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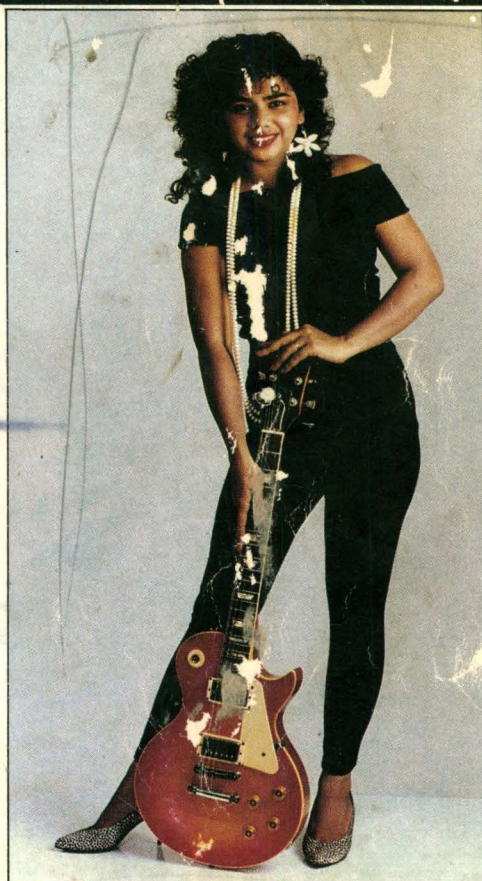
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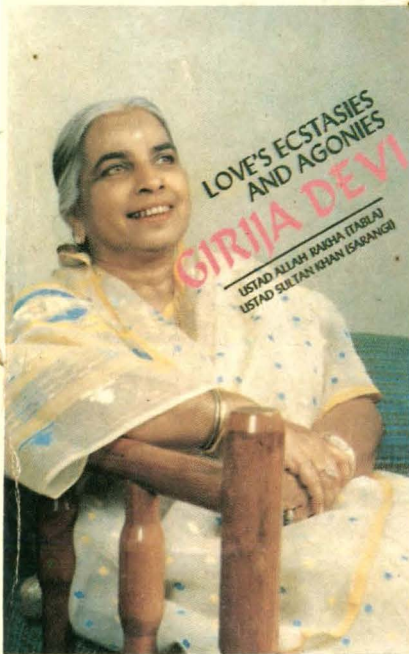
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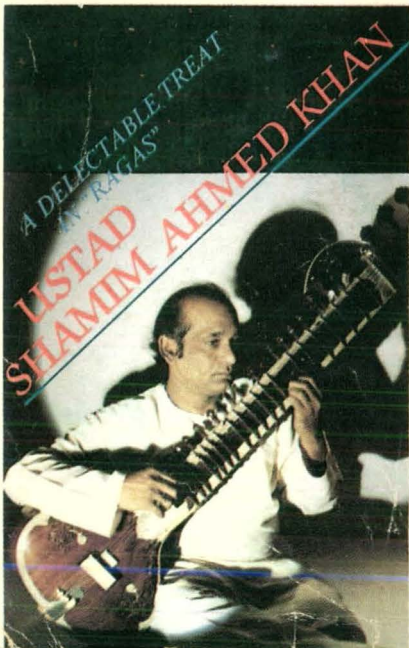


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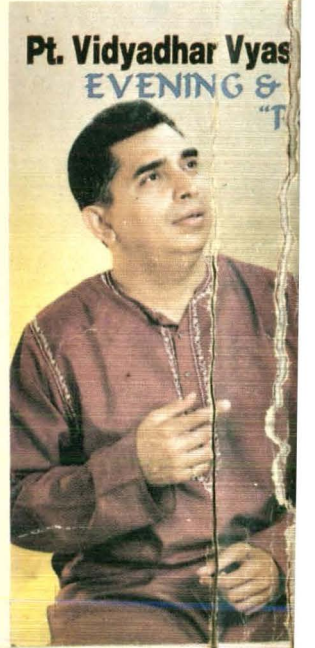


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A NOTE FROM THE EDITOR

To Serve A Purpose

We are back, after a few months absence. Back with a renewed sense of purpose. There are two sides to every coin. We've tossed heads up. You will see in this issue a striking absence of tails: no glamorous starlets, no gossip, except a little on The Flip Side (page 72). Otherwise, it is our intention to dedicate Playback to all of us involved in the serious business of 'hit making'. Our reporting section, that is news, shall delight with exhaustive information. It will help you do a better job and can improve your bottom line. In this respect Playback looks to the entire industry for information on their activities. It is our job to report and your job to inform.

There is extreme optimism all over, with both soundtracks and basic titles becoming big sellers. Investment both in repertoire and recording and duplication is at an all time high.

In Magnasound we have another international label well established in the Indian market. Tips is going great guns in the national music activity.

The stage, it seems, is set for a bright future. A future which I believe is wide open for more music companies to establish themselves, as the repertoire market is opening up, and new experiments succeeding — see the analysis piece on a new area which has a very high potential. We invite all professionals from the industry to contribute to the analysis column.

We are continuing with Daman Sood's highly appreciated series on the recording arts (see Page 46). Next month, Louis Banks will be back with his keyboards and synthesizers.

On the Indian scene today the accent is on quality. Loop-bin recording units and 16-track studios are coming up in Bombay and Madras. The rush for equipment is on. Playback carries free product write-ups of professional audio and video equipment. We shall be glad to receive information from all manufacturers.

A lot needs to be done to enable studios to import more freely and in this respect an Association of Professional Sound Recording Studio's (APRS) must be established.

Lastly, it's time we catch up. The CD has already started outselling the cassette. It's time we caught up, instead of only enjoying the boom sales of audio cassettes, already on their way out. Let the music industry set its sights on CD production instead of just attempting to upgrade its cassette production to international standards.

ANIL CHOPRA

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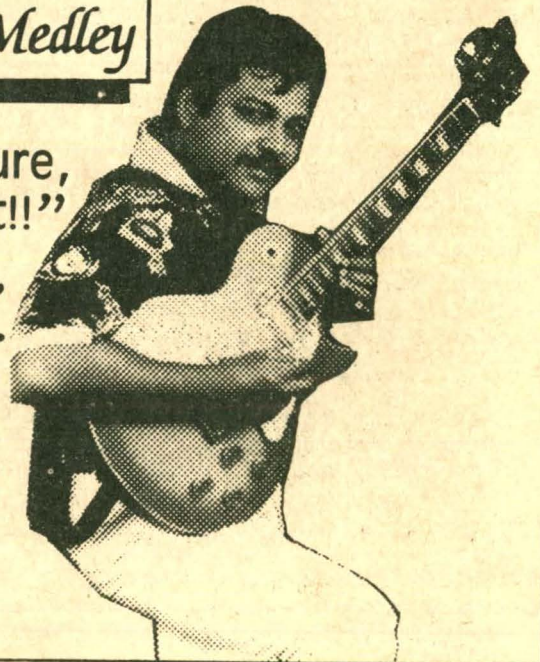
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Dilly-Dallying On Compact Discs

\$ 40 Million CD Plant Near Bangalore

There are more rumours than actual signs of the grand 'arrival' of the compact disc in the Indian market. The rumours were fuelled with the arrival of T-series compact discs available to customers at Rs.225.00. Most dealers took it for granted that T-series had installed a plant and machinery. However, supplies dried up soon, and then it was learnt stocks had actually been imported from SKC, South Korea. No other company has put CDs into the market.

Already, in the West, CD production and sales have crossed vinyl and with the introduction of the CD3 single, it is sure the future belongs only to CD. Estimates of production and sale of CDs in the 90's show that prices will tumble, production will be cheaper and easier, and with CD-I and CD ROM in use, the optical disc technology will be paramount.

Back home the Dept of Electronics is still unable to overcome its short-sightedness and is dilly dallying on approvals. Both for technology transfer costs, and capital equipment imports. This delay is going to prove costly. The Dept of Electronics track record in 'planning' the electronics sector is bad. The stupid attitude in treating entertainment electronics as secondary has resulted in India missing the bus in the world market for two-in-ones, spool recorders, VCRs, televisions etc. It is in consumer electronics mainly that the most sophisticated production processes and electronics technology is utilized. It is in mass consumption that such technologies are affordable and the relevant investments can be then made.

If the CD is not introduced into the country double-quick India will be missing out on the optical disc technology, one of the most sophisticated technologies available today due to its consumerism.

Meltron, the dynamic Maharashtra state government body, is determined to go ahead with a CD production plant aimed totally at the growing music market. Meltron hopes to get in first and pick up jobbing contracts from all major music

companies and more importantly from All-India Radio.

All-India Radio has already ordered studio quality CD players of EMT Franz of West Germany, from Meltron. Meltron is producing the studio model FMT-930, which is to be supplied to all major AIR centres. It also plans to tie-up with Meltron for production of CDs of all its catalogue worth putting on digital audio.

For the record compact discs have been delicensed and no prior approval is required for registration with the Secretariat of Industrial Approvals (SIA).

It seems General Telecommunication & Electronics is moving ahead with its project (see news item in this issue) from among those who have received letter of intents (see box). T-series it is rumoured is in the process of acquiring their plant from SKC of Korea. From the past history it is felt T-series could be the first CD production unit in operation in the country. (Next issue will carry a report on CD players).

General Telecommunications and Electronics of Bombay and Delhi has signed an agreement with Pilz Compact Disc of the Federal Republic of Germany to build a compact disc production plant, work on which has started at the site near Bangalore, it is learnt. The work includes full technical and management training.

The investment in the plant to the tune of \$ 40 million is being met by starting a public company, GTE-Pilz Ltd. The new plant's capacity will be three million units. The managing director of Pilz Compact Disc, based in Kramsberg, near Munich, Mr. Reiner Pilz sees this as the first step towards establishing an international network of high-tech cooperation. Pilz had, in 1987, built the world's first fully automatic CD production plant using his new 'clean tunnel' production technology.

Mr. Mathur is the promoter-in-chief of GTE-Pilz Ltd., operating out of their establishment in New Delhi. The company has a licenced capacity of six million units. It is apparent that as GTE is in no way connected with the music business, the proposed CD plant will undertake job work from music companies.

List of Companies registered for Compact Disc Manufactures in India.

Phillips Carbon Black Ltd. (H.M.V.) Calcutta.	Location Capacity Ref	Salt Lake Electronics complex 2 million LI. EOB. 74/87 IEO-135/87. camp MRTF. Dt: 27.11.87.
D. Rao Channapragada Media Tech Indust. Ltd. Hyderabad.	Location Capacity Ref	Bibigan, Nalgonda, A.P. 20 million R — 625/87 Dt: 22.4.87.
R.C. Laser Tech. (India) Pvt. Ltd. C/o. D. Rao Channapragada 243. S. Mathilda Ave 501 - Sunny vale California - 94086.	Location Capacity Ref	Bolaram Village, Medak, A.P. 20 million R — 174/88 Dt: 12.2.88.
General Telecommunication & Electronics (P) Ltd. (PILZ) 7 Tolstoy Marg 11-12. Ground floor Prakashdeep Bldg Connaught Circus New Delhi.	Location Capacity Ref	Tumkur, Kamataka 6 million R — 644/88 Dt: 6.5.88.
Super Cassettes Industries Ltd. (T - series) A - 254, Okhla Indl. Area Phase - I New Delhi - 110 020. (NU)	Location Capacity Ref	Bhimtal, U.P. 20 million R — 40/89 Dt: 19.1.89.

T-Star Launched

HK Cassette Co. wholesale dealers for Venus, HMV, TIPS, have launched their own label T-Star. Entering the market in time for the Ganapati festival, T-Star produced a hit Marathi album. T-Star has 200 releases lined which speaks of an investment of Rs. 5 million only on repertoire.

The label is headed by Laljibhai, and Vinod. T-Star has contracted for audio rights of numerous old Hindi films which

are on the HMV catalogue. Producers of these film claim rights on the soundtrack and are selling them cheaply to new buyers who wish to take the risks involved.

It's the feeling that they have their fingers on the pulse of the market and can produce the albums that will click, that convinces big wholesalers to enter the market. HK Cassette Co. is getting their duplication done with Universal Cassettes on Loop-bin, and have no plans yet to set up their own production facility.

Small Labels Active

Music companies with a limited catalogue have been active in Maharashtra and in fact, have been mushrooming, with new labels springing up overnight. At least five new labels have been announced within the last few months.

Kadamb Cassettes was launched on August 7, 1989, with a function at the Shamiana Hotel in Santa Cruz, Bombay. Two cassettes of lokgeeten were released on the occasion: 'Mala Ek Chayans De' has music by Vithal Shinde and is sung by Suresh Shinde and Pravin Shinde; 'Ha Watrat Mela' has music by Vithal Hedukar and is sung by Uttara Kelkar and Pusiipa Pagdhare Hedukar. There has been no news of any other releases from them.

Music Sansar Records & Tapes Co. recently released 'Dhangar Dhangar', an album of Marathi songs sung by Sudesh Bhosle and Asha Batalavi. The music is by Vijay Batalavi. Noteworthy songs are, 'Ek, Do, Teen, Char', 'Jagle Nasha' and 'Tujh Bin Jagu Kasa'. The label has also announced the release of two film soundtracks: 'Aulak Ki Khatir' with music by Ravi, and 'Zindagi Ke Mele' which has music by Ravindra Jain. Music Sansar's Ganapati releases have also fared well.

The Classic label has signed on the well known duo Anand and Milind Shinde and released a twin-pack of Ambedkar songs sung by them. They have also released

'Non-stop 68 Marathi Songs' based on film tunes, 'Gondhal', traditional Marathi music by Pralhad Shinde and 'Ghazals' by Ajay Khamosh with music by Pradeep Chatterji.

G-Series was launched in time for the '89 Ganapati season. It entered the market with 'Ganapati Songs' sung by Ravindra Sathe, Uttara Kelkar and Pushpa Pagdhare, with music by Bal Dhamankar. Their second release was 'Phuldani'.

Pride Cassettes have released Hindi pop songs in many versions. Among these 'Aao Pyar Kare, is said to be doing well.

Another label launched recently is J-Series. It entered the market with an album of bhajans performed by Hariom Sharan and Nandini Sharan and other bhajan artistes. Forthcoming releases will include versions and ghazals.

Swardhara came out with Lokgeeten, Marathi songs.

Kavi Music House entered the market recently with an album of old ladies games called 'Phugadi, sung by Uttara Kelkar with music by Shriram Patvardhan.

Trimurti Cassettes was launched with Marathi lokgeeten, koligeteen, and Christian songs sung by Uttara Kelkar.

Kapco Gets Into Duplication Loop Bin Set Up In Himachal

Kapco is the only record pressing plant in India operating at a profit. With almost all South record companies pressing their LP's at Kapco, the company has been able to maintain its record plant at full capacity and pay back all loans on schedule.

The record plant is managed by Mr. Sunil Kapoor, an electronics engineer who trained with Toolex Apha. The commercial side is looked after by Mr. Anil Kapoor, headquartered in New Delhi. Mr. Kapoor, an audio engineer, is chairman of the company.

Earlier plans were to put up a compact disc plant. It has been now decided instead, to go in for a Loop-Bin duplicating system, with a large capacity. A fully integrated setup is envisaged including screen printing and overwrapping machines. Job work is expected from most of the South companies who are already getting their LP's pressed with Kapco.

CBS Scoops Rajneesh

The release of four albums of Rajneesh lectures with widespread publicity in the daily papers has met with success. The first lot released into the market was sold out easily and all four titles are being duplicated again. What's more, plans have been finalised to release many more titles in the near future.

The CBS tie-up has delighted the Osho Rajneesh Ashram, who have placed their entire catalogue at CBS's disposal. The ashramites are confident of Rajneesh lectures selling in hundreds of thousands. CBS is convinced, and plans to give full support to this project.

The success of these four titles has in effect proved correct R.V. Pandit's emphasis on a non-music catalogue. Many more such ideas are in the pipeline from CBS.

HMV Fights Back

There is good news from the Gramophone Company of India (His Master's Voice). The company which had been bogged down for quite some time now has increased its cassette output to 15 lakhs cassettes per month, from the earlier levels of around 5.7 lakh cassettes per month, a significant jump well over the installed capacity of 10 million cassettes per annum.

Mr. Pradip Chanda, the president of the company, says "The main task before us now is to increase the volume sales and multiply production. For this we will go in for a large-scale expansion of cassette manufacturing capacity." Following the approval of a Rs. 1.60 crores package by the BIFR, the GCI will be adding a capacity to manufacture 10 million cassettes per annum, taking the total installed capacity to 20 million per year.

The R.P. Goenka group which has a 25 per cent equity stake in GCI will be providing 20 per cent of the package while the balance will come from financial institutions. The total annual capacity is proposed to be increased to 30 million cassettes by 1991-92, with the addition of another 10 million production capacity.

AKG Acoustics Public Issue

AKG Acoustics (India) Ltd. entered the capital market on October 16 with a public issue of 8.79 lakh equity shares of Rs. 10 each at par. The proceeds of the issue will be utilised partly to finance the Rs. 4.15 crore project for the manufacture of acoustic transducers for the communication industry and for studios.

The company's plant which is located at Gurgaon near Delhi, commenced commercial production in June last. The company will produce professional microphones and those for public address systems as also digital reverbs for studios and wireless systems. Microphones export orders to Europe are being executed.

The company has entered into a technical and financial collaboration agreement with AKG Akustische U Kino Gerate GmbH, Austria, which has 39 per cent equity participation. Peico Electronics and Electricals has 11 per cent stake in the company.

According to Mr. S. Rajagopalan, managing director, the company expects a turnover of Rs. 4.6 crores and a gross profit of Rs. 81 lakhs during the current year, which will be raised to Rs. 8.7 crores and Rs. 1.62 crores respectively during 1992-93. The company hopes to declare a maiden dividend for the year 1990-91.

This will again need a capital input of Rs. 1.6 crores which, however, is proposed to be from internal generation, which Mr. Chanda is confident of.

"In our business we have the potential of having a turnover of Rs. six crores a month from cassettes alone. But for that we have to follow a pricing strategy to beat the pirates at their own game. We are currently selling our cassettes at an average price of Rs. 17; this has to be brought down to Rs. 15," says Mr. Chanda. The management is confident of ending the current year with a turnover of something close to Rs. 30 crores, and also expects to make a small profit, for the first time since the take-over by Mr. R.P. Goenka in 1985.

This change in GCI's fortunes can be attributed to the mega success of albums like 'Ram Lakhan' — which has reportedly sold 10 lakh cassettes at Rs. 18 each, besides Alisha's 'Madonna', Malkeet Singh's 'Tootak Tutiyan' — which has reportedly sold five lakh cassettes, and 'Ghalib', which sold much beyond HMV's expectations. HMV has been able to achieve this by bringing their prices down to that of their competitors.

'Oye Oye' Sells Over 4 Million Tapes

When HMV had a hit in 'Ek Dujhe Ke Liye' a few years back, never in their wildest dreams did the Indian music industry imagine that in the immediate future, the sales of 'Ek Dujhe Ke Liye' would seem poor by comparison.

'Oye Oye' became a hit at a time when T-series were prepared for such an eventuality. Earlier T-series could notch up sales of approximately two million for 'Tezaab' and their own videotrack 'Lal Dupatta Mal Mal Ka' too, sold two million. But 'Tezaab' was pirated across the entire country as supplies didn't really meet demand.

'Ram Lakhan' was exploited by HMV to the maximum. It sold well over two million. HMV did their homework well, considering they couldn't afford not to, not with competition as it is today and Subhash Ghai's name guaranteeing results all the way. Any sales lost would be damaging. Presently, with sales of two million and

VST Promotional Tie-Up With CBS

VST, the Charms cigarette company was earlier very strong in the classical circuit as sponsor. Under Mr. B.P. Singh, Marketing Director, the company has sponsored Kumar Gandharva and Ravi Shankar's 60th birthday celebrations and numerous three day sammelans in Hyderabad and the four metros. It has associated with Time & Talents Club, and co-sponsored Zubin Mehta and other Western classical programmes. Wishbone Ash and Osibisa too have visited the country under their sponsorship.

The impresarios who have helped VST have been Sumit Savur and Mohan Hemmadi. Hemmadi is now all set to invigorate VST sponsorship of music which in recent years was thinning out. Hemmadi has worked out a tie-up with CBS whereby CBS will release recordings of masters presently with VST. Also VST will sponsor stage performances of L. Shankar, L. Subramaniam and Nirmala Udhas, all CBS artistes.

royalties likewise, producers are a little wary of selling their soundtracks outright.

Other mega sellers in recent times include 'Hawa Hawa' which was released by T-series, Venus, Weston, all claiming copyrights. The combined sales, including piracy, must have been in the region of two million plus.

T-series other video-track, 'Jeena Teri Gali Mein' fetched sales of one million on the strength of an overpowering advertising blitz.

One thing that is for sure is that in the near future we can expect sales far more than the biggest blockbuster hits in the international music arena worldwide.

In the very near future the Indian music industry could see a release sale of even over 15 million cassettes. Something that has never happened in the Western music business to date.

Polygram, EMI Lie Low

WEA RULES THE ROOST

Jerry D'Souza offers a review of the last three months performances by the music companies releasing international catalogue.

Magnasound. That's the name which has caught the imagination. With a line of consistently strong releases, good recording and new packaging, the company has leapt high over the others who release western music legally in India. Helping Magnasound attain its impressive head start were Gramco, HMV, Music India and CBS, who were caught in a vortex of silence, some of their own making, some the dictates of circumstance.

Gramco has long been out in the cold. A financial headlock has kept it in near paralytic agony for nigh on two years.

In this time they released albums on cassette, all of which were released earlier on records.

Music India had problems of its own. The company had bright plans for Christmas but the season of joy sunk into a well of despondency when internal problems tied them in knots. They did surmount the band tunes and came up with a few good releases including Elton John's 'Reg Strikes back', Louis Armstrong's 'Satchmo', 'The Best of Dixieland' and Tony! Toni! Jones, 'Who?' Just as suddenly as they had appeared they went into hibernation once again. It's still winter out there.

CBS' international releases were sporadic. There were some hefty releases, most notably 'Viva Santana' and the Grenpeace compilation 'Rainbow Warriors'. Recently, however, there has been a longer lull than before. What is more, nobody in the company seems to have an inkling of what is happening on the international music release scene.

In this situation, it comes as no surprise that Magnasound has ruled the roost. With a consistent release pattern that took in various genres of music, (they only seem averse to jazz right now) they punched the clock and raked in the money. And the customer was only too willing to part with his cash, it was after a long time that he was getting not only artistes who were long unavailable, but quality cassettes as



well.

When occasion called for it, and there was an occasion or two, Magnasound were quick to latch on to an important release. They had

Madonna's 'Like A Prayer' out on the day of its international release; 'Batman' made its appearance not long after it was released in the US and in Europe. After a hesitant start, the

69 ➤➔

SCI Aims To Become 'Export House'

Super Cassettes Industries have exported audio cassettes and gramophone records worth Rs.1,01,26,006 during 1988-89, an 106 per cent increase in exports over the previous year.

The company has also made inroads into markets like Germany, Denmark and New Zealand. It has also expanded its product range and is presently exporting compact discs in a very big way. The company had earlier broken into new markets in the UK, the USA, Canada and Holland.

The company is now exploring the possibility of exporting consumer electronic products like two-in-one



Mr. Gulshan Kumar

69 ➤➔

Magnasound Is No.2

Magnasound launched only last February, has crossed the Rs. 15 million mark in sales and today ranks only behind HMV in turnover among the international music labels in India. It averages sales of Rs. 35 million per month, more than Music India and CBS and it has set its sights on doubling its turnover.

In the process it has given new hope to totally legitimate business in music, which, until a few months ago, was not completely confident.

The company, by now synonymous with western music in India, was launched towards the end of February 24. "We thought we were entering at the wrong time; when we launched we were worried about how well we'd do," says Mr. Shashi Gopal, Managing Director, Magnasound, looking back.

The period from February to August is generally considered to be the off-season, and anyway a bad time to launch international titles because of the examinations followed by the monsoons.

Mr. Gopal also recalls dealer resistance to Magnasound packing its cassettes in plastic boxes. "We wanted to be different, we wanted brand identification; therefore we chose the box. No distributor was ready to stock the boxes. We had other problems: stocking problems, pricing problems, exams were going on... But, in retrospect, I think that was the best time to come out because there was no competition and the dealers supported our stockpiling their shelves."

Mr. Gopal justifiably feels proud of having achieved a dynamic growth graph in a matter of only six months.

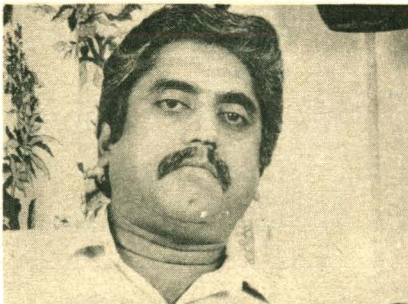
In March, the company released Madonna's 'Like A Prayer' simultaneously with its worldwide release, besides Tracy Chapman's 'Fast Cars'.

Achievements like this always come with a lot of drama; 'Like A Prayer'



Mr. Shashi Gopal

was no different; four days before the slated release date, March 21, 1989 Mr. Bashir Sheikh, A & R Manager, discovered that the price had not been printed on the labels, and the dealers were to pick up deliveries the next day. From then on, till Monday, nobody at Magnasound slept a wink till they had the price printed on the



Mr. Bashir Sheikh

jacket spine, a mandatory requirement for legitimate cassettes. The top brass were literally packing the cassettes themselves, Mr. Shashi Gopal was loading the cassettes into the cartoons himself, and getting the cartoons loaded on to the trains to reach the dealers in time for release.

"It's not been a bed of roses; it's been a very manly determination. I don't think we could do it all over again," Mr. Gopal says now, but he probably doesn't mean it, going by the gleam in his eye. "It's a feeling of winning a race that we should have won. We're now as national as anyone else," he says of Magnasound now. "If that can be achieved in six months, then I think we're on the threshold of some-

thing really big."

Magnasound has six offices spread across the country, in Bombay, Delhi, Madras, Calcutta, Bangalore, and Cochin, besides six warehouses dealing with the dealer network. Mr. Gopal hints of a market that hasn't realised its full potential, and talks of doing sales 70 per cent more than what Magnasound does today; he also hints that Magnasound might diversify, probably into the electronics entertainment business.

Magnasound recently received the first order for Indian classical music cassettes from the United Kingdom. It's top brass including Mr. Gopal and

69 ➡➡➡

Penta Tapes Commence Production

Rajendra Penta Appliances and Electronics Ltd, commenced commercial production of their audio magnetic tape coating plant at Aurangabad on 5th July 1989. Penta tapes is initially offering 12" Jumbos to Slitters. While the marketing develops, the sale of Jumbos will in effect ensure a continuous production run and also no stockpiling. The pancakes have been well accepted in the market, though no loop-bin is exclusively using Penta pancakes yet. The price for a pancake of 24 C-60 units is Rs.90.00.

About the competitiveness, Mr. Garg, the managing director and promoter in chief has no worry. "This is fine with the rest of the market. Our product is good and I don't feel we need to be cheaper just because we are entering the market".

Mr. Garg is extremely confident about his Super high frequency response Ferro tape. The special high quality is based on the expensive super fine side to be used. Naturally, the product will be priced higher at Rs.100/- a pancake.

The licensed capacity of Rajendra Penta is 2000 MRM (million running metres). In the first 12 months, production is expected to reach 1500 MRM. Apart from Jumbos and pancakes, the company is also marketing double hubs of standard quality.

With respect to 1/4"35 micron professional grade tape, Mr. Garg is not sure about its worth. "We haven't thought about it much because Indu films are there and the bulk users, all the government agencies who will definitely only buy from Indu, being a government concern."

"The response has been exhausting", Mr. Kumar Taurani of TIPS complains happily. "We just cannot produce as many cassettes as are demanded by our wholesalers everyday."

'Love Me' has already crossed sales of one million cassettes, estimate some dealers. Surely, sales have exceeded 300,000 cassettes by a conservative estimate. But it is much more than just big sales figures which have been achieved by Ashley Beverly in making 'Love Me' such a stupendous hit. For the record 'Love Me' has sold twice more than Micheal Jackson's 'Thriller' and many times more than 'Bad' and, more than Madonna and any other international star in India. This is the first time an English music cassette has achieved such sales.

One thing that is certain is that the buyers of 'Love Me' are not the ones who bought 'Thriller' and 'Bad'. It's a different segment that has been indentified; buyers who have been enticed both, by the price category, and the music style — Indian English. Another fact brought to light is the depth of this market. Its vast potential was verified immediately by Venus who released 'Kiss Me' ! It didn't take off. T-series tried with 'Follow Me'. Both albums though still sold well enough, which means there is a definite market for Indian English products. Already a host of new releases are under production by the more aggressive labels.

After attracting attention with Milan Singh and their instrumentals, with 'Love Me' TIPS has edged into the top league with a reputation for knowing exactly what it takes to produce a hit.

TIPS second such album 'Oye Oye' is being launched with good publicity. Approximately 100,000 cassettes will be launched.

Artistes who could only sing in English, but weren't good enough for the international companies like CBS, MIL, MHV to take on, now have an opportunity they only dreamt of earlier. Remo, Rock Machine, Gary Lawyer, Ronnie Desai catered to the upmarket buyers of international music. The market indentified by Ashley — Beverly definitely is much larger.

'Love Me' Sets A Trend



Ashley and Beverly

New Loop-Bin Unit *Jet Speed Audio Coming*

Mr. Suresh Makhija of Suma Industries which supplies CD's to CBS, Magnasound and hourings to JK Magnetics, is setting up a Loop-bin duplication unit in Bombay.

Jet Speed Audio, as the new company is going to be called has decided on the Otari DP 80 half-inch systems. The slaves and loaders are going to be Otari also. Within a period of two months the company will be taking on job work. With a plastics unit producing high quality CD's and now a

duplication facility, Mr. Makhija will be offering a total package, including screen printing and machines wrapped cellophanning.

However, Mr. Makhija disclaims any other interests. "In no way are we planning on entering the music part; I am least interested in any marketing activity. Our other point is going to be servicing the bigger companies with high quality duplicated cassettes", he says.



