealth of talent (Cliff Robertson, Lauren Hutton and Scott Wilson) it seems a bit of a let down.

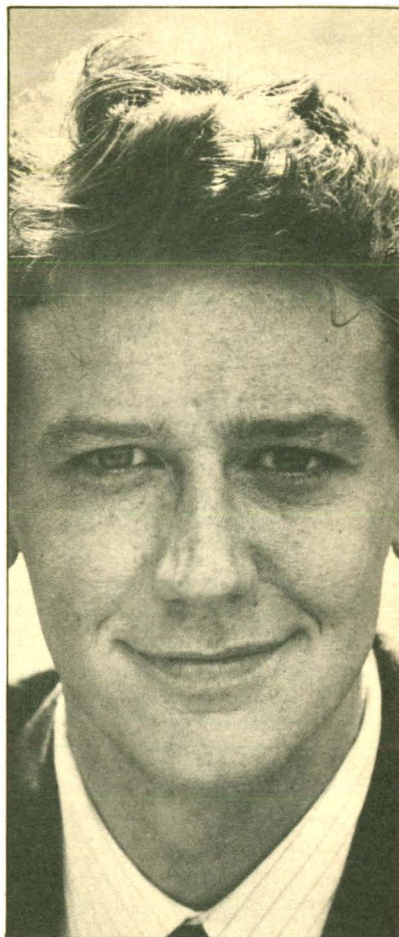
\*\*\*\*\*

## BEVERLY HILLS COP II

STARRING: Eddie Murphy, Judge Reinhold  
RATING: \*\*\*  
LABEL: Paramount



**I**f *Miami Vice* was made into a serial because it caught on like wildfire there's no reason why *Beverly Hills Cop* should not follow suit. And rarely has a



Judge Reinhold

sequel done as well as *Beverly Hills Cop II* with Eddie Murphy being as hilarious as ever he was in the parent film.

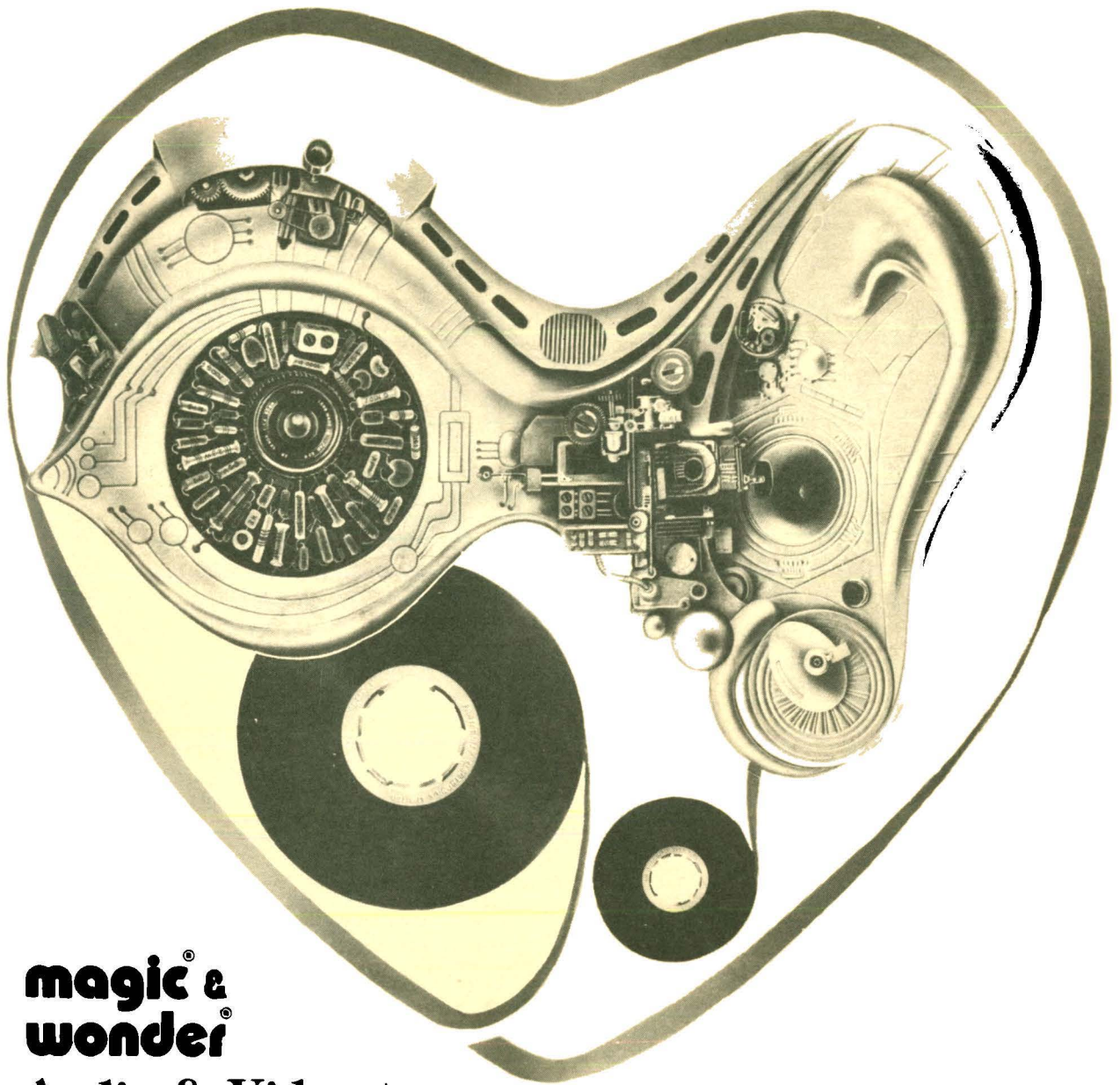
Here Axel Foley (Eddie Murphy) of the Detroit Police Force is busy trying to raise thousands of American Express credit cards. But it is not long before he lands in Los Angeles and meets with his counterparts in the exclusive Beverly Hills area.

Apart from speaking with the speed of summer lightning, Eddie Murphy has some howlariou situations, like when pretending he is some fortune teller, and with Judge Reinhold and John Ashton providing the right foil, the movie is evenly punctuated with laughs that would echo much after the film is over. Brigitte Nielsen, the former Mrs Sylvester Stallone, is cast as the leading female.

Eddie Murphy no doubt is the



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



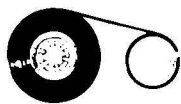
**magic®  
wonder®**

## Audio & Video tapes

A good cassette needs a heart of quality tape. To ensure healthy reproduction of sound or picture. For total satisfaction of your two senses. Sight and sound.

Magic and Wonder tapes have an impeccable audio/ audiovisual reproduction that's as good as any imported tape.

No wonder reputed manufacturers don't settle for anything but Fraternity ... they want their cassettes to please every eye and ear!



**FRATERNITY ELECTRONICS LIMITED**

Anant Ganpat Pawar Lane No.2, Chunilal Mehta Compound, Behind India United Mill No.5,  
Bombay 400 027. Tel: (Factory) 8724113, 8513684. (Office) 333887. Telex: 011-73281 KLKS-IN

..... ushering in the sight and sound revolution.

**VIDEO**

**15**

**HITS**

**LETHAL WEAPON**

Two tough cops (Mel Gibson and Danny Glover) track down an international drug ring who have kidnapped one of the cop's daughters.

WARNER HOME/VIDEO WHV; STARRING: MEL GIBSON



1 hr 45 min

**CROCODILE DUNDEE**

Paul Hogan stars as Mick "Crocodile" Dundee who, from the out-back of Australia, goes to New York where muggers, hookers and high society all fall victim to his Aussie charm.

CBS/FOX; STARRING: PAUL HOGAN



1 hr 33 min

**THE GOLDEN CHILD**

Eddie Murphy stars as the chosen one, a man with magical powers who battles evil at the Gates of Hell.

CIC/CBS; STARRING: EDDIE MURPHY



1 hr 31 min

**SHORT CIRCUIT**

A robot sparks into life after being struck by lightning and is taken in by a young woman, who hides it from the authorities.

CBS/FOX; STARRING: ALLY SHEEDY



1 hr 35 min

**MANNEQUIN**

A designer falls in love with a mannequin which comes to life, and together they save the ailing shop which the dummy is displayed in.

WARNER HOME VIDEO/WHV; STARRING: ANDREW McGRATH



1 hr 27 min

**STAR TREK IV: THE VOYAGE HOME**

Kirk and co head back in time to modern day San Francisco to capture two whales - the only creatures that can save future Earth.

CIC/CBS; STARRING: WILLIAM SHATNER



1 hr 57 min

**THE THREE AMIGOS!**

Spoof western in which three silent movie stars run across some real-time bandits in Mexico.

RCA/COLUMBIA, RCA;



1 hr 39 min

**HEARTBREAK RIDGE**

Clint Eastwood stars as a veteran Marine Corps sergeant posted back to his old combat unit for his last tour of duty.

WARNER HOME VIDEO/WHV; STARRING: CLINT EASTWOOD



2 hr 5 min

**TOP GUN**

Tom Cruise deep breathes over his fighter plane and Kelly McGillis.

CIC/CBS; STARRING: TOM CRUISE



1 hr 45 min

**NO RETREAT NO SURRENDER 2**

A martial arts hero seeks to rescue his fiancée from the Soviet stronghold at Death Mountain, but waiting for him is one who is, as yet, unbeaten.

ENTERTAINMENT IN VIDEO/CBS; STARRING: LOREN AVEDON



1 hr 25 min

**LITTLE SHOP OF HORRORS**

A huge singing man-eating plant brings ultra-wimp Seymour fame, fortune and romance, but causes riotous problems too.

WARNER HOME VIDEO/WHV; STARRING: RICK MORANIS



1 hr 31 min

**PEGGY SUE GOT MARRIED**

Kathleen Turner gets the chance to relive her life when a freak accident sends her back to her High School years.

CBS/FOX; STARRING: KATHLEEN TURNER



1 hr 40 min

**RUNNING SCARED**

Billy Crystal and Gregory Hines star as two unorthodox cops trying to stay in one piece as they work out their notice.

MGM/UA, CBS; STARRING: BILLY CRYSTAL, GREGORY HINES



1 hr 43 min

**THE NAME OF THE ROSE**

Based on the best-selling Umberto Eco novel, five monks are found murdered in a remote Italian monastery, and it is up to Sean Connery. NELSON ENT, CBS/FOX; STARRING: SEAN CONNERY



2 hr 4 min

**SPACE CAMP**

A group of kids in training to be astronauts are accidentally thrust into space.

