

... will be released next year. "Remember, off screen Katrine and I are just good friends," said the superstar's son.

... year-old Finola Hughes, the daughter of a London taxi driver, it was the final act of a dream come true. For she is Travolta's co-star in the picture. Finola, who has made just one

... from London who'd never been in America before, sitting talking with John Travolta with whom I'd been totally in awe ever since seeing **Saturday Night Fever**. And the part they were offering me was that of an abso-

... putting him down." In fact there is no reason why the character she plays — a top Broadway dancer with whom Travolta falls in love — should not have been played by an American. But Stallone, it seems, decided

What makes 'Pancham' tick ?

(contd. from p. 9)

had a tonsil operation which changed my tone. My voice is not rich enough to qualify for classical songs. And my unconventional range has been appreciated by nearly all top Indian playback singers.

Are you allowing materialism to dominate your creative vocations? Your scores of songs have been disappointing. For how many films have you composed so far?

A number of films — well, can you tell me how many grooves are there on an L.P. record (chuckles). I have realised that the quality of my scores is not consistent. Last year onwards we have decided to draw a line. I am signing a limited number of films to allow me more time for better compositions.

Your background scores have always been praised? What role do they play?

The background music has an audio-visual effect. It enhances the impact of the action on the screen. Good music blends with the scene. For instance, in **Sholay** we had those ominous wails to bring a creepy feeling when Gabbar was around. Or in **Masoom** a recurring haunting theme suggested pangs of a guilty conscience of the errant father.

How come Laxmikant played the role of a music director in **Teri Kasam** for which you have actually scored the music?

It so happened that Laxmikant is a good friend of the producer of that film and they were shooting a scene near the formers bungalow and so he was roped in. May I mention here that Laxmikant is a very close friend of mine, right from the days when we both were unemployed. We both learnt to booze together. But today, with these hectic schedules, we rarely meet. In

those days we even composed together.

Why was Rekha's duet in your film **Agar Tum Na Hote** given undue publicity?

Actually, she had already sung for my film **Khubsoorat** (1980), but this time the producer wanted this gimmick to promote the film. Rekha is very enthusiastic but she can only warble easy, casual notes. Lately, most of the stars have started this trend of using their own voice.

About this gossip talk of your rift with Asha Bhonsale, what are the facts?

We have always been together like a team and family. It's just that people envy our excellent rapport. When Film Center was closed for a month, it was falsely written that I wasn't recording because Asha had split away from me. After their re-opening we have recorded regularly. Asha

has always stood by me in times of triumph and tragedy. She is a fantastic singer with a sense of dedication.

Your disco "**Panthera**" is already a chart-buster in South America. When is it coming to India?

I am fascinated by computerised music and digital recording. When I attended the carnival at San Francisco, I met Patrick Gleeson. He was so impressed by my compositions that he took me to celebrity Francis Coppola and we decided to bring out a disc. It involved sophisticated electronic equipment that one can't even dream of in India. Called "**Panthera**" this disc will soon be marketed here. It is an exotic collection of vocals. As Indians we have to show the world — **Hum Kise Se Kam Nahin**. I only hope my fans enjoy it as much as I enjoyed recording it.

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