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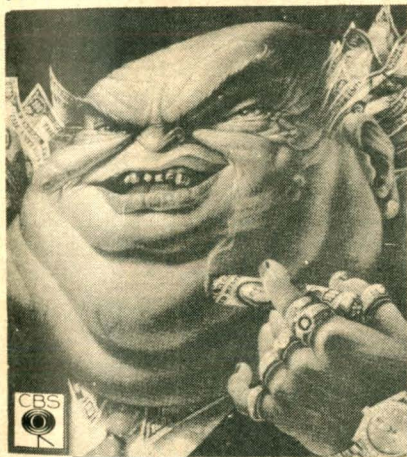


STEEL WHEELS

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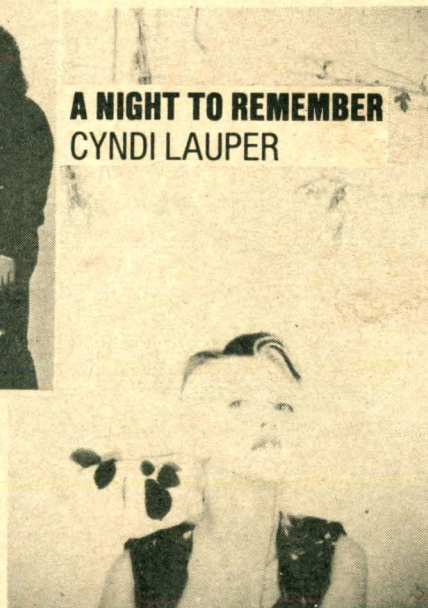
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No Big Hits This Ganesh Chaturthi

There were no big hits this Ganesh Chaturthi. HMV reported that 'Ganapati Aarti Ashtavinayak Geeten' by Lata Mangeshkar and Usha Mangeshkar again did well. TIPS scored with 'Nach Nachne Aale Gnaraya' a mixed album made up by setting Ganapati artis over Hindi film tunes. Top of the line products like traditional bhajans by Pt. Bhimsen Joshi also sold steadily. T-Star released their entire back catalogue of 20 titles. Venus reported that sales were not up

to their expectations. Much the same sentiments were expressed by other music companies and retailers.

"Looking into the market being cluttered with various products during the Ganapati festival, no new Marathi products have been released this year," said Mr. Rajatsen Gupta, regional branch manager of HMV in Bombay. He added, "The perennial seller 'Ganapati Aarti Ashtavinayak Geeten' by Lata Mangeshkar and Usha Mangeshkar were once again on top

of the chart." Leading retailers report that the album was highly in demand, much like last year.

Two other albums which sold very well are TIPS 'Aartiya' and T-Series 'Nache Ganesha', a new product. Customers seemed to prefer recognised singers like Ajit Kulkarni and Sharad Jhambekar and Suresh Wadkar. Venus reported that albums by Sridhar Phadke and Suresh Wadkar did very well. Retailers report that this year there was a change in the usual sales pattern: sales did not peak at any time during August, September. Instead they maintained a steady pitch, befuddling dealers and retailers who are used to the phenomenon of sales peaking towards the end of August. The new trend of setting Ganapati music to Hindi film tunes, started last year, continued. There were a large number of such releases which are generally played at Ganapati pandals, befitting the festival atmosphere. Sales were probably less because of market saturation and increasingly intense competition between the music companies. There is hardly much to choose from the different albums, too. Faced with a bewildering choice the public seems to have shied away



Ganapati & Benazir

From Nagpur comes this interesting nugget of information. The most popular song there during the recent Ganapati festival was not 'Ek, Do, Teen, or "Oye, Oye", but, a set of songs in praise of Ms. Benazir Bhutto. Over 5,000 cassettes, of the songs were reportedly sold in Nagpur. The 35-minute cassette, priced at Rs. 20, contains four songs in Urdu and Punjabi, set to lilting tunes, with skilful use of drums. One of the songs goes thus: 'Aya fir daur garibda, kisanda, mahentka. mazddor ka,

jawano ki rahabar sandi Benazir' (the rule of the poor, the peasant, the working class has come once again; Benazir is the leader of the youth). Many of those who enjoyed these songs had turned up in large numbers a few days earlier at a huge rally addressed by the Shiv Sena supremo, Bal Thackeray, at which they were exhorted to declare: 'Garv se kaho hum Hindu hai' (say with pride, we are Hindus). Yes music knows no barrier.

Universal May Double Capacity

Universal Cassettes, presently engaged in duplicating on the Electroband 5000 series Loop-bin system, may double their capacity. Enjoying a very high reputation for prompt deliveries and good quality recording, the company is flush with orders. Currently with two Loop-bin masters and nine slaves, plans are under consideration to add another master and an additional nine slaves. Also the required loaders to load the increased production. Working in fully air-conditioned and spotlessly clean surroundings, the company has added clout by its location in the heart of the market at Tardeo, Bombay.

HMV First In; Big Lot From T-Series, Venus

Pooja Sales Disappoint

This year Durga Pooja was celebrated on October 7. HMV were first in with stocks in the last week of August. The Pooja is a prestigious event on the HMV calendar since it has its headquarters in Calcutta; also, Calcuttans look towards HMV for good Pooja albums. This year HMV did not release any new albums, but preferred to exploit their old catalogue. Consequently they were in first with their products.

Pooja sales generally last from August-end to the first week of October. Pooja sales have nothing whatsoever to do with devotion. It's buying time and most Bengali homes make it a point to buy at least a few cassettes. Playback estimates, based on market inquiries that one million cassettes were marketed. Most of the sales are from the Chandni Chowk wholesale market. Pooja sales are much larger than Ganapati Pooja sales.

The Pooja season is the best time of the year for non-Bengali singers to gain a reputation with a hit. For the singers from Bombay it's most important as W. Bengal offers absolutely the best platform for performances. That's where the big money lies for the singers. Invariably, each year, it is Lata, Asha, Kishor and Hemant who sell, sell, sell.

T-series released 14 titles. Music director Babul Bose (of 'Jeena Teri Gali Mein' fame) composed the music for 12 cassettes, all written by Pulak Bannerjee and Anand Mukherji. The albums are 'Bangla Amar Ma' (Anuradha Paudwal), 'Ganer Prithibite' (Debashish Gupta), 'Kishore Kumar' (Kumar Sane), 'Sujon

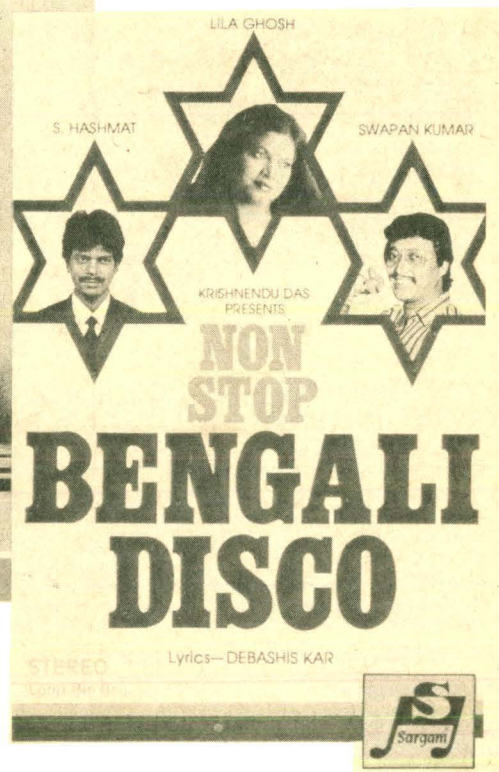
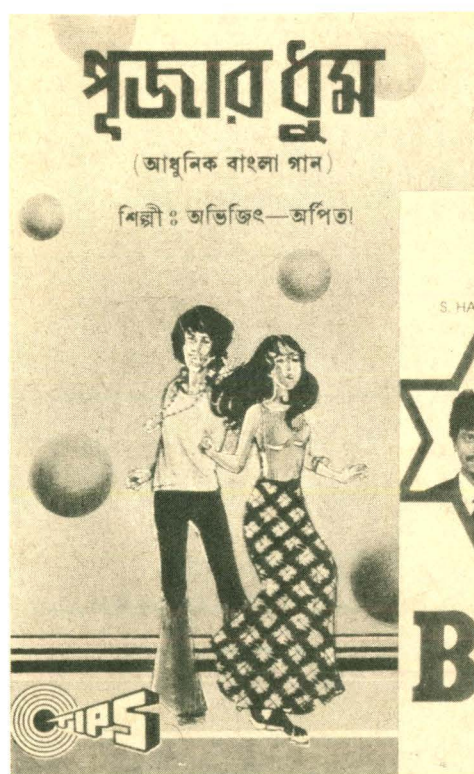
Kanai' (Anuradha Paudwal), 'Ebar Chhuitey Cholo' (Aarti Mukherjee), 'Kotha Bolte Bolte' (Suresh Wadkar), 'Manusher Bhalobash Paai' (Usha Uthup), 'Doshobhujaa Maa Durga' (Pradip Chakraborty), 'Aai Duniyae' (Babla Mehta), 'Ek Do Teen Char' (Bitu Samajpati), 'Ami Kolijuger Krishna' (Babul Bose), 'Ami Kolijuger Krishna' (Sapna Mukherjee). The other two albums were 'Jaikali Calcuttawali' (Usha Uthup, music by Ajit Ghosh, Ratan Saha, Emile Issacs; lyrics Minto Ghosh and Ratan Saha), and 'Ami Ek Probashi' (Shekhar Sen). It is learnt that Super Cassettes sold around a lakh cassettes during the season.

Venus released five new titles for the season besides three more titles based on film tunes. These include 'Aadhunik Bangla Gaan' on five separate albums, and sung variously by Shailendra Singh and Sadhna Sargam, Mohd. Aziz and Alka Yagnik,

70 ➔

Loop-Bin Duplication Shortage

Most major companies in Bombay, like Tips, Venus, Magnasound, faced a tight situation the past two months getting their new releases duplicated on time and in the quantities they needed. Both Universal and Sagarika were besieged with orders. Quantities for nearly all albums were very high, bringing down the number of titles that could be duplicated. Most companies were willing to pay a reasonably high recording charge. The situation has drastically changed from that of a few months ago when Loop-bin capacity was going abegging. Recording charges presently are closer to Rs.2.00, definitely above Rs.1.50. Within the next one year, close to eight new duplication units are coming up in the country. Also, almost all existing units are increasing capacities.



MIL Acquires Rights to Multitone Repertoire

Music India Ltd. have become the sole licence holders for India for Multitone Records Ltd. U.K. That means MIL have access to Multitone's fairly large repertoire of Asian music produced in the United Kingdom. The artistes on the Multitone label include Amarjit Sidhu, Apna Sangest, Azaad, Bali, Chirag Pehchan, Cobra, DCS, Dilruba, Nishi Radashri, Premi, Rockie, Sachchi Muchci, Sahotas, Sangam, Shava Shava, and Alaap.

As is evident, most of these groups are Punjabi. Music India's decision to acquire the rights to the Multitone repertoire would thus seem to be a shrewd move considering some recent Punjabi releases in India have sold over five lakh albums. Bhangara

music has of course, been very popular; interest in Punjabi pop music, though, is a recent phenomenon, but has been booming. CBS has already released three titles featuring three such bands: Aag, Alaap, and Apna Sangest, all UK-based.

Evidence that Bhangara and Punjabi pop music are going places is evident from the popularity of these groups in their home market, the UK. Discotheques there have begun playing Punjabi and Hindi pop mixes; you can even get an earful of Acid Bhangara in New York, besides London; and of course in Indian discs like Xanadu and Bhanjara. Not too long ago Punjabi and Hindi pop emanating from Europe was being dismissed locally as a gimmicky phenomenon; not any longer. ■



Amarjeet Sidhu



Premi

String Of Hits From HMV

HMV has had a string of success this last one year. The biggest of course has been the music of 'Ram Lakhan', followed by 'Chandni', 'Maine Pyar Kiya' and 'Jadugar' which has already reached triple platinum and is set to follow in 'Ram Lakhan's' footsteps. HMV has signed many more films; these include Boney Kapoor's 'Roop Ki Rani Choron Ka Raja', Sattee Shourie's 'Parishtay', Lata Mangeshkar and Gulzar's 'Lekin', Ram Dayal's 'Numbari Aadmi', Mahesh Bhatt's 'Maqam', Talat Aziz's 'Jannat'.

On the non-film front, 'Mirza Ghalib', 'Madonna', and 'Ek Haseen Sham' have been doing well. Asha Bhosle's 'Kashish' is also doing well. New releases of Pt. Shiv Kumar Sharma and a jugalbandi by Vilayat Khan and Bismillah Khan, and a live concert recording of Kishori Amonkar have been put out on the classical music front. Lata Mangeshkar is reportedly working on a surprise project. HMV completes 90 years in 1990. ■

20 Artistes Recorded Magnasound Storms Classical Scene

In a bid to enter the national repertoire market with the reputation gained in the International music sphere, Magnasound got together 20 artistes, both renowned and unknown, recorded all 20 of them and went to town with a bagful of releases, good enough to form a reputation as a purely classical label.

Did 20 simultaneous releases affect the marketing adversely? "On the contrary" replies Bashir Sheikh, number two at Magnasound. Bashir brings in a lot of experience from nearly 15 years in the music business. The artistes selected include heavyweights like Ustad Allah Rakha, Ustad Shamim Ahmed, Kartik Kumar, Ulhas Bapat, Girija Devi, and Pandit Jasraj whose album was a rerelease.

Artistes among the 20 releases, included Aslam Khan, Sarla Bhide, Pandit Vidhyadhar Vyas, Kunda Weling, Pandit Raghunath Seth, Pandit Giriraj, Pandit D.K. Datar, Dhruva Ghosh, Dalia Rahut, Buddaditya Mukerjee, Sangeeta Shankar

and Vijaya Jadhav.

Sheikh feels releasing 20 albums made good sense as it gained the desired credibility with the dealers about Magnasound's seriousness in entering this section of the market.

With the WEA catalogue and nearly 50 international releases in the market, the impression already gained was of an exclusively Western music catalogue.

The classical range did well enough with an average sale of 2,000 cassettes per title. The titles that sold better were Alla Rakha, Shamim Ahmed, Jasraj, Bapat, Kartik Kumar, and Milind Chittal's debut album.

The second phase of classical recordings is due to start in November. The artistes to be recorded are naturally under wraps at present. Mohan Nadkarni, music critic with the Times of India is being consulted on all classical recordings. ■

Polygram Acquires A & M, Island

Polygram, owned by the Dutch electronics giant Philips, has purchased the Los Angeles-based A&M Records for about \$500 million. Polygram had earlier snapped up British Reggae and Rock producer Island Records. The A&M purchase marks a bold move to expand its popular music labels and should see Music India, the licensee for Polygram in India, acquire the

OBEROI'S DIWALI NITE

When was the last time a truly grand successful ghazal nite celebrated? Not in a long time. One would have totally forgotten the experience but for the Oberoi Diwali Nite held on October 21. It was good to see the Regal Room absolutely packed at Rs.300 a ticket. Which means, given the right act, a ghazal show still succeeds.

Pankaj Udhas went through the motions as starry as can be. The Oberoi and the chairperson of the Thalasaemia Unit Trust, which has Udhas on the board as an active member, were all praise for Pankaj's dedication which enabled Oberoi Hotels to hand over a cheque for over Rs.600,000 to the Trust. Mr. Lazarus of Music India was on hand to see the limelight on MIL's No.1 artiste.

rights to artistes such as Sting, Janet Jackson and Bryan Adams and U2.

The acquisition of Island by Polygram now means Music India can release reggae albums, including Bob Marley. However, Music India seems to have adopted a policy of caution, preferring to plan release of established albums by the above mentioned artistes, rather than releasing their new albums.

Polygram ranks behind Warner Bros. and CBS. It had acquired Island Records for \$331 million. A&M was one of the last big independent labels.

It is reported that Philips is considering selling stock in Polygram of which it owns 90%. The disclosure was made in Amsterdam when Philips trading results for the first half of 1989 were announced. The company had planned to sell 20% of Polygram publicly two years ago, but the floatation was cancelled as a consequence of the international stock market crash in October 1987.

It is also learnt that Britain's Thorn-EMI bought 50% of local rival Chrysalis Records. Motown Records entered the MCA fold, while Virgin Music group decided to sell 25% of its stake to Fujisankei Communications of Japan.

Broadcast '89 Held

Broadcast '89, the International Trade Fair for Film, Radio and Television, was held from October 25-28 in parallel with 'Marketing Services' — the International Trade Fair for Marketing and Communication.

Since its premier, 'Broadcast' has developed into a high grade order fair with exhibitors offering a wide range of technology, production techniques, programmes and services for the TV, film, video, audio and radio sectors. Among those who attended included programme makers and technicians from radio and television stations, experts from production studios and professionals from advertising agencies.

Broadcast '89 was supplemented by a comprehensive fringe programme: user-oriented workshops and special shows dealing with topical technical themes such as computer animation and high-density television.

For further details contact Messe Frankfurt India representative Mrs. M.M. Mirza, 2B, Vulcan Insurance Building, Veer Nariman Road, Churchgate, Bombay - 400 020.

The companies which participated were: Ampex, ARO, Arri, Mental Images, Art Ware Medien Agentur, Frankfurt, Audio Concept, Berlin, AVS, Frankreich, Big Lift, Offenbach, CVS Video Services & TV Production, Frankfurt, Dalim, Degeulle, Dailog Data, DINO, Dedo Weigart Film GmbH, Munchen, Dynacord, ECG, Privatfunk - und Fernsehen Hessen FFH, Elu GmbH, Echterdingen, Geha Video, HFG Shaefer, Hi-Beam Electronics, Bad Nauheim, HSG, High Cad, Hybrid Arts, Frankfurt, Komtech Kommunikationstechnik, Wollstadt, Heinz-Gunter Lau, Ahrensburg, Leyhausen, LTM, Koln, M.A.T., Hamburg, M.I.T. Video Production, Friedrichsdorf, Market Team, Frankfurt, Max, Mecanorma, MGM Cases, Wuppertal, Modern Video, Mountain Cases, Waiblingen, Musicline, Nurnberg, NTP Electronic, Denmark, Plus Audio, Oberursel, Protec, Prof. Audio-u Videotechnik GmbH, Bingen-Gaulsheim, Raab, SAVE, Frankfurt, TARA Sauerbrey GmbH, Ulm, TDI Thomson Digital Image Deutschland GmbH, Wiesbaden, Techex, Computer + Grafik Vertriebs GmbH, Taufkirchen, Techex, TFM, Wiesbaden, TV-One Studio, Video Plus, Prof. Video Vertrieb GmbH, Hamburg, VIDI Video Digital Studio Technik GmbH, Darmstadt, Video Bean Service, Hamburg and Werbung im Rundfunk, Frankfurt.



PRODUCT NEWS

PATEL RAP: This is a new sound, and is one of the songs on 'Disco Machine' released by Music India. A large Asian community is now based in the UK. This section of society has contributed greatly to the changing face of Britain and has grown up absorbing both Eastern and Western ideas, cultures, music and lifestyles. Patel Rap is said to be a result of this interaction, imaginatively portrayed by Bali and produced by Keda Productions (comprising Kuljit Bhamra, Essam Rashad, David Knowles and Alan Heaton).

'Patel Rap' is the first solo single from Bali's forthcoming album. Bali, though born in Kenya, traces his ancestry to Gujarat. In Kenya he formed a band which drew on his diverse musical background which encompassed African, Indian and Western music. On moving to Britain in 1975, he pursued this musical career, participating in two albums and a single.



CROSSROADS: Tracy Chapman, triple Grammy Award winner of 1989 for her self-titled debut album is back with her new release 'Crossroads'. Her second album is a collection of ten new songs, including the song Tracy performed on the Amnesty International Tour, 'Freedom Now'. Some of the other titles are: 'All That You Have Is Your Soul', 'Born To Fight' and 'Subcity'. Many of the songs are reflections on the incredible events of the past 18 months or so, all mature, intense and socially conscious in lyrical content.

'Crossroads' has been produced by David Kershbaum and Tracy Chapman herself. Her first album was produced by David Kershbaum, best known for his work with musicians like Joe Jackson, Joan Baez and Graham Parker. 'Crossroads' is on the Magnasound label.

Sound Recording Workshop

The Xavier Institute of Communications (XIC), Bombay, will be conducting a 10-day Sound Recording Workshop from November 29, 1989, open to all. The workshop will introduce the participants to Sound Studio setups and recording techniques for Radio / TV jingles, musical productions and audiovisual sound-tracks.

The course will cover techniques for recording, dubbing, mixing and editing. Time will be divided between lectures, demonstrations and hands-on experience.

It is most heartening to see the Xavier Institute of Communications organising a sound recording workshop. All music companies should try to send at least one 'trainee' to formally learn. A majority of the 'studio hands' have a lot of misconceptions on what is right and what is wrong in the studio. This is generally due to a lack of any formal training. The basics need to be taught and there is a severe lack of professionals in the sound recording field in India.

For further details contact Ms. Jeanne DeSa, Xavier Institute of Communications, St. Xavier's College, Bombay-400 001. Phone: 415 1366.



GITA GOVINDA: Saagarika Acoustronics' 'Gita Govinda' in Sanskrit and in English is an unique product. Sight And Sound Pvt. Ltd. is the producer. The album is aimed at the up-market segment and the Western export market. An English booklet by Jayadeva comes with each cassette. Manabendra Mukherjee 'plays' Krishna, and Arati Mukherjee 'plays' Radha'. For some unknown reason cassettes in Sanskrit are few and far in between.

Vinod Chopra Productions'

Produced & Directed by : Vinod Chopra

Music Director : R.D. Burman

Lyrics : Khursheed Hallauri

Starring : Anil Kapoor, Jackie Shroff, Madhuri, Anupam, Suresh Oberoi

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DIAMONDS FOREVER: HMV had to do something special to commemorate Lata Mangeshkar's 60th birthday. They have done this in style by releasing a four-cassette set containing 60 songs from films spanning the entire history of Hindi film music. The four-tape set is called 'Diamonds Forever' and has been electronically processed for good stereo sound.

MAINE PYAAR KIYA: The music of 'Maine Pyaar Kiya' has already reached platinum and is gaining more ground. The music is composed by Ram Laxman, with an element of freshness; the songs have been rendered by Lata Mangeshkar and S P Balasubrahmanyam, and are already popular. The film is a Rajshri production and stars a new romantic team, Salman Khan and Bhagyashree. The album is on the HMV label.



SAMPOORNA SUNDAR KAND: Sampoorna Sundar Kand rendered by Nitin Mukesh and other artistes and released on the HMV label reached platinum, following which platinum discs were presented by HMV to the artistes. Seen here are (L to R) chief guest Shammi Kapoor, producer-director Yash Chopra, Nitin Mukesh, V.K Dubey (vice-president, A & R, HMV), singers Chhaya Ganguli and Dilraj Kaur, and music director Shekhar Sen.

NEHANJALI: 'Nehanjali', an album of eight devout bhajans has recently been released by HMV. The album features some of the all-time great aartis like 'Om Jai Jagdish Hare' and 'Shri Ramchandra Kripalu Bhajaman', sung Nitin Mukesh, the versatile son of the immortal Mukesh. Nitin Mukesh has been an exclusive HMV artiste for all his non-film recordings. The late Mukesh had made a great contribution to devotional music with his rendition of Tulsidas' 'Ramayan'. A year ago Nitin released 'Sampoorna Sunderkand', which went on to achieve platinum.

'HENNA' The late Raj Kapoor's dream project 'Henna' is underway. Three songs sung by Lata Mangeshkar and composed by Ravindra Jain had been recorded by Raj Kapoor before his demise. Two more songs were later recorded by his son Randhir Kapoor, who is also directing the film. Three more songs were recorded in September, completing the 'Henna' album. Music lovers, therefore, have a treat in store for them. The album is on the HMV label.

Seen here with Randhir Kapoor are V K Dubey and Sanjeev Kohli of HMV.



"DAWN DREAMS", Ustad Amjad Ali Khan's first recorded album featuring ragas of the early morning ragas. Lalit and Jaunpuri are extremely special to the maestro, who had the good fortune of having been taught these ragas by his father and guru, Ustad Hafiz Ali Khan.

Other strong influences which have left an indelible impression on him have been the renditions of these ragas by stalwarts like Faiyaz Khan, Kesarbai, Abdul Karim Khan, Amir Khan and Bade Ghulam Ali Khan, most of whom he has had the privilege of hearing in person.

Says the maestro "These ragas are more commonly sung by vocalists and are only rarely played on an instrument. Ever since my youth I have made a humble but sincere effort to incorporate the gayaki ang on the sarod. In the presentation of these ragas in 'Dawn Dreams' it has been my continued attempt to make my sarod 'sing'.

It is extremely encouraging to note that the awareness of our classical music has steadily been increasing. This is evident from the phenomenal increase in record sales. It is also interesting that in addition to the connoisseurs, there has been an emergence of a complete new audience comprising the youth who have converted to our classical music in large numbers.

"I remain committed to my music and my listeners and it is my constant endeavour to improve and offer better music. Music is an ever learning experience and even today I consider myself a student, open to new ideas and influences. I hope to remain a student always." says the Ustad.

'DAWN DREAMS' is available in a double cassette pack and as a set of two LP records.

NON-STOP DISCO: Ramesh Chopra has sung non-stop Mohd. Rafi fast songs on this album available on the Weston label. Includes 'An Evening In Paris', 'Badan Pe Sitare Lapete Huye', 'Lal Chhadi Maidan Khadi' and other songs.

WESTON'S PUJA RELEASES: For the puja season Weston came out with some select releases. One album featured Shakeel singing Bengali non-stop disco based on Mohd. Rafi's fast songs. Another compilation is called 'Pujar Uphaar' featuring two Bengali songs from 'Mujrim', sung by Kumar Shanoo, Kavita Krishnamurti, and also Leela Ghosh, Shakeel Faiz. Falash Mukherjee has performed modern Bengali songs on an album called 'Elo Hawa Elo'. Leela Ghosh also sings modern Bengali songs on 'Calcutta '88'. A promising singer called Daljit Singh has performed sentimental Bengali songs on an album called 'Kajal Chokher Isharai'. Faiz Ahmed's 'Nupur' is another modern Bengali album.

DARLING DARLING: Alaka, a pop singer from Delhi, has sung this album of English songs. Based on popular tunes from Hindi films, the songs are 'Shoo Be Doo Be', 'The Girl From China', 'Abrak Dabarak' and others. On the Weston label.

WESTON FILM SOUND TRACKS: 'Toofan' has music by Annu Malik, and is a Ketan Desai production. 'Maha Sangram', produced by Nitin Manmohan, has music by Anand-Milind. 'Baap Numbri Beta Dus Numbri' has been produced by Magnum Films, and has music by Aziz Saijwal. 'Awaragardi' directed by Swaroop Kumar, has music by Bappi Lahiri. 'Paap Ka Ant' produced by G.C. Bokadia, has music by Bappi Lahiri. 'Khatarnak', produced by Shetty Films Combine, has music by Annu Malik. The song 'Chori Chori Aaya Tu' set to a fast beat has been sung by Alisha Chinai. 'Zindagi Ne Pukara', a philosophic song, has been sung by Asha Bhosle.

NEW AUDIO STUDIO IN BOMBAY



Sound Beats, a new audio recording studio, owned by Hariharan, opened recently in Bombay. Seen in the picture are (L-R) Daman Sood, technical editor, Playback, and a representative of TAC, UK, whose console TAC Scorpion has been installed in the studio. Hariharan is seen at extreme right.



THE SWEET SMILE OF SUCCESS: 'Chandni's' producer-director Yash Chopra beams with pleasure as he receives the quadruple platinum discs for the music of 'Chandni' from Smt. Sushila Goenka, director, HMV, during the premiere of 'Chandni' in Bombay, recently. Chandni's music went quadruple platinum even before the release of the film itself, raking in the green stuff for HMV. This comes close on the heels of the mega-success of 'Ram Lakhan's' music. The music for 'Chandni' has been composed by Shiv-Hari and Anand Bakshi; two of the songs which have become popular are 'Mera Hathon Men Nau Nau Churiyan' sung by Lata Mangeshkar, and 'Chandni O Meri Chandni' sung by Sridevi herself. The Yash Chopra block-buster is also creating ripples in the film industry. 'Chandni's' success repeats the success of other Yash Chopra-HMV hits like 'Daag', 'Kabhie Kabhie', and 'Silsila'.

SULAKSHANA PANDIT SINGS: Sulakshana Pandit has sung Punjabi songs for Weston under the music direction of Omi, Sonik. The album is titled 'Jamalo Lutti Gai'. Traditional Punjabi folk tunes have been recorded under modern orchestration.

HARANO SOOR: An album by Sreekumar Chatterjee on the MIL label. Ten Bengali songs from the 40s, said to be a retrospective of our heritage.

ARUN GOVIL SINGS: Arun Govil, the Ram of Ramayana (the TV serial) has gone and sung bhajans for an album on the Weston label called 'Ram Sings Ram'. The album is just what it says it is, Ram singing in praise of Ram.

BENGALI DIALOGUES: Weston has released a special audio cassette of Eagle Film's 'Mujrim' featuring Bengali dialogues of Mithun Chakravorty. In this Hindi film there are two Bengali songs, 'Oporadhi To Sara Duniya' performed by Kumar Shanu and 'Dinohito Tumi Shyam' sung by Kavita Krishnamurti. The audio cassette of 'Mujrim' has been released in combination with 'Toofan', 'Mahasangram', 'Paap Ka Ant', 'Ghar Ka Chirag', 'Goonj', 'Parinda', 'Shandar', 'Qurbani Rang Layegi', 'Farz Ki Jung', 'Andhergardi', 'Mahakali', 'Jeen Do', 'Awaragardi', 'Sindoor Ki Awaz', 'Baap Numbri Beta Dus Numbri'.

PRODUCT NEWS

MAIKHANA: From Weston on the theme of Maikhana, rendered by Jagjit and Chitra Singh, Ghulam Ali, Sajjad Hussain, Nayeem Ahmed and Kiran Shukla. Each song has been highlighted by selected Urdu couplets pertaining to saqui (cup-bearer) and paimana (globet).

PANKAJ UDHAS SINGS BENGALI POP Pankaj Udhas is a very familiar name to ghazal lovers all over the world. With a string of big hits like 'Aahat' and 'Nabeel' over the last decade, Pankaj has established himself as a topnotch ghazal singer. It is now learnt that Pankaj has decided to divert from the ghazal path and sing in regional languages, that way increasing his fan following substantially.

His maiden foray in this direction has been a Bengali album titled 'Bhalobhasha' (Music India). The album, which translates as 'Love' has Pankaj singing pop, for the first time. 'Bhalobhasha' released on the eve of the Durga Puja is reported to be among the biggest sellers in Bengal. The album has eight songs written by contemporary Bengali lyricists Shyamal Gupta, Mukul Dutta and Atanu Chakravorty, which Pankaj has composed in his own style.

Music India also released four other Bengali albums for the Durga Puja season. 'Neda Beltolate' is an album of Rangageeti (comic songs) in modern stylisation. The lyrics and tunes have been composed by Atanu Chakravorty, and rendered by talented young artistes like Moloy Banerjee and Sharmistha. The album has ten songs.

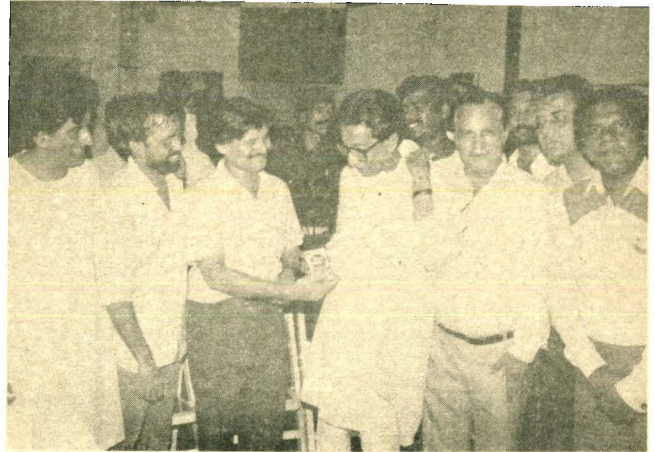
Anup Jalota has come out with a collection of Bengali devotional songs 'Mon Chalo Nijjo Niketone' said to be the favourite songs of Thakur Ramkrishna. Two of the compositions are by Swami Vivekananda.

