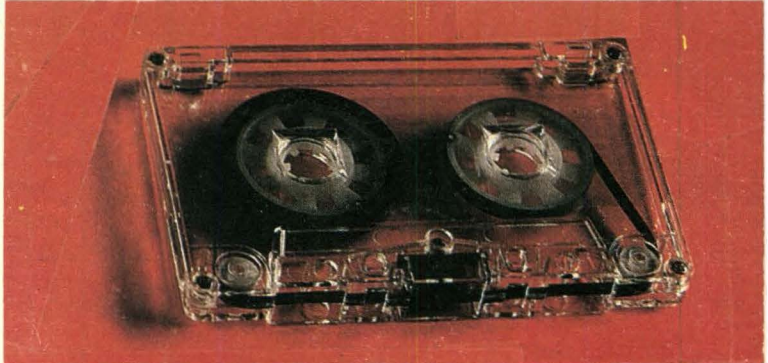


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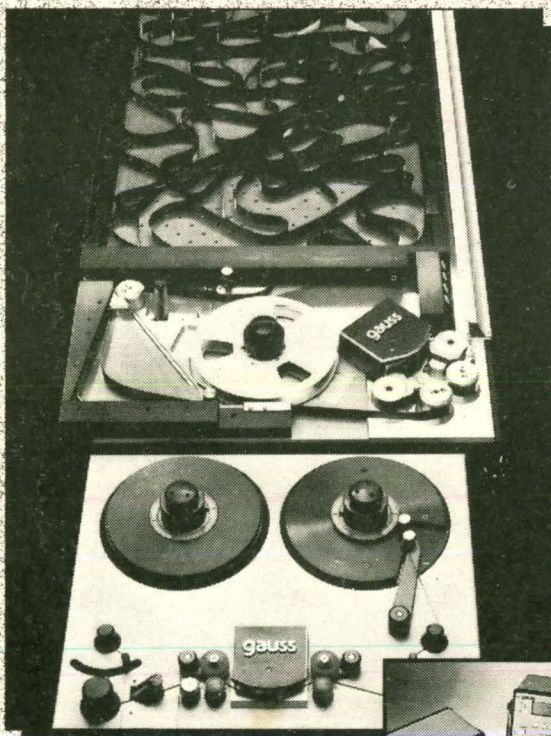
ANALYSIS

Unhealthy Trends in Soundtrack Copyright

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A NOTE FROM THE EDITOR

Suicide and all that

Finally we have the great news from N Vittal, Secretary Department of Electronics (DOE), that CDs and CD players after all can be made in India. But only for export. Take a few pieces home he says. Will someone answer the question "who wants to buy a CD player made in India", Russia ? or Hungary ? Not even them anymore. So, whom are we bluffing Export Oriented Units (EOUs) dependent totally on imports. What a laugh. The DOE is passing the buck on the (GOI) Government of India. No foreign exchange is the complaint. So you have an excuse to commit suicide.

For God's sake why can't our bureaucrats realize that in consumer electronics, in mass production is incorporated all the advancement made in the 20th century, right upto 1990. Whether it's the video or the CD, frontier technologies are involved. Technologies which command the future.

In CD manufacture is involved the highest degree of perfection in plastic technology, and in the playback equipment, the laser pickup is the standard for the next century.

The policy is right, insofar as 1,00,000 CD players is a must. But why cannot a NRI be allowed investment, without taking the foreign exchange out. Similarly in the CD plant, why can't a NRI be able to invest in plant and machinery as part of equity with all profits to be kept in India? This way the technology comes in without bluffing ourselves about export and all that.

With respect to exports the industry needs to go all out in its effort at marketing its available products. Especially magnetic tape, C-O's, and V-O's. Prices are right and quality will improve to international levels with the right customers. Coming back to the COE and GOI's short sightedness, would the audio and video cassette field ever have developed up to this point where we can genuinely export if the policy would have been that as for CD players/compact discs? Would it have been right for the government to allow tape coating plants as EOUs with 75% exports. Never. It's suicidal to restrict the CD. India today for all its shouting about lachievement in electronics is still out in the cold. The government and trade are reflecting a false picture of the advancements made. The truth in reality is very bitter.

To disregard all the past mistakes which have seen us bypassing entire technologies and systems will be disastrous.

If the government so wishes the music industry via *Playback* can provide information on the boom in exports that can take place in CDs based on the immense software generated by the dynamic and creative talent active in the country. But the plea is for unhindered growth.

ANIL CHOPRA

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Copyright Board Reconstituted

The government reconstituted the copyright board. The new board under the chairmanship of P B Venkatasubramanian, former law secretary of the government of India will have nine other members including the secretary R N Tewari who is the Registrar of Copyright. Other members of the board include, law secretary of the department of education, ministry of human resource development and the joint secretary and legal adviser, of the ministry of law and justice.

Supreme enters industry

S Rajesh and Jeet Singh plan to diversify from their construction business, under the banner of Rajesh Housing Development Corporation in Kurla into the world of film and music soon.

Their first project has presently been named Prod. No. 1. The audio release of the film will be under their own label, named Supreme Cassettes. The music for the film will be provided by upcoming music composers Nikhil and Vinay. The recording of songs for the film started in October. 'For our later releases we plan versions, bhajans and ghazals. The accent will be on melody, says S Rajesh, who was himself a musician giving stage shows at one time.

'We feel it is the right time and moment', he said about launching the Supreme label, echoing the sentiment of a large number of people diverting into the music industry lately.

Ghazal singer Vajahat Hussain is back after a successful concert tour of England recently performing in the cities of London, Manchester and Birmingham. Ghazals cassettes to his credit include 'AASHA' and MAHAK! He will be recording several ghazals, bhajans and religious songs soon. He is scheduled to go for a major concert tour to U.K., U.S.A and Africa, early next year.

BMG delinks from Music India

Shashi Gopal bags Arista, Ariola, RCA

Shashi Gopal has formed a new company Bremen Music, to sign up the prestigious BMG, Bertelsmann Music Group, one of the largest record companies worldwide. Earlier Music India was licensee of BMG.

However, when Polydor bought over A&M and Island, it was keen that all its affiliates worldwide concentrate exclusively on Polydor catalogue. Hence Music India Ltd had to forego their rights in the BMG catalogue. The Indian market was quickly surveyed and Mr Jamieson, President, who visited India was able to see the growing popularity of Magnasound. "Our deal with WEA does not really allow us, more in the spirit than letter, to take on any other international label however lucrative", said Shashi Gopal of Magnasound. He however could not see himself looking a

gift horse in the mouth, so he rationalised "A new company could take it up. So we signed up and Bremen Music is in the process of getting the RBI sanctions, which should be through sooner than later."

Bremen Music will rely on Whitney Houston, Lionel Richie, to do the magic Tracy Chapman and Madonna did for Magnasound. Other big names are Eurhythmics, Milli Vanilli, Aretha Franklin, Grateful Dead. Also upcoming among others are Lisa Stansfield, Europe and Kenny G.

"One thing is clear that Bremen Music will compete all out against Magnasound in the market, for professional reasons", the only common factor in both companies, insists Shashi Gopal.

New Labels in South Market

Balaji Music

The Shree Balaji Cassettes Company of Madras, which is the sister concern of M/S Art Cinematography Glorious Developments Films P Ltd released the audio cassettes of the film titled, 'Tu Nahin Koi Aur Sahi'.

The shooting schedule is under progress in South India with all new faces, and directed by Virendra Kumar Singh. The music is composed by veteran music director Vippen Mehra. The songs are sung by noted male singer Yesudas, upcoming ghazal singer Hariharan, late Mohamed Rafi voice alike Bankim Pathak and South Indian female voice to Hindi films, Sujatha Mohan. Shree Balaji is also coming with a unique offer like inviting new talents to enter the film industry through a coupon in every cassette.

Kalyani tapes

Kalyani Records & Tapes has launched in the southern market. They are establishing their own duplicating system with latest equipment installed, including Otarin DP4050 E, DP4050Z3 and DP 4050 OCF at Madras. They intent to expand in the north on a big scale later.

The Kalyani label 'promises to the music world innovative items in music with quality' says managing director, Dilip Shah.

They have started off by recording Ayyappan songs, 'Ayyappan Thumai' by Kalaimani Verraman, an album of devotional film songs, Pattukattai, Shri Bhuvaneshwari Suprabhatam by the Bombay Sisters and Muslim devotionals of Shiekh Mohammed.

HMV's magic clubs

HMV is starting clubs for lovers of classical music in three of the major cities of India, Bombay, Calcutta and Delhi. The membership fee for the club is Rs. 200/- for one year. A member of the club will be on the mailing list of HMV for all classical releases. Apart from that there are plans being made to organise club activities demonstration, lectures, discussions and concerts which the members will be informed of and will be able to attend at nominal charges.

The idea of the club in its embryonic was given its first exposure to the public by incorporating it with the advertisements placed by HMV in the national press, listing all the albums available with HMV of the artist featured on the 13 episode TV serial Sadhana taking advantage of the interest generated in the masses. HMV has handed over this entire project of Diren Marketing Services Pvt Ltd with Sudhir Shankar the director in charge. Those initial ads gave encouraging responses of around 700 letters enquiring about HMV's other classical repertoire. V T Dar, handling the international repertoire releases of HMV said, 80'Ours is the oldest mailing club formed. In fact if you check the mail order catalogue prepared by MIL, it is completely copied word for word from HMV.

Said Sudhir, 'Initially we hope to get a total membership in all three cities of about 4000. It is not a common venture but rather a service in fulfilling the craving for information and concerts of this type of music. At present we will send the information of new releases but we soon hope to build a comprehensive catalogue of the 900 old classical titles of HMV, which are still available in some form. The club members will get the albums ordered by hand delivery, minimising the problem of breakage, a problem HMV had to deal with on the mail order, VPP postservice. Depending on its success HMV hopes to expand the club's idea to other cities. International classical releases are also expected to be included on the club list. Of course the man living in remote areas, where there is scarcity of these types of services will continue to remain out in the cold.

New Acts Being Promoted

Rock Machine Debuts on Magnasound

Rock Machine, 13 A.D, Mubina and Baba Sehgal are among the star acts being promoted by Magnasound. The company has released and will be

releasing new talents from the pop scene in the next few months.

Rock Machine, the Bombay based rock group will be releasing their second album in mid November. Their first album was with CBS, which received a lot of acclaim. It has been stated that a sum of Rs 2 lakh has been spent on the album. The recording is completed and the final mixing is in the process. The company has proposed to hold shows in all major cities before the release of the album.

An Hindi pop album Dilruba by Baba Sehgal was released in Delhi during the last month. According to the company sources, the album containing ten pop originals and a medley of seven of

Contd on pg 87



Puja sales at low key,

Disco dandia numbers dominates

Durga Puja is one of the major festival of Bengal which every Bengali looks forward to celebrate. It was celebrated on September 24 with traditional fervour. During this time the shopping spree is at its peak in Calcutta. The pooja sales of records and cassettes was at low key this time. The reasons, according to Bishwanath Chatterjee of Concord, was due to the nation wide political tension on account of the Mandal Commission and also because of the long duration loadshedding in Calcutta.

There were many puja releases by big labels like HMV, Concorde, Sagarika, CBS, Venus. Concorde had six releases for Puja, Anurager Manush is a compilation of folk songs by Swapan Basu. This happens to be the highest selling cassette, according to Biswanath Chatterjee, nearly 25000 copies of this cassette has been sold in the initial three weeks after its release and there were repeat orders. The

other releases include modern Bengali songs by Kallol Bannerjee in Sapno Aamar, Allah Megh De is a collection folk songs sung by the noted Bangladeshi singer Runa Laila, children songs - Shono Mojar Kotha by the teenager artiste Diana Das, Harano Sur is a version of old Hindi and Bengali hits sung by the three sisters Madhushree, Amrita and Madhurita. Dhak is the percussion instrument which is played during Puja days at the time of arti. Prafulla Chandra Das and party has beautifully rendered this percussion instrument in the cassette Pujor Dhak. Upasana is the recitation of devotional hymn in Sanskrit by Atanu Sanyal. Bishwanath Chatterjee also added that the sales had improved just during the puja days. Mr Das of Sagarika differed in his view on puja sales. According to him the puja sales was not at low key but on the contrary the sales was

Contd on pg 87

INFACT Embroided in controversy

Even as regular reports come in of raids carried out and seizure of large number of video cassettes by INFACT with the help of the police force, INFACT involved in a controversy sparked off by raids carried out against some cable TV operators.

Siddhartha Srivastav of Cable Video Corporation, has made an allegation that the Indian Federation Against Copyright Theft (INFACT) is being misused by Dhirajlal Shah of Time Video and director on the Board of INFACT to further personal interests and profits of his group.

In a letter to the Minister of Information & Broadcasting, Srivastava has questioned the illegality of the raids carried out on cable TV systems belonging to his group, which he says were instigated by Shah, in a nefarious means of extortion using INFACT officers. He has accused that spurious video cassettes were 'planted' on the occasion of one such raid.

Srivastava said that while similar video cassettes were being used by both, no raids had been carried out against any of the 200 operators in Shah's group.

When *Playback* questioned Ravi Gupta, Managing Director of INFACT and NFDC about the validity of these allegations, he replied 'Srivastav is talking nonsense, some raids were carried out against him. That is the reason for his making false accusations and allegations. It is his way of demoralising INFACT.'

contd pg 88

Workshop on video production

A video production workshop on U-Matic technology has been organised by the India Communications Institute from November 12-23.

For further information, contact India Communications Institute, Christ Church, Byculla, Bombay -400 008. Phone 398448/4133623.

BEST Label ownership: English movies piracy Shemaroo Under Cloud

One of the leading video companies in India is under a cloud with respect to their ownership of the most popular piracy label or English movies BEST. In fact in true monopolistic style BEST has its own top ten charts, even top 100. Even before the citizens of US and Europe have a chance to see on video the latest English hits, BEST has it on the shelves of every top class video library in Bombay and its neighbouring areas. Possibly the cassettes are being distributed across the country. If the consistent appearance of the charts is any indication, the whole operation is a mighty big one with a sizeable manufacturing capacity for video duplication and blank production. Its excellent packaging and undoubtedly, good quality cassettes are better in all respects to the NFDC product. Most dealers in Bombay city confirm that Shemaroo was behind the piracy operation. In a separate article in this

issue *Playback* reports on the folly of NFDC to officially monopolise the video business for English films. Also discussed is the stand on the legalities of English movie copyright by the NFDC and INFACT.

Ravi Gupta, Managing Director of INFACT and NFDC, categorically agreed to the fact the Shemaroo was committing piracy of English films. When quizzed on why, when the operations of Shemaroo were on such a large scale, no action was being taken against them, he said, 'well the information has been passed on to INFACT. It will be upto them to take the necessary steps. NFDC is only one of the members of INFACT, we are not the whole. I may be on the board, but Mr. Wyker handles the INFACT affairs. This is the stand the man holding a key position in INFACT has to take on piracy being committed and which the entire video industry is aware of !

Antipiracy raids at IPI behest

Antipiracy raids carried out by the police in and around the cities of Delhi, Calcutta and Bombay by the police, on IPI prompting between July 1989 to September 1990 yielded 1,10,000 pirated Indian and international cassettes and 3,47,000 inlay cards. The raids also led to 47 arrests and seizure of eight duplicating equipments.

In another such arrest, the pirate concerned was sentenced to six months of rigorous imprisonment (RI) and a fine of Rs. 1,000 (in default, 1 more month's RI) by the Metropolitan Magistrate of Saidepet, Madras on January 30, 1990. The raid had been carried out in March 1987 on the basis of complaints lodged by IPI members. The IPI publicised this judgement in the national and regional newspapers with an advertising campaign emphasising that music cassette piracy is a cognizable criminal offence leading to a punishment of six months to three years imprisonment and a fine.

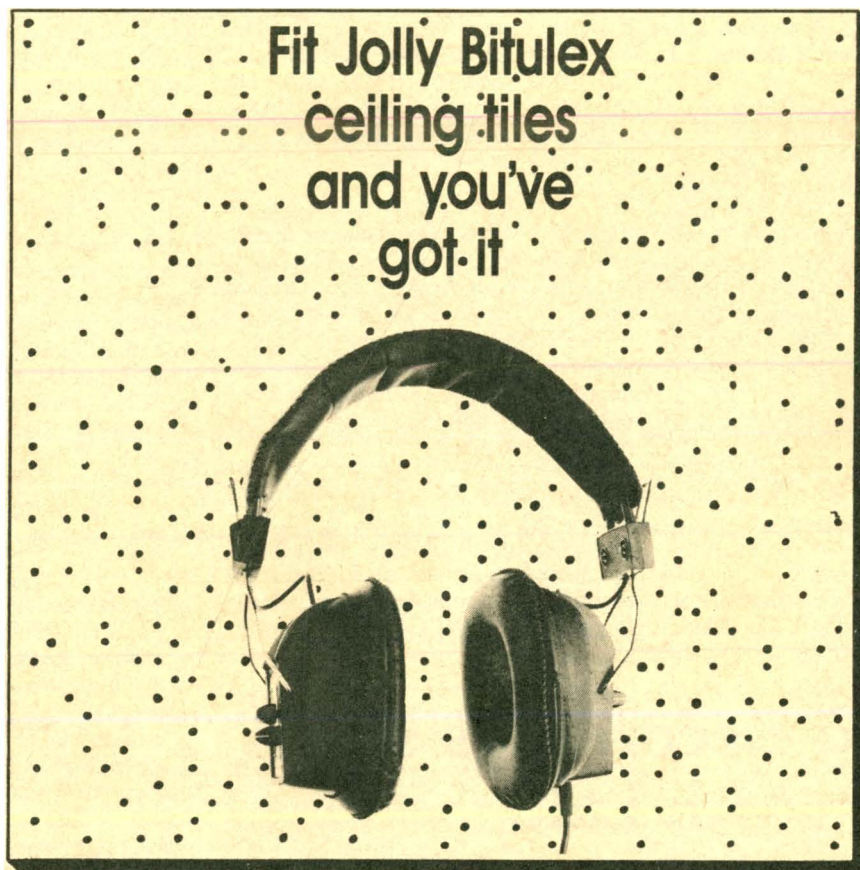
APL Denil in with a bang

APL-Denil burst onto the music scene literally with a bang. The company's first release was 'Disco Dandiya 90' by Babla, a digitally mixed instrumental compilation of hit Hindi film songs. The release was backed by heavy publicity in the form of posters of the album plastered all over the Bombay city, especially railway stations.

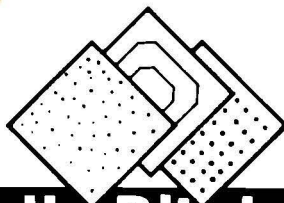
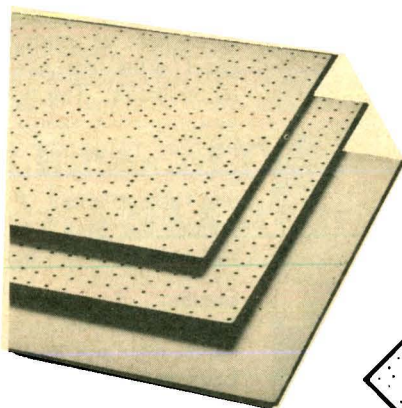
The company followed this with another Navratri Garba revelry release, 'Garbavali'.

APL-Denil started as a computer company owned by Ramesh Visharia, later expanding into the music world. The company has another 30 programmes of various kinds like, ghazals and songs ready. They also plan to enter the video domain soon with Gujarati releases mostly.

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Gauss to penetrate Indian Market

Richard Watts of dBm Ltd UK, the distributor for Cetec Gauss visited New Delhi, Bombay and Madras in November this year.

Among those who showed interest in the 96:1 Gauss loop-bin system in New Delhi were SCI (Super Cassettes Industries), JK Magnetics, "JK is looking at it as a potential growth area in the future. Anyway this is my first visit to India, which is a big market really, I think it is now maturing and is ready for the Gauss system, both in terms of quality and price".

dBm Ltd UK, is the distributor for Gauss and King for Europe. "The major market share in Europe belongs to Gauss", declares Richard. dBm also sells the CST range of audio and video cassette imprinter. Gauss is the most prestigious among the premium duplicators. Incidentally there exists also a range of budget duplicators which are more basic in design and

function. The 2400 series was launched only 5 to 6 years ago. The model 2481 loop-bin master costs \$53,000/- and the 2421 dolby Hx Pro slave costs \$25,300/- without the dolby, \$ 24,300/- ex-factory list price, U.S.A.

The main factor in favour of Gauss, Richard Watts explains, "quality coupled with longevity. If you look at a range, some (duplicators) don't look as strong. In fact some of the duplicators of our 1200 series installed 25 years ago are still in use in major tape duplicating facilities in Europe. It's not only quality, it's how long you can maintain that quality".

With respect to the high price, Richard doesn't really think it is so. As at 96:1 speed you get 50% more production. That advantage has to be taken into account when comparing. Also not to forget at 96:1 the Gauss will give 16 khz full quality'.

Veeramani and M L V pass away

Two musical stalwarts from the south died in Madras last month. The noted Carnatic musician, M L Vasanthakumari, popularly known as 'MLV' died in Madras on October 30. She was 65. Vasanthakumari was recipient of many prestigious awards like the Padma Vibhushan, Sangeetha Kalanidhi. Mysore University had also awarded her a doctorate. She was a disciple of the late G N Balasubramanyam, a doyen among Carnatic musicians and her mother Lalithangi, who was also a well known Carnatic musician of yesteryear. Vasanthakumari had been singing for about five decades. She was also a well known playback singer for South Indian films.

The noted devotional singer, K Veeramani died on October 29 in a private nursing home at Madras. Veeramani had also been a playback singer. He had released several cassettes of songs devoted to the gods, Ayyappa and Murugan. At the time of his demise Veeramani had signed up for many recordings.

Sterling Recordings starts with Lata



Sterling Recordings Pvt. Ltd. entered the music industry with their Muhurat function. Seen from left to right are Tapes Kumar N A Hasmi vice president Sterling; D D Acharya; Jolly Mukherjee; Ajay Acharya director Mohd Aziz; Sudesh Bhonsle; Usha Mangeshkar; Vandana Vitankar; Meena Mangeshkar; Yeshwant Deo; D Chowdhury chief executive; Ashok Khatri and Prakash Lachhwani.

Industry insiders have been abuzz all of October that the Mangeshkars are finally joining the fray. It seemed as if Pankaj Udhas's Velvet Voices was indication enough that the only way to exploit talent was to do it yourself. A new company, or for that matter, an established company is only good as its catalogue., or artists, if you prefer. A good artist means good marketing automatically. The point to be noted is that no artist seems too happy with her/her marketing or promotion or income from any label. The market was abuzz about the Mangeshkar's joining the fray but not surprised. It was as if it had to happen.

Sterling Recordings Pvt Ltd. is however the venture of old industry hands Ajay and Prakash, of A P Sales Corporation. Also teamed up is N A Hashmi who quickly left Weston, over the budget of Tabun's programme. Hashmi, of course, will be responsible for building the catalogue. It seems that the accent is going to be to build up strong basic repertoire, which could sell steadily for years. No mention is made about soundtracks in the company press release. In fact it states

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12% Cash Incentive for C-O, Cassette Exports

The scenario for exports of C-Os, audio-video pre-recorded and blank cassettes, is much better now, than ever before. In a recent move the Headquarters Classification Committee in the office of the Chief Controller of Imports and Exports has recently classified blank and pre-recorded audio and video cassettes and cartridges as electronic components. These items will thus now be eligible for 20 percent of FOB value as replenishment and 12 percent of FOB value as Cash Compensatory Support (CCS).

Earlier, cassette exports were classified under the Pixcouncil, where the CCS was nil. Also cassette exports were not eligible for any replenishment.

The unstinting efforts of R H Naqvi, executive director of Electronics and Computer Software Export Promotion Council (ESC) and P K Jena, deputy secretary commerce ministry has resulted in the favourable decision.

Another favourable decision relates to the treatment of Cash Compensatory Support, Duty Drawback and Profits on sale of import replenishment. There has been a great deal of confusion about tax on these incentives. It has now been

clarified that the benefits arising out of CCS, Drawback and sale of import replenishment will be included in the profit for relief under Section 80 HC of the Income Tax Act.

