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Interview

IFPI President

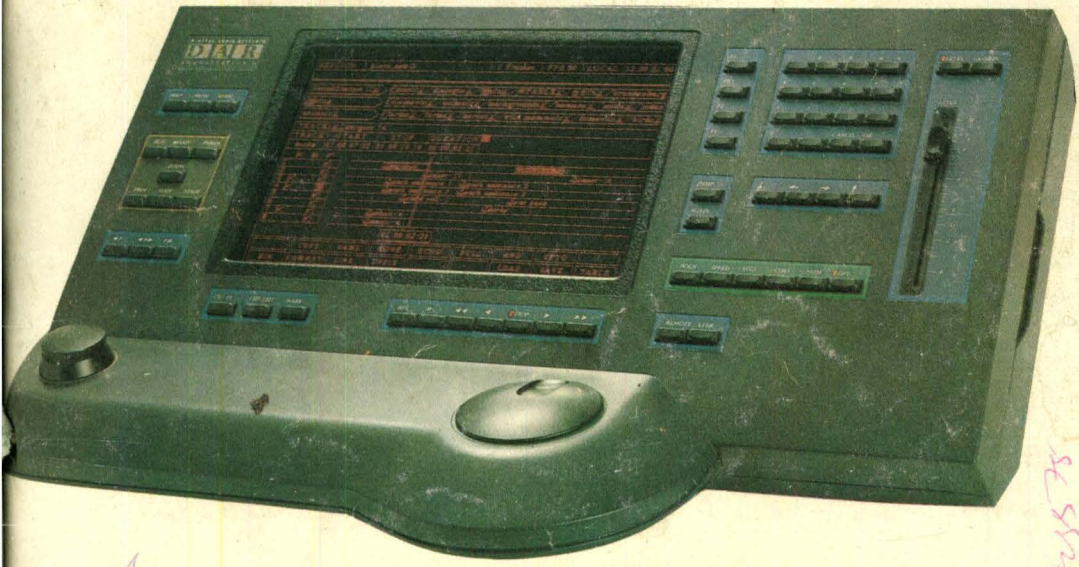
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Chairman EMI Worldwide



CONTACT DISC CASE

HARD DISK RECORDING



INDIA ENTERS THE DIGITAL ERA

EMI
M2
RW

Mallya buys Garwar

Version battle won

Videos coating boom

Talent: Asha Puthli

Parvati Khan

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1

10 HOT NEW ALBUMS FROM MAGNASOUND

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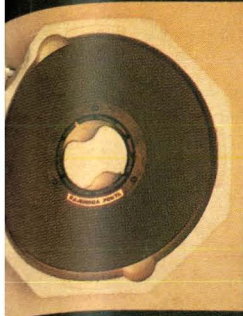
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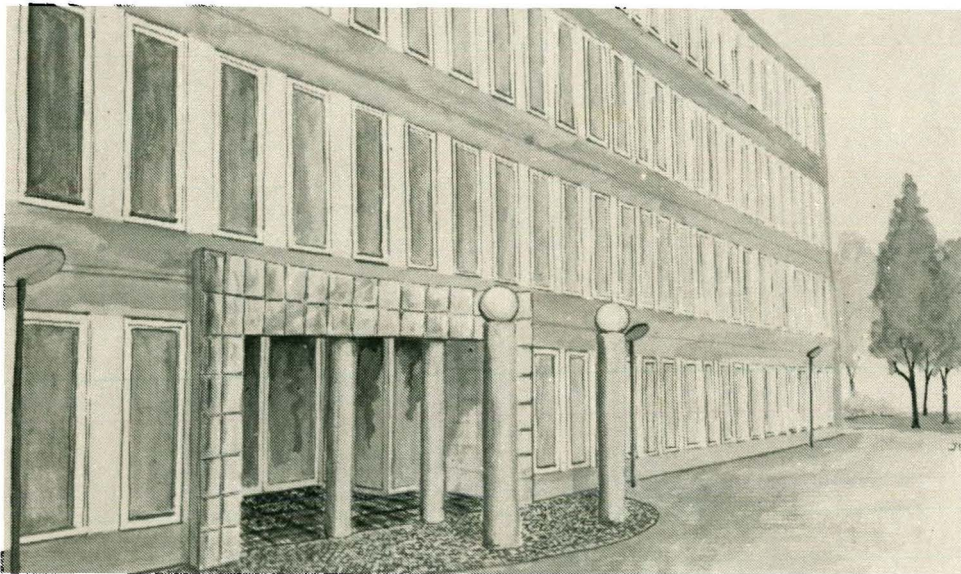
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Lyrec a new commitment

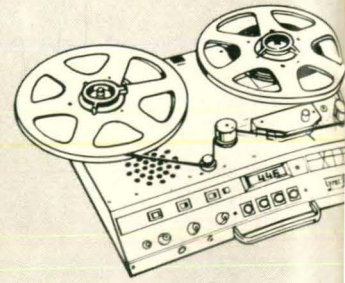
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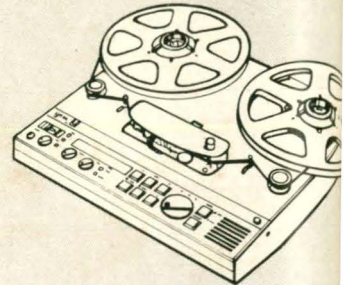
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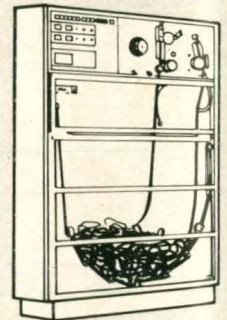
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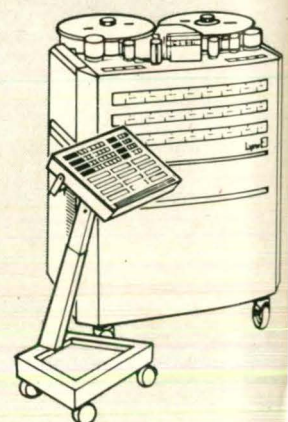
Broadcasting



Broadcasting



Duplication



Studio

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Modernising And Pricing

Its been a long time coming, since our last Jan-March issue. The industry tackled the excise levy courageously. First, by immediately increasing prices, and then fighting the nonsensical bureaucracy into submission. It was more heartening to see the music companies quickly reacting, that is positively, than accepting the excise levy as a death sentence. Prices were increased at will, and had no relation to the excise increase. No doubt cassettes were and are selling at ridiculously low prices and an opportunity to rectify a bad situation musn't be overlooked. But, if all concerned had collaborated and decided unanimously on the new price, it would have been better. This was possible, as all concerned had collaborated to abolish the new excise levy. Presently, the customer is paying Rs 20 for a pre-recorded cassette, of a soundtrack costing a million rupees. He could pay Rs 30, and gladly. The music business needs this margin to overcome the flops which are naturally greater in ratio.

There is a lot of news about investment in equipment. The studios are updating and modernising at a feverish pace. No dearth of money is felt. The capital outlay in plants for tape production seems to be endless. Collaboration with international giants point to the emphasis being on quality.

Bhaskar Menon, the most renowned Indian in the music business worldwide points out to piracy to be our greatest concern in an exclusive interview with Playback.

Our C-O and tape manufacturers are reporting exports. Undoubtedly the scope is tremendous for India in the next few years. But only for a few years. Because as always we insist on seeing from the back of our heads. In US the compact disc is already (years before anyone expected) outselling the compact cassette. Our paranoid government will not realise its suicidal decision in delaying import of CD pressing plants. Worse, the industry isn't realising any earlier. Playback precipitates the issue by carrying an article on CD care. The recording scenario in India is set to change dramatically with the commissioning of the first digital workstation, that is a tapeless, hard disk based recording system. Jayesh Khandelwal the recordist manning the system, explains all in 'Presenting Workstations'. Also spotlighted are other such systems available.

The Buyer's Guide this month features processors, reverbs and delays.

Last but not the least, as true Indians, none in the industry realise when they have a good thing. I feel I am doing the industry a favour by publishing this magazine, and with so many not responding with news and advertising as support, I am convinced all such feel having the magazine without any trouble, they are doing me a favour.

Above all we shall grow from strength to strength and promise to become more regular.

ANIL CHOPRA

Playback is available without charge to qualified readers: these are directors, managers, executives and key personnel actively engaged in sound recording in any part of the world. The publisher reserves the right to refuse application: considered inappropriate and restrict the number of free copies sent to any one company or organisation. Non qualifying readers can buy Playback at an annual subscription of Rs. 100. Foreign subscribers Rs. 500 by airmail post. All enquiries to: Sandra D'Souza, subscription department, Playback, P.B. 16164, B.G. Kher Marg, Bombay 400 006.

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★ HYDERABAD	— TUES. — 9.45 P.M.	★ PUNE	— TUES. — 9.45 P.M.(MARATHI)
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★ INDORE	— TUES. — 9.45 P.M.	★ CALCUTTA	— FRI. — 8.45 P.M.(BENGALI)

Madras High Court gives final verdict Echo wins version case

Echo Recording Co. Madras, has won a landmark judgement in its favour, in the case filed against Nahata for selling cover versions of Echo songs. Judge Sethuraman gave his verdict, closely watched by the entire music industry, in the Madras High Court, under civil jurisdiction, on the 10th of January.

While giving his important decision, Justice Sethuraman stated that "the copyright over film music is a very valuable right subsisting in favour of the recording company who first produces the cassettes. If the interpretation given in section 52(1)(j), by the defendant is accepted then it would result in a situation by which no recording company could have exclusive copyrights over any musical works even if they produce one cassette or record of such musical works.

He further stated that the Copyright Act was to protect and safeguard copyrights and the intention of Parliament in section 52(1)(j) would never have been to destroy this valuable right over musical works.

In their counter field, the defense for Nahata tried to prove that Echo was not the copyright owner of the songs in

question. They also added that it had been a mistake on their part to send the notice and royalty cheque to Echo. They had later rectified this mistake by sending a cheque to the producer, the rightful owner of the musical works. Echo countered this charge by furnishing as evidence the agreement with Pavalar creations, with respect to the musical works in their film Rajadhi Raji. Malaya Karaioram a song from this film was included on the version made by Nahata.

The Echo case should give the music companies fresh impetus to fight the large number of cover versions made of famous material and which prove to greatly harm their own sales. The loophole of course, lies in the copyright law itself, in section 52(1)(j), which legalises versions. The only criteria is that a notice and royalty be sent to the copyright owner. For this clause to be amended all the music companies will have to unite and come together. With almost all the companies coming out with cover versions of one another's works the action seems remote. The industry will have to right itself before it can approach the government to rectify the law.

Music Industry Escapes Excise Noose

The removal of excise duty imposed recently, has been a solid proof that our music industry is indeed very united, especially when it comes to countering baneful laws imposed by the government. The sigh of relief running through the industry, was almost audible.

When the government announced excise duty on pre-recorded and blank tapes, it seemed as if the roof had fallen on their heads. Everyone recalled the agonising period when the excise was last applied. The continuous harassment by excise officers, the extortion by corrupt officials, not the least the confusion on the amount of excise payable,

and the point of tax.

The recent budget, announcing a flat rate of Rs 1/- on blank and Rs 1.25 on a pre-recorded cassette, did indicate that the government had done some homework on the subject. However, as Jawahar Chopra of Oriental, one of the older labels, put it correctly, the homework was useless. "It is a slip by the government, it has gone backwards. It is uncalled for as it will make little difference to their income". At an estimate of 150 million cassettes in a 12 month period, the net income would have amounted to just Rs 10 million. But at a fabulous cost. As Chopra explained

contd pg 80 →

HMV Receives 66.5m BIFR Package

The Gramco balance sheet for the 18 month period ending March '89 shows a loss of Rs 47.5m. In real terms it is a major improvement reducing the average monthly loss from Rs. 36.66m down to Rs 26.38m. Turnover is expected to jump to Rs 280m for the period 89-90. However the Rs 290m accumulated loss, and its inherent debt burden will act as a serious drag on profits. It will take atleast another five years for HMV to show any profits. However, it is heartening to see the comeback trail.

CBS Pays 1Mil Royalty

R V Pandit, who owns CBS Gramophone Records & Tapes India Ltd entirely, recently paid Rs 1m in royalty to CBS New York.

CBS India has had good sales on quite a few international hit albums like Lambada, Gloria Estefan, Michael Bolton and Billy Joel recently. Of course, Michael Jackson's bad and Bruce Springsteen's releases too have chalked up substantial royalty dues. New Kids On The Block has been another successful release in India, as has been the case worldwide.

Incidentally, R V Pandit has purchased all the stocks owned by CBS New York in CBS India. The parent company is extremely satisfied and impressed with Pandit's operations in India and is collaborating closely with CBS India on all releases.

Letape exports audio cassettes

The Delhi based coating plant, run by Chandru Khubchandani, has bagged a substantial export order to the USSR. Popular in India as Tarzian, it is the first coating plant setup in India. Possible the first also to export C-90 audio cassettes.

Magnasound's relaunch 'Money Magic' series hits market

Magnasound the company that has carved a niche for itself within a year of launching, with their international album releases of Warner Communications (WEA), have decided to widen their horizons with the launching of their 'Money Magic series'

'Money Magic' is aimed at exploiting the immense potential of the mass market in India. Speaking about how the plans on this project started, Bashir Sheikh, AR and Marketing Manager of Magnasound says, "Other companies had been succeeding in this area, of recent a soundtrack like Chandni has reportedly sold about 30 lakhs. There is no reason why we should not do well."

Magnasound promises the same superior product as their other high priced products, with no compromise on tape or recording quality. The cassettes will also be packed in the same trend setting distinctive plastic boxes. That will be the magic of Rs 25, according to Magnasound, explaining the title for the series.

The repertoire of 'Money Magic', consistent with the mass taste it has to cater to, will be light ghazals, pop, disco

and bhajans. The first batch of releases includes new faces like Pakistani singer Firdaus singing pop songs and Raj Verma singing ghazals on the album 'Taapish'. The series also starts off with Magnasound plans to move into the regional repertoire with 'Jhakas', a collection of Maharashtra koli geets sung



Firdaus



Harendra Khurana

by Gujarati singer Hridaynath Merchant. He is also scheduled for another Gujarati album of popular international releases on this series. The other albums released are 'Manjari' a collection of bhajans by Harendra Khurana, Hariharan's ghazals on 'Live', 'Cheek To Cheek' a twin album of romantic instrumental tunes and two other 'Pop Time' albums featuring Rina-Rehman and Kavita-Hariharan.

contd pg 80 ➤

HMV's New Marketing Setup In Bombay

The dealer network in Bombay was surprised at HMV's move in appointing a C&F agent. The move disrupted supplies to the wholesalers affecting sales. Metro C&F agencies were initially operating from outside the octroi lines. Bombay attracts a very high octroi of 4.1%. However, presently the supply depot has been moved to Andheri, very much in the city, though not in the heart of town, where Gramco was operating from earlier. A company's sales executive confirmed the initial problems. What surprised most of the dealers was the timing of the move. Said one dealer, "The company disrupted supplies just when everything was going in their favour. We were selling their catalogue faster than they could supply and ofcourse, we were getting reasonably good supplies. Then suddenly they put everything into chaos". The spacious second floor in Universal Insurance Building on PM Road Bombay does not have HMV offices anymore. A company executive disclosed, "Ceat Tyres has not yet moved in, but it is in the air that it is they who shall occupy the second floor"

The Branch Manager, the A&R Manager, the Company studio and all other executives are now housed on the third floor. The seven sales representatives are operating from the earlier godown on the ground floor. And stocks and handling of stocks is under-

contd pg 82 ➤

Indu audio pancakes arrive

Hindustan Photofilms, the government owned unit, has gone into the production of audio pancakes. The Bombay market is all set to receive samples from them. Naturally the loop bin units which are the bulk users, will receive the initial lot. Presently, Rajendra Penta and JK have cornered the Bombay market with good quality and reasonable prices. Presently Indu 1/4" spool tapes are being supplied in bulk to AIR on an exclusive basis.



Double Platinum Award Presentation function of Awaaz De Kahan Hai. From left to right are Kumar Taurani of Tips, producer Riyaz Baba Quereshi, Naushad, Anuradha, Dilip Kumar, director S H Rizvi, heroine Shikha Swaroop, hero Avinash Wadhwan and Ramesh Taurani of Tips.

Thomsons' Pirate CD Plant In Dubai

Plans are afoot to set up a CD plant in Dubai by Srinivasan of Thomson Electronics. One of the biggest pirate labels in the world operating out of the Gulf is Thomson. The Gulf has no copyright laws enacted till date. As such legally Thomson Electronics will not accept themselves to be pirates. However as far as the Indian music industry is concerned the production of cassettes by Thomson and other producers in the Gulf tantamounts to piracy as it is without any legal sanction from the Indian side and does not result in any revenue.

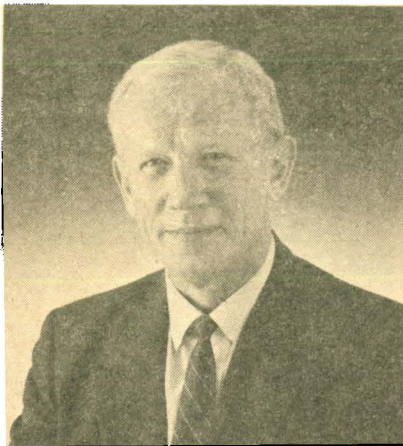
Amazingly it is reported that Philips themselves are helping to put up the CD plant, fully aware of the implications. The Thomson CD plant could in all probability rob India of exports of CDs and hard currency earning thereof.

Srinivasan of Thomson declared that he "intends to press CDs of all international music." He will approach International

contd pg 82 ➤

Lyrec Storms India

Sangeeta, one of the top south labels was the first Indian company to order from Denmark the Lyrec 1/4" P 2509



Flemming Skovgaard Jensen

loopbin system. The youngest brother of the Sangeeta owners Subramania, who looks after all technical matters made the unconventional decision, Lyrec being an unknown name in the Indian market. Subramania is today

more than happy with the choice he made after studying the specification of all 1/4" systems available.

Flemming Skovgaard Jensen, the international Sales Manager of Lyrec, along with the Singapore based Indian representative Arthur Ngiam of Globe Precision visited India. The tour covered Bombay, Bangalore, Madras and Delhi. The tour removed all doubts on the potential of the Indian markets. "I am impressed", said Flemming who received strong enquiries from CBS, Garware, Bindatone, Lahin, Universal and Echo. Most buyers were attracted to the 80:1 high speed technology at 3/4 IPS. They were accompanied by Paramjit Singh of Golden Magnetics, Indian representative of Globe Precision, Singapore.

At the recent AES exhibition between 13-16 March 1990 at the Congress Centre, Montreaux, Lyrec showed its new time code version of the Frida, a two track professional 1/4" tape

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GARWARE TO LEAVE AUDIO VIDEO INDUSTRY?

The chief orchestrator of Garware's fanfare in the video world, B K Chawla, was a few months back released of all responsibilities related to this division. Subsequently rumours have been rife on Garware deciding against a future in the starry world of parties, video releases, Dharamyudhs, dishonoured bank guarantees and what have you.

The 3,000 VCR strong high falutin Garware Video Centre which acted as the Fort Knox of video duplication in Bombay, and ruled supreme with the lowest prices, has come to naught. Definitely 1500 VCR's have been sold, but one is unable to confirm with Garware if all have been sold. The company has explained that they intend to hold on to atleast a 1,000 or 500 VCR's and continue the duplication work at this low level. Also payment terms will be theirs. It is also reported that Garware has decided instead to purchase a Sony Sprinter-high speed

duplicator, and bang back into the market. This again cannot be confirmed in light of the strong rumours of their intentions to sell off their tape coating plant at Aurangabad. The market is also expecting Garware to launch their blank audio cassettes soon.

Recently, Garware commenced coating audio tape, but desisted from publicising the same. In fact only a few large purchasers in the industry were aware. HMV and CBS were both using Garware tape. One is still not sure if the plant is in operation or not.

The press has been consistently reporting massive losses by Garware in their audio, video operations. The company however has been denying the same. However the removal of Chawla from the video scene, as well as the sale of VCRs and the silence on the audio coating plant, indicates all is not honky dory.

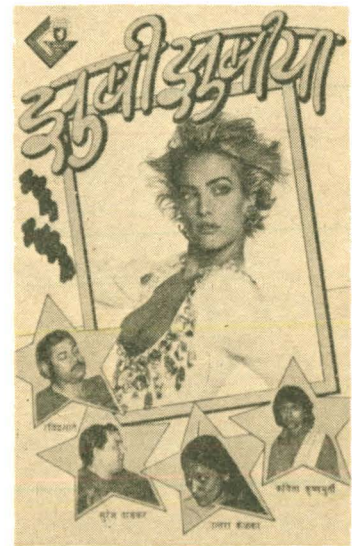
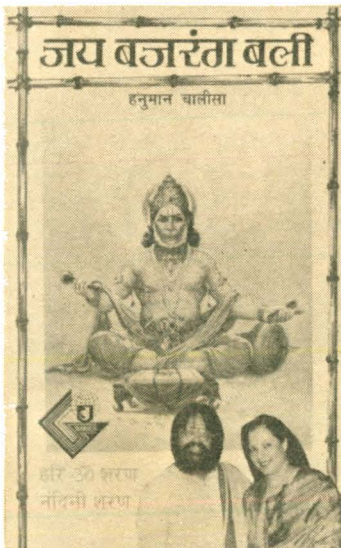
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India Exports C-0's

Glorious Plastics, managed by Ajay and Pawan Podar, have entered the high quality European market. They are under contract to supply 1.2m C-0's a month to West Germany. Glorious Plastics have managed to bag this contract because the C-0's manufactured by them are of the highest quality, meeting the high standards of the European market. The export prospects are extremely bright for the Indian C-0 manufacturers, as already net costs are much higher than those of the east Asian market. With the large local market acting as a base, infact the Indian C-0 manufacturers, have a much stronger position then even Israel and Spain, who are presently enjoying exports without an indigenous industry backup.

Worldwide there is a C-0 shortage going on.

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Hytasum, Hindustan, Modi enter field Large investments in Tape Coating Plants

The country is presently witnessing the rise of a number of video and audio tap coating plants all over.

Hindustan Magnetics Ltd. of Hyderabad, has tied up with the international giant Du Pont of USA and CM Magnetics Ltd of UK, to construct a magnetic tape manufacturing plant worth over Rs153 million, at Kazepally in Narsapur Tehsil, Andhra Pradesh. Initial work worth Rs. 57 million on the project has already started, with the audio-video cassette facility expected to be operational by late next year. The company has installed a high speed Sony Sprinter that can produce top quality tapes at 192 times faster speed than real time. They have also installed a V-0 loader from Tape Automation of UK, recommended by Sony.

T-Series Music Bank

T-Series has come up with the innovative idea of a music bank for the Hindi film industry.

Reversing the process of film music creation, the T-series Music Bank has a ready set of 60 to 100 songs. The producer or director can choose from various catalogues consisting of eight songs and catering to the needs of every situation like romantic, religious etc. Malhotra giving the positive side of the bank said, "the lyricist and composer can work freely within our bank, there is no constraint of the situation. He can pick up tunes stored away in his memory and which were never used before".

T-Series has selected only top music directors for the bank like Bappi Lahiri, Anand Milind and R D Burman. "We shall lend our music only to big films, that is films by proven directors and star-casts", explains Malhotra on their choice of films.

The T-Series Music Bank will supply the soundtrack at no extra cost to the producer. Ofcourse T-Series will then

contd pg 82 ▶

CM Magnetics, as primary contractor, will design, build and install magnetic tape manufacturing equipment and systems and provide training for management and plant personnel. For the first time in India the plant will manufacture chrome audio tapes using Du Pont technology, hi-definition video tapes and speciality tapes for 3¹/₂" and 5¹/₄" floppy diskettes for the computer market. They will also produce 1¹/₄" audio spools and U-matic tapes for professional recording.

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Soundtracks going great Dil, Aaj Ka Arjun and Hum prove chartbusters.

'Dil' with music by Anand Milind, released by T-Series Super cassettes and the Venus release 'Aaj Ka Arjun' with music by Bappi Lahiri are the latest hot selling Hindi soundtrack albums. Both soundtracks were released around mid-April and are doing brisk business. Reports from the companies, dealers and retail outlets reveal that 'Aaj Ka Arjun' has already sold over six lakh, and 'Dil' a record breaking 5 million even before the film was released.

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Goldiee to launch major Sai Baba album

Goldiee cassettes is planning the release of a big four cassette album. Sab Ka Malik Ek containing devotional songs of Satya Sai Baba in June. The album includes well known singers Mehdi Hassan, Jagjit Singh, Nitin Mukesh, Suresh Wadkar and Shailendra Singh. J Jagdish music composer of the album says, "I wanted every major singer to sing a bhajan". Most of the recording for the major album has already been completed.

The company launched in January this year, is jointly owned by J.Jagdish, film music composer and OP Goenka of Meera Exports. Two cassettes released in the market in April, Kwaja Ke Mele Mein by Ram Kumar Shankar, and Aayecha Jogva consisting of Marathi devotional songs have done sales of over 10,000. Says Jagdish, "those who asked for five pieces at first are now asking for 50 - 100 pieces. A good thing always sells. It

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Jagdish Jain of Goldiee flanked by Nandini Sharan and Hari Om Sharan

CBS & HMV Join International Bandwagon

Jerry D'Souza

There has been a flood of releases in the last three months. With Magnasound and Music India Ltd leading the musical bandwagon. The Gramophone Company of India and CBS have also got into the groove. Gramco broke a belated dry run with Robert Palmer's *Heavy Nova*, Bonnie Raitt's *Nick Of Time*, several interesting compilations from *The Big Wiz* and Gary Lawyer's *High Standards* with Louis Banks.

Raitt's three Grammy wins assured good sales. But just as suddenly as it came in and sold, it disappeared. The trick was also accomplished by other releases Gramco had promised. Queen, Tina Turner, Whitesnake, Richard Marx, all met with a blank. The question remains where did these albums go?

The *Big Wiz* came up with exemplary collections on volume 6 & 7 of the *Wow* series, with *Rock Toppers* and the country collection. It's a pity that the other record companies don't focus their attention on compilations which can be geared to the Indian market. Magnasound has their line of everlasting love songs done abroad. The repetitiveness of the tracks leads to a louder clunk with each successive release.

One of the most welcome releases from Gramco was *High Standards*. Long in the doldrums, the album finally got the nod from the bigwigs at the company, who apparently know little enough of music to appreciate its aesthetic value. Lawyer and Banks have come up with an album of jazz standards that is a pleasure. To add an appendix, they have broken into new territory. Magnasound and MIL trumpeted their intentions of releasing several jazz albums to coincide with *Jazz Yatra*. There were several sour notes and most of the cassettes appeared long after the *Yatra* faded into obscurity. Ofcourse some albums like John Caltrane's *Giant Steps* were still to be released by the end of May. Apparently a case of IST (Indian Stretchable Time).

CBS made another appearance through a small but well selected batch. Luther Vandross, Bob Dylan, Michael

Bolton, Stevie Ray Vaughan, Alice Cooper, Kaoma and also Eddie Murphy.

Bolton's *Soul Provider* is an exciting album, cut for cut. The singer has an arresting feel, seen not only in his compositions but in the songs that he has picked from other writers. Top marks go to his reading of *How am I supposed to live without you*, which deservedly won a Grammy Award.

Billy Joel also enticed with *Storm Front*, his strongest work in recent years.



Bonnie Raitt

Leading the parade of hits was the zingy, catchy *We didn't start the fire*. Joel's view of history, musical and otherwise.

MIL served up a whole line of genres. There was pop, rock, heavy metal, jazz and more than a dollop of middle-of-the-road pleasantries.

Another welcome facet was the *Walkman Jazz* series which featured strong compilation from Chick Corea and Stan Getz. Nana Mouskouri made an appearance after ages with *A Voice From The Heart*, which could touch a responsive chord in those who like their songs fluttering on Vibrato.

Magnasound has completed a year. They went great guns during that time and captured a large share of the market, taking advantage of hot new

products and catalogues unavailable for years with other companies largely inactive. With MIL shooting out several albums, promising to fill the country music and gospel void, Magnasound will find its pie being sliced. The whole caboodle, ofcourse, should work to the advantage of the record buyer.

Magnasound latched on quick to Rod Stewart's *Downtown Train* and Madonna's *I'm Breathless*. The latter saw Madonna trying to change her style. Trying is the operative word for the blonde, out of the bottle, the voice from the outbacks can't cope with Broadway, composer Stephen Sondheim's works or the jazz and swing structures of the songs. The only time she comes alive is on the chart topping *Vogue* which spins in the time honoured dance groove which established her as a singing star.

Magnasound needs to be complemented on their signing of new acts. *Rock Machine* have gone over from CBS with their next album expected in August. Also on their contract list are 13 AD from Cochin, who have made a strong impression in their live shows. *Shyam And The West Wing* from Bangalore another band to watch for, and Mubina and Jasmine Bharucha from Bombay.

Felix Flor arrives

The Western music scene in India has long been filled with rock. Out of this came a new voice. Felix Flor set his sights on Portuguese and Spanish love songs with a couple of songs in English for added flavour. He called the album *Amor* after cutting it in a most basic way, with just keyboards and a drum machine, distributing it himself.

In the sixties Felix joined a beat group called *Inner Lites*. Their song *Baby please* won acclaim. Felix then had a long history in bands. His second album was *Rocking And Loving*. The first side is uptempo with songs like *Rock around the clock* and *Mona Lisa*, the second side has slowies like *Wonderful tonight* and *Yours*. Flor has shown that moving away from the beaten path has its rewards. He has brought a waft of freshness into the western music scene.

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ARJUN**

Produced & Directed by:
K. C. Bokadia
Lyrics: Anjaan
Music: Bappi Lahiri

DOORDARSHAN PRESENTS
MAHESH BHATT'S

Daddy

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Directed by: **Mahesh Bhatt**
Lyrics: Suraj Sanim
Music: Rajesh Roshan

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**MUQADDAR KA
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Produced by: **Gul**
Directed by: **T. Rama Rao**
Lyrics: Sameer
Music: Viju Shah

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DHARMENDRA'S

GHAYAL

Produced by: **Dharmendra**
Directed by: **Rajkumar Santoshi**
Lyrics: Anjaan & Indivar
Music: Bappi Lahiri

BABU FILMS'
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Produced by: **Jairam Gulabani**
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HMV LP Sales Increase Maine Pyar Kiya touches 3 million

HMV made a determined effort to revive the company with a strong promotional campaign: as a result of which long-playing LP sales increased from 10,000 to 30,000 a month. This has forced the company to think in terms of increasing production of LP's.

One of the reasons for the HMV LP sales having slipped was their concentrating on the tape sales. But they have rectified the situation by releasing a lot of classical stuff on LP's from their fabulous catalogue. Their recent hit albums like Maine Pyar Kiya and Chandni alone could have sold about 10,000 and 6,000 LP's respectively.

Gramco, it is reported presently enjoys

a network of 25,000 outlets, fully penetrating the rural markets. In the past 10 months alone 2.5 million cassettes of Maine Pyar Kiya have been sold and the mania till date has not diminished. Chandni too has reaped 2 million sales.

This has been possible for HMV as production of cassettes has jumped to 1.5 million cassettes a month. Plans are to increase production by 60% to 70% increasing production to 2.55 million cassettes monthly. This means a production of 1 lakh cassettes per day. Already new equipment has been installed at the plant in Dum Dum.

MIL Soundtracks At Rs.19/-

The pressure has been increasing on all labels to reduce their price to the magical Rs 18/- level, since HMV went to town proclaiming its healthy effect on sales.

MIL a staunch supporter of a "affordable" price offered its entire film catalogue at Rs 18/-, introducing to Rs 19/- first and then Rs 20.50 post budget. The dealer gets the economy series at Rs 13.50 plus applicable taxes. However, the signals are not clear on the company policy as their film configurations (compilations) are priced in the BTP (Bent The Pirate) category at Rs 25.50 to the consumer. The same material is thus being sold at two different prices.

Also put in the economy series is the regional repertoire. Since January '90 MIL has recycled 35 titles, covering Bengali, Marathi, Gujarati, Punjabi, Rajasthani and Tamil. The effort is clearly to cover whatever sales potential is existing in its catalogue, at a price at which reportedly the market can gobble up hundreds of thousands of cassettes.

The strength of the MIL catalogue, is in its ghazal repertoire. Talat Aziz and Penaaz Masani, as also Chandan Das.

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All Music Companies Raise Prices

There is a marked rise of at least 10% in wholesale and retail prices of pre-recorded cassettes in the entire music industry as a result of the enhanced excise duty in the budget declared on the 19th March for the year 1990-91.

The increased customer rates for the various categories for HMV are, Economy 19/- to 21/-, TPHV 24/- to 25/-, STHV 29/- to 31/- and STCS 40/- to 42/-. While the increased rates for the dealer category are 17.25, 21/, 26/- and 35/- respectively. Magnasound has increased its retail prices from 35/- to 40/-. T-Series and Venus have increased rates from Rs.18/- to 20/- and wholesale prices from 12.50 to 13.60. The present retail outlet rates of MIL are Economy 20.50, BTP 25.50, MID - 31/-, Regular is 35/- and Top is 40/-.

The music industry was already reeling under the customs duty applied on polyester film, the basic raw material of tapes, from 40% to a massive 145%. The quality of locally available film is as yet not acceptable to the Magnetic Tape Media and imports still continue to be the source of supply. The increase in prices of audio cassettes had

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UP FRONT

Shweta Shetty launches into a music career with CBS. With pop albums selling well these days CBS picked up Shweta from Bombay's boudoir stage. Apparently she has it all. Unlike most other aspirants who cannot perform Shweta has been performing at local rock shows and sang the title song in a dance act for the Best of Broadway. Her voice is strong and original.

Luckily for her CBS decided on promoting her good and proper.



Enter the hottest and most talented duo Tabun and Ronnie. Bappi's backbone, left hand and right hand. They got the break they deserved since long. Their brief was straight forward hard rocking compositions. Rani Malik, highly involved and emphatic lyricist, fashioned out emotive lyrics to get everyone 'Going Wild'.

No problem seems to be the number catching attention. For a debut album the market has received Shweta very well. CBS just might have no problem in developing Shweta's career further.

Catrack Opens Score

A new Chandigarh based audio cassette company, Catrack Cassette Industries, launched off with the release of singer Shankar Sahni's Aj Nachnon Nahin Hatna. The music provided by Surinder Bachan is a harmonious mixture of Punjabi folk and pop. Surinder has a record of providing music for 55 cassettes in a span of one year.

Gaurav Trehan of Catrack Cassettes plans to go in for Punjabi devotionals and aims at acquiring the audio rights of Punjabi and Haryanvi films.

Video Excise Hike Vexes Industry

The increase in excise duty rate on blank and recorded video cassettes by Rs 4/- and Rs 5/- respectively, in the Union budget for 1990-91, has highly irked the video cassette industry.

Majority of the video companies felt that this hike is going to further affect the industry as this is going to increase the level of piracy. The video industry which is already facing a precarious condition on account of the threat from the cable television and large scale piracy feels this hike may force them to close down business.

There are three stages in the production of video cassettes - coating, splicing and making pancakes. There are five tape coating plants existing in the country at present - Garware, Prakash, Nova Magnetics, Super Cassettes Industries and Columbia. The cost of each pancake is Rs 10.50 per square

metre, thus the existing cost of each cassette was Rs 31.50 (10.50x3). In addition Rs 8/- had to be paid to the government in the form of customs duty for the import of slurry (After the application of slurry the output is in the form of a pancake) by these five coating plants.

The manufacturers of blank video cassettes purchase these pancakes and the cassette housings or V-O's. One pancake consists of 12 even 80 cuts to make 180 minute cassettes. The V-zeros are purchased from any plastic moulding man. By applying the automatic loader, 12 cassettes are loaded from one pancake at a time. In October last the customs duty on polyester film, the basic raw material was raised from 40% to 145%. This compelled the manufacturer to raise the price by Rs 5/- per piece. This further increase in excise has shocked the industry.

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The Tercentenary Grand Finale

February 17th in Calcutta, witnessed the greatest ever show of music. The Lata and Asha Mangeshkar fans had a grand feast for their eyes and ears as the melody queens sang. It was for the first time in the 40 years of their career, that they had appeared together. Accompanying them was Amit Kumar, son of Late Kishore Kumar, who also lent his voice to the programme. Amjad Khan acted as the compere.

RPG Enterprises sponsored the programme and the HMV team organised the show. A truly satisfactory end to the 300th anniversary celebrations of Calcutta city. Jyoti Basu and R P Goenka too graced the occasion. The attendance for the show was expectedly tremendous, with almost 1,20,000 people enjoying the honour.



Sisters Lata Mangeshkar and Asha Bhonsle singing at the function

Mail Order Emphasis By Music Cos

In an effort to market its catalogue via mail order more effectively, R V Pandit, for the first time in CBS history produced a comprehensive catalogue, listing out all titles available ex-stock. In the process all titles produced were examined and a lot of titles which failed to take off, both international and national were deleted. "We have had a tremendous response for our scheme to buy these catalogues at Rs 5/- a copy including postage. Till date we must have posted over 2,000 copies. Orders have started coming in from all over the country. I expect mail order business to build up substantially in the next one year. I intend to sell over 1,00,000 catalogues in this period. In the bargain we have built up a very interactive list of music lovers." Very soon CBS plans to produce a catalogue in four colours.

Music India offers its catalogue for Rs15/- with an additional charge of Rs 5/- for registered postage. A comprehensive catalogue upto December 1989 is now available. A Salim, Commercial Manager, asks his prospective customers to purchase a minimum four cassettes.

MIL Bonus Scheme

Music India announced an upward revision in price reflecting the various costs of excise duty applied in the fiscal budget. The new prices are Rs 20.50 for economy up from Rs.19. The BTP is now Rs 25.50 up from Rs 24/- earlier. The MID price is increased by Rs 2/- from Rs 29/- to Rs 31/-. A top category is introduced at Rs 40/-. All international cassettes will be available in the top category. The regular price remains unchanged at Rs 35/- reserved now for national catalogue only. The dealer prices for economy is Rs 14.75 less 0.20 ps in lieu of bonus and returns. The BTP price allows a similar discount of 0.85 ps on Rs 19/-. The mid price of Rs 23/- also affords a bonus/returns discount of Re 1/-. The regular and top categories allow a 10% bonus on half yearly turnover from Rs 50,000/- to Rs 1,00,000; 2% from Rs 1,00,000/- to Rs 2,00,000/- and 2.5% on turnover above Rs 2,00,000/-

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A U D I O

Prasad Buys Soundcraft & Saturn

Prasad Studio of south Madras, arguably one of the largest and most sophisticated studios in the country have recently bought two Soundcraft TS 24 mixing consoles and two 24 track Saturn 824 recorders.

The equipment was sold and installed by messrs Pro Sound who represent Soundcraft and Saturn in India. The credit for choosing this highly sophisticated equipment goes to Ramesh Prasad the owner of the studio. "Prasad is extremely quality conscious. He knows all the equipment available in the international market. After careful evaluation, he has picked up the best available, irrespective of cost", said Ramkrishna of Pro Sound.

Soundcraft is one of the leading manufacturers of consoles in the international market and are extremely popular in India too. However, so far Soundcraft has been identified only with

200B consoles in India. The TS 24 consoles are extremely sophisticated and can be compared with the best in the world. The speciality of Soundcraft, is in making state-of-the-art consoles at an affordable price. This is achieved by using sophisticated and highly automated equipment at a factory in Borhamwood, England.

Saturn recorders were initially developed at the facilities of Soundcraft. It is now an independent company named Saturn Research Ltd. Saturn 824 recorders are designed to be the best in the world as far as analog recorders are concerned. The design, workmanship and material used and performance are second to none.