CBS/FOX; STARRING: KATE CAPSHAW



1 hr 48 min

(Source: VIDEO WEEK, week ending January 18)

star of the show. Then comes scriptwriter Daniel Petrie Jr.

\*\*\*\*\*

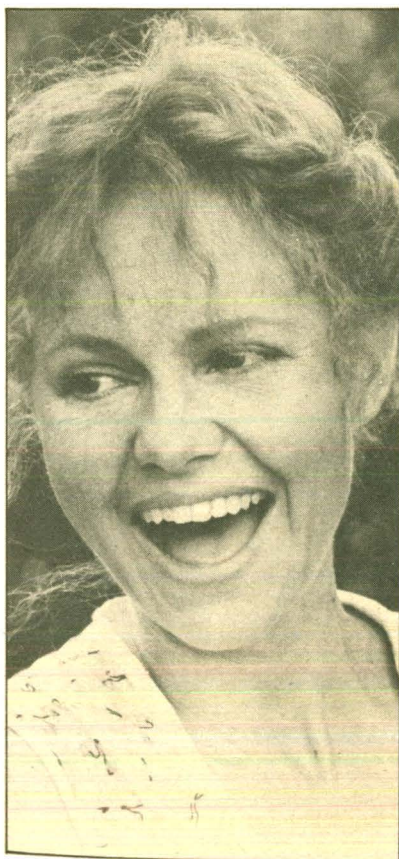
## PLACES IN THE HEART

STARRING: Sally Field, Lindsay Crouse, Ed Harris, Danny Glover  
RATING: \*\*\*  
LABEL: Tristar Films



The period is 1935, the Great Depression. The place, a small town in Texas and quite suddenly Sally Field is widowed when her husband is felled by an accidental bullet. *Places In The Heart* is the grim, unglamourised story of how this widow is able to support her family of two young kids with the help of a blind war hero (Lindsay Crouse) and a Negro (Danny Glover) who teaches her how to grow cotton.

Director-scriptwriter Robert Benton (*Kramer Versus Kramer*) does extremely well to recapture



Sally Field

that hot dusty air of a Texas town. The old cars, the Church music and the general ambience is vividly recreated and graphically shot by Nestor Almendros. And from day one when the father is shot dead the film is totally devoid of melodrama.

Here's realism for you in the best French tradition. And though it is reminiscent of *Tender Mercies* in style and treatment, the subject is even more deserving of sympathy. And in a world where blacks and whites were not at their friendliest, this poor widow has to count on a distrustful Negro to help her. In a role rightly underplayed, Sally Field turns in a brilliant performance to win the Best Actress Oscar (she won it once before in *Norma Rae*) and is brilliantly supported by Lindsay Crouse as the blind man. Danny Glover, who won critical acclaim in *The Color Purple*, and Ed Harris also make their presence felt in this grim but heartening story of a young widow's fight against overpowering odds.

\*\*\*\*\*

## THE OMEGA SYNDROME

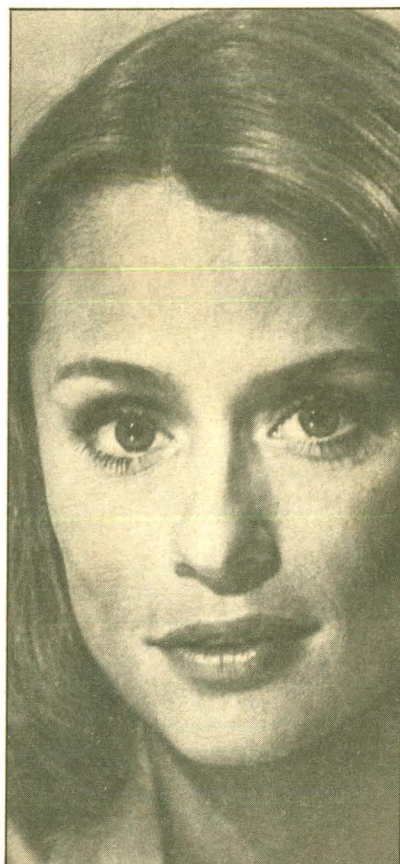
STARRING: Ken Wahl  
RATING: \*\*  
LABEL: New World Pictures



The *Omega Syndrome* is all about gangs in Los Angeles and how they wreak havoc with ordinary citizens. And then there are those ex-Vietnam veterans trying to show their skill and daring. But action and violence are the main ingredients.

Jack (Ken Wahl) is a Purple Heart winner but wants to keep out of the action. His only weakness is drink and when one day he takes his teenage daughter Jessie (Nicole Eggert) on an outing and she is kidnapped, he has to seek an old friend's help to free her.

For those who like action for action's sake the film may be



Nina Van Pallandt

good but scriptwriter John Sharkey is impressive, at least in the beginning. Later director Joseph Manduke concentrates on the action and the film tends to deteriorate into something most predictable. Ken Wahl has a whale of a time but neither he nor some passable cameos (Doug McLure as the detective more interested in video games) or Harvey Genkins' photography are able to lift the film from its predictable rut.

\*\*\*\*\*

## TIN MEN

STARRING: Richard Dreyfuss, Danny DeVito, Barbara Hershey  
RATING: \*\*\*  
LABEL: Touchstone Pictures



A salesman talks to a prospective car buyer and says "she's a beauty". The client thinks he's referring to a woman. But it's a car. That's an old, played out gag.

But the beginning is deceptive. Otherwise **Tin Men** is one long laugh as it deals with the sellers of aluminium sidings.

Now all these salesmen drive in posh cars, Cadillacs in fact. The place is Baltimore, the year 1963 and you hear Nat King Cole on the soundtrack. Also La Bamba which is back on the charts. Bill (Richard Dreyfuss) and Tili (Danny DeVito) are two aluminium salesmen who meet under strange circumstances – Tili bangs into Bill's new Cadillac as he is reversing out of the garage.

From then on it is the rather childish manner of getting even. And this includes making a play and winning over Tili's bored wife Nora (Barbara Hershey) who wants a change for "Everything I've ever done in my whole life is safe and practical ... and where has it got me?"

Actually the screenplay by Barry Levinson, who also directs the film, is scintillating with



Barbara Hershey

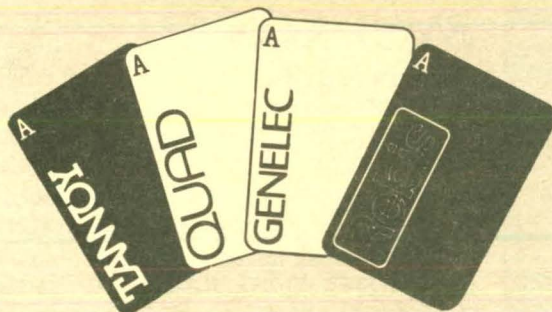
laughter. And then you have an actor like Danny DeVito with a part made to order for him and he scales dizzy heights cleverly overshadowing Dreyfuss. The film does throw

light on the ruthless world of selling but that's more in the background or it seeps in after the laughs filter away. But these two tin men are sure to tax your funny bone excessively.

PIERRE

## Attention: Studio Owners / Recording Engineers

# ALL OUR CARDS ARE ACES



**Tannoy:** World leaders in dual concentric loudspeakers, having produced more dual concentric loudspeakers than any other manufacturer. Using proven phase alignment techniques, Tannoy's professional studio monitors are a major step forward in reference sound quality.

**Robis:** Has an impressive range of cost effective Signal Processors and Effects carefully designed for the creative recording engineer.

**Quad:** Innovatively designed amplifiers using feed forward error correction.

**Genelec:** Digital ready active loudspeakers for state-of-the-art recording studios.

**pulz**

For more details please contact:

**R&S Electronics**  
Unit 24, First Floor,  
Ghanshyam Industrial Estate,  
Andheri (West),  
Bombay 400 058.

**POPULAR**  
Presents

# Sitaron Ki Duniya

*Your Video Entertainment*

Salman Rizvi

397/B, NAAZ CINEMA COMPOUND

NEAR NAAZ CINEMA

LAMINGTON ROAD

BOMBAY-400 007

PHONE 350091

**For Business Enquiries Contact The Above Address**

# HINDI VIDEOS

## BAD AUR BADNAM

**STARRING:** Shatrughan Sinha, Parveen Babi, Sanjeev Kumar;  
**DIRECTOR:** Feroze Chinoy;  
**MUSIC:** L-P; **LABEL:** Bombino;  
**RATING:** \*

A poor parody of an espionage drama. This would interest some nostalgia buffs. The director seems to have failed to ex-

and a noteworthy screenplay make it a rather interesting one. The message, that a rich father should not pamper his children, is conveyed through some well-made scenes. All the artistes, especially Kader, put up memorable performances. The emotional scenes are the best part of the film. Govinda and Kimi Katkar do a fine job.

are not featured extensively. Salma Agha enters mid-way and her role hardly gives her any scope. Other actors manage to go through their motions very painstakingly. Rakesh Bedi's comedy evokes a few tears! Brando Bakshi fails to impress. Rakesh Roshan's music is fairly exciting



Madhu Malhotra and Sanjeev Kumar in 'Bad Aur Badnam'.

plot a talented star-cast. Shatrughan Sinha provides small relief. Sanjeev Kumar, Parveen Babi and Anita Raaj stick out like sore thumbs.

\* \* \* \* \*

## DARIYA DIL

**STARRING:** Govinda, Kimi Katkar, Shakti Kapoor; **DIRECTOR:** K Ravishankar; **MUSIC:** Rajesh Roshan; **LABEL:** Stallion Video; **RATING:** \*\*

A social film with a strong message. Creditable direction

Rajesh Roshan's music is quite dry except for the title song. 'Dariya Dil' is a sure winner.

\* \* \* \* \*

## JUNGAL KI BETI

**STARRING:** Salma Agha, B Bakshi, Rakesh Bedi; **DIRECTOR:** R Thakur; **MUSIC:** Rajesh Roshan; **LABEL:** Gold; **RATING:** \*

Animals, which are supposed to be *de rigeur* in a jungle film,

but the film's picturisations leave a lot to be desired.

\* \* \* \* \*

## PATTHAR DIL

**STARRING:** Amrish Puri, Kimi Katkar, Padmini Kolhapure, Danny; **DIRECTOR:** Surendera Mohan; **MUSIC:** L-P; **LABEL:** VPD; **RATING:** \*\*

Harp on the age-old love triangle. Padmini Kolhapure gives a creditable performance. A crisp screenplay and an exciting finish couldn't raise the film

to any appreciable heights.

