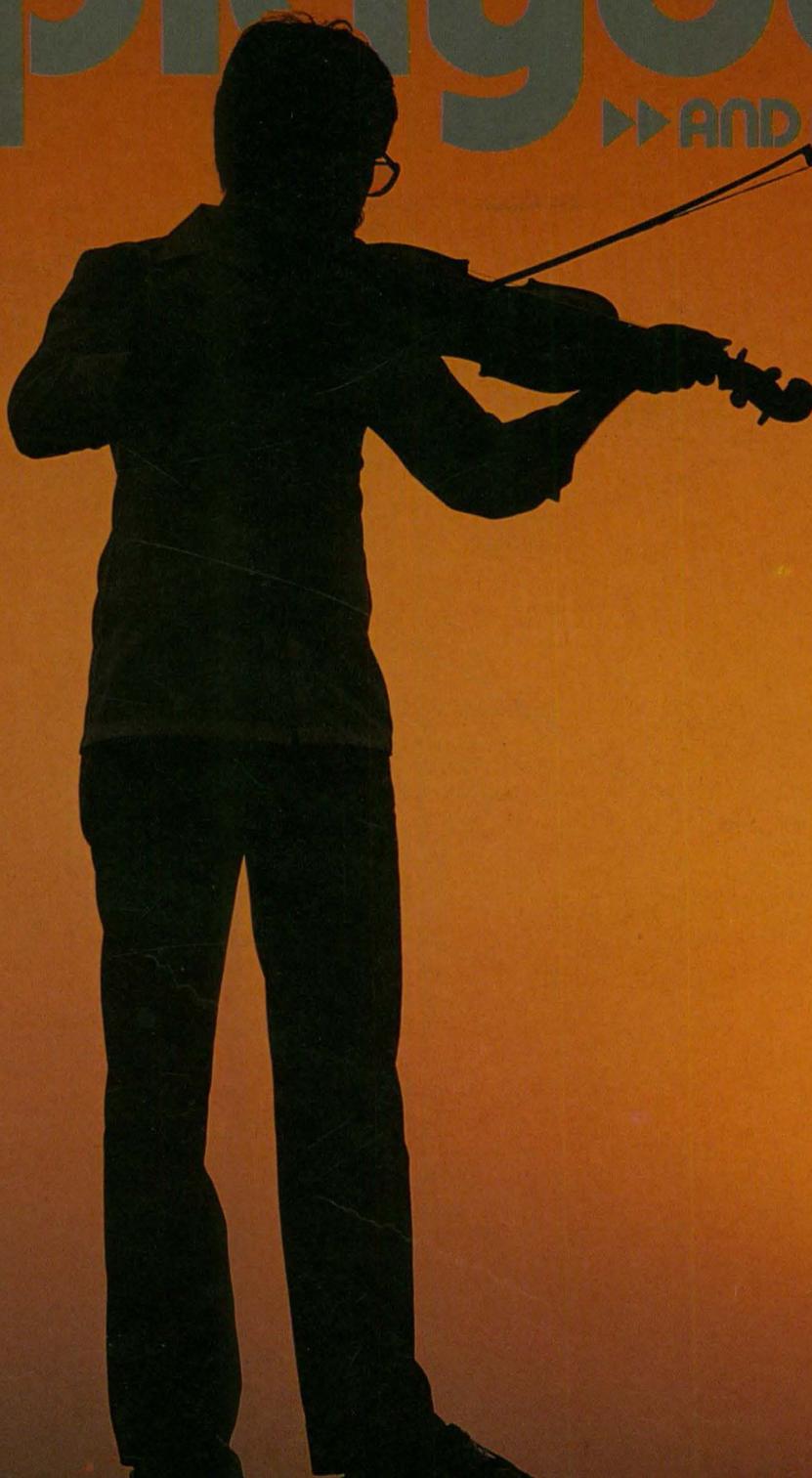


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APRIL 1989 Rs 8

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A STUDY

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(A Business Press Publication)

EDITORIAL

ONCE AGAIN, THE MUSIC SCENE IS livening up, with the entry of Magnasound last month, and its impressive Warner catalogue, followed by the news of IPI gearing up to fight piracy seriously. IPI has now decided to set up a secretariat with a staff of its own, and the industry has decided to contribute its share towards the setting up of this office. The IPI has also decided to open its doors to new members – for the good of the industry. What it lost out to piracy and disorganisation within its ranks, can, perhaps, be set right now.

THERE HAVE BEEN THINGS HAPPENING in the field where music is made, as well. New technology has invaded the industry and electronic synthesizers are increasingly taking the place of acoustic players. While no progress in technology can be halted or reversed before its time, we have taken a look at the effect this progress is having on the making of music.

TECHNOLOGY HAS AFFECTED THE VIDEO business as well. The CATV case in court has yet to be resolved with the hearing postponed to June 12. The matter remains in status quo till then, while the video companies can cash in on the holiday season. Educational video, on the other hand, has failed to cash in at all; because, though films have been well made, they have not been marketed on time, making a mockery of the time, effort and energy spent on them. However, not all is lost since they can be held back for the next year.

CONSIDERABLY MORE IS LOST TO the video industry via piracy. While piracy is rampant in India, it is no less troublesome in the West. We carry a report on the magnitude of global piracy and efforts being made to curb it.

The hi-tech section highlights electronic drums this time, surveying their range, features, prices, and their suitability to assorted needs. Daman Sood continues his educative series on the recording arts – this time, on the recording of vocals. While on recording, it is a fact that many recordists face a great deal of stress in their jobs, often without knowing how to deal with it. We pinpoint the causes of this stress and suggest ways in which it can be minimised.

With this issue, we have eliminated our pages on television entirely, since we believe that the audio and video industries need, and deserve our entire attention.

– EDITOR

With this issue of *Playback And Fast Forward*, the cost per issue will be Rs 8 instead of Rs 6. This increase in price, demanded by the 30 per cent hike in the price of newsprint, as levied by the new budget, is unavoidable.

Of course, *Playback And Fast Forward* will continue to maintain high quality and give you reading worth your money.

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REVERB

FAST FORWARD IT

A regular reader of your magazine, and proud to state that I love it. Everything about it is fantastic, but for two drawbacks which prevent it from being one of the finest mags.

*Firstly, the reviews and list of cassettes to be released should be set side-by-side. Secondly, the magazine's marketing and distribution is not upto the mark. Not only do we not find **Playback And Fast Forward** easily at the newstands, but it also comes out late - around the twentieth of the month, or even later.*

Please act as necessary, and see that your readers get their copies easily, regularly, and on time. Otherwise, you are going to harm your own goodwill and reputation.

*Dilip Magee
Kota*

POP HAI . . .

Hindi music went pop with Nazia foot-tapping "Disco Diwane"; Sharon gingerly shook off her "Evita" fame and made sporadic successes with albums like Shabbash Sharon and Shararat; and the ingenious Bappi Lahiri pulled off the non-filmi album Welcome. Then popped up the cute - 'n'-lovely Alisha to try her "jadoo".

The result today, is that music companies are reeling out pop cassettes every now and then, of newcomers like Preeti Sagar, Sapna Mukherjee, Sushma and Vineet Nayak. To top it all, Sharon and Sapna represented Indian pop at the Festival of India held in Russia last year. So, has Hindi pop come of age?

Hindi pop is, indeed, a far cry from English pop - plagiarism being the order of the day. Moreover, lyrics are penned in a great hurry, and the recording quality is bad. And the fact remains that not a single pop number of the '80s has attained the popularity of Asha's or Lata's immortal melodies.

*Pallab K Bose
New Delhi*

REWIND

In the good ole days, there was such a category as a 'flop' actor, director, or producer, but, no longer. The formula, today, is simple: if you can't make it in movies, turn to Doordarshan; if you can't get people to waste good money on watching you, force your presence upon them via the idiot box. Become a 'household name' overnight (fortunately, there's no such thing as success or failure on TV - everything being thrust willy-nilly down the throats of a hapless captive audience), and make a neat packet for yourself in the process. The list of obscure and 'flop' stars who have, dubiously and with very little of real talent or versatility, 'made it' on TV, is virtually endless - Rama Vij, Dheeraj Kumar, Arun Govil, Navin Nischol, Neena Gupta and Ajit Vachani (not to speak of the motley crowd of 'comedians' who have made Breakfast TV unwatchable), to name but a few.

Does this mean, then, that the costliest electronic medium in the country, and the one with an incredible reach, has been reduced to a virtual dustbin where secondhand rejects, failures, flops and struggling newcomers from the Bombay industry are unceremoniously dumped? There seems to be little doubt about this, since the TV stars, themselves, on attaining the smallest degree of fame, abandon the medium to become 'film stars'.

It is one thing to promote new talent; quite another to passively become (as Doordarshan has) a contemptible poor cousin living on scraps thrown by the rich, glamorous Bombay industry. If only Doordarshan could strive to emulate foreign networks, such as the BBC and NBC, which have a character and an individuality of their own, instead of merely waiting upon the Bombay film industry and endlessly promoting the same synthetic, trashy film culture.

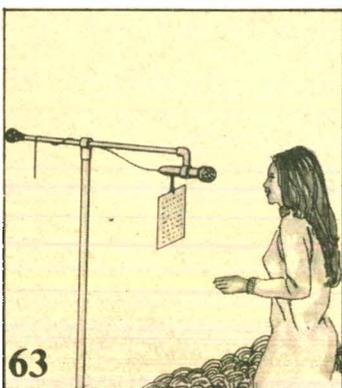
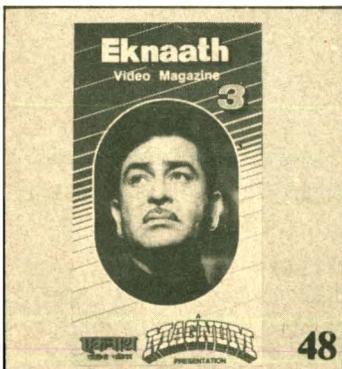
*Lalitha Jayaraman
Secunderabad*

C•O•N•T•E•N•T•S

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Cover Pic : Hormazd Sorabjee

MUSICAL ROUND UP

24 HOUR BROADCASTS ON AIR

The Union Government has decided, in principle, to introduce 24-hour broadcasts on All India Radio, and 16-hour telecasting on Doordarshan, in a phased manner. While the increase in broadcast timing on AIR will cost Rs 80 crore, it will be Rs 120 crore in the case of the increase in telecast timings, reports the All India Radio and Electronics Association.

According to the Union Deputy Minister for Information and Broadcasting, Mr Krishna Kumar, AIR will cover 97.5 per

cent of the country's population by the end of the Seventh Plan. Ninety more stations and 173 transmitters will be added to the existing 94 broadcasting centres of AIR during this period.

Of the proposed 90 new stations, 73 will be local ones, while the rest will be Frequency Modulation (FM) transmissions. Local stations – a new concept – will broadcast news and other programmes of purely local interest. This is expected to encourage and promote local culture and talent.

COMPILATION OF NATYA SANGEET FROM HMV

A collector's item, titled "Priya Paha", has been released by HMV. It is a compilation cassette of Natya Sangeet by Prabhakar Karekar. It features song sequences from famous plays like Satteche Ghulam, Shikka Katyar, Saubhadra, Sanyaasta Khadag, Mrichhkatik, Shree Amritsiddhi and Nekjat Maratha. HMV has also released a cassette of the evergreen

"Chitrageet" (Vol II) by Usha Mangeshkar.

BBC COVERS HINSAA

The BBC recently covered the national integration song from the Manjeet Sikhwal film *Hinsaa*. The song has been picturised with Poonam Dhillon and a 100 school-children dressed in the tri-colours. The song is written by Anwar Sagar and set to music by Rajesh Roshan.

"GHAZAL SARITA" A COMPILATION OF OVER 100 GHAZALS PUBLISHED

Noor-e-Naghma, a social organisation devoted to the spread of knowledge of, and education in the fields of literature and music, has brought out its sixth publication, *ghazal Sarita*, a compilation by Ibrahim Durvesh. More than a 100 *ghazals* are featured in this collection, many of which have been sung by artistes like Mohammad Rafi, K L Saigal, Lata Mangeshkar, Anup Jalota and Jagjit Singh. The others, are unsung and open for selection by aspiring singers.

The *ghazals* of such master poets as Sauda, Zafar, Amir and Jigar have been covered, while a whole chapter is devoted to



Juhi Chawla release "Goonj".

"GOONJ" RELEASED

Weston, which is only about a year old, has been growing very fast. They have a catalogue of over 250 titles and a vast dealer network. Their production level has already reached four lakh recorded tapes per month, and

with new machinery under installation, they expect it to double in March itself.

On February 28, Weston formerly released their audio-tape of the film *Goonj* at the hands of leading lady Juhi Chawla. They are confident of a double platinum for this album within the next two months.

MUSICAL ROUND UP

Hamzameen or Tarhi *ghazals* – compositions of two different poets in the same metre, with words of similar rhyming vowels or consonants (*quaafiya*) and a repeated fixed closing word or a group of words (*radeef*).

The book, priced at Rs 20, is available at well-known bookshops, or with the publisher, Mrs Rehana Durwesh, at 480, Sir J J Road, Room No 28, Bombay 400 008. Tel: 862757.

UNCLE SAM UTSAV

The American pavillion at the Indian Engineering Trade Fair, held a special attraction for visitors – the 160-member US Army Field Band and Chorus. The band's repertoire included hits from Broadway musicals, jazz, and 40 top hits made famous by Frank Sinatra, Al Jarreau, Kenny Rogers, Tony Bennet and Kenny Loggins.

What's more, the two dancers – Sergio Cjevres and Sofia San Fiorenzo – who took on John Travolta in "Saturday Night Fever" – were also in town, gyrating on the dance floors of the city's discotheques. With US companies in town for business, the visit of US Commerce Under Secretary Allen Moore, and American music and dance, Delhi had quite an Uncle Sam Utsav.

REAL – REEL LIFE

It is a rare occurrence for the behind-the-scenes performers – drummer Adesh, who has played mostly for Laxmikant Pyarelal, has been signed to play the role of the drummer in R K Jain and K Sashi Laal Nair's, *Angaar*.

LILTING STRINGS RELEASED

Ustad Halim Jaffer Khan – son of the late Ustad Jaffer Khan of the Ali Khan Gharana of Indore

– is an innovative musician. Endowed with natural talent and a scholarly bent of mind, he has made various innovations, among them the "Jaffer-Khani Baaj" distinguishing his playing style. He has also popularised several Carnatic *ragas* among Hindustani music connoisseurs.



Ustad Halim Jaffer Khan

HMV has released another recording of this master on the eve of his completion of 60 years. The album, titled "Lilting Strings", features Raga Yeman Kalyan and the Chotekhani *gat bandishes* of *ragas* Gaud Sarang, Shyam Kalyan, Kamod, Rageshree and Bhairavi.

TIPS CASHES IN ON MARRIAGE SEASON

To coincide with the festive marriage season, Tips Cassettes and Records Company has come out with a lively album titled "Aaj Mere Yaar Ki Shaadi Hai". The album comprises hits of old and new Hindi films. The musical arrangement is by Sayyed Ali and assistant R S Mani.

The super success of *Instrumental '88*, has inspired Tips to bring out *Instrumental '89* – an album with multi-track stereo-phonetic recording of a 40-piece orchestra, as recorded by Daman Sood at his Western Outdoor Studio. The album has songs from *Tezaab*, *Qayamat Se Qayamat Tak*, *Khoon Bhari Maang*, *Hatya*, *Sachche Ka Bol Bala*, *Dayavan* and *Paap Ki Duniya*.

SUCCESSFUL MUSIC FESTIVAL

The first-ever music festival by RPG Enterprises was organised

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Ustad Vilayat Khan and Ustad Bismillah Khan at the RPG Enterprises music festival.

at the Nehru Centre, Bombay, from February 14 to 16. The festival actually ended in the early hours of February 17.

The highlight of the festival was a *jugalbandi* by Ustads Vilayat and Bismillah Khan – they played together after nearly two decades. Their virtuosity was appreciated by the audience with thunderous applause

The inaugural programme on February 14, brought Birju Maharaj on stage with a display of the range of intricate footwork and expressions, and immense

grace, that mark his style of Kathak. Pandit Bhimsen Joshi wound up the evening with a recital in his inimitable style.

On the last day, Pandit Shiv Kumar Sharma and Ustad Zakir Hussain gave a dazzling performance. The festival culminated with the performance of Kishori Amonkar, which elicited continuous demands for “more and more” from the audience.

So successful was the music festival, that afficianodoes hope that it will become a regular annual feature in the city.

Khayyam records songs for TV

There seems to be a definite improvement in the quality of music in television serials. The trend set by *Kabir*, *Mirza Ghalib*, and to a smaller extent, by the epics *Mahabharat* and *Ramayan*, is being continued by the new serials coming up on Door-darshan.

Music director Khayyam is doing the music for Abbas Hakim's *Sunhere Warq*. On February 17 and 18, he recorded one *mujra* and two songs written by Daag and rendered by Jagjit Kaur, A Hariharan and Kavita Krishnamurthy.

Perhaps it will be the television serials with softer, more family orientation which will give music directors a scope for the kind of music that Hindi films are now denying them.

Ustad Bharitya Returns

Ustad Jamaluddin Bhartiya, an AIR artiste, began by learning music from famous vocalist Amir Khan, and then as a disciple of Pandit Ravi Shankar. Having matured as an artiste, and establishing his reputation in India through concerts and radio performances, Ustad Jamaluddin settled down in Amsterdam, and started a school of Indian music – the Tritantri Vidyapeeth.

His school has now branched out to the American East Coast, with the artiste well-known for his performance in the East-West Trio with jazz pianist Burton Greene and bongo player Glenn Hahn, mixing jazz and South American music with Indian *ragas*.

Ustad Jamaluddin Bhartiya finds more positive trends in classical music in India, and

plans to make a regular trip to the country every year.

LIVE SHOW OF “SRI SAI JYOT”

At the end of February, Tips organised a live programme of the *bhajans* featured in their cassette *Sri Sai Jyot* by C Laxmi-chand and his team at Sai Mandir, Shirdi. The album was released at the hands of administrative officers of the *mandir*.

SHARON GOES MERRY-GO-ROUND

Sharon Prabhakar seems to have made a hit with kids. After her cassette for children, Cine Vista Ads chose her to cater to kids in their serial *Merry-go-round*. The serial will have Sharon playing with little kids and singing nursery rhymes to them. The serial is being directed by Ramesh Gupta.

ALISHA-DOES A MADONNA

Alisha Chinai has often been called the Madonna of Indian Pop. To make it quite literally true, Rajesh Jhaveri scripted a musical based on Madonna's original numbers. Eight Madonna songs have been rendered by Alisha in English; the others, sung in Hindi. The cassette was released with much fanfare by HMV, with shows all over the country. It remains to be seen whether this new album makes the *Babydoll* a Big Hit.



Alisha as Madonna

Music Makes Him Mad

The film industry can be terribly harsh on some people. *Trade Guide* quotes the case of a man who lives in Mehboob Studios, who is deranged in his efforts to make it big in the music industry. Apparently, he tries to make everyone listen to an audio-tape he carries around with him, insisting that it contains songs he has composed. He has been doing this for the past 15 years. A sorry tale, indeed, of what the demands of life can do to those not strong enough to face them.

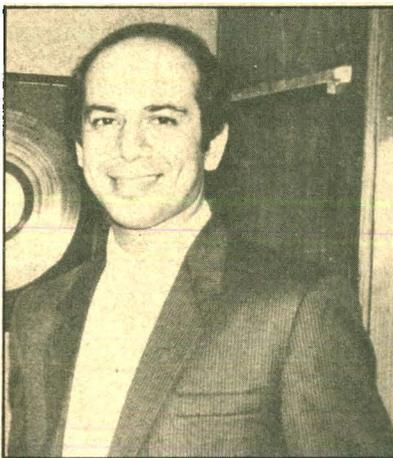
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CBS SIGNS NEW STARS

CBS has recently signed on the talented artiste Khalid Mahmood, son of 'Ghazal King' Talat Mahmood. Through an exclusive agreement, CBS will now release a new album of this singer, who has captivated the audience not only in India, but in other countries, too.

Jeetendra Abisheki, the well-known Natya Sangeet Samrat, has been signed by CBS as well. CBS will bring out his album, *Morning Ragas*

The company is also releasing an album titled "*Original Composition*" by Chinto Singh, an upcoming guitarist. Then, there is a pop



Khalid Mahmood

album of Arpita, Ghulam Mustafa Khan's classical album, Suresh Chaudhary's *Coming Home*, and Sandhya Rao's *A New Approach to Classical Music*.

**IPI Gears Up For Expansion And Action
INDEPENDENT
SECRETARIAT TO BE SET UP**

In its past two meetings in January and February, the IPI has decided to expand its membership with more members from the legitimate music business, and to set up its own secretariat. It has also decided to actively promote co-operation and fair trade practices among its member companies. It plans to launch a relentless battle against the pirates, and to improve its representation to the government with regard to duties, taxes, etc., on the industry.

To fight piracy in India, the International Federation of Phonographic Industries has agreed to give the IPI Rs 43 lakhs. The IPI, however, has decided that it will need another Rs 30 lakhs for its effective functioning – to meet the required expenses in organising its office staff, computers, etc. It was decided that member companies should contribute towards this.

Members are free to commit either a lumpsum contribution for 1989, divided into equal monthly instalments from April to December 1989, or they should work out a commitment on the basis of estimated sales at five paise per cassette. The Gramophone Company of India (HMV) has committed Rs 7 lakhs, while CBS has said that their commitment would be between Rs 1 to Rs 2 lakhs for 1989.

A tentative decision has also been taken that the IPI should organise concerts in major cities in India to raise funds. For this purpose, a special sub-committee has been set up.

At the meeting, HMV had proposed that Supercassettes Industries should be made a member of the IPI. But, as there was opposition to this suggestion, the matter remains to be sorted out.

Incidentally, the IFPI has also decided to set up an independent secretariat in Delhi.

This increased and expanded

plan for IPI's activities holds a message of great cheer for the beleaguered music industry in India.

* * *

Weston Backs Shobha Joshi



Shobha Joshi

On March 11, at Centaur Hotel (Juhu), at the very unusual hour of 4 pm, Weston Music Company released two cassettes, Shobha Joshi's *Iti-za* and *Sai Bhajan*. The chief guests on the occasion were well-known film director B R Chopra and music director Bappi Lahiri. The music director – Shambu Sen – who has composed music for the music cassettes, was also present.

Shobha Joshi was, earlier, Music India's artiste. Music India had released her triple-cassette two years ago. However, "The number of cassettes released does not make much difference. The most important thing is publicity, which Music India neglected. Weston has done a good job by organising such a show," says Shobha.

* * *

ORIENTAL MISLED INTO PIRACY

It is a tragedy in the present-day Hindi film industry that very little music of quality is being composed, sung and recorded. What still sell,

therefore, are the old hits of yesteryears. The rights for almost all this music lies with one company – HMV. Most other companies have cashed in on the demand by bringing out versions.

Thus, it is a pity that Oriental Melodies has been led astray by producers out to make a fast buck, who have convinced them that they hold the rights to bring out the music on audio cassettes. Even when the rights of the old film hits were ostensibly in the market a few years ago, their stipulated period of copyright of 25 years (in some cases, even less) having expired, the rights could not be sold, because a clause in the agreement with HMV stipulates that the company should agree to the sale.

Oriental Melodies has brought out cassettes containing the soundtracks of *Chhalia*, *Bedard Jamana Kya Jaane*, *Detective*, *Jaal*, *Kalpana*, *Ragini*. The music of Chhalia has already been released on audio cassette by HMV some time ago. Besides, a contract with any company states that when they are given the rights for any music, they can release it not only on LPs, but on any other audio medium, including mediums that may be discovered long after the contract has been signed.

* * *

GREENPEACE TAKES ROCK TO RUSSIA

The international ecology movement, Greenpeace International, has dreamt of a unique scheme to involve Soviet youth in its worldwide campaign against pollution and the depletion of the ozone layer which affects the whole of mankind.

Greenpeace International has secured 25 top rock compositions from 25 of the world's leading rock artistes and groups and compiled them into a double album called "Greenpeace – Breakthrough". And a breakthrough it is, for the double album has been contracted by Melodiya, the Soviet music

company, for a five million records pressing, as an initial exercise, and by Eastern Europe for twice that number. The double album, released worldwide on March 15, 1989, was released in India by CBS Gramophone Records & Tapes (India) Limited on the same day – March 15, 1989.

Greenpeace – Breakthrough includes hits like "Pride (In the Name of Love) by U2; "When Tomorrow Comes" by Eurythmics; "Somebody" by Dire Straits; "Heaven is a Place on Earth" by Belinda Carlisle; "Love is the Seventh Wave" by Sting; "City of Dreams" by Talking Heads; "The Whole of the Moon" by Waterboys; "Let's Go Forward" by Terence Trent D'Arby; "I will be Your Friend" by Sade; and "Miles Away" by Basia.

The artistes represented on the double album belong to 15 top labels; and a co-operative venture like this has never been attempted in the past, is likely to happen again in the future.

The money raised on the sale of this album, which will sell approximately 25 million sets or 50 million cassette and record units, will go towards funding the activities of Greenpeace International, particularly in the Soviet Union.

Included in the double album are songs about environmental issues like "Red Rain" by Peter Gabriel and "Look out any Window" by Bruce Hornsby and the Range, and messages of peace like "I Will be your Friend" by Sade.

The double album containing 25 songs retails in India at Rs 78. It is manufactured on new tape manufactured in Mysore under CBS India's supervision.

* * *

LIVELY MUSIC FROM CBS

CBS has released some absorbing music this month. There is Ozzy Osborne's *No Rest For The Wicked*, Santana's *Viva Santana*, Eight Wonder's *Fearless*, Deneice Williams' *As Good As It Goes*,

Eddie Money's *Nothing To Lose* and Britny Fox's *Britny Fox*.

What with the best of international music now available in India, thanks to CBS and Magnasound, music fans have a real treat every month.

* * *

IPRS WITHHOLDS PERMISSION SOUGHT BY MAGIC WONDER TAPES

Mr S Shidore, Secretary, IPI, has stated in a letter that IPI had written to the IPRS on February 2, 1989, to say that the IPI was at a loss to understand how and under what authority M/s Magic Wonder Tapes Ltd is openly using and proclaiming the IPRS licence on their musicassettes of international recordings.

The IPRS has already queried Magic Wonder Tapes Ltd on this point, and withheld the permission they sought under section 52(1)(j) of the Copyright Act.

* * *

VENUS MUSIC PIRATED UNDER GEM LABEL

The pirates are at it again. This time, Venus Tapes Records has brought to the notice of this magazine, a compact disc manufactured in Hong Kong. It is a CD of Pankaj Udhas's cassette, *Aahat* the rights for which are held by Venus.

The CD carries the Gem label. The inlay card says that it has been manufactured and marketed by Gem Electronic Manufacturers Limited, Hong Kong. There is no address.

"How can I even complain when there is no source of the CD's available?" asks Ganesh Jain of Venus Records and Tapes. Ratan Jain wonders if Fraternity, to whom the Gem label belongs, is even aware of the existence of this CD. The pirate may simply be using their logo.

The IPRS and the IPI should take serious note of this piracy, and measures to curb it must be taken before it becomes as rampant as pirated cassettes have become.

No Response From Music India

"SUNO SUNO" – THEIR LAST RELEASE IN THREE MONTHS

Audio-cassette dealers in Bombay are dismayed at the lack of response that Music India has shown towards their orders for more stocks. Fresh stocks have, so far, failed to arrive, with no explanation forthcoming for the delay from the company.



Sharon Prabhakar

It may be recalled that Sharon Prabhakar's *Suno Suno* was released by the company in December last year. There have been no new releases after that. In fact, *Suno Suno*, itself, has been out of the market for some time: the dealers having depleted all their stocks. Even Rhythm House has no stocks of the cassette. This, despite the demand for the cassette generated by the hoardings and posters publicising the cassette.

Staff at Music India are said to have informed dealers that there would be no stocks forthcoming until the problems between the staff and the management were sorted out. The management, however, has issued no comment.

There have been conflicting reports and rumours about the sale of the head office premises of the company in Bombay. However, when Mr Lazarus was contacted, he explained the lack of new releases from the company as being

caused by the change in its year ending. He explained that, whereas the company year ending used to be the month of December, it has been changed, this year, to April, as in all other Indian companies. This has thrown things slightly out of gear for them, he said. He also informed that Music India releases would commence in a big way from April again; that they have about 12 Indian and international releases lined up for that month. Among them are, Anup Jalota's *Bhakti Ras* and Pankaj Udhas' new double-cassette *ghazal* album.

This, indeed, is good news. Music India is one of the premier music companies in the country, and the sooner its problems are sorted out and it makes its presence felt in the now hyperactive music market, the better.

MUSIC SELLS VIDEOS

Despite the fact that most of the music of the day is extremely poor by yesteryear standards, and that these are obviously the days of degeneration in music, Indian passion for music remains unabated. Thus, film-makers who have caught on to this basic fact, have been successful.

A prime example is the series of video films launched by T-Series. It has ensured that its films have good music, and then, that the music is launched and marketed with style, with the result that, by the time the film enters the market, potential viewers have already heard the music and are looking forward to viewing the visuals on the video cassette. Hence, it would be of no surprise if *Lal Dupatta Mal Malka* and *Basanti*.

Jagjit and Chitra Singh Have No Contract With HMV

Jagjit and Chitra Singh have just released their new album – *Desires* – under the Weston label. For many years now, Jagjit and Chitra Singh have enjoyed a contract with HMV. Apparently, now, this exclusive association has ended with the *ghazal* duo releasing an album with Weston.

An HMV spokesperson, when contacted, confirmed that Jagjit and Chitra Singh no longer have a contract with them. It appears that most artistes, these days, prefer to

operate outside the restrictions of contracts – sad news for the music companies, because the exclusivity of the artistes they record, is what gives their repertoires strength.

However, this is not the only instance when Indian *ghazal* singer have sung for other companies. Jagjit and Chitra have, themselves, sung for at least two other music companies before, while Pankaj Udhas and Anup Jalota have sung for other companies when they recorded some playback songs for feature and video films. In fact, Music India had, at one time, filed suits against these two – their two top artistes. The case was, however, finally settled amicably out of court.



Jagjit & Chitra Singh

MUSICAL ROUND UP

MITHUN RECORDS INDIAN JACKSON

Mithun Chakravarty and musical duo Nadeem-Shravan have created the latest audio-video bonanza – “Mithun Chakravarty – the Indian Jackson”. This 90-minute non-stop musical, has been recorded on a stereophonic sound system with a 120-piece orchestra. There are a total of seven scintillating numbers sung by Mithun – two for children and five in disco style. The cassette will be released by Supercassettes under their T-Series label.



Nadeem, Mithun and Shravan at the recording of “Indian Jackson”.

HMV INCREASES CD CATALOGUE

HMV's compact-disc catalogue has now increased to include more than fifty releases. Some of their latest releases are: *Hits from Ram Lakhan, Hero, Karz and Ram Lakhan*; Mukesh's *Dard Bhare Geet*; *A Tribute to a Legend – Kishore Kumar – Vol I and II*; *Love Songs – Lata Mangeshkar and Mukesh*, and *Lata Mangeshkar and Mohammed Rafi: Mirza Ghalib* by Jagjit and Chitra Singh; *Master Musician – Ustad Ali Akbar Khan*; *Dard Bhare Geet – Mohammed Rafi*;

Evergreen Hits of Talat Mahmood, Hemant Kumar, Mohammed Rafi; and the *Dard Bhare Geet of Lata Mangeshkar*.

With a steadily growing catalogue of CDs, HMV is bound to have a headstart over other companies when CDs are saleable in India.

NTR'S VISIT CAUSES FLUTTER AT SUNNY SUPER SOUNDS

The Andhra Pradesh Chief Minister's – N T Rama Rao – visit

to Sunny Super Sounds on February 28, caused quite a flutter in the studio. He was there for a recording of a song in his Hindi-Telugu bilingual *Brahmarishi Vishwamitra*.

