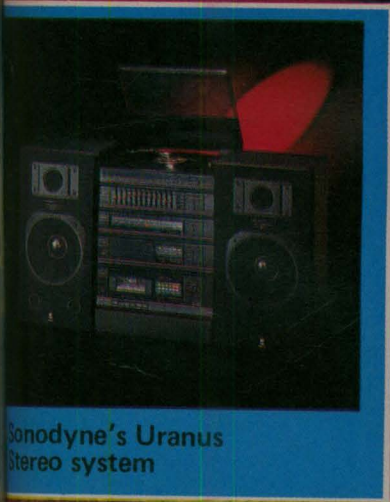


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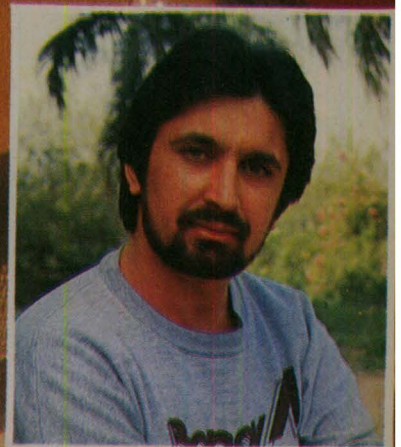
RUN FOR THE ROSES
A lowdown on the
Grammy awards
for '88

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Asha Bhosle pic by Gautam Rajadhyaksha
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REVERB

WHERE HAS MELODY GONE?

Nowadays composers, lyricists, singers, film producers, recording companies, organisers of stage shows, etc, are all commercially inclined and are afraid to take risks even when they can afford it. This leaves only the collectors of quality music as our last hope. Unfortunately, the treasure is there but it is jealously guarded by their owners. Singers today could sing the rare works of R C Boral, Pankaj Mullick, Anil Biswas, early Naushad, C Ramchandra, Madan Mohan; quality music, in fact, can be found even among today's composers, viz. Laxmikant-Pyarelal, R D Burman or even Bappi Lahiri. In between, there are many who have already been forgotten - Sajjad, Roshan, Salil Chowdhury, Ali Akbar Khan, Bhushan and, surprisingly, O P Nayyar.

I am ready to play my part in this first step - if only I can locate the singers.

Dr V K Nagpal
New Delhi

A STAR DIES

Reader S U hale (Playback, January 1988) has lamented the callousness shown by co-artists and the industry alike on the death of Kishore Kumar. But scarcely a month earlier, on September 11, another great star Surendra, who ruled the roost in the '30s and '40s passed away. Surprisingly not even the press appears to have taken notice of it. The most popular male singing star of the screen after K L Saigal, Surendra was affectionately known as the Bombay Saigal. His songs 'Tumne mujhko prem sikhaya' ('Manmohan'), 'Awaz de kahan hai' ('Anmol Ghadi') are still hummed today.

The big mistake which proved to be Surendra's undoing was his refusal to sing for other heroes when his popularity as lead player was on the wane. Kishore Kumar had the sense to switch over to playback when his films began to flop, hence he was able to retain his popularity.

P Vasodevan
Calicut

The Dynavox Zippo for the best letter of the month goes to Dr V K Nagpal, L-2 Navbharat Apartments, Pocket 'A-4, Pashchim Vihar, New Delhi 110 063.

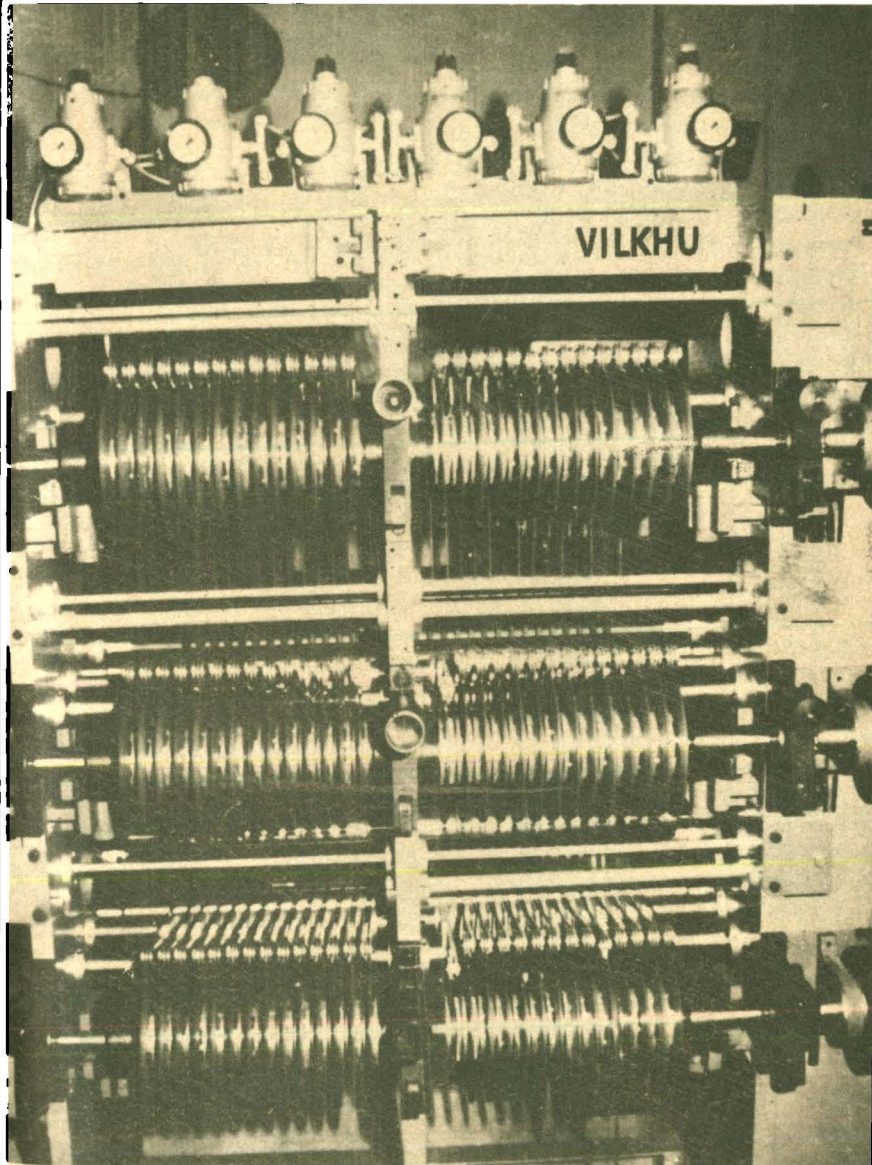


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SAIGAL REMEMBERED

Yet another death anniversary of K L Saigal went unnoticed. Is this the respect we pay to our great legendary singer? His full name was Kundan Lal Saigal. Really there was 'Kundan' [gold] in his voice, and so he was called the golden-voiced Saigal. He was the man who made ghazals and film music very popular. Though he was a Punjabi by birth, he sang, besides Punjabi, Hindi, Bengali, Urdu, Tamil and even Persian songs beautifully.

I have written several letters to the Post and Telegraph Department to issue a postal stamp in memory of K L Saigal. He died on January 18, 1947.

While paying tribute to Saigal on Vividh Bharati, music director Naushad said, "Many singers will come and go but Saigal's 'Babul mora' from 'Street Singer' and 'Soja Rajkumari' from 'Zindagi' will remain evergreen in our memory.

Laxmidas P Joshi
Thane

II

I fully endorse the tribute given by Shri Gangadhar Mahambare (**Playback**, February '88) to the great K L Saigal. I remember when the record of 'Chandidas' was released, it became a craze in every household which possessed a gramophone. It is however, unfortunate that even after nearly 40 years of his death, we from all over the country, have been unable to take positive steps, publicly or through Government, to build up a memorial in his name.

K L Khathuria
Bombay

III

Saigal was held in the highest esteem as a non film singer with his unique style. One could "feel" his songs. I do listen to quite a number of ghazal and classical singers but I have always been crazy about both Saigal and Mukesh who I listen to most of

the time. For many who heard Mukesh, particularly of late, he was just a playback singer.

Though some of the songs were available in 78 rpm and recent LPs, I always wondered as to why HMV, the owners, has not released any of his non-film cassettes, and old songs. Imagine my delight when I read in **Playback** that HMV had released Mukesh's bhajans, ghazal, geet and nazm. I hope they will also release cassettes of Mukesh's earliest film songs and also his non film Urdu, Bengali, Gujarati geets, Bhajans, Ghazals, duets, etc.

B S Viswanath
Bangalore

MOURNFUL STATE

The recent 'state mourning' of five days for the death of Badshah Khan is looked on by many as an appeasement policy of the Government.

As there was hardly a thing to watch on TV many had to shell out more money for hiring of video cassettes to have some entertainment at home, because they were at the mercy of the video library owners who charged as per their own sweet will.

Why can't the Government think of some other way of State mourning instead of closing down the usual programmes.

Kaushal Kumar
Lucknow

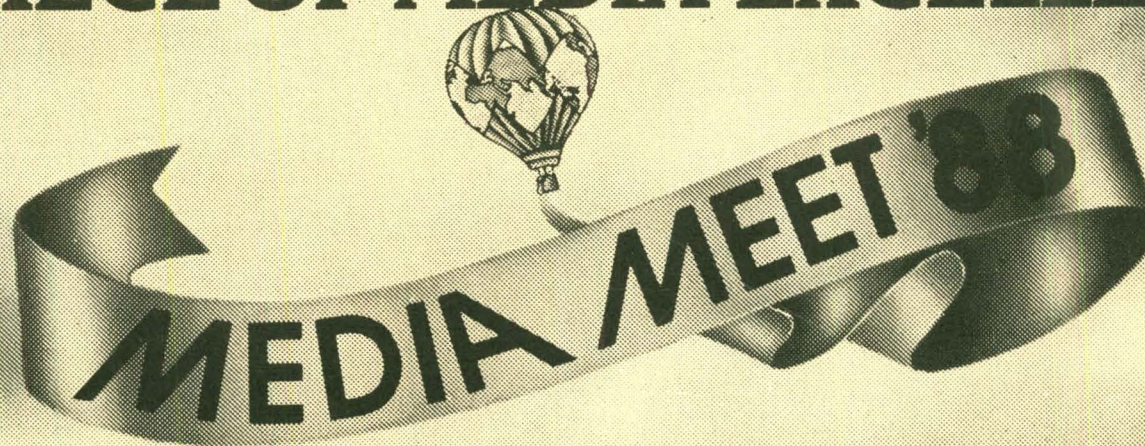
COUNTERFEIT

We are a nation of counterfeiters. Everything, right from the very basic necessities to exotic cosmetics, is available cheaply—in counterfeit form, of course. Electronics has not been left out.

One authentic blank high quality C-60 is available in certain places for only Rs 10, sans the tax, of course, and duly marked 'Made in Japan' or wherever. The same goes for video tapes in particular, a 'version' of the VHS 180 of National, Japan, is sold in the black market as the real stuff.

B P Pereira
Madurai

SHOW PIECE OF MEDIA EXCELLENCE



On 7th April 1988, the curtain will rise on the most important media event in South Asia - The Media Meet '88.

The Meet is the first all India seminar and exposition of media services, products and technologies.

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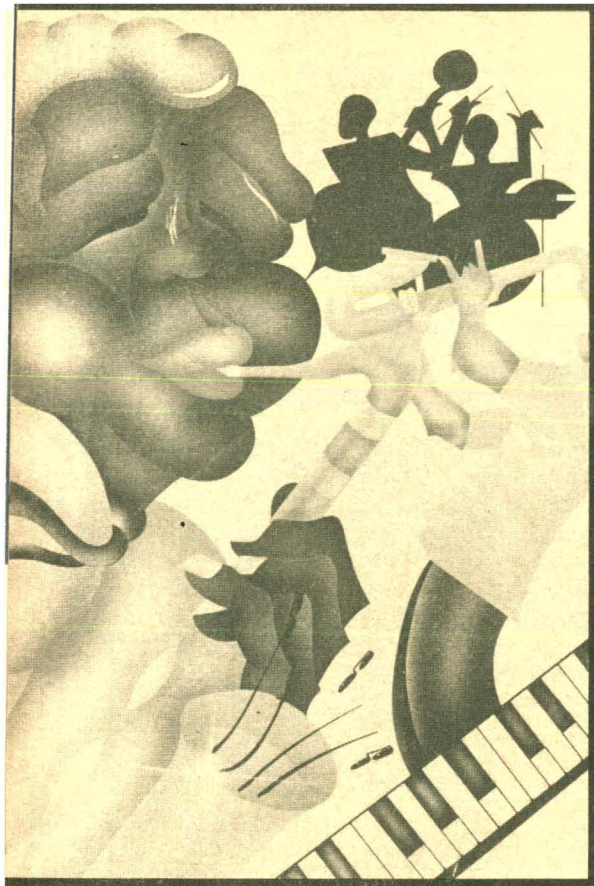
HIGHLIGHTS

- Leading publishing houses, newspapers and magazines show their excellence and reach at Media Meet '88.
- Latest brands of desk-top publishers/printers, personal computers/wide range of systems and software on display in a specially created air-conditioned section.
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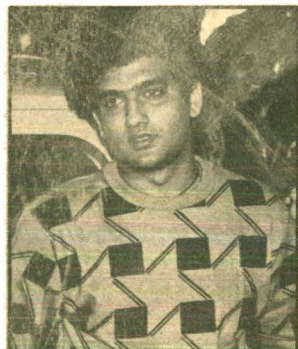
Media Meet '88 7-12 April 1988 Nehru Centre, Worli, Bombay



ROUND-UP

MUSICAL

Krish Malik, the younger of the Malik brothers, was quite happy to see Annu being accused of undercharging. "Now, at least the producers will be convinced that Annu is charging them reasonably." With the competition for bagging filmi contracts getting into a no holds barred type of situation, Krish's



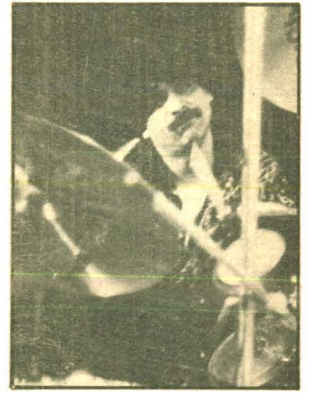
KRISH: Reasonable charges

response is not too surprising.

*

Braz Gonsalves, the grand old man of Indian jazz, presented his beautiful daughter, **Laura**, at this year's Jazz Yatra, where she sang 'My dear Valentine'. Laura writes her own songs and was on vacation from her music studies in France. Earlier she used to sing with her Papa at the Hotel Centaur. However, Laura will soon be back in India, and hopes to make waves in the burgeoning Hindi pop market. And with English albums coming into their own, Laura will hopefully be our very own first international breakthrough.

At the recently concluded Jazz Yatra, **L Shanker's** game was up. He was last reported to have three loves: A violin. A violin. A Caroline. After his performance on stage it was clear that he has three loves for sure, but they are: A Caroline. A Caroline. A Caroline. The improvisation, the virtuosity, the artistry – were all missing. Instead, we had a glimpse of jaded pop. L Shanker is forgetting his strengths



TRILOK: Changing jazz

jazz, earned a name for himself and for Indian artistry. He has been instrumental in changing the sounds of quite a few bands – Oregon and McLaughlin, to name a few. His efforts at assimilating Indian sounds in jazz ensembles the world over is proving more and more successful with each experiment.

*

COURTESY: THE INDIAN POST



LAURA: Jazz to pop

and indulging in his weaknesses, and... pop goes the artiste.

*

Meanwhile, at the same venue **Trilok Gurtu**, the drummer boy of Indian

Roop Kumar Rathod did a superb job of becoming an Ustad the other day. The Dhrupad Bhamar style which Tansen practised is the original 'Hindu' style of classical music but it is going, going... and nearly gone. But Roop showed it off in as studied and master-



L SHANKER: Replacing his loves

MUKESH SHAH/SOCIETY

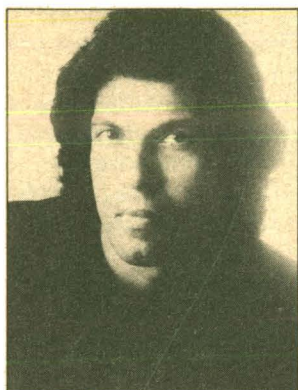
ly a style which a debut performance can achieve. Ustad Halim Jaffar Khan was also on-stage. The occasion: to pay obeisance to Roop's father Pandit Chaturbhuj Rathod. Allah Rakha was there to give blessings. Nice girl that she is. Sonali was present, as dutiful as ever. Roop has gone fully classical, and will soon join the ranks of the Pandits. That would make him the first Pandit to romanticise on the ghazal. Great synthesis in the offing.

*



ROOP KUMAR: Great synthesis

Bhupinder must have been Jaidev's pet. 'Khunnus', the latest soundtrack of Jaidev to hit the market has Bhupinder singing many of the tracks. About the last work Jaidev did was the music for 'Amrita', the music television serial, in which Bhupinder was used extensively by Jaidev. Bhupinder's efforts at playback will however require more luck than Jaidev's music. Better still, with his ta-



GARY: Couldn't wait

lent and style, let us hope he sticks to ghazals.

*

Gary Lawyer just couldn't wait. Rock Machine, the band on the run, had been roped in, and Bombay was bombarded with a high profile concert. Gary's album which has been well received all over the country realized his life-long ambition of being taken seriously as an 'International' (English) singer. Import substitution at its best.

*

The Lok Utsav '87 at Tilonia, Rajasthan, enchanted all those who had the good fortune to be there. Whether in the choir of Langa Boys who gave the old folk favourite 'Kesariya' everything they had, or in the instrumentalist who coaxed tunes from the twin flutes of the satta a lahra, traditionally played for the camels.

There was strength, too, as in the powerful voice of **Rukma Bai**. Her

proud, strong voice underlined the commitment to music that had kept her going despite social pressures, and the loss of two legs. And serenity in the lovely, patriarchal face of **Sachchu Khan**, the only surviving player of the Sur Mandal, a stringed instrument somewhat like a santoor.

And sheer virtuosity in the energetic, effortless voice of **Bundu Khan**, who along with his brother Jayat Mohammad and party, treated us to powerful, athletic taans that haunted and delighted.

*

Sankaran Namboodari, the Carnatic singing prodigy, has been advised to rest his vocal chords for a year or two. It seems the lad attempted what was beyond his reach - (such as trying to touch the Tara Panchanam). Now in his early teens he has ac-

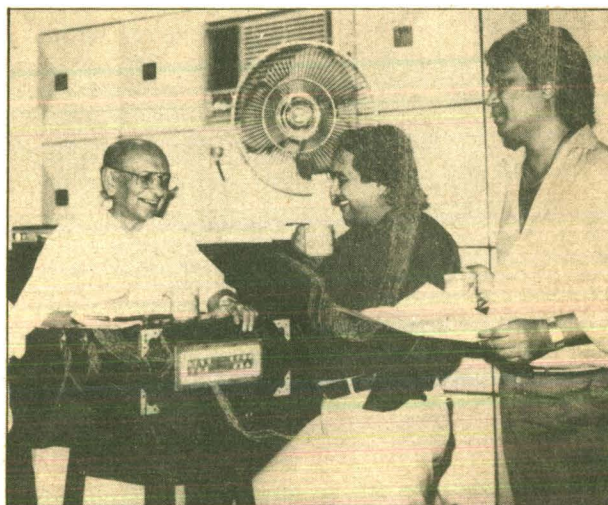


MADHULIKA: Guitar 'n' ghazal

quired a rich baritone, just short of a tenor, which is well beyond his years.

*

Madhulika Saran, a fashionable name in Delhi today for children's songs and jingles, was first singing with **Ajit Singh** and **Usha Uthup**, the jam session King and Queen of yore. She's another natural singer who refused to learn. After years of obscurity, she's back with confidence and is energetical-



BHUPINDER (right): The pet of Jaidev (far left)

ly cutting albums. Setting ghazals to the guitar right now is a passion. Should pay her if it works.

*

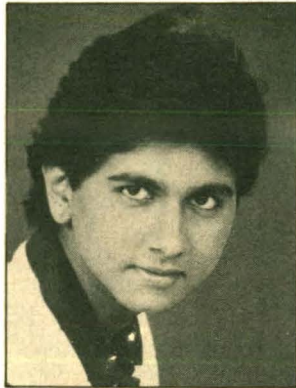
Param Vir, a prodigious young composer of classical western music hit Delhi with his high-falutin stuff 'Krishna', a musical by children for children. With composition prizes galore behind him Param Vir recalls his first composition for piano at the age of nine. "At that time I didn't have a piano, so I composed it



NANDU: Ethnic disco

on the harmonium at home and showed it to my teacher. I'd written the notations and I sang it out to her. But what I sang didn't match what I had written, so my teacher, instead of encouraging me, slammed the book shut."

Param Vir however remains so obsessed with being a composer that he has no time to entertain any other concept, be it jazz, fusion, etc. "It's a cesspit of insincere and pretentious experimentation. I don't



VINEET: Romantic break

understand what the motivation behind it is. Most great Indian performers like the Dagar Brothers are outraged by it. Music is taken in a half-baked manner, given inadequate harmonic treatment and marketed as modern music. The level of synthesis is superficial, what passes for East/West fusion is kitsch."

*

Nandu Bhende is about the most sporting disco star we have, for having arranged his 'Disco Mazaa' in ethnic style, he continues to release his talent and creativity in Hindi albums until his long cherished desire, to join the band of the local 'International' stars is fulfilled. However, his Hindi albums are selling so well, that HMV will be more than tempted to continue in the same strain.

*

Irshwin Balwani at CBS has been managing the artistes and recordings

since day one. Very recently, he met Romila and he decided to take the plunge. At his marriage, almost all the CBS artistes were present to wish their manager and 'artiste' of his life all the best. Hariharan chose the occasion to disclose the title of his latest album - 'Masterpiece'.

*

With the invasion of ghazals nearly complete. **Alamgir**, the pop idol of Pakistan, is all set on success here. His first album will be available here shortly. Courtesy Weston. For versatility, one must hand it to **Usha Amonkar**, who has cut tracks of Konkani disco, just after her debut-making ghazal album.

*

Among the new names entering the music scene is **Vineet Naik**, who gets a break from CBS, to do romantic



VT RAVI: Music for Alisha



USHA: Ghazal to disco

songs in 'Yeh Rangeen Sama' with **Meenakshi Sharma**, another newcomer. Miraj Nishat from 'Avadh' presents his ghazals on JBC.

Bunty Duggal, who worked on the 'Peanuts' musical, now composes the music for Preeti Sagar's new pop album.

*

Among the the latest albums expected this month are **Alisha's** 'Baby Doll'. **V T Ravi**, alias the 'Wiz Kid' and HMV's international music manger, composed for Alisha. This, we must confess, is a new facet to the energetic and enthusiastic Ravi. Also due for release are ghazals by **Bhupinder** and **Mitalee**, 'Arz Kiya Hai' and by **Ahmed** and **Mohd Hussain**, 'Raahat'. Another album, **Mehdi Hassain's** 'Darbar-e-ghazal', will follow hot on the heels of 'Har Pal' from CBS, which has **Salma Agha** in the main.

*



BUNTY: 'Peanuts' to pop

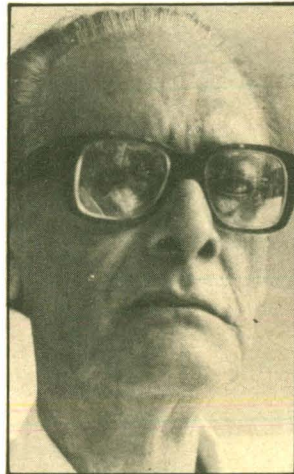
Excitement once again from CBS. A 'Musical Yatra' has been planned for Remo and Ronnie. at Ahmedabad, Bombay, Bangalore, Hyderabad and Madras. Rock Machine will be on stage too, which will please the college crowd. A phantasmagoric show has been conceptualised, stunning models dancing to the latest international chartbusters, showing off Bombay Dyeing's latest haute couture. The fashion and music evening is the first of its kind in India.

*



KALA: Rare credentials

Hemant Kumar, one of the doyens of playback singing, has done it again. With one D. Litt. for Rabindra Sangeet from the Rabindra Bharati University already under his belt, he is getting another; this time from the Calcutta University, for his contributions to Indian music. He will be awarded the degree, appropriately enough, this month on the first



HEMANT: Collecting D. Litts

day of Baisakh – the Bengali New Year. He couldn't have asked for a better New Year's gift!

*

Shekhar-Kalyan, sons of the famous musicologist Dr Sen and thumri singer Anita Sen, are into the thick of things. Prolific as they are in Hindi films, they recently composed ghazals for Kamal Barot. They collaborate with Udit Narayan on a forthcoming album for



KALYAN & SHEKHAR: In the thick of things

Universal. The T Series album under Pandit Narendra Sharma has music by them. And Shekhar is himself singing bhajans for a forthcoming double cassette album planned out with HMV.

*

There are very few female violinists around and fewer still with credentials like **Kala Ramnath** has. Dr N Rajam is her aunt. She is the grand-daughter of Narayana Iyer. With loads of

degrees and prizes behind her, she enters the music scene with an album on CBS.

*

Pandit Narendra Sharma turned 75 and HMV and felicitated him with a platinum disc for all those years of creativity. Long ago, Panditji joined the film industry and put his genius to good use. He is still active and eager for any interesting project he can lay his hands on.

*



Pt NARENDRA SHARMA: Lata presents a platinum disc with Sanjeev Kohli of HMV beaming in the background.

Off The Record

THE PARTING KICK

There was nothing surprising about sitar maestro Rais Khan (49) applying for Pakistani citizenship. He was probably feeling 'home' sick. But it was outright scandalous of him to say (as an excuse to migrate) that Mohamedan artistes were given less importance in India than others. He made the preposterous remark after having made his fame and fortune in the land of his birth, that is, India.

While exhibiting his new found concern for Mohamedan artistes Rais Khan conveniently forgot that he got recognition as a sitarist at

the tender age of 14 from the 'Sur Singar Samsad' platform. And the man responsible for bringing him into the limelight was Brijnarayan, the director of the 'Samsad'.

Perhaps Rais Khan, at the time, was too young to know that what mattered to Brijnarayan and the 'Samsad' was his art and not his religion.

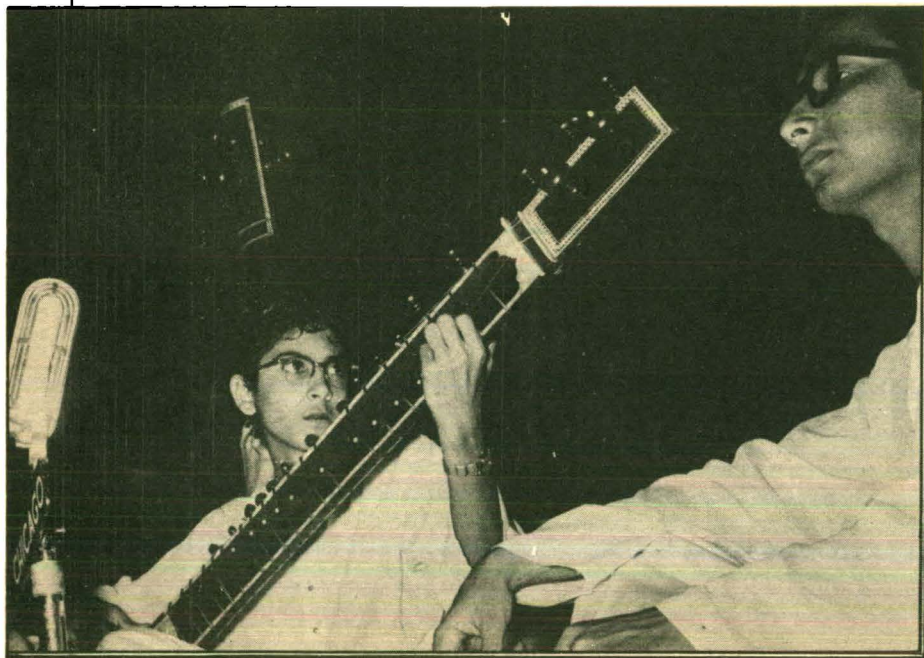
Rais Khan it seems, has not outgrown his age of 'innocence'. He does not seem to realise that Abdul Karim Khan, Faiyaz Khan, Amir Khan, Tirakva (may their souls rest in peace) have been, and Bismilla Khan, Ali Akbar Khan and Alla Rakha - to name only a few - are, some of the most revered names in Hindustani music irrespective of religion.

It is time Rais Khan learnt that Pakistani artistes such as Sabri Bros, Mehdi Hasan, Ghulam Ali and others had no fear of discrimination when they came to India to feather their nests.

Probably, Rais Khan is trying to hog some cheap publicity in the (Islamic) country of his choice and earn the sympathy of his new found brethren by his tales of alleged discrimination.

