

playback

▶▶ AND FAST FORWARD

VIDEO INDUSTRY

BACK TO PIRACY?



ILA ARUN:
A FOLK SINGER
GOES POP
EQUIPPING
EUROPE
FOR SOUND
SUCCESS
EXCLUSIF!
THE LOUIS
BANKS
COLUMN

CBS of music

Soundtrack



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THEMES FROM SALAAM BOMBAY!

Soundtrack



REMO
JALWA

Ghazals



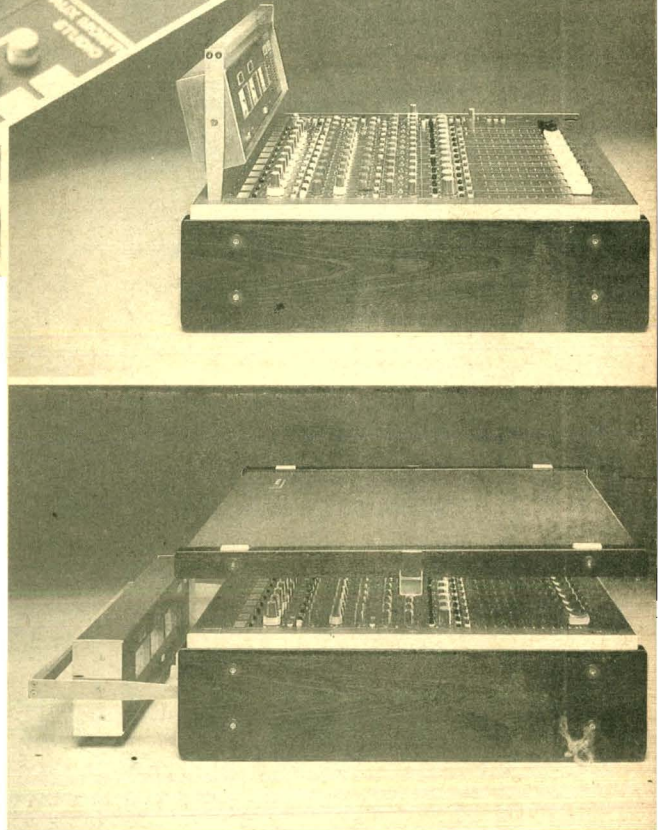
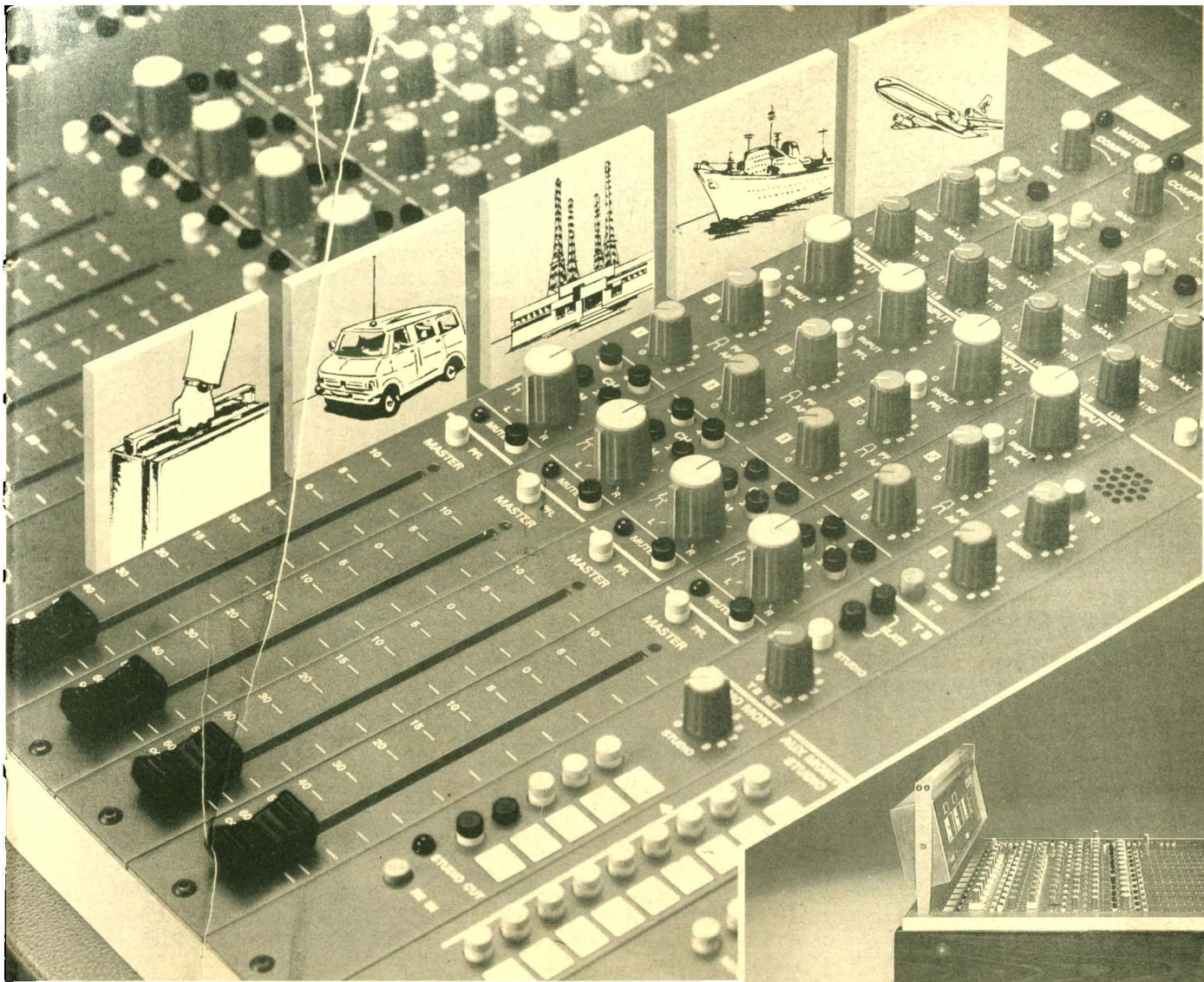
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EDITORIAL

WHEN ONE LOOKS BACK on every major event, discovery, or movement in the world, one realises that new frontiers have always been broken open by men of courage, imagination and initiative. Hence, on looking at the phenomenal growth of the video industry, we must surely credit those leading it with imagination, courage and initiative.

The fight all along in the adjoining fields of video and film, was against piracy. But all the bold decisions taken, will soon be negated when the simultaneous theatrical and video releases of feature films is discontinued. Naturally, then, the video sector will be invaded by pirates.

How and why this has happened, requires much more heart-searching and analysis. One thing, however, stands out clearly – those involved have lost their initiative – are discouraged – and will have to exploit a lot of imagination in order to put the video industry back on the fast track.

Old wine in a daring new package gives butterflies as Gypsy Ila Arun goes pop. But her new album *Titli*, meaning butterfly, promises to take her soaring to new heights. We back her and all those who dare to shatter their stereotyped cocoons and break free. As well as those like L Subramaniam, who is busy innovating for further fusion fame. We are lucky that he has taken time off to share his plans for 1989 with us. Indian rock music, too, is on the uptrend, with Down Sterling enjoying a valid claim to fame.

The music industry is a far older industry than that of video, but it is, today, in no less a state of flux. The Indian Performing Rights Society (IPRS), whose main objective is to protect the interests of affiliated composers and lyricists, has made a breakthrough with music companies which mainly benefits its foreign affiliates. The IPRS thus has to do a lot more for our local artistes before it truly realises its objectives.

We take a close look at *Newstrack*, too. The hopes of *India Today* were belied. It failed to prove that all the video business really requires is yuppie brainpower and slickness. Yet it's a pity that *Newstrack* may never take off.

With the high growth potentials of the video scenario, it makes sense to take a serious look at Betacam technology, which we believe shall become standard sooner than expected. However, there are those who argue in favour of the VHS format... We present both in this issue.

The numerous letters we receive for information on sound recording equipment and techniques, from both audiophiles and recording engineers, prompted us to launch an exhaustive, educative series – *An Introduction to the Recording Arts*. The first article of this nine-part manual is to be found in this issue. Incidentally, its author – our technical editor Daman Sood – is the last word on the subject of sound.

All praise for Louis Banks as well, for sharing with us his secret score for *News Theme* and the creative process in his column this month.

With these, we wish you a prosperous new year of profitable reading.

– EDITOR

IN DEFENSE OF

Re: music critic Sumit Savur's short review on singer Juthika Roy's geets and bhajans. One fails to understand the negative points as raised by the critic **Playback**, November '88). The comparison drawn between the old-time singer with those of the present day is incorrect, as both the training of voices and sound technology has improved.

One should not forget the ardent fan-following of Juthika Roy. She was regarded as an incarnation of Meera since she never sang for films (barring one-two songs). Her unusual voice, dedication and devotion... aroused intense emotional feelings in the listener.

Probably, your reviewer is either prejudiced towards a bygone era, or is drawn too heavily towards present-day music. Unfortunately so.

B C Ramaswami
Bangalore

INTO THE LIGHT

I had recently been on holiday in the 'Land of the Rising Sun', where I luckily got in touch with the Japan Broadcasting Corporation, commonly-known worldwide as NHK.

Japan's giant public television and radio broadcasting network is planning to break new ground in 1990 in the field of television broadcasting, by introducing HDTV (High Definition or Hi-Vision Television) - the latest advanced technological system of broadcasting, and one which promises to deliver TV programmes of a very high quality and clarity.

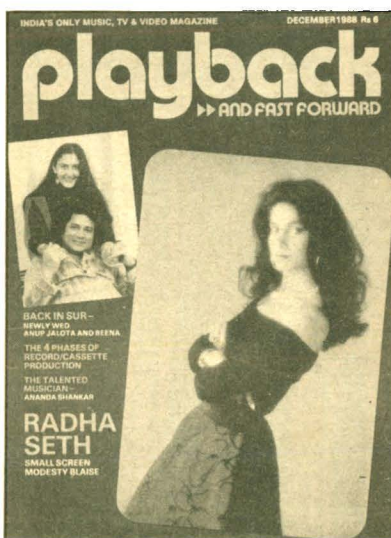
The system - called MUSE (Multiple Subnyquist Encoding) - is designed to display wider and more detailed television pictures than that which even the most sophisticated TV sets are currently capable of. The number of TV scanning lines will be 1,125, thus dramatically enhancing colour reproduction.

Such Hi-Vision technology can be used not only in broadcasting, but also in movies and visual events

(video theatres, electronic publishing, video printing, etc).

Its introduction will, undoubtedly, usher in radical new concepts in television technology. Major Japanese electronic manufacturers are already geared to enter the HDTV market which will certainly grow greatly in the years ahead. Meanwhile, audio and video buffs in India can keep their fingers crossed and hope for the 'sun' to dawn quickly.

Pallab Kumar Bose
New Delhi



A READER'S REBUKE

This letter is written with a deep sense of shock and regret as it is the third time that your magazine has not reached me.

I was thinking of getting my subscription renewed for three consecutive years, but **Playback**'s erratic supply and its declining standard have put me in a quandry. For example, information on new releases and the coverage and review of

the ghazal scene has been missing for sometime, while the number of pages is decreasing.

Hoping something will be done about this, we look forward to better pages.

Ravinder Joshi
Bombay

For quite some time, I have noticed that **Playback And Fast Forward** has stopped giving information on classical, devotional and regional film cassettes/records.

I used to appreciate it since I am a Bengali in Delhi. But now, I am totally cut off from Bengali music. I have thus stopped reading the magazine, as it serves no useful purpose.

It would, however, be great if you could re-start publishing all the latest information in regional music.

Aroonava Sinha
New Delhi

BAD IS BAD

When Michael Jackson's **Bad** was released in India, I immediately rushed to buy the cassette. It seemed a good bargain - Jackson for Rs 33! However, on playing it, the sound got less audible, and on cleaning the tapehead, I found a heavy oxide deposit, each time.

This happens with most of the Western music cassettes of reputed Indian companies. The recording also contains unwanted disturbance and a terrible 'hiss'. The T-Series cassettes of Hindi film songs are, however, much better.

Yet, they are not a patch on cassettes from abroad - neither in price nor quality. My 15-year old Philips' cassettes still play excellently, as do my pirated cassettes from Singapore.

It is indeed lamentable that, when the West has gone digital some 10-12 years ago, India has still to improve upon analogue.

A H Remedios
Bombay

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Associate Publisher
ANIL CHOPRA
Editor
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Technical Editors
DAMANSOOD (Audio)
S S NAIR (TV & Video)
Editorial Staff
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Advertising Manager
S K THAKUR
Art Director
SISIR DATTA
Design & Layout Artist
VASANT R PALKAR

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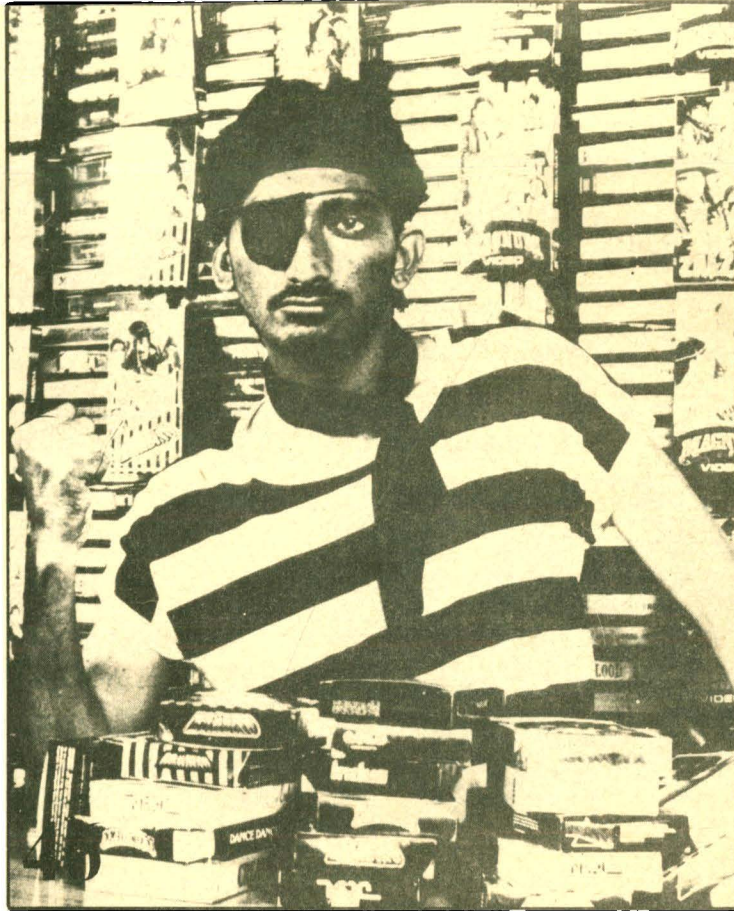
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- Plus The Audio Clinic, January releases, International Hits, Movie Music, Musical Round-Up, Music Track, and Playback's Top 10 Hits of 1988.



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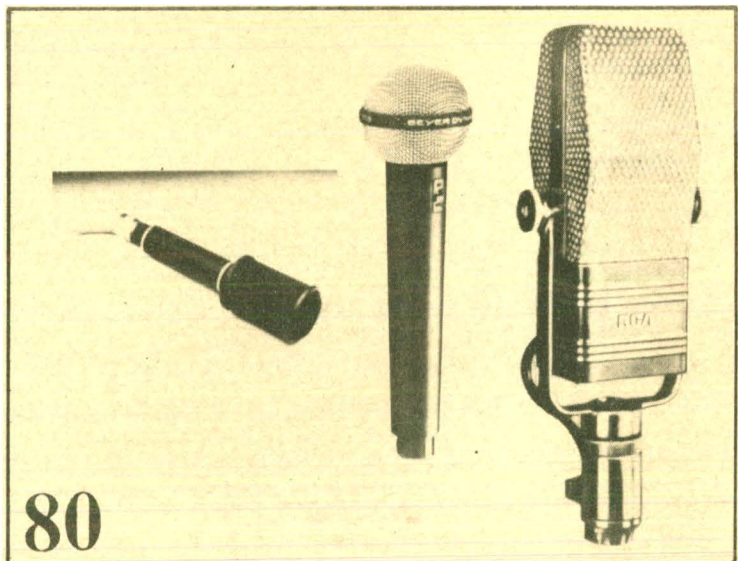
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...And SUDHIR MARDOLKAR praises the new Betacam SP.



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DAMAN SOOD'S guide to microphones and on how to make them work magic for you.

– Plus Hardware Watch.



One of the busiest composers these days, must be young Sharang Dev. Almost every other serial on television has music by this talented young man. At present on air, is his music in "Kisse Miya Biwi Ke". He is busy composing for Basu Chatterjee's "Vashudhaiva Kutumba", Sudhir Mishra's "Kab Tak Pukaru" (the music for these is based on Bengali folk music and Rajasthani folk music, respectively). Then there are the serials that are being revived – "Malgudi Days", "Kathasagar" and "Udaan". "The storyline of "Udaan" is now undergoing a change. It is the story of how a woman makes a breakthrough in a world of unsympathetic men. In some way, I feel in it the struggles I had to make for my own breakthrough in the world of music," says Sharang.

Incidentally, some of the best music that was every composed for television was for the serial "Kabeer". The composer was Sharang Dev again.

Inflight music

Music from Weston is being featured in the inflight music of Air India. The first artiste to be featured is Shobha Joshi, whom Weston have actively promoted. The music director is Shambhu Sen.

Colour Times

Weston Electronics Limited decided to cash in on the large-scale sesquicentennial celebration of The Times of India. They have released a new television model called the Colour Times, which was re-

Playing tribute to The Times of India's 150 years of journalism, Mr. Sundar T. Vachani, Managing Director, Weston Electronics Ltd., said that it was an honour to be associated with the eminent insti-



leased at the Sesquicentennial Advertising Seminar held on December 7 at the Oberoi Hotel, Delhi.

tution. He also pointed out that the Color Times, like The Times of India.

Hindi film

The one thing that has heralded the change in the trend of film music, is "Qayamat Se Qayamat Tak". So successful has been the music, thanks to its melodious quality and good lyrics, that T-Series have released the music in an unprecedented 165 combination.

Similarly, "Tezaab", the film that followed in "Qayamat Se Qayamat Tak"'s musical foot-steps, has been released in 80 combinations. It just goes to prove that once again

music is the winning ingredient in Hindi films. Perhaps, after a long, long time, we can hope for good music from the film industry.

Anuradha on top

Supercassettes is going all-out to promote their artiste Anuradha Paudwal; although she is already well established and needs very little introduction. Besides bringing out a poster with pictures of her devotional cassettes on it, Supercassettes has also prepared a small in-

sert card with a colour picture of Anuradha on it. On the other side of the card are listed all the cassettes that she has recorded with them.

These cards are inserted into every T-Series cassette being marketed, which means that Anuradha Paudwal's picture and list of releases is reaching thousands.

MIDEM East

EMI (the Gramophone Company of India) and CBS (India) participated for the first time in a Russian music industry fair in Moscow in November. The fair, called MIDEM East, was the first of its kind, organised by the Russian state-owned record company Melodiya.

The fair made it possible for CBS (India) to enter the Russian market. Earlier, all overseas licensing was through the Russian state foreign-trading organisation Mezhdunarodnaya Kniga. So far, HMV was the only company that imported some Russian music into India.

It is reported that CBS has successfully procured some business from Melodiya. In a tie-up with Melodiya, CBS has already brought out a four album boxed set, featuring the classical music played at the Festival of Russia in India and the corresponding Indian music



played in Russia. Album one has conductor Valeri Gergiev presenting Pytor Tchaikovsky's suites from the ballet *Sleeping Beauty* and *Nutcracker*. The second album features Soviet variety stars Sofia Rotaro, Iosis Cobzon, Vladimir Kuzmin and Larissa Dolina. The last two albums feature L Subramaniam's *Concerto of Violins and Friendships*.

U did it Narayan

After 13 years of hard struggle, Udit Narayan finally made it big as a singer. In fact, with "Qayamat Se Qayamat Tak", he became the only singer whose voice has established some identity of its own. It has displayed versatility and range that few male singers today can boast of. A thrilled music industry has given him a jubilant nickname – U did it Narayan.

Music Director Khayyam was presented this year's Rs. one lakh Lata Mangeshkar National Award for Light Music. The award was presented by the Madhya Pradesh Governor K.M. Chandy.

Khayyam awarded

Khayyam, his wife Jagjit Kaur and the Jhankar party of Bombay presented a three-hour musical show on

the occasion. The Lata Mangeshkar Award has earlier been awarded to playback singers Kishore Kumar and Manna Dey, and music directors Jaidev and Naushad.

"Hulla Gulla"

The musical track of two Marathi films in various combinations has been released by Ramesh Taurani of Tips Cassettes and Records Company. The movies are Sahnoo Movies' "Hulla Gulla" and Kausshik Chitra's "Naseebwaan". The lyrics of the songs in 'Hulla Gulla' have been written by Patki. The songs are sung by Asha Bhosale, Anupaama Deshpande, Kavita Krishnamurthy, Dilraj Kaur, Bela Salunke and Vinay Mandke. The songs of "Naseebwaan" have been written by Sudhir Moghe, the music composed by Anand Modak and sung by Suresh Wadkar, Ravindra Sathe, Uttara Kelkar, Devki Pandit and Asha Bhosale.

"Love Notes"

Super Cassettes have compiled a cassette of non-film love songs called "Love Notes". It is a cassette of eight love songs composed by Anand Milind, with each song orchestrated by 70

musicians. The female singer is Anuradha Paudwal, while the male singers are Mohammad Aziz, Suresh Wadkar and Udit Narayan.

The cassette hits the market this month along with Gulshan Kumar's latest product, a washing powder. Along with "Love Notes", a buyer will get a 50p. concession on the washing powder. If that washes down well with the buyers, "Love Notes" may become the cleanest hit of the month.

Ashta Nayaka

The setting was perfect – the Gateway of India, beautifully lit up, the dark sky above, the sea beyond. The immensely graceful

dancers on the stage were even more breathtaking, at the Ashta Nayaki, the festival of dance organised by the Times of India as part of its sesquicentennial celebrations. What was equally good, if not more rewarding, was the music, especially the singing of Ashit Desai. Ashit Desai sang bhajans and shlokas for the kathak dancers – Durgalal and Birju Maharaj. His voice has a tremendous range, a softness and strength and, most of all, that indefinable essence that makes good singers outstanding. Now, only if even one of our so very popular ghazal or bhajan singers had even one of these qualities, how different would the popular music of the day have been.

Instrumental '89

On the heels of the success of Instrumental '88 comes another cassette from Tips Cassettes and Records Company – Instrumental '89.

prises the latest hit songs from Hindi films. The music has been arranged by Sayyed Ali assisted by R.S. Mani, and recorded on multitrack re-



The cassette has been recorded at Western Outdoor Studio. It com-

prising system by recordists Avinash Oak and Daman Sood.

Good News for the Music Recording Industry

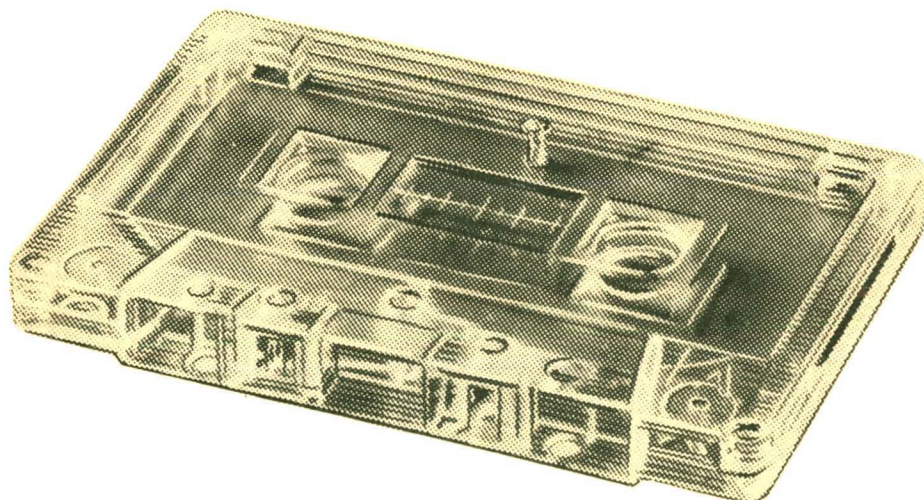
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Annual Award

Sur Singar Samsad's annual awards for classical music in films have gone this year to the Hindi film 'Awam' and the Marathi film 'Prema Sathi Wattel Te'.

The 27th Film Music Awards were presented on Dec. 17 to the winners - producer B.R. Chopra, music director Ravi, singer Asha Bhosale and lyricist Hasan Kamal for the song "Kaise Murli Bajaye Ghanshyam" in 'Awam', and producer Uma Prakash Bhende, music director Srikant Telang singer Padmaja Phenane and lyricist Shantaram Nandgaonkar for the title song in "Prema Sathi Wattel Te".

"Now Music USA"

If music be the food of love, play on, said the Bard. And taking his words to heart, Pompa Banerjee and Ray McDonald decided to play it for keeps.

Pompa, 22, is a pop music enthusiast and Ray, 29, is the disc jockey, who presents the Voice of America, "Now Music USA" programme. The two had an across-the-continent love affair in November. Their romance ripened over the shortwave radio and the letters they exchanged. Two years of letters flying between

Calcutta and Washington convinced them that this was the real thing. Ray declared his love

and Pompa, in true Indian tradition demanded the seal of marriage. Ray flew down to Cal-

cutta and on November 2, they were married at the registrar's office. Four days later, the

Musical Storm

On November 26, Europe took Bombay by a musical storm; but there was nothing melodious about the troubles in which the show landed one of its sponsors.

On December 5, barely a week after the show, Vipula Kadri, the honorary general secretary of PRIDE-India (Planning Rural-Urban Integrated Development through Education) was arrested by the Enforcement Directorate on the charge of violating the provisions of the Foreign Exchange Regulation Act. She is alleged to have made illegal payments in foreign exchange to the rock group, Europe.

Kadri was released on a bail of Rs 3 lakh and sureties of a like amount. The directorate then moved an application before the Chief Metropolitan Magistrate for a cancellation of the bail. They claimed that they had a statement of the accused confessing that additional payments were being made to the musical group in the USA. The deal with the group through Asian Projects Inc in New York was for \$348,770. The RBI sanction was for \$171,000. Kadri said that she had requested one Venkat

Vardhan of Vistas, a firm in Bangalore, to pay \$177,770.34 to Asian Projects Inc in the USA without the sanction of the RBI. She said this had been done through Vardhan's friends and relation in America.

The Enforcement Directorate officials raided Vardhan's office in Bangalore and seized some documents. Vardhan arrived in Bombay on December 6 and rebutted the allegation. He admitted that he was the agent in India for Asian Projects Inc, but said that the payments were made by the accused in person when she was in the USA with him to make arrangements for the concert in Bombay. He added that she had procured funds for her own sources and her associate, Priya Sen. Vardhan expressed a desire to confront Kadri in court.

Meanwhile, on December 6, the Directorate's application for cancellation of bail was rejected by the Additional Chief Metropolitan Magistrate because Kadri's husband had given a written undertaking that his wife would co-operate with the Directorate once she was medically fit. Besides, the two key figures, Venkat

Vardhan and Priya Sen, allegedly implicated by Kadri in the unlawful payments, had made themselves available for questioning.

Priya Sen, a public relations officer with PRIDE-India, filed an application for anticipatory bail at the Bombay High Court on December 6. She said that she was only an employee carrying out the clerical orders of her employer "without any personal stakes in the alleged transaction". Meanwhile Kadri filed an affidavit before the chief metropolitan magistrate claiming that the statement recorded by the Enforcement officers was made under "coercion and inducement."

I.M. Kadri moved the Directorate for leniency in his wife's case. He urged the deputy director in the Directorate to take a "humanitarian view in the matter and withdraw the application for cancellation of bail." He said that his wife had received a severe shock and was in a delirious condition.

On December 7, Priya Sen was granted anticipatory bail of Rs 10,000 with sureties for a like amount.

The matter still rests in court.



ceremony was repeated in traditional Bengali style, with the groom dressed in dhoti, kurta and topor, (the bride-groom head dress). A week later, Ray was back in Washington. Pompa will be joining him this month, to make what must necessarily be a melodious life together.

"Mein Teri Ballerina"

The young Arpita has composed her own music. CBS is releasing Arpita's maiden Hindi pop-rock album, "Mein Teri Ballerina".

She has had various poets write lyrics especially for her, all based on love. The title song "has a Spanish tune and is a little naughty," as Arpita says, reflecting that naughty look in her eyes.

Arpita has released a Bengali folk song cassette earlier, also with CBS, titled "Mishti Mishti". "They are modern folk songs, you know, based on modern tunes, not the old ones," she says.

What is unusual is that Arpita has written a book. It is an English romantic fiction - "300 pages" - and has already been published by Star Books of Calcutta.

In this age of minute differences between vari-

ous singers, here is another: a singer-authoress.

"Suno Suno"

Sharon Prabhakar's new Hindi pop cassette, "Suno Suno", was released at the Sunset Suite at Hotel

latives. On the same occasion, a Gold Disc was presented to Sharon and Sharang Dev for their earlier Hindi pop venture,



Oberoi on December 21. Dev Anand released the cassette and spoke of Sharon's voice in super-

"Jhoom Diwane Jhoom" Sharang Dev has composed the music for "Suno Suno" as well.

"Everybody's copying me" - Sampath

"I'm famous now. Everybody's copying me," Sampath beams, as even the biggest banners are taking the cue from his success and shelving their devotional and filmi releases for cheap comedy.

"Sirippu Sirippu" is the effort of tinsel dubber Mileswamy (famous for his verbal effects during those 'dishoom-dishoom' fight sequences) and Lakshmanan, a college student and mimicry award-winner. Sampath "produced" the cassette whose Cinderella-like success he staunchly insists is no fluke.

"Who doesn't like a laugh at the end of a hard day? Other larger companies were so caught up in their routine music releases that they never stopped to think of this

neglected market. I beat them to it," Sampath says simply.

And the pirates beat him to it. With a "company" whose headquarters are confined to his briefcase, and a "manufacturing unit" no larger than a single dingy room with wife and children for staff, Sampath was in no position to meet the unexpected 500-a-day demand for "Sirippu". Pirates were doing him out of an estimated half-a-lakh income to date.

While the market was inundated with none less than 8 new Tamil Ayyappa cassettes by K Veeramani - not to mention dozens of old ones still doing the rounds - no one was willing to heed the singer's pleas to release him in Telegu.

To Saragam then goes the credit of initiating Veeramani's Telegu debut, "Sabarimala Yatra", which has the singer battling with this new language rather successfully.

"One must take a chance to be different, isn't it?" Saragam's founder Shiv Dowlani says. The "difference" exists in programme content too. While the cassette carries routine fare halfway, its flip side covers Sri Ayyappa Swamy's 108 Sthotras. Lahari bagged the most prestigious Kannada programme of this year's Ayyappa season when popular music director Hamsalekha decided to make his devotional debut on their label with none other than matinee idol Dr Rajkumar singing.

Easily the season's

highest budgeter as well, the programme was practically an overnight affair as Hamsalekha composed the tracks over an evening and night, in breaks between his tinsel recordings, and recorded them with his orchestra early morning. The following morning, Dr Rajkumar was at Prasad's

As for what prompted this sudden, totally unexpected non-filmi outburst, the music director says: "I was getting fed up of working within parameters with some film producer breathing down my neck, trying to make me incorporate some strange ideas of his into the score. His effort is characterised by my love for simple melody and strings-oriented orchestration."



"Titli"

Mr. Lazarus of Music India said on the occasion that Hindi pop would be the music of 1989. He probably saw the disbelieving looks on the faces of the guests, for he added that he had seen the same disbelieving looks when a few years ago he had predicted the success of bhajans and ghazals. There is not much to choose, however, between the ghazals, bhajans and pops of today. They all sound the same.

Mr Lazarus' prediction may be quite accurate, because almost every music company is coming out with at least one Hindi pop album. On January 4, HMV released "Titli", a Hindi pop album by Ila Arun. Yes, she is the same Ila Arun of the folk songs fame. From "Banjaran" to a butterfly is quite a change. Hopefully, the butterfly will chose just the right flowers to settle on.

Hindi Pop

It is not only the old, more or less established singers who are going into Hindi pop; there are new entrants too. One of them is Arpita's Arunima. Arpita is a 22-year old singer from Calcutta, trained in classical music. One of the few music companies that brings out cassettes and LPs of Western classical music is

HMV. No wonder they have a steady, devoted clientele.

HMV has now gone one step ahead and made things easier for those fans of Western classical music who cannot buy the tapes or LPs in their home town. They can order these cassettes directly from the Gramophone Company of India Limited. The LPs cost Rs 48 each, and the cassettes, Rs 40 each. If the order is for more than three cassettes or two LPs, the goods will be supplied free of postal charges. For smaller orders, a postal charge of Rs 10 will be added to the bill.

Thanks to IPI

Audio cassettes have come under First Point Sales Tax thanks to IPI's representation to the Delhi Administration. Music companies selling audio cassettes are now liable to pay sales tax with effect from November 1. In fact, IPI has already started collecting sales tax from dealers.

This is welcome move since it will enable music companies to be more competitive in the market. So far sales tax was being paid only on blank cassettes, which meant that the big companies, who had their own cassette coating plants, suffered.

Versions

The music industry is debating and wondering

whether Mr. B.H. Agarwal is really bringing out the original recordings of western singers on his Gem cassette label. The IPRS says that Fraternity has permission from them only to bring out versions. Here is what Mr. Agarwal has to say: "I am bringing out electronic versions. I have not put the name of as the originals." How- the singers on the cassettes because then these singers become big stars and demand lots of money and all that, you know, but the singers I have are as good ever, it is not mentioned anywhere on the cassette that it is a version cassette.



"The buyer may not even know that it is a version. It makes no difference. He is buying it for the original."

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THE ORIGINAL MUSIC

BEWARE OF IMITATION



Russian Pop

HMV, in a tie-up with Melodiya of Russia, has arranged to import approximately 4,000 LPs and cassettes of Russian pop singers, Veleryl Leontiv and Pugochova. So far, the only Russian music that came to India was some Western classical music, was also brought in by HMV. This is the first time that Russian pop music will be released in the country.

“Jagaran”

Minoo Chadha, the popular Jagrata singer, is now featuring on the video film “Jagran”. Minoo has been singing for the past seven years all over North India, particularly in Delhi, Punjab and Uttar Pradesh. She sings only religious songs. “I have many cassettes out already,” she says, “and now one is being planned on Sai Baba bhajans.” As for how she manages to have the stamina for continuous live singing for four to



five hours without a break, Minoo says simply, “It’s only a matter of practice.”

Russian music

While HMV is bringing in records and cassettes, Mr. R.V. Pandit of CBS is bringing in the singer himself. Valery Leontiv will be in India in the next month or two on a six-city concert tour. It will be interesting to watch how this exposure to Russian music influences Indian folk music.

“Thriller”

Bappi Lahiri, the master plagiarist, has done the biggest ever take-off of his career. This time, he is making a splash on the video format with his own version of “Thriller”. “It’s going to rock the show-biz world and prove to be a trendy chartbuster,” he declared confidently at his birthday party last month.

Given Bappi’s tremendous genius for borrowing, adapting and re-packaging tunes, the video has every chance of being a hit; especially since the majority of Indian viewers and listeners are more tuned to Bappi than to Jackson.

There is hope for music lovers yet, if the trend of current Hindi films is anything to go by. Out are the so-called action thrillers, full of

gratuitous violence, and in come the family dramas and socials. This means soft, gentle, romantic, melodious music is making a slow but sure come back. “Qaya-

mat Se Qayamat Tak” was only beginning of what promises to be a tuneful retreat to the melody of yesteryear. There is no dearth of music directors who can

“Memories”

The half-a-dozen projects T-Series has lined up for the South for the first part of ’89 are punctuated by a rejuvenation of the oldies. Evergreen hits, essentially from MGR and Sivaji films, will be remixed for good stereo effect and packaged in a “memories” collection.

Little wonder that music director M S Viswanathan spearheads the project that hits the spools first week January. The son of the melody master’s late lyricist Kannadasan, K. Gandhi has joined Super Cassettes as its A&R man (South). A lawyer by profession, Gandhi’s interest in music led him from a lucrative practice in the courts to an A&R posting in HMV. There, too, he was instrumental in reviving evergreen film hits like the Modern Theatres series, before he quit to join tinsel-land as Gemini Colour Lab’s Marketing Manager.

Carrying on the HMV exodus to T-Series is Darbin Jacob, best known as the person who resurrected HMV’s Kanpur Branch from total shambles in ’86 to a flourishing branch in a time span no

one ever thought possible! Exclusively looking after HMV’s cassette division, his ingenuity was responsible for digging out of the dusty archives many a golden hit.

“We will see to it that T-Series now offers something novel as far as devotional and classical repertoire is concerned,” Jacob says. “For even this market out South has become unhealthy with singers doing any number of programmes on the same topic for every company that approaches them, in a bid to rake in maximum spoils. So you could have an X label with Veeramani’s Ayyappan songs competing with Y label also marketing a set of Ayyappan songs by Veeramani. With a result neither does too well. My challenge will be to see that T-Series never becomes a part of this commonplace rat race.” The year’s biggest success story is Sampath’s. The lorry driver suddenly found his comedy cassette “Sirippu Sirippy” not only the most phenomenal seller around but also a trend setter that has disturbed the entire system. One has to see it to believe it.



herald the day of the melody again -Khayyam, Kalyanji Anandji, Usha Khanna, and R.D. Burman among the older lot, and Anand Milind among the youngsters, besides the countless other adaptable music makers, led by the inimitable Bappi Lahiri, who will adapt to the new sounds of music faster than anyone can say 'melody'.

