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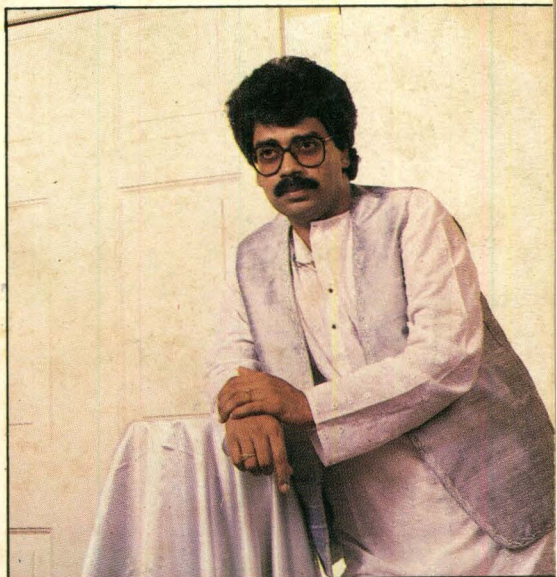
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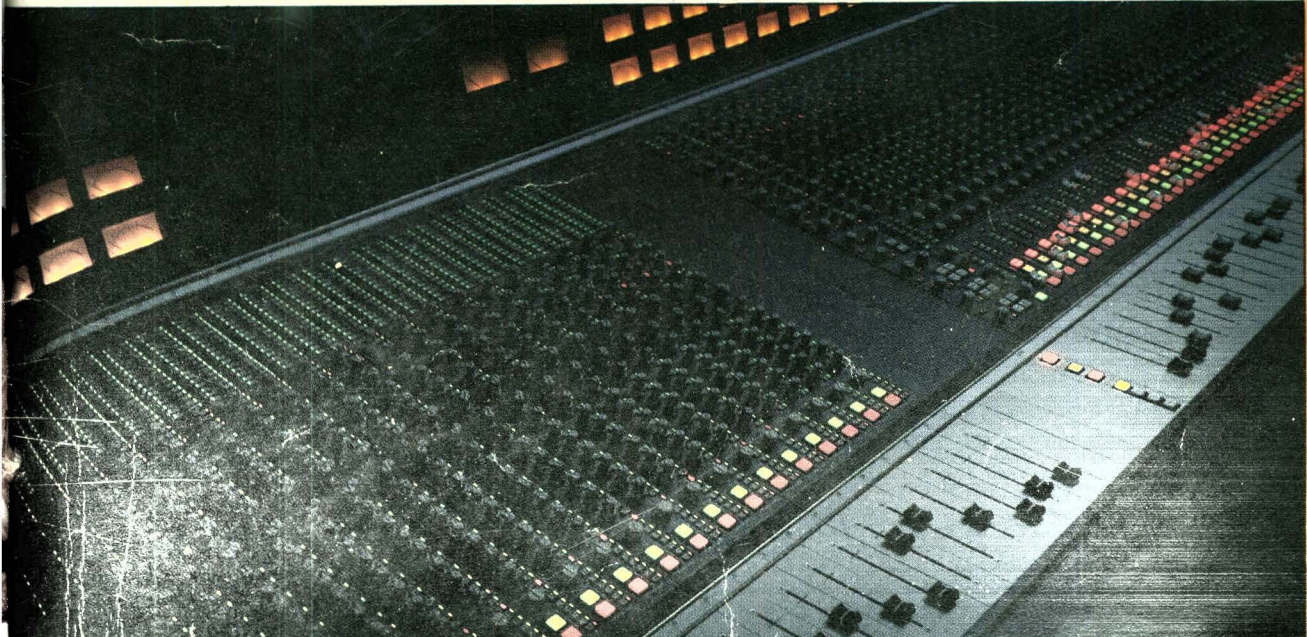
**Magical
Composer
of
Maine
Pyar
Kiya**

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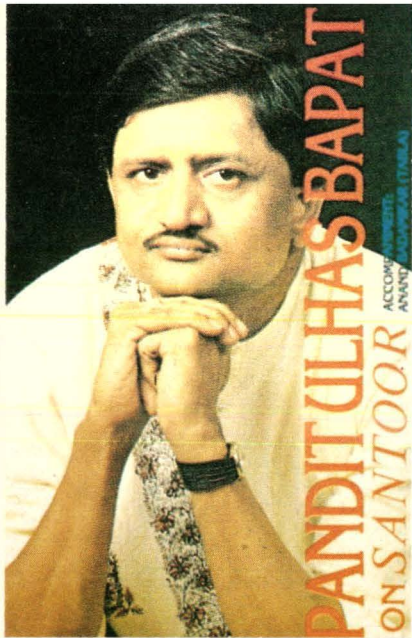


**HARIHARAN
to expand his
HORIZON**

Soundcraft's Illuminated



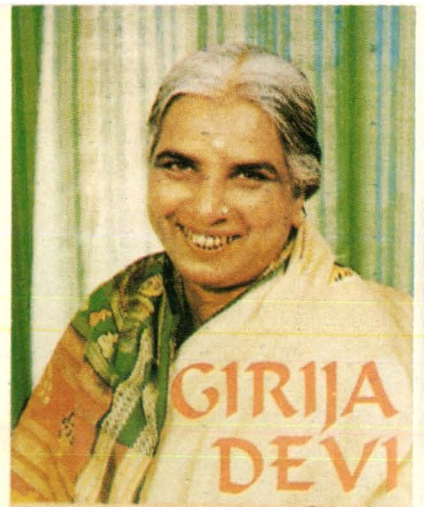
CONSOLE



PANDIT ULHAS BAPAT
ON SANTOOR
ACCOMPAÑEMENT BY ANANT JAGANNATH (TABLA)



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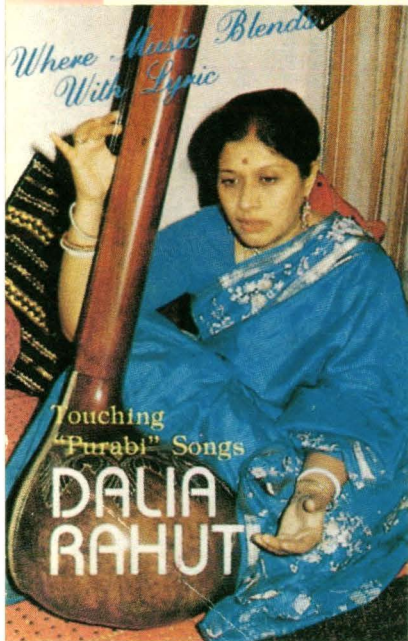


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GLORIES OF "PURABI GAYAKI"

A

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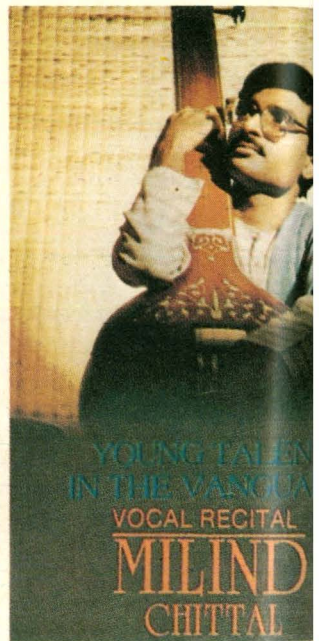
Touching "Purabi" Songs

DALIA RAHUT



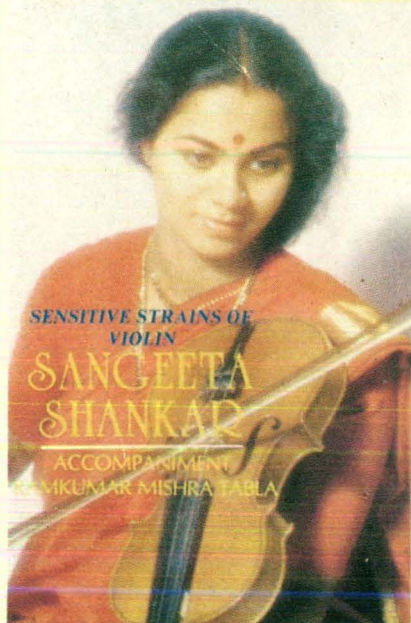
PANDIT KIRTICK KUMAR & NITYA KUMAR

WHERE TRADITION MEETS INNOVATION
SURBAHAR—SITAR "JUGALBANDI"



YOUNG TALEN IN THE VANQUA
VOCAL RECITAL

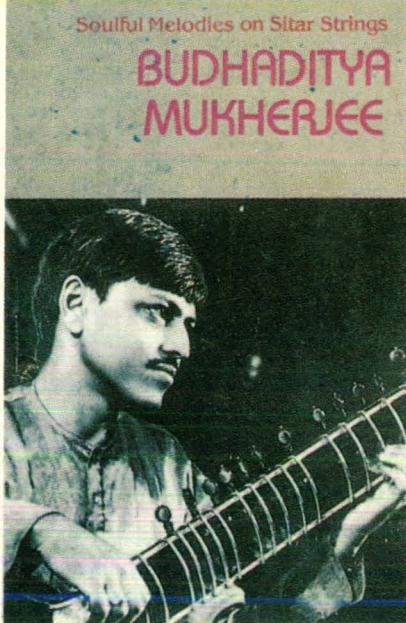
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SENSITIVE STRAINS OF VIOLIN

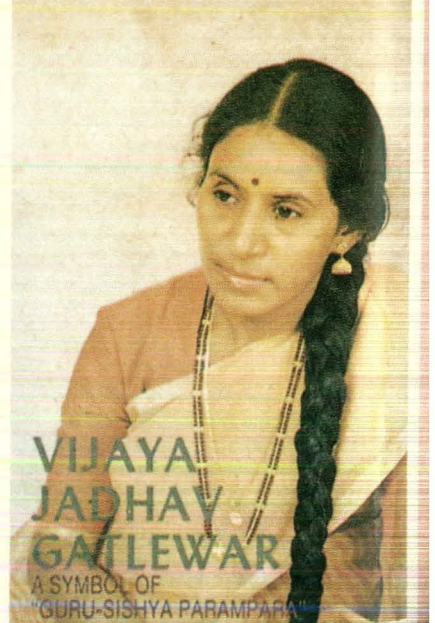
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Sunrise On The Horizon

The future looks good. It is difficult to restrain ones optimism. There are so many signs to indicate the music industry in India will remain buoyed up for the next decade.

New labels have always been mushrooming and are doing so even now. It is the ambitious lurching of Bindatone and Sargam Music Pvt. Ltd. that is reassuring. both labels entry into film soundtracks and intentions to set up their own infrastructure for duplication is promising. This means fresh inflow of money into the industry and new recordings and exploitation of fresh talent. Hopefully good music too for the masses. T-series is showing the way here. The response to the advertising blitz for Aayee Milan Ki Raat is most encouraging. It means the market is there, and organised functioning will pay off. Of course provided the material offered is good. Surely we can see the sun rise on the horizon.

The news that Saudi Arabia has passed the copyright law is the best thing that could happen for Indian music. Exports will zoom up. The IPI shall get the Indian government to put pressure on other states and with the whole of the middle-east and Africa under copyright law, we just might succeed in evolving 'Indian music' into 'International'.

This month we have two features on tape duplication. Johan Schoultz writes on the new 80:1 high-speed technology. We have also an article on one of the earliest loop-bin units operating in the country. India is already producing good enough quality tape for 64:1 and 80:1. J.K. and Rajendra Penta have impressed the market in this area. Indu and Garware too are soon scheduled to enter this market. With over 15 tape coating plants, India must be the third highest producer of tape in the world. In the International News pages we carry a report on India being the second largest music tape producer.

The Echo and Nahata episode in Madras, after securing a court order against versions is again stuck by a stay order granted in appeal. The entire industry must watch this case closely as it would be a landmark judgement. The case ought to be transferred to the Supreme Court and given its due publicity by the national press.

Our first issue received a tremendous response. The industry is glad we are back. No fears on the delay of this issue. Soon we shall be regular. Only we expect a lot more co-operation from all of you to give us the information you need.

ANIL CHOPRA

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inside



Echo And Nahata In Version Battle

The latest fad out here in Madras seems to be "Section 52" recordings. Or simply, version recordings both instrumental and vocal. Following a gospel perpetuated with great aplomb by T-Series, local companies are eager to cash in on the sure returns brought in by duplicating already proven - and famous - material.

As Sushil Nahata of the Nahata Recording Company puts it: "To a man in the tea shop who has seen the movie and then buys its cassette, it doesn't matter whether the original singer or someone with more or less a similar voice is singing. What ultimately counts is that this man lands up paying Rs. 5 to Rs. 8 less for not being too fussy about the whole thing".

Needless to mention that due to a comparative lack of production boosts or big names attached, version programmes could be priced ridiculously low and still afford large profits to both company and dealer.

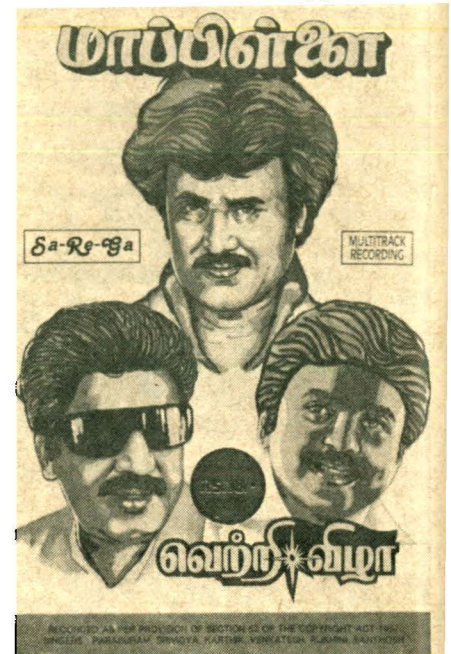
While pending specific judgement in court on the matter, most producers and companies have been content to accept the meagre royalty due in advance to them as per the copyright laws of our country. The Echo Recording Company wasn't prepared to fall in line.

Leading music director Ilayya Raaja's company now sold to the US-based Oriental label man Parthasarathy, promptly went to court and obtained a stay order prohibiting Nahata from releasing a particular compilation of Ilayya Raaja hits from films like "Mouna Ragam", "Punnagai Mannan" and "Agninatchatram".

Back to the courts went Nahata and has now managed to release a new version programme ("Mapillai/Vetri Vizha") arranged by the young and upcoming music director Prakash Pallavi. Says Nahata "I'm fighting this battle out on principle because I see that its outcome could change the entire trend of the music industry

here. Version recordings are the best way to promote new singers and music (Contd.

Contd. pg. 73 ➤



the seasonal fever to save themselves from being a past tense tomorrow. Tamilnadu, itself boasts of over 50 audio companies to date, very many of the brief-case-only or verandah variety of course.

Artistes end up being branded - often to their secret delight. L R Eswari singing Amman songs will ensure moderate sales even to a bad programme. Veeramani is the star of the Ayyappan season, though with quaint humility he claims other wise. "Jesudas is the real king of Ayyappan songs. I've done a lot more than him, but when I hear his songs, they make me so emotional. I cry", he says.

This year, Veeramani alone accounts for around a dozen Ayyappan programmes, three for a single company. Super Audio. How healthy this is for the market is well reflected by Super Cassettes Southern Operations manager. Darbin Jacob: "The market trend has become unhealthy with singers doing any number of programmes on the same topic for every company that approaches them, in a bid to rake in maximum spoils. So you could have X label with Veeramani's Ayyappan songs competing with

Contd. Pg 73 ➤

Veeramani Is The Star Hectic Ayyappan Season

Each November, as the hill shrine of Sabrimala in Kerala opens its doors to thousands of the devout, the aura surrounding its "season" sets off the largest hustle on the South Indian music scene.

Every company big or small is compelled by some new fangled unwritten code to go on show with what it hopes will be a nicely sellable adoration to the Lord Ayyappa. What lands up on the racks in an increasingly large quantity is a garble of music, as a leading distributor quipped, "designed to drive the poor God out of his temple"!

This year is no exception. Out of the 30 or so Ayyappan programmes, no more than three are really doing well - and not entirely for reasons of quality.

"Unfortunately, unlike as near as five years ago, the southern market has now become one of the seasons", bemoans Ramesh of Essen Musicals, Madras' top dealer. "Companies release programmes topically. In July/August, its Amman songs; October/November, its Murugan; November, Ayyappan, and so on".

The reason is obvious. Myriads of little companies mushrooming by the day, hoping to cash in a quick buck from



Half Million Mark Sure For Kishen Kanhaiya

Rakesh Roshan, Rajesh Roshan and Venus have collaborated perfectly once again to ensure a top groove much before the release of the film. The movie is expected to do well if not better than the past two releases of Rakesh Roshans. The success of the film could ensure a sale in excess of a million cassettes.

If the successful Hindi films ensures multi-million cassette sales, the second grade Hindi movie soundtrack just doesn't move. Heavy losses for the music company are

Classical Dawn At Concord

The up-market lable boosting of a line-up of some of the best albums from Asha Bhosale, Ghulam Ali, Mehdi Hassan, has now entered the classical arena, after nearly 10 years of operation.

Biswanath Chatterjee, the ex-HMV, boss of Concord explained "I am seeing the younger generation getting into classical music more. Also we all know such music is perennial seller". Another reason could well be that the three new acts featured are the disciples of Ravi Shankar. The Guru himself spotted them, nurtured them and promoted them. They are Dipak Choudhury on the sitar, Tarun Bhattacharya on the santoor, and Samaresh Chowdhury, vocalist. The new range is billed as 'Classics for Pleasure'. The other titles under 'Classics for Pleasure' are Pandit Shamta Prasad on tabla and Reverie Ustad Amjad Ali Khan. Also released are Ustad Ali Ahmed Hussain Khan on shehnai, Suraag, Ghulam Ali in concert and Sisirkana Dhan Chowdhury on violin. The product is priced at Rs.35/- under the premium category. Chatterjee is happy with the initial sales results.

definite if the film fails in the first few weeks. Returns are staggering where nearly 80% of cassettes marketed are received back.

Kishan Kanhaiya has been launched with a prize scheme including an invitation to visit Bombay and meet the stars, 5 star hotel stay, the works. Sure to attract the bulk of the buyers in North India who dream of the hyped-up filmi culture night and day. Good move to boost sales.

Video Market Slumps

The V-O price has crashed to Rs. 12/- from Rs. 18/- sometime back. The Bombay market could at best be trading 50,000 V-O's in December. Due to the formation of the UVAI and 90% of legit production at GVC, trading activity has further dropped. Only the smaller video labels who have the old releases and duplication at the few units are still working in the market to buy V-O's. All the members of UVAI (see news item elsewhere in this issue) are out of the market for V-O's on video pancakes.

The piracy market should wake up with Kishan Kanhaiya. To add to the woes, price of plastic raw material has increased substantially leaving only nominal margins for the moulders.



"MELODY-90" An Instrumental songs album was recorded at Film Centre (L to R) Pradip Lad, Mr. Champak Jain of Venus Records, Ramesh Iyer, and Recordist G. Prasad at the recording.

Latest Music is Old:

Air Screening Committee Sleeps

Radio in India for all practical purposes is already autonomous. The station Director, New Delhi, it seems is not answerable, to anybody in any way, not to the artistes, music producers, AIR programme producers, announcers or to the public. Is it believable that Tezaab, Chandni, Tridev, Ram Lakhan, is not playing on Vividh Bharati? Why? Because the screening committee in Delhi, administered by the Station Director, New Delhi has neither the time nor the inclination to screen and approve these soundtracks. On vividh bharati there are 9 programmes for film music (see box). In reality all 9 programmes ought to be classified as Bhule Bisre Geet. The fact of the situation is that all the programmes are playing old film music. Aap Ke liye, which is not supposed to touch a song over three months old is playing material two years old, at the very least a year old. Maine Pyar Kiya the current smash hit will in all probability be played after a year. Even today Aap Ke Liye has not received Tezaab, Ram Lakhan, etc. Just two months ago it re-

ceived Qayamat Se Qayamat Tak when the music is old. The other programmes (see box) will receive the green signal for Qayamat Se Qayamat Tak a year later. This is done to ensure the guideline for the 'latest' to playback on Aap Ke Liye programme.

Man Chahe Geet is an aberration. What the public wants it doesn't get. Revealed one Insider "We throw the letters in the basket. It's a hopeless situation, the listener asks for Ram Lakhan and its two years away, the screening committee in Delhi is sleeping. Earlier it was in Bombay so we know what's happening at least. Now nobody knows the fate of the new arrivals.

Chitra Lok the commercial programme which plays a song for Rs.2000/- for 3 1/2 minutes including the ad-line screens and approves immediately the songs submitted. Thank the goddess Laxmi for such mercies.

Naturally, a producer is able to pay and is glad to pay Rs.2000/- for the publicity the song replay gives him.

Its important for the release of a film. A film incidentally has a big budget. Not so an album, and music companies need the exposure on radio.

With respect to non-film music the scene is horrific. Artistes have been writing for 3 years now for the screening and approval procedure to get completed.

Compare the above scenario with the USA where the announcers are personalities and pick the hits for replay much in advance and grab the listeners' attention away from TV, ball games and sleep.

Playback would like its readers to respond with suggestions to bring about an instant change.

India Number Two In Tape Sales Worldwide

The IFPI secretariate released in December '89 world sales of sound recordings 1981-88.

The area sustaining industry growth continue to be the cassette and the Compact Disc. Cassettes continue to be a successful sound carrier with sales increasing to 1.390 million, a 21% rise in 1987. The CD has continued its meteoric growth with unit sales of 400 million, compared to 260 million for 1987, an increase of 54%. The percentage growth of the CD market will decrease as the number of units sold gets higher. Future high increases in CD sales will only be possible by an increase in CD hardware ownership. In the United States CD hardware penetration is estimated at only 16% for 1989 whilst in European markets, such as Spain and Italy, the figure is as low as 4%.

It is interesting to note that India is the second largest manufacturer of pre-recorded cassettes with 130 million tapes. The largest being USA with 450.1 million tapes. However the value of the 130 million tapes is only \$ US 188 million. The value realisation for Indian cassette sales is pathetic compared to that of the USA or even China for that matter. China comes third with 110 million cassettes worth \$ US 550 million. Note that the quantity is less and the value nearly double.

Mahesh George Starts Label

Mahesh George ex-CBS manager of Cochin branch has set up his own Geetham Cassettes Pvt. Ltd. Launching off with Musical Fantasy 1990. "This cassette is doing exceedingly well in terms of acceptance and quality" Mahesh has opted for the top line Ouseppachan for his first product.

Taking on an entrepreneurial role for Mahesh must not have been a difficult choice. He has been looking into repertoire development, marketing and administration of the CBS branch at Cochin for the past few years.

Geetham Cassettes has procured in-cassette duplicating equipment from Otari, Singapore.

Film music on Vividh Bharati

1. Chitra Lok 1 hour

NON REQUEST

2. Rangawali 20 min.
3. Bhule Bisre Geet 20 min.
4. Chhayageet 30 min.

REQUEST

5. Man Chahe Geet 1 hour
6. Manoranjan 1/2 hour
7. Aap Ki Farmaish 1/2 hour
8. Aap Ke Liye (latest songs) 1/2 hour
9. Jaymala (Armed Forces) 45 min

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'Besame Mucho', 'Vaya Con
Dios', 'Save The Last Dance
For Me' on the **Steel Guitar
(Vol 3)**

'Hello', 'Nikita', 'Hopelessly
Devoted To You' on the
Piano (Vol 4)

'Scarborough Fair', 'Theme
From Godfather' on the
Flute (Vol 5)

'Theme From Deer Hunter',
'Concerto D'Aranjuez' on
the **Acoustic Guitar (Vol 6)**

'Jamaica Farewell', 'Catch a
Falling Star', 'I do, I do, I do'
on the **Saxophone (Vol 7)**

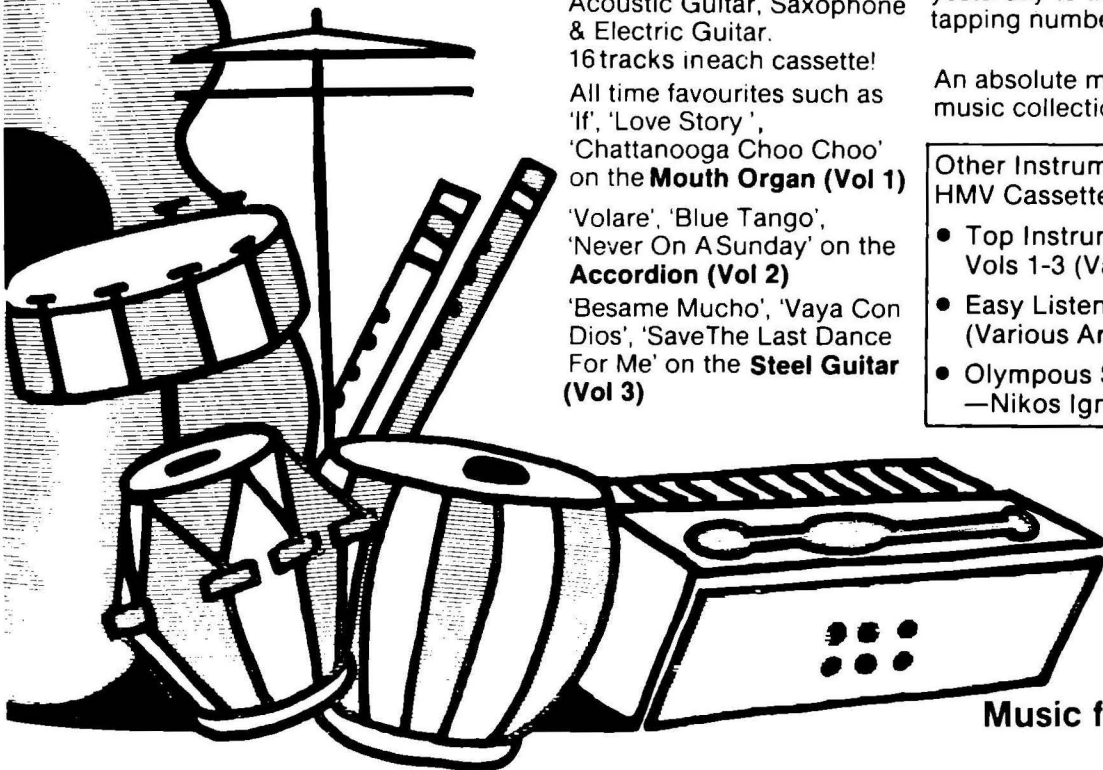
'Are You Lonesome
Tonight', 'Unchained
Melody', 'Don't Let The Stars
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- Easy Listening Favourites
(Various Artistes)
- Olympous Symphony
—Nikos Ignatidis



Music for everyone

HMV Stays Royalty Payment IPRS Grouse On Versions

Weston like most of the other fast growing labels entered the booming version market. The royalty payments on such recordings as payable prior to release, at a rate of 50% to the copyright owners of the original music. HMV as usual returned the royalty cheques sent to them by Weston. Weston unlike all the other music labels who had their cheques returned decided to submit the cheques to the Indian Performing Rights Society (IPRS).

The IPRS incidentally has a membership of over 700 reputed composers and lyricists. It is the official body for the collection of royalties payable for performances on stage by orchestras who play music belonging to their members. When HMV came to know of the move by Weston to pay royalty to IPRS it decided

to go to court. It succeeded in getting a stay order and disallowed Weston from paying royalties. Further, it also succeeded in stopping Weston from releasing version recordings of tracks belonging to them.

The IPRS Executive Officer Marina represented the IPRS grouse. "HMV has taken action in this regard only in the case of Weston and only when Weston decided to pay royalties to IPRS. HMV has not taken so much initiative against T-series and Venus who too are releasing version recordings of music belonging to HMV. Why?" Marina feels that the IPRS must in fact receive all such version royalties, especially for those tracks for which anyway HMV is supposed to pay royalty to the composers and lyricists as per the original contracts agreed upon.

HMV however has been declining royalty cheques for versions received from all quarters. This was confirmed by Playback from Sharma of Sargam Cassettes, who had his cheque returned.

It is apparent that HMV's action to ensure that such payments accepted by IPRS should not set a precedent and become a standard practise. "However its' partial action to version releases restricted to Weston leaves their stand on version recordings unclear." Feels Marina "in the past HMV too has produced version recordings belonging to MIL. In fact recently they released Alisha's version of Madonna, Which did very well."

Otari Visits India

Shoji Tabei, General Manager, Sales and Marketing Dept., Otari Inc., Japan, visited India along with Kinjiro Murata, General Manager, Otari Singapore Pvt. Ltd. in the third week of January '90.

Sales of the Otari DP-80 Loopbin Speed Cassette Duplicating equipment are looking up as also the CCCM DP-4050 series. In fact quality-wise Otari holds an edge over Soni. Commenting on the Indian market, Murata disclosed "Indian users prefer the more expensive 1/2 inch loopbin master. It is not so in Pakistan. We also market a 1/4 inch loopbin system. I find that Indian users will opt more for either 1/2 inch or otherwise cassette-to-cassette copying machines. I notice the Indian market is becoming very competitive".

Shoji Tabei and Kinjiro Murata visited Garware who are interested in V-O loaders. They also called on Jetspeed Audio and Venus.



Evolutionary gani Anil Mohile releases *Mangal Gani Dangal Gani* an album on the evolution of marathi music, on his left is Champak Jain of Venus. Ashok Hande, lyricist and singer and Suhas Kulkarni, sound recordist, Dear studios. Pradeep Lad, Hashmi of Venus are on his right.

A & M, Island Instantly Exploited MIL unleashes long line

Jerry D'Souza

The race is on. With Music India unleashing a long line of hot releases, Magnasound the leaders in the field of international music in 1989 will have to sit up, take notice and match MIL if they want to stay ahead.

Let's leave them aside momentarily and turn to EMI and CBS. Both are in the doldrums as far as international music is concerned. Gramco, of course, has long been hoping that their royalty problem would be settled, putting them in a position to release several albums bound for heavy sales activity. But hope has been quashed by fate and circumstance, and the past year has been one of great disappointment not only for them, but to those wanting to reel in some hot stuff. Gramco did have a few releases like Robert Palmer's "Super Nova" which contains the Grammy winning "Simply Irresistible", the "Wow That's What I Call Music VOLS 6 & 7" and "Rock N'Roll Forever VOL 3" and "Hits For Lovers VOL 2" all compilations from The Big Wiz. There was also a series of "Golden Instrumentals" featuring the piano, acoustic guitar and the flute among others, which made inroads into several homes with its middle of the road appeal. And with a panache that could only stem from hope withered, Gramco also released cassettes that were dire in the extreme, to wit (less) "The Best Of Mai Tai" and "Stars On Frankie". CBS worked in fits and starts. Cohesion was not an active pursuit, neither was it retroactive. October saw the release of The Rolling Stones, Cyndi Lauper, Indigo Girls as well as Gloria Estefan's "Out Both Ways", Warrant's "Dirty Rotten Filthy Stinking Rich" and "Bad English". All were hot on the nationals charts and there was fervent hope that CBS would continue to keep the hammer-lock they had on the competition. Apparently they did not care to do so. Not only did they release their grip but seem to have wandered off into the wild blue yonder. There have been no new releases for three months and that's a long time to be sitting idle. They would have done so much with Billy Joel's "Storm Front", Terence Trent D'Arby's "Neither Fish Nor Fowl", Bob Dylan's "Oh Mercy", Alice Cooper's "Trash" and in the area of country music, Rodney Crowell's "Diamonds and Dirt", Dolly Parton's "White Limozeen"

and Ricky Van Shelton's "Loving Proof", the No. 1 country album of 1989.

Music India has broken a long period of silence and there are signs that the new emergence will last. A welter of albums heralded the new spirit and their exuberance saw "The Joshua Tree" from U 2, "And Justice For All" from Metallica "The Cream Of Eric Clapton", "On The Road" from The Who, "Janet Jackson's Rhythm Nation 1814", "The Raw And The Cooked" from Fine Young Cannibals and "The Seeds Of Love" from Tears For Fears forming the core.

The new nestled with the old. Clapton should have been released two years ago but in this case it's better late than never. (Unfortunately this can't be said of MIL oversight with "Kick" by INXS).

The "On The Road" series provides a wide spectrum of styles and artistes. Others pushing their stuff over potholes and high-ways are Roger Whittaker, Tom Jones and John Mayall.

The Real shot in the arm for MIL could be the acquisition of A&M and Island. They were quick to exploit the signings, a rare occurrence, and out came U2, Jackson, Bob Marley and Steve Winwood.

MIL should not lose sight of the other labels available to them. Past experience has shown that they have a tendency to dwell on one label at a time. It's happening now too, with RCA and Motown being sidelined.

The company plans to release several jazz albums to coincide with Jazz Yatra '90. But

Audio Blanks From Blackbox

Blackbox is all set to enter the audio industry. It plans to introduce blank audio cassettes in the next two months. Blackbox has imported brand new moulds from Switzerland of the shell, hubs and rollers, all perfectly matched. It has facilities for in-house moulding. It will introduce cobalt quality as a premium product and ferro quality as standard product.

It has already well established its blank video and video head-cleaning cassettes market.

we don't have a country music festival and it's sad this form of music is ignored. MIL only need take a quick look at the charts to see the wealth of talent available to them. If a little nudge is required, well, there's Clint Black, K. J. Oslin, Keith Whitley and Kathy Mattea to start with.

Magnasound continue with their solid release policy. It's good for the fans and it's bad for the fans. There's plenty to choose from and not enough money to go around, not even at thirty-five bucks a throw. Magnasound released about 175 titles last year.

JACKSONS' INDIA TOUR

Sai Advertisers inform us that the Jackson family members will be performing in India from the 14th December 90. The line-up consists of Jermaine, Jackie, Randy and Tito.

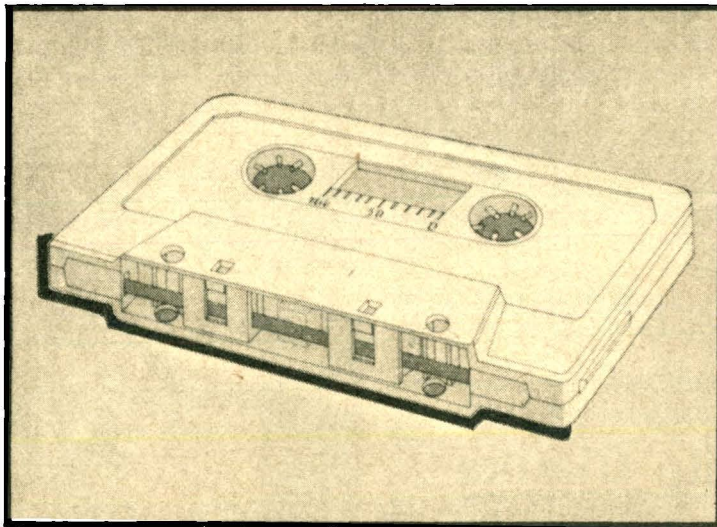


The Jacksons last album 2300 Jackson Street did not feature Michael or his sister Janet. 2300 was released in India by CBS.