Manabendra Mukherjee, a stalwart of Bengali music, has come out with 'Bagbazarer Gaan', said to be a tribute to the old heritage of Calcutta on its tricentenary. The album has 15 songs of old Calcutta in the style of old masters like Bholu Moira, Girish Ghosh and Amritlal Bose.

Sreejumar Chatterjee has also come out with a similar album called 'Harano Soor'. Ten songs picked up from the 40s, the golden age of Bengali songs, are said to be a kind of retrospective of Bengali songs.

PUNJABI DISCO: The famous folk singers from Punjab, Mohd. Siddiq and Ranjit Kaur have released an album of Punjabi folk songs based on disco music on the Weston label. It contains eight fast beat songs reflecting the flavour of Punjab for which music has been composed by Shubhendu. The lyrics are by Suresh Bansal.

ROTI KEE KEEMAT: '36-24-36' is a song performed by Usha Uthup for Suresh Grover's 'Roti Kee Keemat'. This pop song has been picturised on Mithun Chakravorty disguised as a cabaret singer. The soundtrack on the Weston label also has other songs like 'Le Le Babu Narial Pani', and 'Haath Mein Choori Khanke' sung by Asha Bhosle. It also has a song based on the Aesop Fable 'Lion And The Rat', 'Jungle Mein Sher Soya Tha' sung by Sudesh Bhosle. The music is by Bappi Lahiri.



At the release function of 'Mendi Chaya Paanavar Part-I': (From left) Bachhu Pande, Vinod Joshi, Prabhajan Marathe, Shri Bal Thackeray, the Shiv Sena Chief, H.D. Taurani and S.K. Sharma, Partners, Sargam Cassettes Co. who have released the album, and Anil Acquilla, recording officer.

MARATHI BAND CLICKS: Sargam has broken new ground in the highly sensitive Marathi music market. A popular band playing to packed audiences on Bombay's Marathi stage was recorded for the first time by Anil Acquilla, a freelance A & R professional. After listening to the band perform at one of their regular shows, according to Anil, "I went backstage and introduced myself as being from Sargam Cassettes Co. All the band members were delighted to consider recording. Mr. Sharma, chief of Sargam, too, gave me the green signal. I selected mostly melodious stuff, which I felt the band was good at. They synchronise well and their playing is very practised." The bank's eponymous album 'Mendi Chaya Paanavar Part 1' has had tremendous sales from the word go.

Sales could exceed 100,000 cassettes soon.

Uday Chitle and Vinod Joshi are the two most important members of the band. The album consists of versions of immortal Marathi hits of Asha, Lata and Sudhir Phadke.

Right now all the other labels active in the Marathi market are checking out every band worth its name.

It is heartening to see a band making it good. *Playback* also carries an analysis of the prospects of bands doing wonders for the Indian music business, in this issue.

NEW VIDEO MAGAZINE: SAAGAR — video magazine on film industry and film personalities will be launched in the middle of November. It will be produced by the publishers of Filmcity. The first volume will have music by Sumitra Lahiri, with playback singing by Udit Narayan and Sumitra Lahiri, lyrics by Santosh Pyasi and cinematography by Rajesh Ransinghe. It will be produced by Shashikant Tulsian and Surendra Gupta, and directed by Surendra Gupta.

'Oye, Oye' - Vijoo Shah's Timely Success

By NALIN SHAH

With the unprecedented success of 'Oye-Oye' in 'Tridev', composer Vijoo Shah has suddenly come to occupy the centre-stage on today's music scene. And rightly so because 90 per cent of the credit for the success of 'Tridev's music belongs to him.

'Oye-Oye' has overshadowed all other earlier hits like 'Ek-do-teen' and 'Hawa Hawa'. The popularity of the song has broken the barriers of language, age and sex. Vijoo has infused the primitive expression with an intoxicating charm to the extent that it became a 'catch-word', incited riots at places and even led to a murder in Ahmedabad. It would seem that no music director, in the immediate future at least, will be able to match the popularity of 'Oye-Oye', not even Vijoo Shah.

The inspiration for 'Oye-Oye' has come from the tribal song of the Hawai islands as sung by Gloria Estaphan of the Miami Sound Machine group. Vijoo added Punjabi expressions and made it more catchy to the Indian listeners. He waited for three years for the right opportunity to use it.

But did he expect such a response? "No". Vijoo was candid. "I knew it would be popular but the results are beyond our wildest imagination."

What could be the reason? "It is the time that has helped", Vijoo is surprisingly modest about his



achievements. Just as there is nothing more powerful than an idea whose time has come; similarly Vijoo is not sure if 'Oye-Oye' would have succeeded five years earlier or five years later. How and why is a matter of conjecture and that is the reason why modern film music, like the present day blockbusters, has become a gamble.

Vijoo Shah started assisting his father, music director Kalyanji (Anandji) when he was barely 17. Today, at 30, he is perhaps the most sought after arranger and can create full orchestral effects on a synthesiser. In spite of his being a product of a totally commercialised cinema, his father had impressed upon him the necessity of learning classical music which he did under the guidance of Laxman Prasad Jaipurwala and Chaturbhuj Rathod.

When Vijoo's good friend Rajiv Rai asked him to score the music for 'Tridev' he preferred to work under the shadow of the 'Kalyanji-Anandji' banner in spite of the fact that he had shouldered the major responsibility as a composer himself.

Vijoo has always believed that music alone could not ensure the box-office success of a movie. But when 'Tridev' came his way he could not lose sight of the fact that music had played a dominant role in the commercial success of earlier films like 'Qayamat Se Qayamat Tak', 'Ram Lakhan' and 'Tezab'. Under those circumstances when he accepted the 'Tridev' assignment, he never realised that he was about to create history of sorts.

Now that he has acquired celebrity status it is very likely

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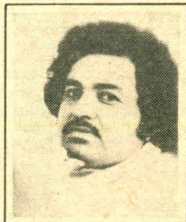
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AARISH (Ghazals)
Chandan Dass - (2 MC Set)



MAZURI SANA - (Pop Songs)
Babils and Kanchan

NATIONAL RELEASES

- | | |
|-------------------|--------------------------------------|
| RAAZ-E-DIL | - Pamela Singh |
| SAI RAKHIO LAAL | - Anup Jalota & Kadambari |
| SHAAIRI | - Manoj Chaman (Music: Pankaj Udhas) |
| HOSH-RUBA | - PANKAJ UDHAS |
| SAI BABA KI PALKI | - Ashok Khosla |
| DISCO MACHINE | - (Non-stop Film Songs) |
| BHALOBASHA | - (Bengali) - Pankaj Udhas |

INTERNATIONAL RELEASES

- | | |
|------------------------------|------------------------|
| MONEY FOR NOTHING | - Dire Straits |
| AND JUSTICE FOR ALL | - Metallica |
| DON'T BE AFRAID OF THE DARK | - The Robert Gray Band |
| BEAUTIFUL DREAMS | - Zamfir |
| GREATEST HITS | - Nazareth |
| STARING AT THE SUN | - Level 42 |
| NEW JERSEY | - Bon Jovi |
| STEPPIN' TO THE SHADOWS | - The Shadows |
| THE GREATEST HITS COLLECTION | - Bananarama |



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Gauss Introduces New 96:1 Standard

Gauss, the world's largest manufacturer of cassette duplicating equipment has introduced the first system designed to duplicate at 96:1 to meet growing demand for volume and quality.

With industry moves to bridge the gap between 64:1 and 128:1, the latest Series 2400 now provides five duplicating ratios and will duplicate audio cassettes at 96 times and 80 times playback speed in addition to 32:1, 64:1, 128:1. The higher duplication ratio of 96:1 is said by Gauss to increase normal productivity by up to 50%.

The new system can be used with ferric, chrome, pure iron and metal particle tapes. "Tape duplicators are buying more sophisticated, high speed and state of the art duplicating systems," Gauss president, Jim Williams, noted, "and mandating their customers utilise quality tape to produce high fidelity music and high end spoken word products.

"Duplicators are committed to expensive duplicating systems outfitted with enhancing devices (Dolby HX Pro for example): ultra stable tape handling and advanced electronic performance and stability for consistent results."

The 2400 System 96:1 Model 2480 master reproducer had been equipped with a new wide band output amplifier with an overload margin 20 dB above 250 nWb/m: transmission line output and 50 ohm output impedance. The amplifier also has a fast slew rate for excellent phase linearity.

Also part of the new package is a wide band master reproducer head and a new line receiver buffer amplifier for the model 2420 slave recorder. The buffer amplifier has a 1 meg ohm paralleled with 2pF input and solid state switching between two masters

and test buses.

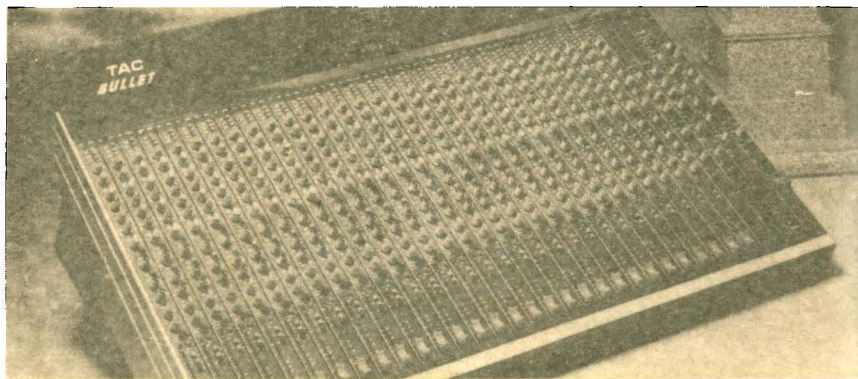
According to Williams, "Tape duplicators, very pivotal in the process to improve cassette performance, are no longer satisfied with purchasing cheap and inefficient duplication equipment. The results are reflected in consumer sales in the United States of music cassettes which now outsell music albums, and in the international market where music cassettes outsell albums almost three to one.

"The movement to manufacture, duplicate and market a quality pre-recorded cassette is widespread through-

out the world. One thing is very certain, as consumers spend more money on better tapes and recorder equipment the industry is rapidly upgrading its products and becoming less price conscious.

"Quality has become the foremost factor in manufacturing and marketing cassettes and price (and cheap product) has become much less important. Consumers too rate quality over price when purchasing pre-recorded music cassettes."

TAC, Amek Consoles At AES New York



The latest in audio consoles are slated to be shown at the Audio Engineering Society's show in New York from October 18 to 21. Total Audio Concepts Ltd. (TAC) are showing all new products: five out of the six versions of their new compact Bullet range of consoles will have their worldwide debut at the show. These include the Bullet 28/8/2 with LED metering, Bullet 30/4/2 with VU metering, Bullet 10/4/2 with AFV interface, Bullet 10/4/2, Bullet 10/4/21, and the Bullet 10/4/2. Also on display will be the Scorpion II, the Matchless II, besides the TAC SR9000 Live Sond Superconsole.

Information in hand suggests Amek's 'Mozart', launched at the AES in Ham-

burg in March last, has been a major success. Mozart is the first of Amek's new generation consoles derived from the technology and design concepts of the APC1000; its 'all-input' approach dispense with in-line and split monitoring concepts, thus giving the user identical channels which will accept any type of input. Amek will also be displaying some of their enhanced products like the Amek APC1000 Assignable Production Console, the Amek G2520 Master Production Console, the Angela Multitrack Recording Console, the Amek Classic Broadcast Console System and the Amek BCI Broadcast Console System which is available with the ESM32 Serial Interface.

Sony Makes Big Money

Sony Corp. has been making more money than ever; it reports that consolidated worldwide revenues for its records group in the first quarter were 644.2 million dollars, a 19.7 per cent increase over the same period last year. Records groups sales represented 16.2 per cent of Sony Corp.'s overall net sales of \$ 3.97 billion in the quarter that ended June 30. The records group includes CBS Records Inc., CBS/Sony Records, Digital Audio Disc. Corp. (US), and Digital Audio Disc of Austria.

Overall, Sony Corp.'s first-quarter net income rose 44.2 per cent over last year's, to \$ 161 million or 23 billion yen. Sony reported records group revenue of \$ 2.57 billion, or 340.2 billion yen for the fiscal year that ended March 31, 1989. A CBS spokesman said, however, that revenues were actually \$ 2.7 billion, including CBS Records and CBS/Sony but not the two manufacturing subsidiaries.

Time Warner Carries \$ 12 bn Debt Burden

As part of the final phase of the merger of Time and Warner Communications, Time plans to offer Warner share-holders three kinds of securities with a total value of \$ 70 a share. The transaction is cashless and debt-free. Time Warner Inc., the new media and entertainment giant, will, however, still carry a debt burden totalling \$ 12 billion — \$ 8 billion of which was incurred in the first phase of the merger. It is estimated that \$ 1.2 billion in annual interest payments would be required to service that debt. Time's advisers say the combined companies generated cash flow, which they estimated at \$ 2 billion a year, will be sufficient to pay off debt.

DDA Goes To China



Dave Dearden of Dearden Davies Associates Ltd. (DDA), was in China in April, to supervise the commissioning of a DCM232 production console by Shanghai Television. DDA's Far East distributor Studer Revox Hong Kong had sold the DCM232 — designed by Dave Dearden — to Shanghai TV; part of the deal included a

training course for the operators at the facility. Dave and customer support manager Roger Patel spent a week in Shanghai supervising the commissioning, and training the engineers. Photo shows Dave Dearden with Peter Ling of Studer and a number of engineers from Shanghai TV.

IFPI Is International Standard Recording Code Registration authority

IFPI has become the Registration Authority for the International Standard Recording Code (ISRC) following an agreement it signed with the International Organization for Standardization (ISO), recently. The ISRC had originally been conceived in the '70s as a means of identifying the contents of sound and audiovisual recordings. However, due to the enormity of the task of cataloguing existing recordings, the system has only as yet been used to a minor extent for sound recordings.

Music video, however, being a new format, presents an opportunity to take full advantage of the potential benefits of the system. The number of releases is smaller and the back catalogue is of manageable administrative proportions. With the proliferation of new television stations, pan-European satellite and cable network all providing increased access to music videos, there is an urgent need to establish an efficient identification system which ensures that right owners are correctly remunerated for their product.

In essence ISRC is a numbering system which effectively identifies the individual track of a recording by the same number all over the world. In practical terms this system will enable the income generated from television, satellite and cable companies to be distributed accurately and quickly and with the minimum of expense. It is expected that within the next few years all existing music videos worldwide will have ISRC numbers.

The first steps were taken towards the implementation of the system with a meeting held in London with several of the European organisations which have agreed to act as ISRC National Agencies. During the meeting administrative guidelines were discussed including the need for the ISRC code to be displayed on all music videos sent to the broadcaster, initially by means of stickers and ultimately also on the 'clock' contained in master tapes of music videos.

October Big Album Releases

Sixteen albums were released in October by artistes who hit gold or platinum with their last studio album.

ARTISTE	TITLE	LABEL	INDIA REPRESENTATIVE	PRODUCER
Pat Benatar	Best Shots	Chrysalis	—	Various
David Byrne	Rei Momo	Warner Bros/ Sire/Luaka Bop	Magnasound	Steve Lillywhite & David Byrne
Belinda Carlisle	Runaway Horses	MCA	--	Rick Nowels
D.J. Jazzy Jeff & The Fresh Prince	And In This Corner	Jive	—	Pete Q.Harris & Nigel Green
Taylor Dayne	Can't Fight Fate	Arista	—	Rick Wake
Grateful Dead	Built To Last	Arista	--	Jerry Garcia & John Cutler
George Harrison	Best Of Darkhorse 1976-1989	Warner Bros/Darkhorse	Magnasound	Various
Indigo Girls	Strange Fire	Epic	CBS	John Keane
Billy Joel	Stormfront	Columbia	HMV	Mick Jones
Don Johnson	Let It Roll	Epic	CBS	Keith Diamond
Kiss	Hot In The Shade	Polygram	MIL	Paul Stanley & Gene Simmons
Robert Palmer	Addictions - Vol. One	Island	MIL	Various
Linda Ronstadt	Cry Like A Rainstorm, Howl Like The Wind	Elektra	Magnasound	Peter Asher
Barbara Streisand	A Collection- Greatest Hits.. And More	Columbia	CBS	Various
Bruce Willis	If I Don't Kill You, It just Makes You Stronger	Motown	MIL	Robert Kraft
Neil Young	Freedom	Reprise	HMV	Neil Young & Niko Bolas

POP:TOP ALBUM LABELS

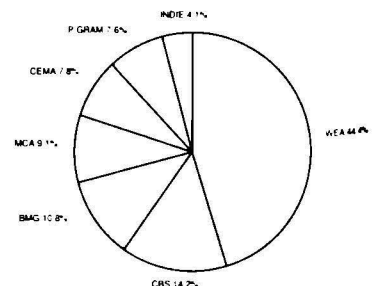
Jan. 2, 1988-July 2, 1988

Jan. 7, 1989-July 1, 1989

LABEL (titles)	Chart share	LABEL (titles)	Chart share
1. Columbia (34)	10.3%	1. Atlantic (37 titles)	11.0%
2. Atlantic (38)	9.9%	2. Warner Bros. (36)	11.4%
3. Warner Bros. (47)	9.5%	3. Columbia (31)	8.4%
4. PolyGram (32)	8.8%	4. MCA (31)	8.4%
5. MCA (34)	8.4%	5. PolyGram (36)	7.5%
6. RCA (28)	8.1%	6. Geffen (15)	7.4%
7. Geffen (17)	5.8%	7. Elektra (19)	6.6%
8. Arista (18)	5.7%	8. RCA (28)	5.4%
9. E.P.A. (25)	5.5%	9. Capitol (26)	5.0%
10. Elektra (27)	5.0%	10. E.P.A. (30)	4.8%
11. Capitol (31)	4.5%	11. Virgin (18)	3.8%
12. EMI (18)	4.0%	12. Arista (17)	3.6%
13. A&M (18)	3.6%	13. Reprise (13)	2.6%
14. Chrysalis (7)	2.2%	14. EMI (14)	2.4%
15. Reprise (7)	1.3%	15. A&M (24)	1.9%
		16. Island (2)	1.4%
		17. Priority (3)	1.3%

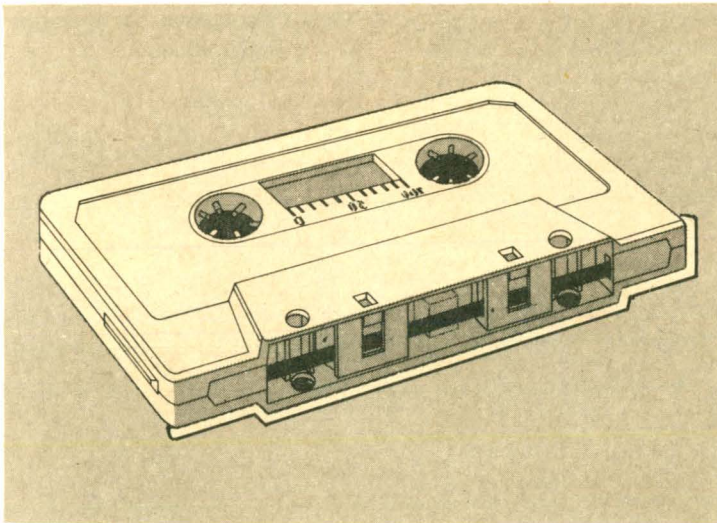
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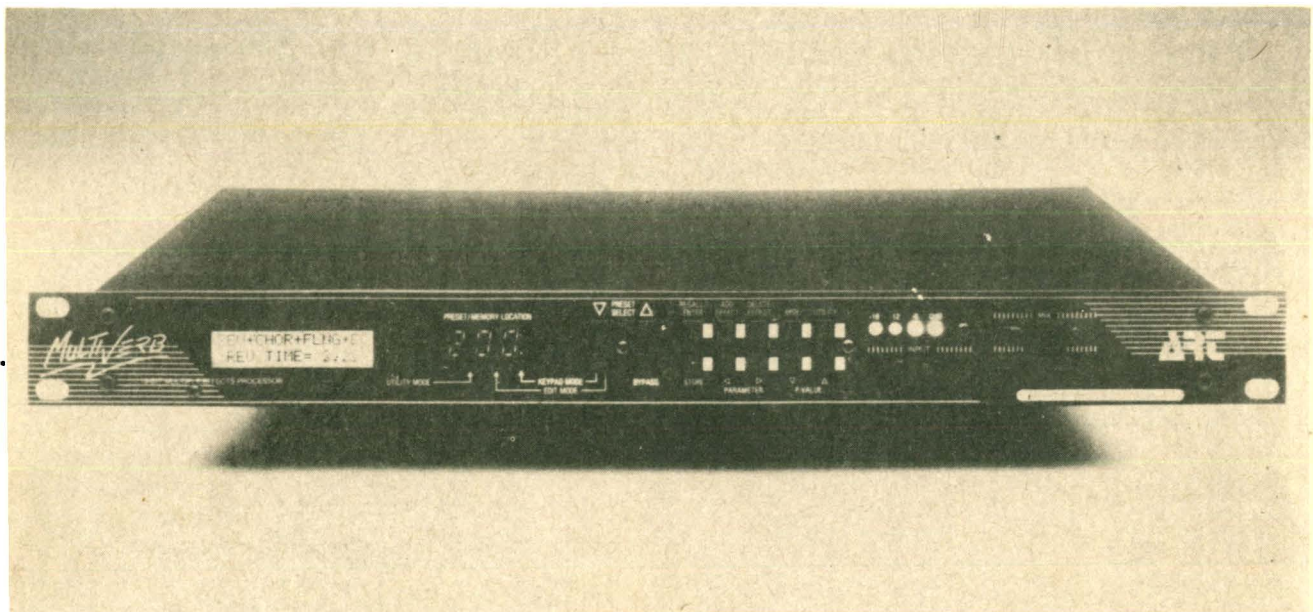


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APPLIED RESEARCH & TECHNOLOGY — MULTIVERB



In a realistic bid to take digital audio signal processing into the 21st century, Applied Research & Technology has launched MultiVerb, a powerful new tool for the pro audiophile. ART's MultiVerb offers several advantages and features hitherto unseen on budget conscious multi-FX units, a press release states.

Up to four simultaneous effects are available from one single rack.

Reverberation, arpeggio effects, reverse gates, pitch shift, doubling, imaged doubling, digital delay, chorusing and EQ multi-effects can all be programmed into MultiVerb's 200 memory locations, or alternatively, selected from MultiVerb's 100 on-board presets and subsequently stacked. These multi-effects may then be random accessed at a later date, in groups of four if required.

As part of ART's much publicised ProVerb family of digital signal processors, MultiVerb incorporates several standard ProVerb features such as battery back-up for full memory protection, remote footswitch jack with preset increment, a level selector, 16 bit digital processing, and full MIDI compatibility.

A random access keypad and 32 charac-

ter LCD display for simple operation are further features of ART's MultiVerb.

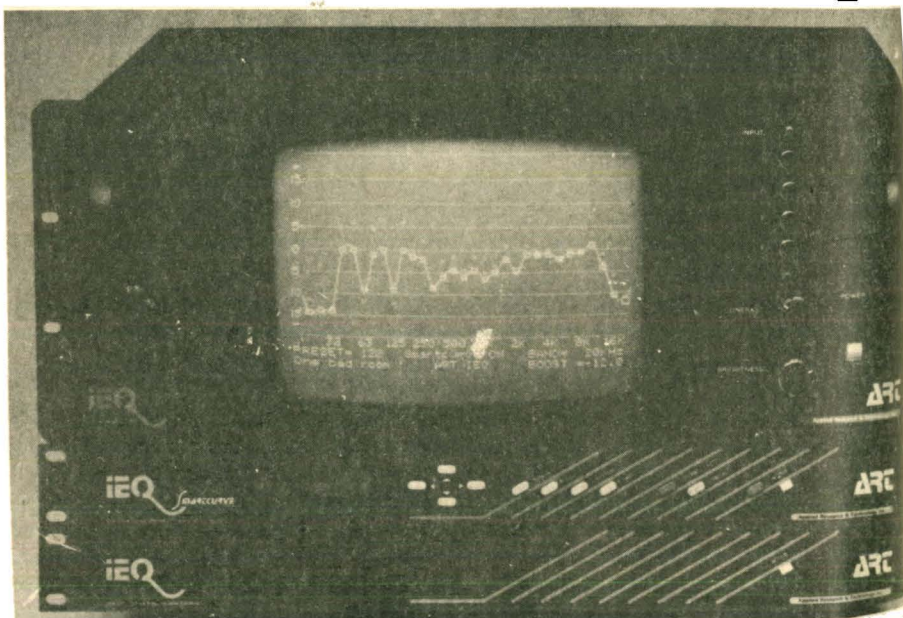
Perhaps the most unique aspect of ART's Multi Verb is the inclusion of pitch transportation as standard, to set new higher standards in budget multi-FX racks.

Also available are The ART 2/3 Octave Intelligent Equalizer, and the ART IEQ 1/3 Octave Equalizer.

For further information:

Applied Research & Technology,
215 Tremont Street,
NY 14608
USA

Tel: (716) 436 2720
Tlx: 4949793 ARTROC
Fax: (716) 436 3942



ART AEQ 1/3 Octave Equalizer

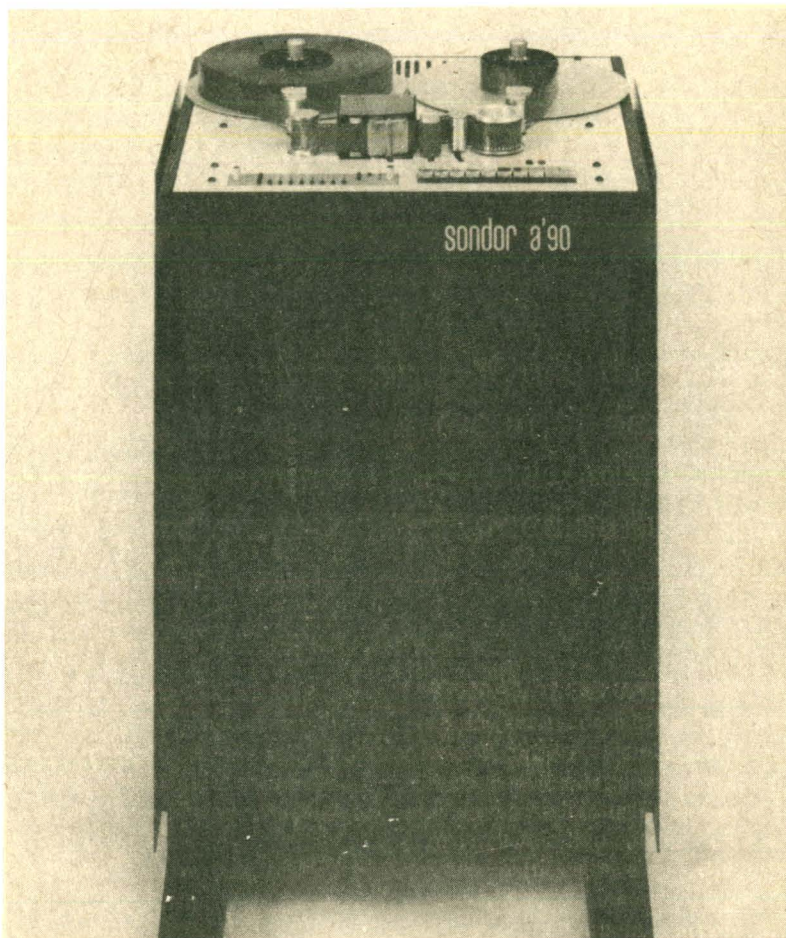
Studio Microphone

Jost's Engineering Company has come out with the Bruel & Kjaer's 4012 Studio Microphone. The 4012 is a prepolarized condenser microphone with a first order cardoid directional pattern, and is powered from Bruel & Kjaer dual-channel power supply type 2812. Type 2812 supplies 130 V to the preamplifier of the Type 4012, which enables the microphone to handle up to 168dB SPL before chipping occurs. The on-axis frequency response measured at 30cm distance is flat from 40 Hz to 20 kHz (+1, -2dB), and the combination of this with smooth off-axis responses gives a microphone of the highest fidelity. Each microphone is individually calibrated to ensure excellent agreement and continuity with the impressive published specifications.



The 4012/2812 combination besides increased headroom, has a high output level and the ability to drive very long cables without noticeable deterioration of the signal. The 4012 is finished in anodized matt black and is delivered with a windscreen of measurement-microphone quality and a radically different microphone quality and a radically different microphone clip designed with both acoustic and ergonomic considerations in mind. Jost's Engineering Company, Ltd., 60 Sir. P.M.Road, Bombay-1

Sondor a '90



The a'90 is the latest in the SONDOR range of leading Perfotape Machines offering easier handling and better specifications than many well known standard studio multi-track recorders.

Direct sync operation up to 30x normal speed. Standard biphasic-signal interlock; the a'90 is a master and a slave. 1, 2, 3, 4, 6 and 8 tracks is standard.

Entirely manufactured in 19" modules the a'90 is available as a Condor flatbed console, or in 19" racks. Two a'90s can be placed in one rack.

The a'90 accepts 16 or 35 mm or both gauges, with automatic change-over of all parameters. Prealigned

head assemblies for 16 standards. The capstan drive of the a'90 uses a pinch roller. A new torque control system is pulsecode driven. All modules are connected by plugs for optimum serviceability.

For further information:

Sondor Willy Hungerbishler
AG, Studio - Magnet filmgerate,
Gewerbezentrum,
CH-8702 Zollikon/Zurich.
Tel: 01/3918090,
Fax: 01/391 8452
Telex: 816 930 g22/ch.

Soundcraft Series 6000

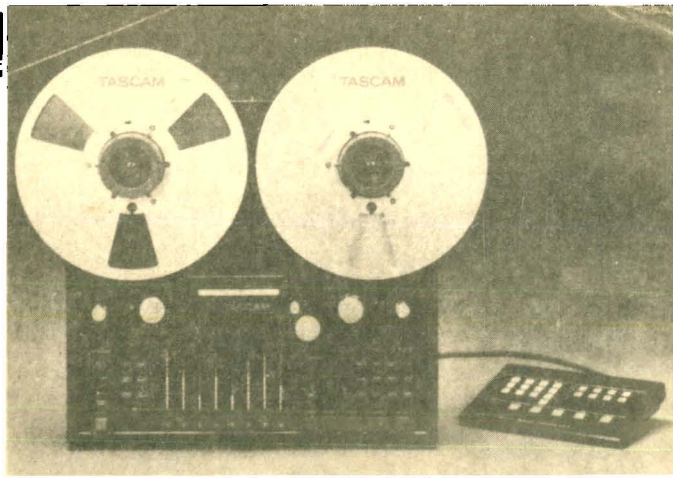
The Soundcraft Series 6000 features a unique electronically-balanced full-range microphone pre-amp which accepts signals from -2 to -70dBu, without a switchable pad. Both low gain noise performance and common-mode rejection are well in advance of competitive products, with an unrelated source crosstalk of 100dB @ 1KHz.