Ramkrishna of Pro Sound adds, "with the commissioning of this equipment, Prasad Studio is set to raise the Indian audio industry in level with international standards".

HMV's CD project

The Gramophone Company of India, HMV, plans to manufacture compact discs (CD), at the Salt Lake electronics complex, it is learnt.

The project was earlier undertaken by Philips Carbon Black Ltd (PCBL), a sister concern of HMV in the RPG enterprises group. The PCBL had announced the project two years back, under its former vice-chairman, P K Gupta, for whom it was a dream project. For PCBL, the project would have meant a diversification into unknown territory and had raised several eyebrows in corporate circles.

According to senior sources in the group's management, the transfer of the project to HMV makes more sense, as for HMV the making of compact discs would only be a technological upgradation, as it is already in production of other formats like audio cassettes and vinyl discs.

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CD Plant Manufacturer OD&ME Visits India

With the CD looming on the horizon as the new sun promising hope and greater profits to the music industry it is understandable that there are almost twenty parties very much interested in putting up Compact Disc plant in the country.

OD&ME Commercial Chief, Lambert Dielsen visited India to market the Monoliner (II).

Worldwide there are over 100 Monoliners in production. In Bombay Dielsen met the top brass of Meltron who seem to be the front runners in setting up India's first CD plant. Another important customer for the Monoliner is HMV's cousin Philips Carbon Black at Calcutta.

The Monoliner follows the integrated concept. Each unit incorporates injection, moulding, sputtering, lacquering, printing machine and quality control scanner, all fully integrated, while robots provide highly efficient transport between these components. The entire production line is controlled by only one central PLC (Programme Logic Controller), which results in an optimum case of operation (via soft keys) an optimum error analysis and a maximum production flexibility. Production is at the rate of one CD every 7.5 seconds per cycle time giving an output of 400 CDs in one hour.

Marathi Versions Are Evergreen

The Marathi market, unlike the Hindi soundtrack market, bulges each month with labels and lakhs of cassettes, every one of them sells as if it has just come new into the market.

Especially in an area dominated by Marathi people, the average sales come to 60-70 Marathi cassettes per day. The industry is busy churning out volumes of versions. All evergreen songs of Lata, Kumar Gandharva, Anup Jalota, Bhimsen Joshi and the rest featured from a wide range of Marathi films and Koli geets, Bhav geets and devotional songs.

What had sold decades back, still sells like hot pancakes. Four volumes of Mendi Chya Paanavar have been released so far and everyone of them vacates the shop immediately. Same can be said of Vasant Bahar, 39 non-stop containing a mixture of Bhav Geet, Koli Geet and Marathi films, Lata Mangeshkar's Tukaram's Abhangs and even 38 non stop Koli Geet. Ajit Kadkade too sells well with his Parbrahma Savle going out at the rate of 3 to 4 per day and Shri Ramachi Asli

Kahani - volumes 1 & 2 selling out fast. The name most famous in Koli Geet is Vesaukar and his group. Their Paru Ga Paru, Laadki Sun Vesauchi and Gori Gori Veseuchi Pore never fail to sell.

Albums of Dada Kondke's films, the Amitabh Bachchan of Marathi films, sell well anytime, but his non-stop hits released by Sargam are a big flop. The others that don't last long on the catalogue because of poor sales are Babasaheb Ambedkar's album and Anand and Milind Shinde's albums.

Surprisingly no new albums have so far entered the market, from the many music companies releasing Marathi titles. The recent ones are also versions, like Ganeshkumar Lokhande's Chaitya Bhumi an album on Babasaheb Ambedkar, Kuthe Yewoo, Kuthe Yewoo of Apna Sangeet London, and Christache Gungan with Jaiwant Kanthe's music. Another release is Gajrachi Poongi, a long play featuring voices of Yeshwant Deshmukh and Dilip Ghare.

Calcutta scene Glut of Tagore releases

The summer months of March and April coinciding with Rabindranath's birthday celebrations find the music shops flooded with releases of Tagore's poetic creations.

The Gramophone Company HMV has come out with at least ten new releases in Bengali to coincide with the occasion. The pick amongst this is 'Tribute to Tagore' with vocal by Suchitra Mitra sung and accompanied by a single instrument, on the sarod by the maestro Amjad Ali Khan. The other releases include Rabindra renditions by Purba Daam with 'Majhe Majhe Tabo Dekha Paai', Sumitra Roy and Agniva Banerjee, Srinanda Mukherjee and Sailen Das, Dwijen Mukherjee with 'Haar Mana Haar Porabo', Shibaji Chatterjee and Arundhati Chowdhary, Ashok Taru Banerjee, Suchitra Mitra, Subinoy Roy

and re-releases of the late Hemanta Mukherjee (Emon Dine Tare Bola Jai) and another by late Sagar Sen and Pramit Sen.

Gathani has released Rabindra numbers in Hindi sung by Usha Mangeshkar and Suresh Wadkar besides this they have released another five cassettes of Rabindra Sangeet sung by Purabi Mukherjee, Gopal Patra, Pradip Naag, Bibhash Ghosh, Swapna Ghoshal and one cassette of Tagore's short story based audio drama 'Kabuliwala' and 'Post Master'.

This craze of Tagore's songs in Hindi is repeated by Sound Wing in their new release 'O! Meri Matribhumi' sung by Arati Mukherjee. But still the jewel in this crown is 'Tribute to Tagore'; a classic duo of Suchitra Mitra's inimitable voice and Ustad Amjad Ali's classic instrumentalization.

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'Novel' to the ear

Have you heard a novel lately?

For those voracious readers short on time, there will now be novels on audio cassettes, which can be heard anywhere, on the walkman.

Harish Bhimani, the well-known and heard, TV and Radio broadcaster and



writer, has lent his voice to two Hindi novels of best selling Hindi author, late Gulshan Nanda's Chandan and Shagun, exclusively for the British and Canadian markets.

The cassettes are published by Gulshan Nanda Publications, through their associates in the UK, Tiger Books, London.

Cable Goes Legal

Today illegal cable TV network has in its grasp 62,000 TV sets in Maharashtra and dish antennas receiving foreign programmes. This unauthorised growth will be curbed by the introduction of Cable Masters from May 1st 1990. Until now cable TV and video piracy has had the upper hand always.

In a combined attempt to beat video piracy, copyright owning companies like Shemaroo, Bombino, VP, Gold, Time, Indus and Prism, have hit upon the idea to start the Cable Masters. Over 3000 titles have been copyrighted between them for screening on the cable network and in a month a minimum of 30 titles would be released through Encore Cable Associates all over Bombay.

Initially the concept would be adopted only in Bombay and Gujarat and then slowly be introduced into other states. In Bombay itself more than 2,000 cable TV networks are operating, each of which caters to a minimum of 500 households each. The cable TV is catching up with more and more VCR

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Western Outdoor Goes Digital Audio

Western Outdoor music recording studio, which has been renovated acoustically with a centrally controlled AC, has started digital recording since April. They have purchased the Mitsubishi X-86 two track digital recorder. They have also purchased three digital standard microphones, namely B & K 4011 and condenser mikes Sanken CU 41 and Neuman TLM 170.

In addition they also have Yamaha SPX-1000 digital effects processor and Focusrite Dynamic processor to give the best digital sound in the country. The noise level of the studio is also very low because of the new acoustical design. The recording director of the studio, Daman Sood told us, that his studio can produce digital tapes which can be edited and sent directly to the factory to make glass masters for CD manufacture. This is the first step in the right direction in the Indian musical scene, which is Digital audio of course.

CBS suspends record production

The Aurangabad record pressing plant of CBS India, suspended production recently, while shifting their factory to Bombay city. With the closing down of vinyl disc production by CBS, only two record pressing units are in operation in India. The Kapco unit at Parwanoo in Himachal Pradesh and the Gramco unit at Dum Dum, Calcutta. The maximum monthly production of discs cannot exceed 80,000 units only. CBS, however reckons to commence production at the earliest date possible. Plans are also afoot to double the loop-bin duplication capacity.

IBH Music Quiz

Quiz books abound in the market, but not many can be carried around on your person. Dolphin Publications, Bombay have started publishing quiz books in the form of card-packs. Each pack contains 50 cards with 600 questions and their answers. An excellent way to test your friends' general knowledge on various subjects like music, health, olympics, sports and general knowledge.

Royalty from piracy !!

It is estimated that Maine Pyar Kiya has sold an awesome 10 million to date in the form of both legal and pirated cassettes. The figure compares favourably with sales of two of the biggest international albums like Michael Jackson's Thriller-16 million and Bruce Springstein's Born in the USA

HMV were never prepared for such an eventuality. They did not have the capacity to meet the demand even had they known in advance of the record demand. As a result HMV bagged only 30% or 3 million of total sales, while

the rest of the 70% or 7 million of demand was met by pirated cassettes. It is rumoured that a move was made by HMV to approach the pirates and come to an arrangement with them so that they increase the price of pirated cassettes which they sold at Rs11/- to Rs 13/-. The bargain struck would be that in return for using the HMV label, HMV would receive 50 paise per piece sold.

HMV would thus make a cool 35 lakh. The grapevine has it that other music companies have already been indulging in similar practices for their blockbuster hits, like T-Series.

Electrosound 8000 For Gramco

Closely following the earlier increase in duplication capacity at their Ahmedabad factory, in around '87, Gramco HMV has once again had to go in for additional equipment to increase output. This time HMV has gone in for the world renowned Electrosound 8000 loopbins and slaves.

This move by HMV reflects the booming audio cassette market. India has been officially certified by IFPI to be the second largest in tape sales with 130 million, second only to the US (450 m).

For any company to do justice to a good album in India at present, it must have a capacity to reproduce at least 1 lakh tapes a day or pay the price of insufficient stocks to meet demands. Pirated tapes then flood the market in dozens as happened in HMV's own case, with Maine Pyar Kiya.

Virgin To Tie-Up With Geetanjali

Navin Daswani of Geetanjali, Madras, is reportedly on the verge of signing an exclusive royalty agreement with Virgin of UK.

Virgin is one of the top labels worldwide, definitely the most aggressive in promoting new acts. A British company, it started operations in the USA, some time back. Paula Abdul, is today their top star, who has seen Virgin grabbing the number one, top

Indu Studios in New Delhi

In the recent past the capital has seen increased activity in video production and audio recording. Many studios catering to the advertising and doordarshan needs have sprung up. The trend is, to set up a comprehensive studio complete with recording, shooting and post production, special effects facilities.

Indu Video Films (P) Ltd is a professionally managed company authorised and licensed by the Ministry of Information and Broadcasting to produce, video films and programmes for doordarshan, home and commercial viewing, on subjects of entertainment and educational value.

The Indu Studio is equipped with Sony DXC-M3AP, U-matic colour VCR - Sony VD-4800 PA; U-matic 3/4 colour camera; VCR - Sony VO-5850P; Sony special effects 2000 series; and a Video Duplication Plant of J:100.

The facilities offered also include a high speed audio duplication plant for multi track recording; a fully equipped sound proof studio for A/V recording and portable A/V equipment, camping kit and transportation for outdoor shooting.

New production house in Calcutta

Sicon Agencies, an integrated broadcast and corporate video production house has been set up at Salt Lake City, north east Calcutta.

The studio provides technological facilities in the field of production, editing, special effects and animation. The video production unit is equipped with a Betacam Electronic News Gathering (ENG) facility, a high band and low band format U-matic equipment.

India's hard disk station

India's first hard disk based audio recording and editing work station has been installed at Consortium Concepts, Pali Hill, Bombay. Advanced Music System (AMS) *Audiofile* was chosen from a number of other systems available in the market today.

AMS *Audiofile* is a eight track digital recorder, recording on computer hard disks. There are no tapes involved. The *Audiofile* features a number of software 'pages' which allow audio to be recorded, edited and auditioned across eight outputs. The recordings are placed directly on to the tracks.

In addition to the AMS *Audiofile* this air-conditioned studio is also equipped with TAC Scorpion 12x8x2 audio console, 35mm Rangertone Film projector, 35mm four track recorder. The digital sound from the hard disk is preserved on a Sony digital audio processor PCM 701 encoded VHS VCR (HR-D700 EK) for future use. Other equipment includes Sony VCR U-matic (VO9600P), high band/low band Yamaha digital reverb/effects processor (REV5), Revox 1/4" two track recorder, Hitachi CD player (DA-7200), Tannoy classic control room speaker and New Video Ltd video monitors. (See article on hard disk recording)

Jet speed on stream

The Otari DPAT system was installed by Otari engineers at the Goregaon unit of Jet Speed Audio in April '90. "We are extremely happy with the quality and so are our customers, Magnasound", says Suresh Makhija, the partner who is managing the unit. The unit has five slaves running at 64 times faster speed. "We get a production of upto 14,000 cassettes every 24 hours at the maximum, however on an average it is around 12,000 cassettes a day."

Jet Speed Audio is also mastering on Otari machines and utilising Otari C-O loader. They plan to enhance capacity soon. Jet Speed Audio is the only exclusive job-work unit in Bombay today. The other units like Sagarika, Oriental and Universal have their own labels besides job-work.

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New Bush FX studio

The Bush FX, post production studio at Mahalaxmi, Bombay, started only seven months back, is a sophisticated and modern studio, using the latest state-of-the-art technology available in the international market.

Some of the advertisements that we see on Doordarshan that have been edited at the Bush FX, include MRF Zigma, Bombay Dyeing- Cezari, Bush as also Simi Garewal's film India's Rajiv.

The On-Line editing suite at the studio is totally computer controlled by the Ampex Ace micro computer. The

advantage gained by using the computerised editing is that it takes only about 20% time compared to manual editing, with the auto edit mode without a single frame lost. But according to the studio engineer, Gaurav, this happens only when the home-work has been done properly and requirements are specific. About 80% of the producers in India are thus unable to take advantage of this technologically advanced equipment, he says. The computer also helps the editor when performing complex manual effects sequences.

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Indian Musicological Society

The 20 year old Indian Musicological society's meeting will be held on November 13th 1990. The IMS was formed at the behest of Prof. R C Mehta of M S University of Baroda in Bombay. The aims and objectives of the IMS, are to promote study and research in the field of music, including folk and Indian dance, to promote writing on music and related arts and spread appreciation thereof in India and abroad. The society also publishes a biannual journal. An exhibition, a Music Periodical along with a seminar on an uncharted subject of research value is planned for 1991.

Filmfare Awards

At the recent Filmfare award ceremony Anand Milind won the best Music Director award for the film Qayamat Se Qayamat Tak. Alka Yagnik won the best female playback singer award for the song Ek do teen from Tezaab. The music is scored by Laxmikant Pyarelal. Udit Narayan won the best male playback singer award for the song Papa kehte hain from Qayamat Se Qayamat Tak.

Gulzar won the best lyricist award for the song Mera kuchh samaan. He had also won the National award for the same poetry.

Lata Mangeshkar was awarded the Dada Saheb Phalke award.

Mogubai Kurdikar the noted exponent of Jaipur-Atrauli gharana was awarded the Tansen Samman by the Madhya Pradesh Govt. The chief minister of Madhya Pradesh, Sunderlal Patwa, came personally to Bombay to honour this noted singer. Mogubai Kurdikar is the mother of the present day illustrious singer Kishori Amonkar. At present Smt. Mogubai is settled in Bombay.

Asad Bhopali dead

Popular Hindi film lyricist and noted poet Asad Bhopali passed away after a protracted illness. He was 69 years old. The last film for which Asad penned most of the lyrics was Maine Pyar Kiya. Some of the other songs which Asad will be remembered for are Hum tumse juda hoke, Ai mere dil-e-nadaan and Hansta hua noorani chehera.

EXECUTIVE FAST FORWARD

Ajit Kumar has joined CBS Madras as the Promotion Manager after an eleven year spell at HMV, Madras in the Sales and Promotion Department.

S Samson has taken over as Sales Manager of (A&R) department at CBS, Madras. His 11 years in the music industry has covered Polydor Madras (3 years) and Echo Recording Co, Madras (8 years).



Ajit Kumar



S Samson



D Gopanna

D Gopanna is now the acting Senior Sales Executive of CBS, Madras. He has the experience of 11 years at Polydor, Madras in the Sales Executive Board.

Joy Roy joins Gramophone Co of India (HMV) as A&R Manager for the Western India region. Joy Roy, the son of late film maker Bimal Roy, thus enters the music industry for the first time.



Joy Roy



N A Hashmi



Raj Bhanot

N A Hashmi, the A&R Manager of Venus Records & Tapes Mfg Co, after putting in six years at the company resigned on May 30th. Hashmi joined Weston Components on the 1st of June as A&R Manager.

Raj Bhanot, Branch Manager, Super Cassettes Industries, Bombay resigned recently. He was also in charge of all A&R activities. He joins Bindatone as Executive Director A&R.

Walt Disney In India

World famous Walt Disney had recently sent two of its executives to tour India, to closely study the children's section of the Indian music market and explore the feasibility of a possible tie-up.

The executives were surprised by the overwhelming response they received from over 20 Indian music companies, who approached them for their catalogue. Walt Disney has shortlisted three of these companies for further negotiations, it is learnt.

There is a ready and available market in India at present in the children's section. A few of the Indian music companies have come out with children's cassettes, and have met with success, like Preeti Sagar's Nursery Rhymes. But these have been limited. The urban audience of children for such

Record Collectors Society

Michael Kinnear, an Australian has served the cause of Indian music in publishing a comprehensive research work- 'A Discography of Hindustani and Carnatic music - 1950-1983'. Michael travelled all over the world and many times across India to make the book an exhaustive study. It is only due to his efforts, that we have an excellent reference book today.

He plans to publish two new works now. 'The Gramophone Company's First Indian Recordings 1849 to 1948' and 'The Jewel of Music' (Sangeet Ratna) which is a Bio-discography of the musician Khan Sahib Abdul Karim Khan.

He recently visited India with the aim to start the Society of Indian Record Collectors (SIRC) and seeks its affiliation to the Society of Australia Record Collectors of which he is a member. Michael and Suresh Chandvankar, his Indian associate held a meeting of all the known record collectors in Bombay. Those interested can contact Chandvankar at SIRC, 207, Parashara TIFR Colony, Navynagar, Colaba, Bombay-400005.

Michael Kinnear also plans to open a company to sell cassettes and books on Indian music under the name Mousiqui Kitabi.

products in India, is large in comparison, with a purchasing power to match and an inherent craving for the stuff.

The other Walt Disney products like stickers, cartoons, T-shirts etc are already very popular with the Indian middle and urban classes. In case of a tie-up between Walt Disney and an Indian music company, success is assured with Walt Disney's large and well established children repertoire.

24 Carat Launches Aggressively

Sargam Music Pvt. Ltd. has entered the music scene, releasing four soundtracks under the label 24 Carat, Gehra Raaz, Sabse Badi Aadaalat, Dard Ki Aawaz, and Aatashbaaz and Bababhajanamrut a devotional cassette. They have also signed on a number of Hindi soundtracks and plan to take on regional soundtracks as well.

Gopal Agrawal, the proprietor of 24 Carat says "The company can make a good profit, provided the distribution network is good. The money spent on advertising and recording the album is high. To get a decent breakeven, the sales have to be high too. The market is pretty dicey. One has to experiment with various categories and see which clicks."

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Fantasy - Blanks from Tips

Tips has taken to marketing blank audio tapes. 'Fantasy', the name of the blank cassettes, is manufactured by Flora Electronics Pvt. Ltd. in Bombay.

The Fantasy Blank audio cassettes have a specially coated magnetic tape for pure music recordings and playback, in an exclusively new unbreakable compact casing for better protection. Smooth tape movement and high fidelity sound are assured, with the cassettes claimed to be of a quality comparable to imported cassettes. The cassettes are available in HGX-60 and HGX-90 (HGX—High Grade Extra).

MIL'S CD Project

MIL is all set to leap into the CD market with a Rs100 million project to manufacture the discs. The project is planned at SEEPZ (Santa Cruz Electronics Export Processing Zone).

The company's 40% stakes are controlled by Polygram of UK, which in turn is a subsidiary of Phillips 'NV of Holland.

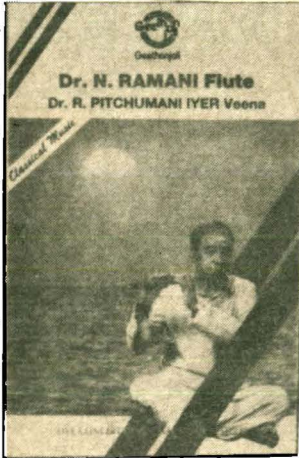
With nearly 60% of the annual Rs3.500 million music market in India in the hands of pirates, the appearance of CDs must be a relief to all the music companies as there would now be some hope of fighting the growth in piracy.



Platinum Disc Distribution function of Pyar Ka Karz. Left to right are director Bappiah, Ramesh Jain of Venus, Sunil Dutt, Bhawar Jain (Venus), Meenakshi Sheshadri, Ganesh Jain (Venus), music director Laxmikant, Sudesh Bhosle, producer Sushma Shiromanee, Venus' Champak Jain, dance director Kamal and Ratan Jain of Venus



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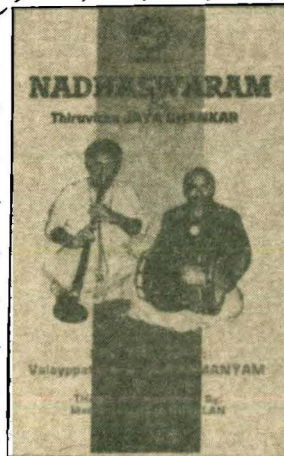
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Raj Bhanot joins Bindatone

In a startling move, in the second week of June, Raj Bhanot the top man at Super Cassettes branch office in Bombay, resigned.

Within the industry circles, the whole scenario was unbelievable in the least. Super Cassettes enjoys a solid reputation for staff loyalty, which above all else was affected with the resignation of a key man. Earlier the Bombay branch office lost its top man Prabhakar, who also resigned and left the industry altogether. However in a dramatic development, Raj Bhanot surfaced at Bindatone, the ambitious new label launched by Binda Thackeray.

Playback met him at Bindatone to know what's happening. The first thing Raj wished to make clear was, "the change is only and genuinely for a change. No doubt its a challenge for me. I wish to achieve here for Bindatone in the 90's, what Super Cassettes achieved in the 80's."

Speaking on his duties as Executive Director, A&R, he said "Right now there is a lot of confusion in film music. There are scores of unsold soundtracks. We would like to buy only a few selected ones, which we can exploit optimally. Just buying soundtracks is not enough, its trickier then that; which most greenhorns don't realise."

Raj plans to concentrate on recording Marathi, Gujarati, Bhojpuri and Punjabi repertoire initially. After sometime the attention will be shifted to the eastern languages. "We will definitely be recording for Ganesh Pooja, Navratri, for the Hindi festival season covering Dassera and Diwali and Christmas."

Budgeting has already been done for four very big Hindi projects, whose material will be love songs, mostly duets as the trend

Asmara for CDs in US

Asmara Compact Disc House has become a one stop centre for Indian CDs. Ashok Sadhwani, President of Asmara has developed a catalogue of over 400 classical titles and in all boasts of 750 titles in Indian music on CD presently. "We shall endeavour to add on any CD of Indian music to our collection", he said. Presently Asmara incorporates EMI, MIL.T-Series, Weston from among the Indian labels and Sonodisk, Nimbus, Rykodisc, Oriental and Ocora & Chhanda Dhara, Nivako, Gallo from among the foreign labels releasing Indian music. Acting as a major distributor of CDs, Asmara can prove a boon to independent labels in India who can be sure their CDs of local regional folk can find an outlet to those settled in US and Canada.

goes. Next, plans are for ten medium budget programmes covering the devotional area which enjoys a steady demand as also regional titles.

Weston picks up Hashmi

In a week of high level executive changes in Bombay, the Venus A&R Manager since inception, N A Hashmi resigned and almost simultaneously took up a similar job with similar responsibilities at Weston's Bombay office.

"I wanted to operate more independently and have a free hand with the budgeting where necessary and my taking up this new job, only means I am promised this," Hashmi explains that he did enjoy a complete authority at Venus. However the abundance of soundtracks and almost total concentration on them left less importance for basic albums. Weston on the other hand, has not been lucky with soundtracks and hopes to utilise the services of Hashmi to develop a good basic catalogue.

Magnasound the megasponsors

Magnasound had indeed gained publicity on a mass scale after having sponsored Indian Oaks at the Mahalaxmi Race Course last month. That was not the last one got to see from Magnasound. This time the company sponsored the Grand Prix Motor Races organised by the Madras Motor Sports Club at an international standard race track. Harish Santani of Stereovision who drove a Formula Maruti and a Formula Indian was

Parthasarthy Takes Over Echo

Echo, the label which has a monopoly on Illaiyaraja's music, promoted and run by Illaiyaraja himself is now owned by Parthasarthy of Oriental Records based in New York.

It is rumoured that the take over cost Parthasarthy close to Rs 10 million.

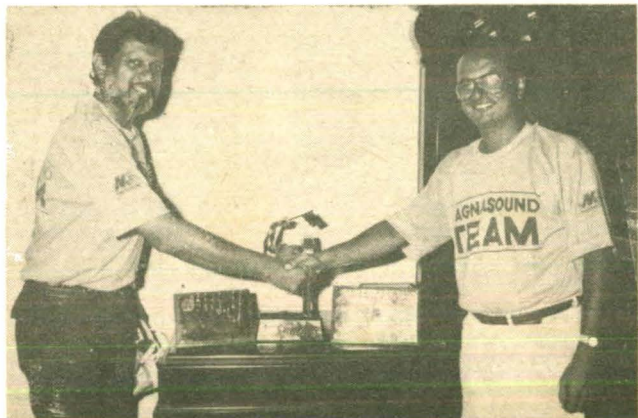
However the monopoly on Illaiyaraja's music will remain. More so infact, as one of the first news Parthasarthy has made, on his entry into the international music scene is the Nahata case. He has won the round and looks like great plans are in store for Echo.

Parthasarthy has put the maximum emphasis on marketing infrastructure. Echo offices have been set up in Bangalore, Cochin, Hyderabad and Vijaywada. "In due course I intend having a office in Delhi and possibly Bombay and other north states." It is a clear indication that Echo will possibly be the first south based company to move into the northern music market.

We trust we shall be able to report the future catalogue plans on receiving the information from Echo.

sponsored by Magnasound. Harish won two second places and one third place. This time Nikhil Raghavan of Magnasound (South) got to shake hands with the winner Harish. Magnasound is sure making its presence felt in the music industry. Stereovision is the leading music shop in Madras.

Magnasound also co-sponsored the Annual Cultural programme Mardi Gras '90 held at IIT Madras.



Harish Santani (left) and Nikhil Raghavan (Right).

The Ghazal Sensation



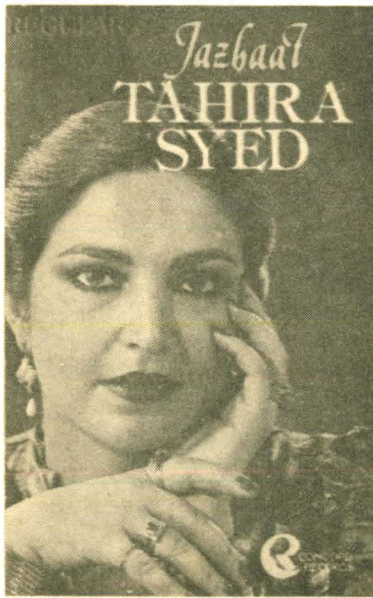
Farida Khanum



Abida Parveen



Munni Begum



Tahira Syed



Noorjehan



Iqbal Bano

'Hazzard' & Glam Rock

They are unique in many ways. They come dressed up glamorously on stage, complete with bright colours and heavy make-up. Well that is not their only aim, the Hazzard, for that is the rock band's name, aims at taking the country by storm.

There are very bright chances that they will succeed indeed. For them success is very important and they have definite aims of achieving it. Says Jimmy, 'We take our music very seriously and youngsters who come to watch our shows realise we are damn good musicians'.

The group composes and sings their own numbers like Live it up, Black cat and Still high on rock n roll. Jack Van Reyk, the base guitarist, conceived the idea of Glam Rock and was joined by Jimmy Hammers, as lead guitarist and composer. Jack provides the vocals and writes the songs. Vikki Gucci, a native from Assam, plays on the drums. Besides their own numbers, the Hazzard sing numbers from Bon Jovi, Poison, Bon Fire and other groups. Their debut album Live it up is soon going to be released by Magnasound.



Jack Van Reyke, Jimmy Hammers and Vikki Gucci

IPRS Presents

Memorandum To MPs

Large scale lobbying is being carried out by the IPRS in a bid to get the Indian Copyright Act, 1957 amended in the next session of parliament. An informal dinner was hosted for several MP's in Bombay in May where a memorandum was submitted to create an awareness of the plight of the artist. The IPRS also plans a delegation to the Prime Minister, V P Singh and resource minister Chimanbhai Mehta in June. "with the new government sympathetic we are hopeful", says Hassan Kamal, IPRS chief.

IPRS in accordance with its objective of protecting the musical works of its members from exploitation has been fighting to get an amendment to section 17-C of the act for several years now. Conventions and seminars were held in co-ordination with CISAC to discuss the anomalies in the act. Several representations were made to the government headed by the late Chairman, M B Srinivasan. Prominent citizens Professor Upendra Baxi, ex Law Minister Ashok Sen and Ravi Shankar helped in the cause.

Section 17-C makes the producer the owner of the copyrights of the artistic creation "with the boom in audio cassettes the scene has changed completely with large scale exploitation, of musical works" explains Hassan Kamal, "and our law is based on the British Copyrights Act, which has been amended several times to accommodate the changing times" he added.

As a result of the efforts put in, the groundwork for the amendment is ready. The proposals put forward by IPRS have been accepted in toto by the registrar of copyrights and the file duly completed, lies with the department of education now.

JVC-Lalbai Tie-up For Video Blanks

The Lalbai group of industries is soon entering the electronics sector with a Rs 500 million diversification project for manufacturing video cassettes in collaboration with JVC of Japan.

The project is likely to be located at the Gandhinagar electronic zone, about 35kms from Ahmedabad. The project is planned to be a hundred per cent export oriented unit.

Arvind mills, the flagship company along with its associates will be investing about Rs 80 million in the project and the balance apart from term loans will be raised through a equity issue. The public issue is expected to end in September or early October. The new company promoted, will be known as Arvind Electronics or Arvind Magnetic.

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Sonotone Stakes Heavily In Soundtracks

The grass always seems greener on the other side, to those music companies suffering heavily on soundtracks which just don't sell. The regional music companies enjoying a good catalogue in folk and basic have always been envied. Sonotone who has enjoyed a near monopoly of the UP, Bihar and Rajasthan market have in a sudden move taken centre stage by acquiring 23 soundtracks.

Top of the line is Ravinder Jain in Kapoor movies Ghabrahat and Ramanjan Film's Vanchit. A lot of the soundtracks have music by relatively unknown names like Vipu Reshma, Mandheer Jatin and Prem Jeet. Usha Khanna features on six soundtracks. Others are C Arjun, Kuldip Singh, Ved Pal and Iqbal Qureshi.

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Venus Moves North

Venus, after having met with success in Maharashtra and the southern markets, has now set its eyes up north, on Punjab. The company plans to capture the Punjabi audience with a repertoire of Punjabi folk and non-stop pop songs. The recording of the first album of folk songs is ready, and due for release in June. The music for the album is by Lalit Sen and includes well known singers like Mahendra Kapoor, Alka Yagnic, Abhijeet and Hemlata. Venus plans to release a further four albums at regular intervals.

FM Radio Remains A Dream

The seventh plan target to start 100 FM studios. Most of the FM stations which are production facilities has yet to get off the ground with only two stations in operation, while 20 more stations await commissioning. These two stations which have just begun operating are at Kottagudam and Cochin, while Hassan, Cannanore, Shivpuri, Chhindwada, Betul, Khandwa, Balaghal, Akola and Shahdel are all awaiting formal inauguration, though they are ready for operation. Even though these stations are compatible for stereo transmission, but presently they will transmit only in mono because of non-availability of software and as stereo programme production is yet to be installed.

The FM stations in the four metropolis of Delhi, Bombay, Madras and Calcutta have been operating for quite sometime. Of these stations only Delhi has the facility for stereo transmission. The Delhi stereo broadcast is from 9.30 - 11.00 p.m. The range of the transmitter is B.Kv and the service is operated within a 40 Km radius for stereo and 50 Km radius for mono. This service includes various types of recorded western\classical music programmes. The duration of the programme has been divided equally. The composition is as follows

9.30 p.m. - 10 p.m light music and film music; 10 p.m - 10.30 p.m western music; 10.30 p.m - 11 p.m Indian classical music
Plans are underway to convert the other three mono FM stations to stereo by the end of this year. The number of hours of operation in these four FM stations are for five hours 6 - 11 p.m and the hours will be increased after the commencement of stereo broadcast.

Facilities for digital audio recording has been introduced. Delhi and Bombay stations are using R-DAT Recorder. The stereo broadcasts are mainly done from Compact Discs, gramophone records and studio recordings done within AIR

(National Research Development Corp).

The equipments are supplied by the Government of India undertakings like BEL (Bharat Electronics Limited) and GCEL (Gujarat Communications Electronics Limited). These companies in collaboration with Rhode & Shwarz (Germany) produce the equipments.

The studio equipment is supplied by MELTRON (Maharashtra Electronics Corp) and KELTRON (Kerala Electronics Corp.)

Heavy duty console tape recorder. Model:B-67 MK-2 from MELTRON in collaboration with Studer (Switzerland); 10 channel audio mixer supplied by MELTRON with Studer collaboration; announcer's console supplied by KELTRON developed in consultation with AIR. Audio switching console supplied by KELTRON developed in consultation with AIR; FM transmitters supplied by BEL and GCEL has a strength of 2x3 - 6 KW and M5 kilo hertz. The stereo tape recorders are supplied by MELTRON with Studer collaboration. MELTRON has also supplied the CD players. The microphones are supplied by AKG- Model:D-202 and D-200.

A survey conducted by AIR for Delhi's stereo FM broadcast revealed the following facts. The respondents were asked whether they find any significant difference in the quality of broadcast between FM and AM. Eighty percent respondents felt the quality over FM stereo is definitely superior and the broadcast is very clear and noise free on the FM. The sound level is higher in FM than in MW broadcast. Some of the respondents who primarily listened to only film songs did not find any major difference because for such programmes the volume is more important than the quality of recording. Others felt, the reception of FM broadcast and the quality varied each day. The respondents were requested to give their comments and suggestions

from FM broadcast. Some suggested that FM transmission must be made full time and the timings for special programmes must be altered so that they do not clash with the TV programmes in the evening. Regarding the programme composition the respondents opined that FM can go into the mainstream by giving variety programmes like dramas, talks, interviews and programmes for women, farmers, youth and labourers. The respondents said that the duration of western music may be increased since almost all western music records are available in stereo. Proper publicity over other channels could make the FM transmission more popular and introducing new talents will lend variety in overall spectrum of music programmes.

10 channel audio recording mixer and reverb generator for better audio recordings. The R&D department has also developed RDS system (Radio Data System). This will provide facilities for sending data on the same channel carrying FM programmes. This radio data can be accepted on a PC separately. The system was displayed at the WISITEX exhibition and knowhow can be obtained through NRDC

Autonomous Anarchy

WILL VIVIDH BHARATI ENTERTAIN AFTER ALL?

Playback met some of the programming staff at Vividh Bharati to find out the change they expect autonomy to bring into their working.
"We expect more anarchy than autonomy," said one of the announcers at Vividh Bharati. Almost to the last man none of the staff wished to be quoted. Playback wished to find out, if autonomy would actually affect the programming and music broadcast overall. "Right now we are not broadcasting any of the current hits like Hum, Dil or Aaj Ka Arjun", said another announcer, "and if you expect autonomy to change this situation, we all

have our doubts about it."
The general grievance of the programming staff is on being ignored totally for suggestions on administering the creative side of programming. The morass has set in and today Vividh Bharati is totally unexciting. If the bureaucratic set up prevailing remains, so will the delay in censoring new soundtracks, recording new artists and broadcasting fresh material available from music companies. Autonomy is needed more to better the entertainment people expect from radio then for superfluous freedom in new broadcast.

Arbitrary Transfers

Bad programming from incompetent staff

Transfers and major reshuffles have become a regular feature at AIR. Vijaylaxmi Sinha has replaced Urvashi Joshi as the Deputy Director of AIR, in charge of Vividh Bharati. Unfair practices prevail with some officers managing to retain their seats whilst a large percentage of the staff get transferred, creating ill-will and discontent. Vividh Bharati was started by AIR to compete with Radio Ceylon. It was intended as a commercial wing. Just like Radio Ceylon and Amin Sayani's Binaca Geet Mala, Vividh Bharati was to accept sponsored programmes and advertising. This decision was in keeping with the prime objective of providing entertaining fare to the listeners. Undoubtedly, initially Vividh Bharati succeeded. Great names like Mahadevi Verma and Sumitra Pant emerged. The programmers were cultured and belonged to the music field. They got a good job and they did a great job of it. Unfortunately this calibre of excellence has deteriorated in recent times, the reason being incompetent people taking charge of programming and administration. Narendra Kumar was previously the chief producer. No one has been appointed in his place since he retired. Thus the question remains whether the post still exists or has it been abolished. Presently the deputy director in charge of administration has also taken over the added duties of programming, previously looked after by the Chief producer. The Programme Officers now also act as producers with the post of producer abolished. These Programme Officers with little formal training become masters of broadcast overnight. Similarly officers are put in charge of regional language programmes they have little knowledge of. Thus it would not be surprising to find a Tamil speaking officer in charge of a Marathi programme. Consequently the quality of programmes suffers. It has been suggested that Vividh Bharati should once again recruit producers with musical backgrounds to revive the station to its original glory. The overburdened Transmission Executives (Duty Officers) with hardly any appreciation or knowledge of music grade

such maestros as Ravi Shankar, Alla Rakha and Bhimsen Joshi, without listening to the artist attentively.

Sound Engineers?

Sound engineers are expected to be highly qualified and trained personnel. Unfortunately AIR's engineers are mere science graduates put in charge of

broadcast duty, lacking sufficient knowledge and training. The sound engineers in control of recording and broadcasting quality are thus incompetent in handling the equipment available and putting it to the optimal use. The transmission quality is therefore not the best possible.

Meltron Bags AIR OB Van Contracts

Maharashtra Electronics Corporation (MELTRON) has bagged a Rs 47 million contract for Outside Broadcasting Vans (OB Vans) for the period 1988-1991. The company will supply 30 vans to AIR during this three year period.

The MELTRON OB van is intended for on the spot recording of audio programmes. It provides acoustically treated, airconditioned environment for interviewing three to four persons, an interviewer and an engineer. The van accommodates three ultra portable tape recorders (MELTRON UPTR : single speed 19 cms single Track), a 4 channel mixing console, a good quality monitoring amplifier and other associated equipments. A 32 watts dual channel public address amplifier (Sonodyne type SA-580) and an intercom facility for communication between the van occupant and the driver has been built-in additionally.

The tape recorders have been mounted in a ergonomically designed console. Other equipments have been mounted

on a rack, which also has a provision for mounting a studio-transmitter link as well as the power supply unit for the equipment.

Some of the salient features of the van are 360 cubic ft of space for the setting up of recording equipment; facilities for noise isolation of more than 35 dB with inherent noise level of less than 35 dB, an engine driven airconditioning system for all time comfort; a virtually self sufficient operation with power supply from various sources, a 300 VA DC-to-AC converter with an in-built battery charger and a 650 VA petrol driven generator (modelled by Birla Yamaha; LG 900) and a facility for external mains connection.