If there is nothing more than meets the eye (or ear) in Rais Khan's charge then it only means that he is trying to use (or abuse) his freedom (of expression) as long as he is left with any.

*



RAIS KHAN, when his dream of conquest was still young in his heart.

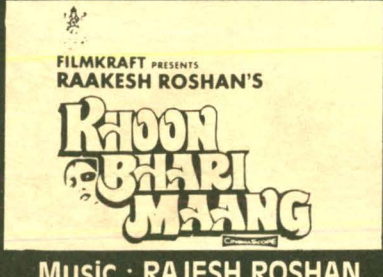
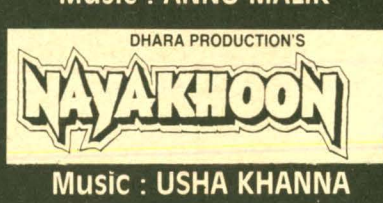
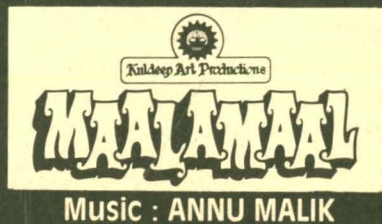
There is nothing absurd about absurdity in show business. When the films 'Shanker Khan' (1966) and 'Shanker Husain' (1983) were publicised, no eyebrows were raised. Since the constitution of India grants equal status to women and men, then why can't Parvati too, be a Khan?

If Parvati Khan were to assume the screen name of Parvati Shanker then how will the disgruntled viewer react?

Will he not resent a person with such a pious name having anything to do with show business?

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TRUE CONFESSIONS

ASHA BHOSLE in candid conversation with
GAUTAM RAJADHYAKSHA.



Asha Bhosle is an amazing woman. Over the years, the aural picture the name conjures is sexy, sultry and alluring – having lent her sensuous voice and heart to a series of seductive songs that damsels with salomes mouthed in the movies of yore. In reality, Asha Bhosle is indeed quite a woman – charming, outgoing, warm, generous, outspoken and a singer with more than a voice that sings – it speaks: Honestly, frankly, with an open heart – much like her songs that have appealed to millions for over four decades.

Despite the magical Mangeskhar tag, Asha's career has not had the miraculous, meteoric rise one would associate with such an illustrious name or talent. Through C and B grade films, as a second choice of music directors and stars, relegated to cabaret numbers that were added to titillate rather than embed in one's memory as melodies. Asha braved it all... improving like vintage wine, refining her style, expanding her range, her versatility and, above all, adding to the voice much of the essence of her bitter-sweet life – the heartbreaks and rejections as well as the euphoria of pure joy, the celebration of a vocal instrument that has no equal today this side of Eden.

A voice such as hers could not be suppressed for long. In the 80s, Asha found herself in the pristine prime of her voice. She is full of ideas, plans, recordings, foreign tours conquering other races and nationalities on the strength of her fragile vocal chords. Things that will outlive even the miraculous longevity and preservation of her fabled voice and her art.

Today, the music market has many new warblers. No one even whispers the once ominous phrase 'Mangeskhar Monopoly'. And it is now with the myth exploded, that connoisseurs and critics hail Asha as the voice of our time. Late recognition perhaps, but one for all time.

Years later with another generation, perhaps another century, Indian music will always have its legends: Tansen, Lata and Asha.



On Lata Mangeshkar

FOR ANY OF US TO COMMENT OR speak about her musical ability would be foolish. There can be no star bigger than her, one who has survived and reigned at the top for 45 years. As a person, she is a simple, normal Maharashtrian woman who speaks very little and keeps out of anyone else's business and never interferes. Didi has the ability to command respect.

On Hridaynath Mangeshkar's talent

IN MARATHI, THERE ARE TWO distinct styles in music – one of the Sudhir Phadke school and the other, Hridaynath's. His melodies have a heavy classical base and are not simple. Even the simple songs truly test the technical ability and musicality of the singer. That's probably because he is a highly accomplished singer himself – so when he composes he takes into account all that a singer can put in to evolve the desired effect. His music does have a strange 'sur' which requires a singer to have great vocal control so as to be able to do justice to it.

On Hindi Pop

IN LONDON I HAVE MY OWN POP GROUP called West India Company which has some highly accomplished musicians like Steven and Dinesh Pandit. They all feel that what is referred to as Hindi pop music is not at all real pop. I never listen to other pop music except my own – and that too when I am recording. All I can say is that this is the kind of music which comes in today and is forgotten in five or six months. If it has a memorable quality where people hanker to hear it years later, then it is real music.

On R P Goenka

SINCE I WAS 12, I HAVE BEEN AN HMV artiste and to date I am one. And I have been a witness to all the changes at HMV in the last 40 years. Before Mr Goenka came, there used to be a lot of partiality. In my case, at times for two or three years, there would be no album of mine on

non-film music. They never came up with any projects. Even today when you look back, my earlier years have very few independent albums. They were always reserved for bigger and favoured singers. But Mr Goenka is a *Khandaani* man not only in his status but also in his fair mindedness and largeness as a person. He looked upon all his HMV artistes as his own and it's fun to do HMV albums now. Regarding my recent album 'Dil Padosi Hai', I would have been happier had they concentrated on more publicity and pushed it more. But overall Goenkasaab ensures a fair deal to all.

On the new generation of playback artistes

FOR THE KIND OF MUSIC THAT IS emerging from Hindi films and is flooding the market, all the new singers do this music very well. I only wish they were fortunate to have worked with or experienced the talents of S D



Burman, C Ramchandra, O P Nayyar, Madan Mohan, Roshan, Naushad saab and R D. All these singers would have learnt ever so much and improved beyond their present accomplishments.

On the state of Hindustani Classical Music

FRANKLY, IT IS VERY BAD. THE BIG names today are still the same ones who have been around for years – Ravi Shankar, Ali Akbar, Vilayat Khan, Kishori, Pandit Jasraj and Bhimsen Joshi. There is hardly anyone in the new gen-

eration that match their talent, their obsession with music. Yet I must mention Mrs Anklikar who is very good and shows promise. Similarly, Rajan-Sajan are showing signs of proving themselves. Classical music needs years of preparation, study and practice which many able musicians don't want to do. All of them want quick fame, quick money so they take the 'ghazal' route where the 'mehnat' required is much less.

On R D Burman's current bad patch

I AM SAYING THIS NOT AS HIS WIFE but as a singer. Today, in this film industry, there is no other music director of his calibre. He is original, experimentative with a fountain of melodies. From westernised music to folk to classical, he has got it all. Even others copy his style. Unfortunately, many of his films have flopped and hence even those songs have gone unnoticed. Let



a film or two of his succeed and people will see and appreciate his unique talent again.

On the stagnancy in Hindi film music

THE STANDARD OF FILM MUSIC IS GOING down year by year. But then so are the films. Heroines like Nargis or Meena Kumari – one rarely saw anything above their ankles. Today there is more exhibition than talent. It's a shallowness that one finds everywhere – including the lyrics.

There were times when lyricists like Sahir,

Majrooh, Shakeel and Shailendra used to delve into a song situation, find out the 'before' and 'after' sequences of the song in the film; feel the essence, immerse themselves and come up with appropriate songs. Music directors, too, understood the language and would work in unison to create one memorable song after another. Praadeepji, Bharat Vyas and Indeevar were poets, not just song writers. But slowly the quality of songs has gone down. But why blame them? Even our life has deteriorated – love, emotion, respect for elders – the finer and sensitive sentiments have gone. Films and film music merely reflect our state.

On the Pankaj Udhas phenomenon

I DON'T LISTEN TO GHAZALS. THE only ones I hear are Mehdi Hassan, Ghulam Ali, Jagjit Singh and Hariharan. So I have no right to comment on the others.

On Digital music

ONE HAS TO ACKNOWLEDGE THE technological progress in recording –through digital systems and Compact Discs. But is good music given as much focus? I often wonder with all these amazing gadgets whether we are listening to music or to sound!

On having to sing with new singers

I'VE SUNG WITH ALL OF THEM – AMIT, Suresh and the rest. They are all good.

On Foreign tours: Is it for name or for money?

WE HAVE FAME. WE ALSO HAVE MONEY. So it is a bit ridiculous to suppose we go all round the world in search of these things. Our records have reached there years ago. But the thrill of singing abroad is because of the immense joy Asian residents all over the world feel, hearing us, meeting us. For them our singing their old fa-

avourites, evokes nostalgia for their home, country and culture. They ask us to sing the great melodies of yester-years which even we enjoy. Just to see the overwhelming happiness and participation is worth the trip. Never forget that for an artiste, fame and money are important, but the sound of applause and appreciation is the ultimate reward.

On her Guru

MY FIRST TEACHER WAS NAVRANG Nagpurkar. I joined his classes, won the Vyas Vidyapeeth Award. Then I left and never went back to training... until recently when I began practicing with Govind Prasad Jaipurwale – a good singer and teacher. Unfortunately, he passed away recently – my loss.



On Retirement

NO. NOT YET. NOT EVEN THOUGHT about it. Besides I am the kind of woman who would be working till the very end.

On her liberated image

VERY EARLY IN LIFE SOMEONE HAD said 'God is truth and truth is God'. I believe in being straight and true. I've never believed in an 'image' for the public and a diverse lifestyle in my private life. I live, speak and sing with an open heart. Is that liberated?

On Bal Thackeray

IDON'T KNOW, UNDERSTAND OR LIKE politics, but I like Bal Thackeray as a person. I like strong and powerful personalities.

On her favourite TV programme

I RARELY GET TIME TO WATCH TV. AT the most I see an episode of a serial but am never there to catch the next one. So I can't really express any 'favourites'.

On Piracy

THIS IS THE SINGLE MOST DEVASTATING, destructive thing that has happened to the music industry. Out of greed for money this ridiculous coupling of two films on one cassette has destroyed the structure, the economics and quality of the music industry.

On getting a Platinum Disc today

IT FEELS LIKE NOTHING TODAY. THE thrill was when I got my first one for 'Dum Maro Dum'. That was a genuine one. The music was out, people liked it, bought the record and later when it crossed a certain mark, the Platinum Disc. That was a moment of pride... of achievement. These days on the day of the release of a record they announce that it has gone 'Gold' or 'Platinum'. I fail to see how... and somehow the thrill is gone.

On completing almost half a century of singing

I FEEL I BEGAN YESTERDAY. I NEVER look back and say 'Oh that was a long time ago'. It all seems like it happened yesterday – my memory is still fresh.



On becoming a politician

NO. NEVER.

On being offered a Padma Bhushan

IF THEY OFFER ME ONE WITH HONOUR. I shall accept it with honour.

On acting in an autobiographical movie

I OFTEN FEEL THAT MY LIFE HAS BEEN colourful and interesting to be made into film. It would be quite an account of a life of a singer – what she has gone through in life. I don't think I'd like to act in it – but would like Shabana Azmi to portray me.

On cutting an album in English with Bappi

THERE IS NO SUCH PLAN. AS I SAID EARLIER, I have my own group – Western India Company – which has come out with 'Ave Maria' and one for the 'Ha Ha Ha Group'. Yes there are projects for the future.

On cutting a duet album with Lata with a renowned music director

AN EXCELLENT IDEA. BRILLIANT. WHO wouldn't like to do a duet record with a singer of her calibre. However, there are no present plans and the initiative should come from Lata. I am willing.

On being 'Number One' at last

I'VE NEVER GIVEN MYSELF ANY NUMBER ever. In my own esteem, for my own kind of singing and songs I am all the numbers! ☺

INTERNATIONAL TOP POP 50

TITLE	ARTISTE
DIRTY DANCING	Soundtrack
FAITH	George Michael
KICK	Inxs
BAD	Michael Jackson
TIFFANY	Tiffany
SKYSCRAPER	David Lee Roth
HYSTERIA	Def Leppard
OUT OF THE BLUE	Debbie Gibson
THE LONESOME JUBILEE	John Gougar Mellencamp
WHENEVER YOU NEED SOMEBODY	Rick Astley
GOOD MORNING, VIETNAM	Soundtrack
WHITNEY	Whitney Houston
...NOTHING LIKE THE SUN	Sting
BLOW UP YOUR VIDEO	AC/DC
HEAVEN ON EARTH	Belwinda Carlisle
TUNNEL OF LOVE	Bruce Springsteen
APPETITE FOR DESTRUCTION	Guns & Roses
PERMANENT VACATION	Aerosmith
CLOUD NINE	George Harrison
MAKE IT LAST FOREVER	Keith Sweat
RICHARD MARX	Richard Marx
NOW AND ZEN	Robert Plant
WHITESNAKE	Whitesnake
THE JOSHUA TREE	U2
NEVER DIE YOUNG	James Taylor
HOT, COOL AND VICIOUS	Salt-N-Pepa
EXPOSURE	Expose
INTRODUCING HARDLINE	
ACCORDING TO TERENCE	Terence Trent D'Arby
TRENT D'ARBY	Jody Watley
JODY WATLEY	White Lion
PRIDE	
INSIDE INFORMATION	Foreigner
BORN TO BE BAD	George Thorogood
PHANTOM OF THE OPERA	Original London Cast
A MOMENTARY LAPSE OF REASON	
TELL IT TO MY HEART	Pink Floyd
LET IT LOOSE	Taylor Dayne Gloria Estefan & Miami Sound Machine
SO FAR, SO GOOD... SO WHAT!	Megadeth
ALWAYS & FOREVER	Randy Travis
ALL OUR LOVE	Gladys Knight & The Pips
CHER	Cher
CHARACTERS	Stevie Wonder
ONCE BITTEN	Great White
BACK FOR THE ATTACK	Dokken
PEBBLES	Pebbles
SURFING WITH THE ALIEN	Joe Satriani
THE LION AND THE COBRA	Sinead O'Connor
THE HUNGER	RTSON
IT'S BETTER TO TRAVEL	Swing Out Sister
ACTUALLY	Pet Shop Boys
DAYDREAMING	Morris Day

PRINCE CRUDE SEX

Prince was rumoured to have recorded an album as a follow-up to 'Sign 'O' The Times' but there was no sign of it come Christmas time. This led to another rumour that the release had been postponed. It now transpires that the album is so bad, that Prince has decided to shelve it.

Called 'The Black Album', it contained songs that fit in with Prince's perverse sexuality.

Opening with 'Le Grind' and some rude vocals it goes on to 'Cindy C' who he wants to see in her birthday suit. There's Bob George where everyone gets shot by the police and 'Super funky califragi-sexi' which gives him another chance to indulge in crude sex.

Perhaps the only sensible bit about this album is its title.

* * *

DIRTY DANCING RCA ZOOMS

With the Dirty Dancing soundtrack zooming past the five million mark, RCA Records reported its most successful half-year from July to December 1987. There has been only one other period in its history that has been more successful, post-August 1977, the time after Elvis Presley's death.

* * *

BEATLES THE PAST MASTERS

'Past Masters Vol I & II' are the latest in the series of Beatles music released on CD. The two albums contain a total of 33 songs none of which have been included on earlier CD issues. Among the songs are 'Hey Jude', 'Love me do', 'She loves you', 'Day tripper' and 'Get back'.

There will be a lot more of the Beatles over the years including two films, an animated musical called 'Strawberry Fields Forever' which will have new artistes singing Beatles songs and a documentary called 'Roots' produced by David Wolper, which will use footage from Yoko Ono's home movies.

Steve Binder who produced 'Elvis', Presley's dynamic TV show in 1968, turns his attention to a series of Beatles songs for the boob tube. Each 30-minute episode will dramatise a different song.

Finally, Paul McCartney is expected to tour America this year for the first time since 1976.



SPOTLIGHT

**INTRO-
DUCING THE
HARDLINE
ACCORDING
TO
TERENCE TRENT
D'ARBY
CBS**

D'Arby, one of the outstanding talents to find a platform last year, showcases a bewildering array of styles and vocal ability on his debut album. He dips into soul, rhythmic blues, dance and pop with a powerful thrust that leaves the listener limp. Tune into 'Wishing well', 'If you let me stay', 'Dance little sister', and get hooked!

Doordarshan's Sports Calendar for '88

Over the years, Doordarshan has been getting more professional and systematic in its coverage of sports events, both local and foreign. Every year a detailed sports calendar is prepared and the events to be televised by Doordarshan are listed. The 1988 schedule promises some exciting events.

The Summer Olympics at Seoul to be held in September head the list. A daily 45-minute capsule of highlights is scheduled to be aired every evening at prime time on the national network. Moreover, both the opening and closing ceremonies are to be televised live via satellite. An added bonus is the fact that the football and hockey finals will be brought live.

Among other events to be televised are India's matches in the Sharjah Cup this month; the French Open men's & women's singles finals; the Wimbledon men's singles, women's singles, mixed doubles, men's & women's doubles – all live in July; one hour daily highlights of the US Open in August; One hour highlights of the World Table Tennis also in August; highlights of the World Athletics in October, India's matches live in the four-nation one-day international tournament in October and the Australian Open men's and women's singles finals in January

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It is very rarely that bouquets exceed brickbats whenever Doordarshan launches a programme.

The brickbats have been coming in such large numbers that the official policy has been to ignore them. However, there was one project that reversed this trend but Doordarshan failed to keep the promise.

We are referring to the late-night movies which were suspended late last year ostensibly due to drought.

But now there is disturbing news on the issue. Doordarshan had promised to resume the movies on Friday nights from March '88, but so far the TV screen has gone blank after 11.30 pm.

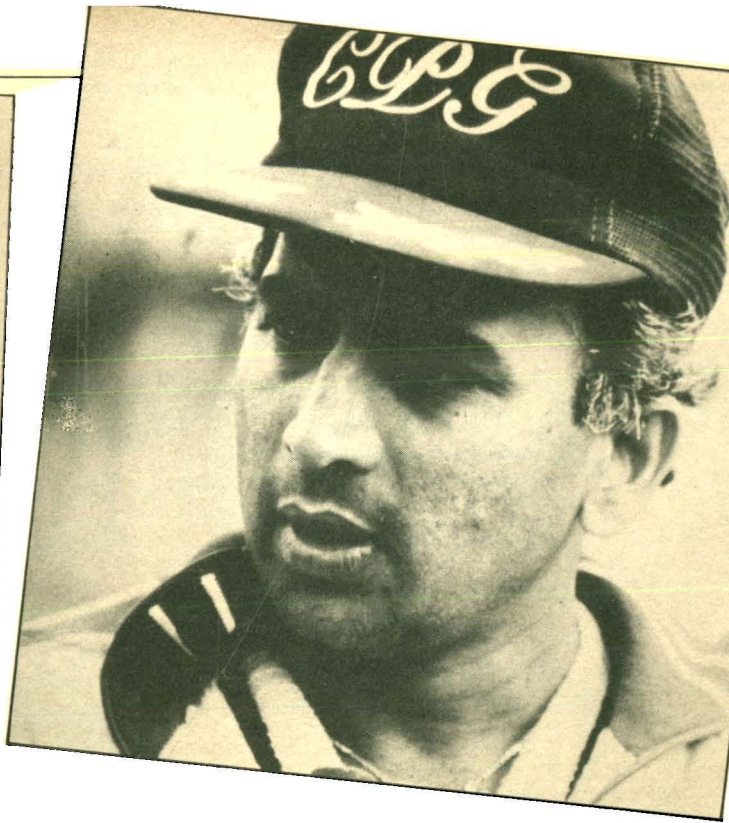
There are two stories doing the rounds about the late-night movies: one is that Mandi House might scrap them bowing to pressures from certain groups who feel that they may 'poison' the minds of children, while the other story is that due to a satellite eclipse (which incapacitated the satellite after 11.30 pm) the movies could not be beamed to all centres till the end of April. According to these sources, the movies will be telecast from May. Let's hope that the latter is true.

In February, Doordarshan's white elephant, 'Breakfast Television', completed a year. In any other organisation this would have been an occasion to take stock. But at Mandi House, it was bureaucracy in full swing as

usual, and most of the top officials were not even aware that the baby was one year old. The poor ratings for television (ranging from seven to 18 per cent) would have been enough to spoil any sane man's breakfast; instead the men at Doordarshan began their morning in the same old way – yawning to the moronic tone of the newsreader reading the previous day's news.

Viewership ratings don't seem to trouble the men at the helm.

AS Tatari, additional director-general (planning), Delhi Doordarshan, defends Breakfast Television on the grounds that almost all developed countries have it. The second reason he gives is that most of the equipment lies idle during the day; so by having breakfast television, they can



make use of it!

Commercially, *Breakfast Television* has proved to be a disaster, firstly because it puts advertisers off due to low viewership, and secondly, the rates are too steep when viewed against the viewership. But that hardly matters. *Breakfast Television* is here to stay: so you might as well get into your track suits and follow the exercises.

Those who enjoyed that brilliant BBC comedy, 'Yes, Prime Minister', would certainly love to see more of it on the idiot box. But Mandi House seems to have other ideas. They imported only eight episodes of the series which were telecast recently. But now they are sitting tight, not making any earnest efforts to procure the subsequent episodes. The news from London is that the new episodes of the serial, currently being shown there, are more brilliant than ever.

What is Doordarshan waiting for then? As it is, the sponsors more than cover up the cost of importing the serial. Or do they still believe that English series do not deserve top priority?

In mid-February, Doordarshan launched an English documentary series called 'The Gateway of India' (nothing to do with the one in Bombay)* on Sunday prime time. By the end of the month the series was withdrawn leaving viewers wondering whether it had got on the wrong side of someone at the PM's secretariat.

The facts were, however, quite different. Godrej, the sponsors, had backed the series on the understanding that it would be given the prized prime time slot at lower rates. But after two episodes, pat came a letter from Delhi asking the sponsors to pay the prime time (Super A) rate of Rs 1,50,000 per episode. Godrej promptly backed out of the deal and Doordarshan withdrew the series.

Now the sponsors have asked for an alternative slot on Sunday morning in the 'A' category in which they would have to pay only Rs 1,00,000 as telecast fees per episode.

As for the serial itself, it is no great shakes and can be called a pedantic historical account that would appeal only to history buffs. It would be rather foolish to

say that it has any special references to India.

The Little Master is now taking time off from editing the jazzy version of *Sportsworld* and running his syndicated *Professional Management Group*, to produce the second part of his TV series on Cricket - *Gavaskar Presents*. The new series, which will concentrate on memorable one-day internationals, is scheduled to go on the air from the first Sunday of May.

The new series is expected to be more colourful and interesting than the earlier one, with more footage from the matches and more lively interviews. Already a galaxy of cricketers, including Gordon Greenidge, Vivian Richards, Srikanth and Mohinder Amarnath, have been interviewed by Gavaskar.

While the most interesting part of the series has been the rare footage that the producers managed to get, Gavaskar's interviews seem to be a little static at times. Perhaps, the Little Master can improve in that department by doing the interviews outdoors.

* At the time of going to Press, 'Gateway of India' has found new sponsors in Hero Cycles Ltd and Gujarat Cycles Ltd.

Here's more music coming your way with T-SERIES.

K.C. Bokadia's

KAB TAK GAUPI RAHUNGI

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Directed by : T. Prakash Rao
Lyrics by : Indivar, Anjaan, Sameer & S.H. Bihari
Music by : Bappi Lahiri

Parth Productions presents Vinod Shah's

ZALZALA

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

Raj Khosla's

NAQAB

Produced by : Raj Khosla
Directed by : Raj Khosla
Lyrics by : Farooq Kaiser
Music by : Kamaal Makhdoom

B. Subhash Movie Unit's

AAJ KE ANGAREY

Produced by : B. Subhash
Directed by : Vinod K. Verma
Lyrics by : Anjaan
Music by : Bappi Lahiri

Kapleshwar Production's

RAM AVTAR

Produced by : Anil Hingorani
Directed by : Sunil Hingorani
Lyrics by : Anand Bakshi
Music by : Laxmikant Pyarelal

Century Films
R.C. Kumar presents

SAAYA

Produced by : Naval Kumar
Directed by : Keshu Ramsay
Lyrics by : Anjaan
Music by : Bappi Lahiri

Vishesh Films

KURZAA

Produced by : Nanabhai Bhatt
Directed by : Mahesh Bhatt
Lyrics by : Anand Bakshi
Music by : Rajesh Roshan

Goel Cine Corporation's

JANAM JANAM

Produced by : Ajay Goel
Directed by : Vijay Sadanah
Lyrics by : S.H. Bihari & Majrooh Sultanpuri
Music by : Laxmikant Pyarelal

HASEEN KHWAB

(Ghazal)

Produced by : Shambhu Sen
Sung by : Anuradha Paudwal, Wasi Raza
Music by : Shambhu Sen
Lyrics by : Hasan Imam, Arjun Gupta,
Ibraheem Ashk, Madan Pal &
Kameel Chandpuri

Sri Nirmaladevi Productions presents

HATYA

Produced by : Kirti Kumar
Directed by : Kirti Kumar
Lyrics by : Indivar
Music by : Bappi Lahiri

M.R. Productions Pvt. Ltd. Presentation
Mushir-Riaz's

COMMANDO

Produced by : Mushir-Riaz
Directed by : B. Subhash
Lyrics by : Anjaan
Music by : Bappi Lahiri

CHARI JAWANI

(Ghazal)

Produced by : Geeta Chhabra
Sung by : Geeta Chhabra & Surinder Kohli
Music by : Surinder Kohli

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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.
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VID BIZ

SHE'S

a housewife, a computer buff and an actress all rolled into one. While in India, she does a lot of acting and when she's abroad her penchant for acting fades into the background and it is computers which occupy her time. That's **Manju Vyas**, Bombay



Manju: Computer buff

Doordarshan's former *Saptahiki* girl and now a TV star. She, too, started acting because one of her friends rang up with an offer to act in **Apradhi Kaun?**, which she couldn't refuse and immediately realised that "acting was in me and it came quite easily to me." From then on she received a steady flow of acting assignments. In **Karamchand**

she did three episodes as a 'con woman' and in **Chunauti** she was Rajani Pathak, the bird-brained professor, who always came late to college. In the second edition of the serial she has the same role. Perhaps the jewel in her crown could be the role in **B R Chopra's** magnum opus, **Mahabharata** which, she says, is still in the 'talking stage'. Manju has one episode in **Rajesh Khanna's** serial **Aadha Sach Aadha Jhoot** and a major role in **Devi Dutt's** **Guldasta**. In 'Guldasta' she plays Miss Mary, **Navin Nischol's** secretary. "It is a significant role where the image is totally different," she says. Manju for one hasn't been interested in pursuing a full-time career in acting. "I don't want to be hectic and I don't believe in an image. That may be because I'm not a career woman," feels Manju. She has nothing chalked out at the moment. And it is her good fortune that she has escaped being slotted. "I do enjoy acting, especially challenging roles."



Geeta: Desperate for stardom



Madhavi: 'Acting is not my cup of tea'.

AN actress who shuns acting! That statement should sum-up **Madhavi Adalja's** career. One episode each in **Jaan Aafat Mein**, **Adhikar**, and the second edition of **Adalat**, and that's it. "I prefer modelling. I am not the one who runs after glamour," says this second year Commercial Art student. An interesting sidelight to her acting career has been that **Dheeraj Kumar** offered her first role with-

out even a screen test! She is quite frank about her acting: "It is not my cup of tea. I just wanted a change from modelling. Right now, I'm concentrating on my studies." She is bent on doing something creative. "Acting is creative only if you like it." She, however, will be doing a Gujarati serial, soon. Nevertheless, she found her brief fling with the camera rather 'exhilarating'. With some one-and-a-half year's model-

ling behind her, she seems to be well aware of the short life an actress enjoys. That may have prompted her to shun erstwhile glamour and adulation of the small screen and instead opt for a more down-to-earth career in advertising and visualising. Will it be TV's loss? Well, it hardly matters.

*

TOO many serials. Too little roles. She was there in serials like **Apradhi Kaun?**, **Barrister Vinod**, **Rajni** (three episodes), **Choti Badi Baaten** and **Nukkad**. But **Geeta Khanna** remained in the background, waiting for a chance to show the world that she, too, was talented. **Manoranjan**, she thought, would take her to the heights. Geeta played the wife of the producer, Malik. Says Geeta about 'Manoranjan': "The serial didn't catch on as expected. It just took the wrong direction. Something went wrong somewhere."

And for Geeta it was yet another opportunity gone wasted. "I think my role should have been more broad-lined. I'm very disappointed that I didn't have even one episode to myself." But she wasn't entirely unsatisfied with her break on television. "It's satisfying to an extent, but it has a very limited scope." Her serials on hand include one being produced by Jo-

ginder **Shaili** and **Tanuja's 'Halaat'**. And she doesn't want to miss out any action on the film front and would stop at nothing except 'absolutely at the top.' It is indeed unfortunate that talented actresses like Geeta have always been receiving the dirty end of the stick. And it would be entirely justified if she lambasts the industry. "The entire industry is in the wrong. Talent holds no importance here. It really hurts you if you are always offered bad scenes and bad roles. But nobody can take away my talent." After about 12 years, films and serials are indeed coming her way but not the ones that would change her label from a 'straggler' to a 'successful' one. She sums it up thus: "You can be a straggler all your life. The right film, the right break makes all the difference." At the moment it seems that Geeta has a long way to go.