"Dil Ki Baat"

Murali Krishna is one of those rare artistes who sings for the sake of the love of his art. For the rest of the time, he is busy with his work as an IAS officer. Murali Krishna has several ghazal and devotional music cassettes to his credit. He has done many live performances.

Murali Krishna has trained under Kailash Sud, who is a shishya of Ustad Vilayat Khan, but it was only after he had heard Mehdi Hasan in a concert, that things clicked and he decided to make music a career.

His latest ghazal cassette is "Dil Ki Baat", which has nine ghazals on it. He will donate the money from the sale of the cassettes to charities.

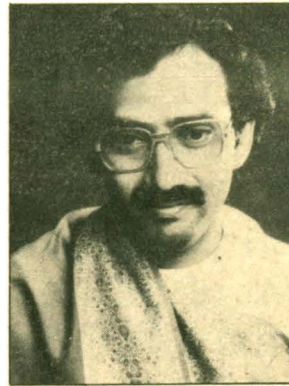
Classical

Last month HMV released two classical music cassettes by veterans Mallikarjun Mansur and Kumar Gand-

harva. Mallikarjun Mansur has rendered the ragas Sughrayi-Kannada, Paraj and Malavi in the album titled "A Doyen of the Gwalior and Atrauli Gharana". Kumar Gandharva's cassette features ragas Shree Kalyan, Shree, Kalyan, Puriya Dhanashri, Gauri, Basant and Sohni.

Krishna Bhajans

Anuradha Paudwal seems to be going from strength to strength. She has recorded a cassette of Krishna bhajans for Super Cassettes. There are six bhajans and the Geeta Saar recorded on eight-track stereophonic



sound. The lyrics are by Maya Govind, Bharat Acharya and Shekhar Joshi. Pradyumna Sharma has scored the music.

Film music

Weston is steadily increasing its Hindi film repertoire. They have

just acquired the music rights of "Qurbani Rang Layegi" which has music by Laxmikant Pyarelal. They will also release the audio cassettes of "Sau Saal Baad" and "Awara Zindagi".

"Shabe-Taj"

The "Shabe Taj" - a concert at the Taj by Ustad Vilayat Khan and his son last month - turned out to be rather unusual. Through his music, the Ustad related the tale of Shah Jehan and Mumtaz Mahal. Vilayat Khan's sitar was Mumtaz and his Shujaat's surbahar represented Shah Jehan. Together, they played out the life and love of the royal couple.

Though an unusual experiment, many classical music *afficianodos* found it to be too full of gimmicks to be taken seriously. It may be the lack of true music lovers in a place like Bombay, where fashion dictates all, that drives serious artistes to indulge in such musical acrobatics. What a pity that showmanship takes precedence over genuine musical innovation.

Rasheshwar award

The prestigious Rasheshwar award has gone to singer Chandru Atma this year. The Sur Singar Samsad presented the award to him on December 18 for his contribution to the field

Film on sarod

Among the cornucopia of culture that was taken to Russia for the Festival of India there, was a specially-made film on the Sarod.

family, to their descendant, Amjad Ali Khan, the film traces the contribution of each generation to the world of music. In fact, it was Amjad



Directed by Kumar Gogi, the film traces the history of the Sarod from its origin in the Rabab, the folk instrument of ancient Afghanistan and Persia. From the pioneers of the evolution of the Sarod, the Pathan Bangash fa-

Ali Khan who introduced the Khayal and Thumri Gayaki styles on the Sarod in the early fifties.

Amjad Ali Khan is the consultant for this film, which may be screened by Doordarshan this year.



The Indian Phonographic Industry

Attention: Producers of original disc records and musicassettes

The Indian Phonographic Industry (IPI) is the association of record producers in India, affiliated to the IFPI (International Federation of Phonogram and Videogram Producers) which enjoys consultative status with world bodies like UNESCO, WIPO and ILO. IPI strives to promote the copyright protection of record producers and to serve the legitimate interests of the music industry.

Phonographic Performance Private Ltd (PPL) is a sister organisation, formed by IPI members, which mainly administers public performances, including the broadcasting rights of IPI/PPL members in their disc records/musicassettes.

IPI/PPL will be glad to entertain membership applications from legitimate producers of disc records and/or musicassettes who observe fair trade practices.

Such producers of disc records/musicassettes are invited to write to the following address for IPI/IPL membership application forms:

Secretary
The Indian Phonographic Industry
5, Old Court House Street
Calcutta 700 001.

most prestigious award given to any singer by this organisation to date.

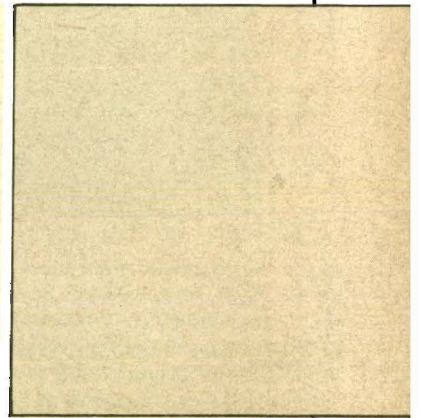
Not only is the serial Mahabharat better produced than Ramayan, it certainly has better music. In fact, so popular is the title song that Mahendra Kapoor has at least 20 calls a day congratulating him for it. What's more, at all this private shows, the audience demands that he sing the Mahabharat song before anything else. ☺



Lata Mangeshkar, V K Dubey (Vice President, A&R, HMV), Randhir Kapoor, Ravindra Jain and Suresh Wadkar at R K Studio.



Vinod Khanna, Amrita Singh, H M Ishak, Dharmendra, Ratan Jain, Ganesh Jain Kulbhushan Kharbanda, Laxmikant and Hasan Kamaal, at a release of musicasette Batwara.



Venus Records & Tapes Mfg Co recently held a party at Centaur to celebrate the double platinum disc, and a 100-days run of the Marathi film Ashihi Banwa Banwai. Seen in pic from (L-R) Champak Jain (Venus Co) director Sachin, chief guest Dilip Kumar, producer Kiran V Shantaram, and N A Hashmi (A&R Manager) of Venus.

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Off The Record

-NALIN SHAH 'ALAM'-

MANMOHAN DESAI has repeatedly expressed his love for vintage music and for Naushad as the best composer ever. But strangely, his masala films only succeeded in adding to the noise pollution. Now, as if to make amends, he talked of melodious music in his film *Ganga Jamuna Saraswati*. "Annu Malik has composed vintage music just like Naushad's," he proudly proclaimed. It is difficult to say who, Annu or Naushad, should feel flattered!

*

None can dispute the fact that Ghalib was not a singer but a poet.

Unfortunately, in Gulzar's serial, viewers get to know less of Ghalib's perception as a poet and more about his life and times. The common man's inability to comprehend his Persianised poetry is not an excuse to justify the lapse.

"The audience is the final judge," says Gulzar, and the feedback is tremendous!

It is surprising that Gulzar, a poet himself, expects the common viewer to judge Ghalib when even the celebrated poets of Ghalib's own time could not judge him.

When Gulzar talks of the 'tremendous feedback', he probably means the public response to Naseeruddin Shah as an actor rather than to Mirza Ghalib as a poet!



Naseeruddin Shah

**

THE LAST WORD

The New Year's Eve programme on Doordarshan has generally been a dull and boring affair.

This year, Bappi Lahiri was invited to 'enliven' the programme.

Has the new year been ushered in on a noisy note to show the shape of things to come?

The question is, if Manmohan Desai is so fond of Naushad's vintage music, why did he choose the naqli when the asli was available?

The answer is obvious. Even in the matter of music (which is not his province), his ego will not permit him to be told to mind his own business by anyone, not even Naushad. Nor would he like to travel from his Khetwadi-office to Naushad's residence at Bandra's Carter Road and wait upon him to approve his tunes.

Naushad, on his part, has always disapproved a director's interference in his music. He resented Mehboob's suggestion while recording a song for *Anmol Ghadi* (1946). Mehboob never tried to encroach upon Naushad's territory ever again.

Assuming that Desai had the right subject for Naushad, the latter would have bluntly advised him to stick to his job just as he had told off director Sunny during the filming of *Babul* (1950).

In spite of his boundless regard for Naushad's music, the reason why Desai will have none of it in his films is that, having got used to the naqli stuff, the asli one would be difficult to digest. Desai is wise enough not to let his personal preferences fault his box-office judgement.

Considering the type of films he makes, what Desai needs is glow and glitter. It need not be gold.

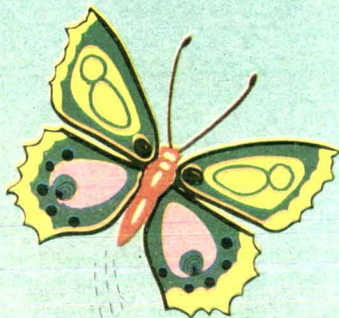
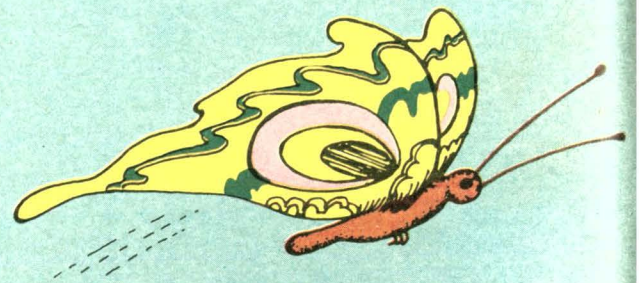
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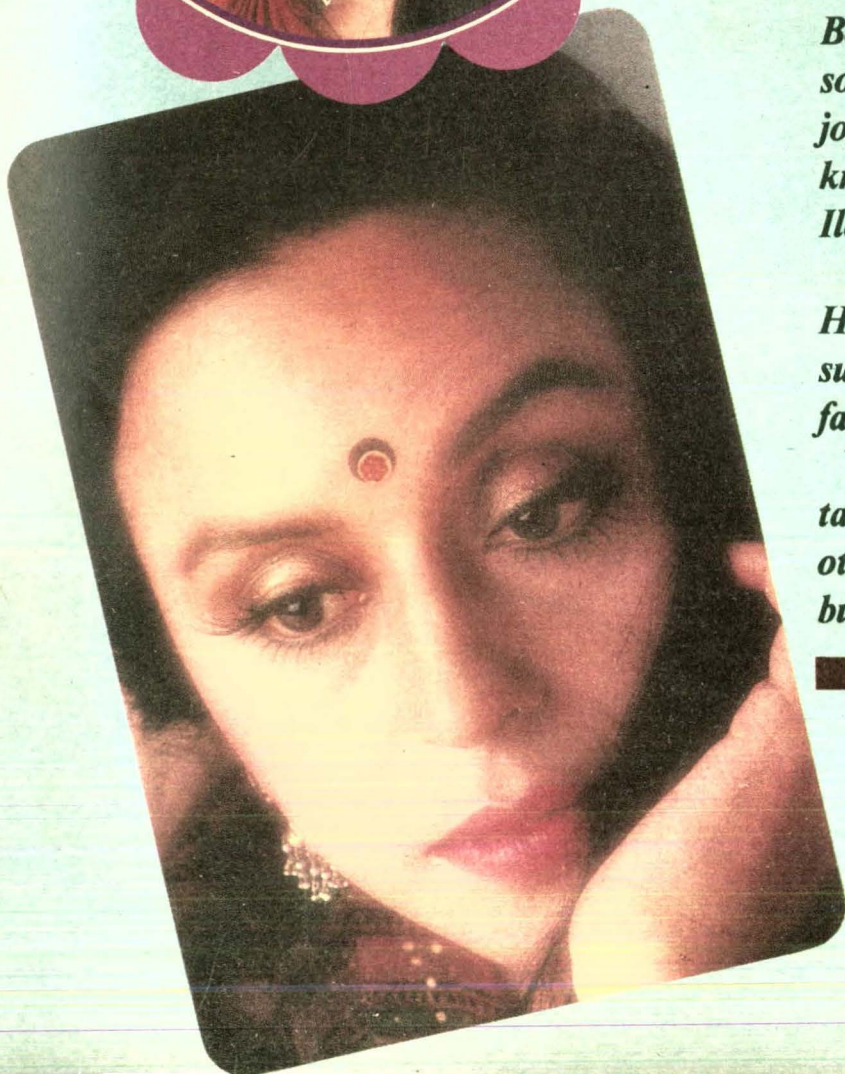
ANY TV SERIAL based on a legend or history is bound to create controversy just as in the case of *Ramayan* and *Mahabharat*. Now, the merits and demerits of *Ghalib* are being hotly debated in the media. ☺



Bappi Lahiri

THE BANJARAN TAKES WING





Seven years ago, an unusual singer entered the music circles of Bombay. Her voice was different. It has a vibrancy, a strength and melody rarely heard in urban voices. It was a gypsy voice, evocative of the harsh, hot sands of Rajasthan; of the colour, the joys and the strife of lives lived passionately in the midst of a serene and demanding environment.

Ila Arun caught the imagination of Bombay's music lovers. She sings folk songs of Rajasthan with the verve and joy of a native. Though not as well-known as some ghazal and pop singers, Ila has her own select fan-following.

So, the news that Ila has recorded a Hindi pop cassette comes as a dismal surprise. "Why?" ask her unhappy fans.

ILA ARUN gives her reasons and talks to SANDHYA PANDEY about other creative pursuits that keep her busy . . .

FOR A VERY LONG TIME I have been exposed to Western music of all kinds. I have heard music from many countries on my travels with my husband Arun, who is in the Merchant Navy. I strongly believe that Western pop and folk music have the same kind of rhythm. I thus thought I could do good Hindi pop. HMV also said that Hindi pop would have a very big market, and they were keen for me to do a pop album with them. It was a challenging idea, so I thought, why not? Basically, I am a middle-class, urban person. I react to music of any kind. Look, music is *not* my career, and I have no ambitions of becoming another Sharon or Alisha.

Is your album any different from the rest of the Hindi pop albums around?

"When I decided to do the Hindi pop album *Titli*, I had to listen to *all* the Hindi pop that was available in the market. It all sounds the same, the lyrics consist of one or two lines. It is not anything like Western pop. I have written the lyrics and composed the music for my cassette. It is Westernised, but the emotions are all Indian. The lyrics contain all my observations on love, passion, everything. There is even a song on Bombay.

You have composed the music for *Titli* yourself, but wasn't the rest of the team, like Kersy Lord, hesitant about a folk singer singing pop?

In fact, when Kersy Lord heard he had to do the music arrangement, he was very sceptical: a folk singer singing pop? But when he heard the music, he became very enthusiastic. I must say he has done a wonderful job of the arrangements. There was no communication gap between us, because I knew what I was doing. I don't know whether the cassette will be a success, but I have put my soul into it, though I started on it quite hesitantly. My image as a folk singer is strong, but not so strong that I cannot try anything else.

Have any of your fans heard the cassette?

I have played the cassette to some of my friends who were strongly opposed to my singing anything but folk

songs, and they liked it very much. Some people say that the press will tear me apart, but all I can say is that I have done it honestly, with all my heart, and that I know what I am doing.

Have you had any formal training in music?

I studied music for my BA, but now I feel that was too theoretical. Basically, I have learnt music through observation. One of my strongest influences was a servant in the house who used to take me to school on a cycle when I was a child. He used to sing all along the way. People would turn around to look at him and I would feel very embarrassed. But now, I feel that I have learnt my first lessons in singing from him. What singing I do – singing without inhibitions – is basically a masculine style of singing, not feminine. I am essentially a stage actress, though I am now doing films and television. I play all kinds of roles on stage, so why may I not attempt all kinds of singing in music?

Reshma, the Pakistani folk singer, has also sung *ghazals*. Aren't you, too, planning something similar?

Many people have asked me why I don't sing *ghazals*. They say that I have a heavy voice particularly suited to *ghazals*. But I know that it is not so easy. In fact, I don't think I am a singer: I only react to music, and people have encouraged me. I have given shows in England and all over Europe, but I am still a poor mike singer. I am more of a performer. Some time ago, I recorded a song for Subhash Ghai and the song was picturised with Amitabh and me. Unfortunately, it was later deleted from the film because of some problem. But when the recordist first gave me a mike, my voice just came out flat. Then, when Laxmikant said: "Give her three mikes", my recording came out excellent. In fact, even now, Subhash Ghai plays the song at all his parties – he likes it so much. But I am still learning about recording and the way to sing into mikes and all that.

You are getting quite well-known as a lyricist, too.

Actually, Kalyanji *bhai* keeps telling me that I

The "Titli" Release

The release of Ila Arun's "Titli" on Jan 4, was an unusual event. Instead of simply releasing the cassette and following it with speeches, Ila decided to visualise some of the songs. Farah, Nihal and Hemu were the team from the discotheque Xanadu, who visualised the songs. Ila wore leotards for one song – "Patang" – and filled the stage and the audience with fog to simulate clouds. She dressed as a butterfly for another song.

The official release of the cassette was at the hands of Shabana Azmi.

Another song was visualised at the end of the evening – "Anyway yeh hai Bombay".

"I was really keen on the visualisation because I have the image of a folk singer and I wanted to break it. I want to prove that I am a performer who reacts to music of all kinds," says Ila.

Ila has an advantage in the strength and depth of her voice. Judging by the songs heard at the release party, Titli may well be the Hindi pop sensation of the year.

66

his will be my fourth cassette. The first one I produced myself at Jaisalmer. I had gone there for the festival and sung a song with the local singers. It was so popular – it had no gimmicks, nothing – that, overnight, we recorded the cassette, and sold it in the top tourist centre in Rajasthan. I called it A Musical Standstorm. Then, I did one cassette for the Palace-on-Wheels.

99



should be a lyricist; that I am wasting time with shows that “three people attend”. I have written the lyrics for all the songs of *Trikaal*. That is when I had met Remo in Goa, and he later asked me to write the lyrics for a Hindi pop album he was planning to bring out. But that didn't work out. He then translated the lyrics of my song on Bombay into English (he took my permission for it). I have a song on Bombay in my Hindi pop album, too, but it is quite different.

Titli is only your second cassette, isn't it?

This will be my fourth cassette. The first one I produced myself at Jaisalmer. I had gone there for the festival and sung a song with the local singers. It was so popular – it had no gimmicks, nothing – that, overnight, we recorded the cassette, made the posters ourselves, and sold it in the top tourist centre in Rajasthan. I called it *A Musical Sandstorm*. Then, I did one cassette for the Palace-on-Wheels. I called it *Sound Track* since it was for the train. HMV released my third cassette – *Banjaran* – and now, this Hindi pop one.

What are your other interests?

I am deeply involved with theatre. I have written plays, too, and am currently writing another called *Nazarband-Kammarband* – a satire on bureaucracy and how the artiste gets trapped in it. I have sung songs for about 10 films, and have given music to Kāntilal Rathod's film for children. In fact, I did a TV serial for children, based on various folk theatres of India, for Odyssey, a Bangalore-based company. The pilot has been approved, but there has been no news after that. I am playing a major role in *Lifeline* now. I am essentially a director's actress, and working with Vijaya bai is great experience. I have also written a story which is being made into a video film called *Basanti*. It is being produced by Super Cassettes. I have done the story, screenplay, dialogues, lyrics and music.

You say you are a performer, but you rarely do shows or sing at parties . . .

After being featured on *Showtime*, and with the release of *Banjaran*, many big houses of India invited me to sing at their weddings and parties. But I do not want to do that – people eating and drinking and then doing unnecessary *taarif*. HMV was a little unhappy about that, so now I have agreed to do a show at a hotel. I feel that if people want an artiste to perform for them, they should hire a hall and hold a proper performance, not this kind of thing. You see, I am not too ambitious. Basically, I am an actress. I have the stage in my blood. But I also enjoy the creative satisfaction that comes from writing lyrics and stories, acting in serials (*Tamas*, *Yatra*, *Discovery of India*, *Lifeline*) . . .

What do you plan to do in the future?

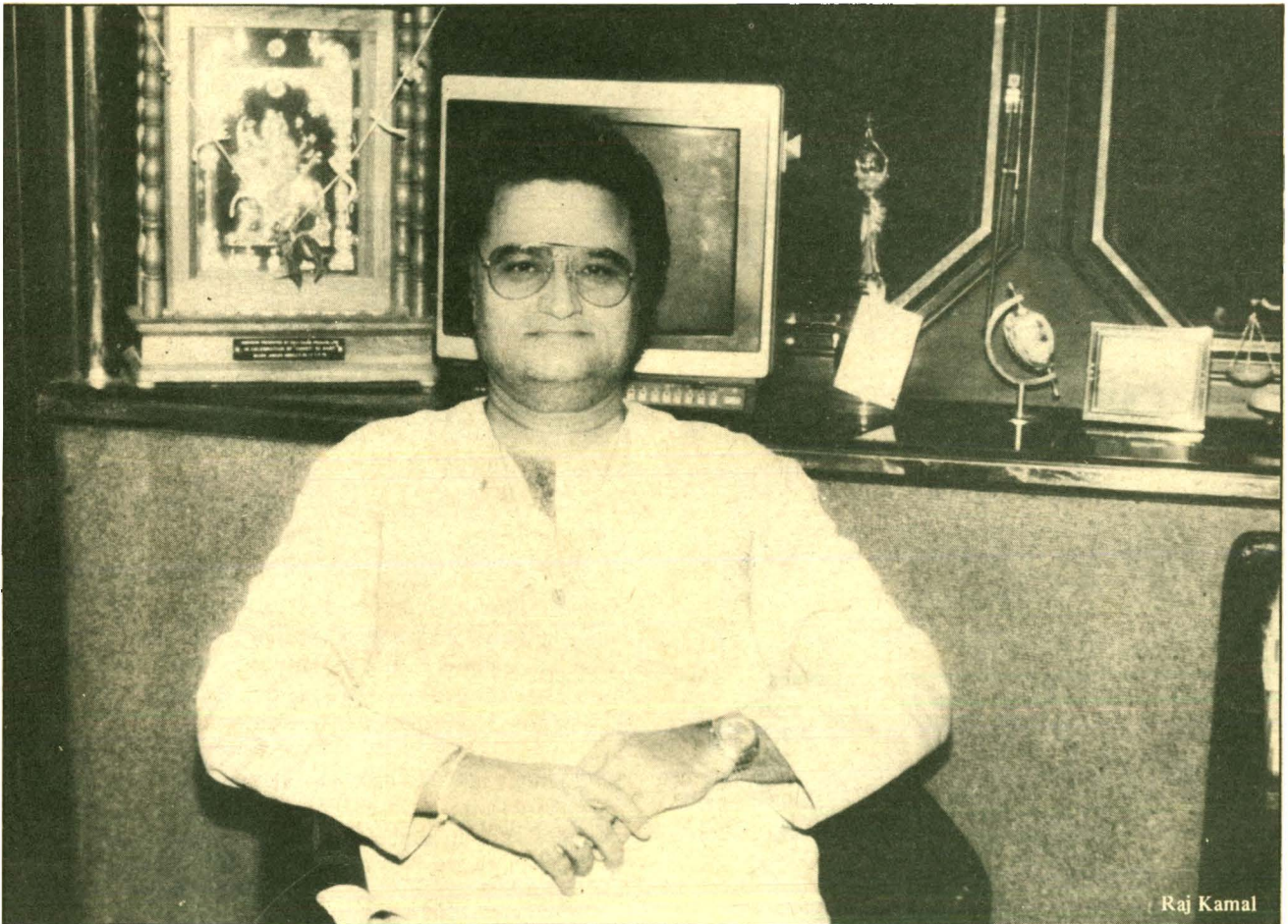
One is ageing, and that shows on one's face, but there is this child in me which wants to learn and grow. So, I go on-learning and knowing, doing new things. . .”

– SANDHYA PANDEY

MAHABHARAT

SCORING A SAGA

“When Ved Vyas wrote “Mahabharata”, the concept of music was unknown; when B R Chopra assigned Raj Kamal as the music director, many eyebrows were raised,” relates SHUBHANGI KHAPRE, in critical appreciation of the magnum operatic music of MAHABHARAT.



MMUSIC IN “MAHABHARAT”? When Ved Vyas wrote the *Mahabharata*, the concept of music was unknown; when B R Chopra assigned Raj Kamal as the music

director for this serial, many eyebrows were raised. Critics were all set to point out flaws and ask questions. And many wondered why Raj Kamal was assigned for *Mahabharat* when B R Chopra had, for all

these years, employed the assistance of music director Ravi.

According to Ravi Chopra, co-director, Raj Kamal was assigned the job on account of his knowledge of Indian classical music. “*Maha-*

bharat without classical music was impossible. We had worked with Raj Kamal earlier, and enjoyed working with him," explains Ravi Chopra.

For Raj Kamal, it was a dream come true: "This is one of the greatest epics in the world, and I felt, at that moment, I'd rather give up 18 films if I was assured of *Mahabharat*."

How did Raj embark on his project? "I was very confused. I did not know where to begin – *Mahabharat* is eternal. I consulted Pandit Narendra Sharma who said: '*Iska koyi music hi nahi hai* (there's no music for this epic)'. His negative reply disappointed me.

"I composed the tunes after studying Gorakhpur's *Mahabharat*



Raj Tilak

comprehensively. I visualised the scenes, – the original story – and thus composed the music," explains Raj Kamal, also admitting that Mr B R Chopra, Ravi Chopra, Dr Raj and Pandit Narendra Sharma were very helpful.

THE MUSIC COMPOSITION is pure classical, including different *raags*. "In the beginning, *yata shri Mahabharat* . . . the emphasis was to create a combined effect of three languages – Urdu, Hindi and Sanskrit," Raj professes.

A song recorded in the voice of Mahendra Kapoor is based on a very traditional *aarti* – "Om Jai jagadish . . ." Does the music director have any specific reasons for this?



On the music: "It may not be perfect, but I still think everyone has tried their level best. It will definitely make the masses aware of our past culture. . ."



"Yes. For instance, when you hear "Raghu kul reet sada chali aye . . .", you know it is from the *Ramayan*. Of course, where music composition of the *Ramayan* was concerned, it was not a very difficult task for the directors. They already had *chaupais* in mind. But, for *Mahabharat*, there was no basic ground. As Krishna plays a main character, and since he is also known as Jagdish, I thought of the *aarti*. It will give *Mahabharat* its identity. Some of the unit members rejected this idea, but, finally, it was approved by Pt Narendra Sharma, and ultimately, accepted by all."

Doesn't the use of modern electronic instruments seem a little artificial in this epic?

In Raj's opinion, the use of the instruments is to create a better impact on the scene: "When *Mahabharat* was written, people were aware of *shank (dhundhbi)*. The use of instruments does not change the story. So, what's wrong?"

Even Ravi Chopra agrees with Raj. If Krishna is shown playing a guitar, it *would* look artificial. But why should the background music be compared with that of yore?

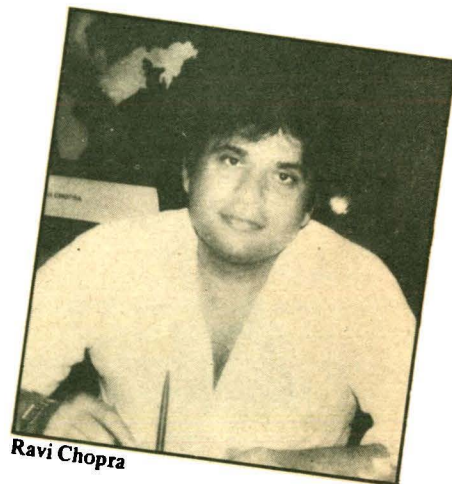
Chopra says: "We have used the *sitar, sarod, pakhawaj, tabla* and *jal tarang*. The *raags* used are in accordance with the moods: when Radha separates from Krishna – where there is *viraha* – I've used

bhairavi; when it's romance, *raag des* is used. During *Maharaas*, the music composition is based on "ek mev bhav" – '*Mohun ke mukh per bansi, Radha ke man ki pukar*'. Here, the idea was to bring in a *pavitra roop* (pure form)."

THE SELECTION OF singers was left to Raj. It was a wise choice – each artiste has done his/her best.

"The reason why Mahendra Kapoor was chosen to sing the songs and *bhajans*," Raj explains: "Is that Mahendra Kapoor is my good friend, and he's also been associated with B R Chopra's unit for a long time. He has done an extremely good job. His unique style of reciting *slokas* is superb."

Anuradha Paudwal, a leading



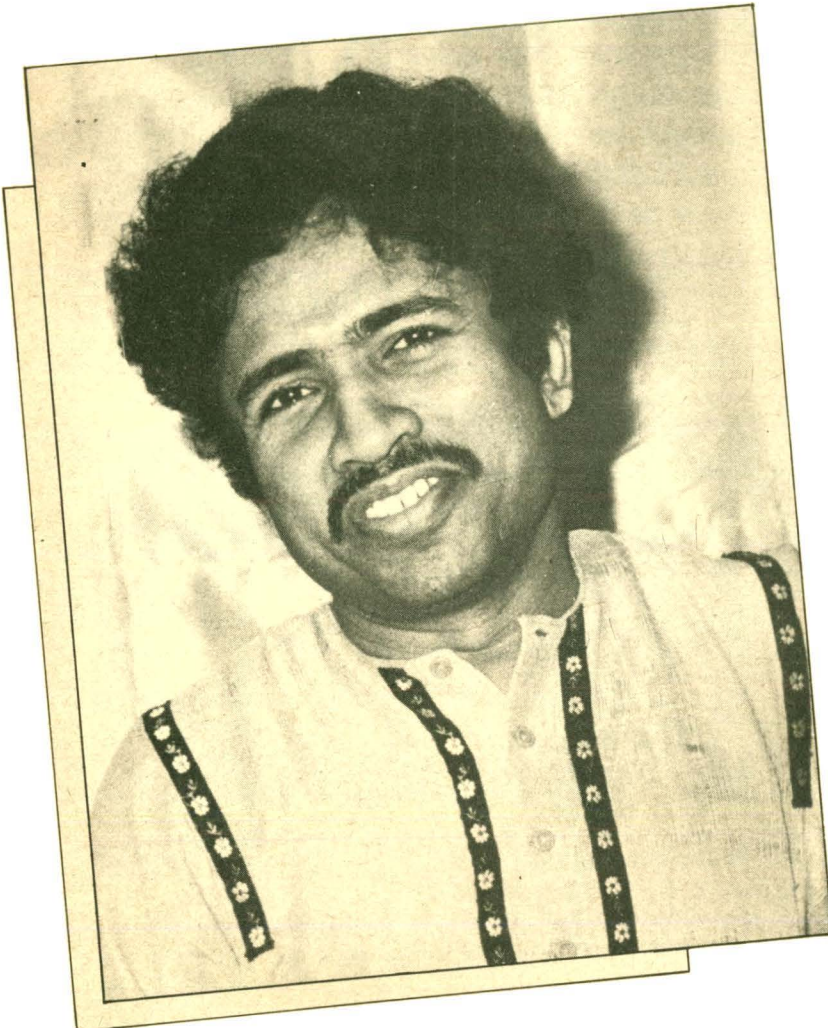
Ravi Chopra

devotional singer, has also done well, while Raj feels that Nitin Mukesh was just right for the *Surdas bhajans* – "Maiya mori . . ." and "Maiya mohe davu bahut khijayo . . ." Not to forget Kavita Krishnamoorti and Suresh Wadkar who, according to Raj, were excellent. Suresh Wadkar has also sung a *bhajan* in *naye andaj*.

Raj Tilak, who has directed a few episodes in this serial, feels that the music has *definitely* captured the audience. Commenting on the serial, he says: "It may not be perfect, but I still think everyone has tried their level best. It will definitely make the masses aware of our past culture, which, unfortunately, we have forgotten."

– SHUBHANGI KHAPRE

THE MUSINGS OF MANI . . . L SUBRAMANIAM LIVE



L. Subramaniam, wearing a flowered silk shirt, is having his lunch at 3:00 p.m. He puts curds on his rice, some *aloo-mutter* on the side of his plate, and a forkful into his mouth.

"I have to leave for the airport in half-an-hour," he mumbles dolefully. Time seems to have Mani on a short lease: when he was in Bombay in 1986 to play at the Jazz Yatra, his meetings with the press had to be shifted – first, because of an unexpected lunch at some country club; and later, because of a television interview. This time, he *did* speak only to be called in for lunch before the restaurant closed!

LAXMINARAYAN Subramaniam is the second of three sons born to accomplished violinist V Laxminarayana Iyer and noted singer and *veena* player Seethalakshmi. The sons, following the musical inclinations of their father, went on to become violin *virtuosi*. But, while the youngest – Shankar – mated Carnatic music with jazz before getting caught in the quagmire of pop with the aptly-named Epidermics, the eldest – Vaidyanathan – stayed faithful to traditional Carnatic music, and Mani, as Subramaniam is called by friends, looked up to Vaidyanathan.

"Most of my inspiration came from him," he avers, with quiet insistence.

That fount of inspiration apart, Mani's parents were willing to let him take the plunge into music. "They always had open minds. In those days, music was not respected much – if one did not know anything, or could not make it in any other field, then one got into music. Now, I know it is the other way round – it takes much more to be a musician. There are very few great musicians as compared with the number of doctors around!" Mani comments.

SUBRAMANIAM'S VISION went past his native landscape: he wanted to carry his ideas to other lands. Thus, when he received an offer to study in the USA, he went over. "The California Institute of Arts already had an Indian music department. I wanted to do my Master's in composition and arranging, but, at the same time, I wanted to continue my Indian classical music pursuits – to perform, travel, and to spread the music as far as possible with my limitations," he proffers, explaining his moves. Opportunity knocked when Ravi Shankar toured the US. Also on the bill, were Tom Scott and Emil Richards who joined Subramaniam during after-concert hours for a jam session. Later, Larry Coryelle and Stu Goldberg asked Mani to write for them, and Mani was drawn into jazz – music which, he says, had always interested him.

It was not long before Mani was persuaded to record his compositions. His first album – *Fantasy Without Limits* – was rated among the 1980 top ten by renowned jazz critic Leonard Feather. "After that, everyone knew me," Mani says with delight. "But they thought I was a

jazz man, which I was not! I *am* interested in jazz *as a composer*, but don't want to *sell* a product. I want to do something different. As opposed to a tune, there has to be innovation. As long as I know my work is likely to be around after I'm gone – that it means something to other people – is what's important."

Despite his acclaimed proclivity for jazz, Subramaniam sought expression in a wider ambit of fusion, bringing Western classical music to nestle and meld with Carnatic modalities and jazz. "People know that I'm not *just* an Indian classical musician – I *can* be heard playing jazz or with the New York Philharmonic Orchestra. That was not easy to achieve," he states, proudly.

Subramaniam's "Fantasy On Vedic Chants for Indian Violin and Orchestra" opened the 1985 season for the N Y Phil. The music for the orchestra was written to the last note by Mani. And, although it is a very difficult piece to play considering the fact that he has used odd-structured rhythms, the performance was a resounding success.

ASK SUBRAMANIAM what he has been doing since then, and he devolves on the fact that he's been doing several things – like writing the score for *Salaam Bombay*, opening the Festival of India in the USSR, and playing at the inaugural Nehru centenary celebrations in New Delhi. In Russia, he also wrote an elaborate piece incorporating Carnatic, Western classical music and jazz for the closing of the Festival. He chose the musicians himself, jazz flowing through the prime Russian band – Allegro – with the added beneficence of Mr Pekar's percussion group. Mani also had his own band of musicians – six jazz musicians from America and his Indian classical group.

Writing for a diverse style was, however, not all that easy. Mani kept the plus points of each group in mind: he composed "Ganga", "The End Of The Road" and "Times Must Change", which was in 17 beats, with a constantly-changing rhythm pattern, and the entire score for the classical musicians was anno-



"People know that I'm not just an Indian classical musician... It's like I lead three-four different lives – in jazz, in classical music, and as a violinist and composer. I have created my own fusion style..."

tated. For the free passages, he left openings with a particular soloist in mind. "I specifically wrote passages for them with me playing as their leader. At the closing ceremony, they dedicated an entire evening to my compositions, which happens very rarely. We played "Fantasy On Vedic Chants" and "Double Concerto." Moreover, the concert at Tchaikovsky Hall was broadcast live, making Subramaniam the second artiste to be bestowed with this honour. The concert was also released on two albums, as part of a four-set by CBS, which encapsulated that memorable evening of music.

MANI'S FORTHCOMING recorded output is going to be prodigious – CBS intends to present him

in different parts of the world through 11 albums. Two have already been released – one with Yehudi Menuhin whose venerable bowing can be heard in *Live in The USA*; and the other, *Live in Geneva* with Ustad Bismillah Khan.

Subramaniam will bow in with Herbie Hancock, away from the CBS (India) mould, sometime next year. "We both met on a flight out of Japan. We recorded some tracks in the first week of December," Mani says, explaining the genesis of their forthcoming album. "Hancock has done a beautiful job. Ernie Watts is there, too. He is a great sax player – we did a ballad on the spot... it just opened up. Music truly speaks for itself. This is a fusion album.