Danny hogs the limelight in a rather off-beat role, while Kader Khan and Amrish Puri provide excellent support. Shakti Kapoor sheds his villainous image, puts on a comic garb and comes out tops. Commendable direction and encouraging production values, but the music is a trifle disappointing.

\* \* \* \* \*

## PUSHPAK

**STARRING:** Kamal Hassan, Amala, Tinnu Anand; **DIRECTOR:** Singeetam Srinivasa Rao; **LABEL:** Bombino; **RATING:** \*\*\*

A picture of perfection. This indeed is the work of the genius, Singeetam Srinivasa Rao. This silent movie portrays Kamal Hassan in a remarkably restrained role. He interprets and underplays a Chaplainesque kind of character with intuitive understanding. Amala sparkles while Tinnu Anand as the villain and Sameer Khakkar as the alcoholic give a scintillating display.

'Pushpak' is just great.

\* \* \* \* \*

## LEHREN VOL: 3

**LABEL:** GOLD

All in all an enjoyable fare. No doubt. Again, it features mostly newsy stuff – platinum disc parties, muhurats, and this time two marriages, Alok Nath's and Rameshwari's. One expected a retrospect on Kishore, but only the last journey was covered even

though it is definitely a good thing for Kishore fans. A day with Madhavi is done well. It titillates a bit. The on-the-spot shooting in this volume was not as educative or engrossing as in Volume 2.

The 'Mr India' silver jubilee, by all standards, is an exciting affair and covered well. There's no alternative to Lehren's third volume if you've been watching the filmi video mags.



A still from 'Dariya Dil'.

# playback

▶▶ AND FAST FORWARD

## TOP TEN HINDI VIDEO FILMS

AMERA GAON MERA DESH – Dharmendra

ARJUN – Sunny Deol, Dimple

DOST – Dharmendra, Hema Malini

PREM KAHANI – Rajesh Khanna, Mumtaz

ROOTHA NA KARO – Shashi Kapoor, Nanda

GHAR MEIN RAM GALI MEIN SHAM – Govinda, Neelam

KABHI KABHI – Amitabh Bachchan, Raakhee

PAIGHAM – Dilip Kumar

JURMANA – Amitabh Bachchan, Raakhee

DARIYA DIL – Govinda, Kimi Katkar

## INSAF KI PUKAR

**STARRING:** Dharmendra, Jeetendra, Bhanupriya, Anita Raaj; **DIRECTOR:** T Rama Rao; **MUSIC:** L-P; **LABEL:** Magnum; **RATING:** \*\*\*

A story of two samaritans who rob the rich to aid the poor – a stale story made slick by state-of-the-art direction. The film manages to maintain a fast pace throughout, imaginatively mixing the light as well as the dramatic moments.

The old war horse Dharmendra's scintillating performance adds glitter to the show. Lover boy Jeetendra passes muster and so does Bhanupriya. The comic duo of Kader Khan and Aruna Irani have the audience in splits.

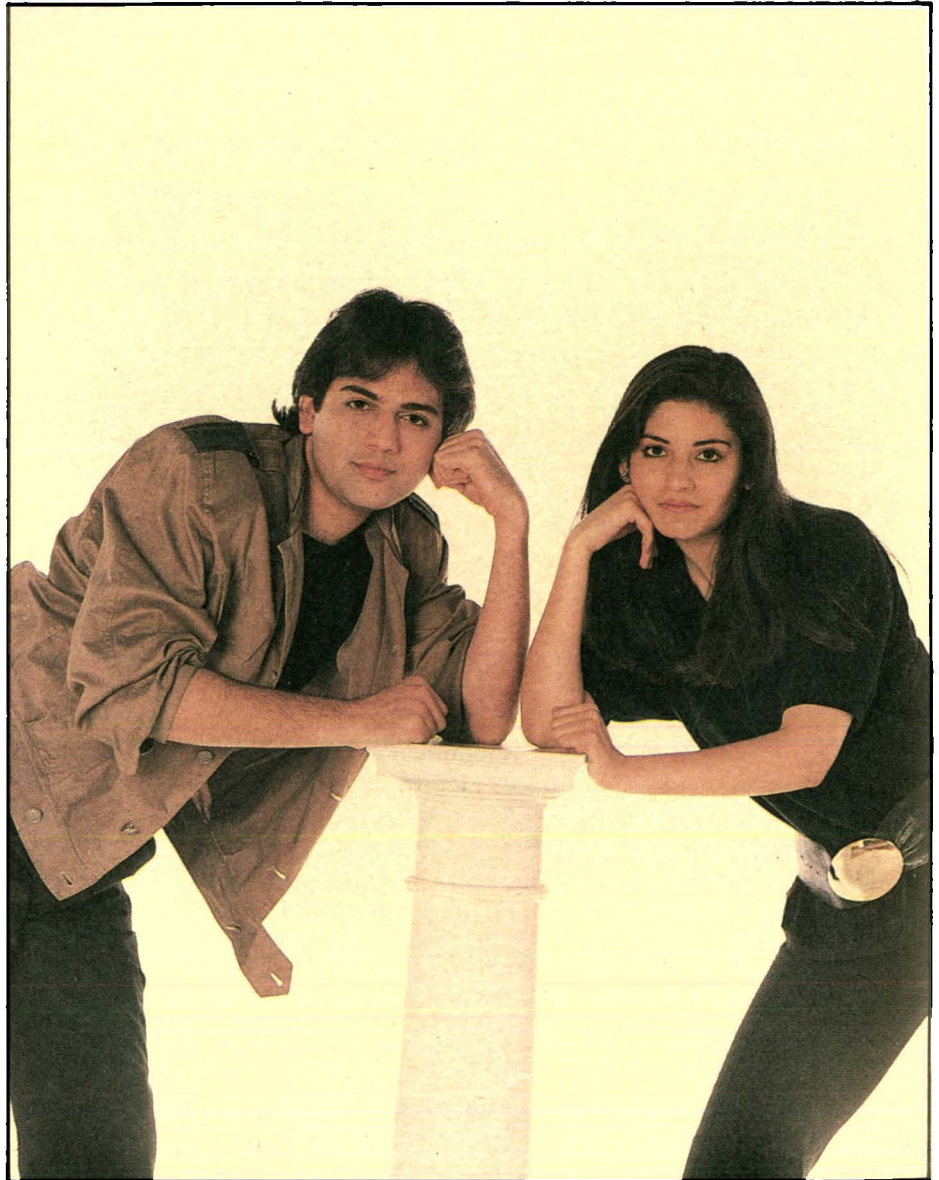
Laxmikant Pyarelal's delicate touch is missing in their musical score. A good entertainer.

# On The Fast Track

## NAZIA & ZOHEB

Hotline To  
Popsville

**F**rom Pakistan with love, via London. Nazia and Zoheb are on the 'Hotline' – their latest album. Astounded as they were with instant superstardom, when 'Aap Jaise Koi' in Feroz Khan's 'Qurbani' caught the imagination of the public, the brother-sister duo did a repeat with 'Disco Deewane', one of the all-time best selling albums in Indian music history. The only pop duo of its kind in the sub-continent, the aggressive and ambitious Nazia and Zoheb, haven't had it as easy as they must have thought. 'Young Tarang' couldn't manage to do as well, neither their stint with Hindi films. Their style and Biddu have been too repetitive. After a break they are selling well once again, and both Nazia and Zoheb, who are with Music India, are keeping their fingers crossed



Nazia and Zoheb: Aggressive and ambitious.

as the heady success and the adulation they have experienced, can be had only in India. With the success of 'Hotline'.

once again they shall be pushing out more albums. Hopefully in a new style? It is imperative they grow out of the

chewing gum, teenybopper style, so as to really exploit their talent, image and career potential.



## BENJAMIN GILANI

**I**t was a case of so near yet so far. Benjamin Gilani has been around for a long time. Perhaps he may be one of the few actors who readily agree that nothing less than a miracle could take them to the top.

"Manoranjan was indeed a break and was exciting," says the suave, handsome Gilani. But he had pinned all his hopes on Kundan Shah's 'Police Station' which was, unfortunately, banned. He played a honest police officer who never reached anywhere. "It's my misfortune that 'Police Station' was banned. It was coming out really well," he explains in a dejected mood. That was when Kundan sounded him on 'Manoranjan'.

But now, news from the industry is indeed heartening for Gilani. After his lead role in 'Manoranjan', he is now busy with 'Zindagi' which, incidentally, has been given an extension of four episodes and they are hopeful of getting another extension of nine. Sridhar Kshirsagar has also signed on Gilani for his latest serial, 'Jugal Bandhee'. He had done two episodes in Kshirsagar's 'Stri' and also two in 'Katha Sagar'. Gilani is rather fortunate that he hasn't been typecast as yet. Even though he played the role of a writer in both 'Manoranjan' and 'Zindagi' the roles were quite different from one

another. "That is a great thing. Because you're typecast the moment you enter TV." Naming a few comedians who got stuck with their image after just one serial, Gilani sincerely hopes that it wouldn't happen to him for at least some more time. "Typecasting is dangerous."

Gilani's batch mates at the FTII (1972-74) like Mithun Chakraborty, Vijayendra Ghatge, and Rama Vij have hit the big time but he's still leagues behind. Gilani has little explanation for that. Throwing his arms in the air, he quips. "It didn't just work out. It didn't happen. Even a film with Amitabh, ('Alaap', 1976) didn't help my career one bit." One flop followed another and his career nose-dived. He found temporary solace in the Bombay theatre where he directed as well as acted in two plays. One, co-acting with Naseeruddin Shah in 'Waiting for Godot' and another, 'Arms and the Man'.

He was biding his time till TV came to his rescue. Says Gilani: "TV is not the medium of our generation. For us, it's rather new."

But the new medium is keeping him busy at the moment. "I'm getting good work. I cannot complain. Everything is going fine and I'm concentrating on TV."

Quite optimistic about TV he says: "The serial boom has come to stay, because it provides free entertainment to the people. But choice-wise it is limited."

But the big screen still



Benjamin Gilani: Hoping for a miracle.

lures Gilani. "Big screen makes all the difference. But there is very little space at the top," he agrees with a sheepish grin. For somebody who's been around since 1974, it is indeed unfortunate that talented actors like Gilani have missed the bus. But now he is quite confident. "I think I'm a reasonably good actor and that's the risk the directors are taking. 1987 was good for me and '88 looks as good as '87."