Why do Magnasound, Venus, Tips, Sargam, HK and a host of music companies rely on us, time and again, album after album, hit after hit ?

64 : 1

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Wrong Recruitment policies

AIR Loses Its Touch

In September last AIR programme staff went on a week-long strike to highlight their grievances (See Playback November-December), following which Playback decided to meet a cross section of AIR staff to gauge the mood in India's only radio broadcast organisation. It soon became apparent that AIR is being wrecked by a number of factors, the main one being the staff itself. AIR staff, at present, is drawn from the UPSC and SSC which selects personnel who meet its fixed criteria. UPSC's criteria is oriented more towards the selection of personnel for clerical and administrative work, whereas, what AIR needs is personnel with a flair for and understanding of the performing arts. Consequently, AIR is today manned at all level by a bunch of glorified clerks who are more bothered about the size of their office, the size of their working table, the number of peons under them, the location of their office and other sundry matters rather than the quality of material broadcast, the calibre

of artistes being recorded, or anything similarly relevant. To join AIR all you have to be is a graduate without any knowledge of music or broadcast; consequently there are no specialists. Also bureaucratic postings being what they are, anybody is posted anywhere with the result that a South Indian ends up handling Hindi music and a North Indian ends up handling Kannada or Tamil music, an idiotic approach. A person who knows his music will, under the present bureaucratic dispensation, be made to handle transport operations and vice-versa.

This haphazard approach to staff placement has seen a gradual erosion of AIR's listenership. Top level AIR personnel Playback talked to bemoaned the staff's approach to their work which has led to AIR's being relegated to the backwaters. Said a well-known broadcaster, "What ails AIR is our attitude towards broadcast, it is us who are responsible: nobody is sincere in their work. Broadcasts are repeated and no new programmes are broadcast."



Renaissance '89: Live performance at Kirori Mal College by Rekha and Deva of their debut album *Woh Yade* on CBS.



Shankar Tripping: On extreme left is Jain of Radio and Gramophone House, New Delhi, Caroline and L. Shankar and Anil Dhingra. CBS north India manager extremem right.

Marathi Versions Booming

Tips, Venus, T-series, Sargam have struck gold by exploiting on versions the immensely popular recordings of HMV between 1949 - 1975. These four hyper-active labels have in effect brought about a resurgence of nostalgia in Marathi music. Gone are the days of 'Popat' and other lewd lyrics hits. The Marathi market

is for the moment reliving the joys of the sublime music of such maestros as Srinivas Khale, Yashvant Dev, Vasant Pawar, Vasant Desai, Vasant Prabhu, Hridayanath Mangeshkar, Sudhir Phadke, Dashrath Pujari, N. Datta, C. Ramachandra.

Vimal Tapes Up for Grabs

Vimal's tape unit at Umbergaon, Gujarat at one time was the best quality audio magnetic tape produced in India. A pioneer in the tape coating field in India the promoter Ganatra was unable to tackle the industry's ups and downs and shut the plant a few years ago. Vimal his son restarted the plant and entered the market once again with double hub cuts and quarter-inch tapes. Within months of operation the unit shut down again for want of sales and a cash-flow crunch.

Vimal Ganatra confirmed to Playback that the unit was up for sale, along with plant machinery and land. Potential buyers are welcome to send in their proposals to Playback. The same shall be forwarded to the party.

Vasant Bahar the album title was explicit enough for the public, who snatched up the Venus release of the same name which employed established singers in Anupama Deshpande and Sudesh Bhosale. Venus produced two volumes. Lata, Asha and Sudhir Phadke and Suman Kalyanpur and Usha Mangeshkar sang the originals for HMV.

Venus also released Chandra Aahe Sakshila, a version of popular baugeet film hits and devotionals or abhangs and shaktigeet.

Hridaeecha Theva was released by T-star. The common denominator for the composition as well as the lyrics is Hridayanath Mangeshkar. Raju Kulkarni sang Sudhir Phadke's hits while Shilpa Joshi and Shyamala Naik sang Lata, Asha, Usha's hits. The same singers also perform on stage since long under the band name Hridaeecha Theva. Sargam released Bhakticha Theva with the same group singing a compilation of the Vasants, Khale, Phadke and Pujari. Sargam released another version Amrutachi Godi. Again versions of devotional songs from Marathi films.

Magnasound Races Ahead With Promotion

With the cries for creativity going hoarse and advertising budgets being what they are, a promotional coop is just what the doctor ordered. Magnasound probably celebrating their success at the race course hit upon the promotional idea of sponsoring the Indian Oaks 1990 at the Royal Western India Turf Club. Build as the Magnasound India Oaks, the winner undoubtedly was Shashi Gopal who got to shake hands with Vijay Mallya, the winner of the race and win himself a promotional deal with the MacDowells for Magnasound catalogue and artistes.



Magnasound donated Rs.1,50,000/- towards prize money. The cup presented cost Rs.12,000/- The entire turf club was splashed with Magnasound banners and the close-circuit TV played video chips of its international artistes.

INDIAN MUSIC CONGRESS

The second annual session of the Indian Music Congress (IMC) was held under the auspices of Bhopals Bharat Bhavan during the three days between second and fourth February 1990.

The IMC deals with four sections of music which have their respective Sectional Presidents. Indian Classical of which the president is TR Subramanyan, Comparative Musics headed by Ashok Vajpeyi, History of Indian Music headed by Alamelu Govindrajan and Folk Music of India headed by Kamal Kothari.

T-Series Bags MKB Films Tracks

SCI has signed on MKB Films which combines three soundtracks. Kabrastan, music by Uttam Jagdish, lyrics by Nida Fazli, Khooni Murdaa, with Bappi, lyrics of Gauhar Kanpuri and Nadeem Shraavan's music in Khooni Mahal. Mohan Bakhi produces and directs all three movies.

Bobby Raj, whose last film Taqatwan was with Venus, has now signed on Shivam with T-series. It has Anand Milinds score and Sameers words.

Anand Milinds Maha Paap, Yaadon Ke Mausam, and Dil is also acquired by T-series. Rajesh Roshan's Swarg Yahan Narak Yahan and Karwat and Jeene Ka Maqsad has been acquired. Karwat is produced by T-series itself. After the stupendous success of Lal Dupatta Mal Mal Ka, a video film production on line, Jeena Teri Gali Mein is also now to be exploited on the big screen as a regular feature film. The soundtrack with Babul Bose's score has already crossed sales of half a million cassettes.

Contd. pg. 74 ➡

HMV Acquires 13 Soundtracks

Of the 13 soundtracks signed by HMV six films are of music director Bappi Lahiri. S.K. Enterprise's Haar Jeet, Ram Dayal's Numbari Aadmi, Devendra Gill's Nas-eebwaala, Jeevandani Films International's Dus Karod, Muqaddama and Krishna Kali Ka.

Laxmikant Pyarelal's Veeru Dada with lyrics by Anand Bakshi, Khoon Jawab Degaa and Maqam starring Talat Aziz, an exclusive HMV artiste. Kalyanji Anandji's two films Nache Nagin Gali Gali and Ghar Parivar and Ravindra Jain's Shadyantra.

Vinod Rathod, brother of Roop Kumar Rathod, and music director Shraavan who teams up with Nadeem. He cuts his first sole album of pop songs - Nacho Nacho. Ila Arun is mercifully going back to folk. Her last effort her gypsy songs did well. Last but not the least, Jagjit Singh and Chitra are back in the studios.

Dolby Demo In India

Dolby Laboratories Inc. has a demonstration of the Dolby SR in Bombay recently. Tony Spath, studio project manager, demonstrated SR live at the new Nanavati Auditorium, a state of the art complex for live video recording, which is associated with Weston Outdoor Studio.

The AIR technical personnel and many sound recordists were present to get a first hand taste of the already "fashionable" spectral recording (SR) systems.

Ram Krishnan and Rui D'Silva of R&S Electronics, Dolby's Indian agents, organised the demonstration. Ram and Rui are also representing BSS for processors, Genelec of Finland for 'active' monitor speakers, Neutrik of Switzerland for connectors as well as test and measuring equipment, Saturn Research of UK for 24 tracks 2" magnetic tape recorders, Connetronics of UK for cables, Soundcraft of UK for mixers and Tannoy also of UK for studio speakers. R&S Electronics is also manufacturing studio quality amplifiers in India. Their list of clients includes AVM Prasad from Madras, Radiogems, Studio Beats, Ginny, Indo Studio and film recording studios like Famous, Raj Kamal, BRF Films, Sudeep and a host of other clients like Lintas, Films Division etc. In fact today R&S Electronics is the most reputed professional audio engineering company satisfying the pro studio requirements in India.

Dolby SR has found a wide variety of applications including video post production, film sound recording and production, copying and mastering on 1/4 inch and 1/2 inch tape as well as multitrack music recording. There are two main parts to the Dolby SR system, the Noise Reduction (NR), Processing and the Anti-Saturation Circuitry.

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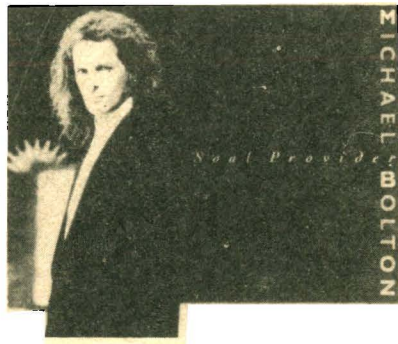


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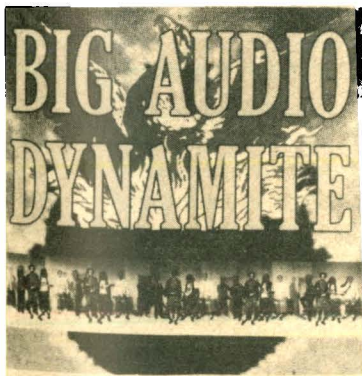


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on the newly formed, The LP Record Club of India.

Rustom Patel Heads Bindatone

Rustom Patel has moved out of T-series in Bombay to head as executive director of the newly established Bindatone. Binda Thackerey is the Chairman and Managing Director of Bindatone. Binda Thackerey and Idris Khan are already operating Samudra Video, which owns video copyrights of top bracket Hindi feature films. Scheduled for release are *Jurm*, *Ghamand*, *Jawan*, *Shiv Shivaji* and *Quarban*.

Nadeem Shraavan are already in studio recording the first album of Bindatone. The artistes are Anuradha, Shanu, Aziz, Sapna and Wadkar. Bindatone is in the process of acquiring around 15 soundtracks of major films. "I don't think Bindatone will get into versions. Our entire team is basically creative and we are more inclined to introduce original material and of course, new talent is welcome at our door." Bindatone is all set to storm the market with the heavy publicity budget. Initially they will utilise the duplication facilities available in Bombay.



Nadeem, Binda Thakrey, Shraavan and Nirmal Devi at the inaugural recording of Bindatone's first album.



Debutante HMV releases Suneeta Seniorita debut album of Suneeta Rao. To her right is V.K. Dubey, Vice president (HMV) others from left are Louis Banks, Chief guest R.D. Burman, lyricists Rajesh Joshi and Shyam Anuragi.

Hotels Pay Royalty to IPRS

The wrangle between the IPI and IPRS for receiving royalties from the thousands of restaurants and hotels playing music has been settled finally. The IPI which has, as its members the music companies, issued a notice to the Hotel Federation that the royalties should be paid to the IPI. Or at least a part of the royalties belonged to the IPI. On receiving the notice, the Hotel Federation instructed its members to discontinue royalty payments to the IPRS.

Hassan Kamal chief of IPRS at Bombay, spoke to Playback, "I don't know what settlement has been reached between the IPI and the Hotel Federation. After we presented to the Hotel Federation that we have no formal relationship with the IPI, they have decided to allow their members to pay royalties to us as before." Asked if some agreement on this subject was reached upon between the IPI and the IPRS, Hassan Kamal disclosed "the IPI was never in touch with us on this subject ever."

The IPRS has the performance rights of its members. Since the hotels and restaurants are playing back music and also have live bands which play popular music, the 'rights' belong to the IPRS was the decision of the Hotel Federation.

In the USA, UK and Western Europe a clear distinction is made between the rights on the 'recording' and the rights of the creative musical work of the composer and lyricist. Performance rights continue to rest with the composer and lyricist. The 'recording' rights which includes the magnetic recording of the musicians and singers belongs to the music company on which they enjoy the 'mechanical' copyright or in other words the right to manufacture tapes, CD, records etc. In India with outright sale of recordings this distinction is now blurred.

The Delhi Music Scene

Film Tracks still the big sellers

HMV dominated the Delhi music market scene with strong demand for Chandni and Maine Pyar Kiya continuing unabated. HMV's inability to supply on time allowed the pirates to have a field day but market sentiment showed a distinct preference for the 'original' label. Last week the odd lots of Maine Pyar Kiya, available with dealers at Lajpat Rai market were selling at a premium, a very rare phenomenon for a market hitherto unknown for brand loyalties or recognition.

Hindi & Punjabi Pop also make it big

Weston came up trumps with Parvati Khan's Dil Diwana Ho Gaya. The demand for this catchy Hindi pop cassette sung by that sultry siren of the Indies went through the roof shortly after a Doordarshan programme in which some of these songs were featured at last cassette sales had crossed 150,000.

Punjabi pop finally seems to have come of age with Golden Melodies latest release Daddy da Paisa sung by that singer/entrepreneur/impressario Param Khurana. (Incidentally this is the same guy who

sang Eho kudee lainee ai (That's the girl I want) reputedly one of the biggest Punjabi hits of recent times).

Golden Melodies also scored a mega with another Punjabi cassette released in emory of Amar Chamkila a legendary folk singer of Punjab who was gunned down by terrorists last year. This cassette entitled Teri Yaad Batheri Aangee (we'll remember you always) features the last few songs written by Chamkila and sung in his style and memory by his favorite discipline Chamak Chamkila. Golden Melodies has become established as a leading Punjabi label.

Regional music still commands a large clientele

But at least in the north its the stronghold of the smaller labels. Max for instance came into its own with the release of a Bhojpuri cassette titled Jharaliya last year and has never looked back since. An evergrowing catalogue of regional titles and strong demand for its cassettes compelled this company to put up its own recording studio which was commissioned early this year. *Contd. pg.74* ➔



Ali Akbar on stage Mala Goenka is seen presenting a bouquet to the maestro, his first performance this year was presented in Bombay by KPG Enterprise, the corporate owner of Gramco.

CBS doubles capacity

Since inception of its plant in 1982 at Aurangabad CBS has been working three shifts on its limited loopbin capacity of its one inch loopbin master and two slaves. In 1989, the company has successfully enhanced its capacity by adding four additional slaves. It has also imported King-685 C-0 loader and bought a King-790 automatic C-0 loader.

It has imported GRAFF reputed for its sixteen times faster cassette-to-cassette high speed duplication, from U.K. CBS has installed two masters and eight slaves.

Presently CBS can manufacture up to 15,000 duplicated cassettes daily.

Educational Cassettes

A very major segment of tape sales is of children cassettes. Nursery Rhymes in English have been big sellers since the days of 78 rpm records. Infact children nursery rhymes and stories have been available in India in almost all languages.

ACE Educational Cassettes (P) Ltd., and Ormax Audio (P) Ltd. are entering the purely educational field. The former aiming at the children market, operates out of Madras and the latter from Bombay is aimed at housewives, executives, college students as well as school children. Bomi Doctor of Ormax hopes to succeed with a novel approach proposing to teach the listener with a psychological approach. The cassettes will contain music, songs and stories compiled by Bomi Doctor and other directors of Ormax Audio.

Bambino, Gold, Indus, Magnum, Shermanoo Join Hands

Garware Breaks Through With UVAI

Garware with its 3000 VCR strong duplication unit and a video tape coating plant at Aurangabad made a move aimed at strengthening the marketing of legitimate video by forming the United Video Association of India (UVAI).

As one of the members put it "we are joining hands to tackle the problems together. We have common problems. Cost of video rights are very high. Recovery is not sufficient. It's a losing game right now. Libraries are not buying more than a single copy!

UVAI launched with a price reduction aiming to increase sales substantially. From an average price of more than Rs.300/- per cassette of a new film, the new enticing price of Rs.200/- was settled. But the trade did not increase its purchases by more than 15%.

Garware has a natural understanding with all members for supplying duplicated video cassettes. Between Bambino, Gold and Time, Indus, Magnum and Shermanoo 90% of all video rights of Hindi films are owned. All recent releases including Jurrat, Aag Ka Gola,

Ghar Ka Chirag, Khatamaak, Main Azaad Haaon, Souten Ki Beti, Mahasangram, Taqdeer Ka Tamasha, are well duplicated at GVC and marketed by UVAI. Rihae was marketed by Shermanoo independently as the Rs.200/- price would have only guaranteed a poorer recovery. All members of UVAI have the option to go it alone. However the production will always be at GVC. The biggest hit Maine Pyar Kiya released by Ultra was also duplicated at GVC. Chaalbaaz was marketed in the North by SCI on the T-series label. GVC did the job for Time in Bombay.

"We are together and have decided that somehow we will make the whole thing work even though the situation at present is really bad. We have to fight piracy and cable TV and increase sales and get a price to at least recover what we are paying for the rights." GVC has given a hand shake to the rights owners. Till now GVC itself has not purchased video rights of Hindi films.

North Music Spends Rs.17.24 m On Radio Publicity

In India if you don't buy a new album, there is only the state run radio on which you can possibly hear new music. In a separate piece Playback has outlined how radio kills new music. Playback carried another study to find out how much the music industry in India spends on radio publicity.

"If you have heard it, you can like it, and only then can you buy it" to quote an American industry professional on his views (and almost everybody else's) on how fresh creations can sell.

The prolific labels like T-series, Venus, Weston, HMV, Tips are busy churning out albums everyday. To surface a new potential hit, there is no doubt in any of the frontline labels thinking that they need the sponsored programme and the spots like an asthmatic patient needs to breathe.

One of the largest spenders on Radio publicity is Weston. Their yearly expense is estimated at Rs.1 million on sponsored programme. They have a 15 min sponsored programme on Bombay, Delhi, Jalandhar, Allahabad, Calcutta, Patna, Ranchi, Lucknow, Jaipur, Chandigarh and Indore. The net expense on sponsored programmes is around Rs.3.73 million approximately, inclusive of production. Venus is the second highest spender averaging Rs.0.8 millions a year, it is estimated. Venus includes Hyderabad, Bhopal & Jodhpur in its selections. HMV has two 15 min programmes, one in Bombay and one in Delhi. Tips with approximately a Rs.0.6 million budget features Kanpur. T-series is the only label

with two half hour programmes a week in Bombay. Once T-Series programmes were aired all over India.

On spots, the 20 sec affair is by far most popular. It is estimated that Rs.3.84 million is spent annually by all the companies together. Averaging around 22 spots a day at Rs.400/- a spot. The balance expense is towards production costs. Out of Rs.17.24 million, Chitra Lok hogs up Rs.9.67 million. Now film songs are played at the cost of Rs.2000/- per song per air play. Averaging 13 songs a day which accounts for Rs.9.49 million. With Rs.0.18 million received towards production costs. Undoubtedly the benefits of Chitra Lok are enjoyed by the music companies by soundtrack sales on cassettes.

Sat Sharma and Zarina Quadir are the voices on the T-series Sangeet Sarita. Kamalini Vijaykar anchors the Marathi programme for T-series. Brij Bhushan is producing Weston Sangeet Sitara. HMV Ke Sitare presented by Sarita Sethi and Kailash Bhuthani. CBS Sangeet Rajni in Amin Sayani's voice and Venus Sangeet Sandhya is aired in Pradeep Shelkar's voice in Hindi & Pradeep Bhide's in Marathi.

Contd. pg.74 ➔



Platinum smiles Ashley and Beverly are all smiles as they pose on either side of Dev Anand with their Quintuple Platinum Disc. On the extreme left and right are Kumar and Ramesh Taurani of Tips.

ASONA LOOP-BIN BY AP SALES

One time distributors for Oriental pre-recorded cassettes, Ajay and Prakash have entered the work market job in full earnest. The Asona 32:1 quarter-inch loop-bin master and four twin slaves have been installed. The cassettes are loaded on Otari 150. Magnasound among others is already getting part of their requirements from A.P. sales.

The complete job of C-D supplies, duplicating and packing is undertaken at most reasonable rates. "We have to keep in mind that the going market rate is not above Rs.13 for a music cassette. Then the music company has to cover their overheads and publicity and repertoire costs. Our prices must make this possible" is their viewpoint.

Both Ajay and Prakash have years of experience in duplication on in-cassette printers.

TIPS GOES FOR LOOP-BIN

The Otari DP-80 system installed at Ahmedabad by Navendra Trivedi has been sold to Tips, which hopes to instal the Otari loopbin half-inch master reproducer and slaves in Bombay. With greatly increased turnover the new major music label definitely needed to go for the professional equipment.

MASTER BUYS LYREC LOOP-BIN

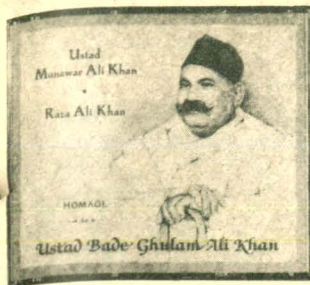
Master Recording Co. of Madras has imported the lyrec high speed loop-bin duplicating system from Denmark. Considered a popular brand in Europe the lyrec system satisfies high quality requirement. The 80:1 it is learnt, is lying at Madras Port for want of a clear understanding by the customs. The unnecessary delay for no reason might prove costly to the reputed music company for no fault of theirs.

New Video Plant

Indian Magnetics is entering the capital market with an issue of 22 lakh equity shares of Rs.10 each and 10 per cent cumulative convertible preference shares of Rs. 10 each to part-finance the company's video tape project. The Rs.10.5 crores project, in collaboration with Swilynn International (Holdings) Ltd. will manufacture 72 lakh video cassettes per annum. The company would be utilising faster coasters with a speed of 200 metres per minute as against the conventional 90/100 metres per minute. This will enable the company to produce video cassettes at a very low per capita unit cost. Mr. Satinder Kapur chairman said.

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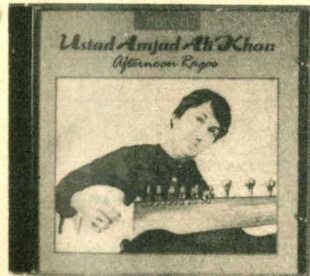
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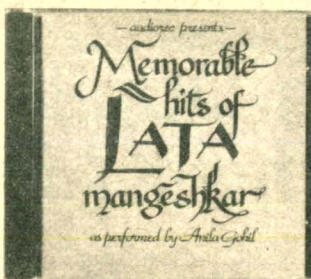


Sarod USTAD AMJAD ALI KHAN
Afternoon Ragas
Tabla: Sabir Khan
ARCD 2006

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ARCD 2011
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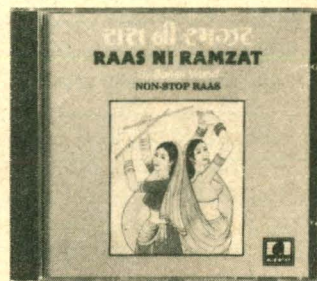
GUJARATI



TAALIO NA TAALE
Non-stop Garba - Ek Taali
ARCD 2012
Also available on cassette ARTC 201



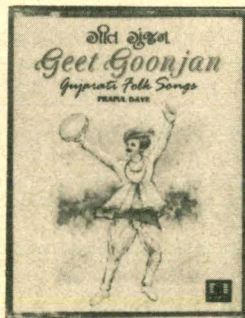
TAALIO NA TAALE
Non-stop Garba - Tran Taali
ARCD 2013
Also available on cassette ARTC 202



RAAS NI RAMZAT
Non-stop Raas
ARCD 2014
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NAVRATRI
Non-stop Raas-Garba
ARTC 212/13
Two Cassette Set



GEET GOONJAN
Gujarati Folk Songs
ARTC 214/15
Two Cassette Set



The King of Gujarati Mimicry JAGDISH PANDYA
In Live Performance
ARTC 216/17
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MAA JAI AMBE
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TAALIO NA TAALE Volume Two
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RAAS NI RAMZAT Volume Two
Non-stop Raas
ARTC 211

Tapeless Duplication System - KAPCO

Kapco is all set for entering the scene for manufacturing high quality recorded audio cassettes. They aim at providing a turnkey package service to the Music Industry. With this in view, Kapco has bought the latest Digital equipment costing Rs.10 million.

Kapco will provide custom audio cassette duplication on latest Tapeless Loopbin System. Duplication speeds of 32:1, 61:1, 100:1, and 120:1 will be available with digital audio quality music on cassette.

Kapco can easily load the programme of your master tapes into the memory and produce duplicates which are exact replicas of the original master tape. With this

there will be no hassles about tape speed, tape to head contact, azimuth, tracking, oxide build-up or static electrical charge on master tapes as in Conventional Loopbin Systems. Being devoid of any mechanical movement in the Loopbin master, duplication can be done for days weeks or months without any harm to the original. Thus one gets the quality of a 15 ips master tape at 128:1 without the problem associated with loopbins.

Sunil Kapoor, Executive Director of Kapco International, promises to continue with the traditional personalised service rendered for customs pressing of records since years.

Tips To Sign On Regionals

Anil Shergil A&R Manager of Tips is looking to build up the regional soundtrack repertoire. The move makes sense keeping in mind the heavy bias in favour of regional music in the buying pattern seen in Bombay, Calcutta or Madras. In the opinion of the Bombay wholesalers sales of regional music account for more than 50%.

Some of the regional films assigned by Tips are Binani Vote Daini Chali and Dado Sari Ladli in Rajasthani, Rin Shodh and Laakhi Durga Saraswathi in Bengali, Eeja Beeja Teeja and Bala Che Baap Brahmachari in Marathi, Maa Mote Sakhti De, Hasa Luha Bhara Duniya and Hasthaniya Hiranya Harkatya in Oriya and Piya Milan Ki Aas in Bhojpuri.



Mehdi Hassan On Venus

Melody-90 Instrumentals presented by Pradeep Lad and Ramesh Iyer, a bhajan cassette titled Sai Shraddha by Asha Bhosle and Anand Kumar and one gazals album of Mehdi Hassan with music by Lalit Sen are some of the new releases from Venus. The last of these cassettes is going to be something new. Mehdi Hassan is a real tough nut to crack with his high flown Urdu, but now he has been brought down to earth with simple lyrics by genuine Indian lyricists. Each gazal is composed by a different lyricist.

There is one non-stop cassette in line, 38 Non-Stop Amitabh Dhamaka by Pradeep Lad and Ramesh Iyer again. Sweet Heart Come To Me is an English pop song cassette by Kenith D'Souza. Also to be released soon is R.D. Burman's Dushman.

Besides, Venus has signed on six films. Dristi is Bengali with music by Ravindra Jain. The others are Rajesh Roshan's Gunaah and Rinshodh, Anand and Milind's Production No.2 and Yaad Karegi Duniya and Nadeem Shraavan's Apmaan Ki Aag.

Udhas Trophy

Shaikh 'Adam' Abuwala was a well known Urdu poet, writer and journalist of repute. After his death a few years ago, his friends have founded a Trust. One of the founders being Pankaj Udhas. A trophy in his name is also awarded to the first winner apart from a cash prize of Rs.5001/- by the trust. The second winner is also entitled with a Udhas trophy and a cash prize of Rs.2001/-.

Out of 210 entries 15 were selected for final finish. Firstwinner Siraj Ahmed Khan, second winner Sachitra Barwe and consolation prize winner Archana Shah.

HMV HARVESTING TOP ACTS

Storms, the title of Talat Aziz's latest album amply demonstrates the potential results HMV will expect from their new products in the pipeline.

Bhupinder and Maitalee have ready their latest set of ghazals. The duo has been overly regular in churning out albums. Apas Ki Baat is their latest disclosure.

Leena Chandavarkar, Kishore's wife is teaming up with son Amit on a pop album Disco Flight.

Pandit Jasraj the prolific maestro has recorded a four album set to commemorate his 60th birthday. Nandu Bhende who has been waiting long for his international album, finally just did have to Get Organized. The album will be a member of a rare species. Apart from Gary Lawyer and Rock Machine, there aren't any other English original creations released.

Gaurav Chopra has his second lot of ghazals cut. Jazbaat should show his calibre.

Big Market Share For Rajendra Penta



Maharaja Celebrating grand mahurat combined with birthdays of Rajan Sippy and Anil Kapoor. Also present are Kumar and Ramesh Taurani of Tips cassettes on the left and Director Anil Sharma extreme right.

The audio tape market has taken a quantum leap last year qualitywise and in total consumption. The most prominent change seen in the market is the instant success of Rajendra Penta. Most audio tape manufacturers face rough weather on entering the market. Either the slitting or the coating problems bog down the initial production runs. Getting the loop-bin units to accept a new tape means not only offering the best price, but a better tape. Rajendra Penta surprised its prospective clients by offering a problem

free tape. "Not only is our frequency response satisfying but the MOL of our tape is much higher than any other in the market" says Mr. Garg proudly. Loop-bin units in Bombay are already using Rajendra Penta. "Our market share is substantial" discloses Rajendra Garg "I would not call our product a standard quality substituting Jain. I know of a lot of JK users going in for our product. Our product proves economical to the user as at the end of the day our consistency gives him more production."

Asha Putli On CBS

Asha Putli, the celebrated Jazz singer from India who hit the big time in the late sixties, has signed on with CBS India to record her first Hindi pop album.

Arriving on the pop scene in India with her very own style her album Chipko Chipko takes on various burning issues with fiery lyrics. Asha and Indivar have collaborated to deal with Chandraswami, Bofors, etc. in the album.

Kersi Lord, Ronnie and Tabun and Asha all collaborate on the music and compositions.

Shweta Shetty also an exclusive artiste signed on with CBS, has recorded her debut album going wild. Shweta Shetty has been performing on the Bombay stage since years.

T-series Flags In Melody

The remarkable aspect of Lal Duppatta Mal Mal Ka was all the compositions were melodious to the extreme. The entire approach was to employ genuine aesthetics in signing and arrangement of music. "The fact is that with Lal Duppatta, T-series has replanted the flag of melody" says Raj Bhanot, Chief of Operations

Bombay. "We did it again with Jeena Teri Gali Mein and now Aayee Milan Ki Raat." Sales of Lal Duppatta Mal Mal Ka are already legendary and in all probability it holds a second place for a non feature film soundtrack. T-series expects similar response from Aayee Milan Ki Raat. In fact, the initial sales registered indicate that finally it could surpass even Lal Duppatta. If it is any indication, 1990 will see a more serious effort being made to produce good music with meaningful lyrics, than has been the case in the past few years.

Bhaskar Menon - IFPI President

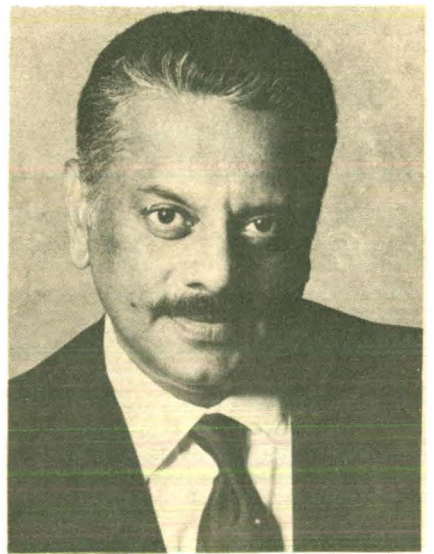
Bhaskar Menon is the new President of the International Federation of the Phonographic Industry. Mr. Menon was nominated for the presidency at the IFPI Board Meetings in Mexico and was unanimously elected on 24 October. Mr. Menon succeeds the late Nesuhi Ertegun who died earlier in the year.

Mr. Menon is currently Chairman of EMI Music Worldwide and of its two principal operating subsidiaries, Capital EMI Music, Inc. and EMI Music Limited. He is a member of the Board of Directors of

Thorn EMI plc (U.K.) and has been a Board member of IFPI since 1980.

Bhaskar Menon comments "To be elected IFPI President is a great honour which I am proud to accept. It is my task to build on the foundation of recent IFPI initiatives in order to ensure that the challenges for the Industry of the next decade are met with the same resolution and fortitude as those of the 1980's".

Born in India to a prominent family (his father was India's Secretary of finance his uncle was Foreign Secretary and Indian Ambassador to China and the U.S.S.R.). Mr. Menon received his early education at the Doon Public School, Dehra Dun, and later earned a BA Honors degree in Economics from the University of Delhi. In 1956 he received a Masters Degree in Philosophy, Politics and Economics from Oxford University and joined EMI Limited in London as a Management Trainee.



SIX SIGN UP

Almost all artistes signed up exclusively with HMV and have renewed their contracts.

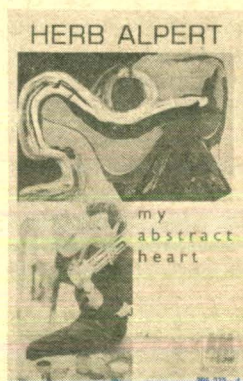
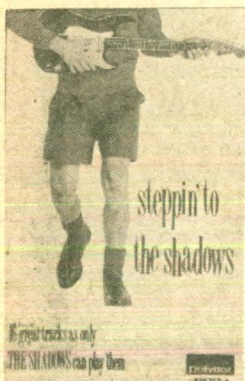
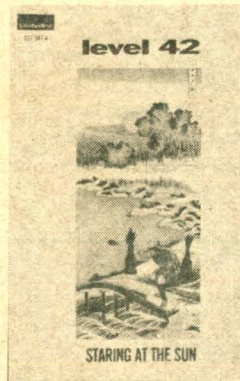
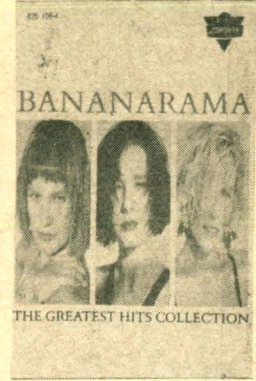
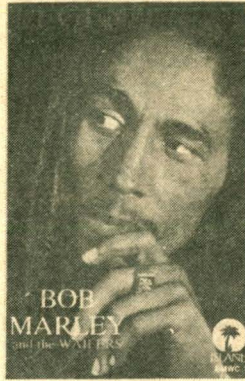
The artistes who have put down their signatures on the dotted line once again are Ila Arun and Suneeta Rao. In the classical vocal category they have Girish Wazalwar and Chandra Shekhar Swami. The two artistes on contract for English songs are Gary Lawyer and Francis Rodrigues, who is a new find.



The Excitement



Begins to Build



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RAJNEESH LECTURES : CBS has priced the Rajneesh lectures at Rs. 22/- all inclusive. Three albums in English. Intelligence, The Mind and the Art of Wonder have been released in the second lot. The sales have left the CBS managing Director R.V. Pandit extremely happy. Bombay city has been splashed with hoardings of Rajneesh lecture cassette series. The four Hindi albums, Prarthana Aur Dhairya, Prem Aur Satya, Samasya Aur Samadhan and Dham Aur Rajneeti have also been launched in the second lot.