"I have been so busy with my other work that I just didn't have time to do any fusion work earlier. One aspect of being a musician is to be known as a performer. That's okay. When people know you as a composer, that's different – musicians respect you. In my field, I am on top. One must hold an intellectual appeal for his colleagues and other musicians – unless you are accepted now, you won't be accepted later. I have that acceptance. It's like I lead three-four different lives – in jazz, in classical music, and as a violinist and composer. I have created my own fusion style. . ."

Fusion? Isn't that a much-maligned word? How far did Mani think it would go? "In the beginning, there was a jazz-rock sound in fusion; they tried to have an electric sound. Now, we have New Age music – a lighter sound that has classical music in it. Everyone does what he can do . . . I want to introduce a lot of classical music. And as we have so much. We can keep working out different ideas... we'll never run out of them!"

Indeed. Subramaniam is a man bristling with ideas. He has brought new meaning to fusion – his music always captivating in the rich colours that cascade from his elegant, imaginative bowing. It has been said before, and it can be said again that his future projects will be chapters added to the history of musical eminence.

— JERRY D'SOUZA

THE QUESTION OF ROYALTY

Despite the IPRS fighting long and hard to protect the rights of affiliated artistes, Indian singers seldom reap in their royalties. Instead, they are robbed of them, Is there, then, no recourse?

THE INDIAN Performing Rights Society has been fighting to protect the rights of artistes in India for a long time now. They achieved a major success last year, when they persuaded the Gramophone Company of India Ltd (HMV-EMI) to recognise them and pay them the royalties for the Western music cassettes and LPs that EMI released in India. The IPRS, which is affiliated to the Performing Rights Society of London, and the Mechanical Copyright Protection Society and its affiliates all over the world, holds the mechanical and the performing rights of the artistes that are registered with it.

The royalties that were due to IPRS from the Gramophone Company for the period October 1986-December 1979 were Rs 13,66,826. But in a mutual agreement between the two, the sum to be paid was fixed at 46 per cent of the entire amount – Rs 6,27,000. The first installment of Rs 1 lakh has already been paid. From the year 1980-1986, EMI's dues amassed to Rs 36,62,389. It was agreed that 10 per cent of this amount, ie Rs 3,66,000, should be paid. Rs 3,86,861 is due for the year 1986-1987 and 10 per cent on that amount is to be paid – Rs 38,686. For last year, and subsequently, as of now, the Gramophone Company will be paying 2.5 per cent of the dealer price of the cassettes or LPs that are sold.

The special royalty of 2.5 is applicable only to companies who are members of the IPI. For music companies who do not belong to the IPI, the royalty to be paid is 6 1/4 per cent of the dealer price.

Since its inception, Music India has regularly been paying royalties to the IPRS. So far, they have paid over Rs 7 lakh. It must be mentioned that Music India is the only company which has been paying the royalties regularly, from the very beginning.

CBS has not yet paid any royalties, although they have come into the market only in 1982. The music company Magic Wonder has taken permission and paid royalties to the IPRS to bring out versions of top international artistes. None of the other music companies have recognised or paid royalties to the IPRS as yet.

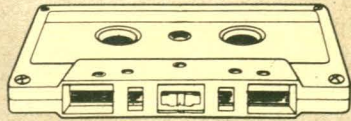
ACCORDING TO Mr Hasan Kamal, Director, IPRS, the trouble with ensuring the payments of royalties is the weak Indian Copyright Act. The IPRS has organised seminars to focus attention on this and demand an amendment of the Act. They have even presented the government with a model copyright act from Tunisia. However, there has been no response from the government so far.

"There are no reports from any other country in the world of artistes being denied their dues as they are in this country," comments Mr Hasan Kamal. "Despite being such a creatively rich country, the composers and lyricists of music get no share of the profits that their music makes." The system in India unfortunately has been that the composer and lyricists sell their copyrights to the producers of Hindi films who, in turn, sell them to the music companies. So, the copyright ultimately rests with the music company."

The IPRS has been in touch with the Indian Hotel Association, Air India, etc, to make them aware that they have to pay royalties for the music they play. In the cities, this royalty comes in regularly. "In fact, we find that the most prompt payers are the small *paanwalas* and *chaiwalas* who have music playing loudly from their stalls. The amount is small – Rs 15 to Rs 20 – and they pay willingly once it is explained to them." Mr Hasan Kamal also pays tribute to the Parsi community, which, according to him, is the most prompt once aware that it must pay royalties: "Even if they have a small party or a wedding with a band playing the songs, they always come to the office and pay the requisite amount, whatever it may be."

The royalties collected for the foreign artistes in India are adjusted by the IPRS against the royalties collected by those societies abroad for Indian artistes. But now they are planning to have the money remitted to India from abroad as the royalty payments for Indian artistes abroad are much higher. Indian music, after all, is played abroad at shows, in restaurants, on television. . . The largest payments are in England, Canada, the USA and Australia.

Despite a slow start, and two major setbacks when IPRS's Chairman, Mr Srinivasan, and Executive Secretary Bramh Kaiker died, they are now making a headway and fighting fiercely for the rights of artistes in India. With a little help from the government in the form of an amendment to the existing Copyright Act, the Society could well become as effective. ●



JANUARY RELEASES

VENUS

Wonder Voice Mahesh Kumar & party
Top Ten Hits – Vol 3 (version)
Asmaan Se Ooncha/Tezaab (version)
Taaqatwar/Tezaab (version)
Non-Stop Disco/Tabun
Sada Bahar Film Yugul Geet-Vol 3 Anupama
Deshpande & Dhiren
Sada Bahar Film Yugul Geet-Vol 4
Khoj/Agnee
Khoj/Paanch Paapi
Khoj/Taaqatwar
Khoj/Khoon Bhari Maang
Khoj/Asmaan Se Ooncha
Asmaan Se Ooncha/Aakhri Baazi
Jaisi Karni Vaisi Bharni (solo)
Jaisi Karni Vaisi Bharni/Dariya Dil
Jaisi Karni Vaisi Bharni/Khoon Bhari Maang
Jaisi Karni Vaisi Bharni/Aakhri Baazi
Jaisi Karni Vaisi Bharni/Khoj
Jaisi Karni Vaisi Bharni/Taaqatwar
Jaisi Karni Vaisi Bharni/Lashkar
Jaisi Karni Vaisi Bharni/Asmaan Se Ooncha
Jaisi Karni Vaisi Bharni/Agnee
Jaisi Karni Vaisi Bharni/Paanch Paapi
Jaisi Karni Vaisi Bharni/Qatil
Aakhri Baazi/Khoon Bhari Maang
Aakhri Baazi/Taaqatwar
Aakhri Baazi/Khoj
Aakhri Baazi/Agnee
Aakhri Baazi/Paanch Paapi

HMV

Ek Dil Sao Afsane/Roop Ki Rani Choron Ka Raja
Loafer/Shagird
Paigham/Sharada
Ram Aur Shyam/Dastan
Abhilasha/Mela
Pyar Hi Pyar/Tum Haseen Main Jawan
Seeta Aur Geeta/Rampur Ka Lakshman
Nikaah/Tawaif
Anmol Ghadi/Anokhi Ada
Dil Ne Pukara/Upasana
Dulha Dulhan/Chhalia
Dil Ne Phir Yaad Kiya/Aabroo
Sunayna/ Saanch Ko Aanch Nahin

Jigri Dost/Roop Tera Mastana
Kanyadan/Jahan Pyar Mile
Charas/Aas Pass

Film Compilations

All Time Greats – Duets of the 60's – Vol 1-2
Hits All The way – Asha Bhosle/Mohd Rafi
Yugal Geet Mala – Vol 4
Yugal Geet Mala – Vol 5
Classical Songs from Films – Vol 4
Never Before – Mohd Rafi/Kishore Kumar
Hits All The Way – Bappi Lahiri – Vol 1
Hits All The Way – Asha Bhosle/Kishore Kumar
Hits All The Way – Lata Mangeshkar/Mohd Rafi
Yugal Geet Mala – Vol 6
Classical Songs from films – Vol 5
Never Before – Lata/Asha – Vol 1
All Time Greats – C Ramchandra
Yahoo – Vol V – Rafi sings for Shammi Kapoor

GHAZALS

Kashish – Asha Bhosle
Lata Sings Ghalib
T V serial Mirza Ghalib
Best of Nayyara Noor
Meri Pasand – Nahid Akhtar

Pop Songs

Titli – Ila Arun

CLASSICAL

Ragamala – Vol 1-12
Yaadgaar Thumriyan – Vol 1
Pt Ram Marathe (AIR archives)
Pt Narayan Rao Vyas (AIR archives)
Yaadgaar Thumriyan – Vol 2
Rhythms on Indian Drums – Vol 1
Pt Bhimsen Joshi
Ustad Abdul Ali Jaffer Khan
D V Paluskar (AIR archives)
Ustad Zia Moiuddin Dagar (AIR archives)
Kumar Gandharva
Pt Mallikarjun Mansur
Hirabai Barodekar
Ustad Bade Ghulam Ali Khan
Brilliance of D V Paluskar – Twin Pack
Best of Ustad Bade Ghulam Ali Khan – Twin Pack
Best of Ustad Amir Khan – Twin pack

Instrumental Film Tunes

Enoch Daniels – Hits of Lata Mangeshkar – Vol 1
Enoch Daniels – Hits of Lata Mangeshkar – Vol 2

Reissues of Old Films – LPs

Main Nasha Mein Hoon
Rajnath
Nausherwan-E-Adil
Dastak/Dil Ki Rahen

WESTON

Shandaar/Goonj
Shandaar/Haq Ki Jung
Shandaar/Farz Ki Jung
Shandaar/Libaas
Shandaar/Parinda
Andergardi/Goonj
Andhergardi/Shandaar
Farz Ki Jung Song with Dialogues
New Delhi Original soundtrack dialogues
Qurbani Rang Layegi/Shandaar
Quarbani Rang Layegi/Farz Ki Jung
Quarbani Rang Layegi/Goonj
Quarbani Rang Layegi/Parinda
Quarbani Rang Layegi/Haq Ki Jung
Awara Zindagi/Anjane Log

PUNJABI FILM

Ankhila Jatt

TAMIL FILM

Ellam Iyyappan

FILM VERSIONS

Meethi Yaaden – Vol 5
Meethi Yaaden – Vol 6
Meethi Yaaden – Vol 7
Meethi Yaaden – Vol 8

INSTRUMENTAL

Instrumental Film Hits – Vol I Accordion and Flute
Instrumental Film Hits – Vol II Synthesizer, Violin, Flute, Accordion

DEVOTIONAL

Bhajan Mala
Mahendra Kapoor, Sudha Malhotra, Anuradha Paudwal,
Jaspal Singh, Shobha Joshi, Minoo Chadha

GHAZAL

Sham-e-Ghazal Chatur Sain
Adhi Raat Ko Pranati Devi

Punjabi

K Deep & Jagmohan Kaur
(Mai Mohno & Posti)
Harbans Singh Ragi Shabad
Prof Satnam Singh Sethi Shabad

TIPS

JE 573 Fankar Ek Awazen Anek (Sad Songs) Vol 3
Milan Singh.Music Arrangement: Sayed Ali
JE 591 Chalo Chalo Mata Ke Dwar C Laxmi-
chand/Poornima.Music Arrangement: Sayed Ali
JE 583 Aaj Mere Yaar Ki Shaadi Hai (Films)
Singer: Poornima/Saud Khan.Music Arrangement:
Sayed Ali
JE 577 Suno Suno Shri Ram Kahani Vol 1.Music &
Singer: C Laxmichand
JE 578 Suno Suno Shri Ram Kahani Vol 2.Music &
Singer: C Laxmichand
JE 586 Khwaja Ke Gaon Mein Akhtar Azad/Parvez
Akhtar.Music Arrangement: Sayed Ali
JE 702 Pujor Dhum (Modern Songs) Abhijeet/
Arpita.Music: Sayed Ali
TC 001 Shri Sai Leela.Music & Singer: C Laxmi-
chand Commentary by Brij Bushan
TC 003 Chahat (Ghazals) Milan Singh Music
Arrangement: Surendra Kohli
JE 592 Jai Ambe Jagdambe Ma (Nonstop Disco
Bhajans) Poornima/Vinod Rathod.Music Arrange-
ment: Sayed Ali

UNIVERSAL**INSTRUMENTAL**

Instrumental Hits of Lata
Instrumental Tribute to Rafi and Mukesh
Instrumental Film Hits of O P Nayyar
Instrumental Tribute to Kishore Kumar

BHAJANS

Prabhu Preet
Bhajan Triveni
Bhajananjali
Samarpan
Bhaktiprakash
Bhajan Suprabhat
Hari Naam Sukh Dham

FILM SONGS

Kharidar/Khunnaas
Nal Damayanti
Banda Nawaz

GHAZALS

Aadab
Daur-E-Tarab
Anjumanaara
Tohfa-E-Sukhan – Vol 1-2 II

CLASSICAL INSTRUMENTAL

Sitar Vaadan

MUSLIM DEVOTIONAL

Rahmat-E-Aalam
Instrumental Hits of 1987

MIL

Western

| | |
|--------------------------------|--------------------|
| Reggae Dancing | Various |
| Reggae Strikes Back | E John |
| The Best of Dixieland | Jazz - various |
| The Rumour | Olivia Newton John |
| Who | Tony Toni Tone |
| The Wanderer | Kevin Rowland |
| Love Bird - The Saxy Feeling | Max Greger |
| La Bamba II | Movie Soundtrack |
| New Jersey | Bon Jovi |
| Everybody Tells A Story | Brigette Nielson |
| Ain't Complaining | Status |
| Satchmo-what A Wonderful World | Louis Armstrong |
| Money For Northing | Dire Straits |
| Nazareth - Greatest Hits | Nazareth |
| And Justice For All | Metallica |
| Don't Be Afraid of the Dark | Robert Cray Band |
| Beautiful Dreams | Zaufir |
| Nobody's Perfect - Vol I & II | Deep Purple |

Ghazal

Araish Chandan Das

Bhajan

Bhakti Ras Anup Jalota

Classical

Shobha Gurtu Live at NCPA
Suno Suno Light Classical
Sharon

Hindi Pop

Phali Biriyan Shobha Gurtu

* All releases for January are tentative.

T SERIES

FILM

Panch Fauladi
Bade Ghar Ki Beti

Kehkashaa
Mohabbat Ka Paigham
Suryaa

Hum Bhi Insaan Hain
Hits Of Mithun Chakraborty - Vol 4
Chitrahaar - Vol 2
Chitrahaar - Vol 3
Hits of Asha Bhonsale - Vol 4
Rafi Ki Amar Bhajanmala - Vol 1
Duets of Nitin Mukesh - Vol 1

Non Film

The Magic Moments (Hits Melody On
Flute & Shehnai) - Vol 3
Krishna-(Bhajans)
Dance With The Brass (Instrumental)
Sabko Maa Ne Bhulaya Hai
Bhojpuri Birha (Dharmik)
Notanki Vheer Amersingh Rathor

Regional Film

Maati Ree Aan (Rajasthani)
Sansar (Bengali)
Pua Mora Kala Thakura (Oriya)
Golamgiri (Oriya)
Bhukha (Oriya)
Jahaku Rakhibe (Oriya)

CBS

Rockabilly Hot (Rock Compilation) Various
Here & Now (Jazz) The Godd Gang
Baroque Music For Trumpets (Classical) Wynton
Marsalis
Alive & Well . . . (Country) Larry Gatlin
And The Gatlin Bros
Livin In The Land Of Dreams
Everything (Pop) Bangles
Back To Avalon (Disco) Kenny Loggins
Total Control (Rock) John Norum
Diesel And Dust (Rock) Midnight Oil
Rock Machine Rock-n-Roll Renegade
Bhajans Shaila Hattangadi, Kaise Byahoon Radha
Sangeet Sangam
Great Artistes, Great Ghazals Vol III

Film Hits

Aslam Khan Tere Naam Se
Dil Ki Baat (Ghazals) Murali Krishna
Obsessions (Ghazals) Raj Verma
4D Magic (Compilation) Alisha, Sharon, Salma &
Nazia
Love Songs from Films (Various) Love Songs from
Films (Various)

TOP 10 OF 88

SONG

1988 PROVED THAT Indian music is receptive to new talent. A not so well-known Udit Narayan produced the biggest hit for a film soundtrack. However, it was clear that, while choosing the top 10 albums of last year, Indian music still has a long way to go. It was impossible to select 10 top ghazal albums, or 10 top devotional, classical, and even 10 top soundtracks: there weren't 10 albums, in any one category, we could declare as 'Top'. So, like in the previous years, we have made a judicious selection, taking into consideration, sales, popularity and aesthetic value.

We've selected 10 top albums from the entire range of repertoire regularly released by Indian music companies. Folk material has been left out owing to the vast variety of choices, and those, so many languages. We noticed one thing in particular - there are far-too-few fresh recordings of classical music being released. Ghazal 'stars' alone, cannot manage to ensure sales. The best talent can still be heard in devotionals, while English children's music will sell.



Alisha



Veena Sahastra Buddhe



Anuradha Paudwal



GEET
I LOVE TO SING FOR YOU
Runa Laila

CLASSICAL
TRIBUTE TO MIAN TANSEN
Veena Sahastrabuddhe

CHILDREN
FUN TO LEARN
Zeenat Aman, Bashir Sheikh

GHAZALS
BEYOND TIME
Jagjit-Chitra
MOODS & EMOTIONS
Ghulam Ali

FILM
QAYAMAT SE QAYAMAT TAK
Udit Narayan, Alka Yagnik

TEZAAB
Amit Kumar, Anuradha Paudwal,
Alka Yagnik

POP
BABY-DOLL
Alisha Chinai

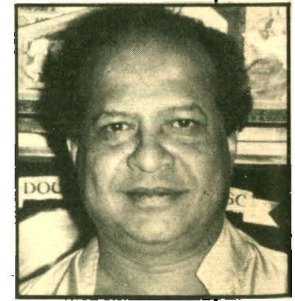
DEVOTIONAL
DURGA SAPTASHATI
Anuradha Paudwal
HARI NAAM SUMIR
Anup Ghosal



Anup Ghosal



Jagjit-Chitra



Luxmikant



Zeenat Aman



Ghulam Ali



Runa Laila

MUSIC TRACK

DEVOTIONAL

SAMPOORNA HANUMAN CHALISA

Pradyumna Sharma

UNIVERSAL CASSETTES

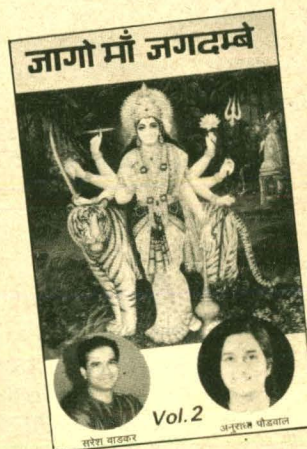
In the wake of *Ramayan* on Doordarshan, the devotionals of Hanuman have also come into a phase of popular revival. This cassette encompasses the recitations of Hanuman Chalisa with Bajrang Baan and the Hanuman Ashtak. The devotion is complete with an *aarti* – the Hanumat Stuti – and a few select *bhajans*. The music is by Pradyumna Sharma and sung by him with rousing devotional fervour in a style which is reminiscent of Manna Dey. The music score is true to traditional modes (and happily so in the context of modern trends brought into vogue by some other composers). The chorus is robust and the rhythm of the percussion and cymbals in keeping with the desired mood.

JAGO MAA JAGDAMBE Vol 2

Suresh Wadkar and Anuradha Paudwal

T SERIES

This is a well-sung album which is embellished with the lyrics of such celebrities as Qamar Jalalabadi, Sardar Anjum and Nida Fazli, who have an honoured place in the realm of *ghazals*. Their contribution to the devotional mainstream is most welcome. In turn, the lyrics have



been set to some imaginative music score replete with choral interludes and sound effects. "Main kyon bolun Jai Mata" sung by Suresh Wadkar and Anuradha in turn, renders "Jyot jale to jyoti jage" most sensitively. Some of the songs are overshadowed by the trendy music score, nonetheless, the use of percussion and cymbals is noteworthy and appropriate, especially in "Jai jai Ambe jai jagdambe".

JAGO MAA JAGDAMBE Vol 3

Anuradha

T SERIES

Volume 3, as compared with the other volumes, is pedestrian and disappointing. Somehow, the fast-paced disco type of music scored for this album by Surinder Kohli does not seem appropriate to offer devotions in the name of Jago Maa Jagdambe – a no-nonsense deity. Only the opening "Hum hai diwane tere" is appealing, while Side B presents a *paramparik aarti* that is acceptable. The rest is much grafitti. In the concluding 'hit' of them all, when Anuradha sings "Chitthiyon to mandiron se ati hai, mujhe ayi ek tarr, tu aja maiya ji ke darbar", one wonders at the material benefits that are promised via the cassette to attending devotees. Significantly, it is labelled as "Mata ki beet".

MAA KI MAHIMA – Vol 2 Anuradha Paudwal

T SERIES

There is a spate of devotionals sung by Anuradha Paudwal –

some good, some bad, and some, indifferent. *Maa Ki Mahima – Vol 2*, set to the music of Surinder Kohli, is aimed at the popular segment with trendy theme music. For instance, you have the number “Chitthi ayee hai. Though this is *Maa-ki chitti, Gaadi chali hai (to maiya ke darbar)*, to the accompaniment of a train whistle, and the inevitable boatman’s song! “*Meri naiya ki khivaiya maiya rani hai*”. Most of the other compositions are set in the same vein. The nadir of them all is “*Kami nahin, kami nahin, Maa tere khazane kami nahin*”. The truly devotional songs come at the end of the cassette and constitute its saving grace: “*Gavo ri gavo, Maa ki mahima*” is a beautiful *kirtan* sung by Anuradha. The concluding *aarti* is also good. Apart from these, the filler music, in the form of a *shenai*, is enjoyable.



SAI ARPAN

Manhar udhas

T SERIES

A collection of eight *bhajans* in praise of Sai Baba exude a mood of total devotion. The music and lyrics by Pt K Razdan are in complete accord with this sentiment. The album opens appropriately with the invocation ‘*Gaa le bhajan, ho ja magan*’. “*Mein hoon majboor*”, set to *ahir bhairav* in slow tempo, sustains the

same mood. Then, “*Jabse pakade charan Sai ke*” depicts complete surrender to the deity. Continuing in the same vein, Side B assures hope with “*Dhiraj rakho*”. In response to the call of Sai comes “*Roke na hamen sansar, Sai ne bulaya hai*” by way of reassurance. The music arranged by Y S Moolky (the name is misspelt on the inlay card) is soft, and mainly relies on the flute, *sitar* and *manjira*.

CLASSICAL

KUMAR GANDHARVA

HMV

Pandit Kumar Gandharva, a child prodigy who came into the limelight as a fantastic imitator of the leading lights of the time, himself



blossomed into a renegade with an inimitable style of his own. Considered an innovator, with a host of *chizas* composed by himself, and a researcher who has done considerable work in comparing the similarities between classical and folk music, he has established his own style, leaving an unmistakable stamp.

A total of six melodies have been chosen, which, according to the accepted time theory of North Indian classical music, depict life from the early evening to the late night mood. Panditji has wisely chosen the *drut* format for all the six melodies as the *vilambit* is not suited to his temperament and his physical debility.

While the five melodies are common and often sung, it is the “*Gauri Basant*” which leaves a lasting impact for its freshness, novelty of approach and the unusual *chiza*. On the whole, the cassette is a worthwhile addition to Kumarji’s fans’ collection.

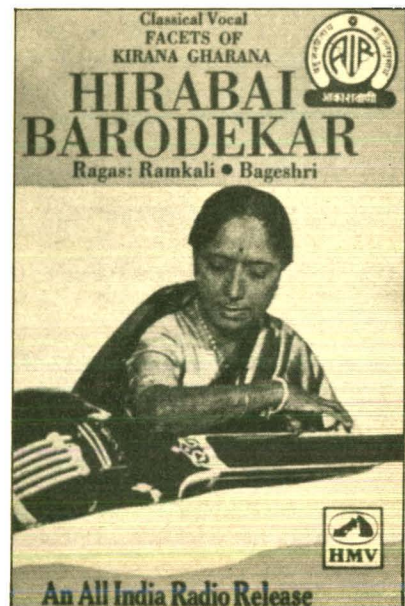
HIRABAI BARODEKAR

HMV (AIR RELEASE)

Hirabai Barodekar, with her soft, pliable sonorous voice, was a

house-hold name during her heyday. A classicist of outstanding maturity, she is equally at home with the Marathi stage *padas*; the latter having been imbibed during her short stint on the Marathi stage as an actress and a producer.

The “*Ramkali*” on Side A and “*Bageshri*” on Side B are chosen from the archives of AIR, and both the *ragas* have been well-treated.



"Ramkali" is a morning melody, and Barodekar has successfully brought out the serene quietness of the dawn in all its vivid colours.

"Bageshri", with its appealing *Aroha, Avorha* (depicting the romantic mood) and an appropriate *chiza*, "Man Mohan Lagi", with Hirabai's voice to boot, has turned out to be a masterpiece, invariably coaxing the listener to hum along.

A must for all classical buffs. Credit for the accompanists has not been given, but one could clearly discern the hand of the great *tabla* maestro – the late Ustad Shamsuddin Khan.

BRILLIANCE OF PANDIT

D V Paluskar HMV

One of the saddest events in the classical music era, was the untimely demise of Pandit D V Paluskar, and that too, during his early thirties. A brilliant vocalist of the Gwalior Gharana, if alive, he, with his capable and facile voice, would have possibly changed the course of the Gwalior tradition, bringing in a new gloss, authority and popular appeal.

HMV has brought out a double-cassette volume of the late artiste. Part One is a complete glossary of all the 78 rpm records released by the company during his lifetime. A total of 10 records have been presented. Fortunately, whoever has recorded them, has taken care to present them in chronological order, according to the classical music time theory.

The second cassette carries one *raga* on each side, namely, "Kamod" and "Bageshri Kanada". However, the late artiste has proved that he is able to dwell on notes with the same mastery as he could execute a swift *taan*. "Bageshri Kanada" stands out for its poised presentation which spells out in no uncertain terms the mettle the unfortunate artiste was moulded in. A must for all classical music lovers.


SHAADI KI SHEHNAIYAN

Ustad Bismillah Khan and Party/ HMV

To bring an instrument, which is traditionally relegated to play a secondary role during marriages and other auspicious occasions, to a

Brilliance of
PANDIT
D.V. Paluskar
Classical Vocal

RAGA LALAT :
Are Man Ram Naam—Bilampat
RAGA BIBHAS : Kasku Marva
RAGA BILASKHANI TODI : Nike Ghungaria
RAGA ASAWARI : Barhaiya Lao Lao Re
RAGA GOUD SARANG :
Pivu Palan Lagi Mori Ankhayan
RAGA HAMEER : Suraja Rahi Ho
RAGA TILAK KAMOD : Koyaliva Bole
RAGA SHRI : Hari Ke Charan Kamal
RAGA MIYAN KI MALHAR : Aai Samdhin
RAGA MALKAUINS : Nand Ke Chhaila Dhit
RAGA KAMOD : Vilambit & Drut
RAGA BAGESHRI KANADA Vilambit



शादी की शेहनाइया
SHAADI KI SHEHNAIYAN
Festive Melodies on Shehnai
Ustad BISMILLAH KHAN & Party

BHMPALASI • KAJRI • CHAITI • TILAK KAMOD
MISHRA KHAMAJ • BASANT BAHAR • MARU BEHAG •
CHANDRAKAUNS • DHUN (Bhangra)
SHUDH KALYAN • DADRA • DHUN
RAGA YAMAN • PURBI DHUN • DHUN (Ghazal) •
BHAIRAVI





premier position on the concert stage, needs rigorous training in classical music, a tremendous virtuosity and sustained application of the mind. Amongst the few who have achieved this feat is Ustad Bismillah Khan with his *shehnai*. Such is his phenomenal command over the instrument, that he has been able to mesmerise a huge crowd playing the proverbial pied piper. Hence the title of the two cassettes released by HMV does a grave injustice to a

man of Ustad's calibre.

All the ditties are a compilation of the earlier releases of the company under different headings from time to time. The two contain eight *ragas*, with all the rest being the light varieties which reveal the dexterity of his fingers matching his agility and his rich imagination. The essaying of *ragas*, on the other hand, impress the deep understanding of the mood of each melody and their responsible handling.

GHAZALS

IQBAL BANO

Jaan-E-Mehfu

HMV

Iqbal Bano of Pakistan is one of those few *ghazal* artistes who have stuck to the original form; this makes her collection – *Jaan-E-Mehfil* – a very interesting one.

The cassette at hand appears to be a live recording; the singer's slightly husky voice, reminding one of the late Begum Akhtar. With this advantage, she is able to put across each of the *ghazals* with great conviction and panache. The best *ghazal* is undoubt-



edly "Dash-E-Tanhai Mein". "Payal Mein Geet Hai" is in the pure *geet*, while the "Ram Kare Kahin" is in the *thumri* form.

* *

Mehdi Hassan's cassette album – titled *Darbar-E-Ghazal* – should prove a boon to his fans: a total of 12 *ghazals* are strung together from his live concerts. Enough has been written about this pioneer *ghazalia* with a unique style; his name is enough to conjure up times of placid, at-ease listening of *ghazals*.

* *



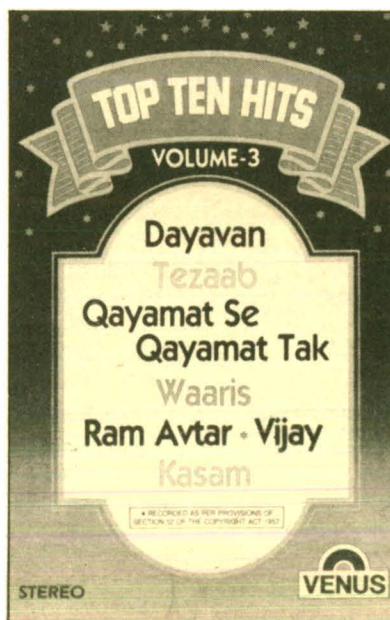
POP

Suno Suno

(*Suno Suno*) – Sharon Prabhakar
Music Composed by Sharang Dev.

Music India.

Uninteresting. There is no zing in any number in this album – it ain't got the swing and is certainly not the thing. The voice and the music complement each other – they are both powerless and insipid. One can't see this



album being a hit either with the teeny boppers or with the *paan-walas*, although "Mere Humsafar", which is soft and sugary and lyrical, may attract a moment's notice.

INSTRUMENTAL

NIKHIL BANERJEE

HMV

The late Nikhil Banerjee was an innovative introverted genius. In the search for perfection, he imbibed, combined and perfected the *sitar* technique of Etawah Gharana and the Maihar style. This synthesis made Nikhil *babu* a unique *sitaria*. The cassette by HMV offers "Javnapuri" and "Mand", two melodies of diverse moods.

"Javnapuri's" placement of notes depicts yearning.

The extremely sensitive and introverted artiste that he is, it is no wonder then, that Nikhil *babu* is able to render a pathos-filled *raga* like "Javnapuri" with such evocatively deep understanding. He captures the heart with the *alap* itself, and sways it with the *vilambit* and *dru*.

His "Maand" on the B-Side, on the other hand, has evolved from folk tunes, and is thus not played in the pure form. Another reason is that, it is extensively employed for light pieces, or even folk tunes and *bhajans*. Yet, the artiste has treated it with confidence, making innovations without losing out on the originality of the *raga*.

FILM

Top Ten Hits – Vol 3

Venus

That there is a spate of versions on the market, is a sad commentary on the music industry – it shows up the bankruptcy of today's music directors, lyricists and singers. And what can be worse than indifferent versions of great original? The answer is:

LATEST ALBUMS BEST SONGS

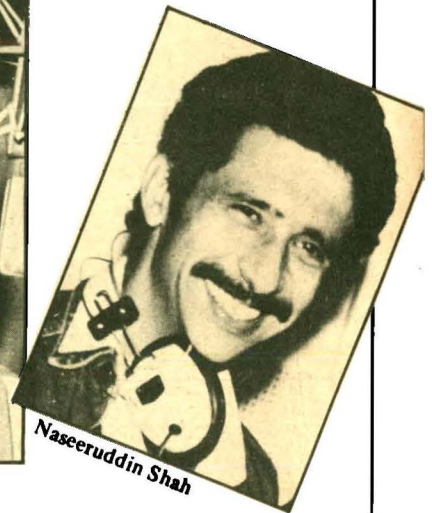
| SONG | SINGER | ALBUM |
|---|--|---|
| Pehle bhi tanhai thi aaise na dekho | Asha Bhosle Asha Bhosle & Amit Kumar | ANDHERGARDI ANDHERGARDI |
| soota lagao yaaron bade logon ki badi baat | Binjoo Ali & Abhijeet Shabbir Kumar & Anuradha | GOONJ SHANDAAR |
| meri umar kunwari | Mohd Aziz & Alka Yagnik | SHANDAAR |
| khamosh sa afsana | Lata Mangeshkar & Suresh Wadkar | LIBAAS |
| sili hawa chhoo gayi pyar ke mod pe tum se milke | Lata Mangeshkar Asha Bhosle Asha Bhosle & Suresh Wadkar | LIBAAS FARZ KI JUNG PARINDA |
| abhi abhi ayee hoon aapka jawab kya ek haath mein rumal hai | Asha Bhosle Mohd Rafi Mohd Aziz, Manhar, Vinod | FARZ KI JUNG FARZ KI JUNG LASHKAR |



Asha Bhosle



Mohd Aziz

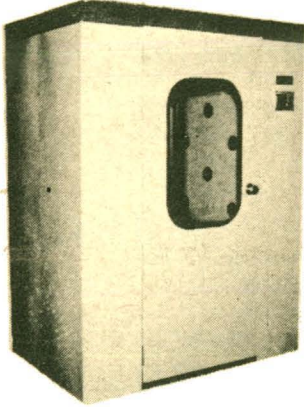


Naseeruddin Shah

| | | |
|--|--|--|
| swarg se pyara hai do jisam hum to pyar me hy woh din | Mohd Aziz Asha Bhosle Amit Kumar & chorus Asha Bhosle & Naseeruddin Shah Pradyumna Sharma | LASHKAR KAHAN HAI KANOON? CHOR PE MOR CHOR PE MOR |
| jeewan hai din char | Anuradha Paudwal & chorus Suresh Wadkar & chorus | SAMPOORNA HANUMAN CHALISA JAGO MA JAGDAMBE VOL 2 JAGO MA JAGDAMBE VOL 2 |
| onye mandiron wali | Anuradha Paudwal | JAGO MA JAGDAMBE VOL 3 |
| meri naiya ki, khiwayya gavo re gavo, ma ki mahima | Anuradha Paudwal Anuradha Paudwal | MA KI MAHIMA VOL 2 MA KI MAHIMA VOL 2 |

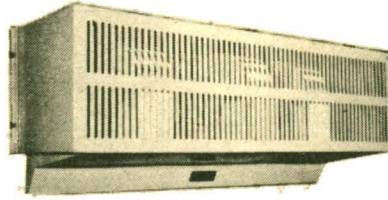
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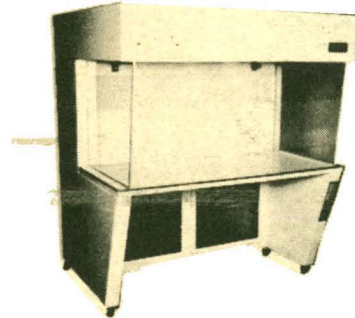
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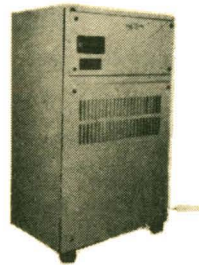
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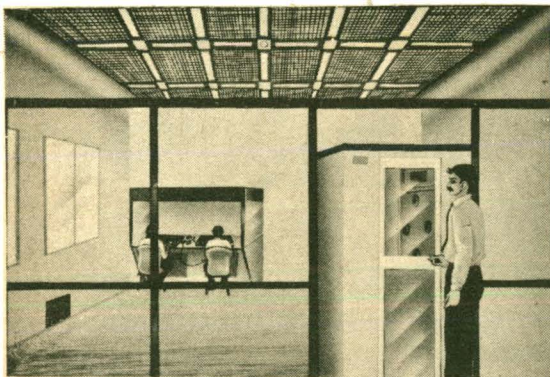
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NOTRE

ENGLISH

OUT OF THIS WORLD

Europe

CBS

Ron Nevison opts for spacious production and the band moves in with a sinewy structure that gives this album more body than their previous releases. Joey Tempest writes with a bunch of hooks in his mind and he lays all them down neatly, both in rock ("Let The Good Times Rock" and "Superstitious") and ballads ("Open Your Heart" and "Coast To Coast"). The eight remaining tracks don't lag behind either, making the album well-worth a hearing.



COUNTRY LIFE

Various

HMV

Country sounds elate on this compilation which profiles some of the best. Ensconced mainly in the seventies, the mood nevertheless transposes itself into the present with fetching results. Top-of-the-heap winners include "Rhinstone Cowboy", "Silver Wings", "Games People Play" and "When Will I Be Loved".

CLASSICS IN THE AIR - 3

Paul Mauriat

MIL

Mauriat plays the classics with an eye on the pop market. While there are no heavy arrangements, he doesn't let his charts efface feel either. The result? An entertaining album that moves from vibrant to underplayed intensity while capturing a range of moods 'twixt the two as well.

SUR LA MER

Moody Blues

MIL

The Moodies pull out all the stops for a hook-laden ride into pop-dom. Philosophical fulminations are left aside with surreal portraits of life as they prefer to dwell on songs that spell 'fun' in capital letters. There are no exceptions. The best tracks are "River Of Endless Love" and "Vintage Wine".