*

SERIALS

into feature films? Quite an interesting trend indeed. And the first one which would make its way to the big screen, would be **Srikant** which is being planned as two feature films, 'Rajalakshmi' and 'Annadu Didi'. 'Rajalakshmi' will be the courtesan's tale of two-and-a-half hour's duration and 'Annadu Didi' depicts

the tale of Srikant's friend's sister played by **Priyadarshini** in one-and-a-half hours. Blown up to 35 mm from its original 16 mm.

*

THE new breed of directors of video films are here. If **Nari Hira** discovered this field, people like **Siddharta Srivastava** perfected it. And now the home entertainment field is agog with activity. Siddharta's coup for his first video film,

'pilgrimage' to producers' offices. No producer ever thought he would be another **Salim-Javed** in the making and **Raakesh** reluctantly joined the ranks of starry-eyed aspirants who dot the Bombay film horizon. A chance meeting with **Satyen Bose** made him change to direction. Says Raakesh, "Satyen Bose taught me the basics of direction. Actually, it is nothing. With a good knowledge of screenplay you can become a reasonably good director." In 'Achanak' he has



Raakesh (left) with Om Puri: All for video films.

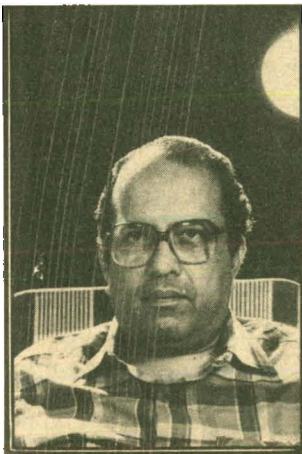
Achanak, is indeed its director. **Raakesh Ka-shyap**. Writing was Raakesh's first love. A couple of novels made him dizzy with self-admiration and he packed his bags and hopes and zoomed in on Bombay thinking he was the best thing that could happen to Hindi films after **Salim-Javed**. But the dons down here thought otherwise. Raakesh then began the inevitable

done the story, screenplay, dialogues and direction. 'Achanak' is a sort of comeback for this talented director after his long lay-off from films due to a major car accident. He is indebted to Siddharta for the 'break'. "I would definitely direct video films. This concept will succeed in the long run," feels Raakesh. He, however, is nursing a personal grudge against

TV. Between '84 and '86 he submitted seven scripts under his own banner, A K Arts but all of them were rejected. One of them was on the Gallantry Awards to children, which is now being shown as **Puras-kar**. "I submitted the same script in '84 and I got the rejection letter in '86. Now, somebody else has used it for his serial." With a vow never to touch TV, Raakesh is aiming to do films all on his own, "any type of films except art films," quips Raakesh. Any takers?

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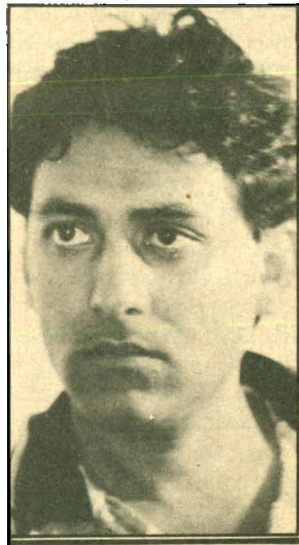
RAMAYAN
Mahabharata and now...
Lord Krishna! Indeed, yet another terrific idea for a tele-film which is soon going to be produced by **Devi Dutt**,



Dutt: Hare Krishna!

who also produced **Apne Paraye**. His serial on rural life, ended with an all-India viewership rating of over 48 per cent, which he says is "just su-

perb." While he is expecting a 'revival' for the serial, he has already shot a couple of episodes for his next serial, **Guldasta**, starring **Navin Nischol** and **Reeta Bhaduri**. Dutt's tele-film on Krishna, christened **Sri Krishna Leela**, will keep him busy for the next three-and-a-half years. "This project has been stuck in my mind for the last 15 years," says Dutt. He had planned to make it an animation film in the '70s and had already shot 600 feet of film. Unfortunately, the animator ran away with the money and he was left high and dry. Dutt ultimately ended-up naming his company, 'Krsna Films!' 'Sri Krishna Leela' will be a 12-hour programme of 14 parts in six chapters. Spanning the complete life of Krishna, the film will have "all new cast." He, as a matter of principle, has decided not to take any stars because he says, "I don't want any 'impurity' in this serial!" It seems that he is putting all his experience in film-making into this project. "I'll be concentrating on the Bhagwad Gita in this and the **Mahabharata** will be in the background. I hope I will get his (Krishna's) blessings for the project." With state-of-the-art special effects and songs of a high quality, 'Sri Krishna Leela' may well turn out to be a fulfillment of Dutt's much-cherished ambition.



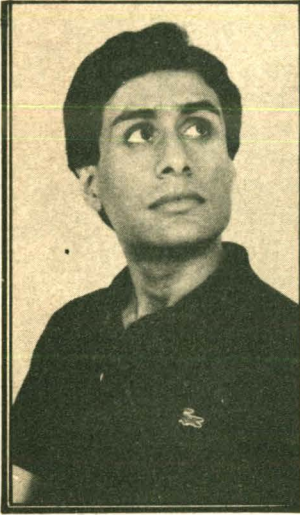
Sanjiv: Film is the key

SANJIV
Bhattacharya has all along been a part of the **Samvaad** team and is yet another discovery of **Rakesh Chowdhary**. Sanjiv started off, like Rakesh, with **Bante Bigadte** in 1985. **Chunauti** established him in the forefront of TV directors. The second edition of the serial only strengthens the point. "The success of the serial is its dramatic structure which holds the viewers' interest. 'Chunauti' has its dramatic as well as lighter moments and the emphasis is more on human relationship," elucidates Sanjiv. With a background in theatre, his destination is films. "Commercial films," as he puts it. But he agrees: "TV has got more realistic aspects, but for a wider audience and a wider appeal, film is the best medium." Seems Sanjiv has a point there.

SPEAKING
about **Chunauti-Part II**, it was **Reeta Bhaduri** who was going ga-ga over television in general and 'Chunauti' in particular. "It's a fantastic serial," she says and adds rather confidently that there is no better medium than television. In fact, she was groping for words to describe how TV has influenced her. Naturally. After her none too happy innings with Gujarati films (she says the industry has collapsed), she was on the verge of being 'extinct'. She says: "TV has helped people in our category." Now with 'Chunauti', **Mujrim Haazir**, **Devi Dutt's Guldasta** and a serial on Himalayas, **Himalaya Darshan** in the kitty, Reeta is just managing to stay afloat. And she took off on the people who termed TV as the 'idiot box'. "The term would be more applicable to films," she fumed. Heartening to note that the ilks of Reeta are speaking for TV.

*

ARIF
Zakaria couldn't have asked for more. From an unknown Commerce student in Sydenham College to the glare of TV lights, it has been one rapid climb for him right into the midst of showbiz. He thanks **Rakesh Chowdhary** and



Arif: A dream start

his stars (in that order) for giving him a dream start. "It does feel good while facing the camera," says Arif. He agrees he has to improve 'a lot'. "I'll keep on acting and I can easily wait for another couple of years." His performance in 'Chunauti' has earned him a lead role in **Karm Bhoomi**, a serial based on **Munshi Premchand's** novel of the same name. Before the break in 'Chunauti' he was active on the college stage. Now, Arif is confident about the future. And quite bent on making showbiz his career. All the best to him.

*

THE

Sunset Suite at the Oberoi Hotel witnessed serials of different kinds; **Chunauti**, **Alpha Plus**, and **Spiderman**. The 'Chunauti' team led by the enterprising produ-

cer **Rakesh Chowdhary** was at hand at the press meet. No doubt, **Rakesh & Co** have managed to maintain the quality of the serial in the second edition. One was surprised to see **Reeta Bhaduri** wade in right on time followed by the college discoveries of **Rakesh**, **Arif** and **Deepak Channa Ruparel**, the husky-voiced stunner, was glued to the TV when the episode was shown. **Alpha Plus**, another TV programme, promises to capture the viewers' imagination. And, the all-time kids' favourite **Spiderman** will be 'weaving' stories about how good triumphs over evil.

*

GUESS

what **Annu Kapoor** is doing after **Kabeer**? "After 'Kabeer' it can only be **Gandhi**," he quips. And he is all set to do that prize role, bar-



Annu: Another Gandhi?



Shakti Sharma: Kahan gaye woh roles?

ring some last minute hassles. This time the serial has nothing to do with the freedom movement but will be on the personal life of the father of the nation. This 13-episode serial will be produced by **Ramesh Kohli**. For **Annu**, nothing worth the standard of 'Kabeer' has come his way. "When an actor does a role like 'Kabeer' it is rather important to maintain that level of acting." For the moment, his acting in serials is limited to **Kele Ke Rahasya**, produced and directed by his sister, **Seema Kapoor**, where he plays a police tahsildar who is fond of acting. "It is a very interesting character... a jovial type of role." He, too, is bitten by the typecasting bug. "Overexposure is too bad for an actor. You can get stuck," he feels. And what about the future? "I want to do lots and lots of great roles."

SHAKTI

Sharma's TV days date back to **Kahan Gaye Woh Log**. Then came **Hum Hindustani** and **Adalat**. Even now serials are just trickling in for him not to mention a film with **Amitabh Bachchan** which is in the pipeline. **Sharma's** acting prowess was discovered by **Dheeraj Kumar** who signed him on for his serials. He is now 'obliged' to **Dheeraj** for the break in 'Kahan Gaye Woh Log'. A former **Delhi Doordarshan** employee, he tried his hand at serial-making. **Devatma**, based on the 'Incredible Hulk', which was nipped in the bud by the **Mandi House** mandarins. **Sharma** has no cause for complaint at the moment. His future projects include **Devi Dutt's Guldasta** and the second edition of **Adalat**. His aspiration? "More and more serials. More and more films."

ALPHA PLUS

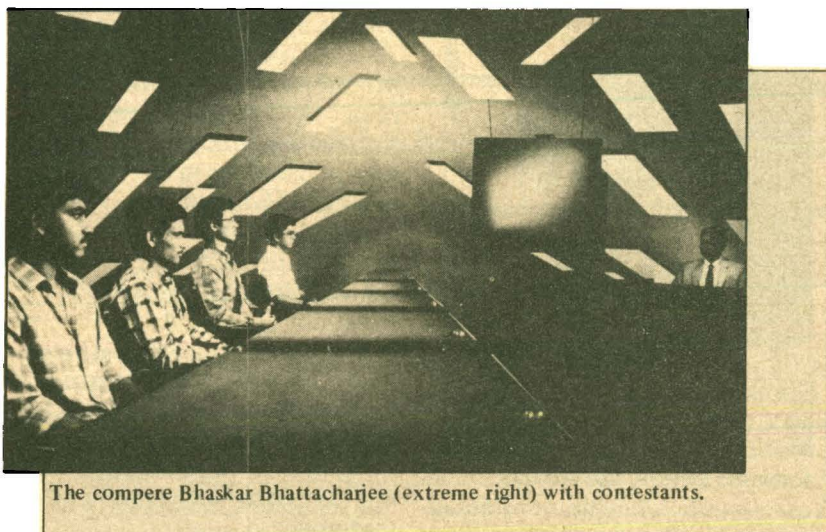
TUFF ENUFF

Blood, sweat and prizes.

Television game shows are yet to gain ground in our country and, apart from an occasional quiz show, most of the television time is being hogged by serials of a depressing nature. 'Quiz Time', the favourite of TV viewers, was followed by a none-too-impressive 'Contact', with the 'Mathemagic Show' proving to be the icing on the half-baked quiz show cake.

nary rounds meeting in four zonal finals, the winners of which, in turn, will go through to the national finals.

Perhaps, this is for the first time that a physical ability test has been included in a quiz show. The contestants are required to go through an obstacle course which is geared to test the contestants' speed, strength, stamina, and flexibility. From Physical



The compere Bhaskar Bhattacharjee (extreme right) with contestants.

Siddharta Basu, the genial compere and the one who ushered in a trend in quiz programmes on TV, has turned producer with 'Alpha Plus', an all-round ability contest for senior school students. It is compered by Bhaskar Bhattacharjee, a well-known Delhi theatre personality. This slickly made show has five different tests for the contestants who are drawn from all over the country. The tests are Physical Ability, Mental Agility, Memory and Observation, Problem Solving and General Knowledge. The contestants are from the four zones North, South, West and East with winners of 16 prelimi-

Ability it moves on to Mental Agility which has tests in abstract intelligence. This has been designed to test the contestants ability to solve problems based on numbers and diagrams without putting pen to paper. In the Memory and Observation test a film clip of 90 seconds is shown and the contestants are asked to recall minute aural and visual details featured in the clip.

The Practical Intelligence test seems to be the most interesting with the contestants entrusted with the delicate task of coordinating the eyes, brain and hands in solving jigsaw-like puzzles.

Lastly, the inevitable General



The Physical Ability contest

Knowledge round where the contestants are faced with a barrage of 'rapid-fire' questions from the compere. Minus marks are given for the wrong answers.

This 21-episode serial, sponsored by TI Cycles and Hindustan Teleprinters, will be on the air every Sunday at 12.15 pm till July 17.

S K JOHN

McGann imagines he's Lennon

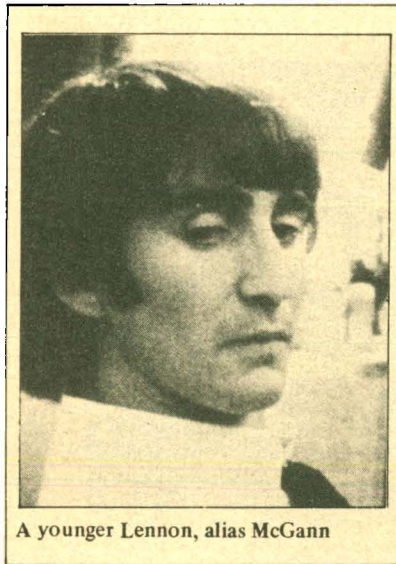
Mark McGann is making a career out of playing John Lennon, and will shortly be seen in Sony Video's John & Yoko biopic.

When Mark McGann first played John Lennon he had a brief but revealing insight into the kind of power Lennon must have wielded. "I was 20 and this woman kept waiting for me after the show. Eventually, she bought me a guitar and said 'You have taken the place of John Lennon in my life'."

Understanding fame may be something McGann has to get used to after the release of *John & Yoko*, a two-hour homage to the Beatle's relationship with Yoko Ono, his life, and, of course, his song writing talent. It's a role McGann seemed destined for after playing Lennon in the stage play to reviews which suggested McGann *was* Lennon.

Strangely enough, McGann wasn't the first choice for the part. A young actor called Mark Fletcher auditioned for it. Yoko Ono, who was involved in the project from the start, liked him, and that seemed to be that. However, Ono discovered that Fletcher's real surname was Chapman and, Mark Chapman being the name of Lennon's assassin, said no way. It was then that McGann stepped in.

Says McGann about Lennon: "He was a brilliant man and one that I love, but to play him I needed to rid myself of the idolising." Playing someone as fa-



A younger Lennon, alias McGann

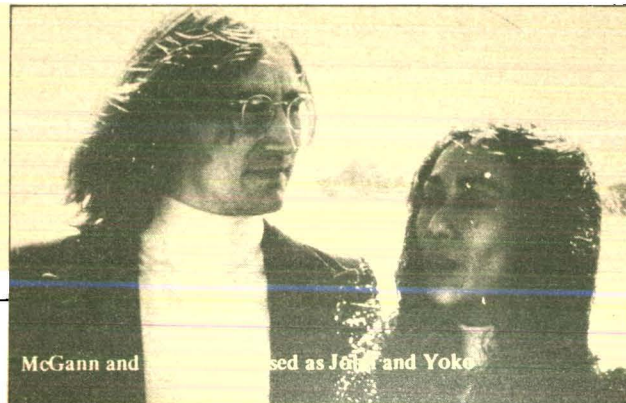
mous as that who died so recently presented certain problems, especially when filming in America, apparently. There was also a danger, apparently, of the effects of Lennon's fame rubbing off on McGann, who reacted with typical British realism. "I remember coming out of a huge hotel in

New York and getting really annoyed because I couldn't find my limo, and I suddenly thought 'Wait a minute, what the f... am I doing?' After that I was 'ok.'" McGann sees Lennon's life as a sad one, misunderstood as a person and artiste, which manifested itself in antisocial behaviour. The Yoko Ono portrayal by Kim Miyori is interesting, because the project was originally her life story with Lennon as one of many characters in her life. That was until McGann came along and made the part his, but the film was still an attempt to tell the story from Ono's point of view.

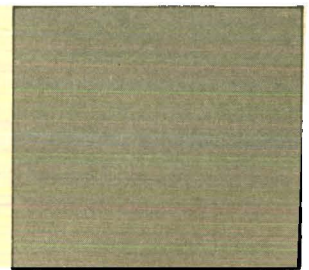
The idea was clearly the Ono myth. She is perceived very differently on both sides of the Atlantic. She has two top 10 singles in America independently, and was invited to Gorbachov's peace conference.

To play the part of Lennon, which a lot of fans will be waiting to shoot down in flames, McGann seemed to steer shy of an exhaustive array of researched mannerisms, relying instead of his fervour for his subject.

To play a part, it seems that all you need is love. ☺



McGann and Miyori as John and Yoko



TUNES OF GLORY?

Vividh Bharati heads into a downward spin.

6:30 AM

Vande mataram...

The earnest notes of the Sanskrit shlokas float out in the hush of the early morning air, punctuated by the chirruping of birds. This familiar tune of Vividh Bharati has for years heralded the start of yet another new day. One remembers waking up languorously to switch on the radio, already tuned to the station, confident of a variety of interesting programmes to come.

That was long ago. *Vande mataram* still retains its old magic but the freshness of the Vividh Bharati Service (VBS) of yore has given way to rancidity. The once vibrant studios of VBS are much quieter today.

What has gone wrong?

Has the dominance of the fast changing Western music weaned away a certain class of listeners? Has the easy availability of pirated cassettes taken its toll of Vividh Bharati's once considerable following?

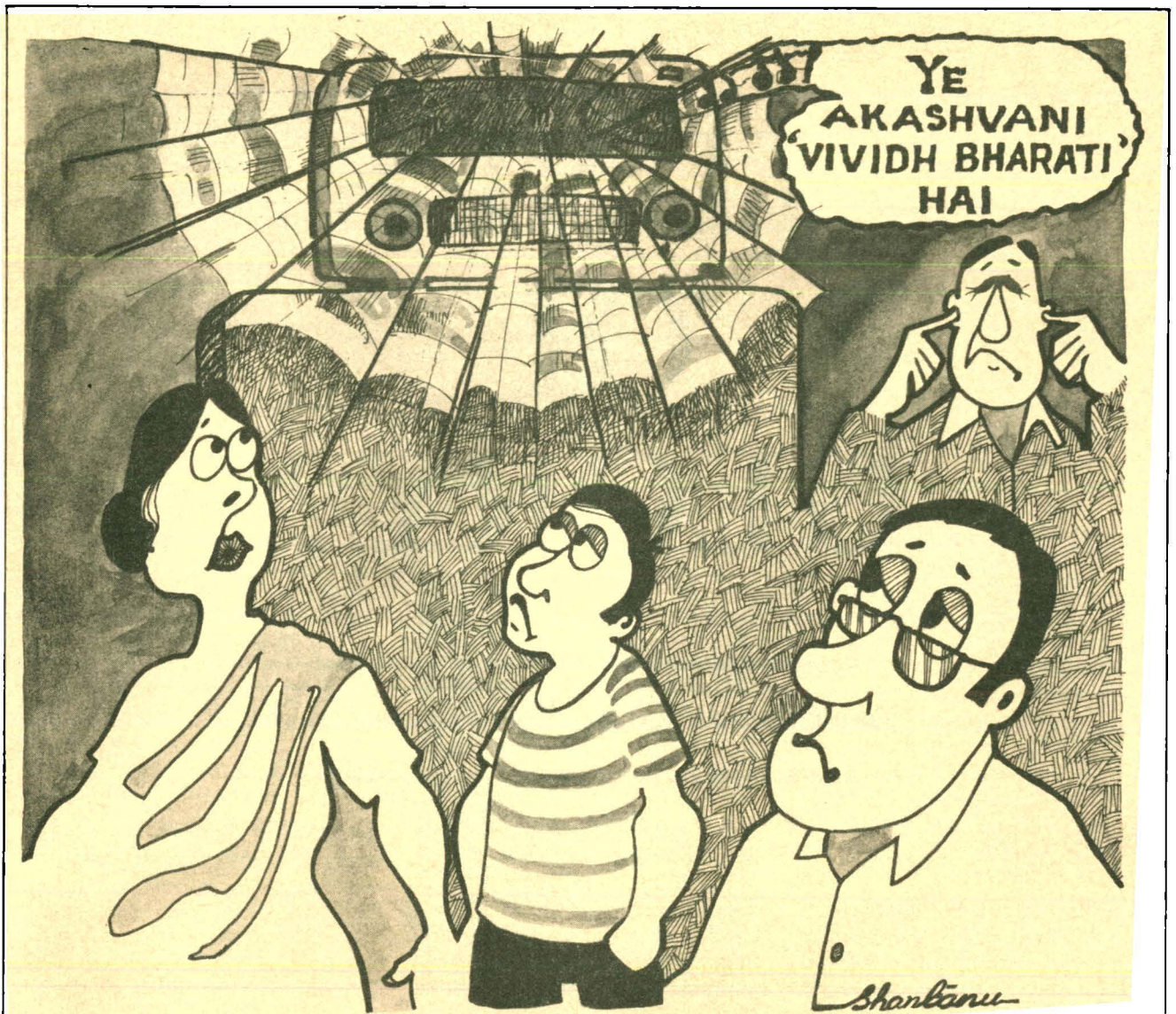
Or have the programmes simply lost their zest and fire?

The latter factor seems to hold good more than the others, as a close look at the situation would indicate. Take the 'Jaymala' programme, for instance. Broadcast mainly for the troops, it took shape soon after the Chinese aggression in 1962. Topping the popularity charts, the highlight of the programme was a popular film star saying a few words, lending warmth and establishing a special rapport with the listeners. Today, the same 'Jaymala' has to make do with non-entities, whom even the producers often fail to recognise. Inevitably, listeners have tuned off it.

Another programme, 'Hawa Mahal', has met with the same fate, since it is relayed from 9:15 to 9:30 PM on Friday and repeated on Saturday. It's hard to believe that this is the same Vividh Bharati which was once popular as a total entertainment channel of light classical, film and non-film music. Gaining an edge over

the popular Radio Ceylon way back in 1967, Vividh Bharati started coming into its own after 10 years of lackadaisical existence as a medium of mass entertainment which lacked the necessary zest to hold public attention.

Currently, repeat broadcasts such as those of 'Hawa Mahal' are not an isolated phenomenon, where VBS is concerned. Programmes are planned at least three months in advance, while the recording is done 20 days ahead of the broadcasts to enable tapes to reach the other centres well in time. Often, however, the tapes do get delayed. In such a case, an alert programmer would be ready with a stand-by programme or change the sequence of songs. But this is rarely done. Usually the authorities are less concerned with the contents of the tape than with whether they have been sent in the first place or not. And this attitude is precisely what is turning this former-



ly production-oriented service into administration oriented one.

Says a veteran VBS employee who has been a silent witness to the gradual deterioration in the programmes over the years: "Producing the stipulated number of programmes somehow within the time framework is the prime aim, irrespective of quality or repetition of broadcasts. The normal criterion for recording a song should be that it has repeat value, so that it will interest listeners for a long time to come. But at VBS the scene is different — songs which are repeated, let alone played for the first time, are of interest only to the people singing it, and the authorities playing it."

Producers are squarely to

blame for this sorry state of affairs. Earlier, the programme producer and the programme organiser used to handle totally different jobs. But these two posts have long since been merged into one, hence there is no special selection for radio jobs. Any person who is a graduate and has been selected by the UPSC becomes a broadcaster, whether or not he has a background in music, stage or mass communications. Very often, subordinates schedule programmes; sometimes this responsibility even percolates downwards, from the general assistant to the clerk. Public choice plays no role in the planning.

Planning apart, there is a general belief that television and films have usurped the role of the

radio. But VBS personnel are quick to point out that radio has its own faithful following, no matter what fare you present them with: "If our listeners are jaded, we have only ourselves to blame for not having added new flavour to the stale old programmes," they say.

"But this can be rectified," points out one employee. "If we want to compete with TV, our strategy should be to bank on the time slot 12-3 PM, when TV is off the air. Relay the best of the film and non-film music, and catch the listeners, since we already know what the listeners want. This way we can gradually wean them back to the radio."

Innovating new programmes and using novel gimmicks to

enliven old ones are totally unheard of, though most of the personnel opine, "We have the best talent and comprise a good team." Unfortunately, this talent has not been channelised properly; truly deserving persons have not been given any popular programmes. Brij Bhushan, Chhaya Ganguly, Kaban Mirza, who are capable of good results, have been totally side-tracked.

No doubt there is a growing apathy towards producing quality programmes. Says Narendra Sharma, the grand old man of VBS: "It is like the cottage industry: rudimentary. There has been no development – no proper equipment, maintenance or improvement in the studio facilities over the years. The staff artistes who do the real work are under-paid."

It is not as if the higher-ups in the AIR or VBS are unaware of the malaise. Affirms Amin Sayani, currently working in an advisory capacity with AIR. "The problem lies very deep in the system. The concerned bodies have realised it and are trying to look into the matter."

Does this mean that the medium refuses to be answerable to the masses? Listeners complain that some letters are constantly repeated, with the same requests and the same names. Some are known to send even printed cards, in which all they have to do is fill up the name and the song! Still others mail 4-5 cards every day, beginning with the line *Aap ke awaz se main pagal ho gaya*. Yet another class of listeners exists to whom songs don't mean a thing; all they are interested in is having their names announced over the radio. Take the example of 'Jhumri Talaiya se Babulal Mishra': It has become synonymous with VBS. Moreover, there is an urgent need for a producer to be a listener first before he or she can judge the overall quality of the programme and become totally involved.

On the question of accreditation, it has been noticed that AIR has a penchant for crediting newcomers, while older names like Talat Mahmood, Manna Dey, Mahendra Kapoor are not heard in non-film programmes, the very items which once thrived on their songs. Instead, we have singers like Shruti Sadolikar, Rafique Sagar, Vishnu Mehrotra and others. This new-found stand gives them the ideal opportunity to make their debut. Some of the songs are taken from private recordings. Others are taped at AIR and passed on the VBS. It is AIR which gives an artiste his grade – top class A-high, A, B-high, B-low, C. Comment some up and coming artistes: "Only those who have the reach get to the top."

***"If our listeners
are jaded, we
have only
ourselves to
blame for not
having added new
programmers."***

Ironically, some of the staff who have an A-grade have never given a single programme, while those Akashvani had failed have risen high."

The soft-spoken Talat Mahmood is of the opinion that because of too many bureaucratic restrictions in the government, other means have been adopted. "But," he says, "when we were at the top, we never tried to pull down any new-comers. I don't know why they can't give some time to us old timers. Why not try and accommodate us with the established singers, at least during the prime broadcasts?" A

general comment among the old stalwarts seems to be that most non-film singers resort to a lot of cheap gimmickry. Says a well-known artiste: "We popularised the market while the newcomers got a ready field. They had the strong inclination to rise without having adequate talent. Besides how many newcomers have an audition? And what are the criteria?"

Strictly speaking, the system of audition is on two levels: the IAC (the local audition committee) and MAD (music audition board). For the classical music selection, the recordings are sent to MAD at New Delhi. There they are graded and programmes offered accordingly. The higher the grading, the greater the number of programmes offered to the artiste. Upgradation is done periodically.

Authorities like the Deputy Director, however, are tight-lipped on this subject and deny that any sort of partiality is extended to some of the artistes. He says: "We do have a register according to which a singer is called to perform; everyone gets an equal chance in this way."

Cutting discs is the latest craze of the up-and-coming artistes. There is no screening committee to prevent them from recording. Where does that leave those who are not so fortunate? We are caught in our own rigid framework of rules.

The question still remains: Does VBS really serve the people? As one of its staff pointed out, VBS does not even have the listeners; the Urdu service has become more popular. But all is not yet lost and we can still regain the lost ground with some major changes."

The new fixed point chart and some suggestions from RAPA (the Radio and TV Advertising Practitioners' Association of India) will, hopefully, benefit the listeners and give an impetus to both programmers and producers.