Dharmendra, who was delighted with the visit, garlanded NTR, who, in return, honoured Dharmendra and Lata Mangeshkar with garlands and shawls. The day also happened to be Ravindra Jain's birthday, and Dharmendra added to the celebrations of the day with a huge cake for the music director.

The song was recorded in Hindi and Telugu in the voices of Lata Mangeshkar and S P Balasubramaniam.

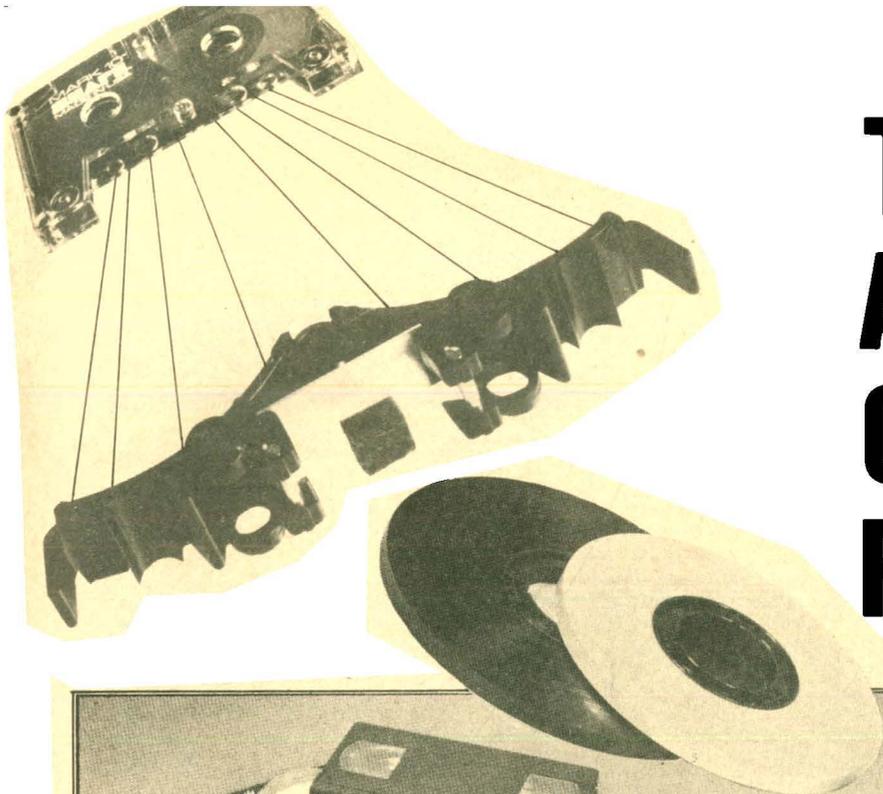


Manhar Udhas with the Deputy Prime Minister of the Soviet Union.

MANHAR CHARMS RUSSIANS

Manhar Udhas was invited to sing songs for the Deputy Prime Minister of the Soviet Union – Ms A Biryukova – at a specially organised entertainment programme at the Oberoi Hotel, Bombay. He regaled her with songs, including the old Mukesh hits “Mera Joota Hai Japani”, “Awara Hoon” and “Jeena Yahan”, which are so popular in the Soviet Union. He even repeated some songs, as often as three times, on special request.

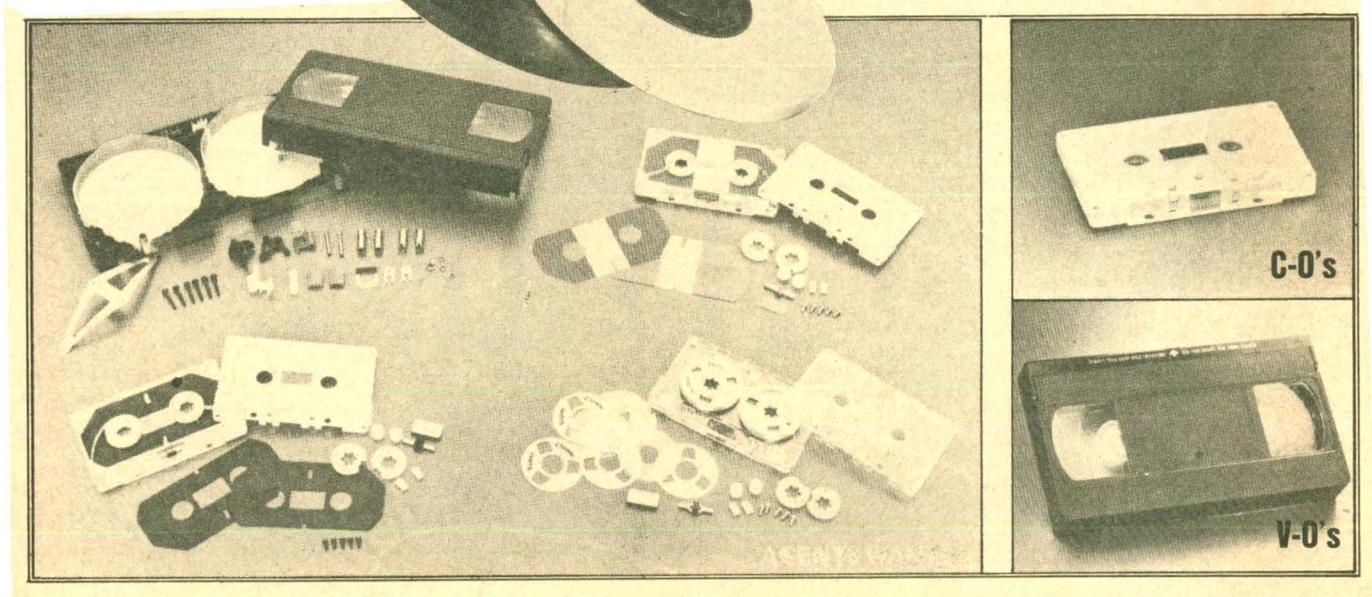
The Deputy Prime Minister then presented Manhar Udhas with a book on Moscow. ☺



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ACOUSTIC PLAYERS: OUT OF SYNC



Hindi music, and, consequently, much light music in India, has been influenced by Western trends. A major change came about in the Seventies, when disco music first made its appearance in Hindi films. Here was a new rhythm that the old Indian instruments could not produce. The sound was electronic, as were the instruments that produced it. Synthesizers, electronic drums, samplers... they all came into the country and intrinsically affected the sound of music in the industry. Now extensively used, they have replaced, to a notable extent, acoustic players. The first, and worst affected, are the drum players who are now obsolete. Electronic drums rule the roost completely. Pianists and guitarists, too, have been affected, to a lesser extent. Only the Indian instrument players are still doing fairly well, as the sounds of the *sitar*, *sarangi*, *been*, *flute* and *tabla* are far more difficult to imitate. Besides, as they are much more familiar sounds, their nuances much better known, the demand for excellence in their sounds is far more insistent.

ELECTRONICS HAVE taken over much of the music industry in the country, but not all of it. Most big music directors still use live players to a very large extent. However, small-budget and ad films need only electronics for their music. "Electronics are here to stay," states Vanraj Bhatia, a leading music director who composes for feature and ad films and television serials. "In the advertising field, electronics have nullified the instrumentalists. Even in TV serials and small-budget films, only electronic instruments are used."



Ravindra Jain

The extensive use of electronics in the music industry is mainly due to the novelty of the sounds – the attraction of a new technology which has changed music to such an extent. "Whenever a new product comes into the market, there is a hue and cry, and everyone rushes in to try it out," says Ravindra Jain, music director of films like *Ram Teri Ganga Mali*. "But soon, the novelty wears off and one gets adjusted to it. Electronic instruments have found their place in the industry, and are now settling down. They can be used for additional effects, but *not* to the exclusion of real sounds."

Vanraj agrees that the increasing use of electronic sounds in the music industry is because of their novelty: "A new sound is like a new

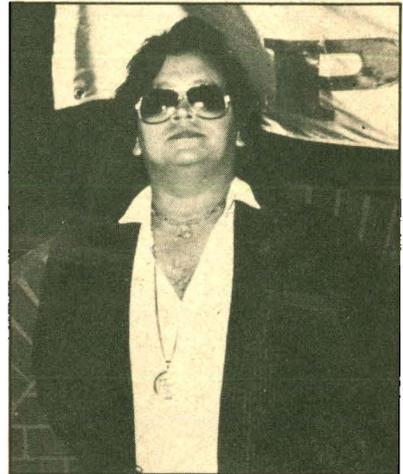
harmony. But then, as Mendelssohn said, a new harmony is new only as long as it is unheard. When electronic sound was first heard in the Qurbani song "Aap jaisa Koi", it became a rage. Everybody copied that sound. Now, no one touches it. However, as seen in "Disco Dandia", which relies heavily on electronic instruments, the sound is here to stay, even in folk music. Electronics cannot be wished away. In fact, the kings are those who can effectively use these instruments."

However, not all music directors use electronic musical instruments to the exclusion of all else. Almost everybody uses a mix of the two in most cases. The kind of music that predominates, is dependent on the kind of film and the lyrics for which the music is being recorded. Says Bappi Lahiri, known for his disco tunes and his Hindi film versions of Western music: "R D Burman and I make the most extensive use of electronics in the Hindi music industry. But under Indian conditions, only a few songs can take electronics exclusively – film songs and disco songs. But, even then, you cannot *only* use synthesizers." "THE USE OF synthesizers depends on the storyline of the movie, the producer and the lyrics," explains Ravindra Jain. And while Vanraj asserts that he would never use electronics for movies like *Tarang* or *36 Chowrangee Lane*, he has made use of them for *Tamas*, the television serial, and for the movie *Surkhiyaam*. "For both these, I wanted brass, but the brass bands in India are very bad. And what's more, they behave like primma donnas. So, electronic drums are much better. But for Indian rhythms – the *tabla*'s, the *dholak*'s – the actual sounds are still widely used. Especially, the *sitar*'s and *sarangi*'s, which cannot be replaced. Indian music is far more individualistic – the *ragas* have saved the Indian instrumentalists."

Despite this, the reality is that Indian instruments are not often used in films these days. Most songs are based on so-called disco

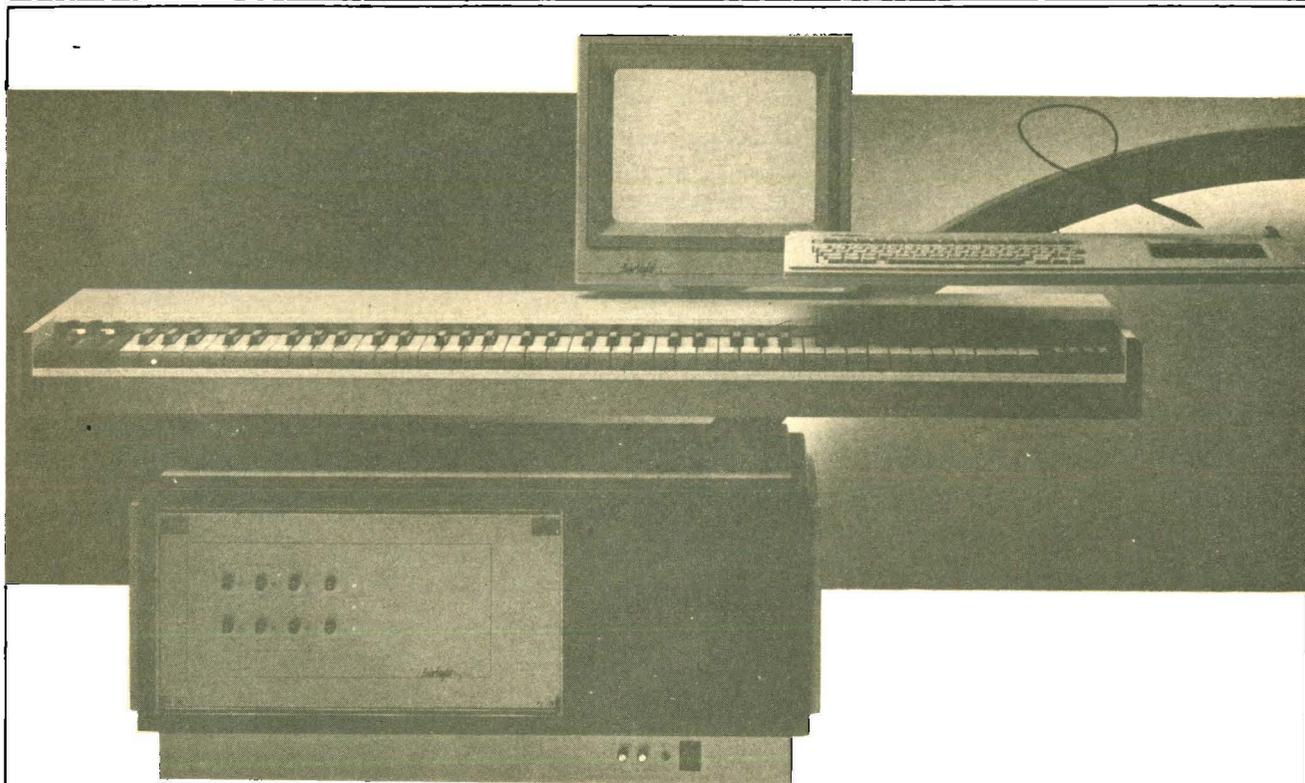
rhythms, and the *sitar* or *sarangi* is used either in historicals, or in *kotha* scenes. In ads, the Indian *ragas* are no use as Vanraj says, because they date them and drag them down.

A lot of people blame the poor quality of modern film-music on the extensive use of electronic instruments. To some extent, everyone agrees that machines cannot produce the same quality of sound that instruments can. Pandit Umashankar Shukla, *sitarist*, composer, and music teacher, says: "The synthesizer is an incomplete tool as it captures the tone but not the



Bappi Lahiri

meen (*portamento*) that makes each instrument unique." "Electronic instruments can produce very good sound, provided they are very skillfully handled," says Daman Sood, ace sound recordist. "A player must know the hard and soft touches – he must have the right feel of the instrument to be able to reproduce its tonal quality. Unfortunately, that is not always so." "Better and better sound quality is available as technology progresses," says Vanraj. "Now, there are sounds available on floppy discs – voices, choruses... One can make *anyone* sing. Electronics is taking over slowly, and making orchestras redundant. But the fact is that sound has nothing to do with music. Music is in the notes; sound is merely added colouring. Music is



grey, a subtle line-drawing; sound is colouristic. If the notes are good, the music will be good. Sound makes no difference.”

FOR MANY PEOPLE, electronic sound makes economic sense. It eliminates large orchestras and the money involved in recording and transporting such large numbers of people. For one, the amount of space needed for recording studios, is much smaller. In the large, older studios, like Famous, 10 new recording studios can be built.

However, big budget recordings, with massive orchestras, are still the hallmark of a music director's prestige: Bappi claims that he has recorded with 60 to 70 musicians. Yet, Vanraj finds that large orchestras make little musical sense: “In a Western orchestra, the number of players on each instrument has been defined and fixed at the optimum – 32 violins (first and second strings), eight double bass, 14 violas, etc. Doubling of this number, or adding to it, makes no difference to the sound at all. People have choruses of 30 or 40, but no recording studio can record more than 20

voices in a chorus at any time. So, the rest go waste. Large orchestras are there only for show. They affect the recordings of other music directors by keeping musicians engaged, and display the prestige and the market value of the director who has hired them.”

“Sound has nothing to do with music. Music is in the notes; sound is merely added colouring. Music is grey, a subtle line-drawing; sound is colouristic. If the notes are good, the music will be good. Sound makes no difference.”

THE INCREASING USE OF electronic instruments has certainly affected instrumentalists quite badly. In the West, musicians' unions have lobbied for legislation against the exclusive use of electronic

sound sources and sampled sounds taken from nature, as these, replacing acoustic musicians, deny them work and their daily bread. Of course, as with any issue, there are two sides – the ones who fear they will be replaced (mainly the drummers, brass sections, violonists and percussionists), and the ones who will replace them (keyboard players and computer whiz-kids).

In India, the situation is not as urgent as in the West, as yet. True, drummers have been badly hit: those who have been unable to switch to electronic drums are completely out of work. Vanraj Bhatia says that, abroad, they have a synthesizer that reproduces to a tee, the sounds of the violin (a most difficult instrument to electronically reproduce). As it is very expensive, its arrival is delayed in India, but sooner or later, it is bound to come in. And out will go the violinists.

A TYPICAL, SAD CASE is that of Suresh Bhadracha's, who used to play with Atomic Forest and Rock Machine in addition to playing for Hindi films. He laments: “The only

work I can now get is with gigs and circuses and wedding bands. The recordings and jingles I used to get previously, are now all out as sophisticated drum machines have replaced drummers. Every day, there is less and less chance of survival for me. The future is bleak as everyone prefers the convenience offered by the new digital machines. I am a member of the Cine Musicians Association, I can read and write music, but, still, no work."

Suresh's chances of survival depend on his obtaining a drum machine, but a drum machine costs at least Rs 30,000. "It is expensive. Moreover, there is no guarantee that I will recover my investment. New machines are coming into the market all the time, and my machine could become obsolete in six months. I have played rock, pop, jazz . . . now I am playing for cabaret shows and Ganapati processions." Suresh bemoans.

"The only work I can now get is with gigs and circuses and wedding bands. The recordings and jingles I used to get previously, are now all out as sophisticated - drum machines have replaced drummers. Every day, there is less chance of survival for me. The future is bleak..."

However, the tale of guitarist Tushar Patel is not as harsh. He records regularly for jingles and songs and feels that synths are mainly used for background scores. He thinks the electronics fad is a passing phase.



Suresh Bhadracha: Drummer

As for Pandit Umashankar Shukla, he admits that while the demand for *sitarists* is low, it is still present. He believes that Indian instrumentalists can still survive with live programmes. A lot of them, absorbed by radio and television, manage to survive in that way. **BUT THERE IS NO** doubt that more and more electronic instruments are coming in. And that they are bound to make more musicians redundant. It is simply a matter of time. Already, smaller studios, which are geared to computerised and electronic recordings, have mushroomed all over and are doing well. In fact, better, in some cases, than the larger studios. The advantage of the machines, is that they are sure-fire – they make no mistakes. But, economically, they cost the same. A keyboard player must be paid as much as three or four musicians. Then, the time taken for recording is longer as the music has to be fed into the machines.

This, however, is no deterrent to the advances in electronic music. Bappi Lahiri recalls a sound recording he had seen abroad which was a one-man show. Nobody, and nothing else but electronic instruments were needed for it. Vanraj Bhatia says that, already the march is towards a time when one man will produce the entire orchestral sound: "At present, at least for composing, basic musical intelligence is necessary. Only the players have been made redundant. But soon, newer technology will make the composer redundant. Machines will make music. Only then, will the tide turn again to real sound. It should take about 20 years. But human beings *will* come back to music – because they have the need to express their emotions creatively."

Till then, the march is inexorably towards electronic sounds. In India, the revolution has just begun. It will be many years before we turn full circle.

– HEMANT DESAI
– SANDHYA PANDEY
– SHUBHANGI KHAPRE

THE SONGBIRD SINGS

Veena Sahasrabudde has indeed established herself among renowned classical artistes over the past few years; her popularity rising steadily. Her musical career is two-dimensional – of a teacher and a performer. She has taught music for many years at IIT Kanpur, Shankar Sangeet Vidyalaya, Kanpur, and the University of Nebraska, Lincoln, USA. At present, she teaches at the SNTD College, Pune. She has also been a regular broadcasting artiste on AIR Lucknow and Pune, and has given a number of stage performances at Gharana Sammelans and the NCPA, Bombay. This interview took place after her return from a Sharjah-Dubai tour, where her music was greatly appreciated.

Mayuri Kapadia: How were you initiated into music?

Veena Sahasrabudde: I was born in a musical family – an atmosphere of music always prevailed in our home. I do not recollect learning *Sa-Re-Ga-Ma* – it just came naturally, like a child learns to talk. My early training was given to me by my father, who was a disciple of VD Paluskar, and by my brother. I learnt dance (Kathak) at first, but later, due to some health problems, switched over to singing.

Tell us something about your early performances?

My first stage performance was at the age of 15 in Kanpur. In 1972, I sang for the AIR National Competition, after which, regular broadcasts and stage performances followed.

Your are basically an artiste of the Gwalior *gharana*, but you have a distinct style of your own. What are

the major influences responsible for this?

Upto a certain extent, I have imbibed certain features of the Jaipur *gharana* in my singing, though I received no training from any artiste of the *gharana*. The Gwalior *gharana* has swiftness of style, whereas the Jaipur *gharana*'s *alaps* develop with words and *layakari*. I feel that *alap* development should be gradual and smooth, with just the right proportion of *bol* and *layakari*.

Kumar Gandharvaji has influenced me tremendously since my childhood – his technique, his style of approaching each note and *soor-onka sacchapan*.

Your *taans*, especially, are neither entirely of the Gwalior style, nor entirely of the Jaipur style – they are, instead, a mixture of both, with touches of your own creativity. How did you achieve this?

The Jaipur *gayaki* does not use *Sapat taans* as does the Gwalior style. I like to develop my *taans* slowly and smoothly – first working on the *aroha* with the use of the *sthai vana*, and then, using the *Sapat taan* in the *avroha*.

What about your own compositions? You excel in *taraanas*...

I have composed a few *taraanas* during my thesis, in *raagas* like Purva Kalyan, Bhimpalasi, Bhupali, Basant and Multani. I also composed a Durga *stuti* in Raga Parameshwari, as well as a few other *bandishes*. However, most of the *taraanas* I sing, are not my own – they are compositions of Pandit Balwantraiji Bhatt of Benaras and Pandit Vasant Thakarji of Delhi.

Well, tell us about your favourite *ragas*...

Generally, I enjoy singing any of the *shudda swar ragas* – like Yaman. Because you always discover new angles, I prefer them to the *komal swar ragas*, whose effect lasts for a longer time, but is kind of heavy for both the performer and the singer (especially those with *komal rishabh*).





"We go slowly now, enjoying the beauty of each note we sing. . ."

What are your views on the current state and future of Indian classical music?

Well, I feel the future is very good. Everything changes with time, even music. What we present today, differs from the style of earlier singers. We go slowly now, enjoying the beauty of each note we sing. There are new compositions which keep to the *swarup* of the *raga* and have an aesthetic *layakari*. Earlier, they did not sing in such a *vilambit laya* as we do today.

There are many problems that young students face, nowadays. For instance, socio-economic conditions do not permit them to take up music seriously as a career. What do you have to say about this?

Well, this is a fact that one cannot escape from. Any student of music who has many other activities and interests to pursue, will not be able to make it anywhere. One has to be obstinate about learning music seriously. If one wants to do so, he/she will find the time to be regular with *riyaz*. But in Maharashtra, I feel there is a class of dedicated students.

Whom do you listen to?

Actually, I listen to all kinds of music, provided it is in *sur* and *taal*.

I've been very fond of Kumar Gandharva ever since I first heard

him. I also like to listen to Kishore Amonkar and Malini Rajulkar. Among the young artistes, Arti Amblikar Tikakar and Ashwini Bhide are good.

What about your own cassettes?

Four cassettes have been released by Rhythm House: *The First Milestone* (Bageshri/Hamsadhvani-Bhajan), *The Emerging Stylist* (Ahin Bhairav/Shenee Bhajan), *A Tribute to Tansen* (Todi Malhar), and *A Tribute to Tansem* (Bilashain Darbari).

I have also recorded a fifth cassette (again with Rhythm House), for which I have sung *ragas* Shyam Kalyan Lalit and Taraana in *deskar*, Chatrang in *adana*, and a *drut* in *malkauns*. It is to be released in a few months.

There are differences of opinion about singing *alaps* in "Non-Tom". Some feel you should use this style in your introductory *alaps*; others feel you should not. What do you feel?

Agra *gharana* artistes sing *alaps* in this style. Even those of the Gwalior *gharana* used to sing "Non-Tom" *alaps*. Some people feel that, after singing "Non-Tom" *alaps*, the *sthai* sounds repetitive; others, that before you begin your *khayal*, you must present some *swarup* of the

raga. It all depends on the singer's potential and individual choice.

Personally, my introductory *alaps* before a *khayal*, are on the longer side. Yet, by and large, they are not the kind you call "Non-Tom". Occasionally however, I may feel that "Non-Tom" fits into the overall picture I want to present. For instance, I have used "Non-Tom", followed by a *madhya laya bandish*, in my recorded Shree.

Light music and classical music are generally considered as two different genres, and classical musicians do not generally appreciate light music much. What do you, as a classical artiste, feel about light music?

I do not believe in such compartmentalisation: all kinds of music should be appreciated equally. Those who sing light music, have their own techniques, just as we have our own. *No* music is superior or inferior. In fact, this distance, developed by the artistes themselves, should be eliminated.

Even among classical singers, there are a number of differences of opinions as to how a *raga* should be sung. How may this be resolved?

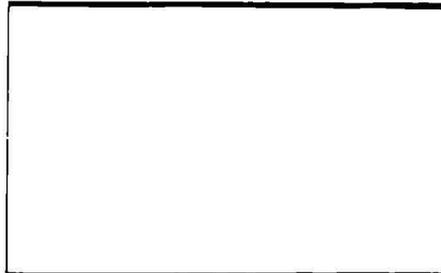
All artistes should get together and communicate. True, conferences and *sangeet sammelans* are held, but, generally, all the artistes come and sing on the stage, one after the other. What we have to hold, are *baithaks* where the artistes get to meet, discuss their music, and exchange their views and ideas.

Do you have any special message you would like to give your fans, critics and young upcoming singers?

Some artistes of the older generation feel that new singers present *ragas* in their own way – that they sing elaborate *alaps*, develop their *ragas* with few *swar* combinations, and then end with a few *taans*. I, however, feel that the *alap* is a consequence of the *raga* development, and that *taans* are meant to be sung as the climax. What Paluskarji or Ramkrishna Buvaji used to sing, has to change with time. ☉



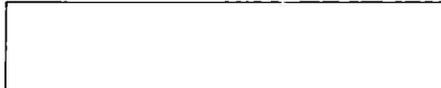
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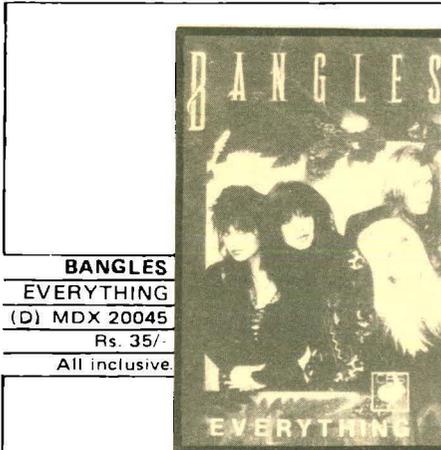
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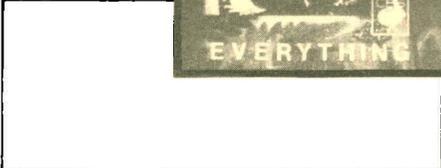


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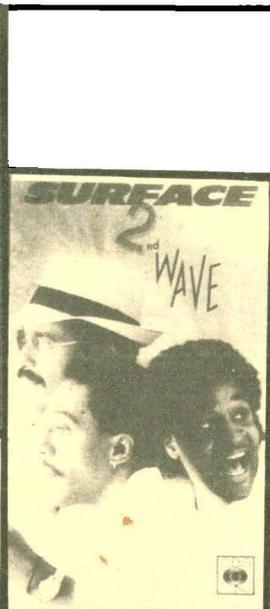
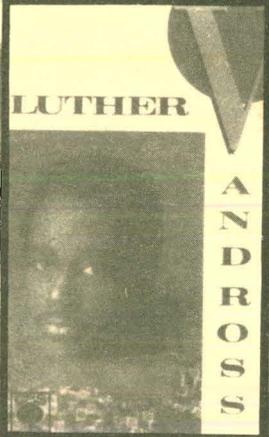


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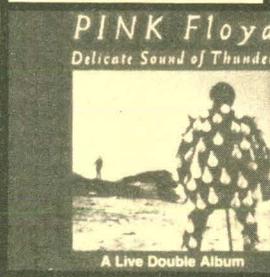
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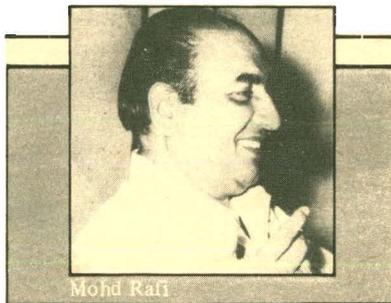
VOICES FROM THE PAST

Tracing historical (histrionic) alliances as ghost voices can mould or break the star's image and make or blast his song.

IN THE BEGINNING, it was a holy communion between the singer and his song, with no room for adulterous outsiders. The term 'star singer' meant not Lata, but the looming luminaries of the acting realm who took upon themselves the added (b)onus of singing credentials. Calcutta's New Theatre had an illustrious heritage of singing stars who crooned for all they were worth (which, in some cases, was plenty). Kundan Lal Saigal, Pankaj Mallick, Pahadi Sanjal and Kanan Devi were among the sought-after singing stars of those times. Poona's Prabhat Studio, too, had its own repository of stars like Shanta Apte to give voice to song. And the mythical Bombay Talkies, not to be left behind in the rat-race, made use of the highly dubious vocal prowess of stars like Ashok Kumar, Devika Rani and Snehprabha Pradhan, in spite of the strong protests of the stars against the embarrassing procedure of warbling in the recording room.

Today, with the laidback system of playback having reached full fruition, and a saturation point of sorts, it seems highly ironic that those stars of the hoary past who couldn't sing, were considered passé! Ashok Kumar recalls with nostalgic amusement, his tortuous travails before the mike, being equally reluctant to sing and act. But in those days of yore, the *real* superstars who called the shots (in more ways than one), were the movie moghuls who controlled

the destiny of their paid protégés with iron fists. It was these studio pioneers who finally decided that the quality of singing on screen could do with a lot of improvement before film music could be established as a separate and self-contained cultural token (on par with cinema). Prior to the era of



Mohd Rafi



Mukesh

playback singing, the Song and the Singer were inseparably intertwined with the Star in the public mind, creating constrictions of music marketability for the cinema industry. The finesse offered by the advent of playback singing resulted in the (baritone), boom in music biz.

PERHAPS THE FIRST playback song was "Kit gaye ho khenwanhar", recorded by music directress Saraswati Devi in her own voice, and picturised with actress Chandra Prabha in *Achhut Kanya*. This was the beginning of the end for singing stars, and the end of the beginning for star singers (Lata, Rafi, Talat, Geeta Dutt and others), who gave a totally new and thrilling dimension and feel to the filmsong. Certainly, the era of Noorjehan and Suraiya had come to a halt by the fifties, with composers like Ghulam Haider, Naushad, C Ramachandra and Madan Mohan aiding the advent and supremacy of that one-woman music industry known as Lata Mangeshkar.

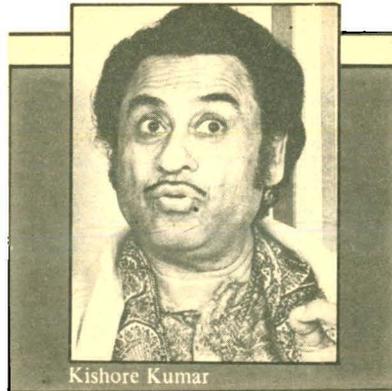
More than the immortal Rafi (who was as great a singer as Lata in most, if not all, respects), it was the diminutive figure of Lata which brought eminence and acceptability to the concept of playback singing. Composing geniuses, previously constrained and debilitated by the drawbacks of singing stars, now found themselves in a domain of unfathomable creative freedom undreamt of earlier. Naushad could not have conceived those *Baiju Bawra* classics without Rafi (Imagine hero Bharat Bhushan singing "Tu ganga ki mauj" and "Man tarpat" in his own voice!), nor Madan Mohan have visualised the *Adalat* melodies without Lata.