A proprietary active pan-pot design improves typical L/R isolation by 25dB and provides a near-perfect sine/cosine panning characteristic. Likewise, the low-crosstalk routing matrix gives unprecedented non-routed isolation of 100dB @ 10KHz. Throughout the Series 6000, the ground cancelling system produces excellent crosstalk and aux-off ratios, and makes the console virtually immune to external interference and ground loops.

Facilities include 4-band sweep EQ, six independent auxillary sends, programmable muting and true Solo-In-Place, whilst the compact output modules incorporate EQ and two auxillary sends on the monitor section. With all group outputs and tape returns switchable to -10 or +4 levels, the Series 6000 will suit virtually all recording situations.

Soundcraft TS12

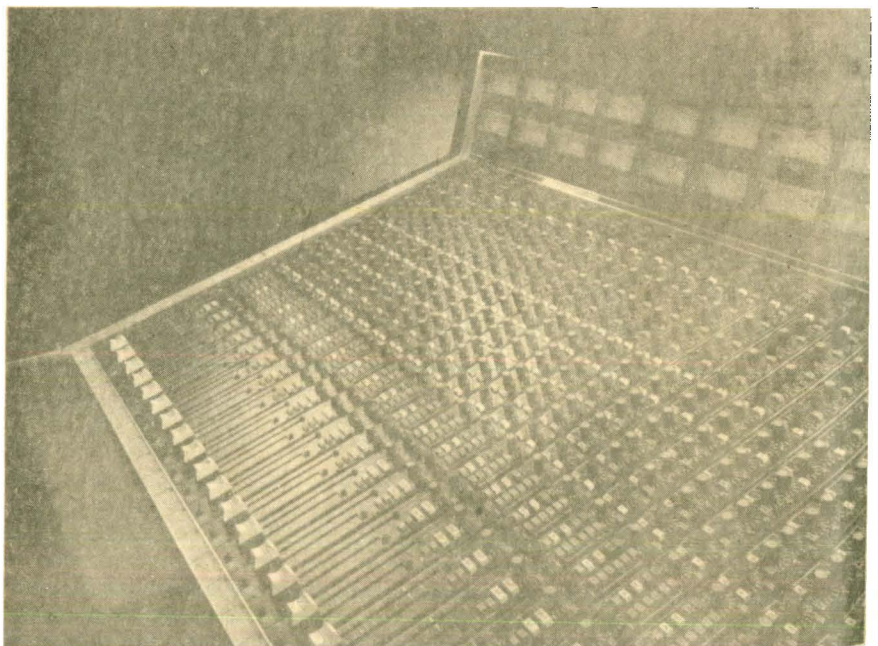
The TS12, a 24-track in-line recording console, features a separate 12-group output section which can also be used to create stereo audio subgroups into the mix buss. Each I/O module is a powerful control centre, with a highly responsive semi-parametric 4-band equaliser, 6 discrete auxillary sends and 2 programmable mute groups. It also provides for SMPTE/MIDI control of switch functions, to interface with external control devices. Six equalised stereo effects returns are provided — with the option to add a further 16 mono returns. And the patchbay is a full 352 point rack-mountable bay with high quality metal Banatam jacks.



New Tascam 1/2" 8-track

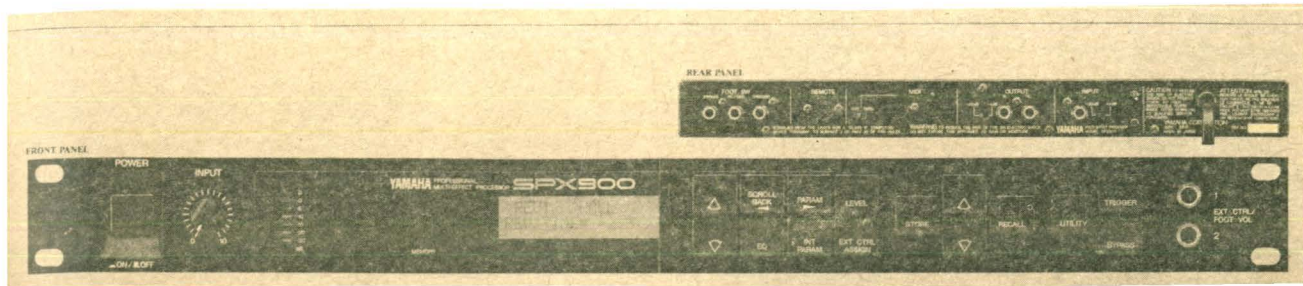
Tascam have announced a new half-inch 8-track recorder, the TSR8 (£1999). The new machine offers more advanced features than its popular predecessor, the model 38, and though it will probably still appeal to the same home users that chose the model 38, it has also been designed to meet the demands of video post-production.

The TSR8 runs at 15ips with dbx Type I noise reduction. Other features include: compatibility with the Tascam MIDlizer synchroniser, gapless and noiseless punch in/out, spot erase, microprocessor controlled 3-point autolocator, bargraph level meters with peak hold mode, and full tension servo transport.



TS12

The Yamaha SPX900 Professional Multi-Effects Processor.

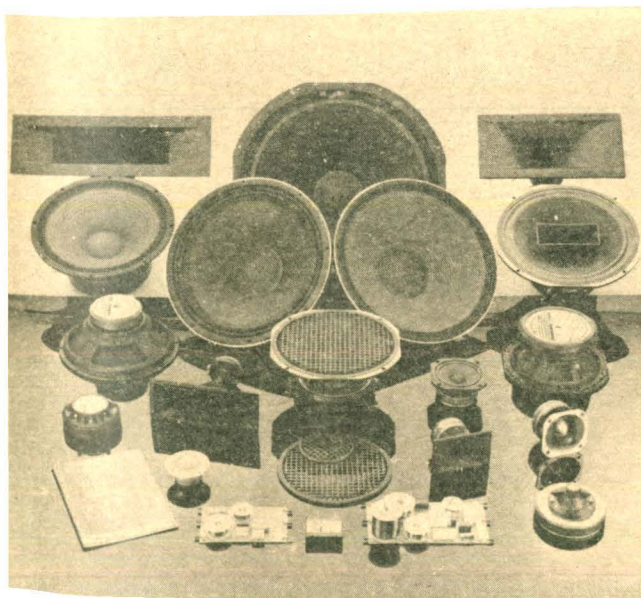


After the roaring success of the Yamaha SPX-90 Digital Effects Processor which was used by practically all musicians, both in the studio and onstage for live shows, in India and abroad, Yamaha has launched a new model called the Yamaha SPX-900. This time they have named it Professional Multi-Effects Processor.

A range of outstanding reverberation effects can be built from scratch. Its multi-effects programmes can combine five different fully programmable effects. You can also pitch change, compress, distort, and pan the sound in two dimensions. This digital signal processor employs second generation Yamaha LSI

technology. The SPX-900 features a 44.1 kHz sampling frequency for absolutely pure, natural sound quality. It also has MIDI PORT for sophisticated remote control and programme automation. The sound of this unit is incredible; it is much better than the earlier SPX-90. Recommended for all professional or home studios or for the stage. Yamaha's RCX-1 is a hand-wired remote control with fine meter length which is optional; it can control all features and parameters from a distance and has back-lit LCD for all the information which you can see even in dim light. The RCX-1 actually enhances the SPX-900's own control capabilities by providing a fast, efficient data entry dial.

Fane Crescendo the loudest speaker in the world



The Fane Range

When Fane launched its Crescendo 12A loudspeaker in 1965, guitarists hailed it as the first 100 watt 12" speaker in the world. Today, 23 years later the 12A has developed into the 12/100 that produces a massive SPL or sound pressure level of 105 dB, making it probably the loudest speaker in the world, a press note states.

Since every decibel doubles the volume level, the Fane Crescendo 12" 100 watt loudspeaker will crank out four times the volume of a 'similar' 12" 100 watt speaker, with a given SPL of only 99 dB. Proof indeed that the Fane Crescendo 12/100 really is a LOUD speaker, adds the note. The Fane range covers all possible sizes and meet the requirements of any studio and stage set-up. For further information: Fane Acoustics Ltd., 286, Bradford Road, Batley, W Yorks, WF17 5PW, England. Tel: 0924 4766432, Tlx: 556498 Fax: 0924 471799.

Revox Tape Recorder PR99 In MKIII Version

The design of the MKIII version fully corresponds to the new Revox style. The same applies to the digital tape deck control.

The audio connections are limited to balanced line inputs and outputs with transformers. There are no input selectors and microphone inputs. This trim PR99 MKIII configuration corresponds even better to the customary studio operation.

The calibration facilities CAL/UNCAL have been retained but with some changes that are of no consequence to the operation. The mono mix facility for single-track recording is also still available but the SYNC circuit for synchronous monitoring of the signal from the recording head has been eliminated.

The MKIII series offers different two-track versions (high-speed CCIR- with 2 mm or 0.75 mm track separation - or NAB) and the usual NAB version standard speeds. In



addition there are in/out versions in studio and mono.

The power toggle switch has been replaced by a push button in order to prevent possible confusion with other toggle switches. Also the power inlet has been

changed to 3-wire connection (with a protective ground). No SERIAL LINK has been implemented because the very slow bi directional communication was never fully satisfactory. Of course the fader start has been retained; rear panel connectors for the fader start as well as a parallel remote control have been provided.

The metal case has been retained but it is now finished with decorative varnish. Rack-mount brackets are standard equipment. Optional wooden side panels give the MKIII an elegant appearance; they can be fastened to the metal case after the rack-mount brackets have been removed. Support pads on a new base plate are available so that the recorder can be operated in vertical position. When these support pads are removed the trimmer potentiometer and audio electronics become accessible.

Studer A723 Studio Monitor Sound

The Studer A723 is an active 3-way speaker for high sound pressure levels in medium-sized monitoring rooms. It is suited for all standard line levels with coarse and fine adjustment. Other features include: exceptional damping of the individual systems by negative output impedance of the power amplifiers; matched

signal propagation by the individual transducers through separate electronic delays; group delay compensated band-pass filters; and low distortion rating magnetic flux stabilized by damping coil reaction. The speaker is adjustable to any individual professional requirement.

Sound pressure level

(1 m, 1 KHz wobbled with 100 Hz, low-reverberant room): min. **106 dB SPL**

Frequency response (sine wave signal): 80 Hz..16kHz: **±2dB**
40 Hz..20kHz: **±3dB**

Crossover frequencies: **300 Hz and 2700 Hz**

Distortion (96dB SPL/1 m, low-reverberant room): **max.0.5%**

Noise 5 cm in front of tweeter system: **max.30 dBA**
1m in front of tweeter system: **below measurability**

Audio input Input: **Balanced, XLR connector**
11 Kohms

Input impedance: **1.55 V+6 dBA**

Level Potentiometer Sensitivity for 106 dB SPL: **1.55 V+6 dBA**
Nominal input level: **+6,10,12,15 (14) dBA**

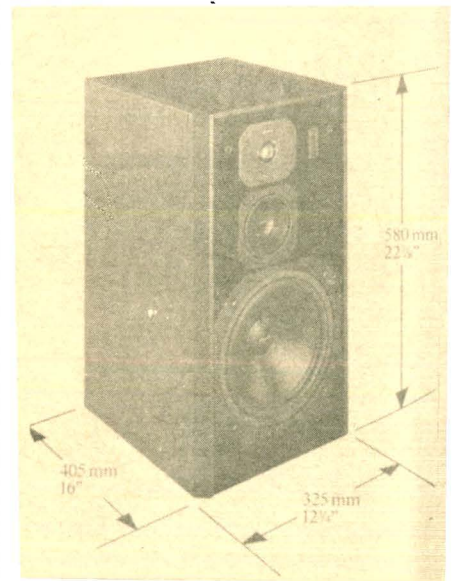
Line voltage: Attenuator: **0,-6,-12,-18 dBA**

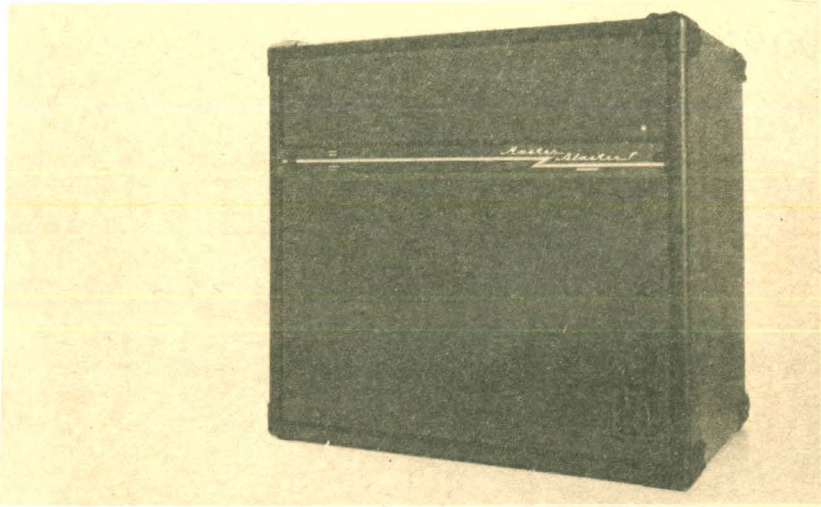
Power requirement **100,120,200,220,240V+10%**

Weight **max.500 W**
32 kg.

Golden Sound Award for Professional CD Player Studer A730.

Stereo Sound, the prestigious audio magazine, has awarded its annual gold prize for the Studer A730 CD Player as the best foreign audio component of its kind made in 1988. The A730 received total admiration: the sound was described as unparalleled as of today. Stereo Sound says, "The Studer A730 presents a level of sound reproduction whose artistic quality is so high that the theory of its basic design would seem to be totally different from any concept Japanese CD Players offer."





Master Blaster—Master Blaster

The Dutch-manufactured Master Blaster system features the Supercompact and Impact I.

By combining a pair of highly efficient 10" transducers with an esoteric 1" compression driver, each coupled to a constant coverage horn, the Supercompact seeks to eliminate the distortion associated with high sound pressure levels. Low end frequencies are handled by the Impact I port loaded enclosures that feature a single, sturdy 18" driver.

Both units that make up the Master Blaster system house their own crossover and amplifier internally mounted on a 3u high, 19" rack.

TECHNICAL SPECIFICATIONS:

(based on a system comprising of 1 x Supercompact and 3 x Impact I)

Dispersion angle	90° (@-6dB)
Frequency response	40 - 22,000 Hz
Crossover frequency	3rd order Bttenworth 300 Hz - 3000 Hz
Subsonic attenuation	3 order 38 Hz
Ultrasonic alternation	3rd order 38 Hz
Ultrasonic attenuation	3rd order 40,000 Hz

Input impedance	10 K ohm
Max SPL	132 dB (1 Supercompact + 3 Imp)
Max SPL	141 dB (1 Supercompact + 3 Imp)

SAMSON TECHNOLOGIES STAGE 11 SERIES

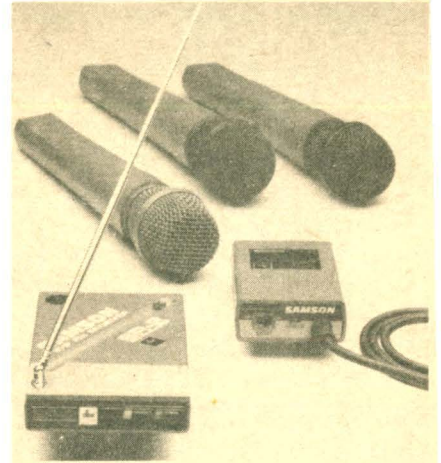
Ideal for OB work and all live situations, Stage 11 from Samson incorporating DBX noise reduction, is offered in three different formats—hand held, instrument and lavalier (lapel) type. Furthermore, Samson is offering the Stage 11 SH-2 and CH-2 Hand-Held transmitters with a wide range of dynamic and condenser type capsules from Shure, Electrovoice and Audio Technica.

In much the same way that BMW's 3 Series benefits from technology derived from the company's 7 Series, so the Stage 11 Series budget conscious system benefits from advanced technology Samson acquired whilst researching and developing its Broadcast and True Diversity wireless microphone systems.

Samson Mics At The Top

In convincing the world's microphone users of the obvious advantages of a wireless system and the disadvantages of a lead system, Samson Technologies Corporation of Long Island, New York has in less than five years, established itself as market leader in this specialist field.

Samson feels it has achieved its aim through mass production and a con-



stant R&D programme that has improved and expanded its product range. By regularly bringing down prices, Samson has enabled the public to purchase a wireless system for virtually the same price as the older style product.

Says Samson Technologies vice-president Scott Goodman, "Since we are now by volume the world's largest producer of wireless microphone systems, we feel that the huge investment spent in advancing our technology through research and development, has finally paid off. For us, and the end user who now pays less for more."

Sales of Samson wireless systems shipped in the last 12 months exceed 250,000 units.

Tapeless Master Cassette Duplication

DIGITAL AUDIO ANALOG DUPLICATION (DAAD) the high-speed cassette-duplicator master from CONCEPT Designs substitutes mass digital storage for the traditional bin loop.

These days, even in India, most of the cassette duplication is done with Bin-Loop type duplications. As the master tape runs through the bin thousands of times, there is a continuous degradation until we reach a point where the product is no longer acceptable. Then we make a new master tape and start all over again. With the digital system, it will be like having a fresh master for every tape. The system is now about to go into production in its full-scale commercial facility by Sonopress. The move to DAAD is part of the general expansion at Sonopress, which boasts a current production of 4,50,000 cassettes per day at the site. You will ask

what type of storage is used for the audio data?

RAM type of storage is very expensive. Most optical disks have a large storage capacity but are not very fast in transfer. This system uses a multiple platter hard drive magnetic disk which is very much different from Winchester drive used in computers. There are a couple of serious flaws with the regular Winchester type technology: Disk drive crashes and irregularities in the oxide coating of the disk are fairly common.

So, for DAAD, zero-defect disk drive, which behaves exactly like a large RAM memory is used, because we can write to it at a reasonable speed and read from it at an incredibly high speed. The standard duplication speed is 64 times but 80 times is going to be standard speed in the near

future.

In the playback mode, we use two drives simultaneously, an A and a B. Both the sides are duplicated at the same time.

This system is going to cost 1,00,000 dollars. We have to see how many manufacturers in India are going to invest in this kind of technology. The real aim of this system is to give the best quality on analogue cassette for the consumers, because each transfer is done from a digital master. There is no wear and tear of the loop-bin master as is faced today. Companies like T-series, Venus, Universal, HMV, MIL are using this technology for cassette-duplication.

With DAAD technology you can churn out five lakh cassettes a day, so the piracy business will be dealt a severe blow bang on its face. ■

Video Cassette Duplication System

COPYMASTER 250-5

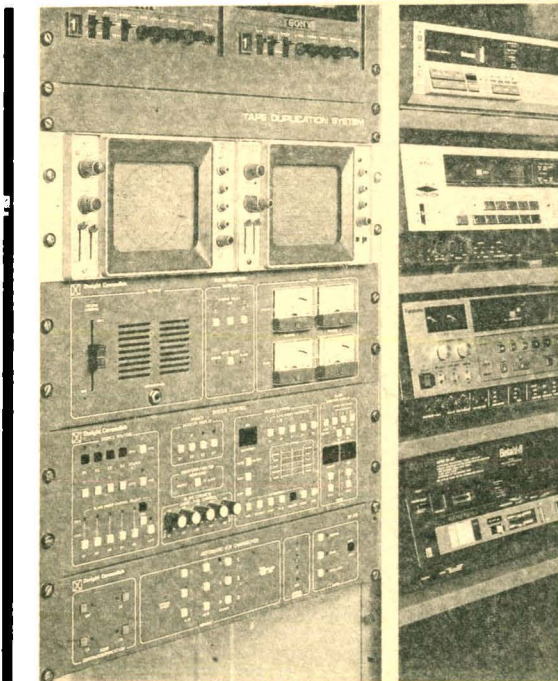
The COPYMASTER 250-5 is a professional system designed specifically for the simultaneous duplication of from 10 to 250 slave video cassettes where there is a requirement to be able to dub as many as five different programmes at the same time. The system features full-function control of each slave VCR and can duplicate cassette tapes in any format from any source machine.

The COPYMASTER 250-5 consists of a control rack (or optional low silhouette console) housing system control modules and source VCRs, and a series of slave VCR racks. The modular design, knock-down racking and purpose-made cabling result in simple installation, quick start-up and easy expansion without redundant equipment or cabling.

System Features

- Five simultaneous duplication programmes
- Full 6-function remote control of 5 groups of slave VCRs
- 6 in - 6 out source routing matrix
- Two audio (stereo) channels throughout
- 5-group audio switching with output level adjustment
- 6-source signal monitoring
- VCR status monitoring display
- Auto-sequence or manual step slave signal monitoring
- Master eject facility
- Monitoring sequence hold with QC eject/reject
- Ten-high slave VCR stacking
- Professional performance specification
- System will duplicate in any standard, any format and from any source machine
- Simple modular expansion to 250 slave VCRs.

Other COPYMASTERS from 10 to 2000 Slaves
VIDEO QUALITY STATION QC 10/50; Related Equipment
AUDIO - DUPLICATION SYSTEMS: Accessories



Contact us for Information and consulting

DUP - EQUIP INTERNATIONAL von-Branca-Str. 62, D 8038 Grobenzell, W. - Germany,

AGENTS: ENVOY MARKETING & DISTRIBUTORS, P.O. BOX 6160, B.G. KHER MARG, BOMBAY 400 006. TEL: 494 1196.

SS Videotech Pvt. Ltd.,

JR HIG 2, Gautam Nagar, Bhopal 462 023.

Tel. 61610, 73981 (R) Telex 705/354 CARE IN VIDEA



Penta Audio Tapes has set up a fully integrated magnetic audio tape coating plant at Aurangabad, Maharashtra. State-of-the-art imported plant and machinery is installed in a fully-airconditioned dust-proof clean room environment.

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Use Penta audio pancakes in continuous length and surely you will hear The Sound of Money. Manufactured especially for loop-bin high speed duplication incorporating all the vital factors that matter.

- Tensilised film magnetic tape
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- Mirror smooth tape surface
- Low distortion
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WALUJ, AURANGABAD
MAHARASTRA-431 133

The Audiophile's Bible

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

This is the Bible of Sound. Comprises 31 chapters, divided into seven parts.

Part I Acoustics has eight chapters written by F. Alton Everest, the most knowledgeable man in the field.

Part II covers electronic components for Sound Engineering like resistors, capacitors, transformers, tube, transistor and IC., relays etc.

Part III is about microphones, loudspeakers and headphones.

Part IV deals with amplifiers, alternators, filters and equalisers, delay, power supplies, VU and volume indication meters and devices, consoles and systems.

Part V discusses disk recording and playback, magnetic recording and playback, though digital recording and playback are not discussed in details.

Part VI explains sound system design, image production and the broadcast system for the hearing impaired.

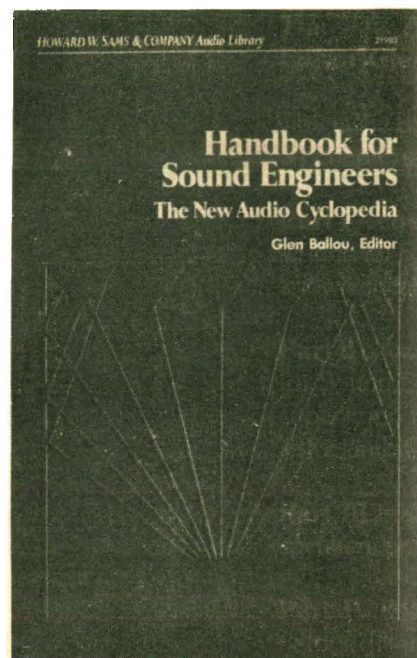
Part VII explains audio measurements regarding RT measurement, phase measurement and formulas which are useful in audio engineering.

Written by 13 experts who are specialists in their own fields.

Whether you are a recordist, or recording engineer or maintenance man for studio or acoustic designer; in a nutshell if you are involved in the field of audio and electronics related to this

subject, you always fumble or have some misunderstanding of certain subjects. At this time you need a reference which is authoritative and correct, and explains things easily. Well, if you are looking for a book which can help you at odd hours and situations, then this book is ideal for you. Architectural acoustics are explained in a very easy and elaborate way with lots of illustrations.

The chapter on microphones, loudspeakers, disc recording and playback, are exceptionally well written and contains all the information one needs to know. In my opinion each one of us should definitely have this Bible of audio on our bookshelves.



Why Bookshelf?

Playback introduces this new column with this new-look issue aimed at the starving audio field in India. The sound-recording industry in India is far behind its counterpart in the USA and the UK; in terms of equipment being utilised by our sound engineers, and more importantly, in terms of the technical knowledge our audio engineers are familiar with. No doubt this state of affairs is due entirely to the short sightedness of government policies. With restrictions on imports and also high duties on professional studio equipment, the Indian studio scene is left far behind. With the government insistence on not allowing free radio stations for music only, the broadcast engineering sector is almost dead in the country.

Playback wishes to change all that with the first step in the right

direction as far as technical education is concerned. With the Bookshelf we intend not only to review relevant books on sound engineering, but also make them available to our readers. We intend to stock and supply a very wide and purposeful range. We are sure the audiophiles around the country will be delighted with this service.

In fact, we would like all our readers to write back to us for specific books on sound and recording engineering. As a first step we think it best to make these books available. In our next issue we shall be reviewing three books and affording a list of 20 books which you could get your studio or library to purchase.

BHAJANS

RAM SINGS RAM

Weston



These Bhajans are well written. Arun Govil and Minoo Chadha are new to the singing world. Consequently they do not impress. Better voices could have presented the Bhajans properly. Kanwar Saxena's music is on a low pitch, and the tunes resemble each other.

NEHANJALI

Nitin Mukesh

HMV

Walking proud in the footsteps his father. Nitin Mukesh has chalked up another successful devotional in 'Nehanjali'; in partnership with Shekher Sen who had scored the music of



Sunder Kand with distinction. Once again they team up to breathe new life into the soulful bhajans of Surdas, Bramhanand, Kabir, Nanak and Tulsidas plus two perennially popular aartis - eight devoted devotionals in all. Side A gets off to a good start with 'Main To Ramta Jogi Ram' which has a minstrel quality in its singing. The lullaby of Surdas, 'Jasoda Hari

Palne Jhulavo' has the appropriate rhythm but falters in Sur, while 'Sumaran Karale' revels in the rhythm of the dandiya raas. Side B is highlighted by the treatment of 'Bhaye Pragat Kripala' in fleeting facets of Darbari, Dhaani and Malkauns in its unfoldment. For the rest, there are two well sung aartis backed by some good chorus. Shekhar Sen has scored well again though the solo passage for guitar have questionable relevance which appear out of place in an otherwise traditional ensemble.

SANGEET SANDHYA

Shekhar Sen

T-Series

In this live program of Hindi bhajans, composer Shekhar Sen proves himself as good a singer with a personalised commentary of his own. The album may be hailed as a personal triumph for him. The album opens with a Bhatiali - based bhajan 'O Pathikava' in which the flute of Ronu Majumdar has been effectively used. The staccato lyrics of Raskhan have been set to a springy rhythm in 'Aheer ki Chhohariya' which in turn is set off by the imagery of Lalit Kishori's descriptions of Krishna emotionally rendered in sarang by Shekhar. On the other hand 'Chalo Ri Sakhi' is a straight Rafi but well sung nonetheless. The climactic Hori 'Rang Rasiyo' set to Marubihag is spirited with shades of Kumar Gandharva. In comparison, side B sounds rather dreary. 'Dhoori Bhare Ati Shbhit' takes up much of the footage as it unfolds in a variety of rhythms - dadra, keharva and deepchandi. 'Naam Sudama' composed in Chandrakauns is passable. For the rest the dohas of Kabir followed by the chanting of Sitaram Sitaram mark a tame ending.

BHATKI NAV

Ramanuj Das Gupta

MIL

This recent release of Music India features Hindi bhajans sung by Ramanuj Das Gupta. Of the eight bhajans under review, the honours for scoring the music are evenly shared by the singer himself with no less a maestro of bhajans than Anup Jalota. (Babloo is credited with the music arrangement which is extremely tuneful). Ramanuj has a fervent style of rendering his devotionals. Despite an occasional tonal lapse, the overall album is a creditable effort. The fare is varied ranging from good classical base to the common run-of-the-mill stuff. Outstanding among the eight bhajans are 'Vrindavan Ke Kunjan Mein' with its Rageshri base 'Hari Bina Kiske Naam' which has excellent lyrical content set to Yaman Raga. The invocational Shloka prefacing the 'Bhajo Man Nand Nandana' is extremely well rendered. For the rest the fare is a mixed grill.

CHALI BAIRIAN

Shobha Gurtu

MIL

Here is an album from Shobha Gurtu that is well in keeping with her reputation for rendering thumris and dadras in the Poorab ang in her own inimitable style. The exceptional appeal of the present album lies in the fact that it features just one dadra on each side. Thus Shobha is able to do full justice to each of the themes. Side A features the dadra 'Chalo Bairiyani', the title song in Mishra Pilu. Shobha unfolds the theme in her characteristic ragmala mode. On the reverse is heard yet another popular dasra — 'Thade Rahiyo' which is equally enjoyable. The recording by Sarosh Bhabha is of a high order. The music is by Shobha Gurtu herself.



SHOBHA GURTU

LIVE AT NCPA

MIL

In comparison with the above album, Shobha Gurtu Live at NCPA is an album of uneven appeal. Its sole merit lies in the varied repertoire presented in the inclusion of a dadra, a ghazal and a thumri. Among these the thumri, 'Saina Bina More Chain' is the most acceptable number. For the rest the Dadra and ghazal fail to score. Although this is purported to be based on a live concert at the NCPA, this is not among her best performances. Music is scored by Shobha herself.

SAIBABA KI PALKI

Ashok Khosla

MIL

Ashok Khosla who is better known for his ghazals on the Music India label essays this album of Sai devotionals for which the music is scored by Nandu Honap. Side A features 3 bhajans which are the average routine fare. The second side redeems the album from the level of mediocrity. It opens with a Prabhati which sets the mood for the Marwa-based 'Jeevan ke Din' The rest of the fare is just passable.

A PLAYBACK SPECIAL ISSUE MARCH 1990.

Annual Spotlight On Audio Tape Quality

Highlights:

- The 3rd Tape Test*
- Review of Consumption & Demand
- Insight into Tape Manufacturing
- Overview of the Blank Tape Market

Reach out to tape users across the entire Indian music Industry. Take your special place in this issue. Last date for Ad material 15th February 1990.