– MRINAL KULKARNI

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
MONDAY ★★★★★	<i>Prem Kishen's</i> ZINDAGI (Till May 16)	Women on women	Good
TUESDAY ★★	<i>Manju Asrani's</i> KASHMAKASH (Till May 31)	Feminist serial	Mediocre
WEDNESDAY ★★★★★	<i>Manju & Jyot Singh's</i> ADHIKAAR (Till April 27)	Legal rights of women	Interesting
THURSDAY ★	<i>Shums Merchant's</i> HONEE ANHONEE (Till April 14)	Of re-incarnations, telepathy, ESP	Informative
FRIDAY ★★★★★★	<i>Saeed & Aziz Mirza</i> INTEZAAR (Till May 13)	Life around a railway station	Entertaining
SATURDAY ★★★★	<i>Rakesh Chaudhury's</i> CHUNAUTI (Till April 30)	Campus politics	Educative!
SUNDAY ★★★	<i>David Paradine Films'</i> THE GATEWAY OF INDIA (Till May 8)	An inquiry into Indian History	Watchable

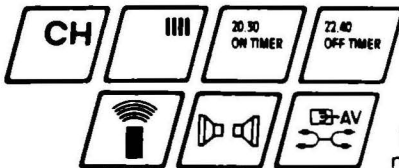
Please note: All programmes are subject to change.

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

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THE LATE NIGHT SHOW

SUNDAY	9.50 pm	Focus	Current affairs programme
	10.20 pm	National programme of Dance	
MONDAY	9.50 pm	Chitramala	Songs from regional films
TUESDAY	10.30 pm	National programme of Music	
WEDNESDAY		Miscellaneous	
THURSDAY		Miscellaneous	
FRIDAY	10.45 pm	Regional music concert	
SATURDAY		Miscellaneous	

SUNDAY SPECIAL

9.00 am	DANGER BAY (Till May 29)	Family drama
9.30 am	RAMAYAN	The famous epic
10.15 am	AAKASH GANGA (Till April 24)	—
10.40 am	PURASKAAR (Till May 8)	Based on kids who won bravery awards
11.10 am	PROJECT TIGER (Till May 22)	On tiger habitats
12.00	ALPHA PLUS (Till May 1)	All-round ability contest
1.15 pm	NEWS BULLETIN FOR THE HEARING IMPAIRED	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
4.00 pm	WORLD OF SPORT	—
5.30 pm	SPIDERMAN	—
5.45 pm	HINDI FEATURE FILM	—

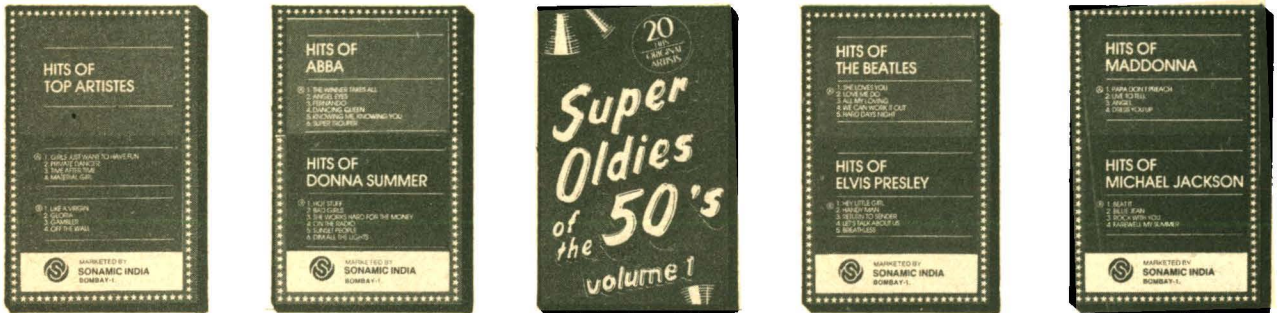
THE NEWS

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

BREAKFAST TV 7.30 am – 8.15 am

Vande Mataram	Suprabhat	Samachar
Ulta Pulta	Yogabhiyas	The News

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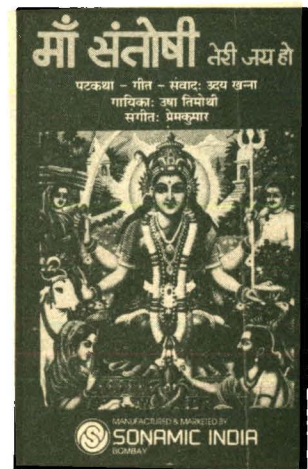
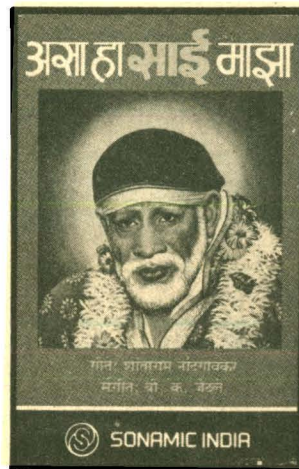
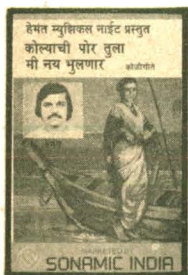


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PAK SINGERS TAKE CENTRE-STAGE

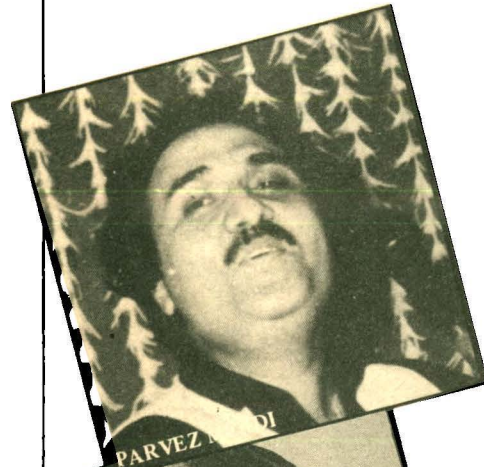
Mehdi Hassan is arriving from Pakistan this month for a tour of major Indian cities along with Salma Agha. The duo's ghazal album 'Har Pal' has been brought out by CBS. The tour, in fact, is one major facet of the company's promotional campaign for the album, along with promotion through radio programmes, hoardings and posters.

Mehdi Hassan's forthcoming visit is a sign of the refreshing trend in recent years whereby Pakistani singers are coming into their own in India. Some time ago, Parvez Mehdi's ghazal album 'Yaadon Ki Manzil' featuring Sulakshana Pandit as co-singer was recorded and produced by HMV and Parvez flew down to India to release the album. His next album will soon be released by Universal Cassettes which has been quick to snap up this enormously talented singer. A couple of years ago, another singer came to India from across the border - Reshma. And though she sang in Punjabi, her fans were not limited to that region alone. Her distinctive style of singing charmed one and all: HMV even brought out an album of her songs 'Haye O Rabba'.

Earlier, too, Runa Laila came from the erstwhile East Pakistan and conquered music buffs with her throaty singing in a style unmistakably her own: she still has a place in the hearts of millions of music lovers in India.



MEHDI HASSAN: Visiting India soon



Abida Parveen is another female Pakistani singer who is fast becoming well-known in India. The Delhi-based music company, Golden Melodies, has already released an album of her ghazals. Weston also has plans to bring out an album of hers.

Among the older generation of Pakistani singers, Mehdi Hasan, Ghulam Ali, Farida Khanum, Malika Pukhraj and Noorjehan are already household names in India. Pakistani singers, it seems, enjoy instant recognition and success. Their unsullied style, stage presence and traditional charm ensure them a popularity which must be the envy of most of our local artistes. The influx of talent from across the border has come as a boon to Indian music. If it wasn't for their Indian exploits, most of the Pakistani singers couldn't have done justice to their talent, nor fulfilled their yearning for fame; not to mention earning financial rewards and experiencing technical excellence. As Parvez Mehdi succinctly put it, "Your musicians are just what I have dreamt about all my life; your studios are really posh. Everything an artiste would like to have is here."

MIXED FARE FROM CBS

CBS' new releases represent a variety from ghazal to pop. There is Vineet Naik's 'Yeh Rangeen Sama' and Kala Ramnath's classical violin recital. Manmohan Saigal's devotional album 'Naman' which was released a few months ago on musicassette, is being re-released now on LP with a big promotion being done on radio and through posters. The album's special feature is its bhajans set to classical ragas.

This month will also see the release of Hariharan's new ghazal album, 'Masterpiece'. Another major product will be Minoo's nine-volume Bhagwad Geeta, which is finally complete. New releases by Nandi Duggal, Kunda Weling and Ranu Mukherji are also in the pipeline.

BHAJANS FROM T SERIES

Super Cassettes has recorded bhajans by Anuradha Paudwal. After recording and releasing some ghazal albums, Anuradha has turned her talent to singing bhajans, which will be released by Super Cassettes. Titled 'Tulsi Bhajan Amrit', the music is by Kalyan Sen of the Shekhar-Kalyan duo. Another forthcoming SCI ghazal and geet album features singer Anuradha Paudwal who sings to Sardar Malik's music. An album from Chandru Atma titled 'Immortal Melodies' is also planned.

Meanwhile, the company has released an album of instrumental versions of hit songs from recent films, played by Ashish Bhadra on Hawaiian guitar.

'NISHANY' OF VID CRAZE

The video film concept is gaining strength with each passing day and the home entertainment field may, in the near future, match its rival, the big screen. Among the latest to be released are Art Creations' 'Jalti Nishany', marketed by Ultra Video. Aakash, the assistant director of the late K A Abbas, is instrumental in giving the film a concrete shape. He, along with Archana



VID-FILM BOOM: Natasha and Akash in 'Bedi Bungalow'

Puran Singh, Pankaj Parasher, Natasha and Vivek Vaswani play the main roles.

Meanwhile, Wishy Films International's 'Bedi Bungalow' is also nearing completion. Aakash plays the lead and also co-directs. Natasha, Parikshit Sahni, Anju Mahendroo and Tinnu Anand form the cast. Yet another ambitious project of Aakash is 'Andhere Ujale'. He has been toying with this story concept for the last couple of years. It's about a blind singer (Aakash) and a model (Sharon Prabhakar). Gul Anand has bought the rights for the film.

'VIDEO DARSHAN'

Dr Jain, publisher and editor of *Surya* and the owner of Jain Studios is all set to produce 'Video Darshan', a news magazine on video. (This comes amidst news that *India Today* and PTI TV are coming out with their respective news magazine on video, 'TV Today' and 'PTI TV') This 120-minute cassette includes, among other things, an 'explosive' interview with the contro-

versial godman Chandra Swamy. Apart from politics 'Video Darshan' will also cover films, sports, etc in the magazine. In short, it would liven the video news magazine front. With an initial print run of 10,000 cassettes, 'Video Darshan' may indeed outsmart its much-fancied rivals, 'TV Today' and 'PTI TV'.

SUDHIR BAGS BEST ACTOR AWARD

The TMP TV Awards Function was recently organised at the Shanmukhananda Hall, Bombay. Sudhir Pandey bagged the Best Actor prize for his role in 'Kala Jal' and Rama Vij the best actress for 'Manoranjan'. Mukesh Rawal was awarded the Best Supporting Actor for 'Ramayan' while the role in 'Chehre' gave Pallavi Joshi the Best Supporting Actress award. Ramanand Sagar was adjudged the best Director and Mohan Bhandari and Archana Joglekar walked away with the Best Romantic Pair award. Shashilal Nair, noted Hindi film director, was the chief guest.

HMV BAGS 'LEKIN'

The soundtrack of the film 'Lekin' will be issued by HMV. Presented by Lata Mangeshkar, the film is being produced by Hridaynath Mangeshkar and Bal Phule; script, direction and lyrics are by Gulzar. Meanwhile, HMV has released the music cassette of the 'Aakarshan' songs, scored by Ajit Singh, and 'Mere Baad' which has Usha Khanna's music. 'Mohabbat Ka Dushman' - music: Kalyanji-Anandji - released earlier in a single cassette, is now out in two-in-one combination with various films.

All Time Greats: In this series, HMV has two new double-cassette volumes - 'Hits of the '50s', featuring songs by stalwarts like Lata, Rafi, Kishore Kumar, Manna Dey, Hemant, Talat Mahmood, Geeta Dutt, and Asha Bhosle from films 'Albela', 'Malhar', 'Tarana', 'Baiju Bawra', among others. The other album features Lata singing Madan Mohan's songs, the sequel to Lata's earlier album 'I Remember Madan'. The new album includes songs from 'Ashiana', 'Samundar', to 'Sahib Bahadur', spanning the 25 years of Madan Mohan's career.

Rare film songs, originally on 78 RPMs and EPs, are now being released on LPs and cassettes, beginning with 'Aarti' which has Roshan's music, to 'Gaban', with music by Shanker-Jaikishan. The sixth volume of 'The Best of Mohd Rafi' has also been released, it includes hits like 'Man tadpat Hari darshan ko', 'Kahan ja raha hai'.

Old favourites by Pakistani singers, Malika Pukhraj and Noorjehan, are now out on HMV cassettes titled 'Abhi To Main Jawan Hoon' and 'Sab Ki Pasand' respectively.

NEWS

KALYANI TAPES FOR KIDS

If you thought that the range of Indian cassettes for kids was limited, you will have to do some rethinking. Most music companies do their bit by issuing a cassette or two every year, with a meagre total to their credit. Not so Kalyani Educational Rhythms. Dedicated, as its name suggests, to producing educational cassettes for children, Kalyani produces and markets these cassettes on its 'KER' label.

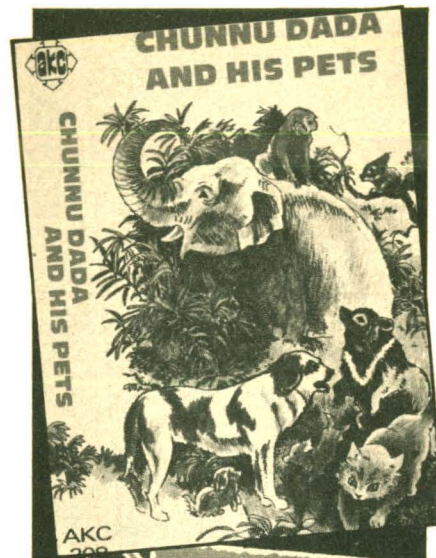
Kalyani already has 30 tapes on its catalogue, in Hindi, English and other languages. The repertoire includes, of course, nursery rhymes, both in English and in Hindi; age old fairy tales; cassettes titled 'At The Zoo', 'Aesop's Fables', 'Animal Stories', 'English Songs' and 'Nursery Tunes'. More serious topics are also covered: introduction to Kuchipudi dance, and Bharatnatyam; yoga for children; multiplication tables; the seven wonders of the world and other amazing facts.

Not satisfied with this rich variety, Kalyani is busy recording many more cassettes on various other topics.

The talented artistes featuring on all these albums are singers like Alaka Shanker, Swapna Sundari, Shobha Gupta and Dharam Vashisht; composer Rajeev Haksar; organist Mahesh Prabhakar; and S P Bhalla with effects and rhythm.

AKC IN WONDERLAND

New Delhi-based Kunstocom Electronics Pvt Ltd – an associate of West Germany's AKC Group



of Companies – is also into software, producing children's audiocassettes, side by side with its trading and manufacturing activities.

The company has already released 30 cassettes on the AKC label, in Hindi and English, ranging in topic from adventure and mystery (Ali Baba and The Forty Thieves, Raja Bhoj, Alladin and His Lamp are all available in Hindi) to jokes and stories of great patriots. And there is 'Birthday Delights', of course – directed by Kamleshwar and sung by Alaka Shanker and some children.

AKC, which aims at a unique blend of healthy entertainment and knowledge, produces its cassettes under the supervision of film and TV artistes and directors.

The company has also brought out several devotional cassettes in Hindi, including bhajans and stotras, rendered by Satyapal, Pathik, Vijay Bhushan Arya, Vandana Vajpai and others.

'BILLOO BADSHAH' ON T SERIES

Latest film soundtracks from Super Cassettes feature 'Kubzaa', with musical score by Rajesh Roshan, 'Kab Tak Chup Rahuungi' with music by Bappi Lahiri, Laxmikant-Pyarelal's 'Khatron Ke Khiladi' and 'Ram Avatar', and Prem Gupta's 'Apne Be-gaane'.

Among the newly signed up films with SCI, Laxmikant-Pyarelal provides the music for three films – 'Bees Saal Baad', 'Biwi Ho To Aisi' and 'Sher Dil'. SCI has also bagged the music rights of 'Billoo Badshah' with Jagjit Singh's music. Bappi Lahiri is composing the music for 'Aaj

NEWS

Ke Angaarey', 'Commando'; Roshan Lal provides the music for 'Ghar Akhira Ghar Hai' and Annu Malik for 'Aakhri Aadaalat'. *Compilations*: SCI has brought out two compilations one on duets of Mohd Aziz (Vol 3) and another of Asha Bhosle's hits (Vol 3). Both these cassettes feature songs from the very latest films, viz. 'Hamara Khandan', 'Tamacha', 'Awaargi', etc.

PAK POP, GHAZAL ON WESTON

Weston Music is bringing some Pakistani music to India in the form of Abida Parveen's ghazal album 'Diwana' and pop artiste Alamgir's 'Pop Hits For Young Hearts'. Awaiting release

are a disco album by various artists. And the company is already ready with its first compilation of ghazals from its own repertoire - 'Maikhana', drawn from earlier albums of Ghulam Ali, Ghanshyam Vaswani, Junaid Akhtar and Ram Kumar Shanker.

Weston is also concentrating on increasing its film music repertoire. Many new films have been signed on, including the Amitabh starrer 'Main Azad Hoon', 'Zakhmi Aurat', 'Zaydaad', 'Som Mangal Shani' and 'Muthbhed'.

KAMAL BAROT ON UNIVERSAL

Universal Cassettes has released Kamal Barot's ghazal al-

bum 'Aadaab', whose music has been composed by Shekhar-Kalyan. The label has also brought out 'Bhajan Trivedi' with bhajans by various singers and a Muslim devotional 'Rahmat-e-Alam'.

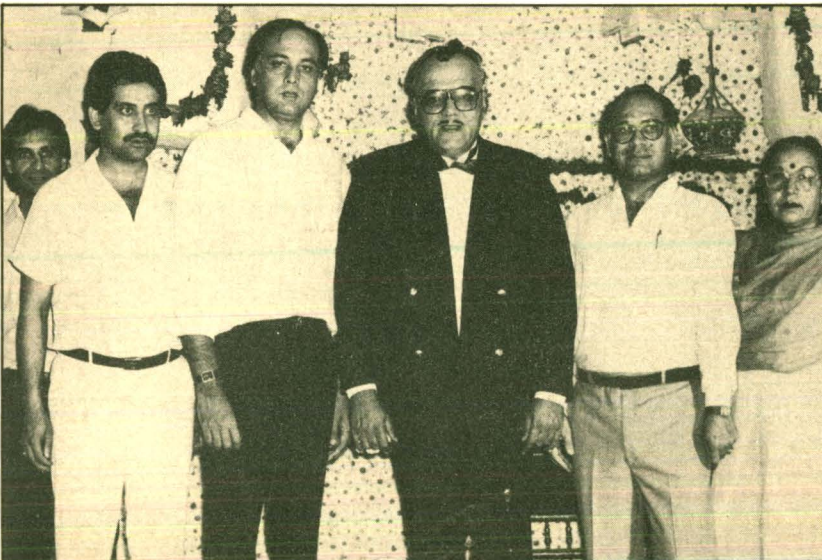
GOVIND PRASAD ON VENUS

Govind Prasad's demise has left many up-and-coming singers at a great loss, since he was 'guru' to nearly every budding talent. Venus has released his ghazal album 'Shab-e-Ghazal' and bhajan album 'Govind Naam Lekar', both recorded live in London.

Venus' latest filmtracks are 'Garajna' by Bappi, 'Ladai' by Annu Malik and 'Rambhoomi' by Laxmikant-Pyarelal. Minoo Chaddha from Delhi has two albums 'Jai Jai Kar Bulata Jaa' and 'Maa Hai Bholi Bhaali', both Hindi devotionals dedicated to Vaishno Devi.

This month, soundtracks of 'Hero Hiralal' by Babla, 'Naya Khoon' by Usha Khanna, 'Sone Pe Suhaga' by Bappi, 'Maalamal' by Annu Malik and 'Guna-hon Ki Shatranj' by Anil Mohile are to be released. Pradyumna Sharma, who was with Music India earlier, will have his first album with Venus, 'Bhajan Utsav', out soon. Johnny Lever's take-off 'Harish Ke Hangame', his second volume on Venus, is to be released soon. Volume II of 'Sikander Ke Jokes' is also ready.

For the first time, Venus has released Chhattisgarni cassettes, by Tijan Bai, a famous name in Madhya Pradesh. Marathi soundtracks and devotional material on Jainism by famous Rajasthani artiste Bhawan Chowdhary are on the cards. ☺



MEHMOOD SHOWS OFF: Yokohama Productions' 2-hour video film 'Mehmood Show', sponsored by Austron Video cassettes, was launched recently at the Hotel Horizon, Bombay. From L to R: Anil Khanna, Rajiv Khanna, producer F K Rattonsej, star-director Mehmood, S L Khanna and Manju S Khanna, chairman, Austron Video Cassettes.

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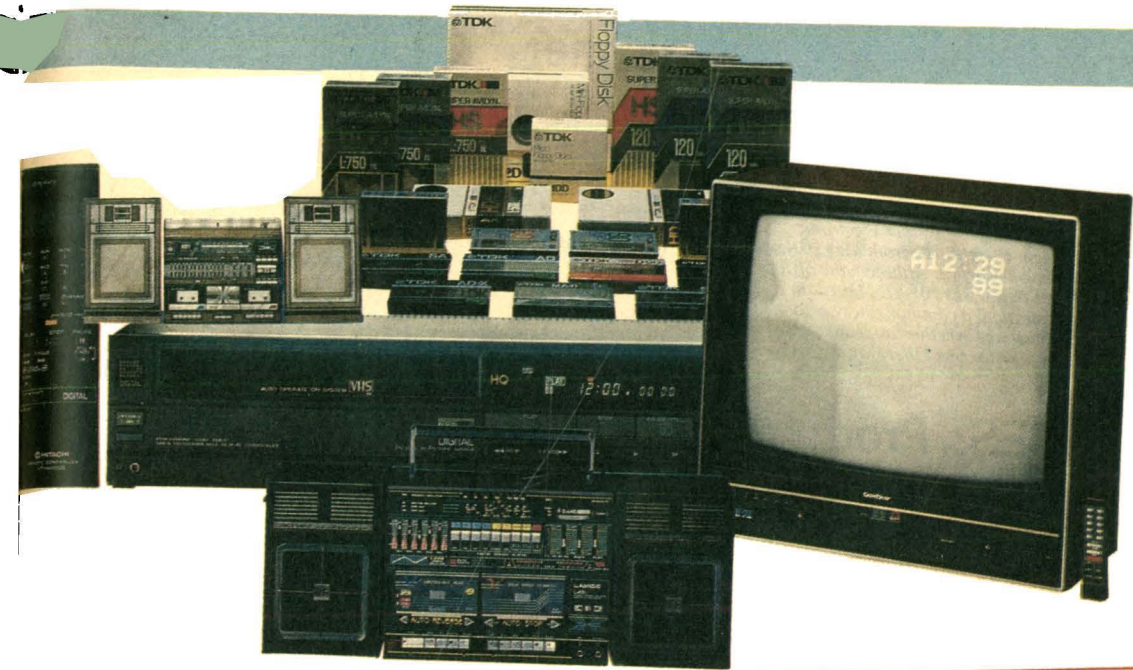
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SCREEN guarantees you credibility. It's the only newspaper that represents the film and entertainment industry and its views and editorials are recognised as the voice of both the movie moghuls and stars; it is here that the woes of extras are publicised alongwith film strikes launched and compromised; it is the paper where super hits are declared and celebrated. In such a medium, your electronic entertainment products will enjoy more credibility than if advertised in other media. Your hardware will sell as easily as the software. That's what credibility is all about.

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Film ... budget was Rs. 54 lakh

NEW DELHI
and commitments to be made would be about Rs. 51 lakh. Mr. Bhagat said that the Government or the Directorate of Film Development had received such demand at the recent film festival at Tiruvandur. In these festivals should focus on Third World films and competition section of the festival should be confined to their. However, a section of the press had reported some opinion expressed on the subject. These opinions included that confining the Indian International Film Festival to Third World Cinema.

Mr. Bhagat said that as it now there was no intention to change the present practice of having multi-focal international film festivals.

Mr. Bhagat said that the number of serials approved for telecast was 43. But only in the case of 19 serials the producer had submitted their complete episodes.

The Central Government has seen reports in a section of the press about the production of full length feature film on the 'Iron Man of India' Sardar Patel by some Indians. It has not been possible to get information verified. The Central Government had not received any proposal for the production of such a film either

(Continued on Page 2)

New producers' body resolves to solve producers' problems

By V. VERMA

CONCERN at the state of the film industry, the downgrading of the status of producers, accelerating cost of film production, and rampant indiscipline among the artistes were expressed at the first general meeting of the Bombay Film Chamber held in Bombay last week. It was resolved that the newly formed Chamber would make efforts to solve the problems of the production sector, and the results would be shown soon.

Though names were not mentioned, the formation of the Chamber and the tone of the speakers were an indictment on the present leadership of the All India Film Producers' Council which, being a joint body of the Indian Motion Picture Producers' Association and the Film Producers' Guild of India, still represents more than 90 per cent of the active Hindi film producers of Bombay. Leaders of the Council kept themselves away from this meeting. Contrary statements were made. The organisers of the Chamber meeting said that the Council leaders had ignored their meeting and gave the wrong impression to members of the IMPA and Guild that the meeting had been cancelled while the leaders of the Council said that they had not been invited.

While this factionalism continues, there were also attempts at a re-union as the meetings were going on between the leaders of the Chamber and Council at the time of going to the Press.

Mr. B. K. Zutshi, Joint Secretary (Information and Publicity), Ministry of Information and Broadcasting, is the Chairman while the mem-

Jaya heads CFSI

From ARUN KHANNA
NEW DELHI

MS Jaya Bachchan has been appointed as the new chairperson of the Children's Film Society of India in place of Amol Palekar who had earlier resigned along with the three non-official members of the Executive Council of CFSI, who were Dr. J. P. Das, T. S. Narasimhan and Gulzar.

In the reconstituted Executive Council of CFSI, Dr. J. P. Das and T. S. Narasimhan continue as members while the new addition is Dr. P. I. Malhotra, Director of the National Council of Educational Research and Training (NCERT). Mr. B. K. Zutshi, Joint Secretary (Information and Publicity), Ministry of Information and Broadcasting, and Mr. P. K. Sarkar, Joint Secretary (Finance), Ministry of Information and Broadcasting, are the two Government members in the reconstituted Executive Council.

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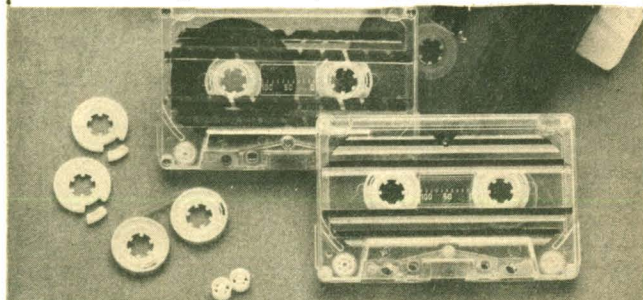
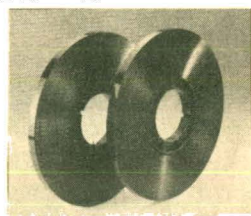
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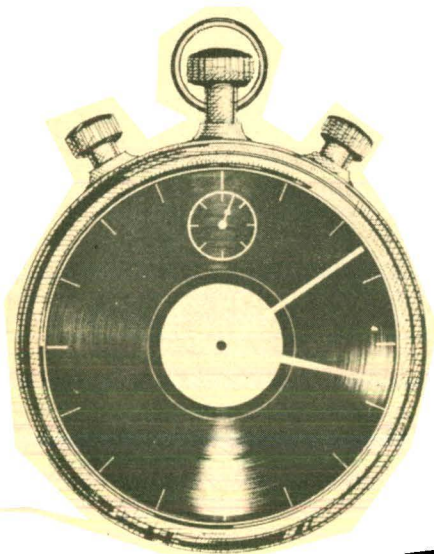
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A Bit Off Colour

***The 1988 Union Budget
has dealt a blow to
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the public that the prices of only specified screen-sized sets were being raised; and, second, the increase in excise was not limited to Rs. 250 only as announced – about Rs. 100 was added to the “increase” by way of an additional duty (one-twentieth of the existing duty) plus an average sales tax of 13 per cent in the country. The net result was that prices of CTVs, costing Rs. 5,000 or more, had shot up by about Rs. 450 or more. Apart from this, the government had increased the duty on power transistors and diodes too – from 75 to 150 per cent.