PERFECT MACHINE

Herbie Hancock

CBS

Hancock sauces funk as he interpolates dance rhythms with hip-hop technological fervour. After a sedate move-in with "Perfect Machine", he proceeds to strike resplendent chords of myriad hue through the be-bop weave of "Maiden Voyage/P Bop" and the flaking drive of "Vibe Alive". Hancock, in top-notch form, has is perfectly complemented by singer Sugarfoot and bassist Bootsy Collins.

— JERRY D'SOUZA

IN THE USA

L Subramaniam with Yehudi Menuhin

CBS

It was a master-stroke bringing these virtuoso violinists together. Mani's broad bowing – the swell of feeling rising, hovering and then descending majestically – evokes tonal qualities that testify to a vibrant imagination. Menuhin's lighter flexes contrast Mani's well as they fuse into a canvas of substance textured by jazz, pop and classical music.

MOVIE MUSIC

Public taste in music may have changed, songs like "Ek Do Teen Char" may be the hits of the decade, but to the connoisseur of Hindi film music, Gulzar, R D Burman and Lata Mangeshkar remain an unbeatable combination (if Kishore was there too, well, it would have been better). Listen to the music of *Libaas* and you will know what I mean – poetry written with feeling, music composed with care, and songs sung with love.

LIBAAS:

This is music you like to hear again and again, which is more than you can say about film music these days (who buys those trashy albums that go on to get gold and platinum discs is a mystery). "Khamosh Sa Afsana" and "Phir Kisi Shakh Ne" are as good as anything Gulzar has written, but the best of the lot is "Silli Hawa Chhalo Gayi". Terribly romantic! My favourite song in recent times was "Mere Kuchh Samaan" from *Izaazat*. This one is not quite in the same league, but comes close enough.

SHAANDAR:

When Bappi Lahiri takes the trouble, he can come up with a pretty catchy score. "Bade Logon Ki Badi Baat", sung by Shabbir Kumar, Anuradha Paudwal and Alka Yagnik, is a snappy, fun number designed to please – the coin-throwing class. "Sawan Barasta Hai" by Mohd Aziz and Anuradha (written by a mysterious Hasanpuri) is pleasing, too. But the surprise is an Asha Bhonsale-ish *jhatka* number – "Meri Umar Kunwari" by Alka Yagnik and Aziz. Alka has acquired a lot of confidence, one must admit. Her voice in some newly-recorded number proves that.

GOONJ:

Biddu is back after a long time after the "Aap Jaisa Koi" and "Star" magic, one is sorry to report. In fact, his compositions sound like Bappi's. There are three new voices on the soundtrack – Birjoo Ali, Hema Sardesai and Electra (the last, singing something weird called "Love Technology" with Biddu). The songs have a very boisterous youthful sound – especially "Soota Lagoo Yaaron". But what is wrong with Manna Dey's voice? He sounds ill in "Jo Goonj Wahi Dil Ki".

ANDHERGARDI:

After a rather fiery title number, Dilip Sen gets down to a competent score, though there are no surprises. It is pretty much on the safe side. "Pehle Bhi Tanhai Thi", sung by Asha Bhosle, stands out for its smooth rendition.

LASHKAR:

Nadeem-Shravan continue to disappoint. Nothing they have done after the popular "Star 10" matches it for sheer verve and audacity. One notes the presence of two new singers – Sarika Kapoor and Vinod – but they don't seem to have done anything note-

worthy. Alisha rather weakly sings "Charsi Dum Lagaye Jaa". When it comes to *Charas* songs, there is nothing to beat "Dam Maro Dum". "Ek Haath Mein Rumal Hai" is sung by Mohd Aziz, Manhar and Vinod with some spirit, but doesn't compensate for the rest of the album.

FARZ KI JUNG:

Another different score from Bappi Lahiri. 'Different', because it isn't noisy as the rest of his other film music is. Skip "Hey, Hey, Nachenge" by Alisha and Vijay Benedict. The others, especially "Ho Saathiya" and "Abhi Abhi Hoon", are worth listening to. For nostalgia, there's a Mohd Rafi number – "Aap Ka Jawab Kya".

PARINDA:

R D Burman again with a hummable score, though not in the *Libaas* league. When there are two heroes, a *dosti* song is a must. So Khurshid Hallauri obliges with "Kitni Hai Pyari Pyari Dosti Hamari". There's a noisy *shaadi* song – "Sehra Mein Dulha Hoga". "Tum Se Milke" and "Pyar Ki Mod Pe" are nice romantic numbers. On the whole, a good cassette.

CHOR PE MOR:

One more Biddu cassette. He seems to be quite active these days. "Baaj Uthe Gunghroo" is as sexy as only Asha could make it. "Hum To Pyar Me" and "Aur Sunao Kya" are a little different from the run-of-the-mill romantic songs. The most interesting song is "Hy Woh Din", with Naseeruddin Shah (in his own voice) spurning Sonam's advances (in Asha's voice).

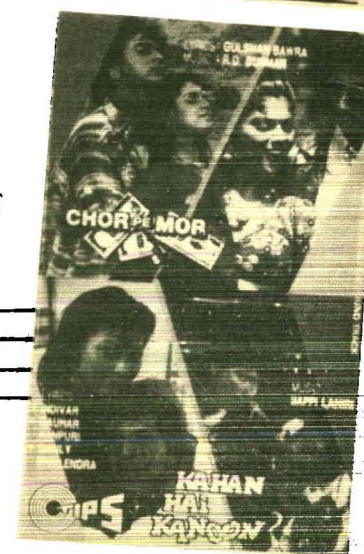
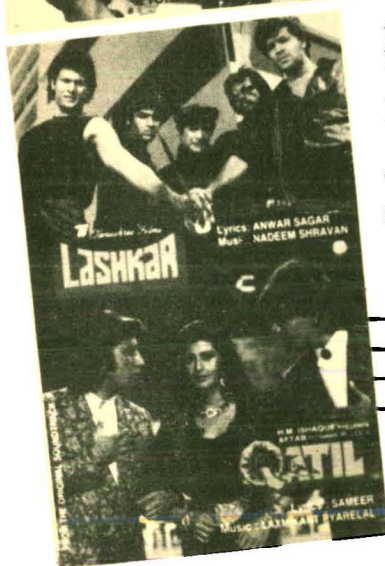
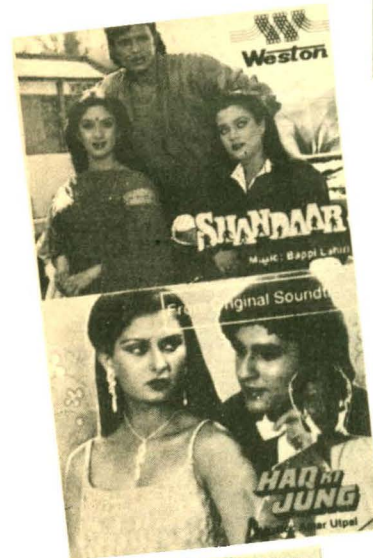
KAHAN HAI KANOON:

Bappi has a way of bringing you down to earth the moment you start getting excited about his music. Why's Gauhar Kanpuri doing stuff like "Break Dance"?! And why is S Janki singing things like "Love Me" (pronounced 'Lau' by her) with all the moans and groans that sound quite obscure?! And there's Sapna Mukherjee asking not to be called 'Baby' because she has grown up! Avoid it.

HAQ KI JUNG:

Amar Utpal will have to do better than this if he has to make a name on the Hindi film music scene. What more can one say?! So, this month, it's good to hear more of R D Burman and Bappi Lahiri. But one still wishes that '89 will bring some freshness into film music. It's just the beginning!

– DEEPA GAHLOT



On The Fast Track



STERLING SUCCESS!

A versatile band with the unique distinction of a Mardi Gras hat trick, Down Sterling is certainly on its way up. BRIAN LAUL profiles the music and manners of one of the country's top bands.

DOWN STERLING never really thought they'd win the All-India Kingsize Conga Beat Contest 1988 – a wonder considering the band has pocketed every trophy worth talking about in Bombay; and not only once, but several times over. “The point is that we hadn't played together for almost a year as a band, and could barely manage a four-hour rehearsal before leaving for Bombay,” lead guitarist Sudhin Prabhakar explains. Yet this contest *had* to be entered: despite doubts whether their old magic would still work, the temptation to prove their supremacy once and for

all, at an all-India level, was irresistible for this versatile outfit which now has the unique distinction of a Mardi Gras hat trick.

Now, that's an achievement to be proud of – IIT's annual Mardi Gras is revered by collegians as the King of all Madras cultural fests – whether the Techofest, Fantasia (at Trichy), Alfresco, Livewire, Phoenix (at Vellore), REC... And everywhere the judges said the same thing: ‘Down Sterling was different from every other college group they'd heard’... ‘Their vocal harmony and pop-rock-styled repertoire like a breath of fresh air in a

collegiate music scene clogged with hard acid, bang-bang rock and unpleasant noises...’ “It used to look pretty good, too – four guys holding guitars and belting a quartet harmony into their mikes. No one knew two of those four guitars weren't even plugged in during our early stages, ‘cos the guys didn't know how to play them properly then,” Sudhin twinkles mischievously.

But who cared? Day by day, the band's fan-following grew astoundingly; popular Madras musicians even dedicated original compositions to them – like Russel D'Silva's “Rock 'n Roll Queen” (played at

Conga and featured in the live-recording of the contest). Overnight, the six guys who had met in their college car-park became a local phenomenon.

THE SEXTET STARTED OUT just another of those campus bands without a name, playing the inter-college circuit simply as the Loyola College Band. "A respectable christening was, however, sort of forced on us when the organisers of a YMCA beat contest insisted they needed a 'proper' name to register us with," recalls keyboardist Callistus D'Costa. Several "bizarre, Greek sounding names" from Srikant – the group's Gillan-styled vocalist – were rejected in favour of a friend's sudden burst of inspiration from the fact that Loyola College is situated down Sterling Road in Madras, and the band was subsequently baptised "Down Sterling".

And Down Sterling went on to win that YMCA beat contest with a typical selection that ranged from the Little River Band to Uriah Heep and Steely Dan. Analyses Sudhin: "I guess most groups don't realise the amount of thought that should go into selecting a repertoire. The music we play isn't really of our own personal liking – it is contest-and stage-gear. For example, say a crowd can't take consistent jazz soloing, nor total rock, for more than 20 minutes at a stretch. So, ideally, our formula is something like "Long Way There" with harmony, followed by a real rock tune, then with soft jazz like a Jarreau, and next, a more complicated piece like a Kansas. We then end our performance with a very popular tune – even of the "Footloose" type."

NONE OF THE GROUP'S members have had any formal music training, except for Callistus, an eight-grade pianist. His jazz influences are his father's – the late trumpet wizard Dominic D'Costa – and outside Sterling, Cally's credits include some catchy jazz tracks for a concept cassette on world peace. He has also done the orchestral arrangements for "Summit Agenda". The others, like Sudhin who plays the

lead guitar, play largely "by default". Once a Beatles freak, Sudhin had to step in when the group's lead guitarist ditched them on the eve of a show. Yet, the many "Best Instrumentalist" trophies he's collected prove he isn't as ill-matched to his Ibanez as he'll have you believe. In fact, he is extremely talented – he has scored music for a gospel musical – *Zacheus* – and hopes to have some of his catchy, sentimental compositions on an original cassette soon.



"Where are the takers for an original Western music cassette down South? ... Local companies encourage only regional language programmes..."

"But where are the takers for an original Western music cassette down South, no matter how good the material is?" Sudhin laments. "The way the Madras office of CBS is going around, promising every Tom, Dick and Harry a recording contract, is encouraging, but nothing seems to be materialising! Local companies encourage only regional language programmes." Mate Srikant Bharathan, too, is pessimistic. He believes that there is not much opportunity for big live concerts to be held in India, and far less chances of any local producer doing a rock

opera like *Jesus Christ Superstar* for him to participate in, while bassists Fabian Holt and Jones – on rhythm guitar and vocals – having reconciled themselves to the play-when-ever-you-can type of situation, are basically into belting out "any good song".

The band, however, is temporarily quiet with Noel Peters having quit the combo to study percussion in the United States, and is currently involved in a hunt for a new drummer before it makes any concrete plans for the future. "We'd like to go back on the road soon, though," they say, "as it's exciting." And their fans would like them back fast.

WHILE MOST GROUPS usually have to beat a hasty retreat from their audience's rather boisterously demonstrated affections (often 'boos'), Down Sterling once had to flee from a stadium full of rowdy Sardars! They recall: "We were booked to play in the Punjab and duly arrived at Ambala at night. The place was, however, deserted – we were told it was under terrorist rule and panicked. But on with the show, where all we could see was a sea of turbans – a crowd which we were warned might get a bit, er, overexcited. Knives, fists, bottles, that sort of thing. We were staged on a high balcony to play at a safe distance from the mob with the dire warning that, should they manage to scale up to protest, we were to instantly pack up and flee. We finally *had* to escape to our rooms via a fire-escape, and once safely in them, behind bolted doors, we could hear the strains of the local bawdy populars from a group of revellers who had cornered the stage. The organisers should have known their crowd preferred Punjabi folk songs to Whitesnake or Dire Straits! Needless to add, we made a hasty departure at sunrise the next day!"

Whew! What an experience! But then, as Sudhin vows, Down Sterling will never swop anything in the world for all that jazz – the fun, experiences, trophies, fans and recognition that playing music brings them.

– BRIAN LAUL

1988 – AN OVERVIEW

ON THE WEST WIND

INDIA DIDN'T QUITE DISTANCE herself from the music that shook the charts in the West in 1988. For sure, no one cared for rap or for Tracy Chapman. And did anyone hear of Sinead Connor or Michelle Shocked? But there was that leaning towards Heavy Metal – everyone's favourite music – with Def Leppard, Bon Jovi, Judas Priest and Europe. Yes, some of it was hard rock: what the heck, the leaning was there!

And finally, the acceptance of Indian rock. Who could do it better than Rock Machine? Ask anyone about their album Rock 'N Roll Renegade, and there is nothing but praise. And that's how it should be.

Dance music, too, held its own. Cutting a beckoning groove, were George Michael with Faith and Michael Jackson with Bad – the top-selling cassettes of the year. Compilations from CBS, through their "Best of CBS" series, also found favour as did Rick Astley, that one-man representative in India of mechanised Stock, Atken and Waterman sound. Astley does have a voice which sets him apart from the fodder of the SAW factory. Speaking of compilations, one missed the work of The Big Wiz from HMV, but Magnasound intends capitalising on the format when they start releasing WEA products.

Though Indian companies did not have the rights to release their products, singers like Kylie Minogue, Samantha Fox, Salt 'N' Papa and the great U2 got their dues not only in discos, but also in every house down the corner that was aware of what was happening on the US and British charts. As could be heard, it wasn't always the light and frothy that scored.

Both Amnesty International's Human Rights Now and the Europe concerts drew large crowds, heralding the age of stadium rock. Hopefully some hoity-toity behaviour here, and an arrest there, won't put an end to the activity.

– JERRY D'SOUZA

FILM MUSIC FADS

THOUGH THE MAJORITY of the music released this year did as badly as the films it featured in, the heartening thing is that it showed a definite movement towards melody again. 1988 will be remembered as the year of Qayamat Se Qayamat Tak and Tezaab.

The music of Qayamat Se Qayamat Tak by **Anand-Milind** had that essential quality of Hindi film music – melody. For too long, had melody taken a back seat – what with the inferior quality of disco music doing the rounds. No wonder ghazals and other non-film music became so popular. With the success of "Ae mere humsafar", sung so well by **Udit Narayan**, film music has begun to acquire quality again. At the same time, the popularity of ghazals, which were beginning to turn disco, has waned.

The other major success of 1988 was Tezaab. "Ek Do Teen Char" had the zing, the rhythm, the melody and just the right amount of abandon that a catchy, folksy tune needs. **Laxmikant-Pyarelal** have a real winner there, aided, to a large extent, by the spirited dance by **Madhuri Dixit**.

In the numbers game, **Bappi Lahiri** won again with the maximum number of releases to his credit. He did a rather melodious score for **Zakhmi Aurat**; the surest indication that melody is being taken seriously in the music industry again!

Pankaj Udhas sang "Aaj Phir Tum" with **Anuradha Paudwal** in Dayavan to **Laxmikant-Pyarelal's** composition. While **Anup Jalota** scored "Tohfa Mohabbat Ka", **Shiv-Hari** composed for "Vijay". None of these non-film music people made any definite mark, however.

The singers of the year are most definitely **Udit Narayan** and **Anuradha Paudwal**, although **Alka Yagnik** and **Kavita Krishnamurthy** made their mark. **Mohammed Aziz** has a busy 1989 schedule, too, and **Sukhvinder Singh**, introduced in Yateem, by L-P again, with the song "Rut piya milan ki", should also come up this year. Special mention must be made of **Kalyanji-Anandji's** proteges **Sadhna Sargam** and **Sonali Vajpayee**. These two youngsters have remarkable voices and could well be the next singing stars of the industry.

Versions came out in almost innumerable quantity in 1988, proving that new film music still cannot match the music of the fifties and the sixties. However, 1988 has raised some hopes, and it will be a pity – in fact, a disaster – if 1989 does not fulfil them.

– SANDHYA PANDEY

THE DRIFT IN DEVOTION

There were no tidal waves in the Ocean of Devotion in the year gone by. Minor eddies and whirlpools, yes, but no major drifts as such. As in previous years, Anup Jalota continued the tenure of his reign as Bhajan Samrat as the wheels of his Bhajan Rath moved on inexorably. Indeed, the only event that brought into play some semblance of competition, was the advent of the Ramayan on Doordarshan. The mythological epic on the video circuit, in turn, brought on an epidemic of audio cassettes which focussed unprecedented interest in the epic among the recording units. Almost overnight, there was a spate of Sampoorna Ramayans, Uttar Kand, Sunderkand, and Hanuman Chalisas and the like. Other trends were the numerous albums of Sai bhajans, and, to a lesser extent, bhajans devoted to the cult of Gajanan Maharaj, Akkalkote Maharaj and other godmen. So, also, Satyanarayan poojas were as numerous as his adorations in the gullies of Bombay.

Amidst the welter of devotionals, one event that stood out was launch of the Sunder Kand by Nitin Mukesh for HMV. This magnum opus 4-cassette album not only gave Nitin his big break, but brought together an unprecedented galaxy of singers under the music direction of the talented brothers, Shekhar and Kalyan Sen. They put together a truly impressive musical score, studded with classical ragas in the Ragamalika fashion. HMV had the benefit of guidance from the learned Kavi Narendra Sharma on the lyrical plane. The album was accompanied by a text of the Sunderkand in a well-designed booklet form. In the wake of this success, Shekhar Kalyan scored two other noteworthy hits in the T Series: Durga Saptashati and Tulsi Bhajanamrit – both melodiously rendered by Anuradha Paudwal. Incidentally, the merchandising of Durga Saptashati was innovative and attractive.

In terms of talent, Anuradha Paudwal has attained phenomenal popularity by virtue of her melodious voice as well as her sahi andaz in rendering devotionals. I am afraid some of our other notables of the ghazal scene just cannot live down the ghazal andaz when they try their hand at bhajans. Some of the other talent to make the mark would include Anurag, Udit Narayan and Pradyumna Sharma, all of whom are happily wedded to the traditional mode of devotional singing.

Before I sign off, mention must, however, be made of the deplorable trend of so-called bhajans that are a travesty of traditional values. I refer, of course, to the ones that are based on plagiarised Hindi film hits of yesteryear, set to pop and disco tunes. These are as much an anathema on the devotional scene as brown sugar.

ON THE CLASSICAL HORIZON

As in painting, in music, the Indian classical scene is dominated by the Old Masters: this is evident from the line-up of performers chosen to celebrate the sesquicentennial of The Times of India. With Amjad, Kishori, Abhisheki, Vilayat Khan, Bhimsen and Mansoor on the roster, it was virtually like a Who's Who in Hindustani music. (Nothing but the best to mark the milestone, seemed to be the criteria.) Coming to the recording industry, HMV, which corresponds to The Times of India in seniority, also leans heavily on these big names. Throughout the year under review, HMV's classical output, in the main, comprised of 'retrospectives' of Old Masters, including Faiyaz Khan, Abdul Karim Khan, Moghubai Kurdikar, Amir Khan, Ali Akbar Khan, Ravi Shankar, and the evergreen Bismillah. They have been converted from the 'platters' into handy and convenient cassettes. In a sense, HMV is doing a service to Indian music by acquainting the new generation of listeners with doyens from the past.

Mind you, there is no dearth of new talent. Judging by the success of Arati Anklikar (a prodigious hit for MIL) and Ashwini Bhide (for HMV and Rhythm House), the faith in young artistes is tempered with caution. Yet, nothing succeeds like success with these young debutantes. At least, that seems to be the watchword of Audio Products & Accessories, who have shown a willingness to draw fresh blood to ensure success for themselves as well as their artistes. Protege Veena Sahasrabuddhe has been a phenomenal success, her latest cassette – Tribute to Miyan Tansen – having notched over 1,500 copies of the double album sold at Rhythm House, Fort, Bombay, alone. Rhythm House is, therefore, willing to chance its arm with new talent, of which there is plenty.

Apart from Arati and Ashwini, who have already chalked up concert tours abroad, Rasheed Khan has heard at the Gharana Sangeet Sammelan. Concert performances were also done by Ullhas Kashalkar at the Gwalior Gharana, Ajay Chakravarty (Patiala), Irshad Khan (Senia), Budhaditya Mukherjee, Shaheed Parvez, Nisha Nigalve and Shubhada Paradkar – all of whom have excellent potential to reassure us that the future of Hindustani music is bright. These artistes have made their mark on the concert scene – they are the Bhimsens, Vilayats and Moghubais of tomorrow whom the recording industry must watch, and catch while still young.

–SUMIT SAVUR

(continued from pg 37)

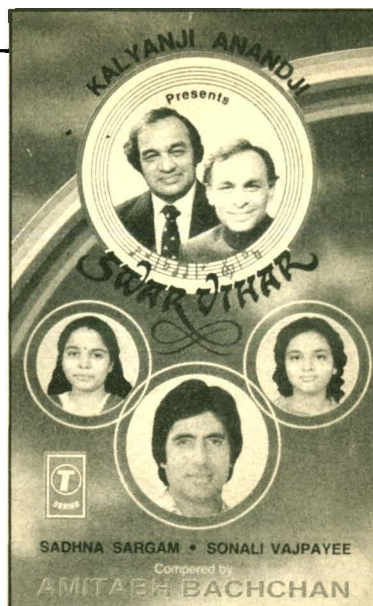
poor versions of indifferent original, as in the cassette under review. They have managed to massacre even "Ek Do Teen Char", which is a remarkable feat, although the "Qayamat Se Qayamat Tak" numbers are not too bad.

Swar Vihar

Sonali Vajpayee and Sadhna Sargam
Music: Kalyanji Anandji

T Series

Impressive. Both Sadhna Sargam and Sonali Vajpayee



have phenomenal voices –powerful, trained, and utterly captivating. Some of our so-called *ghazal* singers, whose voices can barely rise above the harmonium, would do well to listen to Sadhna Sargam's "Dono Jahan Teri".

Sonali Vajpayee, too, has a voice that will take her places – strong, controlled and melodious.

If versions there must be, they should be by talent such as that of Sonali and Sadhna. But, of course, one is sure such talent will not be confined to versions.

TOP TEN

CBS

Rock Machine Rock-'N'-Roll Renegade
Europe Final Countdown
Europe Wings Of Tomorrow
Europe Out Of This World
Bashir Sheikh, Zeenat Aman Fun To Learn
L Subramaniam, Bismillah Khan Live In Geneva
L Subramaniam, Sir Yehudi Menuhin In The USA
Various Best of CBS – Vol IV
George Michael Faith
Reo Speedwagon Hits

WESTON

Ghulam Ali GHAZAL
New Delhi FILM
Goonj FILM
Reshma (Dard) GHAZAL
Shradhanjali To Raj Kapoor
Shandaar FILM
Parinda FILM
Hits of Benjamin Sisters
Meethi Yaaden
K Deep & Jagmohan Kaur PUNJABI

VENUS

Top Ten Hits on Bras Band – Vol 3
Asmaan Se Ooncha
Khoon Bhari Maang
Paanch Paapi
Power of Music
Vesavkarchi Kamal Heroichi Dhamal Vesavkar & Party

Adhunik Bangla Gaan Sudesh Bhosle & Anupama Yateem
Agnee
Maalamaal
Ghulam Ali Moods & Emotions – Vol I & II

HMV

Manzil Talat Aziz
With Love Preeti Sagar
Ram Lakhan Film Sound Track
Nazrana Gaurav Chopra
Shama-e-Mehfil Farida Khan
Raahat Ahmed Hussain and Mohammed Hussain
Pt Mullikarjun
Brilliants of Sound Paluskar
Bade Ghulam Ali & Best of Amir Khan
My Favourites Asha Bhosle

TIPS

Fankar Ek Awazen Anek Milan Singh
(Sad Songs) – Vol 3 Music: Syed Ali
Aaj Mere Yaar Ki Shaadi Hai Poornima/Saud Khan
(Marriage Songs From Films) Music: Sayed Ali

Instrumental "89" Sayed Ali
(Current Hits)
Chor Pe Mor/Kahan Hai Kanoon
Chor Pe Mor/Pyar Ka Toofan
Chor Pe Mor/Bunglow No 666
Kahan Hai Kanoon/Pyar Ka Toofan
Kahan Hai Kanoon/Bunglow No 666
Pyar Ka Toofan/Bunglow No 666
Chor Pe Mor (Solo)

playback

▶ AND FAST FORWARD

INTERNATIONAL POP HITS

| | |
|---------------------------------------|---------------------------------------|
| Rattle And Hum | <i>U2</i> |
| Giving You The Best That I Got | <i>Anita Baker</i> |
| Cocktail | <i>Soundtrack</i> |
| Appetite For Destruction | <i>Guns 'N' Roses</i> |
| New Jersey | <i>Bon Jovi</i> |
| Travelling Wilburys | |
| Don't Be Cruel | <i>Bobby Brown</i> |
| Hysteria | <i>Def Leppard</i> |
| Silhouette | <i>Kenny G</i> |
| Open Up And Say | <i>Aah Poison</i> |
| Til I Loved You | <i>Barbra Streisand</i> |
| Any Love | <i>Luther Vandross</i> |
| Green | <i>R.E.M.</i> |
| Faith | <i>George Michael</i> |
| Long Cold Winter | <i>Cindrella</i> |
| Delicate Sound Of Thunder | <i>Pink Floyd</i> |
| Reach For The Sky | <i>Ratt</i> |
| American Dream | <i>Crosby, Stills, Nash And Young</i> |
| No Rest For The Wicked | <i>Ozzy Osbourne</i> |
| Kick | <i>INXS</i> |

U2, who follow-up their top five single *Desire* with *Angel of N Harlem*, recorded the song at what Bono calls the birthplace of rock-n-roll: Sun Studios, Memphis. Well, then let him tell it.

"There are all these pictures of Elvis Presley, Jerry Lee Lewis and Johnny Cash. It was a mind-blowing privilege to play there. I saw an old microphone in the corner and asked the producer if I could use it. He said: "Elvis used this mike, but it doesn't work now." I plugged it in, and it worked! *Angel of Harlem* was recorded, singing through Elvis' mike. I only wish I could sing like Elvis."

* * *

MICHAEL JACKSON'S new video - *Moonwalker* - is expected to be a blockbuster in the tradition of *Thriller* which reportedly sold in excess of 5,00,000 units. The 94-min film offers a retrospective of

Jackson's career, and has him singing the Beatles' "Come Together", a lighthearted version of "Bad", called "Badder", and a 40-min version of "Smooth Criminal". The

Music Notes

- BY JERRY D'SOUZA



elaborate song-and-dance numbers are accompanied by special effects. Co-starring with Jackson are Sean Lennon and Joe Pesci, winner of an Oscar nomination for *Raging Bull*.

* * *

BON JOVI, whose album *New Jersey* sold 30,00,000 copies in the US within 10 weeks, cancelled its Europe tour, and instead rushed to Russia. The band held discussions with Soviet authorities about the possibility of a rock concert next year in support of the Make A Difference Foundation, which promotes anti-drug and anti-alcohol activities. One of the supporting acts planned, will be by the Russian rock band Gorky Park.

Jon Bon Jovi is a little philosophical about the whole event. He feels that: "A C Chord is AC chord" in Russia *and* in America. There are no political barriers when it comes to kids and music, or the problems kids have."

Bon Jovi will be contributing a cover of Thin Lizzy's - *The Boys Are Back In Town* - to an HM album for the benefit of the Foundation. Also grooved, are Motely Crue, Scorpions, Ozzy Osbourne and Gorky Park.

BACK TO PIRACY



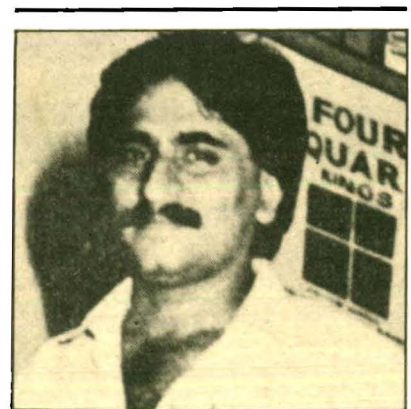
Desperately searching for a cure for the ailing film industry, the film distributors' and producers' associations have decided to impose a 100-days ban on the sale of video rights. But will it work?

IN A BID to revive the ailing film industry, the Indian Motion Picture Producers' Association (IMPPA), Film Producers' Guild of India (FPGI), Film Distributors' Council (FDC) and other film bodies decided last month that video rights to feature films would be sold only a 100 days after the theatre release of the film.

The system of releasing video prints simultaneously with the theatre release came about a few years ago because video piracy had eaten into the theatre business and deprived producers of their rightful profits. While this move ensured that producers received their due profits, it ate even further into the theatre business, prompting the Distributors' Association to finally press

for and bring about the new decision. It now remains to be seen whether this move will re-activate the pirates or whether the IMPPA and FPGI will be able to counter the menace of piracy. Nari Sippy of the Indian Motion Picture Distributors' Association has asserted that they will create a special machinery to check video piracy, and Ramraj Nahata of IMPPA has also averred that the all-India raids on pirates to be organised will curb piracy.

THE REACTION FROM video-film producers is mixed. Says Mr Sameer of Magnum Videos: "It is a welcome move, though it will certainly invite piracy. But still, even three months later, we will bring a



**SAMEER,
MAGNUM VIDEO:**

"The market is always good for a good product."

good product into the market, and for a good quality product, the market is usually good."

Says Mr Agarwal of Zoom Videos: "Piracy will definitely in-

AGARWAL, ZOOM VIDEO:

"Piracy will definitely increase and the producers will lose revenue."

crease. And it is the producers who will lose revenue. After all, three months after the theatre release and after the pirated editions have come out, who will want to see the films?"

"I agree with the decision," says Mr Sachdev of Startrek Video. "The theatrical districts pay more, so they have a right to protect their interests. It does not matter for us if we release the film afterwards. As for piracy, of course they can control it. The same people are involved in piracy."

"This move is good for us," asserts Mr Rafiquebhai of Bombino Videos. "Today, when we buy a film, we don't know whether it is good or bad, whether it will succeed or flop. Given the present state of the industry, eight out of ten films flop. Now we can see if the film is a success or not and offer a price accordingly. Besides, we will get the rights cheaper; three months later we are not going to offer the same prices as we do now. Our risk is now over. We support it because it is good for us."

SACHDEV, STARTREK VIDEO:

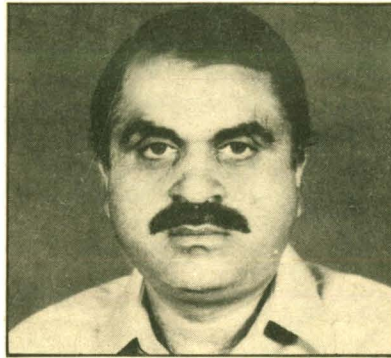
"They can control piracy; the same people are involved in it."

Generally, the producers will be the losers."

"Perhaps this move will work, but the question is will the prices remain the same or come down?" queries

CHAWLA, GARWARE VIDEO:

"Film producers may realise this is an opportunity not a crisis."



Mr Chawla, Director, Marketing, Garware Videos. "Besides, what stops the pirates and the Cable TV networks from telecasting the film? Then, why should somebody want to see it three months after its release? However, if this really goes through, another scene may emerge - perhaps, if the producer wants to recover part of his costs from the theatres, he will be happy to recover the rest of the cost by releasing the video film himself instead of selling the rights. He can come to someone like us to produce and distribute the film. That way, he will keep the rights with him perpetually and re-

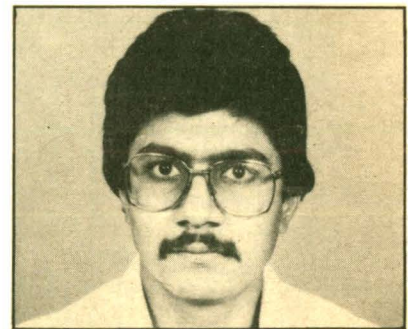


RAFIQUE, BOMBINO VIDEO:

"We will get the rights cheaper. The producers will be the losers."

cover his money over time. Film producers may soon come to realise that this is not a crisis but an opportunity."

According to Mr Atul Maroo, the new decision will not effect the theatre business much: "Producers will simply make backdated agreements. Besides, theatres are currently losing business because they are so badly maintained and because the quality of films is so poor. Whenever a good film is made, it *always* succeeds at the theatre. *Ardh Satya*, for instance, came right in the middle of the video boom, but it had a silver jubilee run in the theatres. Look at *Qayamat Se Qayamat Tak* and



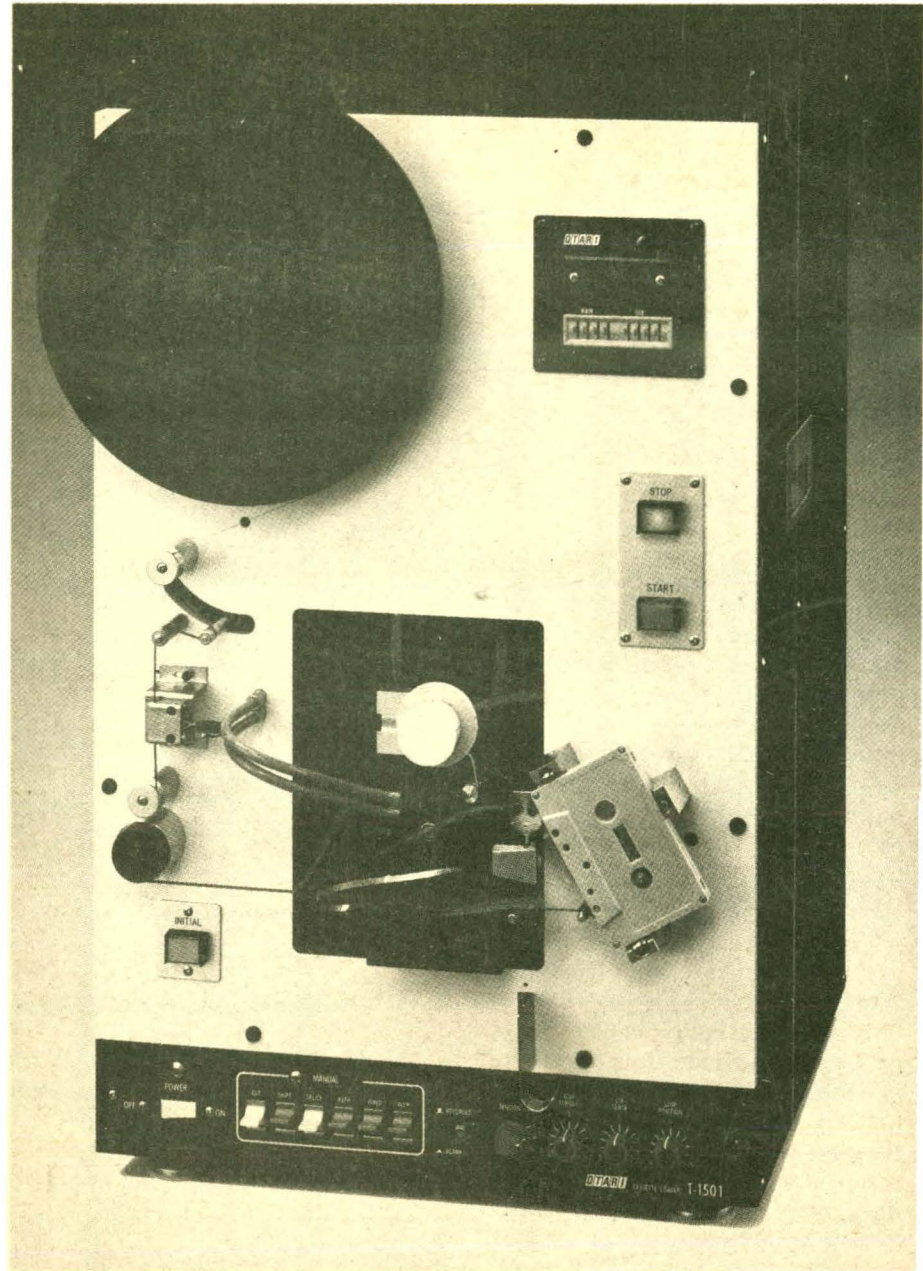
MAROO, SHEMAROO VIDEO:

Nobody goes to the theatres, because, theatres are badly maintained

Tezaab as well. Even after seeing them on video, people want to see them on the screen. So, it is the quality of production and the music that counts. If good, the film is bound to do well in the theatres, video or no video."