The major beneficiaries of this move are Super Cassette Industries with an Export of reportedly 50 million. As such only the cash incentive will amount to 6 million. Gramco is another major beneficiary with huge exports. Reportedly, also Prakash Pipes & Tubes and Nova Magnetics have been exporting a substantial part of their video tape production.

However it has been rumoured that certain manufacturers have been showing false exports, while actually selling their tape production in the local market. They thereby save on excise, while selling at ridiculously low prices, killing all healthy competition in the bargain and will now stand to enjoy these further benefits.

However all said and done, the government's move is the perfect boost for the now fully established Indian industry, with innumerable tape coating plants and V-O and C-O manufacturing operations.

Amber Offers Tape Plants

The tape industry in India might soon see the mushrooming of tape plants with Amber Machines & Components all set to offer the entire tape coating plant both audio and video.

Swaroop Singh Vilkh, the engineer behind Amber Machines, has single mindedly been developing designs and perfecting the various machines.

Presently Amber Machines has installed three coating heads at the Jai Unit at Nasik. Incidentally, Jai is the frontrunner in the market for both quality and sales.

The Music Systems plant at Noida has been completely manufactured and set up by Swaroop Singh. Amber has also installed numerous slitters in India. Dipen textiles is slitting video jumbos on Amber machines.

Indu, the government concern has also approached Amber for a slitter. Soundtrack at Jaipur has set up the first tape coating plant that is completely underground. All its equipment including the calendering machines have been supplied by Amber.

Swaroop Singh was also instrumental in setting up the highly successful tape coating plant, Tony Electronics, belonging to Gulshan Kumar.

Matsushita to buy MCA

Following Sony's takeover of Columbia Pictures last year, Matsushita Electric Industrial, the Japanese Electronics group, plans to buy MCA, the American entertainments company, reportedly for 7 billion.

MCA owns Universal Pictures and some of the best record labels and distribution operations in the US, including Geffen Records.

Revised Rates of Duty drawback on Cassettes, C-O's from 1 June 1990

Description of Goods	Rates of Drawback	Allocation	
		Cus.	C.Ex.
Blank cassettes/Pre-recorded cassettes/ Cassettes (Audio)			
(a) C-O Cassettes	Re. 0.80 (Paise Eight only) per unit	0.35	0.45
(b) C-45 Cassettes	Rs. 1.90 (Rupee One and paise ninety only) per unit.	0.85	1.05
(c) C-60 Cassettes	Rs. 2.30 (Rupees Two and paise thirty only) per unit.	1.05	.25
(d) C-90 Cassettes	Rs. 3.00 (Rupees Three only) per unit	1.35	1.65

Note: C-O cassettes shall mean cassettes without magnetic tapes. C-90/C-60/C-45 cassettes shall mean cassettes with magnetic tapes for total timing (both sides) for recording/replaying for 90/60/45 minutes respectively.



Inside View of the Low/High Band Gemini III editing room in Video World

Asha, Boy George on HMV for Rs 1 mil

HMV has reportedly signed Asha and Boy George's Indi-pop fusion album from the West India Company, on which they were working together recently at a Bombay studio for Rs 1 million. The album is expected to extend into three volumes.

The West India Company consists of Stephen Luscombe, synthesiser star of

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Video World installs Abekas A53D

Manu Dadlani's Video World has installed the digital special effects system Abekas A 53D. Most video production studios has been using the Ampex ADO 110 to work in 3-D effects. This video production, dubbing and mixing studio which lately shifted to a new premise at Khar also has many other latest equipments installed. The A53-D is a three dimensional digital special effects system. Benefiting from state-of-the-art architecture, the A53D performs rotation, translation, perspective and scaling transforms on the incoming video source, thus providing maximum flexibility in three-dimensional manipulation of images. The picture can be reduced or expanded in size and moved to any location in the 3D space. Editing facilities on Betacam, High Band and Low Band along with an entire gamut of lights and sound equipment for hi-fidelity dubbing and voice overs are also available in the studio.

Video world which began in 1984 has grown up radically with many video serials and serial numerous ad-films to its credit. Presently Manju Asrani's tele serial Bhootnath is being completed. Apart from the Abekas special effects machine, the studio has a single camera unit for ENG/EFM setup, a two edit suit for post production purpose and a dubbing studio with microphones and mixers.

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IML tie up with Swilynn Group to manufacture VHS tapes

A Delhi based company Indian Magnetics Limited has joined up in a technical collaboration with the renowned Hongkong based Swilynn Group for a project of Rs. 105 million to manufacture 7.2 million international standard video cassettes of VHS format per year using the state-of-the-art technology. [The location of this manufacturing unit has been selected in the coal and hilly environs of Simla in Himachal Pradesh. The factory itself is centrally airconditioned with microprocessors controlled clean room to ensure that the tape is produced in dust free zone. This will also be the country's largest manufacturing plant on one line process.

The agreement reached with the collaborators is the buy back arrangement of 15% of its production. IML also proposed to export 50% of its products to countries like Canada, Germany, Africa most of which will be direct exports.

The company has envisaged on a unique marketing strategy within the country. According to AA Siddiqui of IML, Regional Manager supported by Sales Executives will be appointed in all major metropolis. It has also been planned to set up region-wise distribution channel. In Bombay, the company proposes to cater directly to the video right owners like Tolarams, Shemaroo and other big labels. Geeta

Electronics at Lamington Road has been appointed as the retailer for Bombay. It will adopt the principle of strategic selling (marketing jargon which means it has decided to provide the product to the need of consumer. It proposes to inform the people what magnetic tape is through direct marketing. The advertising will be handled by Ogilvy and Mather (O&M). The publicity initially will be only through the print media. The price of the product has not been fixed. The product was launched on 27th October.

The production equipments have come from well known manufacturers like Coater and Calendar from USA, Fujimoto Slitters, Premier Mixers and Mills, Shiba Soku test equipments etc. The raw materials comprising a Polyester base film, Gamona Ferric Oxide and other resins and chemicals have been brought from renowned brands in the respective product lines as Rhone Poulenc, Toray BASF, Union Carbide, Bayer etc.

The Managing Director and Promoter of the company Satyendra Kapur is also the owner of two other companies Pure Ceatt and Prominent Packaging. An ex-levers man and the recipient of Lok Shri and Udyogshri awards this is his first venture in this industry. The entire development of the marketing

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EOUs may be allowed

Govt. reviews decision on CD Plants

The Union Government is reportedly considering the viability of permitting 100 per cent export-oriented units (EOUs) to manufacture compact discs and compact disc players with the incentive of offloading 25 per cent of their total output in the domestic tariff area (DTA)

Disclosing this at the annual general meeting of the Indian TV Manufacturers Association (ITMA) the secretary, Department of Electronics, Mr N Vittal, said the annual licensed capacity of the EOUs would have to be 10 lakh units for compact discs (CD) and one lakh units for CD players for economics of scale.

The move is at an infant stage and the

industry ministry, after detailed discussions, has only agreed to give the proposal a closer look to ascertain its viability.

Playback in its November/December 1989 issue had carried a report giving a detailed list of companies registered for CD manufacture in India. The list included HMV, Super Cassettes, GTE-Pilz, R C Laser Tech, Meltron and D Rao. Mr. Nalwaya of Nalwaya Electronics, Bombay is also reportedly planning a CD Project.

The report had analysed the fallacy in the Indian government's not coming to a positive decision for manufacture of CDs in India. CD sales have

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Big release for Jaanam

Weston markets pop strongly

Unlucky with soundtracks, Ravi Vachani, chief of music operations at Weston seems to have found pop music a good investment. Its first notable success in this category was Alamgir, from Pakistan, a big seller among the soundtrack hopefuls which never did the trick. 'Dil Diwana ho gaya' of Parvati, which Weston did more than justice to by big budget advertising on hoardings, newspapers, posters et al, turned in the results which Ravi Vachani was looking for, since he entered the music biz. It must have been heartening, as it is clear the label now intends to take pop music seriously.

The release of Jaanam, in Bombay on October 23, at the Centaur Hotel, showed exactly how Weston intends to make pop music work. First thing first, the top wholesalers from Lajpat Rai Market, Sailesh Mathur of Esem Enterprises and Sunny of Rhythm Palace, Vijay of Cassette Corner, Anil

of Chabra Electronics, Harish Malhotra of Kukoo Cassettes, Vicky Electronics, were flown in and put up at the Centaur. The next day they were flown back. Bombay's big dealers like Pritam, Gathani, Maruti Elec, Vikram and Vibrations from Pune, were all present. In good taste, the party celebrated Sapna Mukherjee's birthday. Sapna naturally must make it up to the label. Nitin Mukesh was on stage, singing along with Sapna, Sonali and Sadhana Sargam, with a full orchestra. Kalyanji Anandji and C.P Rajesh Roshan and were all there. Juhi Chawla made an entry. Amitabh released the album. Undoubtedly, the album will get full hoarding support across the country, and press publicity, and sales should prove good. Viju Shah has worked hard.

Weston has already released Parvati Khan's new digitally mixed album. Ravi Vachani shall better win the game now.

Kideo bags Sony Orient films

Kideo Entertainment Pvt Ltd is the Bombay based video company releasing legitimate copyrighted internationally popular English cartoons and other general information films for children in India, on the basis of an agreement with Sony Orient.)

The company has acquired exclusive rights to a fabulous collection of over 250 films on the basis of a tie-up with Sony Orient. The recording done in London on imported tapes promises to be of the best international standards.

Metro Film Corporation, a subsidiary of Sony Orient, imports English feature films into India for theatrical viewing, has also tied up with the owners of Kideo Ltd, giving them the exclusive rights to exploit their titles on video cassettes. The films will be released under the name of Metro Home Video which will be a sister concern of Kideo Ltd. The first film is expected to release at the end of October.

The company has named the series as "The Collectors Classics". The films already released on the series include The Guineas Video of Records, Herman and Kat-Nip, Superted, Fireman Sam, GLO Friends, Babar, My Little Pony, Casper, Aesop's Fables and The World's Greatest Players. Other titles in the pipeline include all time favourites like Archie, Dennis the Menace, Pinocchio and Superman.

A virtual treat is in store for children and elders alike with original copyrighted video cassettes being made available by Kideo and Metro Home Video. The company under its two

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XIC SOUND WORK SHOP

Xavier Institute of Communications arranged a workshop on sound recording for 10 days from November 14.

The course covered techniques for recording, dubbing, mixing and editing. Time is divided between lectures demonstration and hands-on experience.

Further details may be had from the Institute, or on telephone 2621 366/2621639

VST-CBS release Ravi Shankar Album

VST Industries Ltd., launched the first "Spirit of Freedom" audio cassette. Produced in association with CBS, the Ravi Shankar double cassette was released by Pt. Jasraj at a formal Launch Conference held at the Taj Mahal Hotel, Bombay.

The company had felicitated Pt. Ravi Shankar earlier this year by conferring on him the Spirit of Freedom award on his 70th birthday.

The maestro-who could not be present at the launch function-in a personal message to VST, remarked: "It makes me happy to know that VST, in conjunction with CBS India is bringing out a double cassette album featuring morning ragas... I thank VST for giving

me the Spirit of Freedom Award. Over the years, they have sponsored many performing artistes. I wish them success and hope that they continue to support creative people in their artistic pursuits".

CBS Managing Director, R.V. Pandit said that "the launch of the Spirit of Freedom cassette epitomised CBS' commitment to providing excellent entertainment to a discerning audience at a time when there is a dearth of music of this standard and quality. **VST in association with CBS proposes to release a series of Spirit of Freedom Audio Cassettes, featuring all time greats in Hindustani and Carnatic music.**

CBS OPENS MUSIC SHOP AT BANDRA

CBS recently opened a music shop at Pali Naka, Bandra. The shop will exclusively deal in CBS products. This brings the CBS retail outlet shops tally to two; the first one was started at Bangalore earlier.

CBS also plans to start two whole sale shops, one each at Madras and Secunderabad. These shops will serve as wholesale outlets for CBS products. When queried about the need for these shops, R.V. Pandit, owner of CBS India said, "We have over a thousand titles in our catalogue at present. No shop is ready to keep all the titles. Thus we decided to open our own CBS shops where the every title can be made available to the customer.

Events

Bereaved, Jagjit & Chitra Singh of their teenaged son Vivek, aged 18, in a car accident at Marine Lines in the early hours of 28th July '90.

Died, Zia Moiuiddin Dagar, 62, noted 'Rudra Veena' maestro, died on 28th September, following a heart attack, at his residence in Chembur, Bombay. He is survived by his wife and son.

Awarded, the prestigious Sangeet Natak Akademi (SNA) awards for in the field of music for 1000 were Zakir Hussain, L Subramaniam for Hindustani instrumental, K G Ginde and Dhondubai Kulkarni-Hindustani vocal, N Rajan and Abdul Hatif Khan for Hindustani instrumental, Chitti Babu and T.V. Gopalkrishnan for Carnatic instrumental and K V Shankaranarayan-Carnatic vocal.

Won, Rajiv Verma and Seema Srivastava the 'Sakaha Trophy' for best male and female singer respectively at the seventh annual Mukesh memorial music competition.

Organised, 'Na Ye Chand Hoga', programme on 24th September on the first death anniversary of late playback singer and music director Hemant Kumar by 'Sakhia' and Malhar Cultural Society.

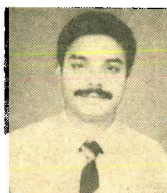
Received, 'Rafi Trophy' and first prize, Sunil Parida for best male and Neeru Chaudhry for best female singer at the seventh annual Rafi memorial music competition organised by 'Yaadgar-e-Rafi Society.

EXECUTIVE FAST FORWARD

Sunil Menghrajani joined Magnasound in August as assistant manager, marketing and A&R. He was earlier an employee of Mafatlal.

Rhythm Creators has appointed **Prashant Bhatkal** as marketing manager of the western zone.

Rajeev Sharma has been promoted to regional sales manager of HMV, operate from Bombay.



Gursel
Fernandes



N A
Hashmi



Prashant
Bhatkal

R.S. Mishra has been promoted to the post of regional sales manager of HMV from Kanpur.

Somita Milli Pathak joins HMV as product executive, based in Calcutta.

Parag Kamani, international A&R Manager of Magnasound left the company in September.

N A Hashmi has left Weston. He had joined the company as A&R Manager only recently. He is now working free lance.

Tape Automation Limited of UK, leading manufacturer of high speed duplicating systems for audio and video tapes, have recently appointed a full time salaried employee in India. **Gursel Fernandes**, Sr. Sales Engineer, is operating from the Tape Automation office at 4 Ave Maria Bldg, 1st Floor Opp. Portuguese Church Dadar, Bombay 400 028 Phone: 4223433 Fax: 422-0189.

From Venus for your select collection

Venus keeps music lovers happy
with a never-ending flow of
delightful melodies

Records and cassettes available
at all leading music shops

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Presents

**JAARA
DILDARA**

Produced by: Tess Mirza
Directed by: Mirza Brothers
Music: Jatin-Lalit

NEHA
ARTS

BAAGHI

Produced by:
Nitin Manmohan
Directed by:
Deepak Shivdasani
Music: Anand Milind

PRODUCTIONS PVT. LTD.
PRESENTS

MUSHIR-RIAZ'S

Akayla

Produced by: Mushir Riyaz
Directed by: Ramesh Sippy
Music: Laxmikant Pyarelal

VIJAY KUMAR GALANI'S
SAINATH FILMS
INTERNATIONAL
PRESENTS

SURYAVANSHI

Produced by:
Vijay Kumar Galani
Directed by: Rakesh Kumar
Music: Anand Milind

VIJAY SINHA'S

RANBHAGI

Produced by: Vijay Sinha
Associate Producer:
Sandhya Sinha
Directed by: Deepak Sarin
Music: Laxmikant Pyarelal

NAZIR HEREKAR PRESENTS
SREE SARASWATHI ART PICTURES'

**KANDON
KI
ZANJEER**

Produced by:
A. Sreeram Reddy
Directed by: P. Lakshman
Music: Laxmikant Pyarelal

VISHALDEEP
INTERNATIONAL'S

PAHLAJ NIHALANI

Love Letter

Produced by:
Pahlaj Nihalani
Directed by: Shiva
Music: Bappi Lahiri

Cassettes to be released shortly

VENUS
THE MARK OF GREAT MUSIC
PLAY SAFE. BUY VENUS

Mixers off OGL import list

If one is to go by the erratic and contradictory import policy decisions, those responsible for deciding and issuing the *fatwas* seem to be highly ill-informed about the music industry and its ground reality.

High speed duplicators, both loopbins systems and cassette to cassette duplicators were for the first time included in the OGL list in this year's March budget.

Thereafter, High Speed Duplicators and Mixers were struck off the Open General Licence (OGL) list. By striking off mixers from the OGL list, studios have been hit badly. Various studios going in for upgradation don't know which way to look. New studios proposed to be set up are in greater difficulty. Nobody is clear on the sponsoring authority to seek recommendation for the import licence. In Bombay the office was ridiculous enough to inform one applicant that mixers were banned!

In the case of duplication equipment, it is clear that the policy is being hoisted to suit the needs of the established mafia. First, it is peculiar when including High Speed duplicators in the OGL list, specifically cassette to cassette duplicators were restricted. That too very knowingly 1:8 speed

duplicators were specified as not allowed. Clearly the policy makers were informed about the speed of CCP's. In other words the attempt was to not allow the SSI units and new record labels to import the affordable CCP duplicators. As such the established mafia does not wish to see more people with duplication capacity. What is clear is that the policy makers are corrupt, ill informed, and there is less planning and more damage being done.

Later, the entry was deleted off the OGL list completely, which is a shame, as the music industry is growing tremendously, creating jobs for technical people in a specialised activity. If duplicators are not allowed, how will all the magnetic tapes being manufactured be consumed?

And there are 15 tape plants in the country!

The music companies ought to make a representation to the government to put only CCP duplicators on the OGL list. **Playback** is glad to act as coordinator. We hope that all those interested to import CCP duplicators will write to **Playback** to facilitate a representation to be made. The more letters the better.

IPRS collections increase

IPRS collections mainly from licence fees for broadcasts by AIR and public performances in hotels and restaurants for the year ending March 1990 was Rs 14,03,974. Though the collection last year was Rs 17,76,012, it was for a longer 18 month period.

IPRS reports that the licence fees from hotels and restaurants utilising musical work has increased from 59.20 per cent of the hotel receipts of last year to 64.60 per cent this year.

Efforts are being made to recover the balance royalty dues of Rs 8.5 lakhs from IPI, who IPRS reports is facing financial constraints. An interim royalty of Rs 5.5 lakh was distributed by the society to its members, calculated on the basis of a point system. The society has inducted 32 new members, comprising 17 composers and 15 authors to its membership fold in the last year.

Pankaj Udhas' Rubayee on Velvet Voices

Velvet Voices, the music label started by Pankaj Udhas, launched off on a high note with the release of the double album set of the latest ghazals Rubayee, recorded by him, at a grand function at the Rooftop, Hotel Oberoi Towers, Bombay.

Rubayee, containing 12 all new ghazals, written by contemporary poets and 23 Persian 'Rubayees' on ballads of the immortal Omar Khayyam translated into simpler Urdu, are available on the Velvet Voices label as double LP and cassette sets, and double CD set abroad. Following the release of Rubayee, live concerts of Pankaj Udhas with his latest ghazals sponsored by

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Ustad Amjad Ali Khan released Pankaj Udhas's Rubayee on July 31, 1990 at Oberoi, Bombay. From left to right are Pankaj Udhas, Mrs Shubhalakshmi Khan and Ustad Amjad Ali Khan.

Sales 50% of Expectation

Rains dampen Ganapati Sales

The unseasonably heavy rains in July/August this year put paid to Ganapati sales expectations of music companies and dealers alike.

Mr Aslam of Pritam Electronics and wholesale dealer of pre-recorded cassettes 'Last week sale was not there. A vacuum was created because of heavy rains the slack was there in all trades. Mr Taurani of Panoram Electronics, summed up the season in a flat monosyllable 'flop'. He further elaborated, 'the production had been large, sales were not upto the expectations. The market was very slow because of the unusual rains.' Mr Braganza of Symphony Audio Phase said the dealers outside the city like Nasik, Satara, Satnam could not come on time to collect stocks, he added 'There are so many companies that the dealer is confused about what to stock. Naturally the sales are also divided'.

The season saw the regular deluge of Ganapati products in the Bombay

markets. Tips was the first out, releasing four new albums, their 39 non-stop selling 60-70 thousand. The number one seller was the Venus 38 non-stop selling about over one lakh. Jai Jai Shri Ganesha from Venus also reportedly sold well, at about 70,000.

Two prominent labels to make their debut this season with Ganapati products were Bindatone, with an album featuring Ajit Khadkade selling about 20,000, and Rhythm Creators product about 15,000. Weston for the first time released Marathi Ganapati albums 'Sukhratara, Dukhkarta Morya'. Bhajans by Ajit Kadkade and Gajanan Aale Ghana with tunes based on film hits. Music Sansar released four albums featuring Sudesh Bhonsle and Usha Mangeshkar. A S Mehta the company's PR said 'Our expectations were 50,000 sales altogether. We sold about 30,000'. Surprising was the advent of CBS with four releases and

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Classical Mania Hits Industry

The music industry is in the grips of a classical mania, with some of the major music companies vying to capture the market with varied repertoire and signing a number of new and established artistes.

The latest label to enter the market as purely classical had been Music Today, joining the upmarket selling at premium prices, coming out with what the company claims to be an innovative presentation, with three artistes featured on each of the 16 volumes and a mix of vocal-instrumental, male-female, established— lesser known artistes. Weston too is waiting for the right moment to release its first

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Theatres escaping royalty net

The over 30,000 theatres operating all over the country have managed to escape the payment of royalties, which is due to the copyright owners of the music being played in the theatre halls before the start of the films and during intervals. Even if each theatre was made to pay only Rs 100 per annum it would amount to over 30 lakhs, which is a substantial amount, says IPRS director Hasan Kamaal. Individual producers have approached the IPRS who has legal right of licensing. He adds, 'We have the necessary machinery and infrastructure to collect the fees but we shall take the necessary steps and help them out only if they make a proper representation to IPRS through the producers association, after deciding at their apex body meeting.' Chances of the producers taking such a step seem far fetched presently because says Hasan Kamaal, 'the producers would rather miss out on the revenue altogether, than give IPRS the right to collect fees on their behalf.' If one was to calculate the arrears payable by the theatre owners for all these years the figure would run into crores. The phenomenon of theatres running into losses and closing down was seen only after the entry of video. A few years back the situation was definitely different with box office hits and packed houses a regular feature. The theatres would never have minded parting with the royalty dues.



At the Seventh Annual Rafi Memorial music competition seen in the picture: (sitting from left to right are) Nawal Sood, Amarjit Singh Kohli (chairman), Neeru Chaudhry (best female singer). (Standing from left to right) are Sulekh Chand (3rd prize winner), Prem Chopra, Arwinder Singh Talwar (2nd) and Sunil Kumar Parida (1st).

I am open to a liberal policy: Ravi Gupta

'I am not closed on the issue. But a fair amount of thinking is needed on the subject', said Ravi Gupta, Managing Director of NFDC.

Ravi Gupta was speaking to *Playback*, in an exclusive interview to the magazine at his office in Nehru Center, Worli. *Playback* was keen to get a clear picture of the video rights monopoly heard by NFDC. Ravi Gupta took over as Managing Director of both NFDC AND INFAC only a few months back.

Further elaborating the NFDC stance on the issue he said, 'in case of a debate we shall give our views to the government. A liberal policy on importing of video rights has its valid reasons but the decision should be made cautiously.

'Look what happened in 1985 the policy was liberalised for the import of films by private Indians. B grade films were imported with no check whatsoever', said Gupta. The reasoning he gave for the monopoly of

NFDC on video rights import was to control piracy, 'It is a software and it should have some check. If it was a free market how do we know who has the legal affidavit. There could be no check. This way it is centralised and raids can be carried out. Ultimately it is a government policy. NFDC is only a channelising medium'.

He said that it was his own view and one which he felt strongly about was that there should be atleast a three month hold back period after the release of the film in the theatre and one year for T.V. There were various reasons why it was not applicable at present, because to make it workable

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Pollution Control responsible

Tape Plants Close Down In Far East

The tough anti-pollution laws operating in Hong Kong and Singapore against the use of MEK, have in effect seen the closure of many tape coating plants.

