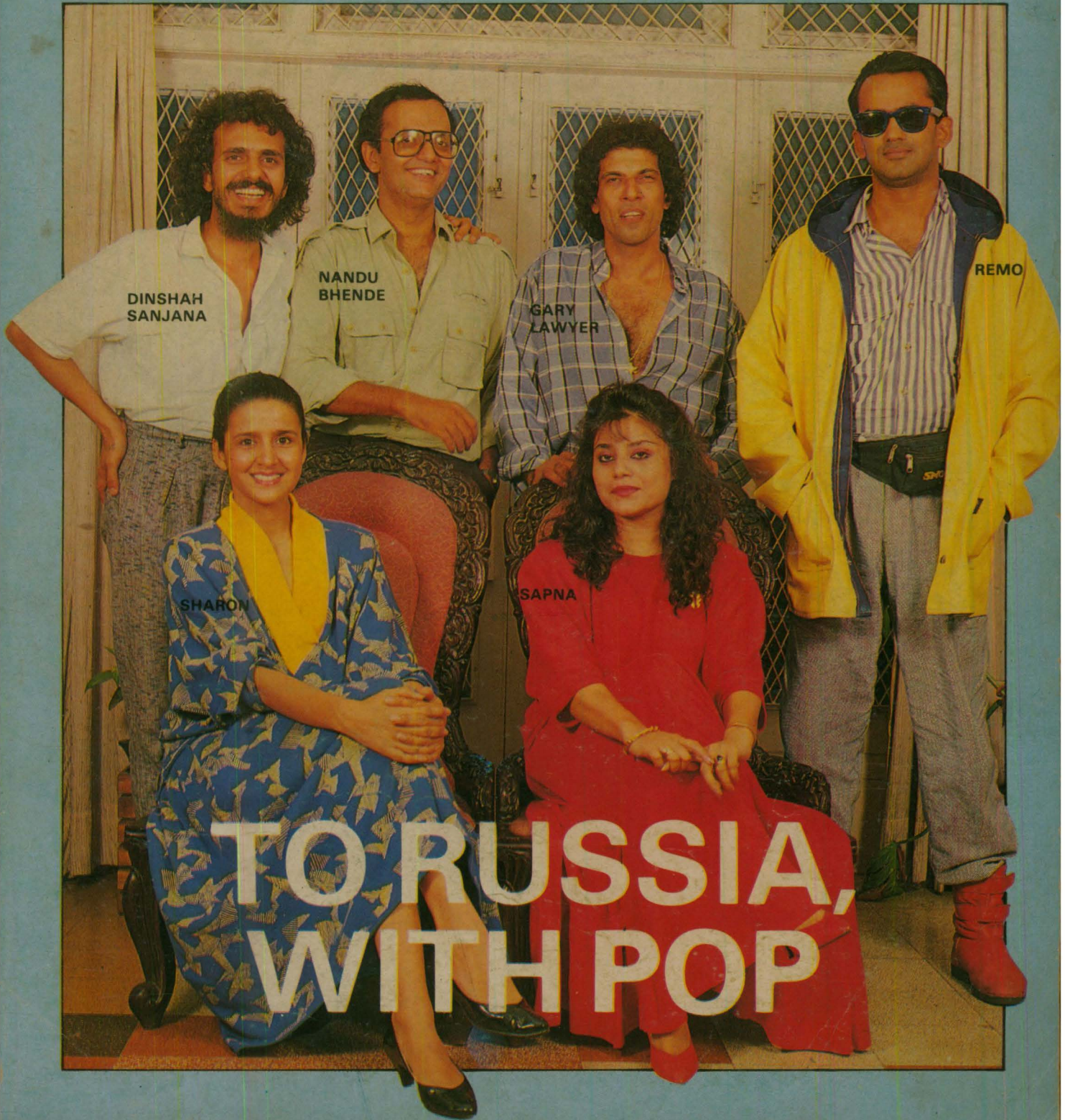


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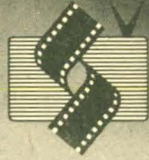
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Playback And Fast Forward incorporates
the **Music and Video Industry Journal of India.**

Advertising Sales Offices:

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Business Press Private Limited,
3, Sadhana Colony, Stadium Road,
Ahmedabad 380 014.

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Business Press Private Limited, Maker Tower 'E',

18th Floor, Cuffe Parade, Bombay 400 005.

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Business Press Private Limited,

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Business Press Private Limited,

Room No 102, INS Building Annexe, Rafi Marg,

New Delhi 110 001.

TEL : 385401 Extn 284,

TELEX : 31-63412 BPPL IN

Cable : IMPRINTMAG in each city.

For editorial, accounts and circulation

correspondence :

PLAYBACK AND FAST FORWARD,

Business Press Private Limited,

Maker Tower 'E', 18th Floor, Cuffe Parade,

Bombay 400 005.

TEL : 212825/215056/211725/211861.

TELEX : 011-3092 BPPL IN.

PLAYBACK AND FAST FORWARD is a Business

Press monthly publication with the pub-lishing

office located at Surya Mahal, 2nd Floor, 5 Burjorji

Bharucha Marg, Fort, Bombay 400 001, India.

PLAYBACK AND FAST FORWARD is registered

with the Registrar of Newspapers for India under

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REVERB

FINE TUNING

Yeah'. That's it! You have perfectly caught our frequency, hertz to hertz, with the scintillating sexy Alisha Chinai on the cover (June 1988) and the tongue-in-cheek articles and photographs.

There is a revolution in the Indian music scene, and it is certainly going the pop way. New pop stars have started climbing the ladder to stardom. Pop-synth, Indian rock, ghazals... all products of a tired youth, really tired of listening to those - yawn - classical, time-worn strains in each and every Indian film, percolating through AIR and Doordarshan. The youth of today want to hear music that they can understand and relate with. The new artistes, creative innovators of Indian pop music, want to reach out and touch the vast Indian audiences. Will Indian pop music live? "Yes," shouts Alisha Chinai joyfully when I last met her and gossiped with her.

Alisha is definitely a leading light in the firmament of Indian pop. It's her game now! She has

already pocketed hit albums like 'Aah Alisha!' and 'Babydoll'. "It's now a woman's world," she says and sure it is.

P K Bose
Delhi

DEATH OF THE GHAZAL

Wanted Dead Alive: The persons responsible for killing the ghazal. Starting about five years ago, ghazals, once described as the "tears of a poet's pen", have been brutally molested and ultimately murdered.

The phenomenal invasion of Pankaj Udhas and Anup Jalota in the popularity charts and subsequent commercial success has 'inspired' all and sundry to take up writing, composing and singing of ghazals. The result is horrifying. The intrinsic beauty of ghazals lay in its soul-soothing tenderness. Now it has become a money spinning tomfoolery.

The music companies of course have cashed in heavily on the new 'pop' ghazal trend. Flashy album jackets, star-studded releases, fake disc presentations, coupled with filmy tunes, cheap 'sharab' and 'shabaab' lyrics and ear shattering orchestras have turned the goddess of poetry into the

The Dynavox Zippo for the best letter of the month goes to MR P K Bose, Q No 1063, Timarpur, Delhi 110 007.



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money earning prostitute of the
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May the ghazal's soul rest in
peace. Amen.

S M Desai
Ahmedabad

LATA MUST GO

Listening to the queen of songs Lata Mangeshkar down the years, right from the mid-forties to the late eighties, one is more pained than pleased at the current state of affairs. Lata was the greatest yesterday and still is. But her songs nowadays are really an insult to her talent and voice. Her excuse for the lack of melody in her songs is "I can't help it. I sing what they compose". But it rings hollow. Having been proved and established as one in a century, Lata should call it a day before it is too late. It is high time Lata disappeared, gently and gracefully, from the busy, noisy film scene. Let her devote her warblings to bhajans and more dedicated, devoted work.

Belawadi Ramaswami
Bangalore

'EUROTOPS' THE PITS

The MRF-sponsored 'Eurotops' programme on Doordarshan is little more than a transgression of good taste. How else can one describe a serial that is over two years old, and dotes on musicians who absolutely lack even a modicum of talent? The songs we view come from small-time acts who thrive on a pastiche of an overdone electronic sound, the pulse of which beats monotonously? The programme is absolutely the pits. Even the appearance of Jennifer Rush or Sade cannot change that. It seems certain that nobody at MRF has even an inkling of what good music is, nor do they care whether the viewer likes it or lumps it!

Jayesh D'Souza,
Bombay

BAPPI'S BUBBLE BURST

In 'Off The Record', (June 1988), Nalin Shah 'Alam' has done a good job of bursting the bubble of Bappi! In his childish bid for cheap publicity, Bappi had indulged in mud-slinging at Naushad. He has a long way to go before he can reach the melodic heights of Naushad. With 'Alweeda', Bappi bid farewell to good music!

Subhash M Pradhan
Bombay



FAREWELL

Doordarshan should be commended for the superb coverage on Raj Kapoor. Both the films shown exhibited his greatest talents – histrionic and others. Particularly surprising may have been his exhibition of a trait little known to them – his tragic role.

The above coverage was also a sort of joint farewell to Mukesh – the man who, almost unseen, had contributed the most to RK and his success and who was, in a sense, part of him. Doordarshan had done very little when the great singer died.

B S Viswanath
Bangalore

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ROUND-UP

MUSICAL

Bhajans and ghazals together seem to be the norm for singers these days and **Penaaz Masani** is no different. She came out with a bhajan album 'Pooja Ke Phool' recently. And now she is all set to record another album, this time a ghazal one with O P Nayyar's music. No, not exactly ghazals. They are "typi-



PENAAZ:
Pooja time

cally O P Nayyar's style, rather like filmi geets". Ashok Khosla's 'Magic of Ashok Khosla' should give one a good idea. Incidentally, Penaaz was the person Nayyar had originally wanted to compose for, but her illness last year got in the way.

Speaking of O P Nayyar, this giant of the music scene seems bent on making a comeback in a big way, after so many years of reclusion. Apart from his ghazal and geet compositions, he is giving the music for a B R Patel production, 'Jane Mehboob'. And he is now even composing for a Tamil film.

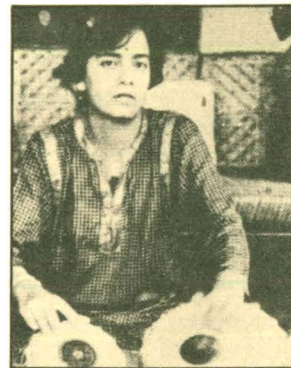
While Penaaz, with her

ghazal image, has turned up with bhajans, we have another singer with a different image singing bhajans too. This is **Haimanti Shukla**, well-known singer in Bengal, with 'Hari Bhakti'. The album has been blessed with compositions from none other than Pandit Bhimsen Joshi himself.



HAIMANTI: Bhajan track

Female singers are aplenty in the world of music but female instru-



ANURADHA: Off-beat?

mentalists? That's very rare, especially in India, except for some traditional instruments in classical music. But a female tabalchi is a rarity indeed. **Anuradha Pal** is one of those rare birds, perhaps the only one. Her guru is none other than Ustad Alla

Rakha himself, who has an equally illustrious son - Zakir Hussain. We hope to hear more of her in the near future.

It seems every month at least one Pakistani singer comes down to India - to record, sing or do both. **Farida Khannum** came to Delhi to sing at the inaugural function of the Indo-Pak Friendship Society. She charmed the select audience with her ghazals and thumris, all totally based on classical music, of course. She belongs to the old school which believes that ghazals should be sung in their original form. And is there any ghazal singer she admires in India?



FARIDA KHANNUM: At the Wescomgroup Maurya Sheraton with Shaukat Hussain on tabla. A connoisseur's delight.

Pic: Courtesy Indian Post

Yes. Jagjit Singh.

*

Carnatic musicians are certainly an innovative lot. Long ago they harnessed the Western violin to play the most intricate of ragas. Now it's the turn of the highly versatile electronic organ. **S Venkatraman Rao** gave a superb performance on this instrument recently. With two years of practice behind him, he displayed the



RAO: Electronic ragas

adaptability of the organ by playing the ragas Shree, Hansadhvani, Darbar and Kalyani. Now that he has shown the possibilities of the instrument, more players are sure to follow suit.

*

The sammelants of Hindustani classical music give one an opportunity to review the best and the latest in this field. The recently concluded Swami Haridas Sammelan in Bombay was such a showcase of talent. One outstanding figure was **Ustad Asad Ali Khan** who delighted



TABUN: Own compositions

with his superb technique on the veena. Newer talents included **Sudhir Phadke** and **Sandhya Apte**, pupils of Annapurna Devi, who gave a sitar duet. Then there were **Geeta Prabhakaran**, vocalist; **Harvinder Kumar Sharma**, on the sitar, **Ravi Belari**, brilliant tabla player, **Rajendra Burman**, sitar, **Anita Sen**, vocalist, **Vijay Abhnittal** and **R K Abhnittal**, the young flautists, **Shivanand Patil** and **Sushilarani Patel**, vocalists.

*

Tabun has been with **Bappi Lahiri** for a long time. Now his talent as a musician in his own right will be on show on a musicassette. He's recorded no less than 31 songs from old and new films alike, apart from the theme song he's composed himself. The songs are by **Sudesh Bhosle** and **Anupama Deshpande**.

*

Sapna, **Sharon** and others notwithstanding,

Hindi pop groups are yet to come into their own in India. In the UK, Punjabi pop groups are coming up rapidly with their 'Bhangra pop'. Many such bands have made it big there – **Nishan**, **Golden star**, **Ashok and Akash**. They use the latest electronic equipment to create an ethnic pop that keeps the Indian crowds there coming back for more. One wonders why there are no corresponding groups in India, playing original Hindi music. Not film songs. Yes, there are plenty of 'orchestras', but we are not speaking of such faceless groups. **PLAYBACK** is very much interested in knowing whether a Hindi pop band, playing authentically original music, with a distinct identity of its own, exists in India. We doubt it very much but don't mind our doubts being dispelled.

*

The Western music scene in India has never seemed brighter than before. Till a couple of years ago, it was as if the music companies had never heard of India's musicians in this field. But now, with **Gary Lawyer**, **Remo**, **Rock Machine**, **Divya** signed up with major labels, there is new hope for groups with original music. The latest in line is **Les Boys**, one of the few groups playing original stuff right from their inception. With an act only three years old, they have an excellent chance of being signed up soon by a big label. Their four-member band consists of **Steward D'Rozario** (guitar), brother **Brian** (lead guitar), **Neville Devaliwala** (keyboards) and **Sanjay Maroo** (drums). And they all sing, too.

*

One thing one must say about those young guys



LEARNING YOUNG: Filmi mamas **Reena Roy**, with daughter **Jannat** and **Zeenat**, with son **Azaan**, show their kids it's 'Fun To Learn'.

at CBS: they are very sporting, especially when it comes to keeping the kids happy. So it was that at the party celebrating the release of **Zeenat's and Bashir Sheikh's** educational musicassette 'Fun To Learn', they were dressed up as a cowboy, clown, grand maharajah and what not. The kid guests seemed a bit bewildered by it all but the magic show went off very well. And at the end of the show who should appear magically but Zeenat Aman herself, over an hour late, in true filmi fashion. Her greeting to Reena Roy was touching. So was the way their respective toddlers were made the 'chief guests' of the evening. Cute, eh?

*

Leon D'Souza, who's arranged the music for 'Fun To Learn', was also present at the CBS party. He had just come back from a much needed holiday, in Goa, after working his bones off for



CELIA:
Giving talent a chance



JASMINE: Talented Minx

the forthcoming musical 'Cabaret'. He seemed to enjoy the magic show just as much as his kids did!

*

While on the subject of musicals, one must mention 'The Best of Broadway', a collection of "favourite songs from favourite plays," as the directrix **Celia Lobo** puts it. She has the experience of 30 years of singing in opera and theatre. The revue is slickly produced, with an amazing number of talented youngsters. One of them is the live-wire **Jasmine Bharucha** in the role of Minx. She has a voice powerful in depth and range. Though she is still in her teens, she has had some earlier experience in this field - she appeared as dancer and singer in 'They're Playing Our Song' and 'Rock And Roll Party'.

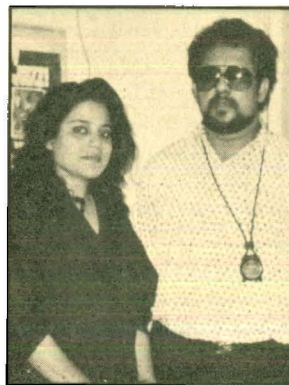
*

Sapna, who sang that immensely popular number 'Pyar do pyar

lo' in the film 'Janbaaz', is out to prove it's no flash in the pan; her very first pop album 'Zara Ruk Jana' should bear testimony. Louis Banks' score has also added to the glitter. She is especially grateful to lyricist Indivar for putting in a special effort for her. Now that she is confident that her singing career is finally taking shape, she would like people to become acquainted with her as a person. And how would she do that? Simple. Appear on the 'Aarohi' programme on Doordarshan. She is wondering how to go about getting a slot on it. She proposes to dance and sing. This should liven it up, for a change.

*

Could you imagine Sharon being jealous of Sapna? Of course not! But Sharon who is turning into more of an actress with each passing day put on a creditable performance, while refusing to get any closer



SAPNA:
Banking on Louis



INDIVAR: Pop lyrics

to Sapna at the exclusive photo session for **Playback** at Gary's house. Well, one just hopes our pop singers could become as big a star to be really jealous about.

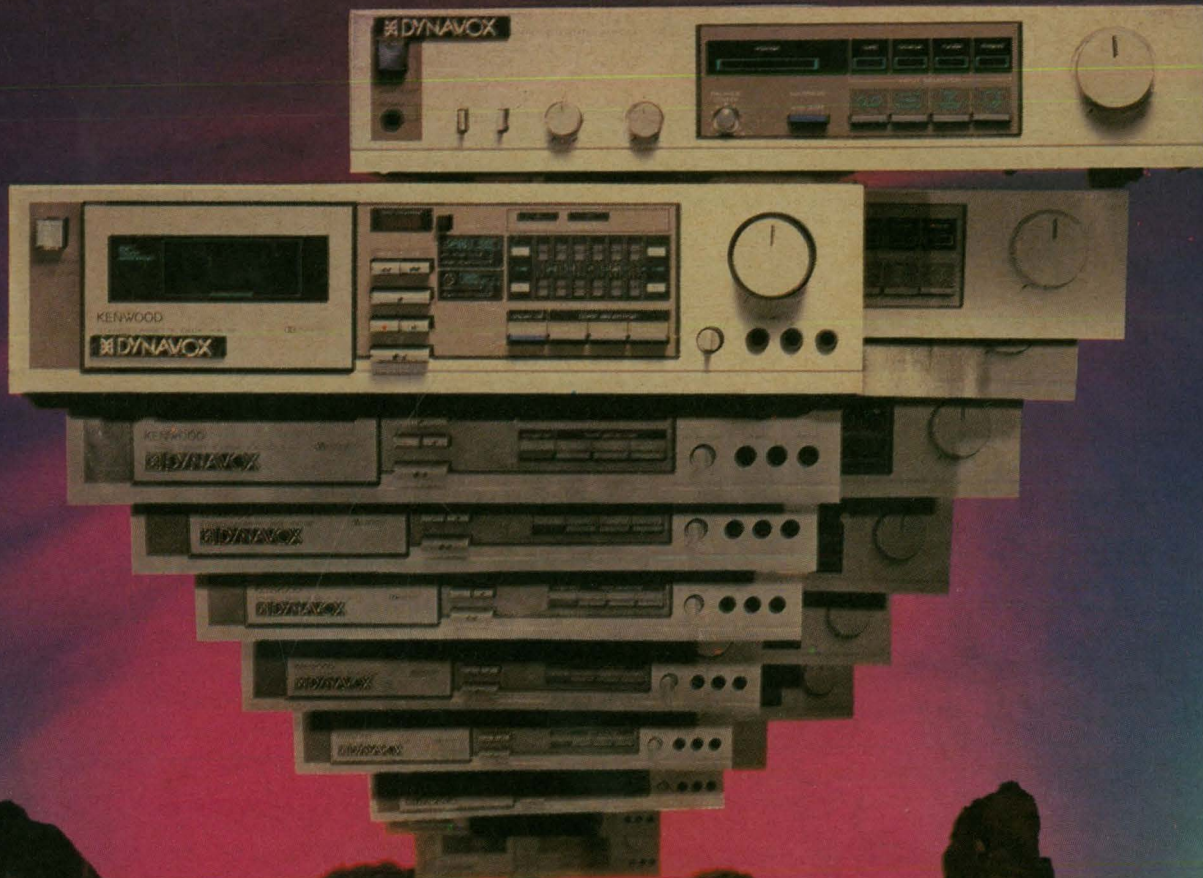
And our angrezi gang naturally has 'international' hang-ups. No doubt it was nice to see all of them appearing in casual casual clothes. Of course, one didn't expect them to be suited and booted. Quite aware of their studied casualness, Gary was beside himself when Nandu arrived. He promptly proclaimed him "the most simple rock star". The other rock star to arrive was Ranjit in a long black overcoat, which prompted Mrs Lawyer to exclaim "*Kem Ranjit, Jethro Tull lagaich*". Ranjit needed star company immediately and in turn titled Zubin Ballaporia (of Rock Machine) "Sir Geldhof". Well, Well, Well.

*

Old man Louis Banks played truant despite sincere promises. ☺

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Off-The Record

SONG, 'SHAIR' & STAR

Poets who are revered after their death are often those who were ridiculed in their life-time. These poets did not write film songs. They wrote poetry of exceptional merit. Majrooh Sultanpuri does not fall into that category because he is neither Mir nor Mirza Ghalib. So it sounded ridiculous, when he complained in an interview, some time back, that poets were treated shabbily in the film industry. I am sure Majrooh was talking on behalf of his less fortunate (economically) brethren. As far as he is

concerned he should not have anything to complain about, because no film poet can hope to be as fortunate as Majrooh is today.

It is also debatable whether Majrooh is justified in complaining that the stars who 'sing' on the screen get all the credits.

What Majrooh is trying to say is that in the popularity of a song a poet's contribution is more than that of a star, a singer or even a music director. Yet a poet is the first to be forgotten with the passage of time.

Irrespective of a poet's contribution it is the presentation of a song on the screen that matters more. Listening to 'Jhoom jhoom ke naacho aaj', in Mehboob's 'Andaz', it is not Majrooh's flight of imagination but the romantic image of Dilip Kumar singing and playing on the piano that viewers remember and cherish.

Producer A R Kardar, by whose courtesy Majrooh entered the Industry, has a different story

to relate in relation to Majrooh as a poet.

"'Gham diye mustaqil', in 'Shahjehan' (1946) had excellent poetry," recalls Kardar. "A group of intellectuals who heard it were all praise for Majrooh." But Kardar realised his folly after the song was recorded in the voice of K L Saigal. Even a good piece of poetry has drawbacks when used in a film. The words such as 'mustaqil', 'roodad', 'bedaad' in the song were beyond the comprehension of a common listener. "I should have asked the opinion of my driver and chawkidar," Kardar lamented, "because those were the people who paid for the success of my films at the box-office."

The fact remains that if Saigal had not sung the song, perhaps, it would not have become popular, in spite of the good poetry and equally good music by Naushad.

Films which are meant for masses are different from 'mushairas'. Sahir's 'Kabhi kabhi mere dil men khayal aata hai', as recited by Amitabh Bachchan in 'Kabhi Kabhie', is a filmi version of the original poetry written in high flown Urdu for 'mushairas'.

If Majrooh had continued to sit in his ivory tower and indulge in high sounding verses to achieve fame as a poet he would have ended up as a 'shair' in a torn sherwani, reciting to a select and appreciative audience.

The film 'Shahjehan' was a springboard for Majrooh's eventful career as a lyricist which helped him to amass millions and go abroad for a holiday.

After having made compromises like any other film poet, it does not behove Majrooh to complain about poets being relegated to second place after star-'singers'.

Majrooh should thank his 'stars'. It is the stars who 'sang' his lyrics in films, as Saigal did in 'Shahjehan' and Dilip Kumar did in 'Andaz', who made Majrooh what he is today - rich, famous and pompous.

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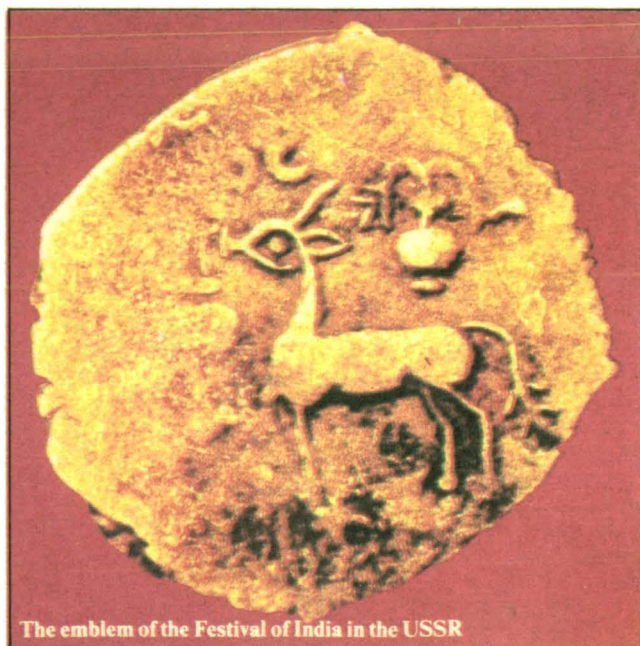
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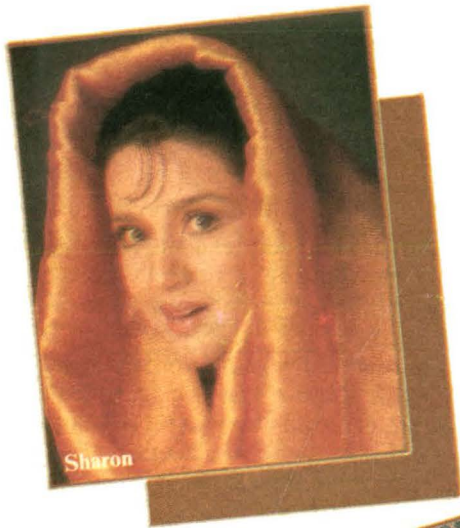
The emblem of the Festival of India in the USSR

21st June, 1988. A motley collection of some 50-odd people – the creme de la creme of modern Indian singers and musicians – are gathered at Delhi's Indira Gandhi Airport waiting to board the plane that will take them to Moscow. Gathered around tons of equipment, some of the musicians are supremely confident while others experience a little bit of trepidation. How would their performances go down there? After all, the USSR is still an unknown entity, though India's association with it is not new. Oh yes, there were indications of its modern culture when the Yalla group came to perform in India recently. Still...

What do the singers and musicians involved actually feel about it? **PLAYBACK** met them to find out.

— BY S BHATTACHARYA —

WITH MUSIC





REMO:

Supremely confident, but not overbearingly so, of his abilities to keep the Russian crowds happy.

Group members: Remo, a few songs backed by Rock Machine.

I'm going to start off with rock, pop and Goan folk songs, to show them my roots. I'll make them sing along with the folk songs once, and then I'll go on to my other compositions – old ones like 'Bombay City' and new ones too.

I've played in other Communist countries – East Germany twice and Bulgaria once. At that time I didn't know what to expect. Now I know the youth there are very rock conscious and they go wild. They dance in the aisles, you know, they freak out absolutely.

In the West they are a little blasé. Because every week they see one top star or the other playing – U2 one week, Stevie Wonder another, Michael Jackson the third week. But in Russia they are a little hungry for rock 'n' roll, you know. So it's even better playing there.

There are no constraints on the type of songs that I can sing. Like I'm singing this song 'Mr Minister', making fun of all the ministers going to sleep on Fridays. I think it's universal; ministers are the same everywhere, in India as well as in Russia. I think Russia is now open enough to speak about their own ministers.

It's very exciting, of course, I feel very proud and glad my country has recognised my talents. Up to now they had been recognising only their established classical music singers and musicians.

This makes it a great year, not just for my career, but for rock music in India in general. Because recognition from the government opens new doors. A lot of groups are now going to be encouraged to do their own songs, because they will be sent right and left to the Festivals. There is a reason to write original songs.

A special effort I've made for the closing concert in Moscow is a song which I think I'm going to call 'India' for lack of a better name. I had to work at it, you know, not to describe India in a cliched way, not to say specially how great is my motherland. It is a very human song, a very sensitive song about India. All the songs that I'll sing there will be on the CBS three-LP album.