It seems, then, that this move to delay the selling of video rights for a 100 days may work well, if piracy can be kept under tight control. There is bound to be trouble in the beginning, but, if, with concerted effort, this can be made to work, it could reverse the downward trend of the film industry. The question is: Does anyone, except the distributors, want to make an effort? ☉

OTARI



MODEL T-1501 COMPACT AUDIO CASSETTE TAPE LOADER

The Otari Model T-1501 Audio Cassette Tape Loader is designed to automatically wind 0.15" pre-recorded or blank cassette tape into Philips type cassette container with leader tape (C-0).

The machine automatically cuts the leader tape of C-0, splices the magnetic tape to the leader tape, winds the tape at high speed, once again cuts the tape and splices. When it finishes winding, the wound cassette is ejected automatically from the cassette holder.

These sequential operations are made by C-MOS Logic circuits and simple and rugged mechanical constructions, which ensures long-term continuous operations.

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BOMBAY BLUES

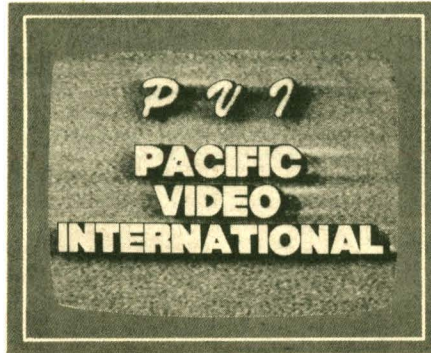
"Over the years, the scenario of the clandestine video circuit which dealt in hardcore porn films from Scandinavia has changed," reports SANJAY SAYANI while following its growth in Bombay.

OVER THE YEARS, the scenario of the clandestine video circuit which dealt in hardcore pornographic films from Sweden, Switzerland, America, Japan, Bangkok... has changed. To meet the ever-increasing demand for flesh flicks, enterprising operators started producing hardcore stuff in India – especially in the Southern belt of the country (Kerala, Tamil Nadu and Andhra Pradesh) – itself. These films were terrible – a bad storyline badly shot – and were in Tamil, Telegu and Malayalam, yet got a good market for themselves, in India as well as in the Gulf and Pakistan. They were sold at astounding rates of Rs 1,000-Rs 800 – depending on the quality of the prints and the playing time which varied from 120-90 mins.

Learning from their mistakes, the peddlers of porn found that the libraries as well as video parlours wanted better-quality stuff. And in Hindi as well, since that was the universally-accepted language in the country. Thus, a decision was taken, around 1986, to shift operations to Bombay where better facilities for video shooting and post-production work were available.

The market was open; the facilities aplenty. For 'stars', prostitutes were picked up from the cages of Bombay's red-light district and paid double their 'bed' charges in addition to food and taxi-fare allowances. Equipment was hired as well as a hotel room, either in Dharavi, Juhu... or in the city's central suburbs from one of the many joints known for their indulgence in the flesh trade. Reminisces a Lamington Road cassette-deal-

er: "When it all started, there was no real boom in official cassettes, and, for a time, the influx of master tapes of Triple-X films from abroad had stopped. So, these cassettes were in great demand. I remember libraries charging rates as high as Rs 50 for a single day's hire."



The barn doors were open wide, the traffic increased as did the boldness of the video pirates . . .

LATER, AS TIME PASSED, and the prices of blanks fell, the market became more open, and official cassettes as well as master tapes of 'imported' hardcore porn filtered in regularly. Consequently, the hire charges of video libraries dropped, and quantity took precedence over quality with more than 15,000 libraries and nearly 7,500 video parlours – ranging from 200-seat capacity ones to the measly five-seaters – sprouting all over Bombay.

The barn doors were open

wide, the traffic increased as did the boldness of the video pirates in a bid to make a quick buck as profit margins dwindled, and the market demanded newer stuff each day as even private VCR ownership, as compared to TV, shot up from a negligible 0.02 per cent to 5 per cent.

Today, the rates of hire stand at a maximum of Rs 15 in the posh areas of the city – like Breach Candy, Cumballa Hill, etc – and in the suburbs, Rs 10. This is one market that Cable TV can't beat, as none of the members of the housing societies in which the so-called scourge of Cable has caught on, will want their offspring to catch a glimpse of hardcore porn stuff.

WITH THE RUNAWAY success of *Sardar* the first Hindi Triple-X flick – in which an anaemic hero with a pasted-on beard (that comes off several times) takes on two whores from Falkland road – there followed the Marathi-cum-Hindi flick *Champa Bai*. This, too, was a run-away hit, but one with better colour and sound than the nauseating *Sardar*.

Not to be deterred by the fact that one could hear the director egging on his performers to "perform" and the performers, like circus animals, looking straight into the camera's eye, with visuals of the lighting man's shadow and the camera man's profile creeping in, the makers of *Sardar*, using their thin, pencil-like stud and two heroes and two additional heroines, produced a series of porn flicks titled *Miss India* which are still available on the circuit in numbers one-five, and which are all basically the

same, save the room's sets and the colour of its curtains. They have very little dialogue: only the tinny soundtrack of orgasmic groans.

After the *Miss India* series, emboldened by the fact that they could shoot without hassles and distribute cassettes without any fear, courtesy the lax laws on porn (the first offence, for instance, leading to a fine of Rs 900 or so, or a day's simple imprisonment), the producers began to go in for some hi-grade, fancy-title techniques, as well as imported soundtracks from Hollywood hits like *Beverly Hills Cop*, etc. The films began to show credit titles as well (with

cation of the master cassette – all indicating that the flick was shot for the international market. Word in the Lamington Road circuit has it that the film was produced at a cost of nearly Rs 10 lakhs and earned its makers Rs 50 lakhs. This, of course, spawned clones which were worse. Today, like the *Miss India* series, a number of *Bombay Fantasy* titles are still available. Two months ago, however, *Electric Shot* was the latest rage on the sleaze circuit. The film tried to ape Scandinavian porn flicks, and succeeded to a great extent, except for its 'Stars'. Another let-down for the audience was that the film had no dialogue.

keep porn cassettes on their premises; not even photographs. So, to catch them in the act is very difficult, and at times, impossible."

Thus, nearly one cassette on these lines is produced in Bombay every two-three months; in between which, top foreign skin-flicks' master copies are re-recorded. Even the studios which do the re-recording, titling, dubbing and additional soundtracks for the locally-made porn films operate at night, and with so many facilities for this line of work all over town, it's nigh impossible for the cops to keep raiding every single video studio.

The Economics of Enterprise in Erotica*

| | |
|---|--------------------|
| 1 'Heroine' – depending on 'class' | – Rs1,000 – 3,000 |
| 2 Male Model – usually a friend or the producer himself | – Free |
| 3 Hotel Hire Charges | – Rs1,000 |
| 4 Equipment hire | – Rs 4,000 |
| 5 Mixing, dubbing, print reproduction | – Rs10,000 |
| 6 Blanks – bulk Indian pancakes & cases | – Rs50 – 70 |
| 7 Additional Costs | – Rs10,000 |
| Approximate total | Rs 26,050 – 28,070 |

Hire charges, as mentioned in the article vary from Rs10 – 15, depending on the area. The film can be bought off the shelf for Rs 95 to 115, depending on the print quality and playing time.

* Profit margin: usually above Rs 30,000 on a single shot alone.

fictitious names, of course) to further enhance their credibility. However, even for the highly-addicted porn watcher, these flicks were worth watching more for 'the joke of it' than for any kind of stimulation. After all, most of the time, everything was 'faked'.

However, with *Bombay Fantasy* – a film reportedly produced in Bombay and aided by NRI finance from dubious Dubai sources – all this changed. The soundtracks had obscene Hindi dialogue (louder and clearer than that of *Champa Bai*), close-ups, titles, and even bore the distributor's stamp of Pacific Video International as well as an FBI warning for dupli-

BUT, DESPITE SUCH flaws, these porn flicks are still 'hot stuff'. A senior crime branch official has said: "We are in the know that certain gangs of criminals in the city and outside are funding the circuit, yet it is very difficult to nab them in the act."

After all, most of the time, these films are shot during the night with the lightest possible equipment and bare essentials. Then, there is the man posted at the gate, to ensure that, even if the joint is raided, the film-makers may be warned in advance so as to make a clean getaway. Adds another cop: "Look, even libraries and distributors get away because they never

AND HOW MUCH DAMAGE does a blue movie do to its viewer, anyway? Dr Karim Naik, a prominent city psychologist, says: "The effects of watching these films is two-fold: on the one hand, it's therapeutic, like in the West; on the other extreme, it can give people warped ideas about sex. I remember I had one lady patient coming in, who had been beaten black and blue on several occasions, including her wedding night, just because she had refused to kowtow to the sexual predilections of her husband who wanted her to do exactly whatever he saw in blue films. It also gives normally sexually healthy males a warped idea about 'staying power' and the size of the male sex organ." Another reputed psychiatrist ascertains that: "Viewing such kind of porn can lead to temporary or even permanent impotency as a number of males are worried about 'matching' the performance they have seen."

Yet, despite these and several other restrictions, porn cassettes continue to be made. And what's more, their number could increase sizeably if the new law, which seeks to prevent the simultaneous release of a Hindi video film with the film's theatrical release, comes into play.

– SANJAY SAYANI

Here is at least one film that all cricket fans will be interested in – a film on the making of Sharjah as an international cricket centre. What's more, the video film has interviews with cricket players and organisers, as well as recordings of four of the best matches played at Sharjah.



Sunil Gavaskar

The video film is under production by Sunil Gavaskar's Professional Management Group for Sheikh Bukhatir and the Sharjah cricket group.

Three of the matches to be included in the film have already been decided – the low-scoring India-Pakistan match that Pakistan won with Javed Miandad hitting a dramatic six off the last ball of the match, after which he became a millionaire overnight; and the last Pakistan-West Indies Final, won by the West Indies. Gavaskar and Asif Iqbal are still discussing the fourth match to be included.

B R Chopra is really cashing in on the success of *Mahabharat* with

some schemes. For instance, he is supplying video cassettes to viewers by Registered Insured Post. There are 13 volumes in all, each containing two episodes of the serial. Each cassette is priced at Rs 225. Then, there is the spe-

cial offer for early birds – Rs 205 per cassette or Rs 5,350 for the whole set, postage free.

Ravana in any form is a joke, of course, because Johnny Lever has portrayed him as a

comical character in another video magazine without harming anyone's sentiments.

There was small censorship trouble for Lehren Video Magazine – the censors objected to

THERE WILL ALMOST BE an avalanche of video films from Super Cassettes next month for the company has gone into production of these films at full speed.

Rustom Patel has been appointed to head their video division. Patel, formerly with Garware Plastics and Polyesters, will be based in Bombay to look after the company's video franchise, marketing and other allied functions.

Super Cassettes is bringing out seven love stories, two of which are already on the floor. *Lal Dupatta Mul Mul Ka* is being filmed in the hills of Shimla with Sahil Chadha and Weberly (of the *Babool* ad fame) as the lead pair.

The second film in the making is *Basanti*. The story, script, dialogues, and lyrics for which, have all been written by Ila Arun. Deepti Naval plays the lead role of Basanti while Gurdas Maan plays the male lead.

Then there is *Kadwa Sach* with Tarique Shah, a one-time Dilip Kumar protégé; *Karwat*, a love triangle; and a love-comedy, directed by Amjad Khan, called *Abhi To Main Jawan Hoon*, with Sachin in the lead.

Additionally, in a joint venture with F C Mehra, Super Cassettes is making a feature film – *Gawahi*. *Gawahi* will be made on 16 mm film with stars Zeenat Aman, Shekhar Kapoor, Tanuja and Ranjita.

Super Cassettes already have great experience in the field of music, and they are making sure that music has a prominent place in each of these

films. Says Mr Rustom Patel: "The name of the game is music. After all, without their music, what are *Qayamat Se Qayamat Tak* and *Tezaab*?"

One of Super Cassettes' biggest projects is a 20-episode video series on the Shiva Mahapuran. Each episode will be of a two-hour duration. This is a very special project for the company since they are all Shiv *bhakt*s: all the senior executives at Super Cassette Industries were copper and brass *kadas* with "Om Namah Shiva" on them.

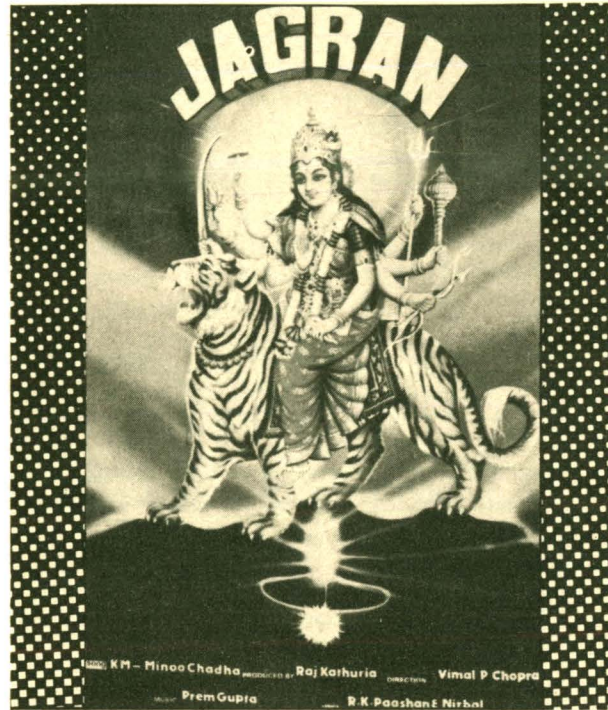
A music video on Meera *bhajans* is also on the anvil. This will comprise of well-picturised *bhajans*, with the situation or milieu that the *bhajan* refers to, or evokes, reconstructed. It will not have a linear storyline. The *bhajans* are to be sung by Anuradha Paudwal.

Super Cassettes had given the music companies a run for their money when they came into the market with their low-price cassettes. The question now is, whether they will be able to do something similar with their video cassettes. Their advantage is that they have their own tape-coating plant, make their own cassette cases, do their own recording, print their inlay cards at their own printing press. . . ! However, with the new excise tariff on video cassettes, it is believed that they will not be able to offer their cassettes at significantly lower rates. However, their entry into the video market will certainly be an event to watch.

the portrayal of a song picturisation from *Azma Kar Dekho*. The song is focussed on Govinda, who is dressed like Lord Shiva and is performing what is supposed to be the *tandav nritya*. The censors feel that this would hurt the sentiments of Hindus.

* * *

Ashok Ji and Company recorded songs for their video film *Jagran* at Super Tracks, Famous Studios, Mahalaxmi last month. The film has the famous *jagrata* singer - Mino Chhadha - singing the lyrics of R K Paashan and Nirbal to music by Prem Gupta.



The film is directed by Vimal Chopra, who earlier made the video film, *Jai Mata Di* which still awaits release.

Unlike similar videos of this kind, *Jagran* does not focus only on the singer, but also uses some outdoor shots to enhance the music. "Half the songs have been done in Hindi," says the Director, "so that the cassette will have appeal for viewers outside Northern India as well.

* * *

There is a new producer on the busy video circuit - Neena Dutt.

She has ventured into video film production with *Maut Ki*

THE YEAR ENDED on a happy note for video copyright owners with the high court order restraining Multicable Vision, a Cable TV firm operating in the Khar area, from exhibiting films whose copyrights had been acquired by Video Master.

Justice M H Guttal of the Bombay High Court granted an injunction on December 27 and restrained Multicable Vision from exhibiting films belonging to the Gold and Time labels, which are owned by Video Master. The judge also restrained the Cable TV operator from screening *Ganga Jamuna Saraswati* which was released in the theatres on December 23.

This order, coupled with the series of raids that have been conducted on Cable TV operators in Bombay, has frightened them. So far, they had been screening feature films with impunity.

INFACT, the body formed by NFDC to battle piracy and Cable TV, conducted a massive raid on Skyline Cable Systems at Lokhand-

wala Complex, Versova, on December 14. The owner, Sanjay Mohanlal, had been exhibiting films illegally. He was arrested, and cassettes of *Aa Gale Lag Ja* and *Inspector Eagle*, a TV set and VCP, a modulator, an adaptor, and other equipment were seized by the police.

Another raid at D N Nagar was also organised by INFACT. Abhay Sharad Surve, who ran an illegal Cable TV network, was arrested and a pirated copy of *Dharamyudh* seized. The director of INFACT, Santosh Singh Jain, and representatives from various video companies were present when the raids were conducted.

Video copyright owners have decided to further intensify their fight against Cable TV operators.

In Orissa, the Orissa Film Distributors Syndicate, Cuttack, a group of distributors and exhibitors have filed a case before the High Court of Orissa, challenging the installation of Disc Antenna/Cable TV systems for the purpose of screening films.

These installations have been made all over Orissa by government concerns, like the Rourkela Steel Plant, NALCO, Paradip Phosphates . . . as well as privately. The court has issued a show cause notice to the accused.

It is difficult to predict what the solution to this problem will be, given the laxity of the law-enforcing systems in India and the ease with which a Cable TV network can be set up.

Samudra Video, too, conducted a raid on a clandestine Cable TV company in Bandra. The raiding party of raiding officer T B Gupta and two sub-inspectors, severed 250 connections showing *Inteqaam* when the place was raided. They also arrested one Narendra. He was later released, but his equipment was seized by the police. Three advocates appeared on Narendra's behalf, but Samudra's advocate Raj J Jagasia succeeded in winning the case and making the arrest warrant non-bailable.

Qeemat. The film is a suspense thriller, and, according to Neena, its reception in the market will decide whether she carries on with other projects in mind. The director of the film is Jyoti Swaroop Hukku and the story is by Naushad and Bharat Bhardwaj. Deepti Naval, Mohan Bhandari, Girija Shankar, Uma Banerjee, Baby Princy and Vijay Aurora act in the film.

* * *

Garware Video Company released the first volume of the 26-episode video movie *Dharmayudh* on Dec 5.

They held a massive preview and dinner at Holiday Inn, Bombay. The party was attended by everyone connected with the film-stars, producers, directors, technicians, *et al.* The highlight of the show was a spectacular display of fireworks, with the title "Dharmayudh" lit up in fire in the background.

The first volume of *Dharmayudh* is already doing well in the market, and it is expected

that the other episodes will do equally well. In fact, if this film succeeds, then it may herald a trend for similar ventures in the future.

* * *

Hiba Videos have released their latest video film – *Tumhare Sahare*. The film features Anita Kanwar, Balbinder, Urmila and Sudhir Dalvi. Pavan Kaul is the director, and Uma Rao, the storywriter.

While on Hiba, unusual things seem to be happening there recently. First, there were whispers of a raid on the company; then came the news that all work had stopped – that Hiba had closed down their London office and were selling their foreign video rights; and finally, that Hiba was going to make ad films.

However, Mr Vakade, GM, Hiba, said that Hiba still intended to distribute its own video films internationally; that work at Hiba had stopped only because they have five films ready, and they wanted

to complete the editing, mixing and other patchwork before starting work on new films.

As far as the making of ad films goes, Hiba is reported to be seriously thinking of taking it up.

* * *

Video Movie International, Madras, have released *Holy Sabarimala* – the first ever video cassette on the Sabarimala pilgrimage. The cassette records all the traditional functions and festivals of the pilgrimage. Besides, the cassette is available in Telegu, Tamil, Malyalam, Kananda and Hindi.

Given the ritualistic religious tendencies of Indians, and the importance of pilgrimages to the religiously-inclined, the cassette is bound to be successful. It will not be long before similar cassettes, taking viewers to Hardware, Rishikesh, Palitana, and other, innumerable holy places, will be in the market. They will have the advantage of taking the viewers there in various seasons, during various festivals – something that is not possible on a real pilgrimage.

* * *

Music video is beginning to acquire a class of its own in India, if the recording done at the Taj by Garware is any indication. The *Shab-e-Taj*, an evening of stylised musical performance by Ustad Vilayat Khan and his son



Vilayat Khan

Shujaat, was professionally recorded by the Garware crew who were present there all evening. They used multi-cameras and special-effects machines.

The tape will soon be released in the market. If more such videos are released, the usually neglected classical music lovers would have a treat in store, too.

* * *

It has long been acknowledged that one of the best uses which video can be put to, is education. The Sharan Educational Series is exploiting the medium with their video cassette on communication. On this cassette, Professor Rooshikumar Pandya, described as "communicator *par excellence*", helps make people aware of their barriers in communication and explains the ways of overcoming them.

Considering the popularity of books on similar subjects, it will be little wonder if this cassette is a runaway success.



ON THE NEWS TRACK...

How well is "Newstrack" India's first newscassette faring? Does it offer hard news? And that too, at a reasonable price? And is it sufficiently slick in presentation?

SANJEEV VERMA takes a close look...

IT IS ESSENTIALLY a phenomenon of the 1980s. The meteoric rise in the power and appeal of the audio-visual medium has taken place almost at the same time as the rise in the uncovering of political scandals and controversies. It seemed so incongruous – political intrigues were being exposed almost daily in the print media while television, infinitely more powerful, remained staid, unexciting and utterly insipid.

Doordarshan's news and current affairs programmes meant nothing but boredom. It seemed such a pity that the tremendous power of television news was wasted because of the complete control exercised by the ruling party over Doordarshan. When Rajiv Gandhi took over as the Prime Minister following his mother's assassination, it had seemed that the winds of change had started blowing. First, there was *Janvani* where ministers of the ruling party were grilled; then there was M J Akbar's *Newsline* – a superbly put-together programme which stopped just short of direct criticism of the government, but still served as an early example of *glasnost*.

These two programmes were tolerated for a while, but then the chorus of protests from power-brokers of the ruling party became so strident that both were unceremoniously dropped. And while there were signs of some objectivity in news reportage returning – with *Sach Ki Parichaiyan*'s introduction and *Focus* being revamped with professional journalists and television producers invited to do the programme – these, too, did not last long.

Thus, it became clear that Doordarshan was going to remain his master's voice, and any hopes of watching the kind of incisive report-

"Newstrack" has not taken off in the manner expected. Why? Were the expectations unrealistic? Is there something wrong with the marketing of the product? What are the reasons for the fact that "Newstrack" has created only ripples and not the waves that it was expected to in the media world?

age that even some of India's own neighbours enjoyed, were nothing more than wishful thinking. The clamour for unbiased news reportage was never going to be fulfilled on Doordarshan; it had to happen outside Doordarshan's periphery.

AND IT HAPPENED. The country's most prestigious news magazine – *India Today* – announced that it was coming out with a newscassette. It took a long time to get off the ground, but eventually, when it did, there were ripples of excitement. After all, the very prospect of seeing the policies and decisions of the government being criticised was bound to enthuse viewers who were used to hymns of praise being sung for the ruling party and its young but controversial leader. Some degree of viewership for the newscassette was guaranteed.

Yet, *Newstrack* has not taken off in quite the manner expected. Even those who were thrilled with the idea have cooled down considerably. Why? Were the expectations unrealistic? Is there something wrong with the marketing of the product? Just what are the reasons for the fact that *Newstrack* has created only ripples and not the waves that it was expected to in the media world?

Let me say at the very outset that I sincerely hope that the present difficulties that *Newstrack* grapples with represent no more than teething problems. It is *too good* a thing to be frittered away. As Deepak Shourie, General Manager, *TV Today*, says: "It is like *India Today* live; out of the cold print into the audio-visual format."

The problem is that it is not quite "*India Today* live". At least, not yet. For a product which is being advertised as "India's first and only news-

NEWSTRACK
The newsmagazine to watch

Presents
90 minutes of a new experience

| | | |
|---|--|---|
| Syed Modi Murder Mystery : Whodunnit? Sanjay Singh, Ameeta Modi and Sanjay's wife Carina talk exclusively to Newstrack. | Hegde : In all his colours – where does he go now? | Children of Punjab : How terrorism has changed their once carefree lives. |
| Dirty Dancing : How explicit can you get? Take a peek at this latest craze. | Olympics : Why are we the champion also-rans? | Shatrughan Sinha : Will Shogun Sinha take a shot at politics? |

And more...

cassette", it has very little news in it. What *is* news today? News is the goings-on in Sri Lanka, the presence of the IPKF in the island nation, the controversies surrounding its operations there; news is the series of upheavals in Burma or in the West Bank and Gaza strip where a stirring battle is being fought by the Palestinian people against their Israeli oppressors; news is that the United States and the Soviet Union are launching their "peace offensives"; news is that the Afghanistan problem remains as vexed as it was before. *That* is news.

WHAT NEWSTRACK has given us in its first four editions does not exactly qualify as hot news. And hot news is exactly what people expect from it. Deepak Shourie's argument that it is not possible to provide hard news for a product which has a monthly periodicity is, at best, tenuous. Says Shourie: "Hard news can only be provided by the daily medium. *Giving* hot news is not our intention. Our intention is to take people *behind* the news."







If that is indeed so, then I am afraid that a change in intention is called for. The periodicity matters, but no so much that a monthly cannot provide hard news. For instance, *Newstrack* did a long story on the Syed Modi murder (kept it as the lead item in its October issue), but by the time the cassette came out in the market, the story was hopelessly outdated. Similarly, The Human Rights Concert (Amnesty) took place at Delhi in the first week of October and *Newstrack* did a long item on it (showing clips from the concert) in its November issue. It may have been a better idea to have gone into the controversy about how *The Times of India* managed to present the concert as *its* show, and how the sentiment behind it – human rights – was shifted to the background.

That would still have made news. Or take the lead item in *Newstrack's* November issue – a long, seemingly endless interview with Maneka Gandhi. Sanjay Gandhi's widow – strangely described in the programme as 'The Other Mrs Gandhi' – may arouse some interest still, but

What "Newstrack" has given us in its first four editions does not exactly qualify as hot news. Deepak Shourie's argument that it is not possible to provide hard news for a product which has a monthly periodicity is, at best, tenuous. Says Shourie: "Hard news can only be provided by the daily medium. Giving hot news is not our intention. Our intention is to take people *behind* the news."

NEWSTRACK
The newsmagazine to watch

Presents
90 minutes of a new experience

| | | |
|---|---|--|
|  V.P. Singh on V.P. Singh: Would he make a good PM? Assess for yourself. |  The Women of Paradla: For the first time you will see their trauma, terror and tears. |  Indu Arora: An account of the gruesome murder of her children: see Indu Arora's true picture emerge. |
|  Shashi Kapoor: Talks of his new Indo-Soviet fantasy film. |  Ensemble: India's first high fashion store in |  Indian Hockey: Will India make it at the Seoul Olympics? |

she does not *make* news. In fact, Maneka seemed to turn the occasion into an opportunity to heap abuses on Indira Gandhi. It may have titillated a few viewers, but most, I am sure, would have found it an unedifying experience.

Talking about titillation, there is

an overt attempt to hard sell *Newstrack*. The Syed Modi murder is described as a "Whodunit"; or we are invited to "Take a Peek" at the latest craze of Dirty Dancing as inspired by the movie of the same name. A more serious approach, even in advertising, would perhaps raise the credibility of *Newstrack*. The cassette may lose a few flippant consumers in the bargain, yet may earn several, more serious ones.

THE PROFESSIONAL touch seems missing. The comperes – Madhu Trehan and Raghav Behl – carry on a rather irritating duet. They seem to joke about serious issues while appearing trifle grim when some light-heartedness may not be out of place. Behl's comments, particularly, need to be checked. At the end of the Syed Modi story, for instance, he gave us this pearl of wisdom: "Given the present volatile political scenario and the evidences collected, the brutal truth is that *anyone* could have done it." And while introducing R K Hegde, Behl says: "Hegde is trying to do a V P Singh *on* V P Singh." It will be a major achievement if you can decipher the meaning there. Or in: "For Hegde, time taken *off* politics is time taken *for* politics." The list is endless.

Madhu Trehan, on her part, was heard holding out Maneka Gandhi's alleged British diction as a sign of maturity. Then she described Shatrughan Sinha's film performances as "legendary", which, I am sure, would embarrass even the loud-mouthed actor. Some restraint on the part of the two comperes would help.

ON THE CREDIT SIDE, Manoj Raghuvanshi did a good job of grilling Congress-I's turncoat politicians in the December edition. It was a good report on the outrageous charges (eg, a Swiss bank account) made by V P Singh against the Prime Minister. While V P Singh defended himself, Congress-I's hatchet-men – Vasant Sathe, K K Tewari and Kalpnath Rai – defended their leader fiercely and made fools of themselves.

The December issue, for the first, carried news from abroad though *Newstrack* went only as far as Pakistan. But it was an excellent interview with Pakistan's new, charming Prime Minister Benazir Bhutto. "We are planning to go out of the country also," says Shourie. "You will, increasingly, find more international coverage. For a newscassette like this one, it is important to provide a bundle of everything. Consumers should get a good mix of everything."

WHICH BRINGS US TO the crucial question of marketing. *Newstrack* is priced at Rs 135 – a price at which it is difficult for most individuals to buy the cassette. In fact, it would seem a foolish thing to do, considering that it can be easily borrowed from video libraries for as little as Rs 5-10. Furthermore, the topicality of the cassette (though in doubt) goes against it. It is most unlikely that, having watched a particular month's edition, somebody will go back to it.

So, *newstrack* has no repeat-viewing potential. And, for one-time viewing, Rs 135 is obviously a stiff price. Deepak Marwah of The Music Shop, one of Delhi's most prestigious video shops, says it would be a better idea to price it at about Rs 100: "That would suit the pockets of many. Right now, only those who buy the cassette directly from *India Today* get it at Rs 135. Retailers are selling it at Rs 150."

PRESENTLY, it is the video libraries which buy *Newstrack*. And for the libraries, it is all very simple – they need not buy more than one copy. They need only buy one and then make as many copies as they desire.

To take care of some of these marketing loopholes, *TV Today* has introduced its subscription scheme: subscriptions are offered for six months or a year, copies of the cassette are home-delivered, and an original copy promised. The response to the scheme has hardly been enthusiastic, though Shourie claims it has been "quite good". "We are getting subscriptions from *all over the country* – even places like Jorhat and



Expectations are high and "Newstrack" must come up to them. With the kind of backing that *Newstrack* has, there is no reason why it should not become a hit with some substantial improvements both in content and marketing strategy. In a way, it may even be said that *Newstrack's* success or failure will reveal whether or not Indian viewers have attained the kind of maturity where television and video viewing mean for them more than watching films and serials. It will also determine whether, in the media, jungle news and views have a chance.

Sambalpur – which obviously means that people have taken to the idea. They are ready to make watching *Newstrack* a habit," he boasts.

Deepak Marwah reports that the initial response to the newscassette was tremendous, with all manner of people making inquiries and awaiting the arrival of the product anxiously. "I think it will become an addiction for people in time, just as *India Today* has become an addiction for so many of us. At least, personally, I grab the cassette the day it comes and see it. There are a whole host of people – politicians, lawyers, educationists, journalists, and so on – who repeatedly ask for the cassette," he professes.

Some of the smaller video shops maintain that it seems a foolish idea to them to stock *Newstrack* for sale. "It is slightly out of the bounds of possibility," says one owner of a shop in Palika Bazaar, Connaught Circus, New Delhi. "I had this hunch that there would be little or no sales and I was proved right. It would be silly to expect customers to buy something like this which outlives its utility in no time." But Marwah maintains that there are people who will buy the cassette for keeps: "The kind of clientele that I get at my shop is the kind which would like to possess a copy. Isn't *India Today*, the magazine, collected by several people? It isn't just read and thrown away!"

Expectations are high and *Newstrack* must come up to them. Meanwhile, there has been another newscassette called *Insight*, which, from initial reports, has gone out without a whimper. But, with the kind of backing that *Newstrack* has, there is no reason why it *should not* become a hit with some substantial improvements both in content and marketing strategy. In a way, it may even be said that *Newstrack's* success or failure will reveal whether or not Indian viewers have attained the kind of maturity where television and video viewing for them means more than watching films and serials. It will also determine whether, in the media, jungle news and views have a chance.

– SANJEEV VERMA

VIDEO *for you*-O

E★N★G★L★I★S★H

A PRAYER FOR THE DYING

- Alan Bates, Bob Hoskins and Mickey Rourke
- Vestron Video; NFDC

A controversial catholic crime story wherein protagonist Rourke, having served as IRA gunner Martin Fallon, decides his hands are bloodied enough, yet can't make a clean break-away since his erst while brothers-in-arms and the police force are after his blood. And freedom - a new passport and identity - may only be purchased

through East End don Jack Meehan alias Bates, at the price of another murder.

*The predator-turned-pacifist turns pawn; priest DaCosta (Hoskins), a witness to his commissioned crime. Subsequently, Fallon does the noble thing - tricks DaCosta into hearing his confession before the police hear the priest out. Meehan, however, suffers none of this **I Confess** bit, and, instead, plots to ambush Fallon and kill both the priest and his blind niece Anna. The rest is taut suspense.*

- For those who are thrilled with excitement and are in search of excellence in entertainment to spice up life.

CALIFORNIA KID

- Vic Morrow, Martin Sheen
- CIC Video

Vic Morrow is Roy Childress, Sherrif of Clarksberg, 1958. Having lost his wife and child in a hit-and-run accident, he's after daredevil drivers, who, if they ignore his rules, end up at the base of a cliff. Truly, Childress' psychosis knows no limit. Until Michael Martin Sheen McCord zooms in on the scene and screen in a car christened "The California Kid". He is fined and The Kid exiled from Clarksberg. But Sheen - smart and made of star stuff - is a man with a mission - revenge for the death of his brother at the Sherrif's wheels. And wild justice is fought for, and won, at the end in a "dhishum-dhishum" car duel.

- Short (1 hr 20 min), Sheen and storyline.

EIGHT IS ENOUGH

- James Karen, Christopher MacDonald, and 15 others
- Echo Core Productions & Lorimer Telepictures

"Ek, do, bus!" But in this telepicture (based on the serial), we view a man, about to pass the half-cent mark, his wife and fly of eight et al descending on the ancestral home for a golden birthday celebration. Each member of the octave brings along, but naturally, a spouse or boy/girlfriend with/without problems.

And adding to the jubilations,



the about-to-be 50 loses job as Administrative Manager of the newspaper he has served for years. Spurred on by a surprisingly supportive wife, he had decided to actualise daydreams of youth and buy the paper by selling the rambling mansion. Ssh! It's to be a secret...

However, the beans are spilt, and the family plot thickens. Stirred with care, love and new awareness that the house is less 'home' and more a symbol of love, they each pitch in their mite, realising that lives can't be led encapsulated in eggs; that loving and caring is sharing is giving is living.

— A Family Reunion with a difference. To be attended by those who are into such.

SCHOOL DAZE

— Uninteresting unknowns and Director Spike Lee (*She's Gotta Have It*)

— RCA/Columbia Pictures Video
**

Is it a political satire? A campus comedy? Or just an oldie-goldie musical show? Or, is it intended to be all three?

It certainly resembles a hotch-potch served in a school canteen.



In other words, a flop. There are no raucous reasons why it should run as an *Animal House* comedy, nor does a meandering plot knit frivolous music and serious political comment as a whole.

The plot unfolds in a leading American college for blacks and somersaults on the colour bar: the students are divided into two fighting factions, with the lighter-skinned Wannabees looking on the anti-apartheid, darker-skinned Jigaboos with derision. Thus dogmatism and racial prejudice, and allied social evils, are also under attack in the film. Too many hams and too much ideology, however, make *School Daze* the least dazzling of all campus comedies.

— For those who'd like to go back to school and *Don Quixotes*.

SHORT CIRCUIT II

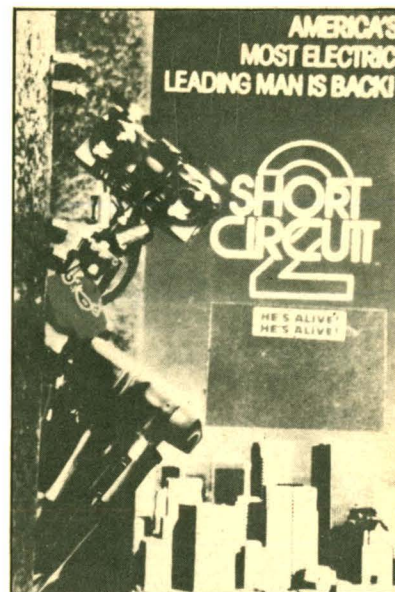
— K-5
— an NFDC release
* * *

The exception to the rule? *Short Circuit II* is actually better than *Short Circuit I*.

In this sci-fi comedy, artificial intelligence makes a bid for humanity as a nth generation robot forms a triple alliance with a glib-tongued, street-smart conman and a guileless, pedantic, computer-clever Indian Benjamin who makes toy robots. The sophisticated software robot K-5, rechristened Johnny-5, then widens his inputs and makes off on his own to explore the city.

His encounters with the bastions of society—Religion and the Law—in an attempt to achieve his humanity as J-5 “thinks therefore he is”, leads “it” back into a cell with a number again! “Is this thing for real?” people wonder, but in these encounters, it's humanity which comes a cropper as the robot's intelligence and innocence excel that of the horrific and hellish subhumans who infest the city.