MEK is an essential solvent in the manufacture of magnetic tapes, in the technology presently in use by tape coating plants all over the world. However with the high concentration of population and its effects being that much more dangerous, Hong Kong and Singapore have had to force the tape coating plants to stop production. A similar situation exists in some parts of Europe.

India as such is poised today to become the largest manufacturer of magnetic tape in the world. Apparently both Indian Magnetics and Daulat Electronics are putting up second

hand tape plants bought at very reasonable prices due to this problem.

Ocean Magnetics Ltd is setting up a 100% Export Oriented Unit (EOU). The plant has been bought and transferred from a Hong Kong based company, Magnetic Machines Ltd. The 14 million project is floated by the Nayyars at Ahmedabad.

In addition to the attractive prices at which the machinery is being bought, the overseas companies are also helping in putting up the plants, training the personnel and in some cases participating in the equity issues and signing buy back agreements. Thus the Indian companies also stand to gain from the government of India for exporting goods and earning foreign exchange.

La Musique Sound Studio

La Musique, the sound recording studio at Famous Building, Mahalaxmi started operations in June this year is different. Different in the way its owners visualise its future.

The soft spoken Rukmini Bahirwani owner of the studio, has musical leanings having learnt the Indian instrument sitar and Hindustani vocal. Set up at a cost of over Rs. 4 million the studio has a floor space of 800 sq mts designed on the live-end dead-end (LEDE) technique. The studio has a sitting capacity for 10 musicians at a time. The studio is well equipped, offering 16 track recording/dubbing facilities with the Soundcraft 6000 Series mixer console, Fostex E-16 multitrack recorder, Revox PR 99III master recorder, Alesis reverb, Lexicon PCM-70 and LXP-1, BSS compressor/limiter and four channel noise gate, Dbx-180 noise reduction system and Yamaha sequencer, Tone generator and synthesizer. In addition the studio is also equipped with the Q-lock video system facility for jingles, TV serials and films.

But perhaps the studio's greatest asset is its sound engineer, Sanjay Chaudhary, son of music director

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Dealers ready to pay fees

The Electronic Association consisting of dealers of TVs and tape recorders have showed a willingness to pay royalty fees to IPRS. 'They have voluntarily approached the government to act as intermediary and hold a meeting with IPRS officials. It is a good sign and shows that awareness of copyrights is increasing in our country, said Hassan Kamal, director of IPRS.

The details of the terms of payment are yet to be worked out. The association wants to pay a total lumpsum fee once only, a scheme to which the IPRS is reluctant to agree it seems.

IPI members increase to 39

The IPI Membership which stood at 18 in the year 1987, increased to 28 in 1989, presently stands at 39 members. The latest to join IPI are Echo of Madras, Venus and Velvet Voices of Bombay.

Conspicuous by its absentee from IPI's membership is Super Cassettes, one of the leading labels in the country today.

IPI's presence and antipiracy thrust has been strengthened by an office in New Delhi which started functioning in December 1989 under two legal advisors.

IPI has also reserved a reward of Rs. 5,000 to any person giving information which leads to capture, about music piracy being carried on. Information may be sent to The Legal Advisor, The Indian Phonographic Industry, C-238 Defence Colony, New Delhi - 110 024. Phone-619175.

Head Relapping Now in India

The process of refurbishment of audio magnetic heads which involves relapping the surface with the aid of diamond powder is now available in India. A unit has been set up in Aurangabad. Mitutiyo equipment has been installed, comprising a granite slab, 200 x stereo microscope and related video equipment, apart from various types of diamond powder. All kinds of studio heads upto 24 tracks and loopbin and cassette to cassette duplicating heads have already been relapped. Those interested may contact Envoy Marketing & Distributors, 1st Floor, Javeri Building, Grant Road, Bombay 400 007 Tel: 375887.

MPK on 23 labels !

Following the report in our earlier issue of the large scale piracy of Maine Pyar Kiya audio cassettes, Playback has come to know from reliable sources that there were 23 different brand labels in all, under which the soundtrack of the film was pirated all over India, sharing the lion's share of 70% or 7 million of sales, against the genuine rightholder's sale of only 3 million.

Indian Agents Required

A number of internationally renowned companies in manufacturing equipment for audio, video and broadcast fields submitted their names to appear in the Broadcast Asia 90 directory, for agents required in the Asian subcontinent to market their products.

Following is the list of companies specifically asking for agents in India.

Name of company	Products manufactured	Address
Anshan Broadcasting	TV & Broadcast Equipment	No 175 Xing Sheng Avenue Anshan, Liaoning People's Republic of China
Audio Precision Inc	AP audio test system	P O Box 2209 Beaverton Oregon 97075-3070 USA
Audiopak Inc	Cartridges, leader tape & liners for C-Os	P O Box 3100 1680 Tyson Drive Winchester VA 22601 USA
BNS Vandenberg Profenex BV	Active loudspeakers	De Hoogat 8 - 5175 Ax Loon Op Zand The Netherlands
Barco NV	Monitors, mixers, digital delay units and Asona duplicators	Noordlaan 5 - 8720 Kuurne Belgium
CRL	Pro audio & broadcasting	2522 West Geneva Drive Tempe Arizona 85282 USA
Digital Processing System Inc	Pro Video	55 Nugget Avenue Unit 10 Scarborough Ontario Mis 3L1 Canada
I Den Corporation	IP-500 Standards	4 21-11 Takanawa Minato-ku Toyko 108 Japan
Image Video Ltd	Pro Audio	705 Progress Avenue Unit 46 Scarborough Ontario M1H2X1 Canada
Moseley Associates Inc	Broadcast remote control & aural microwave	111 Castilian Drive Santa Barbara California 93117 USA
PKE International	Radio broadcast systems & Marchesi Street	8 Marchesi Street Kewdale W Australia 6105 PO Box 825 Cloverdale Australia
Sescom Inc	Audio accessories	2100 Ward Drive Henderson NV 89015 USA Suite #402 Hialeash Florida 33012 USA
Singer Products Inc Shaanxi	Broadcast technology Broadcast Transmitters	1840 W 49th Street PO Box 2 Xiang Yang, Shaanxi People's Republic of China
TFT Inc	Radio Frequency products	3090 Oakmead Village Drive Santa Clara, CA 95051 USA
Techexport Inc	Company graphics & video products	One North Avenue Burlington, MA 01803 USA
Trident Audio Developments	Mixing consoles for recording, broadcast & post production	Trident House Rodd Estate Gough Avenue Shepperton, Middlesex TW17 8AQ U K

Western acquires 12 track digital recorder

Western Outdoors, Bombay, completed its transition to digital by acquiring a digital multitrack recorder, namely the Akai 12 track recorder.

The studio is completely equipped for digital recording now. Playback had earlier reported of the studio's purchase of digital equipment including the Mitsubishi X-86. The studio is now in a position to supply digital unmixed tracks made on the Akai 12 track recorder, ready stereo, digital master on the Mitsubishi X-86 track recorder and backup copy on the DAT recorder.

'You can't wear only a silk shirt and you say you are well dressed. You have to be well groomed from top to bottom', Daman Sood, recording

director of the studio, said on his latest possession.



UP FRONT

Newest star Falguni Sheth has created a storm on the pop scene with her debut album O-Yara. Only 22 this versatile singer has made her mark as playback singer with musical heavyweights such as R D Burman and Laxmikant - Pyarelal.



Daughter of illustrious musicians Nirupama and Ajit Sheth, Falguni has inherited her musical talent performing extensively in concerts in India and abroad with her mother. Combined with the gift of an melodious voice, is the ability to blend her voice to different types of music. O Yara, brainchild of Rajat Dholakia, and internationally popular rock n roll tunes sung to romantic Hindi lyrics, catching the imagination of the young crowd arranged by keyboardists - Louise Banks and Dinshaw Sanjana.

Falguni started her career in the musical TV serial Amrita under Jaidev, besides recording several jingles for TV and Radio. Her first English song was for a British TV network and a modern album of Gujarati songs 'Tahuke Chhe'.

Cassette Manufacturers Association

Playback invites all manufacturers of cassettes, small and big to become members of the Cassette Manufacturers Association of India (CMAI).

Music companies who have their own cassette production, C-0 assemblers and those units winding on cassette hubs from pancakes are all eligible for membership.

Tape coating plants who are involved in the manufacture of cassettes should also become members.

The industry body needs to be strengthened in order to make representations to the government on various matters related to the import policy, excise, Drawback, CCS, licensing etc.

In a recent representation, the CMAI was successful in the removal of excise duty recently applied on the cassette shell for audio cassettes. The notification number 132/90 was issued on 1 August 1990. Please write for application forms to- Cassette Manufacturers Association of India, 45, Rani Jhansi Road, New Delhi-110055 or Playback & Fast Forward P.B. No. 16164, B.G.Kher Marg, Bombay 400006

Anup Jalota sings Marathi Bhajans

After his extremely successful attempt at singing Bengali devotionals last year, which went on to become the most popular Durga Puja album, Anup Jalota has sung Marathi Bhajans on the MIL label.

Titled 'Bariaracha Suva Aala' the music for the album has been composed by Anand Modak, while the lyricist is Anil Kamble. The album featuring eight devotional songs of Ganesh, Radha Krishna, Shiva, Panduranga and Hari, was recorded at Western Outdoor by sound engineer Daman Sood.

Music Director Anand Modak has given music for four Marathi films so far, as also Sai Paranjpe's Disha. He received the State Award for his music in the film Kadat Na Kadat. Starting his career as stage actor, Anand Modak is part of the cast of the famous Ghasiram Kotwal play. "Orchestration should be according to the lyrics. Music should not overpower the lyrics, it should lift the voice which should dominate. Lyrics are very important, they inspire me", he says. The songs elaborate his musical ideology, for each song instruments have been selectively used to suit the lyrics; even the rarely used Veena is imaginatively incorporated in the Shiv Tandav song.

Gujarati Garba from Sangeeta

A Gujarati based music company Sangeeta, owned by the young Raju Patel, entered the market by releasing two albums of Gujarati Garba for the Navratri festival. The albums feature well known Gujarati singer Vandana Bajpai while the music for both albums has been provided by Brij Joshi.

The company states that this is the first time that such a big project for recording Gujarati Garba has been attempted. The press release adds that the company has also recorded other albums of Garba and Disco Duha, combining western and Gujarati folk music, rendered by Gujarati playback singer Manoj Dave.

Rhythm Creators launched

Rhythm Creators made its presence as a music company felt with the first product hitting the market for the auspicious occasion of Ganapati.

The company is owned by builder Kailesh Deora and assisted by his son Manoj Deora. Prashant Bhatkal is their national marketing manager. Their other release is the devotional album *Maaki Jyot Jale* for which Aravinder has lent his voice and music. Their initial releases have been backed by big publicity on the radio and in the press and posters and banners.

The album '*Navsala Ganapati Pavlay*' was accepted well by the market with sales reportedly of 8 to 10,000. It has music and lyrics by Vilas Jaitaphar and features singers Uttara Kelkar, Ravindra Sathe, Aravinder, Meenakshi and Jaitapkar.

The company is promoting young and upcoming artistes Aravinder and Meenakshi Sharma in a big way. The company has further eight to ten recordings ready which it plans to release soon. These include Marwari Disco, Johnny Whiskey, Punjabi folk, ghazals and bhajans.

Dharmendra's Audio duplicating plant

Film star Dharmendra plans to put up a duplicating facility for audio cassettes. Land for the purpose has already been bought at the MIDC electronic sector at Vashi.

Plans are in the process of being finalised. 'In the beginning we will only take on job work, we may release titles under our own labels later', said Mr Kanthuriya who is in charge of the project. Equipment for the duplication plant is being ordered from abroad.

Pro X Blanks

Audio Video components have entered the blank audio tape market with the introduction of their Pro-X Cassettes. The cassettes will be available in C-60 and C-90 in cobalt and in premium. They have been priced between Rs. 18-33



At the film *Lekin*, a Lata Mangeshkar presentation's musical release at Taj Bombay, Usha Sinha Minister for Child and Women's Development and Lata are seen lighting the lamp, as Gulzar director and lyrics writer of the film and Bal Phule look on. The film and the music by HMV have been dedicated to '1990 - the year of the Girl Child'.

MIL, Herbertson's sponsor Sharon shows

MIL in association with Herbertson's Ltd of Bagpiper Gold fame are sponsoring a series of Sharon Prabhakar song and dance stage concerts. The shows backed by big publicity in the press, will cost the sponsors Rs. 1.2 million.

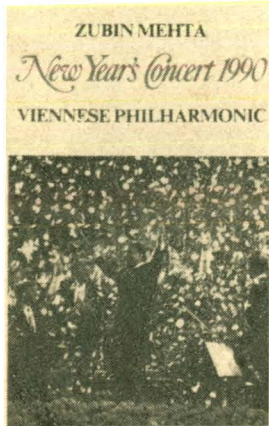
Sharon will sing from her latest albums on Music India titled 'Blow Your Mind,' and 'Jhoom Jawani'. The show is directed by Alyque Padamsee with dances specially choreographed by Shamak Davar. The shows are to take place in Delhi, Madras, Lucknow, Calcutta and Bombay. The shows held in other cities were a huge success, while Bombay will be hosting shows at Birla Matushree and Nehru Centre in October this year.

M.I.L. also sponsored the jazz group Azure Hades for a concert held at

Sophia auditorium. The group is expected to soon feature on an album with MIL. There are chances also, of the Bombay based, rock group, Hazzard being signed on by MIL.



NEW RELEASES FROM CBS



MDX 20080



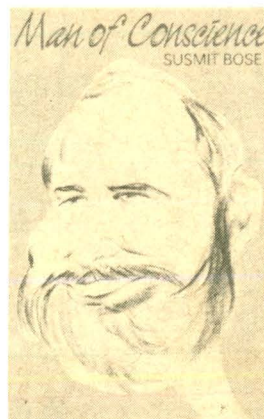
MDX 20083



MDX 20078



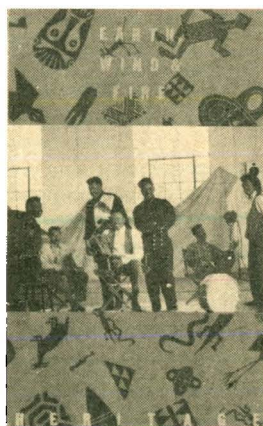
MDX 20079



NPX 05316



MDX 20081



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

Pather Ke Phool, Khilaaf are big hits Tips Races Ahead in Soundtrack

Tips in a two year span, spent in establishing itself as a major music label of film soundtracks, is now fast moving to the number one spot. The success can be attributed to its recently released soundtracks 'Pathar Ke Phool' and 'Khilaaf' turning out to be megasellers.

The company is taking the soundtracks business seriously, spending as much as 1 million on advertising, publicity and release functions of each album. The Company engaged most of the loop-bin units in the city to cope with unprecedented demand for Pather Ke Phool recently.

Ramesh Taurani of Tips says a press release is going full steam ahead signing top banners with good stars, music directors and directors to cash in on the trend of the musical tidal wave, which has hit the Industry of late. Recent acquisitions are Pramod Films 'Deedar' produced by Pramod Chakravarty starring Karishma Kapoor and Akshay, DD Films 'Ek Ladka Ek Ladki' with music by Anand Milind starring Salman Khan and Neelam, Vinay Pictures 'Untitled-Prod No. 4' produced by Vinay Sinha.

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Govt. breaking the law?

IPRS has a grievance against Doordarshan for not paying royalties for the music played on TV which belongs to its members for which IPRS has the licensing authority to collect dues.

IPRS is especially sore about the background music used by Doordarshan on the national network during announcements. According to IPRS the music was composed for a film by Naushad which he later used as background music for Pakeezah. Naushad is the sole copyright owner of the music. IPRS wrote a letter to DD pointing out the lapse, but so far there has been no response from DD. 'It's ironical the government has made the copyright law which they are themselves breaking. They do not even bother to find out whom the copyrights of the music rests with. But we are definitely going to follow it up now', said an IPRS spokesman.

In its endeavour to find new areas for collections, IPRS also plans to follow up on the railways, for the musical acts displayed on the many monitors on railway platforms.

Sagarika picks Music Today Label

Sagarika Acoustronics, Bombay, bagged the prestigious job-work of duplicating the first lot of 10,000 cassettes of the Music Today label's Hindustani classical releases.

Music Today is the music company launched by Living Media Pvt Ltd, publishers of the most widely read fortnightly 'India Today'. 'We are already in the print and audio visual media (Newstrack), so it makes sense for us to enter the audio field and complete the communication circle', said Asha Rani Mathur, consultant editor of books at Living Media and organiser of this entire project, assisted by Sheela Dhar a musicologist of Delhi. **Playback** met Asha Rani, when the last recording of Amjad Ali Khan on the sarod was going on at Western Outdoor Studio, where the entire recording was completed and digitally mastered by sound engineer Daman

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Videocon pushes up 2-in-1 market



inclusive of the feature suggested by its name also has all the other features of the models being displayed in the market by the other leading brands, i.e. graphic equaliser, double cassette deck, high speed dubbing, multiband tuner with FM stereo and CD player compatibility.

Philips for the first time in its history had to offer incentives to its dealers with a composite scheme for its TV and audio products. Videocon came out with a 'lucrative' point system, exclusively for its new range of audio products, as an answer. The stores dealing with these audio systems report a lot of window shoppers converting to actual buyers. There has been a general drop of 20 to 25 per cent in prices. Manufacturers and dealers agree that the prices at which the systems are offered today would have been unimaginable just a year back. A system with all the features and about 150 W PMPO is easily available within Rs. 6,000. A similar system would have cost at least Rs. 2,000 more earlier, thus proving affordable even by the middle class buyer who would otherwise have made not with

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Videocon International Limited is aggressively moving ahead in the audio sound system sector with new mini hi-fi models Auto Reverse, TR-SF-14 and RT-ST-44, backed by a strong advertising campaign in the press. Videocon is proving to be a threat to the corporate giant in the area, Philips, the uncontested market leader enjoying 40 per cent of the market share, mostly because of want of any real competition so far.

'Audio is no more a me too thing with us. We are now seriously at it,' says Nobi Gupta, general manager of Videocon. The company has ambitions of crossing Philips by March 1992, using the irresistible twin tools of international looks and down to earth prices in their new range of products. Their latest model Auto Reverse,

Super Cassettes Phir Laharaya

T-Series releases of soundtracks are Bahar Aane Tak with Rajesh Roshan's music, Bappi Lahiri's Mahal. Mahal is also released in combination with Phir Laharaya Lal Dupatta, Aandhiyan, Dil, Aayee Milan Ki Raat, Jungle Love and Bahar Aane Tak. Soundtrack with music by Ajit Varman is Karmayodha. It is also released in unification with Aayee Milan Ki Raat, Thanedaar, Ajooba, Dil, Fateh, Amba, Jeena Teri Gali Mein, Aashique, Bahar Aane Tak and Jungle Love. Ajooba Kudrat Ka has music composition by Ajit Singh and music director Naresh Sharma's Fateh has been released in fusion with other soundtracks like Thanedaar, Yaadon Ke Mausam, Amba, Aaj Ke Shahenshah, College Girl, Dil, Jungle Love, Aandhiyan, Aashique, Aayee Milan Ki Raat, Jungle Love and Bahar Aane Tak. Three volumes of Pasand Apni Apni has been released. Other than soundtracks T-Series have also released a compilation called Bhent from films and an instrumental composition of Hindi non-film songs in the album Yaad Na Jaye Bite Dino Ki a version album called Sawan Ke Geet.

Tips bandwagon of soundtracks

Tips cassettes and Records Co. released its most costliest soundtrack Pathar Ke Phool recently. The film has a total of



Seen at the recording of Gujarati Garba for Sangeeta are from left, recordist Prakash Jangbari; music director Brij Joshi, singer Vandana Bajpai, Raju Patel of Sangeeta, Pawan Naidu.

eight songs sung by Lata and S P Balasubramanyam, the music is composed by Raam Laxman and stars Salman Khan and new find Raveena Tandon. Other releases of Tips are Mehul Kumar's Meet Mere Man Ke with musical score composed by Babul Bose and recorded to the lyrics of Ravindra Rawal. Songs are sung by Anuradha Paudwal, Manhar, Mohd. Aziz and Salma Agha. Laxmikant Pyarelal's Khilaaf has a total of seven songs sung by Kavita Krishnamurthy, Suresh Wadkar, Alka Yagnik, Manhar, Sudesh Bhosle and Sukhvinder. Hum Jitni Bar Jeeyenge, Tum Bansi Baja Te Ho are the musical highlight songs of this film. Jeevan Daata has music by Rajesh Roshan composed to the lyrics of Anwar Sagar. Tips has also released the combined cassette Pratibandh and Geet Milan Ke Gaate Rahenge. The former has music by Laxmikant Pyarelal and the latter has music composition by Manoj - Mahesh. Rose Movies Inderjeet stars Amitabh and Jaya

Prada supported by Kumar Gaurav and Neelam in parallel roles. Music is by R.D. Burman, Baharon Ki Manzil's musical score is by Raam Laxman. Madam X starring Rekha and Mohsin Khan has racy music by Annu Malik.

HMV's International Anthology

HMV's international repertoire has many new international releases which comprises a disco album always by Hazel Dean, Anthology by Deep Purple, two country music albums one by Tany Tucker in At her Best and the other by Dean Seals. At his Best Vol 2 and the Immortal melodious Beatles Love songs. EMI's other releases also comprises heavy metal music by Scorpions in the album Best of Rockers n Ballads, Duran Duran's Pop album Decade, a disco album by various artistes in Disco Power Vol.2, an instrumental numbers by various artistes in Easy listening Vol 2 and Francis Goya, Hitwave Vol I, Rock music by the talking heads in the album Naked, other side of the Mirror by Stevie Nicks and a compilation of Duke Ellington numbers in Show Case. A



At the release function of Chori Chori. From right are Minister for Civil Aviation Arif M Khan, Singer Parvati Khan and Chairman of Weston Kamal Vachani

classical fare by various artistes in the Classic Experience, Rock music by Nova in the world of Synthesizers and lastly a compilation of 16 super oldies Vol. 3.

In the Indian pop front HMV released Nandu Bhende's album Get Organised.

Weston's releases

Weston released three pop albums Chori Chori by Parvati Khan and Falguni Sheth's debut album O'Yara. and Sapna Mukherjee and Amit Kumar's Jaanam. Their other soundtrack releases includes Aman Ke Farishtay and Laxmikant Pyarelal's Sahebzade.

MIL's Gujarati releases

MIL's Gujarati repertoire includes a Ghazal album Anand by Manhar. The songs has been set to his own composition along with self written lyrics. This album has turned out to be very popular in Gujarat. Saband To Akash is an album of Sugam Geet by Purshottam Upadhaya and Hansa Dave. The songs have been composed by P. Upadhaya himself and lyrics written by Megh Bindu. Another prestigious album of Gujarati Bhajans by Anup Jalota has been released. This album was recorded at Studio Raju, London and released by Mahudi Shwetambar Jain Murtbujak Trust.



At the official cassette release of 'Khatra' in Mithibai College. Left to Right are heroine Raveena Tandon, music director Aadesh Srivastav, Salman Khan, Ramesh Taurani of Tips and Producer Vivek Vaswani.

Gujarati soundtrack releases from **Tips** includes Waagi Prem Katari. Music is composed by Gaurang Vyas. The cassette has nine songs sung by Suresh Wadkar, Kavita Krishnamurthy, Daksha Wegda, Damyanti Bardai, Keshav Rathod and Sanjay Ojha. Sabar Tera Wehta Paani a Gujarati film cassette combined with three other films Vaagi Prem Katari, Khamma Mari Bendi and Munda No Mor, Champa Chandu Saathe contains Gujarati songs sung by Poornima and Bharat Joshi.

Rajasthani releases of Tips are Lado Bai. This is combined with other three films Beti Rajasthan Ri, Beendi Bot Dednae Chali and Dadosa Ri Ladli. A folk cassette Mumal sung by Banasi Babu and Pushpa Trike. a Rajasthani song cassette Yaadthari Aayi contains nine songs composed by Shakoor Byan and a folk songs cassette Pardeshi Chailol.