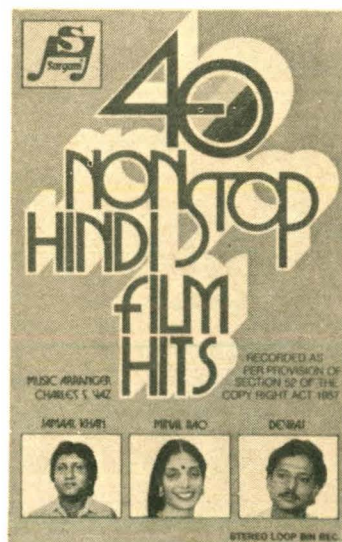
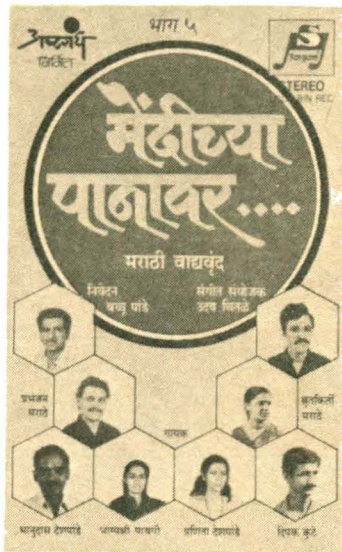
The van also has provision for on-the-way editing of matter and installation of Studio Transmitter Link and a telescopic antenna. Other features of the van are on the spot linking and feeding the programme on telephone line. A built in public address system, with facility for connecting external loudspeakers to the van, has also been provided.



Inside the OB Van

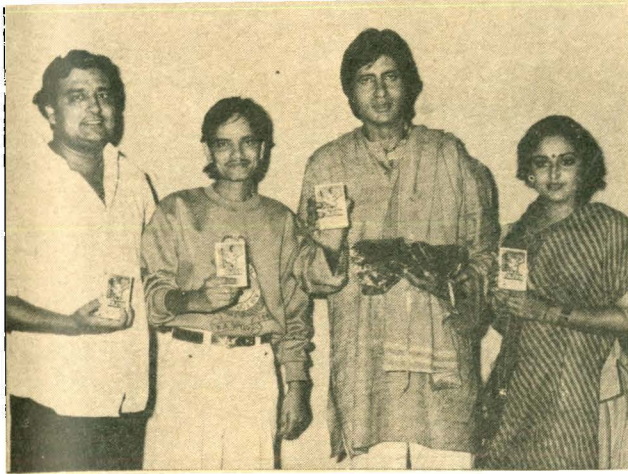
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ARJUN'S BLESSINGS TO VENUS : Aaj ka Arjun, an audio release by Venus, has Bappi Lahiri's music. The cassette proved quite a boon for Venus, having sold four lakh in the first 2-3 weeks itself. The other releases from Venus are Ghayal, music by Bappi and Muqaddar Ka Badshah, music by Viju Shah, Amar Utpal's Naach Govinda Naach and Annu Malik's Zimmedar. The other Hindi soundtracks released by Venus are Bappi Lahiri's Pather Ke Insaan, Mahesh Bhatt's Daddy a tele film and Do Pal (both films have music by Rajesh Roshan).



At the release function of Aaj Ka Arjun are producer director K C Bokadiaa, Champak Jain of Venus, Amitabh and Jaya Prada

OTHER BASICS FROM VENUS: Disco 90 Film Hits, Top Hits 90 (vol 1) and Top Ten Hits are compilations from various Hindi films. Hot Waves is a album of Hindi pop disco songs, sung by Ashok. Sweet Heart Come To Me an album of English pop songs by various artistes with music composed by Kenneth D'Souza.

Under Bhajans, Venus has Aarti Shirdi Ke Saibaba Ki a version cassette of Bhajans, Ae Malik Tere Bande Hum a version compilation of bhajans from Hindi films and Sai Shraddha, featuring artistes Asha, Ashok Kumar and Shailendra. Other devotional releases include Sai Tere Sahare and Shera Wali Maa both albums sung by Kiran Mishra.



Recording of Malkit Singh at Bombay Lab Studio. Left to right are Satish of Bombay Lab, Pavan Malhotra (HMV), Malkit Singh, music arranger Uttam Singh and Sashi of Bombay Lab

RHYTHM HOUSE CLASSICS : The big time seller of pre-recorded cassettes of every conceivable company, has also been in the field producing under their own label for many years now. Rhythm House is the company which goes in only for classics. This month their releases are of artists no less than Sudhir Phadke's Nat Bhairav and Pooriya Kalyan on sitar, Budhadditya Mukherjee on sitar again playing the ragas Mian ki Malhar and Jogkauns, D K Datar on violin-Gayaki Ang playing ragas Shudh Kalyan, Jog and Khamaj. In vocals they have artiste Suhasini Koratkar reciting raga Yaman and Jog, Kankana Banerjee of Indore gharana reciting raga Shudh Kalyan and Jog and H H Goswami Gokulotsavji Maharaj vocalising raga Hindol and Ahir Bhairav in album Ustad Gayaki Vol 4.

MIL CONCENTRATES ON INTERNATIONAL: MIL's national repertoire list has no new releases. The company has been re-releasing old films soundtracks like Shaan, Nagin, The Train, Ek Bar Muskara Do, Roti et al. The other national releases are compilations of songs sung by Lata, Rafi, Kishore, Asha and Mukesh as also old albums of Hariharan's Ghazal ka Mausam, Manhar's Diya Jale Sooni Raat, Rajendra and Nina's Hum Safar and Anuradha Paudwal's Nagma-e-Mohabbat.

Based on the International series On The Road from Polygram, MIL has started the series For Your Car which are again compilations of film songs, golden memorable hits of the various singers like Lata Mangeshkar, Rafi and the rest. The series will also have ghazal compilation soon.

The company's international repertoire bulges as time passes. They have released Not in The Shade by Kiss. On the Road series extends with the addition of The Allman Brothers Band, World Love Letters of Montorani and his orchestra and The Dutch Swing College Band. Besides there are Jazz titles and Master of Reality, Black Sabbath.

HMV'S FLIGHT: HMV takes off with Disco Flight, music and lyrics for the album is given by Raamlaxman features singers Leena Chandavarkar and Amit Kumar, has selections like Hawai Sundari, Khat Mila Tumhara, I Love You and five other romantic songs.

Under the devotional category Ram Chalisa/Krishna Chalisa sung by Pradeep, with music by Kishore Desai and lyrics by B P Lachmansingh was released.

Soundtracks from films Haatimtai and Sailaab were released. Sailaab has six tracks with music by Bappi Lahiri, lyrics by Javed Akhtar and voices of Asha Bhosle, Amit Kumar, Anupama Deshpande, Kavita Krishnamurthy, Sudesh Bhosle and Mangal Singh. Hatimtai also features six songs in voices of Mohd. Aziz, Anuradha, Alka Yagnik, Amrith Puri, Anupama Deshpande and Kavita Krishnamurthy. The soundtrack of Hum is doing well from the day it was released. Starring Amitabh Bachchan, it has music composed by Laxmikant Pyarelal and Anand Bakshi's lyrics. Other soundtracks released include Karishma Kali Kaa, Danga Fasaad, Jeevan Ek Sanghursh, Shadyantra, Solah Satra, Kasam Dhande Ki, Veeru Dada, Numbri Aadmi, and Ek Number Ka Chor.

HMV pays tribute to the late Pt. Narendra Sharma by releasing a cassette titled In Memorium - Pt. Narendra Sharma, features twelve songs from Hindi films. Some of these are Main



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unki ban jaun re from Hamari Baat, Naach re mayura from Varsha Ritu, Badar ki chadar mein from Uddhar and Yashomati maiya se from Satyam Shivam Sunderam.

Naya Andaz, a video film released by Magnum has old film hits like Chahe koi mujhe, Inhi logon ne, Ramaiya Vastavaiya, etc. A ghazal album of Talat Aziz Storms and Rifaquat by the famous duo Ahmed and Mohammed Hussain.

HMV celebrates the silver jubilee of the duo Kalyanji Anandji by releasing a twin pack containing their eternal hits like Chahe paas ho chahe door ho, Neend na mujko aaye, Udi baba udi baba, Vada kar le sajna many more. An album that can easily bag a place in the ranks of old hit collections.

Gary Lawyer's latest album 'High Standards' is a collection of nine famous old classics like Stardust, Georgia on my mind, Sophisticated lady, Unforgettable and others. The music is given by Louis Banks.

HMV CLASSICS In keeping with its tradition of celebrating the birthdays of Indian music maestros, HMV released a four cassette set of classical vocal, 'Aathprahar' by the virtuoso Pandit Jasraj on his 60th Birthday.

A four cassette pack of classical Indian ragas rendered on the sitar, was released on the occasion of the 70th Birthday of Pandit Ravi Shankar, the musical ambassador of India. This is the first time that these ragas played by him are available on cassettes.

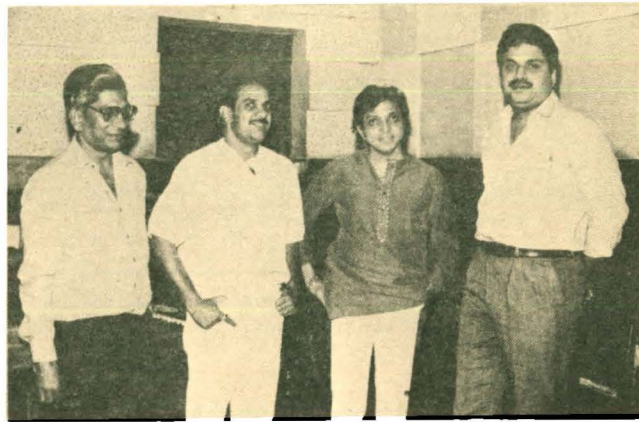
A cassette of vocal music in the voices of Nazakat Ali and Salamat Ali was released. A instrumental with Pandit Hari Prasad Chaurasia on the flute playing raga Mangal Dhvani was released.

'Sublime Moments on Santoor' features a recording of Pt. Shiv Kumar Sharma. The album contains a full scale exposition of raga Durga unfolded in a phased manner through alap, jod, jhala followed by three compositions in graduated tempo of Vilambit, Madhyalaya and Drut.

'ONCE MORE' ON TIPS: Tips Exclusive was launched by the company endeavouring to give the public a selected class repertoire. The opening batsman from this lot is none

other than Ghulam Ali. The cassette Once More features all new ghazals by various shayars like Qatil Shifai, Nasir Haquim, Nasim Ajmer, Mumtaz Rashid and others.

Hansi Ka Khazana by Akbar Khan is a non-stop Hindi comedy album that shows you that life is not all that dull after all. Released in soundtracks is Tum Mere Ho in combination.



At a song recording of Manda No Mor(Gujarati) at Filmcenter, (L to R) G Prasad, director Mahul Kumar, Music director Mahesh Kumar and Ramesh Taurani of Tips.

with Awwal Number, Diwana Mujhsa Nahin, Gunahon ka Devta, C.I.D, Awaj De Kahan Hai and many more. Geet Milan ke Gaate Rahenge by music directors Manoj Mahesh and Pratibandh by Laxmikant Pyarelal are the other soundtracks. A compilation of various Hindi film songs, Film Hits of 1990 Vol-1, contains songs from Awaz De Kahan Hai, Chor Pe Mor, Awwal Number, Deewana Mujsa Nahin etc.

Version cassettes of film songs are becoming famous. Songs of Lata, Rafi and Mukesh sung by Poornima, Saud Khan and Bansi Tiwari feature in the album Ek Aina Do Chehre. Moods of Kishore Kumar contains songs by Poornima and Vinod Rathod.

In devotionals are Maiya Bhawani on Goddess Bhawani set to Sayed Ali's music and Prabhu Bhakti with music by Laxmichand contains bhajans of Kabir, Meera, Surdas and Brahmanand.

Adil Besadia's Party and Picnic Songs has frivolous picnic songs for the right mood.

Under international titles, Tips has released Ashley Beverly's I Miss You...so. After the runaway success of Love Me, I Miss you....So sets out to steal the show.

SUPER CASSETTES' ZORDAAR: T-Series releases for April-May are Aashiqui with Nadeem-Shravan's music, O P Nayyar's Janam Tere Liye and Annu Malik's Zordaar and Doodh ka karz. Zordaar is also released in combination with Yaadon ke mausam, Aayee Milan ki Raat, Jeena Teri Gali Mein and Pati Patni aur Tawaif. Soundtracks with Bappi Lahiri's music released are Production No. 3 and Soochana. Hum Se Na Takrana has music by Laxmikant Pyarelal. Hum Se Na Takrana in combination with Jeena Teri Gali Mein, Yaadon Ke Mausam, Aayee Milan Ki Raat and Dil. Nakaa



Recording of Sau Crore at Anand Recording Studios. Left to right are Ramesh Taurani of Tips cassettes, writer Suraj Sanim, Bappi Lahiri, Dev Anand and Lata



(L to R) Producer Gulshan Kumar and executive producer S P Malhotra of Super Cassettes created a record of sorts by holding simultaneous shootings for five Hindi films in Bombay and Mysore-Ooty.

Bandi has been released in combination with Police Public, Aayee Milan Ki Raat, Jungle Love, Yaadon ke Mausam, Doodh ka Karz and others.

Meri Lalkar is released in combination with Sheshnaag and Thanedaar, Anand Milind's Kurbaan and Anjaane Rishte, Nikhil-Vinay's Aur Pyar Ho Gaya, Babul Bose's College Girl and Production No.1. Raam Laxman's Police Public and its combination with Bappi Lahiri's Aandhiyan is released. Aandhiyan is also released in combination with Jeena Teri Gali Mein, Aayee Milan Ki Raat, Souten Ki Beti, Lal Dupkata and Yaadon Ke Mausam.

T Series has also released Lootera Sultan to which the music is given by Bajju and the film is produced by B Ajitabh.

Other than Soundtracks, T Series has also released devotional songs. Sai Amrit has music by Pt K Razdan. Goonj Uthi Baansuri a Hindi bhajans cassette by music director Gopal Kaushik.

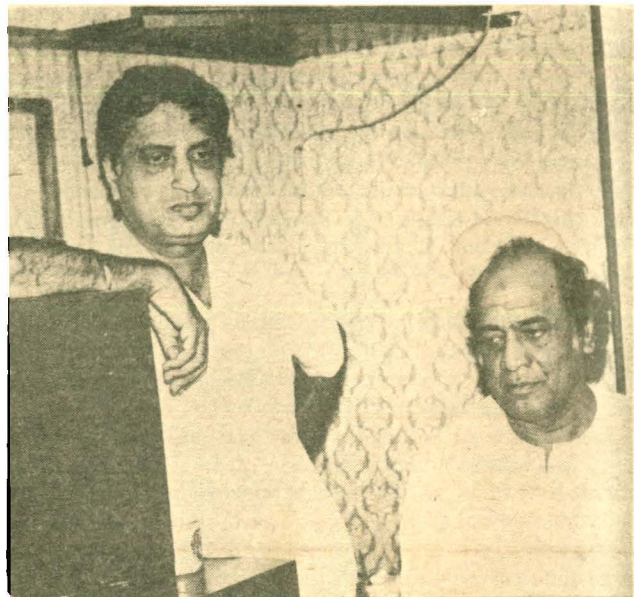
GHULAM ALI HATRICK BY WESTON: Weston's soundtrack releases are Khoon ka Karz scored by Laxmikant Pyarelal. Khoon ka Karz has been released in combination with Film Hits - vols 1 & 2, Jai Shiv Shankar and Mera Pati Sirf Mera Hai. Mera Pati Sirf Mera Hai is also released with an addition of one song bahon mein aja by Sapna Mukherjee and Shailendra. Din Dahade has music by Jeetu-Tapan, Jai Shiv Shankar's dialogues exclusively recorded by Jeetendra, Dimple, Poonam and rest of the artistes.

Weston has let into the market Ghulam Ali's three albums, Anjuman which are Behatareen Ghazlen in book form, Best of Ghulam Ali a compilation and unforgettable ghazals of Ghulam Ali - live concert, a double album.

Besides, Weston has released a Hindi pop song album by Falguni Sheth named O-Yara, Guru Tegh Bahadur, Simriye Minoo Purshottam Shabad and Asa Diwan - Vol 1 2 by Ragi Jagjit Singh Taan a double album.

GOLDIEE STARTS SCORE: Goldiee launched recently has released a few titles. Ayecha Jogva a Marathi release features popular singers Suresh Wadkar, Uttara Kelkar, Ajit Kadkade and others, with music composed by

Prabhakar Pundit. Gurbani is a cassette of devotional slokhs sung by Arvinder Singh and Party. Khwaja Ke Mele Mein comprises of Quawalis by Ram Kumar and Party. Sumiran, a bhajan album by Hari Om Sharan and Nandini Sharan, Mehdi Hassan has been featured on a album containing eight Muslim devotional songs composed by the famous music director Ravindra Jain.



Jagdish Jain of Goldiee with Mehdi Hassan at the recording studios.

MARATHI BASICS FROM TIPS: Tips has exploited the vast amount of material available in the history of Maharashtra for their latest set of releases. A series of Powada cassettes based on Shivaji Maharaj, include Mufarbaji containing folk tales of his fortress, Sarja a double album set with tales of his honest and loyal servant Sarja and Hirkani, all in the voice of Babasaheb Deshmukh 'Shair'. Maharashtra Gungan is based on the glorious history of Maharashtra and deeds of Shivaji Maharaj performed by Shair Sable and party.

Jai Bhim Bole is a release of Ambedkar songs, sung by Poomima and Vinay Mandke, with lyrics by Shantaram Nadgaonkar and music by Sayed Ali. Gyaniancha Raja and Dasi Namyachi Janabai are cassettes of kirtans performed by Sudarshan Maharaj. Suprabhat is performed by the Vasant Bahar orchestra.

Amongst the lighter Marathi releases are Masti Nasavi Shrimatiiji a tamasha album with music by Prakash Modi and lyrics and voice lent by N Relekar. Vinodhi Katha Kathan is a hilarious comedy cassette by Padmakar Gowaikar. A compilation of koli-geets, folk songs, film hits, lavni and pop songs, 39 Non- Stop Super Hits has music by Sayed Ali and well-known Tips artists Ashley, Beverly, Vinay Mandke etc.

BHOJPURI RELEASES: Super cassettes has once again come out with a host of Bhojpuri releases. Aayee Gawne Wali Ratiyan and raseely geet, Basant Bahar sung by Ram Loton Vishwakrama, Badal Gayeli Dulhanya, Fashion Mein Budhiyaan sung by Balashwar and party, Hamar Betwa

music by Chitragupta and lyrics by Anjaan and Sameer. Kasam Ganga Jal Ki music by Laxman Shahabadi. Chhori Ganga Kinare Wala music by Chitragupta. Hero Honda sung by Mangal Yadav and party. Bhojpuri Birha sung by Kashi Bullu Yadav and party. Tight Biya Babooni Bhojpuri Godanva. Bhojpuri Nirgun Bhajan. Bhojpuri Chhamak Chhallo, all sung by Sarvanand and party. Bhojpuri Sejariya and Gori Ke Lambe Lambe are sung by Tarabano Faizabadi. Phagun Ka Rasgulla sung by Ajita. Vinay and Shobha Srivastava and Balma More Baanka with music and lyrics by Pundit Kishore. Soundtracks released are Kab Aayehen Dulha Hamaar with music by Surinder Kohli. Soharwa Banna a album of lokgeet. Rusal Devra Ke Manave Laglee. Birha Do Suhaag Raat and Pardesia Balamva are other releases. Mehndi is a album of vivah geet by singer Sharda Sinha. Vaishnav Devi Ka Birha Wa Bhajan is a album of devotional songs by Kashinath Yadav and party.


PUNJABI ALBUMS: After the runaway success of Hey Jamalo. Tips has released another of Milan Singh's albums Nach Kudiye. The music to this is by Surinder Kohli. A Punjabi disco and love songs album titled Jawani Chadh Gai has been released by Tips.

From T-Series we have Kachiye Jabaan Diye, Shabad, a devotional album, Allah Ram Jiwoh Tere Nai. Sansar Samunday Taar Gobindey by singer Balwinder Singh. Other T-Series releases in Punjabi are Panga Ishq Da with Atul Sharma's music, Ne Mera Dil Dhadke and Kachiye Jaban Diye, Two Punjabi Bhaint albums released are Nimain Kamli Aan and Naraate Baiya De.

BENGALI AND ORIYA TITLES: In Memory of Anshuman Roy, a folk songs cassette in Bengali has been released by T-Series. From T-Series we also have Premsongeet with Bappi Lahiri's music and music director Ajoy Das' Pitriwin. Premsongeet has been released in combination with Bengali versions of songs from Chandni, Maine Pyar Kiya; and Paapi. Sangeetanjali Nazrulgiti, featuring Anuradha Paudwal's voice, has lyrics given by the great poet Qazi Nazrul Dasgupta. Another album composed and sung by Ramnuj Dasgupta is Smriti Surabhi-Nazrulgiti. T-Series has also released a Bengali ghazals album Nishar Aje Peyala. Aradhana Mitra's Prem Kore Jao has been released by Magnasound.

Two Bengali soundtracks, released by Tips, Shradanjali and Bouraniu have music scored by R D Burman. Badnaam, also a Bengali soundtrack, has music by Bappi. Sayed Ali's Aamar Darling has modern songs sung by Poornima and Vinod Rathod. Venus has released the Bengali soundtracks Dristi by music director Ravindra Jain and Ajoy Das' Jwar Bhata. O Amar Chandni also released by Venus has songs from Bengali films.

The Oriya repertoire from T-Series has Amrendra Mohanty's Ganga, Prashant Nanda's Kande and Jugal Kishore and Tilak Raj's Bastraharan. Oriya version has Hits of Kishore Kumar by singer Subhas Das. Chitramala-Vol 3 in Oriya has been released as also Sanja Nae Gola Pore a modern songs cassette. Oriya film Hasa Luha Bhara Duniya is released by Tips in combination with other Oriya films Maa Mote Shakti De. □

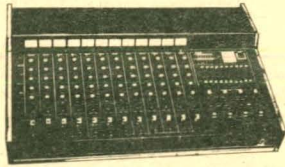


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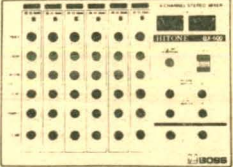
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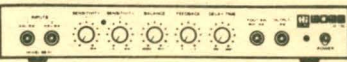
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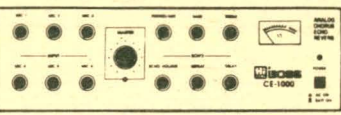
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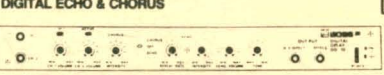
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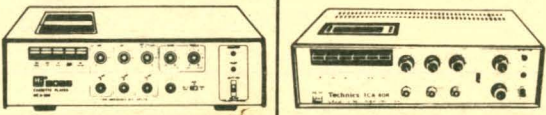
DM-3 DELAY



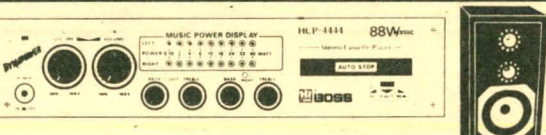
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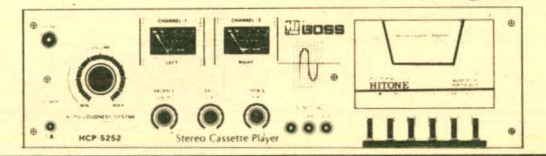
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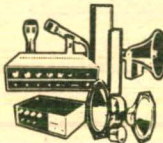
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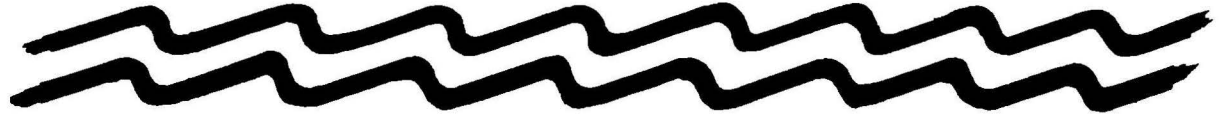


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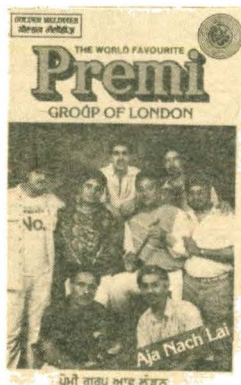
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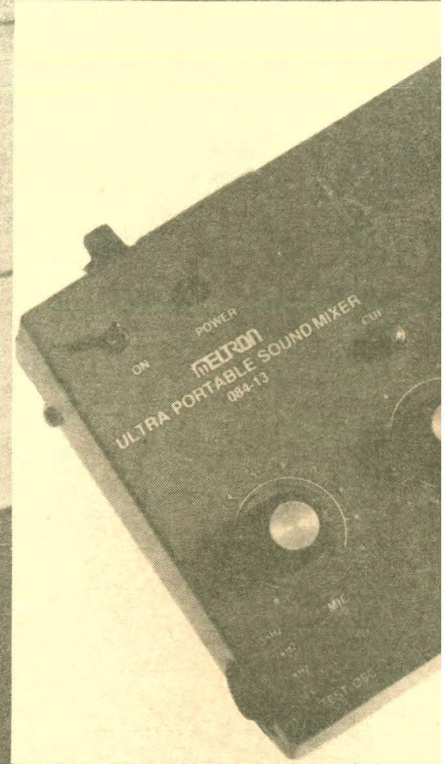
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"Piracy can be eradicated": Bhaskar Menon

Bhaskar Menon, the IFPI president elect for 1990, answers queries put forward by 'Playback' on various issues related to IFPI and the Indian music industry.

(P - Playback, M - Bhaskar Menon)

P What in your opinion are the challenges for the industry in India in the next decade. I trust you are aware of the situation prevailing here.

M. I believe that the principal challenge for the Indian record industry in the 1990's is to persuade Government authorities - both Central and State - and the Courts to enforce Copyright laws effectively. The level and extent of piracy of sound recordings in India is simply appalling with law enforcement authorities apparently unable or unwilling to prevent a relatively small number of individuals from amassing considerable wealth by blatantly stealing the legally protected creative property of



our great artists, performers, composers and lyricists and their legitimate record companies. India has always been a significant producer of internationally reputed intellectual property in the fields of motion pictures, music, fine arts, literature, journalism and, more recently, computer software. It should be unthinkable that a country with India's creative traditions would display an absence of respect for proper copyright protection thereby inhibiting seriously the incentives of those who create and those who invest in artistic works. It is quite clear that the prevalence of piracy can be eradicated entirely if there is a national will to do so as the Governments of Singapore, Malaysia, Indonesia, Taiwan and Korea have recently demonstrated. India's global reputation and probity stands tarnished by the present situation.

P. Do you expect the IFPI to take some initiatives specially for India, your home country.

M. IFPI has for many years supported the Indian Phonographic Industry with considerable financial subventions as well as by providing expert advice and guidance. We will continue to do so.

P. Considering your experience world-wide, would you advice free radio stations in India (or third world countries wherever possible under a democratic framework) to help popularise music.

M. I think that competitive, deregulated and privatized broadcasting - whether in the industrial world or in developing countries guarantees wider consumer access to programming options and strengthens the vital open communications infrastructure of flourishing democratic societies. I know of no reason why the Indian consumer should be deprived of alternative news, feature and entertainment opportunities beyond what Doordarshan and Akashvani can offer. Having said that, I believe that an independent multi-party Parliamentary authority should exercise vigilance to ensure that all broadcasters uphold programme quality and serve public interest.

INTERVIEW

P. The IFPI was planning a Secretariat in Delhi do we expect this to materialise.

M. IFPI has no plans, nor any need, to establish a permanent Secretariat in New Delhi since our national affiliate. The Indian Phonographic Industry, quite adequately covers this requirement with IFPI support.

P. As per the world sales report presented by IFPI, India is second only to the US in cassettes trade deliveries at 130 million to the US 450 million. However the CD's sales in India are nil while the US sales are 149.7 million, that is exceeding India's cassettes sales. Provided you have a close enough view of the Indian situation, would you advise immediate investment to popularise the CD format in India already.

M. The growth of a viable CD market in India is predicated upon two factors : firstly, the development of a significant hardware base by the consumer electronics industry, and secondly, the elimination of piracy to encourage record manufacturers to undertake the very substantial investments in plant and technology required to establish CD software manufacturing capability.

P. Are you personally looking into the affairs of Gramco, which is affiliated to the EMI group still.

M. EMI is an important shareholder in The Gramophone Company of India Limited as our partners, the RPG Group. We remain deeply committed to Gramco's future growth and regard the Company as well managed by the President with the guidance of the Board on which we are represented under the Chairmanship of R P Goenka.

P. In India presently the composer and lyricist have been reduced to selling the creation for a paltry sum. They do not enjoy thereafter any rights on the exploitation in whatever means. Would you suggest an act in parliament to ensure their continued rights. I would like you to highlight how the composer and lyricist are continuously benefited and protected in the US by virtue of the law, or the American music Industry's decency.

M. I am not aware of the disadvantaged position which you suggest composers and lyricists suffer in India. The Indian Copyright Act provides high levels of rights to composers and lyricists consistent with the best international traditions. I am not qualified to judge whether the economic remuneration obtained by writers for the use of their works is adequate and fair or otherwise.

P. What are the successful ways by which music creations are protected worldwide from versions. In your opinion should a version be an exact duplicate of the original or genuinely a different version. In India presently the trend is to record an exact duplicate

M. The law on plagiarism of musical compositions is interpreted and enforced by the Courts in different ways in different countries. It is only confusing semantics to discuss this matter in terms of 'versions', 'exact duplicates' and 'genuinely different versions' - whatever those phrases may mean. The fact is that reasonable standards for judging plagiarism, whether in literature or music, comes to be established by experience and tradition in mature nations.

P. All India Radio will hopefully soon become autonomous. What are your views on procedure for censoring music. Presently All India Radio must 'approve' the songs played back.

M. I am personally opposed to any form of artistic censorship, except in the most extreme circumstances. Censorship implies superior wisdom and judgment on the part of the censors which in a free and open society should not be enforced by a select few on the creative community or the public.

P. I would like you to take this opportunity to convey to the Indian Music Industry and enlighten them on your priorities as you may see it.

M. My first priority as President of IFPI and Chairman of EMI Music Worldwide is to continue striving to obtain proper recognition, protection and respect for the rights of the global record industry, our artists and writers, everywhere. When we achieve this objective in India, there will be a massive, robust and highly creative music business in our country comparable in time to what prevails anywhere in the world. As long as copyright is not firmly upheld, the music industry and its constituents will not ever achieve their potential. □

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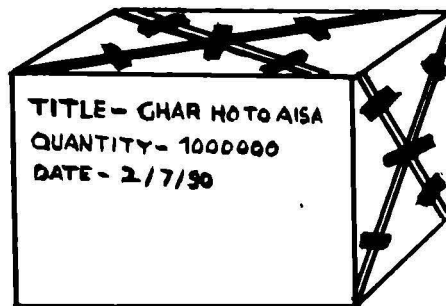
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Pop Myth of Parvati

"If I'd been in the days of Mozart, I'd have been considered a genius", claims Parvati Khan. Her Dil Diwana Ho Gaya, a successful album caught the public fancy. The title song Dil diwana ho gaya and Mai khulla tala chod gayee mind ke mare, are the hits. The music of the album has been given by Parvati herself and she feels that it has provided the public a much needed change.



The album's music is totally original. "I have no idols", meaning there are no bits and pieces of music bars pinched from other artistes' albums, foreign or Indian. Originality has made the album click. Parvati Khan's name usually brings before our eyes the picture of a pop artiste, a myth that Parvati wants to break. As a composer, she issues forth not just pop songs but also folk as her Main khulla tala chod gayee. Parvati retrospects that the vocal and visual performance together has contributed to the success of her album Dil Diwana Ho Gaya. The psychology that everyone likes to feel that he or she is in love has been played on by Parvati when she composed the title song.

Parvati does not believe in having a definite style. Her song "All I've got", shown on Pop Time, is all western in style. There are various ways of expressing oneself, and Parvati feels she projects herself through her music and compositions. About her future Parvati says, "I cannot change radically". She believes in giving the people what they want. What

she is definitely doing is not going to create a pop image alone for herself. The most important factor for Parvati is being able to carry off whatever you sing. Thus according to her, there is nothing like a ghazal or pop singer. Anyone who can sing should be able to pull off any type of song. Parvati has cut a ghazal album, Missing You, for which Jagjit Singh and Chandan Das have composed the music.

Today Parvati is cutting three albums, something she feels no singer has ever done before, all three different in style. One is classical ghazals, a rock & roll album Chori Chori and the third a pure English album which Parvati hopes achieves the international standard.

Parvati has had no formal training in any form of music, nor was anyone in her family inclined to music. Yet Parvati manages to top the charts today - a no mean feat. She feels that most of the pop singers who just hog the limelight have compositions taken from other composers. She feels that no one realises the range of her compositions. She expresses India's integrity through her song Bharat ke naam. A song done 'only for the country' and which she says will make a big impact on the masses. The 'priceless' lyrics to this are given by Parvati's most favourite lyricist Noor Diwasi.

-Arundhati Badadhe

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Wanted for a proposed unit for Manufacture of **BLANK VIDEO CASSETTES** having project approval from Industries Commissioner, Gujarat for electronics project, SSI registration, Power approval obtained, Application made to financial institution for term loan and subsidy. Financial Involvement required Rs.50 lakhs Interested parties to contact:

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Asha going s(w)ell

was Madonna's lover. The relationship between the agent and the artiste is very close because there is a twenty-four hour commitment. In her case, unfortunately she found it difficult because she could not follow the regular pattern of most artistes in America. The reason was that Asha came from an altogether different background. Thus the companies did not want to invest in her because they were not sure of recovering what they spent. So, if you don't have a good manager the climb is going to be very difficult.

Asha stepped on the first rung on her own, forgetting her agents lack of belief, she knocked the doors of the music companies herself. Fortunately for her, CBS at that time was

Publishing Company -

What is a Publishing Company (P C) ?

A P C produces music, to be exploited by it in various ways. An artiste first approaches a P C to decide on its talent potential, marketability, and chances for success. A publishing company decides and selects artistes to be recorded by them. The artiste is under an exclusive agreement with the P C for a specified period of years. Music companies pick up these recorded albums and artistes from publishing companies who market these artistes. The artiste's agent is the go between the artiste and the P C. It is the agent who develops the image and style of the artiste. The publishing company markets the fully prepared package. The music company if convinced picks up such a package with only the mechanical copyrights. (Mechanical copyrights are the rights to produce cassettes or discs and sell them). The P C collects the mechanical copyrights royalty and gives the artistes their share as also the lyricist and composer their respective royalty percentages.

The percentage of royalty all depends upon the deal agreed upon with the artistes and the publishing company. A composer might get anything upto 2%, a writer upto 3%, an artiste upto 7%, which the Beatles used to get. There might be at times a fifty-fifty deal where the publisher has only 50% of the rights, but he administers the music for the artiste. The P C also markets the recorded material to radio stations for broadcast rights and prepares sheet music and sells the same. Cover versions are very common place in India. Indian artistes usually think nothing of lifting popular western tunes even if it means a few bars and making themselves 'so called hits', but strangely enough cover versions take place in America too, but not with the same voracity as the Indians. Some major American artistes may be good composers or play instruments very well, but their

If you are a talented singer, how would you react to the idea of catapulting to success in the International Music Arena? Introducing you to Asha Puthli she has been in the show biz for 20 years right in the heart of make or break city New York. Intensely dedicated to the cause of music Asha took New York's music world by storm, way back in the 60's. Asha, a Bombay based model, singer, dancer and near celebrity talks to Playback about how the cookie crumbles in the American industry.

The music industry in America, says Asha is 'more business and less music'. When Asha wanted to promote herself in America, her agent told her that he didn't know how to market her. In her words 'I don't know how to market you, you are not black! you are not white!' In America artistes require agents, manager. You need a coterie of people otherwise it is very difficult for an upcoming artiste. In Europe the music company executives do not mind dealing with the artiste on a one to one level; they give credibility of intelligence to the artiste. The essence which makes the American music industry so big is that there has been a lot of compromise as far as good music is concerned. The bare fact is that all good music in America depends on excellent marketing.

Quoting an example Asha comments that, "Madonna has made it not so much because of her vocal technique, because she cannot sing particularly well, as because of excellent marketing- putting your product in the right place and with the right thrust. The second reason for her success was the belief that the company had on her." Her agent Jellie Bean

operating a label called 'April Blackwood Music', which perfectly fitted Asha's music, style and image. CBS has always had its own publishing arm which nurtures fresh talent. In Asha's case, they got her to sing to their copyrighted compositions of such greats as George Harrison and Neil Sedaka. And fiery as Asha is, she insisted that she sing at least one of her own compositions and that song was called Truth. With that she started her own publishing company called 'Mind Bender Music'. This company was only for that one album, because nothing very major happened after that. Asha has recorded a song specially in the language that agents use and this was the last song she recorded.

"Make the pitch

Got to make us rich

Got the groove

Makes you want to move

Make it gel

Got to make a record that sells"

Most struggling artistes in America have to do the rounds of nightclubs before they can get a record deal. They have to literally schlep around (drag their feet around) before they can strike the pot. Fortunately, Asha was lucky and she got

How It Works

records may not sell due to bad marketing or poor vocal technique. So, cover-versions may sometimes become more popular than the original. For example, currently Bet Midlers, Wind beneath my wings, is a hot favourite on the American top charts, but it was originally sung by Willie Nelson. Similarly Barbara Streisand has sung many old compositions and made them popular. Thus, a publishers revenue also comes in from cover-versions. A lot of well produced albums suffer extinction and a lot of artistes remain unheard and many good compositions remain unexploited in India. This is because there are no music publishing companies active here. There are in fact, hundreds of individual producers who record albums of a particular artistes who have caught their fancy. These producers mostly unsuccessfully try and hawk the album to record labels, selling in the bargain all copyrights. Most of these albums suffer a disastrous fate for the want of a proper promotion for the artiste and the album.

Individual producers function from a position of weakness. If they were to function as a proper publishing company they would extract better agreements from record labels and possibly ensure more success for the talent they have hunted.

In America Companies have very vast catalogues which they exploit in every way. Entire catalogues are bought and sold all the time. An artiste thus, may own one's own publishing arm to exploit one's work. However a time comes when the artiste decides to sell off the rights of all his creations to a publishing concern for reasons like old age etc. Even record companies which are small and decide to wind up instead of selling out to another recording company decide to sell out to a P C.

her first break without undergoing any of this. She had to hear no end of it from her agents though for not schleping around.

"Hit charts

gonna make a start

Got the sleeve

Definite release, going swell

Gonna make a record that sells

Paid my dues

Just the way I choose

Don't call me and I'll call you...

Don't call me and I'll call you is a line oft repeated by agents. But this made Asha only stronger and today she has different images in different countries depending on the music and record companies (Pop, Rock, Jazz or Disco). This very diversity is an asset as well, because it has given her career longevity - that most artistes cannot enjoy.

"Make a deal that I can't refuse

Got to win

'Cause I hate to loose

Only the headaches remain

Only the headaches remain"

What the Alisha's, Sharon's and now Parvati's must know is that marketing and originality is the sure ladder to success in New York, advices Asha.