He hardly sees any

difference working for TV and film. "One works equally harder. Yes, definitely films have the edge."

Gilani is quite satisfied that he's been able to prove his acting prowess through TV. "It's a more immediate and personal medium and I enjoy working on TV.

And with a couple of films trickling in, Gilani's career appears to have taken off, albeit slightly late in the day. But some flowers do bloom in the evening.

## DEEPA SAHAI

'Tamas', Govind Nihalani's film on Partition, is excellent. So is Deepa Sahai, the pretty,

diminutive actress who acts as the wife of the **chamar**, played by Om Puri. The events of Partition have been linked



Deepa Sahai: 'TV is a compromise'.

up through these two characters. "It's not a role which emphasises the psyche of a person. It's not a psychologically complicated role when you are not going into the intricacies of a person's mind," explains Deepa in a tone exuding confidence.

It was a sheer coincidence that she landed her role in 'Tamas'. While doing a Bhishm Sahani play in Delhi she happened to read the novel, 'Tamas'. She was more impressed because she had witnessed the same kind of incidents that were mentioned in the novel after Indira Gandhi's assassination. When she met Nihalani he said he wanted to make a film on it. He started working on it and after sometime the project was through and she was offered the role.

"It was a very interesting role," recalls Deepa, a product of the National School of Drama, "but it wasn't a role of a life-time. I was involved in the theme and the interesting part was not the emotional scenes but the realities picked up from the refugee camps. The emotional trauma is also there. The subtle dynamics you see in this situation is something that leaves an impression on you."

However, TV is yet to fascinate this talented star. "I, personally, dislike TV immensely, for the simple reason that the way it is watched is so casual. There is no compulsion to watch it and when you are doing it you feel terrible about it. Moreover, there is no continuity." Deepa thinks that it is virtually impossible to do any-

thing sensible till it breaks away from government domination. "For me, TV is a compromise. I'm not happy about it by instinct. It is a necessary evil. I will do a serial only if it excites me and will never do a normal soap opera."

For somebody who was offered 'Buniyaad', 'Hum Log' and 'just about anything' she seems to have a point. She has no regrets about rejecting those roles. "I would've died doing these sort of things. I'm doing three or four roles a year. I don't want 20,000 of them."

Deepa's first experience on TV was Kundan Shah's 'Police Station' which was banned.

"You can't do certain things here. It was a good serial. And when it came on as a film it made no sense. So I would use TV if I don't get any other channels," feels Deepa. Would she term 'Manoranjan', in which she acted in about 17 episodes, as a compromise? "One did it just because of 'Police Station'. We all got together and wanted to do something. I just did it because of commitments. I would have done the role better if I had known what the end would be. But I didn't know my role. I was working in a vacuum. At times it was great fun. Sometimes frustrating."

Cinema is really what Deepa is dying to get her teeth into. And that's where all her energies are directed. "I can't get over the fascination of cinema. Everything else

becomes secondary to me. It has a more psychological impact and it will be remembered much more than TV."

TV's loss will be, indeed, cinema's gain.

## AMAR-UTPAL

**T**weedledum and Tweedledee. That's the thought that comes, irreverently, in one's mind at first sight of Amar-Utpal, the duo responsible for the hot selling music of 'Shahenshah' and, later, of 'Ghar Mein Ram Gali Mein Shyam'.

Both are one of a kind - stocky, with bulging eyes and slightly less than average height. But there the resemblance ends. Amar is serious and intense about his work; Utpal, though no less involved, has a more light hearted way of speaking.

It's a far cry from those days when Utpal bumped into Amar in 1978 at a recording studio while "doing one of my rounds." Their first film together was 'Pyar Mein Sauda Nahin' which was a disaster. Confesses Utpal, "It was removed from the theatres after a week."

With the stress on situational songs and the type of music that goes along with such songs, the pressure is on music directors today to deliver what the producer/director orders or else. Many are not averse to doing it just to line their pockets. Not so



Left: Amar, Utpal: Finicky duo.

*Amar-Utpal. "I've put my foot down," says Amar fiercely. "I would never give the 'Bambai se aaye' type of song. You see, the public wants it so he has to do it. And he does it, so he's at the top. Mr Bappi*

*Lahiri - or Mrs Lahiri - what would you like to call it -," as if there was any doubt as to whom he had been talking about.*

*Now he's really warmed up. "People like Annu Malik and Bappi really spoil the market,*

*working for peanuts. They don't want to leave a single producer - any conditions, any terms."*

*The duo has teamed up once again with Tinnu Anand in the Kumar Gaurav-Poonam Dhillon starrer 'Mutthi Bhai Zameen', his Amitabh starrer 'Mahapaal', 'Nach Govinda Naach' and Habib Nadiadwala's yet untitled film.*

*They're not averse to using new talent in their films; their favourites being Sadhna Sargam, Suresh Wadkar, new comer Laxmi Shivaram. They've got Kirti, Govinda's brother, to sing for them.*

*Amar, the more restless of the two, has gone into film production too and intends to stick to it whether his first venture - tentatively titled 'Kaali*

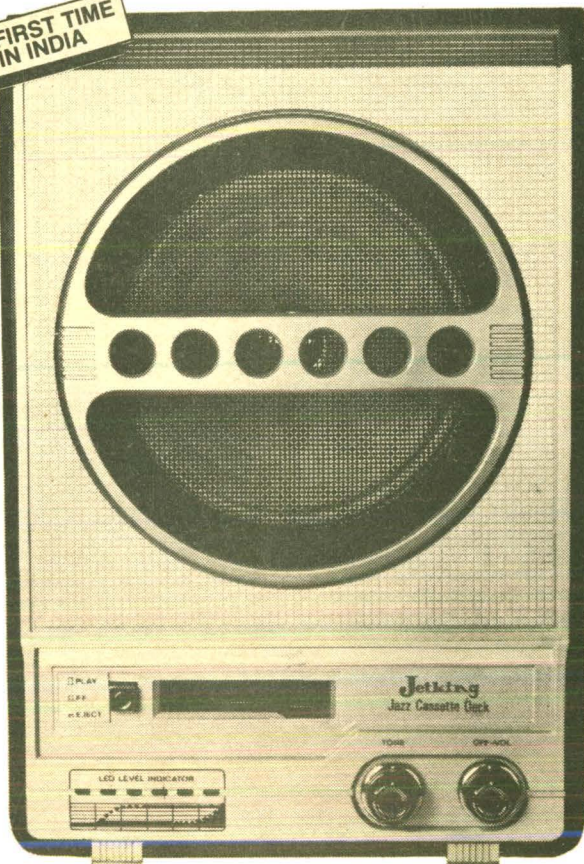
*Aandhi' ("a female dacoit film") - is a success or not.*

*Amar, happily married with a little son aptly called Sangeet - is obviously satisfied with his position today. Utpal, a self-confessed confirmed bachelor, on the other hand, seems to be obsessed with the fact that people tend to compare him with Anil Biswas. "Being the son of such a great music director is not easy," he admits.*

*But surely he's proved himself as part of a duo? Well, they have of course hit it off together.*

*"Whatever we do, we do together," he says, hastily adding, "in our professional life. Our co-ordination is total, understanding is total, involvement is total. That's what matters."*

FIRST TIME  
IN INDIA



**A cassette player  
with its own  
powerful 16 watt  
speaker.**

**Only for Rs 900/-**

Now you need not spend a fortune to hear good music.

Introducing the new Amplideck from Jetking.

Giving you high-tech features at an affordable price.

- Incorporates a Japanese motor, tape head and IC's.
- 16 watt IC amplifier with a 6" heavy duty magnetic speaker.
- Wooden cabinet to play back rich sound.
- Can be attached to a record player or a tuner. And can be used with a microphone too.

Add to it the Jetking's 40 years experience and you will know why this Amplideck is unbeatable.



**Jetking**

**Jetking Electronics Ltd.,**  
Lonavala Industrial Co-Op Estate Ltd.,  
Nargaoan, Lonavala 410 401  
(D:Pune) Tel : 2122

Branches : Bombay. Delhi. Gaziabad.  
Bangalore

QUIKSEL/87310

# KENWOOD

from

# DYNAVOX

**A Quantum Leap In Studio Quality Audio Reproduction**



**KX — 32 STEREO TAPEDECK**



**KA — 32 STEREO AMPLIFIER**

For further details write to:



## DYNAVOX

### Electronic Pvt. Ltd.

Technology at your service

**Bombay — Regd. Office:**

266, Dr Annie Besant Road, Opp Passport Office, Worli, Bombay-400 025  
Tel.: Sales: 430 4665 & 430 0976 • Service: 422 9122 & 430 9033.

**Madras:** No. 30, 1st Main Road, CIT Nagar, Madras-600 035

Tel.: Sales: 457454 • Service: 455120

**Calcutta:** Elgin Co-op Society Ltd., 7B, Elgin Road, Calcutta-700 020  
Tel.: 433991.

**Delhi:** 40B, Devika Towers, Nehru Place, New Delhi-110 019.

Tel.: Sales: 6411868 • Service: 633027.

# MUSIC TRACK

## GHAZAL

### ENCORE

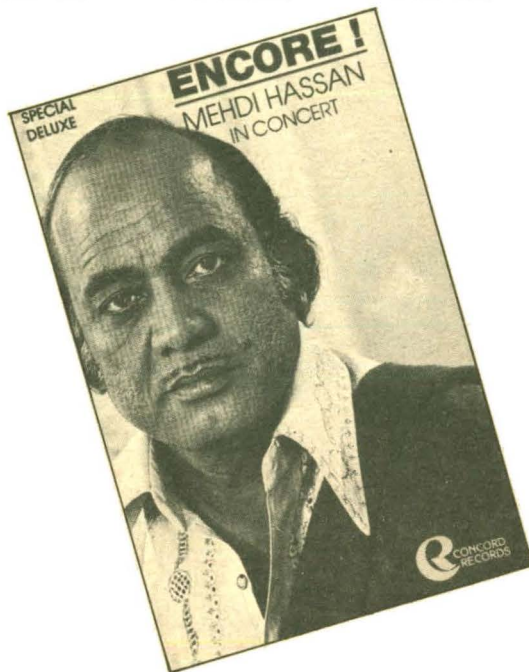
MEHDI HASSAN  
Concord Records

This live recording finds Mehdi Hassan at his best. He is one artiste who cannot or will not restrict himself within the constraints of time. He needs to take on the ample canvas of the stage to develop a ghazal. With a few broad inflexions of his deep, sensitive and sonorous voice, he puts across the 'rooh' of a ghazal with telling effect. Each bandish in its own right is a sparkling exposition. This is one of the few instances in recent times when the ghazal has been sung in its true form. Lyrics by Parveen Shakir, Farhat Shehzad, Ehsan Danish and Iqbal are excellent, set off by tasteful music. In any case, Mehdi Hassan has the ability to carry off any kind of lyric whatever the music.