To add to the woes of prospective CTV buyers were the constantly fluctuating Deutsche Mark and Japanese Yen – both, unfortunately, in the same direction: upwards! In fact, the change in excise on CTVs has since resulted in a spill-over: black-and-white sets have gone the way of colour – prices are up by Rs. 100 to Rs. 125 because of special excise on all items (such as, the aforementioned transistors and diodes).

However, the multi-crore question is whether the hike in excise duty was anticipated? “Oh yes, certainly,” replies Floyd Alves of Chandra Electronics, one of Bombay’s largest dealers of

For John Vazha, 1988 was going to be a wonderful year.

But the 1988 budget proved to be a source of shock for John. “Colour TVs of screen size exceeding 36 cms (14-inches) and of assessable value exceeding Rs. 5,000 per set will now attract an excise duty of Rs. 2,000 instead of Rs. 1,750.”

This excise duty would be applicable to all CTVs priced at Rs. 5,000 and above and the government had, therefore, provided an erroneous impression to



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Videocon	203 R3Q	11,550	11,950
Videocon	CB-520Z	—	11,250
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Binatone	Colorama	10,750	11,090
Binatone	Colormatic (R)	11,536	11,870
Binatone	Colorstar (R)	11,536	11,870
Orson	2073	11,414	11,814
Orson	2075 R	12,467	12,867
Orson	2068 R	12,300	12,700
Orson	2076 R	12,625	13,125
Orson	2075	10,836	11,236
Weston	Cetron VII R	12,421	12,821
Weston	Cetron VII	11,385	11,785
Weston	Cetron V Deluxe	9,800	10,200
Weston	Cetron VI	8,950	9,350
Bush	CTV 9774	8,750	9,125
Bush	CTV 2094	9,750	10,200
Bush	CTV 2096	11,750	12,350
Nelco	7214	10,850	11,350
Nelco	72036 R	12,900	13,400
Nelco	2038 ZOOM	13,900	14,400
Pyramid	— (R)	12,300	12,600
Pyramid	—	8,965	9,265

KEY :

* As much confusion prevails in the television industry, the actual prices obtained are liable to differ from city to city.

** The letter 'R' denotes models providing remote control devices.

BLACK-AND-WHITE TELEVISION

PRICES (In Rs.)

MANUFACTURER	MODEL NO.	PRE-BUDGET	POST-BUDGET*
Videocon	14"	2,090	2,130
Nelco	14" Colt	2,400	2,450
Nelco	20" Q-Max	3,500	3,550
Weston	20"	3,569	3,619
Homotech	14"	2,508	2,558
Stellar	14"	1,850	1,900

KEY :

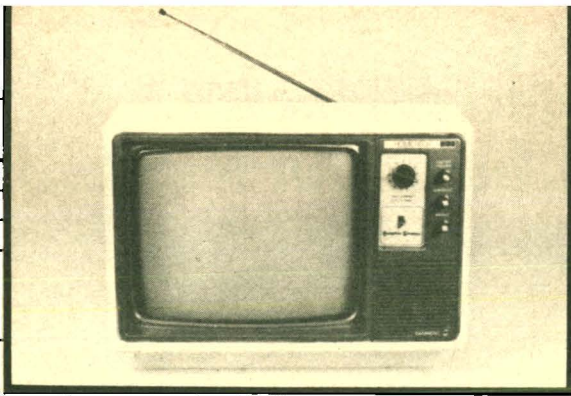
* As much confusion prevails in the television industry, the actual prices are liable to differ from city to city.

television sets. "Therefore, there was a massive rush to purchase TVs — especially colour — before the Budget." The end result, therefore, is obvious: "We are expecting a slump in an already volatile market," affirms A. V. Sequeria of Nagree Electronics. "This is going to have repercussions on dealers too," he adds. "There is a fifty-fifty chance that our margin will be compromised to keep prices of TVs as low as possible."

In any event, though the prices should logically increase by Rs. 250 only, why do recent (post-budget) prices of most TVs exceed that level (see box)? "Ask the manufacturers," remarks a spokesman for Bombay's leading chain of departmental stores. "It is largely dependent on their policy — one that is often without rational."

Weston was one of the organisations that had hiked its prices beyond the Rs. 250-excise level, so it seemed obvious to ask them about it first. "No comment," was the curt response from its Bombay Branch Manager Gul Advani. On further inquiry about why he was so tight-lipped, probably company policy being the reason, Advani was a little more expansive: "I can't say."

Meanwhile B M Sinha of BUSH, although treading clear of any controversy, was emphatic about the excise hike. "The government needs the money," he acknowledges. "So what better way to obtain it than increase the excise of an item they still term 'luxury'? The rich, however, will be more-or-less unaffected." S.B. Valame, marketing manager of Dyanora, also agrees — making it clear, nevertheless that his comments are solely his own and do not necessarily reflect that of his organisation's. "Expectations of people have been belied," he contends. "The result is now common knowledge: the television market has become even more dull." "Sales of CTVs have dropped since the Reliance World Cup," confirms a spokes-



IMPACT OF EXCISE HIKE

ITEM	AMOUNT
1. Hike in excise duty on CTVs exceeding 36 cms and priced over Rs. 5,000	Rs. 250.00
2. Additional excise duty (amounting to one twentieth of the previous excise duty i.e. Rs. 1,750)	Rs. 87.50
3. Average sales tax of 13 per cent prevalent in the country	Rs. 112.50
	Rs. 450.00+

+ This figure is merely suggestive.

man of one of India's largest government undertaking in the manufacture of TVs who, for ob-

vious reasons, did not want to be identified. "And, since the lower and middle income groups have

been severely affected, consumer resistance is the name of the game. Take a look at a live example: in spite of the Sharjah Cup, sales of CTVs remained dismal."

At the time of writing, much confusion continued to prevail amongst dealers and manufacturers alike about the "high flying" Budget and its repercussions. Prices in various shops visited by *Playback* fluctuated not unlike the stock market: wildly! To circumvent any further confusion, meanwhile, S.R. Jiv Jurajka, President of the Indian Television Manufacturers' Association (ITMA), has already criticised the Union Budget and demanded withdrawal of all fresh levies imposed on television sets in general and on the CTVs in particular. But as has been happening every year, when someone reminds the Government that it's supposed to be one "that works", the argument goes - appropriately - off colour!

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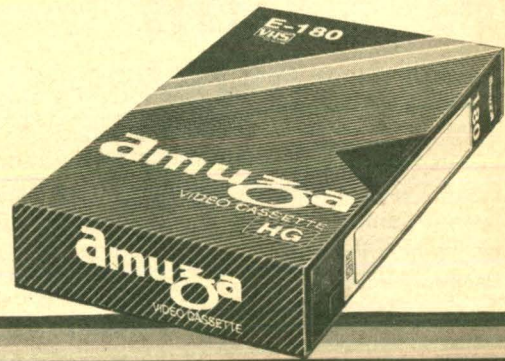
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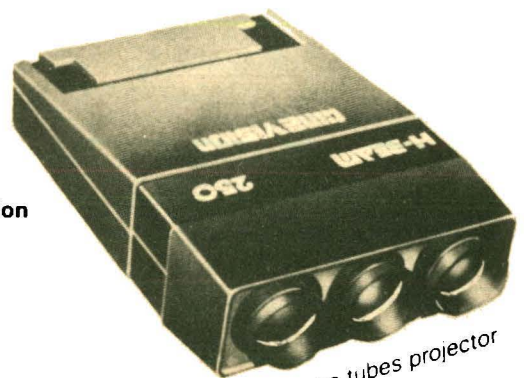


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Smash Hits from Truvox

Dynavox Electronic Pvt Ltd manufacturers of high quality tape decks and amplifiers have recently introduced a whole range of audio products under the Truvox brand name. The Truvox Radio Cassette Recorders come in 5 models – MCR 3232; MCR 3030; MCR 3434; MCR 3535 and TR-703, Rover.

MCR-3232: This 2 band radio has a fine tuning control for greater clarity in the SW band. It has an auto recording level and a two position tone control. With a power output of 2 watts it can work on either AC Mains or on

Batteries.
Price: Rs 940

MCR-3535: In a striking red-black/white-black colour combination, this 2 band radio-cum-cassette recorder comes with a radio-tape

selection switch, a high-low tone control, a built-in antenna and auto stop. It has an external speaker socket, auxiliary jack and monitor switch. With 2 watts output, it can be used on either mains or battery. Price: Rs 950

MCR-3434: Housed in a sleek black finish cabinet, this 2 band radio-cum-cassette recorder has a radio/tape selection switch, built-in antenna and auto stop. It has a tone and fine tuning control. With 2 watts output, it can be operated on either mains or battery. Price: Rs 900

MCR-3030: This 3 band radio comes in a two cabinet finish with a striking silver speaker grill. It has a built-in ferrite rod and telescopic antenna for extra sensitivity. Besides a tone control, it has a high power 3000 mW output. It has a recording level/battery check meter and comes with an external speaker socket. Price: Rs 1216

Rover TR-703: In a two-tone cabinet finish with striking silver colour, the Rover is only a cassette recorder having recording LEDs and auto stop. It has a high/low tone control, auxiliary jack and monitor switch and an external earphone socket. Price: Rs 795



Konark's multi-system colour TV

Konark Television Ltd, has recently launched the Galaxy CTI 7 system. The model has 7 international systems, PAL, SECAM West and OST, NTSC 4.43 and 3.58 ORIT-TON, KABEL Satellite making it operable almost anywhere in the world. Moreover, the use of Colour Transient Improvement (CTI) in the set, which is the latest in colour TV technology, increases the colour sharpness and makes it suitable for use as a PC Monitor. It is equipped with Euro Scart Socket/Euro AV Socket for PC, VCR, Video Game connections. In short, the manufacturer claims that the set has unique features which are yet to be found in any other TV brands in the market today.

The other features of the Galaxy CTI 7 are: * Hi-tech tuner for VHF, UHF and Cable Channels * Frequency Synthesiser * 8 watt sound output * Stand-by modes/automatic cut-off * Auto

Search tuning * Remote Control handset * Instant Sound Muting

watts power consumption. Price: Rs 12,150/- (Local taxes



(Audio Mute) * Teletext adaptation * Headphone Socket * On screen programme display * 60

extra). Available at exclusive Konark dealers/Konark Showrooms.

Samrat Video Projector

Samrat Video Vision Pvt Ltd offers models of professional grade three tube large screen projection TVs for screen sizes - 8 ft, 10 ft and 13.5 ft in diagonal. These projectors are assembled from the kits and design of M/s Zenith Electronics Corporation, the leading entertainment electronics company in the US. The original models, says a company note, have been approved by the NASA Space Centre and have

been installed at all their viewing points.

The projector is capable of being set up for any combination of front/rear and ceiling/floor mounting, projecting exceptionally bright and well contrasted pictures. This is possible because of the Zenith patented optical coupling feature. Further, the liquid cooled tubes allow them to be driven harder, providing even greater picture brightness. An electronic edge mask feature is provided, which leads to crisp, square-cornered edges to the picture, eliminating residual colour or retrace lines to ensure a pleas-

ing picture presentation.

The projector's dimensions make it suitable and convenient for portability. A special trolley on castors for mounting the projector on the floor is available. The unique built-in range finder makes registration and focusing quick and simple, taking only five minutes to set up. An optional moulded carrying case on wheels is also available.

The optional ceiling mount brackets facilitate ceiling mounting of the projector. A full function wired remote control facilitate reliable remote control from an adjacent control room, which would

HARDWARE WATCH

not be possible with a wireless remote on consumer grade models.

This projector can be used for watching off-air TV programmes, videocassettes or Computer Data. Applications include video theatres, training and presentation to large groups in auditoriums, conference halls, hotels, and others. The Samrat models are priced most reasonably and deliveries are immediate. Samrat operates a demonstration theatre at Delhi, their Head Office, and also at their Bombay office.

Head Office: M/s Samrat Video Vision Pvt Ltd, Samrat Cinema Complex, Shakurpur, Ring Road, Delhi 110 034, Phones: 7212252, 7216379.

Bombay Office: Mr T K Nath, Regional Representative, M/s Samrat Video Vision Pvt Ltd, 3 Sea View, Juhu Tara Road, Bombay 400 049. Phone: 6140704.



Nelco's Zoom TV

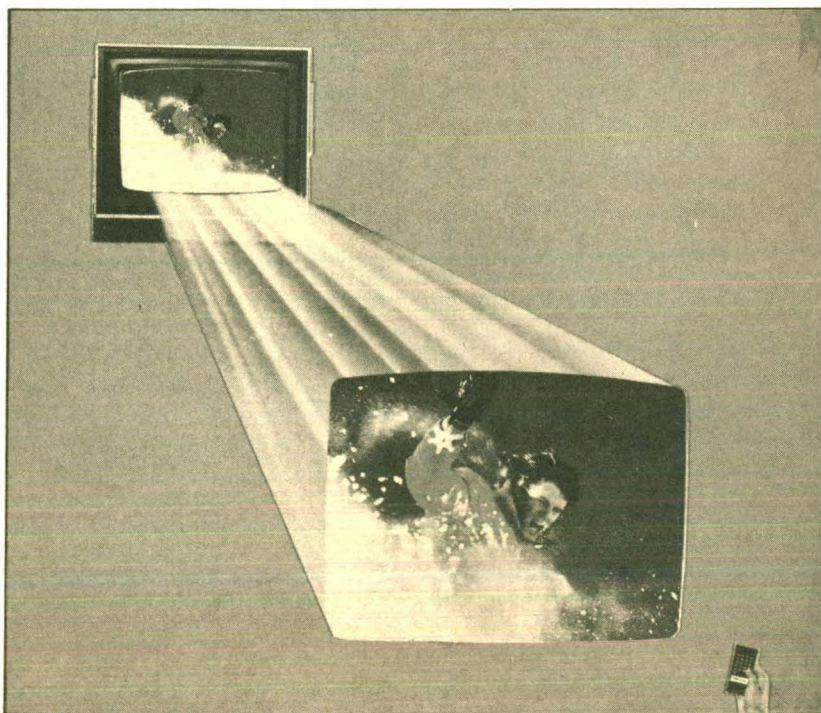
Nelco's famous Blue Diamond technology now brings reality closer to you with the Nelco Zoom. While watching TV, if you want a close up of a particular scene or action simply press the Zoom button on the remote control when it comes in the centre of the screen... it will become bigger - almost twice the size.

A special feature of the Zoom TV is its sound. This model has three speakers, a 5 cm round tweeter and two 10 cm round five watt speakers for a powerful sound reproduction. This PAL B/G colour TV has a hi-colour fidelity, hi-contrast in-line Blue Diamond colour picture tube. It has an infra-red 12 programmes, 22 functions, and direct access remote control system. Other features include a 'Last Programme, Volume, Power On/Off' memory

system an Automatic Fine Tuning (AFT) Switch Mode Regulator, and a voltage synthesizer.

Tuning system and quick start facility.

Price: Rs 13,900.



Sonodyne's Uranus System II

After the phenomenally successful Uranus micro-component music system, Sonodyne has recently launched what they term India's first all-black double deck microcomponent music system. The Uranus System II comprises a Stereo Amplifier, Model SA 580 Stereo Cassette Deck, Model SD 580 Graphic Equalizer, Model SQ 500 Record Player, Model SP 500 Tuner, Model ST 500 Speaker System, Model SX 909. A simple storage rack is supplied free of charge if you buy the entire system including the Record Player.

SD-580 Dual Cassette Deck

The new dual deck is specially engineered to get the maximum out of your tape – whether it is normal, chrome or metal. For this separate equalisation circuits are provided. There's Dolby NR in record, playback and dubbing. Synchro start and high speed in the dubbing mode, a rugged mechanism with soft touch keys, 6 LED peak reading VU meters and input sockets for headphone, microphone and auxiliary.

SA-580 Stereo Integrated Amplifier

The SA-580 amplifier has a staggering 400 watts PMPO output. The power amp is built around a single hybrid IC. Logic controlled touch switches allow input selection. There's hi-filter, loudness control and a tape monitor. The amp contains specially designed components and has an advanced PCB layout. It has a unique heat sink design

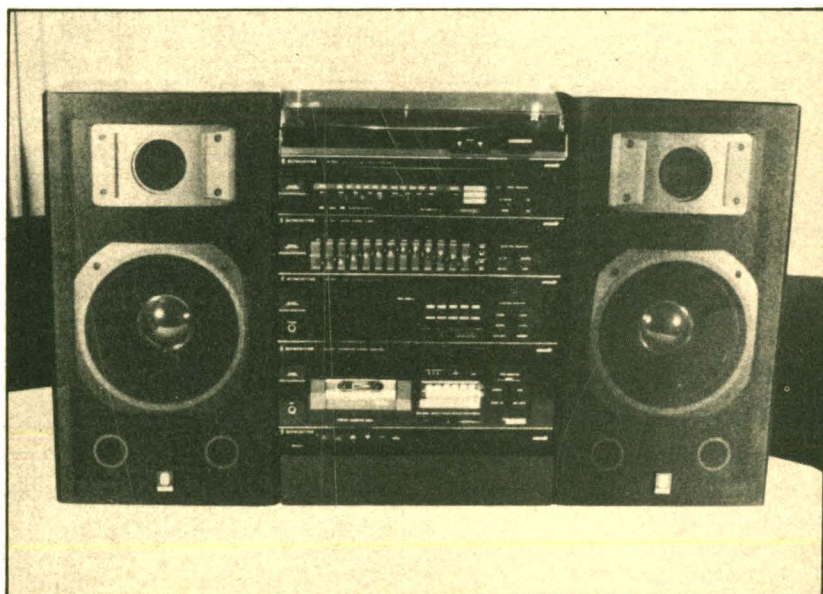
and a heavy duty power supply. Mic input and mixing facilities are provided as also CD/Aux and TV/VTR inputs.

SQ-500 12-Band Graphic Equaliser

Twelve frequency controls in a state-of-the-art circuitry allows the listener to tailor the sound spectrum to his individual taste. Each slider control is fitted with a LED. The equaliser can be switched into the system and out of it by a front-panel switch. Equalisation is provided in play

SP-500 Belt Driven Turntable

Topping Uranus is a sleek, belt-driven turntable with an automatic tonearm return. The turntable has an aluminium die-cast platter mounted on a rigid non-resonant chassis. A well matched arm-cartridge combination puts arm resonance in the critical 8-12 Hz range. Some of the features of the SP-500 include a unique neoprene belt, a sophisticated anti-static mat, a specially designed cueing mechanism and a moving magnet cartridge.



and recording modes. A unique gyrator-based active circuit is used for each of the individual frequency control stages.

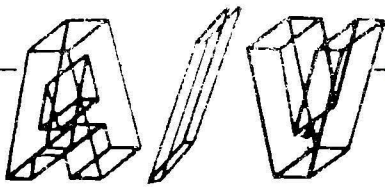
ST-500 AM/FM (MPX) Tuner

Besides receiving AM, FM and stereo FM signals, the ST-500 has a stereo multiplex (MPX) demodulator. While the AM covers the frequency range of the MW band, the FM covers frequencies from 88-108 MHz. The tuner also incorporates a 3 gang FM front-end, quadrature detection, and a squelch circuit.

SX-909 hi-fi speaker system

The SX-909 is a 3-way, 3-speaker system with a maximum input power of 200 watts each. It is a carefully matched system incorporating a Japanese mid-range, a specially designed crossover network and a bass reflex with twin port design. It has a dome shaped tweeter for a wide dispersion angle without any distortion or unnatural colouration. The rated input power is 60W PMPO (continuous).

Uranus - II Price :
Rs. 19,407/- Plus all taxes



CLINIC

(VIDEO)

Is it possible to assemble a colour or a B/W TV set at home?

A Veerajh

Guntakal

Yes, if you're really keen and possess the necessary knowledge in TV engineering (not TV servicing), you could definitely go ahead. You will, however, face a small difficulty in assembling a colour TV set. Colour picture tubes are still to be marketed in a big way in India and you will have to find a way of getting it from abroad, or from a discarded colour TV which has its tube intact.

The remote control of my JVC colour TV has not been functioning very well of late. I bought it a year ago from Nigeria and it was working perfectly then. Now its functioning has become erratic. Please help.

N S Bhojwani

Jaipur

All IR remotes require power to operate and this is supplied to them by batteries. The problem you describe is characteristic of low power and not a defective remote unit. Refer to the instruction manual of your TV to locate the batteries. Replacing the old batteries with new ones should do the trick.

What is the difference between a VCR having a VHF output and one with a UHF output? Which is better? Also, can I connect my VCR, which has a UHF output,

to my B/W TV set, which has a VHF output?

P W Barai

Pondicherry

A VCR having VHF output will operate on TV channels 3 or 4 whereas one with a UHF output will work on TV channels 32 through 40. There is no difference in the quality when using either type of output. However, when using a VCR with a VHF output, there is a greater likelihood of interference from adjacent channels operating off air.

Regarding your second query, it is not possible.

My television dealer tells us that while turning off the set, we should also turn down the brightness control to zero, so as to prolong the life of the picture tube. Is he right?

K S Unni

Bangalore

Brightness definitely influences the life of a picture tube because higher the brightness level, the lower is the picture tube's life. However, turning down the brightness to zero before switching off the TV set has little or no effect over the life of a tube.

Do I need a special videotape to record sound in stereo?

There is no special cassette to record sound in stereo. But you will need a stereo VCR to match the stereophonic output of your stereo TV. Incidentally, pre-recorded software is available abroad for stereo-ready TV and VCR.



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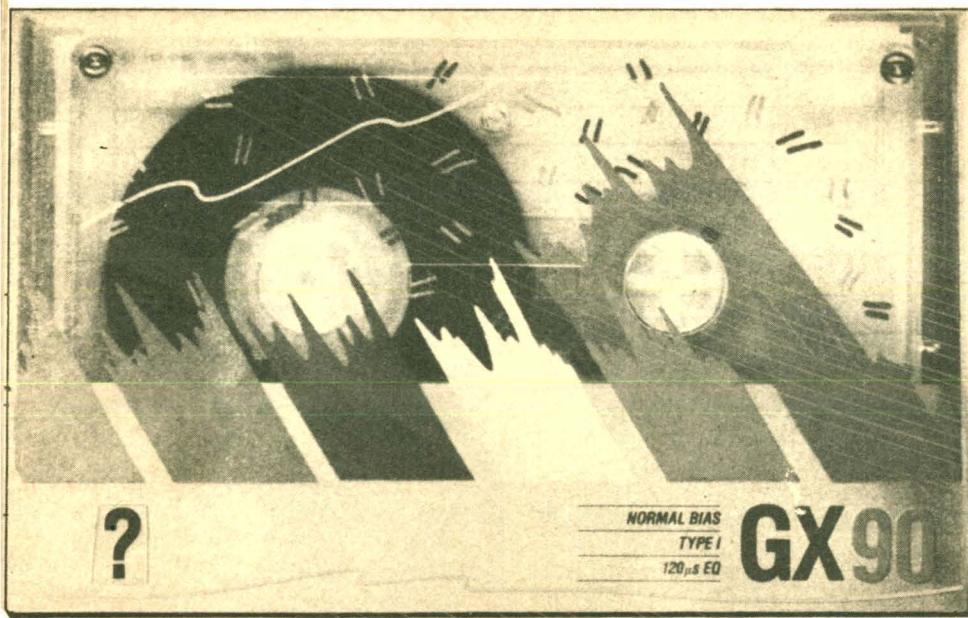
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SPECIAL AUDIO TAPE ISSUE

WHICH IS THE BEST BLANK TAPE IN THE COUNTRY?

A sound explosion is on and PLAYBACK tunes in to give you a very special look at the quality of blank audio tapes in the country.

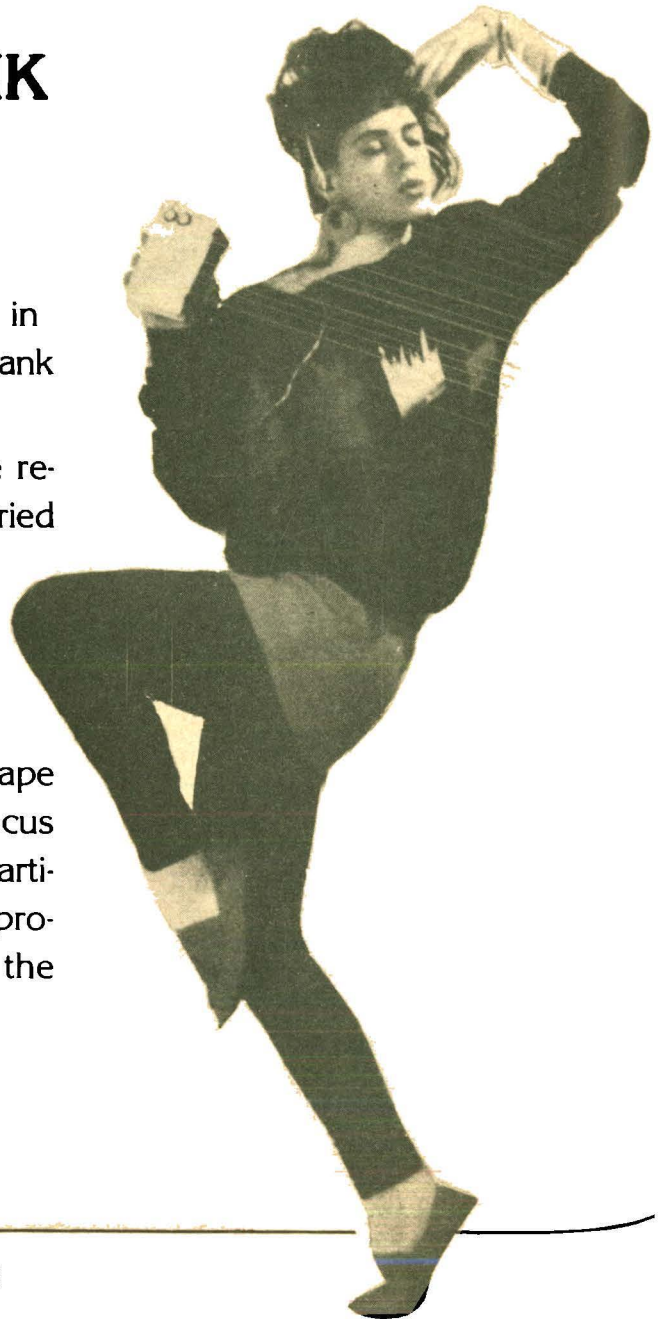
The May '88 issue of PLAYBACK will carry the results of an elaborate tape test which we've carried out on the following tapes :

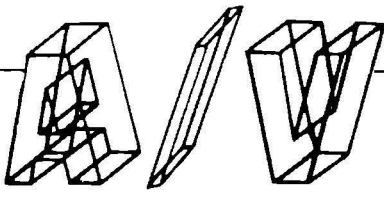
Jai, Meltrack, Sakamichi, Philips, Five Star, Weston, Magic, Audio Fine, Letape, Namrishika and Melody.

In addition, there will be articles on the audio tape industry, its demand and supply with special focus on the price war and piracy. There will also be an article on audio tape production, the advances and progress of this sophisticated technology which the country has made.

playback
▶▶ AND FAST FORWARD

India's only Music, TV & Video magazine gets on the Tape track.





CLINIC

(AUDIO)

I would like to buy an amplifier-cum-speaker of 40 watts power. It should also contain echo, wah wah and other effects. Please let me know which company manufactures this equipment and what is its price?

T D Blessington

C/o BHEL Hyderabad

The kind of equipment which you have mentioned is manufactured by companies such as Fender, Yamaha, Pearey, Korg, Gibson. Their amplifiers have features like reverb, echo, wah wah, tremolo, vibrato.

I don't know of any Indian manufacturer which makes this kind of amplifier. The imported amplifier should cost you between Rs 7000 Rs 10,000. Look up the sale column for musical instruments in **Playback And Fast Forward** or The Times of India where you may come across a good bargain.

Could you please provide some technical specifications of the vinyl disc vis-a-vis the cassette medium with respect to high fidelity listening pleasure?

P G Dalal Gujarat

There are three main parameters which can be used as comparison between the cassette medium and the vinyl disc.

1. Frequency Response: Normally, the vinyl disc gives a better frequency response than the cassette medium. The typical frequency response of a good quality vinyl disc is from 30 Hz to 15 KHz, whereas a good quality cassette deck can give you a response from 50 Hz to 10 KHz with a normal cassette. In case of reproduction of the disc, the frequency depends upon the quality of the stylus used and the pre-amplifier circuit. In case of the cassette

medium, it depends upon the record/replay heads and also the



circuit design along with the bias adjustment for the particular tape.