SAPNA:

All wide-eyed with excitement. One can almost imagine her pinching herself to see whether it's all a dream or not! **Group members:** Savapati Pillai (main keyboards), Percy (drums), Derek Alexander (lead guitarist), Raju Singh (bass), K N Shankar (tabla, dholak, bongo).

It's so exciting! I had no idea I had been selected. Suddenly they rang up one day and told me that I had been selected and wanted me to perform in the Festival.

I didn't know what I would do or what sort of music I would be singing. Luckily my pop album has just been released so I know a lot of songs.

I'll sing all Hindi songs, maybe one or two film songs, old Asha and Lata numbers. Also folk songs in Hindi, Rajasthani, Gujarati and Bengali, of course, because I think they will like all of these. Plus five songs from my new album 'Zara Ruk Jana' which Louis Banks has composed and a couple of my latest Hindi playback songs.

Sharon will go there after I come back (she's going after July 1). I can't stay because I don't have the time, I have recordings here and my musicians are very busy. They are recording everyday for films, they can't stay there three weeks, it's a long time. That's why I have to come back.

We are rehearsing almost every day. Because these songs are very new and Louis' compositions are very tough, very new for us, not like Hindi film songs. It's like Western music so we have to practice often. I'm also singing Kalyanji-Anandji's compositions, hit songs from 'Jaanbaaz' and Bappi Lahiri's numbers from 'Hatya'.

I am preparing some Russian hit songs too, all pop. After all *they* have sung 'Qurbani, qurbani' in Russian!



GARY LAWYER:

All tensed up. Is it only because he is not quite sure about what the crowds 'out there' would go in for? **Backing group:** Rock Machine

Basically I'm going to do quite a varied set. A lot of my old compositions, but I've got a lot of new ones which are probably more effective, like in the sense, they're simpler. So a total of about 12, with some traditionals - 'Bridge over troubled waters', 'Green tobacco road', etc.

I really don't know what to expect, honestly; It's just opened up... I am quite intrigued as to the sort of response we will get. I know people like Billy Joel and John Denver ... I guess they must be a very intelligent crowd. All I know is it must be a very beautiful country, very scenic. As far as rock and pop is concerned, I really don't know. Maybe Moscow and other cities are probably hep.

I'm very happy about going to Russia. But as far as the future's concerned, I don't think it's going to open any doors.

I think it's (the Russian tour) a question of just awareness of talent here, to showcase it. I think it's (the government) slowly feeling that we do have people, with enough talent who can be encouraged.

But you can't expect the same sort of response in Russia that you can get in other countries - clapping and dancing. Russia may not be the right criteria.

I guess when we go there, we'll get the whole vibe of the place, the kind of people who will come; it could be just a minority who appreciate this kind of music, or on the other hand, it could be a very different kind of crowd, who may not at all appreciate loud rock 'n' roll. So I've tried to squeeze in a lot of slower ballads, just in case.

I've been asked to do two things. One is a song of Louis Banks and the other thing, a whole heap of Russian poetry they've given me to put into music. All translated into English, of course.

I don't know which songs will go into the CBS album.



SHARON:

Cool and poised. Ready to floor them with her glamorous show. Group members: Vijay Bhende (director, rhythm guitar), Prashant Thackray (keyboard), Ajay Madan (lead guitar), Dilip Hadkar (bass guitar), Ashok Thakur (saxophone), Jaywant Samel (drums), Pramod Ghadi (tumba and dholak).

I'll be performing the repertoire I'm well known for, which means a lot of pop songs from

my pop albums. Only Hindi pop. I've also created a Raj Kapoor medley. I'll probably be doing a Russian song, too, for which I had won an award many years ago.

But above all I'm going to try and put in as many effects as possible, because I'm known more for my performance than anything else. I mean I'm known for the fact that my shows are always spectacular. So I'm using a lot of audio-video equipment, smoke machine, special light effects, effects projectors, that sort of thing. It's going to be one hour of razzmatazz.

I'm only doing two shows in Moscow. I was invited to perform outside Moscow but I had a time problem. I've got concerts here in Bombay and 'Cabaret', my next musical, is under production, so I couldn't spare the time.

But anyway whether it is Moscow or anywhere else, I think it's a marvellous opportunity the government has offered us. And the fact that we Indians are being asked to perform on the international scene, I mean it's a fantastic breakthrough.

I feel excited. Obviously there is a great challenge ahead of me. I am sure the government's expecting a certain high calibre and basically I think, coming from the theatre, you know, one doesn't take anything involved in a spotlight casually. I mean to me, tremendous detailing goes into every minute I'm in front of the audience, and so a lot of work is being done to give them a show worth looking at.

Frankly, I've not built any pictures of what I'm expecting. I don't do that. Wherever I am, I always concentrate on the calibre of the show. I believe that if the show is good, it will work.

The CBS album is going to have an assortment of songs. Some I'm doing in Russia, some I'm not. Twenty minutes, I think. A lot from my recent album 'Jhoom Diwane Jhoom'.

I think the choice of the entire troupe is marvellous, it's a wonderful mixture. Whenever we have met, the vibes have been very good.

In Russia they don't speak English or Hindi and we don't speak Russian. But certainly in my area which involves a lot of personal presentation on the stage, I'm hoping that if they don't understand the language, at least the *happiness* will get through.

The organisers have just said that it will be good if you learn a bit of Russian. It will be a good idea. I'm just putting the main show together, then I'll add in all the extra bits.

It always takes time for a breakthrough to happen. I'm just grateful for the fact that the government decided, what the hell, it's time for these guys to do their thing. So now is as good a time as any.

I have never seen Sapna perform. I believe she has sung a lovely number in 'Jaanbaaz', Louis

Banks is doing an album with her... I'm very happy (she's going too). I mean, the more the merrier. It's fantastic!



NANDU BHENDE:

Slightly bemused about the strange mixture – Hindi, English, Marathi, Russian songs – that he has to sing. Otherwise confident of a good response.

Group members: Nandu Bhende (vocals), Carl Khan (keyboards), Everard Fernandes (bass), Robert Carapiet (drums)

They are very fond of our old Hindi film songs. So I'll sing a little bit of that – 'Aawaara hoon', 'Mera joota hain Japani', etc – and some of my own Hindi, English and Marathi composition. Plus some Russian songs, on friendship and all that.

I've been to England, Africa, Mauritius. But I've never been to a Communist country before. It is some place I'm not very likely to go to. So this is a very great opportunity.

Recently, I heard this Central Asian group, Yalla. Very melodious, very close to Indian tastes. So, actually I was more excited about going there (Central Asia) than to Moscow. One might have gone to Moscow anyway.

On the whole, the tour will help to project the image of India, not only as one with traditional arts, like the sitar and sarod and folk art, which have been heavily overexposed over the years, but with modern music too.

I think they did it mainly as a reaction to what the Soviets did over here. The Soviets came with their pop stars and the Indians just loved it. The impression of Russia as a drab, uninteresting country was changed totally. They found these people dressed in the craziest Western fashion. They had their own music with their own synthesizers and the whole impression of Russia was changed with only one performance. Russia has contemporary art and it is modern. India's never been projected that way. They have always given their sitar, their Kuchipudi, Bharat Natyam and it's like, old is great. It is fantastic, very authentically Indian, there is no doubt about that, but that's not the only thing. At least the Russians have to know we are as with it as they are.

Basically in this kind of field very few people are involved. Most of the people are amateurs, after a while they give up. From that point of

view whoever's going is tough, good and a true professional.

We are really working very hard. I am basically an English singer. The band I'm taking with me have done mostly English stuff with me.. Now I've got to get them to play everything – Hindi, Marathi, English. This is such a strange mix. So we are meeting daily for three to four hours. A lot of work. We intend to put up a great show, otherwise what's the point?

Funnily enough, for me, this is a kind of show I'll never be able to do here in India: English, Hindi and then Marathi!

But I'm the only male out there singing Hindi songs. So I've been practicing them for the past month.

We'll sock it to them!



LOUIS BANKS:

His quiet, self-assured manner belies his excitement over the tour. Group members: Louis Banks (keyboards), Ranjit Barot (drums), Karl Peters (bass), Rama Mani (vocalist), T A S Mani (mridangam), Raja Gopal (ghatam).

I haven't been to Russia before, but I have been to other Communist countries and they are simply crazy about music. In Czechoslovakia, Poland and East Germany, we received a fantastic response. I expect the same with Russia. So I'm looking forward to this trip, I think it will be quite an experience. A sum of Rs 5,000 is being paid to us. It will serve as a sort of pocket money, since there are so many of us. But the main thing is not the money, it is the fact that we are representing the country and this is the first time that a Western cultural group is being sent out under the auspices of the Government of India. So it's quite a great step forward. And I'm personally happy that this has happened. That's why I'm supporting and going for it, leaving all my work here.

It is a step forward that Indian music groups are being exposed on the international scene. The international media might cover it and you never know, some of the artistes might make it big on the international market. So I hope the future will be brighter for Western Indian music. It's not so bright here in India.

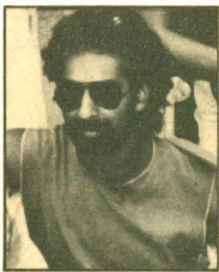
The groups that are going are very good and I think it is a good representation of Indian talent.

Earlier, the thought of sending a cultural troupe for Indian Western music never occurred to the government. But I'm glad Mr Aurora thought of it. I think it's because of Mr Rajiv Gandhi who encourages this type of art form.

Ever since they started this Festival business, I had been wondering when they would start about Western musicians; because every country has its own national, local music, but apart from that, there is an international culture also. Now it has happened, it is the start of many right things.

But there is one hurdle: We have to prove ourselves in Russia. We have to. Only then can it become a regular feature. All over the world, yeah. So this is our chance to prove that we are on par with everyone else in the world. I think it's a thought towards world music.

I like that – the thought of world music.



MARK SELWYN ROCK MACHINE:

Thrilled about this, their first chance to play abroad in their suddenly blossoming career. Group members: Mark Menezes (drums), Mark Selwyn (bass), Zubin Balaporia (keyboards), Jayesh Gandhi (lead guitar), Uday Benegal (vocals), Mahesh Tinaikar (lead guitar),

We are excited but it's an excitement mixed with apprehension, because we have no idea what happens out there. We have no idea of the crowds, I mean we know what a Western crowd would be like, but not a Moscow crowd.

We've never played abroad. The biggest problem is the communication gap. We are singing in English and we are given to understand the crowds don't understand that at all, so our singer is learning Russian. You know, there is no information on what the Russians think about rock.

We are playing mainly hard rock, all our own compositions, older ones like 'Chains 'n' black leather' and 'Prisoner of passion'. We'll be playing the others for the first time. All the songs on this tour will be on the CBS album.

We're taking our own equipment along. Apparently they have done some bit of research and found there is no equipment there.

They asked us to compose some song on Indo-Russian friendship. I don't know. I'm sure Remo will do that and we are singing a verse or two in

Russian. Gary is singing one such song so there is no point in repeating. We are playing on our own but we are also backing Gary and Remo for a few songs.

It's all a huge publicity boost, let's just put it that way. But the fact is, for a band, the publicity boost has to convert into album sales. But our album is not being released now. There is no coordinated effort to promote us as a commercial prospect. The Government of India is trying to show that we have a rock band in India, there's nothing more than that. If CBS were planning a tour that would be different.

The fact is that up to now the government has done nothing in India to encourage rock or jazz musicians. Suddenly they get up and want to take us to Moscow. From what I've gathered, Daljit Aurora, the man in charge, seems very keen on promoting Indian artistes. He wants to show the face of modern India, he wants to show them that even in India people play rock and jazz, it's not just that we do Indian classical style. And maybe it makes sense.

People in other countries think that those in India haven't even heard of rock. I saw this Russian jazz band called *Arsenal*. It may sound a bit strange but in those two hours the band somehow changed my concept of the Soviet Union. And I know, not only mine, but of others too. Because I didn't expect something like that from the USSR. They were incredible musically, but what hit you more than that was the act. It was like watching an American jazz band. They had an act, they danced, it was a complete choreographed act with sets. A guy was even tap dancing, break dancing and he was playing the classical guitar.

They were absolutely world class.

The government is working under financial sort of constraints. There are things we want which... it's the first time, you know. But we are happy that somebody is doing something, that is the main thing.



DINSHAH SANJANA DIVYA:

All set to show off Indian music at its innovative best. Group members: Dinshah (keyboards), Sandhya Sanjana, Hardeep Jaipurwala (vocals), Kaushik Qureshi (tabla), Zakir (percussion), Brian Fernandes (bass), Bondo Fernandes (drums & percussion), Roy Venkatraman (guitar).

We call our music modern Indian music, because it has various kinds of Indian elements in it. Carnatic, North Indian classical, plus it has rock, jazz, Latin music, various improvisational elements.

We'll be performing some pieces from 'Madras Cafe' and some from this new album we are recording in Hungary. No, we don't do anyone else. We don't believe in plagiarising. I believe in contributing to the body of music. Even if they asked me to, I wouldn't do any special compositions. I only write and play what I feel.

I've played behind the Iron Curtain, in Poland and Hungary. The response was overwhelming in Poland, while in Hungary we performed to capacity audiences. They liked it so much that they did a live broadcast, and invited us back barely eight months later.

In our last album we exploited the Carnatic violin, the mridangam and the tabla (which as such was the only North Indian instrument). Hence the title 'Madras Cafe'.

This time we want to exploit the vocal music of the North, that is, Hindustani classical music, its techniques incorporated in electronic equipment. It's totally new. It's also for contrast with what Louis will be doing. His band has a very

strong accent on Carnatic music.

The idea of the album is very good. People can take something home, if they like the performance.

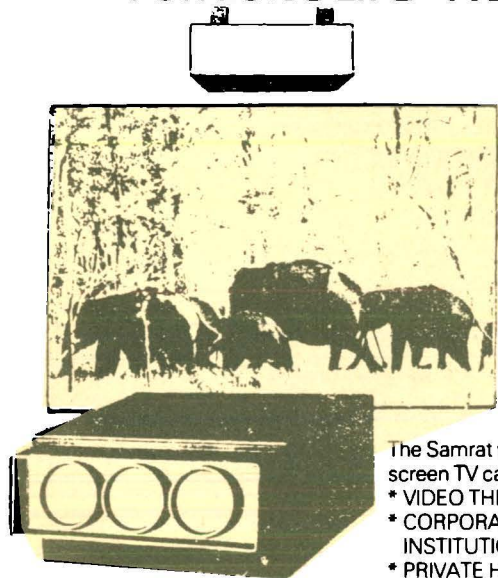
Eastern bloc countries are very appreciative of quality music. They don't get so much exposure to it, whereas in Europe, the audience is a little more discerning, a little more callous. They have so much of the best bombarded through radio, TV, records, video, their level of appreciation and turnout is not so much as in the Eastern bloc.

I believe it's even stronger in Russia. This is the first time I'm going there. I think the Russians are really going to enjoy the jazz.

There was a time when an entire lobby (in the government) believed that only ancient cultural heritage should be sent out. That's great, but I feel in one way you are sending out museums. This art is not living anymore. There's a whole new culture that is developing, modern culture, which incorporates modern techniques, modern outlooks. I'm glad the government has realised this.

What Divya, Louis are doing in jazz, Rock Machine and Remo in rock, is contemporary, modern. Our music would probably become classical one day. It's important to let the world know what is happening in India today. ©

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 MAALAMAAL
 PARAYA GHAR
 TEZAAB
 VARDI
 ZAKHMI AURAT
 ZULM KO JALA
 DOONGA

MUSIC DIRECTOR
 Bappi Lahiri
 Laxmikant-Pyarelal
 Bappi Lahiri
 Bappi Lahiri
 Rajesh Roshan
 Annu Malik
 Laxmikant-Pyarelal
 Laxmikant-Pyarelal
 Annu Malik
 Bappi Lahiri
 Nadeem-Shravan

DEVOTIONAL

BHAWANJALI
 BHAJAN UTSAV
 BHAKTI GUNJAN
 BHAKTI PRAKASH
 HARI BHAKTI
 NIRGUN KE GUN
 POOJA KE PHOOL
 SAMARPAN
 SHRADDHA

Suresh Wadkar
 Pradyumna
 Sharma
 Bijoya Choudhuri
 Behroze Chatterjee
 Haimanti Shukla
 Pt Kumar
 Gandharva
 Penaaz Masani
 Kavita K, Sarita
 Bhave, others
 Hari Om, Nandini
 Sharan

POP

POP HITS FOR YOUNG
 HEARTS
 YEH MERA DIL
 ZARA RUK JANA
 FUN TO LEARN WITH

Alamgir
 Sharon Prabhakar
 Sapna
 Zeenat Aman

TV STARS

ALL TALENT, NO BREAKS

Telestars, after hovering in the sidelines of the big screen, are at last being considered for meaty roles in dream projects,
writes SUBASH K. JHA

“**Y**ou’ll be surprised,” declared Lajjojee of *Buniyaad* alias Aneeta Kanwar, “but negotiations are on with many top filmmakers for important roles. But I’m being very, very selective. No more elderly roles for me.” This was two years back when the telethon *Buniyaad* was a household happening. Lajjojee, Haveliram (Alok Nath) and the rest of the *Buniyaad* cast were treated by the public with domiciliary (or should that be “domiserially”?) affection. “The trouble with all the popular telestars was that they thought popularity on the small screen automatically qualified them for leading roles in cinema,” comments a small-time filmmaker caustically. “I wanted to sign Neena Gupta for a semi-vampish character role in my film. But I was told she was only sold on central roles. All the thirteen-week bubblegum wonders have had to learn their lesson the hard way. Now, I believe they are finally coming to terms with themselves.”

The going has indeed been tough for the telestars who were recognizable names until just the other day. But once their respective serials played out their time, they were relegated to demeaning anonymity. These well-endowed actors had none to blame but themselves for their shoddy state of affairs. In the heat of transitory adulation which the national me-



Aneeta Kanwar. . . most accomplished of TV personalities.

dium provides – the gush of fan mail and bouquets – Aneeta Kanwar lost the opportunity to become a successful character actress in the cinema. Quips the afore mentioned young filmmaker, “All these gifted young people from television mistook mob-workshop for the reverence attached to the celluloid stars. However, the intimacy of the cinema – the feeling that an Amitabh Bachchan or a Sreedevi is pouring out his or her emotions

solely for you and nobody else, was completely missing in the casual and noisy confines of the drawingroom. The result was, telestars fell from grace faster than nine pins. It is like a ‘tama-shawalla’ mistaking the cheers and applause on the street to be a passport to a performance at the Palladium in London. There are all kinds of mass popularity, some abiding, others momentary. You cannot confuse the one with the other.”



From left: Aneeta Kanwar, Kanwaljeet and Alok Nath in 'Buniyaad'

Aneeta Kanwar, arguably the most accomplished of the television personalities, chose to view her role in *Buniyaad* as a stepping stone to bigger and better things (i.e. the cinema, from where she began her career in the first place, with *Spandan* and *Adharshila*). Her nose-in-the-air attitude towards the medium which, in many ways, had "made" her caused the cinema bigwigs much amusement. "Who does she think she is, Shabana Azmi?" one moviemaker wanted to know after she demanded to know the full scope of her role in his prestigious multi-starrer. But the under-30 actress was determined to erase the stigma of the wrinkles and the grey hair from her image. Today she has been accepted in the film world on her own terms. Nobody approaches her for motherly roles anymore.

Aneeta is doing central roles in *Chal Bamba Chal* (where she plays a prostitute), *Hum Dahej Laye Hain* (a dacoit) and *Kokh*.

It would be grossly unjust to dismiss Aneeta as a television has-been, as certain sections of the press have been doing. According to a young serial-maker (whose second serial is awaiting

approval), "There is a strange stigma attached to the television stars in cinema. If the truth be told, all the sniggers and taunts are a mere cover-up for the feeling of insecurity these 'telluloid' (to coin a new word) stars evoke in the wooden-faced celluloid stars. I know of at least three top stars who have refused to co-star with Satish (Shah) since he has a way of stealing the thunder from under his co-stars' nose." Satish who made a staggering impact with his wide ranging cameos in the serial *Yeh Jo Hai Zindagi*, has been more fortunate than Aneeta, since he never harboured ambitions as a leading man. The comic cameos keep coming constantly (*Diljalaa*, *Amrit*). Satish, like his colleagues Neena Gupta and Aneeta Kanwar, is adamant on not returning to television, particularly after the bitter experience he had with the serials *Dharmal* and *Ghar Jamai*. As one minor television actor puts it, "It's better to be a slave in heaven than a monarch in hell. Opportunities in cinema may be scant but they are nevertheless more satisfying than television."

In the din of colliding ambitions and confused priorities that char-

acterize the career of an average telestar, the contemptuous critics tend to gloss over the fact that most of these so-called television stars are actually strugglers from cinema who have strayed into the small screen for want of opportunities. Satish Shah and Neena Gupta both played bit parts in Raman Kumar's *Saath Saath*. But the dearth of roles in cinema drove them into the rapidly evolving medium of the 80s. Once they established themselves on national television, their desire to make a mark in what Deepa Sahi calls the "real thing" (i.e. the cinema) understandably resurfaced. However, it would be wrong to dub all the television telestars-turned-cine-aspirants as failures *en masse*. Far from failures, many of them are much in demand for strong character parts. Comments the aforementioned serial-maker, "Once these television folks came down to earth, the industry gauged their true worth. The smirks ceased and meaty parts started trickling their way. Come on, why should the industry victimize these skilled and professional players in an industry where a Jeetendra has been reigning near-supreme for generations, and where a Sonam or a Kimi Katkar is considered an overnight sensation?! Talent is a scarce commodity in the film industry, not even available in the black market."

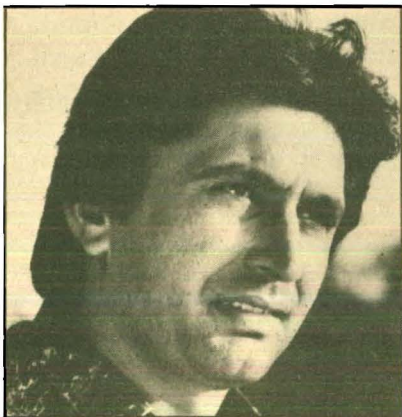
And talent, these small screen spin-offs possess in plenty. Alok Nath (unfairly labelled "the Sanjeev Kumar of television") is a fine specimen of television culture, who has never harboured



Abhinav Chaturvedi: the only TV star.

illusions about competing with Jeetendra and Mithun Chakraborty for those shake-shake-bang-bang roles. Although he did make an abortive attempt at playing the conventional hero-sleek wig and all-opposite (of all people!) Tina Munim in *Kamagni* (an experience Alok would like to forget), he has now settled down to important character parts in big budgeted films mostly in roles years older than his real age. "I fail to understand Aneeta's aversion to character roles," he's reported to have said, "since they provide a vast scope for histrionics." Everyone is raving over Alok Nath after his polished portrayals in two big films recently, *Qayamat Se Qayamat Tak* and *Kabzaa*. Today, producers approach him only when they have a substantial role to offer him.

Alok's flamboyant co-star in *Buniyaad*, Dalip Tahil is also wrongly considered a product of television. Apart from being a leading luminary of the Bombay theatre, Tahil had been doing villainous parts in the cinema for donkey's years before the role of the weak-heeled though idealistic elder son of *Buniyaad* landed in his lap. Today Tahil is once again being applauded for his fire-spewing portrayal of the warring Thakur in *Qayamat Se Qayamat Tak* (his appearances fetch the maximum applause in theatres during the film). According to a leading producer, "Signing these television people is both



Mangal Dhillon: Product of the stage.



Satish Shah in 'Yeh Jo Hai Zindagi': Staggering impact.

a blessing and a curse. While the audience immediately empathizes with these familiar faces, they also take them for granted for this very reason. They identify these people with one particular role – Rajani, Lajjo, Haveliram, Roshanlal, Lallu or whatever. These television personalities are doomed forever."

Having come to this very anomalous conclusion, Neena Gupta (*Khandaan*, *Kabeer*, *Buniyaad*, etc) resolved to steer completely clear of television. The decision was apparently taken when one evening, Neena was watching television with Naseeruddin Shah. After two consecutive serials featuring Neena, Naseer is said to have grinned and commented, "I bet you're in the next one as well." This remark really rankled on Neena's ego. Ironically, the same Naseer has finally succumbed to the lure of mass communicability: he is playing the pivot in Gulzar's serialization of *Mirza Ghalib*.

One major reason why telestars found so little acceptability in the cinema industry at the outset, is because of the snob-value associated with cinema acting. While Om Puri, Tanuja and Farouque Shaikh grabbed the flourishing medium with both hands, the marquee names bided their time. Now, even Shabana Azmi (who once confessed how unhappy she was initially when her starrer *Paar* was premiered on national television, and who has been

offered every serial from *Buniyaad* to *Adhikaar*) has given in: she will be seen in a telefilm by Aparna Sen called *Picnic*. The mainstream stars have also begun to acknowledge the reach of national television. Sharmila Tagore was seen in *Kathasagar* and *Zindagi*, Waheeda Rehman in *Kathasagar*, Smita Patil, Shashi Kapoor and Anupam Kher in *Satyajit Ray Presents Ashok Kumar in Hum Hindustani* and *Bahadur Shah Zafar*. Hema Malini who earlier made her television debut with *Terah Panney*, is now producing and acting in a dance-based serial (based loosely on *Guide*). Rajesh Khanna was recently seen in *Adha Sach Adha Jhooth* (starring another telestar Shafi Inamdar who played the main villain in Ramesh Sippy's *Saagar* and is now doing a variety of character roles in cinema: no more television for him, barring the long-in-hibernation *Yes Sir*).



Deepika: Struggler.

The upshot of this gradual (albeit reluctant) acknowledgement of television by the cinema (witness the migration of the movie moghuls – Ramesh Sippy, Ramanand Sagar, Yash Chopra, B.R. Chopra, etc) is that the so called television stars are finding it easier to find a foothold in the film industry. Sujata Mehta, for instance, is playing the lead in Sunil Dutt's *Yeh Aag Kab Buj-*

In actuality, there are very few true blue "television" stars in this country. Performers like Mazhar Khan (*Buniyaad, Isi Bahane*), Deepa Sahi (*Manoranjan, Tamas*), Dilip Dhawan and Sangeeta Nayak (*Nukkad, Intezaar*), Priya Tendulkar (*Rajani, Swayamsiddha*), Benjamin Gilani (*Manoranjan, Zindagi*) Arun Govil and Deepika (*Ramayana*) can hardly be called the legacy of television culture, as



Naseerudin Shah: On TV, at last.



Sharmila Tagore and Parikshit Sahni in 'Zindagi': Acknowledging TV.

hegi, Padmalaya's *Kanwarlal*, B.R. Chopra's *Kal Ki Awaaz* and *Sarparasi* and Sohanlal Kanwar's *Tadap*. More than any other telestar-turned-cine-aspirant (she was first noticed in *Khandaan* and *Shrikant*), Sujata proves that there is no real taboo on television stars in cinema as long as they have got what it takes (looks, charisma and a bit of talent). The Neena Guptas and the Rama Vijs cannot really grumble, for they were never really star material.

they have been hovering in the sidelines of the cinema industry for years prior to their redemption and salvation through the medium of mass communication. Similarly, other popular figures on television like Vinod Nagpal (*Humlog, Buniyaad*), K.K. Raina (*Yatra, Amir Khusrau*), Rajendra Gupta (*Yatra, Kabeer, Intezaar*) and Mangal Dhillon (*Buniyaad*) are primarily products of the stage dabbling in a new and highly accessible medium.

Indeed, the only real "telestar" (if he can be called that) is Abhinav Chaturvedi whose name was familiarized through *Hum Log*. Today, he is all set to be launched into cinema as the leading man in Raman Kumar's *Parbat Ke Us Paar*. It would be foolhardy to slot all the serial-players as casualties of an excessively casual medium. As one producer-director (who has made a string of blockbusters with Amitabh Bachchan) quipped cattily, "Why should the public pay six rupees to see an actor whom they can see at home for free?" A moot point. But no longer legitimate, since many so called telestars have taken the transitory leap successfully.