Chahe Mita Do is a lone soundtrack. Bhaj Ayyappa is in Hindi.

VENUS' SWARG : Kishen Kanhaiya which made its mark in the market is among the releases by Venus. K.K. has music given by Rajesh Roshan and the singers are Lata, Nitin, Asha, Aziz, Sadhana and Manhar. Rajesh Roshan's soundtrack is Jurm with Asha and Aziz, Amit Kumar, Sadhana, Sargam, Kumar Sharma and Manhar. There is one with Laxmikant Pyarelal's music. It has singers Aziz & Amit Kumar. Ghar Ho To Aisa has music by Bappi and singers are Kavita, Krishna Moorthy, Aziz, Sudesh Bhosle, Asha and Alka. It has also been released in combination with Kishen Kanhaiya, Sarang, Jurm and others.

Sanam Aap Ki Khatir by music composer Ajay Swami, Udit Narayan, Anuradha Paudwal, Chandani, Dilraj Kaur, Shabbir Kumar and Aarti Mukherjee. Ajay before is an old hand having composed before. Swarg has music by Anand & Milind. The singers are Aziz, Anuradha, Amit, Anupama Deshpande and Nitin Mukesh.

Venus's Bengali soundtrack are Andho Bichar with music by R.D. Burman featuring Asha and Amit. It is combined with Mastan, Balidan, Amaar Tumi and others.

Quaidi has music by Annu Malik in Abhijeets, Sadhna Sangams, Sapna's and Kavita's voices. Bappi Lahiri's Mandira and Balidan has Usha Uthup based in Calcutta, Lata, Aziz, Yasmin a Ghazal singer. Bappi himself, Amit, Alka, Anupama & Reema his daughter. It is in solo as well as in combination with Andho Bichar, Quaidi, Balidan and others. Bhagyalipi has Mukul Dutt's music.



Oriental rings out joy

Who would be more suited than a holy person to release a religious cassette? Bishop Ferdinand Fonseca releasing Bible stories and Ring Out Your Joy for Oriental. On the left are narrator Flammy Rodrigues, Mrs. Jawaharlal Chopra of Oriental and on extreme right is singer Augustine De Souza. The music is given by Mariano.

In Marathi, Hamal De Dhamal has music by Anil Mohile who has been very prolific since parting company with Arun Panchal. There are two basic music versions from Venus. Lata Mangeshkar Ke Dard Bhare Nagme, Vol. 2 by Anupama Deshpande and 1449 Kishore Kumar Ke Sadabahar Nagme by Sudesh Bhosle.

BOMBAY FEVER : Aadesh brings to us Feel Bombay Fever 24 Non-Stop International Disco hits as a Venus release.

In the non-stop category one hour 38 non-stop Disco Dandiya an instrumental by Pradeep Lad & Ramesh Iyer. And another Gujarathi non-stop Raas Garba titled Punam Ni Pyari Raat featuring the voices of Sunita, Hriday Merchant. Himanshu Bhatt, also in market is Bappi Lahiri's Hindi pop songs titled Jawani Jawani featuring Bappi himself with Urshula.



TANHAAE

Debut album of gazal singer Dilip Kapoor (second from left) being released. On the left is Vijaya of Universal cassettes, singer Mahendra Kapoor poses with a disc of Tanhaee and Suman Kapoor, wife of Dilip Kapoor.

For the devotees are listed Urdu devotionals titled Mohammed Ke Ghulam to Par Budhapa Aa Nahin Sakta by Jani Babu. Hindi Bhakti Geet is titled Mata Sherawali by Anupama, Abhijeet, Tapas, Shrikant and Shekhar.

SORRY SORRY : An English album, T-Series promises will cause a sensation. Only we have to wait a while. The compositions are adapted from popular Hindi Film tunes.

Touch me another english album features Anette Pinto, Brian Tellis, Sudesh, Nikhiths and Jolly.

In the first week of December T-Series launched Clement D'Cunha's Christmas Carols sung by Kim Rodrigues, Kim Cardoz and others.

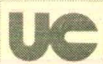


**DILIP
KAPOOR**

Tanhaee

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PRIDE OF INDIA'S SPIRIT

BENGALI AND ORIYA (BASIC) :

Ratan Saha's lyrics featured on Bengali Chitramala Vol. 3. Another Bengali album is Amar Shilpi Amar Gan Vol. 4 by singer Kumar Sanu.

Bhajans on Jaganathji in Oriya composed by music director Kshitish Misra. An album of Modern songs in Oriya titled Spandan has composition by Sashi Shekhar Mishra.

BHOJPURI MEGA-FOLK :

The omnipresence of hit Hindi film tunes is exemplified in Nau Nau Chhorian. Jagdish Bhardwaj belts out an especially written track Meri gali men nau nau chorian hai on a Chandni composition. The album has other songs in Bhojpuri tunes.

The Bhojpuri market which is exploited by numerous lables operating out of Delhi like Yuki, Sonotone and others is receiving full concentration from T-Series too. Shri Ram Chandra Ki Maya is a Bhojpuri Birha Album sung by Ram Lotan Vishwakarma and Uday. Another album of Bhojpuri Birha is from Omprakash Singh. A Bhojpuri Lokgeet album Aaile Mor Sajanava has music and singing by Bharat Sharma Vyas. Then we have gaali by Razia Begum titled Neeli Chaddiwale. It has music by Sohan Lal. Bharat Sharma Vyas offers Bhojpuri Chatpate Geet on Raja Piye Jani Gaanja. Saira Bano Faizabadi offers Bhojpuri Kabbadi. Ram Na Bigdi Hai Jaikar is a Bhojpuri Bhajan Album, by Bharat Sharma Vyas who also composes the music. Rukhsana sings Bhojpuri modern songs Ratiya Chumma Le Le Saiyaan. The Bhojpuri market includes the whole of Uttar Pradesh and Bihar as also parts of Haryana. On a conservative level this market segment has a target audience of 150 million population. The area of UP, Bihar and Haryana is no doubt prospering with the purchasing power apart from increasing, also spent easily on entertainment. The only problem faced is of disillusion and recovery.

1990 already has several releases in Bhojpuri. Dil Lutaaye De has Chatpate geet by Ram Vriksh Yadav. Shankar Yadav features on Piya Pardeshwa. Devi Prasad Morya renders Shiv Bhajans in Kashi Ki Mahima.

Haryanvi Raginiyan rendered by Karan Singh on Kissa Rajput Chap Singh Shandra Singh Rahi and Sarla Chandola take off in gadwali for everyones favourite dream - Dilli Chal.

CLASSIC AND GATHANI :

The Bhojpuri mega market has caught the fancy of labels in Bombay and Calcutta. Gathani Record Co. has released Piya Tute Na Piritiya Hamaar, a soundtrack album. Most record companies can never be satisfied with only one regional language repertoire. Pride, another label from 'Lamington Road' the Bombay markets nerve centre, is recording Bhojpuri in the Bombay studios. Far away from the Bhojpuri market in U.P. and Bihar. Meenakshi Sharma is recording Bhojpuri numbers for Pride. Another very strong sales area is the instrumentals. Gathani offers Rocket Mondal, Non Stop Beat music which includes old with new hits.

Classic is an associate label of Gathani, run by Pradeep Gathani, from the showroom. Gathani music centre at Lamington Road. Pradeep Gathani has his eyes set on the marathi repertoire market. He has released over 64 albums in Marathi. Ghas Re Rama his first release by Machindra Kamle has done well with sales crossing 2500 cassettes. His recent releases include Savlya Vithala by Prahlad Shinde, well known top-line artiste for devotional material. Also Anand & Milind Shinde, the local Michael Jacksons, who rocked to fame with 1.7 million cassettes sold of their debut album have appeared with Koli geet, on classic. Both these albums seals have crossed 1500 cassettes.



"Dance Goa Sings"

Mahendra Kapoor releases Deodita Da Costa's album produced by Dinfa.

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Music: Rajesh Roshan



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PUNJABI "LOVE LETTERS"

There's good news for lovers. A cassette released by T-Series teaches them how to express their love by letters. Sundeep Vicky has eight songs on this folk album.

The other releases in this language include - Mundaya Jaffi Pa Ley music by Surender Kohli and Sukhvinder, Munda South Hall De sung by Sukhvinder, Ishare Kudiyan De music by Sanjeev Kapoor. Hai Ni Billo with Surinder Sodhi and Pamela Singh as music director and Pamela sings too. Tere Mere Pyar sung by Hans Raj Hans. Kuk Kudu Ghudoon has music by Arjendra S. Kans and Niki Patel. Madan Bharati offers the first volume of Kissa Nal Dhamyanti.

USHA UTHUP : The never-say-die queen of pop, rock, sizzle and snap is back again with another album Usha Uthup 1990 And the Sound - Live. album sure to communicate all the fire and gusto of her throaty singing.

Only this time Usha uses her talent to pay quodos to other singers by singing their hit numbers. It is Usha's original version.



Razdan's Fifth

Singer Manhar Udas, Gulshan Kumar, M.D., SCI, and Pt. K. Razdan, Music Director and lyricist pose at the release function of Sai Naam.

SAI PLEDGE : Pandit K. Razdan, true to his word, has brought out the fifth of the 18 Sai bhajan-cassettes he had promised. Why 18? "like the 18 chapters of Bhagwad Gita" is Sai Sangeet exponent Razdan's reason.

The fifth titled Sai Naam, was released last week. Much in the same league as its predecessors Sai Arpan, Sai Rishta, Sai Sagar and Sai Ujaala. Sai Naam is also sung by Manhar Udas and has music and lyrics by Razdan. T-Series has thus fulfilled one-third of Razdan's dream.



Hariharan's Hariharan Shashi Gopal. Magnasound, presents a cassette of 'Hariharan' to the artiste. Hariharan thus opens his score with Magnasound as a gazal singer.

48 NON-STOP SERIES : The 'Non-stop' bug must have certainly bitten the multitude. There are so many hindi non-stop cassettes and each no less popular than the other. T-Series has thus rightly started a new trend in non-stop series in regional languages.

There are 48 Super Non-Stop in Rajasthani by singers Mehul Kumar, Savita Sathi and Tilak Raj, 48 Super Non-Stop, Marathi geet by Singer Sham Thakur with music by Shaila Chikhale, 48 Super Non-Stop in Punjabi by singers Sarita Sathi and Devki Anand with lyrics by Balbir Nirdosh, 48 Super Hit Non-Stop in Bengali sung by Kumar Sanu, Reena Das Gupta with lyrics by Ratan Saha.

An interesting album is the 48 Super Non-Stop, Hindi Bhaint, sung by Dabashish Dasgupta, Biswajit, Rima, Nusrat, Kumar Shah, Vinay and Sukhvinder with music by Sukhvinder. Surely the first devotional album offering non-stop bhajans. Another trend emerging is of bhajans set to Hindi film tunes which have succeeded as non-stop instrumentals.

NATIONAL FOLK : Under National Folk, T-Series has released such albums as Dhol, an instrumental cassette by Nathulal and Lalit Kumar. Saiyaan Nikas Gaye-Vol. 1, Thumri, Dadra and others by singer Shobha Gurtu. Ghazal and geet by Santosh Kumar and Jyotsna under the album name Naghma Sara where music is directed by S Nashtar and writers are Naqsh Lyallpuri, S. Nashtar, Iqbal Rahi, Asir Burhanpur, Anjum Rahbar and Abdul Rashid Ehaas.

S.R. Kamble offers Thumri, Dadra and Rajasthani Maand on the clarinet. Another album by S.R. Kamble of similar nature is Raag Rang on Clarinet.

Arun Paudwal has been launched by T-Series in full earnest. A blitzkrieg ad. campaign on the radio waves announces Love Notes— Instrumental Vol.1. The listeners are told to sing to these tunes.

Maa Aayee Teri Sharan Mein, offers bhajans sung by Kumar Sanu Debashish Das Gupta, Bela and Babla Mehta with music by Sukhvinder.

CHANDNI INSTRUMENTAL ON T-SERIES : T-Series has let loose a whole new lot of Hindi films as well as regional films. Worth noticing is the instrumentals. A whole range covering artistes, new soundtracks available on other labels. Gautam Dasgupta offers on the Hawaiian Guitar the hit songs of Chandni and Maine Pyar Kiya on the single album. Both these original soundtracks are available on HMV. Mahinder Kabir offers on the Alto Saxophone the Hits of Kishore Kumar - Vol. 3.

On the version front, Pyar Bhare Geet - Vol.15 is out. The Telugu version of Jeena Teri Gali Mein with music by Babul Bose and lyrics Lakka Radhakrishna is now available. The Bengali version of Songs of Chandni & Film Hits has been released. A compilation of Bhojpuri Film Hits-Vol.6 is also out.

A new series on Madan Mohan entitled The Genius of Madan Mohan - Vol. 1 & 2 is sung by both Vipin, Bela, Kumar Sanu, and others. Efforts are consistently on to exploit the golden age greats like O.P. Nayyar, whose second volume is sung by Mahendra Kapoor, Kumar Sanu, Vipin, Vandana, Babla and Dhiraj.

R.D. BURMAN'S JAI SHIV SHANKAR : T-Series has released a host of new soundtracks, the major ones of which are Prem Daan with music by Ravinder Jain. Jai Shiv Shankar has R.D. Burman and Mera Pati Sirf Mera Hai with Anand Milind's music.

The three soundtracks are also available in combinations. Jai Shiv Shankar with mera Pati Sirf Mera Hai, with Mahasangram, and also Agneepath's which is originally a Weston release. Prem Daan is available with Ghar Ka Chiraag and Baap Numbri To

Beta Das Numbri. Mera Pati Sirf Mera Hai again with Agneepath version, Ghar Ka Chiraag, Sindoor Ki Awaz and others. Also released are Karnaama with Ravindra Jain's music, and Laxmikant Pyarelal's Chaalbaaz, along with its dialogues. Combinations of Karnaama are with Pyar Ke Naam Quarban, Tridev and Chaalbaaz.

Another one of Laxmikant Pyarelal's is Pati Patni Aur Tawaif as well as its combination with Chaalbaaz, Pyar Ke Naam Quarban, Lal Dupatta Malamal Ka and others.

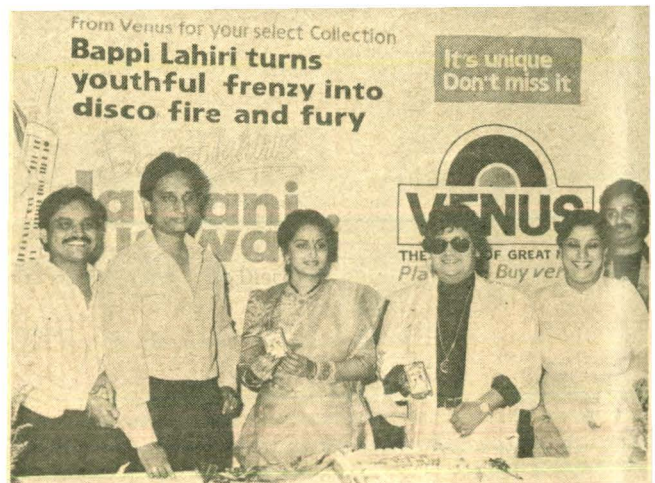
A new voice Vivek Verma appears in Prem Daan. In Jai Shiv Shankar we have Jayshree and Shivram. In Mera Pati Sirf Mera Hai after a long time S.P. Balasubramanyam.

REGIONAL SOUNDTRACKS : Released by T-Series are Bhama O Bhama in Telugu with lyrics by Lakka Radhakrishna, Guru Chaitra in Marathi with Shridhar Phadke's music and sung by Anuradha Paudwal. Other Marathi soundtracks are Shapat Tula Balachi with music by Deepak Patekar. Punjabi language film tracks are Ajj Ashiq with music director Sureinder Bachhan.

Bengali soundtracks include Jodha and its combination with Amanat, Bhanga Gada and Natun Sangshar with Amanat and Bhanga Gada. Shasti in combination with Nyaya Chakra and Banga Gada.

Other language soundtracks include: Ghunghat Ki Phatkar in Haryanvi, music director C. Arjun, Oriya Yeh Rang Nua Na by music director Pranav Dalai.

Udit Narayan the singer from Nepal whose made it big in Hindi films has produced 'Pirati' in which he also stars. T-Series has released the soundtrack.



Frenzied Jawani Jawani Bappi Lahiri's new album released by Venus. From the left are Ganesh Jain and Ratan Jain of Venus, Jaya Prada, Bappi Lahiri and his wife and singer Kumar Shanu.

When you shop for audio components it doesn't take long to recognize the stuff designed by the marketing committee. Lots of bright lights. Knobs for the sake of knobs. Impressive styling for impressionable people. At PULZ such gimmicks are out. Function and excellence are in.

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SOUNDTRACK - WESTON : Main Azaad Hoon, a soundtrack released by Weston contains dialogues and songs by Amitabh & Shabana Azmi. The music director is Amar Utpal.

Amar Utpal has also teamed up with Tinu Anand and Amitabh in their last venture in Shehanshah. Shehanshah contains one famous number Kishore's Andheri raton me.

The audio cassette Agneepath with Laxmikant Pyarelal's illuminatory music is released. Agneepath is also available in combination to Parinda, Paap Ka Ant, film hits and others.

The other releases of Weston are Dil Diwana Ho Gaya a Hindi pop album, composed by Kersi Lord, sung by Parvati Khan. The soundtrack Roti Kee Keemat is a long play to which the music is composed by Bappi Lahiri. It has also been released in combination with Khatarnak, Ghar Ka Chiraag and others. Also out is an album with 8 devotional songs in Dongri. The songs are sung by Seema Anil Sehgal in praise of Vaishnu Maa Devi. The album is titled Vaishnu Maa Daati.

Besides the other albums are Parinda with songs & dialogues, Immortal Faiz - ghazals of various artists, modern songs from Manhar Udhas, Alka Yagnik, titled Pehla Pehla Pyar, Shabad by four ragis that is Harbans Singh Ragi, Bhai Sadhu, Prof. Satnam Singh and others.

LOVE CHICK IN TELEGU : Venus has taken in a number of regional basic music. Tamil, Thenn Thuligal, in Kala and Setharams voices. Also in Tamil is Blamai Gee Dhangal with Kala and Satheesan. Rajasthani releases are Ramdevji Ko Bya Walo Vol. 1 & 2, Ramdeo Peerna Bhajans. Three lok geet cassettes out are Mitho Bolo Moriyee, Chhaila Bagan Mein Chala and Mare Kacho Bangalo. The Marathi basics are Bhaktidhana by Prabhakar and Uttara, Shree Dattaguru Mahima (Bhakti geet), Mangal Ganee Dangat Ganee Chandra Aahe Sakshila Vols., 1 & 2 and Vasant Bahar in Telegu. We have Love Chick Vol 2 Sudhir Kumar and Lakshmi, Honey Honey Vol. 1 with the same singers, Lone (ly) Express (ion) - Non Stop Disco by Sarath and Vijaya Lakshmi and the famous Oye Oye translated into Telugu. In Kannada the basics are Bano Priya with singer Vijaya Lakshmi and Prema Rasa of Vijaya Lakshmi & Gururaj. In Malayalam are Madana Manjari of Kala & Satheesan and Gana Mrudum also by Kala & Satheesan Yore Yore in Kokani is presented by Clement D' Cunha.

SHRADDHANJALI VERSIONS : Tips is seriously into the version market with a series on the Shraddhanjali theme. The series is restricted to the all time greats of Indian music. It includes Mukesh, Mohd. Rafi, Kishore and Hemant. May be that's only for the present. The series could continue later with other artistes.

Tips Soundtracks are Abhishek film's Gunahon Ka Devta with Annu's music has been combined with major soundtracks like Awwal Number, Elaan-e-Jung, Zahreelay and others.

Tips bagged Awaz De Kahan Hain by Naushad. The film has 12 songs. All the lyrics are by Hassan Kamal. The album was released with a special packing with the lasting fragrance of red

rose petals. Other releases include an instrumental Brass Band, Jokes titled Hanste Hanste and a muslim devotional Shah-Nama-E-Kerbala.

An Oriya soundtrack Hatasiya Hairaniya Harkatiya. In Marathi there are full songs Ekichya Maang Dajiba Tingh and Swargandha a Marathi version album.

THE LOT FROM HMV : The soundtracks that have come in are Jail Khana with Ravindra Jain's music. State Rowdy with Bappi's music.

A regular run of complications is on as usual. Bhajans from films - Vol. 2, featuring Suman Kalyanpur, Batish, Asha, Lata, Rafi and Kapoor. Classical songs from films - Vol. 5.

Great hits by Lata Mangeshkar and Mukesh and Romantic Duets by the same pair. Hit Duets of Lata Mangeshkar and Manna Dey are also out. Super Hit Duets - vol. 1 is the latest series volume 6 & 7 of super hits from HMV have been released. Raju Lalwani, S.R. Kamble and Madhukar Dhupal offer an instrumental on Chandni.

Ghazals by the two brothers Ahmed and Mohammad Hussain is also released under the title Rifaquat. A new exciting compilation series is launched - Ghazals From Film vol. 1. The inaugural cassette features such greats as Rafi, Bhupendra Singh, Lata Mangeshkar, Talat Aziz, Asha Bhosle & Shabana Azmi.

Shekhar Sen cut a solo album of Marathi Bhajans. His first since he parted company with his brother Kalyan.

Another devotional album Satnam Waheguru features Asha Bhosle rendition of Gurbani.

GOLDEN LONDON : Paramjit Singh of Golden Melodies debuted with a multi-platinum record breaking album in Eho Kudee. Daddy Da Paisa his second album incorporates a rock remix of the hit Eho kudee lainee ai. Daddy Da Paisa has picked up sales slowly and exceeded the 5000 mark already Paramjit Singh Expects bonanza sales after radio publicity scheduled to commence soon.

Golden Melodies have released two albums originally recorded in London. Prem and Paramjit Pammi. Both programmes are copyrighted from Kismet Interseas. Paramjit has a direct relationship with the artistes.

Kismet Interseas are also copywriting four new albums to Golden Melodies, Achanak, Heros formally Bhujangi Group, Apna Sangeet, who are popular in India, and DCS.

SAVERA TIE-UP FOR CD's : Savera Investments the premier Indian label in the U.K. has struck a deal with Golden Melodies to release 10 albums on CD. Pran Gohil was recently in Bombay where he met Paramjit Singh of GM & concluded this agreement.

Naturally the ten titles include those of Param Khurana and Madan Bala Sindhu, which have become super-hits in Punjab.

SHANKAR ON CBS : The live performance of L. Shankar on the double violin kicked off sales of two albums released on his arrival. The album Shankar - Eye Catcher (East - West Fusion) has music by such maestros as Zakir Hussain, Vikku Vinayakram, Stewart Copeland & Bruce Springsteen. The other album Shankar - Galaxy (Carnatic Classical) boasts of a new tala conceived by Shankar. Iyer's also features on the album L. Subramaniam who has achieved good sales with his past releases on CBS. Gajrachi Poongi, a Marathi play by Yeshwant Deshmukh & Dilip Ghane has been released. It is a humorous and entertaining affair presented as a double album.

Raas Rang is a disco dandya album by Deepak Kumar containing Gujarathi dandiya set in disco style. A most sentional release of this year for CBS.

Hindi devotional includes bhajans by O.S. Arun which features the rich voices of Mirabai, Tulsidas, Soordas & Paramparik.

Ashan Khan best gazals sung in a lighter mood are released under the title Madhosh.

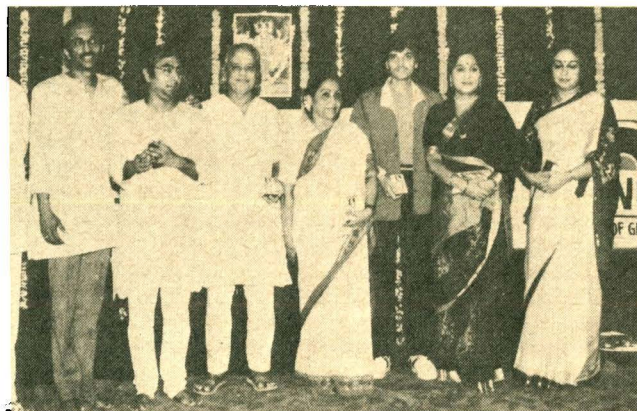
There are 2 sound tracks for CBS. Chahe Mita Do having contributors Anuradha Paudwal, Suresh Wadkar & others. This cassette contains 5 memorable songs of the movie with the same title name. The other soundtrack is Deemak just having 6 of the years best songs in just one hindi film sung by Kavita Krishnamurthy, Mahendra K, Suresh Wadkar & others.

MARATHI BASICS : An album by Ajit Kadkade is as safe a bet as any for the highly matured Marathi market. T-Series offers his album of abhangs simply titled - Ajit S. Kadkade. Ajit

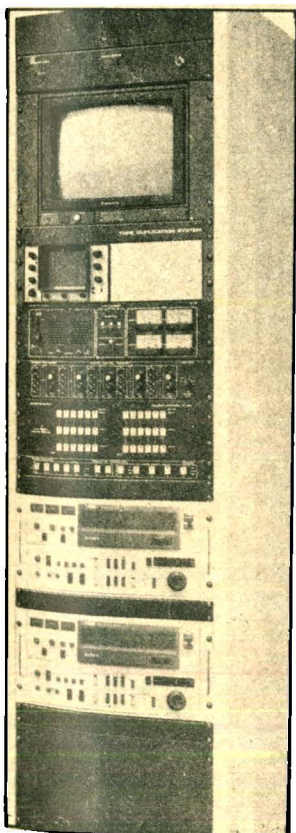
has a long string of hits behind him in every genre of marathi level.

Anuradha Paudwal who is exclusively T-Series artiste sings solo on Guru Charitra. The eminent Sudhir Phadke's son Shridhar Phadke provides the music. Pandurang Dixit composes to his own lyrics for Ajit Kadkade on a bhakti geet album Gajar Datnamacha.

It is a Nashili Mehfil that singer Milind Ingle wishes to provide in marathi. Ranjana Joglekar is more romantically involved in Dhond Nasha.



Dutta Guru Mahima : L to R: Music Director Sunil Katti, Seshank Katti, Srinivas Khale, Lyricist Vandana Vitankar, Champak Jain of Venus, Asha Kale and singer Anupama Deshpande.



Video Cassette Duplication System COPYMASTER 500

The COPYMASTER 500 is a professional system designed specifically for high-volume (500 or more slave VCRs) video cassette duplication, particularly where there is a requirement to duplicate as many as five different programmes at the same time. The system features full-function control of each slave VCR and can duplicate video tapes in any format from any type of source machine.

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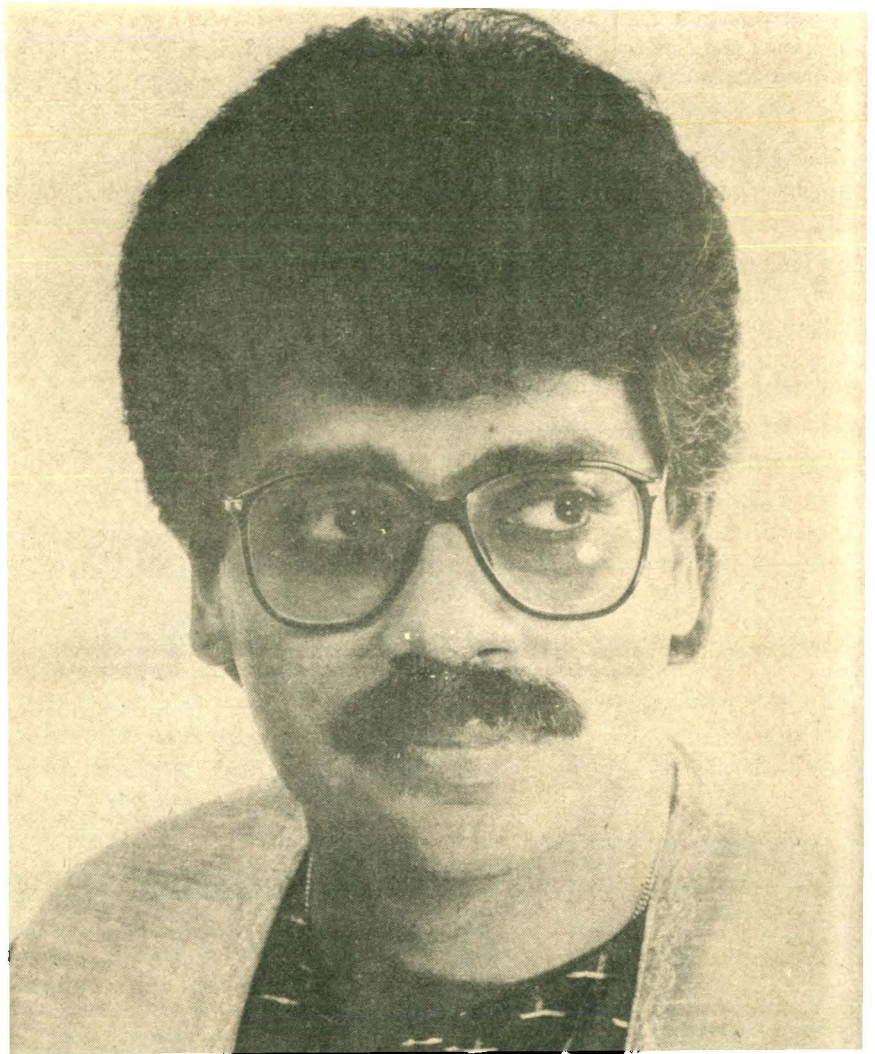
"I Am Open To Anything" — Hariharan

"I've got all the time in the world to get back" declares Hariharan referring to the hyper active world of playback singing for our super heroes in the dream world of Bombay cinema. With hits crossing the million mark ever so easily, playback success is so much closer to the stars. Hariharan undoubtedly is already a star. A string of ghazal albums to his credit, his latest eponomously titled on Magnasound is notching up sales good enough to encourage many new aspirants. "The commercial aspect of the product is always on my mind" Hari plans to promote the album in full earnest with a concert tour to four metros and even to the smaller towns.

Hari has been working with the Magnasound team on his past two albums, when Shashi Gopal was at CBS. Reflections and Horizons were both stylishly produced and launched well. Both albums were very traditional in compositions and gayaki. Reflections which was more rhythmic in instrumentation was more successful. Even though Hari admits "I liked Horizons very much. My singing in this album is how I like to hear myself.

Sukoon his debut solo album on CBS did not succeed in 1984 when first released in 1987. When it was re-launched sales were closer to the artistes expectations. "Sukoon was an album quite ahead of its times. I had experimented with western harmonies in that one". Explaining his change to the more "Indianised" Reflections and Horizons Hari says "I didn't want to get stuck to one format. With time you change, you evolve" His latest album is a judicious mixture. Three numbers are totally traditional while the others are more "Peppy".

Hariharan is constantly on stage with Asha, touring extensively in India and abroad. As everyone knows its the stage which brings in the lolly. Hari is



jamming up with Asha singing O. P. Nayyar hits, his own ghazal solo, and ghazal duets with Asha, which were recorded on the CBS album Aabshar - e - ghazal Asha sang on Hari's composition on Aabshar.

The future is going to expect as much from the 35 year old Hariharan as he expects from it. "I am in the mood to do three or at least two albums a year now on" He intends to get back to playback singing from where he graduated in 1980. It surprises you to learn Hari has more than 78 playback numbers to his credit. In 1977 when he won an award alongwith Suresh Wadkar, with Jaidev sitting among the judges, Hari musn't have guessed

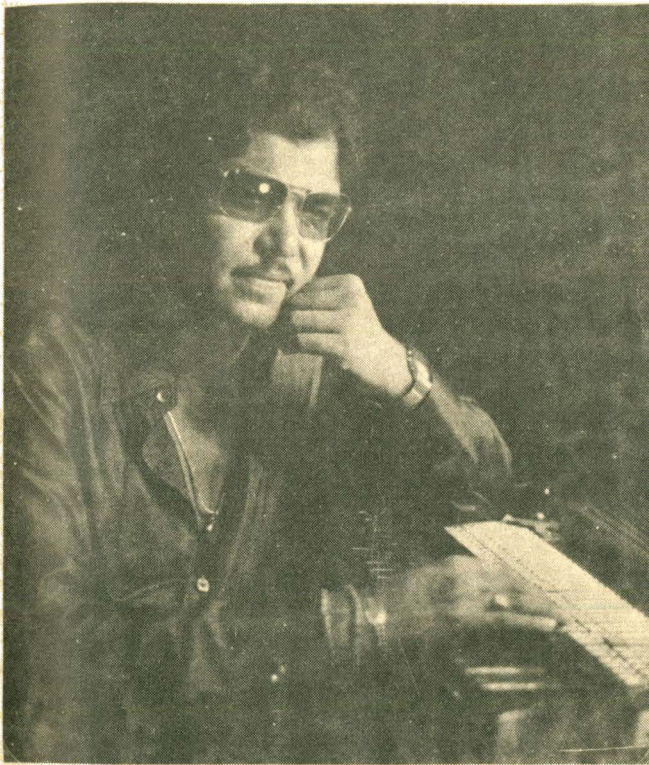
his success in ghazals. For in 1979 he got his first break in Gaman under Jaidev's music direction. "I also remember singing under Usha Khanna a duet with Kishoreda in Zamana under R.D. Burman in Dard Ka Rishta and a bhajan in Ram Nagari which became immensely popular.

Training in music since he was 16 years Hari graduated as a lawyer "just for the heck of it". Right now any gaps in his career chase are caught by Sheikh, the sound recordist at Hariharan's studio, Studio Beats. When you enter Studio Beats you get a good idea of what a perfectionist and good planner Hari is. A neat and clean affair.

20 Years To Take Centre Stage — Ramlaxman

"All these years I've been neglected. No doubt the giants in the film industry have been in the limelight. People like Shankar Jaikishen, S.D. Burman, Madan Mohan were great. Even in Marathi, giants like Ram Kadam, Sudhir Phadke, Vishwanath More ruled the roost. I did do films all along, but movies like 'Agent Vinod' were naturally never noticed. I think I've been unlucky with a poor star cast never allowing the music to catch the public eye, even though my music has been melodious and upto my standards".

Around 1979 Rajshree released Tarana, starring Mithun which did well enough both as a film and musically. Even though "Rajshree characteristically utilized new talent always. Tarachand Barjatya always encouraged me and has been like a father to me. He would



ask me to prepare compositions and keep for him to hear."

Rajshree wouldn't be able to use any of this material. The association of Ravinder Jain and Rajshree was solid enough. Of course based on successful films like Geet Gaata Chal, Tapasya, Chitchor and many others. It was difficult to get another break. Being in touch helped. He presented some tunes around three years back to Rajshree. At that time Maine Pyar Kiya was announced and Ramlaxman reasons "it must have been my turn according to the Barjatyas, but some problems cropped up and the film could not be completed right away." He adds "I was happy to read the script. The young lovers there interested me. Rajshree's music has always been melodious. I utilised folk tunes and ragas Pahadi and Shivrangini." Dil Diwana is Pahadi with modern rhythms blended perfectly."