Greatest Hits and more from CBS

Barbra Streisand's collection of greatest hits has been released by CBS. The songs are unmistakably Streisand and



At the release function of Marathi devotional cassette 'Jai Jai Shree Ganesh'. From Left to Right are Shashank Katti (music director), Champak Jain of Venus Records, Yashwant Dev (guest), Hon. Sushil Kumar Shinde (releasing the cassette), Jayant Salgaonkar, Nitin Mukesh (singer) and Sunil Katti (music director)

includes her evergreen hits 'Memories and Guilty'. Milton Nasciminto the Portuguese singer's latest album Yuarete. Baby Face's Platinum plus album Tender Lover. and Gypsy Kings. the Latin American Dance music by this group Gypsy Kings. A unique blend of pop and jazz is what made this album by Basia a success. The album is called London. Warsaw, New York. Kate Bush, known as the Greta Garbo of rock 'N' roll has been the high priestess of Britain art rock scene. Her Columbia debut. The Sensual World marks her debut with CBS which also happens to be her strongest album. Another rock 'n' roll band Midnight Oil from Australia released their album Blue Sky Mining. Regine Belle's pop album 'Stay with me' has touched the number 1 mark in the Billboard's black music charts. New kids on the Block is a Pop music group who happens to have created storms in America through their album Step by Step.

T-Series forays into classical arena

Super cassettes have entered the classical repertoire in a big way with various instrumental releases of maestros like Ustad Amjad Ali Khan on Sarod; a set of twin cassettes by Pt. Hari Prasad Chaurasia on the flute. Feel the Thoughts is a santoor album by Pt. Ulhas Bapat and Pt Vishwa Mohan Bhatt in the album called Galaxy of Strings-guitar. The classical vocal titles consists of some of the impressive vocalists like Pt. Rajan and Sajan Mishra in Jugal Gayaki, Smt Dhondutai Kulkarni in the album titled Raag Ras, and Ayeed Badariya Kari by Dr Aneeta Sen.

HMV's Indian classical list has many new releases. Royal touch on Sitar by Ustad Vilayat Khan, a vocal cassette by the late Pt. Govind Prasad Jaipurwale, a twin pack of classical vocal music entitled Great Masters - Vol I with ragas by great musicians like Ustad Amir Khan, Ustad Latafat Hussain and Pt. D.V. Paluskar and Hirabai Barodekar and lastly another vocal cassette by the three giants from the Mewati Gharana - Pt. Mani Ramji, Pt. Pratap Narayanji and Pt. Jasrajji. Jugalbandi by Chandrashekhar Swami and Girish Wazalwar, classical vocal by Nissar Hussain Khan. On the instruments front there is Sarod recital by Ustad Amjad Ali Khan. Shenai by Ustad Bismillah Khan and a cassette featuring of various styles of Kathak dance in Dance rhythms of Gopikrishna.

Another label to have released many new classical titles in the market is **Magnasound**. Their classical fare includes a new dimension to Sarod by Pt. Budhadev Dasgupta, classical melodies on Folk santoor by Pt. Om Prakash Chourasia. Debut album by Nisha Nigalaye Parasnis. Echoes of ancient music by maestro Ustad Asad Ali Khan, a jugalbandi. Naada Sangama by Nalini and B. kannan on sitar and veena, Rhythmic innovations by Suresh Talwalkar and a carnatic music cassette by Nalini Vinayak in Samporna.

Soundtracks from Music Sansar

Aparadhini, Aulad Ki Khatir, Lal Chunariya Chandan, Do Shatru are the soundtracks from Music Sansar. Jeetu Tapan has scored the music for Aparadhini, Ravi for Aulad Ki Khatir and Kalyanji Anandji has composed the music of Chandan. Apart from soundtracks the company has also released many albums in Punjabi and Marathi basics. Kothariya Saade Java is a Punjabi folk song album by Vijay Batalvi and Usha Mangeshkar. According to A.S. Mehta, PRO of Music Sansar, "the album received a tremendous response which was beyond our expectation". Jappi Saheb and Rehras Saheb has melliflously rendered Punjabi and Sindhi Shabad along with their meanings. Dhanger Dhinger

is a Marathi folk album. Lastly a version cassette Yaaden Rafi Ki in two volumes has been released. The songs have been rendered by Mohd. Aziz and Benkem Pathak.

Bindatone's Fatfajiti

Bindatone (P) Ltd will release their first Marathi soundtrack Fatfajiti. The music is by Raam Laxman. Godi-Gulabi has music by Ashok Patki. Swar Vandana an audio cassette of Marathi Bhajan geets will be released by Bindatone. A cassette of Hindi Bhajans Om Shanti has music by Bharat Sen was released on the occasion of the Ganapati festival.

Venus scores well in Bengali and Oriya Soundtracks

Venus is one of the music company that has many Bengali and Oriya soundtrack releases. The Bengali releases include Dristi for which music has been scored by Ravindra Jain and Abohela by Bappi Lahiri. Rinshodh stars Hindi screen actors like Govinda, Kimi Katkar. Shakti Kapoor has music by Rajesh Roshan. Nandan Das Gupta's Prem Pujari has music composition by Sapan Jagmohan.

Super Cassettes has released their only Bengali soundtrack Pitrin. Amar Praner Khatay contains modern Bengali songs sung by Anuradha Paudwal and Kumar Shanu. Pitrin has also been released in combination with Bengali version of Dil, Chandni, Maine Pyar Kiya and Prem Songee.

Oriya film soundtrack from Super cassettes includes Thakura Achanti Chau Bahaku. Music is by Aukhoya Mohanty. Non film release category has dance dramas. Mu Asura Badha and Jaa Debi Sarba Bhuteshu.

Tips Cassettes and Records Co has two Bengali soundtracks- Shubhkamna is combined with three other Tips releases Badnaam, Prem Pratigya and Bourani and Surer Akashe. Milan Singh pays tribute to Hemant Kumar by singing his old melodious songs. Bengali Film Hits is a compilation of hit songs from films like Bourani, Badnaam, Prem Pratigya, Nawab and Lakhhi, Durga, Saraswati. Shubhakamna has seven songs sung by Kumar Shanu and Kavita Krishnamurthy and music is by Ajoy Das.

Super Hits from HMV

HMV released a compilation of 13 melodious songs of yesteryears in the cassette titled Super hits from HMV- Vol 12 songs like Aayega Anewala, Jayen to jayen kahan, Saranga Teri Yaad Mein are some of the songs featured. A Retrospect - Mukesh is another title which commemorates the 14th death anniversary of the great singer.

A devotional cassette Sai Naam Pyara contains eight Sai bhajans sung by Preeti Sagar. Prabhu Mero Pritam is a cassette containing eight traditional Bhajans of Tulsidas, Guru Nanak, Meerabai, Surdas, Narayan Swamy Kumbhandas and Kabir. They are all sung by Shobha Joshi. HMV has also released 25 evergreen hit of Naushad in a twin pack titled All Time Greats-Naushad. Nacho nacho by Vinod Rathod is a Hindi version of Michael Jackson's hits like Bad, Liberian Girls, I just can't stop loving you, and Beat it. The music is arranged by Leon D'Souza. The best of S.P. Balasubramanyam features all hit songs of this versatile singer. Another cassette dedicated to another great singer Mohammed Rafi was released. A four cassette pack entitled A Retrospect-Mohammed Rafi contains unforgettable hits from films like Aarti, Gharana, Mere Mehboob and many others. Four qawalis by the Pakistani singer Gawal Aziz Mian has been featured in the cassette called Aziz Mian Gawal.

Teenage Heart throb from Tips

Teenage Heart Throb - Amir Khan is the title of the cassette which contains selected Hindi songs from hits of Amir Khan starrer films. It contains five songs and five instrumental hits on either sides of the cassette. Funky Beats by Beaters has a total of 34 hit songs from both old and new Hindi films. Mehboob Mere is a cassette of love duets by Lata and Late Mukesh sung by Poornima and Banshi Tusar. Another instrumental cassette containing music of songs from films



At the release function of the cassette Patita Pawan Sitaram from Sargam. From left to right are Triveni Prasad and singers Suresh Wadkar and Manju Bhatia

like Hum, Dil, Maine pyar Kiya, Chandni, Madam X has also been released by Tips. The music arrangement is by Sayed Ali and assisted by R.S. Mani. On the occasion of the 10th death anniversary of Mohd. Rafi Tips dedicated a cassette titled Woh Badshah Suron ka in his memory sung by Milan Singh. Ten hit songs has been featured. Another version cassette Gaate Rahe Mera Dil contains old songs of Kishore Kumar, Lata and Asha Bhonsle. They are sung by Tips artistes Poornima and Vinod Rathod. Hindi Ghazals sung by Rajesh Ghadvi in the cassette titled Dil Pasand has a total of eight ghazals ranging from songs on intoxication, beauty to hard facts of everyday life. 39 non stop Jeetendra jumping happens to be one of the highest selling cassette in the non film repertoire. This version album contains all hit songs of Jeetendra starrer films. Cabaret and dancing songs from films has been sung by Poornima and Bharat Joshi in Dum Maro Dum Vol 2.

Super Bhojpuri and Punjabi Titles

Bhojpuri releases from T-Series includes Birla - Beromasi sung by Jai Shanker, Hafiq, Chanchal and Party; Mahabharat Vijeta Ki Haar by Vishwanath Yadav and Deepak Sigh, Samdhi ji Phas Jaye Gagariya by Ajeeta Srivastva, Rakhi aur Bandhook sung by Ram Lattan Vishwakarma, Barse Achara Mein Badra by Sarvanand Thakur; Aye Gawne Wali Raat sung by Ram Lata. an

Punjabi and Haryanvi non-film repertoire from Super Cassettes includes Shabad Gurbani by Harbans Singh Jagadriwale; Asa di war in two volumes sung by Bhai Balwinder Singh Rangeela. Koi Kare Tala, a compilation of songs rendered by Neelam Chawhan and a compilation of Punjabi version songs by Neena Sharma, Meri Jaan Challi

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Æ by Karamjeet Neeru. O Chore College ke sung by Kuldeep Saini and Mukta Rani are Super is Haryani releases.

Marathi Basics from Swaranand

Swaranand Electronics have six new releases. Two twin cassettes consisting of Natya Sangeet. Swarsamragi has been released in two volumes. The songs have been rendered by Kirti Shiledar and music is composed by Neelkanth Abhyankar. In vol 2 the songs have been sung by Lata Shiledar and Sharad Gokhale. Kirti Shiledar's another album Shankarabharanam is a compilation of Bhaktigeet. Jyotsna Bhole is the other Swaranand artiste to have released the two other volumes of Natya Sangeet called Kshan Ale Bhagyacha.

HMV's soundtrack releases

Farishtay, a Sridevi starrer film featuring some catchy tunes by Bappi Lahiri has been released by HMV Kalyanji Anandji's Ghar Parivar, Annu Malik is Paap Ki Kamaee and Anand Milind's Zakhmi Zameen are the other films on the company's list of soundtrack releases.

Ground Zero from Magnasound.

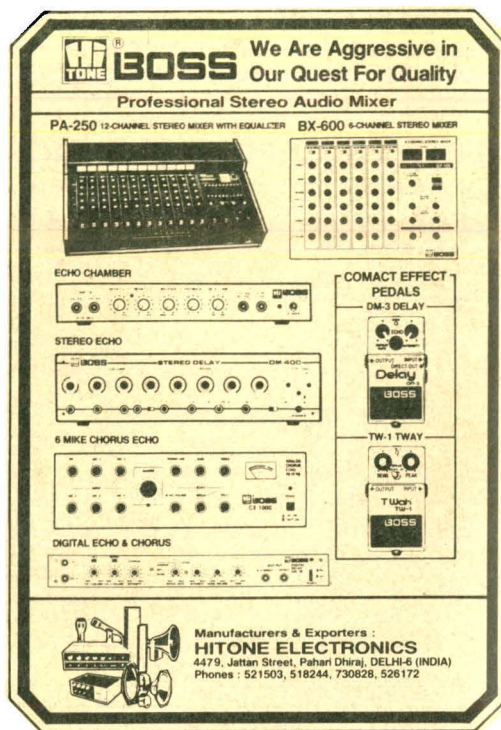
Magnasound's International release includes some of the well known names from the international music charts. Allana Myles, Eric Clapton's Behind the sun. EnVogue's Born to sing is a disco album. Compositions by Anita Baker is a pop album. Desolution Angels by Bad company. A three cassette album Memory Time is a compilation of old numbers from 1959-67 featuring various artistes. Ground Zero by 13 AD the rock band group from Cochin has also been released. Another instrumental cassette titled Party Party Vol 3 has been released and lastly 17 mean Machine by Mubina has been released. This album happens to be the debut album of this 17 year old super singer from Bombay.

Big Releases from MIL

MIL another major company which has been credited to have released many good albums in the market for the last many years has kept up to its reputation. Their international releases include an African Dance album. Akwaba Beach by Mory Kante, Boom Chika Boom by Johny Cash, carved in stone by the Mission, classics in the Air by Paul Mauriat, Days of the Open Hand by Suzanne Vega, Esta Loca by the Latino Party have been released. Soft pop numbers by Chris de Burgh in Flying Colours, rock numbers by Squeeze and dance Music by Lil Louis and the world in the cassette called from the Mind of Lil Louis. Sting's Cassette called Nothing Like the Sun are some of the other releases. On the Road series features Rock and Roll kings by various artistes. Pyromania by Def Leppard, Rattle and Hum by U2, Rebel Music by Bob Marley and the Wailers and Reckless by Bijan Adams has been the other company releases.

A Tribute....from CBS

CBS released a cassette titled A Tribute to a Legend. This album was released as a mark of tribute to the doyen of Sitar Pt. Ravi Shankar. Among the other classical releases of the company is the Music of India Series. A four cassette album has been included in the series Raag Sargam Aur Taal features Pt. Krishnarao Chonkar, Rhythms on Pakhawaj by Arjun Shejwal, Rhythms on Tabla by Shridhar Padhye and Sitar Raag aur Taal by Chandrashekar Narigrekar. Two ghazal album by Mohinderjeet Singh has also been released. The title of albums are Gehrayee and Mahakti Yaaden.



THE FUTURE OF THE CD INDUSTRY?

See the revelations at the Interplas Exhibition at Birmingham from 19 to 23 November 1990.

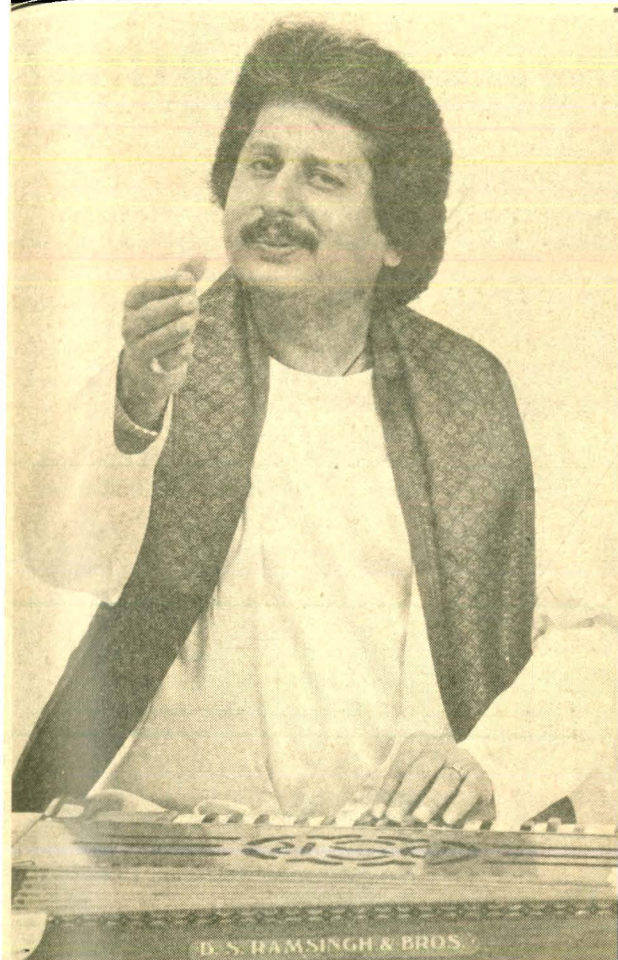
OD&ME heralds a new era for the CD industry. A future that promises economy of work and space, that will minimize rejects and increase quality and production rate.

Thanks to the Monoliner MK II (the CD production unit), but from now on also thanks to the new OD&ME mastering system, the equipment for electroforming and the tray loader. OD&ME takes care of the entire production process, from the digital tape up to and including the boxing of the CD. At the international Interplas Exhibition at Birmingham OD&ME will reveal the striking advantages!



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Odyssey of a Ghazal Star

Khayyam born in 1140 A D has been blended with the verse of modern day poets.

Pankaj and his brothers Manhar and Nirmal got their first taste of music in their home—town, Rajkot from their father, who though he was in the government service was determined to learn the Hindustani Classical instrument, Dilruba from Khan Saab Karim Khan a well-known artiste of that era. Pankaj received his major exposure at the age of ten when he sang 'Ai Mere Waton Ke Logo' to a 10,000 crowd and received an encore. Manhar the eldest of the Udhas brothers was the first to migrate to Bombay. The entire family then shifted in 1965. Pankaj completed his graduation, regularly singing at college for shows, Mehdi Hassan ghazals or slower film songs. The struggle Manhar had to make to get a break through in film put Pankaj off and he decided to deviate from film playback.

He started collecting the poetry of various well known poets and composing them to his own tunes. A Maulvi also started to frequent the Udhas home for eight hours daily, to improve Pankaj's diction. Though Pankaj was reluctant initially he is indebted to the Maulvi for introducing him to the inspiring poetry of Ghalib. Pankaj slowly got involved with poetry of other greats like Faiz Ahmed Faiz and Mihir.

Accolades, eclat, he has received it all. Pankaj Udhas has carved a niche for himself as a ghazal singer, becoming a celebrity figure in the music world, winning many a heart with an inimitable voice and style.

The name, fame, money could not fill a small void in his heart created by his creative urge that remained dissatisfied. So Pankaj Udhas joined the band of the select form and set out to create something by which the future generations and history will remember him by, thus he has started his journey into new uncharted territory, with Rubayee, based on the immortal poetry of the Persian poet, Omar Khayyam.

Pankaj completed nine of the most successful years of his career with M.I.L, starting with the first album 'Aahat', went on to the most successful 'Nayyab' among others each adding to a growing fan following.

'Be it any company, it is difficult to convince them ultimately to venture into something new. There is so much in Urdu poetry, Nagma, Nagmes. I would like to explore all those avenues. My mind is never at rest, there are so many projects I would like to experiment with, but each will be based on research and dedication.

Pankaj is a sympathiser of the modern contemporary poets who he feels need a platform to express. 'I would like to keep on working at it and work out a situation'. Rubayee is based on a similar attempt, the classical poetry of Omar

Pankaj started singing in the weekend cocktail circuit, expressing all the music in him through the ghazals. He received encouraging words from famous personalities. Yunus Malik told him, 'Never give up singing'. But Pankaj personally felt that ghazal singing had its limitations in India and had positive plans to go abroad and do a management course. He went to Canada to a friend's place with no aim left. On the occasion of the friend's birthday a typical film situation developed. Pankaj sang and amongst the guests were two radio broadcasters. That started a crucial ten months' career in Pankaj's singing career on radio. 'It gave me the confidence, that I could hold the public attention for an entire show. He returned back to India determined to pursue singing. It was a hard struggle but by then he had the moral support of his wife Farida, encouraging him all the way, stopping him from getting mentally shattered. His joining MIL in 1980 and releasing his first album 'Aahat' is now past history. Pankaj playfully says, 'the joke doing the rounds is that I was not able to teach MIL the art of music but learnt the business of music from them!'

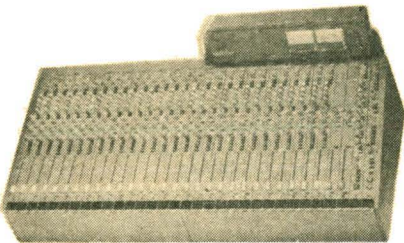
Pankaj hopes some day to bury all his albums past and present in the earth somewhere, for someone in the distant future to discover some day and remember him by.

Jasmine Nishar

New Products displayed at Pro Audio

The Pro Audio Asia '90 was held at the Hong Kong Convention and Exhibition Centre from July 11-13. This second international trade exhibition for professionals in the recording, public address, sound reinforcement, installation/contracting, sound-for-vision, broadcast and duplication industries in Asia, had a tremendous response from the participants.

Organised by the Business and Industrial Trade Fairs Ltd of Hong Kong, the exhibition had a total of 49



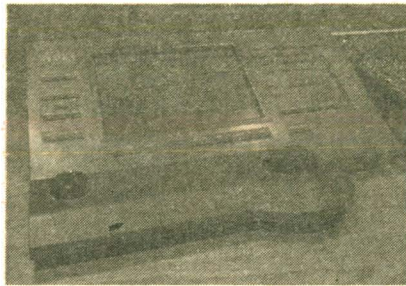
Amek's BCII

stalls with over 180 manufacturers of audio equipment from America, Europe and Pacific Asia represented. An important feature of the fair was a three day seminar programme, dealing with new technologies and developments in sound and addressed by leading lights of the world in the audio field today.

Many leading manufacturers of professional audio equipment, realizing the potential and growing strength of the Asia-Pacific market for sophisticated state-of-the-art products, put on show their new and latest equipment to be seen first-hand by prospective buyers. The only sad aspect was that there was not a single Indian company exhibiting.

Amek Systems and Controls Ltd., England exhibited their new 'Mozart', an all-input, advanced mixing console for the recording and video post-production industries.

Soundcraft for the first time at Pro Audio, exhibited their flagship 3200 multitrack recording console and their



latest Venue and 200 Delta consoles.

DDA Ltd. of England exhibited the DCM 232, fully automated mixing and professional console, the DMR 1224 track low cost compact console, the Q Mute series of sound reinforcement mixers and the S Series location recording mixer. Digital Audio Research (DAR) introduced the DASS 100, a digital audio synchronizing system at the fair. Also on show was DAR's SoundStation II.

Generating a lot of interest at the

VECTOR Proves Popular

The Tennessee Nashville Network received the first of their three Trident Vector Consoles ordered. The 64 input console is being utilized for live broadcast of the prime time series, "Nashville Now".

The remaining consoles ordered are 48 input configurations destined for installation in remote trucks later this year. The Vectors will be used for live coverage of sporting and musical events

Following the highly successful European Launch of Trident's new Vector 432 console during last year's well publicised "Eurotour", and the first UK showing at this year's APRS, Trident announced confirmed sales for the Vector at 23.

Recent orders include a 48 channel custom versions with full LCR panning and 8 mix busses for Goldcrest's Zweek Studios in London, and a 56 channel automated Vector for Soundshop Studios in Nashville.

Exhibition were Dolby's new MT and 400 series, software controlled unit.

JBL International, pioneers of professional sound reproduction, now part of the Harman International Group, introduced their Sound Power Series of loudspeaker systems.

Klark-Teknik exhibited their recently launched Series 500 Dynamics of Signal Processors A demonstrator version of the new VECTOR In-line console from Trident made its debut at Pro Audio.

Tannoy exhibited its revolutionary new range of studio monitors from SYSTEM 215 to the SYSTEM 2 NFM. Total Audio Concepts (TAC) exhibited their latest Magnum, a new 24 buss in-line recording console.

Pro Audio Asia '90 will be held at Singapore in July 1991. For enquiries contact - Business & Industrial Trade Fairs Ltd., 28/F Harbour Centre, 25 Harbour Road, Wanchai, Hong Kong. Tel: 5756333 Fax: 8341171/8345373

APRS Reforms To Challenges Ahead

APRS formerly registered as the Association of Professional Recording Studios, the organisation voted to become the Association of Professional Recording Services, reflecting the fact that companies which supply equipment, and services such as equipment hire, consultancy, cassette and CD duplication, etc., now comprise more than half the membership.

The Association's structural changes stem from the creation of three special interest groups following the semi-autonomous British Record Producers Guild. The PAD (Pressers and Duplicators) group has been active since May, a high-grade studios group is now forming, while a group for equipment suppliers will be under way by the Autumn.

The Association has also bought new office premises in Reading, Berkshire.