2. Wow & Flutter: This parameter depends entirely on how good the transport is designed for a particular unit. Wow & Flutter is more noticeable on cassette machines than on disc players. When the cassette shell moulding and the transport rollers, pins and pressure pad are not properly set the tape drags and you hear a variation of pitch in the music which is very annoying for the listener.

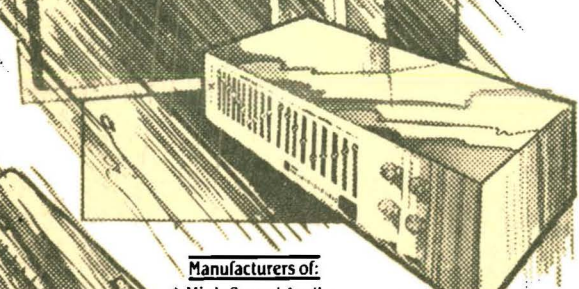
In case of the disc player, the turntable moves either fast or slow. It is this variation in speed which is annoying to the ears. That is why most of the disc players which are not quartz controlled have an adjustment pot whereby you can control the speed of the motor.

3. Signal-To-Noise Ratio: This specification is sometimes referred to as dynamic range. As a general guideline old 78 rpm records have 35-40 dB, modern LP records have 50-60 dB, inexpensive home cassette recorders 35-45 dB, good home cassette recorders 45-55 dB, high quality studio recorders 65-75 dB and Digital Studio Recorders 85-95 dB.

There is no doubt that the dynamic range of the cassette medium can be improved with the help of Dolby C and dbx noise reduction units which is fitted as standard equipment even on good quality two-in-ones. Metal tapes used on cassette decks further improves the signal to noise ratio.

Both the mediums can provide equally good listening pleasure provided they are of high quality, properly adjusted and well maintained.

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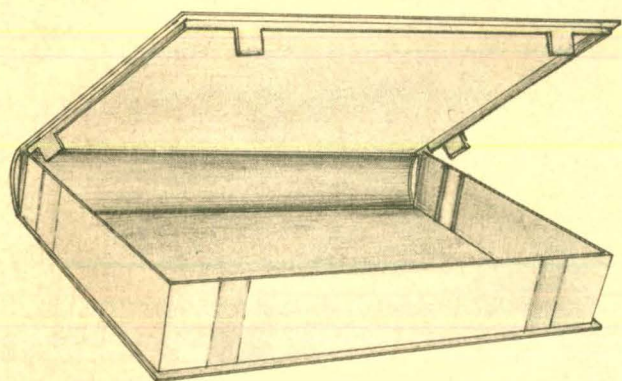
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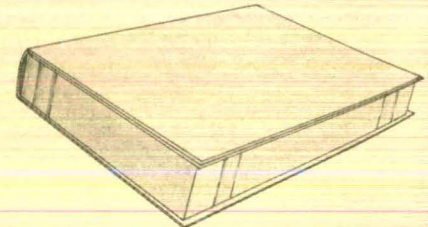
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Turntable Traumas

*Diagnosing
turntable
problems can
help you achieve
better-than-
new sound.*

RECORD-playing equipment has never been more interesting technically, or offered better value, than it does today. Although many turntable manufacturers have abandoned the field because of the expanding dominance of the CD and the cassette, those who are left tend to offer truly exceptional products. It's easier than at any time in recent memory to find a genuine turntable bargain (that is, a *good* machine at a low price) or a significant technological refinement.

That's good news for the millions of people who still buy LPs or who have sizeable collections of possibly irreplaceable vinyl. Nonetheless, even today a record player that performs at its best right out of the box is a rare commodity. Careful installation and setup are still important, and the extent to which you can continue to improve your machine's performance is limited only by your patience and ingenuity.

Shake, Rattle, and Roll

A turntable's purpose is to enable the physical vibrations of the stylus as it tracks the record groove to be transformed into electrical audio signals. The problem with most turntables is that they also expose the stylus to spurious vibrations from the turntable's own operation or from external sources. A "rumble" measurement made with a test record may suggest the existence of a spurious-vibration problem, but the number alone can't tell you where the noise is coming from, let alone how to fix it. And the noise may not even be rumble by strict definition. Finally, an impressive rumble specification may be valid only for the good sample the test lab got, not for the lemon you may own.

The way to diagnose turntable noise at home is with a toy stethoscope. Professional stethoscopes tend to be *too* sensitive for this task, and their flat diaphragms are less suitable than a toy model's rubber pickup cone. The test involves placing the stethoscope at various points on the top of the turntable, or motorboard, as the platter rotates.

The most critical point to audition with the stethoscope is the area around the tonearm mount, but

you may find yourself chasing noises all over the machine until you've precisely located their origins. There are many sources of noise in a turntable, and a stethoscope will reveal them unmercifully. Don't panic when you hear something, however. What is important is to concentrate on the *kind* of sound you're hearing and to analyze how it may affect what is happening at the working end of the tonearm, where the stylus is.

What to Listen For

Sounds that suggest mechanical grinding or binding usually signal a need for immediate professional attention. Smooth "whirring" noises, however varied and cacophonous, are normally much more benign, although it is highly desirable to minimize such noises where the tonearm is mounted (this is especially important to consider if you're mounting a separate tonearm and have some flexibility in where to put it).

Cyclic disturbances, particularly noises whose repetition corresponds with the platter's rotation, need close scrutiny. Many belt-drive turntables have a plat-

ter consisting of an outer ring and an inner hub. If you have one of these, try rotating the ring on the hub for a minimum of disturbance. Then do the same with the platter mat, if there is one. Observe how the belt "rides" on the hub, and estimate its contribution to the noise you hear. Naturally, you should review your owner's manual to make sure you have not neglected any of the manufacturer's recommendations on drive-belt maintenance and replacement.

Your initial investigations can be conducted without a record in place. Now select a record, preferably one with a wide dynamic range, and let it rip – but with the amplifier turned off. Does the stethoscope pick up music in the vicinity of the tonearm base? Does it pick it up elsewhere? If the arm conducts vibrations from the cartridge to the motorboard, it is probably also providing a return path for mechanical noise and acoustic feedback. A low-compliance cartridge mated with a flimsy tonearm is a classic combination for this sort of misbehaviour, but subtler causes may be involved as well.

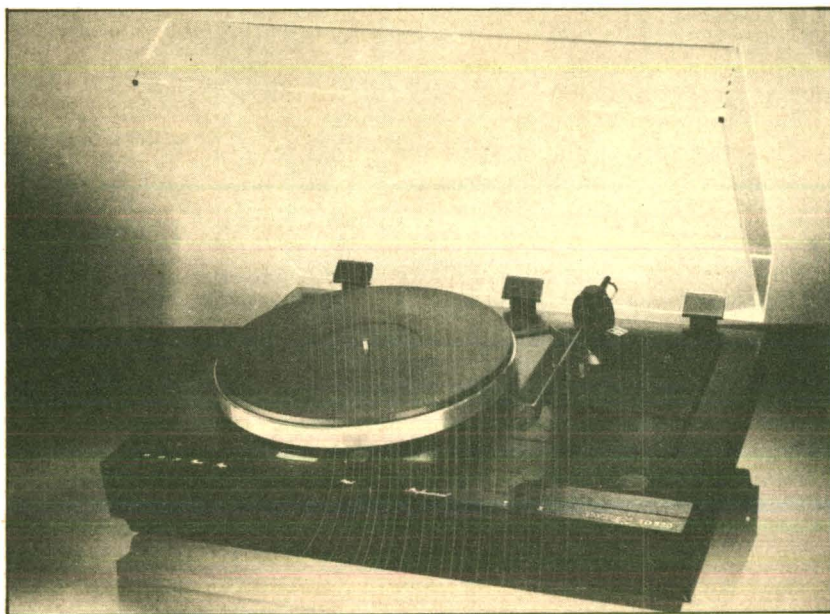
Music heard elsewhere on the turntable's top surface may point to a transmission path through the platter assembly, and – what-

ever you've heard to the contrary – using a more substantial platter mat may be at least the beginning of a solution. The mat should not be *so* substantial and weighty, however, that the turntable's suspension hits bottom when a record is added.

The next test – which should be familiar to all audiophiles – involves lowering the tonearm onto a stationary record, turning up the volume to a normal listening level, and tapping the turntable's motorboard and base with your finger tips. A tightly damped, short-duration thud is what you should hear from the speakers; a blooming, bonging, persisting sound is bad news. Sometimes, but certainly not invariably, you'll be able to hear in the "hangover" of the sound a quality recognizable from the stethoscope tests. If you listen through the stethoscope as you tap, you may note some areas of special sensitivity in the turntable's support structure.

Repeat the tap test using headphones instead of loudspeakers. You'll be disoriented at first by the difference in the character of the sound, but you should be able to judge whether it persists for a shorter time after each tap than when you listened using speakers. If so, acoustic feedback from the speakers is a principal component of your problem. You should also be able to recognize any special "sonic signatures" familiar from previous tests, indicating that you've definitely found a structural problem, even if you don't yet know what it is.

Finally, play a record (preferably not one you value much), put on the headphones, and tap repeatedly all over the motorboard. What you'll experience should mostly be effects of instability in the cartridge, the tonearm, or the suspension, and they may range from benign glumps and bumps to groove-jumping, break-up, and severe "bottoming" of the headphones from strong infrasonic signals. If you use elec-



trostatic headphones connected to the speaker outputs, you could even pop amplifier fuses.

The information from these tests, interpreted with a heavy dose of intuition, should lead you to a successful diagnosis of your turntable's particular flaws and foibles. But before applying your intuition, it helps to repeat the tests on one or more other record players (I did say "patience" was needed) in order to establish a sort of norm, or acceptable level of performance.

Incidentally, if you have a tape deck in your system, it's a good idea to record all the tests involving contact of the stylus with an LP. The recordings will jog your acoustic memory, and they may serve notice of difficulties undetected on first hearing, such as infrasonic signals not quite strong enough to trouble headphones but sufficient to overload your deck's recording stages or to saturate the tape.

Diagnosics

The stethoscope tests are useful because they enable you to trace a vibrational disturbance to a source – or at least an apparent source. They do not, however, tell you whether the disturbance is audibly significant. With a belt-drive turntable, if the motor is extremely audible at some motorboard locations but barely perceptible at the tonearm base, there is little reason to worry – unless you can still hear the motor, as well as perhaps a wisp of music, when you play a record with the amplifier off. Direct-drive turntables often transmit vibrations everywhere, but at a frequency so low as to be inaudible unless a record is actually being played, in which case you may hear it (through headphones) as a "chugging" sort of vibrato or (through the stethoscope) as an excitation near the tonearm base that wasn't there when the arm was in its rest.



The test using loudspeakers reveals your system's susceptibility to acoustic feedback. Given all the variables involved, including room acoustics, I'd advise avoiding the headaches of trying to isolate the turntable and just relocate it, in another room if possible. If that doesn't help, haul out the stethoscope again and learn whether transmissions through the structure of your house or apartment are shaking the turntable's support mechanism.

The tests using headphones not only involve the risks already mentioned, they require caution. Unfortunately, they're the only tests that can identify cartridge/tonearm instabilities short of using a test record and professional instrumentation. Many manufacturers today give advice on arm/cartridge matching, and it should be followed unless you have good reasons not to. In my experience, cartridge/tonearm mismatching is a major source of dissatisfaction with LP sound. Fortunately, it is an easy problem to correct.

There are also, however, cases of defective cartridges, loose tonearm bearings, and tonearms that shouldn't have been sold for a particular turntable in the first place. Even qualified test labs

may have difficulty sorting out these aberrations. An experienced listener, using tests as simple as the ones described above, can often do just as well, if not as quickly and confidently.

Remedies

A great deal has been written about seemingly magical modifications to turntables and tonearms, and a fair number of modifiers stand ready to offer you their services – if you're willing to sacrifice any factory warranty still in force. You can apply high-density calking compounds to platters, bases, and headshell assemblies. You can buy spiky feet, springy stands, tricky mats, record hold-down appliances fascinating wires, and much, much more. Do any of these things do any good? Yes – but only if you know what you want to fix and understand how these devices apply to your own situation.

The tendency of a turntable platter to transmit vibration is lamentable, but coating its underside with Duxseal to inhibit the effect will only unbalance it, eventually giving you a wobble where you only had a "boing" sound. Similarly coating the underside of the motorboard will redistribute resonant modes that



may have been cunningly contrived by the turntable designers to suppress themselves at certain critical surface areas, and it may also load the suspension in such a way as to upset its stability further.

A good record mat – one that forms a good record/platter interface – can be a godsend, but it can also visit you with the same curses as overdamping with Duxseal. For example, during parties I use a heavy mat and a record clamp on my turntable because it is close to my speakers. I dispense

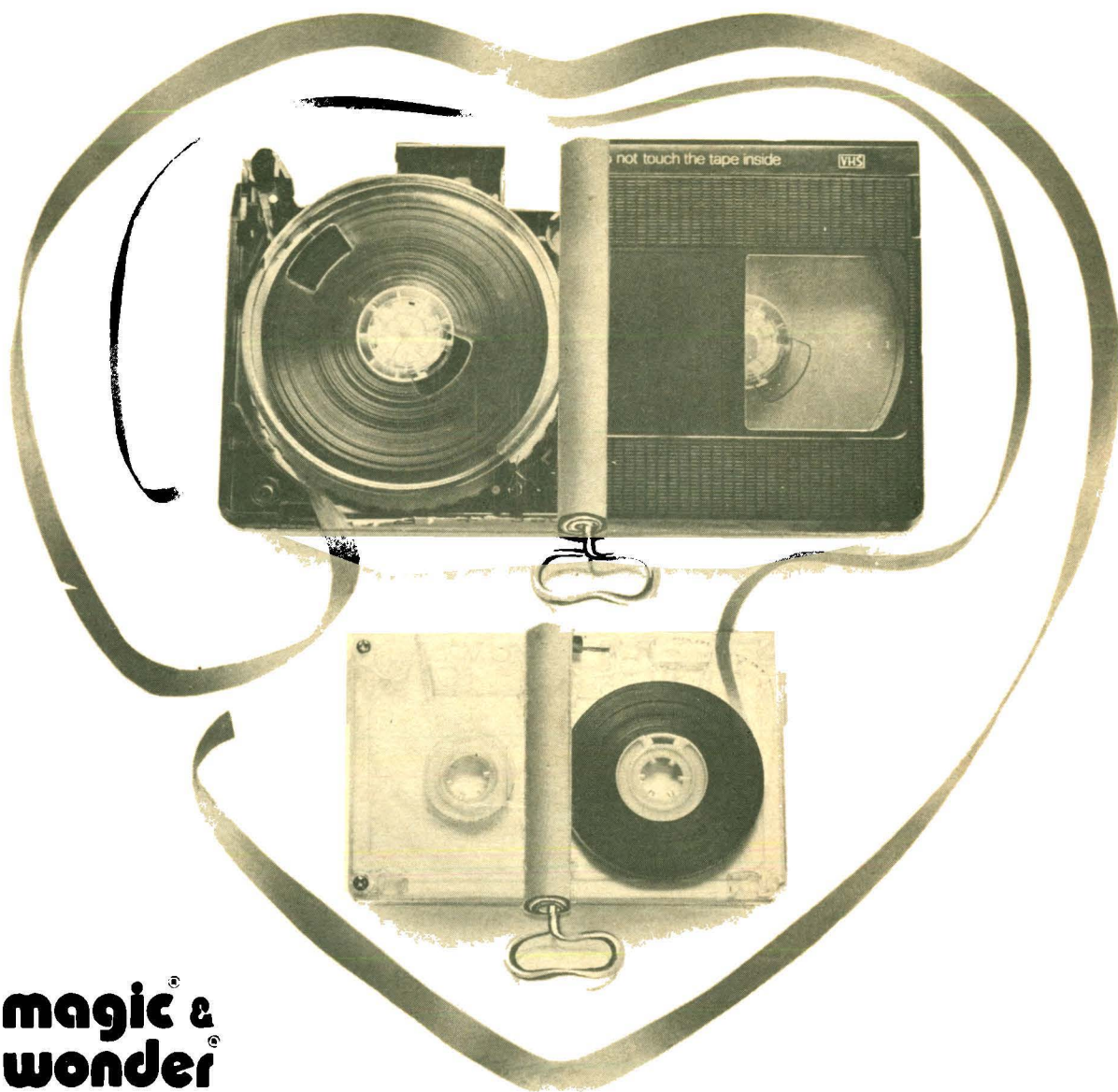
with these accessories for normal listening because they excessively load the mechanism, unbalancing it, and the sound levels are not sufficient to make acoustic feedback a problem. In other words, I make compromises for special occasions while still retaining a sense of how the turntable ought to perform under ideal conditions.

Having such a sense of how things ought to be is probably the best basis for troubleshooting a record player. If your machine is truly in trouble, the tests I've de-

scribed will let you know it, even if it turns out that you cannot do a great deal about the problems yourself. And if the manufacturer or dealer can't help, you've still done your best – and you can buy the thing with a clear conscience.

I should note that everything I've suggested is intended to supplement, not substitute for, what the turntable manufacturer tells you about his product. Defy his instructions and expect the worst. But don't expect the best, either, unless you're willing to do a little work on your own. ☺

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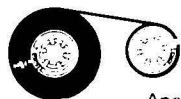


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ERISHTADY 87

THE GRASS IS GREENER

Media giants 'India Today' and PTI prepare to storm the video bastille.

First, it was film magazines that visualised the power of the video format. Instead of having the printed matter and photographs within the covers of a magazine, why not capture the entire contents on a video tape? This terrific idea caught on and two publishing houses came out with film magazines on video, *Lehren* and *Movie Video*.

Now the idea has been expanded to cover news magazines, and at least two publishing giants are furiously working on bringing out news magazines on video. If they succeed, it will be a record of sorts, because nowhere in the world is there a news magazine on video; of course, there are video cassettes of magazines like *Playboy*, but as yet there are no news magazines.

Indian entrepreneurs with some exposure to television are exploring the possibility, mainly because, unlike in Western countries, the television programmes here are not worth writing home about. Living Media Pvt Ltd, publishers of *India Today*, are currently involved in the planning of what could become India's first video news magazine. The man behind the project is Vinod Dua, who compered the 'Janvani' programmes, and who seems to have got wise to Doordarshan's increasing hostility towards independent TV persona-

lities. *India Today* has formed a new company called 'TV Today' for producing the video version, but, unfortunately, are keeping their plans under wraps. Ms Madhu Trehan, the head of 'TV Today', didn't want to talk until the project was ready. However, she said it would not be a video

man at the helm there is Sashi Kumar, by now a familiar face on Indian television. He says: "This importance on non-broadcast media is probably India's answer to network or cable television. Unlike in the West, viewers in India do not have access to many channels. The new video maga-



Sashi Kumar: Dynamic TV personality

version of 'India Today'. While working on the pilot, the 'TV Today' team is also engaged in doing market research to gauge the viability of the magazine.

The other big media giant that is following suit is PTI TV, the fledgling television wing of India's largest news agency. The

zines will satisfy this need."

PTI TV, which already has regular programmes for Doordarshan including 'Money Matters' for Breakfast Television, is not so secretive about its video news magazine. Says Sashi: "The proposed magazine will have a proper mix which one finds in a gener-



PTI TV team on location in Sri Lanka

al magazine: news, politics, cinema, culture, music and even gossip."

Like TV Today, PTI TV has its own video studio with a five-camera set-up. They have plans to supplement it with a special effects generator and extra cameras. They could have a headstart over 'TV Today' for the simple reason that they have been supplying news clips to Doordarshan for over a year now and already have about 35 people working for them.

The litmus test for the magazines is certainly going to be the marketing aspect: How to reach the cassettes to all corners of the country at the same time? And how to price it? Sashi Kumar says: "We are thinking of having a wide network in India with a home delivery system. At a nominal rate of Rs 10, subscribers can keep the cassette for a week

and then return it."

But this is easier said than done. The mechanics of marketing a unique concept will have to be worked out with meticulous care or else the entire project might collapse. But that hardly bothers the promoters. Their main problem is how to make it attractive to viewers.

The sudden obsession with these magazines are a fall out of the growth of TV companies which mushroomed after Doordarshan went liberal some years ago. That was the time when 'Newline' was making waves. *India Today* thought it would get a slice of the cake, and jumped onto the bandwagon. And so did many others, including *The Times of India*, *ITV* and a host of other companies. But the euphoria was short-lived and Mandi House has virtually closed the doors of liberalism as far as outside producers are concerned. So they either had to close shop or

venture into other related areas.

India Today, with correspondents all over the country, plans to rush a camera team to the site of an accident or any kind of news event within hours. With a team of journalists specially trained for television, it aims at capturing the events graphically on video. PTI TV, too, has correspondents all over but whether they are suited for television or not remains to be seen.

The presence of news magazines are bound to put Doordarshan on its toes, because, as it is, its camera teams reach the scene of a major event hours after the damage has been done. In most cases, they never even take the trouble of going there. But it must not be forgotten that Mandi House, too, has ambitious plans to expand its news gathering system by using helicopters and jeeps fitted with wireless sets. When exactly this would happen is anybody's guess. ☺

RUN FOR THE ROSES

Awards bring more than recognition, they bring money, writes JERRY D'SOUZA, while commenting on the Annual Grammy and the BPI Awards for 1988.

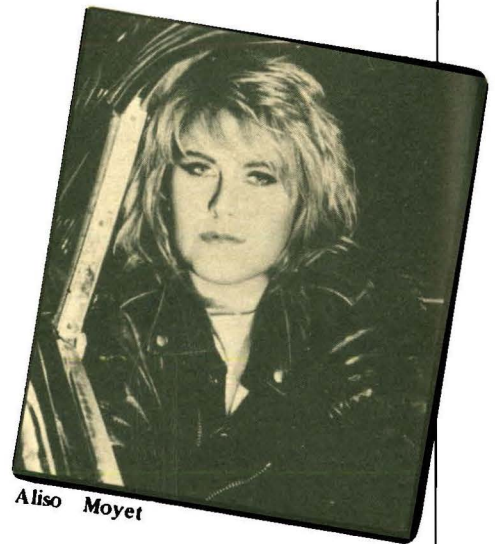
The National Academy of Recording Arts & Sciences (NARAS) took an even stance this year as they came good with a troop of winners at the 30th Annual Grammy Awards that few, besides disappointed record company executives, can be disgruntled with. NARAS has often shown an unbecoming tilt in favour of certain acts. Arguably Stevie Wonder who has won 17 Grammys deserved them but was Michael Jackson worthy of eight Grammys for 'Thriller'? Again, the Academy has strongly overlooked extraordinary performers like Elvis Presley who won only two Grammys both in the gospel field, Bruce Springsteen who won his first only last year and Smokey Robinson who got his first one this year.

Viewed in this context, the triumph of U2 in the *Album Of The Year* category with 'The Joshua Tree' and also for *Best Rock Vocal Performance by a Duo or Group* for the same album, is doubly welcome. Here was a band that had never been nominated before despite their skilled compositions. Their social comment and earthy approach didn't cut through. Happily, the attitude has now shifted.

The Record Of The Year was grabbed by Paul Simon with 'Graceland' the title track of his brilliant album. Though it's been on the charts for 19 months, the album still has enough power to stir emotion. And though the single got to just 81 on the US charts, the voting members of NARAS didn't let commercial failure cloud their perspective. U2 were in here as well with 'I still haven't found what I'm looking for' the song that must have given Simon the closest competition.

U2 also lost out in the *Song Of The Year* category with the above. Here the success of 'Somewhere out there' a schmaltzy ballad sung by Linda Ronstadt and James Ingram leaves a sense of disappointment. But fortunes have to even out.

Another disappointment came in the choice of *Best New Artist*. Jody Watley picked the Grammy over Breakfast Club, Cutting Crew, Swing Out Sister and Terence Trent D'Arby. There were high hopes placed on D'Arby, his debut album showcased a multi-faceted talent. Reasons have been given for the thumbs down. US radio reacted to the hype that followed the release of his album. They refused



Aliso Moyer



Terence Trent D'Arby

to give him sufficient air play thus practically blanking him out of view.

Apart from this, NARAS steered right on course. Sting, a beautiful stark singer picked up the *Best Pop Performance Award* shooing aside Michael Jackson, Bruce Springsteen, Elton John and Al Jarreau while Whitney Houston won the female side with the sparkling 'I Wanna Dance With Somebody' casting aside the challenge of Barbra Streisand and "One Voice".

That NARAS was on steady ground was shown by the integration of the Male and Female categories for *Best Rock Performance*. Only Tina Turner came up with a song worthy of a nomination in 'Better Be Good To Me' and it is creditable that the category was not filled with sub-standard material. And to prove the shift of balance to a more sensible stance, the Grammy went to Bruce Springsteen for the emotional sinew of his album 'Tunnel Of Love'.

Which leaves Michael Jackson. Nominated in four categories he lost in all and those who have seen a video of the Grammy Awards testify that "he had a dejected look on his face" which is only natural. With the pile up for 'Thriller' he probably thought he would be cakewalking Grammys back home. An objective look would show there wasn't enough reason. In the *Album category* 'Bad' is a pale shadow to 'The Joshua Tree', there were too many stylistic variations on the album to classify it as Pop, and the force of 'Bad' was too trenchant for rhythm'n'blues where the liquid musicality of Smokey Robinson on 'Just To See Her' was finally noticed for a well deserving Grammy and Narada Michael Walden did enough on 'Whitney' to give him the edge over Jackson and Quincy Jones.

Jackson did have a bit of luck earlier. He was voted Best Inter-

national Artist by the British Recording Industry Association in February. He scored over a motley crew comprising Houston, Madonna, Luther Vandross and Prince. Considering the company he kept, he deserved to win. U2 showed they had international appeal, it was easier to come by in Britain, as they triumphed over Bon Jovi, Los Lobos, Fleetwood Mac in the Best International Group category.

There is a third international area, *Best Newcomer*. The honour went to Darby who later let it be known to all that he should have been cited as the best British newcomer now that he makes his home in Britain. D'Arby was born in America.

In the British sector, George Michael was named as *Best British artist*. Michael was out of the running for a Grammy award as his album 'Faith' was released after the qualifying period. He should be way up in the reckoning next year.

The *Best British female artist* was Alison Moyet, a delightful choice! Her album 'Raindancing' will shortly be released by CBS.

The *Best British group* was Pet Shop Boys who are right in the mainstream of current British musical flavour. They can do no wrong, not even with a poor version of 'Always On My Mind'.

The *Best British single and album* was Rick Astley's 'Never Gonna Give You Up' and Sting's 'Nothing Like The Sun' respectively.

The awards show a marked difference between the members of the British Phonograph Industry (BPI) and NARAS. Both go by the success of artists and records in their country and it is the cluster at the top of the charts that often gets the nod. With stiff competition offered today, commercial success is often closely tied to creativity with the winners having works of substance to their credit.



Bruce Springsteen



George Michael: Best British Artiste

Nominations for a BRIA and a Grammy award result in hectic lobbying both overt and covert. A win can mean a boost to sales. Take 'A Hardline According To Terence Trent D'Arby'. The album began rising on the nomination and has remained at the top of the British charts since its win. Rick Astley and Wet, Wet, Wet who were named best British newcomers, moved strongly up the charts. Awards bring more than recognition, they bring money.

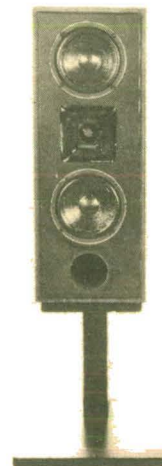
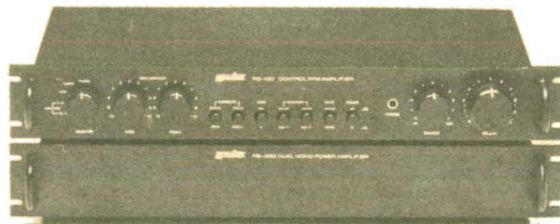
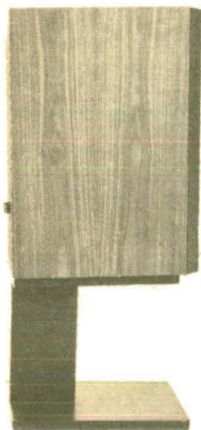
There are also whispers that point to a great deal of "you scratch my back-and-I'll-scratch-yours". Vote for us this year, we'll do it for you later. As a matter of fact, the editor of a newspaper who came to Bombay for Jazz Yatra '84, was emphatic that Juice Newton won a Grammy in 1983, only because she let the men who mattered screw her!