The image of a Lajjoojee or a Rajani is as constricting as Amitabh's celluloid Vijay (which he has played in a series of by-now legendary films) or Amrita Singh's hoitytoity rich-bitch (which she plays in nearly all her films). The viewer may spontaneously exclaim "Lajjo" when they see their favourite television star on screen. But after the initial response, what matters is the way the performer carries the role.

The crop of able artistes that television has pitchforked into the limelight is no longer a brunt of ridicule, but a huge asset in a talent-starved industry. Walk into any producer's office and you will find these telestars being considered for meaty roles in dream projects. ☺



Run Runa, Run

Runa Laila was in India recently on a major recording stint. ANIL CHOPRA speaks to this singing sensation from Bangladesh.



The concept of performing on stage is a recent one in Karachi. Actually it was I who started the trend.



There are people in this business who sweat and strive, cheat and steal, use and abuse and generally bust a gut to get an album released every few months. Success to them means constantly being in the recording studio. Yes, there are such people whom you meet quite often. And then there are people like Runa Laila.

Yes, the Runa Laila of 'Super Runa' and 'Loves of Runa Laila' fame.

The girl who first had the Indians wild with her 'Damadam mast kalandar' was in Bombay recently on a recording stint. She is all ready to sock it to them once more with a double album of ... no, not pop and disco; this time it is filmi ghazals and geet. On being told that female ghazal singers in India have not really made it big in India like their male counterparts, she confidently retorted, "I think you should listen to the ghazals on my new album and decide."

To sing a ghazal properly, she says, "first of all, you have to have a very good knowledge of Urdu, to understand all the words, to put across the meaning. I think that is the most important thing, leave aside the tune. I always *feel* the song and then I perform accordingly."

She has brought this intense involvement to bear on her current album. That, coupled with great music by Tabun – for whom she is all praise (he's very talented

and hard-working, he's done a very good job) – should make it another best-seller in India.

"'Super Runa' did very well but 'The Loves of Runa Laila', which I recorded with O P Nayyar's music, has broken records in sales more than 'Super Runa'," she claims. And going by the excitement of Biswanath Chatterji of Concord, the company releasing the album, her latest release should go one better!

Disco, ghazal and geet. If that image of Runa is confusing, it is nevertheless an all too familiar one in India where we get to see and hear singers trying out their talents in all fields. But Runa? The girl who electrified, shocked, thrilled audiences, with her zesty performances way back in 1974! Runa protests. "No, no, I've always sung all types of songs. I have had training in classical music, so it's easier for me to sing disco, ghazal and geet. No, I don't think I have any set image as such. In all my concerts I sing a number of songs which are totally different from each other."

1964: Runa was a chit of a girl in Karachi. As in any average Bengali family, where everybody learns to sing or at least play an instrument, Runa took some training in classical music. She had the 'shouk', she had the voice. So, naturally, she participated in school functions and competitions. Her big break came when a film producer from Lahore, looking for a playback singer for a 12-year-old boy in one of his films, was given her name. They rang up her father who was a little reluctant to let his young daughter sing for films. But he relented when the producer came to their house, made her sing the song and felt it suited the film scene so perfectly. He would be totally disheartened if she didn't sing.

"That's how it started. I didn't feel nervous at all. It was a big lark for me. I didn't even know whether he'd pay for it! My only

thought was that I was getting to sing. It was a passion for me.

"After that the offers starting coming in. I even sang for film heroines." Almost without any struggle, and heartbreaks, Runa achieved stardom.

From that almost fairy-tale beginning, Runa has come a long way. Today, she is completely content with the way her career has taken shape. And it shows. At the Western Outdoor Studio where she did her recording, she was a picture of serenity. Sitting demurely next to the studio's Recording Director Daman Sood at the recording console, she looked more a sophisticated college-going youngster than a famous singer.

She sat serenely listening to the music being recorded while at the same time studying her songs. When she got up to record, it was with the ease of an accomplished singer with one take only. No fumbling, no hesitation. Obviously she'd done her homework well. A true professional.

Her romance with India started in the '70s. "In 1974 I was invited by the Indian Council of Cultural Relations. That was the first time I came to India. Before that I was in Karachi. In '74 we returned to Bangladesh. Then I came to India. I had three concerts, one each in Delhi, Calcutta, Bombay. And then I did a TV programme. I sang geets, ghazals and folk songs, besides appearing on All India Radio."

It was all organised by the government and well done. The crowds there were people who understood music and were there on invitation. "The response was simply overwhelming," recalls Runa. "That was the major break I got in India. Then I kept coming back to India, doing a lot of charity concerts. I also did a Pooja recording in Calcutta, for HMV. Then in '82 I did 'Super Runa'."

'Super Rana' was a super hit, but it was not so super for Runa. "For the past six years, I never received any royalty, not even a



statement for this album." She doesn't seem really bitter about it. She is not missing the money.

However, it wasn't a very pleasant surprise to her when she checked in at the Taj, and went to the Nalanda bookshop, where she was offered her latest ghazals (which she had recently recorded for EMI-Pakistan) on the HMV label. "That came as a surprise to me. It was embarrassing to face Biswanath. You see, I am a Concord artiste in India. I wasn't even informed as a courtesy. I know for sure no legal arrangement exists between India and Pakistan for exchange of these albums. Anyway, neither is EMI-Pakistan paying me any royalties on the sales achieved here. It's plain exploitation. I don't know what I could do about it." She complains, yet she is passive about it, no heart-burning.

One of Runa's strong points is her stage presence which has made her very popular in the subcontinent. "I think on stage and on TV it's very necessary. See, you get the audience totally involved in the song and they start clapping along.

"For that sort of thing, you have to know the pulse of the people. It's nothing definite... it just comes from within me. You don't necessarily have to be aggressive to be able to do that."

She bristles when asked whether she relies on her singing or on her showmanship. "Defi-

I'd just like to improve my own style, my way of singing. I don't want to compete with anybody.



nately singing. Because you can't be a good singer and a bad performer. So many people understand good music, so you have to sing well.

"The concept of performing on stage is a recent one in Karachi. Actually I was the one who started the trend there. I used to do a TV fortnightly which had six songs, all different from each other. Only me, it was called 'Bazm-e-Laila'. And it became

extremely popular, because it was a new concept of singing. And I dressed differently. A mixture of local and Western styles. So that was something totally new."

Competition over there? "I don't know. I've always been sort of myself. Because you can't really put two persons in the same category. I'd just like to improve my own style, my way of singing. I don't want to compete with

anybody. I think basically the talent in a person speaks more than anything else."

In Pakistan, too, she is in a comfortable position. Unless you count Noorjehan, who is still going strong, and some younger girls.

In Bangladesh, Runa is kept fairly busy, recording three or four songs a day for playback. She is not exactly dissatisfied with her position as the numero uno - in fact she's also number two and three too! "But India is a bigger, much bigger market. And there are regulations restricting us from working in India. Every time you want to make a proper recording, it means getting permission even to enter into a contract. That's a big problem."

Does she miss out on all that glamour? "No. No. I'm not missing that, but yes, I would like to do some more work. Besides I have the advantage of being able to work in all three countries - Pakistan, Bangladesh, India."

Among current playback singers, she likes the style of Anuradha Paudwal. (I appreciate her style, she's really something.) And she would like to record a ghazal album with Jagjit Singh.

"I like to listen to classical music, whatever I can lay my hands on. I like to listen to Saab Bade Ghulam Ali Khan, to Zakir, Ravi Shanker...

"English? I don't really listen to that. My daughter is a great fan though! No, I don't do any composing of my own. I don't think I'm quite capable of doing that. I leave that to the others. Singing itself takes up all my time."

She certainly has her priorities straight. Her marriage did not work out (my husband and I were incompatible). And she has an eight-year-old daughter to look after. But she hasn't allowed these facts to get into her way. "I'm not really into housekeeping and all that. And I've got no intention at present of remarrying.

"My career is the main thing in my life." ☺



Manjeree Sen Gupta... all set to storm television.

A stunner. That's an understatement for fresh-faced **Anita Sarin**, the girl whose eyes radiate more than just oomph. Despite super roles in **Yeh Jo Hai Zindagi** and **Manoranjan**, Anita remains a simple star. Recently, her performance in the **Hiba** video film, **Scandal**, where she played with

aplomb the wife of the underworld don having an affair with the superstar, **Krishna**, caught the eye of the critics. Says Anita: "It was quite interesting working for **Hiba**. I enjoyed working with the director, **Pavan Kaul**. But a contract with them will not be beneficial." Presently, she's working on a serial **Lok Lok Ki Baat**, directed by **Amrik Gill**. It is

based on short stories from all over the country, and Anita acts in two of the 13 episodes. She honed her acting skills in theatre where she has been acting since childhood. A member of **Dinesh Thakur's Ang** and **IPTA (Chandigarh)**, she is a regular performer at the **Prithvi Theatre, Bombay**. "I do theatre just for my acting satisfaction, and frankly, there is no money in it," she says. And not surprisingly, she's into films. With a lead role in **Agla Mausam** opposite **Pankaj Kapur**, and another couple of them "in the pipeline," she feels she can make it in films. "I want to do all types of roles, except the negative ones." She bemoans the compromises she has to make on TV. "And the popularity you get is just for 13 weeks," complains Anita.

*

WHY is **Manjeree Sen Gupta** unnaturally stiff? Is it because she's too con-



Anita Sarin... no negative roles, please!

scious of herself or is it that she prefers it that way? Whatever be the reason, Manjeree is a pretty damsel. Short and with the kind of looks that make one's heart tick faster, she's all set to storm television. While every other actor/actress is dying to get into films, she is hoping to be a "top TV star." Why? "I'm dead scared about the casting couch in films." Though she may be the first actress in the country who really feels that a "concept of a TV star is coming up." Very surprisingly, she is yet to become the much-talked-about star on the small screen. Her biggest break to date is her role in **Apne Paraye**, in which she played the daughter-in-law, **Usha**, opposite **Rasik Dave**. Doing about 10 episodes in the serial, she managed to make her presence felt. Says Manjeree about 'Apne Paraye': "It was an experience. And I became somewhat close to the producer, **Devi Dutt**. We used to have long chat on the sets. And my Hindi improved a lot!"

A model of repute, she has helped launch hundreds of products. "I've become stale in modelling," she laments. She's game for a variety of roles and would always love to project the image of a 'dignified' person on and off screen; "the way Raakhee comes on screen," as she puts it. Indulging in a bit of self-

appraisal she says, "I'm fairly attractive and I can always expect something good." And to take the monotony out of putting grease paint, she has joined a city women's mag as a trainee-journalist. Writing is a sort of "relaxation" for her and she thinks she has a natural flair for writing. But she has no hesitation in shedding the writer's garb as soon as she feels that it is clashing with her acting schedule.

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Siddharta... a perfect kill.

IT'S a perfect kill for **Siddharta Srivastava**. His video company, **Tristar Video**, has pulled off a coup of sorts by buying the video rights of **Ismail Merchant's The Perfect Murder**. Directed by **Zafar Hai**, it has a mixed cast of Indian and foreign artistes. Siddharta, in the meantime, has floated yet another distribution (he's also handling NFDC's distribution) network called **Trishul Distributors**. He has set this up with the aim of bringing the small companies to the national scene.

NOW

Raj Kapoor's films and films on the Master Showman are chartbusters. If his 18 films have been bought over by Garware and Gold, the two films on RK, one by **Simi Garewal**, and the other by **Siddharth Kak**, have been licked off the cans by video companies. Simi's film will be marketed by **Bombino** and Kak's film by **Kewal Suri's Surya Bharati**. The added feature of Kak's film will be **Lata Mangeshkar's** recording for his unfinished film, **Heena**.

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EKNAATH

is back. After releasing his magazine on video, a month ago, the video baron from down south has conceived a project of producing one Hindi video film every month. The first film, **Pagal Khana**, a comedy, was launched recently. Directed by comedian **Mohan Choti**, the cast includes **Shobha Khote**, her daughter **Sadhana**, **Birbal** and others. At the launch function of 'Pagal Khana', Eknaath was quite determined to

see the medium flourish. "It is an opportunity for talented people who've been denied breaks in the film industry to show off their talent," he explained. In fact he is open to suggestions and is willing to provide finance and equipment to those who approach him with good ideas.

The second film of his will, most probably, be a film for children, to be made by **Suresh Oberoi**. Oberoi had suggested this idea to Eknaath who was only too willing to grant him all necessary help. Film journalist **Jyothi Venkatesh** has been entrusted with the task of production designing. Eknaath has also plans to increase the frequency of films from one to two a month. He expects a demand of 10,000-15,000 cassettes per film.

*

THE

release of the fifth volume of **Lehren's** video magazine coincided with **Raj Kapoor's** death. A very unfortunate coincidence though. The release function was cancelled but the Lehren team,



Suresh Oberoi (left) with Eknaath.

headed by the enterprising **Mruthunjay Pandey**, seems to be going from strength to strength. They have not only managed to bring out the magazine regularly, but have also proved to be the best 'news' magazine in the market. Now, after proving themselves in the video field, they have turned producers of feature films. The launch function was clubbed together with the release of the cassette, but that, too, was cancelled. Hope that will not turn out to be a bad omen.

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MASTER

pieces of the Master Showman, **Raj Kapoor**, are at last available on video. **Garware** and **Gold**, the leaders in video software, have bagged all the 18 classics of RK from **Aag** (1948) to his last film **Ram Teri Ganga Maili** which he made in 1985. **B K Chawla**, the vice-president of Garware, and **Dhirubhai** of Gold signed the deal just two days before the showman left for Delhi to receive the prestigious **Dadasaheb Phalke**

Award. Says **Dhirubhai**; "We were invited to dinner by **Raj Kapoor** on the occasion, and it is for the first time in the entertainment history of the world that all the films of a banner are released simultaneously on video." Each set of 18 films costs Rs 2,500 and is called the **Raj Kapoor's Classic Collection**. Housed in a laminated box with a portrait of **Raj Kapoor** and a quartz clock, it is a collector's item. **Chawla** and **Dhirubhai** have reportedly cornered the rights of all the films of **G P Sippy**, **Pramod Chakravorty** and **Mehmood**.

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YET

another video company has joined the long list of companies set-up solely for buying rights of films for home viewing. **San Video**, the new entrant, has already bought rights for over 22 films. The shop-cum-office at **Bandra** was inaugurated by noted Hindi film producer **Harmesh Malhotra**. Later in the evening at the pool-side of **Hotel SeaRock**, producers like **Ramesh Behl**,

Atma Ram, **Guljit Paul**, **Surendra Kohli**, **Mahendra Raaja**, and others were present.

Dilip Nagpal, the owner of **San Video**, was very excited about the new venture. Noted film actors who graced the occasion in the evening included **Rajendra Kumar**, **Kumar Gaurav**, **Hemant Birje** and other film and TV personalities. An unusually large crowd comprising distributors, video retailers and some advertising executives, were on hand to congratulate **Nagpal** on his endeavour.

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Chawla. . . great show.

DHEERAJ

Kumar of **Adalat** (ill-) fame has roped in yet another sought-after name in the film industry, the well-known cinematographer, **Jal Mistry**. **Dheeraj** has always managed to get actors of repute for his detective serial, which, ever since it has been aired, has been embroiled in controversies. To add fuel to the fire, he managed to wangle an extension from **Mandi House** and had a score of

critics crying 'blue murder'.

Mistry has been involved with the film industry for the past 30 years, and will be working on a TV serial for the first time. Meanwhile, **Dheeraj** has come up with another coup of sorts by bringing in none other than the **Dream Girl Hema Malini** for one episode. **Mulzim**. The second edition of 'Adalat' was to be aired from the last Monday of June, at 10.20 pm.

*

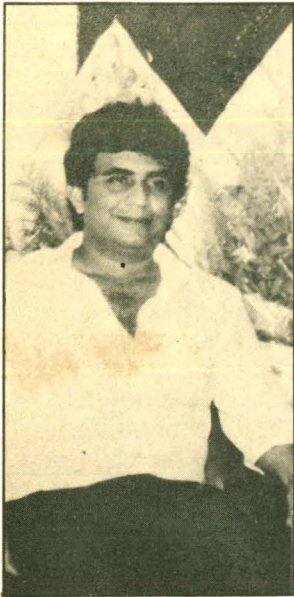
FROM

Movie Video to the latest **Bush Film Trax**, it hasn't been a very exciting ride for **Sunil Nayar**. He conceptualised and produced the first volume of **IBH's Movie Video**, but later walked off with some of the staff and ideas to **Bush**, where he convinced the people there that the **Bush Film Trax** was the best thing that could happen to them. In a way it is. With the state-of-the-art videotronics and some unique razzle-dazzle, **Nayar** has managed to cut a slightly different path from the other mags on video.

Says **Nayar**: "It will not be like **Movie Video**. We're emphasising on the aura around the stars and not ripping the glamour. It's an entertainment trip." Three tapes are reportedly ready and, leaving a margin for unexpected hassles, it is going to be a regular feature. **Nayar** has an



Lehren team with **Pandey** (third from left).



Dilip Nagpal

excellent medium on hand. He can do wonders if he doesn't fall



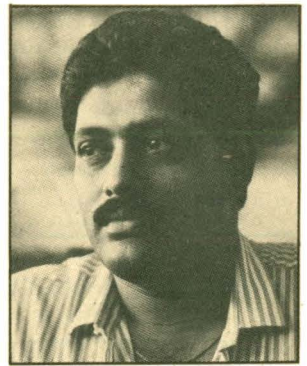
Samir... on the Conga beat.

into the usual flotsam of mahurats, gold discs and cliched interviews.

IT

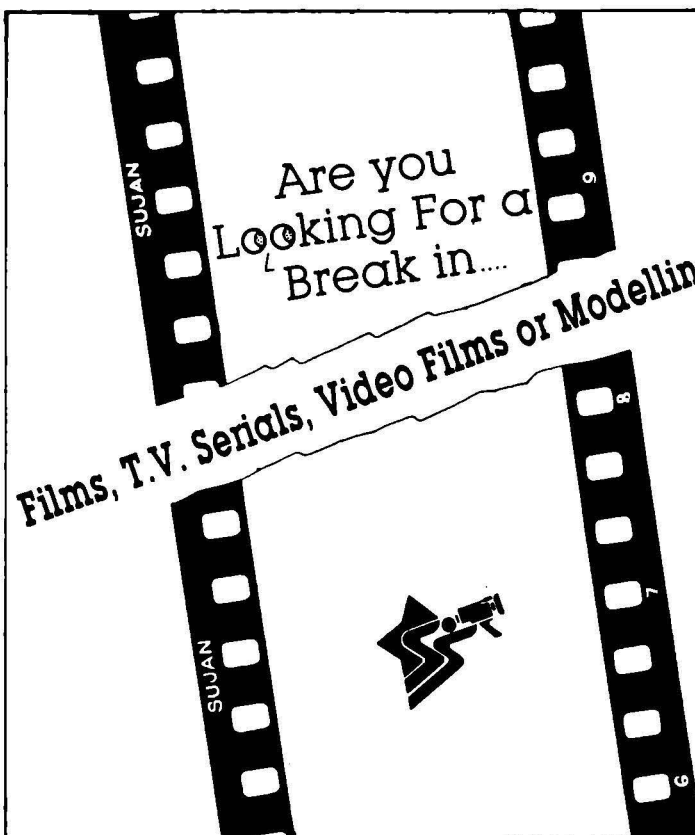
was a beat of a different kind. The **Conga Beat Contest**, to choose the best band in the country, had a couple of specialities. First, it was organised by **Wizcraft**, the one and only entertainment agency in the country, and, two, the whole show was filmed on video, thanks to **Samir of Magnum**. Samirbhai, as he is popularly known, while sponsoring the cash prizes for the show, has filmed the whole event. This cassette will be the first of its kind in the country. It is indeed a commendable effort from Samirbhai's part to

bring out a cassette of this nature. It will definitely give a boost to the local rock scene and the local Bruce Springsteen's an opportunity




Sunil Nayar... film trax.

to see their own show on screen. Well done, Samirbhai. ☺



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Forthcoming TV Serial

Chand Sitarey

Children's serials on Door-darshan haven't been given the prominence it deserves. Moreover, those that are telecast have always failed to project the kid's angle and have viewed children from an adult point of view.

Fantasies are an important feature of a child's life. Love for people and the environment around them have made a child's life sheer joy.

'Chand Sitarey' is a children's serial first and last, and projects its views as children would see them: Problems in school, their desperate need for pets, their excitement of holding a fete, have been exquisitely blended into the main story-line. Says producer-director Kamini Kaushal: "I hope I'll succeed in getting the

children interested."

Each episode will be complete in itself. The focal point of the serial is the school, because, as Kamini says, "the school forms the crux of a child's life". The children acting in the serial are all fresh faces, most of them are from the G D Somani School. The one professional face among the children is Baby Guddu. Kamini has taken great pains to come up with the right cast.

For her, 'Chand Sitarey' will be a re-living of her childhood days. "It was conceived along those lines. This serial looks quite real for me," feels Kamini.

The inspiration stems from her love for kids. "I think they are deprived. Many people lack the sensitivity to understand children," she feels.

Why did she make the serial? Kamini says she wasn't lured in by the money. "I don't smoke, I don't drink, I don't go for the races, and I am fully justified in spending a couple of lakhs in producing something worthwhile."

Her son, Vibur, working on a computer course in Stanford University, is doing the editing as well as acting in a couple of episodes.

The screenplay is by Adil Vishwametra. Sponsored by Johnson & Johnson and Leo Toys, others in the cast include Shafi Inamdar, Nandita Thakur, Arun Bakshi, Anand Mahadevan and others.

'Chand Sitarey' will be telecast on Sunday mornings by the end of August.

S K JOHN

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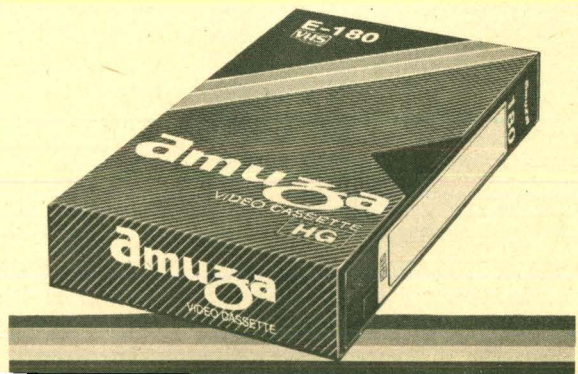
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The Music Of RAJ KAPOOR



A Raj Kapoor film without music will look like an ornate frame without a portrait, or like of the face of Mona Lisa without her bewitching smile. Even the films that did not fare well at the box office ('Aag', 'Mera Naam Joker'), were remembered for their memorable musical score, comments **NALIN SHAH** on the music of India's master showman.

The popularity of music in R K Films was not accidental but by design. Raj Kapoor was not a composer but, by his own admission, a music director. He supervised music, suggested tunes and inspired his composers to give their best. He made music an integral part of the stories and used it as an expression of his innermost thoughts and emotions as in 'Main zindagi mein hurdum rota hi raha hoon' ('Barsat'), 'Awarā hoon' ('Awarā'), 'Dost dost na raha' ('Sangam'), 'Jina yahan, marna yahan' and 'Jane kahan gaye woh din' (both from 'Mera Naam Joker'). Even when he turned preacher, he used musical expression as in 'Aa ab laut chale' ('Jis Desh Mein Ganga Baheti Hai'). It was Raj Kapoor, the lover and the philosopher, hiding his disillusionment and dejection behind the mask of a joker, when he sang 'Ye bhai zara dekh ke chalo', and 'Kaheta hai joker saara zamana'. The grand finale was the joker summing up his philosophy in the song 'Kal khel mein hum ho na ho, gardish mein tare rahenge sada'.

The box-office failure of the most ambitious project 'Mera Naam Joker' followed by Jaikishan's death disillusioned Raj Kapoor. Neither his films nor his music were the same ever after.

Music had a dominating influence on Raj Kapoor. As Prithviraj's son he had an opportunity to come close to K L Saigal and the master composer Rai Chand Boral, when Prithviraj worked in New Theatres. Even while in Bombay, Saigal was his neighbour at College Street in

Matunga. His ambition to be a filmmaker did not allow Raj Kapoor to pursue his passion for music, though he did learn its rudiments from Pt Jagannath Prasad who was closely associated with Khemchand Prakash and K L Saigal and also taught music to Premnath, Mukesh and the members of the Kapoor clan.

While visualising a song situation Raj Kapoor showed remarkable judgement in selecting the right tunes. He never hesitated to adapt tunes (such as 'Is libe dis, I love you' and 'Dost dost na raha', both in 'Sangam') which had appealed to him, without worrying about the sources from where they came.

Shanker-Jaikishan were an invaluable asset to the R K Films. With Shailendra and Hasrat added they made a formidable team. Shanker, an expert tabla player and a disciple of Husnial-Bhagatram, was a talented composer. But the talent did nothing enough to endear him to producers. He was uncouth, short-tempered and had a vituperative tongue. Raj preferred to deal with Jaikishan with whom he vibed well. The death of Jaikishan ended a glorious chapter in the history of R K Films. From 'Barsat' to 'Mera Naam Joker' they had scored in eight films and had repaid their debt to Raj Kapoor with compound interest.

Shanker eagerly hoped to return to the R K fold. But it was not to be. He never expected Laxmikant-Pyarelal to match the success of their idols, Shanker and Jaikishan. His hopes were

dashed when Ravindra Jain replaced LP. The fact is Raj Kapoor rated obedience (to his 'whims' in the matter of music) in a music director higher than mere competence as a composer. By the time 'Satyam Shivam Sundaram' was completed Laxmi-Pyare had recovered from the R K spell sufficiently to start asserting themselves which annoyed Raj Kapoor. The break was inevitable.

The tiff between Raj and Laxmikant took place at the Mehboob recording studio. A poet who was once close to Raj Kapoor and who was a witness to the incident, told me that R K expressed his annoyance to Laxmikant for not according priority to a R K film. Laxmikant had replied that unlike Shanker-Jaikishan they were under no obligation to look after R K films at the cost of other producers. Raj Kapoor was piqued. He needed a composer who was not only competent but also had a sense of belonging to the R K banner. His search for such a music director ended with Ravindra Jain.

When I asked Laxmikant about the unpleasant incident he denied it. But I did not put much credence to his denial because he also had denied that they ever accepted Raj Kapoor's suggestions while composing music. When asked about the song 'Yashomati maiya se bole Nandalala', he had said that it was he who had sung it to Raj Kapoor on telephone. The fact is it was Raj Kapoor who had insisted on retaining the notations of 'Aai gori Radhike Brij men bal khati' (from his own starrer 'Gopinath' 1948) for 'Yashomati maiya se'. Raj did it without compunction, nor did he care to hide the fact.

A year ago while in a private concert the host introduced singer Kaumudi Munshi to Raj Kapoor. When told that she was the wife of Ninu Majumdar (music director of 'Gopinath') he teasingly asked her if she remem-



Raj Kapoor at a song recording: Remarkable judgement.

bered 'Aai gori Radhike'. Then he told the gathering how he was inspired to use the 'Gopinath' tune for 'Yashomati maiya se' in 'Satyam Shivam Sunderam'.

Notwithstanding Raj Kapoor being 'the most musical producer' they ever encountered, Laxmi-Pyare resented his constant 'interference' in the matter of music.

If it was 'interference' on the part of Raj Kapoor, well, it always paid off. As if his mind was a mirror of public taste; if something appealed to him, it was bound to prove popular. When Lata gave credit to Raj Kapoor for the success of the music of

'Ram Teri Ganga Maili' she did not mean to undermine Ravindra Jain's efforts, but merely wanted to highlight Raj Kapoor's contribution to the success of music in his films. Raj often needed a music composer to polish and improvise tunes that came to his mind for the song situations he visualised.

If Raj Kapoor had not been a filmmaker he would have been an excellent composer and a good singer as well. He proved his ability as a singer early in his career, when he sang 'Hum babu naye nirale hain' (Music: Ram Gan-guli/N 26661) in Prithvi



Theatres' stage-play 'Deedar'. He displayed an admirable sense of rhythm and melody in the song. With a little more effort he could have been a successful singer. He also sang in 'Chitod Vijay' (1947/S D Burman) 'Jail Yatra' (1947, Ninu Majumdar), 'Dil Ki Rani' (1947/S D Burman), 'Neel Kamal' (1947/B Vasudeo) and 'Gopinath' (1948/Ninu Majumdar/record not released).