A CLASSICAL TREAT from GEETHANJALI

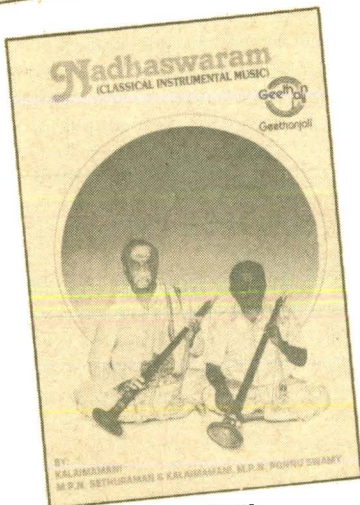
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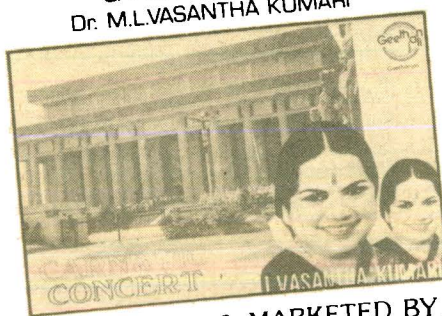


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James Morgan is President

Bhaskar Menon elected Chairman of IFPI

The Board of Directors of the International Federation of the Phonographic Industry (IFPI) unanimously elected Bhaskar Menon, Chairman of EMI Music Worldwide to the newly created positions of Chairman of the Board and Chairman of the Executive Committee of the Board. These appointments will ensure that the IFPI will continue to enjoy the benefit of Menon's extensive experience of the international recording industry.

Menon said: "I am deeply honoured to accept my colleagues invitation to serve as chairman of the IFPI Board and its Executive Committee. Though the world record industry is confronted with major long-term issues everywhere, I believe our industry is well positioned to face these challenges and develop substantial new opportunities for growth."

Menon, later in the month, announced the appointment of Sir John Morgan as

full-time President of IFPI, effective September 3, 1990. Ian Thomas, director General of IFPI, will report direct to Sir John Morgan who will be based in London.

Commenting on the appointment, Menon said: "The world record industry is today confronted with a number of major issues and challenges which require the President of IFPI to bring powers of forceful advocacy and spokespersonship to bear on behalf of the industry in its dealings with the highest levels of government, media and public opinion. Furthermore, there is constant need for constructive communication with our various partners, such as music publishers, performers, broadcasters and the hardware industry".

"Accordingly, it was decided to seek an eminent personality from public life with widespread international connections to serve as full time President of IFPI"

Century mark for OD&ME

A milestone was reached by Optical Disc & Memory Engineering (OD & ME) with the world's most compact machine for the manufacturing of compact discs, installed at the Pzolli of Milan, Italy, in July. The development of the Monoliner in 1987 helped the company grow from a DF118 m turnover in that year to over DF110 m last year and the number of employees from 5 to 80. Presently OD & ME has branches in the Netherlands (main office: Veldhoven), Canada (Montreal) and the Far East (Taipei) and exports to 58 countries all over the world.

The Monoliner ensures substantial savings with respect to floor space, production stops, labour costs and equipment costs for the manufacturing room as the Monoliner is provided with a small local cleanroom. The Monoliner also has a high production speed of 400 CDs in an hour.

Future plans of the company are the launching of a glass master machine, an automatic packaging machine and a glavano-line.

SHOW REVIEW

IBC'90:

The International Broadcasting Convention (IBC) was held in Brighton from September 21-25, 1990. It offered a Technical Programme covering all aspects of broadcast engineering and related subjects. Enhanced and High Definition television featured prominently in the papers, along with problems of implementing new standards and services and their interaction with existing facilities.

Top manufacturers of broadcast equipment demonstrated their products. Also represented were the increasing number of smaller companies who play an important role in the industry. The prestigious IBC award for 1990 was also presented at the Convention.

Inter BEE'90:

The 26th International Broadcast Equipment Exhibition (Inter BEE) will be held at Japan from November 7-9, 1990. It is expected to be the biggest show in Asia ever, exhibiting the latest

hi-tech developments in broadcast and professional audio equipment.

The Inter BEE '89 exhibition attracted nearly 25,000 visitors with almost 300 exhibitors participating from 20 countries including USA, Canada, UK, Germany and Japan.

Due to its overwhelming success, this year's event will be held at the spacious new multi-function Nippon Convention Centre, Makuhari Messe, in Chiba Prefecture.

For further information contact: Japan Electronics Show Association, Tokyo Chamber of Commerce and Industry Bldg., 3-2-2, Marunouchi, Chiyoda-Ku, Tokyo 100, Japan.

Photokina:

The Photokina '90 show for the professional media will be held in Cologne from the 3-9 October 1990.

Further Information: Messe and Ausstellungs GmbH, Messeplatz 1, Postfach 21 07 06, D-5000 Koeln 21, West Germany. Ph. (221) 821 0. Fax. (221) 821-25 74. Telex: 8873 426

IBTS'90:

The 5th International Broadcast Equipment Exhibition and Telecommunications Show will be held in Milan from October 18-22, 1990.

Further information: IBTS, Via Domenichino, 11-20149 Milan, Italy. Ph: 02 481 5541 Fax: 02 498 0330

SMPTE '90

The SMPTE Fall Conference and Exhibition will be held from the 13-17 October '90 at the Jacob J Javits Center, New York. *Further information: Society of Motion Picture and Television Engineers, 595 West Hartsdale Avenue, White Plains, NY 10607, USA. Ph. (914) 761 1100*

NAB '91:

The NAB Convention will be held at the Las Vegas Convention Center, Nevada from the 13-136 of April 1991.

Further information: National Association of Broadcasters, 1771 North Street, NW Washington DC 20036, USA Ph. (202)4295350 Fax: (202) 4295 343

New office in Brussels

Russia & Poland join IFPI

On 13 June Melodiya, the Soviet state recording company, and Polskie Nagrania, the major record company in Poland became members of IFPI, the international recording industry association. The major significance of this move is that markets such as the USSR and Poland will become increasingly accessible to international record companies and their artistes.

Melodiya holds the licences to represent foreign repertoire and has record and tape manufacturing facilities throughout the State and recently began supply of the first Soviet made compact discs. In addition it has over 30,000 retail outlets and numerous recording studios throughout the State. Polskie Nagrania, holds a number of licences for the repertoire of major international labels. IFPI has formed an Eastern Europe Committee, consisting of representatives of the five major international record companies (CBS, BMG, EMI, PolyGram and WEA) and IFPI Secretariat executives, to increase the number of members and encourage the formation of IFPI National Groups in the region.

Ian Thomas, director general of IFPI commented: "The recording industry is acutely aware of the importance of developing markets in Eastern Europe. We are confident that these countries will join South East Asia and the Middle East as important markets with vast potential for growth. There are obstacles to the industry's development and the problem of piracy is one of several to which IFPI is now giving priority attention."

IFPI also opened an European office in Brussels, Belgium to be managed by Michel Kains, IFPI's legal adviser in Europe. The Brussels office will be the focal point for IFPI's EEC related activities with regard to legislation and the implementation of the commission's Green Paper on Copyright and the Challenge of Technology moving closer to completion. Community proposals on issues directly affecting the industry including reproduction and rental rights, term of protection, private copying royalties and technical solutions for DAT will also be submitted.

Statistics for Record Industry

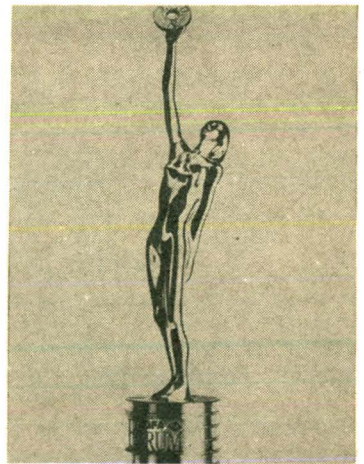
IFPI has published a book entitled 'World Record Sales 1969-1990'. The publication is a statistical history of the world recording industry, giving definitive data and a comprehensive analysis of the sales of sound recordings world over, in the last twenty years.

The book provides information and essential material on the development and trends of the world industry, illustrated with graphs and charts.

The first section contains key facts on 26 countries, providing the reader with data on each individual market in terms of population, economic growth etc. This is followed by a summary of the development of the respective country's record industry over the past 20 years. The second section comprises a summary of the major developments of the international industry together with graphs and statistical tables.

'World Record Sales 1969-1990' is available from IFPI Secretariat. Price £10.

AGFA Music Award



Agfa is now conducting a worldwide search for rock/pop music cassette that best exemplifies the creative interplay of music, technology, and design.

The winner will receive the 1990 Audio Award trophy, which will be accompanied by a \$15,000 cheque. The presentation will take place at a gala ceremony this September at the AES Convention in Los Angeles.

Details are available from your Agfa representative or by writing to the Agfa Corporation, National Secretariat, Agfa Forum, 100 Challenger Road, Ridgefield Park, New Jersey 07660, USA.

Drake for BBC, IBA

Philip Drake Electronics Ltd. has been awarded a large contract by BBC Television for the design, supply, installation and commissioning of three transmission suites.

Drake is one of the leading manufacturers of Amplifier and Intercom products for the Broadcast and related industries and it is also a leading provider of complete Audio and Video systems.

Equipment installed is a Drake 6000 Software Controlled Talkback System using an 80x80 matrix with a mixture of both standard and custom panels, a selection of Eurocards and frames from the Drake 9000 range including Digital Audio Distribution, Analogue Audio Distribution, Video Distribution and Switching.

Drake upgraded the first of four Independent Broadcasting Authority's IBA regional operation centres by completing the installation of a

monitoring system incorporating the Drake 9000 series range of video and of audio distribution amplifiers, a Drake custom-designed desk and monitor stack as well as a Pro-Bel video and audio switcher at the (IBA) Regional Operations Centre at Emley Moor, Yorkshire.

Drake's contract with the IBA, valued at \$1 million, will cover the supply and installation of similar equipment as part of the re-development of the other Regional Operations Centres at Croydon, Black Hill and St Hilary.

The transmitter networks of the IBA provide over 99% of the UK population with ITV and CH4 television services from 2000 transmitters. The refurbishment programme is being carried out by Drake over a period of 18 months and when complete will give IBA Engineering great flexibility and capacity in their monitoring and control arrangements.

MIDEM Announces Anti - Piracy Measures

The MIDEM Organisation announced that new clauses will be introduced to its participation contract expressly intended to prevent pirates from taking part in MIDEM 1991. This follows discussions between representatives of IFPI and the MIDEM Organisation in Paris on 22 May 1990.

MIDEM participants will now be required to sign an undertaking in their contracts not to engage in any act of counterfeiting or piracy. This will apply with effect from the next MIDEM due to take place in Cannes, France, 20-24 January 1991.

In addition to the provisions of French law, the MIDEM Organisation has inserted a new clause in its contract which expressly commits participants

to comply with the French laws of 1957 and 1985 concerning piracy. Infringement of this clause will result in the application of a sanctions clause leading to immediate exclusion of the participant without reimbursement of fees paid. A new provision banning the participant from MIDEM for a further two years has also been introduced.

Mr Ian Thomas, Director General of IFPI, commented: "The MIDEM Organisation has generously provided a platform for IFPI's anti-piracy initiatives. The presence of illegal product in the international market place has caused great concern and we very much hope that these new measures will successfully resolve this problem."

SOUND & VISION '90

The Sound & Vision '90, the 4th International Conference of the Australian section of SMPTE (The Society of Motion Pictures and Television Engineers), was held after a gap of two years from 3-6 July, 90.

In his message, the chairman, Rupert Uttridge, while expressing his thanks said, 'While we all take stock of the current economic situation, we need to keep in mind the changing direction our industry is taking. It is for this

reason that we decided not to give the conference a theme, instead we have drawn on a diverse range of paper presentations to outline the areas which we feel will be of technical importance to the future.

The exhibition saw the debut of a number of products from leading manufacturers like Tape Automation, Tascam, Ampex, Bose and Quantel displayed alongside the well established ones.

Berlin Audio Video Fair

The world's largest show for consumer electronics, the International Audio-Video Fair will be held at Berlin from 30th August to 8th September 1991. The organisers expect an attendance of 7,00,000 visitors from united Germany and around the world. Over 700 companies participated and about 4,00,000 visitors attended the previous Audio-Video Fair held in 1989.

The exhibit profile will cover the latest in consumer electronics including TV and Video sets, hi-fi equipment, studio and broadcasting equipment, receiving radio installations, two-in-ones, CD players, telecommunications and equipment for business and workshops.

The Fair is a prestigious venue for displaying innovations and placing of orders for new stocks in Europe. Western Europe alone purchases consumer electronics equipment worth

Rs. 825 billion each year.

The Berlin Audio-Video Fair could be the ideal opportunity for the growing number of Indian audio and video consumer product manufacturers having attained world standards in product line-ups like two-in-ones and VCRs to compete in the international market. This could prove to be the gateway to enter the lucrative markets of Europe, USA, Singapore, Hong Kong and the Gulf countries.

The show would be of immense interest also to professionals in the entertainment industry, like producers of TV serials, movies, advertisements, sound recording and processing studios, constantly keeping in touch with the latest technology.

For more information contact: Indo-German Chamber of Commerce, Maker Tower 'E', Cuffe Parade, Bombay 400 005. Tel: 216131, 216118.

SoundStation II Buyers

Following the landmark of fifty SoundStation II sales passed earlier in the year, the number of users worldwide has continued to accelerate. Recent converts to SoundStation include TV South, of Southampton, England, having fitted a sixteen channel system with WordFit and Optical Disk back-up, Barclays Bank, of Teddington, England, YLE, Finnish Broadcast, of Helsinki, Finland, McMasters of Madrid, Gemini Studios of London, England TVE (Television Espana), and Sono Film of Madrid, Spain Planet Wave Studios, of Hamburg, Germany and Hebei TV, of Hebei Province, People's Republic of China.

D.I.E '90

Postponed

After discussions with co-sponsor International Thomson, APRS - The Professional Recording Association - has opted to postpone this year's Digital Information Exchange (D.I.E).

Following International Thomson's unexpected closure of two of the four publications involved with the event, they agreed that a sell-out would be difficult to ensure.

D.I.E. is established as the industry's showcase for new recording Technology and technique.

Earlier D.I.E. was sponsored by manufacturer Sony Broadcast & Communications and leading distributor, HHB Communication.

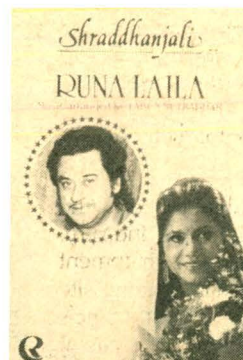
The 1990 programme will be put together by the APRS Technical committee, headed by Bill Foster from Tape One, Chris Hollebhone from Sony and Tim Cuthbertson from Stirling Audio. The Committee will be assisted by Nick Hopewell-Smith, who has been associated with the event as producer and chairman since its inception. All four are keen to make the programme more practical and applications-based than those of previous years. There is also a move to broaden its scope to include business-related topics.

Music from the Masters

Runa Laila

Tribute to Kishore Kumar
music arranged by Tabun

Economy Rs 22/-



Farida Khanum

Khwab Hi Khwab
Artiste extraordinaire from Pakistan

Regular Rs 28/-



Noor Jehan

Ghazals
The legend from Pakistan

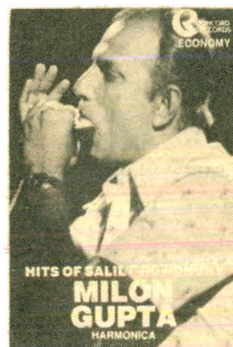
Regular Rs 28/-



Milon Gupta

On Harmonica
Hits of Salil Choudhary

Economy Rs 20/-



Lyrec sales enhance; new premises

Lyrec of Denmark has shifted to new premises at Mileparken, situated close to the Copenhagen International airport, with a floor space of 2,400 square metres. A press release states that the move will enable Lyrec to meet the increase in market demand for its products.

Lyrec is well established in the professional magnetic tape industry. The company sells its equipment worldwide from the manufacturing site at its headquarters in Denmark. Lyrec's product line-up is in the major areas of multi-track tape recorders, high speed tape duplication, master recorders, quality control equipment as well as Fred (FRee EDitor) and the Frida.

The four Fridas delivered to BBC North will be used by both technical and non-technical staff. Fitting the requirement for a relatively small and lightweight broadcast quality 1/4" tape recorder.

Radio Holsterbro of Denmark has taken delivery of two Frida tape recorders and says Keld Finn Pedersen, Technical Director "The Fridas are used every day. They are very handy as we can set up a studio anywhere without having an OB - we can record and edit with the Fridas.



Lyrec of Denmark's new premises at Mileparken

Lyrec's latest deliveries of its FRED, free editing tape recorder, include 30 units to the BBC and one to the Audio Visual Department of the British Science Museum in London's Kensington. FRED'S popularity as a compact, portable and reliable editor has seen it used in a variety of areas.

The Lyrec FRED has been undergoing trials at the British Science Museum and, said Rodney Smith, Audio Visual Studio Manager, "We are very pleased with Lyrec's FRED. We will be using it for editing, talking labels and voice overs on 1/4" tape and it will be

especially useful when using source material as there is no risk of the FRED erasing original material."

Norwegian Broadcasting, NRK, based in Oslo and Swedish Broadcasting, SR, received a delivery of two FREDs each. A new client, Kaggeholm Folkhoegskola, the radio engineering school in Sweden, bought three FREDs whilst Danish Broadcasting added four FREDs to its existing compliment.

Latest to join Lyrec's client in West Germany for its high speed tape duplication system are Record Partner, Bauer Studios and Te Bi To. Each recently installed a complete duplicating line which will run at 80:1. These latest Lyrec installations continue the Danish company's success with its equipment in this territory.

Lyrec's sales of tape duplication have also increased in Korea. New client Koreamusic takes Lyrec's total installations in Korea to nine Loop Bin Masters, 78 slave units and 12 Mastermaker and Quality Control Machines.

Irish excise duty abolished

The finance minister of the Republic of Ireland, Albert Reynolds, announced the removal of the 40% excise duty on albums, singles and Compact Discs. He made the announcement in his budget speech and commented that it was his aim to help the music industry generally. As well as removing this heavy burden on the Irish recording industry, he reduced the rate of Value Added Tax from 25% to 23%.

The Irish National Group of IFPI has lobbied intensively to have the excise duty abolished over recent years. It is expected that record companies will respond to the initiative by making an immediate reduction in prices to pass on the benefits of the government action. Such measures will undoubtedly stimulate sales of recorded music.

The two factors impeding the development of CD sales in Ireland have been the singularly high level prices owing to the effect of the excise duty and, not unrelated to that, the comparatively low level of hardware ownership.

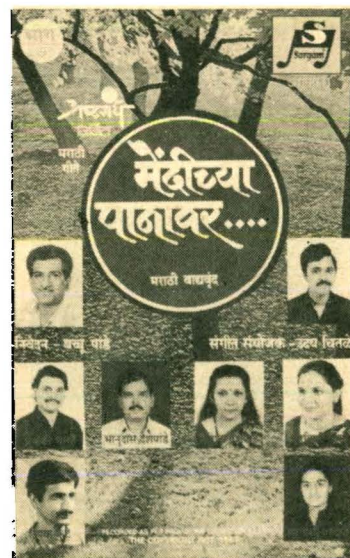
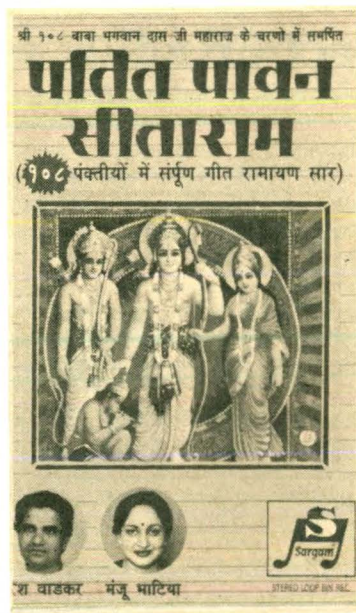
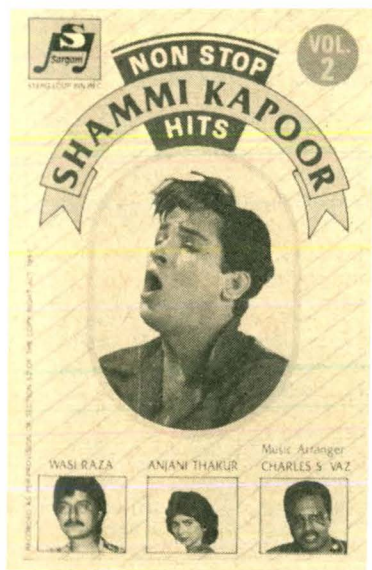
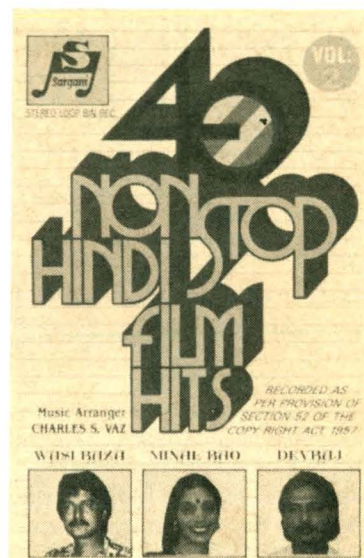
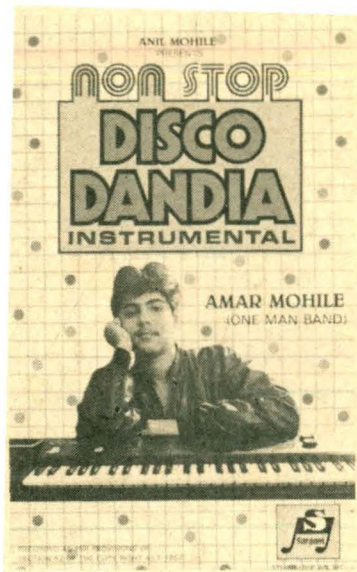
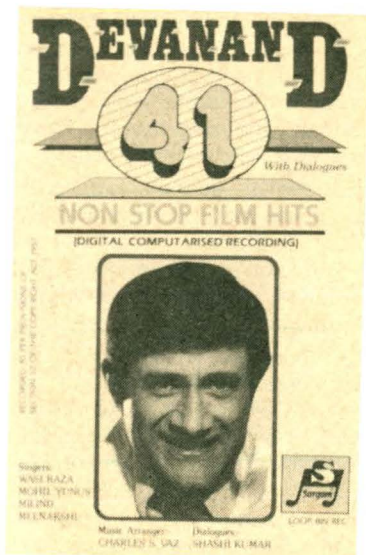
CD Penetration levels Worldwide (USA, Europe & Japan)

	1986	1987	1988	1989	1990
Austria	2%	4%	7%	10%	15%
Belgium	3%	8%	14%	21%	29%
Denmark	3%	6%	11%	18%	27%
Finland	2%	3%	6%	10%	15%
France	2%	5%	10%	16%	24%
Germany (FR)	4%	9%	16%	24%	34%
Italy	1%	2%	3%	6%	9%
Netherlands	5%	12%	27%	41%	56%
Norway	6%	9%	13%	18%	21%
Spain	1%	1%	2%	4%	5%
Sweden	3%	6%	10%	14%	20%
Switzerland	6%	12%	19%	27%	35%
United Kingdom	4%	8%	13%	19%	27%
Total Europe	3%	6%	11%	17%	24%
Japan	7%	16%	24%	32%	40%
USA	4%	7%	12%	18%	24%

(Reproduced by courtesy of IFPI, newsletter March/April '90, source BIS Macintosh)

SARGAM

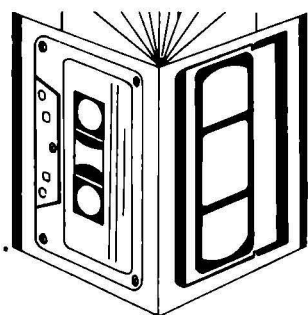
Where it all comes together.



Sargam Cassette Co., 22, Sugra Bldg.,
2nd floor, Tribhuvan Road,
off Lamington Road, Bombay - 400 004.

POST-PRODUCTION

Audio Production Techniques for Video



David Miles Huber

356 pages (soft cover)

Contrary to what the title suggests, the book explains with impressive simplicity, both audio and video post production techniques

The first two chapters discuss at length the various audio, digital audio and video

The first two chapters discuss at length the various audio, digital audio and video tape recorders.