### HASEEN LAMHE

GHULAM ALI  
Weston

Perfect diction, complete control over his voice and its sonority



are the hallmarks of Ghulam Ali's presentation, and this cassette is no exception. He has branded each bandish with his own peculiar style. Particularly noteworthy is 'Dekhkar dil-kashi jamane ki', in which his voice moves like quicksilver from one note to another.

The lyrics, by Mohsin Naqvi, Abdul Hamid Adam, J U Ali, Miraji, and Qateel Shifai, are meaningful and well chosen. Although the music is good, it is rather loud and not up to his usual standards. He doesn't need that type of heavy orchestra to carry his voice.

### KHUSHBOO

GHANSHAM  
VASWANI  
Weston

Ghansham makes skilful use of his deep, voice. He could have done full justice to the original form of the ghazal, one suspects, if he had the choice. But he, too, seems to have fallen prey to the trend in the market. The sad and pensive 'Tujhko shikwa hai' is perhaps the best in the lot and it also suits Vaswani's voice best. Lyrics by Duya Dabaevi, Madan

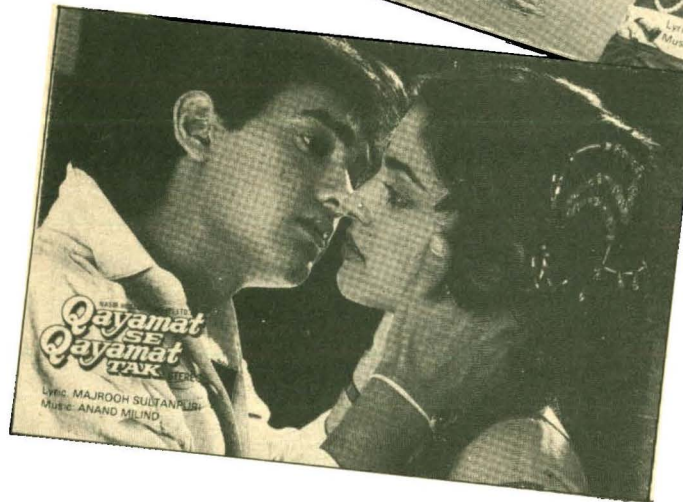
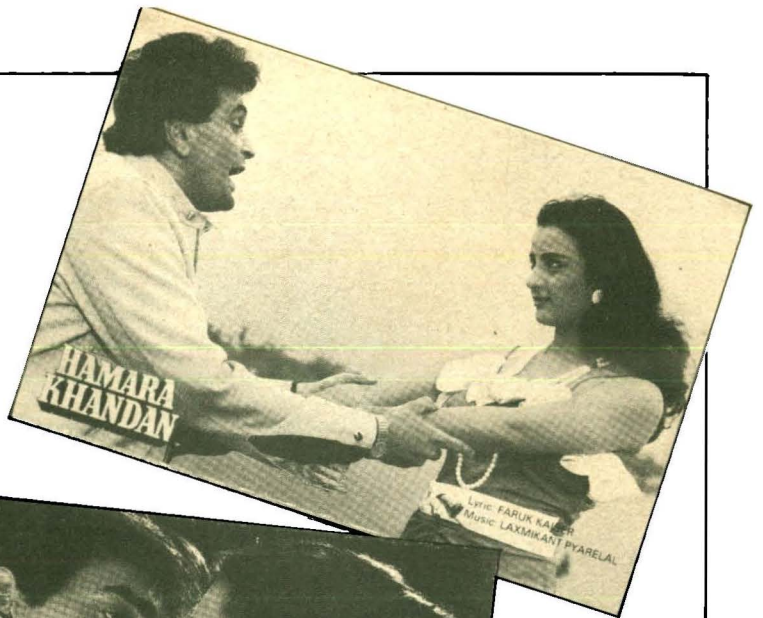
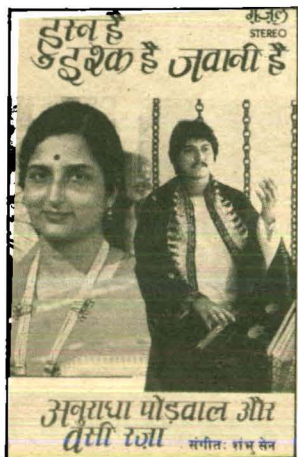
Pal, Ibrahim 'Ashk', Abdul Hamid Hanafi, Saeed Rahi and Umar Javed have been selected with care. Music by Ghansham is up to the mark, and well arranged by Uttam Singh.

**HUSN ISHK HAI  
JAWANI HAI**  
ANURADHA  
PAUDWAL, WASI REZA  
T Series

Anuradha Paudwal is indeed one of those artistes who have mastered the essence of singing, be it a film song or a ghazal. Her correct diction and soft, soothing voice are a connoisseur's delight. 'Sawan ke mahine mein' is a case in point and stands out for its spontaneity of presentation and its lyrics.

Wasi Reza makes a valiant effort to keep in step with Anuradha but falls woefully short; on more than one occasion he is distinctly off-key.

Shambhu Sen's music is reminiscent of films and is repetitious. Lyrics by Hasan Imam, S K Atish, Naseem Zaidi, Qameel Chandpuri and Madan Pal are uniformly good.



**IBTEDA  
RAVI JULE**  
Oriental

Ravi Jule is one of the latest in the endless list of ghazal debutants. Ravi begins well and this seems to be an augury of good listening further on. But he has a heavy voice which he is unable to move, though he makes every effort to do so. Yet he is able to put across the 'matla' of the shair with a quiet conviction. A little more training and effort would definitely take him a long way.

Lyrics by Saeed Qadri, Dilip Tahir, and Madan Pal are meaningful and the music arrangement by Y S Moolky adequate.

- VASANT KARNAD

**FILM**

**DO QAIDI**  
T Series

A surprise package with music directors Laxmikant-Pyarelal maintaining a remarkable consistency which is astounding. Intelligent composition enhances the overall standard, lifting mediocre lyrics to an enjoyable level. A couple of catchy, pulsating and exciting songs - the parody song by Amit, Mohd Aziz and 'Aa rab se dua mange' by Mohd Aziz, Suresh, Anuradha, Kavita and L-P - will be well received especially by younger audiences. The incredible Kishore infuses refreshing melody with 'Hansti jaa

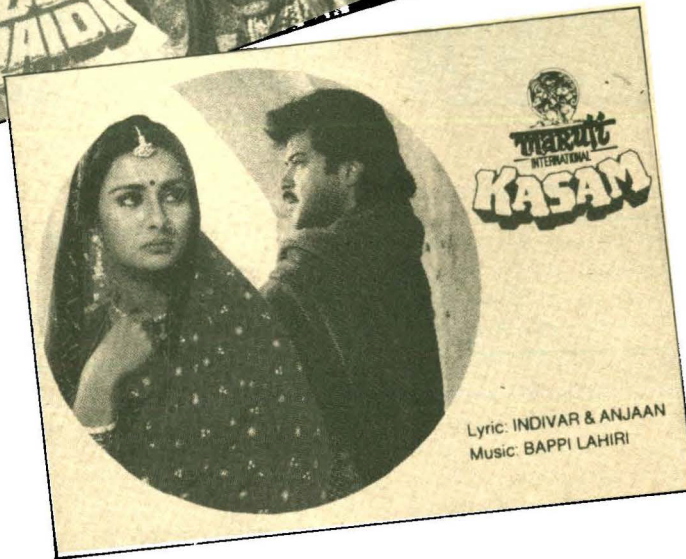
tum'. A good buy.

**QAYAMAT SE  
QAYAMAT TAK**  
T Series

Exquisite. A truly novel and welcome album with Anand Milind's music and Majrooh Sultanpuri's lyrics offering new fun-filled and the most melodious music of recent times. Full of zest, it heralds in a young debutante, playback singer Udit Narayan with style. He holds promise to go far, the tuneful, lyrical beauty no doubt assisting him to the hilt. An excellent buy.

**KASAM**  
T Series

The title song 'Kasam kya hoti hai', repeated at



regular intervals is easily the pick of the lot, soothing, mellifluous and echoing delicately woven emotions. Asha Bhosle's sensuous voice adds a shimmer to the pulsating beat of Bappi's music. If picturised with an equally imaginative style, the songs promise to top the charts.

**AMERA MUQADDAR**  
T Series

Kamal Kant's music makes for a fairly pleasant collection, in keeping with the modern trend. A number which stands out is the boisterous, fun loving and lively 'Chitthi aayee gayee babu' by Alka Yagnik, Mohammed Aziz and Kavita Krishnamurthy.

It is the effort to please the masses which is perhaps marring the effect.

**DAL MEIN KALA CBS**

The kind of album which has its select audiences and is not meant for universal tastes. The music by Babla is no doubt catchy though pedestrian at times. Kanchan infuses life in the scores with her involved and infectious renditions and the swinging beat will go down well with teenagers.

**CAR THIEF**  
Venus Records & Tapes

Nothing extraordinary, except for one or

two pleasantly tuned members. The hip swinging, foot-tapping numbers sound a clever copy of former amalgamations of western tunes and the effort shows, unfortunately. The music by Annu Malik does not really flow. The song 'Tera mera sath hai' by Kishore and Vijaya Pandit is excellent, especially in its sadder version.

**HAMARA KHANDAAN**  
T Series

One usually expects a Tahir Hussain film to have excellent music, especially when the composers are Laxmikant-Pyarelal. But somehow, expectations are belied and although

the songs with lyrics by Farooq Kaiser are good, they do not stand out or infuse in you the energetic enthusiasm of the foot-tapping genre, nor soothe your nerves with soft lilting melodies.

- ASIF A MERCHANT

**DISCO HITS LIVE**

USHA UTTHUP  
Venus

Usha belts out well-worn tunes from films, most of which, not surprisingly, had compositions from Bappi Lahiri - which explains the shades of Boney M and Donna Summers and their ilk. Usha's husky voice seduces in the catchy 'Aaiye meherban', calls for attention in 'Ramba ho', trills romantically in the lilting 'Aap ne bhi' and comes easily through 'Love fever'. Overall catchy and attention grabbing, Usha does sound rather subdued in places. For instances, in the lifeless 'Dum maro dum'. Orchestral backing though is uniformly good.