Perhaps the last (and greatest)

singing star, was Suraiya, who was able to sail in two boats (acting and singing) with equal insouciance, even in the era when Lata had inched out every singer from the recording room. Suraiya's two-fold success was unique: whereas her predecessors were stars with established reputations *before* they were accepted as singers, Suraiya was a competent actress and *an even better singer*. Even with new, tonally titanic voices wafting across the industry, Suraiya was an actress whose voice the public preferred to hear. No wonder she is the envy of Sulakshana Pundit, Salma Agha, and all the other actresses who have tried swimming against the tide by singing their own tunes.

IN THE EARLY FIFTIES, it was a matter of prestige for all actresses to "sing" in the voice of Lata, and, to a lesser extent, that of Geeta Dutt's. When Nargis lip-synched all those Lata memorabilia in *Andaz*, the death knell for Geeta's career was rung loud and clear. Subsequently, one would be at a loss to recall a single memorable song picturised with Nargis that was not played back by Lata and Lata alone! All the top heroines of the era swore by the singer's throat, although none of these leading ladies had to make their preference explicit in the way Raj Kapoor favoured Mukesh: Lata was a foregone choice of the heroines; while Mukesh's unconventional style was not popular with their heroes. Every self-respecting producer was certain beyond the shadow of doubt, that any voice other than Lata's for Nutan/Waheeda/Meena Kumari/Nargis, was a slight to their star status.

Asha Bhosle had to be content doing choral numbers. The overshadowed sibling of centre-stage grabber Lata, she lipped for some side-line actresses. Her rise to fame, in spite of Lata's towering presence, was by sheer dint of luck and perseverance. Guru Dutt's *Sahib Bibi Aur Ghulam*, in which she sang all



Kishore Kumar

the numbers on Waheeda's behalf, came to her by default when the director's singer-wife – Geeta Dutt – refused to ghostvoice for the *Other Woman* in her husband's life. Hence, while Geeta sang all the songs for Meena Kumari, Asha stepped in to do the needful for Waheeda. O P Nayyar and fate did the rest. Today, Asha's career has touched the sublime heights of Lata's, and rival actresses are heard battling over the right to her voice. In fact, only recently, starlets Anuradha Patel and Neeta Puri came to verbal blows over which actress merited the "bigger" singer (namely, Asha).

IN THE DAYS GONE BY, ghost-voices made starcareers and vice-versa. The mutual-admiration society of Raj Kapoor and Mukesh, is a case in point. RK's predilection for the pathos-laden singer added an apocalyptic dimension to the star's Chaplinesque image. (Imagine "Awara hoon" by Manna Dey or "Jaane kahan gaye woh din" by Rafi!) RK's open partiality towards



Lata

his ghostvoice stemmed of a deep-rooted commitment to, and an indelible bond between the actor and his art. So much so, that he felt as if he was suffering from laryngitis when Mukesh died. Even though RK dithered between Manna Dey and Mukesh on occasions, it was Mukesh who gave the 'soul' to RK's body of performances.

Rafi was too versatile a singer to need any star actor's patronage and pillar-like prop. Like Lata, he suited *every* and *any* hero – from Dilip Kumar and Balraj Sahni to Rajendra Kumar and Shammi Kapoor. But it must be remembered that, at one point, the thespian Dilip Kumar favoured Rafi's voice over-and-above Talat's, who had sung many of the actor's earlier classics in *Daag*, *Devdas* and *Mela*. Yet, it cannot be proclaimed, by any means, that Rafi's career prospered because of Dilip.

This can certainly be held to be true in the case of Kishore Kumar – who made little headway in the Rafi'-and-tough era, until Dev Anand 'discovered' the voice for his songs.

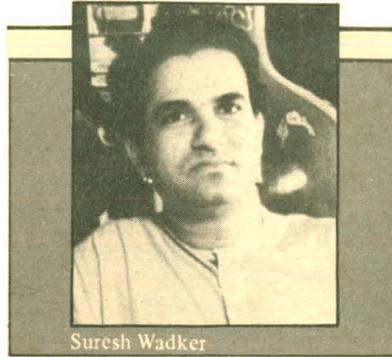
Consequently, Rajesh Khanna's proclivity for the yodelling genius after *Aradhana*, took Kishore to the zenith of popularity. Ironically, the Kishore tidal-wave nearly wiped out the career of the "universal voice" of Rafi! Just as Rafi was the status symbol of male stars until the end of the sixties, Kishore came to be the new voice of the stars henceforth. And yet another singer who rose to greater heights of glory than would have otherwise been possible, is Mahendra Kapoor, who was branded the "Poor Man's Rafi" until he became a permanent part of the patriotic presentations of Manoj Kumar.

THE STARS OF recent generations, however, have never "voiced" their preference for any singer. Like one overnight star drawn on the sets of one of this 50-odd films: "Song hai kya? By whom? On second

thoughts, forget it. Whether it is Shabbir, Ranbir or Kabir, what difference does it make?" Yet, before the demise of Kishore, every actor depended on that madcap genius to convey their status on the star ladder just as Lata and Asha were the invisible props for the star status of actresses. And in the seventies, Jaya Bhaduri could have insisted on Vani Jairam's voice after *Guddi*, in which she became identified as the "Bole re papihara" girl, but with her very next film - *Uphaar* - Jaya was "elevated" to Lata status, and Vani was compelled to return to the South.

Rishi Kapoor and Shailendra Singh could have also formed another alliance like Raj Kapoor and Mukesh after the super-musical success that was *Bobby*. But Rishi's ensuing film - *Zehreela Insaan* - had Singh singing the vapid title song while Kishore sang the unforgettable "O hanseene". Truly, there was no getting away from the

star system, even in the recording room! Jairam and Singh were two of the major casualties of the apathy that came to grip the stars' attitudes.



Suresh Wadkar

Today, things have reached a stage where *sab chalta hai* - even trash - as long as the cash keeps pouring in. A handful of singers (Mohd Aziz, Shabbir Kumar, Suresh Wadkar, Alka Yagnik, Kavita Krishnamurthy, Anuradha Paudwal and Alisha Chinai) are cir-

culated across the industry with interchangeable nonchalance. If you can't tell one voice from the other, it is because the film industry is in the eye of a muck-storm. The kind of films being made, and the quality of their music, reflects upon the stars' attitudes. The collapse of finer qualities has led to the total erosion of loyalty; and the stars' commitments end on the sets, where they dole out dates by the hour, saying, "Who has the time to cultivate relationships?" When, recently, young upcoming singer Udit Narayan gave voice to the romantic yearnings of the nation's current teenaged heart throb Aamir Khan in *Qayamat Se Qayamat Tak*, music lovers wondered if there was going to be a revival of the melodic era typified by the great star-singer alliances of yore. But, fat chance! There is neither the will, nor the way, for enduring partnerships in the industry of endless bickering.

-SUBHASH K JHA

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PAPIYA

The name Papiya Sengupta is familiar to music buffs of Bengal. Gifted with a deep, rich, sinusodially melodious voice, a highly-developed sense of aesthetics, and an impressive stage presence in tune with her gorgeous face and doe-eyed looks, Papiya has proved her worth not only as an accomplished Rabindra Sangeet ex-

Band. And at their concert in Prague, on September 20, 1988, the audience predictably welcomed them with applause and bouquets.

Who is Jaya? Is she the Indian singer who studies in Czechoslovakia, or the student who sings? Jayasree Atchuthan sings in English, yet speaks Czech like a native. Moreover, she is in the final year at the medical faculty of Charles University, Prague. "I speak Czech," she says with a smile, "and English and Russian as well, and, of course, Hindi and Malayalam, and am learning French. I was interested in medicine since a child, but I also chose this line because my country needs a lot of good doctors. It is a humanitarian profession, a vocation. It is highly regarded in Indian philosophy and our ancient wisdom. My parents approved of my choice. I hope to become an eye specialist, and I look forward to preparing for this in Czechoslovakia. My knowledge of foreign languages helps me to read medical and related specialised literature in the original. I also hope to successfully utilise the centuries-old knowledge of traditional Indian medical practice in modern medicine".

As the study of medicine is not easy, requiring a lot of intensive work, it is interesting to know how it is possible that Jayasree studies, with high academic distinction, and finds time for her other interests.

"It is necessary for her not only to plan out a study programme," explains Jaya's mother, "but also to



ponent, but also as a specialist in *thumri*, *dadra*, *bhajan* and *ghazal* genres. "Music is my food," she confesses. Her addiction started when she was six-years old.

Papiya had her initial training under Basuree Lahiri and Nanigopal Bandhopadhyaya, with personal inspiration and guidance from her father—the late Priya Rajan Sengupta, an accomplished violinist. Subsequently, she received advanced training from inimitable maestros Pandit Jasraj and A T

know how to use her spare time well. She likes literature and drama, cooks well, and has no problem in writing music melodies. She was fond of music since childhood. While her elder brother began by playing the guitar, Jaya was trained for the piano."

"I've known for a long time that I could also sing modern songs," adds Jaya. "However, I only got an opportunity to perform in public after I met the young Czech musicians Slavek Janda and Jiri Vodrazka, both of whom share my musical tastes and compose good melodies.

"Hence, we agreed to work together. At first, we were apprehensive as to whether we could get appropriate lyrics in English for our melodies. I was helped in this by my father, who wrote the text for our first song and helped me write lyrics for the other songs as well. Our songs were introduced to the public by Czechoslovak Radio. Czechoslovak television has broadcasted two of our group songs in its TV Youth Club programme."

Doctors help restore people's health; singers and artistes bring them joy and happiness. "For me, singing is just a hobby which brings me a sense of additional satisfaction. I shall certainly work as a doctor. Music, song and dance." Jaya says in conclusion, "have always been part of our family, and they are as much a part of my life as the whole Indian cultural tradition in which I have been brought up."

Kannan. She then sat for her Sangeet Visharad courses and diplomas in classical music from Lucknow Morris College, and in Rabindra Sangeet, from Bharati, Shantiniketan.

She was trained and introduced to the stage of *ghazals* by none other than Ghulam Ali, the internationally-acclaimed *ghazal* king. Famous artistes like Ustad Sabir Khan, Hemantha Mukherjee and Bhupen Hazaiika have also helped her to build a career in the magic

TALENT TROVE



world of *ghazals*. To date, she has performed at numerous concerts all over India with Ghulam Ali, Mohd Rafi, R D Burman, etc. She has also featured in HMV programmes and in the national programmes over AIR and Doordarshan regularly.

Some notable contributions of Papiya are: the HMV Grand

Variety Programme in aid of the Chief Minister's Flood Relief Fund at the Netaji Indoor Stadium, Calcutta, in 1978; We Shall Overcome – an evening with stars – at Calcutta and Delhi in 1979; The International Symposium on a 100 years of Malaria Research at Calcutta in 1980; The Tenth Musical

Festival Kala Sangam at Kala Mandir, Calcutta, in 1982; Sham-e Ghazal Programme with Ghulam Ali at Oberoi Grand, Kala Mandir and the Mahajati Sada in Calcutta, and at Sidhu Kanu Memorial Stadium, Durgapur, in 1985; and at An Evening of Indian Music at the YMCA, Calcutta, in 1987.

Papiya is now also concentrating on training budding artistes. The Banichakra Music & Dance Training College, the Sri Aurobindo Institute of Culture, the Kalakar School of Music, the Technic School of Music, and the Sangeet Mala Shikshakendra, are few of the leading schools where Papiya presently teaches music.

With her ever rich, melodious and dexterous rendition, Papiya is bound to go far and beyond; and to each out to the hearts of millions of music and *ghazal* lovers the world over and receive rich accolades for her performance from all quarters.

– RAJAN B NAIR

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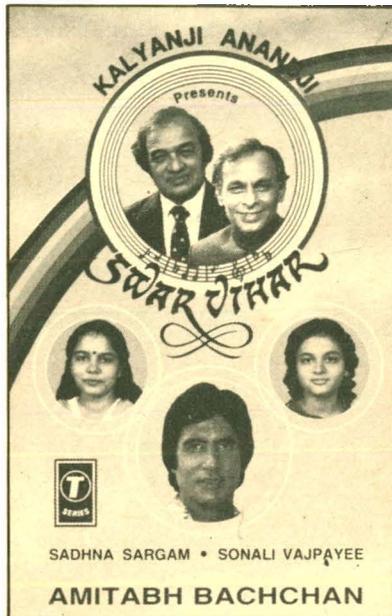
SWAR VIHAR

The Indian music market is flooded with audio-cassettes of all kinds these days. Every month, at least 60 or more cassettes are released in the national market; not counting all the regional releases. There are ghazals, film songs, versions, folk and regional releases. Apart from the releases by the music companies, a number of these are private releases.

However, despite the sheer number of releases, only a few are really successful; only a handful are super successes which go off music shops' shelves as soon as they are seen. Many sink without making a ripple on the listener's consciousness. Into this market, comes the double-cassette Swar Vihar.

Swar Vihar is associated with well-known music directors Kalyanji-Anandji, who have trained many new singers, including current singing rage Anuradha Paudwal. But the question is: Why have two established music directors promoted two unknown and very young singers? Is it because they had discovered some exceptional talent? Or is it simply because they wished to crack the Mangeshkar monopoly? Or is it simply to revive the long-neglected melody in Hindi film music?

ON OCTOBER 20, 1988, a double music-cassette – *Swar Vihar* – was released in the already-crowded Hindi music market. The highlights of the cassette were versions of famous old songs and *ghazals*, while the highlight of the release was superstar Amitabh Bachchan compering the show. The cassette cover encapsulates it all – with Amitabh prominently displayed along with Kalyanji-Anandji and singers Sadhana Sargam and Sonali Vajpayee (a ninth-standard student). For Sadhana and Sonali, it was a dream



come true – especially with Amitabh uncle going “ga-ga” after each number they sang.

Sadhana Sargam and Sonali Vajpayee first came to Kalyanji to learn music. “It was not all that easy,” recalls Sadhana. “The selection was really tough. There were nearly 100 candidates for the interview. Pessimism gripped me – I went blank. The thought of being rejected made me so nervous that I shudder to think, now, of how my voice must have sounded.”

“I was highly impressed when she started with the notes ‘Sa-re...’” reminisces Kalyanji. “The depth and richness of her voice was unique. I selected her immediately. It was the same with Sonali’s test.”

THEIR GROUNDING IN classical music, was an additional asset. Like a true professional, Sadhana spends more than 15 hours practising at the Kalyanji residence. The music room is well-spaced, with thick, long curtains and a *takht* at the centre. On it, sits Kalyanji with his synthesizer, while the pupils, on stools, holding a micro-

phone each, begin their daily practice. The day-to-day session is tedious, laborious and exhausting.

Though both girls have exceptionally rich and well-trained voices, Kalyanji feels that: “There’s till a long way to go for them – they yet have to be technically correct. A lot depends on their individual will. Sadhana has been signed on by the music companies, but she must continue her *riyaz*. Unfortunately, most artistes run after instant fame.”

“I have accepted a few assignments, but I intend continuing my coaching with Kalyanji – I feel, I still have a lot to learn,” agrees Sadhana. Simply dressed, obedient, dedicated to her music, and tenacious in her pursuit of excellence, Sadhana not only spends long hours in *riyaz*, but also listens to other singers’ cassettes, studies their styles, and pays great attention to what musicians visiting Kalyanji’s residence have to say.

“We are lucky to have Kalyanji as our guru and guide – we watch many good artistes at his residence. Thus, our knowledge of music is enhanced, especially through the discussions they hold with Kalyanji,” Sonali adds.

SONALI AND SADHANA have often performed with Kalyanji all over the country. Kalyanji reports: “The audience has always demanded to hear old Hindi film songs. That is how I got the idea of *Swar Vihar*. From the very beginning, Sadhana and Sonali were trained to be versatile. So, it was easy to bring out a compilation of famous Hindi songs.” In fact, Kalyanji is planning to bring out a series of similar cassettes, which, judging by the young girls’ voices, should be a success.

Though Kalyanji maintains that the intention behind bringing out these cassettes was to fulfil the demand for old film hits, it was, ob-

viously, also a bid to promote the young artistes. After all, why else would Amitabh Bachchan be asked to deliver the commentary when a more knowledgeable person could have done a better job? Amitabh provided the attraction. Yet the fact that he chose to be associated with the two young proteges, says a lot for their talent.

Kalyanji, however, points out that he plans to have a knowledgeable commentator for the rest of the series: "The other *Swar Vihar* cassettes will be based on particular themes," he explains. "They will consist of songs based on particular *ragas*, with the commentary explaining the theme."

WHILE THE SALES OF the first two *Swar Vihar* cassettes have not been stupendous, they have been, nonetheless, heartening. Rhythm House has sold 156 cassettes in three months—a figure which, it reports, is far ahead of other film-version cassettes. However, Brian from Nalanda Bookshop at the Taj, Bombay, disagrees: Nalanda has sold only 25 cassettes in three months and finds that they are not really in demand. Other audio shops on Colaba Causeway, Bombay, have sold about 15 cassettes, on an average, in the past three months. "One cannot compare this double-cassette with other film releases," says Raj, owner of



Sonali and Kalyanji: a good working relationship.

Raj Book Depot, Bombay. Only 25 customers have, so far, asked for the cassettes at his shop. Yet he rates the cassettes as being far superior to any other film versions, and reports that they have done better than them.

The reason why the cassettes have not fared too well, may be because of insufficient publicity and availability. While, in the beginning, Kalyanji gave away many of the double-cassette packs as gifts to his visitors, and his young artistes performed before journalists and music critics, only in a few shops can *Swar Vihar* be easily located.

True, even if the sales have not appreciated, the singers have always received warm applause and

appreciation. Their live shows are very successful, and their performance at the Rajneesh Ashram, Pune, where even the foreigners in the audience listened with rapt attention to their rich melodious voices, is a memory they treasure.

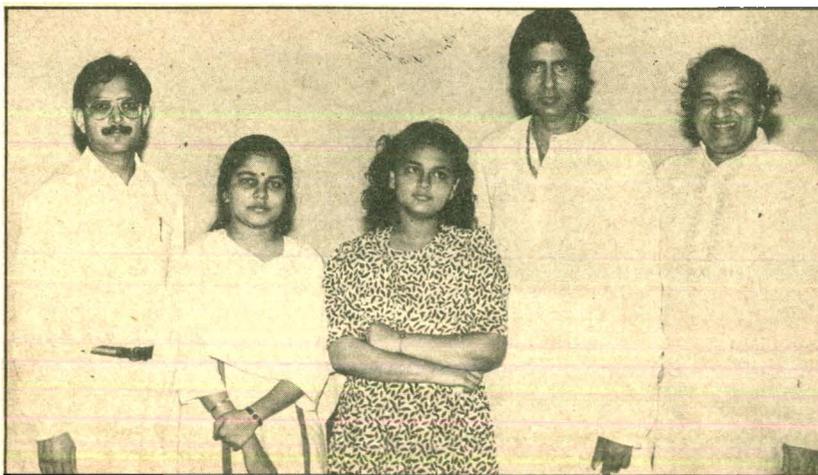
UNDENIABLY, the two girls are enormously talented and well-trained. And what's more, they have youth on their side. Will they, then, reach the top of their profession in the chimereal world of Hindi film music? "Let's wait and see," laughs Kalyanji. "The way the two are shaping up, there is little doubt of their ultimate success."

Sadhana, the older of the two, has already established her identity. A&R Manager Hashmi of Venus Records, once said: "Sadhana will beat all the singers this year. Sonali can imitate the singers, and what's more, even do better than some of them."

That is the advantage of her extensive classical training, which has increased the range and versatility of her rich and mellifluous voice. She can sing like Mehdi Hasan, and change her style, the next instant, to that of Asha Bhosale's.

Talent like this is difficult to suppress. And when coupled with the kind of dedication and perseverance that Sadhana and Sonali have, impossible to hold down.

— SHUBHANGI KHAPRE



Raj Bharot, A & R Manager, Supercassettes, Sadhana, Sonali, Amitabh and Kalyanji, at the recording of "an introduction" to "SWAR VIHAR"

AUDIO RELEASES

HINDI FILM

Chhalia/Bedard Jamana Kya Jane (Oriental)
Detective/Jaal (Oriental)
Kalpana/Raagiri (Oriental)
Asmaan Se Ooncha (Venus)
Yateem (Venus)
Batwara (Venus)
Jaisi Karni Waisi Bharni (Venus)
Aakhri Baazi (Venus)
Aakhri Ghulam (Venus)
Mitti Aur Sona (Venus)
Na Insaafi (Venus)
Evergreen Hits (Vol 4 & 5)(Version) (Venus)
Zakhm (Venus)
Aakhri Ghulam (Venus)
Top Disco Hits (Versions) (Venus)
Mahendra Kapoor Ke
Sadabahar Nagme (Venus)
Aag Ka Gola/Mitti Aur Sona (Venus)
Aag Ka Gola/Na Insaafi (Venus)
Aag Ka Gola/Asmaan Se Ooncha (Venus)
Aag Ka Gola/Batwara (Venus)
Aag Ka Gola/Jaisi Karni Waisi Bharni (Venus)
Aag Ka Gola/Aakhri Baazi (Venus)
Aag Ka Gola/Yateem (Venus)
Aag Ka Gola/Khoon Bhari Maang (Venus)
Aag Ka Gola/Paap Ki Duniya (Venus)
Ladaai/Batwara (Venus)
Ladaai/Aakhri Baazi (Venus)
Ladaai/Zakhm (Venus)
Sadabahar Yaaden Vol 2 (Tips)
Hits From Blockbusters (Version)
Karma, Hero, Karz & Ram Lakhan (HMV)
Dard Bhare Geet (HMV)
A Tribute To A Legend
Vol I & II (Kishore Kumar) (HMV)
Romantic Duets Of The Sixties Vol 2 (HMV)
Love Songs Lata Mangeshkar & Mukesh (HMV)
Love Songs Lata Mangeshkar & Mohd Rafi (HMV)
Dard Bhare Geet (Mohd Rafi) (HMV)
Evergreen Hits of Talat Mahmood (HMV)
Evergreen Hits of Hemant Kumar (HMV)
Evergreen Hits of Mohd Rafi (HMV)
Dard Bhare Geet - Lata Mangeshkar (HMV)
Ram Lakhan - Dialogue (HMV)
Hits All The Way - Bappi Lahiri Vol II (HMV)
Mujrim (Weston)
Aag Se Khelenge (Compilation) (T Series)
Paigam (T Series)
Aag Se Khelenge (T Series)
Rakhwala (T Series)
Dost (T Series)
Kasam Suhag Ki (T Series)
Eshwar (T Series)
Tridev (T Series)
Kasam Vardi Ki (T Series)
Jurrat (T Series)

DEVOTIONAL

Ramayan (Oriental)
Khwaja Ka Aastana (Oriental)
Prabhu Kirtan (Sharda) (Weston)
Sai Bhajan (Shobha Joshi) (Weston)
Chal Ma Ke Darbar (Tips)
Gulzaar-e-Akidat (Tips)
Sai Darshan (Tips)
Shri Dutt Digambar (Tips)
Dyan Diva (Tips)
Shaane Gaus (Tips)
Anand Deeje Prabhu (Weston)
Manache Shlok (Marathi) (Venus)
Yaad Ye Madina (Urdu) (Venus)
Momin Ki Jannat (Urdu) (Venus)
Chand Vithalacha (Marathi) (Venus)
Dhun Sai Dhuni Ki (Venus)
Akkalhot Swamichi Palki (Marathi) (T Series)
Maa Ni Aarti Na Thaal (Gujarati) (T Series)

GHAZAL

Iltija (Shobha Joshi) (Weston)
Gulzar Presents Ghazals Mirza Ghalib (Jagjit & Chitra Singh) (HMV)
Nikhat (Kiran & Prasann Shukla) (Weston)
Wohi Too Hai (Kiran & Prasann Shukla) (Weston)
Desires (Jagjit & Chitra) (Weston)

INSTRUMENTAL

Solid Brass Band (Tips)
Instrumental 1989 Vol I (Venus)
Danger - 55,000 watts music power (Venus)
Evergreen Melodies/Film Instrumental (Venus)
Immortal Melodies Of R D Burman
(Vol 1, 2, 3 & 4) (T Series)

REGIONAL

Valmiki Ramayanam (Tamil) (IMI)
Morals Through Music (Tamil) (IMI)
Devi Mahathmiya Sangraham (Tamil) (IMI)
Carnatic Music Trust (Tamil) (IMI)
Non Stop Dancing Paramparik Koli Geete
(Marathi) Tips
Ding Dong Ding (Tips)
1988 Chi Toofan Hit Lokgeete/Koligeete 1989
Sathi (Marathi) (Tips)
Peecha Padi Hai (T Series)
Bhojpuri Mahabharat Birha (T Series)
Ellam Ayyappan (Tamil) (Weston)
Jawan Dilaan Di Chhed Chhad (Punjabi) (Tips)
Raaje Shahaji Cha Antkaal (Marathi folk) (Tips)

AUDIO RELEASES

Khandobacha Godhal (Marathi folk) (Tips)
Aaho Asa Kai Kartaya? (Marathi) (Tips)
Veda Zalo Mi Tujhyasathi (Marathi) (Tips)
Abhyas Kasa Karal? (Marathi Educational) (Tips)
Chitrageete Vol II (Marathi) (HMV)
Natya Sangeet (Marathi) (HMV)
Juna Sara Gela, Nava Nava Aala (Marathi) (Tips)
Jiau Sahebanchi Survarnatula (Marathi) (Tips)
Ding Dong Ding (Bengali songs) (Tips)
38 Non Stop Super Hit Lok
Geete & Koli Geete (Marathi) (Venus)
Nava Nava Mamla Jodicha (Marathi) (Venus)
Mala Gheun Chala (Marathi) (Venus)
Judge Sahib & Sansar (Bengali) (T Series)
Anurag & Alingan (Bengali) (T Series)
Sansar & Alingan (Bengali) (T Series)
Dharma Adharma (Oriya) (T Series)
Sulochana & Jahaku Rakhibe Ananta (Oriya)
(T Series)
89, I Love You (Oriya) (T Series)
Kankan Dashi (Oriya Geetinatya) (T Series)
Rajasthani Chitrahari (Rajasthani) (T Series)
Bhojpuri Tarbooz (Bhojpuri) (T Series)
Chulbali Holi Phaade Choli (Bhojpuri) (T Series)
Holi Songs (Bhojpuri) (T Series)
Kajri (Bhojpuri) (T Series)

INTERNATIONAL

Audio Releases (CBS)
Ozzy Osbourne – No Rest For The Wicked (CBS)
Eddie Money – Nothing To Lose (CBS)
Deniece Williams – As Good As I Get (CBS)
Eighth Wonder – Fearless (CBS)
Santana – Viva Santana (CBS)
Britny Fox – Britny Fox (CBS)

MISCELLANEOUS

Moods Of Jani Babu, Hansi Thaake Vol 3
Nautanki Sultana Daku (T Series)

TOP TEN

HMV

Ram Lakhan
Mirza Ghalib (Jagjit & Citra)
Alisha Madonna
Hits All The Way Kishore Kumar Vol (2)
Hits All The Way Bappi Lahiri Vol (1 & 2)
My Favourites Asha Bhosle
With Love Preeti Sagar
Manzil (Talat Aziz)

Raag Mala
Darbar-e-Ghazal (Mehdi Hasan)

T SERIES

Laal Dupatta Malmal Ka
Tridev
Tezaab
Songs To Remember 485
Rakhwala
Hisaab Khoon Ka
Bandini & Rajinigandha
Asar
Yaaden Vol 2
Dost

TIPS

Solid Brass Band
Sadabahar Yadeen Vol 2
Chal Maa Ke Darbar
Gulzar-e-Akidat
Sai Darshan
Non-Stop Dancing Paramparik Koli Geete
Ding Dong Ding (Folk songs Marathi)
1988 Chi Toofan Hit Lokgeete/Koligeete 1989 Sathi
Jawan Dilaan Di Chhed Chhad
Shri Dutt Digamber

CBS

Pink Floyd
Encounter
Behatareen
Journey Greatest Hits
Tinkle Time with Uncle Pai
Everything – Bangles
Till I Loved You – Barbara Streisand
Any Love – Luther Vandross
Rock & Roll Renegade – Rock Machine
Ek Nayi Baat – Somesh Mathur

VENUS

Asmaan Se Ooncha
Yateem
Batwara
Jaisi Karni Waisi Bharni
Aakhri Baazi
Aakhri Ghulam
Mitti Aur Sona
Aag Ka Gola
Na-insaafi
Dhun Sai Dhuni Ki

AUDIO REVIEWS

FILM

BATWARA

– Anuradha Paudwal, and Kavita Krishnamurthy
– Laxmikant-Pyarelal
– Venus

When you listen to music like this, you can tell the difference between a score that has been worked on in conjunction with a film-maker, so that the songs do not merely punctuate the film, and one of Bappi Lahiri's competent, but assembly-line compositions that can be removed from one film and fitted into another without any great difference to either. Shut your eyes and listen to songs like "Thare vaste re dhola", "Isaq dank bichhua ka" and "Jo main aisa janti" (from Meera), and you'll immediately picture the sights, colours and landscape of Rajasthan. Anuradha Paudwal and Kavita Krishnamurthy, who lead the female voices, are at their expressive best.

DAATA

– Kalyanji-Anandji
– T-Series

One hears so little of Kalyanji-Anandji these days. Perhaps that is why the usually spirited duo are out of form. True, there are two potential hits – "Rona dhona chhod" and "Meri ja an pyar karo" – but they sound tired. Even the bhajan "Daata tere kai naam" has an oft-repeated tune.

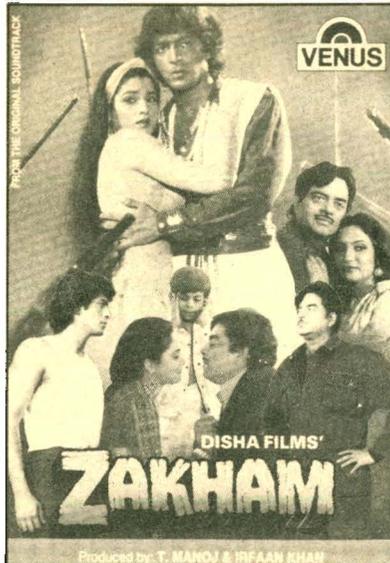
However, while it is worth listening to, the hijra song – "Naach mere lala" – and the routine 'friendship' song – "Teri meri yaari" – are avoidable. One surely expects better from K-A.

ZAKHAM

– Alisha Chinai, Amit Kumar, Asha Bhosle, Bappi, Rema Lahiri and Nandu Bhende
– Venus

"Dang-ding-dang, mumbaichi chhokri/nimbu mosambi narangi ki tokri". ZAKHAM has one sure

hit in this song, sung with gusto by Bappi and Asha Bhosle. Even the music company knows that, so the song figures on both sides of the cassette. There is a cute song – "Mummy mummy" – by Amit Kumar, Alisha and Rema Lahiri, which is also good. In comparison, however, the rest of the songs sound weak. Nandu Bhende singing "Zakham laga hai" isn't too hot either. Yet, "Mumbaichi chhokri" will sell the cassette.