Eventually Raj preferred the sonorous voice of Mukesh from 'Aag' ('Zinda hoon is tarah ki ghame'/1948) to 'Mera Naam Joker' ('Jane kahan gaye woh din'/1970).

The death of Jaikishan in 1971 and Mukesh in 1976 created a void which he found difficult to fill. Nargis, Shailendra, Jaikishan and Mukesh had all 'deserted'

him. With each of them a part of him had died, but the showman within him refused to quit.

Raj Kapoor's films in many ways were a reflection of his own self. He expressed his romanticism in the music that he loved the most – a sentimental melody titled 'Danube Waves'. This piece of music expressed his intense feelings. He played it on violin in 'Barsat' and repeated the same in most of his films.

Nargis remained his magnificent obsession in life. The vision of Nargis as she was when he met her for the first time remained engraved in his mind. When Raja Babu stands transfixed looking at Bobby for the first time at her doorstep in 'Bobby' we see Raj reliving his own past .

Raj Kapoor could express the intensity of his emotions only in music – on the strains of 'Danube Waves' – which too remained one of his obsessions in life.

What remains now is the fond memories of Raj Kapoor as a romanticist, a loveable tramp, a friend of the downtrodden and a vagabond. Whatever he was at heart he always remained a fanatic lover. His life can be summed up in the lines he sang in 'Awara'.

'Yeh dil jo jala ek aag lagi
Ansoon jo bahe barsat hui
Badal ki tarah awara the hum
Rote bhi rahe hanste bhi rahe'.
His smiles and sorrows found expression in music – music that could be sung and remembered by common men.

– NALIN SHAH

REACH FOR THE STARS

Music India's Star Trax Contest Takes Off

The ascent onto the billboard is just about everyone's dream. But for the talented, the dream is almost too real. Not for any reason other than their perpetual struggle which is against real odds. And the odds are heavy as we all know. Again, when everything fails we have luck to blame.

The great talent search with promises of stardom is the oldest



JAYDEEP: Charmed with a Ghulam Ali ghazal

game in the world of show biz. The greatest thrill for genuine talent is to show it on stage in a competition, and take the number one spot.

Music India's Star Trax talent search and competition blitzed the world of singers and musicians, with this aura of expectation and promise.

McDowell, the breweries giant which has collaborated with Music India on so many stage happenings, participated once again with prize money totalling Rs 70,000 and trophies and advertising costs.

The finals were held at the Tejpal auditorium in Bombay on

June 17. Singer after singer appeared on stage with clinical efficiency. There were 18 participants in all, which included five instrumentalists. Each singer was given only five minutes flat. You could see the tension and nervousness as they tried to make the most of this chance they had earned in the preliminary contests to make a career.

Arun Amin, Manager A & R, Music India was a surprised man. "Most of the artistes who made a strong impression in the semi-finals, didn't live up to my expectations. Everyone was very serious. Either they got nervous or made a mistake; Rachna Kaura who won the semi-finals in Bombay, sat too far away from the mike, so that all the magic of her voice was lost. The main thing is that the technical standards were very high." Sudhir Narayan who made a very good impression on the crowd, drawing a spontaneous applause, was at a loss to see Jaydeep Swadia take the gold trophy and Rs 25,000 singing a popular number of Ghulam Ali.

"I didn't know we were allowed to sing popular hits," says Sudhir. Also, professionals who had earlier cut discs were allowed to enter. Suman Sharma was one such artiste who tied with Malini Awasthi from Lucknow, for the second spot. This naturally affected the chances of new comers.

Amin provides some interesting analysis on the entrants: 50% of the entries were for ghazals including those from the South, from where young and evocative Srinivasan was exemplary. Hardly 2% of the entries were for pop. After ghazals, the next major

chunk of entries were for bhajans.

As one would have expected, the largest number – 5% – of the contestants was in the 18-30 age group, while 25% were between 31 and 40 years. A surprisingly large 20% was in the above 40 group.

The most popular instrument was the sitar, followed by the Hawaiian guitar, the flute and the tabla, in the instrumentals category.



SHANKAR: Immensely talented sarod player

Says Amin, "This talent search contest marked the happiest phase in my career; it was wonderful to see so many hopefuls going to so much trouble for this competition." The contestants, in fact, landed up from various parts of the country, at their own expense. Many of them even had many members of their family and friends along to provide moral support!

Vijay Lazarus, vice-president, Music India, says "We plan to have the contest annually and develop it over the next three years as a prestigious programme on par with out Khazana and Bhajan Yatra programmes." ☉

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>Ravi Baswani's</i> HAKKE BAKKE (Till Aug 15)	Comedy	Laugh, laugh!
TUESDAY ★★	NIRMALA (Till Sep 6)	—	—
WEDNESDAY ★★★★★	<i>Rajbans Khanna's</i> AMIR KHUSRAU (Till Aug 24)	Historical serial	Educative
THURSDAY ★★★★★	<i>Kavita Choudhry's</i> UDAAN (Till July 21)	Flight of a feudal family	Engrossing
FRIDAY ★★★★★	<i>Saeed & Aziz Mirza's</i> INTEZAR (Till Sept 2)	Life in Kamalpura	Entertaining
SATURDAY ★	<i>Rajesh Khanna's</i> AADHA SACH AADHA JHOOT (Till Aug 6)	Sit-com	Depressing
SUNDAY	FASTER FENE	—	—

Please note: All programmes are subject to change.

History Repeats Itself

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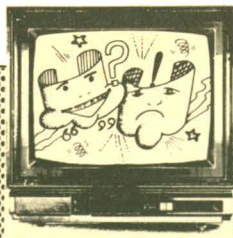
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SUNDAY SPECIAL

9.00 am	TOY BOX	Children's serial
9.30 am	RAMAYAN	The famous epic
10.15 am	SUNIL GAVASKAR PRESENTS	Great one-day matches
11.00 am	PROJECT TIGER	On natural habitats
11.30 am	KADWA SACH	For youth
1.15 pm	NEWS BULLETIN FOR THE HEARING IMPAIRED	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
4.00 pm	WORLD OF SPORT	—
5.00 pm	WILDLIFE ON ONE (Till July 3)	Wildlife series
5.45 pm	HINDI FEATURE FILM	—

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	9.50 pm	National programme of Music	
	10.30 pm	Old Fox (Till June 28)	English serial
WEDNESDAY		Miscellaneous	
THURSDAY		Miscellaneous	
FRIDAY	10.45 pm	Regional music concert	
SATURDAY		Miscellaneous	

THE NEWS

7.40 am	Hindi	Breakfast TV (National network)
8.05 am	English	Breakfast TV (National network)
7.20	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
Yogabhyas	The News	

RINI SIMON

The Girl Behind The News



How long have you been reading the news?

I started with All India Radio – that was in 1982. Two years later, I started reading the news on television but I got the national news (the 9.30 pm bulletin) only in 1985.

Do you manage all that without fail or do you get tense – butterflies in the tummy!

Maybe outwardly I think I am composed, but inwardly no. I would be very tense right through the entire bulletin. And a little nervous perhaps. Nervous because one does not know what comes

next – it is a moment by moment experience. At the end of the bulletin you heave a sigh of relief that it's over!

How much preparation goes into reading television news? How much do you rehearse?

You are meant to be there at the Door-darshan studios by 5.30 pm. Although normally people troop in by 6.30 or so. By 7 pm I get my first sheet that I can read and rehearse. I go through my sheets, make whatever corrections, whatever additions that have to be made, maybe substitute a word here or there. Then, after I have gone through my sheets, I watch the news clips to be shown, match the clips with the news items. If the clips are not ready then I go for my make-up, then come back and rehearse my lines with the picture. I then go to the control room and sit with the teleprompter, read the entire news which has been fed into the prompter. By 9.20 PM or so, I should be in the studio. At 9.30 PM I am on.

What difference has the teleprompter made? Do you like it or do you prefer the earlier arrangement of typed scripts being read out?

I prefer the teleprompter. In spite of the number of mistakes one makes reading from it, I still prefer it. These mistakes are mainly typing errors. You are meant to proof-read it, but there are times when stories arrive late and are consequently typed into the prompter late. Then there are changes that take place in a story, the editor could want to change a whole paragraph. In that case, the information has to be recalled and then manually typed in; it's not a totally computerised system, you can't shift paragraph to paragraph. And the newsreader is the only one who proof-reads the stories on the prompter. My editor will not do it for me, I have to do it. The result is that I am tied down with doing my rehearsals, seeing that my pages are in order, listening to my producer and maybe watching a last-minute film clip with the news item, plus proof-reading those lines. It does become rather problematic for one person to handle everything.

Do you propose to just pursue newsreading as a career or do you want to do something else in future?

About my future plans it is difficult for

me to say anything now, but I would like to get into something more serious like advertising perhaps. Or maybe producing my own films, documentaries. In working towards that maybe I will set up an office of my own, get a team to work with me and do some serious work. Let's see. I'm waiting. Maybe in another four or five years it will be there.

At the moment what do you do apart from newsreading?

Well, I am doing a lot of shows – practically everyday – being organised as part of the Festival of USSR in India. I compare these shows and also help in visualising these shows. Apart from that, I do voicings of commercials here and there and audio-visuals, documentaries, ads, also write scripts. That is the sort of work which keeps me busy.



Maybe outwardly I think I am composed, but inwardly no. I would be very tense right through the entire bulletin.

You had taken up a job with Air-India a couple of years ago, hadn't you?

Yes. I left that in 1985. It was a ground job as a traffic assistant. They were offering me a permanent job and I didn't want a permanent job with Air-India. It would have meant eight or nine hours every day. I would have been on my feet literally all that time and after a tiring day to read news on radio or television would have taken the life out of me. Also, it would not have allowed me to do these

live shows which I enjoy compering very much. So, the job had to go. Besides, the only advantage the Air-India job would have given me was free tickets which I was not too keen on. Besides, it was a public job – meeting people for ticketing and that sort of thing. I enjoyed it thoroughly but I was rather looking for something which would give me satisfaction at the end of the day and that the Air-India job was not quite giving me.

Tell me, do you find newsreading creative in any sense – does it satisfy your creative instincts?

It's a point of view. For another person it could be just a very sedate job of reading what someone else has written and not really contributing anything. But the way I look at it is that reading is a difficult job – to communicate without giving



I find this adulation very strange. I know popularity goes with TV news, but at the same time I have not quite got used to it.

the impression that one is reading. That is difficult – it needs voice modulation, voice control, control over facial expressions – so in that sense newsreading is creative, but if one is thinking of whether or not one is writing the news or producing it, then in that sense it is obviously not creative.

Given a choice would you rather report news or write it?

I would love to but I don't know if I can. I

have done a few stories here and there but I don't think I have that much time to be able to go round and report news and dig up matter, although theoretically speaking I would love to do that.

How do you see yourself against other television newsreaders?

I look at it this way – I am probably the youngest newsreader and I don't know whether I can equate myself with those having years of experience behind them. I am still learning a lot of things that to experienced newscasters probably come easily. It is extremely difficult to rate myself. I think every bulletin I read is an experience in itself. I think every night I read the news, I learn something new which is all for the good. And the image of TV news is changing very rapidly and one has to keep in step with those changes. Like the new format of hot-switching, where we have six stations – Calcutta, Bombay, Madras, Lucknow, Jalandhar and Srinagar – which are connected to the news. So we have a new responsibility of linking stations. There may be times when you have to carry on a conversation with a person or there may perhaps be times when the communication link fails and the Delhi newsreader will have to save the situation. All this is naturally going to require quick, intelligent reflexes on the part of us newscasters. You have to be alert – it will no longer be just a robot reading the news!

What do you think of the adulation that newsreading has brought to you? How do you respond to it?

I find this adulation very strange. I know popularity goes with TV news – you are after all watched in millions of homes all over the country – but at the same time I have not quite got used to it. There are people walking up to me and saying, "You were wonderful," and that sort of thing or maybe told that "my son or daughter dotes on you".

I find it strange, sometimes rather irritating. There are private moments in your life and you do not want to be disturbed and you have a situation where someone insists on sitting with you or taking you out or taking a picture of yours or maybe taking an autograph. I think soon one becomes immune to hearing things said in your praise, you start wondering whether anyone really



Most of the time people go on mispronouncing but no one is bothered. For years we've been reading news with the pronunciation sheets issued by AIR.

means it or they just say it merely because they recognise you. Soon, you start to build a wall around yourself – you reach a stage where you become isolated, where you do not want to make new acquaintances.

For some reason you have been insisting on pronouncing the word correspondent wrongly for ever since one can remember. The first syllable of the word must rhyme with "cord" and not as in "curt" which is what you say. This persistence is very strange. And then I see no justification at all in your pronouncing Trivandrum as "Trivanendupuram" or Ahmedabad as "Amdabad". The overall standard of your newsreading is quite good but your unlikely insistence with the pronunciation of some of these words has been found quite intriguing by a lot of people. What have you to say?

I maintain that I am right in all those three instances given by you. About correspondent there can be a debate, but the names of the two cities should be pronounced that way because that is how the natives pronounce them.

But when you read the news on television and say your strange variation on Trivandrum, there are people all over the country who are hearing you and who haven't the faintest idea what this "Trivanendupuram" is! Going by your logic, you should also start pronouncing Paris or Vienna or Frankfurt the way they are pronounced in those countries. That would surely make a mockery of everything.

The whole thing is that if you have a pronunciation unit which brings out sheets specifying pronunciations of certain words, one sticks by it. And the pronunciation unit had specified that Trivandrum and Ahmedabad be pronounced the way I did! Mr Sushil Jhaveri, the chief newsreader of All India Radio, brings out these pronunciation sheets which are the guidelines for newsreaders which even Doordarshan subscribes to.

All others be damned! I believe now instructions have been issued that Trivandrum should be pronounced as Trivandrum.

That is because we have been told to do so. Somebody has woken up to it. We said it for so long and it is after such a long time that it has suddenly been decided to change the pronunciation. Similarly, most of the time people go on mispronouncing but no one is bothered. For years we have been reading news with the pronunciation sheets issued by Mr Jhaveri.

You are liked as a newsreader all over the country in spite of all the incongruities that we have been talking of all this while which pale in comparison to the overall high standard of your reading. All the best!

Thanks. I take my newsreading very seriously and really wish to leave a mark behind. I hope I will continue to meet the viewers' and your magazine's readers' approval! ☺



Paar' by Alka Yagnik and 'Hindalwali' by Shabbir Irfan.

More films from Venus

Venus' latest soundtracks are 'Khoon Bhari Maang' with music by Rajesh Roshan, available in various combinations and the video film 'Chaska' with music by Rachana Payal.

Soon to be out are 'Gunahon Ka Faisla' and 'Mardangi' (music by Bappi Lahiri), Iqbal Qureshi's

'Tributes' albums on R K Kishore

Nostalgia is strongest when a beloved singer or music director dies. And that's when music companies move in.

Following the principle that songs are acceptable whether they are original or not, some 'versions' of songs from the late Raj Kapoor's films have been brought out. One is Venus' 'Tribute To Raj Kapoor', sung by Kamlesh Awasthi, Dhiren Vyas, Sanjay Tandon, Anupama Deshpande and Radhika. And the other is TIPS' 'Jeena Yehen Mara Yehan', Mukesh's songs sung by Bansi Tiwari.

Kishore Kumar has not yet been forgotten. Venus has Sudesh Bhosle singing 'Evergreen Hits of Kishore Kumar - Vol I' while HMV has the original 'Hits All The Way' - Lata and Kishore'. Music India has instrumentals of Kishore's hits by various artistes and 'Feelings' - Kishore Kumar and son Amit.

More nostalgia from HMV includes hit ghazals of veteran

Talat Mehmood from 'Aa Gayen Phirse Baharen' and old films 'Baazi', 'Kala Bazar', 'Kudrat', 'Mehbooba', 'Aadmi', 'Sawan Bhadon', 'Aap Aye Bahar Aye', 'Naya Daur', 'Talash', etc.



ASLAM'S LATEST: Salma Agha releases 'Khalish', Ustad Aslam Khan's fourth ghazal album from CBS. Looking on are Shashi Gopal (left) and Irshwin Balwani (right) of CBS.

T Series bags 13 new films

Super Cassettes Industries has signed up 13 new films. These include 'Dharmyudh' and 'Insaaniyat' with music by Rajesh Roshan, Laxmikant-Pyarelal's 'Apna Ghar', Bappi's 'Kanwarlal', Jagdish Singh's 'Kanoon Ki Awaz', Shibu Mitra's 'Kasam Vardi Ki'.

The others include five Oriya films, one Bengali and one Rajasthan.

T Series is onto the devotionals track too, with 'Swami Vivekananda Divya Leela Geeti', 'Shri Ramkrishna Divya Leela Geeti', and 'Shri Maa Sarada Divya Leela Geeti'. Produced by Swami Chandrashekhara-nanda, 'Aust Mata', sung by Uttara Kelkar and Aparna Mayekar, 'Banna Banni' by Kumud Sahai, 'Sai Sagar' by Manhar Udhas, 'Kar De Beda

'Mera Naseeb' and Ravindra Jain's 'Jalaa Kar Rakh Kar Doonga'. All these are in solos and in combinations too.

'Hits of 1988' will be available in two volumes from Venus, along with 'Disco Songs From Films-Vol 2', and 'Romantic Songs From Films-Vol 3', plus 'Top Ten Hits-Vol 2'. Versions of old film duets will also be out soon with songs like 'Wada karle sajna' (Haath Ki Safai), 'Dil todne wale' (Son Of India), 'Itna to yaad hai mujhe' (Mehboob Ki Mehendi) and others. Then there is the second volume of Shabbir Kumar's hits with songs from 'Aag Hi Aag', 'Mohabbat Ki Aag', 'Dariya Dil', etc. Other forthcoming releases include the classical instrumental 'Clari-net', jokes by Sikander in 'Hasyamev Jayate', ghazals by Abhijeet in 'Feelings' and devotionals by Anupama Deshpande and Kirti Anurag in 'Aarti Darshan'.



Nivedita Joshi, Ganesh Jain of Venus, music director Anil Mohile releasing the music of Marathi film 'Gholat Ghol'.

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Chunky Pandey
Jaya Prada
Kimi Katkar
Sonam

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Mithun Chakraborty
Jaya Prada
Pran
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Amrish Puri

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Poonam Dhillon,
Kimi Katkar

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Kader Khan

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Kader Khan

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Mithun

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Hema Malini,
Anil Kapoor,
Meenakshi,
Govinda

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Mandakini,
Suresh Oberoi,
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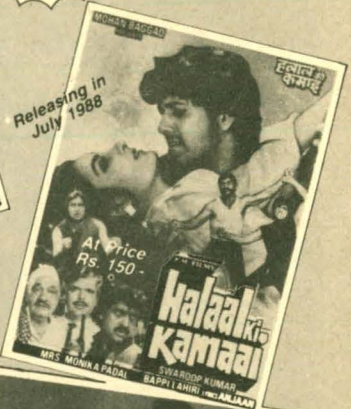


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Govinda

ANKUR GRAPHICS

Kondke's Marathi film 'Mala Gheun Chala' will be out soon.

Lata plays 'favourites' again

Lata Mangeshkar has got together another collection of 50 of her favourite songs, ranging in period from 1948- 'Dil mera toda' in 'Majboor' with Ghulam Haider's music - to 1985 - 'Husn pahadon ka', 'Ram Teri Ganga Maili', Ravindra Jain. HMV has released the five cassette product.

Simultaneously - is it a question of bad timing? - HMV has brought out the seventh in the series 'Best of Lata' with an overlap of only two songs!

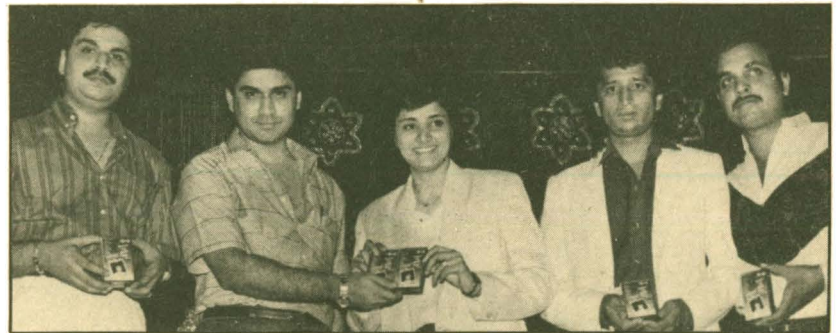
Early last year HMV had brought out the first volume of Lata's 'My Favourities' which has brought criticism from all quarters for glaring omissions of many prominent music directors like Khaiyyam, Salil Chaudhury and others. The new volume is obviously aimed at silencing all such critics - no less than 27 music directors are represented here as against only a dozen or so in the earlier collection.



LEELA GHOSH

Lazarus back

Contrary to reports, Vijay Lazarus, the high profile vice-president of Music India, returned straight to work from his holiday in the Himalayas.



TIPS SUPERSTAR: Milan Singh's latest cassette 'Fankar Ek Awazen Anek - Vol II' was released recently at the Milan Singh Nite in Bombay. Above: R Taurani and K Taurani of TIPS with their star, and singer Amkar.

Lazarus showed off recent gains on its head start in the CD market. Nine more CDs have been released mainly of film compilations. He informed **Playback** that CD sales among Indians abroad were improving dramatically.

Sur Singar Samsad Fete

The Sur Singar Samsad held its annual music festival recently, at the Rang Bhavan, Bombay. This three-day festival was held under the patronage of the veteran Brijnarayan Nirula. Singers who participated in the festival included Sudha Malhotra, Aslam Khan and Leela Ghosh among others. Leela sang folk songs and also ghazals from her latest

album, 'Garland Of Ghazals'.

Bombino's Rs 25 Crore Splurge

Bombino, one of the leaders in video entertainment, has got 'em all. With the rights of about 109 films in the kitty, made with an investment of a mind-boggling Rs 25 crores, they have taken the video industry to dizzy heights. The films include multi-starrers as well as some B-grade and C-grade films. Perhaps it is for the first time in the industry that such a large amount has been

spent by a video company.

Here Come Video Serials

So what if TV serials have reached a saturation point? There is always video to look forward to. And Aakash and Reza are doing precisely that. Aakash was one of the first to come up with the idea of video films but a lot of them have beaten him to it. He, along with producer Reza, besides producing video films, has hit upon a novel idea to make serials on video. Each cassette will have four episodes of half-an-hour each. Aakash is planning to have 40 episodes (about 10 cassettes). The serials are directed by Aakash and will be in the market as soon as they find a buyer. ☺

VIDEO

for you

Janjaal

STARRING: Jeet Upendra, Balbinder, Urmilla, Rama Vij, Vijay Arora, Risabh Shukla, Vinod Nagpal; **DIRECTOR:** Uday Shankar Pani; **MUSIC:** Kirti Anuraag; **LABEL:** Hiba

'Janjaal' seems to be a sort of 'sequel' to Uday Shankar Pani's earlier damp squib, 'Jazira'. In fact Jagat (Balbinder) and Guru (Jeet Upendra) take off from their earlier roles in 'Jazira' – unemployed private detectives who delight in bashing up the baddies.

In walks Sunil (Vijay Arora) with an assignment to fake the kidnapping of his girl-friend, Komal. According to the plan, Jagat and Guru are supposed to kidnap Komal and Sunil is to return her to her father Dharamveer (Amarnath Mukherjee) in a bid to impress him. To inject some life into an insipid storyline, things are made to look stupid leaving a murdered Komal and Sunil who has disappeared. Our Sherlock Holmes and Watson report the murder to the police only to be thrown behind bars.

Fortunately for our heroes salvation comes in the form of Inspector Ravi (Rishab Shukla). Mysteriously, Ravi is murdered and once again our heroes are the suspects. Sporting the usual disguises and running through very predictable twists and turns the good people triumph.

'Janjaal' isn't in any way among the Hiba front-runners. The subject is too mundane to merit special treatment. Pani, the director, has taken a very safe course which results in the film losing its punch, not to mention the unusually long length of the film which tends to make one impatient. Music has always been outstanding in Hiba films, and even in 'Janjaal', it is no exception. Of the cast, Vinod Nagpal of 'Hum Log' fame, as Inspector Dayal, easily takes the cake with his near flawless performance. Balbinder and Jeet, in the lead roles, put up a good show, but nevertheless have miles to go. Urmilla tries hard to shed her childish image but hardly succeeds. Rama Vij is as professional as ever and so is Rishab Shukla. For music director, Kirti Anuraag, it is another feather in his cap.

S K JOHN



THE LIVING LEGEND – RAJ KAPOOR

LABEL: Bombino

The Living Legend – Raj Kapoor is a visual memorabilia of India's numero uno filmmaker. For RK, films were his life, his benediction. He had his pulse on each new generation of filmgoer. That was the secret of his success. Right from his first film 'Aag' to his last one 'Ram Teri Ganga Maili', he displayed



L to R: Balbinder, Rama Vij, Urmilla, Jeet in 'Janjaal'.

an uncanny brilliance – in the beginning as an actor, later as a director and producer, but always as a master showman.

This very well made documentary portrays the different facets of Raj Kapoor – what he thinks, what he feels, what he fears, what he hates. And though it is brief, the treatment is not superficial. Simi's film on Raj Kapoor makes for compelling viewing and as a collector's item it is a must for any RK fan.

EKNAATH VIDEO PATRIKA – VOL 2

LABEL: Magnum

Question: Where can you see Vinod Khanna and Sanjay Dutt gingerly stepping out of a giant lock and key respectively? Or Madhuri Dixit frolicking in gay abandon dressed in a multi-coloured Hawaiian-style outfit?
Answer: In Eknaath's latest video magazine, of course.

The second volume runs the full gamut of mahurats, silver and platinum jubilees, song sequences and weddings to satiate even the most die-hard tinsel town fan. Thrown in for good measure are Music India's launch of Penaaz Masani's 'Dil ka Karib', and CBS' celebration of the golden jubilee of Salma Agha's 'Ek Baar Milo Humse'. The launch of Eknaath Video Patrika at Bombay's Centaur Hotel where the cognoscenti of the film world turned up is captured rather vividly, not to mention the words of wisdom and encouragement which emanated from endless rounds of speeches by the VIP guests.

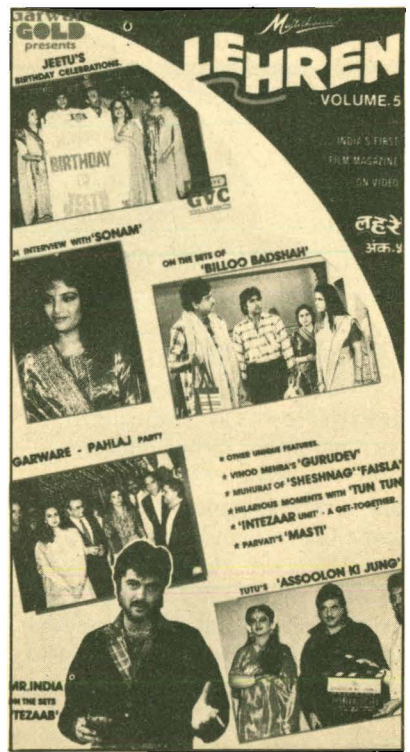
Ah! Eknaath has a penchant for coming out with whacky quiz contests. Sample this one. A couple of stars, Jackie Shroff, Jaya Prada to name a few, open up laboriously wrapped gift boxes. All the viewer has to do is guess what gift each star has received. Got it? The one with the correct answer gets Rs. 1000. Unfortunately, the last date was May 31 although the second volume (which contained the quiz) was released only in the second week of June!

– MARIO PEREIRA

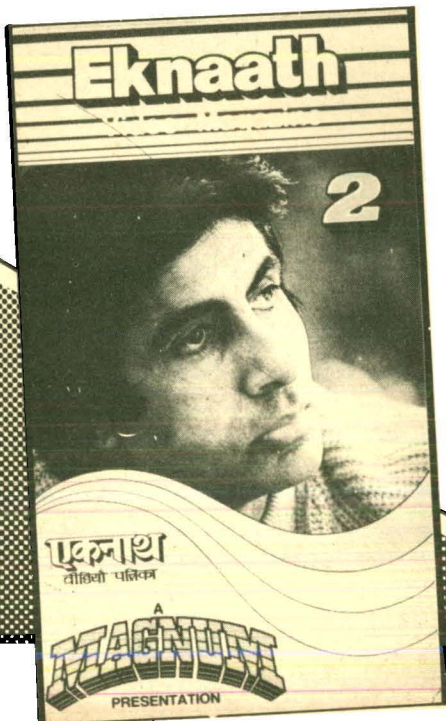
Lehren – Vol 5

LABEL: Garware

Lehren's fifth volume is replete with Jeetendra's birthday party, a handful of muhurats, and interviews with Anil Kapoor and Sonam. A delightful interview of Uma Devi alias Tun Tun was recorded where she revealed the secret of how she got her screen



name. Spicing up the contents was a short sequence of Saaniya frolicking on the beach with her two pet dogs. A good subject it could have been handled with a little more imagination. The muhurat of 'Hakumat ka Dushman' was a star-studded affair and included celebrities like Shashikant Garware, B K Chawla, Vice President Garware, Sunil Dutt and Dharmendra among others. As with its earlier volumes, this one keeps the viewer engrossed.