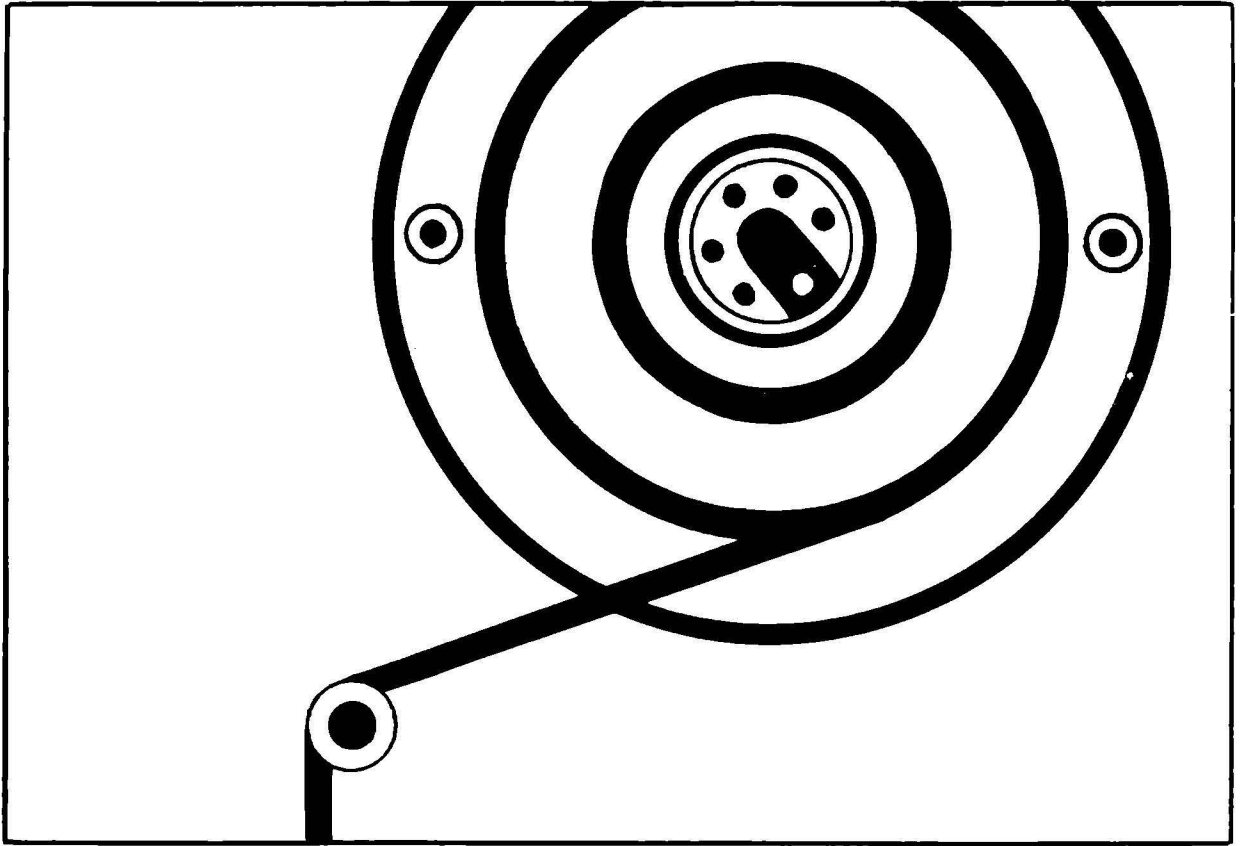
It's been a long time coming, but Asha's arrival to Bombay's Manhattan at CBS reflected all the experience gained in the hyper-commercial America's music industry. Unlike most other album productions Asha's Hari Om has been a well conceived, well planned, well executed and painstakingly produced album.

It is apparent that Asha's first priority was to give the album some substance, instead of meaningless lyrics on love and *pyaar* and *masti*. Asha wanted to make sure the album is 'talked about'.. She knows she had to give her album a stamp of class coming as it was from Asha Puthli of the New York fame. No way the album should disprove her success already achieved abroad. Most probably she followed the pattern adopted in New York to gain attention and thereby a bestseller. Communication is the name of the game and Asha picked up subjects for her lyrics from the scandals front paging the newspapers, selecting time tested lyricists.

She is taken off, on Chandraswamy and the Chipko movement. In the arrangements Asha has tried to be as enticing as possible with effective music. In the bargain, utilising the underexploited talent of Tabun and Ronnie to full potential. It has been a very costly album to produce by Indian standards, possibly exceeding two lakhs, leaving aside the fate of the album. It is what professionalism is all about.

A music company in America is usually the one that produces, distributes and markets the music. Mostly major conglomerates have their own publishing division. Even smaller recording companies try to have their own publishing companies.

- Maya Rao



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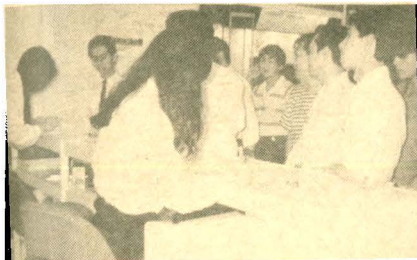
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Successful Debut For Broadcast Asia'90

Broadcast Asia'90, held in Singapore from May 29- June 1, ended on a high note. This was Asia's first truly international forum for sound, video and film equipment. Participants from all over the world, 271 in all, reported lots of useful contacts and intense activity at their stands.



Visitors at the registration booth of Broadcast Asia

Organised by Singapore Exhibition Pvt Ltd, it was officially supported by the Asia-Pacific Broadcasting Union (ABU), the Asia-Pacific Institute for Broadcasting Development (AIBD) and the International Association of Broadcasting Manufacturers (IABM) who together played a key role in promoting the show to 44 member organisations. Held at the crossroads of East and West Asia, it ensured that exhibitors met all the broadcasting authorities in the region.

Present at the exhibition were film production companies, video production houses, users of professional sound and audio visual systems, lighting specialists and professional recording studios.

The fair drew a total of 5,520 trade visitors, of which almost half were from overseas.

Some of the well-known companies that participated at the fair were Otari, Abekas, Ampex, Studer, Revox, Philips, Canon and JVC. The widespread interest in the latest broadcasting technology was evident throughout the four day event.

The three day supporting conference on 'Technology options for Asia and the Pacific' highlighted important issues ranging from deregulation and HDTV to new trends in broadcasting equipment for radio, TV, video and film.

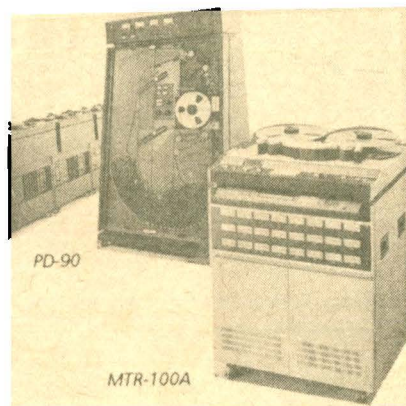
Various new products were launched at the exhibition. Abekas displayed its

A34 SOLO, an Integrated Digital Production System and the A72 Digital Character Generator.

Thomson LGT launched their new 10Kw UHF solid state transmitter. It enables unattended operation using the automatic control system and has facility for remote monitoring.

JVC introduced the new generation series of professional 'S' recorders for post production, models BR-S811E-VHS Editor and the BR-S611E Recorder.

Matsushita put on show the Panasonic 1/2" composite digital video system which has been designated the official broadcast equipment for the 1992 Olympic Games to be held at Barcelona. Matsushita also exhibited the AQ-20, the first camera to use completely digital signal PAL processing.

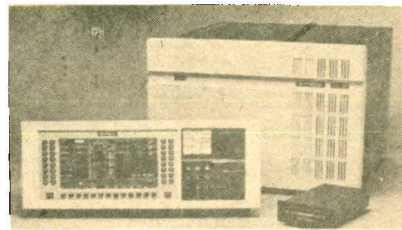


Otari's PD-90 and MTR-100A

New offerings from Otari included the DTR-900B multi channel tape machine based on Professional Digital recording standard, the MTR-15, a high performance two-track mastering tape recorder, is available in four-track configurations of 1/4" NAB 2-track 2 channel, NAB plus center-track time code, DIN stereo, and 1/2" 2 track 2-channel, the MTR-100A micro-computer controlled pinchrollerless master analog multi-track tape recorder equipped with automatic audio controlled record calibration system and the DP-90 high speed duplication system.

Ampex displayed four products, two D-2 video machines VPR 250 and the VPR 300, the ADO-100 special effects sys-

tem in the new CIR-601 component



Ampex ADO-100

digital system and the enhanced 3/4" 197 U-matic video tape machine.

Drake showed for the first time the 2000 Series Audio Console designed for broadcast and the 5000 Series Stereo Audio Monitoring and Correction equipment.

Hitachi Denshi displayed the VPS-500 Video Production System new to the market and the EC-740 Editing Controller and their Studio EFP CCD camera. Chyron put on display a revolutionary product the INFINIT- a multi-role generator that can tackle video painting, typography and 3-D computer work.

AVS launched Manuscript, a character generator supporting upto 47 languages, for the first time in the Asia-Pacific region.

OUIJA, the new radio broadcast system, of PKE Ltd made its debut in the region. Features of the system include 1000 Random Access Digital Mass Storage, CDC-5 Multi-Music Library and a Touch Sensitive Studio Console.

Studer displayed its latest DYAXIS Hard Disk recording/Editing System.

Lyrec exhibited three of their product lines relating to magnetic tape. Frida a new compact studio recorder. Fred the low cost portable editing tape deck for review and editing and the Duplication Line for mastering, duplication and quality control, at 80:1 ratio with Dolby HX Pro System.

Eela Audio, of Netherlands, had two new products on display, the Active 1 series speaker system and the Reporphone S20A portable telephone-line adaptor, used for recording telephone interviews.

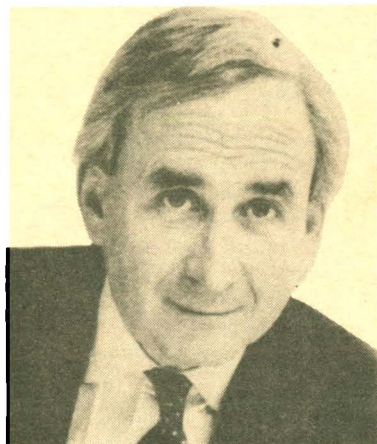
Grass Valley Group Inc launched their PAL Emphasys, DSK-102, latest in encoding/decoding technology and the Dubner 20K character generator. □

Indian music business can grow

Saudi Arabia passes Copyright Law

On 25 September, the Saudi Arabian Council of Ministers adopted what is described as a comprehensive Copyright Law which is compatible with the standards laid down by the Berne Convention. The law has now been formally announced by the Saudi government in Riyadh. Although this is outstanding news for the recording industry and copyright owners as a whole, there is still work to be done. The period of protection for sound recordings is only 25 years from the date that the sound recording is released onto the market and IFPI and RIAA will be working to improve this. Jay Berman, President of the RIAA commented, "Term of protection is the key feature upon which adequate and effective protection is established. Twenty-five years of protection for sound recordings is, by definition, inadequate and ineffective. In the era of digital technology, the economic life of recordings has been greatly expanded. A twenty-five year term of protection for sound recordings is a relic of a bygone age when the commercial value of recordings was limited by existing technology. Under existing market conditions, a short term of protection merely encouraged unfair competition. While we are pleased with the reported

passage of a Saudi copyright law, the first in the Gulf region, we are extremely concerned about this glaring inadequacy in their contemplated copyright regime. It is our understanding and our expectation that the US will continue to negotiate with Saudi Arabia on this issue, and it is our sincere hope that Saudi Arabia will quickly remedy this deficiency."



RIAA President, Jay Berman

Although the regulations necessary to implement the Copyright Law will take some months to put into place, the Saudi Government has demonstrated its goodwill by passing regulations, under the existing royal decree No M/17 deal-

ing with publishing and printing, which will provide effective protection for legitimate sound recordings. The Government has also undertaken to protect international sound recordings provided they are distributed by a licensed Saudi distributor. Furthermore, the government has also ordered customs officials to impound pirate copies of sound recordings which belong to EMI, WEA and other licensed companies. Discussions have also taken place with the government on how to ensure that any pirate copies that manage to filter through the barriers are not sold by any retail outlets. It is envisaged that the government will summon retailers and ask them to sign a declaration stating that they will not sell pirate recordings. The penalty for violating this undertaking would be the closure of the premises which, given the high costs of rent in Saudi, would involve a considerable loss of income.

It is to be hoped that this successful development will have a positive effect on the other Gulf States and, indeed, IFPI members have had very encouraging commercial responses from importers and retail outlets in the area. It should also provide a stimulus to other companies who have not, as yet, entered the Saudi market. □

US Visa law to affect foreign Acts

The US Immigration and Naturalisation service has amended the current regulations covering temporary workers from other countries under the H1 visa.

The H-1 classification is reserved for aliens of 'distinguished merit and ability'. The H-1 petition for visas is mostly selected by artists and entertainers as it can be granted within days as compared to H-2 route which may take up to 45 days.

The new INS law attempts to codify certain definitive standards for determining the qualifications of a non-American artist as a person of distinguished merit and ability. This the artist will have to prove by submitting documented proof in order to get the H-1 visa. The INS has further stated that prior H-1 approval will not serve as a basis for future eligibility.

The new rule also affects the artist's supporting staff. They will have to prove that their services cannot be readily performed by US workers and is essential to the success of the performance.

The effects of this action will thus narrow the chances of foreign artists and entertainers and their support staff to enter the US. Of main concern is the effect this will have on lesser but excellent performers who have still not proved themselves and would thus not be eligible for H-1 visa.

The Dutch Pop Music foundation (SPN) and its sister organisation in France have already lodged protests against the new law with their respective governments and seek reciprocal action by their respective countries in case of its non-withdrawal. □

Indian owner of UK Silva Screen label

Silva Screen record and distribution company is jointly owned by the Bombay born Goan Reynold D'Silva and James Fitzpatrick.

After a brief musical career in a Bombay rock band, he went to England for further studies and ended up working at HMV's shop in Oxford Street

Started in 1983, the Silva Screen catalogue includes 40 titles including 'Crocodile Dundee', 'Alien' and new digital recordings like 'The Big Country'. The Silva Screen survives on its importing and exporting of titles and their distribution throughout Europe. D'Silva also plans to move into publishing and will open an office in Los Angeles, next year. There is also a new Silva international label. □

New products displayed at AES meet

The 88th Audio Engineering Society (AES) convention, held at Montreux, Switzerland, from March 13 to 16, '90, proved full of new product announcements and company news. This, in spite of the fact that UK had boycotted the meet.

The acquisition of total capital share of the Studer Revox Group by SAEG Refindus Holding Inc. caught the attention of the meet on day one.

SAEG, which belongs to the Motor-Columbus Group, is based in Baden, Switzerland. Studer Revox, headquartered in Regensdorf, Switzerland, will continue operation as an autonomous company. Dr. Willi Studer, founder of the company, will assume an advisory role within the organization.

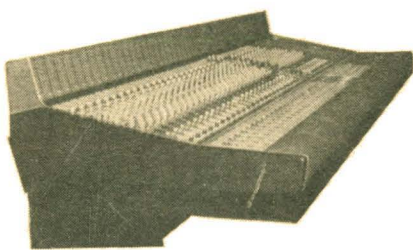
The convention served as the European debut of Studer's first digital multitrack recorder, the D830-48 48-track machine.

Otari's Console Products Group made its first official showing, presenting the Series 54 console with Diskmix moving-fader automation. The group was formed after the company's acquisition of console maker Soundworkshop and automation developer Digital Creations last year.

Nagra presented a prototype of its portable D 4-channel digital audio recorder.

Designed to offer twice the track width of digital video D-1, the unit features new custom-rotary-head digital recording and signal processing technique, as well as DSP based error correction.

Sony Broadcast & Communications launched its VSP-8000 video sound processor, a dedicated audio mixer for video editing designed to handle up to 32 inputs. Also debuting at the convention were two fully integrated audio



mixers, the MXP-290 and MXP-210, designed for video editing.

For the duplication market, continued developments in R A M based digital audio masters for analog cassette duplication were presented by Concept Design and Milan, Italy-based Tapematic. Pricing on both systems is in the \$100,000-\$150,000 range, depending on RAM capacity required. □

WORLDWIDE SALES INCREASE FOR DDA

The DDA DCM 232 is becoming a popular mixing console worldwide. Orders have been received from Brazil, Japan, Austria, Hongkong, Taiwan and the UK.

Interest in DCM 232 has grown significantly. Order from Hongkong is one unusual installation. The console will be used as part of the Asian Games Project along with several smaller DDA S series mixers.

Several more DDA Q series consoles have been sold by Klark-Teknik Electronics Inc in New York.

In February alone, consoles were sold to the Trump Plaza in Atlantic city, the Coconut Grove Playhouse in Florida, a high school in Texas, among many others. The number of Q series consoles sold since its introduction in late 1988 has now grown to nearly 150 worldwide, showing the acceptance of the product.

The new International Convention Centre in Birmingham, nearing completion will include 15 DDA Audio Consoles as part of massive Audio installation. □

World Cup Video Rights

Stylus Video, a television marketer, based in London, has gained over fierce competition by securing international video rights to all 52 soccer World Cup matches, to be held this summer in Italy. The first video will be available from Stylus three weeks after the final match on July 8. The company has also acquired global rights from World Tel Inc to "The World Cup Story 1990" series. This comprises ten one-hour programmes of action footage, including rare archive material from past World Cups stretching back to 1930. □

SHOW REVIEWS APRS' 90

The 23rd annual show organised by APRS, The Professional Recording Association, was held at Olympia 2, London from June 6 to 8.

The 'APRS 90 - The ONE Show' had exhibits from 180 companies. It was also the scene of meeting of special interest groups like British Record Producers Guild and the new APRS commercial studio section.

The APRS exhibition has grown to become one of the world's leading events in the field of equipment and services for recording studios, broadcasting, live sound theatre systems and duplicating facilities. Major manufacturers have regularly used this exhibition for a world or European launching of new products.

Keynote '90

Keynote '90, the first Asian copyright and music convention and exhibition will be held in Hong Kong from October 19-23.

More than 2,000 delegates and exhibitors from all over the world are expected to attend the show. Those attending will include publishers, producers, concert promoters, copyright lawyers, agents, record producers and senior executives from active and influential organisations on the international music and entertainment scene.

SIBTA & MP '90

The 8th Seoul International Broadcast, Telecommunications, Audio-visual and Motion Picture Equipment Exhibition will be held at KEOX Atlantic Hall, Seoul from August 31 to September 2.

The exhibition has been organised to introduce broadcast equipment, telecommunications system, video techniques and motion picture techniques that are urgently required in Korea.

Sound & Vision '90

Sound and Vision '90 (SMPTE) will be held in Sydney from July 3-6.

This conference and exhibition is internationally recognised as Australia's major technological event for the film and television industry. The show is organised by the Australian Society of Motion Picture and Television Engineers. The latest ideas, techniques and equipment are displayed, demonstrated and discussed at this show. Sound & Vision '90 encompasses a four day international status Technical Conference and a supporting Equipment Exhibition. □

BMG profits up by 37%

The West German Bertelsmann Music Group's (BMG) operating results improved by 37% to \$ 72 million for the fiscal year ended June 30, 1989.

The Bertelsmann group's gross earnings were \$ 10.5 billion with BMG's contribution to this a \$ 1.6 billion.

The BMG group is forecasting 1989-90 net profit will be up 25% to \$294 million with an all time high operating profit of \$588 millions

The company plans to expand by increasing the number of artists signed by RCA and Arista labels the main creative centers in the USA and UK. MG might also start a third label with a partner.

BMG productions won ten Grammy's last year. Affiliated companies were setup in six more countries in 1988-89 bringing the international representation of BMG to 27.

New star on US horizon

Sinthead O'Connor, the Irish artist is the latest star making waves on the American music scene. Her second album 'I Do Not Want What I Haven't Got', reached the top ten of the pop charts in just two weeks, which is uncommon for a breaking artist yet to make her first platinum album in the US. She glided to the number one spot in just her fourth week on the chart, when both her album and single 'Nothing Compares To 2 U' the riveting cover of Prince. This incidentally won the Grammy for the record of the year.

Soundtracks feature of new US films

A plethora of R and B, and Rap music will be heard in movie theatres in US, with a number of films aimed at the black, urban and general youth audiences.

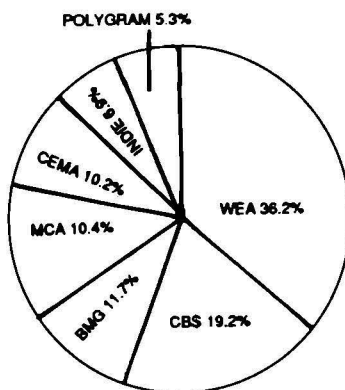
Music will be an integral part of the current wave of new films by independent black and white directors and marketed to a mass audience. Two films directed by whites - 'Teenage Mutant Ninja Turtles' - Steve Barron and 'Set the night on fire : Lambada' by Tony Terry include black music. Other movies include 'House Party' by Reginald and arrington Hudlin and 'Def by Temptation' by James Bond III having black music and direction.

Hollywood is once again endorsing black films like they did in the 70's.

DISTRIBUTOR CHART LABEL CHART SHARE SHARE

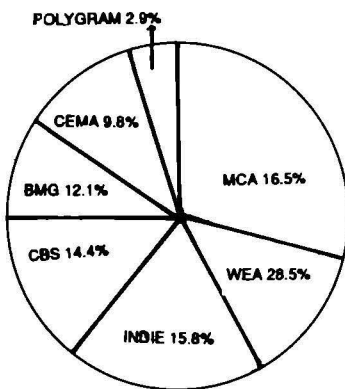
July 1, 1989 to Dec. 23, 1989

POP ALBUMS



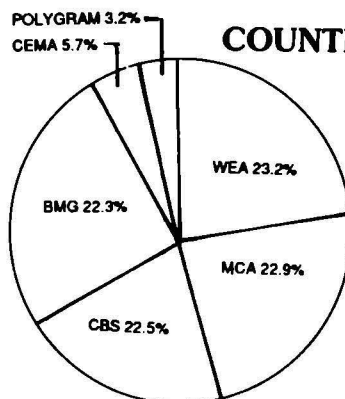
Label (titles)	Chart Size
1. Columbia (34)	12.22%
2. MCA (24)	8.83%
3. Atlantic (24)	7.67%
4. Gellen (21)	7.50%
5. Elektra (17)	7.10%
6. Epic (21)	7.04%
7. Capitol (21)	6.94%
8. Arista (18)	6.00%
9. Virgin (14)	5.31%
10. Warner Bros (25)	4.43%
11. EMI (8)	3.82%
12. Mercury (18)	3.75%
13. Sire (13)	3.43%
14. I.R.S (5)	2.15%
15. A&M (12)	2.15%
16. RCA (18)	2.12%
17. Jive (6)	1.95%
18. Reprise (11)	1.91%
19. Ruthless (3)	1.80%
20. Def Jam (3)	1.41%
21. Delicious Vinyl (2)	1.32%
22. Island (8)	1.04%

BLACK ALBUMS



1. MCA (11)	8.24%
2. Warner Bros (10)	7.02%
3. Virgin (9)	6.12%
4. Capitol (13)	5.82%
5. Jive (9)	5.68%
6. Columbia (9)	5.35%
7. Uptown (2)	4.93%
8. Def Jam (4)	4.90%
9. Arista (11)	4.80%
10. Motown (10)	4.48%
11. Atlantic (12)	4.03%
12. EMI (4)	3.56%
13. Ruthless (3)	3.14%
14. Gellen (2)	2.86%
15. Fresh (3)	2.71%
16. Solar (1)	2.54%
17. Profile (4)	2.40%
18. A&M (4)	2.39%
19. Skywalker (5)	2.31%
20. Epic (4)	2.15%
21. Cold Chillin (4)	2.15%
22. Select (3)	1.76%
23. Island (5)	1.59%
24. Delicious Vinyl (2)	1.49%
25. Mercury (4)	1.48%

COUNTRY ALBUMS

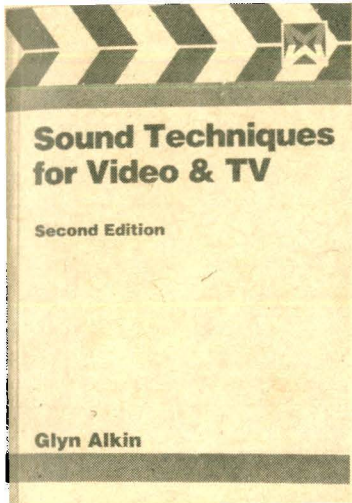


1. MCA (23)	20.41%
2. RCA (17)	18.26%
3. Columbia (17)	18.22%
4. Warner Bros. (15)	10.04%
5. Capitol (10)	5.62%
6. Reprise (6)	4.77%
7. Epic (10)	4.66%
8. Curb/RCA (5)	4.44%
9. Curb/Warner (7)	3.84%
10. Mercury (1)	3.27%
11. Sire (2)	2.63%
12. Atlantic (2)	1.70%
13. Curb/Capitol (2)	1.06%
14. Curb/MCA (3)	1.01%

Sound Techniques For Video And T V

(second edition) (soft cover)

By Glyn Alkin



This is one of the finest book from the FocalPress stable under their Media Mannual series. The author Glyn Alkin is a senior sound supervisor in BBC television and he has full practical experience with basics of sound, acoustics, explaining in full detail the use of microphones in different situations of production.

Then there are some pages on Boom operation with respect to lighting, which a sound engineer should know for TV studios. Mixer and signal processors are explained in a very basic way.

The pages on how to record talks, lectures, conferences and dramas; location shooting on film and sound effects in the studio are very well illustrated .

Next comes how to televise musical instruments, like piano, choirs, symphony orchestra , big dance bands and rock groups and shows in detail how to place microphones without obstructing the visual part for cameras.

Finally the author signs off by dealing with recording audio on video recorders with a little bit of digital audio theory , noise reduction system and compact discs.

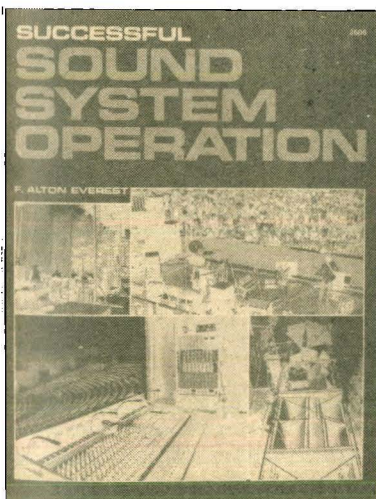
This book is written keeping in mind how to train a non-technical person who loves to work in the creative art of sound for television. This is really meant for production people. There is no material for post- production video. □

Successful Sound System Operation

(321 pages, soft cover)

Alton Everest

The key to successful audio sound is not the microphone, the amplifiers, the



loudspeaker, or even the acoustics. It's you, the sound system operator for whom this book is written. The author is a authority on the subject and has vast experience in audio and video. Whether you are an amateur operating the sound system in church or school, or the audio engineer for a musical group, this practical do it yourself primer contains the detailed information you need to fully understand and use your sound system. This book has 23 chapters. The first six give the background information on the physical nature of soundwaves, electronics, electricity and sound reinforcement. Chapter 7 and 8 deal with the microphone characteristics, uses and placement. Chapter 9 and 10 are on loudspeakers. Chapter 11 is about mixing consoles and chapter 12 deals with amplifiers. Chapters 13 to 16 discuss how to use reverb, noise gates, compressor and the use of time delay in reference to speaker distance and noise reduction, which deals with noise interference from the power line, how to stop noise from outside by creating a partition, and electronic noise reduction system like dolby and

dbx. Chapters 17,18 discuss room acoustics and equalising the system. Chapter 21 discusses magnetic tape recording in detail. This book is very simple to understand and is recommended for those readers who are non-technical and do not like too much of formula nor mathematics. Basically this book focusses on the sound-reinforcement for musical or P.A. sound system. I loved to read the chapter on microphones and the lively lessons on the care of loudspeakers and feeding. □

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P.B. No. 16164, B.G. Kher Marg,

'Venue'-Soundcraft's new PA console.

Soundcraft's new PA console Venue is a fully modular eight bussmixer. The design stems from the highly acclaimed 200 Delta console, with a host of features dedicated to live mixing, whether it is in a medium-sized theatre or conference auditorium.

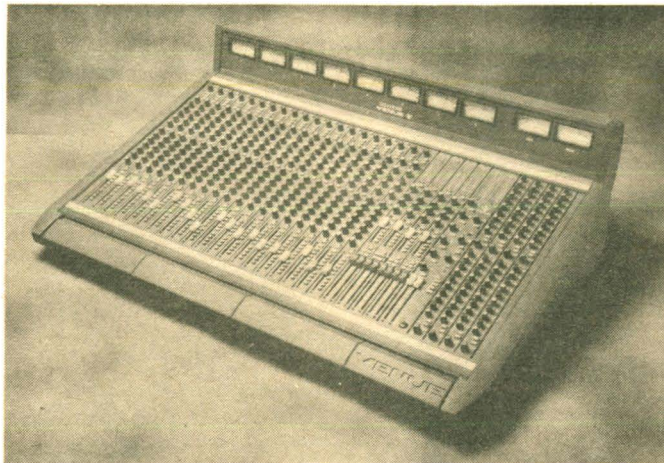
Venue is available in four frame sizes- 16, 24, 32 or 40 channel. Any combination of individual input and output modules can be specified in the Venue. A removeable overbridge is optional for the three layer frames, complete with either moving coil VU or PPM metres.

In addition to the eight buss routing and six independant auxiliary controls both mono and stereo input modules provide optional mute group facilities. This allows each channel status to be controlled by four master mute busses for rapid resetting of the console during a live performance.

A further innovation on the stereo input is a stereo width control, enabling the width of the stereo width image to be continuously varied, from mono through to stereo and onto phase enhanced wide stereo. This facility is ideal for theatre sound effects.

The output section of Venue is provided with a range of options to suit all types of front-of-house mixing. A Dual Matrix module allows two additional output mixes to be created from signals present at the group and mix output. Designed for the theatre using a matrix of speaker feeds, a full 8x8 matrix is created using only four modules although any number can be specified.

The combined Dual Group/ Stereo Return module contains all the features required for



generating audio subgroups and stereo effects returns, providing a compact format for handling a large number of inputs and outputs. Another additional feature of the Venue is a RTE switch to select between metering either the stereo return or group output signal.

The new Dual Group/EQ module provides the perfect solution for adjusting EQ across grouped signals without changing the individual EQ setting on each input channel. With a three band sweep EQ section on each group, precise adjustments can be made with the speed and accuracy essential for live mixing.

Similar to the 200 Delta console, Venue uses a single piece steel-frame with each module integrated with individual rear

connector panels. This has radically reduced the number of internal booms and connectors thereby giving assured reliability and ease of maintenance. Attention to detail includes illuminated switches for clear status control even in poor lighting conditions. 20 segment wide range baragraph meters on the group and master modules and a moulded armrest for added comfort.

Venue will make its debut at Frankfurt Musik Messe, this year at AKG Germany's stand number C88.

Marketed by:

Pro Sound, Unit 24, Ghanshyam Ind. Estate, V Desai Road, Andheri(W), Bombay 400 058, India.

Tel: (022) 6269147. Fax (022) 6269691. Telex: 011-76893

Dolby's Two Channel Unit



The new Dolby Model 363 offers Dolby SR Spectral Recording and Dolby A type noise reduction in switchable form. It contains two channels in 1-U high frame, equipped with built-in record/playback changeover capability, allowing a single model 363 chassis to serve for stereo recording applications.

The two independently controlled channels can be switched between record and playback from the front panel or under command of a tape recorder or remote control device. Front panel toggle switches allow the selection of either Dolby SR, Dolby A-type, or no processing. A set-up

button, along with four element LED calibration displays allow quick alignment using internally generated Dolby tone for A type or Dolby noise for SR (within 0.1 dB if desired). Autocare can be used to verify the performance of the audio system. For encode and decode operations a pair of 363 units can be used for simultaneous record and playback on tape recorders, or for transmission systems where the encoder and decoder are physically separated. In single channel recording a single unit may be used. (Over all frequency response 20 Hz to 20 kHz \pm 1dB).

Marketed by : Pro Sound

Orban RX Processor and 764B Equaliser

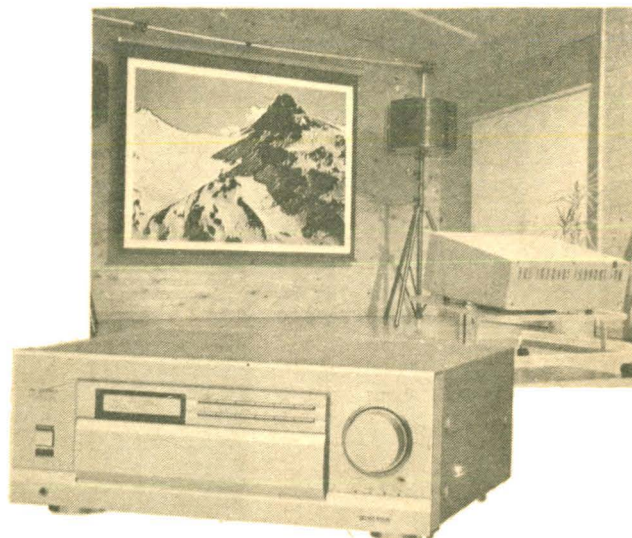
The RX from Orban is described as a 'cure for tired audio' and has three basic functions: harmonic restoration, spectral restoration and a sophisticated single-ended noise reduction system. Application ranges from studio to broadcast to mastering use. It can be used as a stereo unit or two independent monochannels and features an uncluttered control layout and comprehensive process displays.

The 764B is a stereo equaliser with digital control overall parameters of four band parametric EQ with constant Q characteristic and separate high and low pass filters.

A 764B\SL slave version is also available for multiple systems under common control.

AV Surround Theatre

NEC's very latest surround system was put on show at the Technova '90 hosted by Bush and Crown. The NEC AV Surround Theatre incorporates Dolby surround sound amplifier with Dolby Pro-logic surround circuit. A must for creating that special effect in AV presentation. You can create the excitement of a concert hall in your living room.



A V Surround Theatre

Computerised VCR

The Cowboy Model PV-S98 is a PC compatible VCR utilizing a video tape

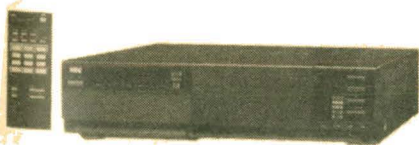


data base. The Cowboy is an unique combination of a PC and a VCR. With it you can achieve excellent programming control. It can superimpose characters with the PC or store and edit pictures from a video cassette easily. It's a combination that makes it invaluable as a presentation aid. *Write to Marketing Manager: Bush India Ltd, Zenith Building, Race Course Road, Mahalaxmi, Bombay - 34, India*

CROWN
C/O Kantilal Karia & Co Chowpatty View,
Sandhurst Bridge, Opp Sukh Sagar
Bombay - 400007
Tel: 8111461 / 8118589

NEC full colour video printer

A most useful tool for AV production and ad agencies. The Model FV-500 will produce prints from a VCR or even



a video camera. You can merge two pictures, enlarge upto four times and get upto nine copies. With the video printer you can now get colour prints of that elusive perfect shot only available on U-Matic or capturable in motion on a video camera. Technology to serve creativity. Bush or Crown can supply the same in India. *Write to Marketing Manager, Bush or Crown as above.*

CRL-101 Compressor/Limiter

Trica Engineering & Control Instruments (TEC) has come up with a high quality professional compressor/limiter. CRL 101. This compressor is designed for smooth and natural gain reduction which maintains extremely low distortion and noise. It is ideally suitable for multitrack recording, re-mixing, mix-down, broadcast recording and all phase of post production. A specially developed Electro- optical device and a RMS detector is analog of human hearing.

Specifications

Input: Balanced differential amplifier gain adjustable with output control low level input maximum gain with 35dB and with high level 20 dB.

Power and consumption AC220 V.50 H2 10%-7watts

Dimension 2" h x 19" w x 7.5" d

Attack Time

0.5 to 8 milli seconds, depending on wave form.

Release Time

80 milli seconds to 800 milli seconds depending on limiting duration.

For further information

Trica Engineering and Control Instruments
162/43, Mohan Bldg, 4th floor,
JSS Road, Bombay 400 004.

(Refer to the Advertisement)

Studio Master Series II Mixing Console

This mixer has been designed mainly for 16 track and 24 track budget application, but is also available for esoteric 4 track studios.

It is one of the few consoles which is expandable upto 40 channels and has automated MIDI Controlled Muting system, when used with a sequencer having MIDI capability. All connections to the console (except MIDI) are on the front panel, so access for fast patching to the channel insert points is superb. Each channel has an electronically balanced MIC input, a line input and tape input, so multi track returns do not demand disconnection of line inputs and have the precision of +48V phantom power selection, phase reverse and 22db pad. Series II has versatile 6 auxiliaries with pre/post fade selection. The input channel have fixed Low and High Equaliser (100+12KHz) and two sweepable 100Hz-3KHz and 500-15Hz equalisation of +16 dB. To select buss there are eight switches and one white switch for Mix Stereo mode. There are 16 bargraphs for 16 subgroups, 2 bargraphs for Stereo and 1 bargraph for solo levels monitoring. This facility is available practically everywhere with associated LED. There are insert points on the input channel and subgroup outputs with separate SEND and RETURN jack sockets. The Series II audio specifications are outstanding, for instance the MIC input equivalent to input noise is an incredible 129.5 dB, the frequency response is a wide and flat 14 Hz to 19KHz.

Contact : Studio master, Studiomaster House, Chaul End Lane, LUTON Beds LU4 8EZ. Telex:825612 STUDIO G

STUDER A 764 FM MONOLINER

Studer's A 764 is the new addition to a generation of monitor tuners.

In addition to the traditional qualities like reliability and stability, the monitor tuner is more compact and offers greater performance with respect to station selection criteria, monitoring capabilities and operating convenience.

A 764 is available in two versions that differ principally in the monitoring facilities. Both models are suited for wide range of applications. They control monitoring of several transmitters by means of serial remote control with the aid of a computer connected via the RS 232 data interface.

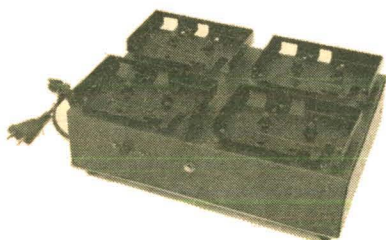
The FM monitor tuner helps in monitoring of field strength and audio output signal. It can act as standby relay receiver for retransmitting the MPX signal to a subsidiary transmitter and for feeding stations which are difficult to receive into cable systems.

Contact: : Studer Revox,
Studer International AG,
Althardstrasse
10, CH-8105 Regensdorf,
Switzerland, +411840290.

High Speed cassette rewriter

Stereo Sound manufacturers of audio high speed duplicators and bulk erasers have introduced a high speed cassette rewriter. Most cassette duplicating units need to rewind duplicated cassette. Available at stock at reasonable prices.

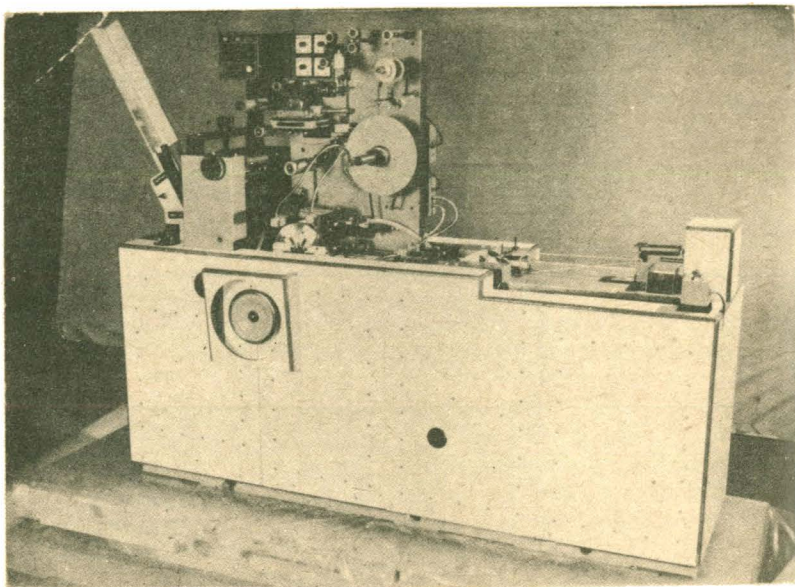
Envoy Marketing & Distributors, P B 6160, B G Kher Marg, Bombay 400 006, India. Tel: 8127220, Telex :1175591



MOI's High Speed Overwrapping Machine

The MOI Engineering Ltd have introduced GPW III, a high speed overwrapping machine that wraps rectangular packets like cigarette packets, cassettes,

Tel: 87626/7/8/9. 87630 Telex
0395-206 MOIC IN



rectangular cartons etc at a speed of upto 150 packets per minute.