The chapter on synchronisation, the art of locking video and audio recorders, the basic building block starts by explaining elementary synchronisation techniques. The author proceeds to SMPTE/EBU time code, explained beautifully with a lot of illustrations and figures. This is the most important chapter and one which a video or sound engineer will enjoy the most as it gives complete up to date information on time code and how to use it. Even the latest technology like Ebus synchronisation is explained thoroughly. The chapter devoted to audio deals with portable recorders, microphone, wireless systems and their techniques for music with stereophonic wired microphone.

The chapter on audio post production for video explains how a sound engineer can mix the different tracks of sound which have been laid on multitrack machines to create a good sweet mix with the visuals. All effect gadgets and sound manipulators like the compressor/limiter, reverb and

echo unit noise reduction system, are discussed at great length. The audio production in line console, the mixer is discussed keeping in mind a trained engineer who understands split console principals. A little information on console automation is also plugged in.

The last chapter discusses the electronic video editing technique which may not interest the sound engineer but is a must for the video editor. Digital audio editing is also touched upon.

The last 35 pages of appendix alone are worth the value of the entire book. They contain highly technical information on time code problems, definition and standards with lots of illustrations.

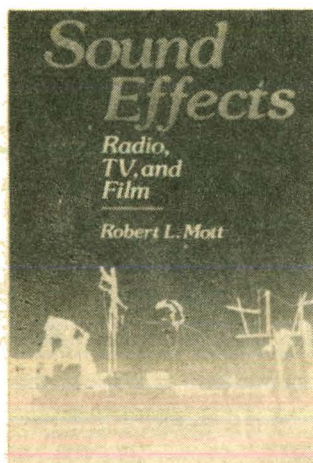
This book is highly recommended for engineers whether they are audio or video. They are always working on two track and fighting to get realism in the soundtrack which is not humanly possible. Here is a book which can teach us how to do it correct and better, keeping pace with technology.

SOUND EFFECTS

Sound Effects Radio, TV and Film

Robert L Mott

223 pages (hard bound)



'Sound effects like music on dialogue, are links in the sound chain; knowing how and when to use each of these

elements to its best advantage is often the difference between a successful or a disappointing endeavour', says the author. Most of our television serials today on Doordarshan lack either the detailing of sound effects or the sound effects are totally ignored. The sound for these serials is mostly based on pirated background music, sounding exactly like the soundtrack of a typical feature film. Where as foreign television serials or feature films zapp the viewer with the authenticity of the sound effects. To get realism with the visuals in radio, television or film, sound effects play the most important role. The book which is a 1990 edition, focuses on how to create and manipulate sounds to get the desired effect.

Simply using the natural sound is no guarantee that it will be perceived as natural. For instance, you record an explosion at 71/2 i.p.s. it will sound like a gunshot at 15 i.p.s. The creation

of sound effects is an art that requires both creative and technical skills. Our perception of a sound is influenced by one or more of the following components-pitch, timbre, harmonics, loudness, attack, sustain, decay, speed and rhythm.

The book takes off with the history of sound effects, discusses basics of sound, sound effects and its categories.

The creating of sound effects for radio, television and in chapter film are explained beautifully. The book winds off with Foleyng - a technique of synchronising manual sound with the visual when projected.

This book is highly recommended for the professionals who are in this field and want to master the skills, written by a technician who has created sound effects for 40 years.

MICROPHONES

The Microphone Handbook

By John Eargle

The microphone is an important tool in the recording, broadcasting and sound reinforcement disciplines. Not too many years ago, the budding engineer had to learn his craft on the job making him competent, but not flexible. He came to rely too heavily on certain microphone models, and much of his problem solving would be by rote. It is the author's conviction that the engineer who learns principles also has to acquire analytical skills. This is the premise for the book.

There are few authors in the audio field whom I respect and salute for their contribution of books on the subject. Amongst these I place John Eargle, an authority on speaker design and Vice-President of JBL Sound. He has also written another title named Sound Recording. The book consists of 14 powering of condenser microphones, care and maintenance.

The chapter on stereo microphone techniques discusses different configurations and styles of recording aided by musical illustrations. The chapter on speech and music

reinforcement underlines the authority the author has on this subject.

A need is always felt for a good reference book where it is explained in great detail on how to record musical instruments. This book fulfills the need in the chapter on studio microphone techniques, here sound radiation from typical instruments, though western are well explained.

The only subject not dealt properly is the wireless microphone, its uses and abuses. This book is a must for the music engineer who has to do daily sessions with musical instruments.

Published in 1982 the book holds good even today, when digital recording is conducted with the digital standard microphones being manufactured. The book teaches the fundamental principles; problems are solved through analysis and the engineer is encouraged to think of basic microphone types rather than specific models emphasising that with today's technology the same sound can be acquired with a microphone costing one fifth the price of the premium quality microphones known for ages.

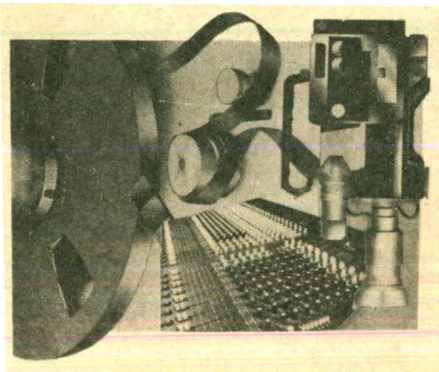
We thank all our readers for the tremendous response shown towards the magazine's 'Bookshelf'. Readers are once again invited to avail the opportunity of ordering books reviewed on this page. Readers may also write for a list complete with prices (inclusive of registered postage) of books in stock and available presently.

Readers after receiving the quotation from the 'Bookshelf Manager', may order the copies which will be sent by registered post. Please note that all payments will have to be made by demand draft in favour of 'Playback & Fast Forward'.

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Bookshelf Manager
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	Rs.	Rs.
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Jan-Feb Buyers Guide on KEYBOARDS/LOOPBINS.

Autopack's Overwrapping And Sealing Machine

Autopack Machines have introduced the Autowrap A.W. 120 for over wrapping and sealing of audio, video cassettes with cellophane or BOPP film. The film kept in coils are trimmed to correct size. Wrapped over carton and heat sealed. Maximum power consumption is 2.2 K.W.

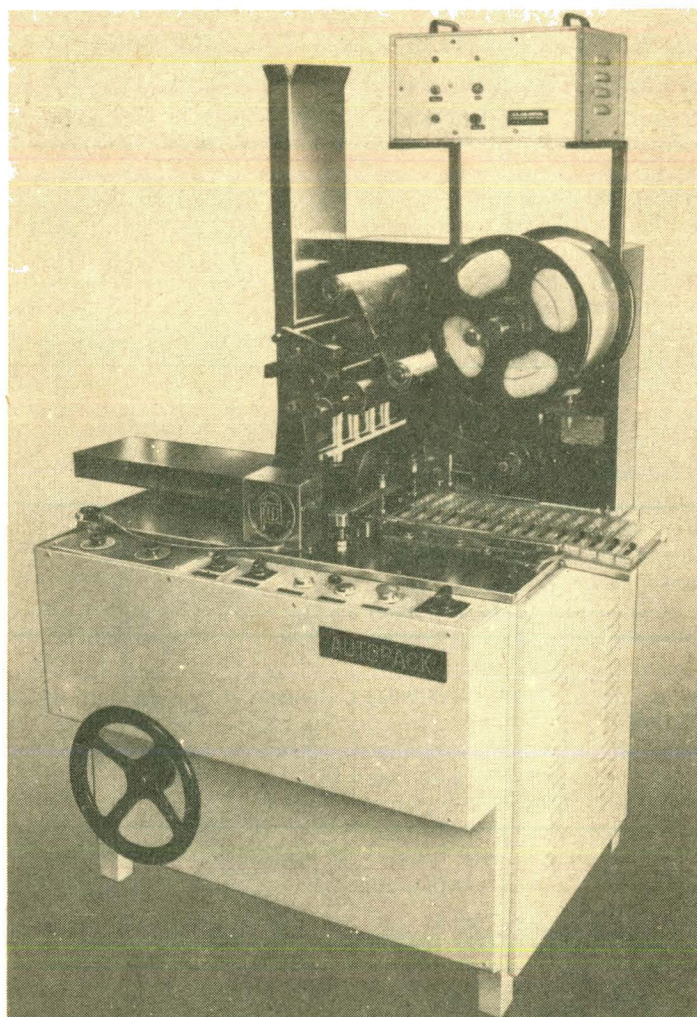
The machine can give 60/120 cartons per minute depending on the size and shape of the cartons. Some of the special features of this machine is that it can take a variety of heat sealable films like cellophane, BOPP or Laminates, the film roll can be mounted or removed from the machine in seconds, working voltage of all the heaters are 110V for the safety of the operator.

This machine is also suitable for overwrapping rectangular shaped cartons like blade dispenses, agarbatties etc. and other rectangular cartons used in pharmaceutical, cosmetic, food and similar industries.

For further information:

Autopack Machines Pvt. Ltd.

101-C Poonam Chambers, 1st Floor,
Dr. Annie Besant Road, Worli,
Bombay 4924926/4925900/4924806



The Dynamic Equaliser From BSS



The DPR-901 equaliser from BSS is dynamic in all respects. Unlike the conventional equaliser which allows to set a fixed frequency response contour regardless of signal level or dynamics. The DPR-901 is a genuinely new category of audio signal processor capable of a wide range of unique effects, previously unavailable from any other single unit or combination of contemporary products

The unit consists of four bands of

frequency selective compression or expansion. Each band provides a variable amount of dynamic boost or cut over a given bandwidth around a particular frequency, whenever the input signal reaches a certain threshold. Compression and expansion is automatically programme controlled independently for each band. Level dependent parametric equalisation, frequency-selective compression and expansion, automatic attack and release time constants ensures accurate

response to signal dynamics and complete absence of distortion regardless of harmonic content are some of the other features of the DPR-901.

Marketed by Pro Sound,
Unit 24, Ghanshyam Industrial Estate,
V.Desai Road, Andheri (W),
Tel: (022) 6269147,
Fax (022) 626961
Telex: 011-76893

Pro Sound

THE BEST DEALS AROUND!

But as a professional user just getting the best deal around cannot be your only concern. Of equal, if not greater importance is the knowledge that you will be served by informed and helpful personnel. Who are keen to offer the back-up service that you must demand. At Pro Sound we guarantee you that level of service.

We are authorised distributors for all the equipment made by the following manufacturers:

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Digital reverberation and workstations.

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Soundcraft

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TANNOY

Studio Monitors

NEUTRIK®

Connectors, Infomatic Systems and Test/Measuring Instruments

GENELEC

Active Monitors

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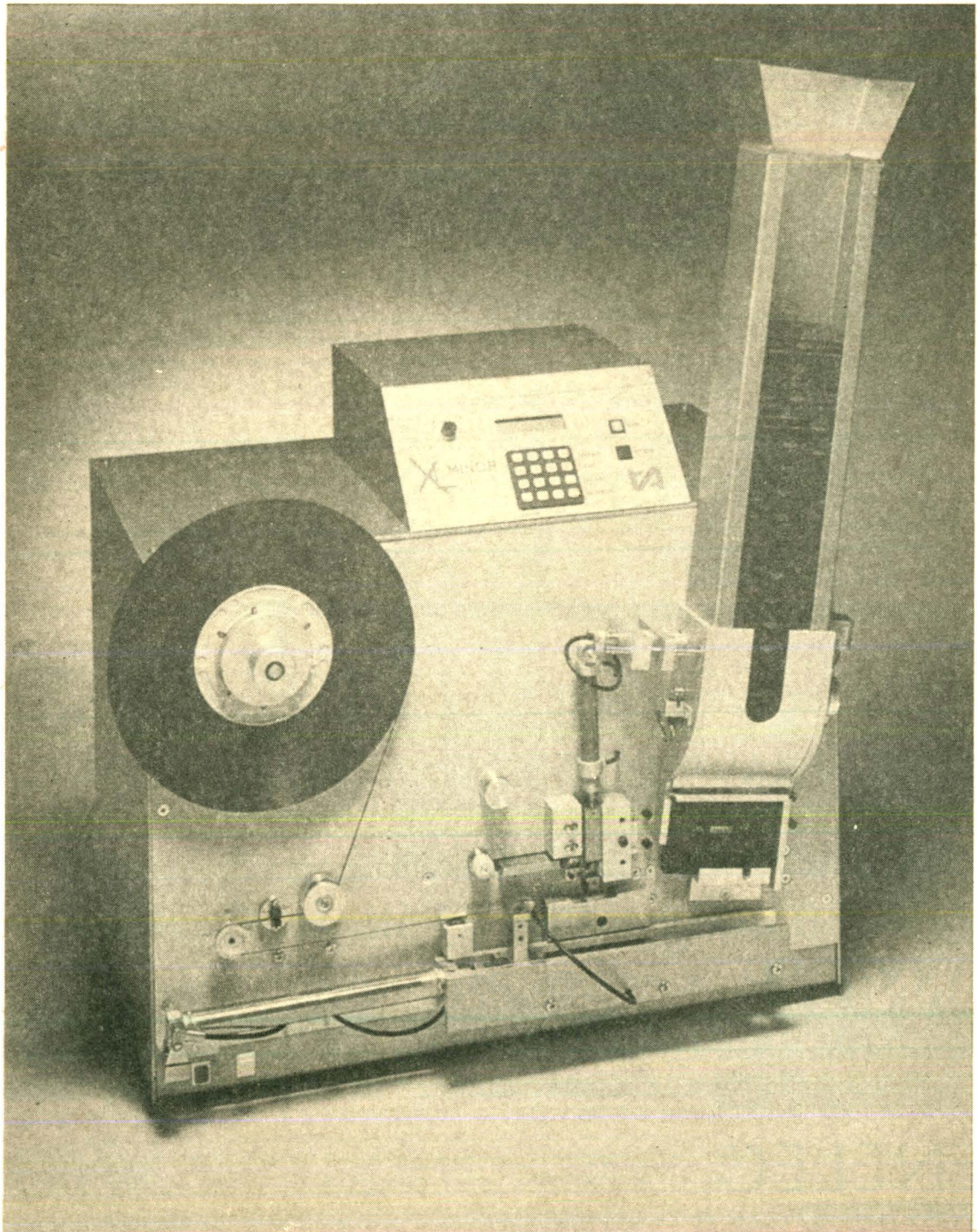
2" 24 Track Recorders

So for your Hi-Tech needs why not give us a try. You'll find us refreshingly different.

PRO SOUND (R & S electronics)

24-A, 1st Floor, Ghanshyam Industrial Estate, Veera Desai Road,
Andheri (West), Bombay 400 058. Phone: (022) 6269147
Fax: (022) 6269691, Telex: 011-76893

Tape Automation C-O Loader



X-L Minor is the automatic audio loader from Tape Automation. It carries a host of features one would expect to find on loader at twice the price.

Simple easy to maintain, double action splicer for really reliable consistent splicing. Some of the features of this

loader are large, 40 cassette capacity hopper with automatic turnover to correctly orientate cassettes into load position, full microprocessor control with a two-line LCD alpha messages, and an in-built diagnostics programme for simplified maintenance with at the minimum test equipment.

For further information contact:
Gursel Fernandes, Sr Sales Engineer
4 Ave Maria Bldg, 1st Floor, Opp.
Portuguese Church, Dadar, Bombay -
400 028.
Phone - 422 3433
Fax - 422 -01889



How to inspire Kalyanji Anandji, Laxmikant Pyarelal, R.D. Burman, Anand Milind, even Zubin Mehta for that matter!

Listen to this ad carefully. ACEN presents Series 600 - India's only professional sound mixer that'll inspire the best in any maestro.

This 6-channel wonder (also available in 8-channel version) has a modular, portable construction. When combined with an optional operation on Car Battery adapter, it becomes an ideal equipment for outdoor recording. This versatile sound machine can offer you 'Equalizer and Pan' facility on every channel if you so desire. What's more, it can easily match AIR and DOORDARSHAN broadcast requirements.

But wait. Don't get moved by its performance so soon. There's more to it. Its price. We won't disclose it here. But we know, when you hear it, you are going to break into your most favourite song.



So, to know everything about Series-600, do write to us now. We're sure, together we can inspire the greatest maestros of our time.

ACOUSTICS ENGINEERS

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Rangamandir, Pune 411 005, (India).
Tel.: 52693 Telex: C/o 145-333, 145-505
MCCI IN.

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How to sell a million cassettes

You create hit music
We create
perfect cassette

You need not
manufacture a million
cassettes to sell them.
You only need to
make your music a
hit. Net talent, new
music, creativity and
mass hysteria.
A music company's
job.

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cassettes, you need
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quality, timely
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OFFICE: 120, ARUN CHAMBERS, TARDEO ROAD, BOMBAY-400 034. TEL. 494 90 81

FACT.: HIRANANDANI INDUSTRIAL ESTATE, OPP. KANJUR MARG RAILWAY STATION,
KANJUR MARG (WEST), BOMBAY-400 078. TEL. 58 08 64 58 22 72

Ahuja Echo Mixer

Ahuja Radios have introduced a high quality echo mixer for reverberation and echo effect. The ECM-2 has the following features - a BBD Delay System, it adds colour to vocal music and musical instruments, gives echo effects during recording of music.

Technical Specifications:

Delay Time: 20 milliseconds to 270 milliseconds

Inputs : Mics - 50 dB/10K Ohm

Aux - 20 dB/1330 K ohm

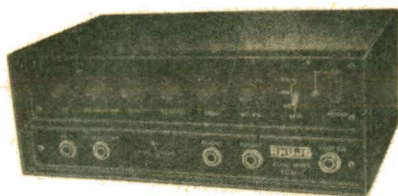
Tape - 20 dB/100 K Ohm

Max O/P : 1.77v RMS

S/N Ratio : 50 dB

Dimensions : L290 x D200 X H120 mm

Optional Accessory : Foot Switch FT-2



For further information:

Ahuja Radios

215 Okhla Industrial Estate

New Delhi - 110 020

LAB 3000 MKII From Cosmic

Cosmic, the manufacturers of hi-fi stereo has continuously kept abreast of the latest technology to establish the widest range in entertainment electronics. Among the wide range of amplifiers, the LAB 5000 MKII is one among them. The power output of this amplifier is 300 watts peak music power (I.H.F), RMS 75 watts at 4 ohms per channel. Operates at 240 VAC 50Hz. The dimension of the system is 50 x 30 x 12 cm and weighs 11 Kgs.

For further information : Cosmic

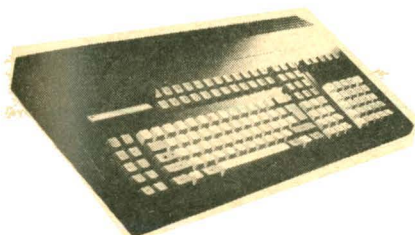
23C Mahal Industrial Estate,

Mahakali Caves Rd, Andheri (E).

Bombay -400093

Tel: 6367401

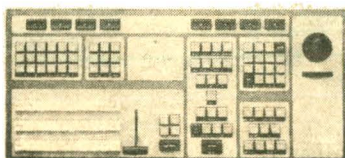
Two New Digital Products From Abekas



A-72

Abekas Australia have introduced two new products - A 34 solo Integrated Digital Production System and the A 72 Digital Character Generator.

The innovative SOLO System combines audio/video switching, time base correction, two channel digital effects and multi-format editing in one integrated package. It requires no



A-34

interface problems. Especially suited for component editing, the SOLO can be operated with a variety of videotape formats while controlled by one person, hence the name, 'SOLO'.

The A-72 offers high quality characters using digital master fonts from major typeface manufacturers (1500 fonts are currently available). Its 4:4:4:4

component produces high resolution characters with 256 levels of anti-aliasing. The enhanced version of the A-72 can also scan in full RGB pictures for high quality capture of logos and icons, undertakes a variety of special effects between two frames within the system and also provides an enhanced animation capability. The video may be either analogue or comply with the CCIR 601 standard. To enhance the process, both luminance and RGB Chroma Keyer are included in the system.

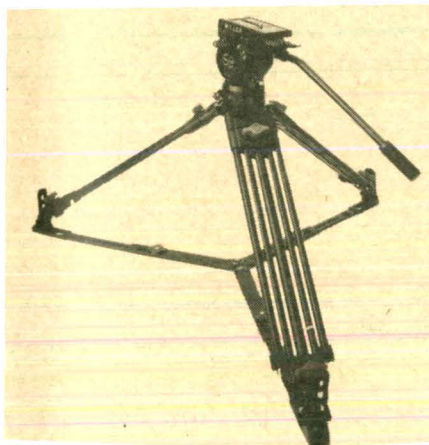
For further information :

Abekas Video System Pvt Ltd

10/100 Bay Road

Waverton, NSW 2060

Miller 2-Stage Tripod



Miller Fluid Heads have introduced a new 2-stage tripod specifically designed for ENG/EFM operations. The all new alloy tripod weighs less than 4 kgs with spreader and has a collapsed length of only 700mm making it ideal for travel. With an operating range of between 400mm and 148mm cameramen have the ability to shoot low angle shots without requiring a second baby leg tripod, regular heights and ultra high overhead shots.

Camera capacity is 25 Kgs and is compatible with most 100mm ball fluid pan/tilt heads. A carbon-fibre version is also available.

For further information:

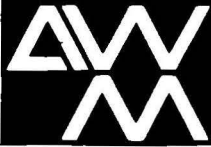
Miller Fluid Heads,

30 Hotham Parade, Artarmon Australia 2064

Phone: (02)4396377

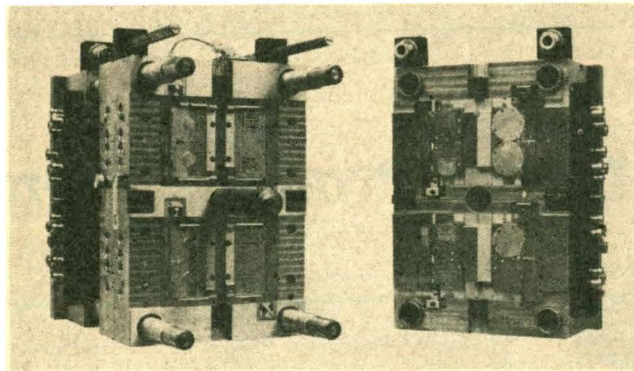
Fax: (02)438 2819

Telex: 123655



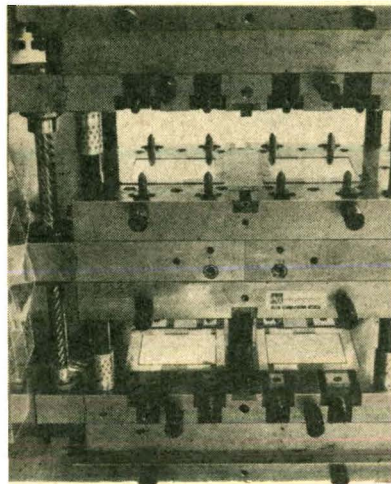
Precision mould making for :- Audio – cassettes
Video – cassettes
CD – boxes etc.

Stack injection mould for Video

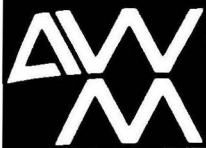


- 4 + 4 -cavities
- hot-runner gate with needle valve
- 14 heating control points
- cycle time : 14 sec.
- 50,000 parts per 24 hours

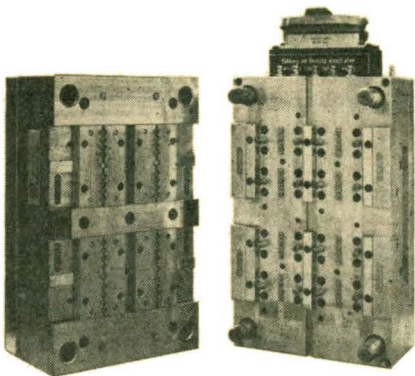
CD-box mould



- 2 + 2 -cavities
- hot-runner gate
- 8 heating control points
- cycle time : 11 sec.
- 31,000 parts per 24 hours

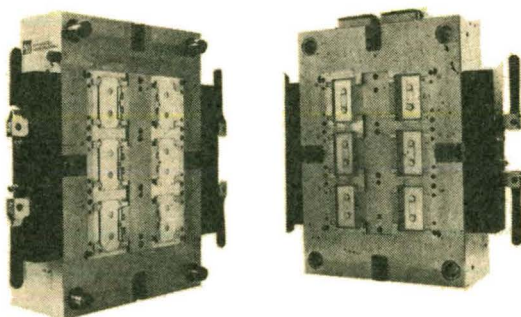


Guide-roller mould



- 32-cavities
- hot-runner gate
- 6 heating control points
- cycle time : 5,5 sec.
- 500,000 parts per 24 hours

Audio-cassettes



- 6 - cavities
- hot-runner gate with needle valve
- 8 heating control points
- cycle time : 9 sec.
- 57'000 parts per 24 hours

- all AWM mould parts are interchangeable
- with AWM hot-runner needle valve nozzles
- all AWM moulds have a performance guarantee and operation instructions

Select Effects By Cascom

Cascom has preproduced graphic animation packages called Select effects Library to give video producers the maximum visual impact. The effects are created on 35 mm (film), using an integrated, motion control Cinetron/Oxbery animation system. They are then transferred and mastered on 1" video tape using the patented Steadi-Film process. The animation library contains 7 volumes with 2000 individual effects ranging from 1 second to over 60 seconds in length. They are

diverse and innovative in design. The library is categorised to meet and enhance any video and slide presentation.