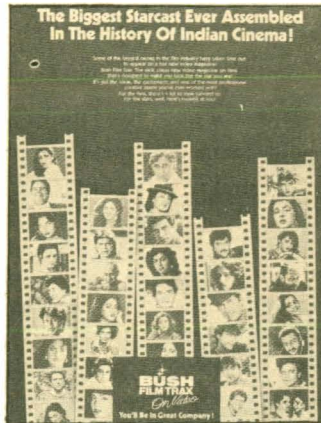
Bush Film Trax

LABEL: Bush

Firstly, the *Bush Film Trax* is not a 'magazine'. It's an entertainment idea and will remind you a lot of 'Movie Video', which was more or less produced by the same team. 'Movie Video' is no more, and the same concept has been further strengthened here.

The most striking aspect of this 'entertainment idea' is the computer magic where you'll get to see some really slick videotronics. In fact it's the computer magic and videotronics combined which have been used quite artistically and with finesse to retain the glitz and glamour at movie mahurats and film parties, which invariably, nowadays, are for gold discs and silver jubilee celebrations. The parties are more in the nature of functions rather than star parties, for and by the stars. The glamour of our

stars is all very fine in print, but caught off guard – ough! So the best thing *Film Trax* has done is to avoid the warts.



The concept attempted is not homogeneous. There's a lot of non-filmi stuff. Take, for example, a very imaginative sequence that has mannequins coming alive in a boutique to an English song. Fantasy-like they move around the boutique and transport via objects to heavenly

abodes like Jaipur.

The coup de grace of the magazine is Raj Kapoor's last journey. It has a telling impact. Professionally, the *Bush Film Trax* has in Ashok Mehta and Chanda, an expert photographer and video editor.

Meenakshi has acted out her interview rather interestingly, and must be the first time that such a thing is done. The premiere of 'Mughal-e-Azam' is fascinating and revealing to say the least on the loss of the golden age of Hindi cinema.

Film Trax has quite a few international music clippings. This means that they are looking to interest the urban upper class. And they know for sure you need time to eat, answer the door bell and do this and that, so all the items have been patched up with some buffoonery which at times is a wee bit more meaningful to watch than a muhurat shot.

ANIL CHOPRA

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The COPYMASTER QC-10/50 carries out Quality Control checks of the audio and video quality of recorded video cassettes. Using this versatile Quality Control station an operator can check up to 50 video cassettes at a time, sequencing either manually or automatically. Depending on inspection procedures, tape length and operator variables, more than 200 cassette inspections per hour can be expected using the COPYMASTER QC-10/50 with a full complement of slave VCRs.

Features

- Monitors picture video
- Monitors pulse cross and underscan
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- Monitors video and audio RF envelope
- Monitors up to 50 slave VCRs
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DUP – EQUIP INTERNATIONAL von-Branca-Str. 62, D 8038 Grobenzell, W. Germany.



REBIS RA 701 MIDI GATE

The Rebis RA 701 is a sophisticated gate featuring two fully independent channels, linkable

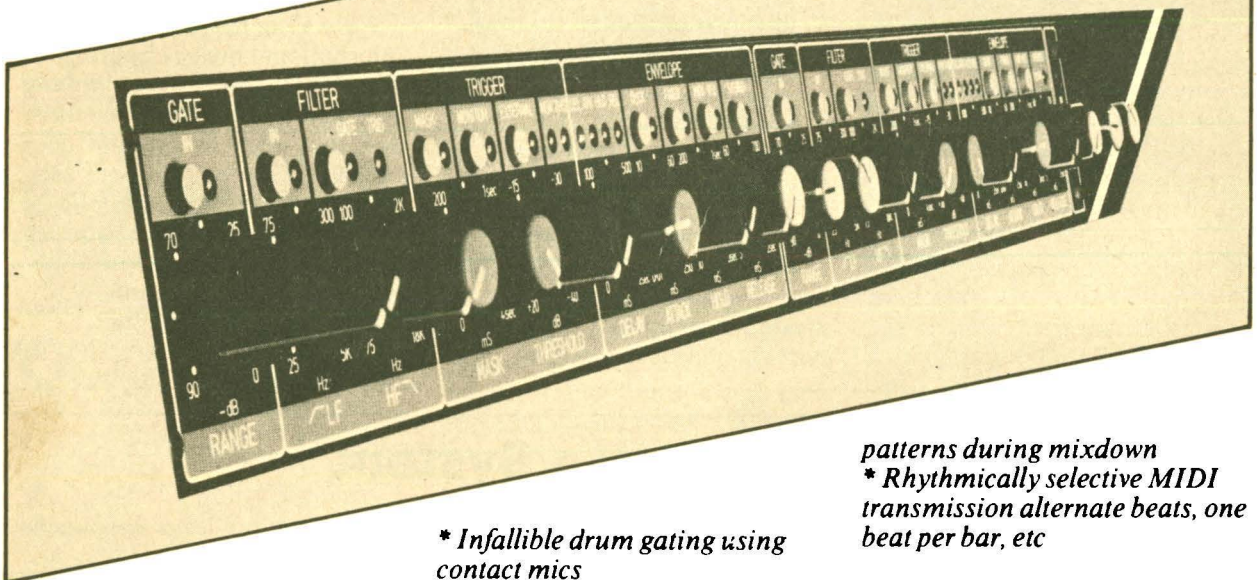
- * Selectable note and channel number
- * Merge input for serial MIDI connection

External Triggers

- * Trigger gate from an external audio or DC source

Mask

- * Remove offbeats, drum fills or echo, create accents
- * Redesign bass and percussion



for stereo working and special configurations, comprehensive envelope control and on-board filters.

Some of the unique features of the RA 701 are:

The Definitive Gate

- * Smooth attack and release characteristics
- * Clean and transparent audio path
- * Full 90dB of attention when closed
- * Dynamic range exceeds 18 bit digital performance

MIDI

- * Velocity sensitive MIDI out
- * Instant triggering of drum machines and samplers

- * Infallible drum gating using contact mics
- * Key white noise, LF tones or keyboard chords to augment percussion track.

Filters

- * High resolution HF and LF filters with bypass switch
- * Frequency conscious gating or programme bandwidth tailoring.

Fixed Envelope

- * Foreshorten envelopes by locking release to attack
- * Reshape sampled sounds
- * Define MIDI note length

Delay

- * Envelope delay up to 2 seconds
- * Superb control of percussion reverb
- * Audio to MIDI time shift
- * 'Dry Echo' and slapback effects

patterns during mixdown

- * Rhythmically selective MIDI transmission alternate beats, one beat per bar, etc

Duck

- * Hands free voice over control
- * Automated level changing keyed from dominant track
- * Cyclic alternation between gated audio and MIDI controlled source

Stereo

- * Master/Slave configuration for gating of stereo programme
- * MIDI control remains independent for more complex MIDI/audio operations

For more details contact:

R & S Electronics,
24, 1st Floor, Ghanshyam Industrial Estate, Veera Desai Road, Andheri (West), Bombay 400 058, Call (022) 577579.

Ultrasonic welder from Imeco

Imeco Ultrasonics have introduced for the first time in India a high power ultrasonic welding machine called 'Soniweld'.

The machine can be used for welding the window of audio cassettes, welding two windows of video cassettes as well as springs and hubs. The plastic jacket of video cassettes can also be welded with this machine.

The plastic welder eliminates the cost and use of adhesives, enables a high rate of production and avoids messy and ugly looking joints. Other applications of the plastic welder include automobile reflector welding, welding of blow moulded containers, sealing of batteries, welding of computer printer ribbon, laminated tube welding, toys, marker pens, etc.

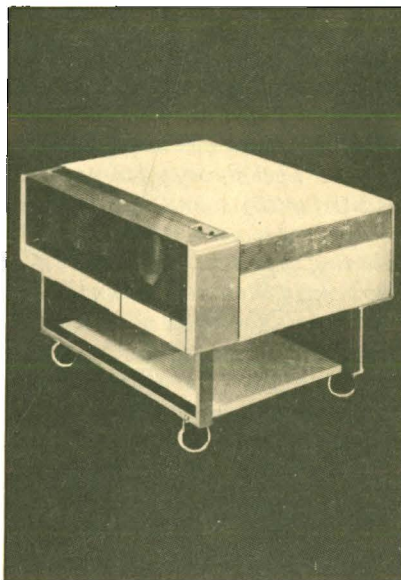
For more details contact:

Imeco Ultrasonics,
P.O. Box 16643, 19-C Shalimar Industrial Estate, Bombay 400 019.

Three Gun Video Projector

Super Vu International has introduced in the market a multi-purpose professional three gun video projector – the Superbeam (Model VP 250 and VP 300). It is made by APEL (Andhra Pradesh Electronics Development Corpn. Ltd) in technical association with Zenith Electronics Corpn. Ltd., USA.

According to Super Vu International, the basic machine is a 1988 model. It has three built-in liquid cooled 6" diameter Rauland monochrome picture



tubes with an optically coupled super bright powerful multi-element, multi-layer coated

lenses which project sharp, bright images even on a flat white wall with image sizes of 250 cm and 300 cm (upto 405 cm on different models) diagonally measured.

It has built-in dual speakers and can use any programme source like VCR, VCP, TV tuner, video disc player, etc. The video projector can be used for front projection as well as rear projection. It can be either floor or ceiling mounted. Easily portable (35 kg in weight), the unit is rugged and compact. To use as mobile rural cinema a complete audio-visual van can be provided equipped with all the necessary equipment.

For more details contact:

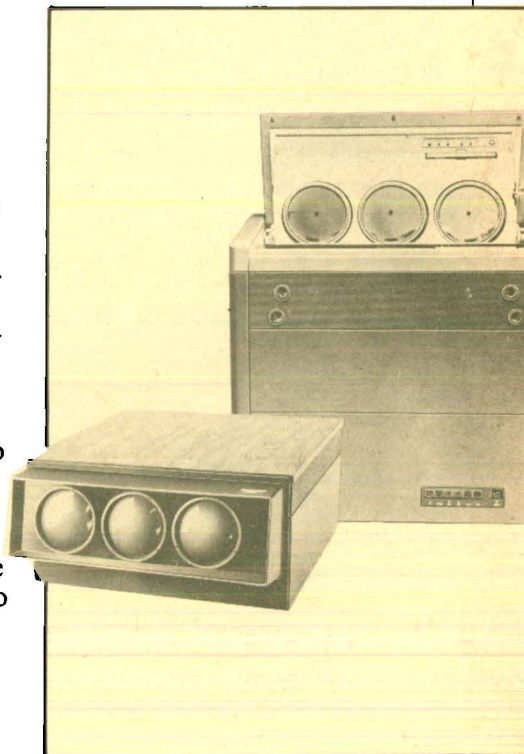
Super Vu International,
7-1-401/A/25, S R Nagar, Behind Police Station, Hyderabad 500 038.

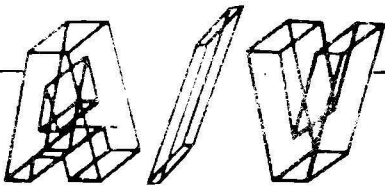
Video Projection from EC TV

The Spectravision series – EC T-3000 and EC T-3015 are the latest projection TVs to be introduced by the Electronics Corporation of India (ECIL). The company, incidentally, is more famous for its EC TVs – colour and black and white.

Both the models can be used to view Doordarshan programmes or they can be linked to a video camera, VCR and videodisk. Compact and easily portable, the EC TV Spectravision can cater to over 500 people making it ideal for educational institutions, hotels, video parlours, etc.

Price: ECT-3015 Rs 1 lakh
ECT-3000 Rs 80,000.





CLINIC

(VIDEO)

I have the following questions:

- 1. Can I purchase a Japanese VCR (customs cleared) from an individual in India?*
- 2. What is the function of the Digital Scanner in a 4-head National VCR?*

1. Yes, you can.
2. The Digital Scanner enables you to programme the machine for unattended recordings, and is only a convenience feature.

I own a BPL 8602 MJ FST Colour TV. From the day I purchased it I have found that the colour gets distorted ie the colour of grass appears yellowish instead of green. The contrast is also weak. I have a number of times requested the authorised service engineer to do something about these problems but he mentions that if he interferes with the factory setting I would lose the natural flesh colour of the picture.

Masoom Ali Khan Kanpur

From your letter it appears that the grey scale and RGB setting of your TV set need adjustment. It is possible that chroma noise is also present. We take for granted that sufficient signal strength is available to your TV set.

I have a National G-10 VCR (7 months old) and a PHX Trendset colour TV. For the first 100 hours of playing there was no problem. But now I get snowy pictures and unsatisfactory sound. A salesman advised me to use a wet head cleaning cassette (Playwell). This has been of little help because even now in the midst of watching a movie I have to use the cleaning cassette at least 3 or 4 times. I view only original cassettes. Please help me.

Trilochan Mallick Calcutta

It is most likely that the video head has been worn out. The air gap of the ferrite tips seems to have increased because of wear and tear. This increases the chances of dirt/oxide particles from the tape clogging the video heads. Instead of the wet cleaning cassette we would recommend that you use a video head cleaning spray if you want to clean the video head.

I have a National G-20 EN which is giving me the following problems:

- 1. When I play my TV through the VTR (ie the TV antenna is*

connected in the "RF in" socket of the VTR and the co-axial cable connecting the VTR to the TV through the "RF out" socket of the VTR) there is a continuous disturbance in the form of bright spots and irregular wavy patterns.

- 2. The problem is aggravated when the VTR/TV switch is set to VTR for recording (and also to some extent while in playback) TV programmes. The waves become so pronounced that at times they completely block out the picture. This does not mean that the picture is wavy but black or white waves are superimposed on the picture.*

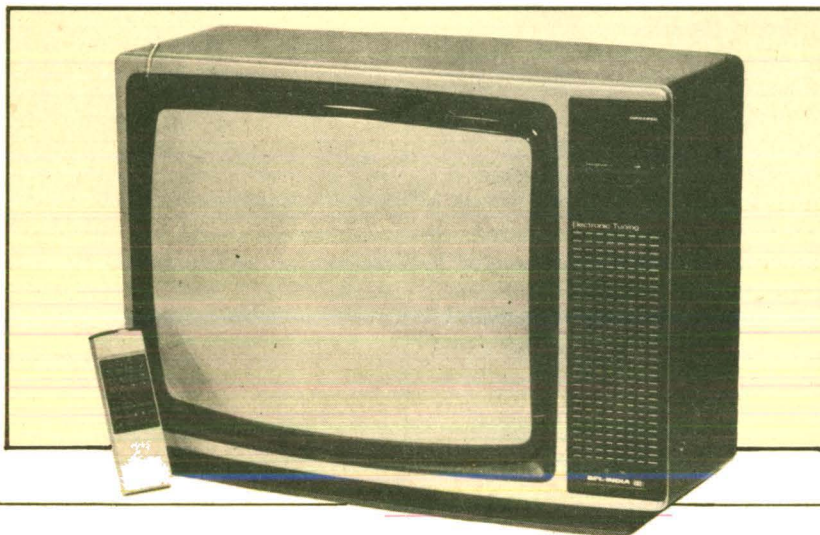
I have tried certain remedial measures which I will detail below:

- 1. Tuning the VTR: The VTR was retuned to the channel being viewed but it did not make any difference.*
- 2. TV antenna: The TV antenna was thoroughly cleaned of rust which might have created problems - again this did not help.*
- 3. Checking the Din-Din co-axial cable: The antenna was connected to the TV through the cable. The picture quality was good without any disturbance. This rules out a faulty cable.*

All these problems have forced me to use the VTR merely as a VCP only for viewing prerecorded cassettes but not for recording.

Abhay Khasnis Bombay

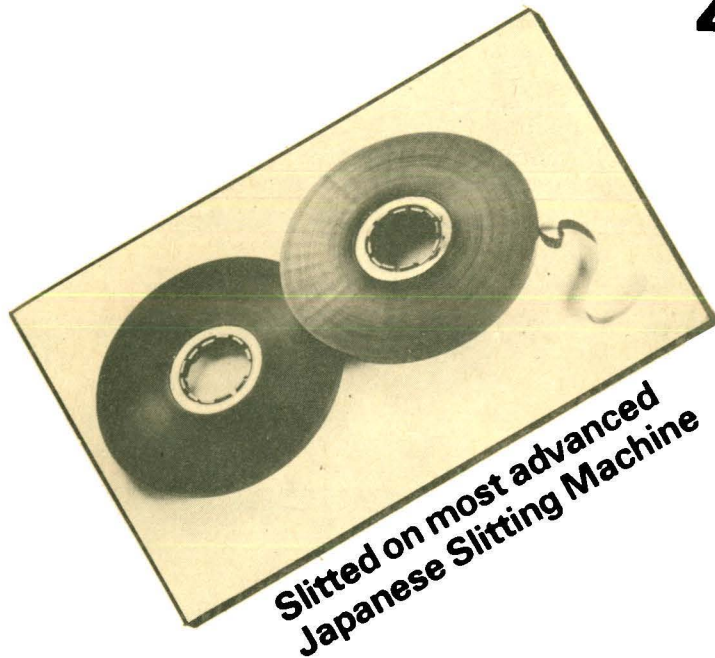
I suggest that you check the RF output frequency of your VCR. A switch at the rear of your VCR will enable you to choose between channel 3/channel 4. Please use the channel 3 position as this would avoid possible interference between the VCR's output and Doordarshan's channel 4 broadcast. This will not be required if your VCR has a UHF output. ☺



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Video Output: ± 2.0 dB.
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Phones : 472492/6946, 481705.

Sun Video

52/D, Chhotani Building, Proctor Road, Bombay 400 007, Phone : 380173.

Jain Agencies

5/4, K Mohmmad Ghouse Khan Lane, S P Road Cross, Bangalore 560 002,
Phone : 239141.

Vedu Electronics

37, Wallers Road, Mount Road, Madras 600 002, Phones : 567427/565732.

Mahendra Kumar Borar

10B, Jackson Lane, 3rd floor, Calcutta 700 001, Phone : 260707.

Cassette Palace

698, Choksi Mansion, Opp. Calico Dom, Lambeshwarni Pole, Relief Road, Ahmedabad,
Phone : 385120.

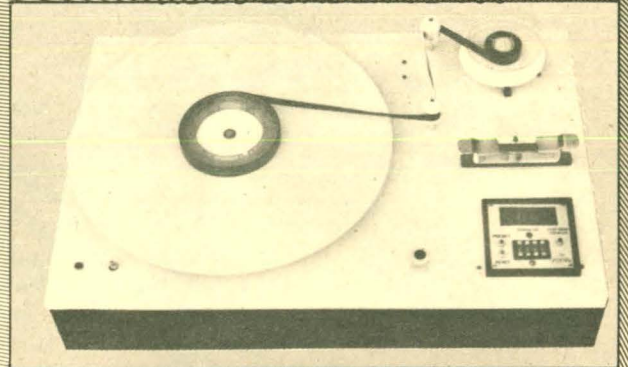
Video Enhancer

1 x 6 Audio & Video enhancer
Audio level VU metre
Useful for video cassettes recording.



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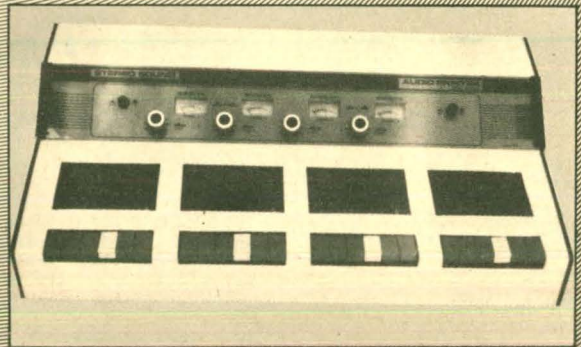
Video Cassettes Eraser

Any VHS cassette erases in 10 seconds
Necessary for video duplicating units.



Audio Cassettes Duplicator

4 VU meter for 4 track
Individual level control for each track
Recording time 14 minutes.



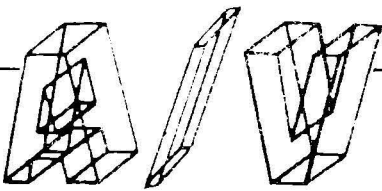
Audio Cassettes Bulk eraser
Audio Cassettes Rewinding
8 Channel Mic Mixer



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116, Panch Ratna Queen's Road, Near Roxy Cinema Opera House, Bombay 400 004. Phone : 811 0385, 811 4927.

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CLINIC

(AUDIO)

What types of amplifiers are used by foreign rock groups for their string instruments? Are they any different from Indian amplifiers like Ahuja, etc? Where could we buy an Indian heavy duty amplifier in India?

R P Phawa

Shillong

Most foreign rock groups use heavy duty amplifiers which can take the abuse of travel and mishandling in loading and unloading operations. These amplifiers have built-in Low, Mid, Treble equalisers as standard features which are also found in Indian amplifiers. However, there are other effects circuits which are not found in Indian products. These are reverb, echo, vibrato, tremelo, wah-wah, etc. As Indian music has no need for electric guitars, bass guitars, synthesiser, to the best of my knowledge there is nobody I know of who manufactures heavy duty amplifiers which have all these effects in one unit.

India does manufacture tabla, sitar, harmonium, dholaki, flute, etc which are our national instruments. Rock and pop music are basically Western-oriented and that's why companies abroad manufacture such amplifiers.



I want to buy two sound boxes (which contain five speakers having 6" diameter), amplifier, cassette and record player. I would like to have a stereo system where the high notes of one instrument come out through one speaker and the low notes come out through the other. In this way, I feel I can clearly hear instruments like the tabla, congo, etc and I can also hear either vocal or instrument. Can I attach a powerful pair of headphones?

S K Shirapuri

Pune

If your 6" speakers are of the full range type which means that they can reproduce 100 Hz to 10 KHz within ± 5 dB, then you need not have two different boxes - one for low frequency instruments like the tabla and congo and another for high frequency instruments like the sitar, cymbals or violin. You can mount five speakers of 6" in two different boxes, one for left and another for the right channel. With this arrangement you should get very good sound quality reproduction.

Regarding the changing of the frequency spectrum to hear more *bayen* of the tabla, or better vocals and cymbals, you should buy a stereo graphic equaliser which will give you the kind of response you are looking for. By increasing the bass frequency the *bayen* will become more prominent and by increasing the mid range the voice will become more prominent as desired by you. You can connect a pair of headphones to a powerful amplifier provided some arrangement of resistors are made. Otherwise, you may burn the headphones if the power fed to them is more than what these can take. ☺

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▶ AND FAST FORWARD

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CONSUMER AUDIO VIDEO

DIGITAL EFFECTS

Before you buy a "digital" VCR or TV, make sure you know exactly what features you're getting. T A BALASUBRAMANIAN guides you through the maze of digital terminology to help you decide which ones are really important for you.



Digital. It is one of the hottest buzzwords in consumer electronics – a code for the newest, sleekest, sexiest products. With compact discs suddenly the only way to properly listen to music, digital has transformed the recording industry. But while digital recording is still far off, VCR and TV manufacturers, desperate to cash in on digital's magic, are finding numerous ways to use the limited, affordable capabilities of digital field storage to add unique, novel, useful, even peculiar special effects to their gear. The trend has also added new, at times confusing, jargon to the video lexicon, with acronyms (like PIP) and terms (like "color art playback") proliferating as fast as companies can coin them.

But keeping all the permutations of digital video straight can be as daunting as solving Rubik's Cube. Before you buy a "digital" VCR or TV, make sure you know exactly what features you're getting, and decide for yourself which are really important and which you may want to do without if the alternative is a lower-priced set with equivalent performance.

PIP IN THE BOX

The most popular digital effect is PIP, which displays pictures from two different sources on one screen simultaneously. Some VCRs can display simultaneously up to 16 different still pictures, all of them from off-the-air shows. Most VCR manufacturers now use computer chips to enhance picture quality in still frame, fast play, slow motion and frame advance modes. NEC wisely employs digital technology to reduce noise in flawed footage, while Sanyo, among others, is squandering it on flashier but dubious gimmicks like solarization and mosaic.

But PIP, available now on dozens of VCRs and TVs, has established itself as a favourite among hi-tech buffs who are already used to flipping between channels (especially, for example, when two games are on at the same time). PIP allows you to watch one program with audio on the full screen while monitoring a second, silent, program in a box inset into the picture. Picture swap allows you to switch the inset with the full screen at the push of a button, and most PIP VCRs

and TVs can move the inset to any quadrant of the screen.

An effect called *TV still with PIP*, available on Magnavox's VHS deck, among others, freezes one frame in the inset while the main picture continues to move. And if you would like to have PIP with your existing video set up, new digital video adapters add the capability to almost any TV or VCR.

An effect called *strobe* displays on the full screen a still picture that is updated by new stills at fixed or variable intervals. Some VCRs divide the screen into a number of boxes and display successive still frames in a procession, an effect called multi-strobe. The multi-strobe on Toshiba's DX900 VHS decks divides the screen into four boxes, while Sony's SuperBeta VCR can display 9 or 16 boxes.

Another multi-screen application, called *channel scan*, successively picks still frames from up to 16 different channels on a VCR's tuner and displays them simultaneously, with channel numbers superimposed over the images. Magnavox's channel scan shows four channels, Sharp's shows nine.



DIGITAL FEATURE

Beta Skipscan.

Catalog search, table-of contents

Channel scan, channel search, multi-pix

Double-speed play

Frame advance

Freeze frames, still frame

Mosaic, digitization

Multi-memo

Multi-series, flash motion

Multi-strobe, multi-still

Noise reduction

FUNCTION

Stops fast forward or rewind to display still picture.

Simultaneously displays up to 12 still frames from index points on a tape. A multi-screen image can be recorded at the beginning of a tape as a visual index.

Simultaneously displays still pictures from 4, 9, 12 or 16 channels.

Plays a tape at twice normal speed with accelerated but distorted audio.

Continuously replaces one digital still frame with the next in a sequence.

Displays a motionless image from a tape. In freeze frame, the tape continues to run; in still frame, the tape pauses.

Enlarges individual pixels of a digitized image to create textured appearance.

Simultaneously displays 4 still frames, selected at adjustable intervals.

Divides the screen into 4 or 9 still frames, which are continuously replaced by a frame at a time.

Divides a screen into 4, 9 or 16 boxes, showing strobed still frames in each successive box.

Improves visually noisy tapes or weak over-the-air broadcasts.

COMPANIES

Sony.

Canon, Hitachi, RCA.

Canon, GE, Hitachi, Magnavox, Panasonic, Philips, RCA, Sharp, Sony.

Hitachi, JVC, Magnavox, NEC, Toshiba.

Canon, Hitachi, GE, JVC, Magnavox, Minolta, NEC, Quasar, RCA, Sanyo.

Akai, Canon, GE, Hitachi, JVC, Magnavox, Minolta, NEC, Panasonic, Philips, Quasar, RCA, Sanyo, Sharp, Sony, Toshiba.

Canon, Hitachi, Minolta, RCA, Sanyo, Sony.

Canon, Toshiba.

Canon, Sony, Toshiba.

Canon, Hitachi, Magnavox, Panasonic, Philips, Quasar, RCA, Sanyo, Sony, Toshiba.

NEC



Videocon's PIP TV

RCA's S-VHS deck has a unique digital effect combining *multi-screen stills with index search*. The deck can freeze frames from up to 12 index points on a tape and display them on screen at the same time, with superimposed index numbers. The 12-screen display can then be recorded at the beginning of a tape as a visual table of contents.

Digital technology is also proving useful in playback modes.

While freeze and still frame, frame advance, slow motion, double-speed and forward and reverse picture search are all common on non-digital-effect VCRs, computerized frame grabbing enhances their quality and reduces annoying noise bars. Some decks, including Sony's SuperBeta VCRs, can even freeze a frame, go back to the action, then later recall the earlier freeze frame.