The machine does a single layerover wrapping of cellophane/BOPP on the packets. The GPW is equipped with fault detections and interlocks for automatic stoppage in case of film or tear strip breakage. Facilities include temperature controllers to provide for sealing on ends, no product or wrap interlock, to prevent material wastage, automatic notching to give accurate overwrapper but length and a five packet collator at delivery end.

The GPW weighs 800 kgs and requires 440 volts for operating and consumes 2KW of power, the compressed air requirement is 0.1 cu.m at 5 bar pressure.

For further information contact

MOI Engineering Ltd A-7, Industrial Estate, Mohali 160051, Punjab, India.

Roldex Cassette Imprinter

Roldex automatic cassette imprinter STF-2 prints both sides of the cassette simultaneously and has a maximum capacity of printing 120 cassettes per minute. STF-2 has an extended in-feed conveyor and a loading magazine. The vacuum holds and positions the plate quickly and easily. Automatic inker and stacker are the other features of STF-2. The Roldex imprinter uses quick drying ink which eliminates the high cost of heating and drying in air-conditioned factories.

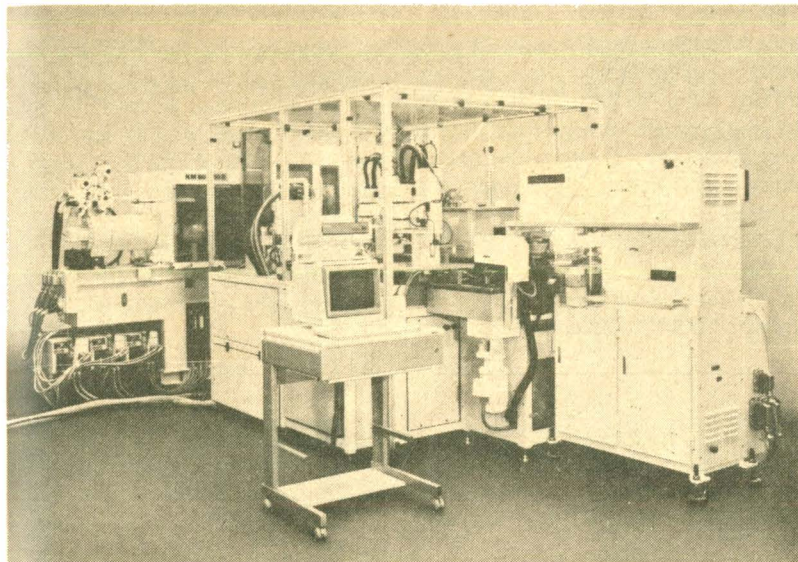
For further information-Globe Precision Products Pvt.Ltd. 514, Chai Chee Lane# 06-16 Bedok Industrial Estate, Singapore-1646.

Monoliner MK II

The OD & ME Monoliner MKII is a highly advanced production tool for optical information carriers such as the Compact Disc.

hour, with an average efficiency of over 95% after quality control. The size is very small- 6.1x4.5x2.70m (lwxhxh). This includes the clean room which

5 or 8 inch. The entire construction is composed solely of components of outstanding technical quality.



Specifications

Injection moulding machine

Krauss Maffei	Type KM 60/210 B
Sputterstation Balzer	Type CDI 800 or Leybold, type CDÇ 6S
Lacquering machine	Convac VS 9431

Tampoprint machine

Tampoprint GMBH	Type TS 125
Scanner Schenk	Type VCD 120 EVI
Robots IBM	Type 2525
Down Flow Unit	Type flora V1932

Bleymehl

Production possibilities	CD's with diameters 5 or 8 inch
---------------------------------	---------------------------------

Dimensions	6.1m x 4.5m x 2.7m (LxWxH)
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Total surface area	27.45 m2
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For further information, contact

OD & ME
Rekvelde 15
5503 NZ VELDHOVEN THE NETHERLANDS
Phone: - 3140543815
Telefax: - 3140541985
Telex: 51652

The production capacity of the Monoliner MKII is over 400 CD's per

measures only 3m3. The Monoliner MKII produces CD's with diameters of

JVC S-VHS Professional Editing System

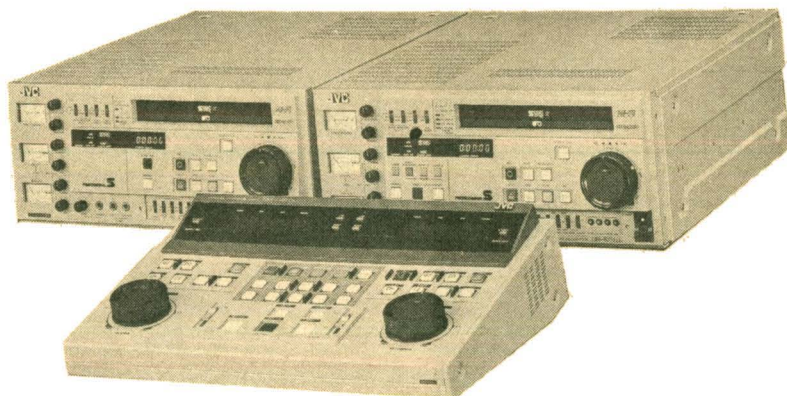
The Victor Company of Japan, JVC, has introduced what it claims to be the first S-VHS editing system. The Professional S-Editing Recorder BR-S811E and the Professional S-Recorder BR-S611E are capable of delivering consistent top quality pictures.

Advanced S-VHS technology and sophisticated Y/C separation circuitry work together to provide a picture with more than 400 lines of horizontal resolution and clear realistic colours. The colour edges stay sharp and spreading is reduced by a new chroma enhancer. The newly developed crosstalk cancellation circuitry eliminates colour blur. With the optional SA-T411E time base corrector/noise reducer - an advanced noise reduction system prevents any significant deterioration of the S/N ratio in multi generation dubbing.

There is a lot more too, like improved luminance signal frequency response, a tape stabilising head-drum, a powerful

hi-fi stereo sound. The normal audio track features Dolby noise reduction improved sound quality. Separate Y/C

For further information contact :
 Victor Company of Japan, 1644 Shimotsuruma, Yamatoshi, Kanagawa 242, Japan



and composite connectors and 45 pin parallel remote control are also present.

Tel : +81(462)742121
 Fax : +81(462)765288

Jolly Bitulex Tiles

The Bitulex acoustical ceiling tiles from Jollyboard limited are specially designed to block and absorb noise in any interior.

Bitulex tiles can be effectively used for acoustical correction and thermal insulation in recording studios, telephone booths, cinema houses, hospitals and other places which require thermal and acoustical corrections.

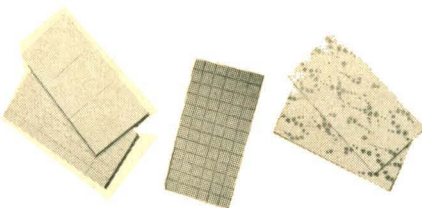
The tiles are manufactured from sugarcane bagasse with bitumen impregnation. Due to the large number of air cells formed during their manufacture, Jolly Bitulex tiles have excellent thermal and sound absorption qualities. They are also water and termite resistant and

are suitable for extreme weather conditions. The tiles are fire retardent.

Jolly Bitulex puts the acoustical environment in control. It gives the finest acoustics. Jolly Bitulex has been installed in the AIR studio.

The Jolly Bitulex tiles are available pre-finished in white acrylic paint and are therefore ready to use. They can be used straightaway using conventional batton framework. They can be nailed, screwed or even glued to the framework.

For further information :
Jolly Board Limited, 501 Rewa Chambers, 31 New Marine Lines, Bombay - 400 020, India. Tel: 257818



Lexicon's digital Delay Processor

The Lexicon PCM 42 sets the standard for digital audio delay. The VCO provides a multi waveform timesweep for uncommonly dramatic effects such as extra chorusing and doubling.

The delay processor has an effects repertoire that includes doubling, flanging, automatic double tracking, arpeggio, doppler pitch shift and echoes, ergonomic controls for fast setup and quick changes designed especially for real time performance conditions and an accurate, digital readout of delay time with an exceptional 4.8 seconds of delay capacity (with memory option)



The Lexicon PCM 42 has a clock output for positive synchronisation of tempo with long delay periods. It can be used as a visible and audible metronome, or to drive other devices like sequencers and synthesizers. It enables to generate musical backgrounds and textures with precise rhythmic control. Functions controllable by foot pedal include delay level, recirculation, mix, sweep, bypass and infinite repeat.

Marketed by Pro Sound

'COMET' - Demagnetizer

Comet CN-70 demagnetizing coil has been developed to degauss the residual magnetism that settles on metal parts of the tape guides and the tape heads,

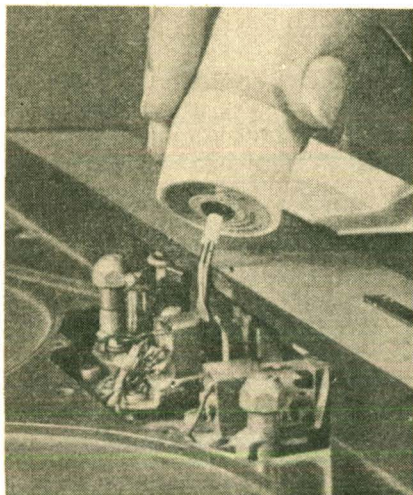
thereby causing distorted recordings and tape hiss.

Before starting the demagnetizing process switch off the recorder and pull the mains plug. Remove all parts susceptible to magnetism like recorded tapes, wrist watches etc, out of the working range. Then remove the head cover of the tape recorder.

Connecting the demagnetizing coil to the mains holding it about 1m away from the tape recorder and slowly move the coil a few times along the part to be degaussed.

Do not touch the tape guides and the front part of the tape head as this could cause permanent damage. After having degaussed move the coil slowly away from the Recorder. Do not keep the Comet on for more than two minutes.

Contact:
10/4 Nani Bungalow 2nd Hamabad Lane
Santacruz West Bombay 400054.
Tel No: 6494246.



Playback invites companies to send in details of their products for a free write up. Those interested must send the black and white photograph alongwith the brochure of the particular equipment.

To: **Sudeshna Roy**
Playback & Fast Forward
102, Luis Belle, 16th Road,
T.P.S. III Bandra,
Bombay 400 050

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Dolby

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Microsystems**



Soundcraft

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GENELEC

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ANDHERI (WEST),
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PHONE: (022) 6269147
FAX: (022) 6269691
TELEX: 011 76893

Precision Moulder For Audio, Video Cassettes

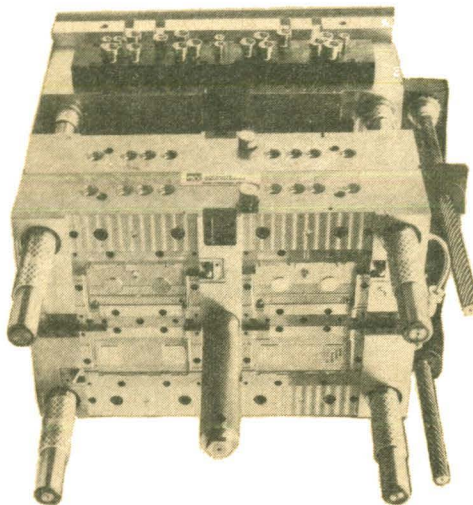
Apparate+Werkzeugbau AG of Switzerland has introduced precision mould making for audio and video cassettes.

All mould parts have performance guarantee and are interchangeable. The precision mould maker also has AWM, hot-runner needle valve nozzles.

For further information contact:

Apparate+Werkzeugbau AG, CH-5630
Muri/AG, Switzerland

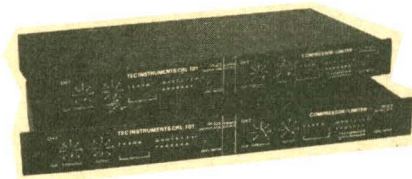
Tel: 057/443215 . Fax: 057/443223



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SPECIFICATIONS

INPUT

Balanced differential amplifier

COMMON MODE REJECTION

- 90 dB > 90 dB

INPUT IMPEDENCE

14 K ohms if used as a balance input
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INPUT LEVEL

(Low) - 20 dB or (High) 0 dB
Selectable with Internal ink

CLIPPING

20 dB above either Input level

GAIN

Adjustable with output control,
maximum gain with low level input
35 dB and with high level 20 dB

EQUIVALENT NOISE

- 90 dB

HARMONIC DISTORTION

< 0.02%

FREQUENCY RESPONSE

20 Hz to 25KHz \pm 0.3 dB

OUTPUT

Self Compensated, Electronically balanced

OUTPUT IMPEDENCE

1 K ohms

THRESHOLD RANGE

-45 dB to + 20 dB for ratio 2.1
-20 dB to + 20 dB for ratio 4,8,12 and 20.1
-65 dB to 0 dB for ratio 2.1
-45 dB to 9 dB for ratio 4,8,12 and 20.1

High level input Low level input

ATTACK TIME

0.5 to 8 milli seconds, depending on wave form

RELEASE TIME

80 milli seconds to 800 milli seconds depending on
limiting duration

COMPRESSION RATIO

2.1, 4.1, 8.1, 12.1, 20.1 Selectable from front panel
digitally controlled, Electronic noiseless switch with
LED indication.

VU METER

LED bar graph, dual purpose, gain reduction or
output indication.

CONNECTION

Standard phone jacks, stereo for balance and mono
for unbalance operation, any combination of balance
and unbalance can be used without external
compensation circuit.

POWER AND CONSUMPTION

AC 220 V.50 Hz \pm 10% - 7 WATTS

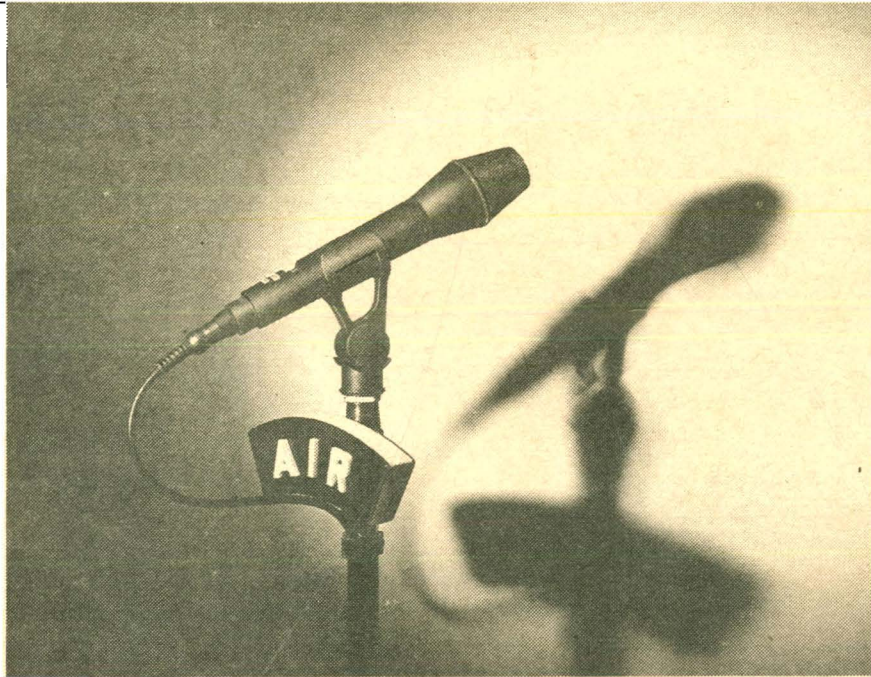
DIMENSIONS

2" h. x 19" W. x 7.5" D

Trica Engineering &
Control Instruments

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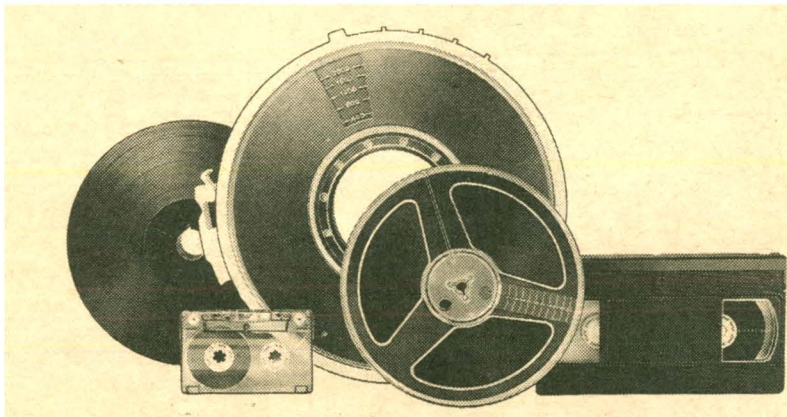


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CLASSICAL

SHEHNAI

Ustad Ali Ahmed Hussain Khan
Concord

Concord of Calcutta seems to be drawing upon the vast untapped potential of instrumental exponents available in Calcutta. This cassette of shehnai exponent Ustad Ali Ahmed Hussain is a welcome addition to the repertoire. At one stage the question 'After Bismillah who?' loomed large on the musical horizon, but over the last few years, a new wave of promising shehnai-players like Ali Ahmed Hussain, Anant Lal and Jagannath have caught the eye with their exceptional artistry. In the present cassette, Ali Ahmed Hussain ably supported by Ustad Sabir Khan on tabla has rendered an excellent account of himself. He presents two evening ragas in Yaman and Gorakh Kalyan as well as two Dhuns, one based on a folk air of Bihar and the other a Mishra Desh. His breath control is sensitive and coupled with a fine touch system, Ali Ahmed caresses and cajoles exquisite trills from his Shehnai. His choice of the perennially popular Yaman and the comparatively rare Gorakh Kalyan make this cassette an attractive buy, the Dhuns can be considered as a bonus. **S.S.**

AMRITVANI

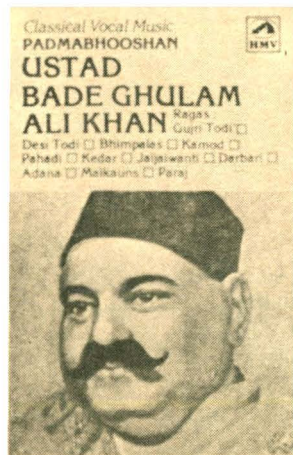
(Madhya Ygeen Khakti Kavya,
Part I)
Shekhar Sen
HMV

This anthology of the bhakti sanggeet of the middle ages as presented by Shekhar Sen is a



captivating album. It underlines the essential unity in devotion to God as these Dohas of Rahim, Ras Khan, Lalit Kishori, Alam, Kabir, Govind, Narottamdas and Padmakar vie with one another with lyrics of exceptional charm. Shekhar Sen has set them to his own music and sung them with verve, in a manner that the words and the tunes blend beautifully. Shekhar had proved his talents as a music director when he scored the music of Sundarkand sung by Nitin Mukesh. In this album he goes one better and proves himself an exceptionally sensitive singer of devotional music. In assessing his performance here it would be no exaggeration to place him on the same pedestal as the more acclaimed exponents like the Jalotas. Among the memorable bhajans mention must surely be made of Lajeel Sakucheele, Dhoori Bhare Ati Sobhit. All in all the bhajans are of a high order. **S.S.**

GREAT MASTER - GREAT MUSIC
Ustad Bade Ghulam Ali Khan
HMV

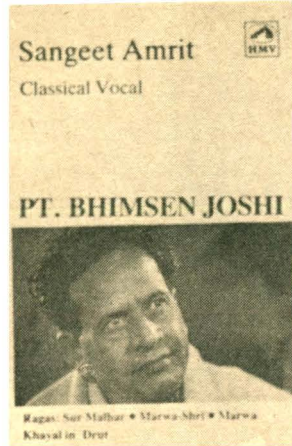


Coincidentally here is a recent re-recorded issue of Bade Ghulam Ali's thumris and dadras, presumably based on previous concert recordings. Though admittedly a late life performance (judging by his aged pronunciation) it is none the less endearing as there is no compromise in the quality of the raga delineation. In the words of his Tilak Kamod thumri presented here, his singing is 'Tana Mana Dhan topevarun'. The selection further includes a Mishra Khamaj thum-

ri, 'Jal Jamuna kaise javun and the timelessly popular Bhairavi. Bajuband khul khul jae. Here's a nostalgic performance that underlines the difference between chalk and cheese. **S.S.**

SANGEET AMRIT
Pandit Bhimsen Joshi
HMV

Here's one of our great contemporary masters in an issue that consists of old and new: The cassette has his old Sur Malhar teamed up with a new Marwa-



Shri followed up with a Farana in Marwa. The Sur Malhar presented in Vilambit (Garajat Aye) and Drut (Badarava Barasan Lage) is a vigorous rendition of the monsoon melody as old as the hills. We have heard it umpteen times live and lively from Bhimsen Joshi himself. The principal attraction would be Marwa-Shri with a haunting bandish., 'Sab jagat ke guniyan ko sukh deejee data' but the combination in itself is principally of academic interest only. Marwa and Shree ragas are haunting each in their own right instead of being grafted together. **S.S.**

TABLA LAHARA
Pandit Shamta Prasad
Concord

The Concord of Calcutta has bagged another great instrumentalist in Pandit Shamta Prasad in its repertoire. Pt Shamta Prasad of Banaras, one of the all time greats, is now seldom heard on the concert platform, but age has not dulled his art nor affected the dexterity of his nimble fingers. In the present cassette he has presented a detailed Teentaal on side A, while he has



demonstrated the Brahma Taal of 14 beats and Deepchandi of 7 beats on side B. The harmonium lehra is provided by Binoy Pathak. This is a worthwhile buy for tabla enthusiasts in particular. **S.S.**

Homage to Ustad Bade Ghulam Ali Khan: (Vol 1-3)
Ustad Munawar Ali Khan and Raza Ali Khan
Audiorec

This 3-volume album of Homage to the doyen of Patiala Gharana is an ambitious undertaking on the Audiorec Classics label, London. Based on digital recordings made in London, the album boasts of high production values. However the quality of music is not in keeping with one's expectations. Bade Ghulam Ali was a giant among musicians and at the best of times his son Munawar Ali Khan who passed away recently, came nowhere close to his legendary father. The present album falls short of even that. This recording appears to have been made late in Munawar's life and without seeming irreverent to the departed artiste, it must be stated his voice sounds tired and listless. What is regrettable is that the pristine purity of the ragas has been sacrificed at the altar of stylistic stances. As a result what one hears is a superficial parody of what one holds dear as the music of the legendary Bade.

In volume 1 of Morning Ragas, What is purported to be Komal Rishabh Asavari is overshadowed by a pall of Bilaskhani Todi throughout the recital. Similarly, the Gaud Sarang is flawed by in-

cursions into Bilawal, Yaman Kalyan and what have you. 'Hari Om Tatsat' lacks the soulful fervour of Bade's memorable devotion to his art. The Bhairavi 'Suniyo Nandkumar' is the sole saving grace. In volume 2 of the Afternoon Ragas, at least the principal ragas Bhimpalasi and Megh pass the muster in as much as they are well within the accepted bounds, though by no means exemplary of Patialas standards. Volume 3 of Evening Ragas comprises Rageshwari and Pahadi Thumri (Tirchi najariya ke baan on the one hand contrasted with a Behag (Lata Ulajhi) followed by a charming Bhopali (Deva Maheshwar Mahadev) and finally a Jungla Bhairavi (Aja Balam Par-desi). The light pieces popularised by Bade Ghulam will be well accepted by the present generation of listeners, while the ragas are not representative of the glory that was Patiala gharana. As a homage it is decidedly disappointing. Munawar is a shadow of his former self while Raza Ali has far to go. Tanmoy Bose on the tabla has offered soft and restrained support while the harmonium player has not even been merited with mention. **S.S.**

AATH PRAHAR - A Day With Pandit Jasraj
Pandit Jasraj
HMV

On the occasion of the 60th Birthday of Pandit Jasraj, HMV have done the artiste proud with the exceptional tribute in music - a quadruple album of Panditji at his evocative best. Attractively gift-packed (although the outer carton could have been fabricated from a more durable art card) and issued with a book of lyrics, the album has proved itself popular, an index of Panditji's mass appeal.

'The Time Cycle in the rendering of ragas in Hindustani music is a time-honoured tradition and Pandit Jasraj has done well to declare his allegiance to the ragasamay correlation in his 'Aath Prahar' particularly at a time when some of our liberated musicians are defaulting on this score. Panditji has logically ar-

ranged his ragas into four cassettes chronologically in the order of morning ragas, afternoon ragas, evening ragas and the night ragas. Volume I opens with ragas Ahir Bhairav and Alaiya Bilawal, both rendered with an exceptional fervour. The invocation with the Sanskrit Shloka 'Magalam Bhagwan Vishnu' sets



the devotional mood. Then commencing on a leisurely note with 'Rasiya Mhara', his Ahir Bhairav climaxes in a celebration with 'Aaj to Anand Anand' after transiting through all the familiar modalities of the Mewati style. Alaiya Bilawal opens on a traditional composition with 'Daiyan kahan gaye' and culminates in a composition drawn from the Mahabharat lore, 'Main Hari so cakra dharavoon' on a memorable note.

Volume II follows the progress of the day in the rendering of Miyan ki Sarang and Madhuvan-ti. Volume III marks the advent of the Sandhi-prakash ragas: There is a fine rendering of the comparatively rare Gauri of Bhairav Thaata and an equally delectable Asa Mand which owes its origin to the folk idiom of Punjab. The concluding volume is devoted to a fine Jaijivanti. A Khanhara is the other choice of Panditji pertaining to this Prahar. No album of this stature and magnitude would have been complete without a bhajan by Pandit Jasraj. Therefore it is in the fitness of things, that Panditji renders one of his own compositions set to Sindh Bhairavi which marks an appropriate finale to

this memorable mehfil of sorts. Surely this has the makings of a collector's item. In the supportive roles, Kedar Pandit on the tabla and veteran Jalgaonkar on the harmonium perform creditably. **S.S.**

INSTRUMENTAL

YES TO THE RIVER

Rajneeshdham Orchestra
CBS

Yes To The River is like a tumbling stream that takes you through many different musical landscapes, mountains, valleys, meandering through the plains and on to the ocean.

Although it has its own unique flavour, the album has its roots in all spheres of music; western, Middle Eastern, Indian, Chinese and beyond. The Rajneeshdham orchestra uses all types of instruments, both acoustic and electric; guitar, synthesizers, piano, flutes, tablas, drums, bells, wood-blocks and saxophone. As an introduction to the music from the world of Osho, the tape



has depth, creating a soothing atmosphere. **A.B.**

MELODY 90
Pradeep Lad & Ramesh Iyer
Venus

The music is instrumental, but the songs played are from hit Hindi soundtracks like Dil diwana, O meri chandni, Oye Oye etc. from films like Tridev, Maine Pyar Kiya, Ghar Ka Chirag and Kishen Kanhaiya. Pradeep Lad and Ramesh Iyer have excelled. Brilliant rendition by Manohari Singh on the saxophone, Ramesh Iyer on the electric guitar, Shyam Raj on the

suprano saxophone shine out in this album. **S.R.**

INDIAN POP

HARI OM
Asha Putli/ Jannu G
CBS

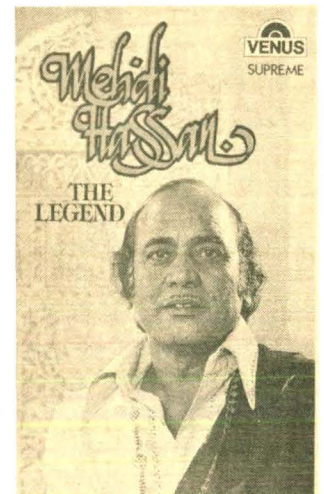
Asha Putli's Hari Om is an album packed with advice, directed specially at the Indian audience. She cautions against sadhus in the title number Hari Om, and against men who seduce girls in Zehra hai yeh nag. Asha has been certainly influenced by the Chipko movement started by Bahuguna. Her song Chipko Chipko tells us of the good effect of the movement.

The lyrics by Asha and Indivar are meaningful and the music is stimulating. All numbers have a western rhythm, except for the last song on the album, Lohapat gamini ki lalli maki which has a distinct Indian style with its strains of Govinda aala re aala. **A.B.**

GHAZALS

THE LEGEND
Mehdi Hassan
Venus

Ghazal is the most magnificent and melodious form of Asian poetry. Its technique is so mathematical that the sound of music automatically erupts. The poets have to qualify themselves to be considered in the ghazal writing class. Mehdi Hassan remains the legend in ghazal singing. But this album carries eight lyrics and certainly not ghazals. So are the



tunes which sound lifted, lifeless and lacking in originality. The melody was contracted by the company to sing unacclaimed Indian poets in the ghazal field and the tunes of an amateur like Lalit Sen. Sale of the artist's albums have topped the list time after time. How the King was convinced to sing this album is a credit to all concerned. Nevertheless the conscious connoisseur will definitely agree with my conclusion that in this gamble the King is dethroned. And the image of melody monarch blurred with this unimaginative move. **I.D.**

TALAB
Nirmal Udhas
CBS

An album featuring Nirmal Udhas's voice. The ghazals are carried off well, especially Jaffar Gorakhpuri's Yaaron chai hai baat. Nirmal Udhas will certainly make his mark in the field of ghazals, not just as Pankaj Udhas's brother but as a talented singer. His voice too is well attuned to this particular line. The other good ones are Hasrat Jaipuri's Too itna peela de and Mohd. Iqbal Qasuri's Yeh jo halka halka. The other ghazals are by Jalalabadi, Balram Kukreja and Madan Pal. **A.B.**

HITS OF MEHDI HASSAN

Mohammed Yunus
Tips

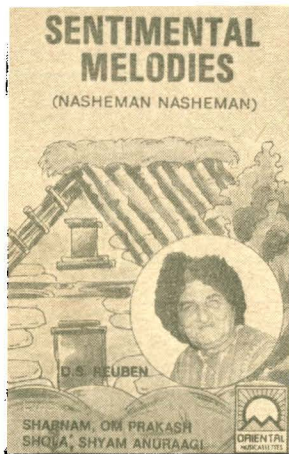
May the Master live long! Even after his departure from the field he will live long. Some one has very recklessly tried to be in his shoes. When Shobha Joshi - a well reckoned classical as well as light singing exponent-entered

the version world, she succeeded because of a solid background and she emulated no less a person than Lata Mangeshkar - the legend. Versions are welcomed, provided strictly selected well rehearsed voices are billed for the jobs. On side A very luckily Mohammed Yunus gets the chance to match his voice in Nawazish karam and Kaise kaise log. But thereafter he goes on drifting till the concluding lyric Khuda kare and I also conclude that next time he comes out well prepared Khuda kare. **I.D.**

SENTIMENTAL MELODIES
(Nasheman Nasheman)

D.S. Reuben
Oriental

Ghazals are even popular. D.S. Reuben who is better known as a music director, incidentally is also a good singer. The cassette consists of 11 ghazals with Ruben's own music composition. The



richness of his voice along with the clear pronunciation of the ghazals is the attraction of the cassette. Teri Awargi Me Gor. Muskuratha Gulab Atha Hein and Kya jane tere saki ne are worth remembering tune. Lyrics by Om Prakash Shola and Shabnam are good and the music composed by Vilas Joglekar are fitting for ghazals. **A.A.**

TAPISH

Raj Verma
Magnasound

Raj Verma an Indian born settled in Canada had made his recording debut with Obsession on Magnasound. In this album he has rendered and himself provided the music for the eight

ghazals. The lyrics are by Sabir Jalalabadi, Saaed Rahi, Kwaja Ahmed, Ibraheem Ashk, Quasar-Ul-Jafri and Wafa Meeruthi.

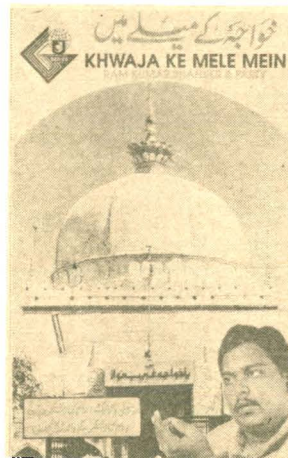
Verma gifted with a strong, deep voice suited to ghazal singing. The influence of having accompanied the likes of Pankaj Udhas, Anup Jalota and Talat Aziz on concerts can be easily discerned in his style of rendering. **J.N.**

QAWALI

KWAJA KE MELE MEIN

Ramkumar Shankar & Party
Goldiee

The songs in this album are simple and suitable, with the music composed by the singer himself. Except for one lyric in praise of the prophet, all the other seven compositions are related to India's leading saint Kwaja Moinuddin Chisti (R.A) of Ajmer. Farid Tonky has written



four of the lyrics, while the rest have been written one each by Faiz Ratlami, Akhtar Warsi and Nazir Ajmeri. Ramkumar still needs a lot of riyaz for the softness to enter his voice which is soothing on the whole but sounds monotonous at times. He is another Shankar in the making. **I.D.**

SOUNDTRACKS

MUQADDAR KA BADSHAH
Viju Shah
Venus

Muqaddar ka Badshah is amongst the better soundtracks to be released recently. The music for the film is composed by Viju Shah and the lyrics writ-

ten by Sameer. Aiko Haine is a lively number by Amit Kumar and Sapna Mukherjee, a song one can hum along with. The other memorable song is Shararat karoonga sung by the same duet. This cassette is sure to go down well with the masses. **J.N.**

JAI SHIV SHANKAR

R D Burman
Weston

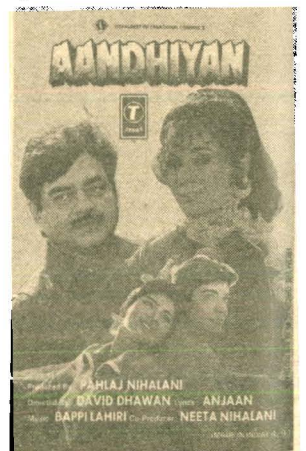
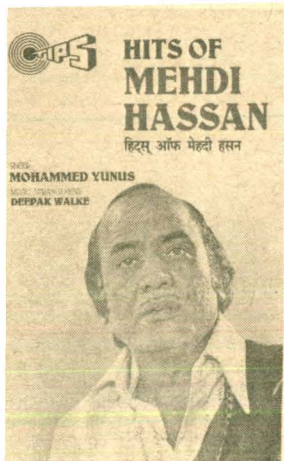
Jai Shiv Shankar on a softer note compared to some other loud soundtracks, this one has songs sung by a host of singers including the second ranging melody queen Asha Bhosale. Tu Andar kaise Aaya is well composed naughty number in query format, Main Tumse Mohabbat karta hoon is a romantic number given a meaningful depth by the voices of Amit Kumar and Jayshree Shivram. The other numbers are also pretty good. On the whole a rather good effort by RD Burman and Anand Bakshi. **J.N.**

AANDHIYAN

Bappi Lahiri
T-Series

Bappi Lahiri has made a hit score for this film. Especially melodious is the number Yeh wada karle wada sung by Anuradha Paudwal and Manhar Udhas. Ole ole and Kya mil gaye doosri are set to foot tapping tunes. Meri maa ne bataya hai reminds one of another parental advice song of a recent musical hit. The lyrics for the film are by Anjaan.