"I do not want to criticize anyone, but Balasubramanyam is a complete singer with a solid foundation. Again it was a fresh voice.

I thought, for a Salman's debut". Last Balasubramanyam created a storm in Ek Duje Ke Liye singing for Kamala Hasan.

Ramlaxman has always been creating waves in Bombay with hits like Pandu Hawaldar, Mala Gheoon Chala in Marathi. Both these films were for Dada Kondke, who along with Ramlaxman was instrumental in creating a fresh following for Marathi soundtracks.

Last year Ramlaxman went behind the mike for Marathi pop album Marathi Hiska. He teamed up with debutante Meenal Rao who sang the female lead to his compositions.

Naturally enough the producers are flocking to his door finally. Ramlaxman is a deeply religious man who has involved himself with a Parsi cult growing popular in Bombay. The Cult espouses basically the theme of doing good and playing good samaritan. Naag Rani and Naag Raja are the two founders who enjoy Ramlaxman as their patron. A lot of shows have been organised for the followers of Naag Rani. Ramlaxman is happily married with both his kids already in college.

He has his music room in Dadar where he spends most of his day composing, meeting producers, singers and friends.

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I, Anil Chopra, hereby declare that the particulars given are true to the best of my knowledge and belief.

Dated: February 28th 1990.

Signed by the publisher Anil Chopra.

Music Copyrights Fair At Cannes

MIDEM - 90 was held from 21st to 26th January at Cannes. It has been very successful in the twenty years of its existence. The number of companies attending has risen from 400 to 2000 and the number of participants from 1000 to 8000. Also involved are journalists who conduct on the spot interviews, write on the new trends in music and spread the word. The number of journalists has doubled from 300 to 600. In 1989, those attending came from 60 countries as opposed to just ten at the very first MIDEM.

MIDEM draws to itself a whole lot of people related to music industries from across the world. Major music companies, independent labels, producers, equipment manufacturers, studios, specialists



lawyers, agents, public and private TV and radio executives and producers, the International press and of course, the stars as well as new talent - the stars of tomorrow.

MIDEM, the meeting ground of music companies and music professionals from all over the world, is an open market where copyrights are sold and contracts are signed. Music companies of various countries buy and sell the copyrights for producing audio cassettes of each others catalogue.

Midem was started in January 1967 and has now become a must for all music companies seeking to boost their catalogues. In 1984 it started MIDEM Radio for public and private radio professionals, broadcast equipment manufacturers and service companies. A pity AIR has its blinkers on. It should attend and buy rights for broadcasting the latest music.

The privileged who attend MIDEM's conference are kept upto date on all aspects of the music industry, an integrated studio equipment with ultramodern material for line broadcasts and the chance to catch up on the latest technologies. No Indian company or organisation has so far participated in these conferences. The RBI restrictions and licensing limitations are responsible for the lack of any initiative by the Indian music industry for participation.

Those who wish to attend next year may write to Playback now and shall be informed in time.

APRS 90 Exhibition Announced

The organisers of the international APRS Exhibition for professional audio equipment and services have set the dates June 6th - 8th 1990 for the next show.

APRS 90, the 23rd annual exhibition, will take place once again at Olympia 2, one of London's most up-to-date exhibition centres.

In 1990 the show is likely to provide increased emphasis on products for the broadcasting sector (radio and television), while retaining its broad appeal to recording studios and the music industry.

The event is traditionally used by virtually all the major world manufacturers to display their current ranges and to launch new products. Many of last year's exhibitors have already stated their intention to participate, and according to Philip Vaughan, show organiser, there will be a strong drive for greater attendance by non-UK visitors.

Another feature of APRS 90 will be the use of a completely new floor - the Lower Ground Floor - in addition to the Ground Floor and Level One exhibition areas. All floors at Olympia 2 have been completely renovated.

More details available on request from APRS, The Professional Recording Association: fax 0923 773079, phone 0923 772907 (international +44.923.772907). When writing please refer Playback.

AES at Montreux in March

One of the most popular professional audio equipment exhibitions is the Audio Engineering Society (AES) exhibitions. It is one of the most popular professional audio equipment shows. The 88th convention is being held at Montreux, Switzerland, between 13th - 16th March '90.

DDA were pleased with the response to their products at the AES in New York.

Contd. 33

DDA Succeeds at Pro Audio Asia

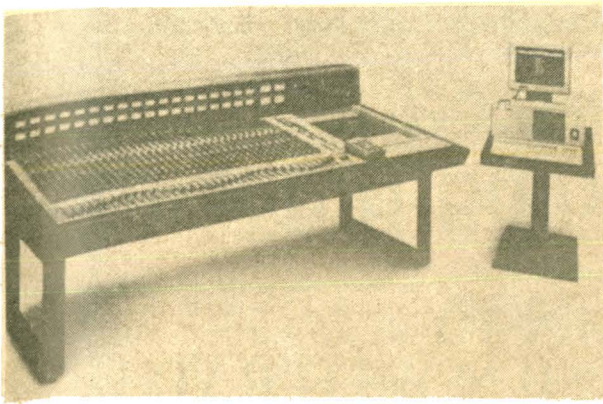
Studer Revox Japan accompanied DDA's Roger Patel to commission the second DCM 232 to be installed in Japan at ADO Video in Sapporo City on the Island of HOKAIDO. DDA participated in the Pro Audio Asia exhibition in Hong Kong.

Sales of DDA's AMR24 Recording console continue to grow. One of the attractions of both the AMR24 and the DCM232 consoles, is the relative ease and low cost at which the consoles can be split in half and de-loaded for shipping and delivery. This is particularly important in areas such as New York where many studios are located on upper floors of large buildings and the only access is by a passenger lift. The AMR24 scores heavily on this point.

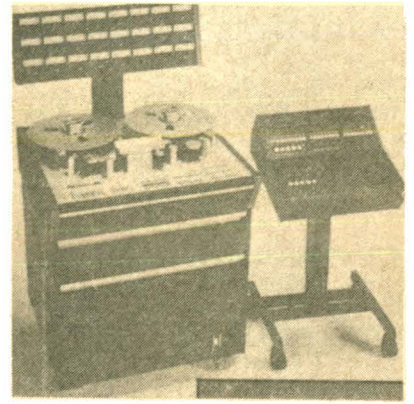
Penny Shorten has joined Susan French at DDA to coordinate the Company's Sales and Export Department, while Peter Foxley joins the Research and Development area.

Plans are in hand to expand DDA's R&D division still further with more software and hardware engineers.

INTERNATIONAL NEWS

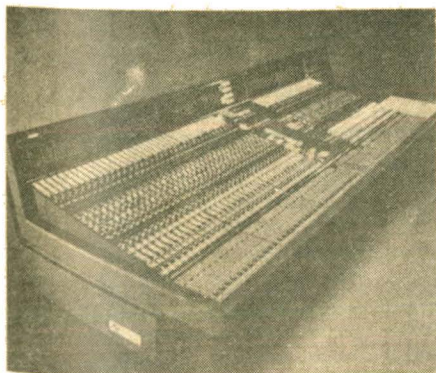
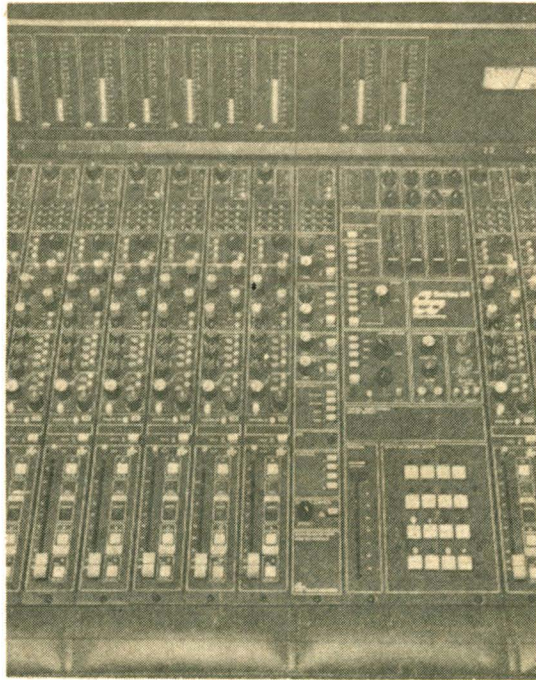


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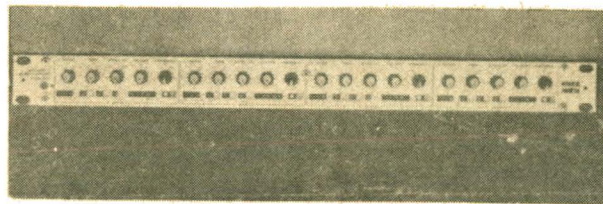


Studio Tape Record:
Studer A 827-24 multi-
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Console:
Otari Sound workshop series 34C, a
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console.



Console:
Neve VR series console features fourth
generation Flying Faders automation
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Sound Processor:
Klark - Teknik DN
204 Quad Comp/
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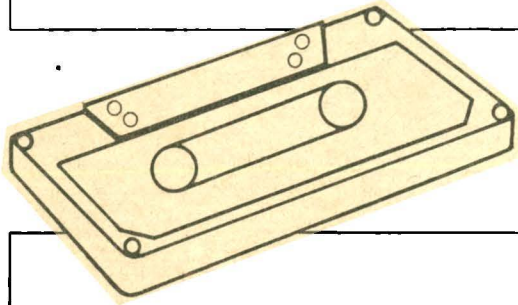


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"Interest in all products was exceptionally high, with the new product such as the Arena Series and the DCM232 with the Alpha BOSS 2 system getting lots of attention all the time" reports David Neal, DDA's Marketing Manager.

Both the AMR24 and DCM232 on show were immediately delivered to customers right after the show.

Sunrise for Asians

"Sunrise has been my life long dream. I hope it will be the centre of the Asian community" so says Avtar Lit, the former Sina Radio boss.

Sunrise Radio Broadcast is the first legal Asian Radio station on air since a long time. Sunrise broadcasts to the large Indian migrant communities, music, news and information in Hindi and English. After the Sina Radio stopped, Avtar Lit, competed for and won a licence for Sunrise.

The programme presenters are both Indian and British. Sunrise a commercial radio station raises its money through advertising. Two other cities who have received the licence are Coventry and Bradford. Parvez Akhtar, of the Bradford city Radio says they are not a community radio station only but a commercial radio station broadcasting to a multi-cultural society.

Aslo on air in spring will be spectrum Radio, a London-wide station. It will broadcast to the major minority communities in their mother tongues.

Tape Lable System

The 'TLS' identification for pro audio recorded tapes, which is now coming into use in many UK studios has just been approved for equivalent operations in the USA. Agreement to adopt the Tape Label System as a standard for US recording studios was announced by Dave Porter, the incoming (1990) president of S.P.A.R.S. during the recent AES Convention in New York.

TLS, comprising 8 colour-coded self-adhesive labels for tape boxes, enables production masters and other 'masters' to be identified at a glance. Previously this was a source of potentially dangerous confusion for personnel at studios, record companies and manufacturing plants.

The problem was taken up by an Association of Professional Recording Studios/British Record Producers Guild working party, who published definitions and 'when to use what' directions for user's guidance. Perceiving the benefit to the industry, the main tape manufacturers - Agfa, Ampex, BASF and 3M - have agreed to produce the labels and provide them free of charge to tape users.

The APRS/BRPG working party, chaired by internationally known producer Alan Parsons, is going on to develop a 'good-practice' manual, comprehensive but user-friendly, to help and guide everyone in the music industry, whose work entails handling recorded audio tapes. (see studio)

Frankfurt Music Fair

Music Messe Frankfurt is the International Trade Fair for Musical Instruments, Musical Electronics, Musical Accessories and Sheet Music. Over 900 exhibitors came to Frankfurt. They came from over 38 countries. The product groups on exhibition are large musical instruments, keyboard instruments (mechanical), keyboard instruments (electronic), small musical instruments, string and plucked instruments, wind instruments, harmonica instruments, percussion instruments, other musical instruments, orchestral electronics, stage equipment, studio equipment, lighting technology, equipment accessories, musical accessories and special furniture, sheet music, pieces of music, special literature and trade journals.

At this major music showcase, Japan remained a leader in the electronics field, while Taiwan and China reported making inroads in the music instrument business. Korean piano makers acknowledged they are facing a tough season. And for the first time, Indonesia was represented as an exhibitor at the Music Fair. Korean Piano

makers acknowledged they are facing a tough season. And for the first time, Indonesia was represented as an exhibitor at the Music Fair. Korean piano manufacturer Young Chang Akki Co, Ltd.

Yanagisawa Wind-Instruments Co. of Tokyo specializes in saxophones. At the fair, the company introduced a saxophone with a sterling silver body. Sun Rise Musical Instruments Inc. of Taiwan brought four amplifiers and 13 models of sound effects to the Music Fair. China was represented by the China National Light Industrial Products Corp. of Beijing. Bhargava & Co. of Bombay, India, once again attended the Music Fair. "We specialise in Indian instruments, as well as violins and guitar boxes," said Airudh Bandung, Indonesia makes guitars, both acoustic and electric as well as speakers and amplifiers.

Some 160 fringe musical events take place in conjunction with the fair, from "Music in Passing" events take place in conjunction with the fair, from "Music in Passing" in the corridors to the German Jazz Festival, which attracts innovative artists from many countries.

Audiorec succeeds with classical

Jyotindra Patel and Mahesh Patel, partners, and not brothers launched Audiorec in 1988 with Laxmikant Pyarelal's Royal Albert live show, on two CDs. The recording was released in India on CBS.

Right now the label has broken ground in the Bhangra pop area with Johnny Zee, a British born Punjabi lad, who crossed sales of 1,00,000 cassettes of his debut album, 'Hit the Deck'. The tremendous success has sent tremors through the other established labels already enjoying the bhangra market.

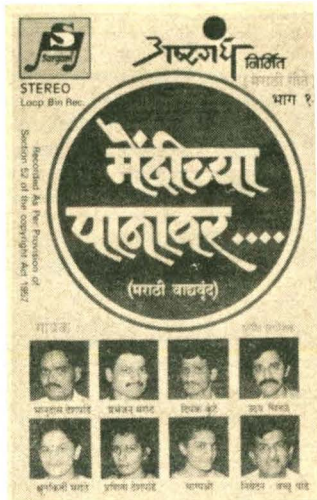
"Promoting the album with cover for free LP copies to radio stations across the U.K., U.S.A, Canada and Europe and large size posters paid off" informs Jyotindra who visited the Playback office on his recent visit to India.

However, the Homage To Bade Gaulam Ali Khan, triple CD and audio cassette release recorded digitally at the prestigious CTS studio by his son Munavar Ali Khan and Hasri Prasad Chaurasia licenced from sono disc of France.



SARGAM

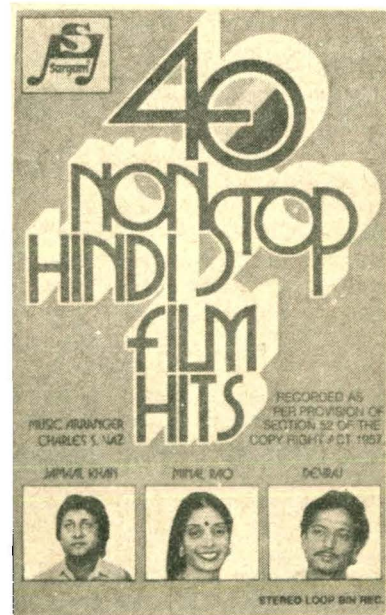
• • Where it all comes together.



Introducing Sargam: A name renowned for its exciting catalogue. Best selling Powadas, Kirtans and the creating waves with 'Mehendicha Panavar', the first Marathi band to click.



Our 40 non-stop has set a trend. You will find Jamal Khan setting your heart on fire with Shammi Kapoor hits and a entirely new concept. Mata di Bhete set to heart warming film tunes.



Sargam Cassette Co., 22, Sugra Bldg., 2nd floor, Tribhuvan Road, off Lamington Road, Bombay - 400 004. TEL: No - 35 3343.

Swedish Music Award

May 1991 will bring to the music world a new music industry. Polar Music Prize with a 3 million krona (\$ 4,62,000) award. It will be an equivalent of the nobel prize and will be awarded to the person or persons who are judged to make the greatest contribution to music the previous year.

The Polar Music Prize founded by the Swedish music personality Stig Anderson won the founder of Swedish music & Polar Records and the former manager of Abba.

Record Profit by Warner Group

Operating income for the music group Warner Communications Inc. rose by 13% to a record \$87.8 m during the third quarter. In nine months ending September 30, operating profits soared 36% to a record \$302.1 million.

Poly Gram, Holland Phillips Push CDV Sales

The geared-up compact disc video (CDV) campaign of now you get the picture, launched in mid-September by Polygram Holland, is running in tandem with a sales drive on hardware organised by PolyGram's parent firm, Phillips.



On the hardware front Phillips has withdrawn its CDV 185 model, which could play only 5-inch discs. The CDV 475, is still available at \$ 476, and plays all three CDV configurations.

The new models, CDV 786 and CDV 495, cost \$761 & \$857 respectively.

Walt Disney Label on Stream

Walt Disney Co. Chairman Micheal Eisner officially announced their mainstream record label on November 28. Peter Paterno will represent the new Company, as President. The company will be named Hollywood Records and not Touchstone Records as reported earlier.

Some in the company suggest WEA and CEMA as the distributors of the label, the former possibly through its Electra Entertainment arm.

Close on the heels of the Walt Disney Company's announcement, came the resignation letter from Mike Bone, President of Chrysalis Records.

Tapematic Digital Loopbin Succeeds

Disques RSB Inc. the multimedia mastering and duplicating facility in Ville Saint - Laurent, Quebec, have become the world's first duplication facility to purchase SAM, the solid state digital loopbin developed by Tapematic in Italy. The deal was announced last month at the AES exhibition in New York. Having had the system on a trial basis for two months both the company and its clients are said to be delighted. "Once our clients get a taste of it they don't want to go back to the old system. The sound just grows on you, the difference in quality that SAM provides even when using conventional high quality ferric pancakes. In the cutting room the sound of the SAM cassette matches that of the master. It only takes most customers about 30 seconds to hear the difference. There are improvements at both high and low frequencies.

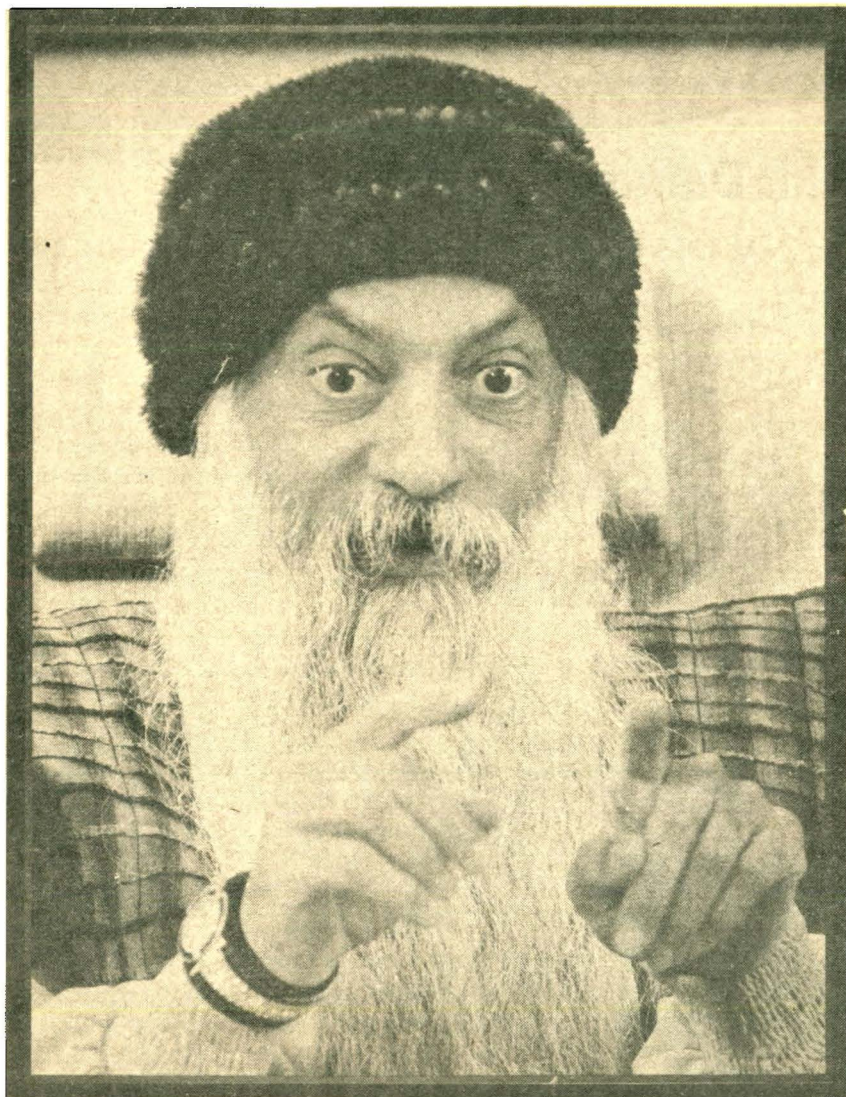
There's much better speed accuracy. Other benefits the new system has provided are increased production, reliability and ease of use. Even the least technically minded employees could easily run the system with only a 20 minute training session. High speed cassettes now sound better than realtime, you can't make a better cassette in realtime.

EMI Profits Up By 257 %

EMI Music reported record pretax profits of \$45 million on record revenues of \$ 715.6 million. This represents a 257% increase in profits, compared with the previous year's figure of \$ 12.6 million and a 33% upturn in sales, compared with \$ 538.5 million .

Bestseller

1,25,000 Sold



Outrageous Outspoken

16 Titles released

Featuring:

- SPX-29551 क्या ध्यान स्वार्थ है?
- SPX-29552 खुमार
- SPX-29553 अनुशासन
- SPX-29554 प्रेम और जागरण
- SPX-29555 प्रेम और मर्य
- SPX-29556 प्रार्थना और धैर्य
- SPX-29557 धर्म और गजनीति
- SPX-29558 भूमय्याणं और समाधान

- SP 29001 Osho Creativity
- SP 29002 Osho Compassion
- SP 29003 Osho Death
- SP 29004 Osho Religion
- SP 29005 Osho Intelligence
- SP 29006 Osho Love
- SP 29007 Osho The Art Of Wonder
- SP 29008 Osho The Mind

On Sale Now at all Leading Music Shops throughout
the Country.



Write to CBS Gramophone Records & Tapes (India) Ltd., Dalamal
Tower, 11th Floor Nariman Point, Bombay 400 021 for a copy of the 68-
page CBS India 1989-90 Catalogue of 600 albums. Send Rs.5/- in
Postal Stamps towards only part of the cost.

*and you will automatically receive, free, regularly news about new
CBS releases, and information on the newly formed, The LT Record
Club of India.

8" Dual Concentric Tannoy Monitor

Utilising Tannoy's revolutionary re-designed 8" Dual Concentric drive unit. IMPARTIAL near field monitoring at last becomes a reality - with the NFM-8, says the brochure. The braced (from the rear of the drive unit to the rear of the cabinet) new Medite design incorporates the new 8" dual concentric drive unit and is finished in a tasteful anthracite grey.

This new drive unit features such innovations as: improved roll surround design, to ensure both linearity and robustness, allowing maximum acoustic radiation from the accurate piston action of the cone, with a minimum of acoustic interference from the roll surround.

The NFM-8 incorporates the exceptional new high-frequency unit utilising Tannoy's research into DMT™ (Differential Material Technology™).

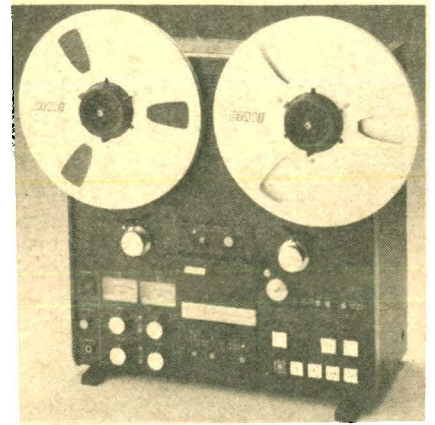
This new unit uses a deep drawn aluminium diaphragm seated in a polyamide based suspension giving the piston-like rigidity associated with titanium, but without the inevitable high-frequency break-up modes. (the new NFM-8 exhibits a (+/- 3dB) flat frequency response upto 25kHz).

By careful design the separate sections of the Dual Concentric drive unit now provide a truly point source, being aligned not only in space, but also in time. These two sections are knitted gently together by a BI-WIRED, HARD-WIRED, PRO-DUTY cross over network.

Marketed by : R&S Electronics, Unit 24, 1st Floor Ghanshyam Ind. Estate, V. Desai Road, Andheri (West), Bombay 400 058.
Tel. 626 9147.
Fax 626 9691



Tannoy Speakers



MX-50, MX-50D ivory white

OTARI - MX50 Compact Tape Recorder

There is no doubt the Otari name is popular in India. Especially the 1/2" 8 Track. It has more or less become a standard in many studios in India and abroad. The MX50 series is available in black and ivory colors. It has NAB/IEC switchable equalisation. Speed available in pairs of 15 and 7.5 ips or 7.5 and 3.75 ips. Upto 1000m tape usable with reel size of 10.5" maximum for NAB and 11.1" for DIN metal flange. Pitch control is variable within $\pm 8\%$. Tape transport features search-zero and one search cue point. It uses three motors; DC, motor for capstan and two AC induction motors. Remote Control CB-127 is available as an optional accessory.

The machine has an editing block and dump edit function to edit easily. This is the machine for budget Oriented studios.

Contact : Otari Singapore Pvt. Ltd.
625 Aljunied Road.
07-05 Aljunied Ind. Complex.
Singapore 1438
Telex RS 36935 OTARI

M*-600 Is The Larger TASCAM Console

The Tascam M-600 series Mixing Console have been developed for 16 Track recording and optional 32 track monitoring. 24 and 32 input channel versions are available with the exception of the XLR microphone inputs, all input and output signals are wired to 25-pin D-sub connectors which connect directly to an optional bantam type patch bay unit which is located on the right of the console. It has the 8AUX send busses fed from the input and monitor channels for Effects, Cue, or other auxiliary submixes.

Dual effect returns assignable to the program buss, stereo and AUX busses (1-4). Four band switchable Equalisation on all input channels, shelving at 10kHz and 100Hz, sweepable peaking HI MID which starts at 420Hz to 13kHz and Low MID which starts at 42Hz to 13kHz. It has insert points on inputs, programme busses and stereo master buss to connect compressor/Limiter or effect units. It has comprehensive PFL/SOLO system for versatile monitoring. Fully equipped talkback/slate channel features built-in microphone and 4-frequency oscillator which is assignable to the program busses as well as AUX busses (1-4). Provision for control room monitoring system permits selection of stereo 2 track recorders and the SOLO/PFL busses. Standard Input Channel and Master section modules are shown in the photographs. The layout of this mixer is very simple and our technical editor, Daman Sood, thinks any engineer can learn it within a week.

Illuminated Soundcraft 3200 Console

The 3200 is Soundcraft's new flagship recording console. The company is said to have had two things in mind for the design of the new 3200 - to redefine the performance expected from both 24 and 32 bus mixing consoles, and to radically improve upon the operational control and flexibility of any comparable desk - the achievement of which are more than evident, says the company, with this highly innovative console.

The classic split configuration offers full 32 buss routing with direct access to a total 64 tracks of tape. A maximum of 100 fader-controlled line inputs are available for mixdown, with a unique system for generating up to 20 auxiliary sends also incorporated into the console.

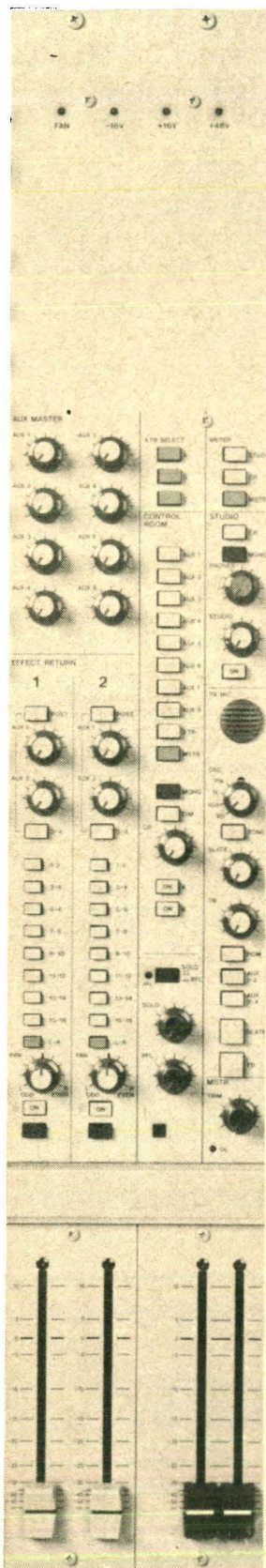
An advanced noise gate has been included on every channel and monitor input - a first for Soundcraft - with true differential summing buses offering superb noise and cross talk performance. Building on the success of the Series 6000, featured in our Nov-Dec. issue, the console also features a full-range, padless microphone preamp and patented active panpot design.

A key feature of the 3200 is the provision for central control of a number of major functions, including mic/line switching on the inputs and global multi-track A/B switching on the monitors. There is also central control of the auxiliary send pre/post status.

Silent electronic muting remains a trademark of all Soundcraft's mixers, as is the removal of any block of circuitry from the signal path when not in use. These features together with the application of advance summing amplifier technology and use of active gain controls at critical stages, gives the 3200 superb performance specifications. Complimenting the circuitry designs of the console, a host of innovative ergonomic features and facilities have been integrated into the console. For complete flexibility the individual fader modules enable the 3200 to be fitted with any currently available fader or switch automation system, with further features including the full illumination of all buttons and the inclusion of some ingenious accessory supports.

Marketed by :

R&S Electronics, Unit 24, Ghanshyam Ind. Estate,
V. Desai Road, Andheri (W), Bombay 400 058.
Tel.: (022) 6269147. Fax: 022 6269691



Master Section



Standard Input

RP Technology Fostex Headphones

Fostex patented RP design has three different headphones. T-30 is meant for broadcast and accurate midrange. T-20 is meant for recording industries which has oversized ear pads and a fully adjustable headband which assure comfort, even after hours of continuous use. T-10 is the most economical model, the technical details are as follows :



T30 - Impedance : 50 Ohms at 1kHz Sensitivity: 96 dB at 1mW input Maximum Power Input : 200 mW Frequency Response : 20 BQ 35,000 Hz Cord Length : 2.3m with 1/4" Stereoplug Weight : 330g (without cord)

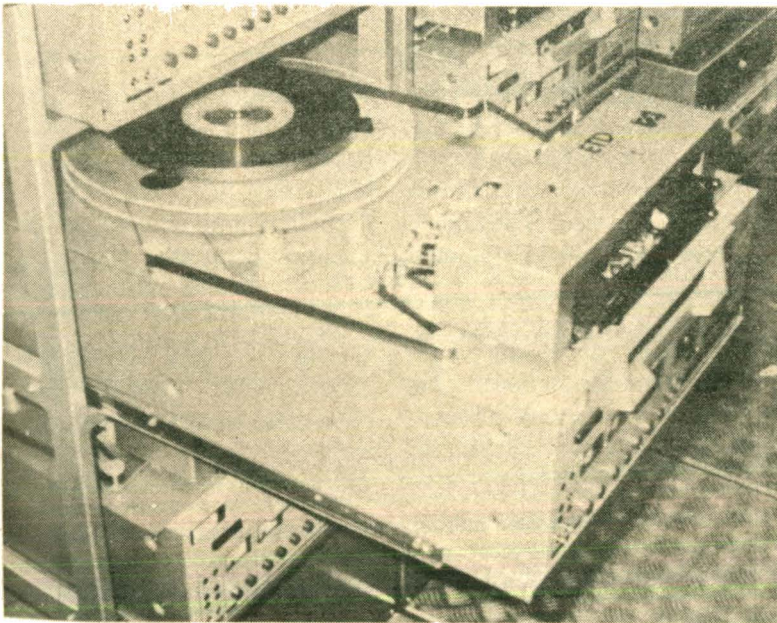


T20 - Impedance: 50 Ohms at 1kHz Sensitivity: 96dB at 1m W/input Maximum Power input : 200 m W Frequency Response : 20 30,000 Hz Cord Length : 2.8m with 1/4" Stereoplug Weight: 300g (without cord)

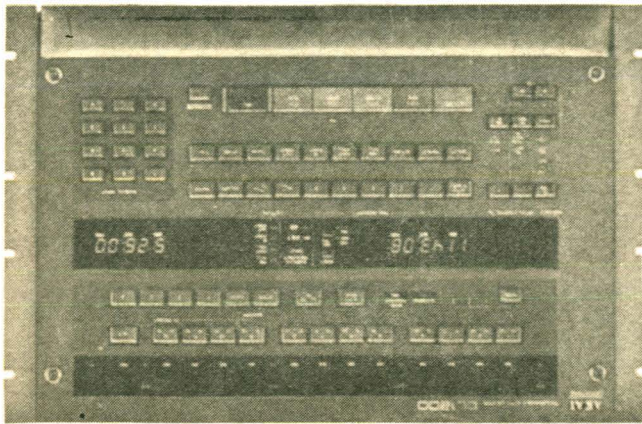


T10 - Impedance - 50 Ohms at 1kHz Sensitivity - 91dB at 1mW input Maximum Power Input : 200m W Frequency Response : Length : 2.8m with 1/4" Stereo plug Weight - 270g (without cord)

Video Pancake Duplication from Tape Automation



Tape Automation has developed the ETD (Enhanced Tape Duplication). It is the realtime pancake duplication system. Briefly, an ETD system is based on the duplicating house's existing industry standard VCRs, modified to work in duplicating direct to pancake tape. Designed to work with minimal supervision, ETD can run round-the-clock, simplifying production and greatly reducing overall costs. ETD is designed to eliminate the problems inherent in in-cassette duplicating - intensive labour requirements and QC viewing, large stocks pre-loaded cassettes of varying-lengths and wastage.



AKAI Digital Multitrack

Over the last couple of years Akai have made quite a name for themselves by offering outstanding value for money in the field of sampling. They could now be set to make a similar breakthrough in the digital multitrack market. Their 12-track digital tape recorder costs around £ 15,000.

The system consists of three components: the DR1200 multi-track recorder, the DL 1200 programmable autolocator, and the DM 1200 meter unit. All units can be rack-mounted. The basic system records 12 digital and two analogue tracks (for timecode or cue signals) on to 8mm video tape cassettes, with a 90 minute tape providing 17 minutes of recording time. A further 24 tracks can be added to the basic system by connecting two more DR 1200 recorders in parallel with a single autolocator unit. The data format of the system is 16-bit, with switchable 48/44. 1kHz conversion.