Freeze and still frame are

Non-Interlace	<i>Combines odd lines from one scanning field with even lines from the next to display a sharper picture. Alternative approach duplicates scanning lines to increase their number.</i>	Toshiba.
Picture-in-Picture (PIP)	<i>Displays images from two sources simultaneously, with a smaller image superimposed on the full screen.</i>	Videocon, Canon, GE, Hitachi, Magnavox, Panasonic, Philips, Quasar, RCA, Sanyo, Sharp, Sony.
Picture search	<i>Digital enhancement reduces noise in forward and reverse search modes.</i>	GE, Hitachi, JVC, Magnavox, NEC, Quasar, RCA, Sanyo, Sharp, Sony, Toshiba.
Picture swap	<i>Switches main and inset screens.</i>	Canon, GE, Hitachi, Magnavox, Panasonic, Philips, Quasar, RCA, Sanyo, Sharp, Sony.
Recall	<i>Stores a still frame for later retrieval.</i>	Quasar, RCA, Sony.
Slow motion	<i>Digital enhancement automatically advances frames at adjustable speeds.</i>	
Solarization, posterization, colour art playback, oil painting, picture art, electronic paintbrush	<i>Changes colours and elements of the gray scale to create painterly effects. Since terms do not necessarily correspond to technical definitions, look before buying to confirm each effects actual appearance.</i>	Akai, Canon, GE, Hitachi, JVC, Magnavox, Minolta, NEC, Panasonic, Philips, Quasar, RCA, Sony, Toshiba.
Strobe, flash motion	<i>Displays a new digital still picture at regular, adjustable intervals.</i>	Canon, JVC, Minolta, RCA, Sanyo, Sony.
TV still	<i>Grabs an image from a VCR's tuner or external source and freezes it on screen.</i>	Canon, Hitachi, JVC, Magnavox, Minolta, NEC, Panasonic, Philips, Quasar, RCA, Sony, Toshiba.
Zoom	<i>Enlarges part of a picture to fill the screen.</i>	Akai, Canon, JVC, Magnavox, NEC, Philips, RCA, Sanyo, Sharp, Toshiba. Nelco, Sony.

somewhat confusing terms often used interchangeably. Freeze frame displays a still image while the tape from which it is taken continues; still frame displays an image while the tape pauses. Another effect, usually called *TV still*, plucks a frame from an over-the-air broadcast while the program continues.

Some manufacturers add a little confusion by tagging their versions of special effects with slight-

ly different names than those by which they may have already become known. For example, Sony calls freeze frame "digital freeze". Be sure to see a demonstration of any machine offering these similar-sounding effects so you know what you're getting.

Sony's Beta decks with digital effects offer a unique trick called *zoom*. A viewer can hit the zoom button and the central portion of the picture from any source will



Slow Motion

THE MOST FIERY TWOSOME IN MAGNETIC TAPE.

wonder
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AUDIO TAPE

Magic and Wonder.
The tapes that have slipped into every nook and corner of the country. Coiling in more and more video and audio cassette manufacturers of repute. Undoubtedly with the clear edge of superior reproduction of picture and sound.

The wind unleashes,
the fire rages.
It's Magic and Wonder.

The hot pancakes from Fraternity.



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Factory: Anant Ganpat Pawar Lane No. 2,
Chunilal Mehta Compound,
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Branch Office : 14 Patwa Chambers, 1st Floor,
Opp. Masjid Station, Bombay - 400 003
Tel. : 33 38 87

enlarge to fill the screen. Any of the four corners can also be zoomed, and the effect works during freeze, strobe and multi-strobe modes.

HOW DIGITAL WORKS

In analog recording the video signal is produced as a series of waves. Wave height represents voltage; the distance between peaks represents frequency. These components are separated, amplified and fed into TVs and VCRs for reproduction. However, the process inevitably degrades signal quality.

Digital signal processing avoids this by using the kind of microchips in computers to capture analog signal information in a digital, or binary form, using electrical pulses that represent the numbers zero and one. A digitally-enhanced VCR or TV can translate the digitized data into screen images, usually having less noise than the analog version.

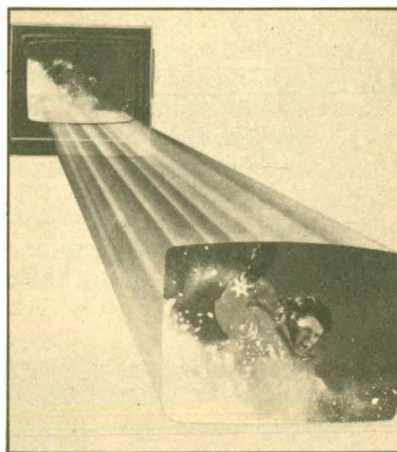
Many manufacturers freely refer to enhanced models as "digital" VCRs, often plastering the magic word on the front of their decks. Don't be fooled. For now, the word means they have stuck a few microchips into their machines, usually dynamic random access memory (DRAM) chips that holds 256 kilobytes of binary data – nowhere near enough to store the contents of an entire videotape. Instead, by storing one or two fields at a time, the chips create an assortment of special effects.

For example, PIP is created by converting the analog signal to binary data and storing it in memory. When the picture is re-created, only a portion of the data is used, resulting in a smaller picture that can superimpose on the larger one. In digital freeze frame, one field is stored in the memory then displayed repeatedly. For the more esoteric effects like *solarization* and *posterization* some of the digital data is held or modified, reducing luminance

and resolution and making the picture look painted.

Perhaps the most useful application of digital technology is noise reduction, available on NEC's DX-2500, 3500 and 5000 VHS VCRs. Not as flashy as PIP, but it works wonders for badly dubbed tapes or rental movies that have seen a lot of wear. The effect works by taking advantage of the fact that consecutive fields of a video signal are nearly identical. Since the noise that may mar one field is unrelated to that in the next, adding the fields together doubles the picture information with only a marginal increase in noise.

Digital TVs like Toshiba's 26-incher use a system called



Nelco's Zoom TV

non-interlace to improve the picture. A NTSC picture consists of two fields, one containing 262.5 odd lines and another with 262.5 even lines. A non-interlace system usually stores the first field in memory, then adds it to the second field and displays both simultaneously for a smoother picture with less flickering. Toshiba's works by simply running each scanning line twice.

ARTISTIC TOUCHES

Perhaps the most dubious achievement of digital-effect video is a group of so-called art effects, best typified by the effect called *mosaic*, in which picture

elements, or pixels, are blown up, imparting to the image a blocky, checkerboard texture. VCRs with mosaic include Sanyo's and Hitachi's models.

Another type of trick is known by a bewildering variety of aliases. Sanyo calls it *solarization*, JVC calls it *electronic paint-brush*, Sharp calls it *colour art playback*, Sony calls it *picture art* and RCA calls it *oil painting*. While there are subtle differences between the techniques, they create similar results – certain colours in a picture diminish in intensity while others increase, creating a 'painterly-looking' texture.

The problem for consumers is that marketing departments looking for catchy feature phrases often ignore the technical standards that actually differentiate such effects. All the so-called art effects manipulate colour or brightness levels in specific, highly variable ways. But they have become so interchangeable that consumers can only be sure of the type of look they are getting by seeing a demonstration.

What does the future hold for digital video? For a start, digital effects are beginning to find their way into camcorders. Canon's new 8mm camcorder, offers a range of digital playback effects, including still, slow motion, strobe and art. Chinon's VHS camcorder uses digital technology to mix images for a variety of scene transitions. And Panasonic's VHS camcorder features a digital freeze frame that can be placed in any quadrant or in the centre of the screen, wiped and replaced by the moving image, or overlapped with the moving image.

Most industry insiders predict that digital recording for consumers will not be available until well into the next decade, but research continues. Until all this comes together, digital-hungry videophiles will have to settle for the flashy effects available on today's breed of "digital" VCRs. Pip, Pip, Toot, Toot. ☺

THE FOURTH DIMENSION GOES 3D

The golden coloured ying and the yang gently float in from outer space, finally coming to rest on either side of the globe. This 20-second sequence enacted daily owes its popularity, if only partially, to Louis Banks' pulsating 'star wars' type of music. The solid gold three dimensional logo moving in from behind the earth owes its success in toto to the latest in videotronics software generation and computer graphics wizardry.

Cubicomp Corporation in the US, the industry leaders in 3D graphics products, have installed at The Fourth Dimension, Bom-

bay, the Picture Maker 60, a computer graphics system incorporating the latest sixth generation software. This is the first time that such a system has been installed anywhere in the world in the PAL format. And it is capable of 'creating' Doordarshan type of logos, and images, and other special effects with ease.

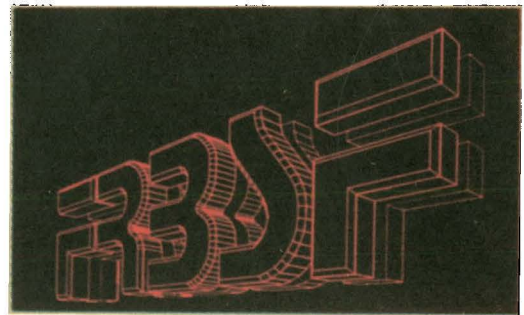
Alok Mandelia, the owner of The Fourth Dimension, has invested a fabulous sum to bring in the system. The Picture Maker 60 can, no doubt, do wonders. Monique Hodgekins, Cubicomp's expert on operating the system, shows you how fast it is possible to interact with the

screen via a user friendly keyboard. With eyes fixed on the screen, she hammers away non-stop at the keys, and in a matter of minutes creates a mechanical part in 3-D. It is possible to view the part in its correct perspective and from any angle. Thereafter you can render it solid in any colour. And move it around as you please. And more...

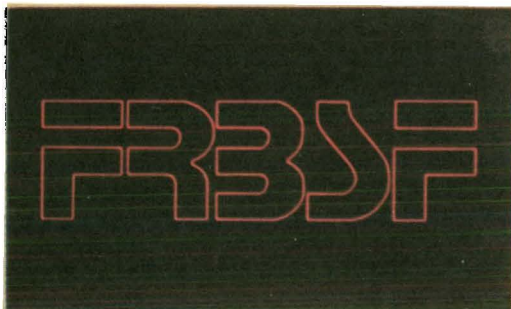
The sixth generation software has certain features which do not exist in any earlier system. The major new addition is the *point light source*. This is a localized light which creates a spotlight effect. What will gladden the creative man is that he can rotate



Original artwork



Extruded Wireframe



2D Wireframe



Rendered Model

the point light source on its axis, colour the light beam in colour and brightness, and what's more he has five point light sources to play with. So the configurations are endless, and the director is guaranteed to get the effect he's looking for.

Reflectance Mapping is one more feature exclusive to the sixth generation software. It refers to a capability of the Vertigo system where an image of the scene around an object can be assigned as its surface characteristic, so that when the scene is animated, it moves in such a way as to create the illusion of a highly reflective surface on the object.

Another improvement which is so to speak necessary is the new type of camera motion. The operator has more control over tensions, more control over how the camera moves key positions.

Here are some of the other special effects available and which are exclusive to the Picture Maker 60.

Anti-aliasing

Aliasing is a phenomenon in computer graphics, and is commonly called "jaggies". It occurs when a line within an image crosses the square shaped pixels diagonally, causing a staircase effect. Antialiasing refers to the techniques that have been developed to smooth out the jaggies.

Bevelled Edges

Extra edging around surfaces, which can be used to give a more subtle edge to a model, or as extra surfaces for catching light.

Cel Animation

Traditional film-style animation, drawn free-hand and coloured or pin-registered acetate sheets. The same technique can be employed with the Image II by scanning the drawings into the computer where they are coloured and then animated directly to tape.

Glows, Glints and Gleams

Image processing which allows for glows, glints and gleams

around and thru objects as they animate.

Gouraud Render

A render type with diffuse light sources.

In-Betweening

A computer process where frames between keyframe positions in an animation sequence are automatically generated.

Keyframe

The beginning or ending point of a path of movement in an animation sequence.

Matte

A black and white template that a "keyer" uses to electronically cut a hole in a picture so that an element can be composited into it.

Phong Render

A render type that calculates every pixel, allowing for very smooth "specular" highlights.

Point Light Sources

Localized light sources, which create a spotlight effect.

Polygon

The geometrical building blocks of 3D objects in computer graphics, polygons are described by mathematical co-ordinates to make up complex shapes that appear as wireframes until surface characteristics are assigned to them and they are rendered as final images.

Rendering

The process on the Cubicomp system where, after the models have been built, their animation paths and lighting described, and their surface characteristics chosen, the computer takes over and creates each finished frame of the animation.

Texture Mapping

Allows flat images or portions of images to be placed on or around 3D models.

Three Dimensional Models

Objects built in the computer

with three dimensional co-ordinates.

Translucency

Allows models to have various levels of transparency.

Vector Graphics

A point-to-point system of display in computer graphics as opposed to a pixel-based scanning system. The term is a short form for wire-frame animation.

Wire-Frame

The polygonal skeleton of a 3D object used to preview animation sequences.

X, Y and Z Axes

The mathematical co-ordinates that define 3D space. X is left and right, Y is up and down, and Z is toward or away from the observer.

All the above features contribute to performing magic on the screen. Straight from the VTR, you can grab live action, frame by frame, input it into memory and wrap features, change the colours, the lighting ... in short you are limited only by your own imagination and creativity.

Unlike conventional U-Matic editing machines and other special effects equipment, this particular computer graphics system is such that dedicated operators are the prime requisite to the system.

The Fourth Dimension will have a full-time staff of three Animators, one painter and one illustrator. Presently, Monique is training Shyam Patil and Archana to be the first two animators to work on the system.

The Picture Maker 60, will be connected to Louis Banks' sound studio which incorporates the latest in electronic synthesizer instruments.

Meanwhile, Mandelia has bigger plans for The Fourth Dimension. Another Picture Maker 60 is being imported as a stand by. His aim is to offer the most comprehensive package which will usher in a new era of high tech creativity. ☺

DD'S NEW AD RATES

SHOCKING

Doordarshan's new rate card for TV commercials and sponsored programmes, which comes into force from August, seems to be a mixed fare offering both surprises and shocks for the advertising community. Its highlights are the five-category classification for sponsored programmes, instead of the current three, and rationalisation of the Free Commercial Time (FCT) for national network and regional kendras, including increase in FCT and banking facility for certain kendras.

The five categories on the national network are (1) Super A Special—comprising the Hindi feature film and Chitrahaar; (2) Super A—5 p.m. to 9.30 p.m. slot on all days and live coverage of special international sports events (to be intimated in advance); (3) 'A' Special comprising the Sunday morning programmes till the regional film, programmes from 5 p.m. to 5.45 p.m. on Sundays, live coverage of international sports events, live national sports events; (4) 'A' comprising the 9.50 to 10.40 p.m. slot on all days and (5) 'B' which includes the Saturday afternoon transmission, the breakfast television, programmes after 10.40 p.m. and national sports events telecast on weekdays.

Some of the items announced in the new rate card are the introduction of corporate ads at twice the rate of Super A category, the acceptance of 15-second spots and the scrapping of the practice of disallowing advertisements of competitive products along with the sponsored programmes.

A sincere bid is being made to rope in advertisers in large numbers and on a regular basis through packages and hefty discounts. For instance, an ad telecast twice in the 'A' Special category on the same day would get a 25% discount; or the telecast of the same ad 12 times in 'B' category during the same month gets a 33.3% rebate; or the telecast of the same ad in 'A' and 'B' category on seven consecutive days gets a discount of 30%. In all, Doordarshan has listed 18 different packages to rope in more advertisers.

Which means Mandi House is setting its sights high as far as commercial television is concerned. Nothing wrong with it, as long as the money is ploughed back into producing better programmes. But that is a tall order.

Vinod Dua, arguably India's most accomplished TV journalist, is once again on his own, having quit his post as chief of *India Today's* proposed video news magazine. Immediately after giving up that job, Dua was approached by Gopi Arora, I&B

secretary, to make a programme on *Bofors*. The result was the now controversial two-part programme telecast in May in the "Aaj Kal" series.

Dua's adept handling of the show has earned him many accolades. By bringing together the various dramatis personae in the

Bofors drama, he provided a new insight into the controversy, though it is widely believed that he was following the government line while questioning Ram Jethmalani who was made to appear like a fool. But by and large the programme was excellent and marked a new era of openness

and frankness begun by Doordarshan to lend credibility to its news-based programmes.

Having proved his mettle once again, Dua is said to be working on more ambitious projects in consultation with Doordarshan, who are, of course, not the best bosses to work with. But he has no choice. If he wants to remain on the small screen he has to work in tandem with Mandi House, and if he gets the kind of leeway he got while making the Bofors programme, it is not a bad deal after all.

Now that Dua is no longer with them, it remains to be seen how **India Today** manages to develop the news magazine on video.

* * *

Whatever opinion one may have of Rajesh Khanna's serial 'Adha Sach Adha Jhoot', the hurried manner in which it was launched on the national network reason one gives to suspect that there had been shady goings-on and that political connections had a lot to do with the launch.

After the serial went on the air on May 14, Balshob Advertising, a Bombay-based company, filed a suit against Rajesh Khanna's Ashirwad Films claiming da-

What lends weight to Balshob Advertising's claim is the fact that Doordarshan had scheduled another serial called 'Nirmala' on May 14, and all newspapers had carried it in their TV columns. How 'Adha Sach Adha Jhoot' took its place remains a mystery.

images of Rs 64 lakh for violation of contract originally signed with them. It is learnt that after signing an agreement with Balshob,

Khanna made another deal with Concept Advertising (headed by Shobha Doctor and who has top connections at Mandi House) and took on new sponsors. Before Balshob could say "Yeh Jhoot Hai" the serial was on the air and the agency was short of Rs 2.91 lakh which it had reportedly paid Ashirwad at the time of agreement by way of advance.

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What is even more shocking is the fact that the serial had earlier been rejected by Doordarshan. Why the volte face now? Has it anything to do with Rajesh Khanna joining the Congress-I?

* * *

Who says that 70 per cent of India is covered by Doordarshan? Theoretically yes, but in practical terms the number of people having access to television is dismally small. According to unofficial, but reliable, data only 12 per cent of the Indian population has access to television, the rest still depend on AIR for news and entertainment.

Experts predict that even by the year 2000 this poor percentage will rise to only about 38 per cent, keeping the vast majority of Indians out of the reach of television. The question is not of more transmitters (there are enough of them already) but of affordability of TV sets. To the vast majority a TV set is a luxury they associate with city living.

If the government wants to bring the poor into the Doordarshan net, it has to reduce duty on TV sets so that even the poor can afford a TV set. It is unfair to keep such a medium of communication out of the reach of the vast majority at a time when television has become a necessity. ☺



A still from 'Adha Sach Adha Jhoot': Shady goings-on.

**INTERNATIONAL
 TOP POP**

TITLE	ARTISTE
FAITH	<i>George Michael</i>
OPEN UP AND SAY...	<i>Ahh! - Poison</i>
HYSTERIA	<i>Def Leppard</i>
DIRTY DANCING	<i>Soundtrack</i>
OU812	<i>Van Halen</i>
SCENES FROM THE SOUTH SIDE	<i>Bruce Hornsby And The Range</i>
SAVAGE AMUSEMENT	<i>Scorpions</i>
LET IT LOOSE	<i>Gloria Estefan And Miami Sound Machine</i>
Appetite For Destruction	<i>Guns And Roses</i>
BAD	<i>Michael Jackson</i>
NOW AND ZEN	<i>Robert Plant</i>
THE HARDLINE	
ACCORDING TO	<i>Terrence Trent D'Arby</i>
TOUGHER THAN LEATHER	<i>Run-D.M.C.</i>
LOVESEXY	<i>Prince</i>
STRONGER THAN PRIDE	<i>Sade</i>
PEBBLES	<i>Pebbles</i>
MORE DIRTY DANCING	<i>Soundtrack</i>
KICK	<i>INXS</i>
OUT OF THE BLUE	<i>Debbie Gibson</i>
PRIDE	<i>White Lion</i>

**ELVIS PRESLEY
 SWINDLED**

An article in the *Memphis Commercial Appeal* has laid the blame for Elvis' estate of a mere 4-9 million US dollars square on poor management by Co. Tom Parker. Elvis sold over 500 million dollars worth of records during his lifetime (total sales to date are one billion records) made 33 films that grossed 180 million US dollars and earned 47.2 million US dollars for his live shows in an eight year period. Despite this he saw only 79 million US dollars during his lifetime. So bad was Parker's management that he even sold the rights to 700 songs to RCA! Yet Parker was shrewd enough not only to gobble a 50 per cent share of Elvis' earnings but to start Boxcar Enterprises with Elvis from which Boxcar got a 50% cut that went to Parker, Parker got 25% in his individual capacity and Elvis the remaining 25%.

On a happier note the West German postal authorities have issued postage stamps in honour of Elvis, John Lennon, Buddy Holly and Jim Morrison. Viewers of a German TV show were asked to send in their suggestions of which the postal authorities received over 31,000. Votewise, Elvis got 14,000, Lennon 10,000, Holly 2,500 and Morrison 2,000.

* * *

**BON JOVI
 CONTENDED**

Bon Jovi are back in the studio - "We have some really interesting things going for this album," says Jon Bon Jovi. "We had a chance to test a few of them at sound checks before the end of the last tour and all those who heard them were excited." As for the direction

the band will take it can only be one after the success of 'Slippery When Wet'. Says Bon Jovi, "I'm happy with the music we've made so far and I see no reason to change it."

* * *



Whitney... kept 'em waiting.

**WHITNEY HOUSTON
 OBSCENE BEHAVIOUR**

Whitney Houston's successful concert in London was marred by her attitude after the show. Whitney it is alleged kept several luminaries waiting at London's Ambassador's Club for two hours. After making a regal entrance the prima donna went into her personal room where she held court for a privileged few. One of those given a chance to curtsy was Boy George who stormed out after five minutes letting loose a mouthful of obscenities. ☺

SPOTLIGHT



THE LONESOME JUBILEE

JOHN COUGAR
MELLENCAMP
MIL

Mellencamp has long been the voice of the man in the street, the man whose fortunes are dictated by the harsh realities of life rather than the platitudes mouthed by the men who govern. Words mark his unclouded vision and

Mellencamp is artist enough to flesh them with music that is as compelling.

The anthemic, stripped down 'We are the people' is complemented by the bleak visual of 'Empty hands', the chiming beat of 'Hard man' contrasts the perspective of the lyrics as does the rock beat of 'Paper in fire', a story of crumbling dreams. Riveting stuff. 🍷

VIDEO

15

HITS

FULL METAL JACKET

The story of an 18-year old marine's experience in a sadistic training camp and the war zone of Vietnam.

WARNER HOME VIDEO/STARRING: MATTHEW MODINE



1 hr 52 min

BEVERLY HILLS COP II

Unconventional cop Alex Foley investigates the alphabet crimes in the trendy Beverly Hills but encounters a tough crook, Brigitte Nielson.

CIC/CBS; STARRING: EDDIE MURPHY 1 hr 39 min



WISH YOU WERE HERE

Emily Lloyd plays Linda, frustrated by negative attitudes of her family, has an affair with an older man.

PALACE PREMIERE/PVG; STARRING: EMILY LLOYD 1 hr 32 min



FLIGHT OF THE NAVIGATOR

Twelve-year-old David goes on the adventure of a lifetime when he accidentally becomes navigator of a space craft crewed by Max the robot.

CBS/FOX; CBS/FOX; STARRING: JOEY CRAMER 1 hr 27 min



JUMPIN' JACK FLASH

Whoopi Goldberg plays Terry Doolittle, a computer operator who rescues a British agent

CBS/FOX, STARRING: WHOOP! GOLDBERG 1 hr 41 min



ROXANNE

CD Bales falls for beautiful astronomer Roxanne but is convinced she will never love him because of his huge nose.

RCA/COLUMBIA, RCA; STARRING: STEVE MARTIN 1 hr 43 min



THE FLY

Scientist Seth Brundle invites a journalist to witness his teleportation into a fly.

CBS/FOX, STARRING: JEFF GOLDBLUM 1 hr 32 min



CROCODILE DUNDEE

Paul Hogan goes to New York where hookers and high society all fall victim to his charm.

CBS/FOX, STARRING: PAUL HOGAN 1 hr 33 min



DIRTY DANCING

A young girl on a boring family holiday comes to life when she has to partner a professional dancer and discovers some things about adult life.

VESTRON/CBS; STARRING: PATRICK SWAYZE 1 hr 40 min



THE LIVING DAYLIGHTS

Timothy Dalton is the new James Bond, outwitting the Russians and falling for a cello player (Maryam d'Abo).

WARNER HOME VIDEO/WHV; STARRING: TIMOTHY DALTON 2 hr 6 min



NO MERCY

Tough cop Eddie Jilette goes to New Orleans to avenge the killing of his partner, and finds himself attracted to his only lead, Michael (Kim Basinger).

CBS/FOX, STARRING: RICHARD GERE 1 hr 42 min



TEENWOLF TOO

The original Teenwolf's cousin turns hairy and wins the school boxing championship.

STARRING: JASON BATEMAN 1 hr 30 min



A NIGHTMARE ON ELM STREET 3

The Elm Street kids find themselves in a psychiatric hospital as a result of their nightmares about Freddy Krueger.

WARNER HOME VIDEO/WHV; STARRING: ROBERT ENGLUND 1 hr 33 min



THE SECRET OF MY SUCCESS

Michael J Fox plays a mail boy in a large company who masquerades as an executive.

CIC/CBS; STARRING: MICHAEL J FOX 1 hr 47 min



THE STEPFATHER

A man obsessed with finding the perfect family

VIRGIN/PVG; STARRING: SHELLEY HACK 1 hr 25 min



(Source: VIDEO WEEK, week ending June 13, 1988)

VIDEO TRACKS

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

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

Trouble In Store

STARRING: Norman Wisdom,
Margaret Rutherford
RATING: **
LABEL: NFDC-Rank



Norman Wisdom, like Jerry Lewis, has been an old favourite. In the 50s and 60s, they have delighted hordes of cinema-viewers the world over. He maybe childish, nutty and farcical but he surely taxes the funny bone to the very bone as one would say.

In *Trouble In Store*, Norman is a stock assistant in a department store and when a new boss takes over he invites him as he wants to meet the lowliest employee. And that is Norman. From the start it is a love-hate relationship. And he tries to make a love-love relationship with shop attendant Moira Lister. There is a touch of Charlie Chaplin's pathos in these love sequences.

But otherwise the film is one long laugh, although a good deal of the humour is situational and slapstick. But Norman, being Norman, has a way of raising laughs and he is still able to do so



A still from 'Trouble in Store'.

– even three decades later. Margaret Rutherford plays a shop-

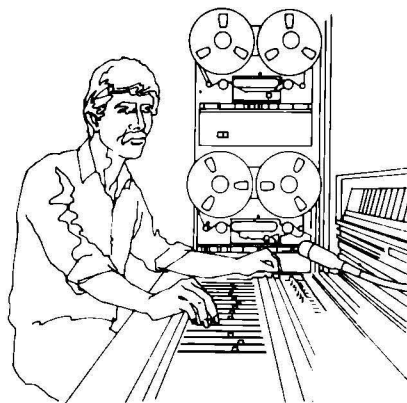
lifter but the role is as laboured as it is exaggerated.



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ME 350 R 1

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

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

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Bangalore 560 052. Tel: 76156
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Products of sound value.

has been behind the Bamboo Curtain, it is even more interesting. It is for this very reason **The Last Emperor** picked a flood of Oscars. But when all is said and done, or seen and digested, it is an overrated film and somewhat overlong.

Pu Yi (John Lone), who came to the throne as a child of three, has a chequered career, but it is the vastness of the palace and the cultural milieu that is most graphically projected by director Bernardo Bertolucci (remember, he made 'The Last Tango in Paris' about a decade ago) who has also co-scripted the film which is most opulently photographed by Vittorio Storaro.

The entire palace sequences, eunuchs, courtiers, pageantry, etc are most graphically portrayed. So also is the psyche of the young Emperor and the changes he undergoes over the years. The playboy attitude, his love life at home, with two wives, and his later comedown in life are treated quite sensitively by Bertolucci. Peter O'Toole has an excellent cameo as the Emperor's English tutor Reginald Johnston.