On the whole this soundtrack is destined to do very well, adding to T-Series growing number of superhit musicals. **J.N.**



AASHIQUI Nadeem-Shravan T-Series

This soundtrack consists of eight romantic songs written by Sameera, Madan Paal and Rani Malik set to music composed by the Nadeem-Shravan duo. The



pick of the lot is the slow love song Dheere dheere se meri zindagi mein aana beautifully rendered by Anuradha Paudwal and Kumar Shanu. The soundtrack also includes Dilka alam rendered in the unimitable voice of Nitin Mukesh. 'Ek sanam is a catchy number sung by Kumar Shanu and Mera dil is a duet by Udit Narayan and Anuradha set to fast disco beats. **J.N.**

AAJ KA ARJUN Bappi Lahiri Venus

Bappi's music continues to harp on the same string and only two songs out of seven are balmy. Gori hai kaliyan sung by Lata and Shabbir is a revival of an old traditional tune which is getting



popular these days. The other song Na ja re is a sentimental number. But Chhod babool ka ghar fails to catch up with the older similar tune which still reigns supreme. The only lucky aspect about this cassette is that it is an Amitabh starrer. **A.A.**

JEEVAN EK SANGHURSH Laxmikant Pyarelal HMV

Laxmi-Pyare fail to impress this time. Out of the seven duets, Mohd Aziz and Kavita Krishnamurthy's rendition of the title song Jeevan ek sanghursh has been sung in three parts in fast and slow beats to suit the mood. Javed Akhtar's lyrics is appealing. **A.A.**

NAACH GOVINDA NAACH Amar Utpal Venus

The music composing duo, Amar-Utpal has staged a comeback after Shahenshah with the



release of this album. The music is vibrant in keeping with the title of the film. Ala govinda ala is a traditional Marathi folk tune sung by Udit Narayan and Jaishree Shivram. Neeli neeli aankhon mein well sung by Udit and Jaishree are likely to rise up the popularity charts. Sophisticated music effects and Anjaan's lyrics have been well blended. Most likely the music will grow along with the film. **A.A.**

SAHEBZADE Laxmikant Pyarelal Weston

An album that contains Sahebzaade and Baap Numbri Beta Dus Numbri on either sides. In Sahebzaade Laxmi-Pyare seem to have revived their right spirits

by giving highly apt tunes to suit the locations. There are folk tunes for the Kashmir location while devotional for mandirs on mountain. Sajda mera qabool karle a qawali by Mohd Aziz Majeed and party is impressive. **A.A.**

BAAP NUMBRI BETA DUS NUMBRI Nadeem-Shravan Weston

This pair fails to succeed in their attempt to compose music like frontline music directors. The title song by Aziz and Amit is a fine dance number while Anuradha and Mohd Aziz excel in their duet Paheli paar hua hai. Mohabbat humne ki hai are melodious. **A.A.**

TUM MERE HO Anand-Milind Tips

Music director - Anand Milind again fail to produce their melodious music with foot-tap-



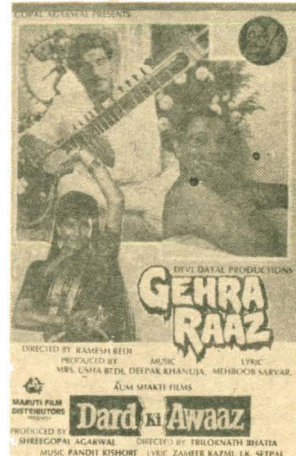
ping hits. Most of the dance numbers with folk background. The title song occurs thrice and reminds us of the old hit number Kya kar te the sajana. **A.A.**

SOLAH SATRA Nadeem Shravan HMV

Nadeem Shravan tried to compose music for young blood. With disco dance numbers by Hassan Jehangir Aapan ka dil hai awara. They failed to spread Hawa in city. The tune is not catchy and Hassan sings with great strains. Vinod Rathod has tried to ape Kishore.Sarika Kapoor and a new amateur voice Suchitra fail to impress. The music is not catchy. Saeed Rahi and Rani Malik provide suitable lyrics. **A.A.**

DARD KI AWAAZ Pandit Kishore Sargam

The newly launched company's Dard Ki Awaaz has Jalota's bhajan. He durga maiyaan and Jaishree Shivram's Ansu pee ke hum.Pandit Kishore's music fails to arouse any dard. The new voice of Saud Khan lacks punch



and needs a lot of labour to come up. Lyrics by Jameer Kazmi and J K Selpal are good. **A.A.**

SHIKANJA Bappi Lahiri Sargam

Coupled with Dard Ki Awaz - Shikhanja has four tracks which has music by Bappi Lahiri. Three tracks are disco numbers. Sharon Prabhakar, Asha Bhosle, Aziz and Kavita. Music is not catchy. **A.A.**

SADABAHAR FILMI GEET- Vol6 Various Venus

Venus brings together 12 golden hits of the 70's in this sixth version volume of evergreen film



hits. The album includes songs composed by famous composers of yesteryears Shankar Jaikishan and S D Burman. The songs are competently sung by Tapas Kumar and Anupama Deshpande. The everlasting beauty of the tunes and lyrics makes one overlook the fact that the original voices are missing. This series from Venus emphasises the fact that where Hindi film music is concerned old is gold, it still sells. **J N**

BHAJANS

AYE • MAALIK TERE BANDHE HUM
Various
Venus

An album containing bhajans from films. The bhajans chosen are all famous ones like the title song by music director Vasant Desai. Jaidev's Allah tere naam. LPs Jyot se jyot jagate chalo. Yashomati maiya from Satyam Shivam Sunderam. R D Burman's Bada natkhat hai and many more. The singer Anupama Deshpande surpasses herself here. Her voice is well modulated and the feelings are well evoked in each bhajan. A good collection of bhajans for the bhajan lover. **A.B.**

PRABHU BHAKTI

C Laxmichand
Tips

The album has a compilation of Meera's, Kabir's, Surdas's and Brahmanand's bhajans. Laxmichand is the singer and also provides the music. There are such bhajan as Kabir's Man lag mero yaar. Meera's pag gunghroo bandh and Surda's Akhiyaan Hari Darshan. The

bhajans are well sung. A cassette advisable for all those who love Kabir's and Meera's bhajans. **A.B.**

INTERNATIONAL

BEACHES

Bette Midler
Magnasound

Warm and appealing ballads including the Grammy winning "Wind Beneath My Wings" make this a winner. Midler has a voice that gets deep into the feel of a song and she shows enough evidence of it on "The Glory Of Love", "I Think It's Gonna Rain Today" and "Under The Broadway". **J.D**

IN STEP

Stevie Ray Vaughan Double
Trouble
CBS

Blues crackle as guitar meister



Vaughan parlaye various moods from the placid "Riviera Paradise", the doughty "Leave My Girl Alone" on the ronking "The Horse Is Rockin'". Vaughan is not only technically gung-ho he also has a fierce creative spirit. **J.D.**

ALLANNAH MYLES

Rock in a hard place with a sneer to match catapulted Myles into the big time. Her worldwide smash "Black Velvet" leads the parade of sinew also delightfully exemplified on "Rock This Joint" and "Still Got This Thing". **J.D.**

RIDE THE LIGHTNING

Metallica
MIL

Kirk Hammett on guitar and Lars Ulrich on drums form a powerful and inventive combine for Metallica's Out of the rut

thrusts. From the incendiary belly of their work comes songs like "Creeping Death" and "Escape", just two in a package of high flying cuts. **J.D.**

MASTER OF REALITY

Black Sabbath
MIL

The chum of hard rock rubbing against HM find these front runners of the genre set out to pulverise. The going is heavy, the



going is hard and within that vortex lie heady tunes. **J.D.**

DOWNTOWN TRAIN

Rod Stewart
Magnasound

Get on a high! Stewart's biggest are captured with their irresistible lure still intact. Latch on to the emotional mood of "The Killing Of Georgia", the tender "Forever Young" and the rhythm 'n blues ride of the title cut and have a jolly good time. **J.D.**

THE ROAD TO HELL

Chris Rea
Magnasound

Rea comes up with his strongest work yet as he paints pictures of desolation. Is humanity on a downward spiral? Is disintegration of the family unit on its way? Is there no hope? Rea has a pessimistic look even as a slender thread of hope runs through. With sure lyric images and striking melodies this journey really gets hot. **J.D.**

I'M BREATHLESS

Madonna
Magnasound

The most talked about artist in the last decade -Madonna - is back with her new album I'm Breathless.



The last song in the album Vogue has already reached the number one spot in the US and UK. Madonna owes her genesis to the role she plays in the comic strip Dick Tracy. The Vintage feel of the film with its archetypal '1930's gangsters and molls and cops is both preserved and enhanced by a collection of songs written by Madonna and Patrick Leonard. Songs like He's a man and What can you lose, all have riveting compositions. The songs are a blend of astonishing virtuosity, one in which Madonna breeds new excitement into a entire genre of music and proves once again there is nothing under the sun she cannot call her own. **S.R**

OH MERCY

Bob Dylan
CBS

Dylan is trenchant as his wary yet incisive look at issues get into focus once more. The songs fall into a welcome groove then, as he gets into a sarcastic mood to tackle greed on "What Was It You Wanted" delves into an emotionally cold "Political World" or gets into an angry mould on the powerful "Everything Is Broken". **J.D**

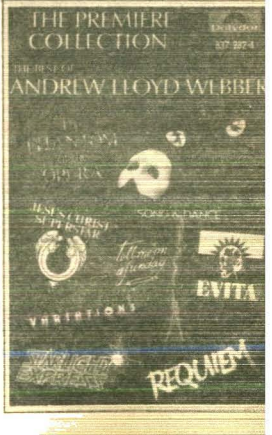
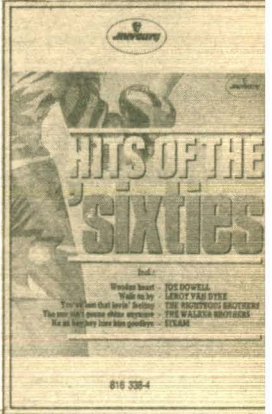
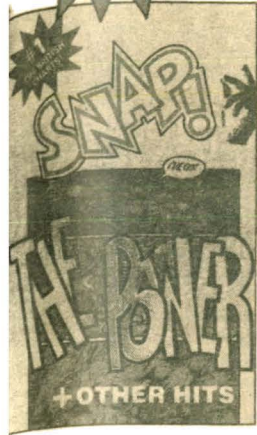
Reviewers: S S- Sumit Saur; I D-Ibrahim Durwesh; J D-Jerry D'Souza; A A-Anil Acquilla; J N-Jasmine Nishar; S R-Sudeshna Roy; A B -Arundhati Badadhe.



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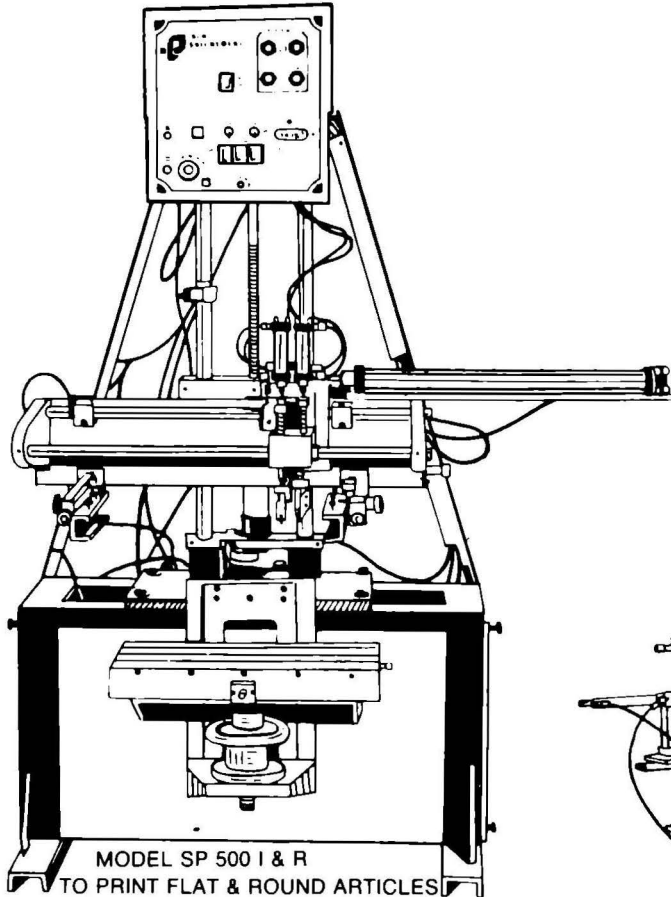
ALBUM	ARTISTE	LABEL	CATALOGUE	CATEGORY
Aaj Ka Arjun	Bappi Lahiri	Venus	VCF 1727	Soundtrack
Aaj Ka Samson	Prem Gupta	Sonotone	4ST 2384	Soundtrack
Aandhiyan	Bappi Lahiri	T-Series	SHFC1/1713	Soundtrack
Aarti Shirdi Ke Saibaba Ki	Pandurang Dixit & Shank-Neel	Venus	VCB-1735	Devotional
Aashiqui	Nadeem-Shravan	T-Series	SHFC1/1726	Soundtrack
Aath Prahar Classical (4 Volumes)	Pt. Jasraj	HMV 3/4/5	STCS04B7402	Classical
Ai Malik Tere Bande Hum	Anupama Deshpande	Venus	VCF 1728	Version
Amitabh Dhamaka	Sudesh Bhosle & Others	Venus	VCF 1579	Version
Anjuman	Ghulam Ali	Weston	2122	Ghazals
Bhajanamrut	Deepak Khanuja	24 Carat	SP1001	Devotional
Best of Ghulam Ali	Ghulam Ali	Weston	2124	Ghazals
Best of Nitin Mukesh(Vol2)	Various	T-Series	-	Version
Cabaret songs	Various	HMV	-	Compilation
Chor Pe Mor-	R D Burman	Tips	TC 292	Soundtrack
Daddy	Rajesh Roshar	Venus	VCF-1771	Soundtrack
Danga Fasaad	Dhiraj Kumar	HMV	SPHO44386	Soundtrack
Dard Ki Awaaz/Shikanja	Various	24 Carat	SF105	Soundtrack
Deewana Mujh Sa Nahin/Tum Mere Ho	Anand Milind	Tips T-Series	IC 285	Soundtrack
Dhamak	J R Jyoti	CBS	SPX 05287	Hindi Pop
Dil	Anand Milind	-	-	Soundtrack
Din Dahade	Jeetu- Tapan	Weston	4308	Soundtrack
Disco-Flight	Raam-Laxman	HMV	SPHOS 47081	Hindi Pop
Disco 90	Various	Venus	VCF-1739	Compilations
Doodh Ka Karz	Anand Milind	T-Series	-	Soundtrack
Duets from films	Various	Tips	TC-299	Compilation
Dulcet Melodies	Nityanand Haldipur	Magnasound	C4HI0233	Instrumental
Dushman	R D Burman	Venus	VCF- 1704	Soundtrack
Ek Number Ka Chor	Masood Iqbal	HMV	SPHO 44357	Soundtrack
Epitome of Pure Classicism	Pt Sharad Sathe	Magnasound	C4HV0217	Classical
Film Hits of 1990	Various	Tips	TC-28	Compilation
Galaxy of strings Guitar	Pt Vishwa	T-Series	-	Instrumental
Geet Milanke Gate Rahenge	Manoj Mahesh	Tips	TCP16	Soundtrack
Gehra Raaz/Sabse Badi Adalat	Deepak Khanuja	24 Carat	SF-102	Soundtrack
Ghabraahat\Milan Ki Aag	Ravindra Jain	Sonotone	6ST 2397	Soundtrack
Ghayal	Bappi Lahiri	Venus	VCF 1733	Soundtrack
Goonj Uthe Bansuri	Suresh Wadkar & Kavita	T-Series	-	Bhajans
Goonj Uthe Bansuri	Gopal Kaushik	T-Series	-	Bhajans
Great Master Great Music	Ustad Bade Ghulam Ali Khan	HMV	STC04 B-7399	Classical
Haatimtai	Laxmikant Pyarelal	HMV	SPHO 44390	Soundtrack
Hits of Mehdi Hassan	Mohammad Yunus	Tips	JE-746	Ghazal
Hot Waves	Ashok	Venus	VCB-1754	Pop
Hum	Laxmikant Pyarelal	HMV	-	Soundtrack
Hum Se Na Takrana	Laxmikant Pyarelal	T-Series	-	Soundtrack
I Love You	Mooen Afzal	Oriental	OMRH229	Pop
In Concert	Hariharan	Magnasound	C4-Z0222	Ghazals
In Memorium	Pt Narendra Sharma	HMV	-	Compilation
Jaan-E-Wafa\Yaadon Ke Mausam	Anand Milind	T-Series	-	Soundtrack
Jaan Lada Denge	Usha Khanna	Sonotone	6ST 2443	Soundtrack
Jaan Pehchan\Jungle Love	Usha Khanna	T-Series	-	Soundtrack
Jai Jai Sheran Wali	Iqbal Gill\ Anand Milind	T-Series	-	Devotional
Jeene Ki Sazaa	Iqbal Qureshi	Sonotone	6ST 2443	Soundtrack
Jeevan Ek Saghurh	Laxmikant Pyarelal	HMV	SPHO	Soundtrack
Kader Khan Ki Dhamaal	Kader Khan	Venus	VCB-1717	Comedy
Kaka Ke Kahkahe	Kaka Hathrasi	Venus	VCB1616	Poetry
Kasam Dhande Ki	Vijay	HMV	-	Soundtrack
Karishma Kali Ka	Bappi Lahiri	HMV	SPHO 44376	Soundtrack
Khoon Ka Karz	Laxmikant Pyarelal	Weston	4306	Soundtrack
Kwaja Ke Mele Mein	Ramkumar Shankar	Goldie	GCS501	Qawali
Live Concert	Ghulam Ali	Weston	2125/26	Ghazals
Maiya Bhawani	Sayed Ali	Tips	JE-823	Devotional
Manjari	Harendra Khurana	Magnasound	C4-H0223	Bhajans
Masterpieces In Sculptured Music	Padma Talwalkar	Magnasound	C4HV0234	Classical
Melody'90	Various	Venus	VCF1712	Instrumental
Meri Lalkar\ Sheshnag	Laxmi-Pyare	T-Series	-	Soundtrack
Meri Lalkar\ Thanedaar	Bappi Lahiri	T-Series	-	Soundtrack
Mesmeric Khayals	Lalith Rao	Magnasound	C4HV0218	Classical
Moods of Kishore Kumar	Various	Tips	JE-805	Version
Naaka Bandi	Bappi Lahiri	T-Series	-	Soundtrack
Nach Govinda Nach	Amar Utpal	Venus	VCF 1744	Soundtrack
Naya Andaz	Various	HMV	SPHO 44381	Version
Numbri Aadmi	Bappi Lahiri	HMV	-	Soundtrack
Once More	Ghulam Ali	Tips	JE810	Ghazals
O - Yara	Falguni Sheth	Weston	2127	Pop
Party & Picnic Songs	Adil Besadia	Tips	JE734	Pop
Phir Laharaya Lal Dupatta\Appu Raja	Anand Milind\Ilaayaraja	T-Series	-	Soundtrack
Police Public	Raamlaxman	T-Series	-	Soundtrack
Pop Time	Hariharan & Kavita	Magnasound	C4-P0208	Pop
Pop Time	Firdaus	Magnasound	C3-P0200	Pop
Pop Time	Rina & Rehman	Magnasound	C4-HV0064	Pop
Pratibandh	Laxmikant Pyarelal	Tips	TC322	Soundtrack
Prem Daan	Ravindra Jain	Weston	9FXH 4286	Soundtrack
Pt Ravi Shankar	Pt Ravi Shankar	HMV	-	Instrumental

NEW RELEASES

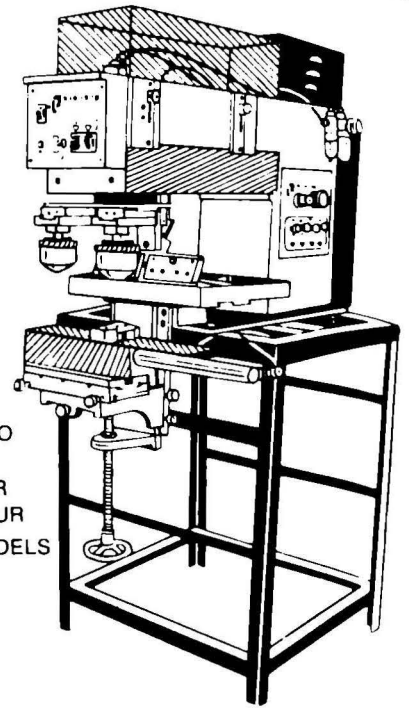
ALBUM	ARTISTE	LABEL	CATALOGUE	CATEGORY
Rasheed	Ahmed & Mohammed Hussain	HMV	-	Ghazals
Sahlabahar Filmi Yugal Geet Vol-6	Various	Venus	VCF 1730	Version
Sai Amrit	Pundit Razdan	T-Series	-	Devotional
Sai Laab	Beppi Lahiri	HMV	SPHO44385	Soundtrack
Sai Shradha	Various	Venus	VCB 1694	Devotional
Sangret Amrit	Pt Bhimsen Joshi	HMV	STCS 04B/7401	Classical
Sentimental Melodies	D S Reuben	Oriental	OMGH013	Version
Shadyantra	Ravindra Jain	HMV	SPHO 44353	Soundtrack
Solah Satra	Nadeem-Shravan	HMV	SPHO 44356	Soundtrack
Storms	Talat Aziz	HMV	-	Ghazals
Sublime Moments on Santoor	Pt Shiv Kumar Sharma	HMV	STCS 04B-7410	Instrumental
Sumiran	Hari Om Sharan	Goldie	GCH 510	Devotional
The Magic of Dilruba & Taarshehna	Pt Vinayak Vora	Magnasound	C4HI0219	Instrumental
The Legend	Mehdi Hassan	Venus	VCB 1702	Ghazals
Tum Mere Ho	Anand Milind	Tips	TC-284	Soundtrack
Tum To Pyar Ho	Poornima, Saud Khan, Bansri Tiwari	Tips	JE-715	Version
Ultimate in Sarangi	Abdul Lateef Khan	Magnasound	C4HI1232	Instrumental
Veeru Dada	Laxmikant Pyarelal	HMV	-	Soundtrack
Yeshu Ki Pukaar	Ashit Desai	Oriental	OMDH 206	Devotional
Zimmedaar	Annu Malik	Venus	VCF 1718	Soundtrack
Zordaar	Annu Malik	T-Series	-	Soundtrack
25 Years of Kalyanji Anandji	Kalyanji Anandji	HMV	STHV42869/70	Compilation
INTERNATIONAL				
A Voice From The Heart	Nana Mouskouri	MIL	MC-B 836	Compilation
Beaches	Bette Midler	Magnasound	C1-P0227	Soundtrack
Belafonte '89	Harry Belafonte	HMV	STCS E-92247	Pop
Best of France	Paul Mauriat	MIL	834 370-4	Compilation
Best of the Westerns	Geoff Love	EMI	STCS AX 260046	Pop
Best of Ziggy Marley & Melody Makers	Ziggy Marley	HMV	STCS	Pop
Black Havana	Various	HMV	STCS SYLP 6003	Pop
Big Audio Dynamite Megatop Phoenix	Various	CBS	MDX 20060	Pop
Busca Una Mujer	Luis Miguel	Magnasound	C1-P0229	Pop
Cheek to Cheek Vol 1	Merilyn D'Souza	Magnasound	C4I-0247	Instrumental
Cheek to Cheek Vol 2	Merilyn D'Souza	Magnasound	C4I-0248	Instrumental
Concerto For My Love	Francis Goya & Damian Luca	HMV	STCS CNR 100123	Instrumental
Country Superstars	Various	EMI	STCS CS4	Country
Cry Like a Rainstorm	Linda Ronstadt	Magnasound	C1- P0226	Pop
Door to Door	The Cars	Magnasound	C1- R0254	Pop
Downtown Train	Rod Stewart	Magnasound	C1-0228	Rock
Electric 80's	Various	HMV	STCS EMIN 12	Pop
Face Value	Phil Collins	Magnasound	C1- P0251	Pop
Fascinating 50's	Various	HMV	STCS EMIN 11	Pop
Games That Lovers Play	James Last	MIL	821 610-4	Compilation
Greatest Hits	Rod Stewart	Magnasound	C1- R0228	Pop
Greatest Hits	The Moody Blues	MIL	840-659-4	Compilation
High Standards (Vol 1)	Gary Lawyer & Louis Banks	HMV	STHVS EMGE 21015	Rock
Hit Guitar	Karl Heinz Kastel	EMI	STCS SOEX 9446	Instrumental
Hot In The Shade	Kiss	MIL	838 913-4	Rock
Houses Of The Holy	Led Zeppelin	Magnasound	C1-R0240	Rock
I'm Breathless	Madonna	Magnasound	26209	Pop
In Step	Stevie Vaughan & Double Trouble	CBS	MDX 20061	Pop
Kaoma	Various	CBS	MDX 20065	Pop
Liszt Hungarian Rhapsodies	George Czifera	HMV	STCS CSD 47370	Pop
Lone Child	Sweet Sensation	Magnasound	C1-P0265	Pop
Look Sharp	Roxette	EMI	STCS EMC 3557	Pop
Manic Nirvana	Robert Plant	Magnasound	C1-R0266	Pop
Master Of Reality	Black Sabbath	MIL	832 707-4	Compilation
Move Until We Fly	Nick Kamen	Magnasound	C1-P0239	Pop
Negotiations & Love Songs	Paul Simon	Magnasound	C1-P0256	Pop
Nice 'N' Easy	Various	HMV	STCS NICE 2	Pop
Nick of Time	Bonnie Raitt	HMV	STCS EST 2095	Pop
Oh Mercy	Bob Dylan	CBS	20062	Pop
Party Party Vol1	Various	Magnasound	C4I-0215	Instrumental
Party Party Vol2	Various	Magnasound	C4I-0216	Instrumental
Rock Toppers	Various	HMV	STCS RTI	Rock
So Happy	Eddie Murphy	CBS	MDX 20058	Pop
Soul Provider	Micheal Bolton	CBS	MDX 20059	Pop
Still Cruisin'	Beach Boys	HMV	STCS C92639	Pop
Storm Front	Billy Joel	CBS	MDX 20063	Pop
Stranger	Cliff Richard	EMI	STCS EMD 1012	Pop
The Allman Brothers Band	Allman Brothers	MIL	829 848-4	Compilation
The Best Of Dark Horse	George Harrison	Magnasound	C1-P0230	Pop
Tin Machine	David Bowie	EMI	STCS E 91990	Pop
Trash	Alice Cooper	CBS	MDX 20057	Pop
Unforgettable Melodies Vol1	Various	HMV	STCS UM1	Instrumental
US	Nick Kamen	Magnasound	C1-P0225	Pop
Vivaldi 'The Four Seasons'	Ithzak Perl Man	HMV	STCS CDM 69046	Instrumental
Walkman Jazz	Chick Corea	MIL	831 365-4	Jazz
Walkman Jazz	Sten Getz	MIL	831 368-4	Jazz
When Harry Met Sally	Harry Connick Jr	CBS	MDX 20056	Soundtrack
With the Beatles	Beatles	HMV	STCS PCS 3045	Pop
World Hits	Various	MIL	830 081-4	Compilation

Manufacturers of

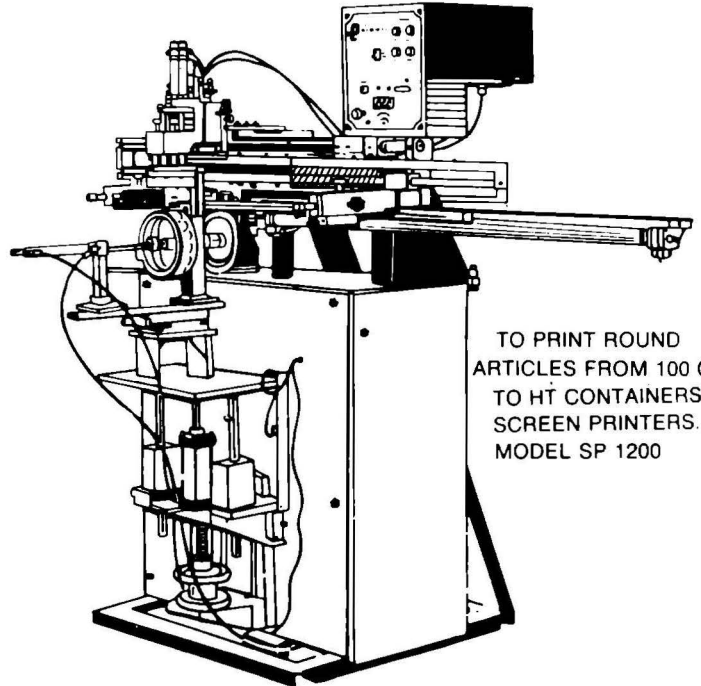
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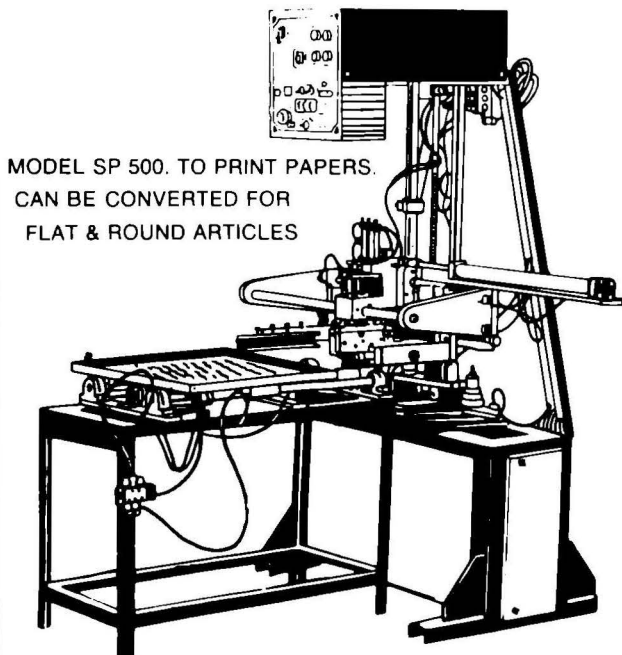
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Care for your CDs

Daman Sood advices on the handling of precious music on compact discs.

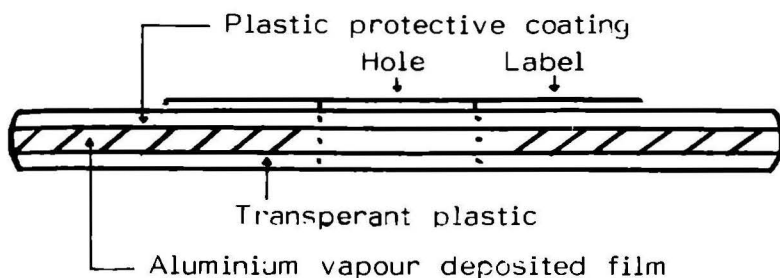


Fig. 1

It has been taken for granted by many audiophiles that once you buy a compact disc you need not worry about their maintenance because they are after all digitally recorded. But this conception may be absolutely wrong. As we need to care about vinyl records or cassettes, whether they are ordinary or DAT metal tapes, each one calls for a particular attention if you want your music to last for atleast a decade. Before going into the care of compact discs let's briefly understand the basic construction of the compact disc.

Compact Disc construction :

The compact disc is composed of three layers of different materials. A clear plastic contains the musical information with tiny pits and islands of digital information (Fig.1). A reflective coating of aluminium or silver is applied over this. Next, a protective coating or layer of acrylic resin is applied over the reflec-

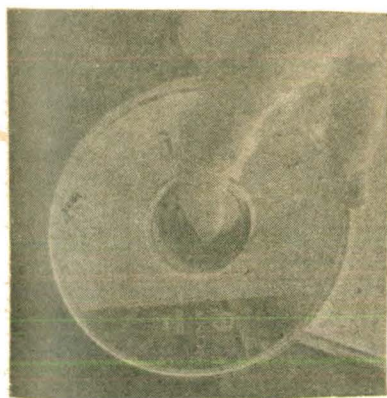


Fig. 2

tive coating for protection. The music label is printed to the plastic side.

Hence the shiny disc contains the true fidelity reproduction of music on the Rainbow reflection side. When loaded in the CD player, the rainbow side is always faced down and the aluminium side with the label is on the top, because the laser pickup is underneath the loaded disc. The compact disc is a delicate piece of recording and must be handled with great care. Small pinholes in the aluminium coating can cause *drop out*, or errors in playing, although these holes are difficult to see.

Tips on compact disc care

- Always handle the compact disc by its edge or center hole. To keep the disc clean, avoid touching the rainbow side where the data is recorded.
- Do not stick paper or tape on the label side; this probably won't damage the disc, but may jam the disc drive.
- Normally to clean a vinyl record, you use a circular motion to remove the dust. Do not try to clean off compact disc with this method. When fingerprints and dust adhere to the disc, wipe with a soft cloth from the center of the disc outwards. This prevents any scratches from covering a large area of corresponding data bits. It is difficult to remove smudges, wipe with a cloth moistened with clear water. Discs get scratched the more they are wiped clean, like a pair of glasses. Excessive cleaning of

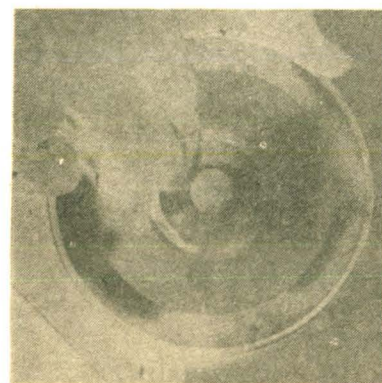
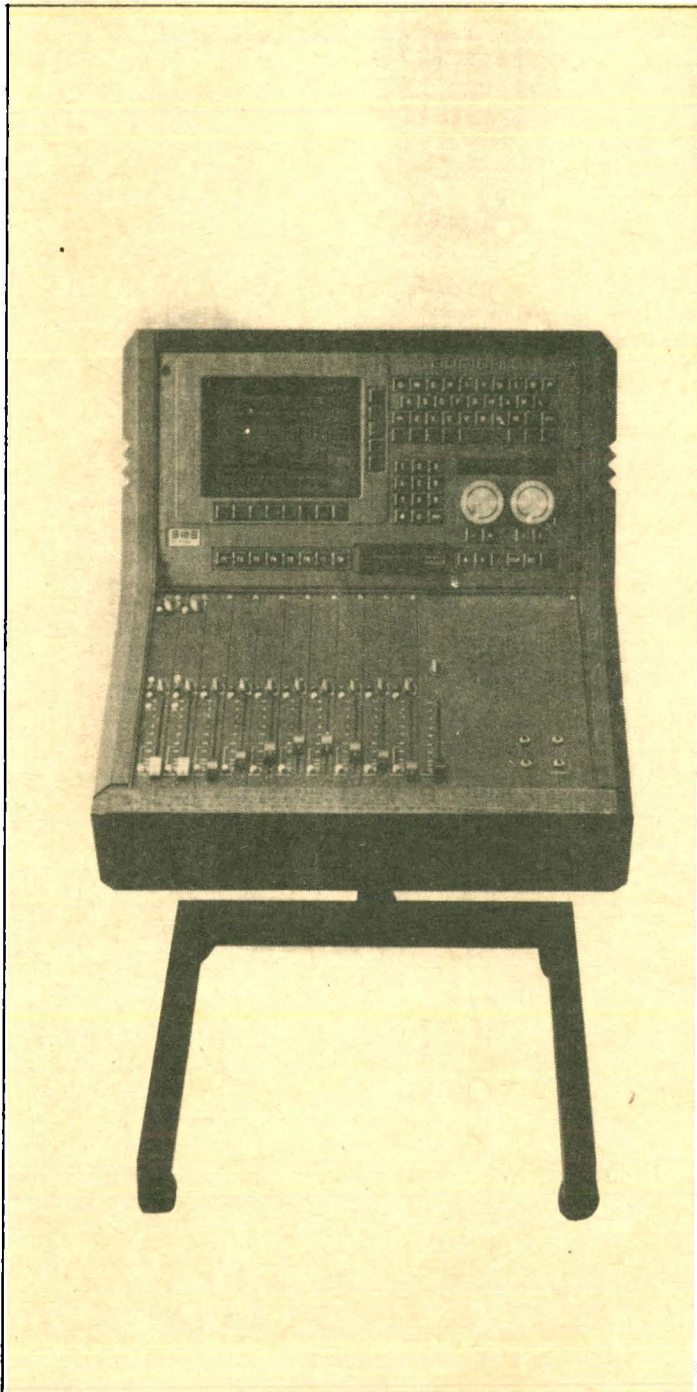


Fig. 3

dust can even grind particles into the soft plastic. If the disc is not visibly dirty, leave it alone. Excessive dust on the CD player can gum up the disc drive and its delicate mechanism.(Fig 2 & 3)

- Do not write anything on the label side with a ballpoint. Furthermore do not use a marker pen, the solvent could penetrate the top layer and spoil the metallic layer. However, the acrylic resin layer is chemically impervious to almost everything.
- Do not expose the disc to high temperature or humidity for an extended time-as car parked under direct sunlight. The considerable rise in temperature could warp the disc, which causes a CD player to shut down.
- After subjecting the disc to extreme cold environment (which is not recommended) give it half an hour to return to room temperature before you play it.
- Do not use solvents such as benzene, thinner, volatile solvents, or antistatic sprays intended for vinyl records. These could irreparably damage the CD surface.
- After cleaning a disc, return it to its case. Discs can be stored vertically or horizontally provided they are kept in their case.
- If the disc is brought from a cold environment to a warm room, dew might form on the disc. Wipe off any dampness with a soft dry cloth before inserting in the player. Keep CDs out of the glove compartment of the car. □

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PRESENTING WORKSTATIONS: Hard disk based recording

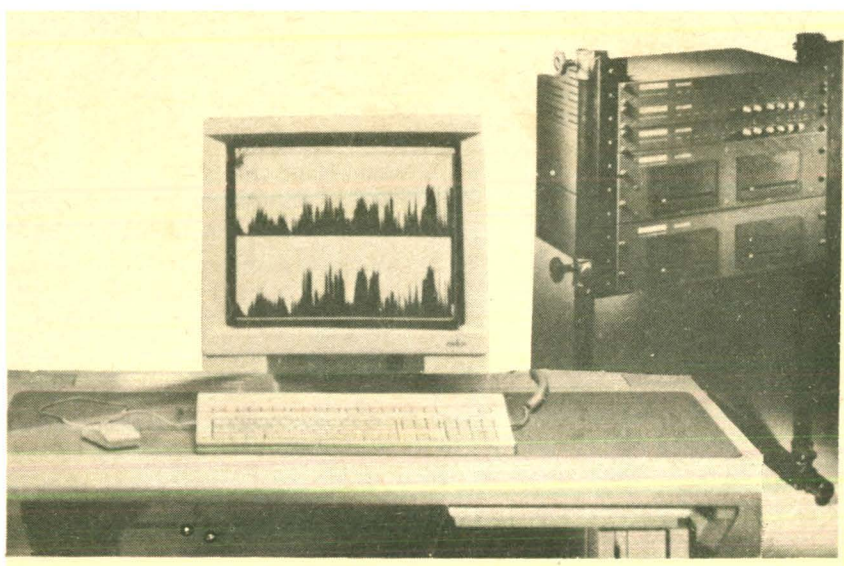
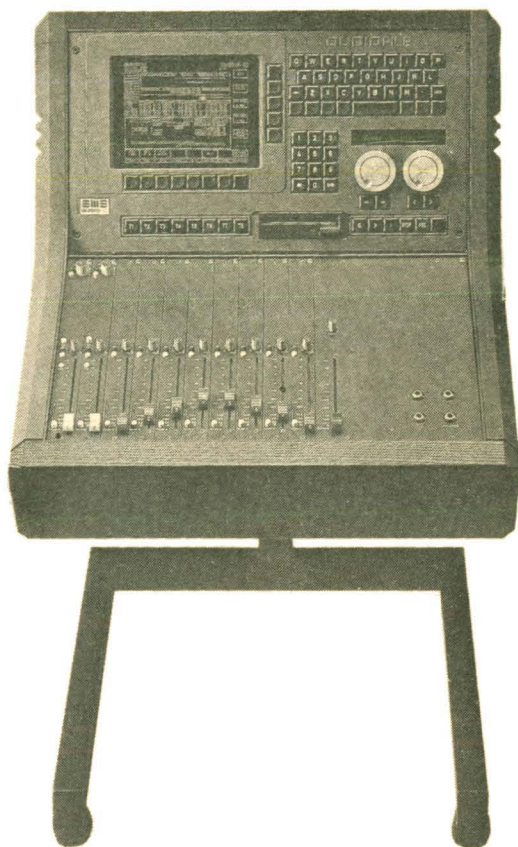
In recent years with the advent of digital recording on tape-recording, technology has leaped frogged from tape recorders to work stations. Work stations record directly on to conventional hard disk, the memory banks of computers. The greatest benefit of the hard disk is that it enables millionth of a second recall of recorded sound to do what you may please with it. The first hard disk work station has been installed in Bombay. Jayesh Khandelwal who operates the system explains the advantages.

Imagine if you will, a recording studio where there are no tape machines, a creative environment where the only limits are the limits of your mind. You have entered a tapeless studio, the future of the recording arts.

Reel to reel digital audio recorders may claim the title of the next generation of recording technology over the analog (tape) machines we all grew up with. This includes also the latest analog machines with auto alignment capabilities. Both these machine developments have finite rewind time or search time to slow down the audio post production process. The real advancement in speed and performance comes from a random access digital audio recording and editing device and its ability to access the audio information instantly. Such a recorder consists basically of a master Central Processing Unit (CPU) with a user interface, some analog to digital converters and a memory in the form of Winchester hard disks. CPU has the access to any point in the memory disk in a random fashion opening up new areas of application. The analog signals are converted into

digital information by sampling at a rate of 50,000 times every second, each sample taking the form of 16 bits of digital information. Each sample occupying 2 bytes of memory must be stored on hard disk before the next digital sample can be taken. This imposes the requirement for an extremely fast and reliable storage medium.

Winchester hard disks can store and retrieve large amounts of digital information very quickly. It is stored magnetically on a series of rigid disks or platters rotating at a very high speed within a hermetically sealed unit. They are therefore not removable, but ensures that the media cannot be contaminated and since the record\play



HARD DISK RECORDING

heads float just above the surface, there is no actual contact; avoiding the problems of head and media wear.

Vast amounts of storage are required to record audio in digital form as each second of audio information will occupy 1,00,000 bytes of storage. To record one hour of mono recording, we require a staggering 360 million bytes. For stereo, twice as much storage will be required in order to record the same duration of audio information. By way of comparison, a typical floppy disk can accommodate about one million bytes of information. Fortunately Winchester disks are now available with storage capacities of many hundreds of millions of bytes in an extremely small and reliable package.

At the Consortium Concepts Studio at Pali Hill, Bandra, Bombay, the planning of such a system to be used for a film and video based setup started some two years back. Advanced Music System (AMS) *Audiofile* was chosen from a number of other systems. Though lately the choice has grown very much as many products of similar type are in the market today.

In terms of technical quality, cassette recorders or magnetic dubbers are the weakest link in the chain of a Film Recording Studio. Costwise it balances up very well with all the other equipments like 6 magnetic dubbers, Dolby SR Noise reduction system, Magnetic recorder, synchroniser and interfaces required to equip a studio.