For more details contact:

Bombay:

Sandra D'souza

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Tlx.: 011-75391 KPJE IN

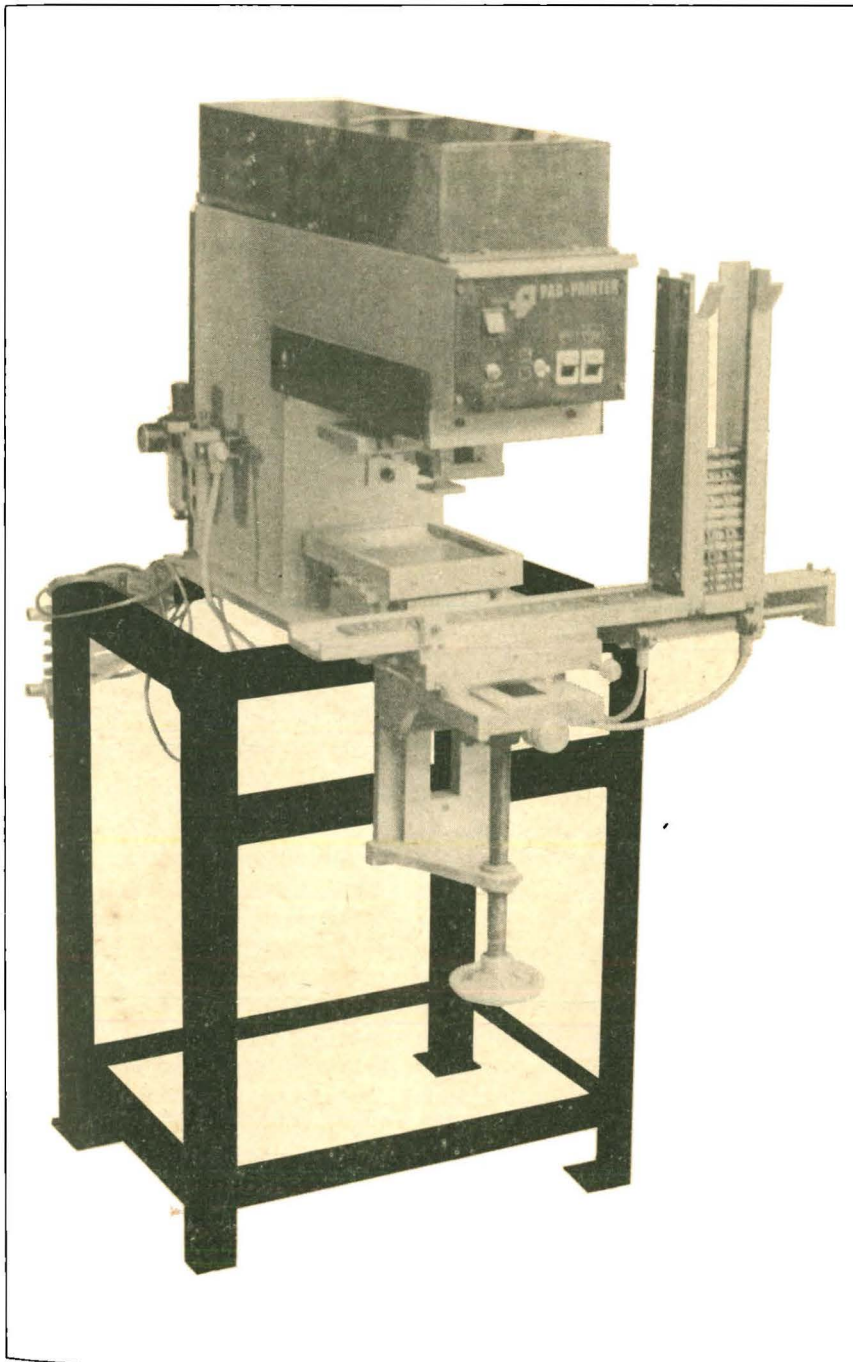
Fax: (22) 202 5083

* The first Tape test was done by Playback February 1987. The second Tape test was also done by Playback May 1988. The Indian tape manufacturing industry boasts of 15 plants. We shall test tape produced by each plant for frequency response and other quality characteristics.

Ideal to print Audio Cassettes

Will print Video Cassettes too

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CLASSICAL

MAGNIFICANT KHAYALS

USTAD ASLAM KHAN

Magnasound

Magnasound If the pursuit of magnificence is the goal that Magnasound has set for itself, the choice of Ustad Aslam Khan for 'Magnificent Khayals' is misplaced, nay



questionable. The khayals in question are set out in aga Lalat, a madhya laya Madhuvanti and finally topped off by a non-descript Kadambari Bihag (self-composed?) which has little intrinsic value. All the above mentioned Khayals are far from epitomes of magnificence. Indeed they have such a deplorable lack of finesse that one wonders how the final recording came to be approved. Perhaps the only merit that the singer possesses is the acumen for breathtaking taans but in the process the profile of the ragas tends to suffer. Both the Ustadi and the magnificence are suspect. In pursuit of excellence both have a long way to go.

PANDIT ULHAS BAPAT

Santoor

Magnasound

This is an exceptional album. It makes no tall claims about either the artiste or the performance. Thus it does not disappoint on either counts. The repertoire is indeed developed with an air of quiet confidence. The full length Bageshri played through the gamut of alap, jod, jhala and gats in vilambit and drut Teentaal are nonetheless concise. The artiste's development and interpolation of the 'meend' in this instrument is a highlight of his technique. The inclusion of a madhya laya

Janasanmohini in Roopak and then a Bhairvai Dhun add both variety and spice to the album. Tabla accompaniment by Anand Badamikar is well in accord with the specific needs of the santocr, where a domineering accompanist may well spell the doom of the performance. This is one of the best albums in the Magnasound series whose packaging, designing and informative notes have set a new high for the industry but the level of performance is inconsistent.

LOVE'S ECSTASIES AND AGONIES

Girija Devi

Magnasound



Girija Devi, the ageing prima donna of the Benares Gharana turns in an endearing performance despite the telltale signs of age. Essentially an exponent of the light classical idiom, Girija Devi opens with a mandatory inclusion of raga Jog in an otherwise light repertoire of Dadra, Jhoola, Hori and Kajari in that order. The development of the Jog is sketchy and simplistic, indeed off-key in places. She comes into her own in the rendition of the light pieces. 'Chhab dikh la ja' — the Khamaj Thumri set to Deepchandi reveals her true portrait as the queen of the Purab gayaki. Of the rest of the fare, the Chaiti sung in Manjhanaj is memorable while the Hori theme Udat abir gulal' paints a graphic picture of the riot of colour at Holi in rage Kirvani. The album is embellished by the excellent sangat on tabla by Ustad Rakha while Sultan Khan's plaintive sarangi holds a good refrain.

GLORIES OF PURABI GAYAKI

Girija Devi

Magnasound

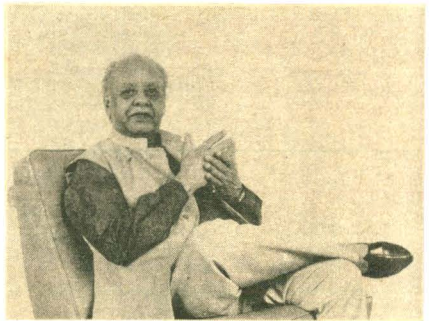
This is a companion volume of Girija Devi which follows much the same pattern in presentation. It opens with a brief Bhoop in outline, but the bandish 'Mahadev Maheshwar' makes for a fervent appeal. This in turn is followed by a Thumri set to raga Desh. The obverse side provides some engrossing fare in the selection of both the pieces. The Jhoola heard in raga Sindhura-Barwa — Aj do jhoola jhoole swings in the rhythm of Roopak tala. The concluding Bhairavi Dadra provides a fitting finale. Once again Ustad Alla Rakha and Sultan Khan share the honour of the album.

THE ULTIMATE IN TAAL-VIDYA

Ustad Alla Rakha — Tabla Solos

Magnasound

At the age of 71 Ustad Alla Rakha retains commendable dexterity in the exposition of Teentaal and Jhaptal heard on side A



and side B of this album. The cassette opens a candid conversation with the Ustad from which one gathers the recording has been made on the occasion of the Ustad's 71st Birthday. Predictably compliments are freely exchanged between the Ustad and Magnasound. Sultan Khan provides the lehra refrain throughout the performance with unwavering constancy. With due respect for the Ustad, the title 'Ultimate in Taal-vidya' seems a tall claim when viewed in the context of such great tabla exponents as Ustad Ahmad Jan Thirakwa or Anokhelal or Pandit Kanthe Maharaj, but then this is a product of hi-fi promotion.

INTERNATIONAL

Martika

The self-titled album from one of the hottest singers in the West today. Will probably soon be where Madonna and Gloria Estefan are today. Album begins with the silly 'If You're Tarzan, I'm Jane' and 'Cross My Heart'. 'Toy Soldiers' was a big hit single last year. Martika does a brilliant version of the 60s Carole King song 'I Feel The Earth Move'. Other songs include 'More Than You Know', 'You Got Me Into This', 'Water', 'It's Not What You're Doing', 'See IF I care' and 'Alibis'.

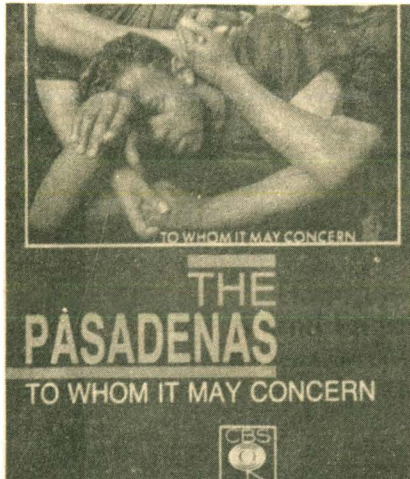


VOICES OF BABYLON

CBS

The Outfield

Thomp, thomp, thomp, bang, bang, bang, pop-bordering-on-rock. Songs from this band from downunder include 'Voices of Babylon', 'My Paradise', 'Part Of Your Life', 'Shelter Me', 'The Night Aint Over', 'No Point', 'Taken By Surprise', 'Reach Out', 'Makin Up' and 'Inside Your Skin'. Stadium rock kind of sound.



TO WHOM IT MAY CONCERN

CBS

The Pasadenas

The sound of good Black Funk. And it sounds good. Songs include 'Funny Feeling', 'Living In The Footsteps Of Another Man', 'Enchanted Lady', 'New Love', 'Riding On A Train', 'Give A Little Peace', 'Tribute', 'I Really Miss You', 'Justice For The World' and 'Something Else'. Best track is the Funky 'Funny Feeling'.

YES

Magnascund

A group not too well known but one of the best rock bands around. A listen to this album should convince you. A little like Rush. The title track 'Big Generator' is a great example of how rock and today's electronic sounds can be fused for a searing riff. Other songs are 'Rhythm Of Love', 'Shoot High Aim Low', 'Almost Like Love', 'Love Will Find A Way', 'Final Eyes', 'I'm Running', 'Holy Lamb'. The last is a little funny.

BEST OF THE DOOBIES

Magnasound

The Doobie Brothers

Middle of the road pop. Songs include 'China Grove', 'Long Train Runnin', 'Taking It To The Streets', 'Listen To The Music', 'Black Water', 'Rockin Down The Highway', 'Jesus Is Just Alright', 'It Keeps You Runnin', 'South City Midnight Lady', 'Take Me In Your Arms', 'Without You'.

OPEN ALL NIGHT

Magnasound

The Georgia Satellites

The Georgia Satellites are more of a live bank than an album band. Good rock n roll. Songs include 'Open All Night', Sheila', 'Whole Lotta Shakin', 'Cool Inside', 'Don't Pass Me By', 'My Baby', 'Mon Cheri', 'Down and Down', 'Dunk N Dine', 'Baby So Fine', and 'Hand To Month'. Not too much of the electronic sounds.

MONEY AND CIGARETTES

Magnasound

Eric Clapton

The same kind of sound as 'Wonderful Tonight'. Lots of twanging guitars. Songs include 'Everybody Oughta Make A Change', 'Shape You're In', 'Ain't Going Down', 'I've Got A Rock N Roll Heart', 'Man Over Board', 'Pretty Girl', 'Man In Love', 'Crosscut Saw', 'Slow Down Linda', 'Crazy Country Hop'. Yes, the fire has gone down in Clapton. No more guitar wizardry. Even great guitarists get old. Maybe, he's getting satisfaction.

INDIAN POP

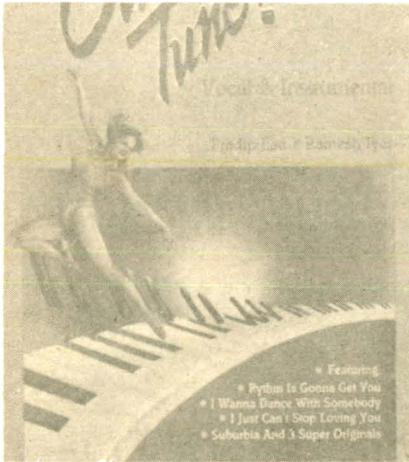
LETS GO CRAZY

Sargam

Vartous

English pop music on Hindi film tracks. The music has been arranged by Charles Vaz and the lyrics are by Shahriyar Atai. The album should appeal to many as the music sounds very fresh, particularly with Kim Cardoz singing. The other singers include Merlyn D'Souza, Shwathambari, Elaine Menezes, Joan S. Vaz and Debra Cardoz.





OUT OF TUNE

Pradip Lad • Ramesh Iyer
Venus

An album of both vocals and instrumentals by a duo called Pradip Lad and Ramesh Iyer who have tried to do something original in English pop. Songs include 'City Villagers', 'Rhythm Is Gonna Get You', 'I Wanna Dance With Somebody', 'Prime Time', 'I Just Can't Stop Loving You', 'Let The Man-Go', 'Suburbia', 'Dancing On The Fence', 'To The Victory'.

DIL DAWANA HO GAYA

Parvati Khan
Weston



All the songs are disco-based with good effects produced on electronic instruments. Parvati Khan sings in a low husky voice which creates a good mood. The songs though are not too different from each other in the music. The lyrics go down well in a party-dance setting.

DARLING DARLING

Weston

The latest craze in the cassettes world is English words set to popular Hindi songs, both old and new. 'Darling Darling' has some good tunes which have been sung well by Alaka. The lyrics will go well with modern people.

SOUNDTRACKS



ROTI KI KIMMAT

Music: Bappi Lahir
Weston

Bappi is in his usual style, this time with new singer Sudesh Bhosle trying to copy Kishore Kumar. Usha Uthup's 'Ankhon Se Pee Le' is a good cabaret song. Asha delights with 'Le Le Babu Narial Pani'.

KHATARNAK

Music: Annu Malik
Weston

Annu Malik's music is mixed with noise and melody as the situation demands. 'Asman Pe Bahitit Chandni' sung by the new singer Abhijeet is a good lullaby. 'Jeena Hai Hamka' sung by Amit Kumar may click. The songs are routine dance-disco numbers.

BAAP NUMBRI BETA DUS NUMBRI:

Music: Nadeem Shraavan
Weston

Nadeem Shraavan's music is of average quality. Out of the five tracks, only two



songs catch one's attention: the title song sung by Mohd. Aziz and Ameet Kumar and a solo by Ameet Kumar, 'Tun-Tuna Tun Tun' which has today's rhythms. 'Pehli Baar Hua Hai', a duet performed by Anuradha Paudwal and Mohd. Aziz is also good.

PYAR KA SAWAN

Music: Ravindra Jain
Venus

Melody is trying to stage a speedy comeback with semi-classical tunes. 'Pyar Ka Sawan' is sure to soothe listeners. Ravindra Jain's music and lyrics always click. Trained voices like Yesudas, Anup Jalota and A. Hariharan do full justice to their jobs. Anup and Yesudas excel in two male duets. 'Do Matware' and 'Jo Bai the Charano Mein', while Hariharan puts his all in 'O Sureele Saajo' which reminds one of the old master Manna Dey. A good buy for lovers of music.



KUDRAT KA FAISLA

Music: Bappi Lahiri

Listening to the songs on 'Kudrat Ka Faisla' makes one rather confused. Bappi's tunes, as usual, have a familiar ring.

MAJBOOR

Music: Laxmikant-Pyarelal
T-Series

In 'Majboor', LP have tried their old tricks with duets by Anuradha Paudwal and Mohd. Aziz. The songs are stale and remind you of many earlier scores by the famous composers. 'Rhim Jhim Barasta Bahar Ye Pani' is a notably melodious duet by Mohd. Aziz and Anuradha.

AZAD DESH KE GULAM

Music: Laxmikant-Pyarelal
T-Series



This album again has the same type of LP stuff for today's formula films. It is difficult to say what is the best or the worst song. 'Sare Shikve Gile', a duet by Anuradha Paudwal and Mohd. Aziz is melodious. The strong point of this soundtrack is another duet by Shabbir Kumar and Anupama Deshpande, 'Kukkad Kukkad Koo'. Both have sung well. Nitin Mukesh fails to impress with his solo 'Bol Meri Dafti Bol Bol'.

PYAR KE NAAM QURBAN

Music: Bappi Lahiri
T-Series

Bappi again fails in this album. There are only three songs in the film. Vijay Benedict

tries to impress by singing in Kishore's style. 'Rang De Rang De' rendered by Vijay Benedict, Shobha Joshi and newcomer Sarika Kapoor is a good dance number.

KALA BAZAAR

Music: Rajesh Roshan
Venus

Rajesh Roshan fails to impress after the success of 'Khoon Bari Maang'. In 'Kala Bazaar' he has to depend on popular tunes like 'Govinda Ala Re' to maintain the tempo. Amit Kumar and Shabbir Kumar have done justice as usual.

Qawalis are fast fading in films. 'Kehdo Ye Haseenon Se' is refreshingly well sung by the evergreen Asha Bhosle, Sadhna Sargam, Kumar Shanu and Anwar. In another duet, Kumar Shanu and Sarika Kapoor do fairly well, though newcomer Shanu reminds one of Kishore Kumar.

GOLA BAROOD

Music: Bappi Lahiri
Venus

'Gola Barood' fails to explode musically. It is the usual mix of disco-cabaret tailor made for a film like this. Bappi has tried a 'Chithi Aye Hai' stunt with 'Yaad Aaye' and once again has tried to impress by relying on Pankaj's voice, along with Aziz. Both Doli songs are ok. Mohd. Aziz renders the pieces in his usual style. Kulwant Jani's lyrics are good. 'Shabba Shabba', Alka Yagnik's disco song should click.

PYAR KA KARZ

Music: Laxmikant-Pyarelal
Venus

This new soundtrack throws up some new talent. In 'Pyar Ke Karz' L-P bring out a new talent, Sudesh Bhosle. Sudesh, well known as a stage artiste and Marathi folk music singer, gives a refreshing touch to 'Laagi Nahin Chhute Rama' along with Anuradha Paudwal and again in 'I Love You' with Anuradha. His duet with Alka Yagnik, 'Chalega Apna Honeymoon' is a sure hit.



IZZATDAAR

Music: Laxmikant-Pyarelal
T-Series

In every film today, English words are used to add 'masala'. The same has happened with 'Izzatdaar'. Folk tunes have been transformed into dance music with some English words. LP have tried the old 'Shannu Kapoor' (SJ) trick in 'Kiss Kiss Ko Main Kiss Karoon' sung by Sudesh Bhosle and Alka Yagnik. 'Dhulan Bani Meri Bitya Rani' is good Bhangara style song, sung by Mohd. Aziz, Sudesh and Sukhwant.

KANOON APNA APNA

Music: Bappi Lahiri
T-Series

Another Bappi Lahiri 'masala'. He tries to copy the 'Ek Do Teen' style in 'A.B.C.D. Hai Everybody'. The song may click. Amit excels in 'Chini Mini Aai Aai Yo'. Asha Bhosle is in her usual mood but fails to impress since the tunes are not catchy.

MAHA-SANGRAM

Music: Anand-Milind
Weston

Out of the nine songs, 'I Love You' has been repeated thrice. This song will click since it is based on an old fishermen's tune called 'Dolkar Dolkar' to which English, Marathi, and Gujarati words have been added. The other songs are the usual disco-dance numbers.

LADAAI

Music: Annu Malik
Venus

Alisha Chinai impresses in 'Ladaai' with her sexy, husky fast-paced singing style. Annu Malik's music though, is stale, and fails to capture your attention. Though lyric writers are the top guns in film music, this kind of lyric writing has brought down their standard to a level not even worth mentioning.

FOLK

JAMALO LUTTI GAI
Weston

Nothing to rave about. Kumar Sonik is a new singer who may improve with the passage of time. Sulakshana Pandit sounds good. The music by Omi-Sonik in the Punjabi style is good. The rhythms are good for parties and picnics, creating that kind of mood.

GHAZALS

TAREEF

Nirmal Udhas
CBS



Nirmal Udhas is trying to follow in the footsteps of his more famous brother, Pankaj Udhas on the ghazal front. His new album 'Tareef' is eloquent testimony to his claim as a ghazal artiste.

Out of the eight ghazals in many moods, 'Yeh Jo Halka Halka Suroor Hai', written by Muhammad Iqbal Qasur, stands out for its qawali style rhythms. Two other ghazals which catch one's attention are 'Qadam Qadam Pe Hai Mushkil' and 'Isq Apana Jawan Rakho Tum'. The music arrangement by Amar Haldipur is good. Nirmal's voice is good and reminds you of Pankaj's voice. The music score too, reminds you of Pankaj's earliest cassettes.

JAAN-E-ALAM

(Two Volumes)
Music: Ustad Fayyaz Ahmed Khan
Music India



Produced by Music India in a twin-packet, 'Jaan-E-Alam' is a good collection of ghazals from the TV serial. Every one of the ghazals is a gem of authentic singing. Particularly 'Bhar Ke Chali' by Hariharan, 'Dil Ko To Har Tarah Se' by Anwar, 'Shabe Andoh Mein Ro-Ro-Ke' by Anwar and 'Raqeebo Poochhte Ho' by Sonali Jalota. The superb lyrics are by Amir Khusrau, Niyaz Haider, Wajid Ali Shah, and Imanat Hussain.

Ustad Fayyaz Ahmed Khan has adorned the lyrics with fairly pleasant tunes with a semi-classical base, while singers Shobha Joshi, Sonali Jalota, Hariharan and Anwar have put in their best efforts.

MAIKHANA Vol.2

Weston

A good compilation of selected ghazals from the artistes' earlier albums. Chitra-Jagjit excel in their duets. Sajjad Hussain's voice is good. 'Maikado Ki Bat Karo' is catchy. All three ghazals by Ghulam Ali are good. 'Thodisi Pee Sharab' is soothing to the ears. A good collection for ghazal lovers.

OTHERS

DHANAK

Kavita Krishnamurti, Mohammed Aziz
CBS

With the help of Mohd. Aziz and Kavita Krishnamurti, CBS have tried to promote this unusual cassette with geets and love songs.

None of the tunes are catchy. All the lyrics have been penned by J.R. Joshi. Aziz's 'Solava Sawan' and Kavita's 'Sarso Phuli' may click though. Iqbal Qureshi's music is very old fashioned and seems out of place today.

NACHO DISCO MASALA (Volume 2)

Aparna Mayekar, Varsha Ghanekar
T-Star

A new star on the music companies' horizon is T-Star. This fast growing company has released this album. A good buy for film music lovers. The lyrics are based on popular Hindi, Marathi and Konkani songs. Uttara Kelkar and Varsha Ghanekar impress. The music has been arranged by Babush.

If you wish your company album to be reviewed, please post the cassette to: Playback And Fast Forward, Reviews, P.B. No. 16164, B.G. Kher Marg, Bombay-6.

NEW RELEASES

ARTISTE	ALBUM	LABEL	CATALOGUE	CATEGORY
Various	Baap Numbri Beta Dus Numbri	Weston	4231	Soundtrack
Various	Dialogues & Songs of Toofan (double album)	Weston	4231	Soundtrack
Parvati Khan	Dil Diwana Ho Gaya	Weston	2094	Soundtrack
Various	Old Film Hits - Instrumental	Weston	2095	Instrumental
Mohan Singh Bains	Punjabi Folk	Weston	2363	Folk
Arul Goil/Minoo Chadda	Ram Sings Ram	Weston	2096	Bhajan
Various	Non-Stop Disco party Vol-I	Weston	9004	Hindi Pop
Alaka	Darling Darling	Weston	9005	English Pop
Ramesh Chopra	Rafi's Fast Song's in Disco Style	Weston	2097	Film Versions
Jagjit, Chitra, Ghulam Ali	Maikhana Vol-II	Weston	2098	Ghazal
Various	Khatarnak	Weston	4236	Soundtrack
Various	Awaragardi	Weston	4237	Soundtrack
Various	Ab Meri Bari	Weston	4238	Soundtrack
Various	Gola Barood	Venus	VCF-1546	Soundtrack
Various	Jadugar (Version)	Venus	VCF-1567	Versions
—	38 Non-Stop Amitabh - Dhamaka	Venus	VCF-1579	Versions
Various	Kala Bazaar/Lashkar	Venus	VCF-1580	Soundtrack
Various	Mitti Aur Sona	Venus	VCF-1581	Soundtrack
Various	Taqdeer Ka Tamasha	Venus	VCF-1582	Soundtrack
—	Sadaye Karbala	Venus	VCB-1556	Urdu Devotional
—	Mela Aaya	Venus	VCB-1574	Urdu Devotional
Pradip Lad/Ramesh Iyer	Out of Tune	Venus	VCB-1563	English Pop
—	Hawai Hawaii	Venus	VCB-1565	
The Pasadenas	To Whom It May Concern	CBS	4CX 10403	English Pop Funk
Branford Marsalis	Random Abstract	CBS	4CX 10404	Jazz Instrumentals
Martika	Martika	CBS	4CX 10405	English Pop
The Outfield	Voices of Babylon	CBS	4CX 10402	English Rock
Nirmal Udhas	Tareef	CBS	SPX 05261	Ghazal
Various	Dur Dure Rekhe Kya Milega	CBS	SPX 05263	TV Serial
Various	Teja Beeja Teeja	TIPS	TC-071	Soundtrack
Various	Zahreelay	TIPS	TC-242	Soundtrack
Various	Jawan Jawan Yeh Jawan	TIPS	JE-768	Hindi Pop
—	Maa Se Milada	TIPS	JE-771	Hindi Bhajan
Anuradha Paudwal	Maa Ki Mahima Vol.4	Super Cassettes	—	Devotional
Ravi Raj	Anupam Bhajan	Super Cassettes	—	Devotional
Ashish Bhadra	Instrumental 1989-Vol.3	Super Cassettes	—	Instrumental
Various	Azaad Desh Ke Gulam	Super Cassettes	—	Soundtrack
Various	Kanoon Apna Apna	Super Cassettes	—	Soundtrack
Nina/Rajendra Mehta	Manzar Manzar	Super Cassettes	—	Geets/Ghazals
—	Kishore Ki Yaaden Vol.7	Super Cassettes	—	Film Versions
—	Rafi Ki Yaaden Vol. 5&8	Super Cassettes	—	Film Versions
Anup Jalota	The Best of Anup Jalota	Super Cassettes	—	Ghazals
Ashish Bhadra	Pyar Bare Geet Vol.13	Super Cassettes	—	Instrumental
Kumar Sanu & Bela	Yaaden	Super Cassettes	—	Film Versions
Various	Mahabharat	Super Cassettes	—	TV Serial
Various	Jaan-E-Alam (2 Vols)	Music India	4227 226 4227 227	Soundtrack
Rajendra/Raj/Kishore	Trio	T-Star	TSC-008	Instrumental
Various	Maine Pyar Kiya	HMV	44182	Soundtrack
Various	Film Hits 1989	HMV	44199	Soundtrack
Rajendra/Raj/Kishore	Nacho Disco Dandiya	T-Star	TSC 014	Pop
Various	Disco Machine	Music India	CMUT 1083	Hindi Pop
Nitin Mukesh	Nehanjali	HMV	SPHOS 47025	Bhajans
Various	Nacho Disco Masala	T-Star	TSC-009	Hindi Pop

NEW RELEASES

ARTISTE	ALBUM	LABEL	CATALOGUE	CATEGORY
Various	Dhanak	CBS	NPX 05262	Geet
Various	Kudrat Ka Faisala	SCI	SHFC 1/1286	Soundtrack
Various	Majboor	T-Series	SHFC 1/1286	Soundtrack
Various	Azad Desh Ke Gulam	T-Series	SHFC 1/1395	Soundtrack
Various	Pyar Ke Naam Qurban	T-Series	SHFC 1/1395	Soundtrack
Various	Izzatdaar	T-Series	SHFC 1/1316	Soundtrack
Various	Kanoon Apna Apna	T-Series	SHFC 1/1316	Soundtrack
Nitin Mukesh	Hits of Nitin Mukesh	Venus	VCF-1537	Bhajans
Various	Pyar Ka Sawan	Venus	VCF-1482	Soundtrack
Various	40 Non-Stop Hindi Film Hits	Sargam	S-245	Film Versions
—	Gita Govinda	Sagarika	60001	Devotional
Elgton John	Reg Strikes Back	MIL	-	International Pop
Various	Reggae Dancing	MIL	-	International Pop
Olivia Newton John	The Rumour	MIL	-	International Pop
Tony! Toni! Toni!	Who?	MIL	-	International Pop
Kevin Rowland	The Wanderer	MIL	-	International Pop
Max Gregor	Lovebird	MIL	-	International Pop
Mation Picture Soundtrack	La Bamba-2	MIL	-	International Pop
Bon Jovi	New Jersey	MIL	-	International Pop
Brigitte Nielsen	Everybody Tells a Story	MIL	-	International Pop
Zamfir	Beautiful Dreams	MIL	-	International Pop
Nazareth	Nazareth Greatest Hits	MIL	-	International Pop
Status Quo	Aint Complaining	MIL	-	International Pop
Louis Armstrong	What a Wonderful World	MIL	-	International Pop
Pankaj Udhas	Nabeel	MIL	-	Ghazals
Babla/Kanchan	Mazuri Sana	MIL	-	Hindi Pop
Anup Jalota	Vaishate Dil	MIL	-	Urud Ghazals
Peenaz Masani	Prabhu Ki Dhyan	MIL	-	Hindi Ghazals
Kumkum Bhattacharya	Raanaiyan	MIL	-	Urdu Ghazal
Pankaj Udhas	Hosh-Ruba	MIL	-	Urdu Ghazal
Ashok Khosla	Sai Baba Ki Palki	MIL	-	Hindi Bhajans/Prabhati
Ashley & Beverly	Oye Oye	TIPS	777	English Pop
Music: Syed Ali/R.S. Mani	32 Non-Stop Instrumental Hits	TIPS	737	Instrumental
Various	Dancing Songs From Films	TIPS	239	Hindi tracks
Poornima/Vinay Mandke	Maiya Ke Gun Gayo	TIPS	780	Devotional
Various	Dholi Baja	TIPS	736	Film tracks
Poornima/Arun Swamy	Maa Ka Darshan	TIPS	785	Devotional
Saud Khan/Poornima	Khwaja Ka Deewana	TIPS	788	Urdu devotional
Various	Let's Go Crazy	Sargam	-	Film Versions - English
Various	Bengali Disco	Sargam	-	Film Versions - Bengali

What Is New Releases

The new releases column is intended to be a most comprehensive and exhaustive list. It shall feature music in Hindi, Urdu, Hindustani, Sanskrit, English and instrumentals, both classical and mod-

ern. Even small regionally-based companies releasing cassettes in these languages are invited to send us information on new releases and cassettes to be considered for review.