Yet, the movie does not seek to



moralise; only to entertain. The dialogue is clever, clever, and the plot—true comedy touched with pathos when the gullible robot is malused by an unholy triumvir of crooks to rob the Van der Meer diamond collection from a bank. Our sci-tech hero, however, turns the tables on them. And while the inevitable chase follows, it winds up with a conman playing the Good Samaritan and repairing the damaged, dying robot.

— For sci-fi and robotics buffs, and all those whose intelligence does not frown at AI.

TIGER WARSAW

— Patrick Swayze, Piper Laurie
— Cineplex/Parkfield Home Entertainment
* *

Meet Chuck “Tiger” alias Swayze Warsaw, a 30-year old drifter. Having lived a life of Miami vice, and satiated after seven years, the prodigal son returneth home to his alienated family.

The story takes off from there, though it stumbles often in sentiment. While Chuck's childhood sweetheart, now a divorcee and mother of two, Karen and his mother Frances (Piper Laurie) champion him, his father Mitchell and sister Paula don't exactly wel-

come him with open arms. In fact, they slap a restraining order on Chuck, who, broken-hearted and believing he is indeed a misfit, decides to revert to being a bum. However, when at Paula's wedding rehearsal Frances toasts his courage for breaking ties and uprooting himself, Chuck decides to stay put and "ne, er to roam".

And yet another emotional reunion takes place. It is only fine acting, by Laurie and Swayze in particular, that holds the bits and pieces of the plot together. Swayze - as a burnt-out but blameless bum, emotionally and physically scarred and scared, desperately in search of a home - is *****. Through him, the script's fractured, and at times telling insights into growing-up pains, well-complemented by a gloomy, rainy small town locale, gain depth, and the mush, meaning.

Only for Swayze and sentimentalists.

WHITE FORCE

- Sam Jones (*Jane And The Lost City*)

- Empire Home Video

Sam Jones, now an undercover agent - Johnny Quinn - is on the trail of an Oriental drugs syndicate. Soon, however, after partner Thomas Irving gets bumped off in a jungle 'X' in Thailand, the hunter is hunted, and Quinn has to use his wits to battle the drug devils, Irving's daughter Nicki, who wrongly believes that Jones is guilty as sin for her father's death, and the elements. But attraction annihilates anger, and Quinn and Nicki team up, to-

gether with the mad scientist Wizard, to destroy the drug kings.

The trio's tactics and troubles provide much hysterical suspense and smiles; conviction strengthens a hackneyed plot; and the stunts, although well-exhausted, are well-executed. For, while **Whiteforce** is an uncannily staged copy of the masters **Raiders of The Lost Ark**, **Romancing The Stone** and **I Spy**, Director Eddie Romero and its actors tackle the odds of a stereotyped storyline and an alien environment with panache.

- For those who don't mind watching **Raiders of The Lost Ark** and the like for the umpteenth time, and for action addicts who also enjoy a good laugh.

- MONAESHA PINTO

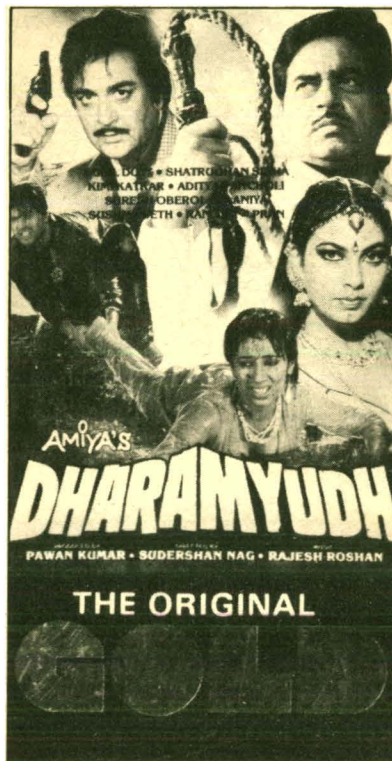
VIDEO *for you*

H★I★N★D★I

DHARAMYUDH - Vol I

- Navin Nischol, Rakhee,
Om Puri, Alok Nath, etc
- Garware Video

This is India's first video serial. The inspiration is obviously the enormously popular *Dallas* and *Dynasty* and the Pakistani plays. It is based on the Mahabharat, as every family drama in India must be; just to widen the appeal, one supposes. Volume I, which has been released, introduces the Bhatnagar family and its head, Shanti Bhatnagar (Navin Nishchol). Alok Nath is the Bhishma-like head of the two warring clans. There is Rakhee, Om Puri, Alok Nath, Amjad Khan, Pan-kaj Kapoor, Aruna Irani, Annu Kapoor, Shafti Inamdar, Ajit Vachchani, Sudhir Pandey, etc. The battleground is the boardroom of a large company à la Dallas,



and the dialogue is all about learning to swim in oceans of blood. Attempts to create the oceans are seriously made.

In short, it is a typical, high-voltage (?) melodramatic Hindi film. But the star cast and the popularity of such dramas, along with some good acting and slick direction by Rahul Rawail, will ensure the success of this series, though it may never match any of its foreign clones.

TUMHARE SAHARE

- Anceeta Kanwar, Urmila Balbinder
and Sudhir Dalvi
- Hiba Films

This film shows the maturity of Pawan Kaul as a director. He has a tremendous advantage in the very strong and sensitive story by Uma Rao.

Tumhare Sahare is the story of a young girl who follows her boyfriend



Vatsala Mehra's ghazal video.

The cassette starts with an introduction by the omnipresent Sarita Sethi. She reappears at the end of each ghazal to herald the next one. Following Sarita Sethi, is Vatsala Mehra. Glamourously dressed, made-up to the hilt, Vatsala Mehra is sitting on a carpet. . . And she continues to sit on it right to the end of the cassette.

Vatsala Mehra has a good voice, but she could put that voice to much better use. The selection of ghazals is mediocre – the usual things on love and separation and the mandatory saaqi song.

With each ghazal, Vatsala Mehra changes her outfit and hairstyle. There is a change in the back-drop, too: there are stars in one and golden hearts in another. And, for the

to the city. Misfortune befalls when the boyfriend deserts her and she is raped. She sends her baby girl to her home town to be brought up by her father while she earns a living in Bombay.

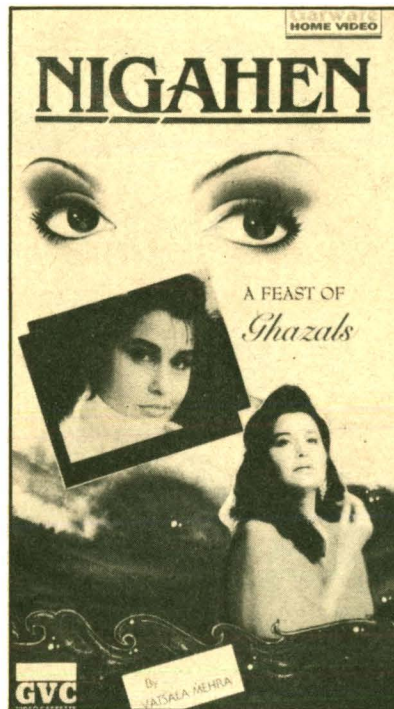
The daughter grows up into a pretty young lady who learns of the whereabouts of her mother only at her grandfather's deathbed. She comes to Bombay in search of her mother and discovers that her mother runs a pleasure house. The film then traces the growth of the very special and sensitive relationship between mother and daughter.

Aneta Kanwar, as the mother, and Urmila, as the daughter, have given excellent performances. Balbinder also features in the film.

NIGAHEN

– Ghazals by Vatsala Mehra
– Garware Video

The mehfil is a well-established concept in the ghazal tradition. In fact, it would not be wrong to say that ghazals flowered in the mehfiles of the Moghuls. But when this concept is adapted to the video format, and that too, rather imperfectly, it makes for boring watching, as does



ghazal "Nazar Nazar Se Milao" (which, incidentally, is the best of the lot), there is the most disturbing visual of a series of eyes (Mehra's one presumes) moving from the bottom up throughout the ghazal. None of Mehra's musicians are brought onto the scene at all; it is Vatsala Mehra all the way. All in all, it is a rather narcissistic cassette, unexciting for a real ghazal fan.



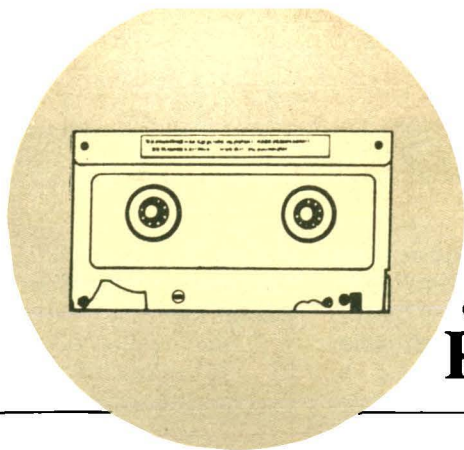
LEHREN – VOL 8

– Garware Video

This is one of the most popular video magazines. Volume 8 makes rather interesting viewing for a while, if one is interested in this sort of thing. They have covered Zeenat's return to the screen – albeit the small screen – and some shootings. The coverage of the shooting of two dance sequences – one on the sets of *Gajara* (dance director Saroj Khan directing Sridevi and Rishi Kapoor), and the other, on the sets of *Qatil* (dance director Suresh Bhat getting Shakti Kapoor, Sangeeta Bijlani and Aditya Pancholi to toe the line) – are rather good. There is also an interview with N Chandra of *Teezaab* fame, and a photo feature on Juhi Chawla.

Parties, releases, premiers are all featured. The only flaws are – the commentator, who could be more lively, and the length, which, if shortened a little, would make for less tiring viewing.

– SANDHYA PANDEY



JANUARY RELEASES

VIDEOLINK

Ek Hi Maqsad

GARWARE

| | |
|--------------------------|-------------------------|
| Dharmayudh - Vol I | Video Film |
| Nighahen (Vatsala Mehra) | Ghazal Video |
| Lehren - Vol VIII | Video Magazine |
| Kachchi Dhoop | TV Serial |
| Chatran | Children's Feature Film |

HIBA

Shart
Tumhare Sahare

ZOOM

Jhamele mein Jhamela Feature Film

GOLD

| | |
|---------------------|--------------|
| Insaaf Ki Jung | Feature Film |
| Raaz | Feature Film |
| Naye Naghme - Vol I | Film Music |
| Ganga Jamuna | |
| Saraswati | Feature Film |

PANAMAX

Paheli Aurat Pahela
Mard Feature Film

VIDEO PALACE

Jhoothi Feature Film

ULTRA

Zameen Ke Taare Feature Film

INDUS

Khoon Pasina Feature Film

BELEENA

Visama (Gujarati) Feature Film

MAGNUM

| | |
|-------------------|----------------|
| Rama O Rama | Feature Film |
| New Delhi | Feature Film |
| Qatil | Feature Film |
| Chalte Chalte III | Video Magazine |
| Jawani Ki Leheren | Feature Film |

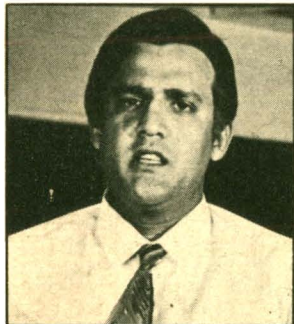
SHEMAROO NETWORK

| | |
|------------------------|--------------|
| Ek Naya Rishta | Feature Film |
| Zameer | Feature Film |
| Singapore | Feature Film |
| Ghar Sansar | Feature Film |
| Salaakhen | Feature Film |
| Mandi | Old Film |
| Bhumika | Old Film |
| Nishant | Old Film |
| Ankur | Old Film |
| Bhook | Old Film |
| Raftaur | Old Film |
| Tanhai | Old Film |
| Prince | Old Film |
| Mere Arman Mere Sapne | Old Film |
| Gharana | New Film |
| Guru Dakshina | New Film |
| Eeshwar | New Film |
| Ankur | |
| Archana | |
| Bhumika | |
| Dharamkanta | |
| Jab Se Jumhe Dekha Hai | |
| Mandi | |
| Nishant | |
| Parvarish | |
| Preet Khandani Dhar | |
| Sant Gyaneshwar | |



The much-talked about Doordarshan-NFDC co-production – the first in a series of five such films – is finally complete. Sudhir Mishra's film *Main Zinda Hoon* has turned out rather well. Hence, it is surprising that it was rejected for the Indian Panorama.

The reception given to this film by the viewers will determine the success/failure of this scheme in future. If viewers want to see good stuff on TV, they will appreciate and encourage such efforts. And if it



Alok Nath

works, then we might have the *crème de la crème* of Indian cinema making films for TV.

Anyway, *Main Zinda Hoon* has Deepti Naval playing a small-town woman whose husband (Alok Nath) deserts her soon after marriage. The burden of supporting his family then falls on her shoulders. And just when she's tasting freedom and discovering real love (in the form of a colleague, played by Pankaj Kapoor), the husband comes back...

It is a sensitively-made film with excel-

lent performances. Here's hoping we get more such stuff on the box.

*

All those Doordarshan dance-dramas and films are terribly boring, right? Well, not quite. At least one dance-drama and one film won international awards last year.

The dance-drama – *Shan-E-Awadh* – won the gold medal for music and dance at the Golden Prabha Festival at Prague, and the film – *Cultural Heritage of India* – won the second prize out of 64 entries at the Non-Aligned Festival at Belgrade in October. Earlier, the film had won the Silver Agrino at Cyprus at a Commonwealth festival.

The interesting thing is that *both* the award-winning productions are by Bani Ghosh – a producer with Doordarshan for the past 13 years. Says Bani in an interview in a newspaper: "It (*Shan-e-Awadh*) was not made for a festival; it was one more routine production. I approached it as I have all earlier productions... By a strange coincidence, everything about the film – the dancing, costumes, music, choreography – turned out to be authentic, and succeeded in creating a harmonious effect. The dancing was choreographed by Maharaj Krishna Kumar, who is one of the foremost teachers of

Kathak. The music was composed by him, too."

Unfortunately, Doordarshan, itself, has taken these awards lying down. Neither did they send Bani Ghosh to Cyprus or Belgrade to receive them, nor have they screened *Cultural Heritage* as yet. Obviously, Doordarshan believes in hiding its light (what little flashes there are of it) behind a bushel, although it would do both the viewers and the producers good if it was allowed to shine forth in its glory.

*

DD is getting 'hep' – they've actually financed a film by Pradip (*Massey Sahib*) Krishen, oddly-titled *In Which Annie Gives Those Ones*.

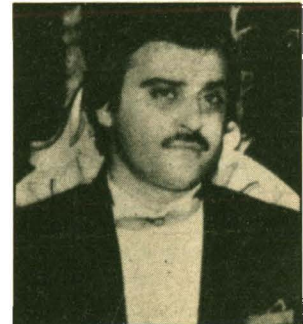
Set in the National Institute of Design, Delhi, at the height of flower-power, it's about a crazy bunch of students and how they cope with life, education and the hostile professor played brilliantly by Roshan Seth.

Written by Arundati Roy (the tribal girl from *Massy Sahib*, though you couldn't tell, looking at her now in her 'urban' uniform) out of her own experiences at the institute, the film laughs at just about everything, from the police to the education system. It's great fun, though the DD bosses don't think so. They're reportedly scandalised by some kissing scenes

and explicit language. Oh, grow up, DD! The viewers have!

*

Karan Razdan is very unhappy over the hostile reviews his *Kisse Miya Biwi Ke* got. But now that the serial is off the air, he should relax and stop whinnying. Especially since the Karan-Ravi Baswani team have moved on to their third serial – *Panccchi* – a serious one this time, about the problems of Indians return-



Karan Razdan

ing home from abroad. A lot of people must be envying Karan and Ravi. How did they get three serials past Mandi House? And Karan is worried about the critics!

*

There is excitement for Michael Jackson fans: Jackson appears in a new full-length CBS Music Video Enterprises release titled *Moonwalker*.

It is a 94-min video film, to be released in America this month. It has Michael Jackson



crooning such tunes as the Beatles "Come Together", a lighthearted new version of "Bad", and a retrospective of the supersinger's 24-year career.

This release has come almost five years after his first full-length video film - *Thriller* - made home-video history. *Thriller* sold more than half-a-million cassettes in America alone. It is widely regarded as the most significant, full-length music video ever released.



Bappi Lahiri

In case anybody is still interested, Neena Gupta has named her daughter "Masaba", after an Egyptian princess or something. Exotic and mysterious like the kid's origins.

So now that Neena's got responsibilities, isn't it about time she did

something to repair her career? Apart from the role of Nawabjan (badly!) in *Ghalib*, and possibly, a role in *Discovery*, she has nothing on the cards.

However, the baby's done her good: she looks prettier, is more confident, and has quit smoking. (And advises everyone to follow suit (!) if they want to quit too.)

There is tough competition in the video market with companies vying with each other to bag the biggest share of the market. Dealers are offering buyers of video cassettes the best deals possible. First, Gold Video came forth with their offer of cassettes of new film songs. But now, they have also started offering films at the same price. And as for *TV Today*, it is now offering video libraries a deal if they buy all the year's cassettes - at Rs 1,200 for 12 cassettes.

Activision Video Market is actively advertising an offer of an attractive wall-clock to the buyer of any 50 cassettes from them. They stock cassettes of almost every major company.

The real action, however, will begin when Super Cassettes comes into the market in February. Their price, it is believed, may be as low as Rs 65 per cassette.

The world's most prestigious award - the Golden Eagle - has gone

to an Indian television film this year. The 55-min film is called *Mahatma Gandhi's Vision - India A Tryst with Freedom*. It is written and directed by a young journalist - Sanjiv Prakash - and filmed by television cameraman Surinder Kapoor.

The film is aimed at an American audience, and the producers, Asian Films, have slated for its international release this month. It has also been offered to DD.

The film traces the origins of India's foreign policy, during the Freedom Struggle, to Mahatma Gandhi's vision, and then portrays how Jawaharlal Nehru nurtured it after Independence and charted its course during the cold wars of the '50s.

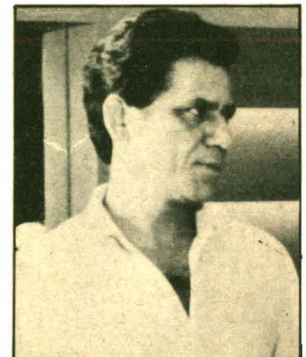
Hopefully, this success will mean that more and more films of international class will be made in India now.

Rakesh Chowdhary, of *Chunauti* fame, is hard at work getting his second serial ready. Nine of the 26 episodes of *Mujrim Haazir* are ready, waiting for the right time-slot from Doordarshan.

Playing Raja Bhis- mak, Rukmini's father, in *Mahabharat*, is Vishwambhar Budhalia. Vishwambhar was, so far, known as a politician rather than an actor. He is the General

Secretary of the Madhya Pradesh Congress Committee. But what with the amount of acting that goes on in politics these days, he should have no trouble playing the role.

After a long time, one sees Om Puri coming into form with Basu Chatterji's *Kakaji Kahin*, in which he plays a charming con-man. After *Jaane Bhi Do Yaaron*, Om has got another chance to do comedy. And about



Om Puri

time too! The frown lines on his forehead (from having played the underdog in too many films) were getting deeper and deeper. And then he also had to play an intense Duryodhan and Ravan for Shyam Benegal's *Khoj*.

Anyone who doubts the popularity of *Ramayana* after the onset of *Mahabharat*, will be surprised to learn of this incident in Rajkot: a central jail inmate there assaulted a *jamadar* on December 9, and threat-



SNIPPETS

ened to kill him if his fellow prisoner was not allowed to watch an episode of *Ramayan*. According to the FIR, the prisoner was angry because five other prisoners had been given permission to watch the serial.

The *Ramayan* may be entertaining the prisoners, but it certainly is not

Mazhar Khan got sick of playing and offers of variations of Roshan Lal on TV, so he decided to make his own film.

It's about (what else?) the underworld. According to wife Zeenat, it has a good, topical theme, backed by an excellent screenplay. Zeenat's decided to drop her come-

based on various short stories from Marathi literature.

Furthermore, she has also recorded a *ghazal* cassette with her sister. The *ghazals*, written by her father, have their music composed by the late K Mahavir.

Bharti now ambitiously plans to plunge into production as well, but will limit her work to Marathi films and comedy because, she says: "somehow people tend to expect comedy from me."

*

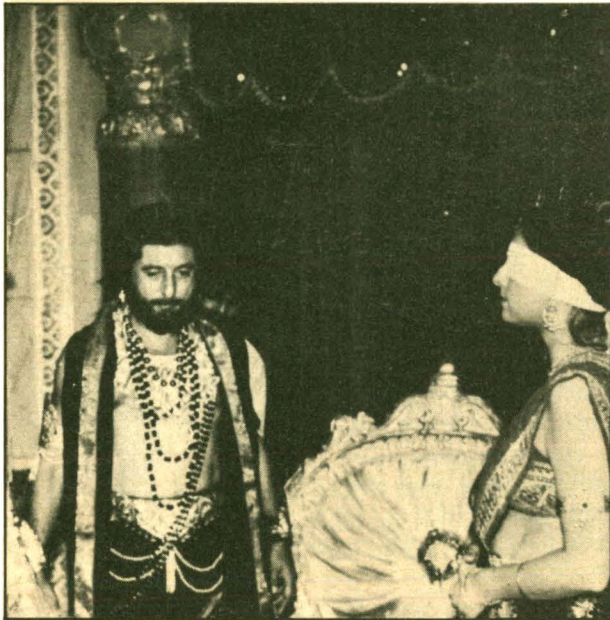
The Indian Telephone Industry at Naini has been forced to change its weekly holiday from Wednesday to Sunday. The reason? *Mahabharat*, of course. Nearly 5,000 employees of the ITI demanded that the change be made to enable them to watch the enormously popular serial.

Before the change was made, all work at ITI came to a halt for an hour on Sundays as everybody trooped off to the nearest television set to watch the epic. The authorities finally decided that a change in the work schedule was better than lost man hours.

*

Mujrim Haazir is based on Bimal Mitra's classic novel - *Assamee Haazir*. This will be another multi-starrer on the small screen with actors like Utpal Dutt, Nutan, Rajiv Verma, Manohar Singh, Rita

Bhaduri, Ajit Vachchani, Anjan Srivastava, Atmaram Bhende and Rajendra Gupta featuring in it. There are also three new faces: Priyanka and the young lead pair Mawnee Parihar and Virendra Singh. The music is scored by Sapan-Jagmohan with lyrics by Naqsh Llyal-puri.



A still from Mahabharat

changing their nature.

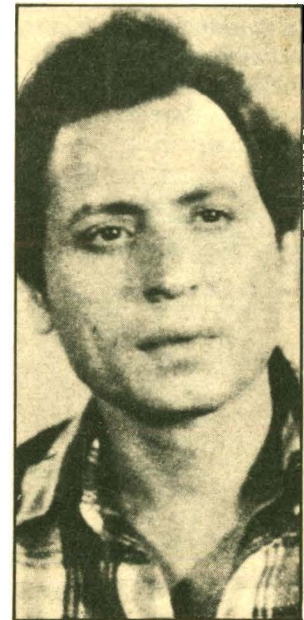
*

It is just as well that the production team of *Mahabharat* is so large. They have managed to meet schedules effectively by shooting simultaneously at three different places. Huge sets of Hastinapur, Mathura, etc. have been put up at Umergaon, Filmcity and Filmistan. B R Chopra, Ravi Chopra and their assistants simply divide their work and take charge at different places.

back plans for a while and help Mazhar with the production. And no, Mazhar is not going to be acting in the film - he'll stay behind the camera. Who knows, he might turn out to another Subhash Ghai!

*

Bharti Achrekar, who played Mrs Wagle in *Wagle ki Duniya*, is going into full-fledged production for the small screen. Bharti will go on the air from January 13 with a Marathi serial



Ajit Vachchani

After the rather incomprehensible *Jugalbandi*, Shridhar Kshirsagar is concentrating on his new serial *Jantar Mantar*. It is a science-fiction serial based on a story by the well-known Marathi writer Achyut Barve. Shridhar has finished shooting *Jugalbandi* and is already occupied with his new serial. Kshirsagar fans who felt a little let down with *Jugalbandi*, can look forward to a serial with that special touch of the director again. ☺

Tanhai

SAKAMICHI

Chand Ugyo Chokma
(gujarati)

Dayaro

NFDC

Tale of Africa
From Another Star
Impulse
Charlie Chaplin's "Cavalcade"
Django
A Bread Apart
I Love You Rosa
A Prayer For The Dying
The Lace Maker
Rosary Murders

TV TODAY

Newstrack IV

News Magazine

BOMBINO

Billo Badshah

Shatru, Anita Raaj,
Govinda, Neelam
Raj Babbar, Anita Raaj,
Hema Malini, Vinod
Khanna, Dimple,
Anupam Kher
Firoze Khan, Sanjeev
Kumar, Reena Roy,
Amrit Pal, Shradha
Anil Kapoor, Kimi
Katkar, Anita Raj,
Poonam Dhillon

Paanch Fauladi
Marg

Do Waqt Ki Roti

Sauda Ek Raat Ka
Abhimanyu

Gunahon Ki Shatrunj
Rishte Ki Deewar

Parayaa Ghar

Kasam Suhag Ki

Vidrohi

Yateem

Aakhri Muqabla

Parinda/Goonj
Andhergardi/Goonj

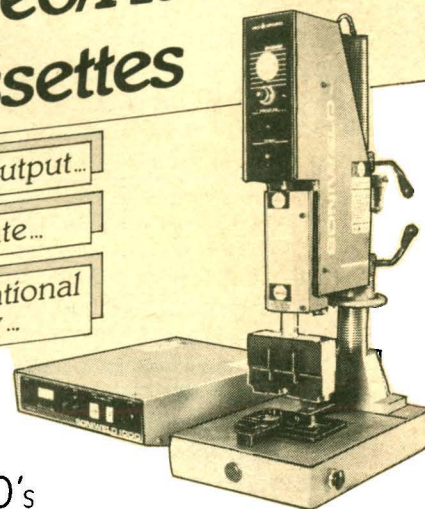
Mithun, Zarina Wahab,
Amrish Puri
Risi Kapoor, Jaya Pradha,
Raj Babbar, Madhvi,
Kadar Khan
Rekha, Dharmendra,
Suresh Oberoi, Danny
Shatru, Poonam Dhillon,
Amrish Puri, Ranjeet
Sunny Deol, Farha,
Danny, Amrish Puri,
Kulbushan Karbanda
Divya Rana, Rajan Sippy,
Shashi Kapoor
R D Burman/Biddu
Dilip Sen-Samir Sen

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SCHROEDER'S STORY

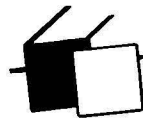
Meet Sunit Tandon – radio broadcaster . . . and one of Doordharshan's most popular newsreaders – as he chats with ARTI AHLUWALIA

SUNIT TANDON, the serious-looking, 30-year old Doordarshan newsreader, was born in Lucknow, schooled at the city's famous school – La Martineer – and migrated to New Delhi to graduate in Economics (Honours) from St Stephen's College. It was here that Sunit was initiated into the world of public broadcasting with small-time announcements on All India Radio (AIR). "I became a casual announcer with AIR during my first year in college," recalls Sunit, when he handled interesting programmes of Western music like *In the Groove* and *Sunday Requests*. He went on to broadcasting on the overseas service of AIR's Delhi 'B' station and reading the English news. And all this, while still at college.

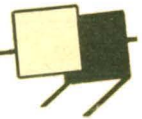
It was Sunit's impassioned interest in music, however, that was responsible for his entry into Doordarshan: "While in college, I used to be heavily into music – especially Western classical music," he recounts, his eyes lighting up as he speaks of his pet hobby. In fact, so obvious was his interest, that he was fondly nicknamed 'Schroeder' in college after Charles Schultz's famous comic character in his Charlie Brown series who constantly plays the piano much to the annoyance of Lucy whose advances he ignores! Sunit's interest in music led to his active involvement in St Stephen's music society, and to his being elected its secretary in his second academic year.

That year, the music society decided to host a French choir – Little Singers of Paris – and Doordarshan came to record its performance. After the performance had finished, to Sunit's surprise, the producer of the programme, Nisha Camphor, suggested that he introduce the programme on television: "I remember being taken aback – it was something I had never done before. But the producer said she was willing to record it in advance if I was not comfortable with the idea of going on live..." recalls Sunit. Something else, however, was in store for Sunit: each time the date for the recording was fixed, something or the other happened and it had to be postponed. And then, when it was the date for broadcasting the programme, the producer apologetically told Sunit: "Sorry, but you have to do it live." "It was my first exposure to television – a harrowing experience since I was very nervous," Sunit reminisces. "But it was good in a way – a good way to begin – a baptism by fire," he admits. After that, Sunit's television appearances increased: he appeared often on television, compering music and youth forum programmes especially.

Simultaneously, Sunit became increasingly involved in theatre. Until his third year in college, he had only represented his college in both quiz and elocution contests, but then, as persuaded by a friend, Sunit auditioned for Shakespeare's *Macbeth*, which was to be staged by the college theatre society, and grabbed a good role – that of Malcolm. This marked the beginning of his entry into the theatre world: "I was then asked to act



I have covered virtually everything there is to be covered on AIR. I love doing radio and have no desire of giving it up. People notice you more on television than in any other media because there are no retakes. You just can't afford to make mistakes. Once you are on, you're on. Many a time we are given unrehearsed news to read . . .



in *Mousetrap*, and during the next two years, while doing my MA, I did 10 plays in quick succession," recounts Sunit. He even returned to St Stephen's to direct plays after graduation. Later on, along with like-minded friends, Sunit organised his own theatre group – Mask – of which he is currently the president.



DESPITE THIS HEAVY SCHEDULE, Sunit, however, continued with radio broadcasting: "I have covered virtually everything there is to be covered on AIR," he boasts. And believably so, for he has done programmes in classical music – his main area of interest – live commentaries for Republic Day, Independence Day, etc. Furthermore, he was sent to Paris by AIR to cover the opening of the Festival of India, and he even went to the Soviet Union for the opening and closing ceremonies. And when Indira Gandhi died, he was there covering the funeral for AIR. "I love doing radio and have no desire of giving it up," says Sunit emphatically.

Evaluating a television appearance, Sunit describes how there is a sudden consciousness of, and consequent emphasis on, how one looks physically: "People notice you more on television than in any other media because there are no retakes. You just can't afford to make mistakes. Once you are on, you're on." Sometimes, he pro-

ceeds to say, a fault is wrongly attributed to the news-reader despite innumerable other people being involved in the process of broadcasting a news bulletin, or the fact that the script may be incorrect, or that there may be a mechanical failure. "Many a time we are given unrehearsed news to read, for instance," Sunit informs.

Currently working as Deputy Director, the Directorate of Film Festivals, Sunit says that his work, though demanding (he often has to work during weekends), is very interesting: "It is good fun to meet a lot of interesting people; there is never a dull moment." On a sombre note, he adds: "My only regret is that the job does not allow me enough time to actually *see* the films I have helped to organise." In addition to organising film festivals, Sunit also draws up programmes for international film festivals – a job which entails writing, editing and publishing. "That is very exciting," remarks Sunit, finding "working with words" very stimulating. This interest has led him to frequently review plays and films for a weekly paper.

And what does he do when he is doing none of the above-mentioned activities? "I drink lots and lots of tea – endless quantities of it! I don't get time to read now, nor to play games." On a regretful note, he adds: "I would have liked to study music – to have become a musician . . . I used to play the piano, but I don't find the time to do that now." Nevertheless, and if that is of any consolation, his friends still remember him as Schroeder.

– ARTI AHLUWALIA

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THE



COLUMN

TAKE TWO – The Composer

BEING A JAZZ MUSICIAN who is required to write two-three new compositions almost every day – ranging from nursery rhymes to symphonic pieces and everything in between – I feel I should talk about the creative process of composing in general. But before I go further, let me share with you the thoughts of eminent music critic/author Gunther Schuller on the art of composing, which I fully endorse.

Mr Schuller says: "... there is a myth which consists of the unfortunate notion that the creation of music is a vague nebulous act fundamentally outside the control of the creator, ie, the composer, and that there is a state called "inspiration" which periodically descends from "above", being granted only to those who, for equally nebulous reasons, are specially endowed to receive such "inspiration". A corollary of this fantasy is that such ingredients as thought and work (other than the mere notating of the "inspiration" on music paper), in fact, any intellectual activity whatever, are anathema to true artistic creativity"; which, in turn, leads us to the twilight zone

of the conscious and the subconscious." Schuller comments on the need to make the distinction between what is subconscious and what is conscious in the creative process, saying: "The creative process occurs at all levels of consciousness, ranging from minimal to total awareness. This, in turn, is possible because "inspiration" occurs precisely at that moment when the most complete mental and psychological preparation for a given task (be it only the choice of the next note, for example) has been achieved."

Schuller elaborates by pointing out that: "Inspiration is like a seed which cannot come forth until the ground has been prepared and a certain formative period has elapsed. In a sense, the composer, when he is "inspired", is discovering the next move. But this discovery can occur only when all, or almost all of the inherent possibilities for that move have been appraised. We tend to forget how much in the creative act is negative, ie, how much of it consists of discarding that which is not relevant or valid, so that by a process of elimination we arrive at that single "discovery" which is (presumably) most valid." This process can

THE "NEWS" THEME LOUIS BANKS

The musical score for "THE NEWS THEME" is written in G major (one sharp) and 4/4 time. It consists of four staves. The top staff is the melody, starting with an Em chord and moving to an A chord. The second and third staves are guitar accompaniment, with chords Em9, Gm9, and Em9. The bottom staff is the bass line, starting with a C(add9) chord and moving to an Em chord. The score includes various rhythmic values, accidentals, and articulation marks like accents and slurs.

take hours or weeks, as is common in the case of improvisors.

Thus, a "most complete mental and psychological preparation" is really the crux of the matter. It is the requisite condition under which inspiration can take wing. If this is so, obviously some kind or some degree of mental, if you will, "intellectual" process must take place. This may, of course, take many forms – from very specific thinking about a very specific problem to the most comprehensive and elementary kind of preparation which we call "training" or "study". This, I feel, reasserts the fact that "intellect" is a vital and inseparable part of the art of composing.

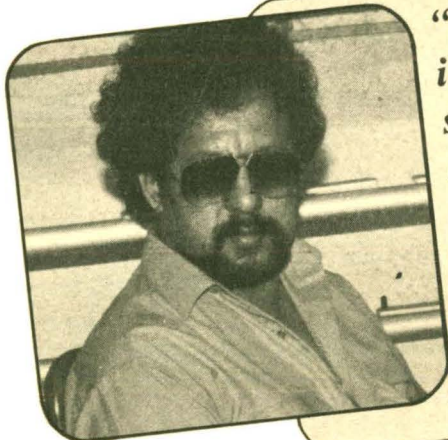
ENTER THE JAZZ MUSICIAN

In my own development as a composer, my Jazz education has been totally responsible for making me aware of varied musical styles. It has helped me to get a better understanding of the theory and technique of music and its application. In general, Jazz strengthen-

bate with him on it, take it apart, and, eventually, put it back together after mutually agreeing on its effectiveness. It is then that I work out the instrumentation and finally record it. As the great master Michaelangelo, when asked how he created masterpieces out of blocks of stone, replied: "Just chip off what is not important."

That sounds deceptively simple, doesn't it? To discard what is not important, be it a painting or a piece of music or a specific visual, is what makes or breaks it. And this is where the artist's intelligence, personality, dexterity, intuition, vision and love play the all-important role in creating a work of art. And success may be achieved through a single-minded purpose and devotion to one's craft. However, a knowledge of theory and techniques alone, though vital and a prerequisite for development, cannot guarantee an interesting and captivating artistic personality. Each artist must find his own musical style and identity.

The search goes on and the learning never stops.



"To discard what is not important, be it a painting or a piece of music or a specific visual, is what makes or breaks it. And this is where the artist's intelligence, personality, dexterity, intuition, vision and love play the all-important role in creating a work of art."

ed my understanding of the five factors which are mainly responsible for developing the creative process: **INTUITION, INTELLECT, EMOTION, SENSE OF PITCH and HABIT.** It is the collective and interactive process of the subconscious with the conscious that will determine the level of creative thinking. Jazz is a musical language that is universal, and a study of it is vital for a developing composer and performer, regardless of his musical direction. A knowledge of Jazz is invaluable in the practical, everyday challenges of creating music.

I'll give you an idea of how this concept works for me in my line of work. Let's say I have an assignment to do and it's for a tyre ad or whatever. I meet the producer who gives me a brief on the kind of concept, direction and the music requirement, and then I take it from there. I study the visuals (video or artwork), settle on a key and the tempo, and then work out the main motif and structure the whole piece as I see it. I then do a rough demo of it and present it to the client, de-

NB: As I have had lots of requests for a transcription of some of my compositions, I shall reproduce the "News Theme" as it is played on National Network TV. Next month, I will give you a transcription of "Spread the light of Freedom" which, incidentally, won the 1987 IAAFA award for Excellence in Music. Some guys are lucky!

Mark Ishah, musician and composer, comments on the art of new music: "We live in experimental time. This idea of stripping things down, of finding a simple sound, is a dangerous game. Now I appreciate simplicity, too. I think that you can have simplicity as well as depth. But I can, at times, become unpleasantly arrogant about the naivete and lack of sophistication in a lot of music. In any field of endeavour, there is a scale of excellence. I just wonder whether the public view of music is uneducated to the point that this scale of excellence is not understood."

– LOUIS BANKS

THE ROOM AT THE TOP

HEMANT DESAI pays Soundesigners' newly-established **MUSIC ROOM** – which boasts of skilled technicians, sophisticated equipment and a clientele of stars – a visit.