**Akai UK Ltd,
Haslemere Heathrow Estate,
Parkway Hounslow,
Middlesex TW4 6NQ,
Tel.: 01-897 2487**

ALESIS – Mixing Music On Quadraverb

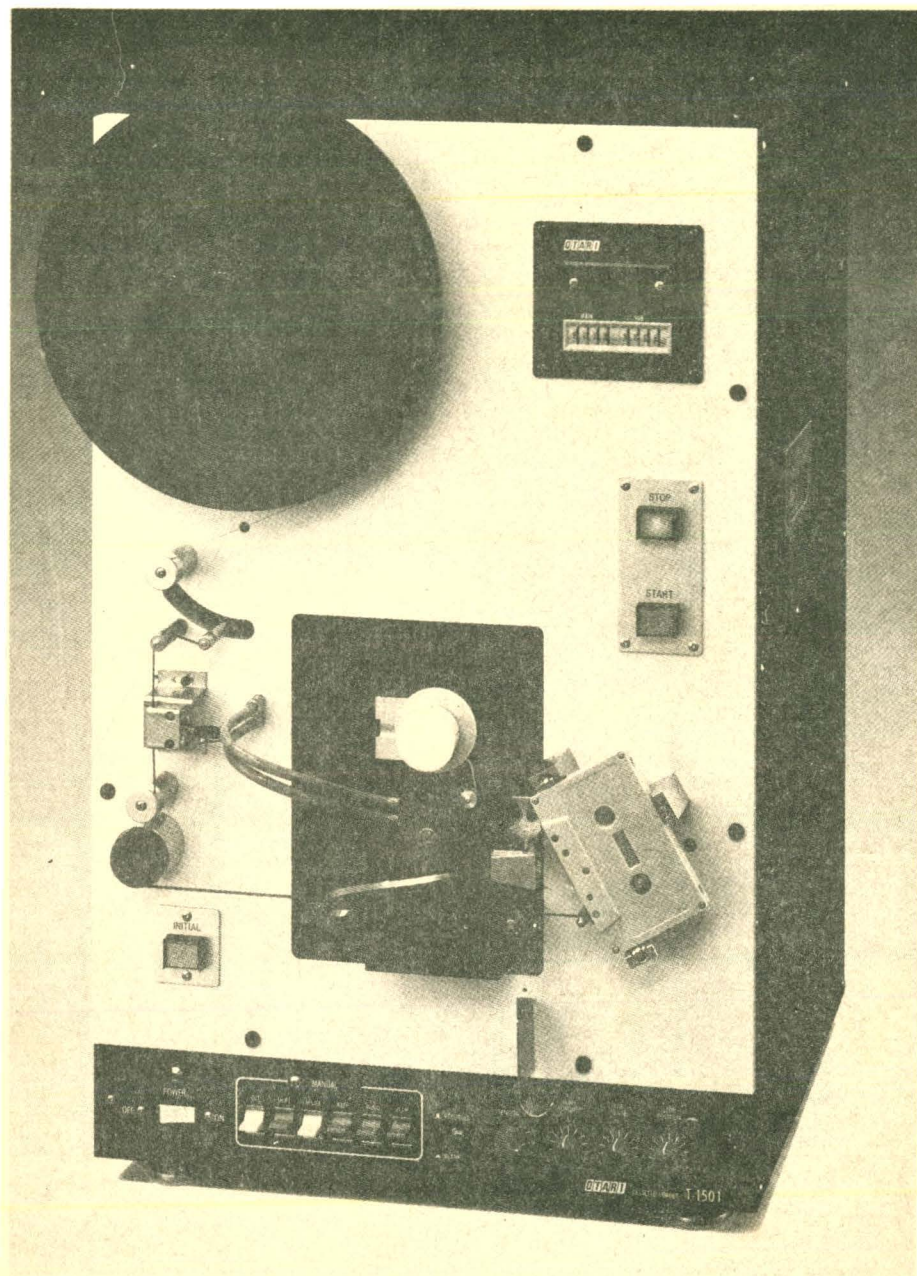


In the market when there are dozens of effects processors available, is there any need for another to be manufactured? The answer from Alesis is YES, But what is the meaning of Quadraverb? well it simply means that in Quadmode configuration the unit has four different modules which can function at the same time i.e. Equalisation, Delay, Pitch, Reverb. Each of these digital signal processor which has bandwidth of 20kHz can be modified according to your taste.

Alesis calls this as 'Add colour to Your Mix' which really justifies the function one at a time continued in any formation or matrix as the Sound Engineer does on the mixing desk. The Equalisation section has 3 band Parametric Equalisers which can be tuned from 20Hz to 18kHz. The mid section starts from 200Hz to 10kHz. There are many Pitch related effects available like Stereo or mono Chorus, Mono or Stereo Flange, Pitch Shifter, Pitch detune etc. Mono delay is up to 800 ms. Stereo delay is 400 ms per

side. Reverb of different types are Plate, Room, Chamber, Hall, Gate, Reverse etc. It has even REAL TIME MIDI CONTROL, which can control fifty different parameters in real time. The unit suggested is priced \$US 475. Looking at the price and comparing the features any studio can afford this unit. Quadraverb truly belongs in your rack. Whether you are a guitarist or keyboard player or engineer.

OTARI



MODEL T-1501 COMPACT AUDIO CASSETTE TAPE LOADER

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

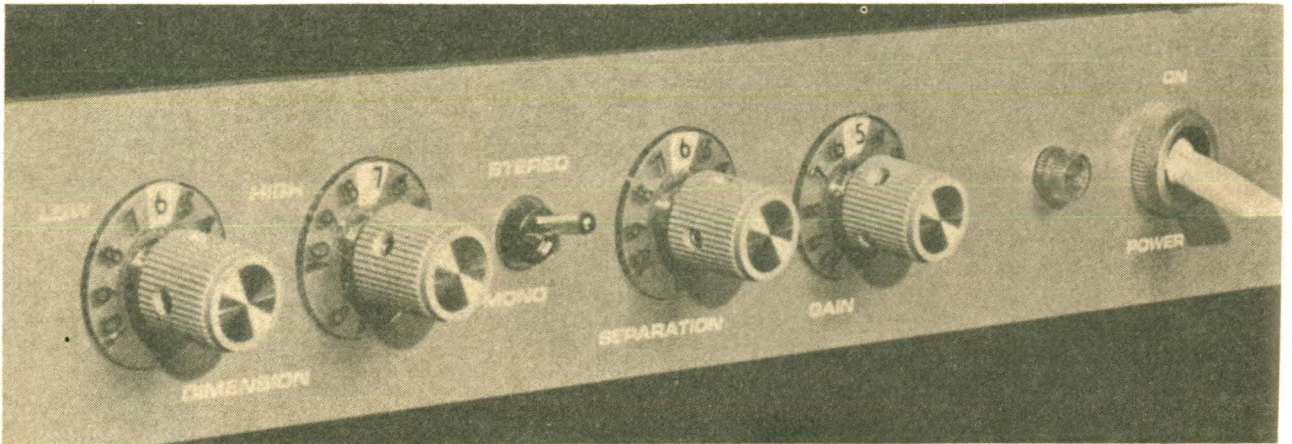
The machine automatically cuts the leader tape of C-0, splices the magnetic tape to the leader tape, winds the tape at high speed, once again cuts the tape and splices. When it finishes winding, the wound cassette is ejected automatically from the cassette holder.

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

OTARI R

Otari Singapore Pte., Ltd.
625 Aljunied Road, 07-05 Aljunied Ind Complex
Singapore 1438
Phone: 743-7711, Fax: (743) 6430, Telex: RS36935 OTARI

Orban Synthesizer For Pseudo-Stereo Effect



Have you ever wished to listen to an old mono record on cassette in stereo or anytime thought how to convert a mono source like trumpet, organ, sitar to a stereo without adding any noise, or change of tone and still be compatible when listened back in mono from stereo. For these wishes to come true, ORBAN 243F is the tool. You must have read on the HMV LP mentioned 'processed Stereo Electronically to get Pseudo Stereo'.

The Orban Stereo synthesizer creates a stereo effect by dividing the mono source signal into five frequency

bands. Three of these bands are placed in one stereo output channel while remaining two are placed in the other channel. The filters are synthesized so that the sum of the two output channels is identical to the mono input. The band centres and bandwidths of the midrange bands are adjustable by means of two DIMENSION control shown in the photograph. One controlling lower midrange and other controlling upper midrange. These controls act like frequency-band panpots and are used to get good left-right channel balance for given music. With practice it takes 1 minute to adjust the level of stereo difference

signal anywhere from zero to the same level as the sum signal.

With this unit the record companies can reissue old mono 78 rpm records. In a studio, electric guitar or electronic instruments like synthesiser, organ can be given a sense of space and depth. And mono output of an echo chamber or reverb unit can be spread in a lifelike fashion. The suggested price of a single unit is \$US 399. Recently this company has been taken over by AKG Acoustics who are reputed as microphone manufacturers.

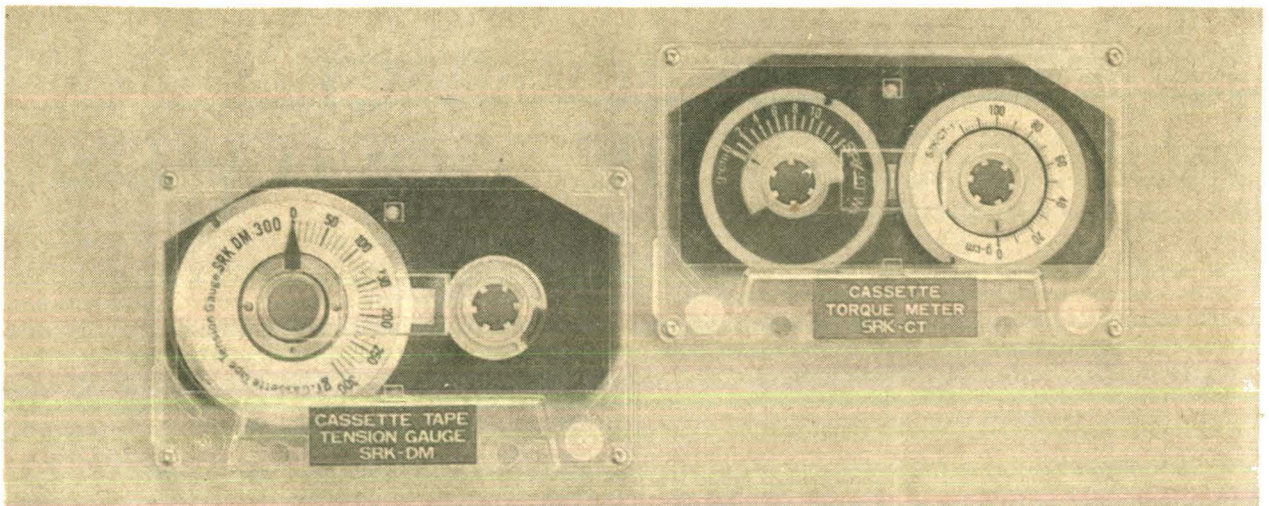
SRK Tension Gauge And Torque Meter

Model	Supply	Take up	Application
Torque meter for compact cassette			
CT-100L	100 gcm	100gcm	FWD.,REV.torque
CT-160L	160 gcm	160 gcm	FWD., REV. torque
CT-F	160 gcm	160 gcm	F.F., REV. torque
CT-100F	100 gcm	100 gcm	F.F., REV. torque
CT-300F	300 gcm	300 gcm	F.F., REW. torque
CT-100M	100 gcm	100 gcm	FWD., REV. torque
CT-W	10 gcm	-	FWD. Back tension - torque
CT-WR	-	10 gcm	FWD., REV. Back-tension torque
CT-WD	10 gcm	10 gcm	FWD., REV. Back-tension torque
CT-100	10 gcm	100 gcm	FWD. torque. Back-tension torque

Model	Supply	Take up	Application
CT-100	100 gcm	10 gcm	REV. torque. Back-tension torque.
Tension gauge for compact cassette			
DM-150	-	150 g	FWD. driving power
DM-150R	150 g	-	REV. driving power
DM-300	-	300 g	FWD. driving power
DM-300R	300 g	-	REV. driving power
DM-400	-	400 g	FWD. driving power
DM-400R	400g	-	FWD. driving power

Contact :

Envoy Marketing & Distributors,
P. B. 6160, B. G. Kher Marg, Bombay - 400 006.
Tel. 8127220



How Instruments Interact

MIDI Basics

By Akira Otsuka & Akihiko Nakajima

From the largest band to the smallest home recording studio, MIDI plays a vital part in making today's music. Today when Electronic Music is dominating for precise creativity in Pop Music, an understanding of MIDI is essential to making the most of musical equipments.

MIDI is an acronym for Musical Instrument Digital Interface. Today every synthesiser, drum machine, effect generator has MIDI port through which each instrument can 'talk' to the other. Even the Computer has MIDI sockets which then becomes the brain of the system along with the sequencer. This book explains the basic theory and basic practice to both the person entering this field for the first

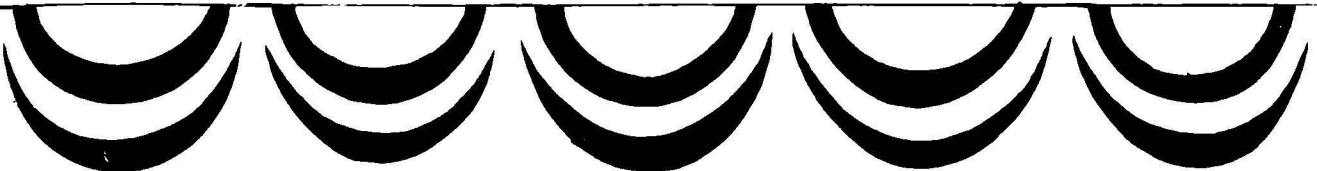
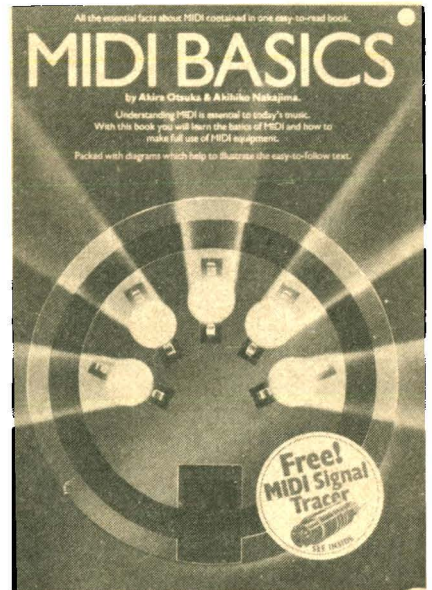
time and to the more advanced musician. Packed with diagrams which help to illustrate the easy-to-follow text.

The whole book is divided into two parts. Part (I), named the WORLD OF MIDI explains the basic theory and principle which is for beginners.

Part II is called MIDI IN PRACTICE which describes the advanced uses of MIDI pertaining to Software & Hardware.

This book beautifully explains the new technology. Every musician or Recording Engineer should go through it if he wants to keep himself updated with the use of Electronic Music which is the future of Indian Pop Scene.

This book is published by
AMSCO PUBLICATIONS'



Classical Rhythms of Maharashtra



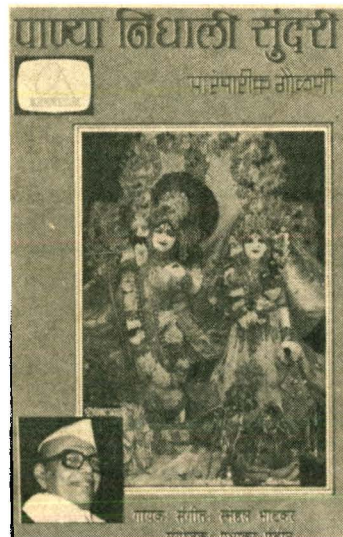
Featuring :

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Capturing the traditional ethos of rural folk

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Bookshelf Makes a Start

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

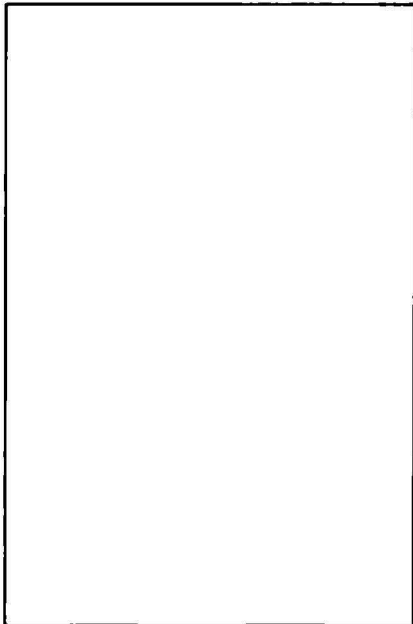
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3.	Microphone Manual Design and Application	David Miles Huber
4.	The Microphone Handbook	John Eargle
5.	Microphones	Martin Clifford
6.	The Digital Delay Handbook	Craign Anderton
7.	Building A Recording Studio	Jeff Cooper
8.	Introduction to Professional Recording Techniques	Bruce Bartlett
9.	Guitar Gadgets	Craig Anderton
10.	Sound System Engineering	Don & Carolyn Davis
11.	Practical Guide for Concert Studio	Bob Heil
12.	Successful Sound System Operation	F. Alton Everest
13.	Video Production Guide	Lon Mcquillin
14.	The Technique of Television Production	Geralad Millerson
15.	The Post Production Process	Diana Weynand & Jeff Kuhn

Technical Reference Book

Loudspeaker and Headphone Handbook

Editor John Borwick



This book has been written by an international team of experts to meet the need for a comprehensive technical reference book. It deals with the theoretical and practical aspects of loudspeakers and headphone performance, design and operation in domestic, public and professional applications. Datas in the form of tables, graphs and diagrams provide convenient reference material for students and design, manufacturing and applications engineers. The latest technique for the Computeraided design of drive units, crossover networks and enclosures are described. Even though this book is a British Publication (Butterworths) some of the writers are American/Canadian specialist who have contributed some Chapters. There are Fourteen Chapters, which are as follows :-

1. Principles of Sound radiation
2. Transducer drive mechanisms
3. Electrostatic loudspeakers
4. Multiple driver loudspeakers
5. The amplifier/loudspeaker interface.

6. Loudspeaker enclosures
7. The room environment
8. Sound reinforcement and public address.
9. Loudspeakers for Studio monitoring and musical instrument.
10. Loudspeaker measurements
11. Subjective Evaluation
12. Headphones
13. International Standards
14. Terminology.

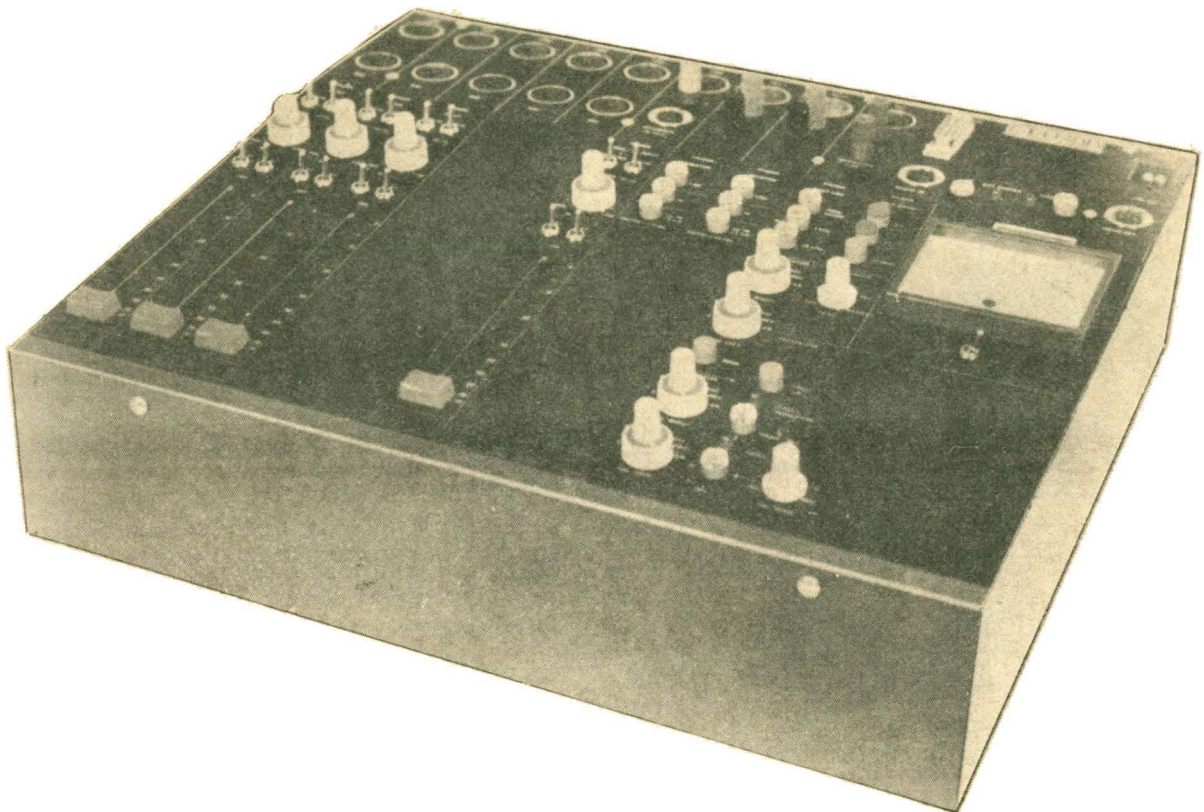
This book is highly technical and each chapter is complete in informations upto the latest technology. Each author is authority in their subjects. It is a reference to everyone who deals in loudspeakers and headphone. This kind of reference book really takes a great personality like John Borwick to bring it in reality.

Only recommended to those reader who have good technical background on the subject.

Price is 58 Sterling Pound 1988 Edition.

PORTABLE MIXER

ME 069



Meltron 069 is an excellent choice for the small studios. The modular construction allows you to install a 4 channel mixer and expand to 6 channels. It has high, mid and low equalisation. The high quality faders guarantee you noise-free performance. Tropicalised to suit Indian condition. It's rugged construction guarantees a long life. Now you need no longer look out for an imported Mixer. Meltron technology is here to back you.

Meltron is the only organisation you need to contact to set up a complete recording studio. We offer the STUDER range of spool recorders. Also, STUDER 961 series mixers.

Meltron Limiting Amplifiers meet world class studio specifications incorporating BARCO-EMT technology. Meltron range of Distribution Amplifiers can satisfy all your requirements. Meltron has already been involved in setting up over 50 of India's best recording studios.

MELTRON
THE STUDIO PROFESSIONALS

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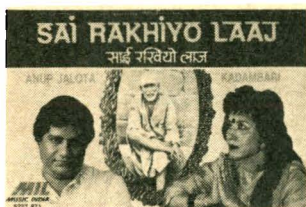
BHAJANS

SAI RAKHIYO LAAJ

Anup & Kadambari

MIL

Anup Jalota bounces back indulging himself in raga. Bold and expressive vocals stressing the lyrics optimally. Particularly exciting are Sai tuj bin and Roman mat ho by debutante Kadambari. Both proof positive that long and exciting career is being lauded. It's hard to believe it's Kadambari's debut, given the ease with which she shifts range and tone. The sound has worth and presence.



MAA AAYE TERI SHARAN MEIN

Sanu, Babla, Bela, Debashish

T - series

The foursome hold their own while rendering bhajans on hit Hindi film tunes. High production values. The tracks should interest both filmi and bhajan buffs. Hopefully the original lyrics will brighten the foursome's future, who have been belting out versions endlessly.

CHALO MAA NE BULAYA HAI

Ashok Rahi, Neelam, Chausal

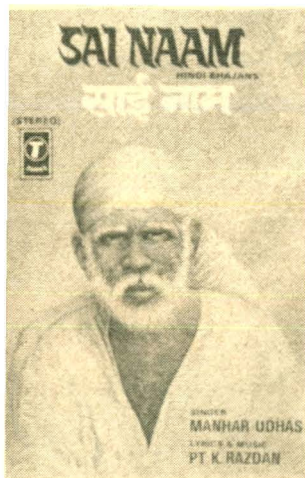
Sargam

Rahi's interesting effort non stop salutations to the Mata. On hit Hindi films, both old and new merged fully and finally, credit should go to lyricist Arun Swami, who's been writing bhajans for a long time now. The album has to be particularly delightful to those familiar with the originals.

SAI DHAM CHALO

Manoj, Mahesh & Renuka
Venus

Manoj, Mahesh and Renuka debut on this album. The trio also



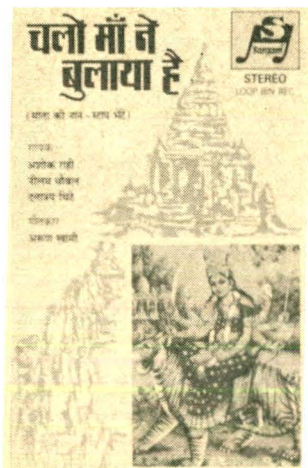
compose and pen the lyrics. Sai moorat dekh ke, enlivens their cause, though the number is sung by Anupama. Aarti - rhythms characterise the album. The effort is to capitalize on the feverish tempo to involve the devoted. The album is safely aimed at the captive said audience.

SAI NAAM

Manhar Udhas

T - series

Another five example of true bhakti - Ras from K. Razdan and Manhar Udhas vocals and instrumentations are blended to perfection on this softly sensitive yet strongly performed album. Manhar exploits his pathos filled voice effectively. Best bet for memorizing is Sai naam pukaro, Likha kaun mitaye, Na tu ajnabi, keep the momentum going. Y. S. Mulky enhances the production values in an inspired manner.



CLASSICAL

VOCAL

Samaresh Chowdhury

Concord

This double album by Samaresh Chowdhury came as a pleasant surprise packet from Concord. It comprises of four well-sung ragas two for the morning and two for the evening. Volume 1 comprises of Bhatiyar and Yaman while Volume 2 has Bairagi Bhairav and Rageshri. To the discerning the repertoire should be at once self-evident. Samaresh has a rich and mellifluous voice modelled on the Patiala stylists but his singing and selection betrays the influence of Ustad Amir Khan of revered memory. The development of the ragas is very expansive and methodical in the alapi but in the taanbaji there is a marked tendency for the racy superspeed taans. The presentation of the bandish in the slow tempo is noteworthy. The presentation of Yaman is not as satisfactory as the other three ragas since the artiste has sung for 'effect' rather than with reverence for the raga's profound capabilities. Thus Volume 2 with its Bairagi Bhairav and Rageshri emerges as the better cassette. However, the package as a whole for Rs. 70/- is excellent value for money.

VIOLIN

Siditksns Dhar Chowdhury

Concord

Here is a sensitive violinist with an excellent background but regrettably seldom heard on the All-India circuit except via Akashvani. Her raga Shree is a poignant portrayal of the Sandhiprakash melody which she has handled with deep insight. The alapi has the requisite touch of sadness but with the advent of the ebullient Zakir Hussain the lively layakari through vilambit and drut Teentaal, between them they carry Shree to a thrilling climax. The Palash Kafi gat set to Roopak tala is a delightful complement on the other side.

Essentially it is a Mishra Kafi with a touch of Bhimpalaa.

SANTOOR

Tarun Bhattacharya

Concord

The santoor is definitely gaining in popularity as a performing concert instrument. Here comes Tarun Bhattacharya, yet another talented exponent whose technique seems almost cast in the mould of the pioneer of the instrument - you know who. (No prize for the correct answers). Tarun presents in this cassette Kirwani prefaced by a short Alap with two gats set in Teentaal, Vilambit and Drut. The treatment is well developed through structured gat kari in association with Sabir Khan who comes up with an appropriately soft and restrained sangat. The reverse side presents a comparatively brief exposition of Gujar Todi set Ektaal which is passable. The concluding gat in Anandi (a derivation of Nandi) is more in the nature of dhun in treatment.

SHEHNAI

Ali Ahmed Hussain

Concord

Ustad Bismillah Khan pioneered the Shehnai into the concert halls much the same as Pt Shiv Kumar Sharma did for the santoor. Over the years however those exponents who have made their mark with this mangal vadya have been few and far between. Off hand one can recall, Nandal and Party (of Banaras), Ali Husein and Party (of Calcutta), Pt Jagannath of Meerut, Anant Lal of Delhi and the Khaladkars of Bombay. Thus this album of Ali Ahmed Hussain is a welcome addition to the market dominated in the main by good old Bismillah. Ali Ahmed has a sensitive touch and a gentle 'phook' which brings out the delicate nuances of the Shehnai much in the manner of the old world maestros. Thus his presentations of raga Malakauns set to Jhaptal with a Bhairavi in tandem conjures the old world charm. On the obverse are heard the stately Darbari with the ubiquitous Poorvi Dhun to go with it. All in all this makes a complete bill of fare for a pleasant evening.

SITAR

Dipak Chowdhury

Concord

Dipak is a disciple of Pt Ravi Shankar, the renowned sitar maestro and his playing in this cassette bears an eloquent testimony to this. His Bageshri delineation in particular has the hallmark of the leisurely development in alap, jod phase that is reminiscent of his guru. The gat set in Jhaptaal is well structured in consort with Kumar Bose. On the reverse one hears the exposition of raga Bhairavi – but to those accustomed to hearing Mishra Bhairavi, Sindh Bhairavi and the like, this might appear lack lustre. The two gats set to Teentaal are to my mind none the less enjoyable.

SAIYAN NIKAS GAYE

Shoba Gurtu

T-series

There have been albums and albums by Shobha Gurtu, the undisputed prima donna of the Poorab ang ki gayaki but this one in the T-series has something special to



offer. It has the ambience and the class achieved through the collective ensemble of such talents as Ustad Sultan Khan on the Sarangi, Ustad Sabir Khan on the Tabla and veteran Purushottam Walawalkar on the Harmonium. The sum total amounts to music with a touch of distinction. It is understood that T-series intends marketing the

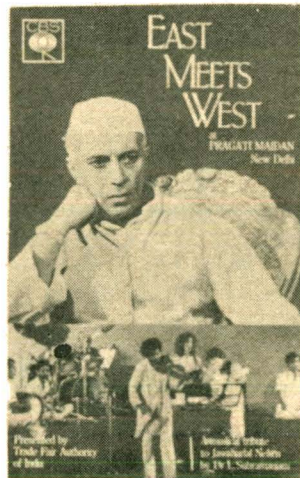
album also as a CD in the near future. Coming to the repertoire proper, the choice comprises of thumris, dadras, hori and jhoola. Shobha sings them with her characteristic sense of ragdari interpolations. For a start you have a full length Mishra Khamaj thumri Radha mand kunwar samaj have in vol. 1 which is admirably complemented by a Jhinjhoti Dadra. On the other hand the Vol 2 comprises of 4 shorter pieces: Side A being devoted to a Chanchal naar chatur a Thumri in Tilak Kamod which in turn is followed by a jhoola swinging in the same raga. The obverse is taken up by the Kafi Hori and the cassette winds on to its grand finale with the title song with the immortal appeal of Saiyan nikas gaye as a wistful Bhairavi theme.

EAST MEETS WEST

L. Subramaniam

CBS

The old practitioners of Carnatic music have always remained aloof and orthodox. They had never heard of any other music. And those who had some understanding of other musical styles felt that carnatic music must not mix or interact. It took exemplary courage on the part of Dr. L. Sushma to absorb the basic ailments in the



western musical tradition and combine it with Carnatic music. The fusion work that he started sometime ago has sent a world-wide admiration for carnatic music. In the present album Dr. Subramaniam pays a tribute to Jawaharlal Nehru who symbolised the harmonic blend of western and Indian symphony.

For the entire album Dr. Subramaniam has used weighty and heart warming raga Thodi for an imaginative interpretation in pop / orchestration. The result is overwhelmingly direct and strong. The traditional Thodi sounds majestic on its old eloquence and modern vigour. It is no wonder that Dr. Subramaniam has touched the western heart with an Indian melody. This influence is bound to grow in the coming years leading to an enduring musical taste and value. Dr. Subramaniam's rapidly increasing popularity in the west is receptive to Indian music when it is presented imaginatively. More of fusion music is when we bring together diverse musical traditions breaking all the old barriers.

SHAANE - RASOOL

Aziz Miyan Qawwal & Party

Classic

Vol I & II

Ishq ka devta husain composition runs throughout the A side and covers almost half of side B too. The fame of Aziz Miyan in some circles is treated next to the Sabri brothers because of his force and fervour in singing. The descriptive poems emotionally explored by great Urdu poets Anees and Dabeer are masterpieces. Like sabris, Aziz Miyan also belongs to Pakistan and is ranked as a prominent exponent of Qawwalis. Side B has also Peeron ka peer hai referring to the greatest of all Islamic saints from Baghdad, Ghasul Azam, Abdul Qadar Jilani also known as Peeron-e-peer and dastageer (R.A).

Aziz Miyan's piece Ye jalwa-erasool hai — a light poem in praise of the prophet with his usual force-

ful rendition features on side A of vol. II. In Ai re sakhi ri which flows over to side B, the poet describes a lady devotee's ecstasy when India's leading saint Khwaja Moinuddin Chisti (R.A) of Ajmer visits her house unexpectedly. Such compositions come up very colorfully when sung in Qawwali Ang. This side ends with a repetition of Peeron ke peer hai.

INTERNATIONAL

--- AND JUSTICE FOR ALL

Metallica
MIL

Heavy metal has a tendency to stay convoluted through banshee vocals and a blazing wall of sound. Metallica, though, brings in a new twist to the tale with some imaginative arrangements and temp shifts. The band is propelled by lead guitarist James Hetfield and drummer Lars Ulrich but it is the cohesion with which the quartet fuses into one that makes the songs burn. Coming off best are "To live is to die", "The eye of the beholder" and "Blackness".

LEGEND

Bob Marley & The Wailers

MIL

A great compilation that does not lose sight of the genius of Bob Marley. The man had a vision that was political, social and moral, attitudes that he profiled in song. The standing of the American black was profiled on "Buffalo soldier", the need to fight on "Get up stand up". And he could sing a touching love song as "No woman no cry" proves.

ON THE ROAD

The Who

MIL

The Who, those protagonists of protest, shoot the works on this collection letting out with "My generation", charging in with "Substitute" and showing an acoustic leaning on "Pinball wizard" with a mellow stance brought about by mid-career blues on "Squeeze box". Classic rock!

THE CREAM OF ERIC CLAPTON

MIL

Clapton journeys down from the days of "Layla" with Derek And The Dominoes into Cream where he propelled a fairy guitar thrust abetted by Giner Baker on drums and Jack Bruce on bass on songs like "Crossroads" and "Sunshine on your love" which have been etched in the history of rock. Then came a solo career and he sang of "Cocaine" being free of drugs and of love on "Wonderful tonight". There's more and it's all worth checking out.