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KAJOL MAGNUM'S
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MUSIC BY: BAPPI LAHIRI

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PRODUCED BY: FIROZ A. NADIADWALA
DIRECTED BY: KALPTARU
MUSIC BY: BAPPI LAHIRI

VISHESH FILMS
JURM
PRODUCED BY: MUKESH BHATT
DIRECTED BY: MAHESH BHATT
MUSIC BY: RAJESH ROSHAN

SHAKTI FILMS
DUSHMAN
PRODUCED & DIRECTED BY: SHAKTI SAMANTA
MUSIC BY: R. D. BURMAN

B.M.B. PRODUCTIONS (MADRAS)
PRODUCTION NO. 9
PRODUCED BY: K. C. BOKADIA
MUSIC BY: LAXMIKANT PYARELAL

LAKSHMI KRUPA CREATIONS (MADRAS)
GARAJNA
PRODUCED BY: SITAYAMMA & GOVARDHANA
DIRECTED BY: K. R. REDDY
MUSIC BY: BAPPI LAHIRI

CINEYUG'S
YODHA
PRODUCED BY: ALY MORANI,
KARIM MORANI & SUNIL SOORMA
DIRECTED BY: RAHUL RAWAIL
MUSIC BY: BAPPI LAHIRI

V.K.S. FILMS
RAN BHOOMI
PRODUCED BY: VIJAY SINHA
DIRECTED BY: DEEPAK SAREEN
MUSIC BY: LAXMIKANT PYARELAL

ANAND FILMS INTERNATIONAL'S
FARZ AUR KARZ
PRODUCED BY: ANAND RAO
DIRECTED BY: VIJAY REDDY
MUSIC BY: LAXMIKANT PYARELAL

FILM GRUUP'S
TAQDEER KA TAMASHA
PRODUCED & DIRECTED BY: ANAND
MUSIC BY: ANAND-MILIND

SHIVAM CHITRAYA'S (BOMBAY)
KARZ CHUKANA HAI
PRODUCED & DIRECTED BY: VIMAL KUMAR
MUSIC BY: RAJESH ROSHAN

JAINVIAY ENTERPRISES'S
DULHANIA LE JAYENGE
PRODUCED BY: JAY MEHETA
DIRECTED BY: ARUN BHATT
MUSIC BY: ANAND-MILIND

PARAS FILMS INTERNATIONAL'S
SWARG
PRODUCED BY: NANDU G. TOLANI
DIRECTED BY: DAVID DHAWAN
MUSIC BY: ANAND-MILIND

VERMA FILMS COMBINE'S
KRODH
PRODUCED BY: PAPPU VERMA
DIRECTED BY: SHASHILAL NAIR
MUSIC BY: LAXMIKANT PYARELAL

SHREE DURGA LAXMI PRODUCTIONS
SEETA KA LAXMAN
PRODUCED BY: VASANT DOSHI,
JAWAHARLAL BAFNA
DIRECTED BY: KISHORE VYAS
MUSIC BY: ANNU MALIK

SHREE SARASWATHI ART PICTURES
SAZAA
PRODUCED BY: A. SREE RAM REDDY
DIRECTED BY: V. JOSHI
MUSIC BY: LAXMIKANT PYARELAL

A.K. MOVIES MAKERS
BADE GHAR KI BAHU
PRODUCED BY: A. KARIM SHAIKH
DIRECTED BY: KALPTARU
MUSIC BY: LAXMIKANT PYARELAL

BABU FILMS
NAACH GOVINDA NAACH
PRODUCED BY: JAIRAM GULBANI
DIRECTED BY: SUBHASH SONIK
MUSIC BY: AMAR-UTPAL

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ANALOG MULTI-TRACK TAPE
RECORDER CONFIGURATIONS

Getting The Sound On Tape

Once the sound leaves the mixing console the next process is to record it permanently so that from that tape millions of cassettes vinyl records, CDs can be manufactured. The most commonly used medium to record is magnetic tapes. There are different formats which **Daman Sood** discusses in this part.

THE ANALOG TAPE RECORDER:

During the recording process, a tape recorder converts electrical signals into permanent magnetic signals on magnetic tape. The tape itself is a strip of plastic, usually mylar, with a thin coating of ferric oxide. These particles have a random magnetic orientation, but they can be aligned into magnetic patterns by the external magnetic field that is applied during recording.

During playback, the tape machine converts the magnetic field of the particles on the tape back into an electrical signal.

RECORDER PARTS AND FUNCTIONS:

The tape recorder has three main parts: the heads, the electronics, and the transport.

- The heads are electromagnets that convert electrical signal to magnetic

field and vice versa.

- The electronics amplify and equalise the signals going to and from the heads.
- The transport pulls the tape past the heads which contact the tape.

Let's look at them in detail.

The Heads: Most tape recorders include three heads (as shown in Fig. 5.1) placed left to right as follows: erase, record, and playback.

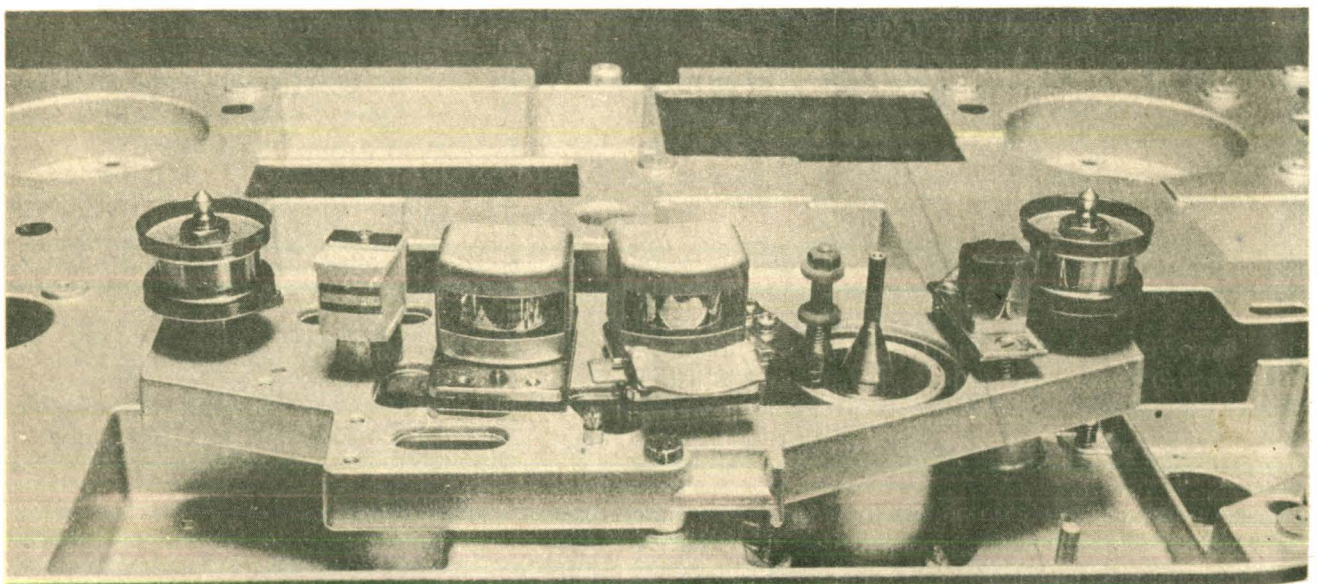


Fig. 5.1: The Revox B 77 tape recorder with three heads, all metal

The Erase head produces an ultrasonic, oscillating, magnetic field. As the tape passes over the erase head, the tape is exposed to a gradually decreasing magnetic field. This erases any signal on tape which may be previously recorded and orients the magnetic particles randomly. The record head converts the incoming electrical signal into an analogous varying magnetic field. As the tape passes the record head, the head magnetizes or aligns

erated by nonaligned magnetic particles. **THE ELECTRONICS:** Tape recorder electronics perform the following functions; they

- Amplify and equalise the incoming audio signal.
- Send the audio signal to the record head.
- Amplify and equalise the signal from the playback head.

The equalisation provided by the elec-

distortion. The amount of bias, which is adjustable, affects the recording's audio level frequency response, distortion, and dropouts (temporary signal loss).

The bias setting is critical. Too high a setting reduces the level recorded on tape and rolls off the high frequencies. Too low a setting also reduces the level recorded on tape, results in distortion and dropouts, and raises the high frequency response.

THE TAPE TRANSPORT: The job of the transport is to move the tape past the heads. During recording and playback, the transport should move the tape at a constant speed and with constant tape tension. During rewind or fast forward, the tape shuttles rapidly from one spool to the other.

Most professional machines have three motors in the transport mechanism: two for shuttling and tape tension, and a third for driving the capstan. The capstan is a post that rotates against a pinch roller.

The tape is pressed between the capstan and pinchroller. As the capstan rotates it pulls the tape past the heads. The transport also includes rollers that reduce tape speed variations (wow and flutter). OTARI has manufactured a multitrack tape recorder without pinchroller and capstan. In this tape tension is maintained uniformly by feed and take up motor which are micro-processor controlled, virtually eliminating the mechanical variation problems.

The tape counter usually shows the elapsed time on tape. A particular point on tape — say, the beginning of a song — can be marked by resetting the tape counter to zero. On some machines, a return to zero button shuttles the tape to the zero point and then stops automatically. This function is useful for repeated practices of an overdub on a mix. A professional tape recorder moves tape at 7.5, 15, 30 i.p.s. (inch per second). As tape speed is increased, high frequency headroom increases, and wow and flutter decreases. By contrast, a slower tape speed consumes less tape and allows more running time.

TRACKS: A track is a path on tape containing a single channel of audio. The wider the track (that is, the more tape width it covers), the greater the signal to noise ratio. Doubling the track width improves the signal-to-noise ratio by 3 dB.

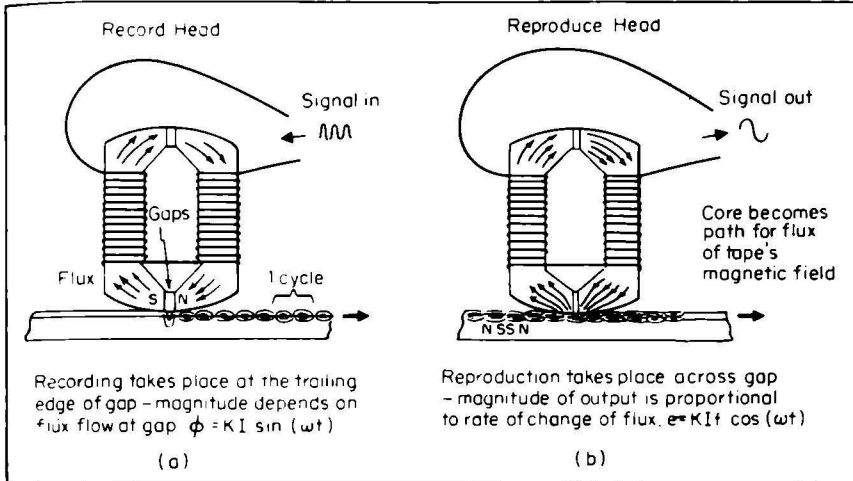


Fig. 5.2 : Action at record and reproduce heads

the tape particles in a pattern that corresponds to the audio signal. This pattern is then stored permanently on the tape as shown in Fig. 5.2 (a+b illustrates the action in the head and tape that occurs during the recording and reproduction of a signal.) It should be noted that recording takes place at the trailing edge of the gap, whereas reproduction takes place across the gap. The strength of the recording signal (magnetic flux) at any instant is a function of the amount of current being passed through the head coils, whereas the size of the reproduced signal is a function of the rate of change of the magnetic flux across the head gap. The electrical signal is amplified and sent to speakers, the mixing console, or another tape deck. There are limits to the signal level that can be recorded. **TAPE SATURATION** occurs when all the magnetic particles are aligned, so that further increases in recording level do not increase the magnetic signal on tape. If the recording level is too low, tape noise (hiss) becomes audible because the recorded signal is weak in comparison to the random-noise signals gen-

erated by nonaligned magnetic particles. The frequency response of the playback equalisation has been standardised in the United States to a curve called the NAB curve. Other countries may use different playback equalisation. The British industry uses IEC curve.

Also in the electronics is an ultrasonic oscillator that drives the erase head. The ultrasonic signal, called **BIAS**, is mixed with the audio that is fed to the record head. The addition of bias is necessary to reduce

TRACK WIDTH: Tape recorder heads are available in different configurations. Some record over the full width of the tape, some are divided so that they can record two or more independent tracks on the tape width as shown in Fig. 5.3 for 1/4" standard.

- A full-track mono head records over nearly the full width of the tape in one direction. This is very popular in film work such as NAGRA tape recorder. Even All India Radio uses this format for broadcast.
- A half-track mono head records one track in one direction and one track in the opposite direction when the tape is flipped over. Each track covers approximately one third of the tape. The unused tape between the tracks is a guard band to prevent crosstalk between tracks.
- A 2-track stereo head records two tracks in one direction. This format is

TAPE WIDTH: Magnetic recording tape comes in various widths to accommodate the various track formats.

Tape Width	Usage/Number of Tracks
1/8 Inch	Cassettes Stereo
1/4 Inch	Full Track Mono (NAGRA) Half track mono quarter track stereo 2 track stereo (revox, Otari teac) 4 track (Otari or Tascam) 8 track (in some home production recorders like Fostex)
1/2 Inch	4,8 or 16 tracks
1 Inch	8 or 16 tracks
2 Inch	16, 24 or 32 tracks

DIGITAL FORMAT TAPE WIDTH
Though the digital audio have so many

MULTITRACK AND SYNCHRONOUS RECORDING: A multitrack machine records 4,8,16,24, or 32 tracks on a single tape. Each track contains the signal of a different instrument, or a different mix of instruments. The tracks can be recorded all at once, one at a time, or in any combination and balanced through a mixing console. Unlike 2 track recording, multitrack recording lets you fine tune the mix after the recording session. You can practice the changes in the mix until you get them right.

OVERDUBBING: Tape tracks can be recorded at different times. To illustrate, suppose that several tracks of music have been recorded on a particular tape. A musician can listen to these recorded tracks, play along with them, and then record his or her part on a blank track. Let's say the musician listens to the recorded tracks off the playback head, and wants to overdub his part. During playback the new part will be delayed relative to the original tracks. Here's why it will happen. The playback head is a small distance from the record head. The signal on tape travels from the record head to the playback head, and this travel time delays the monitored sound relative to the part being overdubbed. To remove this delay and to synchronise the original tracks with the overdub, the original tracks are played through the record head. At the same time, the record head records the overdub on an open track. This facility on machine is called Sync, Selsync, Synchronous recording. (Fig. 5.4) It's usually enabled by setting each track's tape monitor switch to the SYNC position.

Multitrack recording offers the potential of clearer sound than recording live to 2-tracks, because you can overdub instruments rather than recording them all at once. If you record several instruments and vocals simultaneously, leakage on off mic sound can introduce a muddy, loose sound to the mix. But when you overdub, there is no leakage, so the final mix can be cleaner.

Note, however, that multitrack recording requires an extra generation, since you must record the multitrack mix to a 2 track tape. Each generation, on tape copy adds 3 dB of tape hiss. In addition every time the number of tracks used in the mix doubles, the noise increase 3 dB.

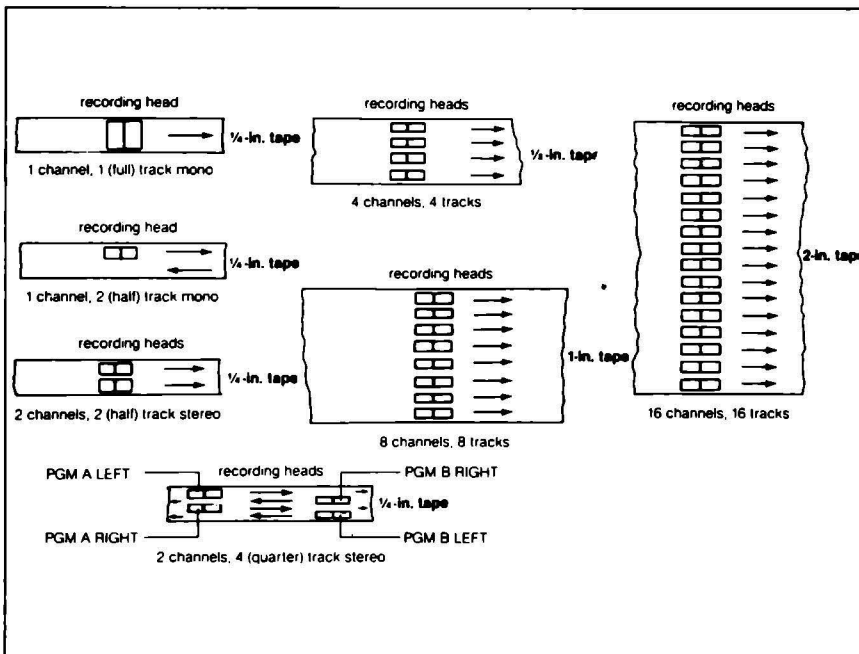


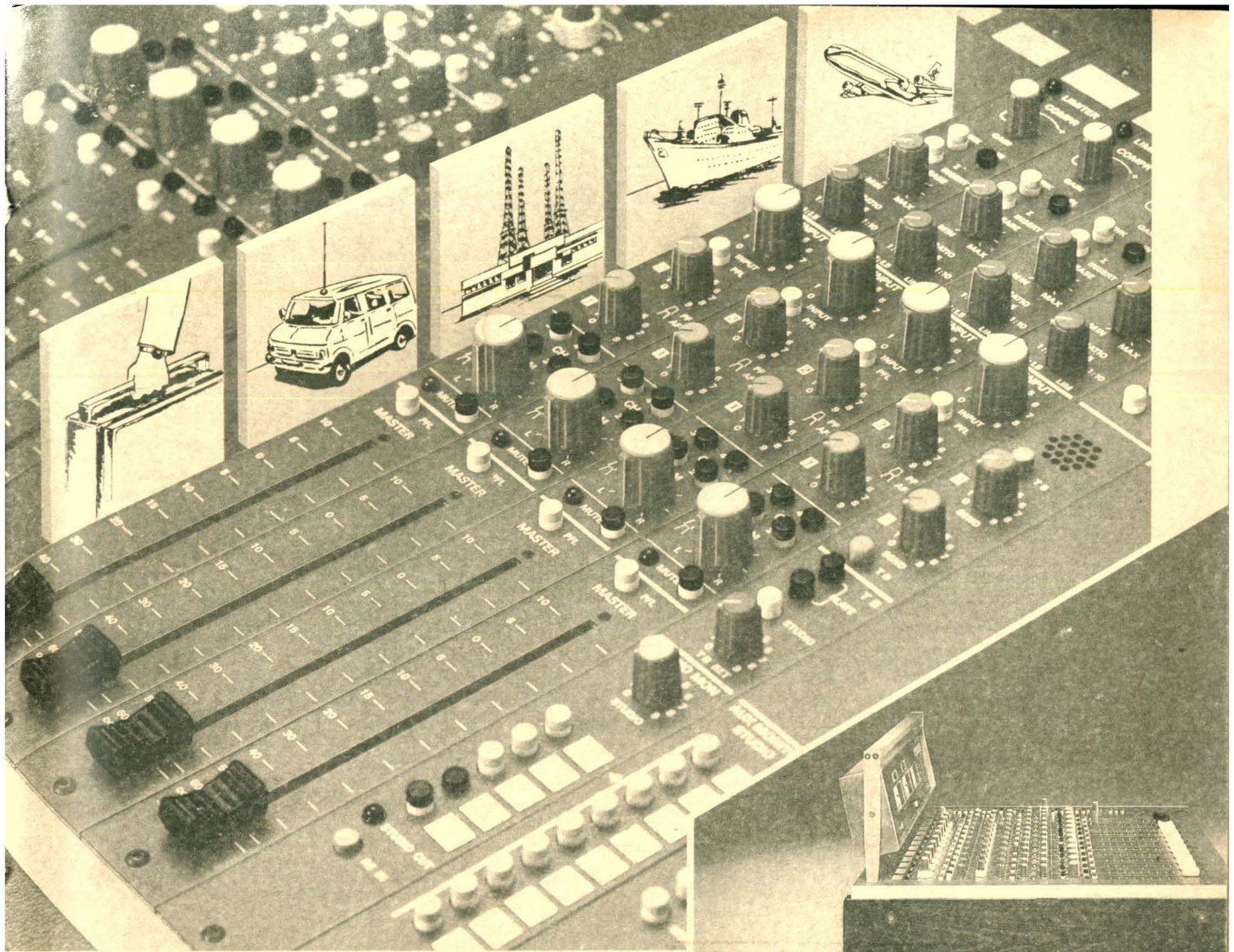
Fig. 5.3 : Channel and track formats of open-reel recorders

used for Stereo Master tapes. Track widths are the same as half-track mono.

- A quarter-track stereo head records two tracks in one direction and two tracks in the opposite direction when the tape has been flipped over.
- A multi-track head (4,8,16,24 or 32 track) records four or more tracks in one direction only.

different format to record on the most popular multitrack tape format are as follows:

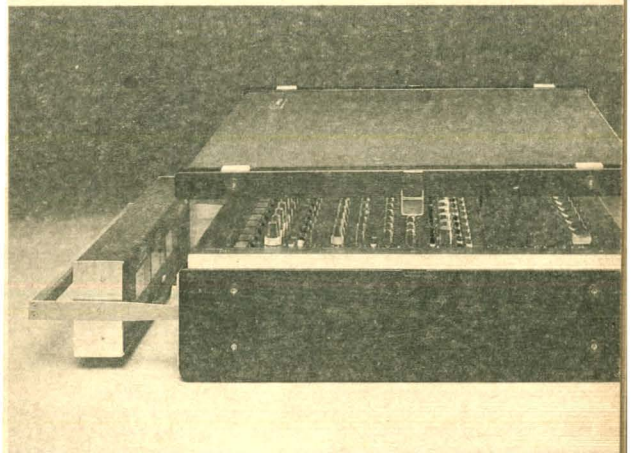
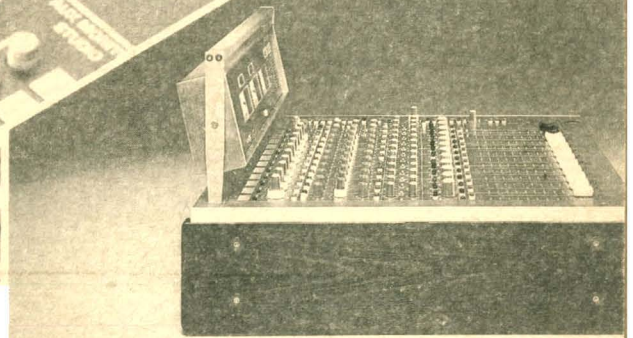
1/8 Inch	DAT Cassette, Stereo
1/4 Inch	2 Track Stereo
1/2 Inch	16,24,48 Tracks
1 Inch	32 Tracks
8 mm	12 Track (Akai's format)



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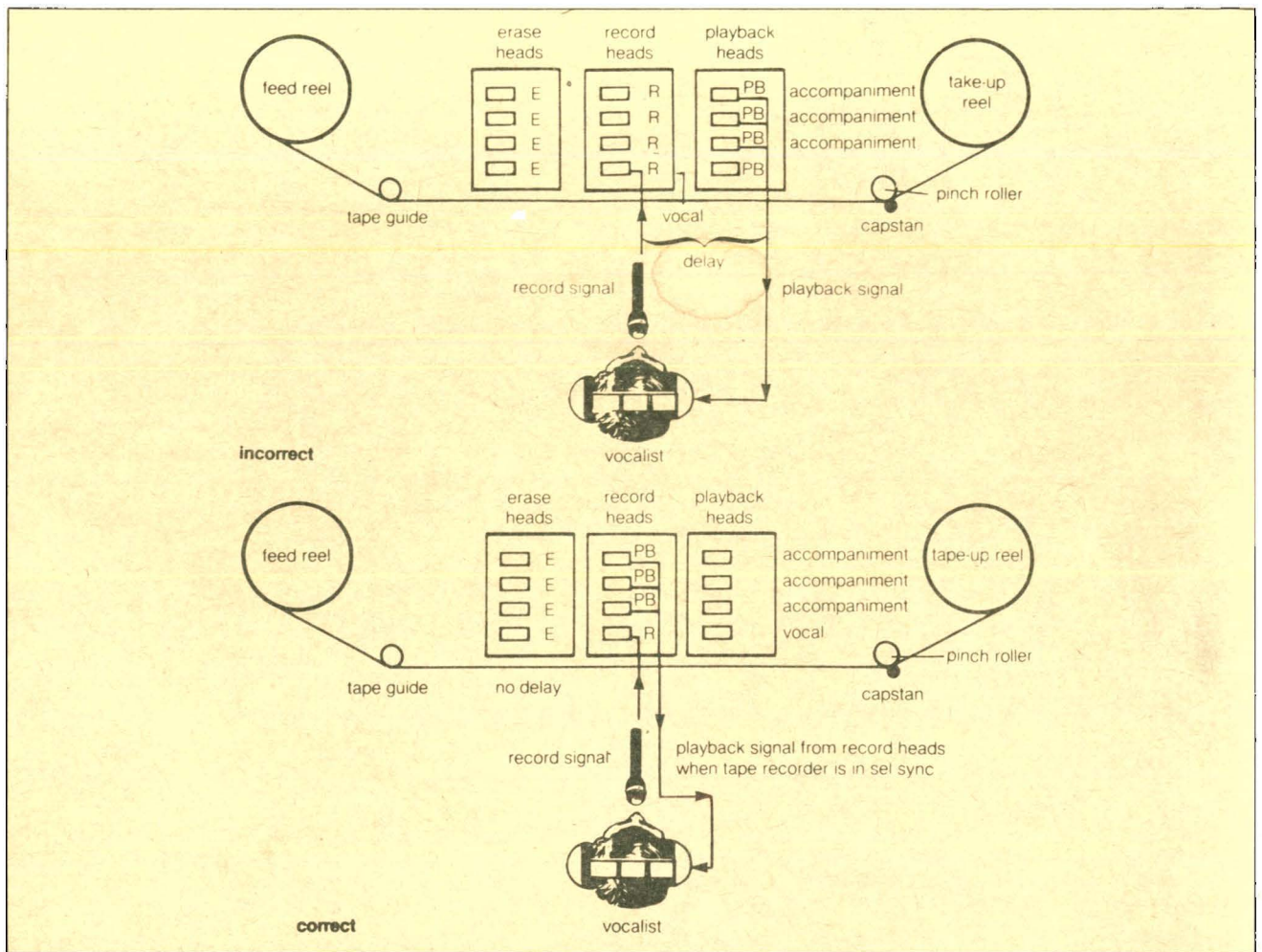


Fig. 5.4A : Overdubbing without selective synchronization (Set sync) This method creates a delay between the sound being played back and the sound being recorded

Fig. 5.4B : Overdubbing with set sync playback and record are synchronized

METERS AND LEVEL SETTING:

Meters on the tape recorder (one per track) show the record and playback levels. These meters may be VU meters, or VU meters with built-in peak LEDs (Light-emitting diodes) or LED bargraph indications showing peak levels. A 0-VU recording level is the normal operating level of a recorder. It produces the desired recorded flux on a tape. With a VU meter, 0 VU corresponds to a recording level that is 8 dB below the level that will produce 3% third harmonic distortion on a tape at 400Hz. Distortion at 0 VU is typically below 1%. Excessive recording levels (greater than +3 VU) saturates the tape, causing distortion. levels which are too low, (say, consistently below -10 VU) results in an audible tape hiss.

When a complex wave form is applied to a VU meter, the meter reads less than the peak voltage of the waveform. This is because the response of a VU meter is not fast enough to track rapid transients accurately. This inaccuracy can cause problem with level settings for example, if you record drum or Tabla at 0 VU on the meter, the peak may be 8 to 14 dB higher, resulting in tape distortion.

So, whenever you record instruments having transients attacks on a high peak to average ratio (such as sitar, piano, trumpet, dungi, Madal, Manjiras) record them at -6 to -8 VU to prevent tape distortion instruments with a low peak-to-average ratio such as flute, organ, bass guitar can be recorded around +3 VU without audible distortion.

PEAK INDICATORS: Unlike the VU meter, the peak indicator shows peak recording levels more accurately because it responds very rapidly. If you recorder has LED's peak indications, set the levels for all tracks so that the LEDs only flash occasionally. For setting recording levels, an LED flash takes precedence over the meter reading. If the recorder has LED bargraph peak indicators, set all tracks to peak at 0 to +6dB, depending on the sound source.

In digital audio recorders VU and peak indicators are used. In all multitrack bargraph peak indicators are standard because if you over record on them they produce severe distortion which is against the purpose to record on digital tapes.

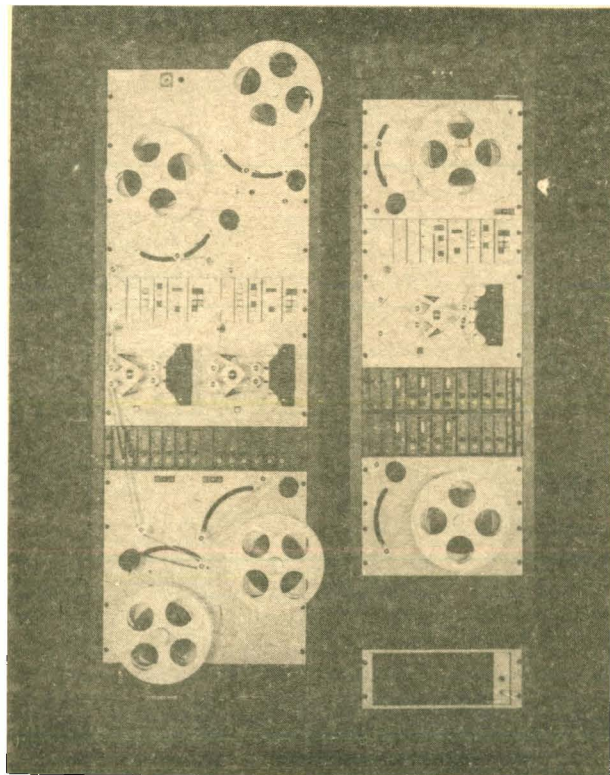
AN INTRODUCTION TO FILM SOUND RECORDING & REPRODUCTION

Prasad Kulkarni gives the lowdown

Sound recording whether for a film, discs, cassettes or for broadcast over radio and television is the same theoretically. For all these recordings one requires the basic equipment like the mixing console, magnetic recorder, microphones, monitoring system and outboard equipment like the compressors/limiter, reverb units, noise reduction unit etc. However, there is a difference in the techniques of recording for different mediums such as films, discs/cassettes and broadcast over radio and television.

In this article, we discuss the recorders used for recording dialogues, music, effects etc. for films which people see in the cinema theatres. The picture of two such recorders is shown in Fig A.