Each element has been designed to assist any creative team with opens; backgrounds; wipes; write-on's; bursts; fireworks; closes; transitions; time-lapse; starfields; highlights; explosions and many others.

This will benefit professionals in the creative field of animation and

computer graphics. Production turnaround time can be shortened with the applications of such readymade effects.

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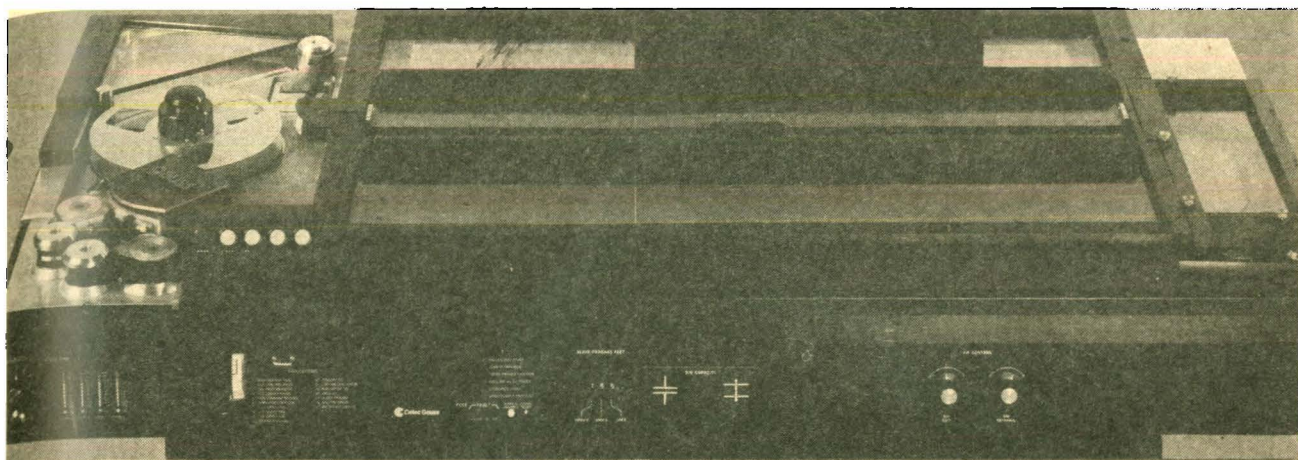
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Tape Duplicator 2400 System from Gauss



Cetec Gauss a Mark IV company has made some changes to its high speed tape duplicator 2400 system.

The systems now consists of a combined master and loopbin in a single unit for added tape capability. It is designed from the ground up, to operate reliably tape speed of up to 480 ips. This allows more system flexibility and the capability to use different tape speeds in the duplication operation for the finished product.

The central format switching system, eliminated any downtime for format changes. A simple switch selection system to automatically meet all the

predetermined conditions that were preset for that selection.

Three independently selectable equalisation positions in the reproduce amplifier allows the system to accommodate various duplication speed ratios of 32, 64, 96 and 128 times the normal end product speed for duplication on ferric, chromium dioxide and metal particle tapes for maximum flexibility in operation. HX Pro capability, independently metered slaves, modular plug-in circuit boards, phase-locked dual capstan stereo systems are also features of this duplication system. The punch-roller-less vacuum capstan systems, non-rotating air bearings and a

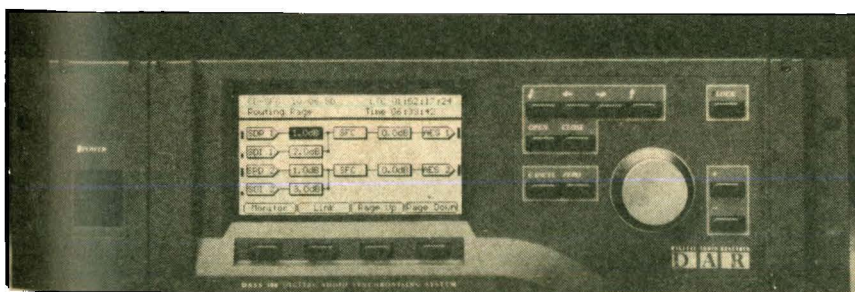
tape pking optimizer in to bin assures extended master tape life at higher speeds (480 ips).

The Gauss 2400 slave can be easily interfaced to the Gauss 1200 master system. The new combined master and loopbin unit will also interfaced to the Gauss and is compatible to the Gauss 1200 slave

For further information:

Cetec Gauss
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Digital Audio Synchroniser from DAR



DASS 100 is an easy to use, compact multifunction digital audio synchroniser, interface and processor from Digital Audio Research provides as an essential requirement for a variety of studio applications like CD preparation and mastering, digital audio for video, digital transfers between professional devices

(convertors, signal processors, tape recorders etc), CD or RDAT to digital consoles, converting consumer to professional digital formats, and locking of sampling frequencies to videos or precision references.

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Studiomaster's Trackmix 24 console

With the advent of the 1" 24-Track tape format, many more people are now able to contemplate setting up a 24-Track studio. With its 12 output groups, 24 monitor channels and full compliment of 24 LED paragraph meters, the Trackmix 24 is the console for the job.

The Trackmix 24 is a fully modular system. The standard input module is mono. Each module has balanced microphone and line inputs plus a second line input for multitrack tape returns obviating repatching. Other features of the trackmix is the 22dB mic pad, individually switchable 48V phantom powering, an input clip LED, a channel Solo button and a silent FET channel mute button with status LED. 3-band equaliser offers 16 dB of cut and boost.

The Alesis Music Production System

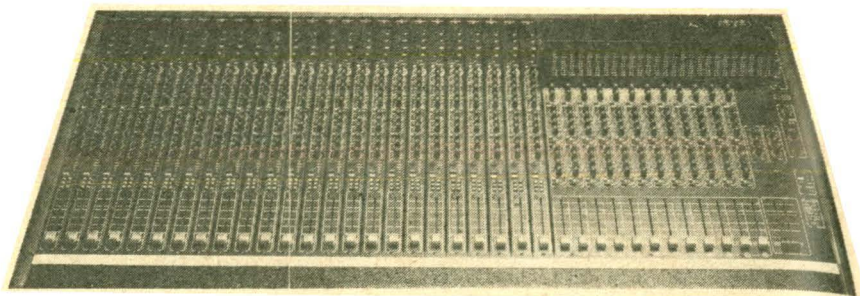
Featuring a whole new set of stylized drum and percussion sounds, the HR-16 :B is the perfect extension of the incredibly successful HR-16 digital drum machine. The HR-16:B has an updated programming chip for the HR-16. The two can be connected with a single MIDI and they can function like one big drum machine. Record and Erase, Quantize, Swing Step Edit, Song Edit and Sound Stacking are just some of the functions that effortlessly



communicates sounds with 32 touch sensitive drum pads and 8 outputs. With the stylized sounds of HR-16: B and the natural sounds of the HR-16 one can have an arsenal of drums, percussion instruments and sound effects.

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Los Angeles, Ca. 90016



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Studiomaster House, Chaul End Lane

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Tascam's New 8-Channel Cassette Recorder

TASCAM'S new 238 Synncast is a 8-channel Cassette Recorder for sophisticated 8-channel multitrack recording capability without the expense or space consuming bulk of a full open-reel system. Record function assignment can be made quickly and easily. There is a rotary shuttle control an a fully automatic punch in/out function with rehearsal mode. An optional remote control unit (RC-88) has also been provided for the 238 which includes all record function select locate and Auto Punch in/output control for full function control from any convenient location.

The 2838's shuttle control provides the kind of cueing convenience and precision that is a major advantage of open reel tape equipment. To make the production process run as smoothly and as easily as possible, the 238 has been

provided with 3 auto-locate functions: RTZ (Return to Zero) plus two memory locations. Further an independent Memory display is provided in addition to the 4-digit electronics tape counter, so the currently selected locate point is always visible. An "1-2" repeat function automatically repeats the tape segment between memory locations 1 & 2. Other features include precision direct-drive capstan motor; dbx NR system switchable in 4 channel groups.

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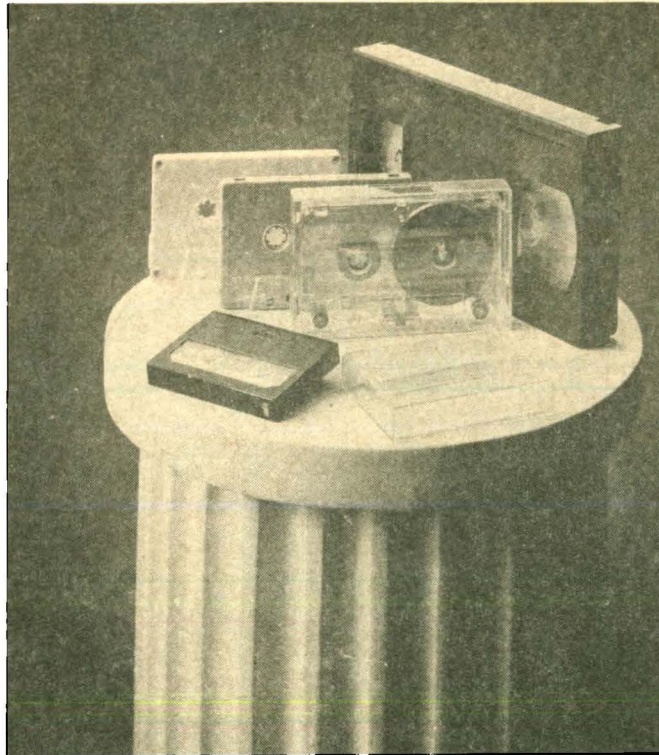
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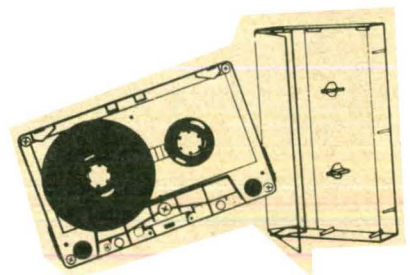
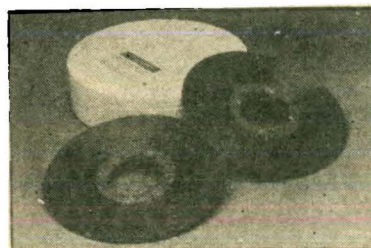
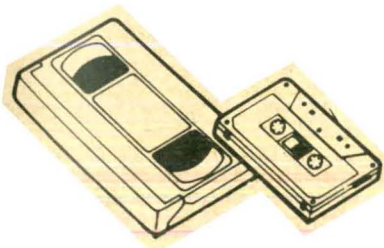
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High Speed Duplicator from Versadyne

The manufacturers of high-speed cassette duplication systems Versadyne have undertaken many changes in the primary product the 1500 series high-speed cassette duplication system. The 1500 series was first introduced in 1986. It consists of a master unit and up to 12 slaves. In the new design many new features has been incorporated to provide improved tape

handling characteristics on shorter master tapes.

It feature an adjustable 'dragpost' to provide optimum tape handling on masters of any length, including 1.5 or 2.5 mil tapes over 2000 feet. The adjustment range of approx. 3.5 inches adapts tape flow to the length of the master, taking full advantage of the

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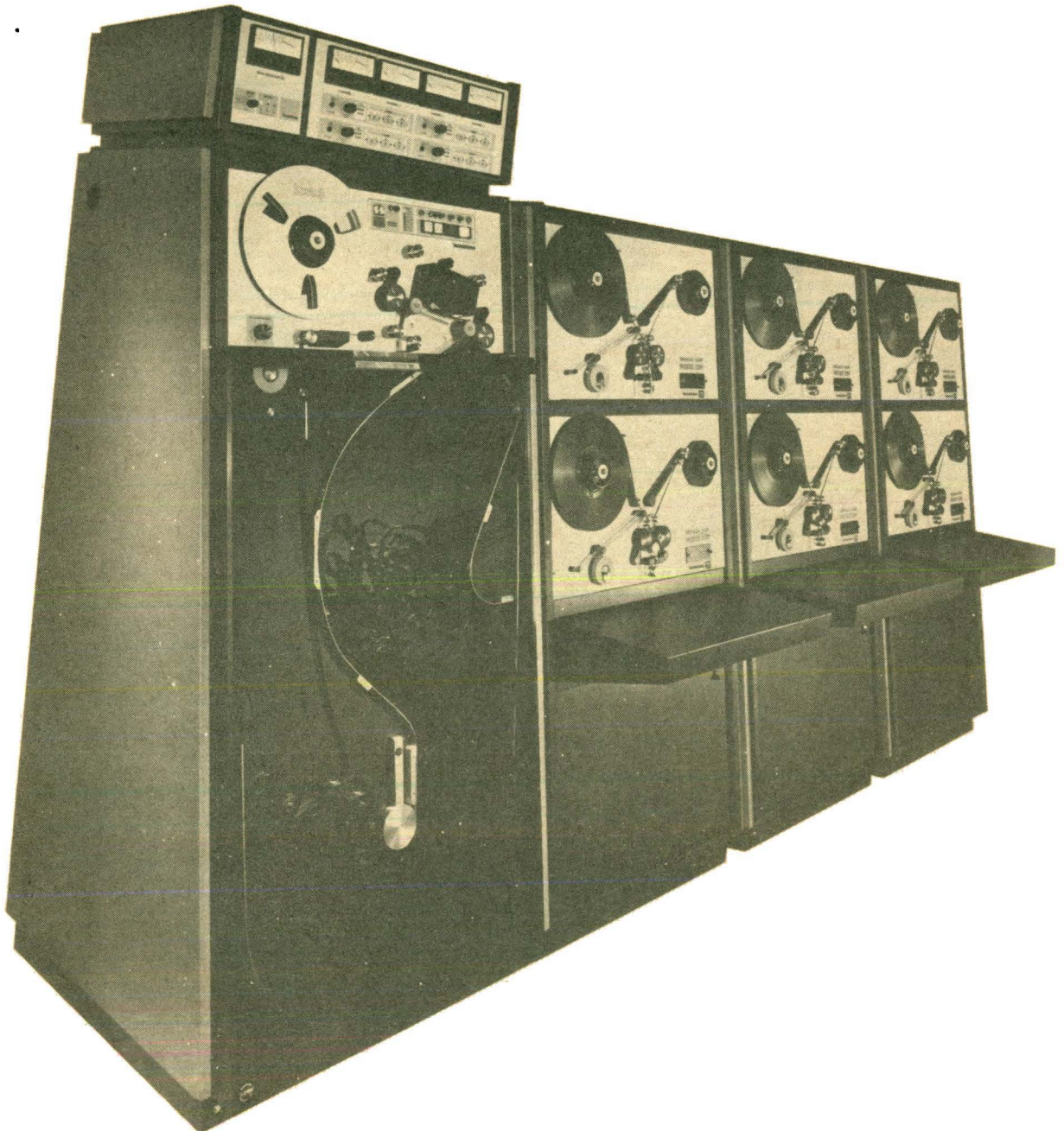
The 1500 series, available with upto 12 slaves per master unit will copy at 32:1 or 128:1 on ferric or chrome tapes.

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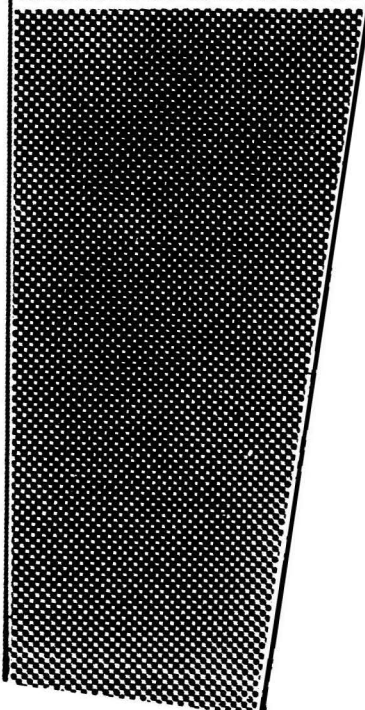
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YOU CAN'T MISS THE BEST ON TIPS



C-O: Technology and Practice

John Fisher considers the performance parameters of the modern C-O, which forms a vital, complex and precise interface between the tape and cassette mechanism.

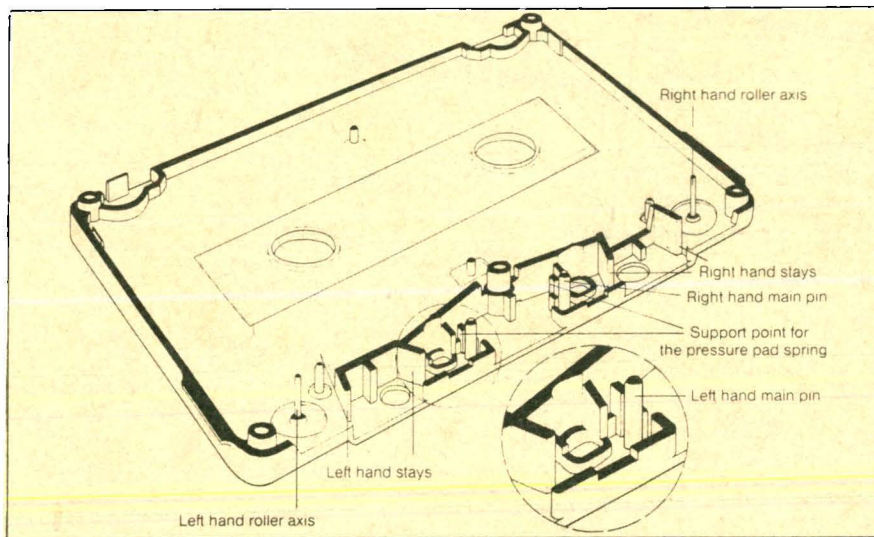


Fig 1: Elements in lower part of a compact cassette

The C-O, that mere 'container' for duplicated tape, is so often neglected or deliberately ignored. The more enlightened record companies—who have discovered the marketing value of improved duplicating stock such as chrome and of techniques such as HX Pro and XDR—can be persuaded with difficulty to pay a little extra for these 'hi-tec' features. But it is much more difficult to persuade them to pay more for high quality C-Os, as most duplicators are only too aware.

The C-O protects the tape from dust, dirt and handling. Yet the C-O is far more than a plastic container. It provides essential mechanical elements that complement those in the tape transport. It is the vital interface between the tape and the cassette mechanism. As such it is subject to considerable environmental and handling abuses in addition to the rigours

of normal operation, particularly in the car cassette and headphone portable player.

Regardless of the merits of the new tape formulations, new tape heads and improvements in mechanical performance of tape transports, the C-O is the final arbiter of whether (and how consistently) these improvements can be realised. It affects the frequency response and phase stability achieved in the replay machine; the hum levels achieved; the wow and the flutter; the mechanical noise; the quality of the wind and the problems of jamming; the battery consumption in portable replay units; and the 'playability' of the cassette when it has been left in a car in the sun or in freezing conditions overnight. The C-O affects the variation in performance between differing replay tape transports. It also affects the longevity of a musicassette even if the

TAPE TECHNOLOGY—PART I

cassette appears to perform well initially, reputations suffer if it jams after a little use.

Changing attitudes

However, there are signs that this attitude may be changing. 'Clear' cassettes are becoming a marketing feature. Now while the colour or transparency are of little or no intrinsic importance in terms of performance, this heightened consciousness of the C-O may be important in improving the general standard of C-Os used—particularly if the C-O is suddenly seen as a selling point. Why not 'high-tech' C-O's too? And by all means let them be transparent, if that is more appealing to the purchaser and let him see what sort of C-O he is getting for his money.

Regardless of the CD or R-DAT, the compact cassette has great potential. Technically, there is scope for further improvements in duplicating that enable very similar quality to be offered, using established technology—at an affordable price. The number of players and recorders in the field is vast, is still rapidly rising, so the market is a sure and very important one. Moreover, though the ability of cassette recorders to record is so often seen by the industry as a drawback, this very facility and their ease of operation makes them popular—and will continue to sustain the market for prerecorded cassettes to play in these machines. In many countries, the music cassette outsells all other forms of recordings.

It is important for duplicators, record companies and purchasers alike to be continually aware (and where necessary, to be made aware) of the

considerable importance of that humble C-O in cassette duplication. This article will examine individual areas of performance.

The interface

In measuring or assessing the performance of a particular tape, loaded into a particular housing—or in the listener's perception of the quality of a recording—there are three separate but interacting factors which affect the result: the tape, the C-O and the replay tape transport (assuming all is well with the duplicating).

It is one thing to look for low flutter, good HF response and low friction; another to determine precisely the contribution of each component in the C-O to the result. Sometimes the perceived performance of two replay machines will change with the tape/housing combination used; likewise the performance of tape housing combinations may change ranking with the mechanism used for replay.

The domestic user can choose the best tape/cassette combination to record on his machine. The problem for the duplicator is to choose a tape that optimises electromagnetic parameters and a housing that performs well with that tapes on *all* replay machines.

For instance, the duplicator will have gone to great lengths to ensure, with the aid of open-reel standard test tapes, that the azimuth of the heads on the duplicator slaves is accurately set and therefore that the recorded azimuth on duplicated pancakes is accurate. But the *effective* azimuth may alter when used in any particular cassette housing, due to the effects of

the C-Q itself in conjunction with the multitude of different transports that may be used.

Many of the causes of azimuth errors are also interrelated with causes of other performance errors. So before looking at ways of comparing C-Os in quasi-standardised transports, it is worth looking at the individual problem areas within the cassette housing itself (**Fig 1**).

Components of the C-O

Cassette shell. Most of the important dimensions of the compact cassette are defined in IEC94. Errors in these dimensions (**Fig 2**) can have a significant effect both on the performance of the finished cassette and its reliable handling. It is important therefore that the chosen C-O conforms to specified dimensions as well as exhibiting other good qualities; this can affect the thickness of the plastics used in certain critical dimensions.

Dimensional errors can cause errors in the positioning of the cassette in the mechanism. They can also affect the ease of loading and unloading. The body of the cassette provides the reference plane for all critical dimensions and component positioning; it must therefore be very flat. There must be adequate stiffness and no localised shrinkage around areas of thicker plastic, such as at the point where fixed guides or other elements at right angles to the shell are joined to the shell.

For consistency in performance, the C-O shell needs to be rigid and to sit firmly on the support points of the tape transport. Tilting of the cassette

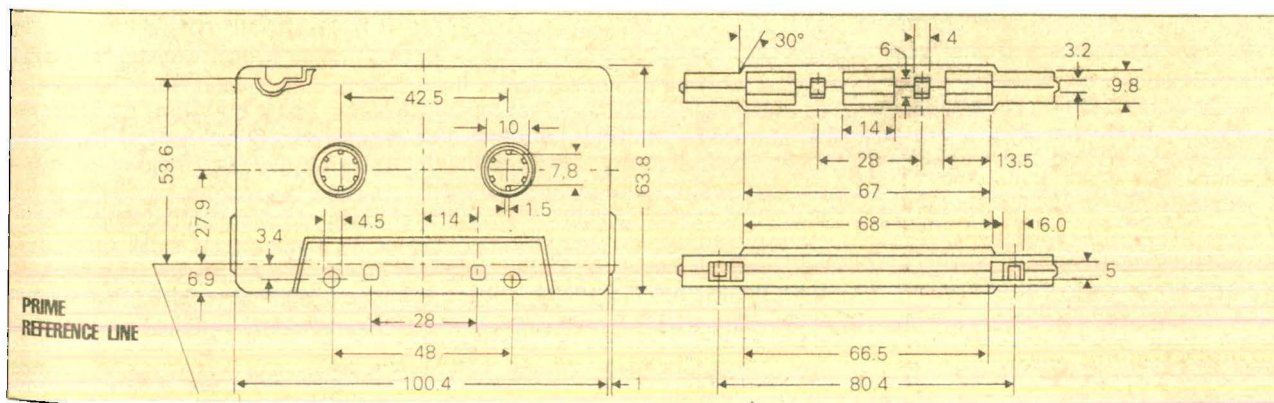


Fig 2: Key measurements for C-O performance

TAPE TECHNOLOGY—PART I

caused by dimensional errors at the support point (**Fig 3**) or twisting, will result in errors in the tape's path across the head; the cassette must be accurately dimensional within the specified area.