But it is the history of China with all its changes under the Cultural Revolution that is the hero of the film and it is Hollywood's interest in the remote or primitive that earned for it a flood of Oscars. As an unknown part of Chinese history it is quite successful but Bertolucci could easily have clipped 30 minutes.

Casablanca

STARRING: Humphrey Bogart, Ingrid Bergman, Claude Rains
 RATING: ****
 LABEL: Warners



This perennial favourite **Casablanca** is immortalised by Humphrey Bogart playing restauranter Rick whose love affair with Ilsa (Ingrid Bergman) is as sweet and unselfish as they came in those days. And the theme song "As Time Goes By" is almost synonymous with this real classic.

Based on an unproduced play "Everybody Comes to Rick's" by Murray Burnett, the focal point of the film is Rick. The locale naturally is the city of Casablanca in Africa under German occupation and the movement of other nationals through the city was restricted. Among those trying to make an escape are Victor Laslo (Claude Rains) and his wife Ilsa Laslo. What Ilsa did not bargain for is meeting Rick in this god-forsaken place.

Sam (Dooley Wilson) is the negro who plays that tune on the piano and it is the song which revives that old love. Made in 1942 when love meant sacrifice there is a ring of Sydney Carton in it but **Casablanca's** strength is in its plot and director Michael Curtiz virtually keeps the viewer totally engrossed from start to finish. Eminently watchable.



Michael Douglas and Charlie Sheen in 'Wall Street'.

NFDC
 VIDEO

FORTH-COMING ATTRACTIONS

- DIDI DRIVES ME CRAZY
- PATRIOT
- CODENAME: WILD GEESE
- DESERT WARRIOR
- RACE FOR THE YANKEE ZYPHER
- SCANDALOUS
- FOR YOUR LOVE ONLY
- CARRY ON LOVING



NFDC TOP 10

- THE BULLET TRAIN
- VIRUS
- PRIME RISK
- HOT TARGET
- GIRLS JUST WANT TO HAVE FUN
- JACKALS
- BLACKIE THE PIRATE
- SVENGALI
- MY CHAUFFEUR
- HALF MOON STREET



A still from 'The Last Emperor'.

Wall Street

STARRING: Michael Douglas, Charlie Sheen, Daryl Hanah
RATING: ***
LABEL: Fox



Take an up-coming business executive who wants to make it big on the investment scene and get him to react with a kind of pirate on the shares scene.

"Money isn't lost or made, it is just transferred," says the pirate and the manner in which these two go at it, the big money and big big time is what **Wall Street** is all about. And, of course, all this happens in what is referred to as the Big Apple, the new hyped name the Americans have given New York.

Bud Fox (Charlie Sheen) is the up-coming executive and Gordon Gekko (Michael Douglas), the nattily dressed yuppie who is going great guns as he is able to pull down companies' stocks unscrupulously. And he does not want these Harvard MBA types. "Give me guys who are poor, smart and hungry and no feelings," he says, and Bud Fox fits into this slot. Bud is in the habit of borrowing money from his dad (Martin Sheen, Charlie's father in real life too) but after a while with this pirate he is singing a different tune altogether.

Director and co-scriptwriter Oliver Stone, who last year picked an Oscar for 'Platoon', a

scathing depiction of Vietnam, does very well to project the unfeeling, unscrupulous and highly competitive world of stocks and shares, and in these two young men is portrayed the greed that is part and parcel of any big city. A kind of trio is completed with an equally adventurous young interior decorator (Daryl Hanah) who forms a kind of relationship with Bud Fox.

Keeping the balance are characters played by Hal Halbrook and Martin Sheen. They are of the old school who still possess some values and are not affected by the success trips of these yuppies. Slickly edited and always on the move, Oliver Stone puts together a neat, absorbing drama. The fact that Michael Douglas got an Oscar for the part only proves that it has been given as a consolation prize for previous performances. Douglas was more impressive in 'China Syndrome' or more recently in 'Fatal Attraction'.

An excellent film by any standards.

Dream To Believe

STARRING: Olivia d'Abo, Rita Tushingham
RATING: ***
LABEL: Brightstar Films



The trouble with the young folks films these days is that they

are generally enmeshed in sex and frivolity. Many of them tread a routine, predictable path. But **Dream To Believe** is different. Centred on the movements of a shunned and harassed step-daughter Robin (Olivia d'Abo), it is a warm though predictable story of how she fights against all odds to make a success of her humdrum life.

Her teacher Jean (Rita Tushingham) in acrobatics is a hard taskmaster. "Let's get this straight right now, I'm looking for winners," she says and she means it. And then you have Robin's caty companions who are always ridiculing her.

Not unexpectedly you get a line like "take it from me, guys aren't worth a shit" but young Robin is not discouraged by it. That she gets involved with Tommy (Keanu Reeves) is academic but most of the action is centred on acrobatics. Brian Folley's choreography is impressive and so is the music. Director Paul Lynch is able to inject movement not only during the acrobatic sequences but with the story as like so many modern stories it deals with the wrath of a stepfather.

Maybe cameraman Perci Young could have not concentrated so much on the heroine (not that all the close-ups were good) but otherwise it is a well-structured film and it's good to see Rita Tushingham ('The Guru' 'Dr Zhivago' among others) after a long while.

The Last Emperor

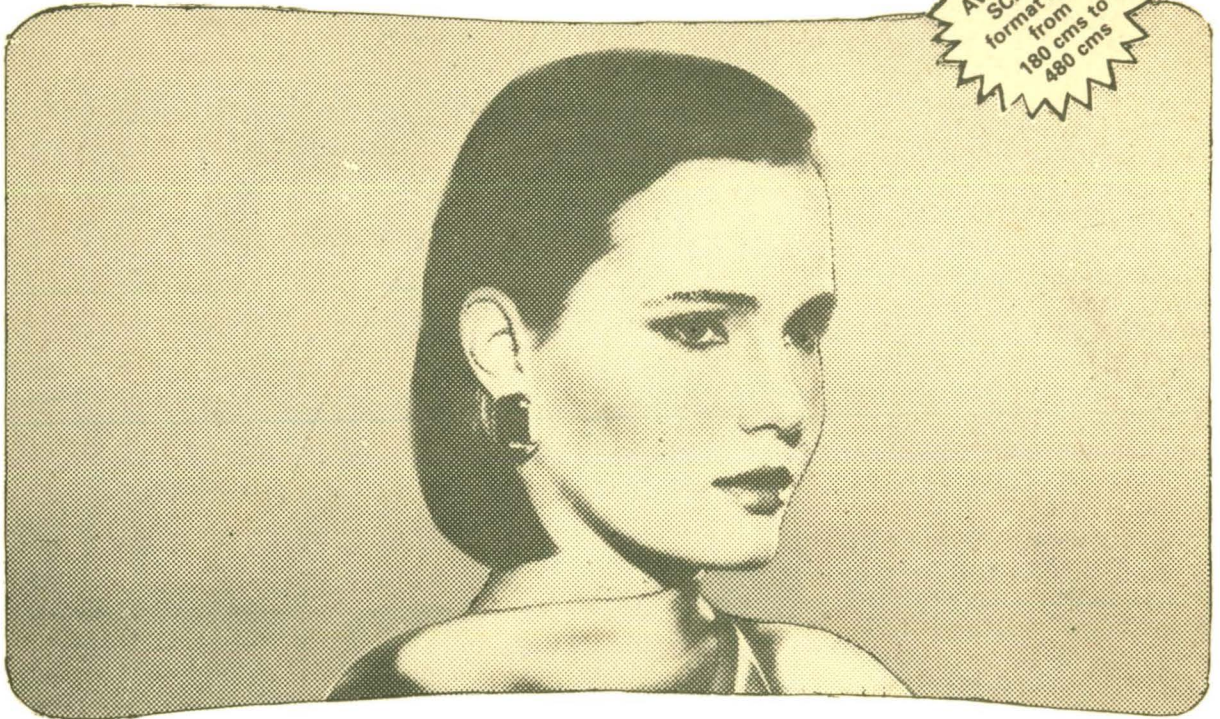
STARRING: John Lone, Joan Chen, Peter O'Toole
RATING: **
LABEL: Jeremy Thomas



The fortunes and misfortunes of a king, especially when he ends up as a gardener in a Communist regime, is surely a good subject matter for a film. And when the king is a ruler of China, which

The Cinevision Hi-Beam Video & Data Projector would like to make one thing perfectly clear...

The picture



Available in
SCREEN
format sizes
from
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WHAT'S WRONG WITH Indian Bands?

An analysis by **JERRY D'SOUZA**

I'm going to be a rock star! The positive aspirations of that now frequent cry are clouded in unfocused perspective as every second musician sees a recording contract being dangled before his eyes. All he has to do is pick a pen and sign on the dotted line and voila! There he is, on the road to stardom.

The panorama of music in India has changed over the past two years. Gone is the indifference to local artistes performing in English, gone is the misconception that they wouldn't sell. A new optimism has replaced cynicism.

The change in outlook came about when Ronnie Desai's 'Bedlam' was released. Forget the brouhaha that preceded this, the sitting-on-the-tape that almost withered the singer's beard. Once out, the cassette sold in satisfactory quantities.

Meanwhile, down in Goa, a singer called Remo Fernandes was establishing himself slowly but surely. The main problem was that he had to confine himself primarily to Goa and Bombay, handicapped as he was with distributing the cassettes independently. The force was with him and when he went to CBS, he was signed on immediately.

Over at HMV, Gary Lawyer was the first, after a long spell of time, to be contracted. He had to wait for a pretty long time before his album 'This Cannot Wait' was put into stores. Once it was, it took off just as Remo's and



Ranjit Barot and Gary Lawyer (inset)

Ronnie's who had, in the interim, released their second albums.

The success of these artistes and CBS' apparent willingness to sign on new acts created a false sense of sanguinity in the large body of musicians, many of them

hovering round the periphery of local recognition.

"We get a lot of people coming in with a demo," says Atul Churamani, Manager, International Music, CBS, "but most of them are disappointing."

The primary problem with local outfits is that they are quite in the dark about the direction to take. "We are versatile," is the common cry, "we can play country, pop, jazz and rock." In that enshrouded bliss, ignorance is kept at bay. And so they go in with songs that take in all formats. An objective ear detects not only an abject sense of misdirection but the lack of depth. When the verdict comes in, "Sorry, we are not interested," the aspiring star of tomorrow leaves, not with a sense of changing and doing better, but one of bitterness for people who don't understand!

That indeed is a sad state of affairs! Direction is absolutely necessary. Does Prince sing country songs? Does Michael Jackson want to appear on the jazz charts? Does Don Williams sing 'Jailhouse Rock'? Will Run-DMC do a cover of 'Say You Say Me'? Are these artistes ashamed of being categorised? No! They work in a certain genre and give off their best. That's how they make it.

Another failing of bands is the inability to write original songs. Go to any rock concert and what do you hear? A spewing of redundant songs! They don't have the ability to go in for the new and current either. It's the same dastardly yell, "Do you want Deep Purple?" "Yes," roar the 100 people smacked up against the stage, high on drugs, and the band says "Wow, these guys really love us, let's pummel them with 'Highway Star!'" When will they ever realise that they are constricting themselves so pitifully and that playing to a few morons is not going to offer any salvation? Perhaps it also testifies to their rudimentary faculties.

"In the beginning we found it difficult to play original songs," says Noel Peters of *Down Sterling*. "But they are gradually being accepted." Even if the main song is the stylistic 'Rock 'N' Roll queen', their choice of cover material is exciting and far



Ronnie Desai

more imaginative than most bands.

Bronze Axe, one of Bombay's favourite bands, have no plans to write original songs. Says bassist Suresh Mendoza, "We will be going into jazz rock." The change of direction speaks well for their attitude but they should give originality a shot.

Sabre Tooth, who clone Iron Maiden, say that they were "approached by CBS." But will CBS be happy releasing covers of Iron Maiden songs?! "We are planning to write original songs but we don't have time, we are so busy with shows," says Gerry Menezes, rhythm guitarist with the band.

Les Boys is a band that writes original music but suffers from a lack of direction. Their ideas need to be polished and if they find that missing chord of accomplishment, they could do well.

Change is accepted. In the rock field, *Rock Machine* provide a strong case in point. "At first we were wary of doing our own songs," says Mark Selwyn, "but we gradually began introducing our own material. The audience accepts." *Rock Machine* picked up the challenge and won.

Would Remo have succeeded if he didn't have his finger on the pulse of feeling? He can take any subject and change it into a meaningful experience. Take 'Graham Bell' or 'Bombay City', songs that anyone can relate to.

Take 'S.O.S. Earth', a song that transgresses boundaries of commonality. His rhythm is irresistible, his music is immediate and he gets the message through. So where does that leave a fun song like 'Ocean Queen'? Right in the heartland of acceptability! What is life without its lighter moments?

Gary, too, has the ability to put it across. His album has a rich divergence that testifies to an adeptness that is not overshadowed by the mundane. Not one to sacrifice quality, Gary used the best studio available and the best musicians to come up with an endearing album.

Success is also dictated by attitude. Would Remo and Gary have been successful singing cover songs or without paying attention to detail? Both have written original songs and though their approaches are different, it is in the very success of their work that their sense of artistry lies.

One does not want to wait for success. Ranjit Barot has recorded songs but he is not piling on to any record company for release. He first wants to mix the songs properly. That is a commendable approach.

Rock Machine are looking for the best studio facilities. They realise that success lies in giving the public an album that cannot be shucked, not only in terms of material but in terms of sound as well.

It's all a question of having the correct perspective. Be imaginative don't be imitative, be original. Don't rest on somebody else's laurels. Be objective, you're not the greatest artiste around, have focus in your vision don't take the world in at a glance, it isn't your oyster. Try and be Indian, that's sure where your roots are. Have the right approach, strip your soul of fancy images and have an honest look at your abilities. If you are true and positive, the time has come to beat a path to your friendly neighbourhood record company. Not before. ☺

ILAIYA RAAJA NOTHING BUT SUCCESS

**BRIAN LAUL profiles the renowned music director
from the South.**

“Take off your shoes,” the doorman at Prasad’s Delux Recording Theatre barked out.

It was an order, not a request.

“Raaja’s working inside!”

“What the h.....”

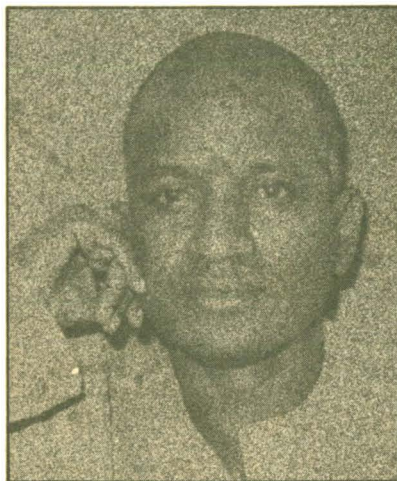
“Raaja doesn’t like shoes!”

Ilaiya Raaja. Forty-five. Two thousand songs and 425 films in less than 10 years. The first South Indian music director to internationally release two non-filmi works on Compact Disc. Two-time National Award winner. Etc, etc, etc.

Besides shoes, Ilaiya Raaja doesn’t like the press. “I have nothing more to say than what I say with my music,” is his constant slogan, that has journalists tearing their hair out. “It’s not that I mean to be rude. Just that notes come easier to me than words,” Raaja twinkled at me.

Like the idli, this unassuming little individual with a crew cut, usually dressed in white kurta and dhoti, doused in sacred beads, has come to be an integral part of our culture, enjoying, according to Samson of the Echo Recording Company (Raaja’s usual label), a star status today that no music director here has ever enjoyed before.

“It always amazed, even, initially, annoyed me how so-called classical musicians frown upon film music as something inferior,” Raaja said when I finally met him. “Let them try their



Raaja... star status.

hand at it, and they’ll find it to be another intelligent art form – in its true sense, of course. It’s no small deal to compose exactly for the film’s situation to begin with – no matter what your own thoughts are. That’s why I do my background score on the spot without seeing the reels earlier, so it’ll be a spontaneous exercise. Because I have a responsibility to see that it captivates the people’s pulse, and they react the way the film’s director wants them to a particular situation.”

Now and then, Raaja does get a bit fed up of composing for others, and has to, as he says, “dust himself”. Recently, he took another rain check from orchestrating Rajnikant’s dishoom dishoom antics and Kamalhasan slithering around Sridevi’s navel in Lalbaug, to release another East-West fusion album, ‘Nothing But Wind’.

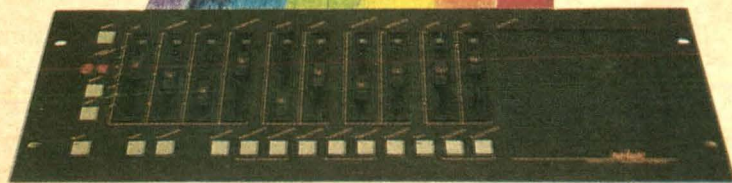
Two years back, when he released his first non-filmi effort, he had told me: “What I’m doing in film music isn’t my ultimate.

When you think of Bach, you associate a certain style of music with him. So also with Beethoven or Thyagaraja. I’m proud to say with this album, you’ll be able to say: ‘This is Ilaiya Raaja!’”

With his sense of lovably weird humour, Ilaiya Raaja called the album ‘How To Name It’. As with this Echo album (later released on Compact Disc by Oriental), he is reluctant to classify ‘Nothing But Wind’, though it is a sure hybrid of Western and Carnatic styles. “You can’t really define music,” he feels. “Music is all one. After all, be it jazz or country, Western or Carnatic, music had the same source. And that is OM.”

He rambled on with a rare comfortable dreaminess: “Music is one universal sound. People have split it up to suit their convenience into notes and scales. With these thoughts inside me, I called the album ‘How To Name It’. None of the separate tracks too have titles that could restrict a listener’s imagination and colour his reaction. This is mood music, as you’d say . . .”

With ‘Nothing But Wind’, Raaja powerfully expresses the conflict between modern civilisation and mankind. Inspired by the chirping of birds and crickets, and the rustling of the wind through bamboo thickets, man first cut himself a bamboo flute



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and developed music. But the sounds of train, plain, rockets and machinery that've come with development have spoilt such pastoral purity.

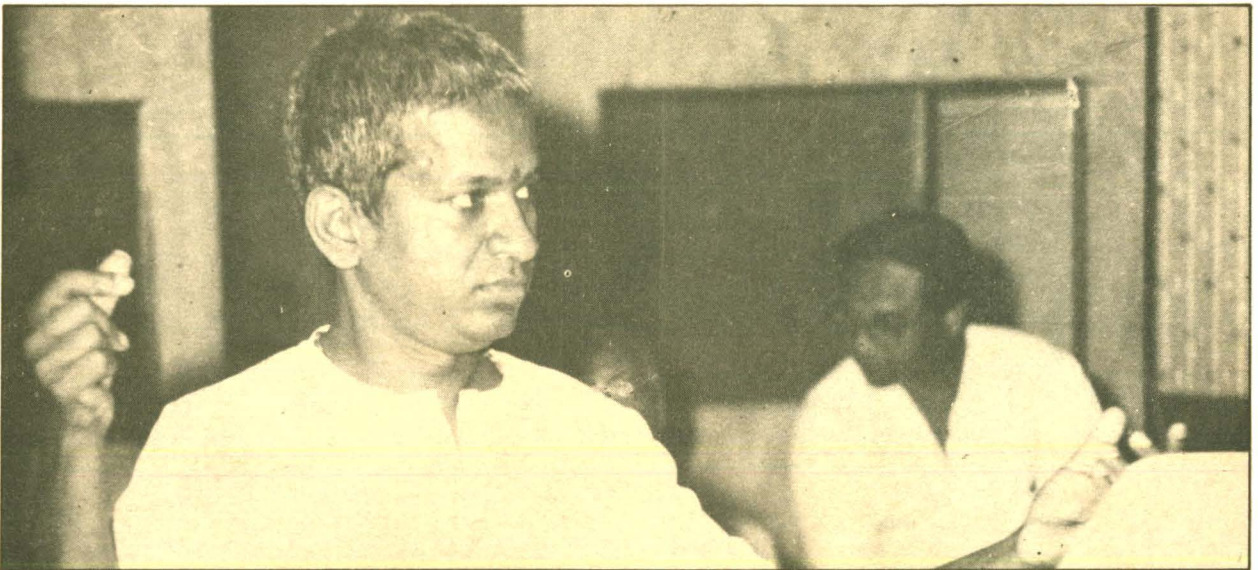
The composer feels that on one hand we seek relief from these pressures by reaching out to divinity through chants and mantras and on the other, we distract ourselves with earthly pleasures and... disco music (!!!). Yet our society will destroy itself, he asserts. And after the holocaust, the musician will lay down his flute, unable any longer to play, convinced in spite of himself that music is, after all, 'nothing but wind'.

Ilaiya Raaja was born in a little village Pannaipuram, in Madurai District, in 1943. Encouraged by his elder brother Pavalar Vardarajan, a folk singer and poet of sorts, he took to the harmonium and later the guitar which he played in the studios under M S Viswanathan and G K Venkatesh's batons. (He later emerged a gold medallist in classical guitar in the Trinity College Exam.) He remembers with a coy smile how many of the songs he "wrote" during his tours with his brother's troupe to local kutchcheris were used later in films like 'Annakali', 'Bhadrakali', and '16 Vaidanale'.

Singh think so highly of him that he has hardly to call and they're at Prasad's Theatre, braving the lousy Madras climate to work for him.

"Raaja changed the entire trend of Tamil film music from a crude thing full of cliches and ill-used electronics. Along with a Western touch, he brought in a sense of finesse, originality and instrumental wholesomeness that makes studio playing enjoyable now," says Viji Manuel, local ad jingle king and Raaja's long-time pillar keyboardist.

When asked about this, Raaja shrugged simply: "I write what I feel. It's a personal expression,



'It's mainly my brother's influence that keeps till today the core of my best music as folk.'

Raaja's two albums have been obviously coloured by his passion for Mozart, Bach and raw, native folk – a peculiar mix. "So many musicians like L Subramaniam and John McLaughlin have tried fusion music, but their efforts have always turned out to be two distinct individual efforts that have merged," Raaja observed.

"I think I've succeeded where they haven't. Take for example the track where I've picked up Bach's 6th sonata and merged it with my own raga-based counter melody in such a way you could never tell the difference first go!"

"It's mainly my brother's influence that keeps till today the core of my best music as folk," he says. "But that doesn't mean to say that one shouldn't experiment. The worst thing that could happen to a music director is that he should stagnate."

Raaja's own experiments have yielded great dividends. Universities in the US have put down his fusion works on their curriculum for analysis. He has been called to score two Hollywood productions. A producer from the north recently sent a Bappi Lahiri movie to him for its background score. Lata, Asha, and Uttam

not according to so-and-so rules. And, whatever I have done, Western orchestral styles have markedly influenced the movies for about 30 years. Actually, we cannot claim a specific time because right from the start we've been using Western musical instruments!"

"Unfortunately, we can never dream of having all-out musicals as Hollywood had the Broadway tradition. But in the old times, we could boast of musical literature, which, perhaps, they can't. Take for instance books like 'Panjamarapu' written around 10 AD which outlines the singing styles,

characteristics of the singer and of the 5 orchestral sections: woodwind, strings, percussion, brass and vocals. Even the statistics for an auditorium with ideal acoustics and orchestral proportions are there!"

Ilaiya Raaja is a man of few words, who says precisely what he wants to say and then shuts up worse than an oyster. He has gone down among producers and directors as a man of tantrums that makes the superstars' antics look like child's play, and a rather uncharitable individual on the whole. Whatever the myths, one thing is certain. Raaja is some sort of a cult figure here. Don't ask how it happened. Nausad declared: "This young man has achieved a hundred times more than anyone else in the profession. To be frank, I have a lot to learn from this genius." Even Paul Mauriat called him a genius.

"I've always been inspired by Paul Mauriat's orchestral style, and I met him at Paris at home and exchanged notes," Raaja

"I've always been inspired by Paul Mauriat's orchestral style, and I met him at Paris at home and exchanged notes."

says. "I showed him my manuscripts just for the heck of it. Mauriat was overawed and said 'You have the genius but I have the luck to come up'. He invited me to Hong Kong to be his special guest at a concert."

"I was impressed by the sheer discipline that governed each musician in his 35-piece ensemble," Raaja noted. "Hours before the concert, they would all be there with their headphones on, intently practising and warming up. Precisely at 8 pm, the concert would begin - whether the audience had settled in, or not. Sound mixing was so perfect that one couldn't detect an iota of imbalance.

"I miss this sort of thing in India," Raaja grouched. "And that's why I don't do live shows at all. It's virtually impossible here to get such discipline out of my own troupe. If a musician gets even a four-bar break, he ceases to concentrate on the piece and would easily miss his cue if the conductor doesn't prompt him several times. It's a truly useless situation!"

At one time, Ilaiya Raaja did however consider a series of stage shows to promote 'How To Name It' (released in India on the Echo Recording Company label). He had said: "I want to call in all the eminent musicians like Balachander and Balamuralikrishna - not to get their approval for what I've done (I don't need it!), but just to present something novel and open their eyes with it."

Today, the scene is different. He'd rather concentrate on building up his collection of non-filmi Compact Discs. The countdown's begun in earnest.

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koi hangama to ho lachaki lachaki awat mere charche aam mera geet adhura meri aankhon mein nazre kya kiyamat hai pehla pehla raat so rahi hai tera karam hi teri vijay tumko to kuchh yaad tune chhu tu tu tu khiladi zigi zigi zigi biti	Sushil Kumar Haimanti Shukla Salhuddin Kishore Kumar Shailendra, Deepmal Vineet Naik, Meenakshi Alisha, Annu Alamgir Asha Bhosle Hariharan M Aziz, Dilraj Sharon Sapna	SHUBHCHINTAK HARI BHAKTI EK SHAER EK AWAZ MAMTA KI CHHAON MEIN CHASKA YEH RANGEEN SAMA MAALAMAAL ALAMGIR POP HITS—II VIJAY YAADON KI AAHAT SAPNE SALONE AZAD QAIDI ZARA RUK JANA
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On The Fast Track



Renuka Israni: 'Gandhari is a strong character'.

RENUKA ISRANI

From 'Hum Log' To 'Mahabharata'

Few artistes would ever dream of beginning their stint with the first-ever soap opera, 'Hum Log'. The serial has

found its place in history books and so have some of its stars. Renuka Israni, who played Usha Rani, Lallu's wife, in about 40 episodes, is one of the few who've escaped being written off as history.

At the moment, Renuka is performing in an epoch-making serial, 'Mahabharata'. Playing

Gandhari in this B R Chopra magnum opus, she has an envious role. 'Mahabharata' is already making waves even before it can be telecast. It seems that Chopra discovered her while he was attending an award function in Delhi, and lost no time in taking her on. Naturally she is all excited

about Gandhari. "It is a strong and positive character. In 'Mahabharata', every character is important. And the competition is so tough that we naturally give off our best," says this white-complexioned chubby-faced starlet. "There is hardly any tension working for a big banner like BR Films. Everybody is so relaxed," adds Renuka. She will be on screen long enough (from the seventh to the final episode) for viewers to judge her.

For one who has a role in the epic of this stature, getting other assignments should not be a problem. Manjul Sinha has signed her for his children's serial, 'Hum Panchchi Ek Dal Ke', Joginder Shaili has found her suitable for 'Himalaya Aur Bhi Hai', so has Hrishikesh Mukherjee in his as yet untitled serial, and Bharat Suri's 'Lok Lok Ki Baat'.

Her years at the NSD, Delhi, helped her smoothen her rough edges in acting. Incidentally, she had done the role of Gandhari in one of the NSD plays. Renuka feels typecasting can be fought by sheer patience. "Actors should have patience," she says. With no inkling whatsoever on doing character roles, Renuka is bent on lead roles - the type which the masses identify with. After all, that's where success lies.

S K JOHN

UTTAM SINGH A Modest Success

Soft-spoken, polite and excessively modest. Slow to speak of his own achievements, quick to praise others. And known as a very sound and hardworking music arranger.

That in a nutshell is Uttam Singh, who forms one half of the Uttam-Jagdish duo that composed the hit music of the film 'Waaris'. "The subject of the film is good. It has been very well made and the songs have been very well picturised," says Uttam, characteristically not mentioning the fact that their superb score had contributed just as much to the film's success.

The award he got recently for this film's music is the first he can recall receiving, since he entered the industry two decades ago, despite his excellent reputation in the industry. Explains Uttam, "You can get awards only if your name is on the screen. Our name was there in 'Waaris'. And we got an award." Very simply and modestly put.