The recorder used for film is similar to that used for any other recording as far as the basic specifications and essentials are concerned like the presence of magnetic erase, record and replay heads, input level control, output level control, bias adjustments, equalisations, meters to indicate input and output levels, etc. The basic difference between the recorders for film and other recorders is the tape format: the width of the tape used for films could be either 35 mm, 16 mm, 17.5 mm



The Westrex ST 12000 type 36 16mm dual magnetic reproducer, and The Westrex ST 6000 type 35 16mm master magnetic recorder reproducer.

or 70 mm. Another noticeable difference is in the tape: unlike the quarter-inch, half-inch, one inch and 2 inch tape, the tape for standard motion picture film base (triacetate) is coated with magnetic oxide. The base carries standard sprocket hole perforations for 16 mm, 17.5 mm or 35 mm film. The perforations in magnetic film are the same as for positive photographic film. Perforations in magnetic film are affected by both temperature and humidity. However, this condition is reversible and returns to normal when the film is placed in the temperature range of 60 to 80 degrees Fahrenheit.

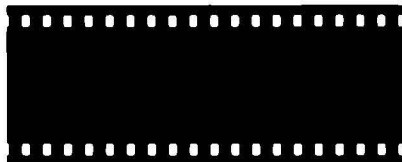
The perforation and pitch of magnetic film must not be compared to that of unprocessed photographic motion picture film because the magnetic film employs a positive perforation pitch. Both 16 mm and 17.5mm magnetic film have sprocket holes on one edge only. The tape is driven at the desired speed by the sprockets on the recorder which in turn are governed by the main drive motor via timing belts. Different formats of film are shown in figure B.

The 35mm film recorder could be in single-track, 3-track, 4-track, 6-track or 4-track cinemascope format. The track width for single track and 3-track recording is 200 mils, for 4-track it is 150 mils and for 6-track it is 100 mils. Normally, the tape used for recording is 35mm full coat magnetic film. Sometimes stripe film is used which has magnetic coating either for 3-track or single-track recording with the balance stripe (a narrow magnetic stripe placed on the film base on the opposite edge from the magnetic stripe.) The balance stripe equalises shrinkage of the film and thus prevents uneven winding and wrapage of the film when wound or stored. Full coat magnetic film is used where only the best recording quality is desired and is generally used for original music/song recording or the recording of a master composite soundtrack during a dubbing session. The 17.5mm tape is used mainly for dialogue recording. However, the use of this format of tape is decreasing day by day and most of the post-production work is done on 35mm stripe film because it is cheaper and easily available.

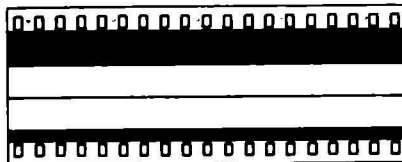
The maximum number of tracks permissible on 35mm tape is six tracks. More

tracks cannot be accommodated because the crosstalk level between the adjacent tracks goes beyond tolerance level. The cross talk between adjacent tracks is not acceptable as far as film recording is concerned.

Standard speeds for 16mm film recorder is 36 fpm (feet per minute), 17.5mm is 45 fpm and 35mm is 90 feet per minute. This speed is selected so that the sound recorded goes in synch with the picture which is projected by a cinema projector running at 90 feet per minute or 24 frames per second. The relation between feet, frames, per minute, seconds is as under.



35 mm full coat magnetic film



35mm stripe magnetic film



17.5mm full coat magnetic film



16mm full coat magnetic film



1/4 inch sprocket tape magnetic film

1. 35mm: 90 feet/min equals to 1440 frames/second equals to 16 frames/feet.
2. 16mm: 36 feet/min equals to 1440 frames/second equals to 40 frames/feet.
3. 17.5mm: 45 feet/min equals to 1440 frames/second equals to 32 frames/feet.

You will note that though the speed of 24 fps is constant in all the three formats, the relative speed is different. Hence it is not possible to use the same recorder for recording in all the three different formats. However, there are a few machines manufactured for multiformat operations. Such machines are very expensive and sophisticated.

For the recording of motion pictures, it is essential that absolute synchronisation is maintained between the picture camera/projector and the sound recorder/reproducer. The use of sprocket holes in the magnetic film base assures synchronization at all times, as both the camera and sound recorder are driven by a synchronous motor system. Usually the manufacturers supply the recorder, reproducers, projectors as a package so that they can be "locked" together to run in "synchronization". The locking is necessary because the sound should exactly match with the picture i.e. the dialogue heard should be seen as dialogue spoken on the screen; the sound of a car skidding and crashing should come with the scene of a car skidding and crashing; the dancers should dance to the beats of the dance music. One can imagine how funny it will look if any of the above sound and picture do not match. With any other type of recorder it becomes very difficult to match the two. However, new techniques have been developed to use a non-perforated tape machine in synchronization with the film projector and the use of a film recorder for films will very soon be a thing of the past.

Next, we describe in detail the operation and specifications of "WESTREX" recorder/reproducer. The picture shows one WESTREX ST. 6000 series magnetic film recorder/reproducer and WESTREX ST. 12000 series dual magnetic film reproducer.

The ST 6000 series of machines have a single scanner panel and single pay-off and take-up panels for handling one reel of film. The ST 12000 series of machines have dual-scanner panel and dual pay-off and takeup panels for handling two reels of film simultaneously. Both these trans-

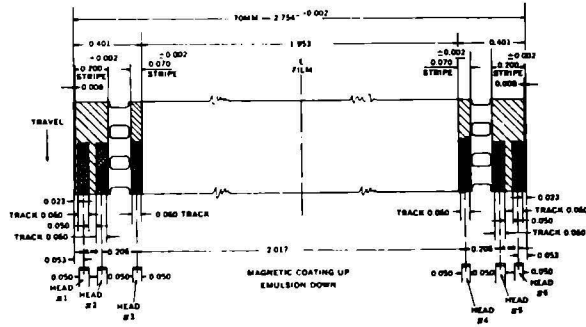


Fig. 19-136. Sound-track placement for 70-mm release prints using 6 magnetic tracks on the film.

Sound track placement for 70mm release prints using 6mm magnetic tracks on the film

ports can handle 35mm and 16mm magnetic film.

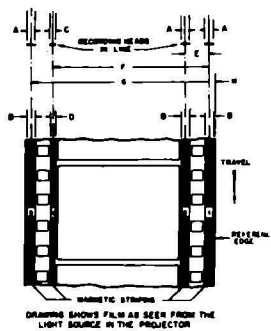
Both the ST6000 and ST 12000 series of machines have DC servo motor drive system. In the dual transport two couple systems operate completely independently with separate controls for each. Feed and take up spools are servo driven and a third servo motor drives the sprocket. Film tension and speed are accurately controlled at all speeds by tach and sensor arm feedback of speed and phase information to the closed loop servo system.

The motor system bus driver can be locked to external source such as 50/60 Hz power line, 59.94 vertical sync, pilot tone or local crystal. Basic modules are available for 16mm and 35mm, single or multi track. The following features are common to all version:

1. Forward and reverse operation at standard speed, 24/25 frames/second with head lifters defeated.
2. Fast forward and reverse operation, with film threaded, at 15 times standard speed for 16mm and 6 times for 35 mm, lifters engaged.
3. Slow forward and reverse at 1/6 times standard speed.
4. Edit mode for all speeds, lifter defeated for electronic cueing.
5. Fast threading with rollers automatically set in threading position.
6. Head shield door opens for full ac-

cess to heads for cleaning and cueing.

7. Sprocket release button, allows one hand cueing.
8. Pre-aligned, plug-in, magnetic head assemblies for all film formats.
9. Film speed and equalization automatically switched when magnetic



Dimension	Inches	Millimeters
A	0.059 min	1.50 min
B	0.063 ± 0.003	1.60 ± 0.08
C	0.036 ± 0.002	0.91 ± 0.05
D	0.038 ± 0.003	0.97 ± 0.08
E	0.171 ± 0.002	4.34 ± 0.05
F	1.148 ± 0.002	29.16 ± 0.05
G	1.298 ± 0.002	32.97 ± 0.05
H	0.040 ± 0.002	1.02 ± 0.05

Standard for release prints, using four magnetic sound tracks

head assembly is changed from 35mm to 16mm or vice-versa.

10. Electronic footage/frame counter with six digits automatically switches between 16mm and 35mm.
11. Optional advance/retard modules provide up to 8000 frames plus or minus the cue point.
12. Audio electronics are plug-in modular and front serviceable.
13. Front panel meter switched to read erase, record in, bias, record level and playback level.
14. Selective head switching for pick-up recording with separate playback amplifier for the record head and play head.

On the audio side all amplifiers are "Plug-in" modules and serviceable from the front. Solderless strapping for SMPTE and CCIR equalization curves are incorporated into the amplifiers.

The reproduce amplifier provides control for adjustment of the low, mid and high frequency response. The record amplifier includes its own meter switchable between playback, record input, record bias, erase current and record output levels. Separate in-out timing circuits are part of the record amplifier for undetectable "Insert Recording".

GENERAL DATA:

Input impedance: Bridging, 15 K Ohms (Transformer)

Source impedance: 600 Ohms.

Input signal level: 22 dbm to 14 dbm (adjustable gain)

Output Impedance: Approx 200 Ohms.

Load impedance: 600 Ohms (minimum)

Output Level: Maximum +20 dbm.

Overall frequency response:
+ or - ldb, 40 Hz to 20Khz - 35 mm
+ or - ldb, 40Hz to 12 KHz - 16 mm.

Bias frequency: 160 KHz.

Distortion: Less than 0.03% at operating level.

WANTED INDIAN

Consumerist societies,—the stage India is going through now—always spawn escapist phenomena. Music has always been a favourite escape mechanism. Pop music is the opium of a consumerist society. People also need idols to worship. Indian pop music is capable of throwing up these idols.

The haphazard and unorganised manner in which most of the industry functions, however, would indicate that nothing of the sort is likely to happen. Music companies are unwilling to stick out their necks and prefer the beaten path, because that is where they are assured safe, though unspectacular returns on their investments. With the occasional 'freak' success. Trends though are sparked by 'freak' successes.

One thing that is very clear is the continuing popularity of Hindi film music. But people's tastes are broadening as is evident from the Ganapati Festival albums with Marathi lyrics set to Hindi pop film tunes. Durga pooja albums also feature the same technique and are equally successful. The strongest evidence of this broadening of consumer tastes is the success of 'Love Me'. Until recently, local musicians would re-arrange International Western hits and come out with 'desi' instrumental albums. Nobody had ever tried doing things the other way around: re-arranging Hindi film tunes and adding on English lyrics.

People do not exactly groove to Hindi film music and return equally disappointed from English

rock music shows because the music doesn't sound quite right to their ears. What they seek lies in between these two divergent strands.

Hindi film music is obviously going to be around for quite some time to come, even with the film industry as such in the doldrums. But its growth graph is going to level out, notwithstanding some recent mega successes like 'Ram Lakhan', and 'Tridev'. What is going to grow in leaps and bounds, if properly exploited, and perhaps even otherwise, is Indian-English music in the non-film music sector. The wherewithal for this to happen lies with the music companies themselves; in the proper cultivation of the music and the musicians, with an eye on the mood of the country.

Considering the profits which stand to be made, music companies should allocate expenditure with an eye on the future. They will necessarily have to invest in ideas, build up a repertoire segment, even if it's from scratch. In this analysis we are pointing out to a concept which is literally staring the Indian music industry in the face.

Once again, to borrow from the West, no doubt at first instance we are faced with a Michael Jackson, a Bruce Springsteen, even a Barbara Streisand. All individuals to the extreme but, if you look at the music industry in its totality more than 90 per cent comprises bands. Once we talk of bands, the list is endless: you have The Beatles, The Rolling

ANALYSIS

ROCK BAND

Stones, The Bee Gees, Abba, Boney M... If one considers the music business an 'industry' then it is easily understood that bands form the 'bulk' and of course, naturally, the 'stars' will always be there. But to only watch the stars is to miss out on the main factor.

One sweeping look at the entire scenario of the Indian music industry makes clear our obsession in equating individualism with artistry and personal fame with creativity.

Musicians, if they are to thrive, need to group together into bands. As bands they can have a 'performance' far more effective than stray pop singers, the likes of which we have presently. One will have to agree that leaving aside Hasan Jahangir no big sellers have emerged. And, the greatest need is to forget Hasan Jahangir and remember the project at hand.

We can visualise the scene tomorrow of Hindi rock bands gaining popularity like the Bangara groups in the U.K. They will have a national audience and provide the fodder the music companies need.

We do not have to be convinced of the imagination that will go into the make-up of Indian bands, the packaging a la the West will turn out to be good if not better. The only difference being the Indian bands will be original creatively, not second-hand aping like Rock Machine etc, to which the masses cannot and will

not tune into. The Indian psyche has sufficient depth for this aspect not to become an argument.

Now, coming to the band's repertoire, believe us, leave it to the band. They will sing in Hindi rock music of the public, for the public. We will have meaningful lyrics then, and not mushy mushy love songs forever.

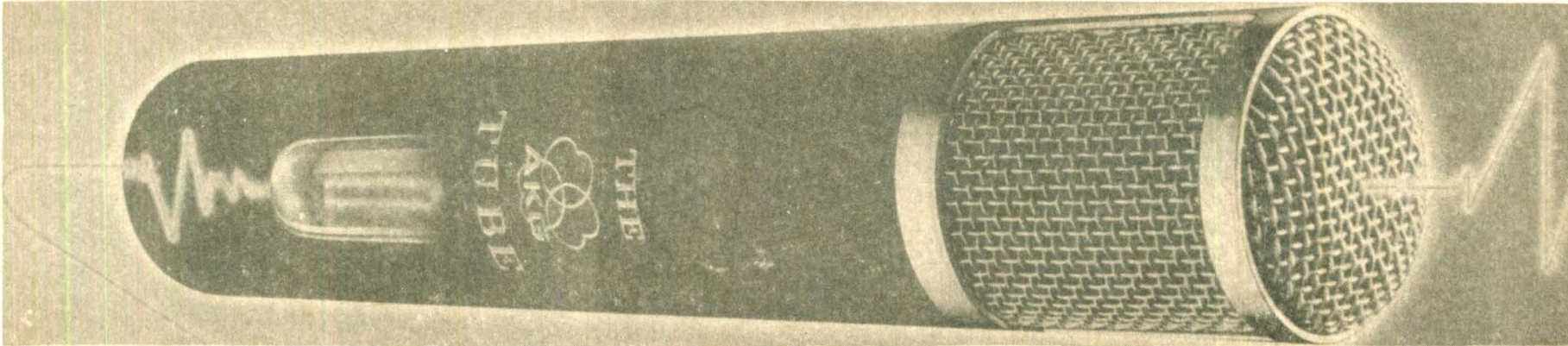
There are thousands of musicians and lyricists out there waiting for a break. And everybody will agree that not each and everyone can become a star. It is only as a band that they can perform and achieve any kind of success.

Coming to the packaging, when a band has a name it can be designed into a logo, it can be given a colour scheme, it can be given an image by virtue of the band's dress and act. Such a package can be marketed, such a package can be blitzed in a campaign, something that would be inconceivable for an individual.

If you collate the decay of the film industry, and the rising popularity of non-film albums, whether pop or whatever, the future definitely belongs to the pop band with cross-cultural sensibilities. The people want it.

ANALYSIS

BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB. + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L.D.W	Weight oz.	Finish	Connector	Price \$	Features
AKG ACOUSTICS, INC.												
C401/ B9	cond	fig 8	10-10k	200			1.5 .3	.3	blk	.125 plug	140.00	Contact mic which mounts directly on stringed instrument bodies. Includes power supply with volume/balance controls.
C402/ B8	cond	card	2.5k 20k	200			1.5 .3	.3	blk	.125 plug	150.00	Compliments the C401 and installs in the sound hole picking up sound radiated by the strings. Plug into B9 power supply.
C408/ B9	cond	hyper card	80-20k	200			3 1.4	1.4	blk	.125 plug	220.00	Tailored for percussion in that it clamps on the rim. Response is optimized for drums. Plugs into B9 power supply.
												
C409/ B9	cond	hyper card	20-20k	200			5.7 1.4	1.6	blk	.125 plug	220.00	Designed for wind instruments in that it clamps to the horn giving freedom to move while maintaining optimum placement. Headset mic available with B9 battery supply eliminating the need for phantom power.
C410/ B9	cond	card	20-20k	200			5.1	4.6	blk	.125 plug	220.00	Rugged vocal mic. 9 volt or phantom powered. Features include on off switch with a response similar to the C535.
C1000S	cond	card	50-20k	200		137 .5	8.7 1.3	9.2	dark gray	XLR	325.00	Pen-sized mic with a specifically tuned acoustic tube in front of transducer yielding high sensitivity and smooth response.
C747	cond	hyper card	30-18k	400		133 .5	5.3 .4	1.2	blk	XLR	400.00	Transformerless version of the C414B-ULS. Some prefer this version for its powerful low frequency reproduction.
C414/ TL	cond	card hyper omni fig 8	20-20k	180		140 .5	5.6 1.4	11	blk metic	XLR	1195.00	



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King Model 685 Semi-Automatic Audio Cassette Loader

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Controlled by a microprocessor, the King Model 685 features modular design for fast, effective maintenance and incorporates the proven King III splicer for consistent quality splices.

The complete winding and splicing sequence is automatic.

FEATURES

- Simplified operation.
- King III splicer design for consistent quality splices.
- Hardened tape guides for long life.

The model 685 cuts and aligns the tape to the magnetic tape and splices. Winding of magnetic tape starts immediately and continues until a prerecorded program or the desired amount of blank tape is loaded. The magnetic tape is cut, aligned with the leader end, and spliced just before the ready-to-be-labeled cassette is automatically ejected from the winder.

- Modular design simplifies maintenance.
- Microprocessor program control of all
- Cycle time (splice to splice) C-30: 9.1 sec.,
C-90: 25.5 sec.

King Instrument Corporation

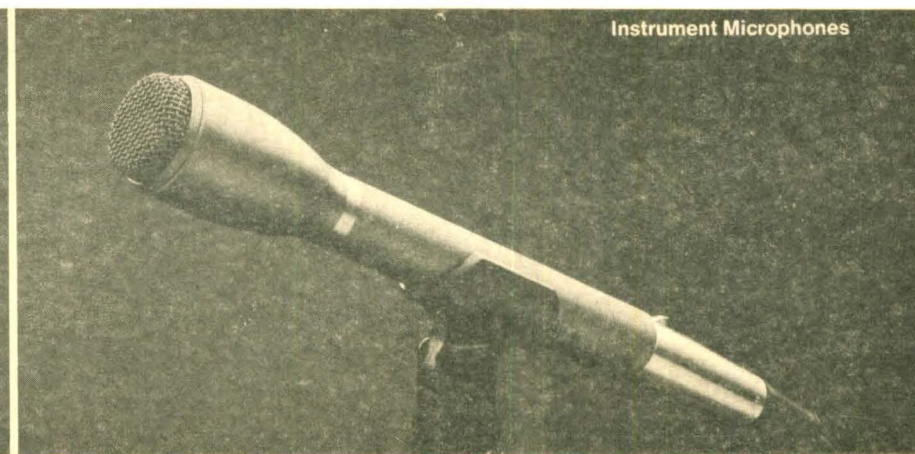
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BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB, + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
AUDIO TECHNICA U.S., INC.												
AT4051	cond	card	20-20k	250	35	143 1	6.125 .812	4.2	blk chrome brass	XLR	550.00	Transformerless. Head capsule interchangeable for omni or hyper. 48 volt phantom powered.
AT4049	cond	omni	20-20k	250	34	142 1	6.125 .812	4.4	blk chrome brass	XLR	550.00	Transformerless. Removable head capsule is interchangeable for cardioid or hyper. 48 volt phantom powered.
AT4053	cond	hyper card	20-20k	250	35	143 1	6.125 .812	4.2	blk chrome	XLR	550.00	Transformerless. Head capsule interchangeable for cardioid or omni pattern. 48



AT4071	cond	lobar	30-20k	250	25	127 1	15.56 .812	5.8	brass blk chrome	XLR	900.00	volt phantom powered. Transformerless. High output, low noise, very light weight. 12-48 volt phantom powered.
AT4073	cond	short line	30-20k	250	56	129 1	9.125 .812	4.2	brass blk alum	XLR	750.00	Transformerless. High output, low noise, very light weight. 12-48 volt phantom powered.
ATM33R	elec	card	30-20k	150	45	141 1	7 .812	4.7	matte	XLR	235.00	
ATM73	elec	card	60-15k	250	57	140 1		1.1	matte	XLR	235.00	Headworn cardioid. Very light weight, comfortable. Battery or phantom powered.

BUYERS GUIDE

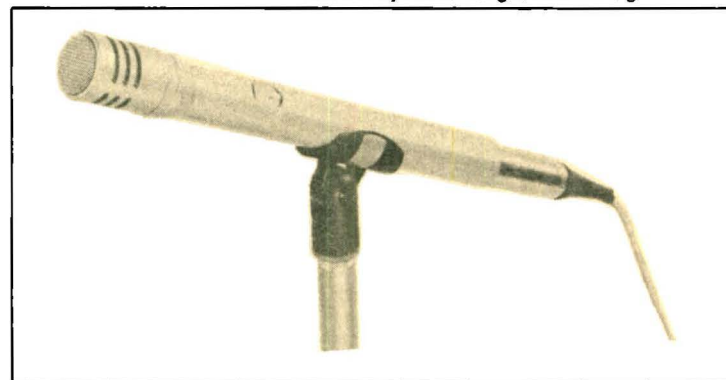
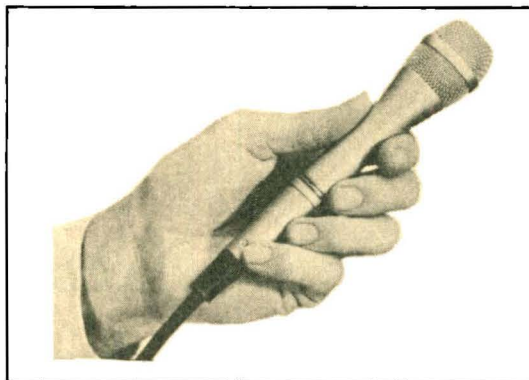
Model	Type	Patterns	Frequency Response dB, + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
BEYER DYNAMIC, INC.												
MC734	cond	card	20-20k 3	150	46	138	8 3	12	blk anod brass	XLR	785.00	Ultra low noise/low distortion. Frequency tailoring switches, excellent for critical vocal, sampling, instrument recording.
MC740	cond	omni hyper bi-dir	40-20k 3	150	40	144	9 4.5	14	blk anod alum	XLR	1325.00	Large diaphragm, multi-pattern, smooth response, ultra-low noise, low distortion, excellent for vocal, sampling, instrument recording. Frequency tailoring and attenuator switches.
MCE10	cond	hyper card	40-20k 3	600	43	116	1 .5	11	blk anod alum	XLR	395.00	Miniature, high sensitivity. Excellent for close-micing brass woodwinds, stringed instrument recording and reinforcement.
MCE81	cond	super card	40-20k 3	150	50	138 1	7.5 3	9	blk anod brass	XLR	299.00	Excellent weight balanced feel, slim design. Great gain before feedback. Internal shockmount reduces noise. For vocals.
M422	dyn	super card	100-12 3	200	57	140	4 1.5	3.5	blk anod brass	XLR	135.00	Small size, rugged design, fast transient response. Excellent for snare and hi-hat.
M420	dyn	card	100-12 3	200	57	140	5 1.5	4.5	blk anod brass	XLR	199.00	Small size, rugged design, boosted midrange response. Excellent for snare, rack and floor toms.
M201	dyn	card	40-18k 3	200	57	140	7 1.5	7	blk anod brass	XLR	260.00	Slim design, rugged, high SPL capability. Extended low-end response. Excellent for rack and floor toms.
M380	dyn	card bi-dir		200	46	140	11 4	14	blk/ bronze	XLR	280.00	Internally shock mounted, large diaphragm, high SPL without overload. Frequency response down to 15 Hz. For bass drums
CROWN INTERNATIONAL												
PZM-30R	elec	hemi	20-15K 6.3	240	65	150 3	5 6	6.5	blk/ gold alum	XLR	349.00	Pressure zone microphone. Smaller models available.
PZM-30FS	elec	hemi	20-15k 3	240	67	150 3	6 5	6.5	silv alum	XLR	349.00	Pressure zone microphone. Smaller models available.
GLM-100	elec	omni	20-20k 3	240	71.5	150 3	.755 .31	1	blk PVC	XLR	199.00	Miniature clip-on mic for voice and instruments. Model GLM-100 E for wireless appl. Model GLM-100D for dual lavalier use.

BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB, + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
GLM-200	elec	hyper card	60-20k 2.5,6	100	69	150 3	.755 .310	1	blk PVC	XLR	229.00	Miniature clip-on mic for voice and instruments.
PCC-160	elec	half super card	50-18k 3.6	150	53	120 3	6.7 3.2	11	blk steel	XLR	275.00	For stage-floor pickup of drama, musicals, opera. Also for lecterns and news desks. Bass-tilt switch.
LM-200	elec	super card	80-15k 2.5, 6	100	68	150 3	16 1.1	10	blk steel	XLR	289.00	Lectern mic with swivel mount for noise-free adjustment. Phantom or 12 volt powering. Pop filter, low cut fitter.
CM-200	elec	card	80-15k 3.6	200	73	151 3	7.53 1.8	7	blk alum/ steel	XLR	259.00	Smooth, articulate sound for handheld stage vocals and instruments. Wood handles available.
CM-310	elec	card	60-17k 4.6	200	77	151 3	7.33 2.04	7	blk alum/ steel	XLR	309.00	Differential cardioid has outstanding gain before feedback. For handheld stage vocals. Wood handles available.
<i>ELECTRO-VOICE, INC.</i>												
N/D408	dyn	super card	60-18k 3	150	50		4.55 2.85	6.7	blk	XLR	234.80	Pivoting instrument mic with special element for wide frequency response and high output.
N/D457	dyn	hyper card	55-18k 3	150	50		7.12 2.05	7	blk	XLR	228.60	Hand-held vocal mic with hypercardioid-pattern for very high gain before feedback.
N/S757	dyn	super card	50-18k 3	150	50		7.12 2.05	7.7	blk	XLR	306.00	Hand-held vocal mic with extended frequency response, switchable low-frequency roll-off-filter and special element.
BK-1	cond	card	50-18k 3	150	50		7.5 1.97	12	blk	XLR	185.00	Hand-held electret condenser mic offering condenser sound and high performance.
RE45 N/D	dyn	card	150-12 3	600	50	135 1	11.5 1.87	7.5	blk	XLR	375.00	Short shotgun mic designed for hand-held field applications requiring ruggedness and reliability.
RE20	dyn	card	45-18k 3	150	57		8.5 2.3	26	fawn beige	XLR	545.00	Wide response studio mic for demanding recording, reinforcement and broadcast applications.
PL10	dyn	super card	75-15k 3	150	55.8		5.3 1.7	11	gray	XLR	368.00	Variable instrument mic for recording and reinforcement applications.
PL80	dyn	super card	60-17k 3	150	56		7.5 2	12	gray	XLR	219.00	Hand held vocal mic designed for high gain before feedback, low handling noise, and smooth frequency response.

BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB, + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
SHURE BROTHERS INC.												
SM91	cond	hemi card	20-20k	150	45	144 .1	5.093 3.75	9.3	blk matte steel	XLR	300.00	Optimal for piano, kick drum, stage productions. External preamp has 12 dB/octave rolloff sw. Battery or phantom power. Accepts virtually any phantom power source up to 52 volts dc or operates from 1.5 volt AA battery. Ideal for sampling applications and instrument mic'ing. Full-range response in miniature sized unit. Many optional accessories include: drum mount kit, Keon clamps for bell mounting on horns, overhead hanging adapt, pop filter etc. Miniature gooseneck mic with lo-noise preamp built into base. Full RFI protection, 102 dB dynamic range, excellent gain be-
SM94LC	cond	card	40-16k	150	48	141 1	7.5 1.093	8.8	gray steel & brass	XLR	250.00	
SM98	cond	card	40-20k	150	54	153 .1	1.25 .468	.4	blk matte brass	XLR	250.00	
SM99	cond	super card	80-20k	150	48.5	130	1.25 .437	5.8	blk matte brass	XLR	240.00	



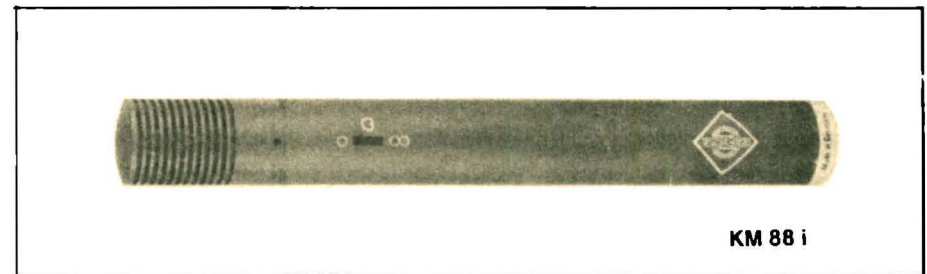
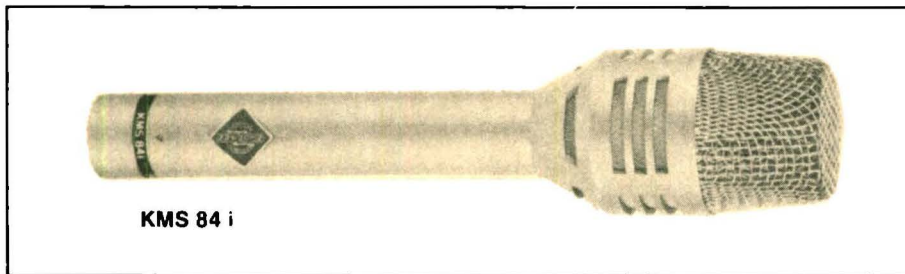
SM7	dyn	card	40-16k	150	57		5.843 7.531 3.781	27	dark gray alum	XLR	542.00	fore feedback. Locking mounting flange, windscreen supplied. Independently switchable bass rolloff and presence boost switches, internal air suspension shock isolation, on-board pop/blast filter. Heavy-gauge storage/carrying case included. Lockable 10 dB attenuator, 3-pos, bass rolloff switch. Low noise, high output clip-
SM81LC	cond	card	20-20k	150	40.5	146 1	8.343 .937	8	stl champ	XLR	367.00	

BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB, + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
SM84	cond	super card	80-20k	150	46	129 1	1.031 .437	1.6	blk matte brass	XLR	300.00	ping level. Pop filter, swivel adapter. Lavalier design, fully field serviceable. Chest resonance dip filter gives natural response. Windscreen, multiple mounting options supplied.
SM87	cond	super card	50-18k	150	49	142 1	7.562 1.937	6.3	gray alum	XLR	329.00	Provides excellent isolation and gain before feedback. Integral wind/pop filter, shock mounfed cartridge, phantom power.