Rumour is built on disappointment and it is worth emphasising again that this year's Grammys show a balanced vote. ☺

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VIDEO TRACKS

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

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

Low Blow

STARRING: Leo Fong, Cameron Mitchell, Diane Stevenett
RATING: *
LABEL: NFDC



Set in the outskirts of San Francisco, the story revolves around a mind-warping cult. Its leader Yarakunda (Cameron Mitchell) has only to utter a few words to send his followers on a rampage of murder and destruction. When the daughter of wealthy industrialist John Templeton (Troy Donahue) falls under Yarakunda's evil spell, Templeton hires ex-cop-turned-private detective Joe Wong (Leo Fong) to rescue Karen Templeton (Patti Bowling). He does so successfully, of course; but not without plenty of action – torture, escape, fights. All in a day's work.

selves in the deep African forest, after having to abandon their jeep while participating in an African car rally. And they stumble upon

volunteer to guide the professor and his daughter through the forest, with the help of the natives.

Champions

STARRING: Joss McWilliam, Josephine Smulders, Nick Tate
RATING: ***
LABEL: NFDC



Steve Lucas, 19, lives in the shadow of his older brother Adam, who represents their father Joe Lucas' hope of fame. To annul Joe's sense of failure, Adam must win the Coolangatta Gold – a classic beach and surf marathon set against some of the most spectacular coastlines in Australia. Steve meets and falls in love with beautiful Kerri Dean. When older brother Adam tries to move in on her, long suppressed conflicts are brought to the surface, resulting in a motorbike crash for which Joe blames Steve. Fearing it has destroyed his favourite son's chances of winning the Gold, Joe lashes out at Steve. Fueled by resentment and a burning need for revenge against his own father, Steve re-



Dear Tarzan

STARRING: Jane Susy Boulois
RATING: *
LABEL: NFDC



A professor and his daughter (Jane Susy Boulois) find them-

Tarzan himself. Tarzan, Francisco Comoiras, a midget and an arch rival of Dracula, Max-B,



DRAMA

MUSIC

KUNG FU

HORROR

HUMOUR

CHILDREN

TEEN

ADULT

WAR/WESTERNS

LOVE

SCI-FI

FAMILY FUN

OTHERS

VIDEO

15

HITS

PLATOON

Multi-Oscar winning film showing pointless bloodshed and violence of Vietnam war seen through the eyes of a raw recruit.

RCA COLUMBIA, RCA; STARRING: CHARLIE SHEEN



1 hr 55 min

SUPERMAN IV: THE QUEST FOR PEACE

Superman saves the world again, this time facing the invincible enemy Nuclear Man.

WARNER HOME VIDEO/WHV; STARRING: CHRISTOPHER REEVE



1 hr 27 min

HELLRAISER

Clive Barker's gory tale of a woman.

NEW WORLD VIDEO/CBS; STARRING: ANDREW ROBINSON



1 hr 29 min

HAMBURGER HILL

Vietnam drama about American troops' bloody and futile attempt to capture a piece of land nicknamed Hamburger Hill.

VESTRON/CBS; STARRING: ANTHONY BARRILE



1 hr 50 min

LETHAL WEAPON

Two tough cops track down a drug ring.

WARNER HOME VIDEO/WHV; STARRING: MEL GIBSON



1 hr 45 min

THE SECRET OF MY SUCCESS

Michael J Fox plays a mail boy.

CIC/CBS; STARRING: MICHAEL J FOX



1 hr 47 min

BLIND DATE

Bruce Willis plays an executive whose brother sets him up on a blind date for an important business lunch, but the date (Kim Basinger), gets drunk leading to chaos.

RCA COLUMBIA, RCA; STARRING: BRUCE WILLIS



1 hr 31 min

FIREWALKER

Chuck Norris is an adventurer searching for lost treasure.

CANNON/RANK; STARRING: CHUCK NORRIS



1 hr 41 min

THE FLY

Scientist Seth Brundle invites a journalist to witness his teleportation experiment, which goes horribly wrong and slowly transmutes him into a fly.

CBS FOX, STARRING: JEFF GOLDBLUM



1 hr 32 min

STAR TREK: THE NEXT GENERATION

An all-new cast on a revamped ship seek out new life forms.

CIC CBS; STARRING: PATRICK STEWART



1 hr 31 min

RAW DEAL

Schwarzenegger plays an ex-FBI agent commissioned to destroy a crime organisation which will win him his old job back.

CBS FOX, CBS FOX; STARRING: ARNOLD SCHWARZENEGGER



1 hr 41 min

HAUNTED HONEYMOON

Horror spoof in which Gene Wilder plays a radio star.

RCA COLUMBIA, RCA; STARRING: GENE WILDER



1 hr 20 min

POLICE ACADEMY 4

The bungling graduates from the police academy are back again, trying to implement a neighbourhood watch scheme.

WARNER HOME VIDEO WHV; STARRING: STEVE GUTTENBERG



1 hr 24 min

CROCODILE DUNDEE

Paul Hogan stars as Mick "Crocodile" Dundee.

CBS/FOX, CBS/FOX; STARRING: PAUL HOGAN



1 hr 33 min

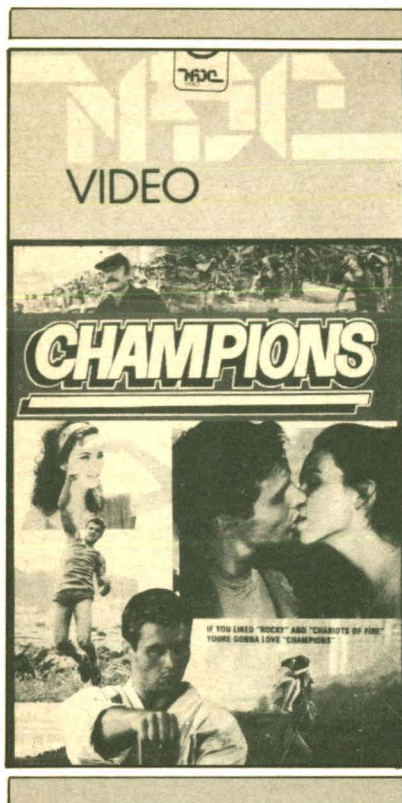
SHORT CIRCUIT

A robot sparks into life after being struck by lightning.

CBS FOX, CBS FOX; STARRING: ALLY SHEEDY



1 hr 35 min



solves to win the Coolangatta Gold himself. The gruelling event is designed to separate the men from the boys... and it does.

Soul Man

STARRING: Thomas Howell, Julia-Louis Dreyfus, Arye Gross
RATING: *
LABEL: NFDC



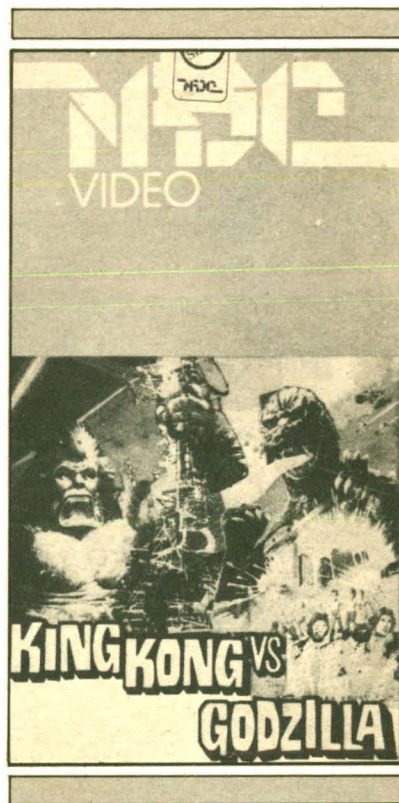
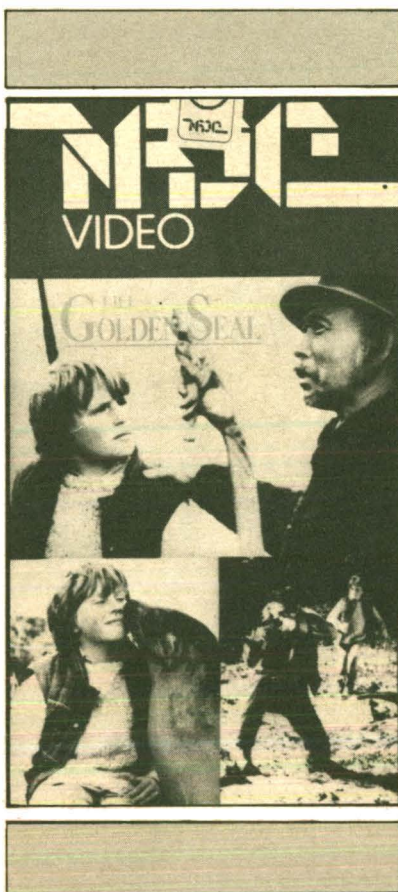
A South California college senior, Mark Watson (Thomas Howell), desperate for a scholarship to see him through Harvard Law School, applies for the Boucard Memorial Fellowship for a black student – after darkening his skin with special suntanning pills. Life, of course, gets complicated for the young man: his building superintendent Ray McGrady (Jeff Altman) objects to his colour, he gets involved with a white girl Whitney (Melora Hardin) and a black fellow student Sarah (Rae Dawn Chong). His frantic attempts to keep his parents and the two girls compartmentalised fail comically.

The Golden Seal

STARRING: Steve Railsback, Torquil Campbell, Penelope Milford
RATING: ***
LABEL: NFDC



The Lees make their home in the Aleutian Islands, where legend has it that the Golden Seal is a protective spirit guarding the Aleut people. Nine-year-old Eric one day takes shelter in a sea cavern during a storm. Here he comes across a golden seal and watches her give birth to a pup. Later, Eric and the seal perform a sort of water ballet which bonds them as friends forever. There are four claimants to the rare seal's fur pelt, though – Eric's father Jim (Steve Railsback), Crawford (Michael Beck), a greedy opportunist, Alexei (Richard Narita), a militant young Aleut and Semeyon (Seth Sakai), the wise blind patriarch of the Aleutian people. Only Eric can save the seal from imminent death.



King Kong vs Godzilla

STARRING: Michael Keith, Harry Holcombe
RATING: **
LABEL: NFDC



An unusual story featuring two unusual creatures – the giant King Kong from the South Seas and the equally formidable Godzilla, from a Pacific Ocean island. If you go in for imaginative films with spectacular visual and sound effects, this is it.

The Passage

STARRING: Anthony Quinn, Patricia Neal, James Mason
RATING: ***
LABEL: NFDC



A Basque shepherd (Anthony Quinn) reluctantly agrees to help an important scientist (James Mason) escape from occupied France to Spain, through the icy



mountainous passage connecting the two countries. But the shepherd is quite unaware that the scientist's wife (Patricia Neal) and children (Kay Lenz and Paul Clemens) are with him. They are pursued by a ruthless SS officer (Malcolm McDowell). The perilous journey and the pursuit drives them all to the extent of their endurance. Taut suspense, insight into relationships, and, above all, the spectacular scenery, make an absorbing, powerful story. Not to be missed.

Two Missionaries

STARRING: Terence Hill, Bud Spencer, Jean Pierre Amount
RATING: **
LABEL: NFDC




Terence Hill and Bud Spencer don the garb of a priest in a banana republic. Despite their good intentions, their rather heavy-handed way of going about the task of converting the natives creates resentment all round. But naturally they bumble through in their usual hilarious style.



Mystere

STARRING: Carole Bouquet, Philip C
RATING: **
LABEL: NFDC



A cloak-and-dagger story, revolving around the beautiful, voluptuous, haughty and ruthless *Mystere* and Inspector Colt. Somebody obviously wants *Mystere* dead; her German client's skull is bashed in. The murderers are after investigating officer Colt's neck, too. It makes for frightening but fascinating viewing. 

HINDI VIDEOS

KHOON BAHAA GANGA MEIN

STARRING: Aditya Pancholi, Amrita Singh, Annu Kapoor;
DIRECTOR: Praveen Bhatt;
MUSIC: Anand-Milind;
LABEL: Star Trek Video;
RATING: *

A dacoit drama that is set in the '30s, goes on and on with the expected finale dripping with melodrama. Seems the director lost track of the situation somewhere along the way. Anand-Milind's music, impressive acting and creditable camera-work redeem the film. Watch it if you have nothing else to do.

SILA

STARRING: Raj Kiran, Priya Tendulkar;
DIRECTOR: B R Ishara; MUSIC: Jitin Shyam;
LABEL: Star;
RATING: **

It moves away from the oft-beaten track. Moreover, the crisp dialogues and above-par performances have added a punch to the interesting plot. The director has skilfully handled the theme – the hypocrisy of the rich class. Sadashiv Amrapurkar leaves a lasting impact with his portrayal of a scheming aristocrat. Jitin Shyam's music is charmingly picturised. Slick screenplay and effective direction will keep the viewers engrossed. Worth watching.

TAMACHA

STARRING: Jeetendra, Rajnikant, Amrita Singh;
DIRECTOR: Ramesh Ahuja;
MUSIC: Bappi Lahiri;
LABEL: Magnum;
RATING: *

'Masala' films touch a new low with **Tamacha** where the excessive use of every conceivable cliché has made it a rather tame film. It's all there – the lost and found stories and also Robin Hood-style robbers. Everything is humdrum and the technical expertise is unmistakably pedestrian.

BIJLEE AUR TOOFAN

STARRING: Hemant Birje, Sri Prada, Sonika Gill;
DIRECTOR: S R Pratap;
MUSIC: Anwar Usman;
RATING: *

A story of two sisters. One, a police inspector and the other, a dacoit. Sonika Gill turns into a dacoit after being gang-raped. Hummable tunes and good camera work make it worth viewing.

BHAI KA DUSHMAN BHAI

STARRING: Rameshwari, Puneet Issar, Spl App Amjad Khan;
DIRECTOR: Sudesh Issar;
MUSIC: Mandheer Jatin;
LABEL: Hiba;
RATING: *

As the name suggests, it would be the viewers' *dushman*. The story of two brothers who fight each other over values. Puneet Issar is the only saving grace. Too many reasons could be given for not viewing this tape. ☹

playback ▶▶ AND FAST FORWARD TOP TEN HINDI VIDEO FILMS

MULZIM – Jeetendra, Hema

MOHRE – Nana Patekar

TAMACHA – Jeetendra, Bhanupriya

SHUBH-CHINTAK – Arun Govil

KHOON BAHAA GANGA – Amrita Singh

BHAI KA DUSHMAN BHAI – S Oberoi

SILA – Raj Kiran

NASEEB – Amitabh, Hema Malini

KAALCHAKRA – Suresh Oberoi

DAAG – Rajesh Khanna, Sharmila

On The Fast Track

RANU MUKHERJI

Beautiful Dreamer

*P*etite and with dreamy brown eyes, Ranu Mukherji would like nothing better than to be left alone to do the things she likes best – listen to Western classical music, read introspective books, watch English films on video, and, of course, sing and – dream. “I was nicknamed ‘Dreamer’ in school,” she reveals.

But Ranu does get going when she feels something is worth it. “Like my album ‘Tum Hi Kaho’. I really worked on it.” This album with CBS followed as a natural sequel to her earlier work on Leela Naidu’s album ‘Nindiya Rani’ also with the same music company. “Mr Pandit said he liked my voice and he would be interested in further projects. He asked me what sort of songs I would like to do – he gave me a free hand.”

In fact, it was suggested that Ranu sing romantic songs and thus ‘Love Songs’ – rechristened ‘Tum Hi Kaho’ somewhere along the way – was born. Husband Gautam Mukherji composed and she sang. Made for each other!

Actually, this was not the first time that they had teamed up. HMV had released an album of geet “years ago” (Ranu is very vague when it comes to dates), titled ‘Tere Sur Mere



RANU MUKHERJI: Everything's for the best

Geet'—not to be confused with another, recent album of the same name by another singer-composer duo.

Ranu is fairly happy with her forthcoming album. "I think Gautam has done a very good job, though I had to push him a little initially—he's a bit lazy, you know. Only, I wish I'd sung better," she says on a serious note.

MANGAL DHILLON

TV's villain

Ramesh Sippy couldn't have found a better actor than Mangal Dhillon to play the villain 'Labhai Ram' in 'Buniyaad'. For the latter part of this soap opera, Dhillon had viewers glued to their sets by his acts of villainy. Says Dhillon: "It is fascinating the way Ramesh Sippy handles his actors. I find negative roles much easier. But the people may not accept it. That's the reason why I'm waiting for an emotional role."

Dhillon found Bombay life too mechanical and after 'Buniyaad' wanted to go back to Delhi because "I was too emotional about that place."

But offers came pouring in for roles and Bombay has now become his second home.

Dhillon specialises in doing negative roles and recalls his role in Devi Dutt's 'Apne Paraye' in which he played the villain in about seven episodes. He is one of the few actors who's not fi-

"Singing better", you soon learn, is something that seems to harp on Ranu's mind. Probably it has something to do with having a legendary singer as father. "Hemantji is naturally gifted. He just has to open his mouth to produce a musical sound. I'm not like that. I feel I have to learn to sing well." So she is doing riyaz regularly in Hindustani clas-

nicky about doing any role.

He began his career with the Department of Indian Theatre, Chandigarh, where he organised streetplays and taught "the finest art called acting", as he puts it. After a short tryst with Jalandhar Doordarshan, he landed his first serial, 'Aasmaan Kaise Kaise'. 'Police File Se', 'Raj Se Swaraj' and a tele-film, 'Ehsaas', put him on course to a long career on TV. Says Dhillon: "I owe my success to Ramesh Sippy and TV, in that order. I respect it. I love it." However, his reservations about TV were quite evident when he said, "It's smaller than life-size. A homely and casual affair where viewers are under no compulsion to watch, unlike in films. Moreover, you'll have to be realistic and it is very poor as far as payment goes." He blames directors for typecasting actors. "They just fix you up," he laments.

Dhillon is very confident about the future. "Your work speaks for you and is going to speak." He terms what-

ever he had done so far as mere 'trailers'. "The film will start later on. I am going to be known as the best actor in the country. Our country

sical under Gautam's tutelage. Recently, she has done a couple of film songs. Characteristically, she doesn't remember the names of the films. "One was a duet with Ashaji, for Prem Gupta and the other a solo for Charanjit Babu." Years ago, as a child she sang in an earlier version of 'Masoom', in 'Call Girl', and a couple of other

films. She also acted as Leela Naidu's daughter in 'Aradhana'.

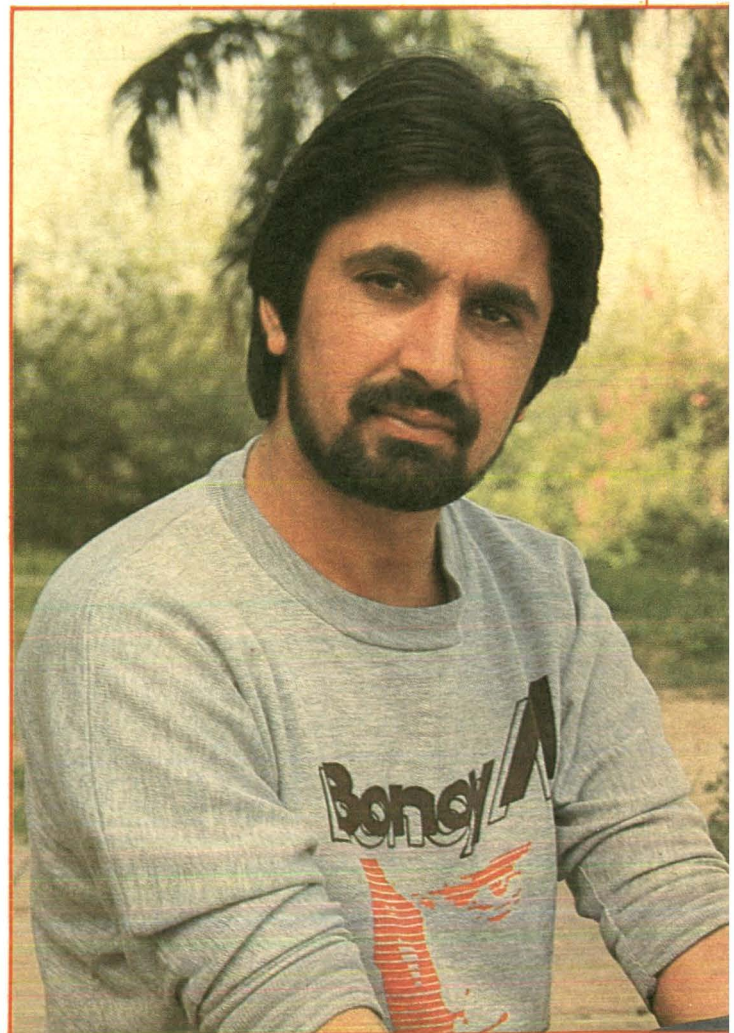
She wouldn't mind singing a lot more for films but she is willing to be patient and wait for the assignments to come. Her motto is, "Be patient and wait and pray."

"Meanwhile, work at your best. Everything's for the best."

S BHATTACHARYA

will be proud of actors like me. I am confident that I'll create wonders and it will be something unusual."

S K JOHN



MANGAL DHILLON: I'll create wonders.

On The Fast Track

UDIT NARAYAN Dawn Of Success

Dapper looking Udit Narayan is scaling new heights in playback singing. "Qayamat Se Qayamat Tak", where I figure in almost all the songs, is doing very well," he exclaims jubilantly. "Wherever I go, people are full of praise, they congratulate me."

Anand-Milind's decision to use this lad from Nepal seems to have paid dividends; other music directors appear to be of the same mind. Amar-Utpal of 'Shahenshah' fame have got him to sing a duet and some solos in the forthcoming Govinda starrer 'Nach Govinda Nach'. A big break indeed. And

Udit's voice, if his recent songs haven't done it al-

ready, will become familiar through his other songs in forthcoming films - 'Pyar Ka Mandir' with Laxmikant-Pyarelal's music, 'Param Dharam', 'Kah Do Pyar Hai', 'Kohraam', all with Bappi Lahiri's music, and many others.

And what's more, he's busy recording an album for Universal Cassettes, his second solo album; the first one was a bhajan collection, 'Bhajan Vatika', with HMV. The current one features ghazals, "not pure ghazals, but more geet-like - more like old film songs," which he is quick to clarify.

And if anyone wonders about his frequent visits to Nepal, the reason is very simple - acting in Nepali films. And he just realised his ambition there to act as a singer.

Films in Nepal and



Udit Narayan: Scaling heights

playback in Bombay - Udit has managed to keep his feet firmly in

both boats. And going full steam ahead, too!

S BHATTACHARYA

SUSHMA PRAKASH Success at last

Her portfolio is small, almost insignificant. A cameo role in Shyam Benegal's 'Trikaal'; ditto in Benegal's TV serial 'Yatra'; an appearance in 'Aur Bhi Hain Rahun'. And then the jackpot - the lead role in 'Intezaar'.

Sushma Prakash, without half trying, has arrived.

Her selection seems incomprehensible until you come face to face with her - a luscious creamy complexion, ra-

ven-black hair, a statuesque build all overlaid with an air of fresh-



PHOTOGRAPH COURTESY: SHOWTIME

Sushma Prakash: Successful

ness and innocence.

It wasn't so long ago that Sushma was just another young housewife, doing a correspondence course in BA and looking after her doctor-husband.

An advertisement in the newspapers changed all that. Genesis, a firm that specialises in advertising films, was looking for a South Indian model. Sushma applied and was selected. "I liked the set-up at Genesis and I told them, modelling aside can I work for you guys? Prahlad agreed and I was taken on as a general factotum."

Working at Genesis

gave her exposure to a filmmaker, and Sushma soon found herself at the receiving end of film offers, including 'Intezaar'.

"Saeed called me and asked to see 'Trikaal', where I act as Leela Naidu's granddaughter, Anna, and he liked what he saw." Thereafter began the six-month shift at Atgaon, working 20 days every month.

"The first two schedules were great," she reveals, "but after that it was all I could do to stop myself from jumping into Tansa Lake with boredom."

With 'Intezaar' behind her, Sushma's wait for fame is not in vain.

***SPIC MACAY:
Striving
To
Keep
The
Classical
Tradition
Alive***

By Sanjeev Verma

We live in times when popular art forms – be it cinema, or theatre, or music – hold sway. Pitted against them, what chance do our rich and traditional forms of art have? The decadence of cultural traditions is among the saddest aspect of our contemporary reality; these are times when populist tendencies snuff out whatever chances the traditional arts have. Take classical music. It epitomises the deculturation that has set in. Inundated as the market is by the popular kind of music, which comes backed by the latest marketing techniques and hi-fi mega-Rupee publicity, what chance does classical music and dance – carrying with them traditions that could be traced back to antiquity – have? Their worth seems particularly lost on the country's youth who are quite taken in by the cruder, even if more popular, kind of music.

It is when seen in this light that the efforts of SPIC-MACAY – Society for Promotion of Indian Classical Music and Culture Amongst Youth – warm the cockles of one's heart. What is even more gratifying is that this voluntary society is almost entirely run by the youth themselves. Most of Spic-Macay's several devoted volunteers and workers are either still studying or have just finished doing so. And they are one in their belief that classical music does have a chance. They believe that young and impressionable minds can be veered away from Punk-rock and drawn to this pure form of music!

It was a full decade ago that Spic-Macay became a reality. It was started by a quartet of highly-motivated youngsters – Babi Barua, Mahendra Malu, Arjun Malhotra and Kiran Seth. Today, Kiran Seth (who remains just as devoted as he was to begin with) can look at Spic-Macay with a sense of justifiable pride. After all, he has been responsible for

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starting a whole movement which now shows promise of bearing fruit. "Just 30 people came for the first concert we organised in 1977 at the Indian Institute of Technology, Delhi," says Kiran. "And now it has really caught on. Even serious musicians like Gangubai Hangal can draw large crowds. When someone like Bhimsen Joshi sings, of course, there is a riot. It seems almost unbelievable that last year at the Jawaharlal Nehru University, students heard Doraiswamy Iyengar till one o'clock in the morning!"

Spic-Macay has a central core-group based in Delhi but it has established as many as 40 chapters not only in large cities but also in many small towns and



Bhimsen Joshi

villages. Through its various chapters, Spic-Macay organises the *Fest* series of concerts every year all over the country. These concerts are held in the very premises of schools and colleges. Another crucial activity of Spic-Macay is what is called *Lec-Dems* (Lecture-Demonstrations) where the artiste demonstrates the art-form with the aid of explanations. Then there are *Bai-thaks* where the aim is to recreate the traditional "upasak-rasik" relationship – the transmission of creative joy from the artiste to the audience. Some of the Society's newer activities include organisation of *Yoga Camps*, *Folk Festi-*

vals, *Film Screenings* (films on Indian culture) and, to complete the scenario, Spic-Macay also offers scholarships by sending students to study amidst authentic "Gurukul" traditions.

Not even all the dedication of the Society's volunteers would have helped, were it not for the immense support of the artistes themselves. "These great artistes have been the greatest help," says Kiran. "They have nurtured the movement along its course and have seen it grow." Practically all the important artistes – instrumentalists, vocalists and dancers – travel throughout the length and breadth of the country to perform for Spic-Macay. And they do it for a lark. Says Kiran, "Our wonderful traditions are truly embodied in some of our musicians. They are so completely devoted to their art. Look at Pandit Jasraj. In 1986 he had gone on a tour of Haryana for us. He says he was looked after by our volunteers like a rose. Last year he just gave us two full weeks in February in which we could use him wherever we liked. Isn't that amazing! He perhaps charges Rs 20,000 per concert. Consider the amount of money he would be missing out on.... Or look at this grand old lady Gangubai Hangal – she is so totally humble and unpretentious. She travels Second Class and goes wherever we want her to and sings!"

These views are pretty much echoed by Mukulika Banerjee, now the Secretary of Spic-Macay, but she gives a more personal point of view. "Often I get depressed. Often one gets this awful feeling of wasting one's time – trying to educate the youth in classical music... One sometimes wonders whether it is just water off a duck's back. But believe me once you see the dedication and devotion of the artistes and of the people involved and when one sees the sum-total of one's efforts, it all seems eminently worth it. The feeling of depression disappears completely."

The selfless devotion to their art and its propagation of some of the artistes is exemplified by the Dagar brothers. "What extraordinary purity their art has," says Kiran. "I know for a fact that they are frequently in debt. Sometimes they don't have money even to buy basic necessities and yet money does not lure them. They have contacts, if they want they can easily live off well. Once, when they had fallen on particularly hard times, I know they turned down an offer of Rs one lakh from Germany for a recording. These are the people who are carrying forth our traditions. Or look at Bhimsen Joshi or Kumar Gandharva. In spite of fame and even a certain amount



Gangubai Hangal

of glamour that has come to be attached to them, they have maintained the purity of their art."

Not even these herculean efforts at preserving our traditions have quite impressed the corporate sector on which Spic-Macay largely depends for its funds. "Money," says Mukulika, "is terribly scarce. We are practically at all times running about for money. If we were to even spend a fraction of the amount of time we spend on collecting funds on our projects, we would have achieved so much more. It is just the story of running around the corporate sector. And most of them are so unsympathetic. They

treat us like dirt. That is terribly off-putting.”