THE JOSHUA TREE

U2

MIL

One of the best albums of the eighties finds U2 in peak form. The compositions are rivetting, the music taut and intelligent, the lyrics probing and incisive. Each song is a gem, a brilliant coruscation that makes this album one to cherish and to hold.

--- BUT SERIOUSLY

Phil Collins

Magnasound

A long absence has not put paid to Collins ability to work some strong songs. His ability to keep an ear to the ground leads him to a well knit texture that sees aggression addressed through "Heat on the street" and greed through "Hand in long enough". Collins also shows an awareness of poverty through his chart topping single "Another day in paradise". He does it with finesse and a sense for a catchy melody.

STEEL WHEELS

Rolling Stones

CBS

The Stones get back to basics in a large way and that is a blessing in deed! "Rock and a hard place" is a message song with an earthy feel with "Mixed emotions" their smash single cutting close to the edge. The canvas is wide and the blues are coloured when they have their "Hearts for sale" and yes there's tingling ballad too. They call it "Slipping away" which is just the antithesis of what the album is.

INDIGO GIRLS

CBS

Amy Ray and Emily Saliers are the girls and they wash in with a lovely folk feeling on this album. The acoustic setting trims the frills and with harmonies that ring as clear as a bell the songs make a direct hit to the heart. This has been nominated for a Grammy in the Best Folk Performance, contemporary category.

A NIGHT TO REMEMBER

Cyndi Lauper

CBS

Lauper goes in for a sensible pop stance and comes up trumps. "I drove all night" a Grammy nominee has the right pulse but she also shows her mettle or the dance flavoured "Primitive" and the shimmering ballad "My first night without you".

INDIAN POP

Pehla Pehla Pyar

Joe K. K., Anupama Chakraborty

Pride

Vasudev is adept at disco compositions. Dil mein tu basa is a fine example. Joe K. K. who sings effectively is also the producer. He has aimed the album at the teenage market. Comparing in between tracks spoils the overall mood of the product created by rather good arrangements on the synthesizers. A very promising theory by Joe K. K. on his first album.

JAWANI JAWANI

Bappi Lahiri

Venus

Overall a commercial and main stream affair. A marked shift from the fiery rock rhythms of western pop to sensuous play of Arabian music might expand Bappi's audience for his basic albums further into the film buyers market. A quick follow-up to Habiba which had similar material. Babloo is catchy. College - lyrics right through the album will restrict sales to a selective crowd.



Suneeta Rao

HMV

Album has potential to make strides at college. Louis Banks exploits familiar 'pop' sounds to furnish Suneeta a suitable background for taking off. Best bets are 'Kaun jane' and 'Sa ni dha ma'. She has very effectively put some delightful nuances in her voice. Paisa is a dance ditty. Senorita will probably win some fans.

HEART TO BEAT

Runa Laila

Concord

Wonderfully personalized crooning by Runa. Sajna bane, Rang ho, and Chandni mein sound particularly strong. Tabun's sounds do not grip the tempo sufficiently. "The lifting tunes of the songs are drawn from the rich resources of Indian folk lore. Tune kiya are ideal for a geet album.

HEART TO BEAT



Runa Laila

The heartache lyrics evoke the talent as a unique song stylist.



SOUNDTRACK

AWAAZ DE KAMAN HAI

Naushad

Tips

The music marks Naushad's triumphant return to remind us of the melodious times which have become a part of memory.

Every song is exquisitely fashioned and executed. While Anuradha is at her best one does feel the absence of Rafi. That does not mean Mohamed Aziz has not performed well. Conscious of the opportunity of singing for the veteran Naushad, he has striven hard to give expression to the sentimental numbers such as 'Tum hamare na hue khair kodi'. The heart rending lover's call 'Yaar na aaya' (As in 'Ratan' 1944, and 'Mela' 1948) has popular appeal. 'Chaha tha humne magar hum' is the rehash of Naushad's own past melody. It sounds as sweet as it did 48 years ago. 'Rulane ko aansoo, jalane ko naale' is the most memorable number which only proves that Naushad still remains a maestro with the mid-stouch.

Hasan Kamal has contributed admirably to enhance the lyrical charm.

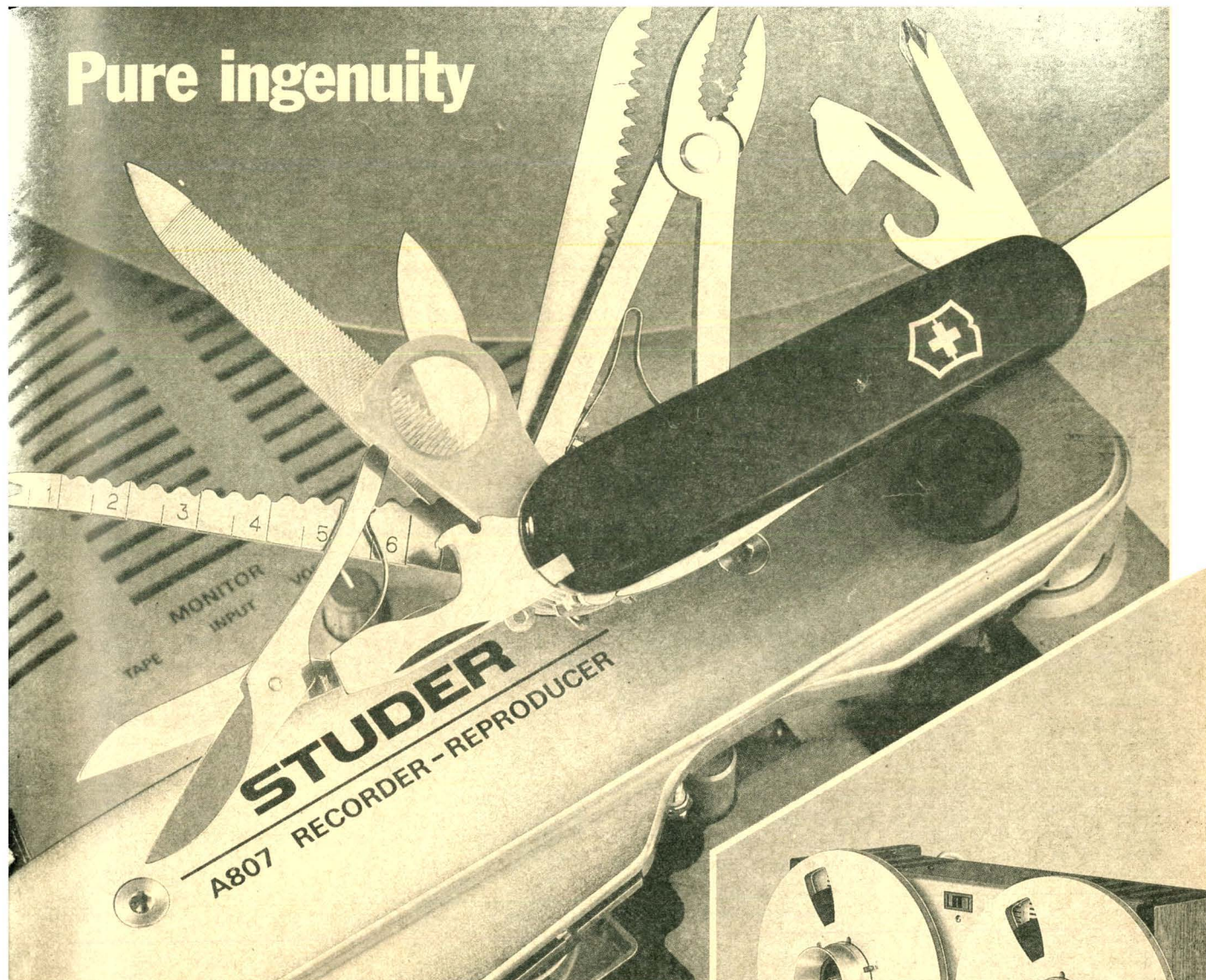
TAKDEER KA TAMASHA

Anand - Millind

Venus

This cassette with Anand & Millinds music has such numbers

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REVIEWS

as Apne biwi bachon ke a sentimental number sung by Anuradha and Aziz. This number has a shadow of LP's old tunes. There are two other folk dance numbers, O thanedar babu sung by Alka and Som ho Mangal ho rendered by Amit and Alka. The second side has one slow disco no.

Zahreelay

Anand Milind

Tips

Latest by the disco-duo drops melody in favour of fast paced rhythms. Pal mein khafa is a sensuous cabaret number. Batti la hari is a dance number which misses the beat. Aaj mere kati ki by Anuradha and Aziz should win over the bar audience. Album material does not allow Majrooh to do full justice.

GUNAAHON KA DEVTA

Annu Malik

Tips

Once again Annu's rough-hewn compositions on latest effort. Sadhana's outing never sacrifices passion, emotion and guts for style. Karwa chauth is characteristic of her style in a pulsating devi-jagran style.

Is qawwali staging a comeback? Ali sanam aisanan excites. The qawwali tune provides a comfortable setting for Shabbir, Shanu, Alka and Sadhana to make serious noise. The last memorable sure from Annu was Sohni maniwal.



AAYEE MILAN KI RAAT

Anand Milind

T-series

Unlike many soundtracks, this is no quick throwaway AM's score often hits pure classical blended with pahadi affecting pathos with addition of soft rhythms. 8 duets



by Anuradha with Aziz, Udit and Wadkar are all love notes. The prize tickets were Itne dino ke baad, Dekhe apne kismat, crossing barriers to attract fast platinum response. A credible vocal is Mat ro mere dil by Anuradha and Udit. Sameer meshes sympathetically.

AGNEEPATH

Laxmi - Pyare

Weston

Rich vocals by Balasubramanyam and Sudesh. I am Krishnan Iyer M. A., is a mimicry number nicely done in Kishore style by Bala. Laxmikant Pyarelal exploit the hypnotic beat of Khemta dancing (Kutchi folk) in Ganpati apne gaon chale. Runa Laila offers a detectable nugget, Ali baba mil gaya, situational lyrics by Anand Bakshi will not set the memory cells working.

HAAR JEET

Bappi Lahiri

HMV

Aap kal ka by Alisha evinces a familiar that reminds of Habiba and Jawani, Bappi's current obsession is definitely Arabian belly danc-

ing rhythms. One more gimmick to catch a hit? Gladly Pankaj and Asha's ghazal is strongly melodic. Rema Lahiri belts out Papa mummy ko maaf kar do from her debut album - Little Star, Indivar salvages his reputation as a poet.

KISHAN KANHAIYA

Rajesh Roshan

Venus

The album boasts of two no. 1 potentials. Vying for the glory are Krishna Krishna and Aap ko dekh ke. Rajesh Roshan's compositions are extremely right and neat. Indivar excels with expressive lyrics. Here's the perfect opportunity to catch up on some classic tunes. Radha bina, Aap dekh ke is a flashy dance duet. This is popular music of the highest calibre. Rakesh's perfection on the visuals is bound to ensure that sales cross all boundaries.



NAAG NAGIN

Laxmi - Pyare

HMV

Recycled material characterises this soundtrack. Anuradha redeems the albums with a soulful Bhagwan tumhe aana. The sawal - jawab number has the urgent energy and execution of a qawwali number.

JURM

Rajesh Roshan

Venus

Jab koi baat bigad jaye is sung solo by Kumar Shanu, Sadhana and for the third time as a duet by both-



them. Good poetry and a lilting tune will help to make it a memorable number. Rajesh in this album mostly pays homage to his fathers style.

SWARG

Anand Milind

Venus

Latest from Anand Milind's table offers a jarringly potent brand of metallic blues. Amit Kumar is finally testifies his technical prowess in the rowdy Bam bam bam bai. Strong song writing by Sameer enhances. None of the compositions are extraordinary or match the duos' inherent talent.



KROADH

Laxmi - Pyare

Venus

A bluey album sure to disappoint die-hard fans of Laxmikant Pyarelal. Anand Bakshi's tribute to the maestro Mohd. Rafi Tu bahut yaad

aya sung by Aziz could grab attention. There are four tracks only on this sound track.

GHAZALS

Rifaaqat

Ahmed Hussain & Mohd. Hussain

HMV

The cassette under review is a collection of carefully and seriously selected ghazals which is a rarity these days. Ameer, Minai, Nazir, Banarasi, Bekal, Utsohi, Bashir Badr, Ismail Zabeeh, Hasrat, Jaipuri, Mohd. Ali Mauj and Naseem Rifat are in line with old wine to the new brand. The Husain Brothers are among our leading ghazal exponents with inheritance of gharana lineage. All the ghazals are based on Ragas familiar, fine and fitting to ghazal singing - eg - Jog/Bilawal, Yaman, Purya Dhanashri, Bhopali etc, and the Talas - Dadr, Kehrva and Roopak. Definitely a cassette well worth adding to your collection. The artistes with each new release are distinctly climbing the ladder of gradation in excellence.

Hariharan

Magnasound

The artiste bows on Magnasound, turning in a heated performance.

A semi-classical atmosphere propped up with faster paced rhythms and the use of the sax and the organ. Ande masti hai and Ajnabi hai na hum paraye hai are the nasheli tracks. The soulful feel is compelling. Best fodder for the addicts. The acute writing of Adam, Mumtaz Rashid and Ibrahim Aslam contribute the standard ghazal subjects - Dard, Sharab, love-lorn, heart-broken - adequately. Thanks to Hariharan's refusal to produce a totally commercial affair the strong package will keep it selling after the initial rush is over.

NAGHMA SARA

S. Nashtar

T - series

Influence of a large number of different ghazal singers, ghazal form of singing has of late lost much of its sheen.

At such a time the collection of ten ghazals of Jyotsna and Santosh Kumar has come as a pleasant surprise to the lovers of meaningful music.

The Dubai-based team of husband and wife have a classical base and long experience which have helped them to create desired impact in their music. Their mellifluous voices are particularly suited to this type of singing.

S. Nashtar's music strikes an adequate balance between the traditional and the modern trend in ghazals.

Jab chali thandi hawa (Ly: Asir Bucharanpuri) Tujhe hum andhere ka naam desi (Ly: Iqbal Rabi), Milna thaittefaq (Ly: Anjum Rabbar) and Aap kyaun hai khafa (Ly: Abdul Rabbar) and Aap kyaun hai khafa (Ly: Abdul Rashid Ehsaas) are some of the numbers which compel repeated listening.

There is no reason why ghazals should go out of fashion if it is left to the singers of the calibre of Jyotsna and Santosh Kumar.

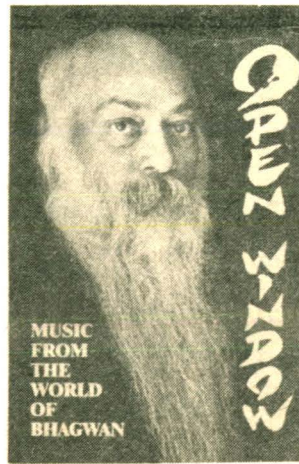
INSTRUMENTAL

OPEN WINDOW

Rajneeshdham Orchestra

The music is purely instrumental.

The tunes are soft and soothing. Mainly played on the flute, accompanied by such other instru-



ments as violin, sitar and piano. The style is not definitive. Coming from the Osho's commune naturally the album's purpose is to aid meditation. (see classified).

WOH HUMSAFAR THA

Abida Parveen

Concord

Abida Parveen, from across the border, is another artiste after Mumtaz Bano who adopted Ahmed Begum Chopra's sophisticated style of singing, suiting her voice. She has as rightly realised that there are many listeners and admirers of the path on which she travels. In this decade of pops and hops in music, any old style, with variations, proper presentations and faster rhythms can achieve gold with enough luck. Along with ghazals, she has also chosen mass favourites like Chungroo toot gaye, Damadam mast qalander and Jabse toone mujhe diwana bana rakha hai with a dding isolated couplets. She has also tried her hand on Parveen Shakir's famous ghazal 'Koo-ba-koo phail gayee baat. A product passable for listeners who prefer variety.

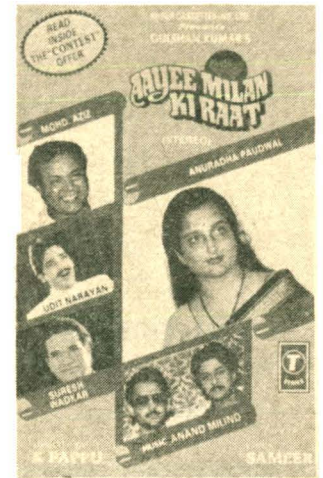
KHWAB TUMHARE

Ashok Khosla

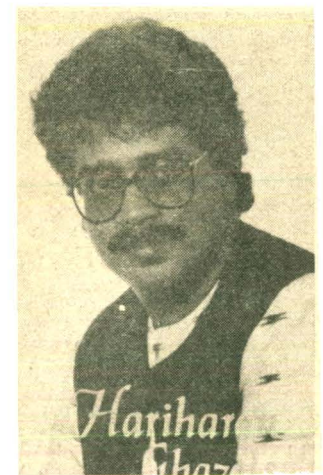
MIL

Ashok Khosla is among our qualified ghazal kalakaars. He had

been given a class half a decade ago hence he could build up his audience and impress his admirers. But every artiste after receiving encouragement is expected to make efforts to outclass those who are on an upper grade. Talented



Khosla should go in quest of a genuine guide. He should be able to hold the sur (musically) and swar (poetically) like his seniors. His selection of present day popular poets like Mumtaz Rashid, Zafar Gorakhpuri, Shakeb Jalili, is welcome. Urdu ghazal palace has four very strong pillars. They are poets Asghar (Gondvi), Hasrat (Mohani), Faani (Badayuni) and Jigar (Muradabadi). Selection from such treasure is solemnly recommended.



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NEW RELEASES

NATIONAL

ALBUM	ARTISTE	LABEL	CATALOGUE	CATEGORY
Awaz De Kahan Hai	Naushad	Tips	TC 268	Soundtrack
Aayee Milan Ki Raat	Anand-Milind	T-series	—	Soundtrack
Afternoon Ragas	Munawar Ali Khan	Audiorec	ACTC-5002	Classical
(Homage to Gulam Ali Khan)	& Raza Ali Khan			
Agneepath	Laxmikant Pyarelal	Weston	NFXH-4249	Soundtrack
Ashiqana Qawali	Naseem & Sikandar	Pride	Stereo 108	Qawali
Bhakti Nav	Ramanujan Das Gupta/ Mohd. Rafi	Tips		Devotional
Bhaji Ayyappa	Various	CBS	SPXO 5288	Devotional
Bible stories for Children	Mariano Rodrigues & Flamy Rodrigues	Oriental	OMDE 221	English Devotional
Brass Band	Various	Tips	JE 739	Instrumental
Chaalbaaz	Laxmikant Pyarelal	T-Series		Soundtrack
Chal Aaj Tum Jahan Se	Mukesh	Tips	JE 775	Soundtrack
Chandni Instrumental	Raju Lawani & others	HMV	47076	Instrumental
Chandni Instrumental	Various	Tips	JE 779	Instrumental
Chhoti Se Ye Duniya	Mohd. Rafi	Tips		Soundtrack
Classical Songs from Films Vol.5	Various	HMV	42975	Compilation
Dancing Songs From Films	Various	Tips	TC 239	Rock & Disco
Dharm Aur Rajneethi	Rajneesh	CBS	SPX 29557	Devotional
Dil Diwana Ho Gaya	Parvati Khan	Weston	-	Pop
East Meets West	L. Subramanyam	CBS	4CX01211	Instrumental
Evening Ragas	Munawar Ali Khan	Audiorec	ACTC 5003	Classical
(Homage to Ghulam Ali Khan)	& Raza Ali Khan			
Ghar Ho To Aisa	Bappi Lahiri	Venus	VCF 1676	Soundtrack
Ghazal From Films Vol.1	Various	HMV	44287	Compilation
Golden Hits Vols.			CNR:	CNR:480014
2		HMV	480014	
4 & 5	Various		480013	Instrumental
6			480016	
8			480018	
Golden Hits of O.P. Nayyar Vol.2	Various	T-Series	-	Soundtrack
Great Hits	Lata & Mukesh	HMV	43068	Compilation
Gunahon Ka Devta	Annu Malik	Tips	TC 250	Soundtrack
Haar Jeet	Bappi Lahiri	HMV	SPHO 44290	Soundtrack
Hariharan	Hariharan	Magnasound	C4BG 0216	Ghazal
Heart to Beat	Runa Laila	Concord	02-023 Stereo	Pop
Hit Duets	Lata & Mohd. Hussain	HMV	43067	Compilation
Hits Forever Vol. 2	Various	HMV	HFL-2	Instrumental
I Miss You ...So	Ashley Beverly	Tips	JE-840	English Pop
38 Non-Stop Instrumental Hits	Various	Tips	JE-737	Instrumental
Hits of Kishore Kumar	Mahinder Kabir	T-Series	-	Version
Immortal Faiz	Weston		2403	Ghazal
Intelligence	Rajneesh	CBS	SPX 29005	Lectures
Jawani Jawani	Bappi Lahiri	Venus	VCB 1624	Pop
Jai Shiv Shankar	R.D. Burman	T-Series	4271	Soundtrack
Jail Khana	Ravindra Jain	HMV	44282	Soundtrack
Jurm	Rajesh Roshan	Venus	-	Soundtrack
Kamaama	Ravindra Jain	T-Series	-	Soundtrack
Kishan Kanhaiya	Rajesh Roshan	Venus	VCF-1662	Soundtrack
Kishore Kumar ke	Sudesh Bhosle	Venus	VCB-1449	Soundtrack
Sadabahar Naghme				
Kroadh	Laxmikant Pyarelal	Venus	-	Soundtrack
Lata Mangeshkar ke	Anupama Deshpande	Venus	VCB 1489	Version
	Dard Bhare Naghme Vol.2			
Love Notes	Arun Paudwal	T-Series	-	Instrumental
Maa Aayee Teri Sharan Mein	Various	T-Series	SHNC 01/84	Devotional
Maa ki Mamta	Yusuf Azad	Gathani	4661	Qawali
Mera Pati Sif Mera Hai	Anand Milind	T-Series	4282	Soundtrack
Mohammed Ke Ghulamam Par	Jani Babu	Venus	VCB-1659	Urdu Devotional
Budhapa Aa Nahi Sakta				
Morning Ragas	Munawar ALi Khan	Audiorec	ACTC 5001	Classical
(Homage to Ghulam Ali Khan)	& Raza Khan			
Naag Nagin	Laxmikant Pyarelal	HMV	SPHO 44288	Soundtrack
Naghma Sara	Santosh & Jyotsna	T-Series	SHNC 101/89	Ghazal
Non-Stop Beat Music	Rocket Mondal	Gathani	4787	Instrumental
Oolfat Ghazale	Surendre Suman	Pride	Stereo P 106	Ghazal
Open Window	Various	CBS	-	Instrumental
Oye Oye	Ashley Beverly	Tips	JE-777	English Pop
Parinda	R.D. Burman	Weston	4250	Soundtrack
Pati Patni Aur Tawaif	Laxmikant-Pyarelal	T-Series	-	Soundtrack
Pehla Pehla Pyar	Manhar Udhas	Weston	2104	Geet
	Alka Yagnik			

NEW RELEASES

ALBUM	ARTISTE	LABEL	CATALOGUE	CATEGORY
Prarthana Aur Dhayayra	Rajneesh	CBS	SPX 29556	Devotional
Prem Aur Satya	Rajneesh	CBS	SPX 29555	Devotional
Pyar Ka Karz	Laxmikant Pyrelal	Venus		Soundtrack
Raag Rang on Clarionet	S.R. Kamble	T-Series		Classical
Reverie	Ustad Amjad Ali Khan	Concord	05-009 stereo	Classical
Rooh Dad	Devki Anand	CBS	SPX 05286	Ghazal
Roti Ki Keemat	Bappi Lahiri	Weston		Soundtrack
Ring Out Your Joy	Augustine D'Souza	Oriental	OMDE 228	English Devotional
Saiyaan Nikas Gaye	Shobha Gurtu	T-Series	SHNC 01/878	Classical
Sai Rakhyo Laaj	Anup Jalota & Kadambari	MIL	MCA 5227 871	Devotional
Sai Naam	Manhar Udhas	T-Series	SHNC 01 83	Bhajan
Samay Aur Samadhan	Rajneesh	CBS	SPX 29558	Devotional
Sanam Aap Ki Khatir	Ajay Swami	Venus	-	Soundtrack
Santoor	Tarun Bhattacharya	Concord	-	Classical
Senorita Suneeta	Suneeta Rao	HMV	TPHVS/41617	Hindi Pop
Shah-Nama-E-Kerbala	Various	Tips	JE-798	Urdu Songs
Shebad	Various	Weston	2368	Classical
Sitar	Dipak Chowdhury	Tips		Classical
State Rowdy	Various	HMV	44315	Soundtrack
Suraag	Ghulam Ali	Concord	02-020 stereo	Classical
Super Hits from HMV Vol 6	Various	HMV	44216	Compilation
48 Super Non Stop Swarg	Various Anand Milind	T-Series Venus	-	Hindi Devotional Soundtrack
Tabla Lahara	Pt. Shamta Prasad	Corcord	05-015 stereo	Classical
Tanhaae	Dilip Kapoor	Universal Cassettes	UPGUR 1107	Ghazal
Taqdeer Ka Tamasha	Anand Milind	Venus		Soundtrack
The Genius of Madan Mohan	Various	T-Series	-	Compilation
The Mind	Rajneesh	CBS	SPX 29008	Lectures
Tum Pukar Lo	Hemant Kumar	Tips	JE 800	Soundtrack
Usha Uthup and The Sound - Live Zahreelay	Usha Uthup Anand Milind	T-Series Tips	SHNC 01/75	Hindi Pop
INTERNATIONAL				
A Night to Remember	Cyndi Lawper	CBS		Pop
Back of my Mind	Christopher Cross	Magnasound		pop
Bad English		CBS		Rock
Bananarama (Greatest Hits Collection)	(Greatest Hits collection)	MIL	MC-B 828 106-4	Compilation
Beach Brandenburg Concertos	Various	HMV	CSD 47045	Instrumental
Beach Brandenburg	Various	HMV	CSD 47046	Instrumental
Best of Doobies	Doobie Brothers	Magnasound		Rock
Catch Bull at Four	Cat Stevens	Mil	MC-A ICT 2906	Pop
Centre Field	John Fogerty	Magnasound		Rock
Country Superstars Vol 4	Various	HMV	STCS CS4	Country music
Journeyman	Eric Clapton	Magnasound	-	Rock
Heavy Metal Mania -Vol.3	Various	HMV	HMM 3	Heavy Metal (Rock)
Heavy Nova	Robert Palmer	HMV	STCS EMD 1007	Rock
Indigo Girls	Indogo Girls	CBS	-	Folk
Legend	Bob Marley & The Wailers	MIL	MC-B BMWC - 1	Reggae
Nobody's Perfect (Deep Purple)	Various			
Vol - 1....		MIL	MC A 835898-4	Rock
Vol - 2....		MIL	MC-B-835899-4	
On The Road	The Who	MIL	MID MC-B 829862-4	Rock
Steel Wheels	Rolling Stones	CBS		Rock
Steven Mozart	James Last	MIL	MC B 837. 702-4	Pop
Steve Winwood	MIL		MC ATCT 9494	Pop
The Cream of Eric Clapton	Eric Clapton	MIL	MC B 841 892-4	
The Georgia Satellites				
Open all Night		Magnasound	-	Rock
The Joshua Tree	U2	MIL	U2MC-BUC 26	Rock
Warrant	Warrant	CBS	-	Rock
Wow. That's What I call Music-Vol. 7	Various	HMV	STCS WOW7	Pop
Yes	Big Generator	Magnasound		Rock

SIGNAL PROCESSORS

The Sweetening Of Sound

Whether rightly or wrongly, the way in which current pop music is recorded involves very strict control over the dynamics of both instruments and vocals. By dynamics, we mean the range between the loudest and the quietest sounds of the sound source. **Daman Sood** enlightens on the various effects machines.

Much of today's music whether Indian or western is rhythm based, but if you listen to the drum sounds on virtually any pop cassette, you will find the level is very even: there is no feeling of softness and loudness as is generally perceived on Indian classical music whether it is vocal, instrumental or western classical orchestra with full brass and chorus. To do justice to these dynamics compact disc is the right medium over compact cassette.

Indeed, even the latest digital recording systems are incapable of reproducing the full dynamic range encompassed by the human ear. And so for practical, if not aesthetic reasons, some compression of signal dynamics is often desirable.

Compression is most commonly applied to vocals whether the singer is trained or untrained, the levels always fluctuate quite considerably, with the result that some words may be obscured by the music while others are too loud. Modern drum machines and synthesisers normally have fairly well controlled dynamics so compression is seldom necessary for them.

But in the world of acoustic instrument it is clear that the ability to compress the natural dynamics to fit the medium on which it is being stored is very essential.

THE COMPRESSOR :

This device acts like an automatic volume

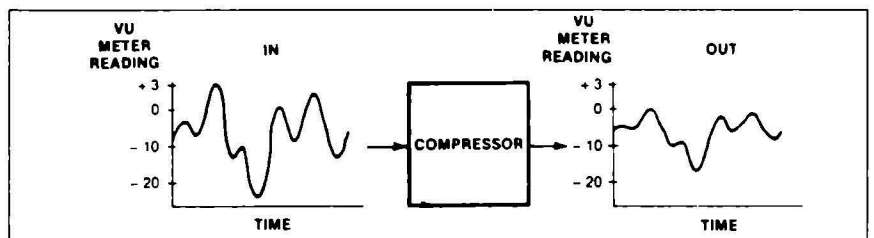


Fig. 6.1 Compression

control, turning down the volume if the signal gets too loud. The greater the input level, the less the gain. As a result, quite passages are made softer, thus dynamic range is reduced. This illustrated in Fig. 6:1.

Compression keeps the level of a vocal or an instrument more constant, making it easier to hear throughout the song.. With extreme control settings, a compressor can also be used for some special effects - say, to make drums sound fatter.

USING A COMPRESSOR :

Normally, you compress individual sound source rather than the entire mix. This procedure makes the effects less audible by applying compression only to those instruments which really need it.

Compressing instruments during recording improves the signal to noise ratio of the tape tracks. But compressing tape tracks during mix down can make tape

hiss audible by raising the gain during quite passages unless you are using some noise reduction system like Dolby A, Dolby SR, Telcom etc.

There are several controls on a compressor which need clever adjustment and one of them is **COMPRESSION Ratio or SLOPE**. This parameter is the ratio of the change ratio means that for every 2 db change in input level, the output changes 1db. A 20 - db change in input level results in a 10-db change in the output. But if 5 : 1 ratio is selected then change in 20 dB at input produced only 4 dB change in output level.

Another term called Gain reduction can be seen on the unit with the help of L.E.D. or on meter. This is the amount in decibels, that the gain is reduced below unity gain. It varies with the audio level. You set the ratio and threshold controls so that the gain is reduced on Loud notes by an amount that sounds right. Or looks right on gain reduction meters.

ATTACK TIME

Setting controls how fast the gain reduction occurs in response to a musical attack. Typical attack times range from 0.25 to 10 milliseconds. Some units have AUTO mode which adjusts attack time automatically to suit the program material. The longer the attack time, the larger the peaks that are passed before gain reduction occurs. Thus, a long attack time emphasizes percussive attack transients; a short attack time reduces punch by attenuating attack.

Another control called RELEASE TIME affects how fast the gain returns to its normal value after a loud passage. It can be adjusted from about 50 milliseconds to several seconds. Release time must be longer for bass instruments to prevent harmonic distortion.

As the gain returns to normal, noise is increased along with the signal, resulting in a "Pumping" or "Breathing" sound. Release time usually is set for the least objectionable faster dynamic changes in the music, and keep the average level higher. Some units have Auto mode for this also.

THRESHOLD

Is the input level above which compression occurs. You set the threshold high (near OUU) to compress only the loudest notes: you set it low (10 or 20 VU) to bring up soft passages as well as to attenuate the loud ones.

Output level control sets the signal strength coming out of the compressor to the proper level for the input section of the console.

You can connect a COMPRESSOR in series with the signal which you want to compress whether it is single microphone or group buss output or tape output from the tape recorder. It only needs common sense on how to connect it with source and facilities available on mixing console.

THE LIMITER

A limiter is a device whose output is

practically constant above a preset input level. The compression ratio in a limiter is very high - 10:1 or greater - and the threshold is usually set just below the point of tape saturation or amplifier clipping (used on transmitters and P.A. systems). The output of the limiter is virtually constant for input signals above that level, so tape saturation or amplifier clipping is prevented.

While a compressor reduces the overall dynamic range of the program, a limiter controls only the level of attack transients or peaks, as shown in fig: 6:2. To act on these rapid peaks limiters have a much faster attack time than compressors - typically, 1 micro second to 1 millisecond.

Compressor are sometimes called limiters but the setting of the ratio or slope tells what the device is really doing. A compressor/limiter combines both functions by compressing the average signal levels

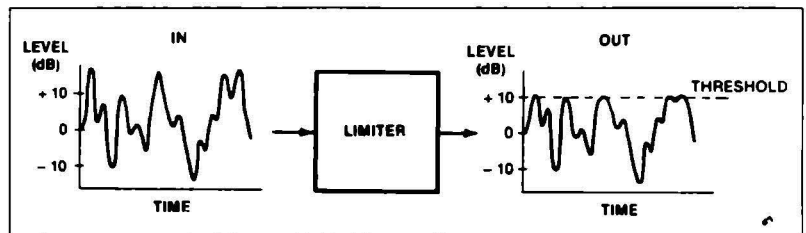


Fig. 6.2 Limiting

over a wide range, and by limiting peaks to prevent overload. In this case it has two thresholds: one relatively low for the compressor and one relatively high for the limiter. Sometimes both can be adjusted from front panel but sometimes Limiter preset controls are on PC board.

THE DELAY UNIT

A widely used effects in recording industry world over is delaying a signal. Some of these are echo, multiple echo and doubling, chorus and flanging. Mostly echo, doubling is used in voice, where as other effects are used in music more often.

A delay unit or digital delay accepts an input signal, holds it in an electronic memory, then play it back after a short time of from about 1 millisecond to 2

second delay is the time interval between the input signal and its repetition at the output of the delay device.

ECHO

Small delay is not audible effect. But, if we delay the incoming signal by 50 milliseconds to 1 second, we will hear two distinct sounds: a signal and its repetition. This kind of delay is most popular in film songs and pop music.

The delayed repetition is called Echo. This is shown in Fig: 6:3 by two pulses. A delay of around 50 to 200 milliseconds results in a slap echo sometimes called SLAPBACK echo. Very much used in rock'n roll tunes. If you don't have a delay unit, you can create slap echo and long delays with 1/4" tape recorder that has separate record and playback heads. This can be done as follows.