AAKHRI BAAZI

– Amit Kumar, Sadhana Sargam, Suresh Wadkar, Annu Malik
– Venus

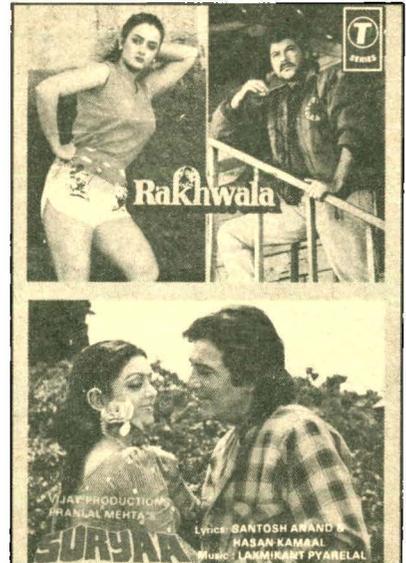
It is good to note that other music directors are increasingly using Sadhana Sargam. Here, she has a solo – "Diwani diwani" – which is quite hummable, and duets "Chori chori" with Amit Kumar and "Hare Samaa" with Amit and Suresh Wadkar, both of which are nice. "Ram se hai Laxman" and "Jaan ki yeh baazi" are the weaker numbers on this cassette, which boasts an above-average score.

RAKHWALA

– Anand-Milind
– T-Series

When music directors go South, do they all begin to sound like Bappi Lahiri? It would appear so, with Anand-Milind's score for RAKH-

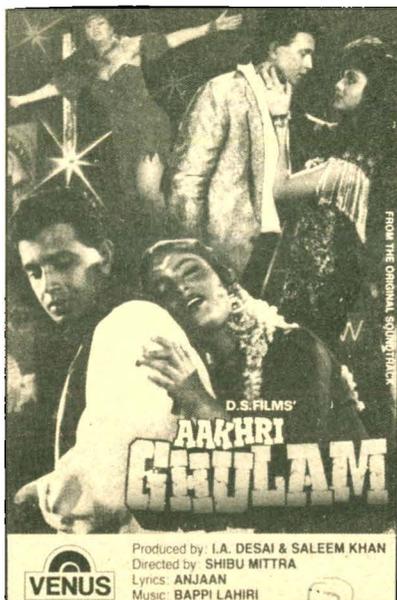
WALA. It is energetic, yet just as slapdash as Bappi's work often is. While "Pooch rahi ladki Hyderabad" is interesting, the lyricist should have had the imagination to use the Hyderabad lingo in it. And "Kuchh kuchh hota hai" and "O my love" are only passable. When A-M are good, they are very good; when they are indifferent, they are just about 'okay'. Yet, at this stage of their career, they shouldn't become so complacent.



BADNAAM

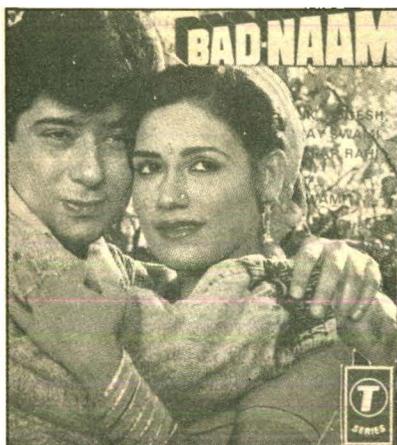
– Anuradha Paudwal, Asha Bhosle, Shabbir Kumar
– T-Series

The chief composer is Ajay Swami, who earlier wrote the lyrics for the Alka Yagnik-Vinod Rathod number. With numbers being fashionable, the song "Aaja main padha doon" is really pop – composed of a series of multiplication tables set to music. Apparently, even romance has now become 'calculative'. Skip Shabbir Kumar's "Yeh bezubaan log", and come to two extra-sweet numbers by Anuradha Paudwal. You'll take your fingers off the fast-forward button with "Pandhra se satrah ke" (numbers again!) and "O jaane wale". Asha Bhosle comes up with a typical naughty number – "Anguli pakad kar" – whose amusing lyrics are by Zafar Rahi.



AAKHRI GHULAM
 – Alisha Chinai, Yesudas
 Bappi Lahiri
 – Venus

This cassette is an example of the truth that too much of a good thing turns out to be bad. A pleasing song – “Saathiya O Saathiya” – for instance, appears thrice on the cassette. The score of this film could have easily have been combined with another film’s, as is customary these days, to save the listener from the tedium of having to listen to the same song over and over again. That apart, it is good to hear Yesudas after such a long time – his devotional “Maalik mere” is quite good. And Alisha Chinai is in her element with “Dil ki kitaab hoon main”.



PYASI NIGAHEN
 – Asha Bhosle, Devsurya Choudhary, Shabbir Kumar, Vidyut Goswami
 – Weston

Lot of unfamiliar names on this one – the music director is Vidyut Goswami, the lyricists, Manser Saburi and Karnisut, and there is a new singer in Devsurya Choudhary. The score is so-so. “Tu hi tu” by Asha is okay, while “Anoor ki beti se” – a sharab song by Shabbir Kumar – is likely to be popular. The title song is a bit strange though. One would like to ask the lyricist, who rhymes nigahen with baahen, how eyes can have arms!

MAHAKALI
 – Pankaj Udhas
 – Bappi Lahiri
 – Weston

Pankaj Udhas sings a rather odd song – “Tera sara badan” – in his smooth style. Somehow, after “Chithi ayi hai” in Naam, he hasn’t really had a good original number to sing in films. There are two chaalu numbers – “Naach gulabo naach” and “Naukri gayi teri bhaad mein” – and one dreadful, preachy “Manav manav se pyar kare”. This sort of thing, one supposes, Bappi must be doing in his sleep!

– DEEPA GAHLOT

MEETHI YAADEN – VOL 3
 A Tribute to Mohammad Rafi
 – Ashok Khare
 – Weston

A poor tribute, indeed, to the magnificent Rafi. The attempt to cash in on the enduring popularity of old Rafi numbers by producing “versions” of them, is a sound commercial proposition in an industry strangely lacking original creative talent, but the pity of it is, that all the versions are as bad as this one. The voice – at least, not Ashok Khare’s – can never come near the velvet caress and the power and control of Mohammad Rafi’s. Productions of albums like this one, are examples of the triumph of hope over reason, and crass commercialism over good taste.

FANKAAR EK AWAZE ANEK – PART 3
 – Milan Singh
 – Tips

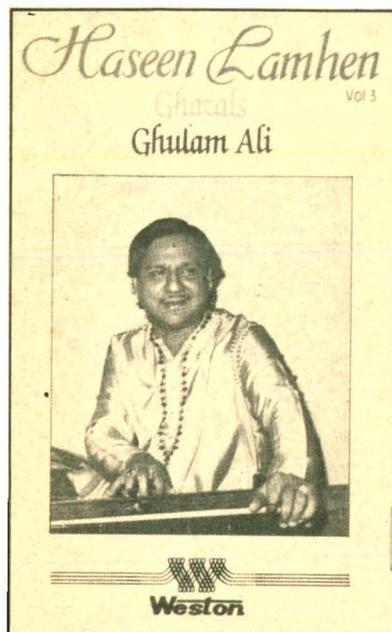
One picks up an album for the listening pleasure afforded by the music therein, and not to check out a so-called “kudrat ka karishma” who can imitate a number of voices imperfectly. Such gimmicks serve only to highlight the poverty of original talent in the Hindi music industry. Milan Singh would do better to avoid imitating the great of yesteryear – because she will always suffer by comparison – and, instead, try out something original which can stand or fall on its own merit. But this would pre-suppose a confidence in the abilities of the singer, and in today’s music composers and lyricists, which is probably misplaced.

GHAZAL

HASEEN LAMHE – VOL 4
 – Punjabi Ghazals – Ghulam Ali
 – Weston

“What’s in a name?” queried the Bard. Experimentation is the road to progress, yet nothing is achieved by terming an ass a horse; or a collection of soft, romantic Punjabi

AUDIO REVIEWS



songs, Punjabi ghazals – except for an unwarranted liberty with language.

Semantics apart, the album is curiously dull. Ghulam Ali's rich voice and the soft, melodious format of the music do, however, make this collection of songs pleasant listening. Still, it is unremarkable. "Rabba Yaar Milade" and "Keta Pyar Bekadra Nal" are the least soporific of the lot.

HASEEN LAMHE – VOL 3

– Ghulam Ali
– Weston

Ghulam Ali, with his rich mellifluous voice, sails smoothly and melodiously through the six ghazals in this album. But apart from "Ghazal kah raha hoon", which has enough passion to lift it beyond being merely pleasant, the other numbers do not stir or particularly attract – they merely charm.

SAWAN KI BADLI

– Udit Narayan
– Universal Cassettes

The title – "Sawan Ki Badli" – evokes images of passion, romance and exhilaration, but the album puts paid to any such expectations. Mediocrity is the essence of every

aspect of this collection; the result, a dull and uninteresting album.

– TAMAANA
– Rukhsana
– Venus

A strangely soporific album. It goes on and on and on... with poor poetry, pedestrian music and a powerless voice. At best, it is, on occasion, a pleasant sound in the background. A sad commentary, indeed, on the state of "ghazals" today.

POP

POP HITS – VOL 3

– Hasan Jehangir
– Weston

Indeed, a poor offering for young hearts – or for anyone else. The music is predictably imitative and disappointingly insipid; the lyrics, trivial, and on occasion, inane – witness "Yeh fashion ke chaye rang"; and the voice, unexciting. A moment of interest, however, is provided by "Ke nakhra Gori da", which has the earthy swing and vigour befitting a folksy Punjabi number.

INSTRUMENTAL

TOP HITS ON BRASS BAND – VOL 2

– Venus

Many a discordant note is struck in this album, and many a song massacred. The "Brass Band" would do well to confine itself to wedding processions and other such occasions where quality music is at a discount.

INSTRUMENTAL '89

– Hindi Film Songs
– Tips

This album has two numbers from Qayamat Se Qayamat Tak, two from Tezaab, two from Khoon Bhari Maang, and one each from Dayavan, Paap Ki Duniya, Hatya and Sachche Ka Bol Bala. The instrumentation is not too bad, but it remains a mystery why such al-

bums are produced. They are not good enough to be attractive on their own, and the originals are easily available for anyone who wants to hear them.

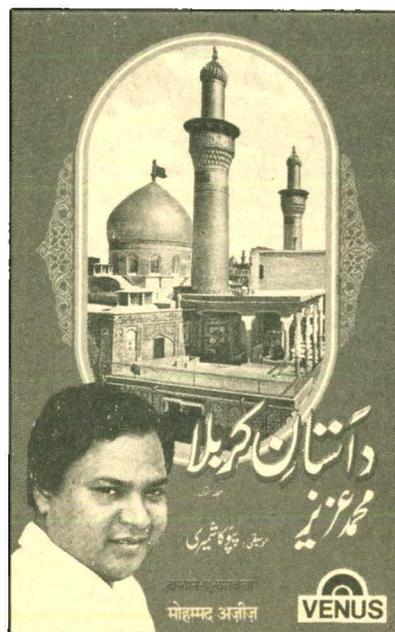
JALWA-E-MOHAMMAD

– Usman Taj
– Venus

DASTAN-E-KARBALA

– Mohammad Aziz
– Venus

Devotional music has enormous potential to stir and move, but, unfortunately, the potential is often



unrealised. For example, for every soul stirring performance by the Sabri Brothers, there are several indifferently produced and poorly-sung albums – like the ones under review. The poetry is indifferent; the musical rendering, unimpressive.

– GAUTAM

SHREE SAI JYOT

– C Laxmichand
– Tips

One more lamp is lit in the name of Sai Baba, with another cassette's appearance in the market under the name "Shree Sai Jyot". This cassette comprises eight bhajans sung

AUDIO REVIEWS

by C Laxmichand (set to his own music) to the lyrics of Shivshankar Vashisht, Narayan Agarwal and Arun Swami. It is embellished by the fulsome commentary and anecdotes related to the life of Sai Baba in the voice of Brijbhushan, which is, in fact, better than the songs themselves. In fact, it is the singer, and not the songs, that is to be faulted – most of the lyrics are rich in sentiment, but the singer lacks the desired fervour.

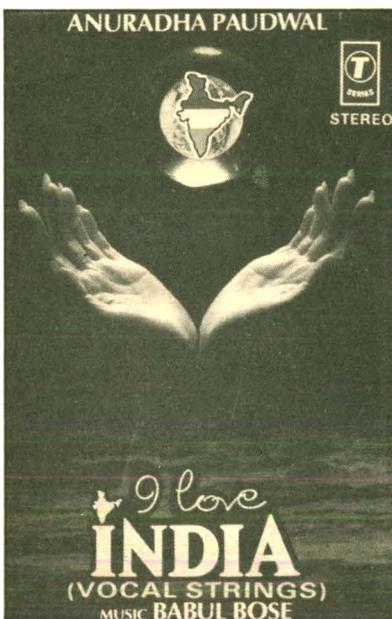
From the Hobson's choice available, perhaps the most appealing are the title song, "Sai hai bhagwan" and "Shirdiwale Sai Baba toone" on Side A, while on the obverse, "Jape man Sai ka naam" and "Mand mand Baba" are catchy, more so by virtue of their Garba and Dandia cast, rather than any intrinsic merit. As C Laxmichand's music is better than his singing, a better singer would have made all the difference.

MISCELLANEOUS

I LOVE INDIA

– Anuradha Paudwal
– T-Series

Anuradha Paudwal has a very attractive voice – she has power, range, and control. It is, therefore, a



great pity that it is used to churn out an album like this one. Two numbers are quite moronic – "I Love India" and "Working Girl"; the others, with the exception of "Rimjhim rimjhim", which is charming, are glaring examples of poor music direction. The nett result is an album of second-rate stuff.

na Gharana, though just 6 years Hirabai's junior, is still an active performer. There is much to be noted in common in the styles of the two, while the uncommon factor is, of course, the eternal femininity of Hirabai in contrast with the masculinity of Gangubai. In her day, Hirabai was a real gem of a singer.



FACETS OF KIRANA GHARANA

– Hirabai Barodekar
– HMV release from AIR archives

Although the quality of the recording is well below current professional standards (but in keeping with AIR quality), this release of Hirabai Barodekar's is most welcome – especially for her fans who have heard her in her heyday.

Hirabai is now 84, old and infirm, but in her prime, she had a warm and sensitive voice that thrilled thousands. Here is a retrospective of her renderings of Ramkali and Bageshri, of which, the Ramkali is distinctly better of the two. As a matter of incidental interest, Gangubai Hangal, also of the Kira-

LILTING STRINGS

– Ustad Abdul Halim Jaffer Khan
– HMV

LILTING is presumably HMV's release on the occasion of the Ustad's 60th Birthday.

The album features the jod and vilambit gat of Yaman (not Yeman, as stated on the sleeve) Kalyan on Side A, while the other side features a string of short cameos of Gaud Sarang, Shyam Kalyan, Kamod, Bageshri and Bhairavi for the finale.

The quality of the Yaman Kalyan is uneven – sublime, at times, but punctuated with ridiculous faux pas at others. The short pieces are noteworthy for their variety of rhythms – Ada Chautaal, Pancharam Savari,

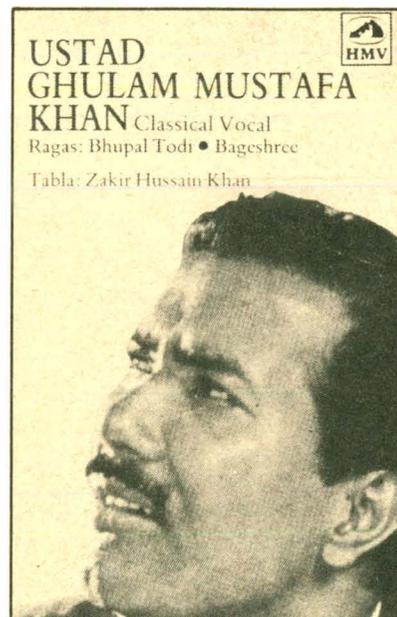
AUDIO REVIEWS



Ektaal, Teentaal and Matt Taal, played well by Nizamuddin. Of Bhairavi emerges most appealing.

USTAD GHULAM MUSTAFA KHAN
with Ustad Zakir Hussain on
Tabla
— HMV

This is one of a series of cassettes recorded by Ustad Ghulam Mustafa Khan for HMV, highlighted by the tabla accompaniment of Ustad Zakir Hussain. You have the listening pleasure of Bhupal Todi, which, in fact, is a speciality of the Sahaswan Gharana stylists, coupled with Raga Bageshri. Ghulam Mustafa has rendered both these ragas with characteristic verve. The portraiture is highly emotional and sensitive in all aspects of singing. His racy taan patterns are replete with layakari, while his brand of sargam is a treat. Both the sides are equally evocative, and indeed, if proof were needed of his current form, these cassettes



should place Ghulam Mustafa among the select coterie of the finest of present-day singers.

A TRIBUTE TO SCR BHAT

THE DAY MARCH 12, 1989, marks a milestone in the life of Pandit S C R Bhat — the completion of a Golden Era in his life as a dedicated teacher (guruvarya) for 50 years, as well as a 70-year lifespan in the service of music.

The seniormost disciple of Acharya S N Ratanjankar (respectfully referred to as 'Annasaheb' in the musical fraternity), Pt Bhat had the distinction of graduating as Sangeet Visharad, in 1938, from the Bhatkhande Sangeet Vidyapeeth, annexing the coveted Bhatkhande Gold Medal. He served his alma mater in Lucknow until 1943, and, thereafter, briefly served as a senior lecturer in the Banasthali Balika Vidyapeeth. At the behest of his guru — Annasaheb Ratanjankar — he was associated with that cradle of Indian culture — the Bharatiya Vidya Bhavan — since its very inception in 1946, until 1963, to enrich the institution with his experience. From then on, he has presided over Shree Vallabh Sangeetalaya as its Vice Principal.

As a paramparik guru, his shi-

shyas are legions. The most eminent among them, having benefitted by his guidance, recently pooled their talents to pay a touching tribute to him at a felicitation function on March 12, 1989, at Podar College, Bombay. Pandit Vinaychandra Moudgalya was the Guest of Honour on the occasion, while the galaxy of performers included Pt Arjun Shewal (and his son Prakash), Pt C R Vyas, Pt Dinkar Kaikini, Smt Zarin Sharma and Pt K G Ginda.

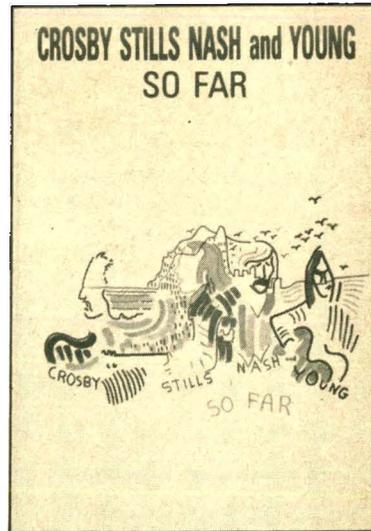
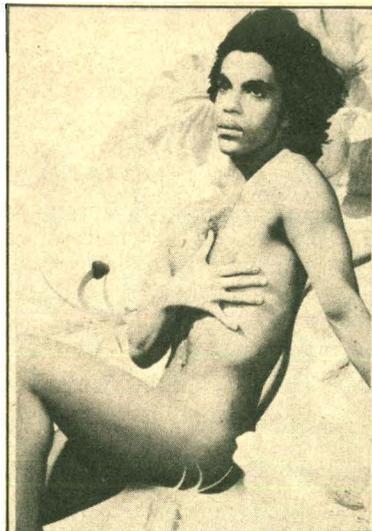
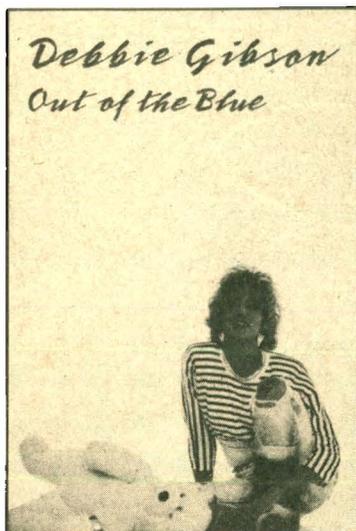
After Pt Bhat and his wife had been ceremonially received with arati in accordance with Hindu tradition, the students of Shree Vallabh Sangeetalaya offered their Guruvandana in Prayer. Then, Pt Arjun Shewal and Prakash Shewal played the sonorous pakhawaj, after which, Pt Bhat set the mood for the evening with the bandish "Sanjh bhayee" in Raga Shree, and gave an exemplary account of himself and his ageless art. While Pt Moudgalya, Swamiji Hariprasaddasji, Pt Chinchore and his gurubandhus K G Ginde and

Dinkar Kaikini lauded Pt Bhat's services to music, the presence of Gurumai Smt Ratanjankar to bless him, lent a touch of poignancy to the felicitation function. A purse of Rs 1 lakh was presented to Pt Bhat.

Continuing the musical tributes, Pt C R Vyas excelled in his Yaman and Hamir. Then, Pt Dinkar Kaikini rose to the occasion with an inspired Shyam Kalyan followed by a composition in Bageshri ang ka Chandrakauns. Smt Zarin Sharma presented the only instrumental interlude of the evening with a dignified Dhamar in Darbari to a tabla accompaniment by Vibhav Nageskhar. Pt K G Ginde and brought "Bahar" to the concert in his grand finale, and then went on to regale the audience with compositions in Bhatiyar and Sohoni. While scores of artistes contributed their 'Gurudaxina' in the course of the evening, young Shantaprasad Upasani showed reassuring promise of the continuing guru-shishya parampara.

—SUMIT SAVUR

ENGLISH



SO FAR
Crosby, Stills, Nash & Young
Magnasound

A collection of greatest hits from the shortly lived, yet effective, harmony band. Nash's songs have an endearing feel; the music and the lyrics, instantly grabbing. Young en twines with "Ohio", where the rhythm whips in, but it is with "Suite: Judy Blue Eyes" that CSN&Y stretch out and create vibrant textures.

BUSTER
Soundtrack
Magnasound

The lilt of Phil Collins' chart-topping "Two Hearts", and Temptations' rhythm 'n' blues shouter - "Love In Acapulco" - are grooved together with some smash songs from the Sixties - including Sonny and Cher's trendy "I Got You Babe"; Gerry and the Pacemakers bouncy "How Do You Do It". This is the album's strength which won it the BRITS Best Sound track award.

LOVESEXY
Prince
Magnasound

Gospel and sex, love and lust, Prince melds them all. The man dispenses favours - "I Wish U Heaven" - exhibits his social awareness in "Positively", and loops love and casts it in a warm glow in "When R In Love". His sense of melody and arrangement give body to the soul of his lyrics. This is the Prince who was deemed a genius.

DELICATE SOUND OF THUNDER
Pink Flyod
CBS

The excitement of a Pink Floyd concert is captured strongly in this two-record set. The absence of Roger Waters has not whittled their energies, and Mason, Gilmour and Wright bring an avid sense of belonging to the songs that have made Floyd an institution with "US And Their Money" and a selection from A momentary lapse of reason.

LIKE A PRAYER
Madonna
Magnasound

Madonna comes back with a bang. Yes, there is a sexual feel here, but what stands out is the way she scores. The songs eclipse computer and drum machines, and in doing so, give Madonna the leeway to display her talent. And she does so, with the enticing title song, the luminiscent ballads "Spanish Eyes" and "Promise To Try", and in the nicest surprise of all - the folksy "Dear Jessie".

OUT OF THE BLUE
Debbie Gibson
Magnasound

This sprightly album churned four top five singles with the dance-movers "Only In My Dreams" and "Shake Your Love", and the poppy "Foolish Beat", which went all the way to the top. Gibson also shines in ballads, making this an appealing album right through.

- JERRY D'SOUZA

MUSIC MEDLEY

WHILE THE WINNERS were being announced at the 31st Annual Grammy Awards, there were some sidelights which turned out to be at least as interesting, if not more, than the awards.

There were surprising diversions, but none more so than lauding Jethro Tull for the best hard rock/metal performance with *Crest Of A Knave*. The English band has never been considered as part of that territory, and giving them the Grammy is not even a dubious honour.

Tracy Chapman, who has a reputation for being shy, was not present at the function. Photographers (there were 480 media people) placed three Grammys on top of a TV set, while the video for *Fast Car*

was showing, and clicked photographs.

And when Bobby McFerrin was asked "How do you feel? He retorted with, "What question is that? How do you feel?"

THE MICHAEL JACKSON *Moonwalker*, currently perched at No 1 on the charts, is expected to become the biggest-selling music video. Sales of the tape are said to be already over the half-million mark, and honing in on *The Making of Michael Jackson's "Thriller"*, which has sold over 600,000 copies.

There will be a third Jackson video out next month - called *Michael Jackson - The Legend Con-*



tinues. The 60-minute tape contains footage from the days of the Jackson 5 to the present. Among the sequences, are Jackson's original Motown audition, his visit to the White House, and his appearance at Motown's Silver Anniversary celebrations.

There are a total of 25 performances by Jackson, but also appearing in the video are - Sophia Loren, Yoko Ono, Elizabeth Taylor, Katherine Hepburn and Martin Scorsese.

WITH "ELECTRIC YOUTH" getting to No 1, Debbie Gibson has proved that there is a wide streak of talent running through her. Not only does she write her own songs, but she also produces and arranges them.

Gibson had four top five singles in her debut album *Out Of The Blue*. The first single from her current outing, *Lost In Your Eyes*, raced to the top of the charts giving statisticians and trivia buffs something to chew on. Gibson is the first teen star, after Little Stevie Wonder in 1963, to have a pop single and album at No 1 simultaneously. She is also the first female singer to write a chart-topping song. Barbara Streisand and Madonna both co-wrote their chart-topping singles.

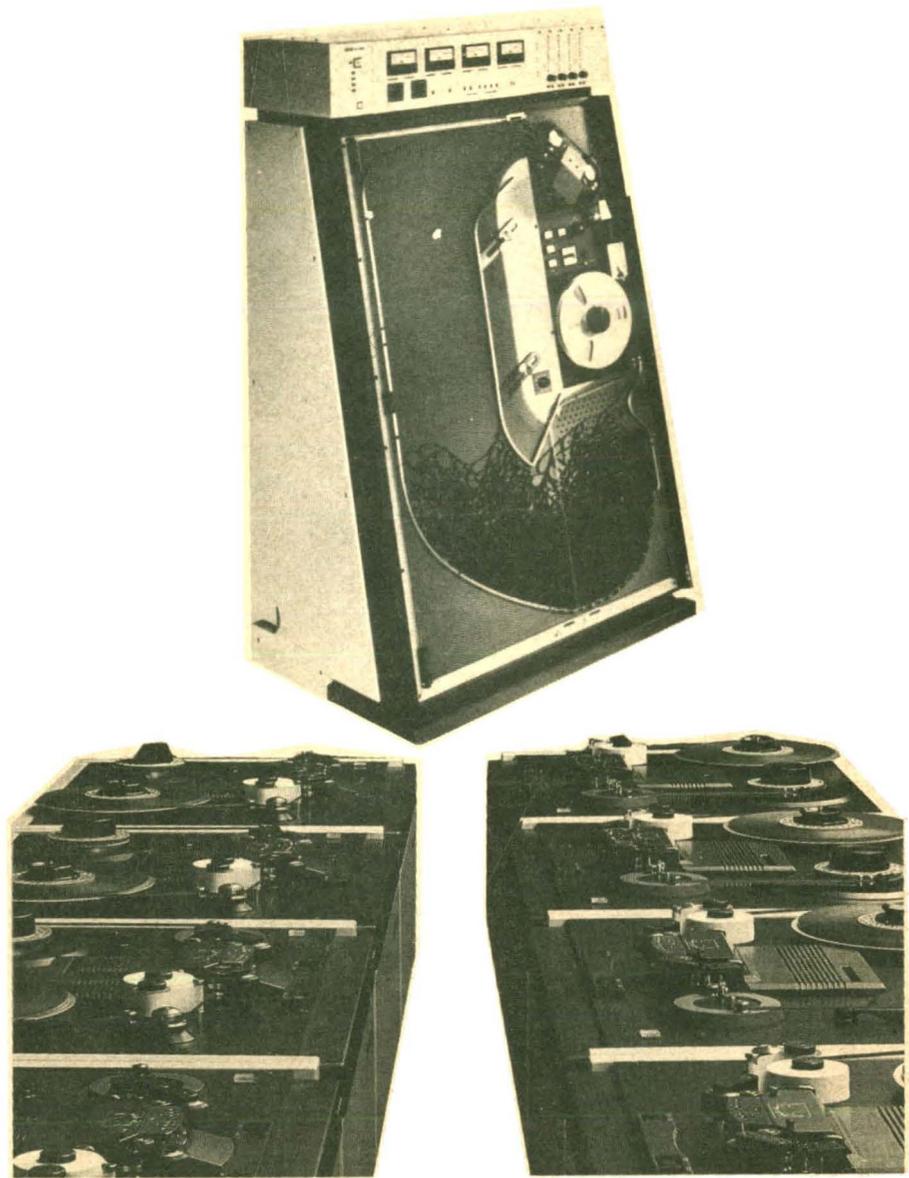
- JERRY D'SOUZA

INTERNATIONAL POP HITS

US TOP 20

Electric Youth - Debbie Gibson
Don't Be Cruel - Bobby Brown
Appetite For Destruction - Guns 'N' Roses
Travelling Wilbury - Wilbury Bros
Shooting Rubberbands At The Stars - Eddie
Brickell & the New Bohemians
Forever Your Girl - Paula Abdul
G'N'R Lies - Guns 'N' Roses
Mystery Girl - Roy Orbison
Giving You The Best That I Got - Anita Baker
Hysteria - Def Leppard
New Jersey - Bon Jovi
Vivid - Living Colour
Green - R E M
Loc-ed After Dark - Tone-Loc
Silhouette - Kenny G
Open Up And Say - Ahh - Poison
Hangin' Tough - New Kids On The Block
The Great Radio Controversy - Tesla
Karyn White - Karyn White
Greatest Hits - Journey

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SAMUDRA VIDEOS RAIDS PIRATES

Chandra Mohan Rao of Samudra Videos and officers of the Juhu-Parle police station, raided one Rohit Ramniklal Patel's Juhu residence recently. They seized illegal copies of *Suryaa* (the first video-release of Supercassettes Industries), seven imported VCRs, 100 blank cassettes and 13 pirated copies of various video films. In another raid, VCRs and TV sets were seized from Narayan Video and Jain Video.

Video equipment worth Rs 1.55 lakhs was seized in another raid conducted by Sub-inspector D M Kohle and Arjun Sawant of the Vile Parle police station. They were assisted by C R Rao of Magnum Video, Video Master and Bombino Video, and Ayubbhaj of Samudra Video.

T-SERIES' FIRST VIDEO FILM READY FOR RELEASE

Producer Gulshan Kumar's first Hindi video film – *Lal Dupatta Malmal Ka* – is ready

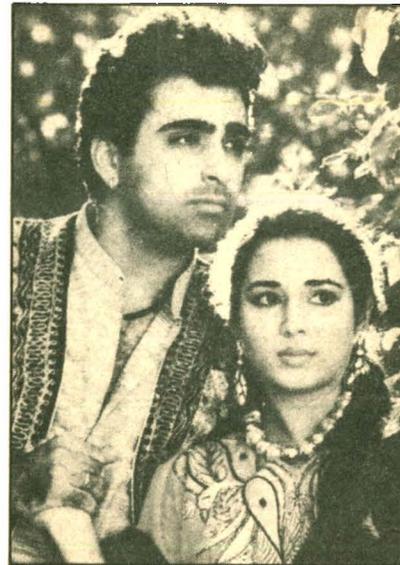
for release. The film has been directed by Ravindra Peepat, who has also written the story and screenplay. Sahil and Veverly play the leading romantic roles. The others in the film are: Vijendra Ghatge, Dan Dhanoa, Vidyashree, Radha Aastani, and Gulshan Kumar of T-Series. The music is by Anand Milind, and the lyrics, by Majrooh Sultanpuri. The dialogue is by Dr Achala Nagar.

The music of *Lal Dupatta Malmal Ka* has already been released.

Gulshan Kumar's unit has already left for Kulu Manali to begin work on their second, as yet untitled film. This film is also written and directed by Ravindra Peepat, with the same leading pair.