Partly, Spic-Macay receives funding from the Central Government through the Department of Culture and the Indian Council for Cultural Relations, the state governments, particularly Andhra Pradesh, Uttar Pradesh, Madhya Pradesh, Rajasthan and Karnataka, foundations and trusts like the Ford Foundation, INLAKS, INTACH and the Dorabji Tata Trust and the rest from the public and private sector undertakings. Among the public and private sector which have consistently helped the Society are – Indian Oil Corporation, Sri Ram Fibres, Hyderabad Asbestos, Hindustan Lever, Oil and Natural Gas Commission and Usha Martin Black.

Mukulika says, “It remains a sad fact that some people, even in major universities, do not know



Kumar Gandharva

what Spic-Macay is. Some places where we have gone and announced ourselves as representing Spic-Macay, people have turned round and asked whether

it is some fast food thing or a new company! Publicity is quite lacking. And the main reason is once again money. Where is the money to advertise? Even for our annual concert programme series we barely manage to advertise in some newspapers. Otherwise, we can do no more than put up small posters and bills in schools and colleges and rely on word of mouth for publicity.”

It is rather painful to find a Society involved in something as honourable as promotion of classical music amongst youth suffering because of scarce funds. Surely its pioneering efforts cannot be allowed to rust because of that.

The efforts of this dedicated group of youngsters deserve the affection and support of anyone with even a pretension to be culturally aware. ☺

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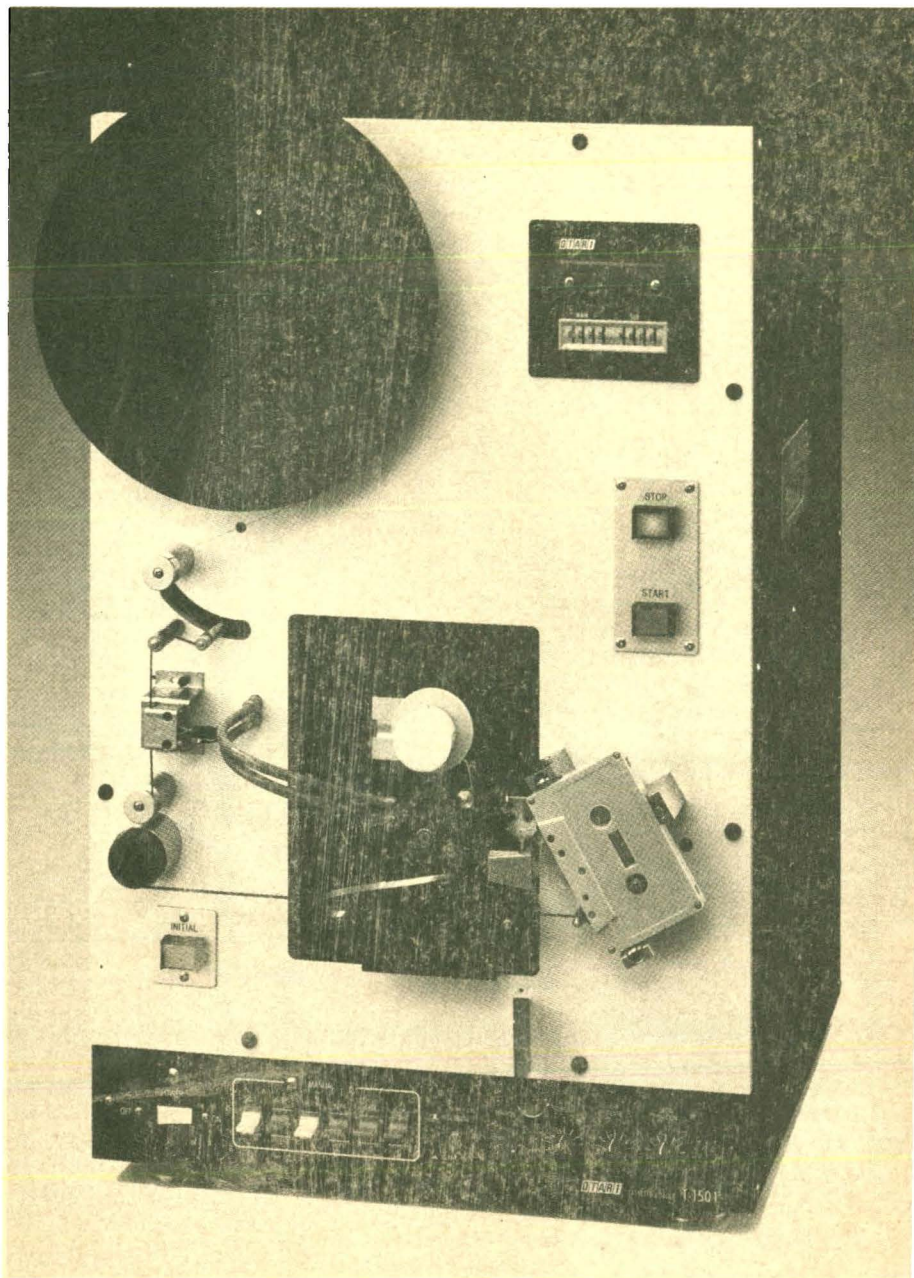
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1	ZINDAGI KA NAAM: Khudgar: Nitin Mukesh; Rajesh Roshan; Indeevar; Venus	
2	TUJHE ITNA PYAR: Kudrat Ka Kanoon Lata, Shabbir; L-P: Sameer; T Series	14
3	O YAARA: Kaush Kishore, A Deshpande; R Roshan; F Qaiser; Venus	15
4	JAB PYAR KIYA: Watan Ke Rakhwale M Aziz, Anuradha P; L-P: M Sultanpuri; Venus	16
5	NAAM SAARE MUJHE: Sindoor Lata, Mohd Aziz; L-P: A Bakshi; T Series	17
6	DULHE RAAJA DEKH: Pyar Ki Jeet Asha & chorus; U Khanna; Saawan Kr; HMV	18
7	MAIN TERA TOTA: Paap Ki Duniya Kishore, S Janaki; Bappi Lahiri; Anjaan; Venus	19
8	SAJAN AA JAO: Aag Hi Aag Asha, Shabbir; Bappi Lahiri; Anjaan; Venus	20
9	HEY YOU: Shahenshah Asha & chorus; Amar-Utpal; A Bakshi; Venus	21
10	JAI KAALI: Pratighaat Mohd Aziz & chorus; R Jain; R Jain; Rajshri	22
11	YAAR MERA KHO GAYA: Dance Dance NEW Alisha Chinai; Bappi; Anjaan; T Series	23
12	BARSE RE SAAWAN: Dariya Dil NEW Mohd Aziz, Sadhna Sargam; R Roshan; Indeevar	24
13	AANKHON MEIN TU: Halaal Ki Kamaai NEW Asha, Shabbir K; Bappi; Anjaan; T Series	25

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MUSIC TRACK

GHAZAL

HAR PAL
SALMA AGHA,
MEHDI HASSAN
CBS

Well these are not ghazals, but more the soundtrack of a pastoral dream sequence, beautifully orchestrated by A Bobby. He sometimes uses a Punjabi beat, at other times a Western classical tune, and a lot of flute work. But musically this is a homogeneous album creating a lyrical relationship between two lovers. M Ashraf, however, uses the tabla and



ghunghroos in a rhythmic number. 'Baat choti si' to create a visual impact of Salma dancing as a courtesan for a Muslim nawab: it is Ashraf's only composition in the album. Salma's sister, Zarina Agha, composes twice to Saeed Gilani's lyrics. 'Hai logon ki zaban par' is nondescript but 'Iqrar main karti hoon' fits in well with the countryside mood which A Bobby Creates. The rest of the lyrics are by Masroor. It is rather surprising that Mehdi and Salma do not sing to their compositions. 'Kuch chehre aise hote hain' is a very familiar Hindi filmi tune, first sung solo by Mehdi and later by Salma. Javed Shaikh, Salma's husband, has a mystical dialogue with Salma which entices one effortlessly, in 'Yeh manzar yeh nazare dekh kar'. He also produces this album.

SHAB-E-GHAZAL
GOVINDPRASAD
JAIPURWALE
VENUS

Yes, this album is definitely a ghazal connoisseur's delight. With this album, initiate



yourself into the pleasures of the ghazal. Here you have beautiful poetry sung meaningfully, expressed musically and artistically. Pandit Govindprasad's voice is mature; unfortunately, he is no more, and it is our good fortune that this live performance in London was recorded. A collector's item: the cassette is worth listening to for music alone. Poetry features Ahmed Faraz, Adam, Sudarshan 'Fakir', Shakeel Badayuni, 'Shaji' Shakeel Badayuni, 'Shaji' Hyderabad, 'Fana' Badayuni, Naseem Ajmeri and Shamim Jaipuri. It seems that besides the Punjab, the ghazal enjoys great opportunity in Rajasthan too.

AADAAB
KAMAL BAROT
UNIVERSAL

Kamal Barot sings in a clear-cut steady voice to Shekhar-Kalyan's music replete with crisp sitar interludes and even crisper tabla interludes. Kamal has chosen Ibraheem Ashk's lyrics and the eight ghazals in her debut making album serve well to introduce her style. Shekhar-Kalyan's compositions are distinctly uniform in style throughout the album.

SAB KI PASAND
NOOR JEHAN
HMV

A 1981 recording and, astonishingly, Noor Jehan still holds the key to her magical voice. Nostalgia buffs could go crazy listening to her typical singing mannerisms against rich, modern orchestration and tunes. Aptly titled 'Sab Ki Pasand', it is Noor Jehan in popular style. Compositions indicate a compilation of 'filmi' ghazals. If you already know Noor Jehan, it is worth buying this one.

**ABHI TO MAIN
JAWAN HOON
MALIKA PUKHRAJ
HMV**

Malika Pukhraj's album is like succour to the needy – the oldtimers. There are selections mainly from Ghalib, Faiz Ahmed Faiz, Ahmed Faraz, Hafeez Jalundhari, Hafeez Hoshniyarpuri (it seems that all the Punjabi poets left for Pakistan, while the Rajasthani poets preferred to stay back) and others. The various composers include Malika Pukhraj and Kale Khan in the main. Malika sounds young, when the music sounds old and vice versa. A collection spanning her career, no doubt aimed at the collector.

– ANIL CHOPRA

GENERAL

**IN CONCERT
NIKHIL BANERJEE
HMV**

The late Nikhil Banerjee was every inch a true artiste. Despite being a disciple of the great guru, Ustad Alauddin Khan, Nikhil, with his keen, innovative mind, imbued the technique of the Etawah gharana's sitar style. He even went to the extent of experimenting with the tonal quality of his sitar to make it sound mellow. He perfected

the mijrab technique so that though its power made an impact, the chink of metal against metal was completely eliminated. It was an exciting experience to attend his concerts. Even these current recordings are no exceptions.

To present a melody like Khamaj which is considered to be low in the hierarchy of ragas due to its unbridled use in thumris, dadrās, etc. and yet make it appealing is no mean achievement. His terrific command over his instrument, the intricate variations of rhythmic patterns while keeping within the strict confines of the raga is a commendable feat. The sudden jump to naiki kada is intriguing.

The second cassette is entirely devoted to Mishra Shivranjani, again a raga with strong overtones of light classical ambience. Yet he manages to keep one totally absorbed in it throughout.

Anindo Chatterjee has provided extremely able and highly appropriate tabla accompaniment.

**AJOY
CHAKRABARTY
HMV**

Ajoy Chakraborty is a young artiste whose album is a sure proof of his ability to make a grand entrance in the Indian classical music scene. The booming broad voice, which he uses astutely, is his asset. Obviously, he has modelled his presentation

on the lines of the late Bade Ghulam Ali Khan. Easily flowing passages in the vilambit, quick taana and sargams in the drut were his specialties. Ajoy has imbibed these qualities and given a very convincing performance with Bilakshani Todi and Kalavati.

The Punjabi thumri in Sohini is strongly reminiscent of the one by the late maestro in all its structural nuances and execution, except the words, by Pandit Jnanprakash Ghosh.

**SIDDESHWARI
DEVI
HMV**

All India Radio, with a reputation for a callous attitude towards its recordings of the great masters, has redeemed itself to some extent by allowing HMV to release Siddheswari Devi's for commercial purposes.

The thumri in Mishra Tilang on Side A is a glowing example of pure Punjabi style of presentation. The leisurely unfolding, the clear yet soft diction, and finally, full development of every line and each word, all in her ringing deep-throated voice, were the forte of this towering figure in light classical.

Side B presents a tap-pa in Bhairavi. The tap-pa is a special form of light classical singing wherein the voice is continuously moved like a taan, but much faster and more intricately. Hence, it needs a very agile voice with tre-

mendous control. Here Siddheswari Devi reveals her mastery, setting an example for the exponents in the current generation.

The dadra in Gara is another gem in the collection. The bolbant, that is, the distribution of word, 'E guiyān mose' over the six beats of dadra are balanced perfectly around the pulsating rhythm.

An absolute must for the connoisseur of Indian classical music.

– VASANT KARNAD

**BHAJAN
TRIVENI
VARIOUS ARTISTES
UNIVERSAL**

This miscellany of bhajans is sung by Usha Mangeshkar, Vijayalakshmi, Jain, A K Vyas, and Anil Ranawat to the music of Surendra Kohli and Anil Prem. Excepting Usha, who has some professional status, the performers sound amateurish. The album opens with the Ganesh vandana 'Gayeye Ganapati' by Usha. Even this is not in the best of traditions. The next bhajan by Vyas and Vijayalakshmi has a filmi feel about. 'Bol Hari bol manava' is perhaps the most fervent. Side B is redeemed somewhat by two bhajans invested with the appeal one associates with the Rasgarba style.

– SUMIT SAVUR

ENGLISH

LET IT LOOSE Gloria Estefan & Miami Sound Machine CBS

A disappointing album that rides in tired synthesiser clichés. The redundancy of ideas has just one pointer, turn off. So what's the purpose of an occasional burst of acceptance with 'Betcha say that' and 'Rhythm's gonna get you'?



19 HOT COUNTRY REQUESTS Various CBS

The diverse elements that make up country music are profiled on this compilation. Outlaw Willie Nelson brings a fine feeling of the blues on 'The last thing I needed the first thing this morning'; traditionalist Ricky Skaggs swings through 'I wouldn't change you if I could' and Mickey Gilley brings in a shade of

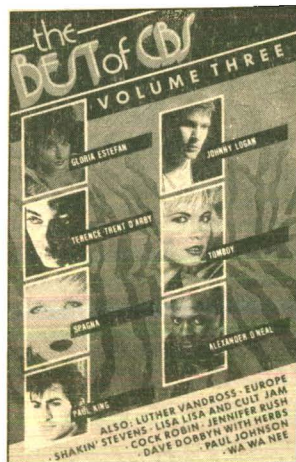
pop on 'Talk to Ma'. In their midst are country's favourite acts Merle Haggard, Janie Fricke and the most accomplished of them all, George Jones.

HOW COULD IT BE Eddie Murphy CBS

A delightful little title for it aptly sums up Murphy's credentials as a singer. He had a massive US hit with the perky 'Party all the time' but one song does not justify an album as this one proves conclusively.

THE BEST OF CBS VOL III Various CBS

The series continues to profile its strength with a well selected set of songs. There are a few repeats here from albums already released in the shape of Europe, Alexander O'Neal and Lisa Lisa, but all their



songs are worth listening to in an ambience away from a whole album. Making their bow are Jennifer Rush and Elton John, with the churning 'Flames of Paradise', Johnny Logan with the prissy Eurovision contest winner 'Hold me now' and Spaga with the European flavoured dance groover 'Call me'.

25TH ANNIVERSARY MERCHANT IVORY PRODUCTIONS HMV

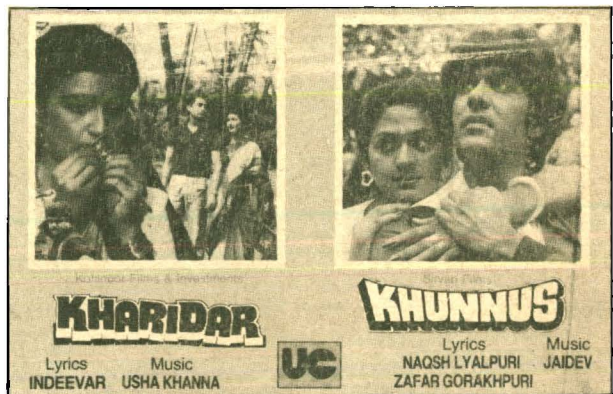
Richard Robbins succeeds in scoring lush, atmospheric music, but it is a moot point whether it will strike a responsive chord away from the confines of a theatre and the film. For those so in-

clined this album also contains 'Typewriter tip tip' sung by Asha Bhosle and Kishore Kumar.

ONE VOICE BARBRA STREISAND CBS

A concert affords the pop diva a wide compass for expression. The soar of passion is countered by the flighty whisper of hope, the surge of emotion, by the anguish of despair. Streisand keeps the pater between songs in control, never letting it intrude on the mood she has built through songs. A wonderful performance.

- JERRY D'SOUZA



UNIVERSAL'S SOUNDTRACKS

Universal Cassettes which has been bringing out bhajan, ghazal and other basic repertoire,

recently signed on Hindi film soundtracks. The first of these were 'Kharidaar' with Usha Khanna's music and Jaidev's 'Khunnus', inadvertently ascribed to Weston in our March issue.

Movie Music

Julie Julie.

fast paced and rhythmic, must be the most popular song today – even 'bandwalas' seem to be playing it nowadays.

Annu Malik and Kavita Krishnamurthy have sung this spicy Konkani style number. Amar-Utpal, in the classic style filmi culture, are another duo who have made it together, with 'Shahenshah'. **Andheri raaton mein**, a ballad style number, is about the best thing in 'Shahenshah'. The movie has added to the charm of this song, which simply delights the kids more than anyone else. Asha Bhosle and Nitin Mukesh are sure to come up trumps with **Kasam kya hoti hai** in 'Kasam', still to hit the silver screen. You could be already enjoying **Mein tera tota**, but 'Paap Ki Duniya', which features the song, might turn it into a craze when the film is released. One film with melody, music and meaning is 'Waar-is'. **Mere pyar ke umar ko** sung by Lata and Manmohan is going to satisfy the die-hard romantics after a long time. **Mere mehboob kuch bhi ho** in 'Hamara Khandan', by Mohd Aziz, has been able to catch one's attention. Kalyanji-Anandji, concentrating on a classical touch these days, have done well with Sadhna Sargam who excels in 'Sahara' in a soulful number, **Khushiyan hi khushiyan**. You must check this number out for harmony which is difficult to come across these days.

REVIEWS

And now for the very latest. Laxmikant-Pyarelal are in their usual melodious vein in 'Ram Avataar' and 'Khatron Ke Khiladi' with **Hum dono mein** in the latter likely to hit the mass popularity charts. Kalyanji-Anandji's 'Mohabbat Ka Dushman' has an attractive semi-Arabian style which lifts it out of the ordinary, especially **O janoo meri jaan** by Suresh Wadkar and Alka Yagnik. The irrepressible Bappi comes up with a sure winner in **Haiya haiya ho** by Shabbir in 'Kab Tak Chup Rahungi'. But it doesn't come up to the level of 'Veerana' in which he showed a touch of genius by recording only two songs – a rare one by Suman Kalyanpur and another by Mohd Aziz and Sharon Prabhakar. Usha Khanna's 'Kharidaar' with its superb Lata number **Na ja re na ja** was better than her recent

'Mere Baad'. The latter has pleasant and listeneable but not outstanding numbers, including Asha Bhosle's **Kaise bhulaon** and Hariharan's **Rahengi nishaaniyaan**. With three super scores last year under his belt, Rajesh Roshan seems to have relaxed a bit: his recent 'Kabzaa' failed to grip, pleasant though it was, especially **Tumse mile bina** by Kishore Kumar and Anuradha Paudwal.

Anand-Milind, too, disappointed with their 'Shiva-Shakti' whose songs are no great shakes compared to their earlier brilliance in 'Qayamat Se Qayamat Tak'. Sonik Omi has come up with a fairly catchy score in 'Basti Badmashon Ki', Dilraj, especially, copes well with **Teri basti**. In 'Akarshan', music director Ajit Singh has come up with some likeable numbers; Kavita Krishnamurthy's **Faasle rahe na aaj** and a duet **Mausam ka taqaza**. Nadeem-Shravan seem



BAPPI: Rare score in 'Veerana'

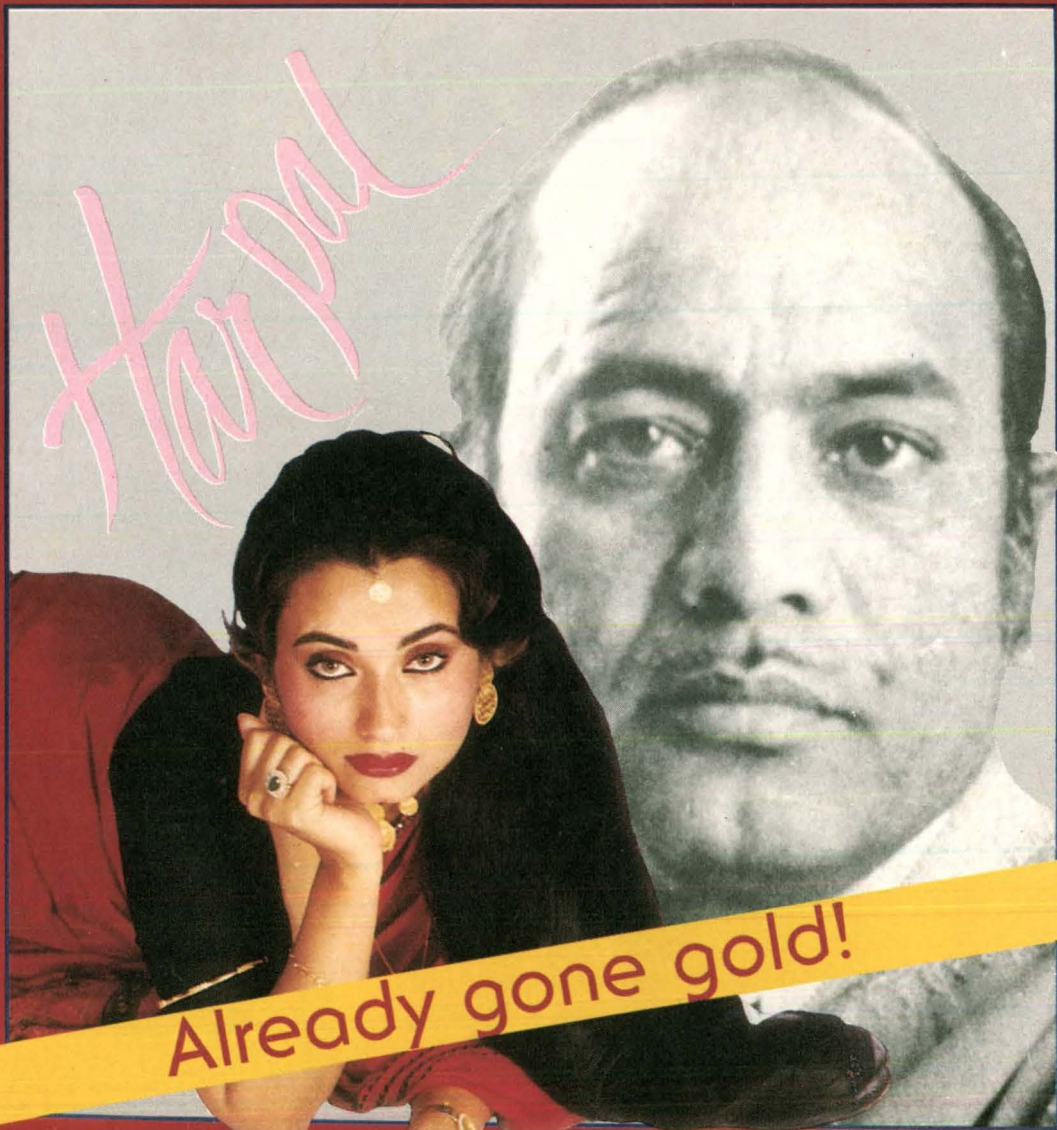
to have put in an extra effort in their 'Laal Paree', whose numbers attract with their bright chirpiness; Vijay Benedict's **No objection**, in particular, should go down very well with film music fans. Quite a change from the duo's earlier, nondescript 'Zinda Jala Doonga'. Rajla Sharma impresses with his first film 'Apne Sanskar'. **Daru piyela** should become a must for revellers, while the quieter **Chhod ke mujhko** by Anuradha makes for pleasant listening. One gets the impression he could do much better by not following the beaten track.

TAILPIECE: It's often said the good men do often dies with them. Fortunately, this is not true of music. Kishore Kumar and Jai-dev are no more, but their last recordings, released now, remind us the good old melodious days.

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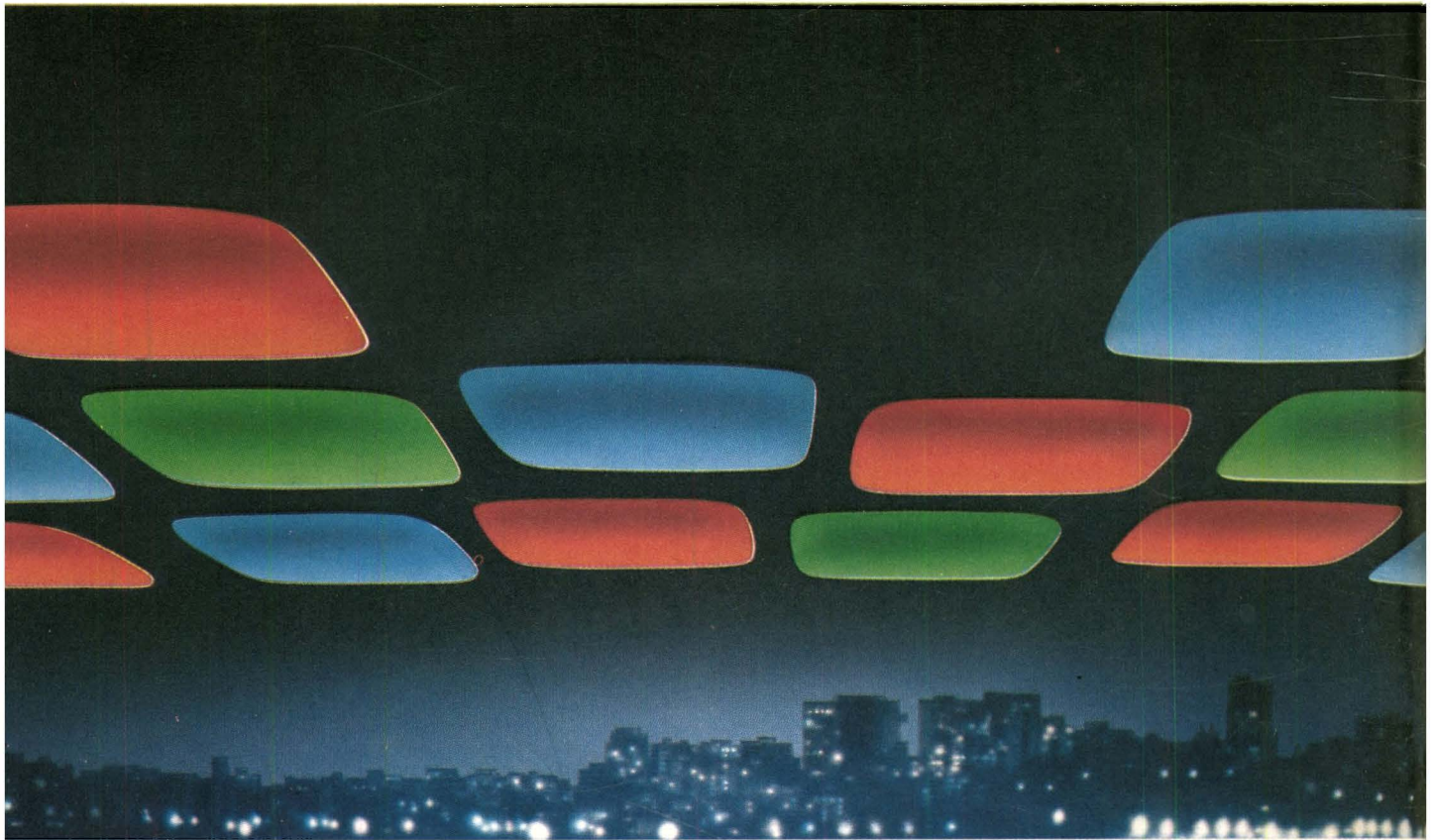
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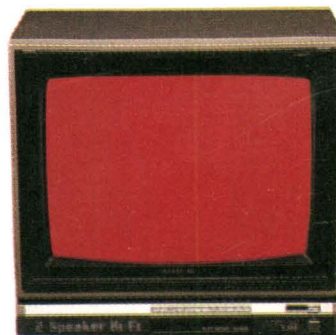
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