Although there is no technical limitation to the total record time capacity or the number of channels available, the most popular versions are of one or two hours of record time with 2, input channels and 4 or 8 simultaneous output channels. To those used to multitrack audio tape recorders, this may appear odd since there each channel has its own independent input and output. However, *Audiofile* employs a new and simple concept in which the sequence of recording sound on disk will generally have no relation to the sequence of them playing back. Due to the nature of random access of sounds from disk any sound can be altered in relation to the other sounds without the need for re-recording as in tape based

systems. Any sound can be looped or repeated any number of times.

Audiofile has a built-in time code reader, generator and a chase synchroniser which enables the system to lock to most conventional professional audio or video tape recorders and in our studio with film projectors with the help of SMPTE time code being converted from pulses generated by the projector. If the *Audiofile* is being used for say adding sound effects and a particular gun shot has to be added. The gunshot is recorded onto *Audiofile*. A time code reference is taken from the video prestriped for time code, or from film projector generating hard lock time code, at the appropriate point on the visual and assigned to the recorded gunshot sound. When the video or film is next played the sound plays in sync with the picture. Any change in position for accurate sync can be done in any direction by as little as 1/100 of a frame.

Some of the other advantages and applications of *Audiofile* are

- You can take an effect or music from compact disc libraries, record it into *Audiofile*, synchronise it, edit it and the quality is as the original CD.
- Editing a sound is completely non-destructive. Nothing is cut physically so if it is decided to revert back, the original sound is untouched and not scattered around as bits and pieces on the editing table.
- At the end of the session the information of the sequence of sounds laid out, the events list can be saved on a 3 1/2 inch microflop disk. The digital sounds from the hard disk are preserved or backed up on a PCM 701 encoded VHS video tape for future use on any *Audiofile*.
- Reduced wear and tear on the tape machines, dubbers and multitrack master tape. The recurring cost of magnetic heads is reduced which is a considerable amount taking into account the large number of dubbers, etc used in a film mixing facility.

- Instant access to any sound without having to search and run the tape all over.
- Useful in dubbing matching for films where the audio can be adjusted to the lip movement quite fast.
- Sounds can be revised at any time of the production whether in position, level, fade in/fade out or stereo panning.
- Virtually any number of sounds can be combined on the system without generation or any other losses. Thus no constraints are put on the ultimate complexity of the finished result.
- Time Compression and Expansion of sounds without effecting the pitch is very useful feature to match sounds.
- Electronic music audio samples can be stored in *Audiofile* and accessed by MIDI in addition to live tracks recorded and synchronised to a synthesizer.
- Radio broadcasters can use it to replace many reel to reel or cartridge transports.

As soon as the storage time of the hard disk of say two hours is exhausted with the assortment of samples from various productions or number of reels from one production, some way of saving and subsequent loading hard disk data must be available to allow an unlimited number of productions to work, material to be exchanged with other *Audiofiles* or recalled for re-mixing, editing if need be. Ideally this routine utility should take a couple of seconds. This is the area where the technology is waiting for advances in low cost data storage. A high performance computer tape streamer (Kennedy drive) can save and load data (sounds) quickly but costs nearly 1/5 of *Audiofile*. There are removable Winchester disks but again they are expensive and not so fast in operation as compared to the fixed ones.

Sony PCM 701 or the latest R-Dat offers cheaper data storing mediums. Even though Backup and Restore is done in real time; in practice it does not take that long because hard disks do not store gaps of silence and the same sound repeated numerous times in a

HARD DISK RECORDING

programme occupies single running time only.

Audiofile is not replacing an 8 track digital recorder at present, but future software and hardware changes are on the way to make it work like one. At present it can work in conjunction with a multi track recorder for more track recording capability.

At Consortium Concepts, which has recently started operating, we have done some ads for MRF and Bush; sound post production of a Telugu film

Two Town Rowdy and video serials like Dharamyudh and Bible. Current projects are films like Ghayal on stereo, Sangharsh and a musical album of Parvati Khan.

Abroad it is possible that the general audio and film industry acceptance of hard disk editing may be slow and laborious in its nature, because many people do not seem to realise the capabilities of the system available. For the future I see a period of customer education being all important. It is just

like when first Nagra tape recorder for film sync shooting came to India and the large mobile sound tracks became obsolete or when Rock and Roll film dubbing routed the conventional loop system.

Where production deadlines are always very tight and cost factors are important in terms of numerous tapes, manpower and ancillaries, and most important quality is desirable, the hard disk based systems like *AMS Audiofile* is the only answer and that is the future. □

Workstations In The World

The rapidly developing market for hard disk based audio work-stations has attracted players all over the world which have gotten a toe-hold in this field.

Otari:

Otari, a long time power in multitrack tape systems for the professional audio production and post production market, has joined up with Digidesign, to develop a professional hard disk recorder.

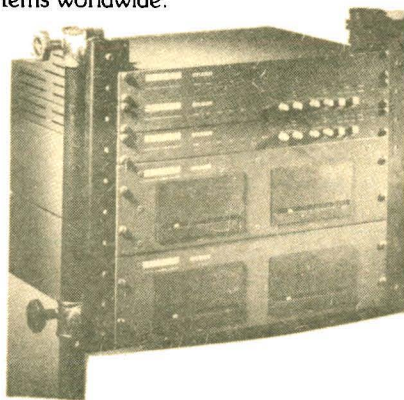
Otari will market under its own label, an integrated work-station unlike Digidesign which relies on plug-in boards and modules. Digidesign will continue manufacturing low cost, high performance sound editing package for Machintosh users.

Otari plans to combine its own proprietary technology with Digidesign, substituting higher performance A/D and D/A converters abandoning its keyboards and mouse interface for more familiar audio controls including a scrub knob. The new Otari product is to be priced less. AKG recently introduced DSE 7000, a stand alone hard disk editing.

Studer Revox:

Since Studer-Revox brought Integrated Music System (IMS) of Menlo Park, California and renaming it Studer Editech Corp-another Machintosh based audio generation and editing product is being groomed for medium and high end audio facilities. The Dyaxis system has been added to Studer 48-track DASH machine, the D820-48. This is an ideal addition to the D820-48 as a mass storage device

with 48 track hours. IMS was founded in 1984 and sells its hard disk based workstation, the Dyaxis to radio, television and recording facilities. When Studer acquired IMS, the company had already sold more than 300 Dyaxis systems worldwide.



The Dyaxis digital audio production system is available in variety of configurations, with different amount of hard disk storage. The audio processor is the heart of Dyaxis, and it connects to the Apple Machintosh computer.

Mac Mix is a custom developed software running on the Machintosh, controls the various recording playback and editing tasks with digitized audio signals stored and recalled from the hard disk drives.

The multi channel version Dyaxis 2+2 is designed for radio, music and post production application. It provides 2 simultaneous playback from 2 Audio Processors. The human interface is still the Machintosh computer with an adapted version of Mac Mix.

The system synchroniser is an advanced clock module capable of syncing the

Dyaxis to time code, film tach or house clock. The system also functions as an extra time code playback channel with LTC, MTC and VITC read/write capability.

The DAT back up software package allows any Dyaxis with digital parts to use any DAT recorders for file back-up. Sound files are recorded on tape with edit information being put on floppy disk. The option allows DAT machines to be used for recording and for real-time tape back up.

The Dyaxis EX-cellerator card is designed to work with the time sealing machine and allows the length of the programme material to be altered without any pitch change.

Digital Dynamics Recording/Editing System

Digital Dynamics have also introduced a 24 track hard disk recording/editing system. The pro Disk-464 is a 4 to 64 track recording and editing system that is suitable for all audio production areas. The system is controlled through an Apple Machintosh computer and displays a transport consoles level metres and an editing console from multitrack reel to reel hardware. Editing operator include copy, cut, splice, replace & align. Identical edits can be made across single or multiple tracks. Sound libraries may be compiled and auditioned in real time.

On screen editing facilities include crossfades, slipping, reel-rocking, auto record and individual track realignments. The systems also automatically builds edit decision lists in real time. Prodisk can lock to SMPTE/EBU digital inputs. The minimum configuration is 4

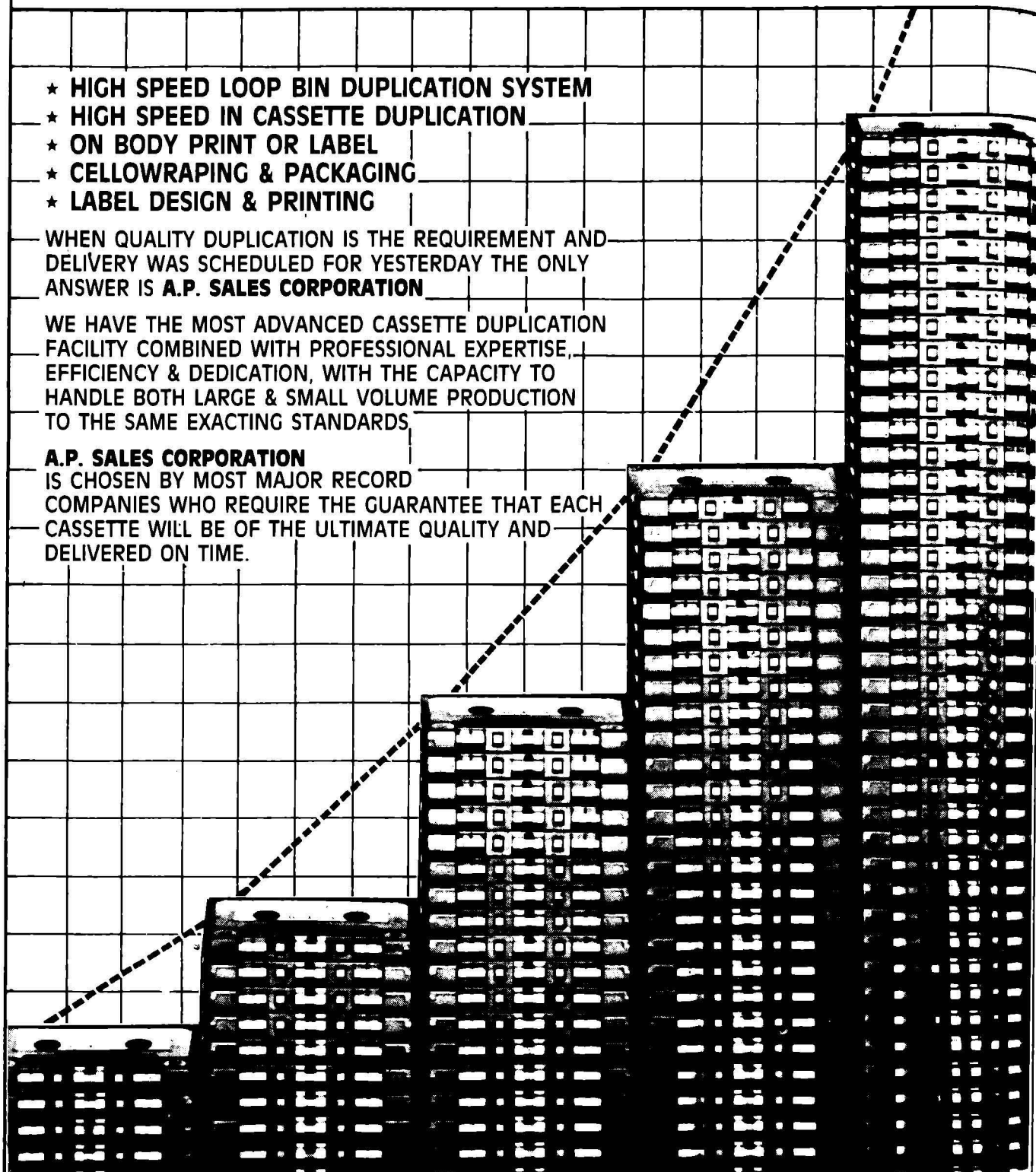
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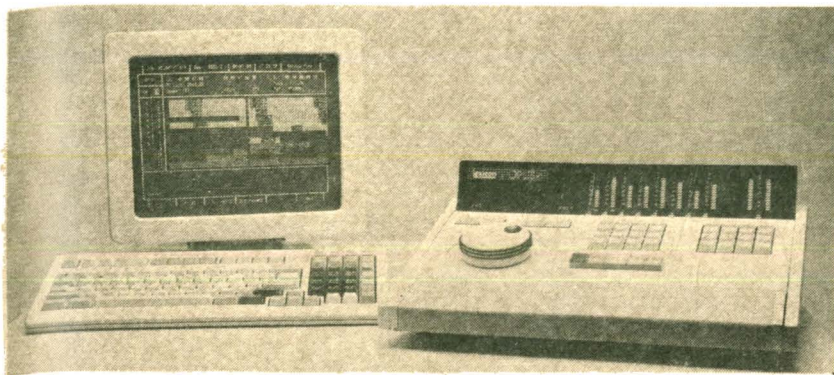
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HARD DISK RECORDING

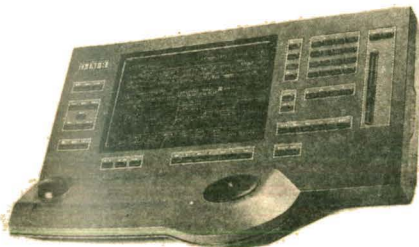


tracks, and one disk provides 30 minutes per track hours. The hard disks are on a SCSI bus and back up is to 8 mm cartridge. Upgrading is available in 4 track sections.

Lexicon Opus/e and 480 L software

Lexicon have introduced a development from the Opus Random Access system. The opus/e is largely the editing and disk-based recording system of the full opus but without the mixing and signal processing capabilities will function as a stand alone editor or can be used in conjunction with an existing console. Opus/e can be upgraded to a full Opus as well as operate as a satellite accessing the system from other rooms in the facility. All the multitrack edit functions including the edit audition, facilities of the full opus remain, analogue and digital inputs and outputs are simultaneously available as are the electronic patching I/O capabilities. The Opus/e consists of the edit controller, a colour coded keyboard and a monitor with the ability to rackmount the controller and keyboard or install directly into a console.

THE DAR SOUND STATION:

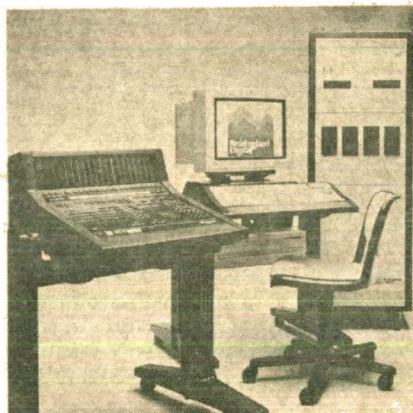


The Digital Audio Research (DAR) sound station II is another disk based audio editing/recording system. The

system is now available with 16 channels of simultaneous input and output and record as either an option or an upgrade. Crossfade can be recorded to disk guaranteeing playback on all channels without the crossfade restrictions present on some systems, meaning that SoundStation can replay 32 disk segments simultaneously with a 16-channel system. Also disk-to-disk copy to enable playback of any audio segment wherever and whenever required. Data can be bounced from one bank to another and this runs as a background task that does not interfere with working.

World fit is another new feature in this system. It is an automatic dialogue synchronisation and replacement software that will automatically edit a replacement dialogue track to synchronise exactly with another track. World fit was originally a stand alone product from DAR but is now fully incorporated within the sound station II system as an option.

NEW ENGLAND DIGITAL :

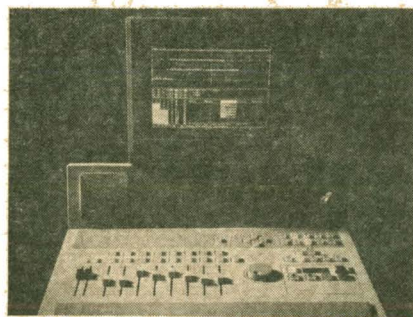


New England Digital's the Direct-to-Disk Multi track Recorder is available in 4, 8, 16 - track units. The new software provides fast, flexible automated editing features like individual track offsets, auto fly-ins and multiple loops on every track.

The terminal screen gives a complete, easy-to-read visual display of all track information. The mouse identifies splice points with microsecond precision on the display, instructing the computer to digitally crossfade section wise. Direct-to-disk editing is completely non-destructive. Dozens of different edits can be constructed from the same material and A/B each one. The computer records and logs each move, and can instantly retrieve any pass for comparison.

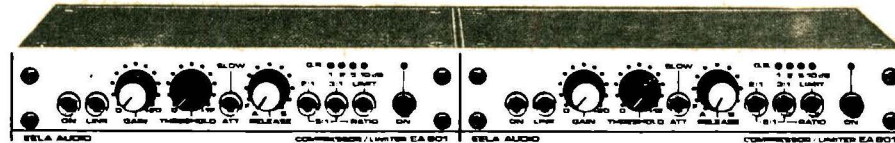
With Direct-to-Disk audio information is recorded and stored on high speed Winchester hard disk drives, which offer not only superior audio fidelity and data integrity compared to tape, but superior performance. And because Winchester disks are a random access medium, rewind, fast forward, autolocate and SMPTE lock are instantaneous.

AKG DSE 7000



The Digital Products Division of AKG (USA) has designed another new digital workstation called DSE 7000 Digital Sound Editor. This system allows on air quality master tapes for commercials to be completed rapidly. The DSE 7000 does away with the razor blade editing and copying of tapes and provides a high quality recording within a very short time. □

MISCELLANEOUS PROCESSORS



ADA SIGNAL PROCESSORS, INC.

2FX digital multi effects produces 2 effects at once. Functions include digital flanger, digital chorus and digital delay. Flange or chorus may be used with echo maximum 1024 milliseconds of delay at 17 kHz. Dimensions are 1.75x19x10.5. Weight is 7 lbs.

Price :\$599.95

Pitchraq programmable pitch transposer has 32 presets that can be programmed in ratio, cents or standard intervals. Transposition range is over 2 octaves. Dimensions are 1.75x19x10.5. Weight is 7 lbs.

Price :\$699.95

AKG USA

CAP 340M is a digital audio signal processor. Being freely programmable, modular, and entirely software controlled, it provides a vast range of applications with its 'blank slate' approach, such as digital mixing, user-definable multi-band, angle dependent filtering and delay time, and room simulation. Other applications include psychoacoustic research, listening tests, sound source localization, timbre and filter design.

Price :To be announced.

APHEX SYSTEMS LTD

103A-type C Aural Exciter is an audio processor that will recreate and restore missing harmonics. Dimensions are 1.75x117x6. Weight is 4.5 lbs.

Price :\$299

700-Dominator is a 3-band peak processor that increases the perception of transients while maintaining absolute peak processing. Dimensions are 1.75x19x9. Weight is 10 lbs. Price :\$1,195

300-Compellor is an audio processor that delivers intelligent compression, leveling, and peak limiting simultaneously. Dimensions are 1.75x19x9. Weight is 11 lbs.

Price :\$1,195

DOD ELECTRONICS (DIGITECH)

IPS 33 Smart Shift is an intelligent harmonizer that can add up to two pitch shifted notes to your original note in a predefined harmony pattern. The unit is MIDI controllable with 41 harmony patterns pre-defined and the unit can store up to 99 presets.

Price :\$799

GOTHAM AUDIO

BW 102/33 A/D converter, together with the BW 102/16 D/A converter completes the interfacing of the HMA (Harmonia Mundi Acustica) System. The A/D converter accepts analog input signals at microphone or line levels. Features include true stereo 16-bit conversion (without delay between channels) at sampling frequencies of 44.1 or 48 kHz. The system includes comprehensive digital audio processing functions such as level (mixing) control, parametric equalization, compression, limiting, expansion, noise gate and reverb functions. It generates a 44.1 or 48 kHz master word clock to synchronize the rest of the system or it may be slaved to an external sync input signal.

INDUSTRIAL RESEARCH PRODUCTS, INC.

System 41 is a modular signal processing system for quality sound reinforcement systems. Thirteen card slots allow for insertion of mix mixers, line mixers, TEQ equalizers, notch filters, cross-overs, distribution amplifiers, line drivers, remote control, and custom design cards. Dimensions are 10.5x19x11. Weight is 35 lbs. Price :\$ 2,500 (price depends on module configuration)

LEXICON INC.

480L digital effects system offers flexibility and sonic excellence with its 20 Hz to 20 kHz bandwidth, 18-bit A/D converters, digital I/O, and dynamic MIDI implementation. Pitch shifting, doppler effects, and sampling are implemented as well. 11.9 seconds of phase-locked stereo sampling at 48 kHz is available with the optional SME (sampling memory expander)board.

LXP-1 digital multi-effects processing module offers a full range of delay and reverberation effects, fast intuitive programming, and complete MIDI implementation. Features include over 4000 distinct sounds accessible from the front panel. 128 user registers, dynamic control for real-time performance and sequencer-based automation, and system exclusive implementation for as many as 8 variable parameters per programme.

LT SOUND

ECC Echo Control Center is a digital delay system also having microplate reverb capability. The delay and reverb can be used together or independently. Delay times are from 1 millisecond to 1 second. Delay time on reverb is variable from 0.6 seconds to 2.4 seconds. Effects include doubling, chorus, flanging, plate reverb with delay, acoustic chamber and tremolo. Dimensions are 1.75x19x7.5.

Price :\$995

ORBAN ASSOCIATES INC.

536A dynamic sibilance controller features two independent channels, effective/inaudible de-essing over a 15 dB input range, active-balanced input for + 4 or -10dBm, active-balanced output with transformer option, dual-LED gain reduction metering, overload/noise ratio of 105dB, very low distortion, effective RF suppression all in a 19-inch rack-mountable package.

Price :\$589 (plus \$24 for XLRs and \$32 for balanced transformers)

ROCKTRON CORPORATION

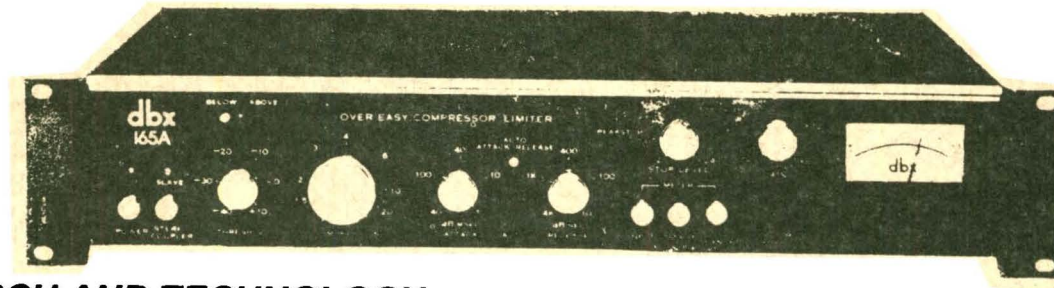
Hush IIX noise reduction is a single channel/mono, 1/2-rack space unit with up to 50 dB of noise reduction.

Price :\$179

Hush IIBX is one channel (mono) of up to 50 dB of noise reduction in a single rack space.

Price :\$309

MULTI-EFFECTS PROCESSORS



APPLIED RESEARCH AND TECHNOLOGY

MULTIVERB EXT (Model 370) is a multi-effects processor with sampling capabilities. Effects include flange, chorus, delay, multi-tap, and pitch transposition. Up to 4 effects may be used simultaneously. Programmable and MIDI controllable, it occupies a single rack-space.

Price : \$675

MULTIVERB II (Model 360), a multiple effect/pitch transposer capable of combining 4 effects simultaneously. It has 19 effects categories with multiple algorithms, 200 memory locations, is fully programmable, and real-time controllable via MIDI. Occupies single rack-space.

Price : \$599

MULTIVERB (Model 330), a multiple effect/pitch transposer with 200 memory locations, including 100 factory presets. Total programmability allows you to create your own presets combining 4 effects at once. Occupies a single rack-space.

Price : \$575

PROVERB 200 (Model 320) is a digital effects processor with 200 presets offering a full range of studio effects. Over 120 reverb variations as well as delay, multiple effects, chorusing, and flanging.

Price : \$399

SGE (Model 380) is an effects processor/digital reverb/pitch transposer that includes various guitar amplifier simulations (such as overdrive and distortion). Up to 9 effects may be utilized simultaneously and controlled in real time via MIDI or front panel. Fills a single rack-space.

Price : \$699

DIGITECH

DSP-128 allows user to access 4 effects simultaneously at a full 20-20 kHz bandwidth. Includes reverb, chorusing, flanging, delays to 1.2 s. and multi-tap delay. Features real-time MIDI control of operating parameters.

Price \$479

MSP-4 provides digital reverberation, chorusing, flanging, delays to 500 ms and multi-tap delay. Up to 4 effects may be used at one time and controlled through MIDI, 128 presets may be stored. Responds to MIDI program changes.

Price : \$369

GSP-5 is a digital processor for guitars allowing 5 simultaneous effects including various types of digital distortion ranging from warm tube sounds to hard-edged metal. Includes reverb, chorus, flange, delay, doubling and equalization with MIDI control.

Price : \$549

LT SOUND

ECC is a digital delay system with microplate reverb. Delay and reverb may be used simultaneously or independently. Delay range is from 1 ms to 1 s. Effects include doubling, chorus, flange, plate reverb with delay, acoustic chamber, and tremolo. Dimensions are 1.75x19x7.5

Price : \$995

PEAVEY ELECTRONICS

QFX-4x4 contains 4 multi-effects processors, each equipped with individual stereo/mono inputs, housed in one single rack-space chassis. Has full MIDI implementation including Syssex Load and Dump. Up to 2.75 μ s of delay per processor.

Price : \$ 1,199

DSR-1000 has true multi-effects capabilities, up to 2.75 seconds of delay echo, and 16 bit processing. There is full MIDI access with re-write and re-map facilities. Effects include delay, chorus, reverb and more, in a single rack-space.

Price : \$499

MULTIFEX contains 4 multi-effects processors, each equipped with individual stereo/mono inputs, housed in one single rack-space chassis. Has full MIDI implementation, including Syssex Load and Dump. Up to 2.75 s of delay per processor.

Price \$1,199

ULTRAVERB has true multi-effects capabilities, up to 2.75 seconds of delay/echo, 16-bit processing, full MIDI access, and full re-write and re-map facilities. Effects include delay, chorus, reverb and more, in a single rack-space.

Price : \$449

ADDVERB II is capable of delivering digital delay, reverb and other effects. It has up to 680 ms of delay/echo, 128 re-mappable presets, 16-bit processing, full MIDI capability, and effects mix and output level in a single rack-space.

Price : \$399

UNIVERB II is a digital delay/reverb/effects processor featuring 128 16-bit effects using VLSI technology. It has a bandwidth of 20 Hz to 12 kHz, stereo and mono-to-stereo configurations, and remote bypass capability in a single rack-space.

Price :\$299

ROLAND CORP. US

DEP-3 is a digital multiple effects unit featuring delay, reverb, and EQ. Up to 500 ms delay, 99 memory locations, and 3-band digital EQ. Dimensions are 1.9x19x11.4 and weight is 7.7 lbs.

Price : \$695

DEP-5 is a digital multiple effects unit featuring delay, reverb, chorus, EQ, and stereo panning. Upto 2000 ms delay, 99 memory locations and 3-band digital EQ. Dimensions are 1.9x19x11 3/8 and weight is 11lbs.

Price: \$1095

R-880 is a digital reverb/effects processors with 4 independent DSPs. Has programmes for reverb, non-linear reverb, early reflections, chorus, delay, equalization and compression. Has 90 dB dynamic range, and both analog and AES/EBU digital I/O connections. Accommodates 48 kHz and 44.1 kHz signals, weight 22 lbs.

Price \$3,995

GC-8 is a 'graphic' remote control unit for the R-880. Has large LCD readout (256x40 dot), 5 rotary knobs with numeric keypad and memory card slot for storing and loading programs. Dimensions : 2x13.1x6.9, weight : 2 lbs., 10 oz.

Price : \$850

BUYERS GUIDE

YAMAHA

SPX 1000 is a digital multi-effects processor utilizing 'second generation' DSP technology. Features 40 factory presets and 59 RAM user memory locations. Includes dual and multiple effects programmes. Full MIDI compatibility.

Price : \$1,795

FX500 provides up to 5 different effects simultaneously and has extensive programming capability. Has full 20 kHz bandwidth, 60 preset programmes and 30 additional RAM locations for user defined programmes. Full MIDI compatibility.

Price : \$495

REV5 is a digital reverb/multi-effects processor featuring 30 main effects programmes, 9 combined programmes, and 60 user memory locations, and 3-band parametric equalization is included with switchable I/O level monitoring. MIDI Dump capability.

Price : \$1,995

PX900 is a digital multi-effects processor utilizing 'second generation' DSP technology. There are 50 factory presets and 49 RAM user memory locations. Dual and multiple effects programmes are featured. Full MIDI compatibility.

Price : \$ 995

DIGITAL DELAYS

APPLIED RESEARCH AND TECHNOLOGY (ART)

DELAY SYSTEM VII (Model 400) is a fully programmable digital delay/sampler with a 20-20 kHz frequency response, infinite delay, chorus, flange, doubling, and echo. Can store presets and has a MIDI interface. Occupies a single rack space.

Price : \$499

DELAY SYSTEM V (Model 390) is a full bandwidth digital delay/sampler featuring 4 delay ranges (which are switchable), infinite repeat and bypass. Capable of echo, delay and modulated delay effects. Occupies a single rack-space.

Price: 349

DD3 ALIGNMENT DELAY (Model 250) is a 1 in/3 out digital time delay offering 256 ms per tap. It has balance ins/outs plus terminal strip, and offers 64 kHz sample rate, all in a single rack-space.

Price : \$749

AUDIO LOGIC

RDS 7.6 Time Machine is a rack mounted digital delay and sampling unit offering up to 7.6 seconds of delay or sample recording at full bandwidth (15 kHz, 87 dB). 4 delay/sample ranges, multiple footswitch controllable functions and a 10 to 1 ratio for flanging or chorusing.

Price : \$399.95

RDS 2001 rack mounted digital delay and sampling unit offers up to approximately 2 seconds of full bandwidth (15 kHz, 87 dB) delay or sampling, multiple footswitch controllable functions, and a 10 to 1 ratio for flanging or chorusing.

Price : \$339.95

RDS 1900 rack mounted digital delay unit offers approximately 2 seconds of full bandwidth delay (15 kHz, 87 dB) for echo, slap back and infinite repeat effects, and a 10 to 1 ratio for flanging or chorusing.

Price : \$319.95

BUYERS GUIDE

RDS 3.6 rack mounted digital delay unit offers up to 3.6 seconds of delay at half bandwidth (8 kHz, 87 dB), full bandwidth at all other delay ranges (15 kHz, 87 dB) and a 10 to 1 flange or chorus ratio.

Price : \$299.95

R2D3 has 3 independent delay outputs, each capable of up to 327 ms of delay. (Optional up to 1.307 seconds of delay). The unit has linear PCM 16 bit A-to-D-to-A conversion and a battery back-up memory. Minimum delay increment is 20 μ s.

Price : \$799

R1D1 is a single channel digital delay with a maximum delay time of 320 ms. The unit has linear PCM A-to-D-to-A conversion and is DIP switch programmed. Minimum delay switching increments are 5 ms.

Price : \$450

ROLAND CORP.U.S.

SDE-3000A is a programmable digital delay with 8 memory locations and a 10 Hz to 17 kHz frequency response. Features up to 4500 ms delay time, 100 dB dynamic range, 0.03% harmonic distortion. LFO with modulation rate and depth controls.

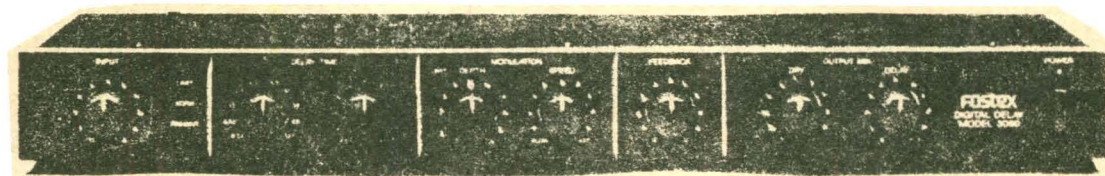
Price : \$1,095

SOUND CONCEPTS INC.

SSD550 is a 2-channel delay featuring a delay time of 5 to 50 ms switchable to 100 ms. Has a 90 dB (A-weighted) S/N ratio and a frequency response of 20 Hz to 8 kHz. Contains a built-in mix and surround decoders. Occupies 2 rack-spaces.

Price : \$869

DELAYS



ADA SIGNAL PROCESSORS INC.

Digitizer 4 is a fully programmable digital delay featuring 32 programmes, 17 kHz frequency response, 1024 milli-seconds of delay, stereo outputs and an LED readout which displays delay time or function. Dimensions are 1.75x19x10.25. Weight is 7 lbs.

Price : \$699.95

DOD ELECTRONICS (DIGITECH & AUDIO LOGIC)

RDS 1900 rack mounted digital delay unit offers approximately 2 seconds of full bandwidth delay (15 kHz, 87 dB) for echo, slap back and infinite repeat effects, and 10 to 1 ratio for flanging or chorusing.

Price : \$319.95

BUYERS GUIDE

RDS 7.6 Time Machine rack mounted digital delay and sampling unit offers up to 7.6 seconds of delay or sample recording at full bandwidth (15 kHz, 87 dB), four delay/sample ranges, multiple footswitch controllable functions, and a 10 to 1 ratio for flanging or chorusing.

Price : \$399.95

RD 320B is a single output digital audio delay using PCM technology and is intended for large room speaker timing and concert hall spatial effects. The time delay range of the unit is from a minimum of 5 milliseconds to a maximum of 320 milliseconds in 5 millisecond increments.

Price : \$349.95

R1D1 is a single channel digital delay unit capable of up to 327 milliseconds of delay. The unit has linear PCM 16-bit A-to-D-to-A conversion and is DIP switch set. Minimum increment of delay is 5 milliseconds.

Price : \$450

R2D3 has three independent delay outputs, each capable of up to 327 milliseconds of delay (optional up to 1.307 seconds of delay) The unit has linear PCM 16-bit A-to-D-to-A conversion and a battery backed-up memory which retains settings when the power to the unit is removed. Minimum increment of delay is 20 microseconds.

Price : \$799

JBL PROFESSIONAL

7922 audio delay is a 0 to 327 millisecond audio delay in 10 microsecond steps; one input, two independently delayed outputs; linear phase anti-aliasing filter (± 5 degrees, 20 Hz to 20 kHz) for audio quality and sharp imaging. Dimensions are 1.75x19x14.5. Weight is 8.5 lbs.

Price : \$1,295

KLARK-TEKNIK ELECTRONICS, INC.

DN7 16 is a multiple output digital audio delay line that features 16-bit linear conversion, 50 kHz sampling and proprietary thick-film anti-aliasing filters. Dynamic range is greater than 90 dB. Other features include one in/three out, and adjustability in 20 microsecond increments up to 1.3 seconds. Dimensions are 1.75x19x11.75.

Price : \$1,625

SOUND CONCEPTS INC.

SSD 550 surround and ambience delay system has two channels of 5 ms to 50 ms of delay and matrix circuit for film 'surround' output. Switchable to sequential delay up to 100 ms and mixed outputs available. Signal to noise ratio is 90 dB response 10 Hz to 8 kHz. Dimensions are 3.5x19x9, and weight is 8 lbs.

Price : \$789

LT SOUND

RCC reverb control center is a complete microplate reverb system for use with or without a mixing board. It has 2 microphone inputs, inputs for 2 additional stereo sources, and an output for a tape recorder plus 3-band equalization. Dimensions are 1.75x19x7.5. Weight is 7 lbs.

Price : \$595

RV-2 stereo reverb unit features the microplate reverb system and has over 18 kHz of frequency response. Other features include 4 simultaneous inputs per channel for 3 different sounds, 7-segment LED level indicator on each channel, and decay time control of 0.6 to 2.4 seconds. Dimensions are 1.75x19x1.75. Weight is 8 lbs.

Price : \$895

ORBAN ASSOCIATES INC.

111B dual spring reverb has performance highlights that include two independent channels with six springs per channel, floating threshold peak limiter protects against 'twang' and 'boing' noises, bass and quasi-parametric midrange equalization allows colouring of echo return, front panel mixed output control, accepts input levels from -30 to +4 dBm, industrial quality construction and rugged package, and an extremely low signal-to-noise ratio (better than 76 dB) and distortion (THD at 5 kHz is less than 0.2 %).

Price : \$959

PEAVEY AUDIO MEDIA RESEARCH

Addverb II digital reverb is a MIDI-capable, multi-effects processor with 100 preset effects, including 50 reverb sounds and a full array of delay effects, including chorus, flange, echo, straight delay and special effects. Any of the 100 front-panel accessible effects may be copied to any other location. Reverbs and specials may not be modified, but can be copied to other locations.

Price : \$399.99

DSR1000 features echo, pre-delay, early reflections, room size, tonal colour, reverb time, left and right stereo channel delay, left and right stereo echo feedback, chorus rate, depth, delay time and feedback. Every effect group can be replaced in the entire range of 100 effects slots with customized digital effects. Full MIDI access is provided.

Price : \$499.99

Ultraverb is a true digital stereo multi-effects processor. Features include echo, pre-delay, early reflections, room size tonal colour, reverb time left and right stereo channel delay, left and right stereo echo feedback, chorus rate, depth, delay time and feedback. All of the factory presets can be refilled in different location numbers with five easily mastered keystrokes. Full MIDI access is provided.

Price : \$449.99

Univerb II is a digital stereo reverb that offers 128 separate stereo reverb effects, 16-bit digital processing, input-level/effect-mix and output-level controls, input signal status LEDs, 0.25 inch inputs and outputs, wide bandwidth response from 20 Hz to 12 kHz at any reverb selection, and full MIDI access all in a single-space, 19-inch rack-mount chassis.

Price : \$299.99



TEAC CORPORATION OF AMERICA

RS20B is a dual channel spring reverb system. Features are separate in/out level controls, 200 Hz HPF, 6 dB per octave roll-off filter, 1/4-inch and RCA in/out jacks, effect in/out switch. Frequency response is 30 Hz to 20 kHz \pm 0.5 dB reverb out, 100 Hz to 4 kHz + 0, -6 dB reverb in. S/N ratio is 75 dB (unweighted), 80 dB IHF weighted at 400 Hz. Dimensions are 19x3-7/16x8, and weight is 8.5 lbs.

Price : \$400

Hush IICX is a stereo single rack space noise reduction unit with up to 50 dB of noise reduction.

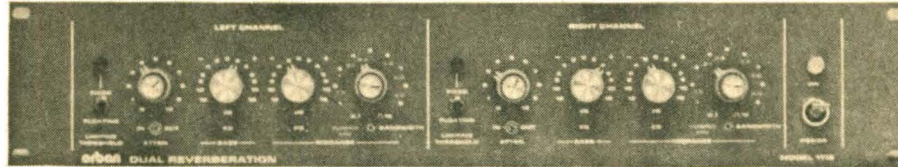
Price : \$409

Hush 2000 is stereo/single-ended noise reduction featuring balanced in/out 0.25-inch XLR connections, adjustable expander threshold, ratio and release. Other features include filter sensitivity/release/cut-off, and full metering all in a single rack space.

Price : \$799

BUYERS GUIDE

REVERBS



ALESIS

Microverb II is a 16-bit digital reverb that offers a comprehensive range of classic reverb programmes. Integrated technology is coupled with an intuitive, simple to operate control panel featuring INPUT, MIX, and OUTPUT controls. Other features include stereo in, stereo out, and operation at 15 kHz bandwidth.

Price : \$199

Midiverb II is a full 16-bit PCM stereo multiple effects processor offering 99 programmes with full 15 kHz bandwidth. These include 49 reverb programmes, plus flange, triggered flange, chorus multi-voice chorus, delays, multi-tapped delays, special effects and more. Other features include easy front panel manual control, program changes accessible via MIDI, 32 MIDI patch locations which allow any of the 99 programs to be MIDI mapped by the user.