THE GURU GRANTH SAHIB ON VIDEO

Mehra Videos, Delhi, is producing a video serial based on the *Guru Granth Sahib*. Titled "Gurbani-Japjee Sahib", the series will picture the entire *Guru Granth Sahib* in 201 episodes. The holy book will



Scene from "Lal Dupatta Malmal Ka"

be explained in detail and the message of Shri Guru Nanak Devji will be preached for the upliftment of mankind.

The serial will be directed by M M Billo Mehra, who has a long experience in films, and has directed over 30 films in Hindi and Punjabi in India and Pakistan.

NEW SONG FOR "TEZAAB"

There cannot be enough of a good thing apparently. The makers of *Tezaab* are so thrilled at the super success of the movie, that they have decided to make more hay while the box-office jingles. Having rightly deduced that the secret of *Tezaab* lies largely in "Ek Do Teen...", they have introduced a new song into the film. The idea is that fans will fall for this song as well, and fill up the theatres again. And, consequently, the coffers.

The song is put together (one can hardly say composed) by the same team – lyrics: Javed Akhtar (if they can be called lyrics), music: Laxmikant Pyarelal, singers: Sudesh Bhosale and Anuradha Paudwal. The tune is fast and catchy. The words: "Siri Devi ko nachaye to samjhe..."

This must be the *nadir* of Hindi film music, for the soul shudders to imagine any lower depths to which it can plumb.



RAJASTHANI FOLK SONGS ON VIDEO

A 19-song cassette of Rajasthani folk music was released on February 27 at a function held at the Town Hall in Jodhpur. The cassette is produced by Anand Arora of Seema Video. It is titled "Rajasthani Lok Geet - Volume III". The songs are picturised with Mayuri, Poomima, Pushpa Sharma Tirke, Alaka Mathur, Pukhraj Purohit, Prakash Joshi, Ashok Bora, Hamira Ram Raika and Suraj Ajmeir. The music is by Pukhraj Purohit and Prakash Joshi. The cassette was released by the Revenue Minister of Rajasthan, Narpat Ram Barbar.

Seema Video will shortly be releasing video cassettes of the Rajasthani hit *Supatar Beenani*. They are also currently shooting a cassette of Bhojpuri folk songs. Next on their anvil, is a full-length feature film.

* * *

VIDEO FILM HOARDINGS GO UP

The film industry, which is rather down in the dumps, is reluctant to put up hoardings of its releases - there just is not enough money going round. But what is on the upswing, is the number of hoardings of video films.

In Bombay, there is Hiba Video's latest release - *Range Haath* - up on prominent hoardings. Then, there is T-Series' first video film - *Lal Dupatta Malmal Ka* - and yet another video film - *Lights Off*.

* * *

VIDEO FILMS GO MUSICAL

Now that video film-makers have realised the importance of music in their films, they are doing the best they can to popularise their music.

Chhayageet, which, so far, had songs from feature films alone, has recently been featuring songs from video films as well.

A few weeks ago, a song from Garware's *Dharam Yudh*, was tele-

cast on the show. Preparations are now underway to screen numbers from Super Video's *Lal Dupatta Malmal Ka* as well. Soon, there will be little to choose between feature and video films. Only real connoisseurs will appreciate the real range and scope that only the big screen exhibits.

* * *

MAGNUM RELEASES GHAZAL VIDEO

Magnum has released its first *ghazal* album on video - titled "Behatareen Fankar". The cassette features 17 *ghazals* sung by Nirmal Udhas. The censors cut one *ghazal* on review.

* * *

SUPERCASSETTES STRIKES VIDEO SUCCESS

Supercassettes Industries has already set records in the music industry. And, apparently, Gulshan Kumar's midas touch is now carrying over into the video business as well. When most video companies are floundering in the red, what with unsuccessful films and the Cable TV clutch, T-Series is not only coming out with a large number of video films, but has struck gold with its very first one.

Suryaa, their first release, has record sales all over the country: 23,000 cassettes have been sold so far. Moreover, in Hyderabad, each cassette has sold for Rs 460 a mere Rs 40 short of the highest price paid for a video cassette so far - Amitabh Bachchan's starrers sell at Rs 500 each.

* * *

"KAMAU BIWI" LAUNCHED

Riturang Films' maiden video film - *Kamau Biwi* - was launched on February 2. The film is to be completed with non-stop shooting schedules at different locales in Bombay. Key roles in the film are played by Aparajeeta, Ashok Jaiswal, Neha, Narendra Kaushik, Harish Solanki, Meena and Ravi Raj. The film is produced by B H Agarwal and directed by Ram Balram.

"NEELEE AANKHEN" READY FOR RELEASE

Neelee Aankhen, the first film from Chopra Films 'n' Videos, is ready for release. It features Arun Govil, Sheela Sharma, Parikshit Sahni, Jayshree T, Sashi Puri, and others. Hasrat Jaipuri has written the lyrics while Subhash Shah has directed the film.

* * *

FILM PRODUCERS HOPE FOR CURBS ON CATV

In a survey carried out by an industry trade-magazine, most film producers are seen hoping that there will be curbs on Cable TV, rather than legalisation. They believe that legalising it, will only harm the industry more. It seems to be strange reasoning, since experience should show that they'd lose far more in illegal cable relays than they would by its legalisation. However, the fact does remain that, to a beleaguered film industry, every new technological innovation comes as a fresh blow. Truly, it will be a long time before such issues are settled to everyone's satisfaction.

* * *

CATV CASE HEARING ON JUNE 12

There is no early end in sight for the Cable TV-video companies war. The Cable TV companies had filed an appeal which was to have been heard on March 12. However, it was postponed to June 12. This keeps the issue at status quo till then, with cable operators prevented from screening video-films for which they hold no copyrights.

This must, indeed, be a blessing for the video companies, because, throughout the holiday season, when viewership will be at its height, cable companies will not be able to relay the very latest Hindi movies on their networks. This ensures brisk business for the video companies something they could well do with.

There is obvious need for the video companies to join together to press their case and fight for rights.

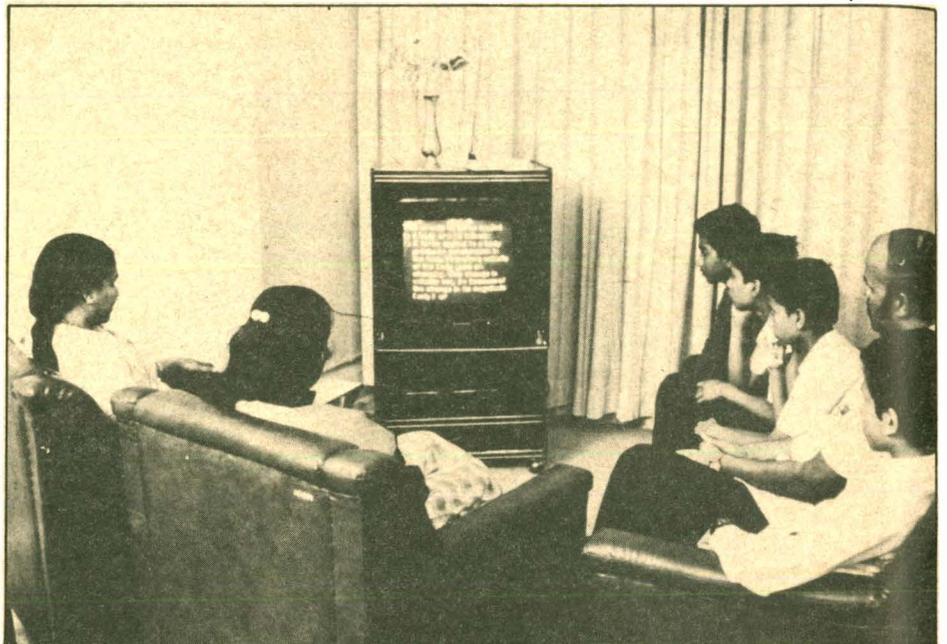
A STUDY

It is typical of the disorganised video industry in India, that excellent programmes should be painstakingly made, and then, their marketing delayed for one reason or another, so that by the time they are released, their very purpose is defeated.

This is exactly what has happened to the series of educational films – well-conceived and even better-executed – which failed to come out in the market at the time when they could be of any use to the SSC students at who they were aimed. And which are now under review.

Educational videos for children have been in the news this year. Besides the IMP cassettes, the Telemagic Educational Video Series was much advertised. These cassettes were aimed at really young children, from Class III onwards. They claimed to visualise and "make more interesting" subjects like Geography, Science, History, etc. There was even an accompanying handbook which guided teachers in the questions to be asked at the end of the viewing. Though the concept seemed a good teacher's aid, not much has since been heard of them in the market. Telemagic Videos was not contactable on the telephone numbers given in its ads. There was no reply at all from the company.

The other company which has been doing things in the children's video-field, is Garware. It has launched a series of children's classics, and even started a club for children. All the films, however, are cartoons or animations from abroad. Moreover, though excellent (they *are* classics), none of them are made in India. Garware does have plans of launching an series educational video-cassettes for children, but detailed information on its plans is not yet available.



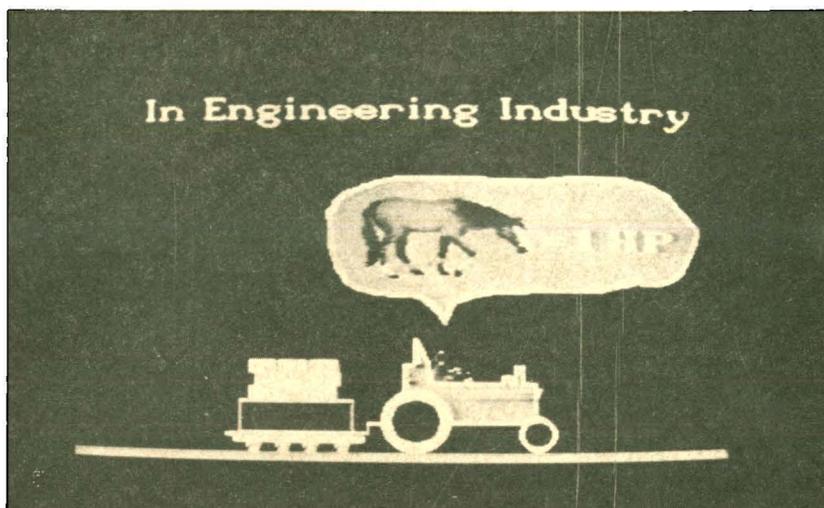
Educational entertainment for children.

THE CONCEPT OF educational films is neither new nor original. Such films have been made abroad for many years. It is only in recent times that an Indian chose to compete with the excellent production values of the films that are regularly smuggled in from abroad. The fact that nearly 50 per cent of urban middle-class homes now have a VCR, has, of course, helped the idea along.

The IMP educational video-cassettes for Science (Physics, Chemistry, Mathematics and Biology) were widely advertised. Despite scepticism from teachers, the makers – Malhar Films – received an enthusiastic response from stu-

dents and parents. The obvious reason for which is – in many schools today, teaching is not adequate as the teacher-student ratio is haywire. Teachers conduct tuitions and coaching classes to take advantage of the situation and augment their incomes, but, for a middle-class student, tuitions and coaching classes are beyond reach. It makes far more sense for a group of them to get together, buy a set of cassettes, and learn from them. However, it can never be stressed enough that no cassette can ever take the place of a good teacher.

The series of educational video cassettes for SSC students, to be marketed under the IMP label, was



A computer graphic illustration.

the brainwave of Neelkanti Patekar of Malhar Films. Ms Patekar has been associated with the television and video industry for some time, assisting in production and direction. It was seeing her own child glued to the video, that gave her the idea of making these films: "My son was always watching films – invariably cartoons or some Hindi films – many of which are just not fit for children's viewing. So, I thought, there *must* be some films made especially for children. But, first, parents need to be educated in the concept of films especially for children. So, it occurred to me, that it would be best if these films were need-based – they had to be educative, entertaining and interesting," she explains.

THUS, NEELKANTI SPENT one year in the planning, research, and other work involved in getting a series of films ready for children. Rather than make films for kids just starting out in school, Neelkanti decided to concentrate on the first competitive exam that school kids faced – the SSC. "By the time they come to the HSC, they have already faced one examination, and know, to some extent, how to cope. They are less afraid. But, for the SSC, it is all new. Parents are quite panicky, too. So, I thought, a video cassette that helps at this stage, would be ideal," explains Neelkanti.

"Besides, I had to choose subjects for which the same syllabus was followed all over the country. I conducted a survey to find out which subjects students found most difficult, and those in which they could easily score. Everything pointed at Algebra, Geometry, Physics, Chemistry, Biology. We held a few demonstrations of the cassettes in schools, and the response was overwhelming."

In fact, Neelkanti started an advance booking system for the cassettes (priced at Rs 95 each), which has received a tremendous response. Very often, children come in by themselves, book cassettes, and pay the money. Their parents have then to be contacted, for the bookings to be confirmed by the company. However, despite this res-

ponse, with the films not having come out in time, educational video, and particularly Malhar Films, has lost much of its credibility.

THE REASON WHY FEW educational films are made, is that the process of putting together all the necessary information in an interesting, informative and correct manner, is difficult and time-consuming. It is not something that can be done with a camera and a few sets.

"The important thing, is to give exact information," says Neelkanti. "We first studied the syllabi in great detail; then defined our purpose. We aimed to come out in the market just before the exams – at revision time. At that time, as students have already studied all through the year, and are familiar with their subjects, all they need is revision – the basics in a nutshell.

"We assumed that students would have their concepts clear by this time; that what they needed to know by then, was the right techniques for tackling questions during exams. So we decided to cover the syllabi, highlighting the main features, summarising each chapter, and emphasising the principles. We studied the examination papers of the past 10 years (even though the syllabi has changed a lot during this time), and spoke to teachers who have set papers in previous years, as well as to the moderators and examiners. We then highlighted the



A still from IMP's physics video.

EDUCATIONAL VIDEOS

major questions, gave precise and correct answers to them, highlighting the format of the answers, and stressing the main points of the subject under discussion."

THE METHOD FOLLOWED

on screen, is not of a teacher-student formula: There is no professor explaining things. Instead, the principle is displayed in words on the screen, with a voice-over explaining the principle. An animation (done via computer-graphics) follows, making the concept clearer.

A preview of the Physics cassette, for instance, shows that the entire process is extremely well-handled; the production quality, undoubtedly excellent. The animation is comparable to any on a foreign cassette;

sceptism about them, especially since the cassettes have not come out into the market.

"There was much reservation on the part of the teachers," admits Neelkanti. "They felt that the cassettes were being offered as 'substitute' teachers. But teachers can never be replaced. A video cassette, however good, cannot substitute the active interaction between teacher and child. It cannot take into consideration individual needs or explain a single concept in various different ways like a teacher"

There is also the very important human and psychological bond between a teacher and student that no machine could ever replace; and if it does, it will be to the great disadvantage of both.

teacher often having to teach many different subjects, the need for such cassettes is acutely felt." She has plans to bring out the cassette in Marathi as well, and later, in Hindi.

At the time when *Playback And Fast Forward* spoke to her, Neelkanti was confident of her cassette coming out in Bombay in the next two days – two weeks before the SSC examinations started. However, they started on March 14, with no sign of the cassettes in the market. Yet, she is confident of the cassettes doing well with the next lot of students: "In the small towns and villages, if charity clubs like Rotary and Lions provide the schools with VCRs, these cassettes could do well."

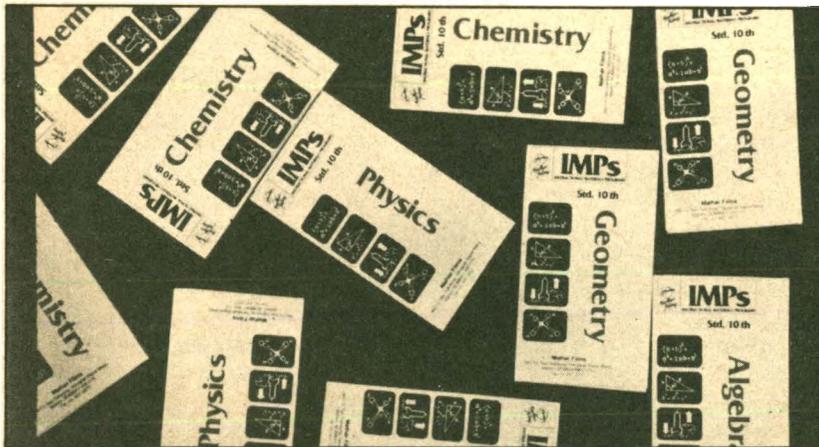
NEELKANTI ALSO plans to make a fresh set of the cassettes in June, covering the syllabi in greater detail, chapter by chapter. Another idea is to bring out cassettes for English Grammar – to "start from phonetics and go to the very end, even for the ICSE, though it is a small market".

Yet, educational video is not what she plans to stay with: "I intend to step ahead and maintain quality. My cassettes have to compete with the foreign ones in the market, for, if they are not up to the same standard, nobody will want to see them. After all, the Indian who buys the cassettes for his children, obviously from the higher income group, can easily buy the foreign ones. That is why I have used computer-graphics throughout the cassettes – although it is more expensive – the result is polished." Though not punctual.

Neelkanti also has plans of making more cassettes for children – purely entertainment ones on the *Panchatantra* and *Aesops' Fables*, and children's stories from other countries.

However, while the plans are many, there is little that is actually forthcoming for children – either educative or entertaining, though, ideally, it should be a combination of both.

– SANDHYA PANDEY



A plethora of educational films enter the market.

"A video cassette, however good, cannot substitute for the active interaction between teacher and child. It cannot take into consideration individual needs or explain one concept in many ways like a teacher can."

the voice explaining things has perfect diction; and the music used, is soft so as not to intrude on the commentary. Unfortunately, this useful product will remain in cold storage till the next SSC examination.

WHEN THE IDEA OF these educational cassettes was first mooted, there was great resistance from teachers. Even now, there is much

Neelkanti, however, did hold demonstrations of her cassettes at a conference of headmasters at Thane. She claims to have received a very good response, especially from schools in small towns and villages. "In the city, there are good teachers, so the response to the cassettes is small. But in the interior, where teachers are few, with one

HINDI

- **SARADA**
RAJ KAPOOR,
MEENA KUMARI
- **CHOTI BAHEN**
BALRAJ SAHANI,
NANDA
- **SASURAL**
RAJENDRA KUMAR,
B. SAROJA DEVI
- **HAMRAHI**
RAJENDRA KUMAR,
JAMUNA
- **BETI BETE**
SUNIL DUTT,
B. SAROJA DEVI, JAMUNA
- **DAADI MAA**
ASHOK KUMAR,
BINA ROY
- **MILAN**
SUNIL DUTT,
NUTAN, JAMUNA
- **RAJA AUR RUNK**
SANJEEV KUMAR,
NAZEEMA
- **JEENE KI RAH**
JEETENDRA, TANUJA
- **KHILONA**
SANJEEV KUMAR/
MUMTAZ
- **SHAADI KE BAAD**
JEETENDRA
- **BIDAAI**
JEETENDRA
LEENA CHANDAVARKAR
- **UDHAAR KA SINDOOR**
JEETENDRA, ASHA PAREKH,
REENA ROY
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MEENAKSHI SESHADRI
- **MERE GHAR MERE BACHCHE**
RAJ BABBAR,
SMITA PATIL,
MEENAKSHI SESHADRI

TAMIL

- **THAYILLA PILLAI**
T.S. BALIAH,
M.V. RAJAMMA
- **IRUVARULLAM**
SIVAJI GANESAN,
B. SAROJA DEVI
- **IDAYAKAMALAM**
RAVICHANDRAN,
K.R. VIJAYA
- **PIRIYAVIDAI**
MUTHURAMAN,
PRAMILA

TELVUGU

- **ILAVELPU**
A. NAGESWARA RAO,
ANJALI DEVI
- **ILLALU**
K.V. NAGESWARA RAO,
GITANJALI

KANNADA

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ANTI-PIRACY BATTLES

The pirates are as active as ever, stealing the legitimate industry's legitimate profits. And what is being done to fight them, is, according to reports, not what should be done – not enough.



VIDEO PIRACY in India is still extensive. It is only about seven years since the video business in the country became legitimate. Before that, whatever the video business – and it was enormous – it was entirely illegal.

The copyright laws in India that govern audio and video piracy are the same. They are clear and concise, but a person must first be convicted of having pirated a cassette before a court of law can decide the form punishment to be meted out to him.

Piracy is such a well-organised business here, that rooting it out entirely, has been quite impossible. Though the laws are there, convictions are never made. Piracy was established long before the legitimate business came into being. Even after the amendment to the copyright laws in 1982, which made many pirates legal, far too many video companies still operate in the grey areas, being part legal and part illegal.

This has led to a situation where it is difficult to tell the pirates from the legitimates. Naturally, there is no concerted fight against piracy either. NFDC set up INFACIT, Hiba Videos had its own anti-piracy cell, as did some companies like Magnum and Video Master. But the video companies never managed to pool their resources and intentions to fight piracy.

DESPITE A LARGE NUMBER of raids being conducted (of late, mainly on Cable TV operators), hardly any convictions have been made. The reasons are many; the main one being some confusion in the minds of the police personnel conducting the raids. Often, after a raid is conducted, it is found that the raiding party does not have the bonafides to raid the so-called pirate on them. Also, all too often, even when incriminating material is confiscated, it disappears from police stations. Additionally, recorded cassettes have been known to 'become' blank after a few hours in police custody. Besides, with the kind of pressures that policemen face in maintaining daily law-and-order, piracy is of negligible significance to them.

All these factors, together, have ensured that piracy, kept alive and thriving in this country, accounts for nearly 50 per cent, if not more, of the video market. Most video libraries buy one original cassette and make several copies of it. Thus, half their stock – and often 65% of it – is pirated.

However, piracy is not a problem in India alone. It is rampant in the Middle East where no copyright laws exist. Even in the "advanced" European and American market piracy is alive and active.

AMERICAN and foreign film studios are annually losing thousands of millions of dollars because of weak national laws and ineffective enforcement measures which allow the illegal copying of films and videos, according to William Nix, Senior Vice-President of the Motion Pictures Association of America.

Nix, interviewed on February 1, 1989, on USIA's Worldnet television service by participants in Belgrade and Yugoslavia, said that US film studios alone, are losing at least 1,000 million (Rs 16,000) a year to pirates; that 5 to 10 per cent of the actual video cassettes on US store-shelves are illegal copies. As are 70 to 80 per cent in Brazil, 30 to 40 per

cent in Japan, and about 20 per cent in the UK; whereas, in the Middle East, the lack of adequate and effective copyright laws and treaties has resulted in almost cent per cent of the videos there being pirated.

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As Nix says: "At the moment, the Middle East is a centre not only of domestic national piracy, but also of what we call transshipment – the Middle East being a link between the Far East and Europe, as well as within the Middle Eastern region, for trafficking in pirate cassettes and supply in the marketplace."

Nix, who is also Vice-President of the Motion Pictures Export Association of America, says that his efforts are aimed at working with foreign governments, in co-operation with the US government, to help create stronger laws protecting intellectual property. In those places where laws already exist, he explains, his association will try to establish either representatives or distributors who will work side-by-side with local officials to police the marketplace.

ONE WAY TO strengthen the enforcement effort, according to Nix, is to enforce stricter penalties. In the US, where video piracy falls

under Federal law, a first offender can, for instance, receive upto five years in prison and a \$250,000 (Rs 4 lakh) fine. The US courts have successfully prosecuted several hundreds of cases of video piracy last year, all of which have created a very strong deterrent in the country, according to Nix.

Nix and several other Americans involved, do not regard this as being simply an American problem, as they believe it involves the entire international film community. "I think it is important to emphasise that one of the reasons why this problem is so serious to the entire movie industry, is that movies have become progressively expensive to produce," Nix says. "Ten years ago, a major motion picture release might have cost \$1.5-3 million to produce, whereas, today, that figure is more likely to be in the \$20 million (Rs 3.2 crore) range... Most movies, despite all the new forms of technology and worldwide releases and marketing, do not recoup their production and marketing costs. As a result, probably two-thirds of them lose money. The motion pictures production community is dependent upon the other one-third – those which are successful."

Nix informs that, fortunately, there *are* increasing multilateral efforts to create a more uniform approach to copyright protection. Both the World Intellectual Property Organisation and the Berne Convention are reviewing ways to create a worldwide registry for copyrighted audiovisual works to be used in evidence in courts around the world. In addition, the current Uruguay Round of multilateral trade negotiations, in which some 96 countries are participating, is seeking agreement on international rules on intellectual property.

And if such international efforts fail, Nix states, the US appears ready to take unilateral action. It has already recently removed its tariff preferences to Thailand because of that country's failure to address intellectual property piracy.



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SAAZ RAAG AUR TAAL

Nos	Instruments	Players	Drums	Players	Thath	Raaga	Beats	Taal	Side Rhythm instruments	Players
1	Flute Tanpura	Ronu Mazumdar	Khol	Natu Goswami	Bhairav	Bhilalu	6	Lufa Dadra	Madal-Ghungroo- Chakra-Manjira Kartal-Chimta	Anna Joshi & Dasrath
2	Surbahar Tanpura	Chandra- shekhar	Pakhawaj	Arjun Shejwal	Todi	Salagvarali	7	Tewra	—	—
3	Jai Tarang Tanpura	S. Sharma	Tabla	Shridhar Padhye	Bilawal	Kamal- ranjani	7	Roopak	—	—
4	Taar Shahnai Tanpura	V. Vohra	Dhol	Anna Joshi	Aasaavari	Shobhavari	8	Dhoomali	Damru- Bada Manjira Hudki- Dimri-Duff-Malka	Anna Joshi
5	Santur Tanpura	Ullhas Bapat	Pakhawaj	Arjun Shejwal	Purvi	Ruka- mambar	9	Matta Taal	—	—
6	Harmonium Tanpura	V. Vohra	Dholki	Anna Joshi	Unclasi- fied	Pushpa- chandrika	10	Jhaptaal	—	—
7	Sarangi Tanpura	Kunte	Tabla	Shridhar Padhye	Unclasi- fied	Champa- kali	11	Champak Savari	—	—
8	Vichitra Veena Tanpura	Ramesh Prem	Pakhawaj	Arjun Shejwal	Marva	Varati	12	Chautaal	—	—
9	Tabla Tarang	Janardhan Abhyankar	Tabla	Shridhar Padhye	Kalyan	Amrit Varshini	13	Firodust	—	—
10	Dilruba Ektara	V. Vohra	Dholak	Vijay Indorkar	Khamaj	Sorath	14	Deepchandi	Kartal-Duggi Tarang	Anna Joshi & Dasrath
11	Sarod Tanpura	Zarin Daroowala	Pakhawaj	Arjun Shejwal	Unclasi- fied	Rajni Kalyan	14	Dhamar	—	—
12	Sitar Tanpura	Chandra- shekhar	Tabla	Shridhar Padhye	Kafi	Rajesh- wari	15	Pancham Savari	—	—
13	Shahnai, Tanpura, Harmonium	Dhumale Madhukar	Nagaara	Anna Joshi	Bhairavi	Bhairavi	16	Teen Taal	—	—

4CX 1151

Volume I - GAYAKI. RAAG AUR TAAL

Side A That	Raag	Taal	Beats	Lyrics	
1	Bhairav	a) Ramkali b) Sevarashratunk	Dadra Roopak	6 7	Hari Hari Hari Sumar Naam Kalata Vikar
2	Todi	a) Khat Todi b) Bahaduri Todi	Tevra Dhoomali	7 8	Dekho Dekho Shiva Shankar Mahadev
3	Bilawal	a) Durga	Matta Taal	9	Jagat Janani
Side B That	Raag	Taal	Beats	Lyrics	
3	Bilawal	b) Bihagda	Jhaptaal	10	Aaj Ko Dina Shubha Dina
4	Aasaavari	a) Aasaavari b) Khat	Surfakta Champak Savari	10 11	Gokula Govardhana En Mana
5	Poorvi	a) Jaitashri b) Basant	Ektaal Chautaal	12 12	Jaba Te Piyu Malati

4CX 1152

Volume II - GAYAKI.. RAAG AUR TAAL

Side A That	Raag	Taal	Beats	Lyrics	
6	Marva	a) Bibhas b) Bhaliyar	Firodust Jhoomra	13 14	So Ab More Soorjanawadi Balma Tomare Karani
7	Kalyan	a) Kidar b) Hameer	Deepchandi Aadachautaal	14 14	Kheian Ko Aayo Dekhi Aisi Pyari
8	Khamaj	a) Gaudi Malhar	Dhamar	14	Umanda Ghumanda Ghana
Side B That	Raag	Taal	Beats	Lyrics	
8	Khamaj	b) Kalavati	Pancham Savari	15	Ja Ja Re Ja
9	Kafi	a) Bahar b) Surmalhar	Teentaal Addha	16 16	Daar Daar Paat Araj Suno Mon Re
10	Bhairavi	a) Bilaskhani Todi b) Bhairavi	Tiwada Punjabi Theka	16 16	Ab More Kantha Kaise Samajharon

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Tabla: Shridhar Padhye

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MARKET SURVEY: DO VIDEOS SELL NEWS?

Ever since the video boom started about six years ago, various forms of entertainment on video have been experimented with. Some of them have succeeded, like the video films made by Hiba; others have just made enough money to survive, like the film-song compilations and variety entertainment cassettes like *Toko Fogo*, and some video-film magazines.

The video-film magazines came out in a sudden burst. It was expected that the millions of readers around the country who bought and avidly read film magazines, would be equally, if not more, thrilled to see their stars on the small screen. That the intimacy of the video medium would bring the stars into the viewers' homes. That what they only read about, would be there, in full colour, for them to see – all those glamorous parties, the fancy houses the stars live in. In short, all the glamour of the screen with the added feeling of seeing the stars "as they really are". So along came *Eknaath* video, *Bush Trax*, *Lehren*, *Starbuzz*, *Chalte Chalte*, etc.

The initial response to these films was good, but soon, it seemed to fade. One of the reasons, was the poor technical experience of the people producing the videos. Many were made by journalists who, till then, only had experience in the written medium. Handling a camera was a new game, and almost anyone who had a video-camera thought a fast buck could be made with video-film magazines. The result was that many of the magazines lacked quality. Some of them went out of the market after their first few issues. Some of them are still around. *Playback & Fast For-*



ward thus decided to do a market survey to find out whether these films were still popular,

* * *

A survey of video libraries in Bombay revealed that, by and large, video-film magazines are not doing well at all. Many libraries have stopped stocking them. Of those available, *Lehren* and *Bush Trax* are doing well.

MICHAELS VIDEO LIBRARY, GOREGAON:

We do not stock video magazines. Earlier, we did have a few magazines, but they didn't do well at all, though some teenagers used to rent them out. If any new magazines come into the market, they are sure to fail. Video films do far, far better.

NAVRANG MUSIC CENTRE, GOREGAON:

We do stock film magazines – *Chalte Chalte* and *Bush Trax*, but it is difficult to assess whether they are doing very badly. On an average, the cassettes are rented once a day. When a new cassette comes in, it is in demand for a week or so. They are, however, not comparable with video films. Feature films do excellently, while video films do well. Film magazines cannot be compared with any other video films, but they are popular with students.

SAIKRUPA VIDEO, MALAD:

Yes, we do stock video magazines – *Chalte Chalte*, *Lehren* and *Bush Trax*. The response to them is not too good – our clients don't display any enthusiasm for these cassettes. When the first of these magazines came out, it was in demand; but not any longer. They are rented on an

average of three times a week, or even-less, by some teenagers. However, while they don't do well in comparison with other video films, if a *really good* film magazine was made on video, it *would do well*. But the way things are at present, there is no money in these video magazines.

VIDEO CENTRE, BANDRA (E):

Yes, we stock *Lehren* and *Bush Trax*, but there is no demand for these magazines. They are rented out once a week, on an average, by teenagers. I feel there is no future for video-film magazines at all.