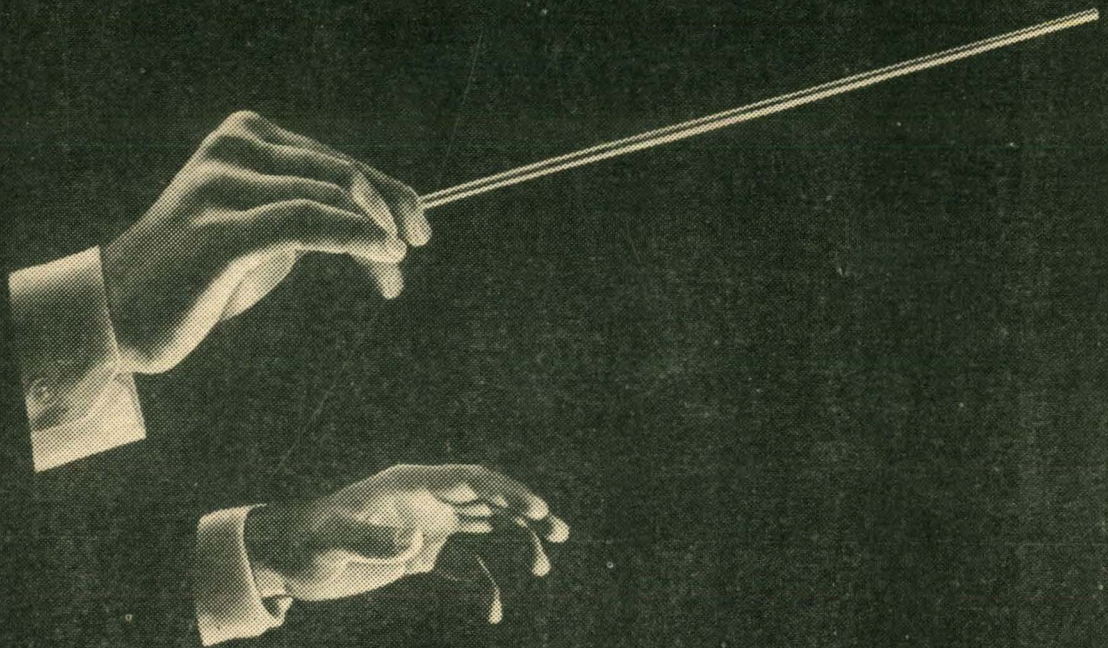
GOTHAM AUDIO CORPORATION (NEUMANN)

SM-69 FET	cone	2X var	40-16k	200		123 .5	10.2 1.9	20	dark matte nickel	spec	3840.00	Concert hall standard. m-s/x-y stereo mic.
KM-84	cond	card	40-20k	200		120	4.3 .83	3	blk matte nickel	XLR	435.00	Uniform off-axis response ± 135 degrees. Same quality as the SM69.
KMS-84	cond	card	40-18k	150		138	7 1.6	9	blk matte nickel	XLR	1140.00	Neumann's only "live" performance mic.



TLM170	cond	five	40-18k	150		140 .5	6 2.4	22	dark matte nickel	XLR	1750.00	Most advanced Neumann studio mic. Transformerless.
KMR-82	cond	lobe X1	40-20k	150		128 .5	15.5 .82	8.8	blk matte nickel	XLR	1080.00	Shotgun type with low off-axis coloration.
RSM190	cond	hyper card	40-18k	50		134 .5	8.4 1.2	10.5	dark matte nickel	XLR	2445.00	Transformerless. m-s/x-y stereo short shotgun with active matrix.
U-89	cond	five	40-18k	150		122 .5	7.3 1.8	14	dark matte/or nickel	XLR	1700.00	For on-air broadcasting, narration, voice over and film scoring.

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BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB. + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
U-87	cond	omni card	40-16k	200	117 .5	7.87 2.2	17.7		dark matte/or nickel	XLR	1875.00	Improved studio standard mic. 10dB greater output than previous U-87.

SENNHEISER ELECTRONIC CORP.

MD518	dyn	card	50-15k	200	62				blk nickel	XLR	219.00	Lightweight, high SPL handheld. For stage vocals.
MD409	dyn	card	50-15k	200	62		6.5		blk nickel	XLR	269.00	
MD421	dyn	card	30-17k	200	60		14		blk plas	XLR	399.00	All around flexibility, high SPL microphone.
MD431	dyn	card	40-16k	200	61		8.8		blk enamel	XLR	429.00	Constant polar pattern with frequency range to insure against premature feedback.

TASCAM/TEAC PRO DIVISION

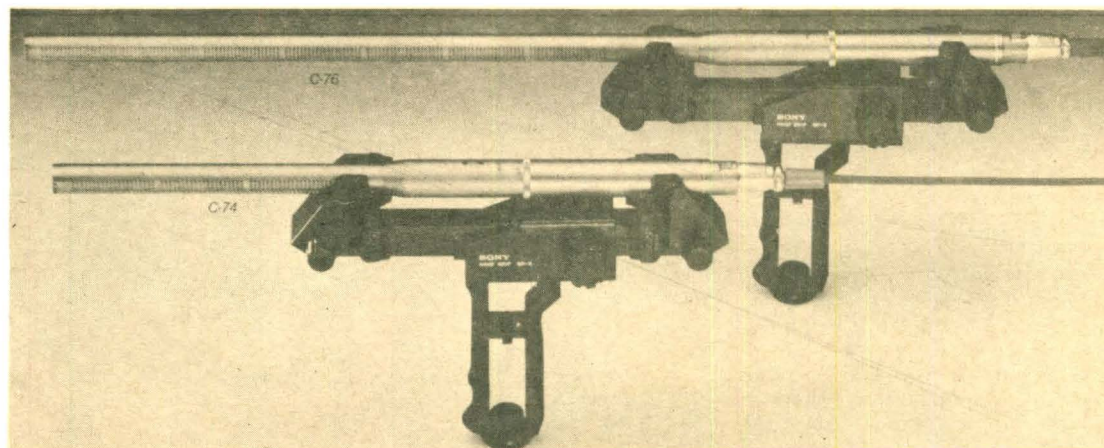
PE50	elec cond	card	20-20k	200	67	127	7.6			1/4	75.00	
PE80	elec cond	card	20-20k	200	67	127	7.6			XLR	125.00	
PE125	elec cond	card	20-20k	200	67	127	7.6			XLR	150.00	
PE150	elec cond	card	20-20k	200	76	127	7.6			XLR	175.00	Utilizes phantom power.
PE250	dyn	movg coil	20-20k	250	73	150	7			XLR	275.00	
MC701G	dyn	uni	20-20k	600	70	127	12			XLR	125.00	

TELEX COMMUNICATIONS, INC.

TE10	cond	card	30-20k	150- 200	75	140		7.4	blk matte	XLR	183.00	Bright natural sound. Element is suspended by flexible fingers which isolate it from shock and vibration.
TD11	dyn	card	50-16k	100 250	77			9.2	blk matte	XLR	163.00	Low distortion mic with tight pattern. Die cast case with reinforced steel mesh wind screen and multi-stage pop filters.
LM100	cond	20-20k	150	74		.75	1 .437		blk matte	XLR	220.00	Lapel mic system includes 3 foot cable and in-line power supply. Supplied with 3 styles of mounting clips.
LM300	cond	card	100-15k	150	82	.687	1 .312		blk matte	XLR	220.00	Lapel mic system includes 3 foot cable and in-line power supply. Supplied with 3 styles of mounting clips.

BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB, + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
SONY COMMUNICATIONS PRODUCTS COMPANY												
F720/ 730	dyn	uni dir	50-11k	300	60		6.3 .25	9.2	blk alum	XLR	124.95	Features a shock mount which protects the capsule from external noise and vibration. Excellent mid and high freq.
FCM672	cond	uni dir	50-16k	250	42	114	11.97 .94	8.1	blk cortex	XLR	475.00	Short shotgun designed for use on compact video cameras, such as Sony's DXC series. Lightweight made of polyester film.



C74	cond	uni dir	40-16k	250	38	126	16.81 .98	12.6	dark metic gray	XLR	860.00	Shotgun-type mic, designed for the theatre and performing arts as well as for engineering. Wide response and clean, crisp transient response.
C48	cond	omni card fig. 8	30-16k	150	41	128	9.02 2.13	20	satn color coating	XLR	995.00	An ideal mic for critical recording applications. Directivity options are switch selectable, allows optimum sound pick-up in diverse settings and with varied renditions.
C535P/ 536P	cond	uni dir	30-16k	200	41	138	6.06 .83	5.1	satn nickel	XLR	487.00	Designed for multi-microphone music recording. Incorporates high performance transformer for exceptional sound quality.
ECM 77S/77B	cond	omni dir	40-10k	150	52	120	.49 .22	1	satn nickel/ blk	XLR	320.00	Ideal for television broadcasting and stage applications. Ceramic back plate assures audibly superior sound quality.

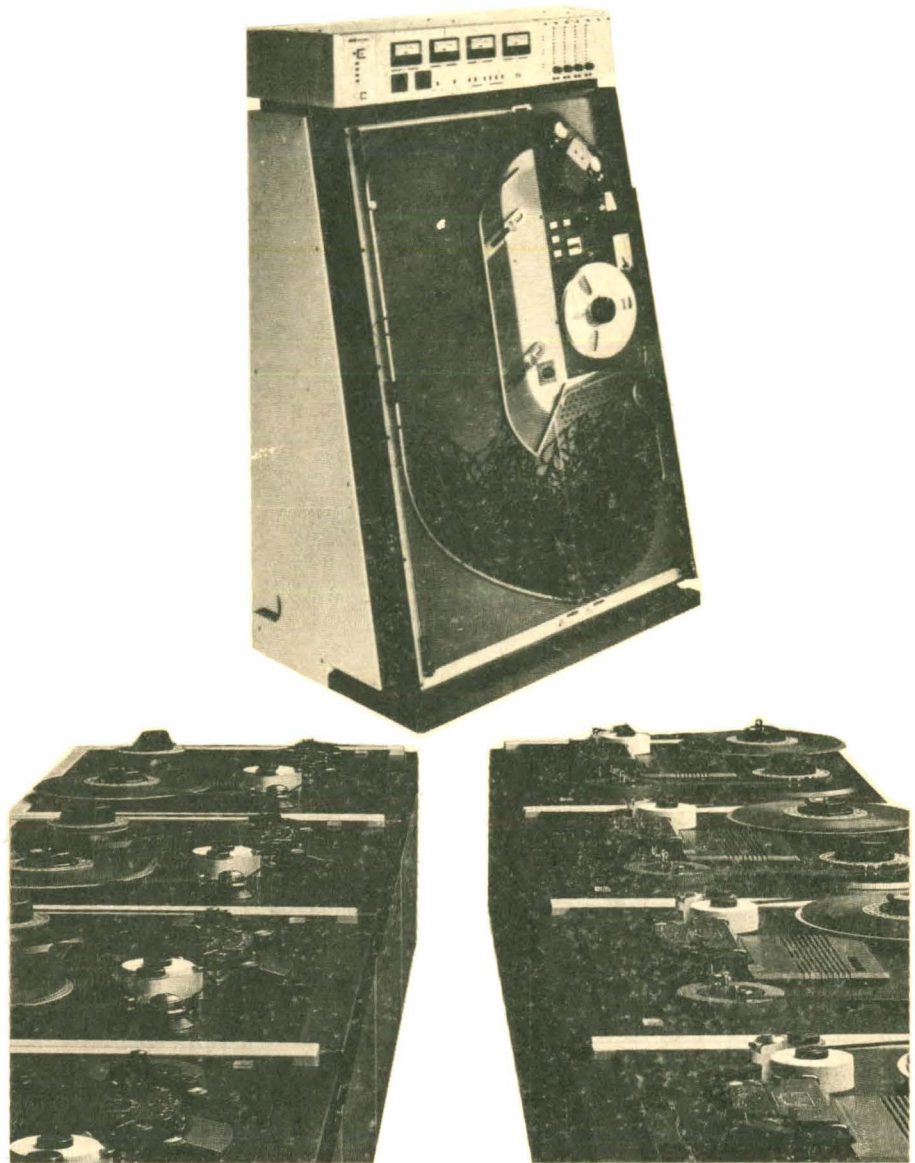
BUYERS GUIDE

Model	Type	Patterns	Frequency Response dB, + dB	Impedance, ohms	Sensitivity, 1 kHz, dBm	Sound Pressure Level, % Distortion	Dimensions, L,D,W	Weight oz.	Finish	Connector	Price \$	Features
ECM 33F	cond	uni dir	20-20k	250	54	130	6.93 1.06	6.6	satin nickel	XLR	241.00	Designed for multiple applications. features 2-way power and pad and low-cut switches. Neoprene suspension isolates mic.
C76	cond	uni	40-16k	250	38	126	26.69 .98	1	dark metlc gray	XLR	995.00	Short shotgun-type designed for the theatre and performing arts as well for engineering. Features a RF tuned circuit which helps to assure low noise.

YAMAHA MUSIC CORP., USA (PROFESSIONAL AUDIO DIVISION)

MH100	elec	card	10-10k	1.6k	70					1/4	49.00	A headphone set and mic are combined into one compact unit. Headphones have lightweight pads that are easy on the ears.
MZ101	dyn	card	40-17k	250	76		6.5 1.875		brwn metic	XLR	135.00	Suited for vocal use. Well defined midrange and high end. Excellent feedback rejection and 3-point suspension system.
MZ102 BE	dyn	card	40-18k	250	76		6.5 1.875		brwn metic	XLR	190.00	Suited for vocal use. Very wide range with deep lower mid-range quality. Beryllium diaphragm, gold plated connectors.
MZ103 BE	dyn	card	40-18k	250	76		6.602 1.875		gray metic	XLR	235.00	Suited for vocal use. Resists off-axis sound for feedback protection. 3-point push-pull suspension, pouch included.
MZ104	dyn	card	30-17k	250	77		7 1.4		brwn metic	XLR	145.00	Suited for instruments. Excellent low end response with lowered sensitivity which avoids high SPL overload.
MZ105 BE	dyn	card	40-18k	250	77		6.062 1.44		brwn metic	XLR	200.00	Suited for instruments. Designed to avoid unwanted bass boost with close-mic'ed instruments. Excellent feedback rejection.
MZ106S	dyn	card	40-18k	250	77		6.75 1.875		dark gray	XLR	140.00	Ideal for vocal use. On/off switch for easy mute. Gold-plated connectors, cable and soft pouch included.
MZ204	dyn	card	20-18k	200	76		7.25 2		dark gray	XLR	315.00	Suited for vocal use, excellent high frequency response, excellent feedback rejection. Foam lined hard case included.
MZ204	dyn	card	20-18k	250	77		5.5 1.4		dark gray	XLR	295.00	Designed for bass drums and floor toms. Tight transient response, high resistance to feedback. Includes foam line case.
MZ205 BE	dyn	card	40-18k	250	77		4.33 1.33		dark gray	XLR	295.00	Compact. Well suited for snare drum and toms. Tight transient response, excellent feedback rejection. Includes hard case.

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LOOPBIN RECORDING

'Oye, Oye' - Vijoo Shah's Timely Success

➡➡➡ 20

that the hungry producers will beseech him with begging bowls and like Oliver, implore 'Sir, may I have some more?' And no music director, not even Vijoo Shah, can be certain as to what will click with the masses.

What about the song that follows 'Oye Oye'? Does it not pale into insignificance? No one really remembers what it is! "True", Vijoo admits, "but do not forget that 'Oye Oye' portion has been extended to last for more than one and a half minute. Generally people sing and remember only the 'Mukhdas' (opening lines)

whether it is 'Awara Hoon', 'Govinda Aala Re Aala' or as in recent times 'Ek Do Teen etc.' But still 'Oye Oye' without the song would not have survived.

Does he not feel proud to have his song acquire near national anthem status? "There is nothing really to be proud of" Vijoo believes with a genuine modesty. "It is the time factor which has contributed to the success more than the song. Even this will pass away."

Success has, so far, not spoilt Vijoo. He gratefully acknowledges the valuable contributions

of the past veterans. "They have paved the way but they would feel out-of-place in the present environment".

Having proved his calibre as a composer and gained wide acceptance, Vijoo is now busy with an independent assignment in 'Muqaddar Ka Badshah'. But with the unprecedented success of 'Oye Oye' he has raised public expectations of him to such a high pitch that it would be a challenge for him to compete with himself.

WEA RULES THE ROOST

▶▶ 8
cassette picked up sales and is now giving Magnasound some of its happier moments.

While everything is hunky-dory on one level, there is another area in which Magnasound lags—its release schedule. Cassettes slated for release in a particular month may not see the inside of a friendly neighbourhood store for months on end. Yet, there are artistes who keep 'pigging-backing', artistes like Rod Stewart and the Doors and Bad Company. Is it a case of rock vision? It seems so. Consequently Hank Williams Jr., Emmylou Harris and the triumvirate of Dolly Parton, Linda Ronstadt and Harris are nowhere around. And by default, so also new acts (as far as India is concerned) like Simply Red and Georgia Satellites. A little left vision will bring back the focus again.

The near future should see Gramco leaping into the international arena once again. They have apparently cleared their royalty problems and they have been given permission to release international music. Product manager

V.T. Ravi has seized the opportunity with alacrity and has honed in, not only on the latest releases but on some past products as well.

From times gone by came the Pet Shop Boys with 'Introspective' and Duran Duran with 'Big Thing'. Then there's Cliff Richard's 'Private Collection' bridging time to 'Cycles' from the Doobie Brothers, 'The Miracle' from Queen and 'Flowers In The Dirt' from Paul McCartney. There's plenty more and as well may be expected several compilations from the Big Wiz topped by 'Wow That's What I Call Music' volumes 6 & 7.

Besides filling a gap, the re-emergence of Gramco into the arena should put Magnasound on the dent. Now clearly the market leaders in this area, they won't want to give Gramco even one percentage point. And the best way for them to do this is to spruce their release pattern and get the mega stars ticking the cash registers for them. For the present they will be consolidating their hold with Tracy Chapman's latest 'Crossroads'. Her debut album is the largest selling in Magnasound's catalogue and

huge sales for the follow-up are assured. Innovation has never deserted human imagination. Strange patterns have emerged over the centuries. To focus on the present, Indian record companies have started marrying English lyrics to hit Hindi tunes. As can be expected, their offspring is freakish, but who cares! For the urban consumer it's a chance of getting a cassette of English songs with music, and a rhythm, he can identify with. The record companies are raking in the money.

The idea first emanated in the offices of Tips Records and Cassettes. Their release 'Love Me' has soared well over the two lakh mark. Not to be outdone, Venus and T-Series brought in their own hash with 'Follow Me' and 'Kiss Me'. Regurgitation was never more delightful. Each is left to his own devices. There is room not only for all, but for everything as well. For the more mainstream tastes, the future holds plenty of cheer. Magnasound and Gramco will make the months ahead happy ones. Hopefully CBS and Music India will join the fray.

SCI Aims To Become 'Export House'

▶▶ 8
cassette players, compact disc players and colour televisions. Trial orders have been received from Kuwait for certain items. Export orders for video cassettes have also been placed with the company from the USSR.

The company plans to double its exports and is aiming for Export House status.

The company, under the stewardship of managing director Gulshan Kumar made its beginning in exports in February, 1985. From Rs. 34,266 in 1985, exports rose to Rs. 14,30,289 in 1985-86.

In 1986-87, the company's exports again rose to Rs. 24,36,259 as newer markets were explored and added. In 1987-88, Super Cassettes exports touched Rs. 50,38,822, doubling the next year. The company has also exported other items like detergents to the USSR and film magazines to Canada and Holland.

Magnasound Is No.2

▶▶ 3

Mr. Sheikh and sales manager Mr. Suresh Thomas recently attended a WEA conference held in Thailand; they are currently exploring the possibilities of entering the South East Asian market, which might happen sooner, rather than later. "It's just a question of unleashing our might," says Mr. Gopal.

The Magnasound chief exudes confidence. "The basic inputs are all there. Without hesitation I would say that we have some of the finest talents in the industry. That's been the backbone of our success; it's not something you can get just like that". WEA has over 3,000 titles on its catalogue; Mr. Gopal says a major factor in their success has been the ability of Magnasound to spot those albums which would sell in India, and not others. In fact, he says all their releases have been a success.

Mr. Sheikh says they have released 20 Indian classical titles; and more are on the way. The company is planning to add on to its growing

catalogue of local music. The company is also on the verge of buying its own property in Bombay, to set up their executive headquarters. Presently they are operating out of Hotel Grand.

Magnasound has grabbed a share of nearly 36 per cent of the legitimate market for international music in India, and in the process achieved a spotless reputation for itself. If you include piracy, then Magnasound has carved a share of approximately 15 per cent for itself. The question before the decision makers at Magnasound is whether they should target for a larger share of the net market at lower profits. Which means a reduction in the sales price from Rs.35 to the national average of Rs.18. Or rest content with a maximum possible share of 20 per cent at their current price level and handsome profits. No doubt, with a higher share of the market at lower profits the net profitability of the company will still marginally increase.

AIR Programme Staff Go On Week-Long Stir

About 2,500 programme assistants, programme executives and senior programme staff including assistant directors and station directors of All-India Radio (AIR) went on a week-long agitation beginning September 11, to press their demand for an Indian Broadcasting (Programme) Service. The stir was marked by wearing of black badges and holding of protest gate meetings at AIR and Doordarshan Kendras.

The programme staff have raised a charter of nine demands, one of which is the demand for an IBS. The other eight demands are, scrap rotational headship system to ensure that programme heads must head radio stations, review the staff inspection unit (SIU) norms for programme staff, hold departmental promotion committee meetings regularly and fill all the vacant programme posts immediately, filling up 100 per cent of programme executive posts (PEX's) by promotion from transmission executives till IBS (programme) is constituted, a ban on direct recruitment of production assistants in Doordarshan, holding of a high-level inquiry into the alleged misbehaviour and use of abusive language by the engineer-

ing staff against the station director of AIR at Bhopal, an inquiry into the incident of deliberate shutdown of power supply and disruption of the production activities and attempted assault on the assistant station director at AIR Kothagudam, and constitution of a high-level committee on the working and efficiency of high-power transmitters of AIR.

The demands focus on the their frustration and the conflict which has developed between the creative and the mechanical staff, or the software-hardware conflict.

The agitating programme staff say the government has been promising the constitution of a class-A civil service for the programme staff in Akashvani and Doordarshan, for the last eight years. In January 1985, the Union cabinet took the decision that the Indian Broadcasting (Programme) Service would be constituted. Thereafter, the rules were formulated and sent to different departments for clearance.

The government has been giving assurances in Parliament that the service would be constituted shortly. Yet, the programme

staff are stagnating and are being bypassed, an association spokesman said. Union Minister For Information and Broadcasting H.K.L. Bhagat is in record as having said, "The question of an Indian Broadcasting Service is uppermost in my mind. We want to have it. We got this sanctioned. But there are some problems in regard to various categories and other things. Finally, everything is now ready for the cabinet. I hope — as I said, I am very keen about it — this will come into existence very soon."

The programme staff's stir, meanwhile, could turn into a work-to-rule agitation if the demands and problems raised by them remain unresolved.

Pooja Sales Disappoint

➤➤➤ 13

Abhijeet, Tapas Kumar, Mahendra Kapoor and Shrabani, Sudesh Bhosle and Anupama Deshpande and Udit Narayan and Deepa.

Venus also released three cassettes with film tunes sung by Abhijeet, Tapas Kumar and Tabun.

Mr. Hashmi, A&R manager of Venus Records & Tapes Mfg. Co., said a lot of care had gone into the selection of the albums. As for sales, he said, "It all depends on the product itself, on how the people will accept them. Out of eight releases, you might have one hit album. But all our eight releases are good."

Market reports indicate Venus sold around a lakh cassettes. Tips released nine titles in all for the Durga Pooja season. These include 'Sajo Amba Jagadamba' (Poomima, Vinod Rathod), 'Hawa Hawa' (Abhijeet, Sushma), 'Shradanjali - Kishore Kumar' (Vinod Rathod), and 'Nana Ruphe Durga' (Poomima, Vinod Rathod), and 'Pooja Shobar Ae Babhe' (Abhijeet, Arpita), 'Poojar Dhoom' (Abhijeet, Arpita), 'Prem Kora Ki Jala' (Purna Das Baul, Manju, Das), 'Ooga Priyotoma' (Mohd. Aziz, Sushma), 'Dinge Dong Ding' (Sushma, Abhijeet) and 'Dhamaka 89' (Abhijeet, Sushma).

Concorde Records Limited also came out with an exhaustive list comprising 10 titles. These include instrumentals by Manmohan Singh, 'Supertracks '89', 'Golden Greats' by Sunil Ganguly, and 'Pujar Dhak'. Also released were 'Samayer Shiri Beye', Bengali modern songs, Concord Trio, Bengali Parody songs by Mintoo Dasgupta, Bengali folk songs by Swapan Basu, Bengali modern songs by Runa Laila, and Nazrul Sangeet in Bengali by Firoza Begum. Concorde's top sellers were Pujar Dhak, Concord Trio, Runa Laila and Firoza Begum.

Sargam cassettes had also entered the market and reportedly sold in the region of two lakh cassettes.

Changeover To Betacam

➤➤➤ 5

In the Indian context especially, even though the system is extremely expensive, Betacam will prove good value for money. It is worthwhile transferring from video to film only if the video is on the Betacam format. Only Betacam quality will suffice. The enormous advantages are apparent. Scenes could be edited as soon as they are shot. The painstaking film processing job could be eliminated altogether.

The advertising world in Bombay has leapt forward to use the Betacam system. The advantages for them are aplenty, because Betacam gives you dynamic control, change of speeds, reverse shots of 100 to 2 frames per second and +3 to

+200 during post-production work. Betacam also features time-code system, making editing far simpler.

Jain Studios of New Delhi are setting up a Rs. 50 million Betacam studio at Raheja Centre in Bombay with Betacam cameras, and 3D animation computer. Also, Vinod Khanna is reportedly setting up a Betacam studio in Bombay.

With the difference in quality visible dramatically on the small screen, it won't be long before Betacam is the standard format for Doordarshan productions.

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Sapna In Dreamworld

"Sapne ke sapne poore ho gaye. Now I'm singing everyday. I've been dreaming about this all my life," informs dreamy Sapna. 'Oye Oye' has made her busy. Her last solo album with Music India as a pop star didn't take off. Which leaves her as a successful playback singer if that was what her dreams were all about.

Ashley & Beverly Zapped

"We never expected the album to become such a big hit," says Ashley of 'Love Me' fame. He and wife Beverly still have their feet firmly on the ground though. The hit duo sing with the Nightbirds, a popular gig band. Their second album 'Oye Oye' is out. Will it meet their expectations or fall short of them? Ask Tips soon.

Juthika Roy, A Legend In Her Lifetime

Millions were enthralled by her bhajans and geets such as 'Mira Lago Rang Hari' and 'Chupke Chupke Bol Maina'. Even today, at 70, her voice is good and does not betray her age. But times have changed and musical culture along with it.

Sarojini Naidu, Satya Sai Baba and many other celebrities who listened to her bhajans with rapt attention have become faint memories in her mind. Today she is struggling to survive, living in a dilapidated house in Calcutta. She has still not lost her faith in God though she knows that society has played truant and the government does not care.



After Lata Who?

Finally we have the answer to the big question: Who's going to take the place of the great Lata Mangeshkar? Lata herself points her finger at her brother Hridaynath's daughter Radha. She already sings on stage, informs Harish Bhimani. Lata's compere and

confidante Bhimani's book 'Saath Suran ke Saath' on Lata discloses many other 'unknown facts' on the diamonds forever personally. Much understood already, now to be much known.



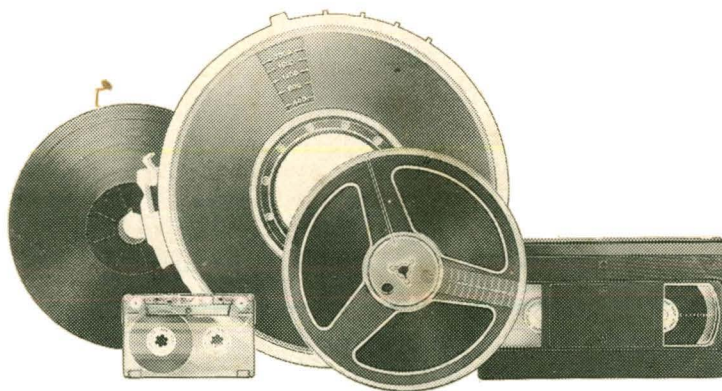


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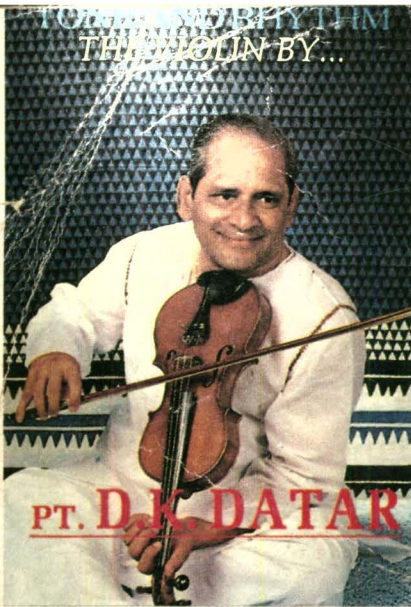


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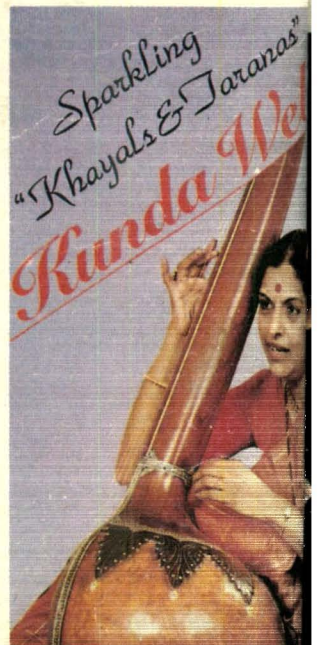
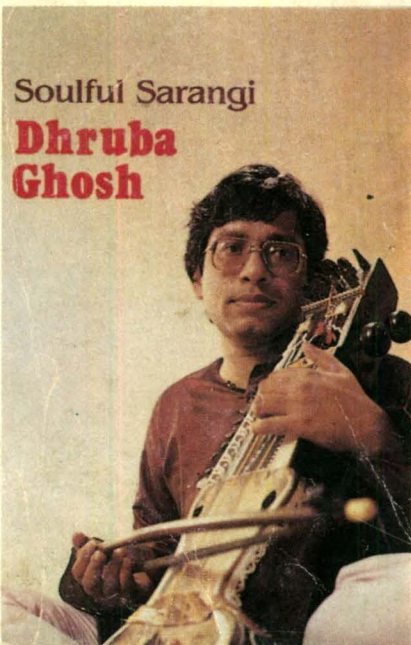
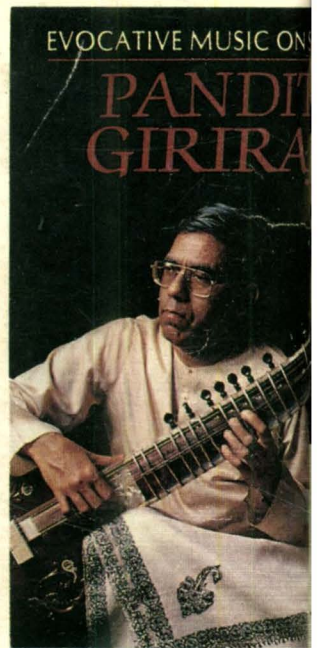
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