1. Connect the recorder to the console either group out on AUX send in place of the delay unit.

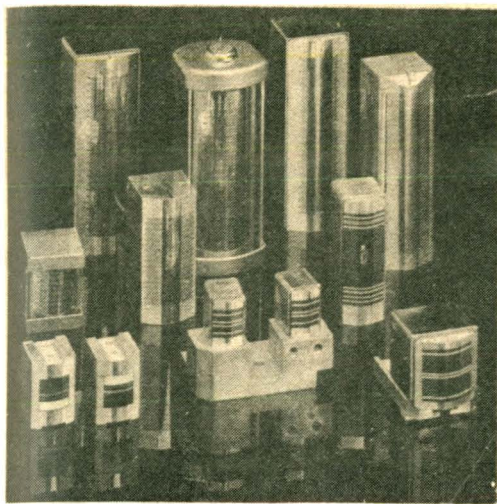
2. Set the source/tape switch on the recorder to tape so that you hear the signal coming from the playback head.
3. Set the input to the tape recorder to achieve a normal recording level.
4. Set the tape machine in record mode.
5. While the tape is moving, turn up the echo - return knob on your mixer to hear the delayed signal mixed with the original signal. The faster the tape speed, the shorter the delay and vice versa. To get a multiple Echo effects which is the effect required in flute, Saxophones part of the delayed signal has to be fedback to the input of the recorder.

If you are using echo send/AUX then return fader on the mixer echo send should be opened depending on how

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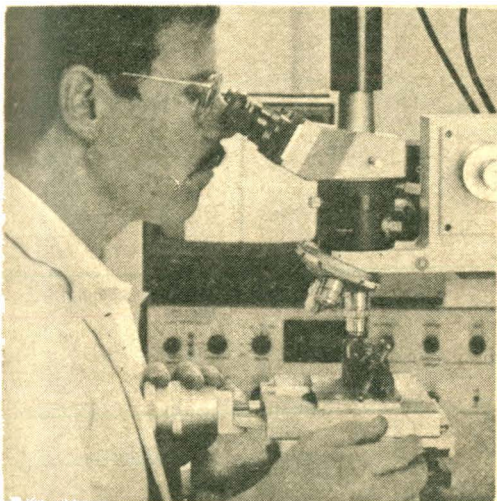
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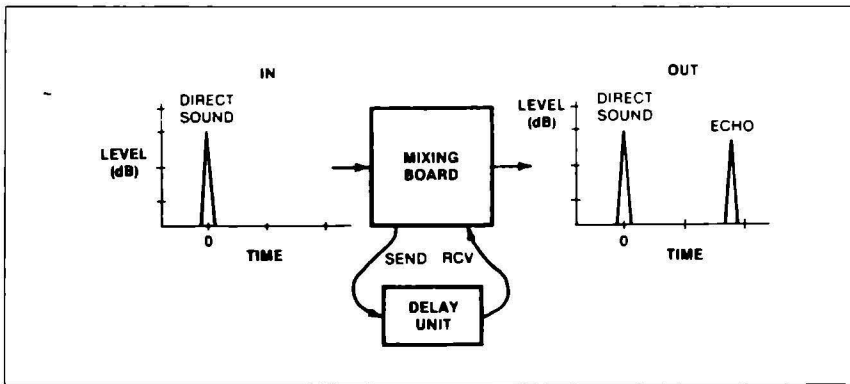


Fig. 6.3 Echo, the repetition of a sound

many repetitions are required. On all the delay units this knob is named recirculation or feedback or regeneration. This is shown in Fig. 6.4.

Multiple echo is most musical, if you set the delay time to create an echo Rhythm that fits the tempo of the song. A slow repeating echo - say, 0.5 second between repeats - gives an outer space or haunted - house effect, which is used frequently in background music for films, like Dracula, Psycho.

If the delay is set to around 15 to 35 milliseconds, the effect is called DOUBLING

CHORUS

If the delay used in doubling is modulated (swept) or varied randomly, it produces a wavy or shimmering effect called chorus. Feeding some of the delayed output back into input adds extra fullness. Chorus can make a single voice sound like a chorus of voices singing in unison. Stereo chorus is an especially beautiful effect. The time modulation of the delayed signal causes frequency modulation (pitch bending) as a side effect. That's because frequency equals cycles per unit of time. If the unit of time varies, so does the frequency. The slight pitch bending of the delayed signal creates the wavy effect.

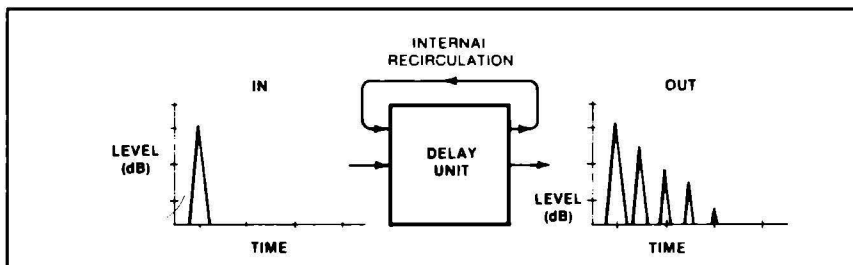


Fig. 6.4 Multiple echo from a delay unit

or ADT. It gives an instrument or voice a fatter, stronger sound, especially if the original signal is panned left and the delayed signal is panned right. Doubling can be achieved without a delay unit.

1. Record the vocal or instrument part on one track.
2. Rewind the tape to the beginning of the song and tape recorder in Sync mode and let the artist dub the same part and record it on another blank track. Rewind the tape and playback the two synchronised performances. The doubled vocal sounds fuller than a single vocal track.

FLANGING

If the delay is set to around 0 to 20 milliseconds, the ear is usually unable to resolve the direct and delayed signals into two separate and distinct sounds. Instead, a single sound with an unusual frequency response is heard. Due to phase cancellations of the combined direct and delayed signals, there results a series of peaks and dips in the net frequency response that is called the comb - filter effect as shown in Fig. 6:5. It gives a very coloured, filtered, tone quality. The shorter the delay, the farther apart the peaks and dips are spaced in frequency. In a flanger, the delay is automatically varied (swept) from about 0

to 20 milliseconds. This causes the comb filter nulls to sweep up and down the spectrum. The resulting sound quality is hollow, swishing, and ethereal. Flanging is very effective in sharp instrument like guitars, cymbals, or voices. There are two types of flanging. Positive flanging is in which the delayed signal is the same polarity as the direct signal. With negative flanging, the delayed signal is opposite in polarity to the direct signal, creating a stronger effect. The low frequencies are cancelled, and the knee of the bass roll off moves up and down the spectrum. As the delay is varied, the high frequencies are still comb filtered, as shown in Fig. 6:6. Negative flanging makes the music sound like it is turning inside out.

RESONANT FLANGING

By feeding some of the output of the flanger back into the input, the peaks and dips are reinforced, creating a powerful "Science fiction" effect called Resonant flanging.

Phasing is similar to flanging except that a phase - shift network replaces the time delay circuit. The resulting peaks and dips are spaced more widely and irregularly in the frequency spectrum.

REVERBERATION

The most commonly and widely used effect in pop, gazals and hindi film songs is Reverberation. Acoustic reverberation is a series of multiple sound reflections which make the original sound persist and gradually die away on decay. These reflections tell the difference whether you are in a large room like a church or small room as in our house bathroom. It can be created artificially these days by so many methods. It can simulate practically any acoustic on Digital reverberation, the most popular of the lot.

TYPES OF ARTIFICIAL REVERBERATION

The random multiple echoes that form reverberation can be created acoustically by sending a signal to a speaker in a hard surface room - where the reverberant sound is picked up by a distant microphone and returned to the console.

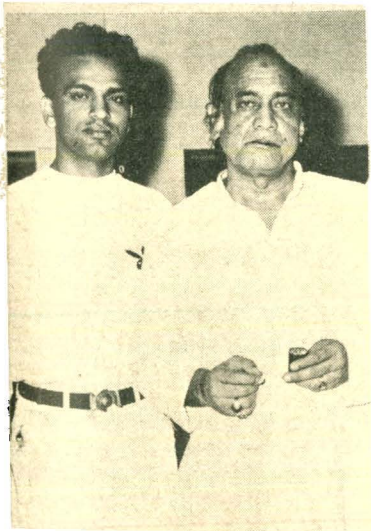
PLATE REVERBERATION

The plate type of reverberation device is very bulky and space consuming but has

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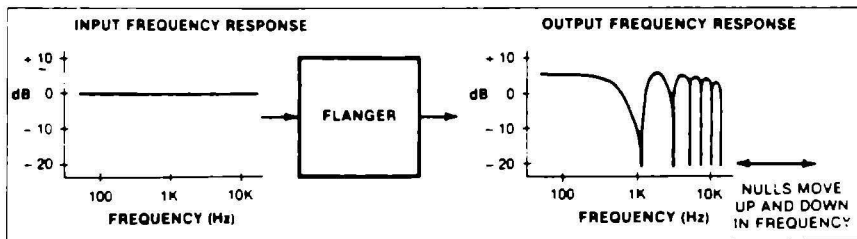


Fig. 6.5 Flanging (or positive flanging)

the brightest sound and has traditionally been the most popular type used in major studios.

DIGITAL REVERBERATION

Rapidly becoming the new standard, the all electronic device offers the most controlled and greatest variety of sound. It can duplicate the sound of plate reverberation. Unnatural effects such as gated reverb, reverse reverb, non linear decay are also produced. With gated Reverb, the reverberation suddenly cuts off shortly and is often used on snare drums. This is an unnatural way of hearing reverberation as in natural reverberation the decay pattern falls smoothly. This kind of effect is possible through digital effects unit. To produce this effect with normal reverberation unit, feed the reverberation - return signal through a noise gate that is set to cut off the end of the reverberant "tail". This is the reason why this kind of effect is called gated REVERB in digital effects unit.

THE PITCH SHIFTER

The pitch shifter appears to achieve the impossible, it produces a copy of the input signal but shifted up or down in pitch anything from a few cents to an octave or more. There is no speeding up or slowing down as there is with, say, the varispeed on a tape recorder. With the type of pitch shifter that produces two shifted outputs at the same time, it is common practice to tune one output up by between five and ten cents and the other output down by a similar amount. If these two outputs are panned left and right with the untreated signal panned to the centre, the result is a rich chorus with a wide stereo spread. This is often used to enhance vocals, string and brass sounds.

Adding the suboctave has always been a favourite for treating the electric guitar because it can create the illusion of a bass guitar playing the riff along with the lead

guitar. Similarly, adding the octave above can give a kind of electronic 12 - string sizzle effect.

Adding parallel fourths or fifths to brass parts can be interesting, and if the brass sound is rough or played in stabs, then the side effects may be less evident than they would be on a clean, sustained sound.

THE PSYCHO ACOUSTIC PROCESSOR

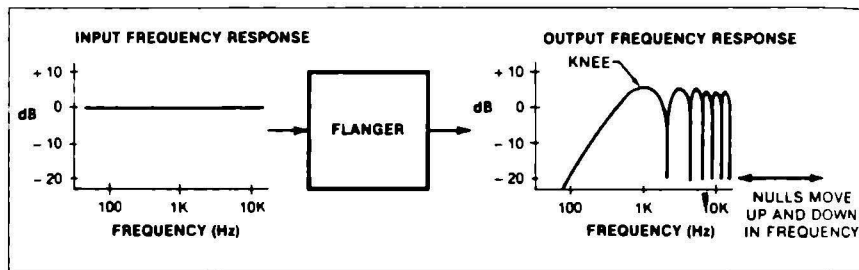


Fig. 6.6 Negative flanging

This process was first discovered by an American company called Aphex and their findings soon led to the development of the initial, somewhat mysterious name **Aural Exciter**.

Instead of cutting or boosting the level of the harmonics already present in the signal, which an equaliser would have done by cutting mid and high frequency, instead this band is used to generate controlled distortion which results in the creation of new harmonics. When these harmonics are added back to the original signal in very small amounts, the result is one of increased loudness. It may appear absurd that the addition of distortion can cause a signal to sound cleaner, but that is indeed what happens.

It's a great temptation to put complete mixes through these gadgets to make them sound more vital and exciting, but this isn't always such a good idea. If your master tape is slightly dull for one reason

or another, or you want to make cassette copies and compensate for the inevitable loss of top end, then by all means add a touch to the mix.

But if your mix is already bright and well balanced there is very little you can achieve from this gadget.

A better application would be to use them at mixing stage to add contrast to the mix. If you brighten some instruments but not others, then the final mix will sound lively and your ear won't tire of it so easily. But if you process the whole mix, your ears become immune to the effect. So restraint should be shown in these cases.

All these signal processor produce fantastic sonic effects which is called sweetening and is mostly used in mixdown stage. These effects are difficult to describe in technical terms. For example, what equali-

sation should be used to get a "fat" sound on a thin sound?

What causes sound to become "muddy" or metallic. Chart 10-1 answers these questions. It translates sound engineering terms into subjective descriptions of sound. The positive terms are used when you like the effect; negative terms are used when you don't like certain sound.

I have not dealt equalisation in this article even though you can drastically change the character of the sound by using an EQUALISER. This has already been covered in my previous article when discussing mixing consoles. The use of equaliser should be done with great care as the wrong use of it can make the sound worse than rather improving it.

Till then have a nice sweet dish of sound in your session.

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INTRODUCTION TO THE RECORDING ARTS - VI

Chart 10-1 Translation of Audio-Engineering Terms

Low-Frequency Boost (below about 500 Hz)

<i>Positive</i>	<i>Negative</i>
Powerful (under 200 Hz)	Muddy
Ballsy (under 200 Hz)	Tubby (200-300 Hz)
Heavy (under 200 Hz)	Thumpy
Fat	Boomy
Thick	Barrel-like
Warm	Woody (200-400 Hz)
Robust	
Mellow	
Full	
Woody (200-400 Hz)	

Flat, Extended, Low Frequencies

<i>Positive</i>	<i>Negative</i>
Full	Rumbly
Full-bodied	
Rich	
Solid	
Natural	

Low-Frequency Rolloff

<i>Positive</i>	<i>Negative</i>
Clean	Thin
	Cold, cool
	Tinny
	Anemic

Mid-Frequency Boost (500 Hz to 7 kHz)

(5-kHz area for most instruments. 1.5-2.5 kHz for bass instruments).

<i>Positive</i>	<i>Negative</i>
Present (Presence)	Hollow, muffled (500 Hz)
Punchy	Muddy, horn-like
Edgy	"Aw" sound (500-800 Hz)
Clear	Tinny, telephone-like (1 kHz)
Intelligible	"Er" sound (1.5 kHz)
Articulate	Nasal, honky (500 Hz to 3 kHz)
Defined	Hard (2 kHz to 4 kHz)
Projected (2 kHz to 3 kHz)	Harsh, strident, piercing (2 kHz to 5 kHz)
Forward (2 kHz to 3 kHz)	Metallic (3 kHz to 5 kHz, especially 3 kHz)
	Twangy (3 kHz)
	Edgy (3 kHz to 7 kHz)
	Sibilant (4 kHz to 7 kHz)

Overall Response

<i>Positive (all flat response)</i>	<i>Negative</i>
Natural	Rough, peaky, harsh, colored (non-flat, peaks and dips)
Accurate	Phasey (sharp dips)
Neutral	Cheap (narrow-band)
Smooth	Flat (lacking character)
Transparent	
Effortless	
Musical	
Uncolored	
Liquid	

Reverberation or Leakage

<i>Too Little</i>	<i>Well-Controlled</i>
Sterile	Clean
Dry	Tight
Dead	
Muffled	
Thin	
<i>Pleasant</i>	<i>Too Much</i>
Warm	Echoey
Rich	Bathroom-sound
Sumptuous	Muddy
Airy	Loose
Having depth	Washed-out
"Live"	Barrel-like
Spacious	Cavernous
Open	In another room
Full	Distant
Bright	Trashy

Noise and Distortion

<i>Absent</i>	<i>Present</i>
Clean	Veild (mild distortion)
Clear	Hard
Smooth	Harsh
Open	Grainy
	Gritty
	Dirty (positive or negative)
	Distorted
	Fuzzy
	Sputtering
	Raunchy
	Noisy
	Hissy

Transient Response

<i>Good</i>	<i>Bad</i>
Clean	Smearred
Tight	Blurred
Crisp	Veiled
Sharp	Muffled

Stereo Imaging

<i>Sharp</i>	<i>Diffuse</i>
Focused	Vague
Pin-pointed	Unfocused
Easy-to-localize	hard-to-localize
Fused	Smearred
Defined	Spread
Pan-potted	Directionless
	Spacious
	Hole-in-the-middle
	Phasey
	Fat
	Big

Relative Loudness in the Mix

<i>Loud</i>	<i>Quiet</i>
Up front	Distant
On top	Subtle
Present	In the background
Hot	Recessed
Forward	
Lost	
Dominating	
Covered	
Covering	

ADVANCES IN HIGH-SPEED CASSETTE DUPLICATION

Overview

Worldwide, the most significant medium for recorded music today is unquestionably the MusiCassette, which in most countries substantially outsells other recorded music media. The market for MusiCassettes is growing with the continual spread of portables and car players, as well as improvements in mains machines for the home hi-fi centre. Whatever developments there may be in alternative pre-recorded media, the very large established base of cassette players will ensure that this market remains important for many years.

With good equipment and due care, an experienced duplicator can offer an extremely high quality product. Recent A-B comparisons of very well recorded and high-speed duplicated cassettes with their Compact Disc equivalents have shown that it is possible to produce a MusiCassette that is virtually indistinguishable under practical listening conditions.

Achieving quality

The prime pre-requisite is of course good master recordings, with low background noise, low distortion and a wide frequency response. Without these, no medium can offer good quality. Good loop-bin masters are necessary to maintain this quality, with low noise and at least 10dB better headroom than the tape on the slaves at all frequencies. For maximum high-frequency headroom and optimum biasing under all signal conditions, particularly on 3.75 ips masters, it is desirable to use Dolby HX Pro constant effective bias circuitry in recording the loop-bin master; this feature is standard in Lyrec's own mastering recorder and contributes to improved phase stability at all frequencies.

Using HX Pro on the slave will improve phase stability at all frequencies (giving better stereo imaging and mono performance) and will optimise high-frequency performance from both ferric and chrome at all signal levels (giving a cleaner sound and wider dynamic range). For these reasons all Lyrec slaves have HX Pro fitted as standard. Using chrome duplicating tape on the slaves will provide lower noise and improved high-frequency performance for premium recordings.

Correct biasing and equalisation, accurate setting of levels (to ensure complementary noise reduction decoding and correct frequency response), attention to azimuth accuracy (including the choice of good C-Os) and regular maintenance (including head cleaning and lapping) will all contribute significantly to final quality.

This extra care may - in short term - increase costs slightly. So may using better tape, C-Os and duplicating equipment. On the other hand reject rates should be correspondingly lower. Since duplicators are constantly under pressure to minimise costs, a means of increasing throughput while maintaining quality would provide a major step in the right direction, enabling them to offer better quality at the same or lower price. Lyrec has therefore invested considerable research into improving productivity along with quality.

Duplicating ratios

Since the 1950s, when tape duplicating began on open-reel machines, the trend has been towards ever higher duplicating ratios and thus tape speeds. Both 32:1 and 64:1 ratios are now commonly used for quality cassette duplicating and there have been attempts to use 128:1.

A major limiting factor is the speed at which the loop-bin master can safely run; there are very high kinetic energy changes in accelerating and decelerating the loop master as it enters and leaves the constant-velocity area of the machine. The danger of the master snapping after relatively few passes increases rapidly with tape speed, due to the whipping action of the tape. Because of the wider front over which the air must be moved as the tape accelerates, 1-inch tapes are somewhat more susceptible to damage than 1/2-inch tape.

Fig.1 shows the expected life of "average" 1/2-inch and 1-inch masters at various speeds, from empirical results compiled over a long period using loop masters of various makes. In practice there will be variations due to the actual tape in use.

There is another practical limit on master life - the loss of high frequencies due to wear of the oxide surface: this generally becomes noticeable after 3,000-5,000 passes. Duplicators should not try to 'squeeze' extra passes out of the master when it is worn, rather than making a new one.

An absolute speed of 480ips permits a 7.5 ips 1/2-inch master to be run at 64:1 ratio, or a 3.75ips master at 128:1. Duplicating at 128:1 would have its attractions but to date has only been feasible in applications where the quality limitations are not important.

Incidentally, it is sometimes suggested that it is possible to compromise on qual-

ity for spoken word recordings. It is Lyrec's view that the spoken word is among the most difficult material to record and duplicate well; Lyrec will not therefore offer 128:1 until a satisfactory solution can be offered that provides full audio quality at this ratio.

However, there is no technical reason for using these powers-of-two steps in duplicating ratios. The maximum permissible speed of 300ips with a 3.75ips 1-inch master offers a potential 80:1 duplicating

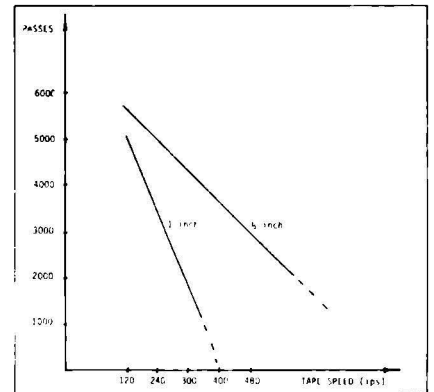


Fig 1. Life of Master V/s Tape Speed

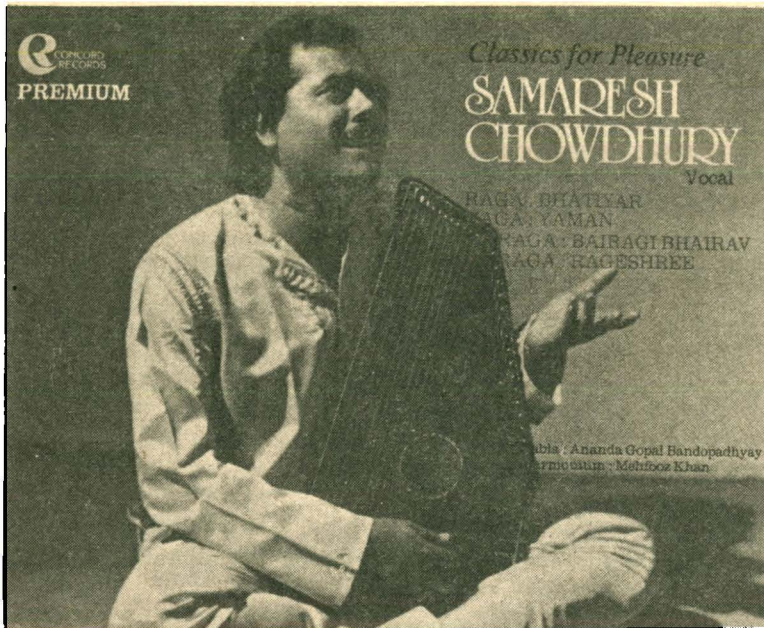
ratio with suitable slaves, as compared with 64:1 for a 7.5ips 1/2-inch master; both kinds of master have a broadly similar signal/noise performance. (The graph shows clearly the very rapid decline in the useful life of a 1-inch master above 300ips, i.e. at ratios above 80:1 for a master recorded at 3.75ips.)

Results at 80:1 will be excellent if the 3.75ips master itself is well made, using the techniques described above to ensure that the headroom on the master is at least as good as that of the cassette tape at all frequencies, and the signal/noise ratio better. Phase stability must also be well maintained.

The use of 80:1 duplicating ratios imposes no constraint on performance. A frequency response within 1dB up to 18kHz is possible with 80:1 duplicating, using a Lyrec P-2600 slave (Fig.2). The response was measured using BASF TP18 chrome duplicating tape at 10dB below 250-nWb/m, a Lyrec TG511 programmable test generator producing test signals of 80x the 10 spot frequencies of 315Hz-18kHz, a Lyrec Quality Control machine running at 1.875ips for replay and a Bruel & kjaer level recorder.

An 80:1 ratio is also the current maximum practical ratio for solid-state digital mastering devices. For duplicators con-

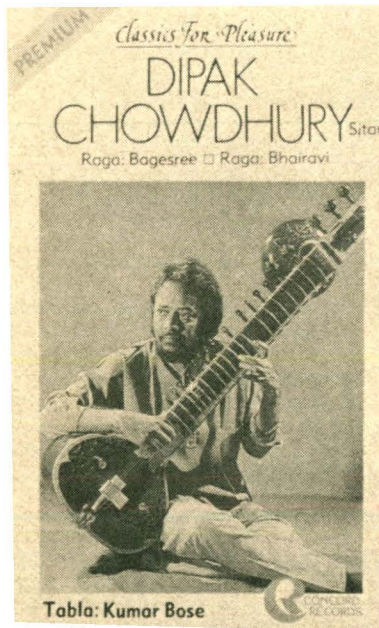
Classics For Pleasure



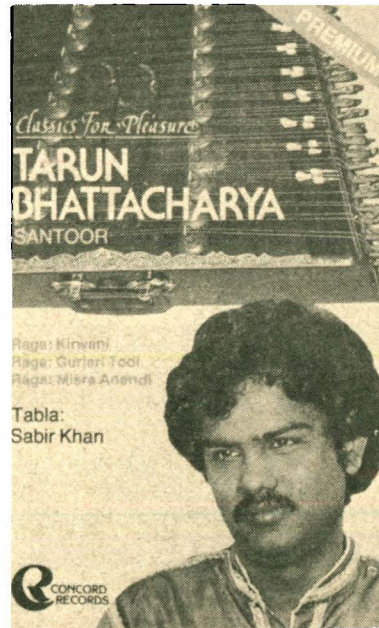
Samaresh Chowdhury (Vocal)



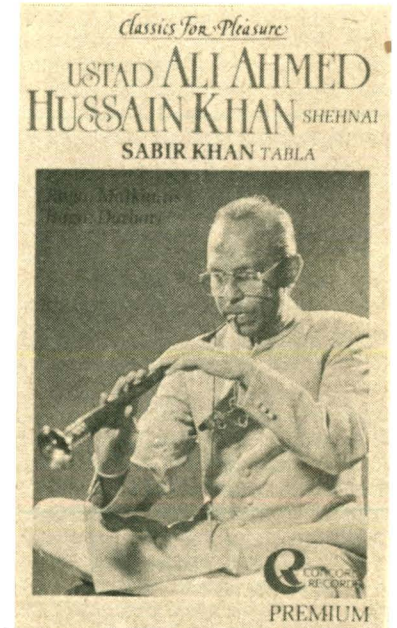
Sisirkana Dhar Chowdhury (Violin)
Ustad Zakir Hussain (Tabla)



Dipak Chowdhury (Sitar)
Kumar Bose (Tabla)



Tarun Bhattacharya (Santoor)
Sabir Khan (Tabla)



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- Tabla: Sabir Khan

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TAPE DUPLICATION

templating installation of a solid-state 'bin', an 80:1 ratio ensures slave compatibility with both loop-bin and solid-state mastering; this allows flexibility in allocating slaves to suit day-to-day duplicating requirements.

An 80:1 ratio offers a nominal increase in output of up to 25% compared with 64:1 duplication, without degrading quality; the true increase will probably be around 20% because of tape loading time. This offers a very significant cost saving. At the same time Lyrec believes that 80:1 offers the highest ratio compatible with an acceptable life for the loop-bin master, which is expensive to replace too frequently.

Lyrec P-4400 Master Loop Bin

The new Lyrec P-4400 Master Loop Bin and the P-2600 Twin Slave Units permit 80:1 duplication. The P-4400 is the latest addition to Lyrec's range and has a completely redesigned tape transport. The microprocessor-controlled P-4400 can be supplied as standard with ratios up to 80:1 for 3.75ips 1-inch masters, or up to 64:1 for 7.5ips 1/2-inch masters. It is compatible with all existing Lyrec slaves, or if required can be interfaced with other makes of slave at all standard ratios.

The electronics of the P-4400 use well-proven, high-quality components that are readily available throughout the world, minimising downtime in the unlikely event of a failure. Lyrec's own machine shop prides itself on producing quickly any mechanical component for all Lyrec equipment ever supplied.

Static generated by tapes running at high speeds in the loop bin can often be a problem for duplicators. This is accentuated when the tape path relies on air-jet guidance, or when vacuum guidance increases friction. Static can cause bad running of the loop, electrical interference, and can attract dust. An atmosphere containing dust and excessive ions can also be unpleasant to the operators. To avoid these problems, the P-4400 does not use air pressure or vacuum guidance and static is reduced by the polished back to the loop bin.

Lyrec is unique in using an ion gun to ensure the discharge of any static that is generated in the loop bin. An additional benefit in the immediate area of the ioniser is cleaner air with less airborne bacteria, which benefits the operators.

Tape tension in the loop bin is kept unusually low (around 350g) by careful design of the tape path and the specially profiled tape heads, which ensure good contact. The low, servo-controlled tape tension and gentle tape handling give less wear and minimise the risk of damage to the master, even on long runs. This in turn

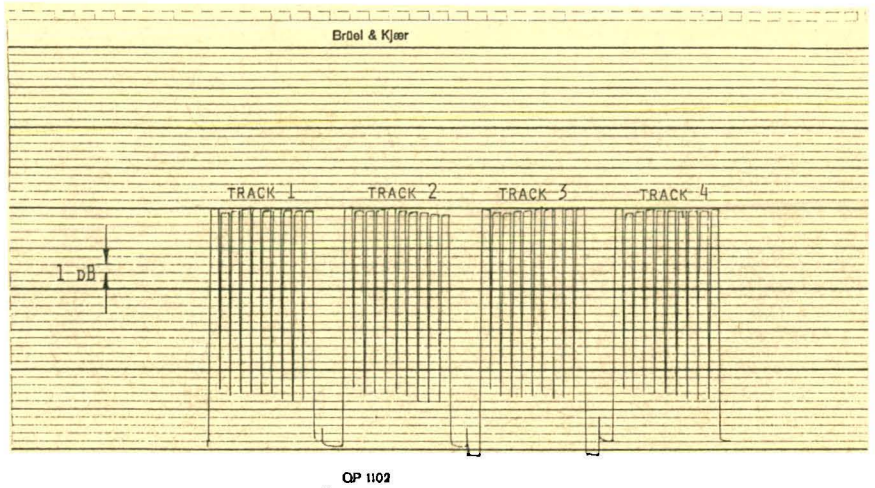
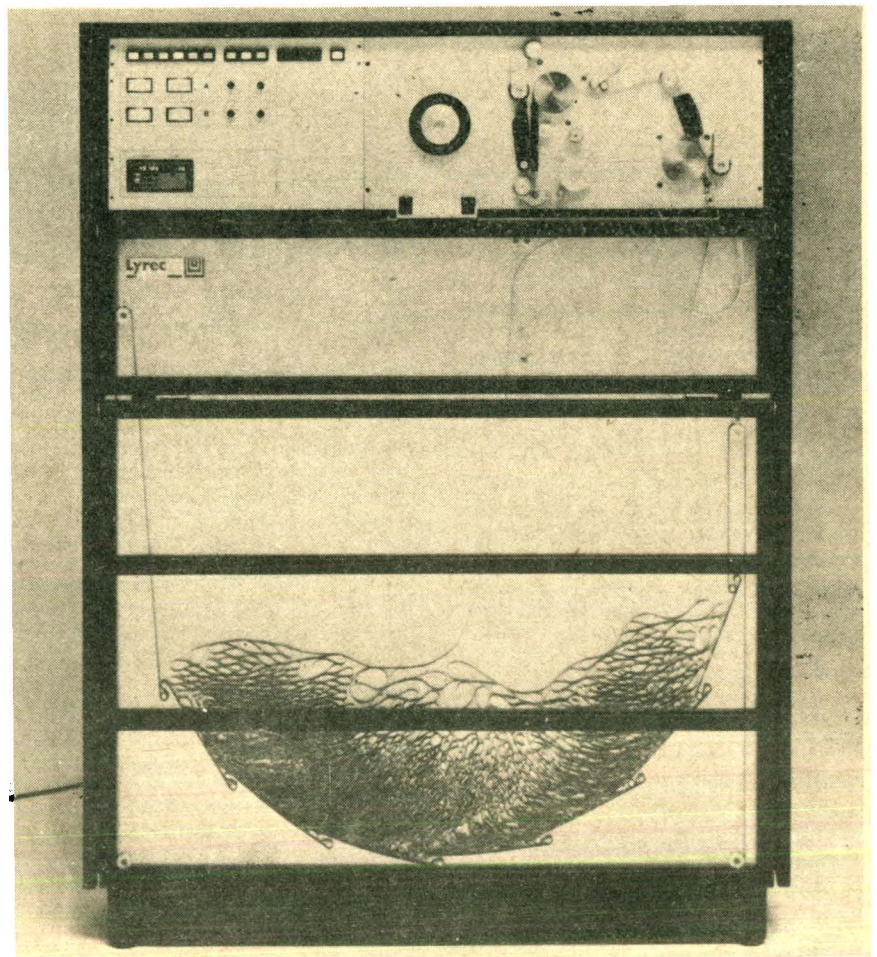


Fig. 2. Frequency response with 80:1 duplication Lyrec P-2600 slave, BASF TP18 chrome duplicating tape. Printout using Lyrec QC Machine @ 1.875 IPS and Brüel & Kjør level recorder. Step frequencies from Lyrec TG511 test generator.

contributes to lower overall running costs and reduces service downtime. Tape speed and tension are under accurate microprocessor control during load and unload, to



80:1 master loopbin

TAPE DUPLICATION

ensure safe yet rapid handling of precious masters. A continuous master-tape cleaning system ensures low drop-out and good consistency.

Like earlier Lyrec loop bins, the P-4400 is a vertical unit and occupies a footprint of only approximately 2 sq. ft. (0.9 sq. m). This frees a considerable amount of working floorspace by comparison with horizontal bins and makes working on the machine easier for the operator. Using 7.5ips masters, the bin has a capacity equivalent to a C-120, to cope with the most exacting demands.

Front-panel switching provides equalisation* for the alternative tape speeds and duplicating ratios. Good line amplifier headroom allows a maximum level of +16dB ref 320nWb/m (or 250nWb/m on the slaves), with an output impedance of less than 2ohms. Machines can also be custom configured for three duplicating ratios.