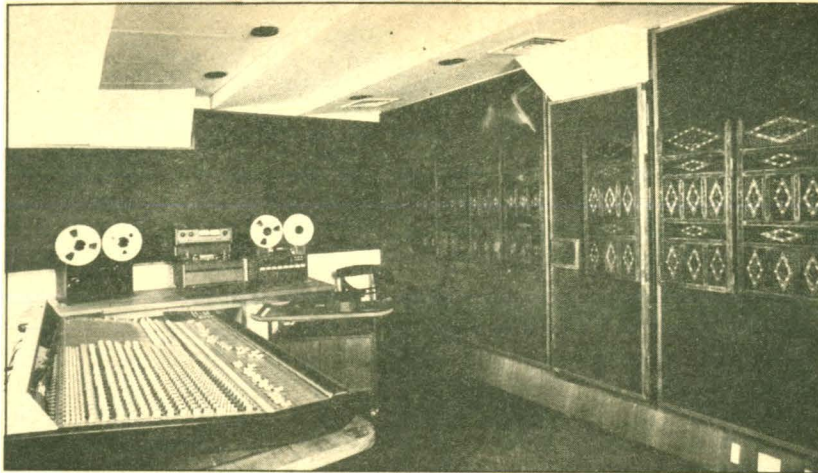


THE MUSIC ROOM is a newly-established (June '88) and well-equipped multi-track recording studio owned and operated by the husband/wife team of Soli and Pia Dastur whose company is known as Soundesigners. Located in the heart of Bombay's central business district – off Sir

Pherozezshah Mehta Road-4th floor, Dastur Bldg., 226 Perin Nariman Street, – it is easily accessible, while the studio's spacious, cosy interior offers a congenial atmosphere for musical creation.

Moreover, both Soundesigners and the Music Room have been born out of their owners' rich expe-

rience in the fields of sound recording, music, advertising, stage and film work. Soli, for instance, was a member of Bombay's most original group of musicians – the Waterfront – and is a skilled sound and acoustic engineer. Their studio thus boasts of some of the best equipment in town as well as able technicians to record



A spacious and well-designed interior.

the required sound on tape.

And as both Soli and his recording engineer Nakul Kamte are musicians, you are assured of few mix-ups when it comes to the most crucial part of multi-tracking – the mix down. Nakul has performed with Crosswinds (a local rock band), studied audio engineering at Sound Master Studios, Los Angeles, worked on music and video broadcasting, and is proficient in the latest techniques of miking and audio recording. Soli, himself designed and supervised the construction of the acoustic environment with a lot of research and hardwork. The result is a flexible, balanced acoustic main and control room which could be utilised for a variety of applications.

THE MAIN STUDIO ROOM is 17 ft x 22 ft with a sloping roof and

double walls in certain places filled with 6" thermocole and fibrewool. To avoid standing waves, every parallel surface was broken; while, to achieve a balance between reverberated and dead sounds, different types of surfaces (acoustic tiles) were used to cover the walls and the floor, which, after being underlaid with rubberised coir, was carpeted. Movable gobos (baffles) may also be placed around the instrument to be recorded in order to achieve the desired sound. The studio room is separated from the control room by a double wall (of which, 7" x 3" is of Belgian double glass for effective visual communication), and in order to further isolate the two rooms, a soundtrap (a small passage with two doors) has been constructed.

The control room's rear wall was treated with 2"-thick thermocole,

2"-thick fibrewool, encased in wooden frames covered with Nova-teak sheets, and finally deadened with inverted sponge mattresses which, in turn, are covered with velvet and carved wood pieces to diffuse low frequencies and provide the required reflections. The ceiling has a three-tiered slope to prevent early reflections. All the studio walls are lined with 60 cm x 60 cm absorbant and reflective acoustic tiles, while the central air-conditioning system, which provides comfort to recording artistes, has been elaborately lined and treated at considerable cost to eliminate air murmur.

THE HEART OF THE STUDIO is, undoubtedly, the Amek/Tak mixing console – the first in town – and the Fostex E 16 with its 4050 Autolocator with full function remote and Midi Synchroniser featuring a SMPTE time-code generator/reader on all four formats with an auto-punch in-and-out as well as a sequencer (for equipment details: see box). The signal processors used have the capability of locking with a standard Yamaha SPX 90II and the REV 5. Also available are the Aphex Aural Exciter which operates on the psycho-acoustic principle and replenishes lost harmonics, a Gatex Noise Gate and a 440 Compressor/Limiter manufactured by the Valley People. The studio also offers top-quality mikes (Neumann, Shure and Beyer), while a pair of Yamaha NS 1000 serve as the control room monitors.

The well-equipped music room is available for hire at competitive rates which vary between Rs 350 per hour to Rs 550 per hour depending on the hour and the day. Additionally, Video Sync services are offered at Rs 600 to Rs 800 per hour. No wonder then that in the past few months, the music room has recorded soundtracks for video films, TV serials, and, of course, several advertisement jingles. Songs for record albums have also been recorded, mixed and mastered here – for Sharon Prabhakar's new Hindi pop record, and for the bands 'Rock Machine' and 'Les Boys'.

– HEMANT DESAI



At the heart of the studio.

EQUIPPING

EUROPE

Bombay recently enjoyed its largest rock concert ever – Europe, Nazareth and Rock Machine. What was the secret of its success? Perhaps the sophisticated equipment employed?

THE BIGGEST-EVER rock concert in Bombay was held on the evening of November 26, 1988, at an unlikely venue – the Andheri Municipal Sports Complex, Andheri (W). The bands that performed at the concert were Europe, a Swedish group currently enjoying a wave of popularity; Nazareth, a Scottish hard-rock group which has been performing since the early seventies; and Rock Machine, Bombay's most popular rock band, recently released by CBS (India). It was definitely the musical event of the year as far as Bombay was concerned: the strength of the audience proved that emphatically – over 40,000 music-starved Bombayites, ranging from raucous teenagers to hard-rock fans to urbane types.

The concert was held in the sports stadium of the complex: a huge oval arena with the stage situated towards the northern end. The stage, which was constructed on a base of metal scaffolding, was raised approximately 11 ft from ground-level, measuring 60 ft in length with a depth of 40 ft. On either side of the stage, at the same level, stood two sound towers or PA wings in which loudspeaker stacks were located, while situated among the audience, behind the VIP enclosure, stood another sound-control tower about 10 ft above ground-level. All the Front-Of-House control equipment – the main mixing console and sophisticated outboard gear – was accom-

modated atop this tower, along with three powerful spotlights used to highlight the performers.

Flanking the two PA wings were two giant video-screens, supplied by Cinesales Electronics Pvt Ltd, a Delhi-based company, in collaboration with Videpro International Products Ltd, a Dublin-based Irish company. A third, situated behind the sound-control tower, was for the rear of the stadium. The screens were situated at a height of about 13 ft from ground-level, measuring approximately 20 ft x 15 ft, with a diagonal length of 25 ft. These screens, fed directly from the cameras on stage, portrayed the performing bands as well as several commercials and music video clips during the intervals.

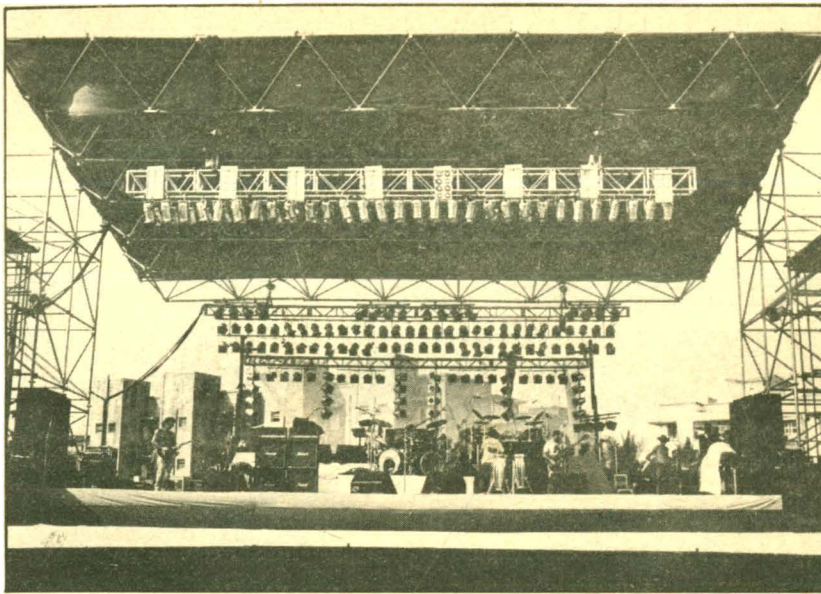
OBVIOUSLY, the sound system required for a concert of such magnitude had to be capable of an even coverage of the entire arena – to avoid boring holes in the heads of those in the front rows and leaving those at the rear straining their ears. The other consideration, but naturally, was that it had to be extremely powerful.

Consequently, all the sound equipment, along with the sophisticated lighting equipment, was supplied by the well-known British P A firm, Britannia Row Sound Productions Company, and installed and controlled by experienced Britannia Row sound engineers Mick Stur-

geon and Ian Winson for Front-Of-House, and Pete Brotzman and Simon Hardiman for the stage and monitor setup. Sound engineers Jo-Jo (Front-Of-House) and Blackie (monitors) controlled Europe's sound.

Stadiums are not really the best places in the world to hold rock concerts as they are designed to amplify the cheers of the crowd during sporting events – the last thing anyone wants in a concert sound situation, especially as the tiers throw the sound back and around the stadium. A conversation with Mick Sturgeon of Britannia Row elicited the information that, unfortunately for this concert, acoustic problems were considered secondary to the structural safety of the towers supporting the loudspeaker stacks. And, as the latter were not structurally strong enough, the loudspeaker cabinets had to be stacked on one level, decreasing their long-throw capabilities. Ideally, the sound engineers would have preferred stacking the loudspeakers on two levels, with the higher-level stacks providing the long throw necessary for the arena's extremities.

THE LOUDSPEAKER SYSTEM consisted of three different system configurations: the left and right main stacks, the central fill stacks, and the extreme left and right stacks providing long throw. The main stacks comprised of 16 MSL Lo Pack bass bin cabinets, each con-



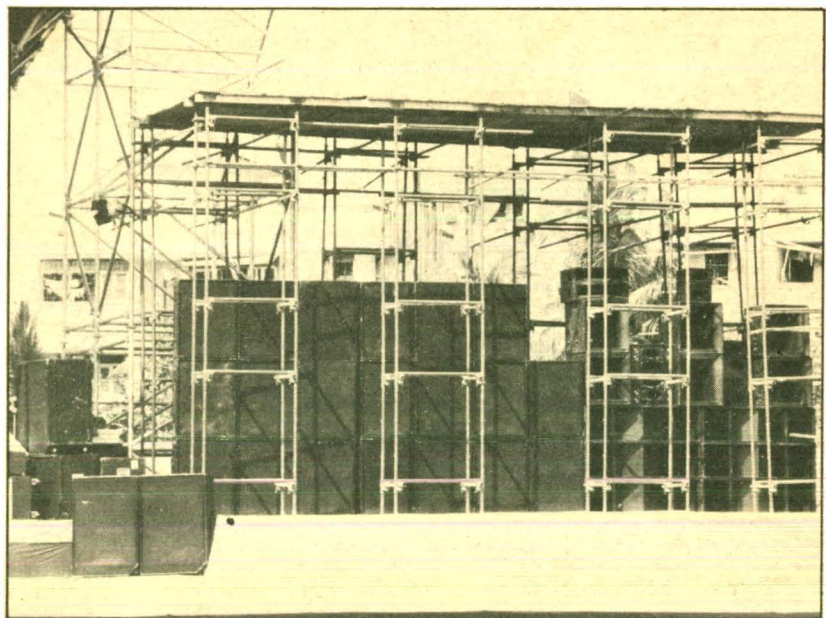
The mind-blowing stage in full array.

taining four JBL 12" mid-range drive units, and one JBL 2445 driver on a JBL constant directivity horn. The system functioned as a three-way system with crossover frequencies at 330 c/s and 1.6 Kc/s, was tri-amped with power amplification provided by a combination of SAE P500, SAE P250 and Ramsa power amplifiers for low, mid and high frequencies respectively, and was used in conjunction with the MSI HSX 301 electronic crossover. This main system was further reinforced by a centre fill arrangement consisting of four Northwest two-way cabinets, each containing two TAD 15" drivers and a TAD 4001 compression driver for high frequency, and functioned as a two-way system with a crossover frequency of 1.6Kc/s and power amplification provided by Crest 7001 power amplifiers with frequency separation provided by a Yamaha 1040 electronic crossover.

The extreme left and right stacks, on the other hand, consisted of loudspeaker cabinets configured as a four-way system: 12 RCA bass bin cabinets each containing an 18" bass driver; 12 clair lower mid-range cabinets, each containing two 12" drivers; 12 JBL 2482 upper mid-range cabinets and 12 HBL high-frequency cabinets consisting of a JBL 2441 driver and a JBL 075 tweeter. This system had crossover points at 250c/s, 1.6 Kc/s and 6 Kc/s, and

was powered by a combination of BGW 750c and BGW 250c power amplifiers with frequency separation provided by the BSS FDS 360 electronic crossover. The entire collection of loudspeakers represented a formidable system with enormous power output, and, but for the fact that it was not possible to stack them in optimum fashion, were capable of doing justice to the entire arena with fairly even coverage.

INDEED, the stage presented quite a crowded sight with various bits of



The stupendous speaker arrays of the Right PA wing.

sound equipment strategically placed all over, including the gear used by the various groups to play through, such as the ubiquitous Marshall amplifiers with their loudspeaker cabinets, a favourite with rock bands from as far back as the mid-sixties. The collection of microphones placed on stage was staggering, with every major manufacturer's well-known models in evidence: a large number of Shure SM 57's were present, especially to amplify the electrified guitars, and hence, placed very close to the Marshall speakers, while the rest included Ramsa condensers for the tom-toms, Electro-voice RE-20s, Shure SM 58s, AKG 414s, Sennheisers, Beyer Dynamics, etc (Britannia Row brought down a case containing about 80 microphones, most of which, by the time everything had been set up, were already in use). These were fed using Belden microphone cables attached directly to 8-way stageboxes which were then patched to a patchbay. The Countryman and BSS AR116 DI boxes were also fed directly to the stageboxes and then to the patchbay.

The stage monitor console was a Midas PRO 40/36/16 monitor console, which was situated at the extreme right of the stage and fed from the patchway. The monitor console's outputs, in turn, were fed via Court

Acoustics GE 60 and Klark-Teknik DN 27 graphic equalisers to the monitor loudspeakers through crossovers and power amplifiers. The monitor wedges placed at the front of the stage facing the performers consisted of MIS 2 x 12 FM, each containing two JBL 12" drivers and a 2445 compression driver, and MSI 2 x 15 FM, each containing two TAD 15" drivers and one TAD 4001 compression driver. Side fills were employed as well, consisting of four Northwest two-way cabinets on either side, each containing two TAD 15" drivers and a TAD 4001 compression driver.

THE FRONT-OF-HOUSE (FOH), or main console, situated on the control tower, was fed from the patchway via a 52-way multicore cable. The FOH console was a Midas PRO 40 48/12/2 console, complemented by an array of outboard equipment housed in two tall racks. The impressive list of outboard equipment included Klark-Teknik DN 27 1/3 Octave Graphic Equalisers, dbx 160x Compressor-Limiters, Drawmer DS 201 dual noise gates, BSS (Brooke Siren Systems) DPR 502 noise gates, Lexicon 224XL Digital Reverb, Lexicon 200 Digital Reverb, Lexicon Super Prime Time, Lexicon PCM 70 Digital Effects Processor, Yamaha SPX



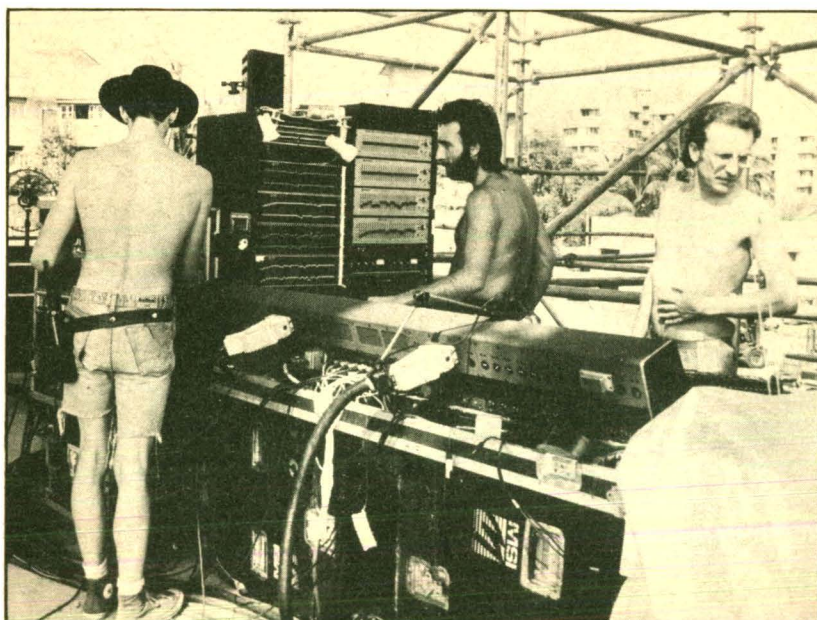
Sound engineers at work on the main console.

90II Digital Effects Processors, AMS RMX 16 Digital Reverb, Yamaha REV 7 Digital Reverb, and an Eventide 3000 Super Harmoniser. Two Klark-Teknik DN 700 Digital Delay Lines were also included, but were found to be redundant as delayed speaker towers were not considered necessary. And finally, an IVIE IE 30 Spectrum Analyser was employed to balance the sound in the arena and tailor any anomalies in the frequency spectrum.

The actual sound quality, once the concert was underway and the stadium had filled up, was, however, a little patchy. While the front half of the stadium enjoyed a more or less even sound distribution throughout and a fairly clean even at the highest sound pressure levels, the audience at the rear of the stadium, especially those behind the barricade in the Rs 100 enclosure, unfortunately did not enjoy decent sound quality owing to the fact that the high mid-range and high frequency content of the music reaching them was too weak, even while they were experiencing the bass shock waves.

But, as mentioned earlier, this was due to the impaired long-throw capability of the system which resulted from an inability to stack the loudspeaker systems at different levels, and considering that this was the first time an event of this magnitude was held in Bombay, and the hasty planning necessitated by a late change in venue, from Brabourne Stadium, Churchgate, to the sports complex, Andheri, the overall effort was indeed impressive. One was indeed able to experience the mind-blowing SPL levels that go a long way towards making rock concerts such exciting, invigorating events in the West.

— ANISH SHAH



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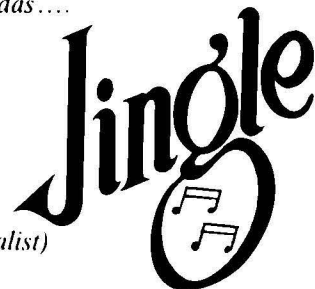
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THE VHS POTENTIAL

At a time when the superiority of U-matic over VHS was being proclaimed everywhere, cameraman Maushir Mistry, scriptwriter Luku Sanyal, and Mayur Shah of Reflections, a video production unit which caters to clients all over the country, decided to use the VHS format alone. In a series of articles, starting with this one, MAYUR SHAH explains why he believes that VHS is as good, and more flexible than the U-matic format.

WHEN THE VIDEO boom hit India in the early '80s, it was automatically slotted as an expensive medium; a rich man's toy. However, the invasion, though slow, was total. The video camera unceremoniously cut in on the solemnity of wedding ceremonies. Often couples garlanded each other twice, even thrice, if the cameraman missed the crucial 'once-in-a-lifetime' moment.

The novelty of the medium led to its indiscriminate use at marriages and parties. But, in just one year, people got wiser and started clamouring for 'highlights'; allowing creative video film-makers enough leeway to produce sleek, crisply edited 'home movies'. There seemed to be tremendous scope for improvisation, experimentation and the use of myriad creative skills.

From a selective and skilful coverage of family events to entering the 'professional' arena – industrial films, documentaries, educational programmes, seminars, conferences, etc – the progress of video followed an imaginative path. Based just on chart reports, film presentation could be recorded or a technical, sophisticated film made. The medium catered to all kinds of messages.

and success. The 'cheap' tag continued to cling to VHS video, unconsciously giving rise to attitudes of snobbery and disdain. VHS was even promoted carelessly – clients were advised to spend more money and use U-matic to ensure a 'professional' – output.

What does the term 'good quality' really entail? The average, uninformed, uninitiated viewer is not qualified to discern between good quality and bad; he does not follow any specific yardstick to be able to grade quality as film-makers perceive it. The accepted definition of quality, therefore, means the overall production quality – the total and consistent appeal of a film. Quite often, the sheer paucity of 'good quality' VHS films led to their being branded inferior.

TRUE, IN THEORY and in practice U-matic video is technically superior to VHS – its 3/4" tape has a larger width than the VHS 1/2" tape. It also records faster. But this certainly does not mean that quality and VHS video never go together. On the contrary, despite infrastructural limitations, VHS can give you well-shot, well-edited films that boast of a consistent level of quality,

In terms of actual production, film-makers had a straightforward choice: they could either put the VHS video format to skilled and creative use, or opt for the more conventional, more expensive and technically superior U-matic format. A basic guideline to applicability was determined by television mores – U-matic was (and is) allowed to be telecast on Doordarshan; VHS was not. So, automatically, all in-house productions were serviced by VHS while more professional needs were fulfilled by U-matic.

IT SEEMED AN EQUITABLE distribution but for the commonly-overlooked premise that VHS could *also* be utilised for professional purposes. The VHS format had intrinsically an untapped potential: people did not realise that VHS could be put to optimum technical use or that VHS equipment was available for a wider application. This lack of information gave credence to several myths and misconceptions.

It was believed that VHS was a cheap medium, with technically inferior (as compared to U-matic) visual quality, unclear editing, poor transfer or generation capacity, and therefore, limited parameters of use

in terms of both technical prowess and production finesse.

Being much more flexible, VHS is easier to handle, needs less manpower, can edit accurately, and is most easily accessible. Furthermore, it is a format that is best suited to capture the urgency and spontaneity of subjects.

More importantly, VHS video scores distinctly on two vital counts. For one, VHS costs are almost half those of U-matic. A 15-20 minute promotional film on VHS can be made with economic precision, notwithstanding the client's requirements. A similar film on U-matic – the prevalent and fashionable trend – necessitates a minimum expense of Rs 45,000. Though VHS is immediately associated with a "small budget" by clients and agencies alike, "cheap" does not necessarily translate as inferior or unworthy. This very virtue of economy – the ability to make optimum use of a medium – directly leads to the second major distinction of VHS video – a wider application and the ability to reach out to a wider audience. The latter

possibly stems from the fact that, in India – more than abroad – the finished product is most commonly shown on VHS machines. In most cases, therefore, films shot on U-matic are ultimately shown on VHS machines. Moreover, video – like most other communication mediums – as representative of a fast-paced technology, needs to be finely attuned to changing trends and equipment. In India, for example, in accordance with government policy, most of the 100-odd U-matic studios use outdated equipment that is almost 3-4 years old.

PROFESSIONALISM is the key factor; and it can be reflected equally in the VHS or U-matic formats. In the ultimate analysis, it is the presentation that counts. In the case of VHS, a comprehensive *modus operandi* – comprising a detailed briefing, creative script, relevant and skilled shooting, and backed up by a supportive soundtrack, and finally, crisp, brilliant editing – can effectively prove that small is often more successful.

It was in this context that we – cameraman Maushir Mistry, script-writer Luku Sanyal and I – set up (with virtually no working capital) a video production unit that actively promoted an awareness of the VHS format. In an attempt to combine coherence with systematic pragmatism, we undertook projects on a 'concept-to-completion' basis. What we believed in, was the instrumental factor in turning out 'professional' films on VHS. This was, however, no easy task.

Next month, while outlining those initial trials and tribulations encountered in working with the VHS medium, we will explore the numerous avenues open to VHS filmmakers – industrial documentaries, profiles and portraits of socio-cultural and charitable organisations, educational programmes, coverage of a wide range of events (marriages, conferences, religious ceremonies, AGMs, etc), recording of surgical procedures for archival purposes, or even covering something as bland as lectures!

– MAYUR SHAH

playback ▶ AND FAST FORWARD HIGHLIGHTS MARCH – 1989

MUSICAL SPOTLIGHT ON: Prabha Atre + Warner's Entry

VIDEO FOCUSES ON: CABLE TV NETWORKS – the growth, scope and legalities.

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SUPERIOR TECHNOLOGY

SAMEER MARDOLKAR examines the many advantages of the new Sony Betacam SP over the existing U-Matic and Betacam formats to conclude that it's ideally suited to India.

SONY INTRODUCED the Betacam format in 1982 into the professional broadcasting market in response to the demand for improved audio and video quality and for greater portability than that of U-matic systems in the field of broadcast ENG and EFP operations.

Betacam gave the advanced component recording technology to the existing 1/2" video-cassette tapes, thereby maintaining the high picture quality of the original recording through to post-production and on-air broadcasting, with the benefit of immediacy. Although originally developed for broadcast news-gathering, Betacam is now used not only by broadcast networks, but also by video producers, every day, the world over.

The key to Betacam's success was, however, the ultimate convenience and operating simplicity of a single unit – the Camera-Recorder Combination – which established a new style of shooting in the field combined with extremely high reliability, production immediacy, and the ability to completely interface with existing video equipment.

The advantages of this format have been established; yet there has been demand for enhancing overall quality. Sony's continuous efforts towards the development of superior video and audio quality, while not forfeiting compatibility with the current Betacam format, have resulted in **Betacam SP** (Superior Performance) technology – an ideal answer.

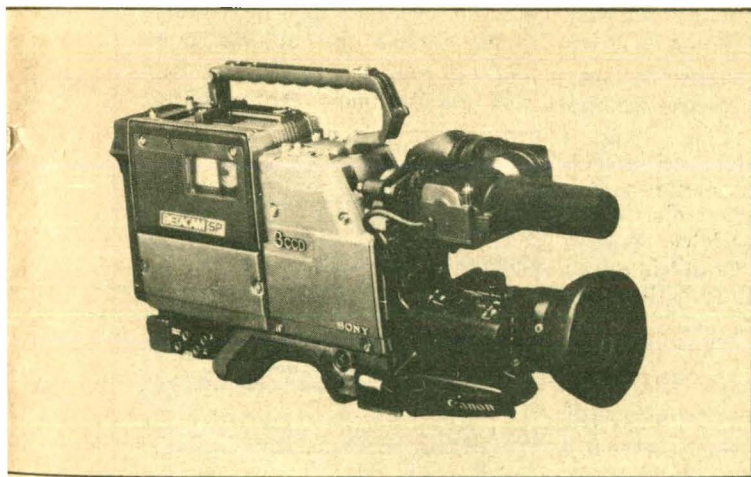
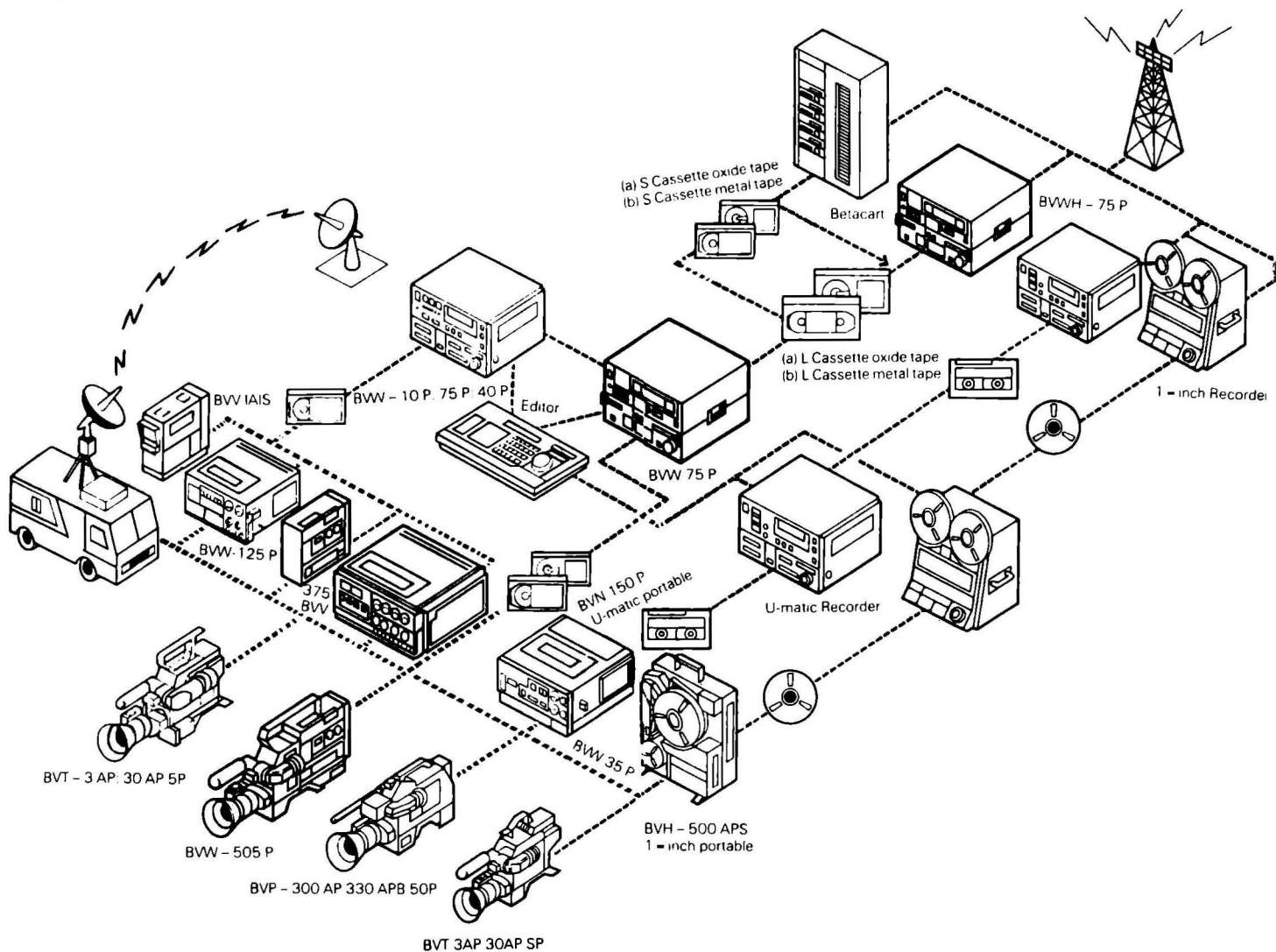
“The Betacam SP also provides two high quality AFM channels, longer playing time and a 7/dBs S/N advantage. Furthermore, it is compatible with the more than 35,000 Betacam units in daily use worldwide.”

BETACAM SP, essentially a development of the Betacam format, provides significant improvements in overall picture and sound quality, as well as significant increases in playing time, and thereby, an expanded range of applications of the 1/2" component-analog format. It's development can be largely attributed to the evolution of the latest metal-particle tape technology: the finer particle structure of which enables the use of higher carrier frequencies, yielding greater bandwidth, while its fundamental magnetic properties offer upto 7 dBs of signal-to-noise (S/N) ratio improvement as compared with that of the conventional oxide tape. The 7 dBs advantage, coupled with a generous allocation of luminance trackwidth (86 mm), has enabled specific improvements in both luminance noise performance and pulse response characteristics.

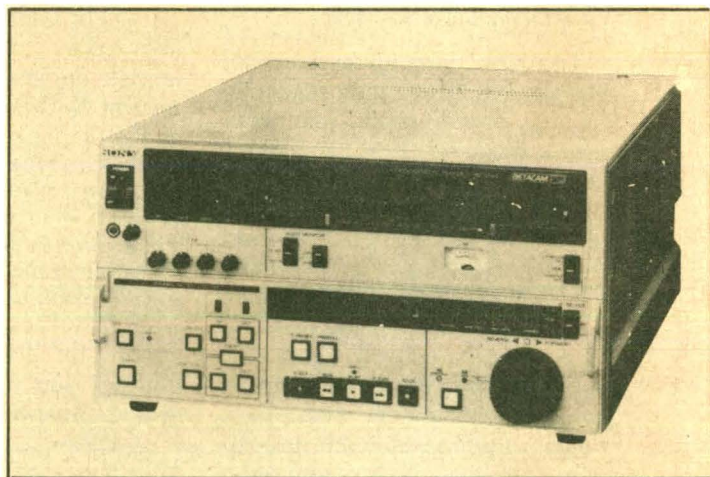
The other major improvement over the Betacam and U-matic formats is that, in addition to the two conventional longitudinal audio channels, **Betacam SP** provides two high-quality AFM channels (AFM entails that the frequency modulated audio is simultaneously recorded with the video information by means of rotary heads), thereby allowing stereo broadcasting. Moreover, the studio-based **Betacam SP** provides longer playing time (100 minutes with the new Large (L) cassette) as compared to the maximum of 60 minutes of 3/4" U-matic or Betacam formats.

HOWEVER, the afore-mentioned advancements do not mean that the existing software recorded on U-matic and Betacam formats has become non-usable: Sony's **Betacam SP** has maintained maximum compatibility with the more than 35,000 Betacam units already in daily use worldwide; and material recorded by the conventional Betacam can be played back on **Betacam SP** equipment without executing any modifications.

With special consideration to countries like India where the 3/4" U-matic lowband is still widely used, Sony has made available the necessary adaptors and interfaces to record/transfer/edit software from existing U-matic equipment onto the **Betacam SP** format, allowing multi-generation operations with negligible losses. Undoubtedly, this will go a long way in improving the quality of post-production without unduly increasing the cost.



Betacam VCR-in-Camera Combo BVM-505



Betacam Studio Recorder/Player

The present range of **Betacam SP** models introduced by Sony for shooting/acquisition, editing and other studio applications are as follows:

1. BVW-505P/55OP: Camera recorder combinations

2. BVW-35P: Portable recorders

3. BVW-60P/65P: Studio players

4. BVW-70P/75P: Studio recorders/players

With Doordarshan's plan to extend telecast time to 18 hours a day, and to build up regional production

facilities, we can thus safely conclude that the **Betacam SP** is Doordarshan's best bet in recording the diverse cultures of our vast country speedily and delivering the same to the masses.

- SAMEER.MARDOLKAR

THE MICROPHONE MANUAL

THE MICROPHONE IS the first vital link in the recording arts, whether in studios, on stage or at home. Which microphone is best for recording the *tabla*? What is a good flute mike? Should the microphone be a condenser, or a dynamic or omni or cardioid type? Why are the microphones used in professional studios so expensive? These questions can be better answered once you understand the various types of microphones and their specifications. After learning a few definitions, you will have a better idea regarding what microphone to use in a particular situation.

Basically, of course, a microphone is a "transducer" - a device that converts one form of energy into another, or, as in this instance, acoustical energy (sound) into electrical energy (the signal). Then, the signal is amplified and modified by the mixer.

* * *

TRANSDUCER TYPES:

Recording microphones can be grouped into two types depending on their operating principle: **dynamic** or **condenser**. In a dynamic microphone, or moving coil microphone, a moving conductor cuts the magnetic lines of force to produce electrical signals (see Fig 1). A coil of wire, attached to a diaphragm, is suspended in a magnetic field and generates an electrical signal. Another version of the dynamic microphone is the ribbon microphone, wherein a thin metal foil is suspended in a magnetic field. Sound waves vibrate the ribbon in the field and generate an electrical signal.

In a condenser or capacitor microphone (see Fig 2) a conductive metallic disc (back plate) is charged to form two plates of a capacitor. Sound waves striking the diaphragm vary the spacing between the plates; which, in turn, varies the capaci-

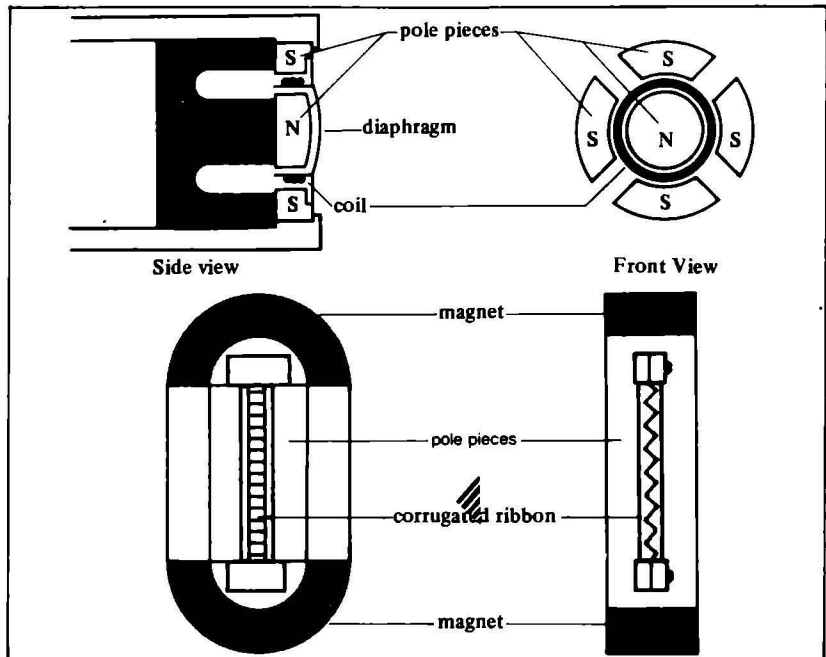


Fig (1)

tance and generates an electrical signal similar to the incoming sound wave. The diaphragm and the back plate can be charged either by an externally-applied voltage or by a **permanent by-charged electret material** in the diaphragm or back plate. If charged by the latter, the mike is called an electret condenser, and is cheaper than a condenser mike. These condenser/electret condenser microphones generally produce a smooth detailed sound with a very wide frequency response: you can hear all the 'tings' of the *manjiras*, triangles and cymbals. This clear, detailed microphone sound quality is especially suitable for miking a 12-string guitar, *sitar*, *santoor*, *sna re drum* and female vocals.