Price : \$269

Quadraverb is a 16-bit simultaneous effects digital signal processor. There are 100 fully programmable memory locations with 90 factory programmes provided, and 20 kHz bandwidth. Features include touch sensitive parameter buttons that speed up as they are pressed harder. MIDI control of programme parameters, system exclusive data storage, programme naming, and a program advance footswitch jack.

Price : \$449

APPLIED RESEARCH AND TECHNOLOGY

MultiVerb is a 20 bit ultra-high resolution effects processor. Features include pitch transposing, 200 memory locations, fully programmable, and the ability to process four simultaneous effects. Dimensions are 1.75x19x9.25. Weight is 9 lbs.

Price : Available upon request.

Proverb 200 has two hundred presets and 16 bit internal architecture. The unit has over 120 reverb variations and many studio designed presets. Dimensions are 1.75x19x9.25. Weight is 9lbs.

Price : Available upon request.

DOD ELECTRONICS (DIGITECH)

DSP 128 Plus digital multi-effects signal processor has digital reverberation, chorusing, flanging, delay and multi-tap delay effects which are all MIDI controllable with up to four effects at a time. 128 different presets may be stored and accessed with MIDI programme change numbers.

Price : \$499

FURMAN SOUND, INC.

RV-3 digital reverberation system is an easy-to-use digital reverb featuring a choice of 2 halls, 2 rooms, 2 plates, or gated or reverse reverb. Each may be used with one of four decay times. Other features include PRE-DELAY, POSITION, HI and LO roll-off buttons, direct and reverb mix controls, input level control with 10-section LED meter, and stereo outputs. Dimensions are 1.75x19x8. Weight is 8 lbs.

Price : \$599

KLARK-TEKNIK ELECTRONICS, INC.

DN780 digital reverberator/processor utilizes 32-bit VLSI circuitry to achieve a more natural sounding reverb. Contains 89 non-volatile memory locations plus spatial effects. Includes remote control. Dimensions are 3.5x19x12.25. Weight is 22 lbs.

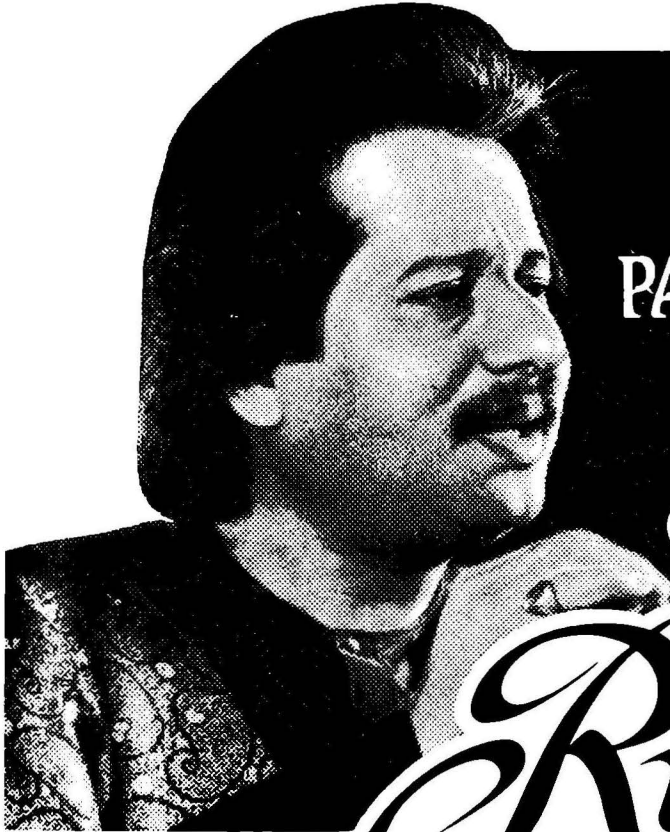
Date	Venue
2nd Aug.	Bombay
3rd Aug.	Bombay
4th Aug.	Bombay
10th Aug.	Ahmedabad
12th Aug.	Lucknow
14th Aug.	Pune
18th Aug.	Delhi
19th Aug.	Calcutta
23rd Aug.	Madras
25th Aug.	Bangalore
26th Aug.	Hyderabad
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Music Industry escapes excise noose

Contd pg 4 ▶▶

"There are thousands of blank tape manufacturers. How does the government propose to cover them?" Sunil Wadhvani of T-Series pointed out "the pirates, who are already committing an offence under the Copyright Law will have added price advantage, as this excise duty will be totally evaded by them." Duplication of audio cassettes is to a large extent a cottage industry and such people will also not pay excise and will produce cheaper products. Naturally the organized sector with loopbin units would not be able to escape the levy under any SSI exemption which is Rs 2 million only, good enough for just about 2,00,000 cassettes, or a month's production. Wadhvani explained, "which means that recording by primitive methods shall be more beneficial".

The Finance Minister did not know the implications of his populist action, aimed at gaining the government credibility and meaning business in their objective to balance the budget. Biswanath Chatterjee of Concord thinks "its unfair for the customer, but I welcome it only in the hope that it might curb piracy, as it is easier to escape excise than evade sales tax". Magnasound's Shashi Gopal felt the excise was "harsh on the people, whose cheapest form of entertainment is still music".

In effect the excise tax put the brake on the industry, literally grinding it to a halt. Supplies to the market ceased as labels went into calculations on price increases. (See report on price changes). This done, the companies were faced with the actual problem of organising cash for the excise. Even after the modvat it meant departing with 70 paise per cassette. No music company is that rich as to afford this. With hairline margins, even the best intentions were not enough to actually pay.

Ganesh Jain of Venus said it all when he voiced the determination of the industry with an emphatic shaking of his head in the negative and uttering the judgement, "the excise has to go, it can't stay". A few days later in parliament Madhu Dandavate bowed to

the reality of the situation and abolished excise on May 16, a day earlier than anticipated by the entire industry. In net effect the excise is now applied only on magnetic tape, enhanced from Rs 2.40 to Rs 3 per sq. ft. The same excise is applicable on pre-recorded pancakes so as not to allow evasion by a totally integrated unit, who could otherwise have an edge over others by not paying excise at all!

'Money Magic' series hits market

Contd pg 5 ▶▶

Magnasound foresees volume sales for 'Money Magic' products. 'We expect atleast one album released in the first lot to cross sale figures of three to four lakh, and noticing the recent sale trend of other company albums, I don't think it is to much to expect,' forecasts Bashir Sheikh. With 'Party Party' sales having touched 30,000 within three weeks of release the expectation may not be considered to far fetched.

The Magnasound ad campaign for this series has been planned in a phased manner, starting with the Western and Central regions first 'to test the waters', before moving on to North, East and South regions, in that order. The publicity budget for the press alone is estimated at 2.6 lakh with advertisements appearing in the English and regional press simultaneously. 'Money Magic' radio programs on Bombay, Pune and Bhopal stations are also planned.

The 'Money Magic' repertoire and low-pricing is expected to reach a totally new clientele. We do not expect our elite urban customer buying our Rs 40 releases to buy the Money Magic product', says Bashir. Money Magic and the regular Magnasound product is thus expected to be bought by totally diverse customers.

Garware to leave Industry?

Contd pg 6 ▶▶

The company stopped releasing the Dharmayudh video serial long back. However it unofficially explains the chances of televising the same, as the only reason. One cannot confirm this from the company though.

With the induction of Prem Ramchandani, the company sent signals of its intention to enter the

music business, including setting up loop-bin duplication. However Ramchandani refuses to confirm any such moves.

As far as market reports have it, the main problem occurred with bank guaranteed bills being dishonoured by the video companies who marketed Hindi feature films under their brand names, in various kinds of association with Garware. Garware all along, never owned a single copyright but always wished to impress the public that the video releases were in fact their's. This aspect must have possibly rendered their case weaker. Reportedly the losses accrued are in the region of 70 million. Some report the figure of 170 million.

Undoubtedly the video plant cannot be sustained by blank video cassette marketing or pancake sales alone. Thus the duplication unit was set up. The market being what it is, Garware was forced to crash prices, extend undue credit and accept bank guarantees from unworthies.

Latest rumours have it that Garware is willing to sell off both their audio and video plants consisting of a pilot line, two video lines and one audio line for a total sum of 120 million and wash their hands of the industry. It is reported that the Modi group hired six technicians from abroad to go through the entire Garware plants and report back. They obviously advised Modi against buying. Since nothing can be confirmed, only time will let us have the truth on Garware's operations and future plans.

Lyrec Storms India

Contd pg 6 ▶▶

recorder. On display also were the low cost portable Fred which is an editing tape deck and 16/24 track TR 533 analog multi track tape recorder on two inch tape. Lyrec has moved to impressive factory premises in a suburb at Copenhagen. In the last two years Lyrec has enjoyed a dramatic upward trend in sales of its tape duplication system and of its long established standard, the Fred portable tape recorder/editor.

Large investments in tape coating plants

Contd pg 8 ▶▶

The company will be managed by the Koneru family of Vijayawada. AP Electronics Development Corporation

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Ltd is also participating in the venture.

Hytasun Magnetics Limited is in the process of implementing a tape coating project with foreign collaboration. The plant will be accompanied by the latest recording house having 1,000 VCR's and enhanced duplicating system for recording of pancakes. The capacity of the plant is expected to be 10 million per year, with an output of 3 million pre-recorded video cassettes. The company plans to come out with an equity share to raise funds. There will be a buy-back clause in the deal with the collaborator. The product is expected to touch the market by April '91.

The Modi group enters the video industry with a reported \$22 million tie-up with Sunkyong, the well established audio and video tape manufacturers of Korea to put up a video tape coating plant in India. It is learnt that of the total cost of the project \$8m will be for technology transfer alone. There is a buy-back clause in the deal.

Daulat Electronics Ltd of Moradabad, U.P. has imported a Video Tape Plant from Silver Shoji of Japan. This is the second phase of their project and will produce 35 lakh video tapes annually in an air-conditioned dust free environment. The company has put out a Rs 18 million public issue for this phase of the project.

The initial phase of the project located at Kashipur, cost Rs 110m. Daulat already produces 20 lakh video cassette housings per annum and is the OEM supplier to leading video cassette producers in the country. Daulat expects its video cassettes to be exported to the highly competitive and quality conscious European, US and Gulf country markets.

Apart from these companies who have already finalised plans and have projects underway there are a number of other companies that have received a license. Savak Electronics of U.P. license for production of 3m blank cassettes. Abdul Kader of Bombay, license for video magnetic tape and 6m V-O's. Consumer Electronics of Punjab, license for 6m blank video cassettes. Media Video Ltd, Rajasthan, received license for production of 6m video and 36m audio cassettes and magnetic tape. Vishva Electronics Ltd of Ahmednagar, Maharashtra got license to produce audio and video tapes.

HMV's new set up

Contd pg 5 ➤

Company's sales reps forward dealer orders to Metro C&F. "The situation has eased to a great extent and supplies dealer servicing should be as before soon", said one of the sales staff. Gramco has off-loaded most of the godown and delivery staff consequently.

It appears Gramco is firm on showing an operating profit henceforth and is not going to fight shy of any drastic action required.

T-Series Music Bank

Contd pg 8 ➤

owner of all copyrights of the soundtracks. "It will create a revolution", says Malhotra, director of T-Series and Sudeep studio where the recording for the Music Bank is being done.

"The producer will be happy" says Malhotra, "his tension is lessened and he can also economise on the budget. He can now plan in advance".

Mahesh Bhatt's Sadak and Dil Hai Ke Maanta Nahin, have already made their choice from the Music Bank. Of course films produced by Gulshan Kumar himself will also be using soundtracks from their own Music Bank.

Goldiee launched

Contd pg 8 ➤

It may come across difficulties initially". Among the other Goldiee cassettes released, include Hari Om Sharan's Jay Bajrang Bali. Sumeran, a bhajan album also by the same singer was released on the 6th of June along with an album of Muslim devotional songs by Pakistani singer Mehdi Hassan, with music by Ravindra Jain.

Jagdish plans to launch at least about three cassettes every month. "I plan to capture the Maharashtra market first, so I am concentrating more on Marathi cassettes", remarks Jagdish. A cassette of Marathi pop songs Zubi Zubia is ready for release. The album includes songs by Ajit Kadvade, Uttara Kelkar, Suresh Wadkar and Kavita Krishnamurthy. Jagdish says, "I will not give cheap products in the market. It will always be respectful. Goldiee promises listeners something good. I think I am the only owner who also has knowledge of music".

Speaking about the prospects of the

company in an overcrowded market Jagdish said, "the buyer does not see the label of the company on the cassette. So any new company can enter the market and do well provided the product is good." Speaking on how he started the company, he said, "in 1973 HMV was giving only 21/2% royalty to composers while giving 5% to the singers; that always pinched me." So music composers can look forward to a better deal from Jagdish.

Pirate CD plant in Dubai

Contd pg 6 ➤

music for proper royalty agreements, failing which he will go ahead anyway. Concerted action must be taken by the Indian government to protect the Indian music industry. In this issue we carry news of copyright laws enacted recently in Saudi Arabia. Seen in this light the Gulf government could possibly be compelled to enforce similar laws.

Soundtracks going great

Contd pg 8 ➤

HMV has come out with yet another winner in 'Hum'. The album is reportedly being swept of the shelves from the first day of release. The controversial tune of the song chumha chumha lohe has been an instant hit with the masses, even as Laxmi-Pyare and Bappi Lahiri fight over who conceived the tune first.

The films are scheduled for release in June. If they become box-office hits, the sky will be the limit for sales with every chance that one of them might break the world record for highest sales, the possibility is always there after the recent sales of Maine Pyar Kiya. With favourite star Amitabh playing the lead role in 'Hum' and 'Aaj Ka Arjun' and 'Dil' starring teenage heart-throb of the musical 'Qayamat Se Qayamat Tak', the chances are bright.

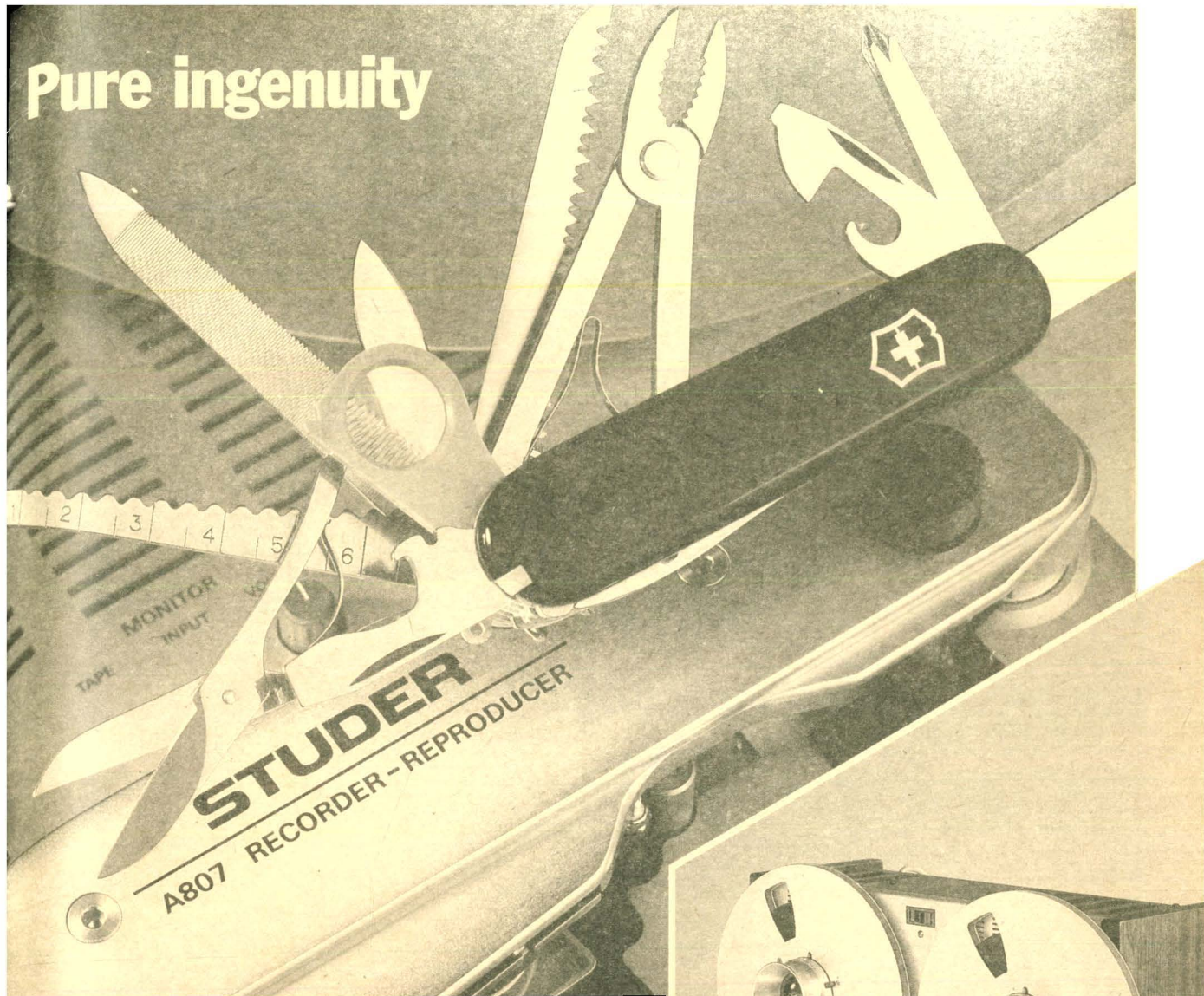
MIL soundtracks

Contd pg 11 ➤

price of Rs 35/- which is the regular price category and top of the line is priced at Rs 40/- a new introduction. However Manhar, Hariharan, Rajendra and Nina Mehta, Ahmed and Mohd Hussain, as also Anuradha Paudwal are all plugged at Rs 24/- in the BTP category. It seems clearly a distinction at who is saleable at which price.

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on the inlay, instead of the artistes. A clear departure from the sublime world of music lovers to that of car lovers (for music's sake).

Music Cos raise prices

Contd pg 11 ▶▶
been 50 paise per piece at that time. The net effect of increase in this year's budget, after modvat had worked out to 70 paise on every audio cassette.

The government later scrapped the increased duty on pre-recorded and blank cassettes. Instead it simplified matters by increasing the excise payable at the point of manufacture of the magnetic tape from Rs 2.40 to Rs 3/- per square foot. The increase in the final product will thus be negligible.

The music companies however, show no signs of slashing back their prices, presently atleast. Bashir Sheikh of Magnasound says, "our prices were already low when we started off, so we are not going to reduce our prices now." Lazarus of MIL said, "we are waiting for the exact figures, no decision will be made till then".

Video excise hike vexes industry

Contd pg 12 ▶▶
Sunil Wadhvani, Director of Super cassettes said that henceforth every factory will have to take an excise licence and will come under the purview of the local authorities. According to him the pirates who are already committing an offence under the copyright law will have an added price advantage as this excise will be completely evaded by them. The excise department which presently controls only the few magnetic tape factories will now have to keep vigil on a large number of factories doing recording and manufacturing blank cassettes, which obviously would mean leakage of excise revenue.

According to Rafiq of Bombino Video Pvt Ltd, this hike is not going to check piracy at all. One of the ways of checking piracy would be to hold thorough checks of vehicles at points of arrival into the city.

Hanif of Magnum film opined, "We are in for more disaster. The demand for cassettes will fall compared to earlier times". According to him the excise should have been so minimally fixed that the rate between the pirated

cassette and the rightful owner is almost the same. Cable TV is another threat to the video copyright owners. He goes on to say that in a distant suburb in Bombay a family of six members can watch a film on the cable TV, costing only eight annas per head. Thus wherever the cable has come in, it has made entertainment much more cheaper than going to a cinema house or getting a cassette for Rs 8/- to 10 from a library.

B V Maroo, elder of the Maroo brothers and the owner of Shemaroo Video felt that this hike in excise cannot help the government to curb video piracy, even if it earns the government credibility and a clean image, and it employs strict check points. According to him piracy can be checked only through technological change which no man-made law can check.

The Rs 5/- hike in recorded video cassette manufactured directly from recorded video tapes by the spool method will not affect the industry because this has not entered India and it will take some time for this technology to come to India. This is incidentally prevalent in the West.

Therefore if the piracy is to be checked the government has to take some steps on a war footing and let the industry atleast survive.

HMV's CD project

Contd pg 14 ▶▶
At present the group's application for permission to manufacture compact discs, applied some months back, lies with the director-general of technical development. According to highly placed sources in RPG, there were long term plans to get Murphy, another company in the group which already makes audio equipment, to make CD players.

HMV presently has a CD catalogue of over 250 titles, which it markets abroad. HMV realises that the time is ripe in India at present for compact discs, before others jump on the wagon.

Calcutta Scene

Contd pg 15 ▶▶
The Nazraul Birth Anniversary celebration starting from 26th May onwards participated by the stalwarts like Manahendra Mukherjee, Kalyani Kazi, Madhuri Chatterjee, Jaganmoy

Mitra, Dhiren Basu, Dharendra Mitra, Haimanti Shukla, Krishna Chatterjee and others. The occasion should see some more releases.

The eastern India, music market can be compared to its western counterpart, both in terms of wide range of titles released every year as well as stocks sold.

The Bengal people especially are a very music conscious lot. Popularity wise both Hindi cassettes especially the soundtracks and the regional Bengali films and basic albums enjoy a very large audience. A lot of the Bengali repertoire also does very good sales across the border in Bangladesh where people listen to a good deal of our music.

Most of the Bombay based music companies including T-Series, Venus, Magnasound, Concorde and CBS realising the strength of this market, have their offices there. HMV of course has its headquarters here. Tips too, not to be left behind has entered the Bengal music scene in a big way by acquiring rights to soundtracks of 18 Bengali films and plans to start an office in Calcutta.

Amongst the local labels doing well besides Gathani is Electroband (EBI) doing well by virtue of some film hits. Another label which should pick up soon is Inreco which is a 60-70 year old company with a vast catalogue including collections of K.Saigal. Collected since its inception, Inreco has plans of repackaging and reviving some of its earlier repertoire.

In Bengal the main season for the entry of new albums in the market apart from April is the period from August right upto Diwali. May to July is the slack period with all companies busy getting their acts together for their new releases to coincide with the occasion of Durga Puja. This period sees the market flooded with 200 to 250 release of not only devotional and regional but also modern pop and traditional folk music. The sales show an upward swing with the customer in a buoyant and buying mood.

Cable goes legal

Contd pg 15 ▶▶
owners as it is economical, less troublesome and has better picture quality.

To keep the whole scene legal, the cable TV operator has now joined Encore C-Ads which is the distributor of legal video tapes for cable TV.

Cable Master has already enrolled over 400 members even before it has actually opened and already acquired 50,000 TV sets. Dhiraj Shah, of Gold video says "we expect this figure to cross over 1,00,000 in the very first month".

Copyright owners stress that with the introduction of legal cable TV, they will earn royalties for playback of hindi feature films. The film industry has already accepted that video rights will include cable TV rights.

It is now possible to introduce scientific films, educative programmes and children's films.

As a result video rights will fetch a higher price. Also advertisers on video cassettes may have to pay again to be seen on cable TV.

Virgin to tie-up

Contd pg 16 ➤
pop album spot. Other Virgin artists on the charts are Soul II Soul, Lenny Kravitz and Julia Fordham.

Navin has been marketing international repertoire earlier under the Firefly label. On Geetanjali presently, South Indian basic material is marketed. In Madras it is one of the well established companies operating since years.

If the deal goes through, Geetanjali would be the first international music licensee to operate from Madras in the south.

Sonotone stakes heavily in soundtracks

Contd pg 23 ➤
Sonotone undoubtedly enjoys marketing strength vis-a-vis the Bombay based companies. The largest market for soundtracks is north India where Sonotone has access to the smallest hamlet. Their name is already popular with the markets in UP and Bihar to whom they have been catering in Bhojpuri and Brijhasha.

New production house in Calcutta

Contd pg 16 ➤
Production services are equipped with the internationally renowned Sony Betacam Super Performance

Camcorder, a A/B computerised editing system, a well equipped sound studio to meet all requirements in editing, dubbing, mixing and re-recording. In addition the studio is also equipped with the EDIS(Abekas) Electronic Dual Imaging system which is a special effects machine incorporating the latest in digital technology, a Sony chroma keyer and a host of other additional sophisticated equipments have also been installed in this studio

New Bush FX Studio

Contd pg 18 ➤
Equipment at the studio includes a Vista 10 Vision Mixer which can provide upto two simultaneous layers of effects on each tape generation, as well as a maximum of four separate titles, one colour generator and a spectrakey.

The studio is furnished with three CVR-75 Betacam special performance production recorders with an ability to play at speeds from -100% to +200%.

The digital video effects machine, the first of its kind in India is one the most important features of the studio. The machine is a Ampex ADO 110 and gives the director a number of possibilities to work in 3-D. The effects possible are rotation, perspective, solarization, posterization and mosaic, all of which can be processed simultaneously.

The Bush FX has also equipped itself with the latest in video graphics, the Ampex Ava-3, video art system. The Ava has a palette of 16.5m colours and an unsurpassed image resolution. The Ava can also be utilised for rotoscoping and various styles of animation.

The studio also plans soon, to put up a teledyne CTR-3, the first of its kind perhaps, to be installed in the asian post production market. The teledyne will enable the transfer of images produced on video to 35mm internegative stock while maintaining the quality of resolution. The studio will also offer a sound transfer to a 1/4 inch tape using a Nagra.

The other advantage gained while working at the Bush FX, is that the hardcore equipment is totally separated from the control rooms, allowing the creative team to work in a noise free atmosphere.

24 Carats launches aggressively

Contd pg 19 ➤
Their radio publicity involves radio programmes, the 24 Carat Sumadhar Sargam Sansar, in eight major cities, Bombay, Calcutta, Allahabad, Indore, Delhi, Jaipur, Patna and Hyderabad. The expenses incurred in a week's programme comes to Rs 7,860. The net expenses on newspaper and poster advertising per title comes to Rs 0.1m.

Plans are to set-up a duplicating-unit at Saki Naka, Bombay with a capacity of producing 3-4 lakh cassettes a month.

JVC-Lalbai tie-up

Contd pg 23 ➤
The project will have two phases and an annual capacity to produce 7.2 million cassettes. The first phase will start off by July next year.

As the present international market for video cassettes is as high as 1,500 million a year, the company will face no difficulty in marketing the product. There is also an assurance of buying back from JVC. Besides, the Soviet Union which is a big importer of video cassettes has already offered to underwrite nearly half of the output.

Arvind Mills will be benefitted by this collaboration, since JVC has been the authorised house for the technology of VHS video cassettes and is the holder of propriety rights. No other Indian company has been licensed to use the VHS brand name on its product. In other words the only authorised video cassette seller based on JVC technology in the international market from India will be the Arvind unit.

Music Station

Goldiee Cassettes have launched their new showroom at a post shopping center at Linking Road, Bombay.

The Showroom, Music Station also stocks all high quality cassettes of the top labels.

"We intend on catering to the up market clientelle, who might wish to shop at a counter with full knowledge of Ghazals, geets and good music," said Jagdish Jain of Goldiee.



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Twice Bitten But Never Shy

"Wise is the young man who is always thinking of taking a wife, and never does"

But Anup Jalota did; not once but twice over. As it is said in the matter of marriages that hope always continue to triumph over experiences.

The failure of his second adventure must have left Anup a sadder and wiser man.

Now, atleast, nothing can stop him from conquering the hearts of the millions of Hindus all over the world who are hoping to go to heaven after their earthly stay is terminated, unless of course, the bhajan-King is in a hurry to blindly lead another blind to fall into a matrimonial ditch once again.



Anup Jalota with his second wife

The first time love triumphed over wisdom and Anup went headlong without consulting anyone. The second time he left the momentous decision to his worldly-wise father. Now atleast he should pay heed to his astrologer who has advised him not to marry before he is 42.

Artists in history are known to have risen to the dizzy heights of excellence only after their failures in love. Are not Van Gogh, from afar, and our own Baiju Bawra classic examples?

Anup is still in demand, atleast as a Bhajan singer. Forgetting his own sorrows he should now concentrate on business and make hay while the sun shines.

Purposeful Patch-Up



Laxmikant-Pyarelal's reported separation offered golden opportunities to their self-appointed sympathisers to hover around them and hog some free publicity.

Laxmi-Pyare, as a duo, had created an image after the successful career of 27 years on the musical scene. As individuals they would have had to struggle hard to survive.

Wiser council prevailed on them and they decided to bury their differences in the interest of business atleast.

Their hopeful rivals who waited with bated breath must have felt cheated. Now they will have to bide their time till the duo decides to enter the arena once again.

Anuradha Discredited?

Poor Anuradha. She must be suffering the pains of success.

An abortive attempt, by some knife-wielding intruders, to harm her is an old story. An armed guard is now posted at her door. But he cannot guard her from the wagging tongues of scandal-mongers. She is romantically linked with somebody or the other as an explanation for her success. She was even dubbed as Laxmikant's protege and held responsible for the duo's reported break-up.

Good-looks, it seems, are becoming a liability to her. But can she be held responsible for the same?

It is time people learn to give Anuradha credit for her voice - a voice that threatens to dominate the musical scene in times to come. Her success as a playback singer is not anyone's gift or a favour to her. She has won it the hard way.

One is only to hear her 'Awaz de kahan hai' number 'Roolane ko aansoo, jalane ko naale' to know how richly she needs to succeed.

— Nalin Shah 'Alam'



Old memories revived at an informal get-together at Nalin Shah's place. Seen with him in the picture from left to right are Raj Kumari (Singer), G. D. Aggarwal of Educational & Information film, Sitara Devi (Kathak Dancer), Qamar Jalalabadi (Poet), Anil Biswas (Music Director, Jairaj (Actor), Talat Mehmood (Singer), Meena Kapoor (Singer), Nalin Shah & Poet Pradip in the forefront.



GRAFF DIAMOND

High Speed Cassette Duplicators

A three motor precision engineered direct drive system does away with the belts, pulleys and mechanical components associated with conventional drives.

Motors are controlled by electronic circuits utilising high speed CMOS logic resulting in cassettes finishing within 0.25 seconds of each other (C60). Dynamic back tension ensures excellent tape to head contact and careful tape handling, whilst servo control of the tension on all motors in all functions prevents tape stretch. The fast rewind time is controlled by sensors which provide the gentlest of stops.

Longevity of head life is ensured by using hot pressed glass bonded ferrite heads.

Totally modular, each system has power, master and slave modules, Slave modules can be added one at a time as required, with no limit.

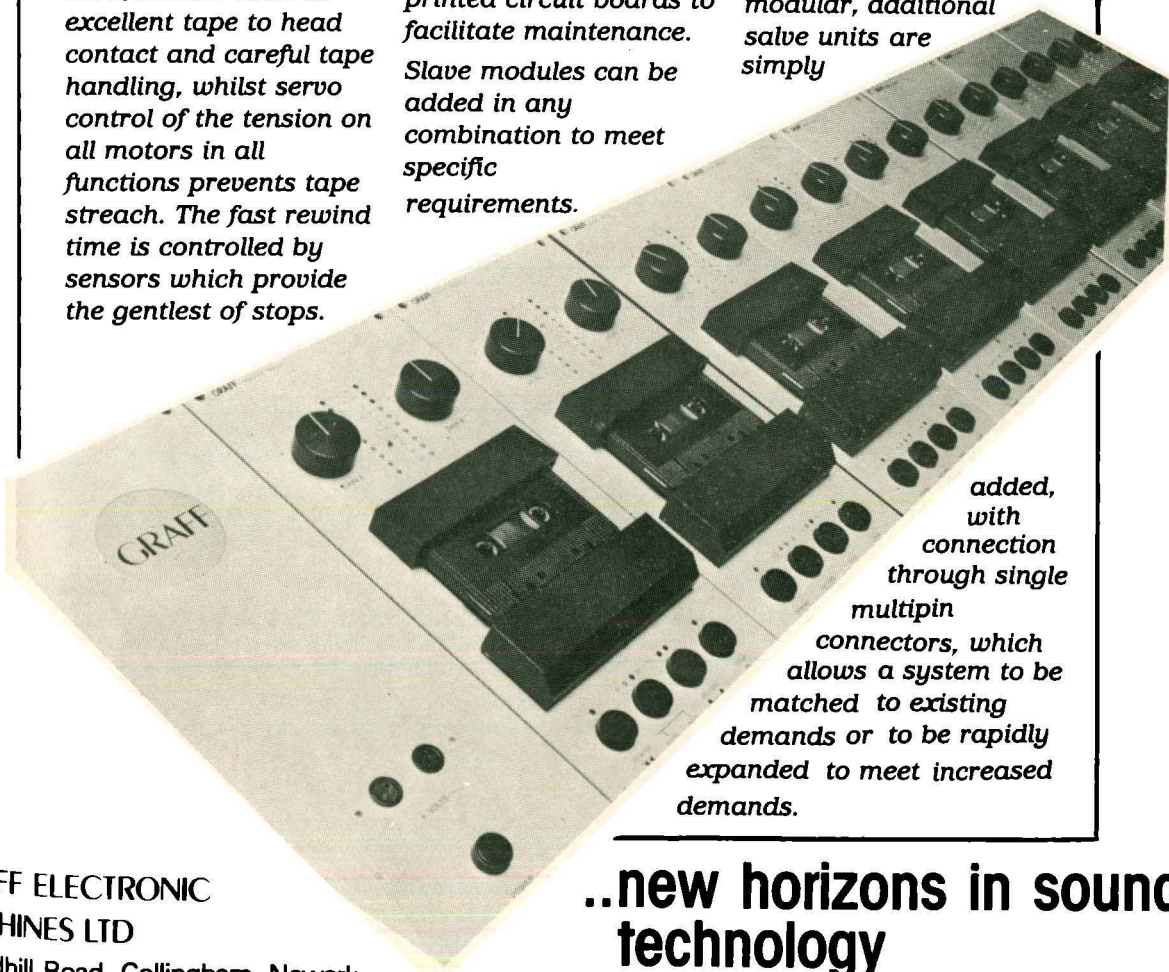
Designed as a modular system with plug and socket interconnected printed circuit boards to facilitate maintenance.

Slave modules can be added in any combination to meet specific requirements.

British built by British Engineers.

The GRAFF will copy both sides or individual sides of a cassette at 16 times normal speed in one pass, both sides of a C60 cassette can be copied simultaneously in under two minutes with recordings of the highest quality in stereo or mono.

The GRAFF system is modular, additional slave units are simply



added, with connection through single multipin connectors, which allows a system to be matched to existing demands or to be rapidly expanded to meet increased demands.

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KING

World Leader in Tape Tailoring Systems®



King Model 685 Semi-Automatic Audio Cassette Loader

The King Model 685 is a semi-automatic loader designed to wind prerecorded or blank cassette tape into Philips-type cassettes.

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

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.

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OTARI



MX-5050MKIII-8 THE COMPACT 1/2" 8 CHANNEL RECORDER

The Otari MX-5050 MKIII8 is a compact, tabletop console recorder in the 1/2" eight channel format. Proprietary microprocessors govern tape handling including dynamic braking, motion sensing control and transport logic. Additionally, an integral microprocessor controls a real time counter that features an L.E.D. real-time display and zero-return function.

The Capstan motor is under servo control and speeds are switchable between 15 and 7.5 ips. The MKIII8 has a true, three heads design, a $\pm 7\%$ variable speed control, selective reproduce for overdubbing, a built-in dual frequency test oscillator and easy-access electronics adjustments on the rear panel.

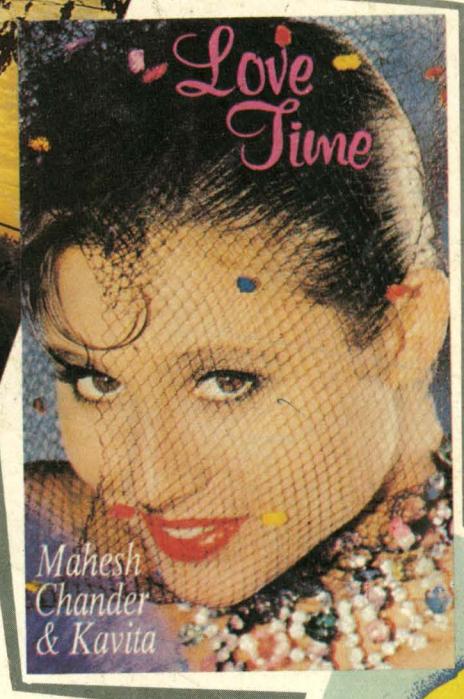
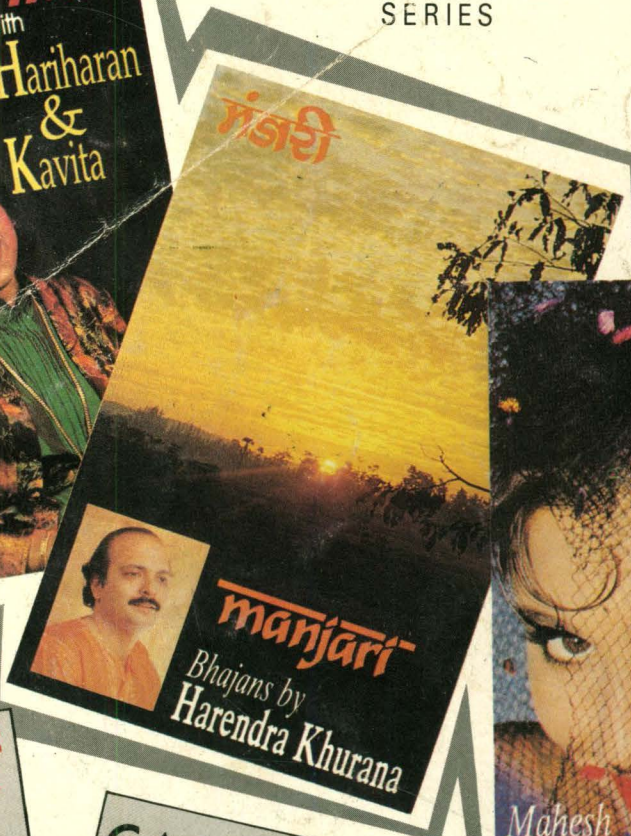
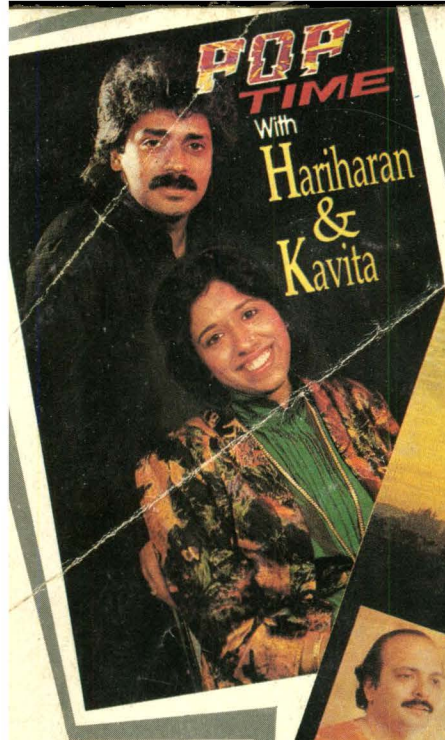
The MKIII8 is capable of interface to tape machine controllers and synchronizers. The rugged mechanical construction includes a deckplate with cast aluminum side panels and steel support members. All circuits boards are designed to swing out or unplug for full service.

The optional remote control units are available. The CB-110 duplicates MKIII8's transport control and Record buttons. The CB-116 includes the CB-110 functions and a real-time L.E.D. display plus six cue point memories for search and shuttle operations.

Incorporated with above functions, the MKIII8 is a most suitable machine for professional or home studio recording engineers and musicians, in studio, live recordings and video productions.

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