## GENERAL

**MEETHI  
YAADEN**  
SHOBHA JOSHI  
Weston

An upmarket version cassette which has the benefit of a successful classical and ghazal singer, who has a silken smooth voice. Naturally, the favourites which have been selected gain an added dimension. It includes hits like 'Mera dil ye pukare', 'Aa ja re pardesi' which go so well with Shobha's voice. 'Aayega anawala' can easily make you forget the original (the nostalgic aspects of the original have not been altered however). Something connoisseurs



would do well to look into to broaden their scope of appreciation. Competent orchestration by Jolly Mukherjee.

**HAUNTING  
MELODIES**  
APARNA MAYEKAR  
Weston

Asha's voice and Asha's tracks, of the



'Raat akeli hai' type. Aparna does spring some pleasant surprises in certain tracks, though at times she falls short of Asha's style of coquetry. Hits include 'Haule haule chalo' and 'Bhawra bada nadan hai'. Most of the numbers are lively, with racy rhythms. A joyful package. Ramesh Iyer and Pradeep Lad, specialists, in disco instrumentals are associated with the orchestration.

- N SHAH

**ISHWAR TERO  
NAAM**  
SHOBHA JOSHI  
Weston

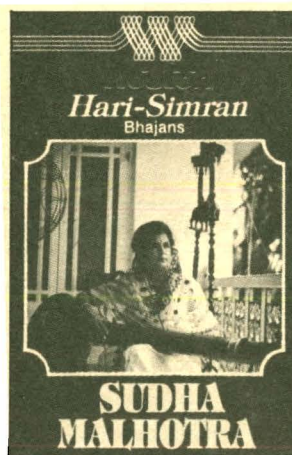
Weston have entered the market of pre-recorded cassettes in a big way. If this album by Shobha Joshi is any indication, the quality of recording shows a welcome degree of professionalism. 'Ishwar Tero Naam' is a miscellany of devotional songs culled from films, 11 of them in all. Most of them were in the inimitable voice of Lata Mangeshkar and it is a daunting task that Shobha has essayed trying to recapture the

verve of the First Lady of playback. She has shone in her own light with her earlier albums, therefore it is questionable why she should choose to do so in the reflected glory of Lata now. 'Allah tero naam' from 'Hum Dono' and 'Jyoti kalash' are perhaps her most memorable efforts in this 'me too' album. The chorus and supporting musicians have acquitted themselves well.

**HARI-SIMRAN**

SUDHA MALHOTRA  
Weston

This collection of traditional bhajans of Meera, Bramhanand, Nanak, Surdas and Tulasidas from Sudha Mal-



hotra comes as a major disappointment. Sudha is an old trooper who has held her place despite emerging competition from the younger set. However, the quality of the present bhajans is uneven. Sudha's voice is uncertain at times and tends to stray from the melodic line. She recaptures her old form only in 'Prabhu



charan mein ana' set in a sandhiprakash raga, the Bhairavi-based 'Tera janam maran mit jaye' and 'Krishna bajaye banamein bansuriya'. The rest of the fare is undistinguished. A redeeming feature of the album is the score arranged by Y S Moolky.

**KRISHNA  
BHAJANS**  
RAKA MUKHERJEE  
Concord

Produced by Music Mission for Concord Records, this collection of Krishna bhajans sung by Raka Mukherjee is essentially classical in content. The credit for the music goes to Ranjan Mukherjee while the music arrangement tends to be a distraction, perhaps because of the attempt to make it innovative. However, Raka Mukherjee sticks to a fine melodic line and her singing is warm and evocative. The album opens with a shloka, 'Kasturi tilakam', dedicated to Krishna. This is followed by a fervent invocation 'More ghar avo', while the concluding bhajan on side A.





## OM JAI JAGDISH HARE

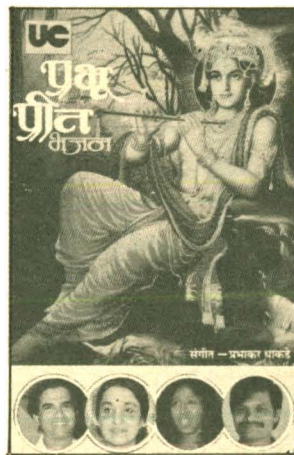
VARIOUS MIL

This miscellany of 12 devotional songs culled from the sound tracks of films is something of a mixed grill. Though the roster of singers boasts of Lata, Asha, Kishore, Manna Dey, Hari Om Sharan and Vani Jairam, the selections are erratic, ranging from the sublime to the outrageously filmi. Perhaps the pick of the lot are Lata's 'Vaishnav Jana to' and the shloka from Bhagvad Geeta while the Meera bhajan of Vani Jairam scored by Pt Ravi Shankar is most refreshing.

'Naina lobhi re', is steeped in the pathos of Raga Todi. On the obverse 'Govind kaba hoon mile' is appealing.

**PRABHU PREET SURESH WADKAR, UTTARA KELKAR, KAVITA K, ANIL KUMAR**  
Universal

All the four singers – Suresh Wadkar, Uttara Kelkar, Kavita Krishnamurthy and Anil Kumar – have given a sincere account of themselves, but the music score by Prabhakar Dhakde, arranged by Ashok Patki, has a basic sound-alike quality with the monotonous use of the same beat on the dholak. An exception, though, is 'Bhajan bina' by Suresh Wadkar which makes welcome use of the ektara. 'Chakradhar prabhu' is a recurring refrain and one wonders if the bhajans are dedicated to Chakradhar Swami. Kavita and Uttara have rendered their bhajans well; Anil Kumar has sung the solo 'Mere Shyam' in a refreshing voice.



## CLASSICS FOR PLEASURE

TARUN BHATTACHARYA & DAYASHANKAR  
Concord

This is an interesting instrumental that combines the talents of Tarun Bhattacharya on the santoor and Daya Shankar on the shehnai. Bet-



ween them they present two ragas and two dhuns. The album opens with Raga Madhuvanti set to ektal. Madhuvanti, a mid-afternoon melody is handled sensitively by each artiste individually.

The Mishra Pahadi set to Keharva is a light and happy piece wherein both artistes indulge in uninhibited play to the nimble accompaniment of Anindo Chatterjee on the tabla who ranks among the best of percussionists. The reverse side features Bairagi, a morning raga of the Bhairav thaat which is authentically portrayed to teental. This is complemented by an Afghanistani folk tune which is as good as a dhun by any other name. For a change, we have Kumar Bose on the tabla – a percussionist of the same stature as Anindo. A good buy, this.

SUMIT SAVUR

## PARODY SONGS

Sonamic India

An unusual offering, the parody songs by Armaidty, Ajay, Nilesh, Anjani;

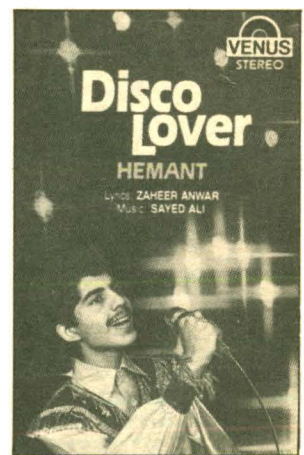
Seema Patwardhan and Nafiz Anand do provide entertainment if taken in a light spirit. For we have to listen to such a presentation without expectations and simply sit back and relish it. It may not appeal particularly to many, yet the idea holds tremendous promise, a take-off on old popular tunes. The music arranged by Prashant Thackray and the lyrics by Ajay are sure to go down well.

– ASIF A MERCHANT

## DISCO LOVER

HEMANT  
Venus

For the younger generation hooked on pop music, this collection of



nine ditties, composed by Zaheer Anwar and sung by Hemant, may be of interest. Though the opening is dull, the sharp diction of the singer and the tempo help in extracting an impact from the item 'Tum aagaye toh zindagi'. The soft musical background with the drums in low volume rivet attention on the singer's theme.

# playback

▶ AND FAST FORWARD

# CLASSIFIED

## SERVICES

**YOUNG, HAND WORKING,  
SEMI EXPERIENCED  
SOUND RECORDING  
ENGINEER SEEKS  
SUITABLE PLACEMENT.**

Write Box No 1012,  
Playback And Fast Forward,  
Business Press Pvt Ltd,  
Bombay

## REPAIRS

Guaranteed prompt, reasonable  
repairs, Indian/imported colour  
televisions/videos. We buy  
televisions/videos.

Contact: Nutan Electronics  
2/17 Tardeo Airconditioned Market,  
Tardeo, Bombay 400 034  
Tel: 4941255/4921491/4945508

## RECORDS AND CASSETTES



### MEDLEY BY MAIL!

INTRODUCING: MUSIC BY MAIL  
— ORDER — DELIVERY. GET THE  
LATEST, THE BEST AND THE  
REST IN INTERNATIONAL,  
INDIAN, FILMS, GHAZAL,  
DEVOTIONAL AND CLASSICAL  
MUSIC ON RECORDS AND  
CASSETTES AT YOUR DOOR.  
ALSO AVAIL OF EXCLUSIVE  
GIFT AND DISCOUNT OFFERS,

**FREE DETAILS: MAIL-O-D,  
45, RANGA, RAO ROAD,  
SHANKARPURAM  
BANGALORE 560 004.**

## EQUIPMENT

**SONY BRS 20  
UMATIC CASSETTES  
Contact Tel: 4942017**

## RECORDS AND CASSETTES

### LONDON CALLING:

ENGLISH RECORD COLLECTOR  
TOURING INDIA EARLY 1988  
WILL PAY WELL FOR 78s BY  
BEATLES, ELVIS, CLIFF  
RICHARD. OTHER ROCK 'N'  
ROLL 78s OF 1960s ALSO  
WANTED. PLEASE SEND  
DETAILS BY AIR LETTER TO:

**MR G McLAGAN, 34 ST. ALBANS  
ROAD, LONDON NW5 1RD,  
ENGLAND.**

### CLASSIFIED RATES

Playback and Fast Forward Classified  
Advertisement rates at Rs.2/- per  
word.

# N E NamrishiKA

N E Elektroniks Pvt. Ltd.