All condenser microphones require power supply to operate, such as battery or external Phantom power supply, of usually 48 volts DC. Many mixing consoles supply phantom powering at their microphone input connector which is usually of XLR type. In contrast,

moving coil mikes are very rugged and can accept very loud sounds without overloading, which makes them suitable for miking guitar amps, drums, the big *dhol*, etc. Ribbon microphones, more delicate

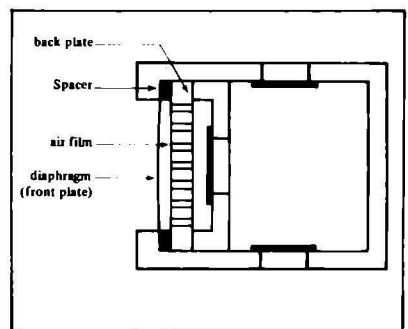


Fig (2)

than those of the moving coil variety, are, however, often preferred for their warm, smooth tonal quality. They are typically used for the *tabla* and *dholak* in India and to mellow the tone of bass instruments in the UK and USA.

* * *

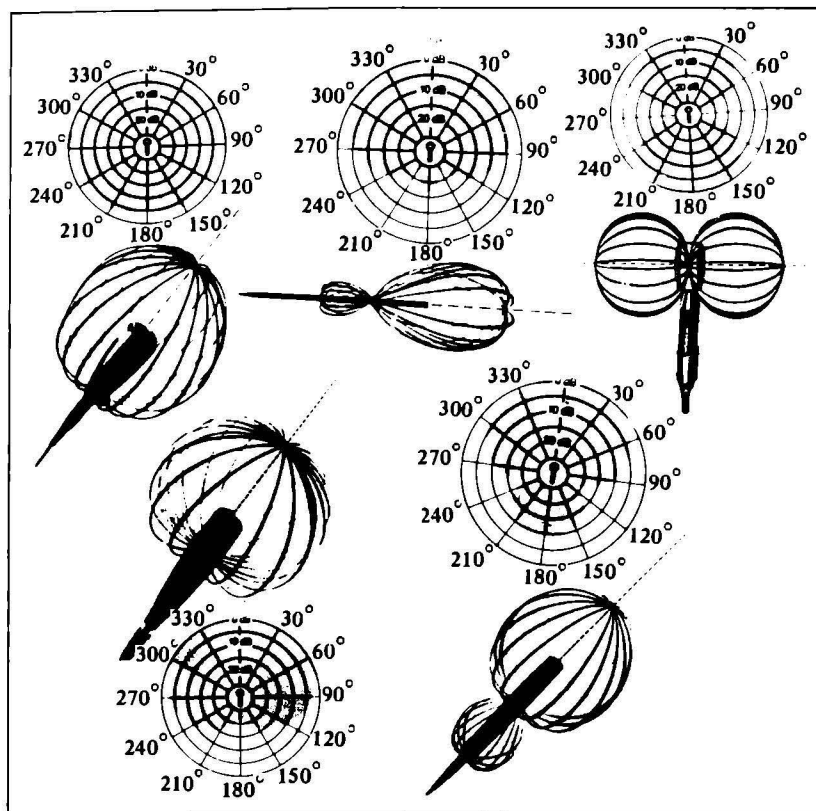


Fig (a)

MICROPHONE CHARACTERISTICS

a) Directional Patterns (Polar Patterns):

Microphones differ in the way they respond to sounds coming from different directions: an **omnidirectional** microphone is equally sensitive to sounds arriving from all directions; a **unidirectional** microphone is most sensitive to sounds arriving from in front of it, but discriminates against sounds entering from its sides or the rear; and a **bidirectional** microphone is most sensitive to sounds arriving from in front of and from behind it, but rejects sounds entering from its sides. (See Fig (a) which shows the various polar patterns in three-dimensional and two-dimensional microphones, usually supplied with a microphone as a performance sheet.)

The unidirectional classification can be further divided into cardioid, supercardioid and hypercardioid pattern characteristics. A microphone with a cardioid pattern is sensitive to sounds arriving from a broad angle in front of the micro-

phone, whereas this angle starts becoming narrower and smaller in the super and hypercardioids. To witness how a cardioid pattern pick-up works, talk into it from all sides while listening to its output – your reproduced voice will be the loudest when you talk into the front of it, and the softest when you talk into its rear. Because they discriminate against sounds to their sides and rear, cardioid mikes help to reject unwanted sounds, such as reverberation, feedback or leakage from other instruments, unlike the other microphones. They are the most popular choice for this reason.

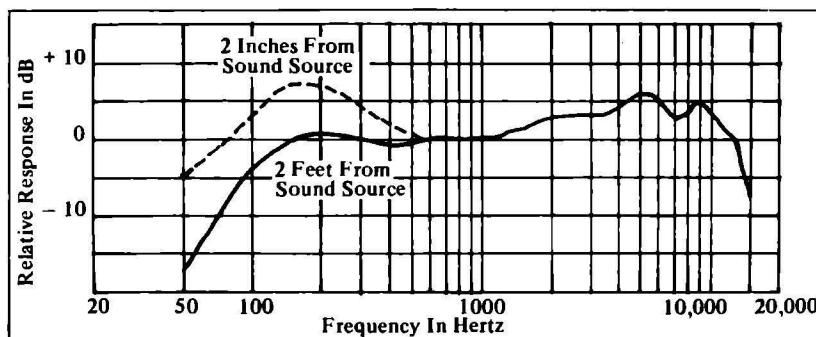
b) Proximity Effect:

Most unidirectional and bidirectional microphones boost the bass when used within a few inches of a sound source. You have heard how the sound gets bassy when a vocalist sings *right into* the mike; this bass boost is called the proximity effect.

The warmth created by the proximity effect adds a pleasing fullness to drums. However, this effect lends an unnatural boomy or bassy sound to the guitar and the *tabla's bayan*. To minimise this proximity effect, some microphones are thus especially designed to reduce it, while others have a Bass Roll Off switch at two different frequencies, like 80 and 160 Hz. Alternatively, if these switches are not provided, you can cut the excess bass with your mixer equaliser or HPF (High Pass Filter) which normally operates at 120 Hz.

c) Frequency Response:

Frequency response is the range of frequencies that a microphone will reproduce at an equal level (ie, within tolerance, such as $\pm 3\text{dB}$). A frequency response from 50-15,000Hz is good; from 40-1,800Hz, very good; and from 20-20,000 Hz, excellent. If an accurate or natural sound is the aim of an engineer, the frequency response of the microphone should cover the frequency range of the instrument. For example, a trombone radiates frequencies from about 80 Hz-8,000Hz, so a microphone covering this range of frequency response is quite adequate for this instrument. Similarly, a classical symphony orchestra produces a very wide frequency span – from about 40Hz-15KHz – so, to justify this range of



Example of the frequency response of a microphone with proximity effect and a presence peak around 5 kHz.

frequency, a microphone with a frequency response of 20 Hz-20,000Hz is ideal. A **frequency response curve** is a graph of the output level, in dB, at various frequencies. For a microphone, the output level at 1KHz is placed at the 0 dB line on the graph, and the levels produced at other frequencies are so many dBs above or below that reference level. The shape of the curve usually indicates how the microphone sounds at two-three feet. A microphone with a rising high end or a "Presence Peak" of 5-10 kHz emphasises the higher harmonics (see Fig b), and the subjective effect is a crisp articulate sound. This type of response is sometimes called a "Tailored" or "Contoured" response, and is popular for guitar amps and the drum because it adds punch and emphasises attack.

Note that microphone placement can greatly affect the recorded tonal quality: a flat-response microphone does not always guarantee high fidelity sound, because mike placement has such strong influence. (The tonal effects of microphone placement will be covered in the next article.)

d) Impedence:

The impedance of a microphone is its effective output resistance at 1KHz. A microphone impedance between 150-600 ohms is considered low; 1,000-4,000 ohms, medium; and above 25 kilohms, high. Low impedance microphones are preferred for recording and sound reinforcement because they allow long cable-runs without causing a 'hum' pick-up or high-frequency loss. Nearly all modern mixers are designed to accept such low impedance mikes.

e) Maximum Sound-Pressure Level:

Another microphone specification is maximum sound pressure level (SPL). The quietest sound we can hear (ie, the threshold of human hearing) measures -0dB SPL; normal conversation at one foot measures about -70dB SPL; and painfull loud sound is above -120dB SPL.

Maximum SPL is the point at which a microphone's output signal

starts to distort, producing 3 per cent total harmonic distortion (THD). If a microphone has a maximum SPL specification of 125 -dB SPL, it means that the microphone starts to distort audibly when the sound pressure level produced by the sound reaches 125 -dB SPL. A well-designed dynamic or condenser microphone can handle SPLs in excess of 150 -dB SPL.

f) Self Noise:

Self noise, or equivalent noise level, is the electrical noise a microphone produces - equivalent to what a sound source would produce -dB/SPL. This figure is usually A-weighted (ie, the noise is measured through a filter which rolls off the low and high frequencies to simulate the frequency response of the ear). A self-noise specification of -20dB SPL, or less, is excellent (quiet); around -30dB SPL, good; and a specification around -40dB SPL, fair.

* * *

MICROPHONE ACCESSORIES

a) Pop Filter:

A much-needed accessory for a vocalist's microphone is a foam Pop

filter or windscreen. When a singer singing a word emphasises 'P', 'B' or 'T' sounds, a turbulent puff of air is forced from the mouth. A microphone placed close to the mouth is hit by this air puff, resulting in a 'thump' or blow. The windscreen reduces this problem quite efficiently without deteriorating microphone sound quality. Some microphones have Pop filters or ball-shaped grilles built in. 'Pop' can also be reduced by placing the singer at the side of the microphone.

b) Shock Mount:

This device mounts onto a microphone stand and holds a microphone in resilient suspension to isolate it from mechanical vibrations such as stand and floor 'thumps'. The shock mount acts as a spring which resonates at a sub-audible frequency with the mass of the microphone. This mass-spring system alternates mechanical vibrations above its resonance frequency. Many microphones have an internal shock mount which isolates the microphone capsule from its housing, thereby reducing handling noise as well as stand 'thumps'.

c) Cables and Connectors:

Microphone cables carry the electrical signal from the microphone to the mixing console. With low-impedance microphones you can use hundreds of feet of cable with little or no signal degradation, while some mikes have a permanently attached cable for convenience and low cost, and others, a connector in the handle to accept a separate microphone cable. The second method is preferred for serious recording because you have to repair or replace only the cable if it breaks, and not the whole microphone. Microphone cables are made of one or two insulated conductors surrounded by a fine wire-shield designed to keep out electrostatic 'hum'. If you hear a loud buzz when you plug in a microphone, check to see that the shield is securely soldered in place.

d) Junction Boxes and Splitters:

It is messy and time-consuming to run several individual mike cables from the many microphones all the

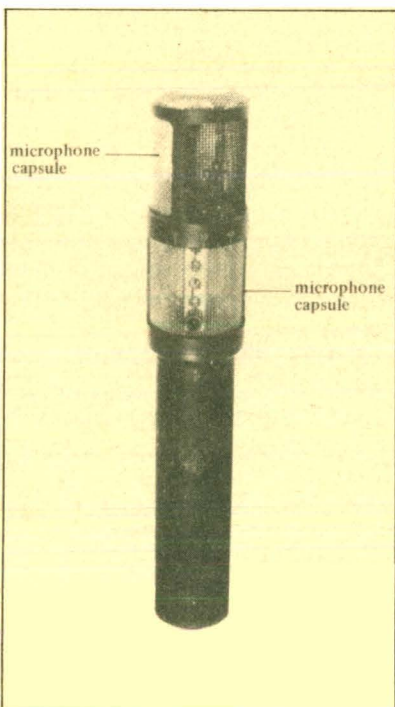


Fig (b)

way back to the mixer. Instead, you can plug all the mikes in the studio into a junction box that has multiple connectors, with a single thick multi-conductor cable, called a "snake", carrying the signals to the mixer. At the mixer-end, the cable is divided into several mike connectors that plug into the mixer.

When recording a live band, you need to have each microphone feed its signal simultaneously into your recording mixer and the band's sound reinforcement mixer. You need, in other words, a microphone splitter. It has an input for each microphone and two-three isolated outputs per microphone to feed each mixer.

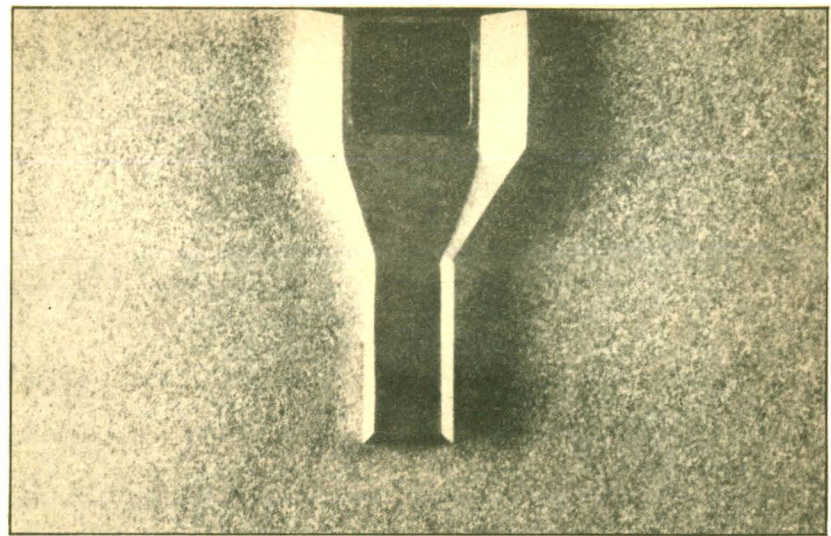
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SPECIAL MICROPHONES

There are several special types of microphones used for special purposes: boundary microphones, miniature condenser microphones and stereo microphones.

a) Boundary Microphones:

They are designed for use on surfaces such as the floor, wall, table, piano lid, baffle or panel. The crown pressure zone microphone (PZM) is one example. It includes a miniature electret condenser capsule which is mounted, face down, next to a sound-reflecting plate or boundary. Due to this construction, the microphone diaphragm receives both direct and reflected sounds in phase, at



Boundary mike.

all frequencies, thereby avoiding phase interference between them. The claimed benefits are a wide smooth frequency response and excellent clarity. In the studio, a boundary microphone is typically taped to the underside of a piano lid, or onto a wall, to pick up room ambience. It can also be used on hard baffles between instruments, or on a panel to make it directional. Such microphones are well-suited for news desks and the stage-floor pick-up of the drama of musicals.

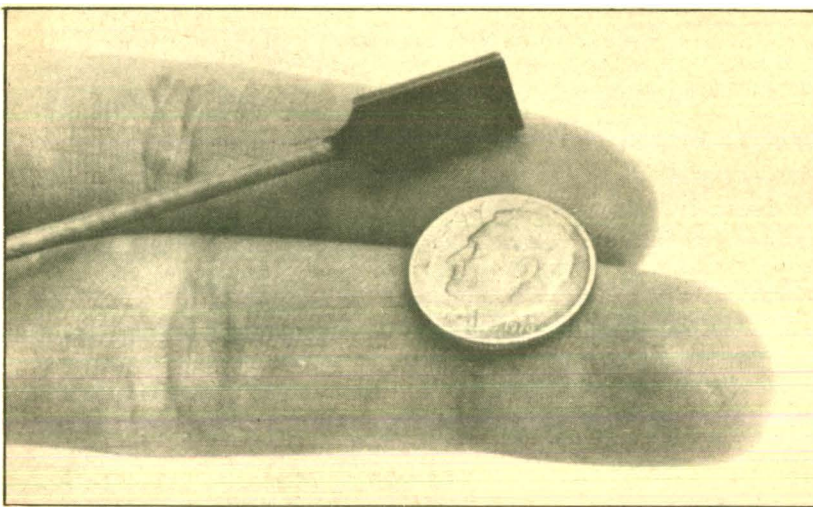
b) Miniature Condenser Microphones:

These microphones can be attached to drum rims, flutes, guitars,

santors, violins, etc. Their sound quality is on par with larger studio microphones: with these tiny units you can mike a live band for recording without cluttering up the stage with stands. One or two mini-mikes, for example, can cover a small drum set. They are also very useful when loud rhythm is playing near soft instruments like the *santoor*, *sitar* and *guitar*. If you use them on all soft instruments, then they can be recorded without much problem.

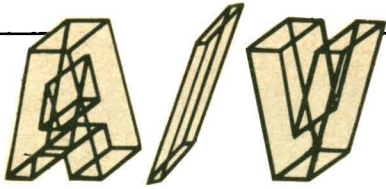
c) Stereo Condenser Microphones:

Stereo microphones combine two directional mike capsules in a single housing for convenient stereo recording. Simply place a stereo mike about 10-15ft in front of a band, choir or orchestra, and you will get a stereo recording with little fuss. Since there is no spacing between the mike capsules, there is no delay or phase shift between their signals. Consequently, stereo microphones are mono-compatible: the frequency response is the same in mono and stereo since there are no phase cancellations if the two channels are combined.



Miniature mike.

Daman 8000



(AUDIO)

CLINIC

Q: Your article "Stop That Noise" in Playback And Fast Forward, October '88, has cleared our concepts on the Dolby system. Could you kindly suggest two-three books which are standard references to: (a) the basics of sound engineering; (b) recording/reproduction (advanced); and (c) latest digital CD technology.

Additionally, could you explain the following unclear information supplied with a Sony TC-FX44 Deck (an Orson Product): Frequency Response Dolby NR Off, Filter Off Type IV cassette (Metal) 20-18000 Hz, 30-16000 Hz, (± 3 dB), 30-13000 Hz (± 3 dB, OVU Recording), 30-16000 Hz (Din).

P. Satyanarayana
Dowlaiswaram

A: Thanks for appreciating the article. The following is a list of books for you:

1. Handbook for Sound Engineers
The New Audio Cyclopaedia
Editor: Glen Ballou

2. Recording Studio Handbook
by John Woram

3. Digital Audio Technology by
H Nakajima, T Doi, J Fukuda
and A Iga of Sony Corp.

You can order them directly from: Mix Bookshelf, 6400 Hollis Street, Suite 12, Emeryville, California 94608, USA.

The frequency response figures given in the manual are very misleading as they are all related to the level at which these responses were conducted in the laboratory. As far as I can understand, the first response is taken at -20 dB level with respect to OVU. The second and the Din test must have been performed at -10 dB, a standard practice. The third reading is as mentioned at OVU. There is no doubt that you can record at $+5$ dB VU, provided the meter on the deck is a true peak meter showing peak modulation. A metal cassette can take more levels as compared to a normal cassette. Even if you get a response at $+5$ dB, from 30-1,200 Hz, it is quite alright for home

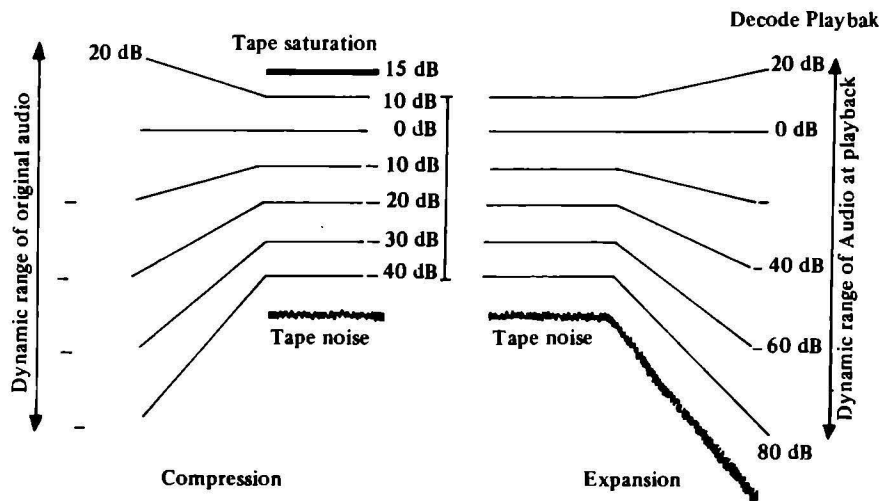
use. Any frequency response test is incomplete unless the level at which it is conducted is mentioned. Music peaks (called transients) are 10-13 dBs higher than the average level of sound, and can be handled well by metal cassettes.

Please compare the bass sound of Binatone CD 30001 Hi-Fi Tower and Sonyne Uranus music systems. Which of the two is a superior music system? Is the function of the power-boost switch and the loudness switch the same?

Harpal
Guwahati

It is very easy to find which system gives a better bass reproduction: take your favourite music cassette which has a lot of brass frequency beats (any disco or pop music) and listen to it on both systems. Go for whichever system gives round heavy bass.

The function of the power-boost switch is to increase the input level of the power amplifier (as it does in the Binatone), thereby increasing the loudness of the music programme. The loudness switch, on the other hand, compensates for the ear non-linear function at different reproduction levels. It boosts the bass and treble frequency as the level of reproduction is decreased from high level to low. The loudness



How a noise reducer decreases noise in a tape recording.

switch should be switched on when listening at a soft level so that you get the same spectrum of sound as on a high level.

I am very interested in the quality of sound produced by music systems. I want to buy the best music system manufactured in India which has a great quality of sound output. I have three options:

1. *Uranus (Sonodyne) Music System (240 watt PMPO) with Graphic Equaliser and a two-way speaker system.*
2. *Philips Music System 1 (300 watt PMPO) with AF 834 turntable, AH 848 stereo amplifier, AW 569 cassette deck and AH 451 speaker (three-way) system. This system has no Graphic Equaliser.*
3. *Akai Bush Pro - A1 (224 watt PMPO) with Graphic Equaliser, turntable and a three-way speaker system.*

I would be much obliged if you could suggest which I should buy. Could you also explain what a Graphic Equaliser is? What role does it play in a quality sound output?

**Rakesh Bihari Lall
Patna**

Each sound system is designed with a different budget and design philosophy. It is very unfair to compare them, overlooking price, reliability, after-sales service, and warranty. Play your favourite music on all of them, and then decide for yourself, buying that which appeals to you most. Dealers are also sometimes helpful in guiding customers.

Normally, a Graphic Equaliser is used in play mode even though you can use it in recording mode, if this facility is provided. The range of sound - what a human ear can hear - is from 30 Hz - 16,000 Hz. Graphic Equalisers adjust the volume at some definite frequency, as marked on the face plate. For example, if you are fond of lot of bass in reproduction, fiddling in the range of 100 - 400 Hz can have effect. But sup-

pose you play a cassette which has a lot of 'hiss'? Recording will be very sharp by twiddling the 5 - 10 KHz knob downward, which will filter out these annoying frequencies. Basically, a Graphic Equaliser shapes the sound under recording, or that being replayed. However, since all commercial recordings are well-balanced, there is hardly any need for a Graphic Equaliser. It is only when a cassette is bad or unbalanced, that one needs it.

What are the things to be noted while matching speakers with amplifiers? Can I, for instance, connect Philips Model AH 456 speakers, which have an input power of 300 watts PMPO per pair, to Sony's combo system model FH 150R, which has an output power of 320 watts PMPO. And how is it that the Philips car tape model AC 053, of 2 x 40 watts peak power output, has an EN 8027 matching speaker with a power handling capacity of 30 watts (ie, 2 x 30 watts).

**Jaspal Singh
Gauhati**

The important things to keep in mind are: the power output of the amplifier, the power-handling capacity of the speaker, and the impedance of both speaker and amplifier. Normally, an amplifier should be more powerful than the speaker rating; normally, too, speakers can handle more power for a short time than mentioned in their accompanying specification sheet. As for your connecting those Philips speakers to the Sony system as desired, you may do so without hesitation.

Your third question is already explained at my answer's start. Generally, one does not use the full power of an amplifier in cars as it is hazardous to driving. The level of music in a car should be such, that you can hear external traffic noise and the horns of other cars. Otherwise, you may well land up in a fight on the road and make a unmusical scene! ☺

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LEXICON LXP-1

THE LXP-1, Lexicon's newest signal processor, shares a common legacy with the company's other digital innovations, beginning with their 1972 introduction of the first digital audio device. This latest device is half rack-mount size and costs \$499. Certainly, there are other low-cost digital reverbs on the market – some at as little as half the LXP-1's price – yet none of these units compare favourably in sound quality, programmability or versatility. More importantly, the LXP-1 can be operated on four different levels, depending on the user's requirements. There are in all, six knobs: for Input, Mix (ratio of direct to effect), Output, Decay and Delay.

The central big knob is a programme selector – which are 16 in number – and has 128 user regi-

sters to store your favourite variations. These are Plate, Hall, medium and small rooms. The varieties of effects programmes are gated and inverse reverb, chorusing and delays. The Delay and Decay knob actually refer to Pre-delay and Reverb decay, on the standard reverb programmes only. These parameter knobs control entirely different functions in the LXP-1's effects programme and are explained very well in the user's manual. The back-panel connectors include MIDI IN, MIDI THRU, 1/4"-line level stereo inputs and outputs, external 9 VAC input jack, and a defeat footswitch input.

The unit is recommended to all studios and PA unit owners whose basic aim is to get a best reverb and effects sound without the fuss of twiddling too many knobs. An optional remote control box MRC

is also available at extra cost.

For further information contact:
Lexicon Inc, 100 Beaver Street,
Waltham, MA 02154, USA.

WESTON VCP

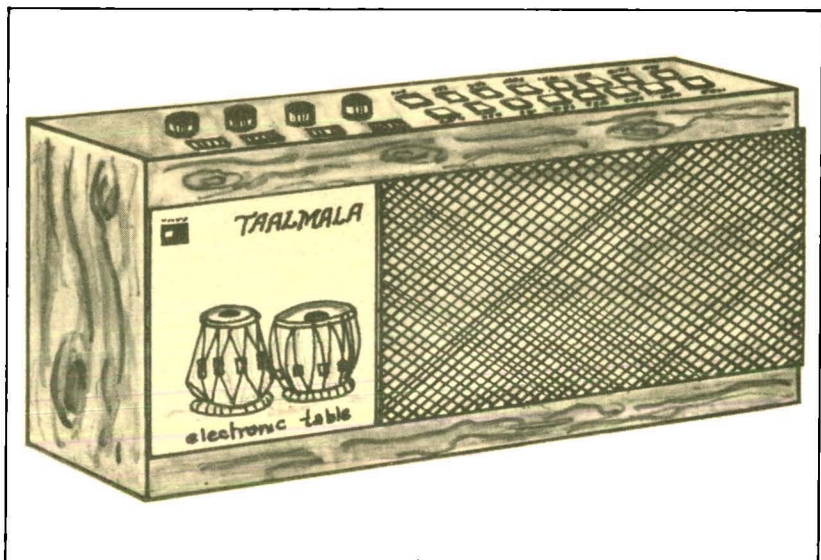
THE UNIQUE feature of the Weston VCP is compatible with all black-and-white TV sets, and even old models which operate only on Channel 3 and Channel 4: it offers a repeat facility! While on 'play', if you press the repeat button, the video cassette will rewind and play again. It also features an independent capstan, and tape-loading and cassette-leading motors; twin-head Herical Scan System for Playback; quartz-locked direct drive drum motors; television system CCIR standard (625 lines 50 fields);

THE TAALMALA

THE TAALMALA is an electronic tabla which produces the actual sound of the tabla as played by an artiste. It produces the theka for the various commonly used Hindustani taals, such as Ek Taal, Teen Taal, Jhap Taal speed. A balance control for relative volumes of the left hand and right hand sounds is also provided. Selections of the various taals are made through a calculator-type keyboard which also has 'Start' and 'Stop' keys. Various laya ranges, such as Dhruv, Vilambit, can be set to obtain any desired speed range. Within any of these ranges, the speed is continuously adjustable through a knob. The instrument automatically inserts additional bols in the theka for Vilambit and Ati Vilambit modes, to stimulate a true-to-life accompaniment. The Taalmala is compact and portable. It operates on AC Mains (220V or

110V) as well as batteries. It is made by the company which has also brought out the Saarang Electronic Tambura, the Dhruva Electronic

Sruthi Box and the Taalometer.
Manufactured by: Radel Systems,
217, 8-F, 3rd block, Jayanagar,
Bangalore 560 011.



HARDWARE WATCH

FF/Rewind time, less than 6 minutes, video output level: 1 vpp, 75 Ohm unbalanced; horizontal

resolution: 240 TV lines; video S/N ratio: more than 43 dB (at SP mode); and audio S/N ratio: more

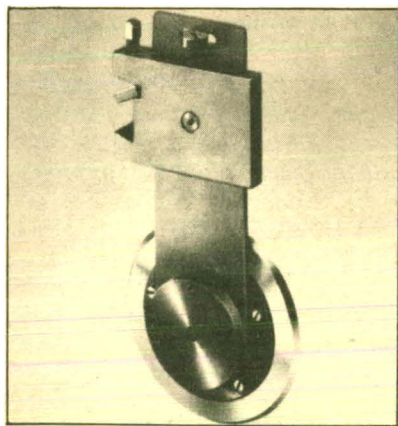
than 38 dB (at SP mode).

Dimension: 290 (W) x 125 x 340 (D) mm. Weight: 6 kg approx.



DIENES KNIVES

DEINESS AUDIO Magnetic Tape Shifting Knives of West Germany are fitted to Dusenbery machines as original equipment. Whether you have a Dusenbery or any other type of machine, Dienes can deliver the knives. Indian agents can be contacted for further technical information.



Contact: Elot Hansson (India) Pvt Ltd, Court Chambers, 35 New Marine Lines, Bombay 400 020.

Salora ECP Alpha: Model KE 2052

IT IS a new generation colour TV with a majority of its electronic parts from National Panasonic of Japan. The Automatic Contrast Control maintains correct picture details even in over-bright/dark scenes. The rich hi-fi

sound is reproduced through a two-way speaker system with wind-flap reflectors. The other features are a Normalisation Key, Sharpness Control, All-Function On-Screen Display, Synthesised Fast Turning and Automatic Shut-Off Timer. The set comes with or without a 25-key Function Remote Control.



HARDWARE WATCH

DN 500

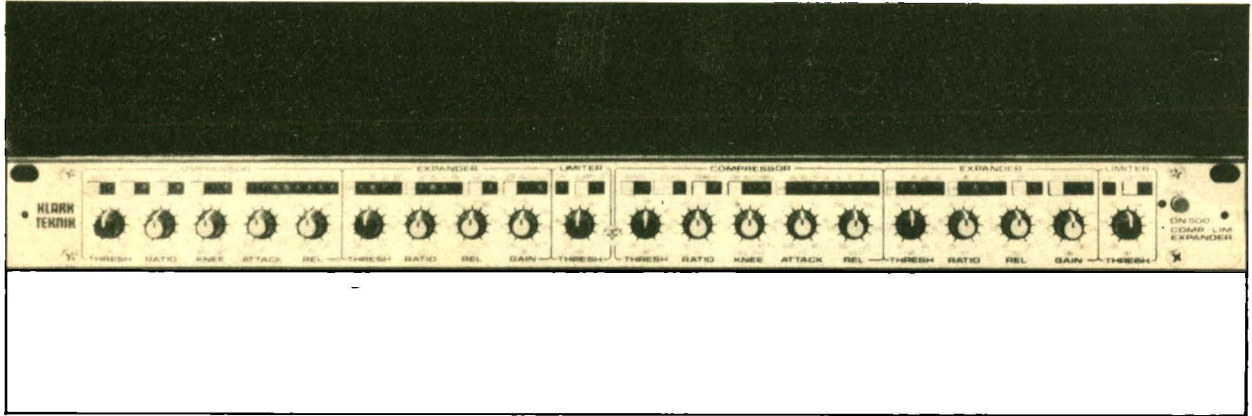
Dual Compressor/Limiter/
Expander

THE DN 500 features two channels of full-function compression ex-

sion effects; an advanced VCA design for extreme low noise and distortion; a flexible expander section which features a variable ratio for gentle expansion or hard gating; separate side-chain inputs for com-

pression, for main audio terminations, with transformer balancing available as an option.

The DN 500 is sturdy and complies with standard 19" 1U rack mounting requirements.



pansion, limiting and peak clipping in one unit of rack space; variable knee control for compression styles from hard to easy; auto attack/release mode for creating compres-

pressor and expander sections; a stereo link function, gain reduction meters for both compressor/expander sections and an output level meter and XLR connectors, fitted as

The supplier is:

R & S Electronics, Unit 249, 1st floor, Ghanshyam Ind Estate, V Desai Road, Andheri (W), Bombay 400 058. Tel: 577579.



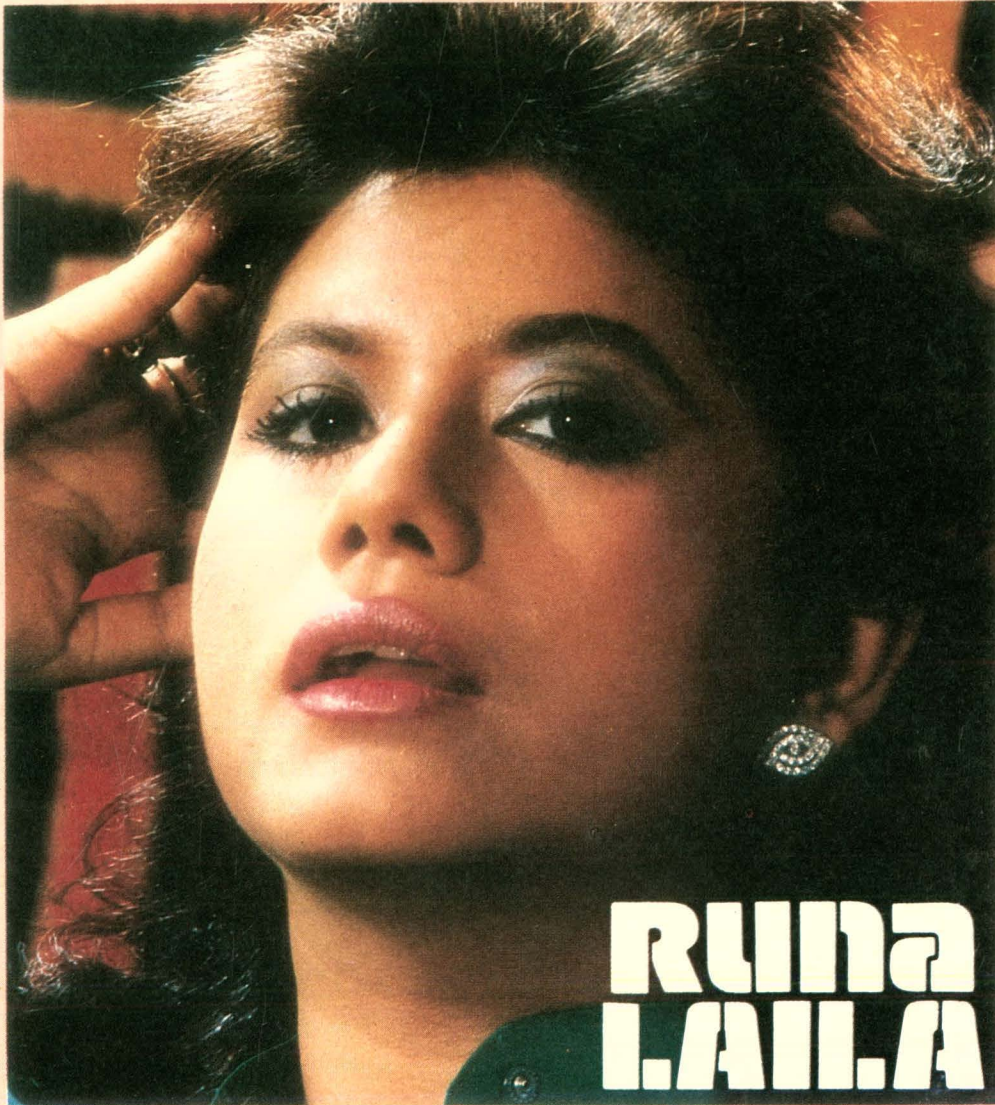
DIGICHROME VCP

THE VCP has a front loading system and a cue/review operation. It features an automatic rewind, brushless, quartz-locked, direct drive, drum motor for greater reliability; plus independent capstan, tape loading and cassette leading motors. Specifications: a playback system with twin heads; Herical Scan System; Video Signal: PAI 625 lines; 50 Hz standard TV signal; RF output UHF ch-36; UHF ch-36; Video output: 1Vp-p, 75 ohm unbalanced; horizontal resolution: 240 TV lines for VHS standard recorded tapes; Video S/N: 43 dB; Audio output: Line output (minus) -5 dBv; Audio frequency response: 100 Hz to 10 kHz; Audio S/N: 40 dB. Cabinet Dimension: 270(W) x 110(H) 320(D) mm. Weight Unit net: Approximately 5.3 kg. Ⓞ



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