LUCKY VIDEO, GHATKOPAR:

No, we no longer stock video-magazines. We had a few earlier – *Eknaath* and *Lehren*, but as there was no demand for them, we stopped stocking them. However, if a *well-made* video film comes into the market, it could do well.

POPULAR VIDEO, GRANT ROAD:

We stock *all* the video-film magazines, and they are doing very well. *Lehren* and *Bush Trax* are doing the best. At least two cassettes are rented out every day. If a new video-film magazine is introduced, it will do well, too.

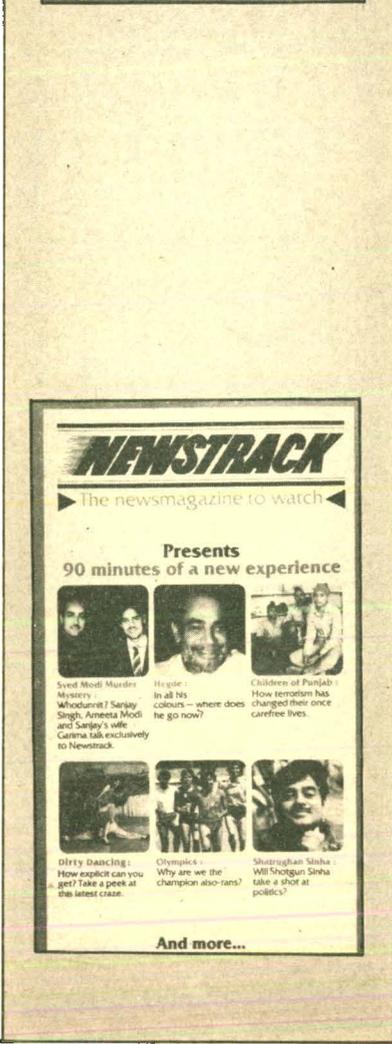
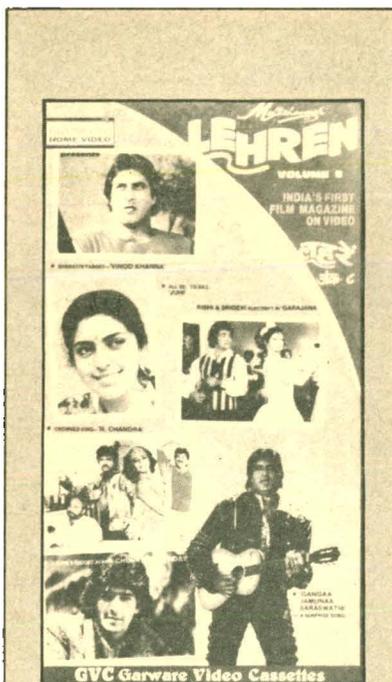
VIDEO MAGAZINES are doing a little better in Delhi, where most libraries stock them. *Lehren*, again, is the most popular one

ADHUNIK VIDEO LIBRARY, LAJPAT NAGAR:

Yes, we stock *Eknaath*, *Lehren*, *Bush Trax*, *Chalte Chalte* and *Starbuzz*. There is a good demand for these magazines – we lend out about 15 video magazines per month. These magazines are borrowed by businessmen and people of all ages. A new magazine could be very successful, especially if it incorporates some humour in it.

GUPTA STUDIO, R K PURAM:

We stock *Lehren*, *Eknaath* and *Bush Trax*. While *Lehren* is doing



well, the others are not. *Lehren* is borrowed at least six or seven times a week. The reason why the other magazines don't do so well, is their lack of publicity. I feel even new magazines will do well, especially if they incorporate humour and some cartoons. Also, they should be well-publicised.

KAYGEE ELECTRONICS, JANGPURA:

Yes, we stock *Eknaath*, *Chalte Chalte*, *Sitaron Ki Duniya*, *Lehren*, etc. Only *Lehren* is doing well. It is borrowed by people of all ages, sometimes as young as six-years old. Another magazine should be successful, if it is in a different format from what already exists.

VERMA BROTHERS, MALVIYA NAGAR:

We stock *Lehren*. It is not doing too well – it gets borrowed about 10 times a month. I don't think another video magazine will do well.

MUSIC SHOP, KHAN MARKET:

We *do* stock video-film magazines. They are doing well, with all kinds of viewers borrowing them. However, I think, if a new magazine has a bit from all the video magazines – politics, humour, glamour – it could do very well. The market is vast, with great potential.

CALCUTTA, which normally displays nonchalance to most waves that sweep the country, initially followed suit as far as video magazines were concerned. Today, most people declare with unanimity that video magazines are doing well. Nearly everyone opines that *Lehren* is, by far, the best as far as demand goes, although city libraries subscribe to *Chalte Chalte*, *Eknaath*, *Movie Video*, *Movie Magic*, *Sitaron Ki Duniya*, *Starbuzz*, *Bush Trax*, etc.

However, most people opine that video magazines have merely had an initial demand, being rented daily only in the first week of their appearance. On an average, they change only three to four hands a

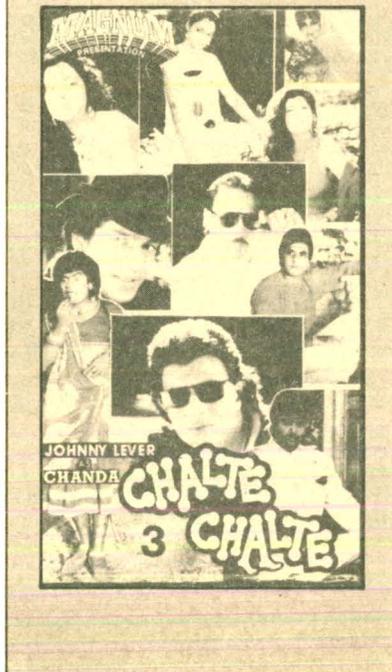
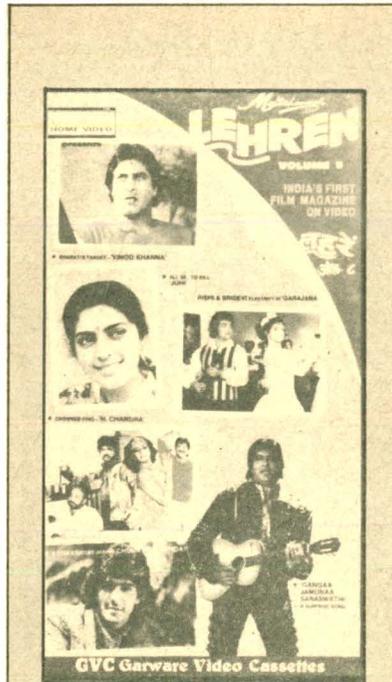
week. Rajiv Mohta of Kalpana, Block J, New Alipore, avers that these magazines do not possess perennial demand, and that, as soon as a new edition hits the stands, the old one goes out much like an old newspaper.

Raju Sharan of Video World, Block E, New Alipore, says that these magazines get hired less than half as much as other video films – which is quite commendable, considering that most video libraries stock hundreds of feature films and less than 15 of the magazines now in the market. However, Dipankar Bose of Sit 'n' Watch, Lake Market, feels that the magazines are doing better than video films.

Mr Kailash Agarwal of P J Video, Hazra Road, says that, since these cassettes are fit for family viewing, they do well when the lending libraries are located in residential areas.

Mr S H Siddiqui of Mousiqui Electronics, Royd Street, believes that another entrant in the field would do well, provided it was slickly made, since the existing magazines are shoddily produced on shoe-string budgets. However, he avers, they will always have a limited circulation.

IN BANGALORE, video magazines are not doing too well. This is basically because the city's video-viewers consider watching video films as an alternative to movie-going and nothing else. Only 70 per cent of the video libraries in Bangalore stock video magazines, while the remaining 30 per cent have not even heard of them. All the 70 per cent have watched two or more video-film magazines – like *Lehren*, *Eknaath*, *Movie Magic*, *Chalte Chalte*, *Bush Film Trax*, etc. An overwhelming 42 per cent of the libraries that stock such cassettes, said that they are not doing well; 28 per cent said they do "okay"; and 15 per cent resorted to the ambiguous "can't say". Over 15 per cent of the libraries stocking video magazines said they were doing good business. On an average, Bangaloreans borrow just half-a-cassette per



day from each library, which means that a video magazine is circulated once every two days.

The librarian at Saks's, Cox Town, says these magazines did very well initially. Mahesh of Sri Radhavendra Video Palace, Hanumanthnagar, grumbles that he now has to often force customers to borrow these magazines when they don't like anything else that's on the racks. All the video libraries surveyed, confirmed the truism that video magazines compare unfavourably with feature films. Even when compared with video films, 85 per cent of the video-library owners opined that these magazines don't stand a chance.

Whether another video-film magazine can do well in the market, is doubtful. However, most people believe that, if it is a better product, it will do well. Mr Suresh of Charisma Video Library, Race Course Road (which, incidentally, is the largest video library in India for original official cassettes in all languages), feels that video magazines should have more variety in their content: "Nowadays, the mags are all the same. But the same shooting preview and *muhurat* stuff can't last long. Forthcoming video mags should have a lot of pep – for instance, new songs from unreleased films – if they want an audience."

Thus, the overall scenario for video magazines is not too bad. One basic fact does emerge – a video magazine can do well, provided it is well-made. The shoddy films made on shoe-string budgets must go – as, indeed, many of them have. If there are magazines with interesting footage, well-produced and well-advertised, there is no reason why they should *not* succeed. After all, a good product rarely fails.

- SHUBHANGI KHAPRE in Bombay
- ARTIAHLUWALIA in Delhi
- SATNAM AHLUWALIA in Calcutta
- SHYAM SUNDER in Bangalore

VIDEO REVIEWS



ARTHUR 2 ON THE ROCKS

– Dudley Moore, Lisa Minelli
– Popular song “Locomotion”

Arthur (a rich spoilt brat, drunk-as-a-dodo, definitely delinquent Dudley Moore) and Linda (still the same ole lovely Lisa Minelli) are a happy-go-lucky, happily married couple – except for one problem: Linda’s ‘cursed’. Not realising that children are problems that generate more, they favour adoption. Unfortunately, the adoption council doesn’t favour them: neither of the applicants work. And what is worse, is that Arthur’s still a child who’s constantly playing pranks on his household staff and driving Butler Fairchild round the bend.

Yet, Arthur’s cute and comic, unlike billionaire Ben Johnson who is always wasting time, effort and money in trying to force Arthur to divorce Linda and marry his dear daughter Susan who’s in love with him. He even buys over the family holdings, believing that, when Arthur’s left without a sou, he’ll come begging and woo. But, “for better or worse”, Arthur and Linda stick together. Linda even goes back to working as a waitress, while Arthur does very well as a house-husband.

Ben Johnson is, however, nothing if not persistent (in fact, one wonders whether it’s dear daddy, and not darling daughter, who’s in love with the dud dude), and, in pursuit of ‘moore’, upsets their conjugal bliss even further.

How much ‘moore’ can one take of this? Well, Linda leaves Arthur “for his own good”, and Arthur turns to the bottle. Fortunately, a hallucination of his old and dearly beloved butler gets him off the booze and onto aggression instead of escapism. He decides to fight B Johnson with the skeletons in his closet.

In the ensuing war between the two men, Arthur is unsuccessful in scaring Big Bug Ben, but succeeds in convincing Susan that there’s only one true love for him – and that’s Linda. And a happy ending follows the hilarity, with a surprise, as well, in store for Arthur, Linda, and you!

– Leaves you asking for ‘Moore’!
Cheers to the M² pair for terrific acting as always, and for many laughs.

MONKEY SHINES

– Jason Beghe

A mad magnificent movie where-in handsome hunk Jason Beghe (as athletic law student Alan Mann) gets rammed by a truck. Now a quadriplegic, he has to wrestle with the odds of being disabled, with our sympathy. Not only does he have to fight off his adoring mother dearest, but he also has to fight to keep his no-longer-adoring girlfriend.

Yet, life’s not that bad (though it could have been better if not for Nurse Maryanne, who’s an easily-irritated sadist), as Alan Mann has a friend in Ella – a capuchin trained to entertain and look after the disabled.

Alan, however, is fated, not only to be disabled but also to become disillusioned real soon. Ella soon ceases to be cute, with Alan, from having lost consciousness to re-

surfacing in a dream, suffering a nightmare as Ella, on entering his mind through extra-extra sensory potential (or ESP), dictates all his actions and attitudes. And Alan, ‘man’, from being a huggable hulk, becomes a horrible human.

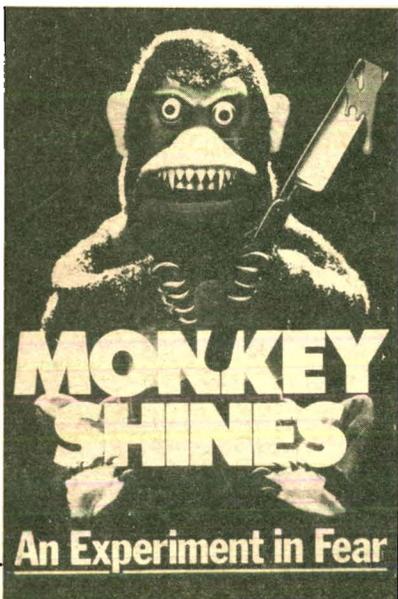
– The movie, however, is no re-play of Alien. While it is a horror movie, shivermethimbers, it is not sick, but brainy. And requiring a great deal of brains and guts in the viewing.

BIG BUSINESS

– Bette Midler and Lily Tomlin x 2
*

Midler’s acclaimed “hottest hysterical comedy”, when viewed, dissolves not into laughs, but a horrible hotchpotch of chaos. No thanks to a prosaic pitted plot which has two pairs of Siamese twins interchanged at birth by the myopic nurse of Jupiter Hollow – a village which is a real hole.

Years pass in growing up – moving to a clock that goes much too fast – and the four ladies (or the two actresses serving as ‘double agents’ of the comedy) collide in Manhattan, having checked into the same hotel.



VIDEO REVIEWS

And drive, most unwittingly, the doorman, bell-boys, receptionists, waiters, liftmen, other residents and what-have-you, insane. "Have I drunk too much?" "Are my eyes weak?" one wonders.

The rest of the movie – in fact, most of it – is a series of mistakes which could have been avoided by the scriptwriter and director, as is the movie. As is the ending, which should have come a lot sooner.

– **BIG BUSINESS** is a silly affair badly handled, despite the big noise made by critics over it. Indeed, much ado about nothing much. It is hardly guaranteed to have you splitting your sides in laughter – only to give you a splitting headache. Hence, if you value your sanity, don't make the mistake of watching it, despite this review, on the idiot box.

ACT OF BETRAYAL

– Kirster Greer, Lisa Harrow, Patrick Bergen

– A telefilm in two parts

Stricken bloody Belfast upsets the stomach while the modus operandi of the IRA is seen in action when Michael McGork (Bergen), one of its most loyal lieutenants, changes his mind overnight. And if that's not bad enough, and especially since he does not suffer from war-time amnesia, he betrays the army and testifies against his superiors in court! Found guilty of treason and insubordination by the IRA, he is also found worthy of punishment. But, of what manner? Death or destruction? Execution or torture? The dice rolls in favour of the latter, and McGork's wife Eileen (nee Harrow) and son Sean (not McBride but Greer) are kidnapped and parcelled off with a new identity Down Under.

True, not a hair on their heads is touched, yet they are marked by worry and anxiety; haunted by not knowing why Michael turned turncoat and when the IRA will



kill them. And by the thought that Michael betrayed them as well, by neither taking them into his confidence, nor respecting their wishes and the fact that "he had a family to think of"

– **Worth as much thought and attention as when one's tempted to commit an act of betrayal.**

FAVOURITE SON

– Harry Hamlin, Linda Kozlowski

– A teleserial in two parts

*

The teleserial which is no favourite of Bush's. Instead, it's the one he tried his darn best to ban and can, regarding it as being highly critical of the US government and its federal agency, the FBI.

But why shouldn't it be so? Especially since 'eminent' Nicaraguan Col Martinez is shot dead by an ex-FBI agent (illustrating not only the murderous machinations of the FBI, but the truth of the statement that swears, "There's no rest from the FBI") on the public dais, rudely interrupted in the middle of his speech. However, buddy Senator Terry Fallon, also shot, but not slain, gives a speech as spirited as Mark Anthony's.

And, telecast by TV, he becomes America's favourite son. Undoubtedly, the best running mate for the President in the approaching polls. But, wait a minute – What's the hero's history? Is he really Mr Clean? Or is he Mr Corrupt? One feels he's the latter, and, as the movie proceeds, is convinced of it.

– **Certainly not my favourite expose of the American government. And a disappointment as, other than the Senator's speech, and the fact that he is bleeding while boring, nothing is all that startling, or warranting Bush's agitation. But then, after Vietnam, no American act could be shocking.**

STORMY MONDAY

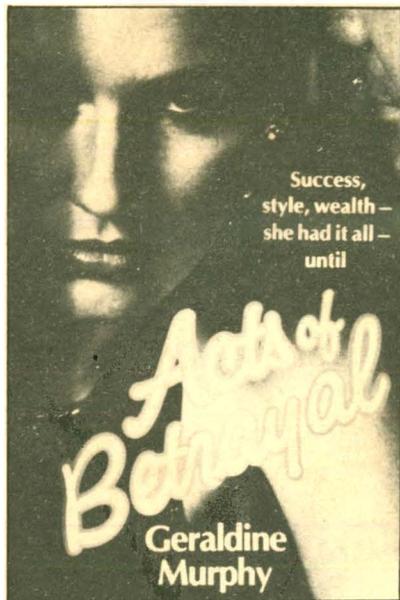
– Melanie Griffith, Sean Bern, Sting, Tommy Lee Jones

– Scripted, scored and directed by Mike Figgis

*

STORMY MONDAY – "the thriller of the month" – is a storm in a teacup. It is brewed in a club in Newcastle, England, whose citizens are celebrating America Week with all that jazz of the US.

In the pepped-up activities of the hour, Sean Bern finds himself a job



with Sting of shady she nanigans and notorious nightclubs, and a 'good' friend in Melanie Griffith, while American entrepreneur Cosmo (not of Cosmos soccer club fame, but, instead, the Tommy Lee Jones) is all set to sting Sting. With such a charming cast, the movie should surely be captivating. But, sorry to disappoint you (as it's better than being disappointed by the movie), it ain't. The famous stars, overawed by each other and themselves, are ill-at-ease; the ten-fold theme - ranging from transatlantic co-operation to Polish immigrancy to crime - is tangled, with too much 'happening' too fast to follow the going.

Indeed, one would do well to take note of the movie's only memorable line - "When the going gets tough, the tough get going" and turn off the TV and go to bed.

- All in all, and all through out, **STORMY MONDAY** is a wash-out which won't dispel workaday blues.

THE ACCUSED

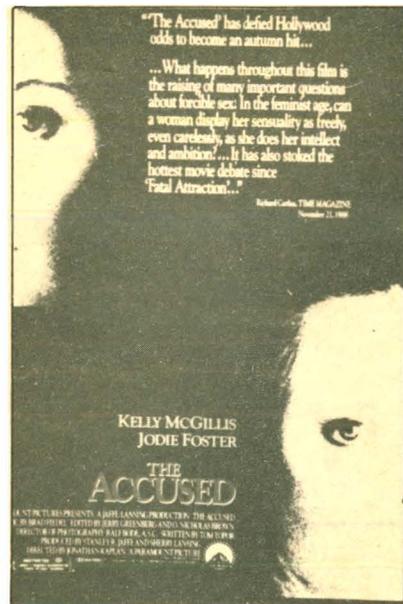
- Jody Foster, Kelly McGillis

A girl runs out of a bar screaming, hitches a ride in a truck with a flash

of shapely legs, and vanishes into the blue of Washington DC. Yet, one cannot shake away the shock of the screams that easily. Or recover from the shocking start of **THE ACCUSED** that soon. The girl - whom we soon discover to be Sarah Tobias alias Jody Foster - certainly doesn't. She is a gang rape victim, seen to be both physically and psychologically marked as she strips, again under orders, for the police.

What proceeds, is the plight of an 'average' rape victim, which is all the more pathetic as it is highly restrained. True, she might have been unduly provocative, in her dress and behaviour, as the People's Court proclaims, but did she ask to be raped?

NO - as may be seen in the investigation adhering to normal police procedures, ruthless sexual interrogation in court, pressures of a legal system which is lopsided even in God's own country, and a determined Kelly McGillis - as Prosecutor Catherine Murphy - hell-bent on punishing not only those who raped her 'victim', but those who cheered and clapped alongside as well. All of which, with the strict adherence to the codes of realism, strengthen the 'autobiography'. As does the graphic re-run of the rape scene, in a land where, in all honesty, "or so help me God", a



rape takes place every six minutes. - In God's name, the most brutal, but brilliant depiction of Rape.

THE MISSION

- Jeremy Irons, Robert De Niro

An epic.

The era - the eighteenth century. The background - the tug-of-war played between Spain and Portugal for converts and colonies in South America.

The story - the suffering of the natives at the hands of Catholic missionaries and Christian conquerors, blown up to epic proportions by the breathtaking backdrop of the Amazon jungle from whence they were taken and broken into civilisation.

The *deus ex-machina* - the Hand of God itself, as working through the natives' guardian angel - Father Gabriel (Jeremy Irons) and the magnanimous mercenary Rodriguez (De Niro), who take up the liberation of the natives as their mission.

The drama - the tussle between the true Christians and the corrupt chieftans, and the impotency of 'Gabriel-in-irons'.

- A 70-mm movie of epic dimensions and excellence.



VIDEO RELEASES

BOMBINO

Purani Haveli Hindi Feature Film
 Paanch Fauladi Hindi Feature Film
 Aakhri Mukabala Hindi Feature Film
 Great Govinda Variety Entertainment
 Billoo Badshah Hindi Feature Film
 Paraya Ghar Hindi Feature Film
 Vidrohi Hindi Feature Film
 Awargi Hindi Feature Film
 Marg Hindi Feature Film

MAGNUM

Hathyaar Hindi Feature Film
 Aitbaar Hindi Feature Film
 Blackmail Hindi Feature Film
 Sachche Ka Bol Bala Hindi Feature Film
 Behtareen Fankaar (Nirmal Udhas) Ghazals

SHEMAROO NETWORK

Tawaif Ki Beti Hindi Feature Film
 Aasman Se Ooncha Hindi Feature Film
 Charana Hindi Feature Film
 Eeshwar Hindi Feature Film
 Salaam Bombay Hindi Feature Film

NFDC

Django English Feature Film
 A Breed Apart English Feature Film

GARWARE VIDEO

Lehren - Vol 9 Video Film Magazine

Gharwali Baharwali Hindi Feature Film
 Project 2 (Episode 1) Children's Video
 Epic Children's Video
 Children's Cartoon Children's Video
 Festival Children's English Film
 Dot and the Koala Children's English Film
 The Steam-driven Bill Children's English Film
 Adventures of Riverboat Children's English Film
 New Adventures of the Lone Ranger Children's English Film
 The Little Convict Children's English Film

GOLD

Do Quaidi Hindi Feature Film

KARAN VIDEO

Anjaam Khuda Jaane Hindi Feature Film

SAN VIDEO

Joshilay Hindi Feature Film

T-SERIES

Suryaa Hindi Feature Film

HIBA VIDEO

Range Haath Hindi Video Film
 Taxi Chor Hindi Feature Film

TV TODAY

Newstrack (March) Video News Magazine

HINDI

LEHEREN - VOL 9

-Garware

This volume starts with a report on the biggest tragedy of the film industry - the Mysore fire mishap - as narrated by Neena Gupta. However, Neena Gupta has been highlighted as though she was the only one who suffered. Where was the question of her survival, in any case, when she was nowhere near the sets during the shooting. And, if this was all the producers had in mind of the

tragedy, then I must say it is just a clever way of selling the cassette. The people who had a narrow escape, are nowhere in the scene, and the whole sequence ends much too abruptly. Rekha's career is also analysed, by Bharati Pradhan, a film journalist. Rekha's career graph, from her early days to her present rank in the industry, has been highlighted. Bharati has done her job pretty well. Furthermore, **LEHEREN** covers the premiere of *Salaam Bombay*, with Mira Nair speaking on her film and introducing the kids in such a hurry that it seems as if she was forced to do so. Worse still, the

compere keeps on asking the same stereotyped questions to each kid, and before the kid answers, the camera shifts onto another. In the regular feature - *Studio Round-up* - are songs picturised on the sets of *Zakhm* (with Chunky and Neelam), *Kala Bazaar* (Anil Kapoor and Kimi Katkar), *Trilok* (Parijaat and Javed Jaffery), and *Ek Ka Jawab Do* with Archana Puran singing "Meri Jawani Rasgoola". Then there is an interview with Poonam Dhillon, which is nothing exceptional. Well, you can admire her beauty, but certainly not her acting. She has played her part well this time, but then, there was noth-

VIDEO REVIEWS



The director has very religiously followed the typical Hindi feature film formula – everything is dumped into this film. Scenes of glamour, dance, dishoom-dishoom, romance, etc (except for a rape scene), are all there. The story is based on a revenge plot, two underworld dons – ‘King’ and ‘Nagraj’ – crave for blood. Only the sincere, handsome, intelligent police inspector’s (Raj Babbar) role is up to the mark. The unwanted dance sequence of Sonam and Govinda near the poolside, looks a wee bit cheap. With the same Govinda later turning out to be a dynamic and fiery police inspector, the end becomes too complicated. Yet, it is predictable. And the songs are forgotten the very next moment. **A thoroughly avoidable film.**

ing much to do. Truly, the only interesting feature is an interview with Javed Jaffery, the Indian Travolta, wherein he discusses his fitness programme and his dance.

There are the muhurats: of Mazhar Khan’s maiden venture Gang and Aaj Ka Shahenshah. Additionally, the volume covers the launching party of the Chitrlekha group’s English magazine G, Garware’s “Dharam Yudh” party, and the release of Venus Music Industries’ Batwara.

And, predictably, the volume winds up with the “I.eheren Sangeet Paheli”. About the direction, the less said the better. But if you want to watch this volume for the sake of watching it, and have enough time to spare, go ahead. But if you don’t, you won’t regret it.

ASMAN SE OONCHA

– Network

– Directed by Mehul Kumar
– Jeetendra, Raj Babbar, Govinda, Anita Raj, Sonam

Director Mehul Kumar’s film *Asman Se Ooncha* – is an utter disappointment. There is a flaw in every department, be it acting, dialogue, or the storyline.

BUSH TRACK – III

– Bush

– Madhuri Dixit, Shashi Kapoor,
– Dev Anand, Ekta

Even the video magazines are bitten by the “Ek, do, teen” (Javed Akhtar) bug. Madhuri Dixit, of Tezaab fame, is interviewed in this volume. The shy girl (though surprisingly not in the movie) answers well – modestly and simply. A good interview, but for a minor fault of the cameraman – Madhuri Dixit is not

shown within the screen frame. Next, Dev Anand, the aggressive, dynamic director, introduces Ekta in his film Awaal. He keeps talking, while Romesh Mathur of India Today keeps nodding his head. Well, Romesh, your neck was exercised enough, I am sure.

Shashi Kapoor, with a long stick, reminds one of a school-teacher. However, it is he who is interviewed. He turns out to be a bold brat. Yet, he is very impressive, and makes the interview interesting with talk about his films and direction methods.

In the cassette’s two regular dancing features, is Dirty Dancing – a visual delight for dance-lovers.

Javed Jaffery, a leading dancer performs acrobatics clad in dhoti and padgi, dancing around a fire.

Finally, a feature of hockey not played by Indian sports stars. Here, you have Rekha, Johar, Prema Narayan, Sri Ram Vohra and Randhir Kapoor. Here, you can fast-forward to a shot of Subhash Ghai’s Ram Lakhan, whose sequences are properly treated.

CLIMAX

– Popular

– Directed by Kapil Doshi
– Pankaj Kapoor, Sujata Mehta, Supriya Pathak, Poonamdas, Mac Mohan

A double-murder mystery. The concept of the story is intelligent.





A scene from "Climax".

Though the first half of the story is not that interesting, it gradually picks up in the second half. The suspense is built when Mr Kapoor (Pankaj), a business tycoon, murders his wife. His reason – his wife was having an affair with another guy. On reaching home, however, he is astonished to see his wife hail and hearty. Shivers run down his spine. He becomes speechless, and acts like a maniac thereafter. Is hospitalised.

There, he is nursed by an expert doctor (Sujata Mehta), whom he solves the mystery with. Fortunately, this time, Pankaj Kapoor is not seen munching a carrot. He has a double role, and his acting is superb.

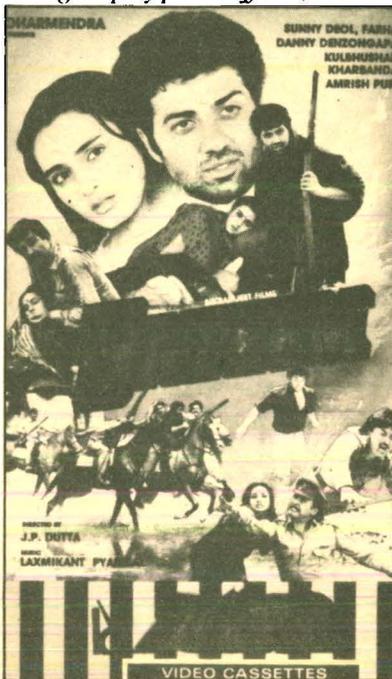
Unfortunately, the songs in this film only distract the mind from the real theme. The film would have done much better without them.

The lengthy shots on the sea-shore look like fillers, while the other stars in the film look like dumb porcelain dolls, except for Sujata, who plays her part well. Even then, **CLIMAX** is watchable.

YATEEM

- Bombino
- P Dutta
- Sunny Deol, Farah Naaz

Krishna (Sunny Deol) is an orphan brought up by police officer (Kul-



bhushan Kharbanda). On growing up, he joins the police force and discovers that his foster father was responsible for the death of his parents. He is shocked and stunned.

Fortunately, Farah comes into his life and explains the truth: the death of his parents was an accident (in the course of police duty).

A mundane film created by J P Dutta. Except for the beautiful historic location of Fatehpur Sikri, there's nothing to see. This is one movie which will be forgotten in a short span. It seems that, these days, directors just make films for the sake of the making. Or to keep themselves busy.

Sunny Deol has acted well this time.

PANCH FAULADI

- Bombino
- Raj Babbar, Anita Raaj, Hemant Birje, Salma Agha, Dara Singh, Mohan Bhakri

Unity is strength. And Panch Fauladi, a story drawn on this old proverb.

Raj Babbar, Hemant Birje, Amjad Khan and Javed Khan are four friends. They run a garage. Dara Singh is their guru. These five men have nerves of steel and iron muscles. They go all the way to help the down-and-outs. They fight against injustice, corruption, and the bad elements who try to suppress the poor and the helpless.

Amjad Khan has been projected as a comedian. Apart from his social work, his mind is hooked onto romance. Though he fails in his mission to impress any girl, his acting is highly applaudable.

The lyrics of the song sound too cheap, but then, that is the latest trend in the industry. Or that's what producers and directors think will make films sure box-office hits.

– Except for the star attraction, nothing to watch.

English reviews – **MONAESHA PINTO**

Hindi reviews – **SHUBHANGI KHAPRE**

Pure ingenuity



Much of what we see today was shaped by tools. And by ingenuity. When the two come together, the result is often a universal, all-in-one device. Now Studer presents the multi-purpose tool for audio: powerful, compact, and affordable. Constructed on a rugged die-cast aluminum chassis, this remarkably fast machine features servo controlled spooling motors, a brushless DC capstan motor, a shuttle controller, and one-hand cueing. All tape deck and audio functions are microprocessor controlled, including digitally controlled, phase-compensated audio electronics and audio alignment through D/A converters. Among other features, the A807 provides switchable NAB/CCIR equalization, phantom-powered microphone inputs, monitor speaker, parallel remote control, serial RS232 port, and vari-speed.

Studer A807 – professional ingenuity in the 19” rack format.