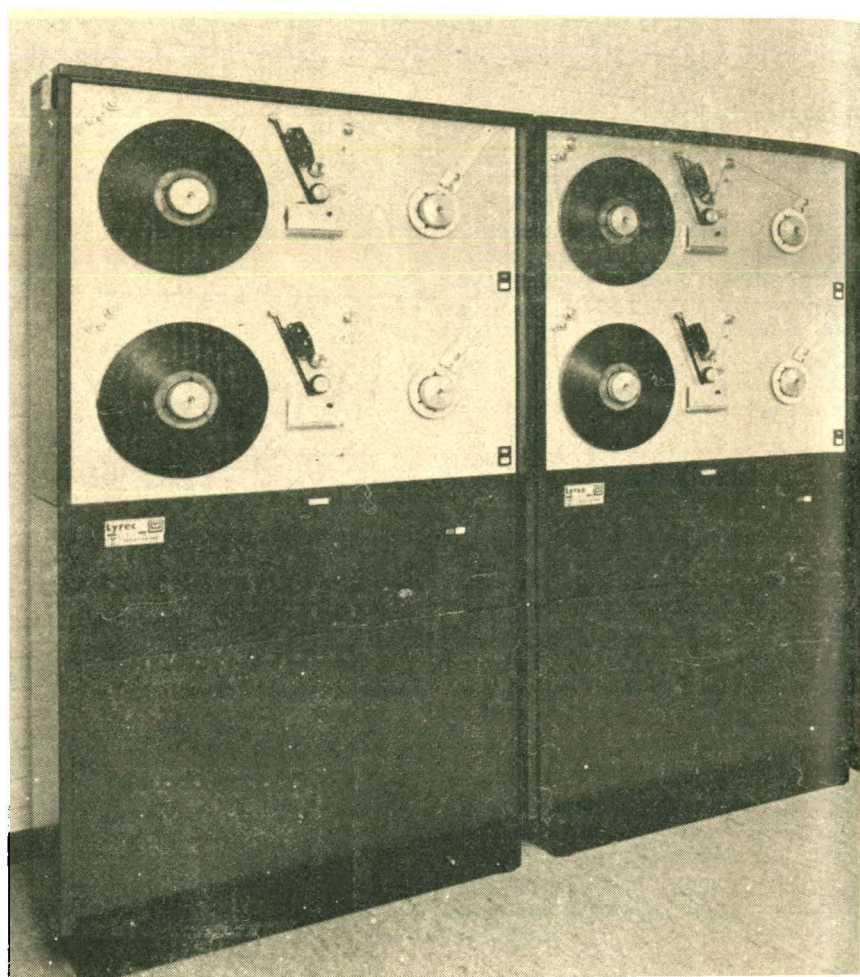
One of the first P-4400 Master Loop Bins with 80:1 and 64:1 duplicating ratios was supplied to the well-known London duplicating company Fraser-Peacock Associates, where four P-2508 slave units have been modified to P-2608 specification to accommodate the 80:1 ratio. This gives a notional capacity of almost 2,000 C-42 cassettes per hour.

P-2600 Series slaves

The new P-2608 Twin Slave unit offers an 80:1 duplicating ratio as well as other standard ratios, enabling it to be used with the new range of Lyrec loop bins, with 80:1 solid state mastering devices as well as conventional loop-bin masters. Switched equalisation for chrome and ferric, or any two tape types, is provided at the two ratios selected. Machines can also be custom configured for three tapes types and/or duplicating ratios. The maximum output level of the P-2600 is +12dB ref 250nWb/m recording level, allowing adequate headroom for any tape formulation to be used to full advantage. Since the cassette duplicating tape is extremely delicate, start-up is slow and gentle to avoid stretching the tape; tension is electronically controlled.

At the high tape speeds involved and with the high volumes of cassettes that are frequently duplicated in a run, oxide shed could be detrimental to recording stability and dropouts. The virgin tape passes over a continually changing cleaning tape just prior to recording, which removes loose oxide or dust from the surface.

At these high ratios, audio frequencies from the original master become radio-frequency signals (up to approximately 1.6 MHz at 80:1). Bias frequencies must



be correspondingly higher to ensure good linearity and to avoid beating with harmonics of the audio signal at high recording levels; the record heads must also handle high levels of bias at these frequencies. Record heads fitted to Lyrec P-2600 slaves are low-inductance precision ferrite types, capable of satisfactorily handling 8 MHz bias. Heads for the two 'sides' of the recording are separate, with fully adjustable height, zenith and azimuth.

The achievable frequency response on the copies at 64:1 ratio is 30Hz-20kHz +1dB, on actual recorded response of up to 1.28MHz. At 80:1 the achievable response is identical (Fig. 2). Available test tapes do not extend above 18kHz or below 31.5Hz and for all practical purposes the machines are specified to these limits.

Otpimised circuitry for Dolby HX Pro bias control is incorporated in the P-2600 as standard, ensuring the best possible performance from all tapes by extending the high-frequency headroom and stabilising phase.

To aid alignment of loop bins and slaves, the Lyrec Model TG511 programmable function generator may be used to deliver a sequence of 10 spot frequencies multiplied by the duplicating ratio (up to 80:1 and 128:1). This provides a rapid check on the frequency response of the whole system and individual components.

Conclusion

The 80:1 duplicating ratio allows a major increase in hourly output, while maintaining quality. Though care is needed in making good masters to run in the bin, this is also true for all conventional duplicating speeds and ratios. Lyrec's 80:1 slaves can be used not only with its new loop bin mastering machines but also with solid state digital mastering devices at their maximum data rate, giving the duplicator flexibility in purchasing and operation. Existing Lyrec 2500 series slaves can easily be upgraded for 80:1 duplication, which ensures that this is a cost-effective solution, using familiar and well-proven technology.

Johan Von Schoultz

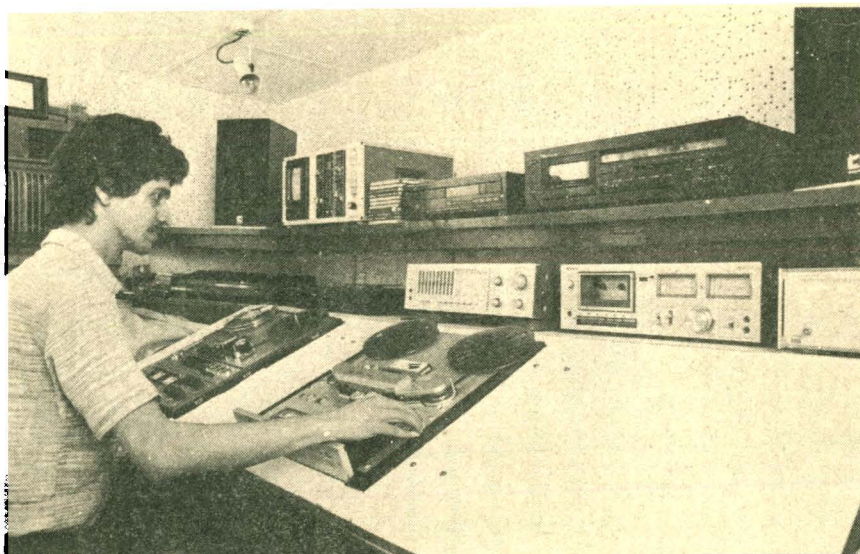
SAGARIKA DUPLICATION : TACKLING THE MAJORS

In today's highly competitive music industry the most important factor for an album's success is its easy and ready availability; which in turn depends on the music company marketing that album, being in a position to put out a large quantity of that album in the market. If an album clicks and begins to sell like hot cakes, then it is essential if the album is to sell even more, that the music company quickly replenish stocks; a delay would mean that the album might fail to realise its sale potential.

This is where high speed cassette duplication comes in. In fact, one of the key factors for the boom in the music cassette industry in recent times can be traced to the introduction of high-speed cassette duplication, which enables the introduction of large quantities of cassettes, at short notice, in the market.

A leading company in this field of high-speed cassette duplication is Sagarika Acoustronics, with its unit at 208, Hiranandani Industrial Estate, Kanjurmarg railway station, Bombay. Sagarika duplicates cassettes in the thousands, everyday, for leading labels like Music India, Magnasound, Tips, Venus and CBS, besides many other smaller labels and individuals, as Playback discovered during a recent visit there.

"Sagarika is mainly a cassette duplication company. We do audio duplication for all the major music companies, we make nearly 15,000 cassettes per day. But, side-by-side we have our own label, Sagarika. We have nearly 60 to 70 albums of English, Hindi, Bengali and Marathi music in the market. We are slowly developing our repertoire so we



Mastering

can be in independent music company," says Mr. H. Das, director of the company.

Sagarika commenced operations on 16th September '1983 with two small machines of cassette-to-cassette duplication, having a capacity of around 1,000 cassettes a day. "We have come to this position by dint of our hard work, honesty, meeting out clients' requirements speedily, and good products," says Mr. Das of the six years since he started the company with a small unit in Powai and its pre-eminence in the Industry today.

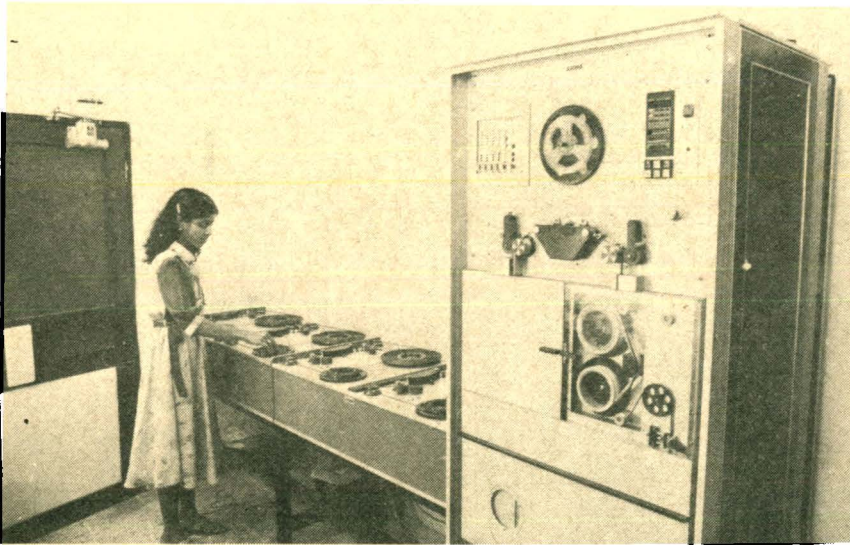
A major factor for Sagarika's success is that apart from cassette duplication, the company also offers in-house and all the other services necessary for the production of an album. Says Mr. Das: "We offer all services in-house, right from the master to the final cassette, including designing the cover in-lay card, label, packaging.

A customer only has to record a programme, and we do the rest.

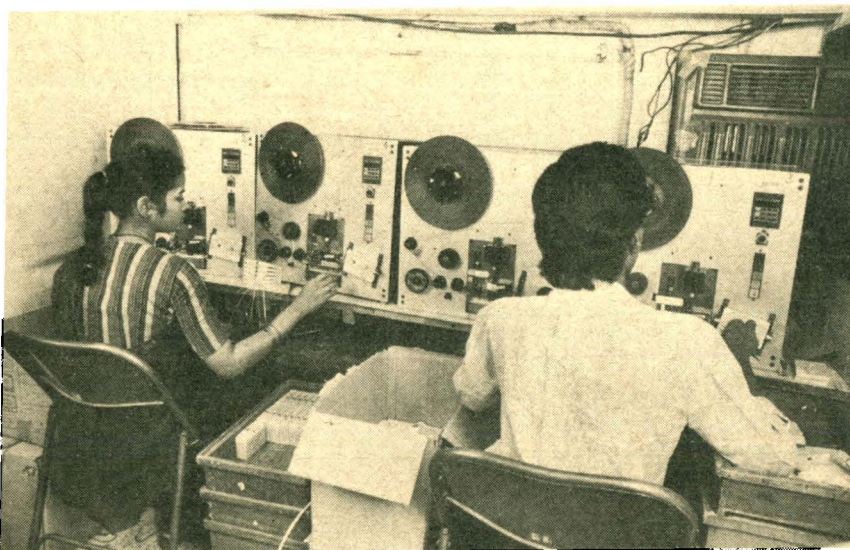
"That way we help so many music companies; they only have to bother about producing the music; we do the production work for them. That way a music company can concentrate on producing good music. That's the trend in Europe. I was familiar with that, so I thought I could do that here," he says.

The work of duplicating a cassette in large numbers begins in the master room; Mr. Das says it is "the heart of the entire process". When a customer comes with a master it is tested by Sagarika personnel in the well equipped master room. Basically, the master which a customer brings is tested for sound quality before it is used to record other cassettes. The equipment in the master room includes a Nakamichi deck, Celestion speakers, an Asona equal-

TAPE DUPLICATION



Pancake Duplication from Lopbin Master



Cassette Loading from pre-recorded cassette

izer, a Pioneer 1/2 inch recorder, an Akai 1/4 inch recorder, a 100 watts amplifier, a Sansui 20-band graphic equalizer, a linear tracking turn-table, and a Kenwood CD player.

"When a customer brings a master, they bring a mixed-down two-track tape which is mastered in the recording studio. That we will have to transfer to another 4 track master, to a more fertile tape which will give better quality.

"The master room is also the heart of quality control (QC). The first copy we make we bring here and check the sound,"

says Mr. Das.

Once a new master is made it is loaded into an Asona high-speed duplicating machine with a speed of 1:32, which means it duplicates the equivalent of one album at 32 times its playback speed.

"There are faster machines, but I feel you don't get the quality tape needed for the faster machines in India, so we have settled for a medium speed machine", Mr. Das says. Sagarika has three 1/4 inch loop-bin machines, (called loop-bin machines, because of the loops). The tape length 300 feet for C-60 tape forms.

From the master the recorded programme is transferred on to pancakes continuous length tape on 12 Asona twin slaves.

After the loop-bin process, the tape is loaded into a C-0 (an empty tape) on six Asona loaders. The average time needed for a cassette to be loaded is around 12 seconds to 15 seconds. Prior to this the C-0 is assembled meticulously so there is no defect in the cassette mechanism.

The C-0s are also tested at assembly stage for jamming.

The loading process is totally automatic; the operator inserts the cassette, and the machine feeds the tape into the C-0. "On these machines you don't have to have fixed lengths for programmes; you can record uneven lengths as the machine cuts the tape at the end of the programme with the aid of electronic pulses," says Mr. Das.

From the loading room, all the tapes go to the testing room, the audio quality control department which is equipped with four Sonodyne decks. The operators listen to the beginning, the middle and end of all the albums to check the sound and also to check for any manufacturing defects which might have crept in. If a tape is found faulty it is immediately discarded.

Sagarika operates one general shift which begins at 8 a.m., and ends at 4.30 p.m. During the festive season, everybody works overtime as the factory does not have permission to operate two shifts.

Sagarika uses tape manufactured by Jai Electronics, J.K. Magnetics, a division of Straw Products Limited and Murugappa Electronics, besides other manufactures on occasion. For master tapes, Sagarika uses only Ampex. Are they satisfied with the tape quality available? "We are not very satisfied with the tape quality. But lately quality has been improving," says Mr. Das. The decision on bias setting is left to the sound engineer.

Sagarika is also yet to take a decision on whether to install Dolby noise reduction equipment. Says Mr. Das, "We are ready to incorporate any advanced technology but we don't get the price from our cus-

TAPE DUPLICATION

tomers. People are not ready to pay the duplicating price that the installation of advanced equipment will entail. We are ready to install the best. But we have to work with the price our customers fix for us."

According to Mr. Das, the main problem areas for Sagarika are the availability of IC cover, housing and C - Os since these are all produced in the unorganised sector and are mostly of a sub-standard quality, except for those produced by United Enterprises owned by Mr. Pradip Shet which, Mr. Das says, are very good.

"The general impression is that tape quality is everything, but plastic is responsible for many other things, like jamming of the tape, fluttering, dragging etc. A lot of problems can be caused by defective plastic."

"Also, nobody imports components because of the prohibitive duty. They are all manufactured in the unorganised sector, like the pressure pad. If it doesn't give the required pressure than the sound quality will be affected."

The moulds for the plastic housing of a C-O are mostly imported from Hongkong, Singapore, Korea and Japan. The unit is also linked to a high-powered NEC voltage stabilizer and also a frequency meter. "We have to watch frequency fluctuations. If power fluctuates beyond our limit, then we stop production," says Mr. Das.

The average run of a new film title is 40,000 cassettes; an album of a comparatively unknown artiste could be around 3,000 - 4,000. Big artists like Pankaj Udhass are usually produced in the region of 20,000 to 35,000 cassettes. The rejection rate, says Mr. Das, varies from time to time, depending on various factors. It is nil at times, one per cent at other times and some times goes up to even five per cent.

The final tape product is readied for the market by Sagarika itself. Once the tape is checked for QC, the finishing process commences with the labelling, done manually. Once the label is pasted then the cassette is boxed - the inlay card is



Testing



Packing

inserted in the box, followed by the cassette. After boxing, the box with the cassette inside goes for gelating. The process in which the cassette is packaged inside a plastic wrapping. This is done at Sagarika's other unit at Saki Vihar Road, the premises where Sagarika commenced operations in 1983.

The company is also slowly expanding its audio repertoire. The Sagarika label is negotiating for a collaboration with a West Germany company to bring cover versions of popular music to India which will be as good as the originals, and cheap, says Mr. Das, "We want to have the rights

for cover versions of all major music companies, legally. And the German company has access to all the major labels. I have already got the approval of the government, but many technicalities have to be worked out.

The company has already acquired new premises with an area of 3000 sq ft. "We have a lot of financial constraints, that's why we have to go stage by stage", Mr. Das offers by explanation. With the music industry all set for an unprecedented boom, the future for Sagarika is undoubtedly very bright.

Joseph Zuzart



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MUSIC TOO.

YOU KNOW HOW ?

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<p>GOLD MINE ENTERPRISES Janglee Jawani PRODUCED BY PURSHOTTAM & RAMESH DIRECTED BY P. CHANDRAKUMAR, J. AMALDEV</p>	<p>SIRAJ AHMAD'S Aap Ka Pyar DIRECTED BY QAMAR NARVI, AJAY SWAMI</p>	<p>S.R. PRODUCTIONS Kohra PRODUCED BY SHYAM KUMAR DIRECTED BY S. BHAKRI MUSIC. DILIP SEN & SAMEEH SEN.</p>
<p>AUM SHAKTI FILMS Ganga Ke Laal PRODUCED BY GOPAL AGRAWAL. MUSIC MANOJ-GYAN.</p>	<p>RADHA ART PRODUCTIONS Tera Karz DIRECTED BY YESH CHAUHAN. MUSIC. PRODUCED BY RAJESH ROSHAN SHEELA MISHRA</p>	<p>SIDDHA SAI FILMS Ghungat Ki La PRODUCED BY VANDANA RANE DIRECTED BY SHANTOO RACHANA PATAK</p>

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Echo And Nahata In Version Battle

Contd
directors in an otherwise impossible situation that demands Ilayya Raajas, Jesudases, and S P Bala-subra-maniam from the company."

Nahata insists that he is in this fray not to malign anyone - "as Echo makes out to be" - but merely to survive. Heading a 7 year old company that specialises in movie soundtracks, Nahata found himself handicapped severely by the bargain bazar of tinsel town.

"Producers demand Rs.60, 70, 80 thousands royalty for a film. The amount rises by the day. With such overheads, how can a company survive?", he asks.

"A couple of flops and you're wiped out. To stop that happening to me, I turned to version recording".

Now Echo wants to wipe him out anyway. Dealers have apparently been warned that if they stock version recordings of Echo tracks, their supply of Echo music will be totally cut off. This could mean quite a loss to them as Ilayya Raaja releases *only* on the Echo label.

In a way, Echo too is fighting a survival battle. For successful version recordings could ruin its sales pitch especially on the compilation side. While a dealer gets a cassette compilation of two movies from Echo at Rs.23.50, he gets a Nahata version double compilation for a mere Rs.14 (Rs.18 to the customer).

It will be interesting to see who finally wins the battle. And how. Knowing how closely cinema and politics are linked in Tamil Nadu, Nahata fears political pressure. "There's little doubt that the judgement will definitely affect the music industry all over India," says Navin Daswani, Super Audio. Until they are amended though, the copyright laws are valid as they exist and Nahata - like many others - is already making plans for his next programme: old hits of MGR and Shivaji. "Remember that HMV had to often cut a stanza off the song to fit it into a 3 1/2 minute slot. I am

going to give listeners these songs in all their entirety, as they appear in the movies". Nahata says with a gleefulness that Gulshan, the big-daddy of Indian version recordings will no doubt heartily approve of.

Hectic Ayyappan Season

Contd
Y label also marketing a set of Ayyappan songs by Veeramani. With a result neither does too well".

As for the widespread belief that his prolificity has made his work stale or that he is churning out more and more programmes of striking similarity, Veermani angrily counters: "My music comes from God. I sit in the pooja room before God when I have to compose. Whatever he gives me baba, I write down. It's God's music, not mine".

God then must have a soft corner for filmi music. For nothing can resemble "Hawa Hawa" more than the lead song on Veeramani's "Sabrimalai Jothi" for Super Audio. That, the singer admits, was a sales strategy devised by the label's shrewd boss, Navin Daswani. That also brings, sadly, the only touch of ingenuity to this year's Ayyappan season.

Interestingly, this is a direct reversal of the trend that surfaced earlier this year when Videoworld released Prakash-Pallavi's unconventional programme of devotional lyrics set to popular modern film songs like Ilayya Raaja's disco hit from "Agninatchatram". Religious sentiment, wounded by such frivolous treatment of the deities, ensured that this cassette

In various other ways, version recordings are very much the order of the day here. For the first time in the South, Keertana and Super Audio are releasing "Disco Melodies I & II", instrumental cover versions of well known western thumpies. There is currently a heated case on over the legitimacy of the whole exercise that could severely affect the trade.

On the Ayyappan sales graphs, its Symphony Musicals "Nei Abhisekam Swa-

mikke" (Veeramani) all the way. "Mainly because of their unstinted, ingenuous use of radio advertising". Ramesh analyses.

And it's quite true that with the number of programmes especially by the same artiste on the racks, newspaper advertising, however smart, no longer has a telling enough effect on the listener during the Ayyappan season predominantly. "A radio slot works wonders as it gives the buyer a 'sneak peak' at the product itself", says Symphony's Rajesh Dupad. "However you can only go in for radio advertising when you're sure of your quality - for obvious reasons!" he adds with a mischievous twinkle that could mean many unsaid things.

Unique Artists Brindavan label has made an impressive debut with "Anand Roopam". The programme's second slot on the Ayyappan charts is amply justified by its pleasant music (Babu), but mroe so by the refreshing change from Veeramani as singer (S P Balasubramaniam's behind the mike here). An unusual amount of pains and money has also contributed to the overall quality, though this boon to listeners necessitates its makers to sell an astounding 8,000 pieces just to break even ... a risk not many would care to take for music's sake!

Unfortunately, no new singers have releases worth a mention this season, prolonging a sickening tradition on the local scene even further. CBS who dared break the jinx during the Vinayaka season by releasing a rank newcomer has been content to share an Ayyapan back seat with other giants like HMV, AVM and INRECO.

A positive sign though is that after a considerable period of inactivity, CBS has thrust Tamil with a bang. The inaugural release under this new spotlight, "Vinai Theerkum Vinayagar" proved a runaway hit, throwing new artiste Raja Chozhan to the fore.

"The release was a bold step no doubt. But the company didn't go out of its way to promote it, thereby minimising the losses. It succeeded however, mainly because Raja Chozhan's voice resembles the voice of the late Seerkazhi Govindarajan, and on hearing the programme, dealers recognised its potential and pushed it", feels Ramesh. "The good thing was

that CBS was able to meet the unexpected demand and supply dealers well".

Credit for the successful sortie goes to the new team CBS. Madras, has garnered off other companies - Samson (from Echo), Ajit Kumar (ex-HMV), Gopi (from Music India). "If we had a little more time, we'd definitely have tried out a new artiste doing Ayyappan songs too", says Ajit. The joke right now is how CBS has ensured its very average Veeramani programme "Pallikattu Sabrimalaki" sells by titling it after a popular Ayyappan song on the HMV label. When people go a shop asking for the song by name, they are promptly given a CBS cassette instead, thanks to HMV having incurred dealers' wrath with their new policies and prices.

Pricewise, the customer is on a good wicket this season. Through a sister label Maruthi, Sangeetha has reduced prices from last year's Rs. 29 a cassette to Rs. 23. Audio fine has drastically cut down from Rs. 25 to Rs. 18. HMV from Rs. 21.50 to Rs. 18.

HMV's more isn't as popular with the dealer who now manages barely a Rs. 2.50 margin through a sole distributor. Previously, a cassette was available to the dealer directly for Rs. 18 with the possibilities of a turnover bonus and respectable quantity discount wide open. These benefits have now been lobbed.

While HMV is also an offender on the score of a poor supply of LPs to the market, CBS and Magnasound should quite fairly shoulder a part of the blame as well. The paucity of LPs is despite dealers' protests that the LP, especially of international music, is a sure seller to date.

And as Madras gears itself to meet its next "season" - the classical season - pricing, the over exploitation of artistes and the lack of freshness in repertoire promises to have the final say on the sales graphs. It'll be difficult for HMV to secure a decent place on the classical racks with its Rs. 42 pricing as all its artistes except MS Subhaskhmi are available on other labels at a cheaper average price ranging from Rs. 25 to 32 a cassette. All eyes will therefore be on AVM Audio, Sangeetha, Super Audio and the Vani Recording Company.

T-Series Bags MKB Films Tracks

Contd.

Laxmikant Pyarelal's Beta and Amba will be released by T-series. Other releases scheduled are Ram Laxman's Police Public and Anwar Usman's Choron Ki Rani Roop Ka Raja.

Three Oriya soundtracks, two with Ravindra Jains music, Jai Devi Sarva Bhuteshee and Nyay Chakra and Saroj Patnaik's Aee Sangharsa have also been acquired.

In Bhojpuri, Chora Ganga Kinarewala with Dhitra Gupta's music is signed.

The Delhi Music Scene

Contd.

Sonotone: Is another firmly entrenched northern label. With its own studio, own moulding and large duplication facility this company boasts a very large north Indian catalogue-Bhojpuri, Dogri, Punjabi, Gadhwal, Haryanvi, You name it and Sonotone has any number of titles available. A careful listening/however shows a remarkable similarity in the pieces and kind of composition-could thus be because recordings are churned out whole sale-sometimes as many as 3 cassettes being recorded in 2 shift and all by the same composer? Obviously is not a key consideration when producing low budget regional music.

Rama and Yuke two other well known regional brands have been somewhat less prolific but no less successful in selling their catalogues of regional music. Yukis Rajasthani catalogue still sells very well and continues to dominate this market segment inspite of increasing competition.

Whiter Lajpat Rai Market? (or is it wither Lajpat Rai market?) For almost a decade Lajpat Rai market enjoyed the reputation of being the biggest single cassette market not only in India but in the whole of Asia. It was boom time in this market right through the year. Music shops from the smallest kiosk in the corridor to the big wholesalers with 3 floors full of the largest variety of music were con-

stantly crowded with customers from all over the country. Over the last two years things have changed perceptibly. Traders no longer descend in such large numbers as before and the market is often deserted at the slightest provocation. A hint of rain or bad weather, the slighter law order problem have all become excuses for the declining sale. At a time when the music industry is growing rapidly how can the paradox of declining sales in its biggest market be explained? The answer it would seem lies in the change in distribution pattern-all the big music companies have decentralised their marketing operations and regional stocking centres which were previously in existence in name only have become more aggressive and effective in their respective areas of operation. This means the smaller companies definitely need to have a stronger marketing set up than previously - a difficult proposition indeed. Traders in Lajpat Rai market seen recon to the idea that boom time in the cassette business is over-many are seriously thinking of switching over to another trade. The silver lining is of course that booming real estate values have made each a potential the proposed change from lease hold to free hold has only given property values a further fillip.

North Music Spends Rs.17.24 m

Contd.

With the boom in music companies, the net advertising expenditure of music companies on AIR will substantially increase. It is estimated that for 1990, the radio publicity expenditure will touch close to Rs. 20 million. All said and done, the music companies must prepare a lobby to enforce the freedom to broadcast music on FM-Bands in stereo, on state of the broadcast equipment, on exclusively music oriented private radio station limited to city limits.

New Video Plant

Contd.

The company's collaborators have agreed to buy back at least 15 per cent of the total production. The project which is located in Shogi, in Shimla district of Himachal Pradesh, is expected to begin commercial production by February 1990.

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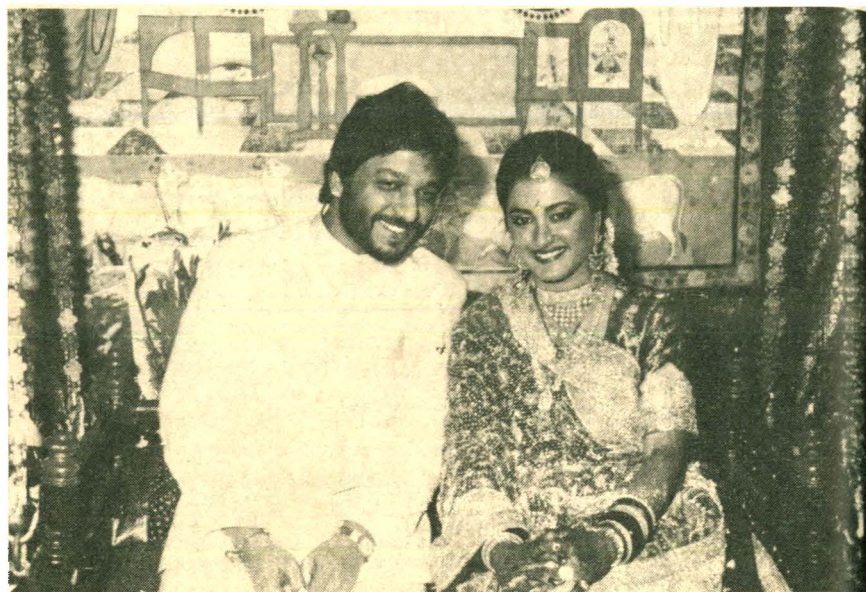
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The Harmonious Affair

The passionate affair between Sonali and Roop finally culminated in marriage. Sonali is "very very happy". And when is their first baby (album together)? "Not immediately, we may bring out one in June or July". Sonali must be happy to realize her dream of mixing career and marriage. One never misses the video commercial of the ghazal couple advertising for Iijjat Agarbatti, but then that has been on since before wed



The Shobhana Spell



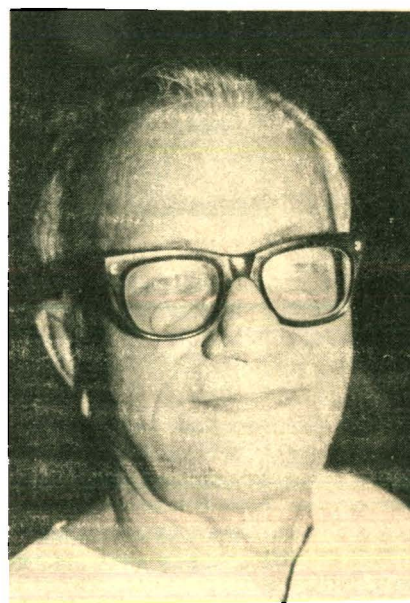
DDs — blue eyed baby

Shobhana Rao has her credentials right "Move over Peenaz" murmurs Pradeep Rao, husband and P.R.O. Everybody else has moved over already.

On 27th December '89 her gazals featured on the National network of Doordarshan at 10.40 p.m. in the programme Bazam - e-Ehsas with music by Ahmed and Mohammed Hussain. On 7th itself, just as she was singing at a concert, Doordarshan featured her Ghazals again

on the National network at 8.25 pm, just after the Sunday Hindi film which is prime time. Bombay Doordarshan had telecast her Sham-e-Ghazal. Where Shobhana has not been particularly successful is in convincing music companies to back her. Any takers?

Ninu Mazumdar



In 25 years (1942/1967) of his career as a music director Ninu Mazumdar scored music in 19 films which included "Jail Yaatra" (1947/ 'Priya Milne Naveli Jaaye' / sung by Raj Kapoor), 'Gopinath' (1948/ 'Aai Gori Radhika' / Ninu Mazumdar, Meena Kapoor (Main birhan baithi jaagun/ Meena Kapoor) and 'Bhai Saheb' (1954/ 'Naghma-e-Dil Soona' / C. H. Atma, Kaumudi Munshi, 'Nazar Ne Keh Diya Afsana Tere Pyar Ka' / C.H. Atma)

Mazumdar discovered singer Meena Kapoor ('Naath Tum Janat Ho Sab Ghat Ki/ 'Pul' / 1947) while she was still studying in school.

Recently Ninu Mazumdar celebrated his 75th birthday at his Parle residence. Living on memories he has no regrets. He is busy — proudly enjoying the successful careers of his wife singer Kaumudi Munshi and son singer/music director (T. V. serial 'Buniyaad') Uday.

— Nalin Shah



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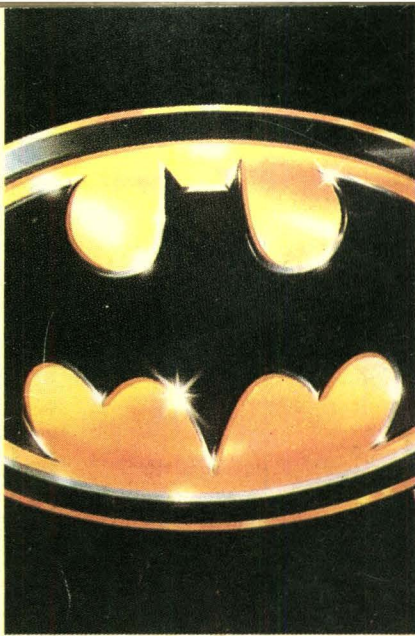
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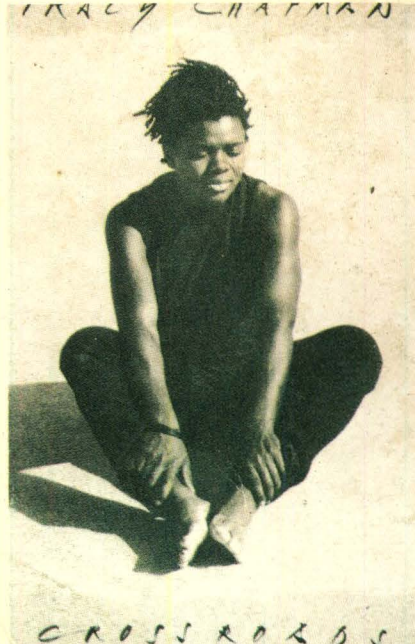




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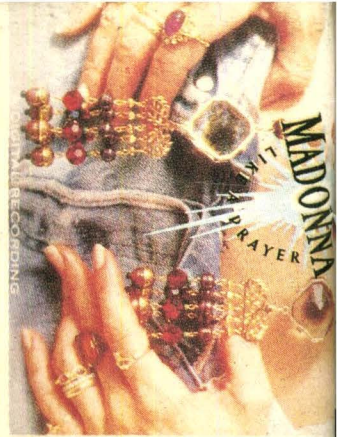
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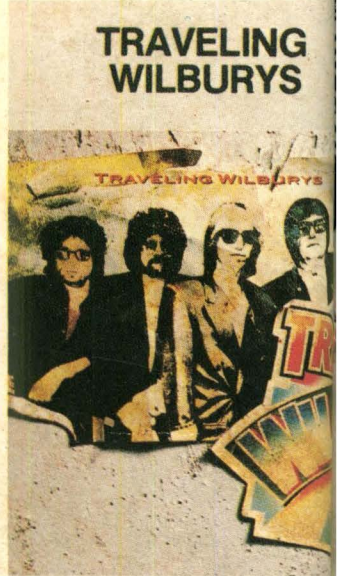
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