For your requirements of  
**HIGH QUALITY  
AUDIO & VIDEO  
MAGNETIC TAPES**

Manufactured to international specifications  
with state-of-the-art technology  
and latest imported plant & machinery  
from USA

Contact

**NamrishiKA**  
Elektroniks Pvt. Ltd.

REGD. OFFICE:

59 (FF) Basant Lok, Community Centre, Vasant Vihar,  
New Delhi-110 057

PHONES: 607745 • GRAMS: RISHIKANAM

KAVERI/NE. 87

## YOUR ASSURANCE OF QUALITY

THE FINEST RECORDED  
ORIGINAL **Yukir**  
CASSETTES



**OVER 300 TITLES IN RAJASTHANI, BHOJPURI,  
HARYANVI, HINDI DEVOTIONAL, GARHWALI, PUNJABI.**

All our cassettes have YUKI printed on the leader tapes

FOR ALL OCCASSIONS

A Quality Product of

**YUKI TRANSISTOR COMPANY**

3 MAHARAJA LAL LANE, CIVIL LINES DELHI- 110054  
PHONE: 2519103

SHOWROOM : SHOP No. 33,

OLD LAJPAT RAI MARKET,

DELHI-110006

PHONE 2924433

**Leaders in FOLK MUSIC**  
Distributorship Enquiries Solicited

Adlyads

On Side B Hemant captures the romantic mood in 'Suno suno dil ki baaten.' The chorus item 'Gao suboh Sham' is arresting. The concluding ditty has only swing, but no thematic appeal.

-N HARIHARAN

**HOTLINE**  
**NAZIA, ZOHEB**  
**MIL**

**N**azia deals adequately with puppy love but the magic and fresh appeal of 'Disco Deewane' naturally enough cannot be expected. It's Zoheb whose full voice attracts. Side 1 sizzles with catchy 'Telephone pyar' (a sure winner), Zoheb's 'Paisa' and 'Hum aur tum'; listen to the theme of eternal love in 'Hamaisha' and become

wistful with 'Teri yaad'. Side 2 with its slow numbers finds Zoheb hitting the right notes with the swinging 'Number ek' and the dreamy 'Soja soja', while Nazia disappoints with her would-be seductive 'Jab se dekha'. Frothy lyrics meant for teenyboppers are set off aptly by Biddu's music.

**THE POWER OF**  
**MUSIC**  
**ADESH, RAJU**  
**Venus**

**P**laying with a ritzy panache, Adesh and Raju's 'The Power Of Music' contains such foottapping numbers like Madonna's 'True Blue', 'Bangles' 'Walk Like An Egyptian' and Europe's 'Final Countdown'. The well arranged instrumentals

are interspersed with beautifully timed runs of the keyboard giving the music an added punch. Harmony seems to be the duo's forte and they play all the numbers with admirable fidelity. 'The Power Of Music' will make a good companion on long journeys besides being the perfect complement at parties.

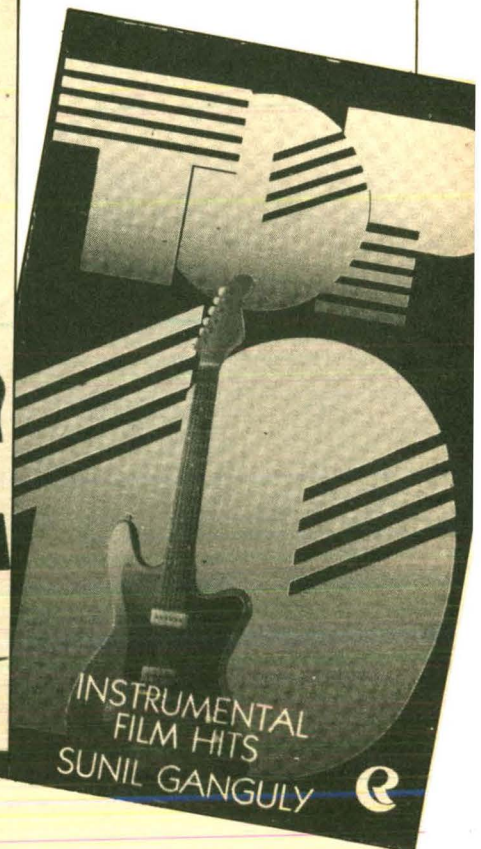
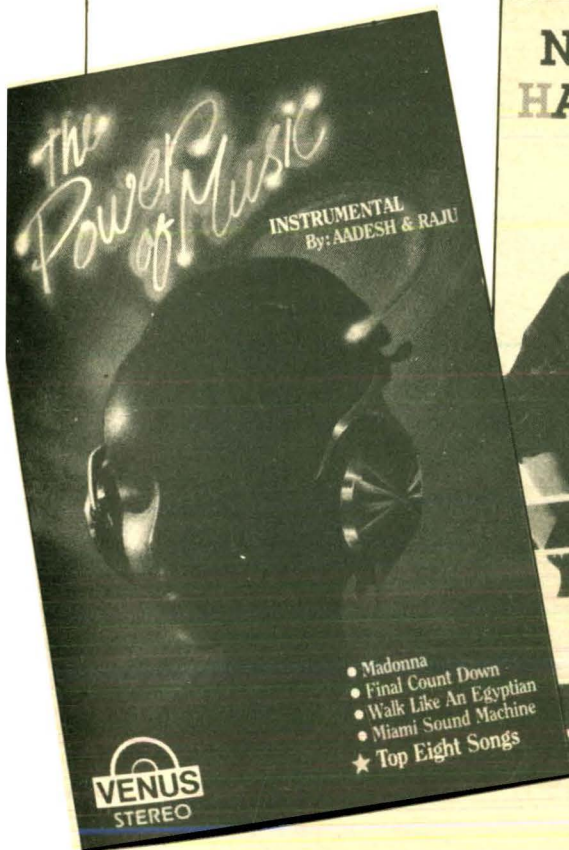
**MUSICAL**  
**JOURNEY**  
**TO NURSERY**  
**LAND**  
**BASHIR SHEIKH,**  
**LEON D'SOUZA**  
**Rhythm House**

**B**ashir Sheikh's nursery rhymes transcend you into the world of 'Little Bo Beep' and 'Little Boy Blue'. If your children have been listening to nursery

rhymes, this cassettes had better be introduced to them. For one it's the only one with an 'uncle' - the rest feature 'aunties'. But the ambience of a child's belief and the sense of adventure they experience with their imagination of a magical nursery land has been beautifully created. Bashir's emotive style is convincing and the sound effects painstakingly produced.

**INSTRUMENTAL**  
**FILM HITS**  
**SUNIL GANGULY**  
**Concord**

**S**unil Ganguly at his impeccable best on the electric guitar with last year's hits 'Zooby zooby', 'Sajan aa jao', 'Hawa hawai', 'Andheri raaton mein and others. Pleasant listening to relax with.



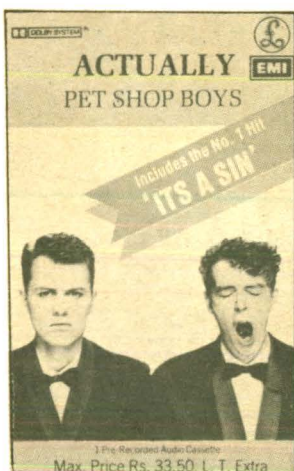
## ENGLISH

### HYSTERIA DEF LEPPARD MIL

Heavy metal protagonists profile a head down stance that begets 'Woman', 'Animal' and 'Hysteria'. Sure it's all done in good taste, aren't the guitar wails bang-on, the voice powered, the approach muscular? That's not all, they shade a little boogie into 'Love and affection' and some funk on 'Armageddon it'. Doesn't that deserve a round of applause?

### ALL BY MYSELF REGINA BELLE CBS

Belle transcends the mundane in a performance that captivates with its flow into gospel, rhythm'n'blues and even jazz. Using her



voice immaculately, Belle soars on a powerful ballad profiled sharply on 'Show me the way' and 'After the love has lost its shine'. In



contrast she gets into a happy vein with 'You got the love' and shifts into a roller-coaster of phrasing and nuance on 'How could you do it to me'. A rich discovery.

### ACTUALLY PET SHOP BOYS HMV

Neil Tennant and Chris Lowe bringing an almost unflagging zest to their songs carried on the wings of come-hither melodies. The lyrics take a cockeyed but nevertheless accurate look at life and trends. But are the Boys really serious about the whole thing? That's what makes them so much fun. Among the songs that give well-being a new lease of life are 'It's a sin', 'Rent' and 'One more chance'.

### DIRTY DANCING SOUNDTRACK MIL

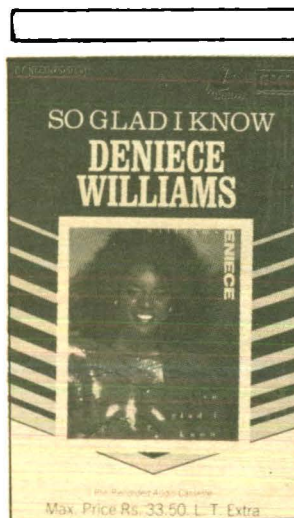
This blockbusting soundtrack which spent weeks at No 1 on the US charts offers a satisfactory mix of original ma-

terial and oldies. The spectrum rises to cover the romantic ballad '(I've had) the time of my life' which took big voiced Bill Medley and Jennifer Warnes to the top of the US singles listing, to soul classics 'Be my baby', the seminal white blues 'Hey baby' and the doo-wop 'In the still of the night'. If that wasn't enough The Blow Monkeys forge a hard swell on the sixties style smoulder 'You don't own me'. The perfect formula pitched directly.

### SO GLAD I KNOW

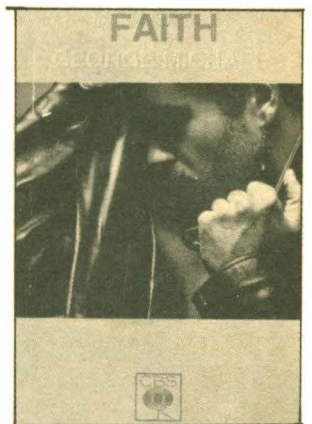
### DENIECE WILLIAMS HMV

Deniece gives her black roots a flip and lands into her first calling, gospel. It's the perfect environment even as she uses vestiges of pop and rhythm'n'blues to get her message across. The songs are lit in the afterglow of her powerful phrasing, a vitality that is sheened by beauty. The feeling flows right through.



### PRIMITIVE COOL MICK JAGGER CBS

Despite the apparent sneer, Jagger strikes a desultory note in an outburst that doesn't capture even after repeated listenings. His rock rolls out on tedium and it's only when he shuffles the blues that he becomes effective on 'Say you will' and 'Party doll'. There is one track in here that quite aptly sums up the album — 'Shoot your mouth off'.