STUDER REVOX

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(Melttron Audio Visual Division)
Plot A-70, M. I. D. C. Industrial Area, Andheri (East), Bombay-400 093
Tel.: 6346520, 6347831, 6348257, 6361226. Telex: 11-72231 MAVD IN

HARDWARE WATCH

SOUNDCRAFT SUPERLATIVES

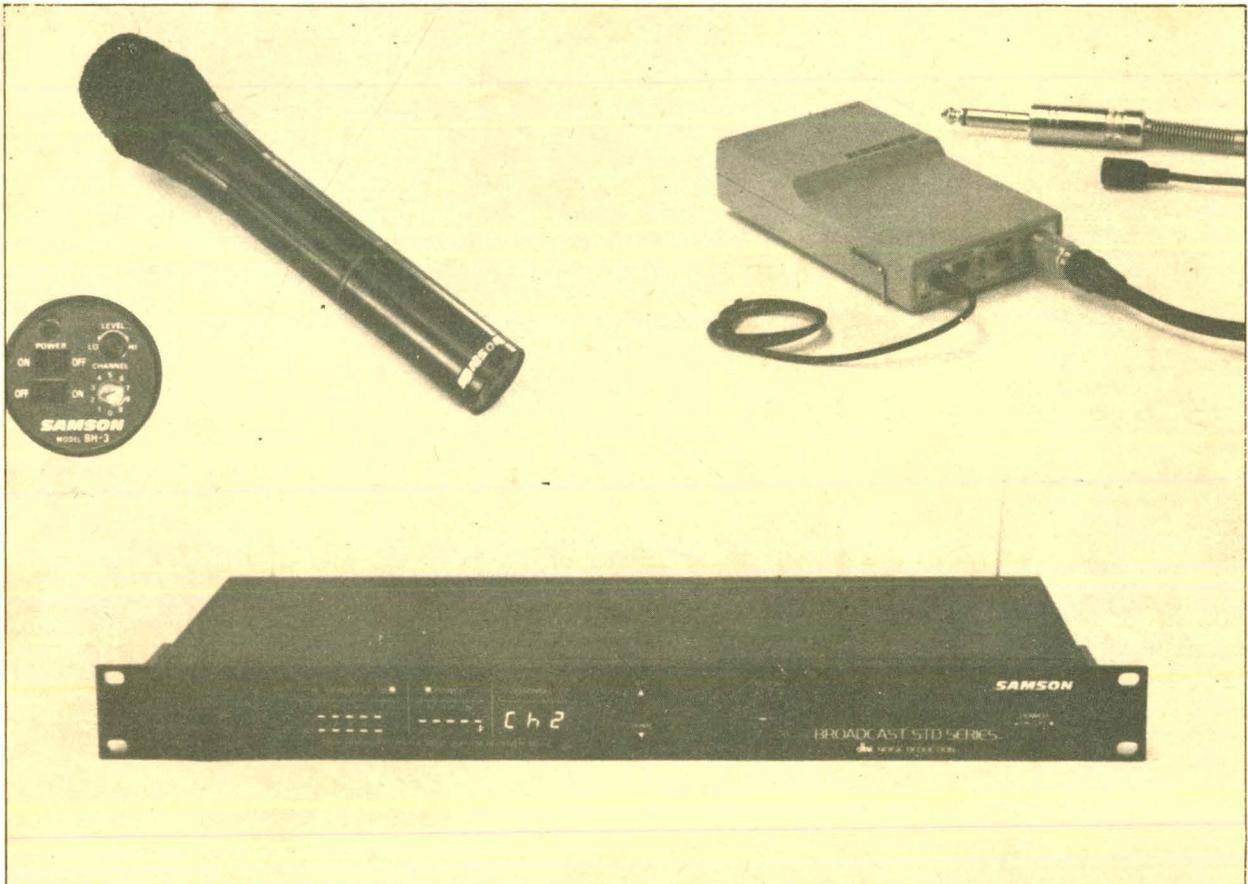
SOUNDCRAFT HAS announced the availability of a range of new modules for the SAC 200 radio console. The "simplified" versions of the input modules, and the New Source Select module, greatly enhance the flexibility of the SAC 200 "dual-purpose" on-air/production desk.

Being fully modular, users are

already able to specify the exact range of facilities they need for either dedicated on-air use or programme production work. With recent refinement work on input modules, various operational functions have been removed from the front panel, yet remain accessible on the circuit board behind the fascia. This not only gives the presenter a clearer console layout, but continues to allow the engineer to vary the operational set-up of the desk.

In addition, Soundcraft has introduced a new Source Select module to further expand the input selection capability of the stereo modules, and, if need be, of the monitor circuits. A dual 8-input stereo selector has been provided, with all connections, to interface with all necessary parts of the console.

Contact: Soundcraft Electronics Limited, Unit 2, Borehamwood Ind Park, Rowley Lane, Borehamwood, Herts WD6 5PZ, England.



WIRELESS WONDER

AS PART OF ITS continuing assault on the Wireless microphone market, Samson Technologies Corporation, Long Island, New York, has, in the BROADCAST STD WIRELESS SYSTEM, developed the ultimate weapon to convince the world's microphone users of the advantages of going wireless and the disadvantages of a wire. BROADCAST STD is the only

system to provide 10 selectable, digitally-synthesized channels in both the receiver and transmitter, with full RF monitoring and dBx noise reduction. The receiver's LED system monitors the RF level for the clearest frequency available, and this can then be matched on the transmitter, eliminating the need for costly spectrum analyses.

Recommended for live TV and radio programmes, commercial

sound reinforcement and musical applications, the Samson BROADCAST STD WIRELESS SYSTEM, with balanced and unbalanced outputs, is available with a selection of dynamic and condenser-type capsules from Shure and Electrovoice.

Contact: Samson Technologies Corp, 485-19 South Broadway, Hicksville, NY 11801, USA. Tel: 516 932 3810/Fax: 516 932 3815.

PORTABLE VCP

ANOTHER PRODUCT in the compact portables range from T-Series, the VCP-4130P is ideally suited to the economy-conscious videophile at Rs 9,817 (dealer price: Rs 9,017).

Apart from being easily portable with an elegant handle, the VCP-4130P is a quality product as

well. It features visual search, an automatic repeat function, a dew indicator, and a highly compact, durable shock-absorbing aluminium chassis.

It is structured on the VHS-PAL format with a TV standard of EIA (624 lines, 50 fields); a video REC/PB: offering 2 rotary heads and helical scanning; a half-inch tape format and a 23.39 mm/sec tape

speed; a 240 min REC/PB time using E-240 tape, and a FF/REW time of 6 min with E-180 tape; a horizontal resolution of +220 lines in colour/B&W ; and a video S/N ratio of + 43 dB with + 38 dB in audio.

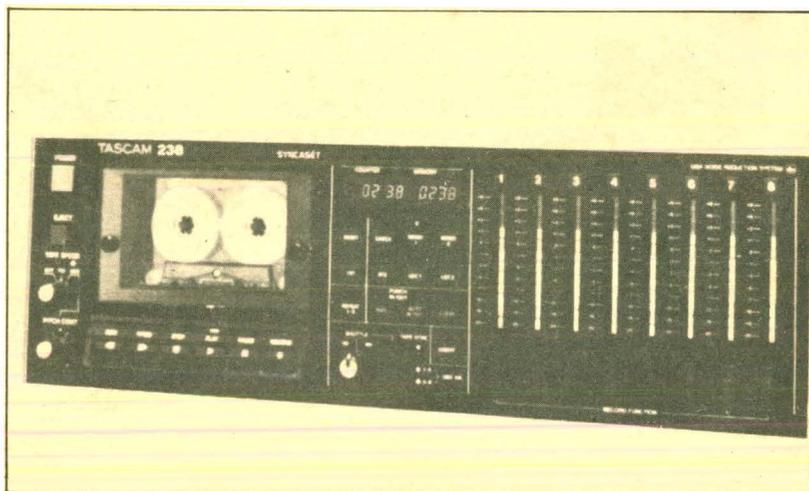
Marketed by: Vee Gee Electronics, E-2/16 Ansari Rd, White House, Darya Ganj, New Delhi 110 002. Tel: 260734/107.



TASCAM TRACKS

THE FIRST 8-TRACK recorder to use standard audio-cassettes has been introduced by Tascam. Their rack-mount 238 SYNCASET features 33/4 ips speed, full-function remote control, auto punch in/out, auto-rehearse, dBx II NR and MIDI (FSK) compatibility. However, as it's also "SMPTE-friendly", it can lock up with other decks and sync with videos. The deck's serial connector allows external computer control, and an open-architecture scheme encourages future software development. Suggested retail price is \$2,295.

Soon to be released for use with SYNCASET, is Tascam's MIDii-



ZER synchronizer, allowing integration with MIDI instruments and

SMPTE-based machine synchronizing.

THE DN 510 DEAL

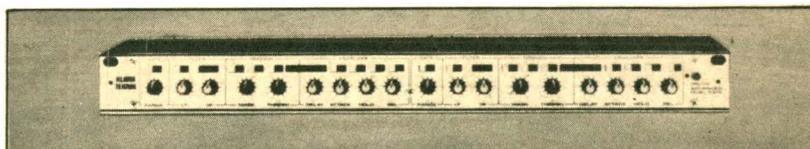
KLARK-TEKNIK'S continuing commitment to provide products suitable for the professional sound engineering industry, has led to the smooth attack and release characteristics – 90 dB of attenuation and considerable edge in performance and features essential for a multitude of applications.

The DN 510's special advanced features include: Mask and Delay functions giving unique control flexibility; velocity sensitive MIDI out providing instant triggering for drum machines and samplers; additional DC trigger inputs/outputs allowing triggering of non-MIDI devices or remote keying of the DN 510; advanced VCA design for extreme low noise and distortion; a high quality audio path – ensuring optimum sonic performance; HF design of the DN 510 ADVANCED DUAL GATE. Utilising the same critical design approach as found throughout the Klark-Teknik products range, the DN 510 will provide dependable

performance to the user. Years of experience in manufacturing products for the professional audio industry, have given the DN 510 a and LF filters for frequency-conscious gating or programme bandwidth tailoring; fixed envelope function allowing reshaping of existing or sampled sounds and the pre-termination of MIDI note length when required; Mask function moving offbeats, drum fills or

connectors fitted as standard for main audio terminations, with transformer-balancing available as an option. All in a sturdy construction throughout, complying with standard 19 IU rack mounting requirements.

Even with the advanced technology incorporated in this product, each instrument is given the full backing of Klark-Teknik's "reliability control", which proves each



echoes, and creating accents (during MIDI operation, 'Mask' allows modified rhythms to be generated by selective triggering); Duck function for automatic voice-over control or a level change keyed from the dominant track; Delay function setting envelope initial delay to produce slap-back effects, controlling percussion reverb, and enabling an audio to MIDI time-shift; and XLR

product against a specification consistent with the highest professional standards. Only top-quality components are used, and every unit is bench-tested and aligned before a burn-in period and final performance test.

Contact: R&S Electronics, Unit 24, 1st floor, Ghanshyam Ind Estate, V Desai Road, Andheri (W), Bombay 400 058.

THE ALPHA +



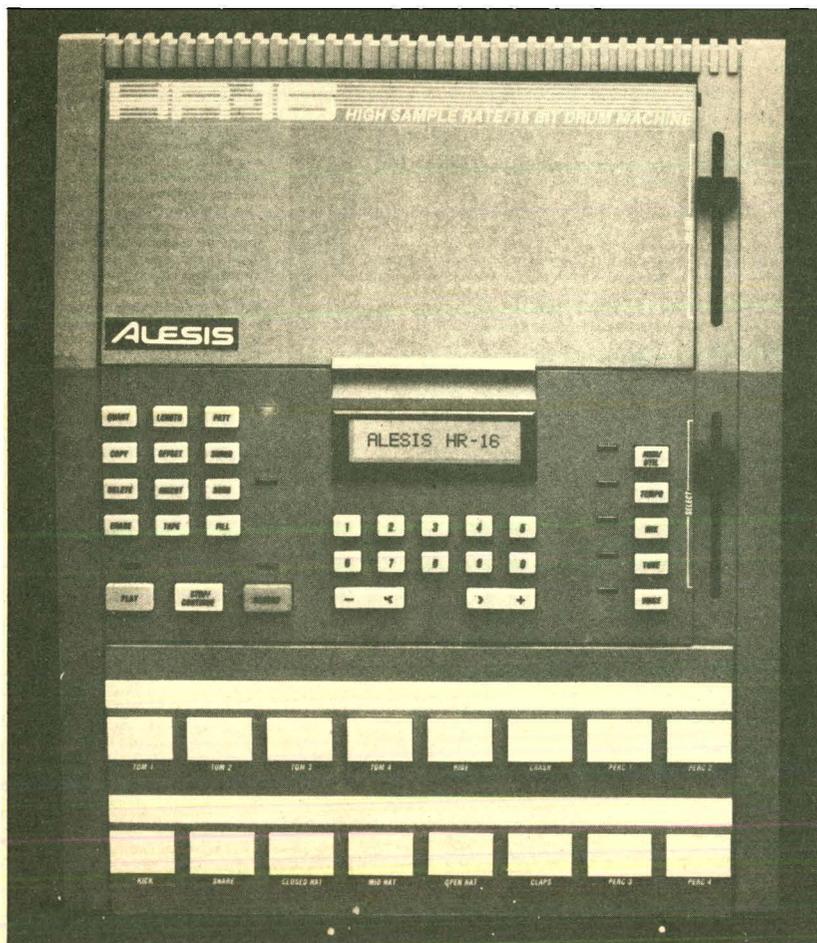
DYNAVISION LIMITED, Madras, introduces yet another TV ensuring better viewing – the TC 2052 R*.

The ALPHA COLOUR TV is highly sophisticated with critical components from National/Panasonic of Japan. It features: contemporary vertical styling – a 20" screen; a tinted, high-contrast black picture tube; a two-way wing speaker system with adjustable sound reflectors; a sleek, super-sensitive 25-key full function remote-control with 30-position programming; an off-timer facility; an on-screen display for tuning, brightness, colour, volume and programme number; an automatic frequency control for high precision tuning; an all-channel VCR facility; and a dual AC auto system for wide voltage regulation.

* Also available without remote – as TC 2051S. ©

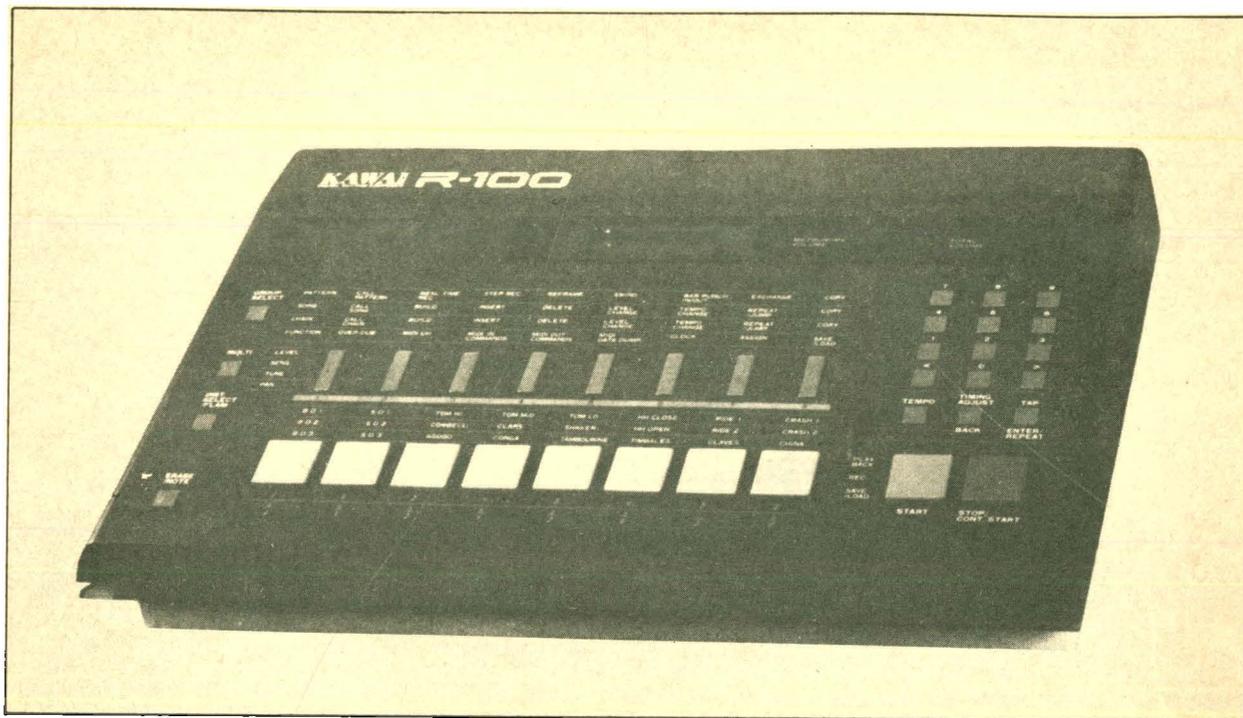
A BUYERS GUIDE TO: DRUM MACHINES

With music being revolutionised by superior technology – and drum machines, subsequently, in great demand – this buyers guide will not only introduce the market to you, but also help you make the right choice for the best beat.



THE DRUM MACHINE market abroad is flooded by lots of new models boasting amazing features like **sampling** (recording and storing *real* drum sounds, and not synthetic approximations), **time codes** (for synchronising with tape and film) like **MTC** (MIDI Time Code) and **SMPTE** (the standard set by the Society of Motion Pictures and Television Engineers), and **memory-expanding cards and cartridges**, which contain exotic percussion sounds and sound effects like gun-shots and glass-bottles breaking!

Moreover, many models – like the RX-5 from Yamaha – feature built-in sound sequencers which can record musical patterns of *tuned* ('pitched' as opposed to 'flat' untuned percussion sounds) drums, and even bass or synthesizer sounds from external MIDI instruments. The SP-1200 from E Mu Systems, has a sampler which can record a signal upto 30-seconds long (Your dog howling, for example!), and reproduce it exactly at any pitch one assigns to it.



But as both the above models, as well as the ALESIS HR-16, AKAI/LINN MPC-60, KORG DRM-1 and DDD-1, and RONALD ML-500, are at the top of the line of their respective manufacturers, and since they are in the above-\$ 1,000 (Rs 16,000+) range, they are more up the professional street. As is Roger Linn's (the inventor of the digital drum-machine) newly designed line for AKAI, which includes the expensive MPC-60 that, in addition to rhythms, has full-fledged music production facilities and the SMPTE (synchronisation with video or film) Time Code.

FOR THE HOBBYIST or amateur musician, one can recommend the following: a) The BOSS DR-220 (made by Roland in Japan). This comes in three models - A, E, and LP, standing for Acoustic, Electronic, and Latin percussion sounds, respectively. It retails for around \$200 (Rs 3,200). b) The KORG DD-110. This model sports digital sound and LED display to make programming easy.

MEDIUM-BUDGET musicians can afford the ROLAND TR626

and the TR505 (\$300 or Rs 4,800 or so), or the older TR series (TR 707, 808, etc), and the YAMAHA RX-7, RX-11 or RX-21 - all of

The drum machine market abroad is flooded by new models boasting amazing features. Many models feature built-in sound sequencers which can record musical patterns of tuned drums, and even bass synthesizer sounds from external MIDI instruments.

which feature MIDI facilities for synchronisation.

A good many features are also included in the KAWAI R-100 (\$800 or Rs 12,800), which has 24 digital drum sounds and tuned toms, as well a 100-pattern and a 100-song capacity in its memory bank.

PERSONS DESIROUS of buying a drum machine, should ensure that the model they are going in for, will be compatible with later purchases (for example, the ROLAND D-10 and the KORG M-1 are synthesizers with built-in programmable drum machines) of sound modules, sequencers and synthesizers, as not all manufacturers follow all the 128 MIDI specifications prescribed by the International Association for MIDI Implementation.

Also remember to check for MIDI IN, MIDI OUT, and MIDI THRU facilities, as well as START/STOP and SYNC facilities. Sticking to a single manufacturer's range (brand royalty) is the safest, as most companies offer competitive features and prices.

- HEMANT DESAI

THE TVE

Testing the excellence of the Thompson Vocal Eliminator...



I SPEND A LOT OF time in the studio – both producing and engineering. And unless I'm recording live-to-2-track, I find that working out and recording vocal parts often consumes up to a quarter of the total time spent on a pop project. Since vocals are usually the most important aspect of such work – extra attention to details, microphone selection and placement, the use of dynamics, control devices, and even proper studio lighting to set a particular mood – can be just as important as pre-production rehearsals in achieving the best performance.*

Yet, with all the attention we pay to getting that "ultimate" vocal take, it is somehow ironic that this "field test" focuses on the Thomson VE-1 – a unit designed to tear down all our best efforts by removing the lead vocals from records and compact discs. True, I have been aware of the various Thompson Vocal Eliminator models over the years, having seen their ads and heard their demo discs. However, since the units are sold factory-direct by mail, I never had a chance to check one out first-hand, and was thus anxious to put one through the paces.

Before we begin, a few background facts are necessary. First of all, the VE-1 cannot remove the vocal from all records, and LT Sound – the unit's manufacturer – is quick to point this out in their literature and demo materials. They feel users should expect to get useable results from about 50% of stereo rock, pop and country records once a new demo vocal is recorded over the original voice. After listening to the VE-1 for a period of weeks, with a wide variety of vocal material, I found that LT Sound's performance claims were quite accurate,

and that their demo disc – which demonstrates not only records yielding excellent results, but also some where the effect, though marginal, is useful once a second vocal is added over the replaced voice – provided a very good sense of what the VE-1 could and could not do. Since the Vocal Eliminators are sold on a non-returnable basis (thus avoiding the problem of a customer who buys a unit, tapes an entire record collection, and then "decides" that the unit didn't perform as promised), LT Sound will make a cassette-demo of excerpts from any six to 12 records a potential buyer sends in. So, there should be no surprises about performance once anyone buys a unit. In fact, each Vocal Eliminator sent out includes a copy of Toto's Africa single (a song which yields about 90% vocal elimination), which a user can use to check out the unit once it arrives.

AT FIRST GLANCE, the operational theory of the Thompson Vocal Eliminator, using differential amplifier technology to compare the left and right channels of the input signal, is fairly simple. It effectively cancels out any signals appearing identically on both channels (such as a centre-panned lead vocal), so that the resulting signal is monaural. Since low-frequency signals – such as the bass guitar and kick drums – are often panned in the centre, and the differential amp also reduces these, the Vocal Eliminator gets around this problem by synthesizing even harmonic overtones in the sub-125-Hz range, whose level the user can control via the front-panel "Bass" control.

The unit's simple operation is further enhanced by the addition of a "Sibilance" control, which is a time

PRODUCT PROFILE

correction circuit, placed before the differential amp, providing for the subtle cancellation of vocal information at high frequencies. Besides the obvious controls provided for level matching, vocal elimination, mike input level and equalisation, the VE-1 has a curiously-named "Edit" switch. This control allows not only a comparison of the processed and "original" signals, but also lets the user silently switch between the two while recording, so that a centre-panned instrumental solo, which otherwise may have been eliminated along with the lead vocal, may be retained.

Moreover, despite the copious instructions included with the Vocal Eliminator's manual hooking up, the unit is a breeze: back-panel connectors include two line-level inputs and two line-level outputs (all four – RCA phono jacks), and a 1/4-inch mike input jack (low impedance, unbalanced). To connect a turntable, either an external phono preamp is required, or the unit's insertion in the tape in/out path of any component stereo system.

HERE'S WHERE THE REAL FUN begins: listening tests. I conducted both home and studio listening tests on different speakers (Toa 280-ME reference, Westlake double-15 hybrids, and a custom Altec system which only vaguely resembles their Model 19s). Amplification was Crown, BGW or Kenwood, Shure V-15 cartridge with a Pioneer turntable and custom preamp, and a Technics CD player. First up, was Toto's Africa single, which worked quite well. The LP version of the same, seemed to work even better – I ranked it about 90+% elimination. "Rosanna" from the album, was a slightly different story – while most of the main vocal dropped out, what remained of the vocal was a huge wash of stereo reverb which could only be effectively eliminated by adding reverb along with the replacement vocal.

This brings up a couple of points. First of all, you have to adjust the "Main" elimination and "Sibilance" controls for every different song – even if both are cuts off the same album. Secondly, the need for reverb (and usually lots of it) on most vocal demos is obvious, yet the VE-1 does not provide for an effects loop after the internal mike preamp. So, I found the unit's mixing and mike preamp to be of little use, even in the simplest studio setups. I got best results by printing one of the processed, less-vocal channels on one track of a tape-recorder (remember that the VE-1's output is mono), while putting a new, dry lead vocal on the other. This way, all decisions about vocal level, amount of reverb, effects, etc, can be made later ("We'll fix it in the mix...")

Next on the listening agenda, was the Beatles' White album. On "Back in the USSR" – the opening cut – the VE-1 worked like a dream – about 95% – and it was so long, Pauley! The next cut we tried – "Ob-La-Di, Ob-La-Da" – was quite a shocker – with 95% of the instruments dropping out and an intact vocal. Another Beatles' surprise came on the Sgt Pepper LP. With the Vocal Eliminator, you can clearly hear John say "Bye" during the countdown to the "Sgt Pepper Reprise".

True, this is normally audible without the VE-1, but, with the processor on, you can also hear Paul and John talking about "twisting" during the opening guitar vamp.

Still in a Beatles' frame of mind, I next checked out the performance of the Vocal Eliminator on that famed "Pre-fab Four" parody album – All You Need is Cash – by The Rutles. On this LP, the VE-1 knocked over 95% of the lead vocals out of all the songs except one.

I HAD NO LUCK at all with certain albums. I tried all the James Bond title themes, but, material-wise, although these seemed to be perfectly suited for vocal demos, the results were iffy at best. Michael Franks' The Art of Tea, with classics such as "Popsicle Toes" and "Egg-plant", never broke the 50% barrier. Another poor showing was "The Girl from Ipanema", off the monumental Getz/Gilberto LP. In this case, the VE-1 not only removed Astrud Gilberto's dulcet voice, but nearly three-quarters of the song's delicate arrangement as well!

Some words of advice here: when looking for suitable material, avoid sparse arrangements with up-front vocals that are probably too difficult to mask. For example, The Eagles' "Desperado" and "Try to Remember" from The Fantasticks. Another thing to be aware of is – principal instruments which are mid-range and panned centre. For instance, Chicago's "Does Anybody Really Know What Time It Is?" sound pretty strange when the trumpets disappear. The effect is similar on "Beginnings" from the same LP, but in this case, all the drums, except for the stereo tom-rolls, drop out.

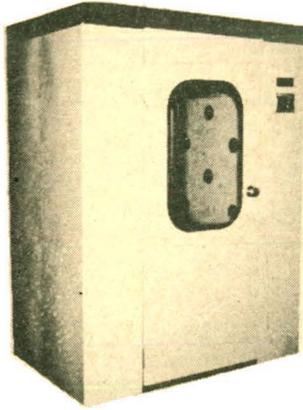
SOME SONGS ON WHICH the VE-1 performed exceptionally were: every cut of Al Jarreau's phenomenal Breaking Away album; many Rickie Lee Jones' tunes, most notably "Pirates" and "Chuck E's in Love"; the Jefferson Airplane's "Somebody to Love"; and, surprisingly, "Silent Night" and "White Christmas" with mezzo-soprano Marilyn Home backed by the Mormon Tabernacle Choir and the Columbia Symphony Orchestra on the CBS We Wish You A Merry Christmas sampler CD. On the latter, the lead vocalist disappears almost totally, without affecting the background. It is amazing.

The moral to the story is that, if you check out enough records, you'll find something that works perfectly with the Thompson Vocal Eliminator. At a price of \$595 (Rs 9,530), the VE-1 is not exactly cheap, but then again, it costs a lot less than the hiring of an arranger and a room full of studio musicians just so that you can have some vocal-free tunes to practise your singing chops with. Also, some enterprising small studios may want to consider adding a Vocal Eliminator to their outboard arsenal to get into the self-made vocal demo business. In either case, a complete information package and demo disc is available from: LT Sound, 7980 LT Parkway, Lithonia, GA 30058, Tel: (404) 482-4724.

Courtesy Mix and products editor George Peterson.

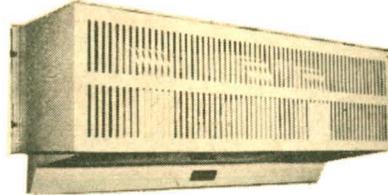
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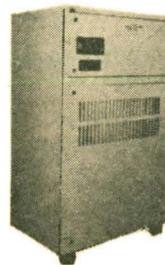
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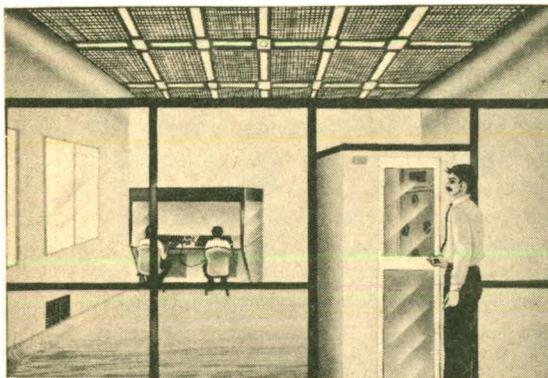
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MICROPHONES FOR VOCALS

Microphones can do wonders for your voice, provided you handle them with care. Correct placement and handling can eliminate all undesirable intrusions in a recording if the following prescriptions are adhered to.

Minimising Proximity Effect:

A vocalist on stage has to sing with his or her lips touching the microphone grille in order to reduce feedback in theatrical music productions. Singing or talking close to a cardioid microphone, boosts the low frequencies, and thereby creates a Proximity Effect. The result is the bassy, boomy tone which we have come to accept as standard sound-reinforced vocal sound.

In the studio-recording of vocals, this effect may add robustness to a weak voice, but, normally, the vocalist should back off at least eight inches from the microphone to restore the natural tone quality. While vocals are typically overdubbed at distances of about eight to 24 inches with a flat-response condenser microphone, it is always desirable to record a chorus at a greater distance, in order to get a full sound from the group. (See Fig 1).

Even if you use the best quality condenser microphone available, the placing of the singer close to it, can accentuate all defects like breathing, lip-smacking, nasal texture, a bad throat, etc. So, normally in a studio, the singer-to-microphone distance should be eight to 12 inches.

Close Miking:

There are some situations in which a recording engineer is forced to adopt the afore-mentioned technique; especially when he must record the vocalist simultaneously with the musicians (as in a live recording), so that the musical instruments – like the drums, bass guitar, electric guitar, saxophone, etc – don't leak into the vocal microphone.

In a situation like a *ghazal* or *bhajan* concert, the opposite hap-

pens. With instruments like the guitar, *sitar*, *santoor*, violin, *sarod*, etc, being played, the engineer has no other alternative than to place the mikes close to each instrument, without interfering with the musicians' playing.

A cardioid microphone with a pop filter, is useful here. To reduce the boominess caused by a close-up mike placement, roll off the excess bass on your mixer (typically, -8 dB to -12 dB at 100 Hz). Some microphones even have a built-in

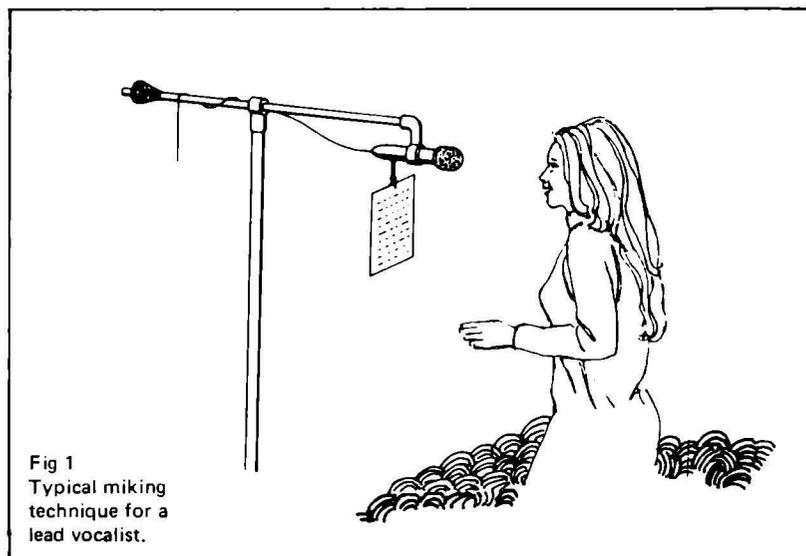


Fig 1
Typical miking
technique for a
lead vocalist.