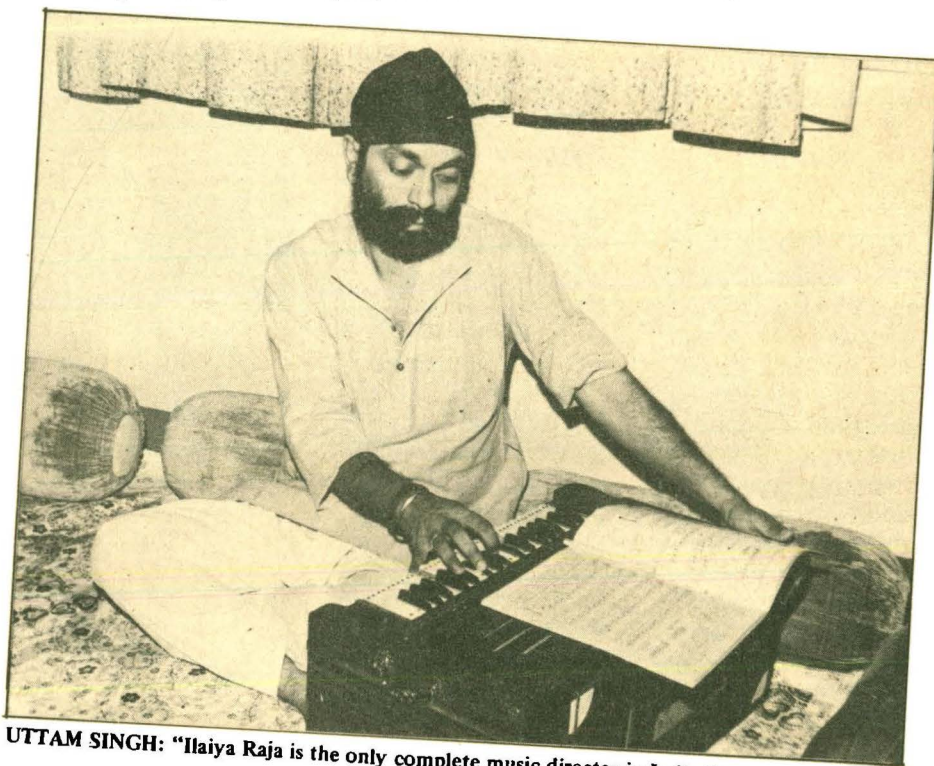
Simplicity apart, arrangement is Uttam's forte besides playing the violin. "I prefer to be known as a musician, rather than as composer, arranger or just violin player. When I play, I play alone. When I arrange, I arrange alone.

But with Jagdish, it's teamwork. Basically, he's a very good composer of tunes. I do the arrangement. Then there are assistants, musicians, the recordist. It's all teamwork."

'Teamwork' is the operative work, since Uttam likes to handle large orchestras. He is quite able to handle the huge orchestras which an average Hindi film

mentions to his world of music. "There is one thing about the man which I have no inhibitions about saying and which nobody should mind: He is the only complete music director in India today. He knows everything about music, from top to bottom. He is himself a fantastic arranger, a master composer. And very few people have the amount

finds the time to go on occasional jaunts to the forests, to find the peace one cannot get in cities. "In my spare time I listen to music only, I don't like to listen to any other type of sound. So I go to the silence of the forest. "Hunting wild boar and duck shooting is his pastime. That, coupled with his yoga and meditation, equips him to face the chall-



UTTAM SINGH: "Ilaiya Raja is the only complete music director in India."

requires today. His first film as a music director with Jagdish Khanna was Manoj Kumar's 'Painter Babu' which had an orchestra of 130 musicians and a 40-strong chorus!

A contented man, Uttam was happy enough with his work in Bombay. But a year-and-a-half ago, he came across Ilaiya Raaja, the music giant of the South. And it gave a new di-

of knowledge about music that he has.

"I admire him, we are more than brothers. His method of working is very different from, and more difficult than, that of others.

"He wants me to shift to the South. But I cannot, what with my family and my work here. But I go there as often as I can." In between his trips to the South and his work in Bombay, Uttam

enges of the modern world and the politics of the film industry with equanimity. Serenity shines out from his eyes as he says with quiet, deep belief, "A person should keep on working. Fame, money and peace are given by God. If you are really dedicated to your work, you are bound to get the same. Today or tomorrow."

Well, he is certainly getting all that. Today. ©

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CHAUDHURI**
Music India

A selection of ten bhajans, drawn mainly from the works of Meerabai, Surdas, Nanak, Kabir, while one lone number is credited to Tufail Hoshiarpuri. The music is mainly by the late Pandit Govindprasad Jaipurwale. Bijoya's singing is strongly reminiscent of Juthika Roy's. Her style, however, has a marked Bengali accent. Predictably, most of the bhajans are tuned to classical ragas. Outstanding among them are the two Surdas numbers 'Charan kamal

bandho' and 'He Govind he Gopal', respectively set to Jaunpuri and Desh.

**HARI BHAKTI
HAIMANTI SHUKLA**
HMV

Viewed as an offering presented by Pandit Bhimsen Joshi and with his music too, this is a bit of disappointment. Judged on her own merits, this is an acceptable product though. Of the eight bhajans of Surdas, Meerabai, Kabir and Lochandas, most have the merit of a semiclassical base but the singing is not evocative enough. Nevertheless, 'Lachaki lachaki' set to Darbari and 'Bhaja le re man' modelled on Bengali kirtans on side A are noteworthy. On the other side, the slow-



paced 'Sare hiye Nand' makes a welcome change while the concluding 'Adi ant mera hi Ram' is appealing in Yaman.

**NIRGUN KE GUN
PANDIT KUMAR
GANDHARVA**
HMV

The title says it all. If one tries to analyse the bhajans of Kumar Gandharva, it is difficult to quantify the 'gun' or qualities that add up to their appeal. His devotion is true and sincere. The six bhajans here derive their strength from the folk music idiom of Malwa and they are invested with an earthy philosophy. He presents the works of Kabir, Shivguru, Nama and Gorakhnath, which have a message simple



and direct to the heart.

**CLASSICAL
KHAN SAHIB
ABDUL KARIM
KHAN**
HMV

This anthology of Ustad Abdul Karim Khan gives an insight into the genius of the fountainhead of the Kirana gharana whose style has had an everlasting impression, right down to contemporary singers of stature like Gangubai Hangal, Feroze Dastur and Bhimsen Joshi. The recordings are incredibly good and the voice of Abdul Karim limpid and clear. Each of the ragas is a gem of distilled purity, covering the whole spectrum of Lalit, Gujri Todi, Marwa, Mishra Jungla, Mishra Kafi,





Abhogi Kanada, and Darbari Kanada. This is a collectors' item.

POOJA KE PHOOL
PENAAZ MASANI
Music India

Viewed as mere entertainment, perhaps these bhajans are an acceptable offering. However, one misses that extra devotional fervour which is the soul of any bhajan. The main drawback is that Penaaz is unable to dissociate herself from that ghazal andaz. 'Karta tha saun kyun kiya' and 'Hari naam' make some impression in an otherwise disappointing album.

- SUMIT SAVUR

ZARA RUK JANA
SAPNA
Music India

It had to come sooner or later. The 'Pyar do pyar lo' girl caught everyone's attention. Now, with Louis Banks backing her up with his Indo-Western music, Sapna is out to show she is as good as any of our other Hindi pop singers. Here she has displayed



quite an impressive variety and range. While most of them make for pleasant listening, the really jazzy ones are the Arabic style 'Doobadoo, doobadoo', and 'Dilwale aa gaye' and the rollicky 'Zigi zigi zigi bita boom'. Indivar's lyrics are appropriate too, and are mostly in a light romantic vein.

POP HITS FOR YOUNG HEARTS - VOL II
ALAMGIR
Weston

Here's the second instalment of pop from Alamgir, the Pakistani group. They keep one's interest alive with the variety - sad, romantic, happy, love songs. And don't be surprised if some of the tunes sound all too familiar. For example, Paul Anka's 'Love's a lonely song' is reproduced faithfully (music too) in 'Raat so rahi hai'. So what, if the net result is highly listenable? Sit back and enjoy the mod romantic 'Woh jo sapna', the folkish 'Maine tumhari gagar', the ghazalish 'Tujh bin ghar kitna soona' and the wistful 'Ho chuka intezaar'.

FUN TO LEARN
ZEENAT, BASHIR
CBS

Knock! Knock! Who's this? Zeenat, glamorous film star, come to teach the kids how to say A, B, C the right way, with Hindi equivalents. Then come the numbers and multiplication tables. Bashir Sheikh, already experienced at singing for kids, has done a good job of leading the singing, and providing the text and the music, with Leon D'Souza's arrangement. Good stuff for toddlers going to school for the first time or in their few years of school. Her own kid may not be old enough to say 'A is for Apple', but Zeenat certainly has the right touch when it comes to teaching them.

- S CARRI

FANKAR EK AWAZEN ANEK
MILAN SINGH
TIPS

Milan Singh is truly a wonder! She seems to be completely at home singing in a male or female voice. The singers



whose songs she has rendered here - Kishore Kumar, Asha Bhosle, Mohd Rafi, Mahendra Kapoor, Hemant Kumar, Suraiya, Talat Mahmood, Geeta Dutt, K L Saigal - they are for the most part identifiable as such. It's certainly not the quality of the voice - not even Milan can reproduce exactly the timbre of a particular voice - it's the nuances and modulations characterising each singer that she has caught and managed to convey. Music, arranged by Jolly Mukherji, has also helped to create the right atmosphere. Taken as a fun cassette, a very enjoyable one.

BHAKTI PRAKASH BEHROZE
CHATTERJI
Universal

Behroze, who came out with a ghazal album last year, now sings bhajans. She sings true and clear, rarely shrill. Side A has a better selection; the bhajans on this side have more devotional fervour than in the rest. 'Vrikshan se mati le', a Surdas bhajan and 'Jay



jay Ram kaho' by Subhash Jain 'Azal' are especially pleasant. The other selections include lyrics by Kabirdas, Surdas, Kiran Mishra, and traditional ones.

**SAMARPAN
KAVITA; SARITA;
OTHERS
Universal**

A variety of bhajans sung by Kavita Krishnamurthy, Sarita Bhawe, Sujata Trivedi, Prabhakar Dhakde, Anjali Dabre and Chhaya Vankhede – all new names, apart from Kavita. The lyrics are all by D L Bakshi, except the one by Vasudev Devras. Kavita sings with practised ease, in contrast to the others. Sarita Bhawe's 'Vasudevananda Saraswati swami' and Prabhakar Dhakde's 'Man re le le Gajanan naam' have that true devotional touch.

**JEENA YEHAN
MARNAYEHAN
BANSI TIWARI
TIPS**

Well, the first of the Raj Kapoor-alia is out. Bansi Tiwari has sprung up as if from nowhere, to pay 'Shraddhanjali to Raj Kapoor' in the form of versions of Mukesh's songs in the movie-maker's films. We have the 'Mera Naam Joker' favourites 'Jeena yehan' and 'Jaane kahan gaye woh', 'Hum to jaate' (Diwana), 'Duniya bananewale' (Teesri Kasam), 'Humne tujhko' (Dulha Dulhan) and

many others. Given respectability with the introduction by Ameen Sayani, this should go down well with those who are more in love with the lyrics and the tunes of these old favourites than in the sound itself. They are very well sung, for that matter. Though, the orchestral backing could have been a bit more polished.



**SHRADDHANJALI TO GEETA
DUTT
APARNA MAYEKAR
Weston**

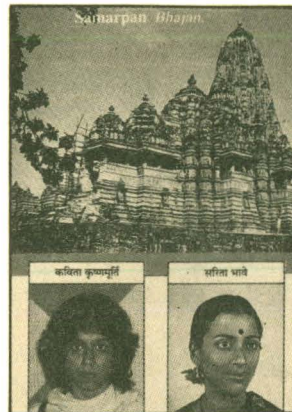
Aparna Mayekar has done a very good job of reproducing the hits of Geeta Dutt. She seems more comfortable though in the lighter hearted type, like 'Mera naam chin chin choo' (film 'Howrah Bridge', music O P Nayyar), 'Thandi hawa kali ghatta' ('Mr and Mrs', O P Nayyar), 'Ae dil mujhe bata de' ('Bhai Bhai', Madan Mohan) and the gentle lullaby 'Nanhi kali sone chali' ('Sujata', S D Burman). Should do well with those who are not used to the melodies

of old, nor fond of the modern type of Hindi film songs.

**MEETHI
YAADEN
SHOBHA JOSHI
Weston**

Another version, this time of Lata's old songs. Shobha has been able to capture the nuances of

Jaikishan. She has come off particularly well in 'Piya tose naina lage re' (Guide), 'O sajana bar-kha bahar' (Parakh), 'Mose chhal kiye jaye' (Guide), 'Tea jaana dil ke' (Anari), 'Jaare jaare ud jaa re panchchi' (Maya). Kudos to Shobha for doing justice to such difficult tunes. While they won't fool a true Lata fan, the average person would be too



the master composer S D Burman, Salil Choudhury, Madan Mohan, Kalyanji-Anandji and Shankar-

busy singing along with these well selected old favourites to care!

– S Bhattacharya

**HORIZON
HARIHARAN
CBS**

Hariharan possesses a lively yet extremely melodious voice with a good range. He uses it to full advantage to bring out the deep nuances of the shair. Each of the lyrics, written by Mumtaz Rashid, Jaanisar Akhtar, Akhtar Vajdi, Tahir Faraz, Hakim Nasir and

Farhat Shahzad, has been carefully selected. The music by the artiste himself reveals his musical genius. With a gentleness only Hariharan could have mustered, each track lays bare the essence of the ghazal very effectively. It is difficult to pick out any ghazal as the best. Perhaps 'Kya khabar thi' could be given top honours. This is a must for the ghazal buff.

– VASANT KARNAD

ENGLISH

TRANSITIONS

FRANK MILLS
HMV

Mills proclaims his move from an articulate soft peddler of the keys to a strident votary who plonks his intuition into funk and dance rhythms. The edges are still rough. So where does that leave Mills? Still at the stage where he best purveys pretty pap in an easy listening situation that is far laid back.

THAT'S THE WAY IT IS

ELVIS PRESLEY
MIL

Another captivating album from Elvis with the accent on powerhouse ballads that see him prime emotion and power. Elvis can be gentle, as on 'I just can't help believin', compelling an 'I've lost you' and warm and passionate on 'Bridge over troubled water'. Emotion has many textures and Elvis shades them all in his inimitable manner.

MANHATTAN BURN

PAQUITO D'RIVERA
CBS

The alto-saxophonist gets into several generic settings from the burnished glow of 'Feelings

of the heart' to the Latin American snap of 'Paquito's Samba'. The liquid tone that he evokes is perfect for the material he chooses. He has an exciting band of sidemen with him who, while showing diverse stylism (Manhattan Burn), nevertheless coalesce into a whole. An enjoyable album.

LOVE IS BLUE

PAUL MAURIAT
MIL

Mauriat's lush orchestration brings an air of *joie de vivre* to this

life with 'Say you say me', 'Alla figaro' and his arrangement of Mozart's 'Symphony No 40 - First Movement.'

GREATEST HITS

LITTLE RICHARD
CBS

Imagination is bent to advantage here as the rock 'n' rolling bump 'n' grinder lets loose a salvo of his hits at a Hollywood concert. A live setting propels him into loosening quickies of his hits, satisfaction ends almost before it begins.

GYPSY BLOOD

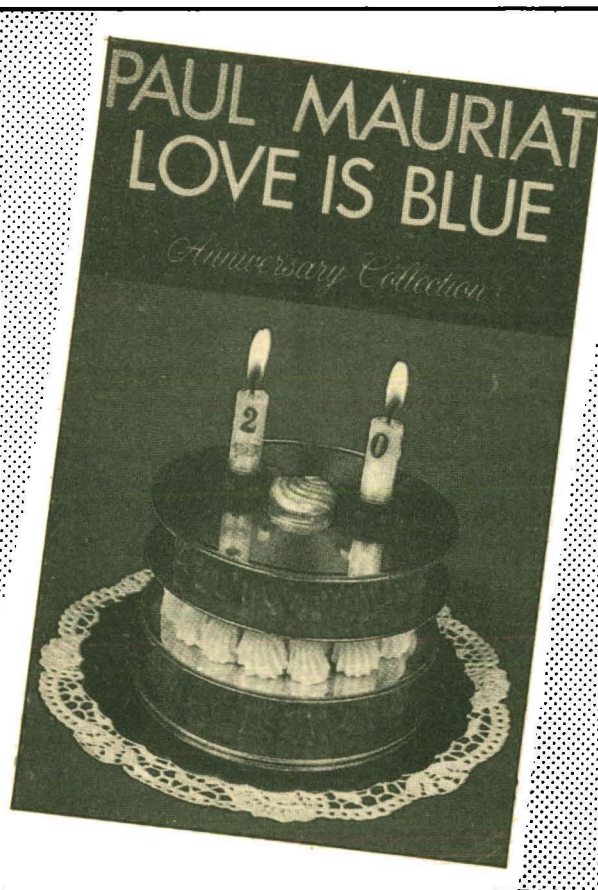
MASON RUFFNER
CBS

Ruffner lets loose a slew of rock riffs that zoom directly into the centre of an acceptability that is at once heady and endearing. He can write a mean song like the thundering title track that details the spirit of the gypsy or the corded yet melodic 'Under your spell'. There's some fiercely rollicking rock 'n' roll as well. Tune into 'Fightin back' and 'Dancin on top of the world', a come-on that is a turn-on.

DAN HILL

CBS

Hill doesn't give the album a name other than his own. Is he seeking to establish an identity? He's already got one as a MOR singer and this album doesn't change the image. He flits through in a laid-back manner, easy going and gentle, which works most of the way especially on side one where he dwells on the plight of his 'Conscience' through a bright beat and a nice tune, the appealing 'Carmelia' and the No. 1 adult contemporary song of 1987 'Can't we try' in the company of Vonda Sheppard. Along the way he sends out a message about destroyed dreams among other things on 'USA/USSR'. Only problem is, he wraps it in fluff. - J D'SOUZA



celebratory offering on his 20th anniversary in the biz. Relax and let the feeling wash over as Mauriat takes you through the times of his

Even as the slivers carry the flamboyance of the singer it is one, the blues-based 'Anyway you want. and 'Send me some ', that's best.

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Movie Music

Instrumental versions of latest film songs have always been very popular and music companies are always quick off the mark to bring out collections of such instrumentals. Inevitably, the songs included in various compilations overlap. So we find **Andheri raaton mein**, **Hey you** (Shahenshah), **Aap ke aa jane se**, **Zindagi ka naam dosti** (Khudgarz), **O yaara** (Kaash), **Chori chori yoon** (Paap Ki Duniya), etc included in practically every collection released recently. We have 'Hey You' which has Ashish Bhadra playing the songs on an electric Hawaaiian guitar, 'Instrumental Hits' featuring musicians R K Razdan, H Soni, Gautam Das Gupta, Ashish Bhadra, Mahinder Kabir, and 'Instrumental 88' with music arrangement by Sayed Ali. Have your pick.

REVIEWS

One of the most outstanding scores in recent times is 'Mamta Ki Chhaon Mein' (subtitled 'Immortal Kishore's Last Wish'). Though one can't say with conviction that all the songs are uniformly good, **Kishore's mera geet adhura** reminds one of more melodious times, with pleasant lyrics to match. Amit Kumar too, gives a fairly good but rather mechanical performance in **Mai ek**



panchhi and **Todke bandhan sarey**. **Andheri raaton mein** has good singing by Leena Ganguly and Amit Kumar. Very much a family affair, eh?

Jagdish J has come up with some melodious scores too, in 'Shubh Chintak' and 'Yaadon Ki Aahat'. In the former, new singers Sushil Kumar and Ambar Kumar have rendered the ghazal-like **Koi hangama** and **Hum to shayar** respectively very well,



while a Mukesh number **Man ke tere pyare** is thrown in as bonus. 'Yaadon Ki Aahat' follows with more songs in the same genre – **Woh jo hum mein** by Usha Tandon and Rahat Ali, **Ab na woh aankh** by Usha and **Tumko kuch yaad hoga** by Hariharan. All eminently listenable and refreshingly different.

Bappi Lahiri has come up with some good stuff too in 'Azad Qaidi'. Sharon delights with her jaunty **Tu tu tu khiladi** while **Jaise jaise din** by Mohd Aziz and Kavita Krishnamurthy will appeal to those who like romantic songs.

Annu Malik's 'Aakhri Adaalat' is another run-of-the-mill film score, although two numbers by Alisha are earmarked for popularity of the short-term variety – **Aaj nahi to kal**, a very catchy and playful number with Annu keeping her company and, to a lesser extent, **Solah khatam** – a not-so-sweet sixteen song. **Tu massiah** by Mohd Aziz is pleasant but forgettable.

One case of good singing wasted on



nondescript songs is in 'Vardi', which is yet another score by Annu Malik. Asha Bhosle's superb voice and style are wasted on **Oye rab ne** and **Main kitne dil**. So is new singer Sanu Kumar in **Teri hifazat**. Surely his robust voice is meant for better things?

When two top musicians from the field of classical Hindustani music get together for a film score, what happens? Intricate taans and melodious ragas? When the persons in

question are Shiv Kumar Sharma and Hari Prasad Chaurasia, one sits up, waits eagerly for some unusual stuff. Santoor and flute, most likely.

Well, sorry folks, it's nothing like that.

'Vijay' is not so different from the average good Hindi film stuff. True, there is no synthetic music. It's all wholesomely natural and melodious to boot. But it's filmi, all right. Asha Bhosle comes out best with the playful songs **Rakhna athanni** and Lata and Suresh Wadkar too register in a playfully romantic **Badal pe chalke**... Anupam Kher (another actor-singer!) and Pooja Chopra come out with their refreshingly different version of **Akkad bakkad bambe bo**.

Though it can't really compare with the original, it has a special charm of its own, especially Pooja's childish voice. Cuter than the usual style of children's songs in Hindi films.

'Chaandi Ki Roti' a video film with **Sumitra Lahiri's** musical score, is characterised by pleasant music and competent singing. **Tune chhua** by Mohd Aziz and Dilraj Kaur, and **Jo haath bada kar** by Dilraj Kaur again stand out for their superb handling by the singers.

Video film music is coming into its own now. Another video film 'Chaska', with music by new music director Rachana Payal (what a truly melodious name!) has new singer Deepmala singing two solos, apart from two duets with Shailendra Singh. Her voice is light and feathery like the music itself. The best two tracks must be Deepmala's solo **Nasha chha raha hai** and the duet **Sab ko laga hai**.

'Libaas' with music by **Gulzar** and most of the songs by Lata is a disappointment. It was difficult to find any track that really stood out.

And here is **Rajesh Roshan** with his latest score - 'Khoon Bhari Maang'. The melodious score is yet another feather in his cap.



Hanste hanste kat jaye raaste by Nitin Mukesh, Sadhna Sargam and chorus, with two reprises by Sadhna Sargam, Sonali and chorus are superb, definitely headed for the charts.

Even while we revel in the new sounds of Hindi film music, there is no dearth of old ones to remind us of the good old days. One is no stranger to collections of film songs compiled according to the singer; so we have the 'Best hits' of Lata, Kishore, Mukesh, Mohd Rafi, Hemant and other stalwarts in the market every now and then, in fact with almost alarming frequency. As if to break the monotony, music companies are now coming up with 'star-image' collections - 'Govinda Hits', 'Mithun Hits', 'Sridevi Hits', etc. Last year there was a four-cassette collection of 'Amitabh Hits', that was what probably started off the trend.

The sound-alikes, too, are gaining ground. Recently, the 'kudrat ka karishma' Milan Singh came up with some collections where she faithfully reproduces - or does her best to - the voices of Mohd Rafi, Kishore Kumar, Hemant Kumar, Talat Mahmood, Manna Dey, Geeta Dutt, Asha Bhosle and even Noorjehan. An impressive list which makes interesting listening. Shobha Joshi has come out with her second volume of Lata Mangeshkar's songs, while Aparna Mayekar pays 'Shradhanjali' to Geeta Dutt.

TAILPIECE

The death of a singer or music director is usually the signal for music companies to bring out the songs associated with them. So it was just a matter of time before the songs from the musicals of Raj Kapoor were put together. The first of these is a collection of Mukesh songs on the TIPS label. Not originals. But versions. Will the real stuff become a rarity soon? ☺

Ranu Mukherjee

MUSIC:
GAUTAM MUKHERJEE

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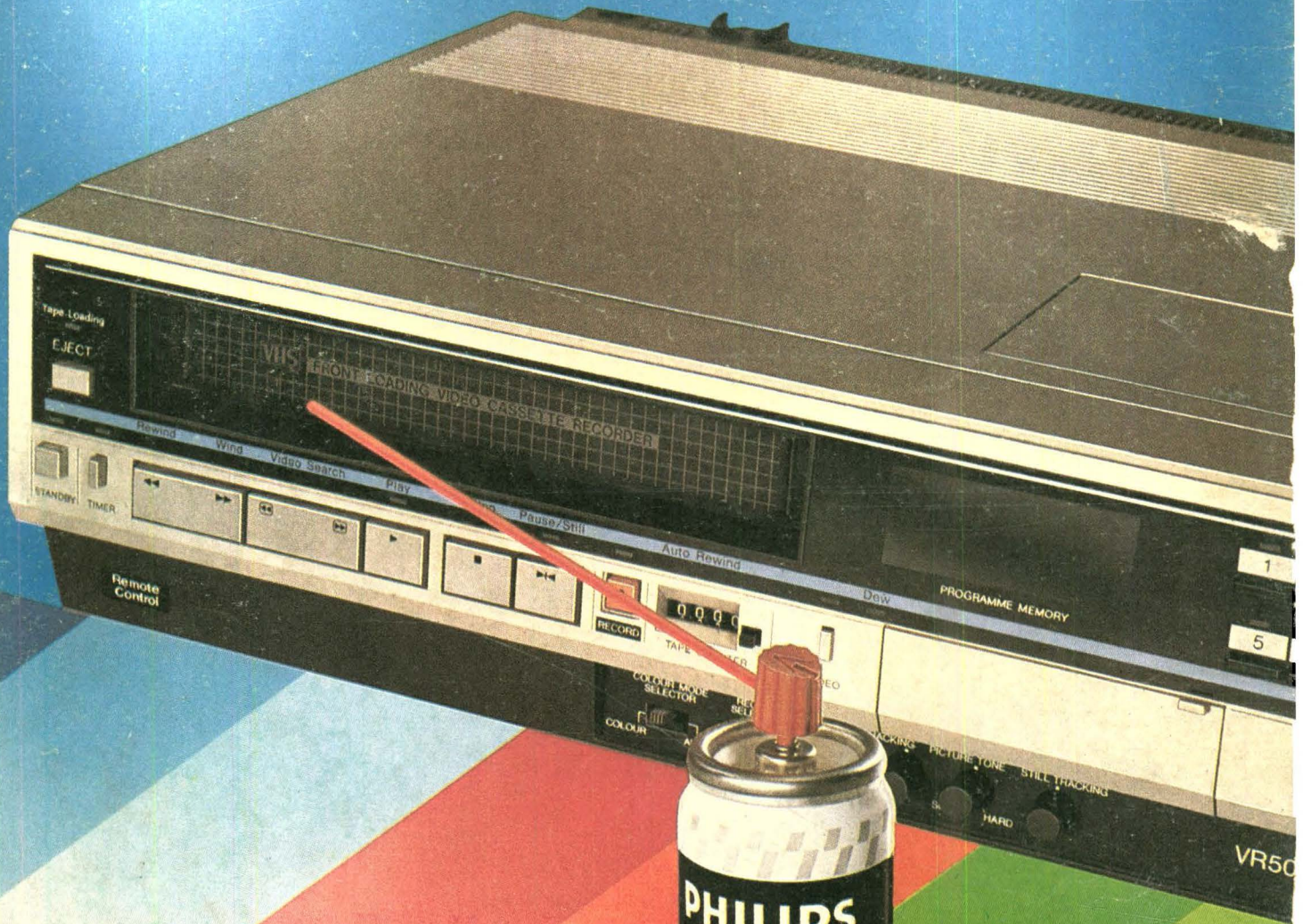
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