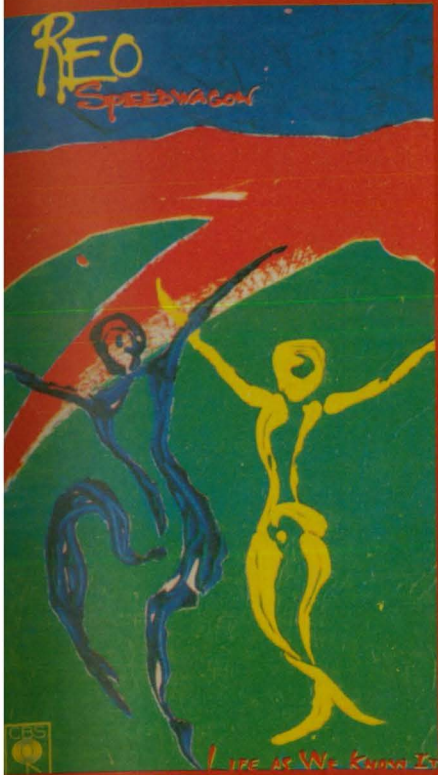


### FAITH GEORGE MICHAEL CBS

Michael cores the heart of pop on an album that coaxes almost all the way through. He can curl in on a catchy hook with 'Hand to mouth', dip into a ballad that has a nice jazzy swing on 'Kissing a fool', punch the rhythm on 'Look at your hands' or chunk a rock riff as on 'Faith'. Why, he can even be blase enough to demand 'I want your sex'. There's no stopping him now.

- JERRY D'SOUZA

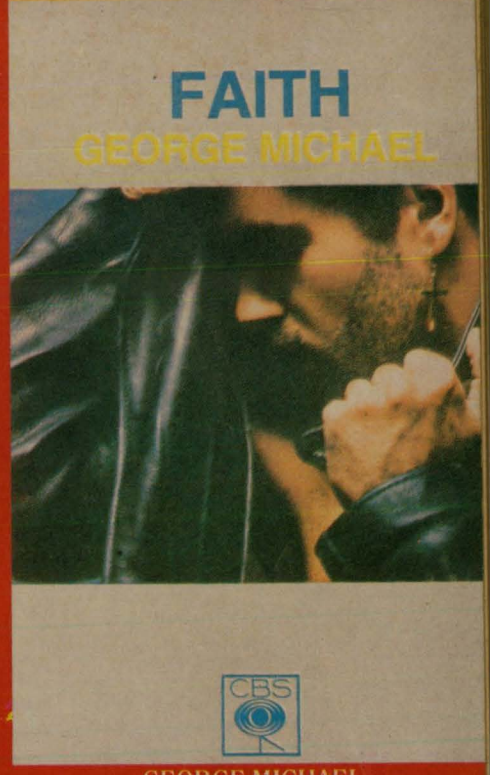
# THE BIGGEST HITS...



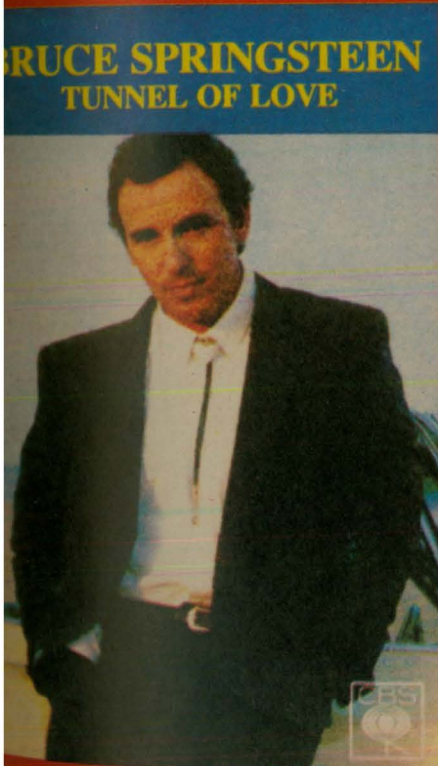
REO SPEEDWAGON  
*Life As We Know It*



MICHAEL JACKSON  
*Bad*



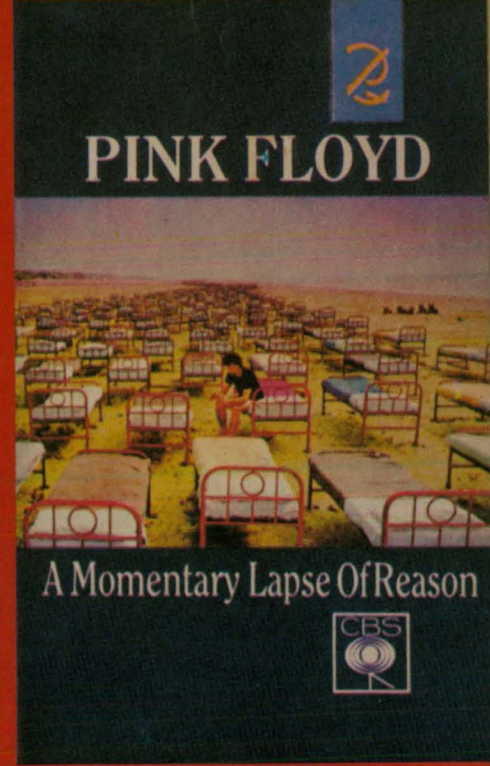
GEORGE MICHAEL  
*Faith*



BRUCE SPRINGSTEEN  
*Tunnel Of Love*



GLORIA ESTEFAN  
AND MIAMI SOUND MACHINE *Let It Loose*



PINK FLOYD  
*A Momentary Lapse Of Reason*

JUST RELEASED!!

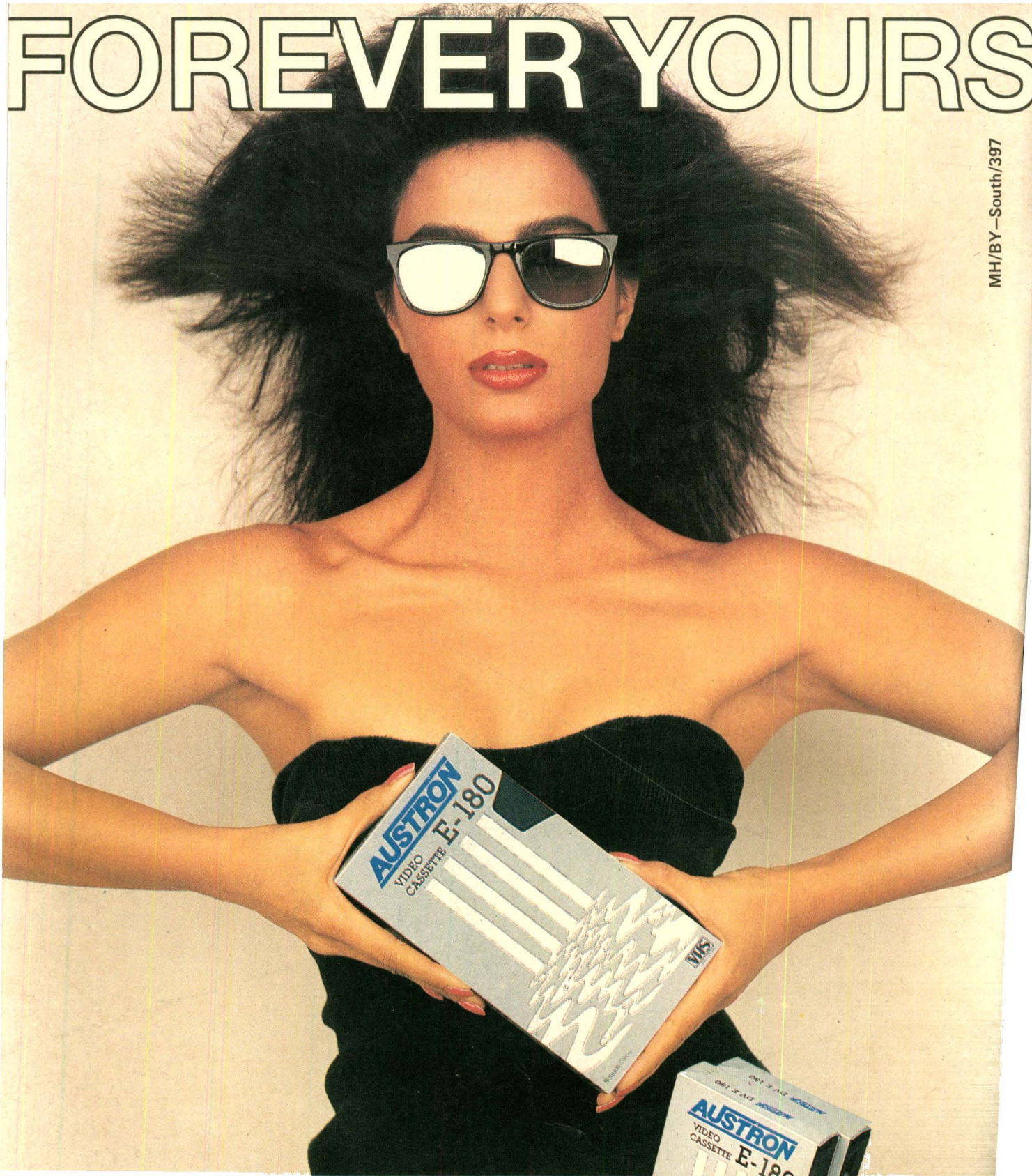
...ARE ON  
'CBS'



We've

# FOREVER YOURS

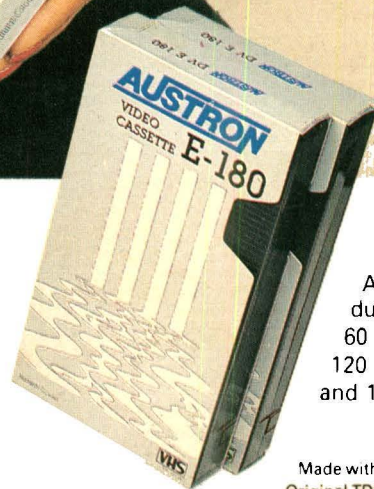
MH/BY - South/397



Made under strict quality control  
Austron Video Cassettes promise to be your's forever.

**AUSTRON** Video  
Cassette

Double Vision.



Available in  
durations of 30 min,  
60 min, 90 min,  
120 min, 150 min,  
and 180 min.

Made with  
Original TDK Super Avilyn tape.