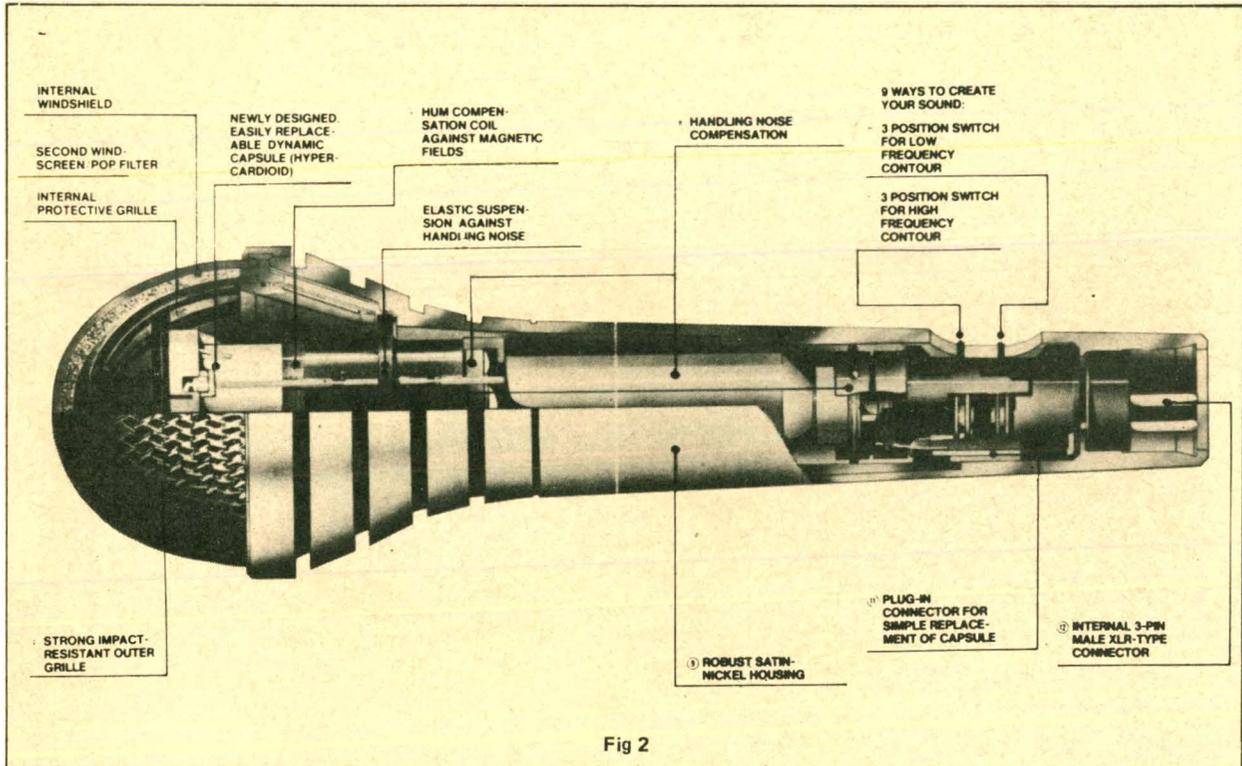


Fig 2

bass roll-off switch for this purpose. Additionally, aiming the microphone up, towards the singer's nose, will eliminate the nasal or "closed nose" effect.

Minimising Pop Sounds:

When a vocalist words with "p", "t", "m", "झ" or "ब" sounds, a turbulent puff of air is emitted. A microphone placed near the mouth, as hit by this air puff, thus generates an undesirable thump, or a little blow – called a pop.

While microphones have a built-in ball grille screen for pop suppression, pop sounds may also be reduced by placing a foam-plastic pop filter (or wind-screen) over the microphone. (See Fig 2).

However, although these devices reduce pop, they do little to minimise breathing-sounds or lip noises, which distant miking, or some high frequency roll-off, may help reduce.

Foam pop filters should be made of special open-cell foam to allow high frequencies to pass through. Hence, it's better to use a commercially-made foam screen than to

make one yourself from packing foam, cloth, or socks.

In either case, allow a little air space between the foam front and the microphone grille for best pop rejection. Additionally, remember that, since most pop filters change the frequency response of a micro-

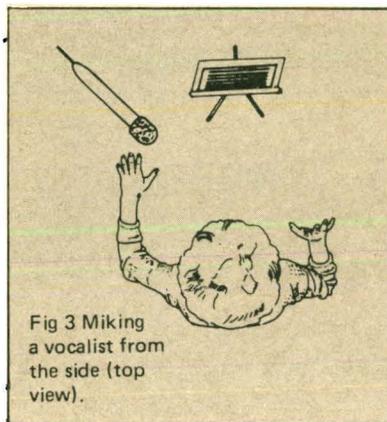


Fig 3 Miking a vocalist from the side (top view).

phone slightly, they should be left off microphones intended for instruments, except when they are to be used in outdoor recording, or for protection from dust.

Yet another, very effective way to eliminate popping, is to place the

microphone well above the singer's mouth-level. Here, the puffs of air shoot under the microphone and miss it. You could also place the microphone off to one side of the mouth. (See Fig 1 & 3).

Reducing Wide Dynamic Range:

Vocalists often sing too loudly or too softly during a song, either blasting the listener or getting buried in the mix. This means that singers generally have a dynamic range which is wider than their instrumental backing. To even out these extreme variations, the vocalist should use proper miking techniques – backing away from the microphone on loud notes, and coming in closer for soft passages; or else, the engineer can Ride Gain on the vocalist, gently turning him down as he gets louder, and vice-versa. The best solution is to pass vocal signal through a compressor, a device that automatically reduces such fluctuations.

A microphone placed close to the mouth, is very sensitive to small changes in the miking distance: the singer's loudness will fluctuate if he

fails to keep a constant distance from the microphone, or if he fails to use the miking technique recommended in the preceding paragraph. For this reason, it's better to mike the singer from at least eight inches away. Restricted small movements of the singer, then, cause less changes in loudness. If you must mike close to prevent leakage, have the singer's lips touch the pop filter to maintain a constant distance with the microphone, or keep a chair or wooden stand as a marker for his position in the studio.

Minimising Sibilance:

Sibilance is the emphasis of "S", "Sh", "स", "श" or "ष" sounds. At their strongest in the 5-10 KHz range, they saturate a tape running at 7-1/2 ips.

To reduce excessive sibilance, use a microphone with a flat response – rather than one with a presence peak – or reduce the highs at around 5 KHz on your mixer. A de-esser device does this automatically whenever sibilant sound occurs. As an alternative, mike the vocalist from the side rather than in front, as the "S" sounds are project-

ed more out front than they are to the sides. (See Fig 3)

Reducing Reflections From Tables and Lyric Sheets:

Sound reflections from the lyric sheet and music stand, can bounce into the microphone along with direct sound from the vocalist. These reflections, interfering with the direct sound, create a coloured tone quality similar to mild phasing or flanging. To eliminate this effect, place or tape the lyric sheet at the rear of the vocalist's cardioid microphone, perpendicular to the microphone axis, or mike the vocalist from the side, angling the lyric sheet slightly away from the microphone. In the first arrangement, reflections entering the rear of the cardioid microphone are rejected; in the second, reflections bounce away from the microphone. (See Fig 3&4)

Vocal Effects:

The most commonly used effects on vocals are echo reverberation, doubling, etc. Room reverberation may sometimes be recorded live by miking the singer at a distance in a hard-surfaced, echoey room. Tape echo (or slap echo on a delay unit)

gives a 1950s rock-'n'-roll effect, which sounds less mechanical if some highs are rolled off the echo signal.

Doubling a vocal, provides a fuller sound than does a single vocal track. However, it does so at the expense of verbal clarity. Record a second take of the vocal on an empty track at a slightly different miking distance, or with another mike, for high clarity, and during the mix-down, mix the second vocal take with the original at a slightly lower level than the original's. Alternatively, you can run the vocal signal through a delay device to double it.

Equalisation:

To bring out vocals above the orchestra, equalisation in the range of 2 KHz to 5KHz sometimes helps. However, as this boost may increase sibilance as well, it should be done skillfully, and should be only used when it is a must.

Background Vocals:

When overdubbing background vocals, you should group three or six singers in front of a cardioid microphone in two lines, or three on either side of a bi-directional microphone, as the farther they are from the microphone, the more distant they will sound in the recording. Sometimes, the use of an omni-directional microphone, and the formation of a circle around it, also gives good results if the studio acoustics are good.

It should not surprise you that a classical orchestra with 80 musicians if often recorded with only one stereo microphone hung from the ceiling, at a distance of 15 to 20 feet away from the orchestra. Sometimes, accent microphones are used to bring the solos in a correct level.

Truly, there are many other tricks to the trade – which I will explain in Part IV along with details on compressors, and in due course, the art of running a delay device through a vocal signal in order to double it.

– DAMAN SOOD

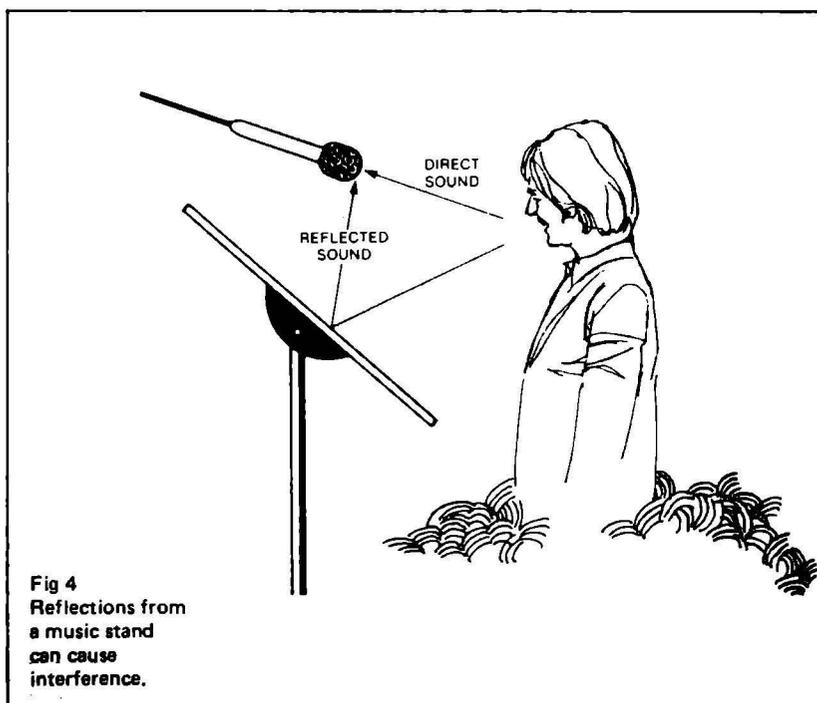


Fig 4
Reflections from a music stand can cause interference.

JIGAR JUMPS AHEAD



Another visit to another studio – JIGAR in Bombay – reveals that the recording industry is enjoying a healthy and happy growth.

THERE HAS BEEN A BURST OF ACTIVITY, of late, in the recording industry, with various types of studio facilities cropping up with regular frequency. This obviously implies that the industry is in a very healthy state, and that the magnitude of work available, and a comparative lack of competition, make the establishing of a studio, a highly viable proposition. Considering the prevalent real estate costs, restrictive import policies and prohibitive duty rates, the initial outlay is bound to be large. However, most prospective studio owners feel it is justified, and indeed, a very sound business investment.

Depending on the application – ie, the type of recording and the intended market – the investment and working area required to set up a studio, can vary

appreciably. A perfect example of a studio functioning in limited space, with a moderate investment, is the Jigar Recording Studio at Worli. Situated on the second floor of a building located in Worli Market Lane (behind City Bakery), at Worli Naka, Bombay, and occupying a total area of about 450 square feet, it is an eight-track studio.

The studio has been established by Aslam Khan, who also owns a smaller studio, called Studio Sound, at Calicut Street, Fort, Bombay. Khan started out in the business by handling live concerts way back in 1974, and, since then, has been involved in sound recording and reproduction. Moreover, he engineered the recordings for Jazz-India's concerts, and was also involved in the Khazana shows (three-day *ghazal* concerts)

of Music India.

However, since 1984, when he set up Studio Sound, he has concentrated entirely on studio work. He functions as the main recording engineer for both his studios, with only two assistant recordists – Kalim Khan and Afzal Memon – and, possessing a technical background, looks after the maintenance side of things as well.

JIGAR STUDIO OCCUPIES A RECTANGULAR area of 25 ft x 18 ft, subdivided into a main studio room (25 ft x 10 ft), a small control room (10 ft x 8 ft), and two smaller booths for voice and music, respectively. The control room, of an LEDE design, offers a view of the main studio and the booths through large glass-windows of half-inch thick double-glass. Soundproofing in the studio has been carried out by means of perforated acoustic tiles and a glass-wool foundation in the walls and ceiling. Furthermore, the entire studio is carpeted, and well-lit with evenly spaced spotlights (26 in



For 'Jagernaut' sound.

all) covering the entire ceiling surface and two additional tubelights in the control room.

Though the studio does not boast highly sophisticated and expensive equipment, that which is used, is functional and of a more-than-decent quality. The mixing console is a British Dynamix 16/8/2 Desk, incorporating, in each input channel, 4-band equalisation, three auxiliary sends, two pre-faders, one post-fader, and a Neumann phantom power supply. The multi-track tape-machines used by the studio, are two eight-track Teac 80-8s, incorporating dBx noise-reduction, and one four-track Tascam Model 34. Mastering is done on a 1/4-inch Fostex A-20 (there are also two Nakamichi 482 three-head cassette-decks as well as a Technics RS-T22 double-cassette deck), and monitoring is carried out through a pair of Fane loudspeakers located above the glass-window, each containing a 12-inch, full-range dual concentric driver, and powered by a Yamaha P-150 100 Watts/channel stereo-power amplifier.

There is a fair amount of outboard equipment as well – the Yamaha SPX90 Reverb/Digital Effects Processor; the ART Proverb Digital Reverb; the Ibanez DM 1100 Digital Delay; the Yamaha R100 Processor; a dBx 166 Compressor/Limiter; and a JVC SEA 33 10 band/channel Graphic Equaliser for mixdown. Additionally, the studio provides an extensive range of microphones: four Neumann U87s, seven Shure SM 58s, six Audio-Technica AT 8410As, and four AKG D120s.

For the facilities offered, the rates are fairly reasonable. Studio time is fixed at a flat rate of Rs 300 per hour for eight-track recording, and Rs 200 per hour for four-track work. No wonder, then, that, at present, the studio is heavily booked, with work going on till late in the evening, and is, at the time of writing, booked through for the next month-and-a-half. Obviously indicative of the high general demand. Its clients include record companies like CBS, Venus, Oriental Gramophone and T-Series. And while work mainly consists of Hindi pop, *ghazal* and *bhajan* recordings, the studio does occasional mastering for companies like CBS and Venus.

AS THE STUDIO HAS ALREADY PROVED TO be successful, proprietor Khan has plans to upgrade the equipment and convert the studio into a standard sixteen-track facility. This will mean the upgrading of the mixing console and the multi-tracks. Though a definite choice has not been made as yet, the bias is towards a TAC console and a Fostex sixteen-track machine – a popular combination.

Along with this, the studio plans to add to its collection of outboard gear and incorporate sophisticated noise gates and compressor/limiters. A later development – and one which has already been given some consideration – could mean the addition of a large amount of state-of-the-art video equipment if the studio decides to venture into the field of video post-production and U-Matic work. At present, however, a definite expansion in the sixteen-track facility is slated for the near future.

Aslam seems quietly optimistic about the future of the recording industry as the magnitude of work available seems to be constantly on the rise. As a result, there is almost no competition between the various studios. The increase in pre-recorded material – mainly audio cassettes – brought out by record companies, as well as the emergence of some new record companies, has definitely contributed to this. Additionally, the current boom in the theatre world, both regional and English, has generated a substantial amount of work. And with advertising on the increase, and more and more television serials being made, the immediate future looks extremely bright for the industry. It is likely that the near future will find a few more enterprising individuals jumping on the bandwagon and enthusiastically setting up studios as lucrative business ventures.

– ANISH SHAH

STRESS 'N' THE STUDIO

A guide to recognising studio stress symptoms and combating them successfully.

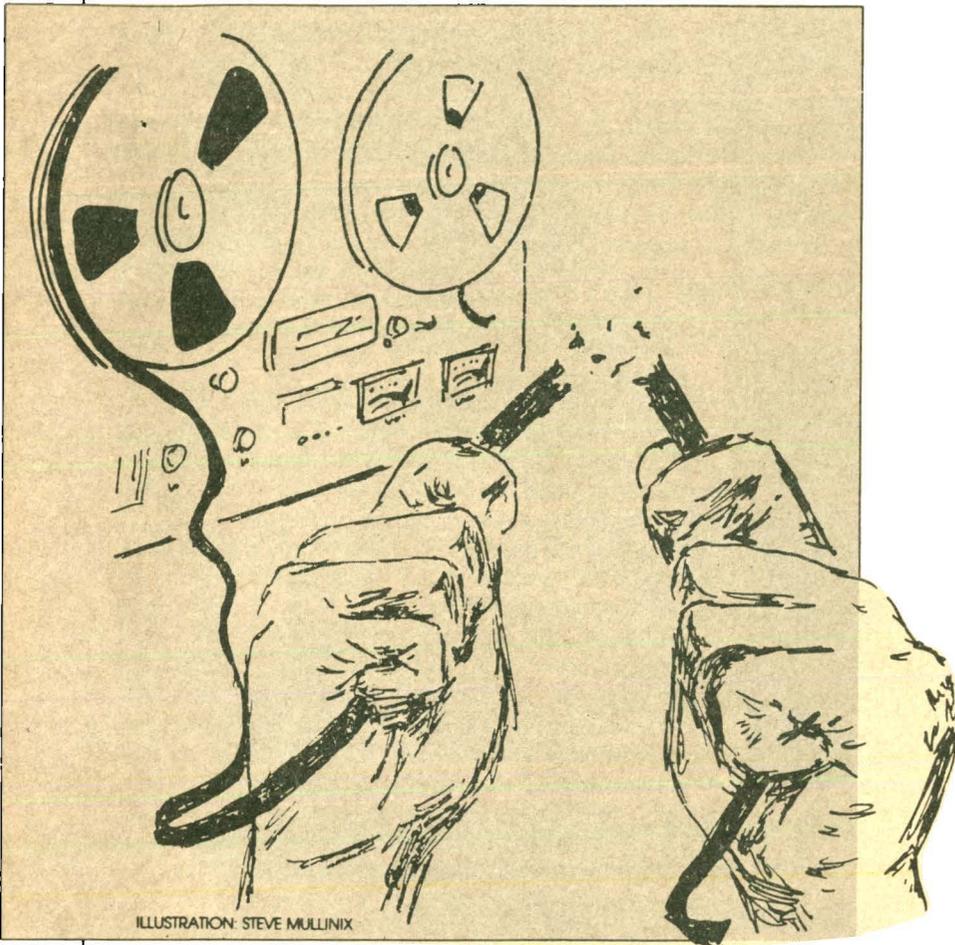


ILLUSTRATION: STEVE MULLINIX

EVERY CAREER involves a certain amount of pressure which can contribute to chronic stress and nervous tension. The recording industry is no exception.

The classic picture of a stress victim is the hollow-eyed, unshaven engineer. His clothes may be wrinkled; his coffee black; and his actions, sluggish. Many times when the client takes a break to eat, the engineer works straight through – doing overdubs with one hand; gulping down a cold hamburger

with the other. The mind's working, the digestive system is tense and stress takes its toll. This may lead to irritability and impatience. Sometimes, a total lack of enthusiasm nearly turns an engineer into a zombie.

Many symptoms are very subtle, especially in studio managers and owners. Suppressed feelings can be concealed and ignored until the subject is completely stressed-out. Because of fatigue, even simple jobs may take a lot of effort. The joy of working gives way to lacklustre

performance as stress leads to insomnia, back-aches, head-aches and ulcers.

MAKING MISTAKES IN ordinary tasks, sometimes leads the professional to question his own competence, leading to more stress. Monitor levels may become extremely loud due to a lack of objectivity and listening fatigue; frustration may lead to hasty decisions; and a loss of control can cause irreparable damage to a project. Personality changes, and even paranoia, can be the result of accumulated stress. Tempers flare and relationships are damaged, and small problems feel like major disasters – simply because stress magnifies difficult circumstances.

Despair pushes some to attempt to escape through alcohol or drugs, but these dangerous vices aren't remedies and can't stop the causes of stress. Reality comes back with even greater severity. At this stage, stress may cause permanent injury to person, property or reputation. When a successful person suddenly seems to be failing, he/she may simply be showing symptoms of stress.

ALL STUDIO PROBLEMS touch all studio personnel, either directly or indirectly. Studio owners (and managers) must deal with typical management responsibilities – like paying the overheads (budgeting), booking sessions (scheduling), collecting money, handling competition, and keeping up with technological advances. These areas can have an effect on others in the studio as well. The owner (manager) also shares many of the engineer's problems – like equipment breakdowns, overly demanding producers (and clients), tempera-

mental musicians, and long hours.

Most achievers in the music business are special dreamers who sometimes ignore reality. Hoping things will work out in a specific (and perhaps extraordinary) way, or looking at the world through rose-coloured glasses, can place futures on thin ice. When the truth forces its way in, stress usually follows. Setting an impossible goal ensures failure, discouragement and stress. Sometimes, studio personnel can place unreasonable demands on themselves, attempting to accomplish tasks that are outside their area of expertise.

REDUCING & MANAGING STRESS:

1. **Set priorities.** Sometimes, important things can be forgotten or ignored because of menial duties or daily problems which consume too much time. When priorities are set in their proper order, some stress-producing situations don't seem quite as important, and are thus treated in a more relaxed manner.
2. **Examine goals.** Goals should be defined and articulated. Once a five-year plan is established, review

points should be set at pre-determined intervals to make possible adjustments due to unforeseen circumstances or some uncontrollable events. Make a list of "things to do" at the beginning of each day, placing the anticipated activities in the order of their importance. Do primary tasks first, and be careful not to overschedule. Being organised is one way of staying in control and reducing stress.

3. **Define and face stress-producing problems.** Sometimes, it's hard to verbalise and face those things that are causing stress. Whether it's a troubled working environment, a financial problem, also job-related, a family problem, or personal crisis, it must be dealt with in a head-on manner. Discuss problems with someone trustworthy. Coming to terms with problems, frustrations and fears, will help relieve stress.

4. **Know your limits.** When a session is getting difficult, or fatigue starts taking its toll, take a moment to walk away and clear your mind. Many engineers, allowing themselves to be pushed too far too often, lose their edge and become

counter-productive. It's good to know when it's time to quit.

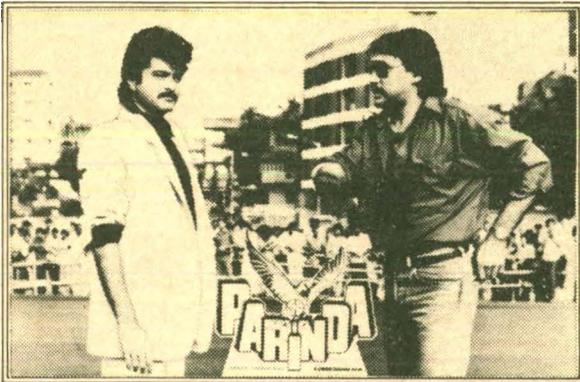
5. **Don't take yourself too seriously.** Learn to laugh at yourself. It's important to remember that human beings can't handle everything all the time. Some of the best opportunities and lessons come from the so-called "failures". Reward yourself when you accomplish something; and don't put yourself down when you make a mistake. Remember that laughter is probably the best stress-reliever.

6. **Remember the basics.** Get plenty of sleep, eat properly and exercise. Start some healthy habits.

7. **Learn to recognise and control stress.** When you feel rushed, consciously slow down. Develop a positive and realistic attitude. Learn to relax. When you feel stress coming on, find a way to be alone, and do some deep-breathing exercises.

When you do get away from the studio, try doing things that will get your mind off your work. You'll then be much more productive when you are back behind the board.

Courtesy Mix and Steve Mullinix.

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VIDEO

Q: I would like to buy four-hour VHS cassettes, but I am hesitating to buy them since I've had trouble with my C-120 audio-cassettes (they're so thin). Does the same apply to E-240 video-cassettes?

Prabir Kumar
Bombay

A: On a properly-aligned VHS machine, E-240 tapes should give no trouble, though on old mechanical models you should take care to pass through STOP between modes. The tape used is thinner, but not much. Here's a comparison of tape thickness: all lengths up to E-180 (three hours) – 15 microns; E-240 (four hours) – 13 microns.

The most stressful mode for a tape is PICTURE SEARCH, particularly backwards. That's why these controls are only momentary on JVC machines – to discourage users from leaving the machine in that mode for long sections. However, several licensees have designed locking SEARCH buttons into their machines, notably SHARP and HITACHI. But stretch and wear is reduced if you use spooling modes for winding/rewinding long sections.

Which adhesive tape would be best for mending a broken video-tape? What pre-add(s) should be taken while splicing?

Ram Panjivani
Uthasagar

Adhesive tape is not suitable for mending video-tape. However, some manufacturers do offer tape mending kits which contain special tape. But I would not recommend using those. The main risk from splicing video-tape, is that the adhesive tape can ooze adhesive. And you don't need much adhesive to clog the microscopic gaps in video heads. Also, as the heads are tiny, fragile and spin round the drum at about 10 mph, if the joint isn't absolutely flat, the heads would shatter upon impact.

How many times can a video tape be

recorded on before it no longer functions, or before it no longer functions properly?

P Savur
Dharwar

Nobody knows for sure how long a video-tape will last. But accelerated tests seem to indicate that recorded signals will last indefinitely on a carefully-handled tape.

However, each time you record or play a tape, your recorder exerts a certain amount of wear and tear on it. So, the better the condition of your recorder, the less harm it can do. If you view tapes in the fast forward of your pause control, or you freeze the same feature, your tapes are likely to wear out sooner than if you play them all the way through a normal speed. Tapes begin to have low dropouts and other forms of deterioration somewhere between the 20th and 30th playing. Just where the tape is "worn out", however, depends on your tolerance of the entire process, and on the gentleness of your tape transport.

Whenever I switch from Standby to Operate on my National video camera, or if the batteries get a little low, I get a greenish hue. Is there anything wrong with the camera?

A Kaul
Kashmir

Apart from setting the white balance properly (focusing so that your white reference fills the entire viewfinder, then pressing the white auto balance button), another reason could be that your battery voltage fluctuates over a wide range. Video cameras are meant to operate on 12 volts, and, although they have regular circuits to deal with minor variations, they can still go awry by big changes.

When I switch on my Graphic Equaliser, there is a audible sound level increase (perhaps more than 3 dB). Why does this happen?

S Kumar
Patiala

Sometimes, the use of an equaliser can produce a real or perceived in-

crease in levels for two reasons: (I) The first reason is that the equaliser may have more than unity gain – ((ie, the input level and output level are not the same)). This is like raising the volume a bit. (II) The second possible reason for this perceived increase, may be psycho acoustics. If you happen to add treble in the range of perhaps 2 to 5 KHz, this added KHz, this added frequency boost, will not increase the sound level significantly. The ear is, however, very sensitive to changes in level at these frequencies, so this added colouration may make the sound seem louder.

AUDIO

Q: Why is the condenser in the power-supply section of a stereo power amplifier so important? Most manufacturers make a strong point of it in their literature, as do and test reports published in magazines. What relationship does a power supply condenser have with better sound?

A: In olden times, when tube technology amplifiers were available, these condensers, named "Filter Condensers", used to be very big in size and value. Their main job was to eliminate the 50-cycle AC ripple from the high-voltage DC provided by the rectifier tube. If the condenser is defective or inadequate, you can hear hums along with the music, which, in the silent portions, is very irritating.

In general, the best power-supply filter circuits used, are two condensers (usually separated by an iron-cone inductor) at the output of the rectifier tube. The same condenser circuit is called "Reservoir Condenser", which, perhaps, should give a clue that there is more to it than simply filtering AC ripples.

The original brute force method of maintaining an adequate power-supply voltage during high wattage operations, is to employ heavy-duty, massive power transformers. This minimises the voltage drop

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within the transformer during large signal demands. The simplest approach is to use a very high value condenser at the output of the power-supply filter. Under high out-current drain, these provide a reserve storage capacity by maintaining the voltage supply level for a short time beyond the point it would normally fall off. Some of today's power supply/output circuits are capable of providing as much as 6 dBs or so of dynamic headroom for periods extending well beyond the normal 20 milliseconds. The dynamic headroom specification in the current amplifier test standard, is specifically intended to acknowledge the musical relevance of such a design approach. The high drain of current is particularly drawn at low frequencies of the musical programme, as it is at these frequencies that the power of music is very important.

I recently bought a CD player and have some questions about transferring CDs onto cassettes.

I have heard that CD music has a fantastic dynamic range which cannot be recorded on a cassette-deck with the best tape. But, apparently, "Digital Ready" tape is now available. Can you enlighten me as to whether it would be possible to transfer CDs on to tapes without losing the dynamic range?

**Bihari Lall
Gauhati**

With a good quality cassette-deck that has Dolby C or dBx noise-reduction, and with high quality tape of any type, you should get satisfactory results.

Seldom is the dynamic range of music in excess of about 70 dB. In fact, when the range does become more, it tends to be a nuisance. Soft passages are difficult to hear without the loud passages becoming thunderous.

With the Dolby CNR, a good deck can achieve a signal-to-noise ratio, and, therefore, a dynamic range of around 70 dB. With dBx

NR, this figure rises to 80 dB, and, sometimes, close to 90 dB.

But if the deck only has Dolby B noise reduction, depending upon the music programme, there may be a problem as the signal-to-noise ratio is then 60 dB.

I don't believe that CD players really present new problems with respect to taping on chrome or metal tapes. You can achieve the dynamics of CDs on metal tapes. "Digital Ready" tape for analogues, is just a marketing or advertising stunt. High quality cassette-tapes are able to cope with CDs adequately.

One of your articles in Playback And Fast Forward mentioned that low bass frequencies are non-directional, yet, when listening to my system, I can localise the sound of a kettle-drum as easily as the sound of a flute.

**Rakesh Singh
Patna**

If a kettle-drum is hit, it produces high frequency transients at the moment of impact, as well as bass frequencies from the skin.

This means that low and high frequencies are produced at the same time by percussive musical instruments. It is these high frequency harmonics which give you the direction of instruments.

The fact that low frequency cannot be localised, does not, however, provide justification for combining the low frequencies of two stereo-channels and feeding the monoized bass to a single subwoofer. Although the ear is not able to localise well at the low end, it is still very sensitive to low-frequency inter-channel-phase effects. If you feed a 50 Hz sine through one channel, and 55 Hz through the other, the sound over a two-woofer would be quite different from that over a single woofer set-up: a beating frequency of 5 Hz.

- DAMAN SOOD

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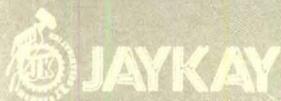
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