IEC94 allows a significant tolerance over the main support plane of the cassette shell and for the raised section around the head area: to minimise the effects of consequently tilting due to variations in tolerance between these two areas, the tolerance in the separation of these two planes should not exceed 0.1mm and should preferably be half that figure. Although recent recorder designs minimise the effects of such tolerances, cassettes must be capable of playing correctly in older transport designs.

The housing must not be weakened by the window: large, thick windows (or clear shells) may be preferable to small, flimsy ones.

Cassettes may be subject to wide temperature extremes when left in a car parked in the sun or in freezing conditions overnight: therefore the plastic of the housing must be dimensionally very stable over a wide temperature range and for prolonged periods. For example, for its own consumer cassettes BASF specifies tolerance of a temperature of +84°C for 24 hours.

Whether a cassette shell is screwed or welded is less important than whether it is well designed, well made and well assembled. Screwed designs, using five-point fastening, have the advantage that they can be opened in the event of the cassette being damaged or jamming; they can also be very rigid. A well made, sonically-welded shell can be equally rigid if the shell is correctly assembled prior to welding and if the weld is carried out evenly there may be less likelihood of distortion of the C-O.

In choosing between C-Os, it is worth bearing in mind that many blind people use the screw heads (or dummy screw heads, in the case of some welded designs), to identify which side is which—a small but invaluable feature for those so handicapped.

Guide rollers. The guide rollers at the front corners of the C-O play a very important role in the correct functioning of the cassette, affecting azimuth accuracy and azimuth/phase

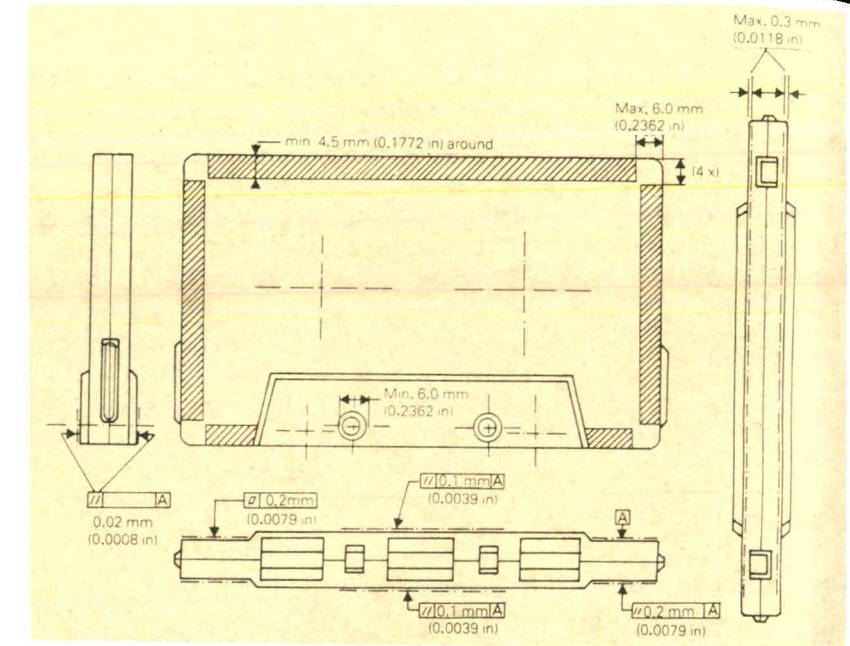


Fig 3: Cassette support planes: the hatched areas must be parallel and provide the reference planes for critical components in the C-O

stability, flutter, winding characteristics and tape damage. Consequently, the guide rollers need to be precision made and accurately positioned.

Guide rollers must run true, be round and run concentric with their axles; eccentricity can be significant problem with cheap rollers, causing short-term azimuth fluctuation and in extreme cases contributing to wow. Total eccentricity should be less than 0.04 to 0.05 mm.

To avoid HF loss and phase jitter, the axles and bearings should be accurate to better than .015mm and must remain at right angles to the shell and tape path, regardless of tape tension. True running must be maintained during fast wind at rotational speeds of 100 rps, without wear.

Rollers must be cylindrical across their faces between the flanges, not tapered or barrelled, to avoid distorting the tape, bad running and azimuth problems. Conicity, or difference in diameter between the two ends of the contact surface of the roller, should not exceed about 0.03mm. There must be no moulding seams within the area that contacts the tape, nor moulding 'pips' in the flanges; either can cause tape damage and cyclical speed variations.

Roundness and true running will be affected by the method of construction

of the rollers—solid, spoked, symmetrical or asymmetrical—as well as by the plastic material and method of production: how they are made is less important than good, reliable results in practice. While solid rollers are less prone to the distortions introduced by spoked construction, they may suffer from uneven shrinkage of the thicker plastic material and may consequently vary in performance more than spoked types.

The accuracy, profile and spacing of the flanges affects weave and edge damage to the tape, and hence both effective azimuth and head contact. Flanges should be correctly spaced, to guide the tape without intruding into the tape path and distorting it. Wobble, angular play and excessive vertical play of the roller on the axle contribute to bad winding, mechanical noise during wind, tape damage and phase instability (**Fig 4**). However, some perceptible vertical play of the roller on the axle is necessary in order to allow the roller to move up or down enough to allow correction of the tape path if there is a small error in the seating of the cassette. This allows the tape to run between the flanges without their intruding into the tape path.

The axles on which the roller guides run must be exactly at right angles to the shell, to avoid introducing deflection of the tape path. Rollers

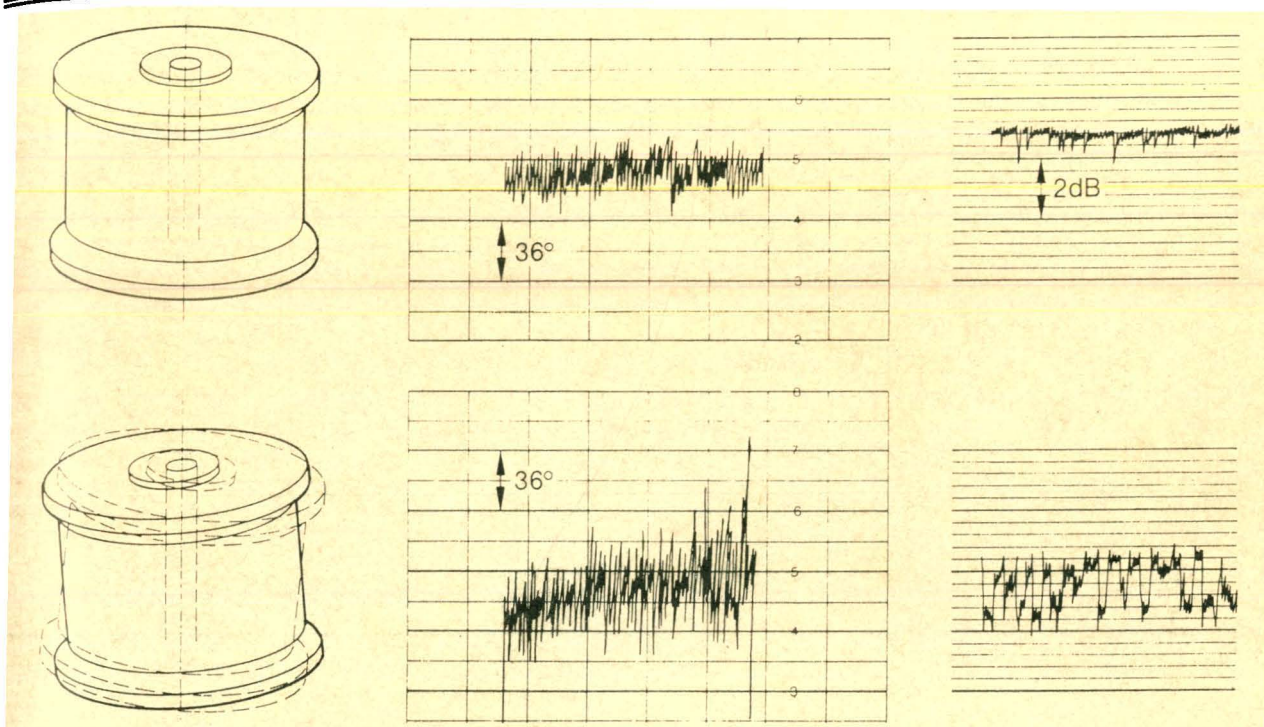


Fig 4: Influence of different rollers on phase and level uniformity - replay 10 kHz

with metal axles are frequently regarded as being more accurate than rollers with plastic axles. However recent BASF research suggests that accurately moulded 2mm diameter plastic axles, in a suitably stable shell materials, can give more accurate running than 1mm steel pins. Because of the greater stability of the plastic axles with regard to the shell, the perpendicularity can be better than with metal pins and the influence of the axle on the tape path is reduced; provided the right material are used for both the axles and roller, there need be no increase in friction and no stiction.

As with all the plastic elements, temperatures stability of the plastics used must be good to ensure smooth running.

In some cassettes, roller A (**Fig 5**) is replaced by a fixed post or skid guide; because of the long wrap, this may add substantially to the friction and stiction -and therefore flutter-but is a cheap solution to avoiding the errors caused by eccentric or badly moulded rollers, provided the skid itself is very accurately moulded;

Bad rollers (or bad skids) will repeatedly distort the tape, causing damage and inferior performance.

Pin and stay guides. The two moulded plastic pin guides on either side of the replay or record/play head (**Fig 5, H, L**) have been found to have the most influence on replay azimuth. The guide pins, usually moulded plastic but sometimes inserted metal pins, need to be perfectly cylindrical and must not taper or bulge. They must be exactly at right angles to the C-O housing, as any error in azimuth or zenith of these pins causes an azimuth error (**Fig 6**); deflection of the pin, measured across the width of tape path, should be less than 0.015mm.

There is also some influence on azimuth due to the stay guides B, F, M and N; their zenith have a lesser effect on the accuracy of the tape path and a deflection of up to 0.025 mm across the tape width is acceptable.

In addition, all these guides may introduce friction and stiction with the chosen tape, affecting flutter and smooth winding, and their behaviour will depend on the shell material used. Badly moulded guides may damage the surface or edge of the tape and accumulate oxide. Surface damage and the build up of oxide around the tape path may cause dropouts and HF loss; edge damage may cause flutter, dropout on one channel (left) and

ultimately jamming due to poor bad winding.

Foils. The thin plastic foils that line the C-O prevent the tape rubbing on the plastic housing of the cassette shell and can contribute to smooth, jam-free running.

Foil design varies: They may be flat, dished or shaped, or embossed. Generally the flatter foils give lower flutter, while the more strongly shaped foils give enhanced tape guidance during fast loading, but at the expense of flutter. The form of the foil also contributes to running noise. Flat foils tend to result in a noisy wind, since the hub on which the tape winds is more free to move up and down. The worst case is where the shape of the foil differs in the two halves of the C-O, due either to production tolerances or the effect of temperature fluctuations. This can contribute to bad winding.

Foils may have a lubricated coating to ensure low friction and good winding, and some conductive coating may help reduce the build-up of static. The worst types of foil may offer none of these qualities, may warp with temperature change and contribute to bad running.

Hubs. The tape is wound on 22 mm diameter hubs and builds up to a

TAPE TECHNOLOGY—PART I

diameter of over 50 mm. Hubs should have about 1 mm of play within the housing to allow their correct seating on the winding centres of the take-up and rewind drives. The hubs must be truly round and accurately concentric to minimise wow, offer low friction in contact with the C-O shell, and provide good anchorage for the tape with no wow-inducing bulge at the anchor point. Over-large apertures at the centre of the hubs may result in sloppy winding; undersize apertures may cause difficulty in insertion and consequent distortion of the cassette.

Hubs generally have little effect on azimuth, but badly moulded hubs can contribute to wow & flutter, and to noise during fast winding.

Other guidance devices. Certain cassettes, notably those from BASF, carry additional guidance mechanisms to those specified in IEC94. In the case of the BASF Security Mechanisms (SM), they take the form of moulded plastic devices (tusks) to control the tape wind and guide it from hub to guide-roller and back again (**Fig 5**); the aim is a better wind and tape handling.

Some additional slight friction is induced by SM, but the effect is generally negligible (except possibly with very low power battery equipment) and it is claimed that the benefits outweigh this slight disadvantage. Such devices have not been widely used in C-Os for bulk-duplicated cassettes, presumably on cost grounds.

Pressure pads. The pressure pad must extend across the full width of the tape and overlap on both sides, to

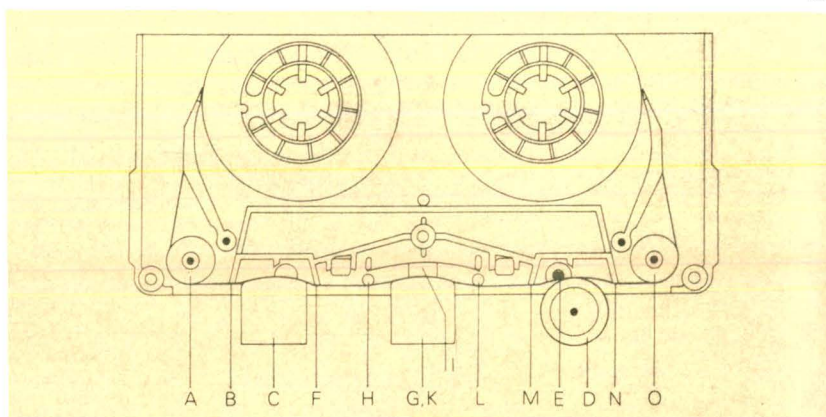


Fig 5: Tape path and C-O components. A = left roller and axle; B/F = left stay guides; C = erase head; D = pinch wheel; E = capstan; G/K = record/play head(s); H/L pin guides; I = pressure pad and spring; M/N = right stay guides; O = right roller and axle.

ensure even pressure and reliable head contact. The pad must be long enough to press on both gaps of a dual record-and-play head; older-style 3 mm pads are inadequate for modern high quality machines.

The pad is usually of special close-textured felt, about 5x6 mm, mounted on a beryllium bronze spring. Sometimes the pad is of foam plastic and the spring of plastic; neither are generally very satisfactory except on grounds of price. Felt pads must be free from projecting fibres, foam pads must not exhibit a tendency to stiction. The spring should be non-magnetic, wide enough to provide a stable mounting for the pressure pad.

Excessive pressure from the spring will cause excessive friction/striction and poor flutter performance. Too little pressure results in unreliable head contact. With the pad in contact with

the head, a forec of 0.5 to 1.5 g/mm² is specified.

Though the effect of the pad and spring on azimuth is less than that of the guide pins on either side of the head, it does influence the tape path as well as head contact, and needs to be accurately positioned. Incidentally, the effects of bad pads on azimuth and head contact are less apparent on double-capstan replay machines than on single capstan types— a point to remember with regard to quality check machines.

Screen. Behind the pressure pad is a screen to protect the replay head from magnetic radiation and provide some electrostatic screening. A good screen will provide 15 to 20 dB of mains hum reduction, a poor screen is only cosmetic.

CONCLUSION

Far from being a bit of plastic to be bought in at the lowest possible cost, the good C-O is a vital, complex and precision element in the reproduction chain. Some duplicators (and just a few record companies) are increasingly aware of this. But the importance of C-O quality is still too often overlooked in the quest to cut costs.

To be concluded

Author's acknowledgement: I am indebted to BASF for assistance in the preparation of this article and the accompanying illustrations.

(Based on an article by John Fisher first published in One-to-One Magazine)

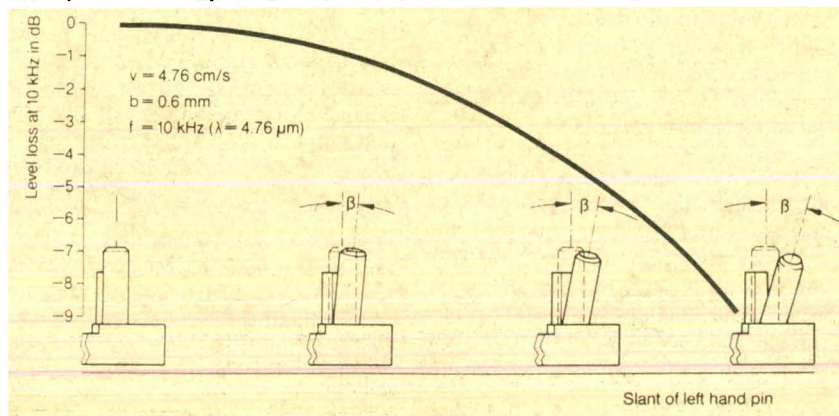
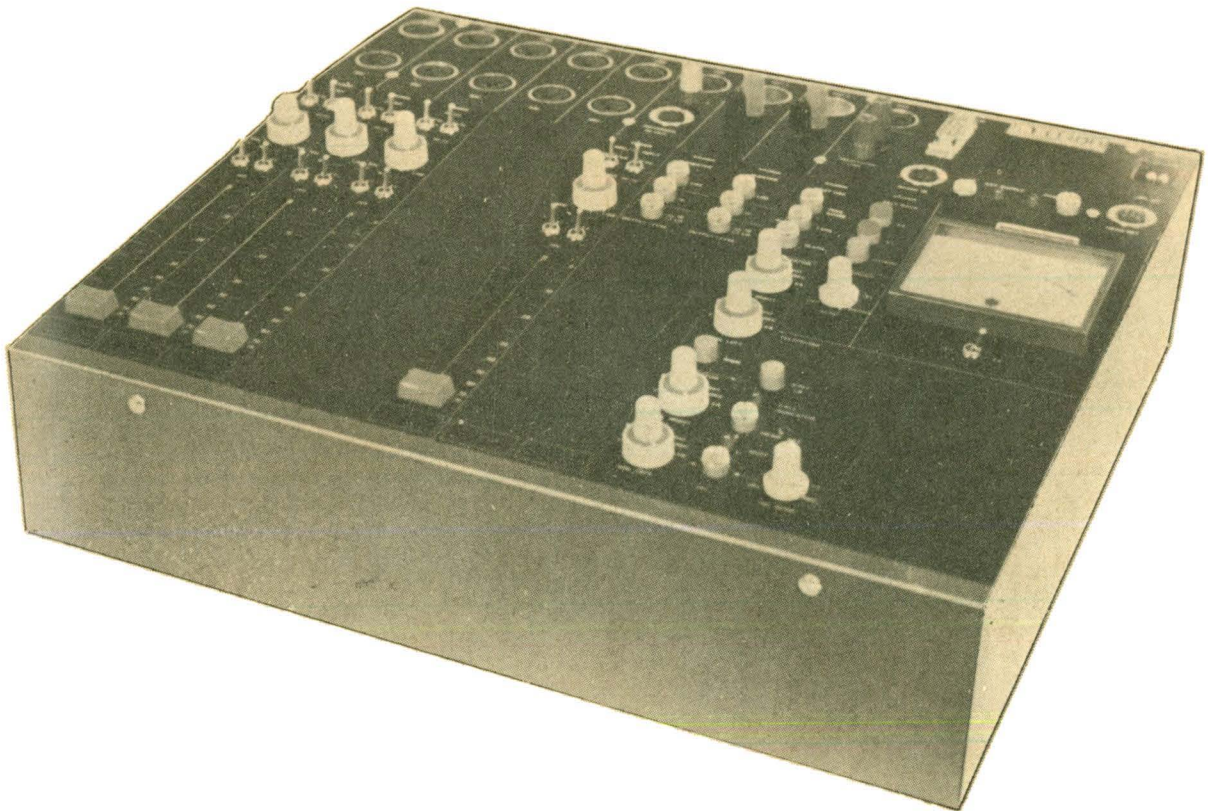


Fig 6: Relationship between the deviation of the lefthand pin from the vertical position (angle of error B enlarged approx 10 times) and the loss in level at 10 kHz in dB.

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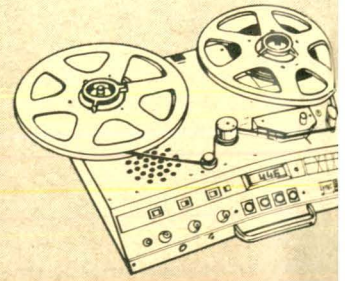
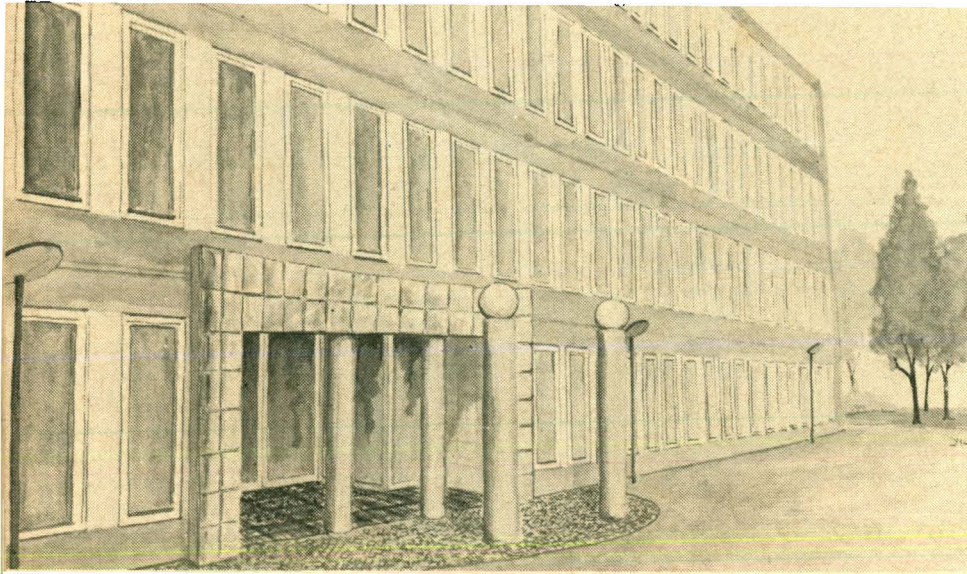
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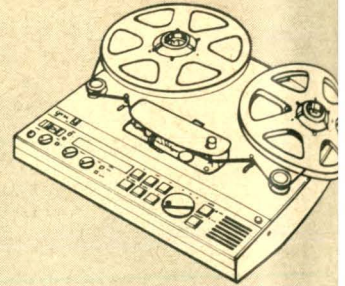
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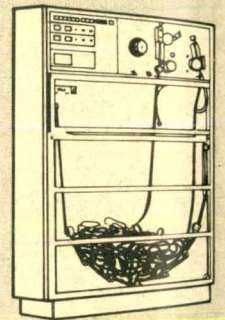
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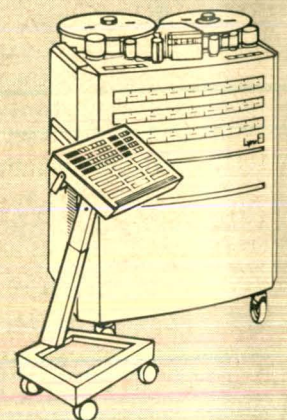
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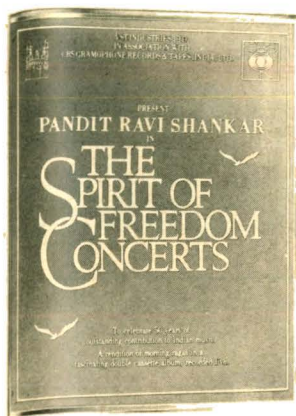
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CLASSICAL

**SPIRIT OF FREEDOM
CONCERTS**
Ravi Shankar
CBS



This double album contains excerpts of his Spirit of Freedom Concerts held in Hyderabad and Pune under the sponsorship of VST Industries, establishing a beach-head in the proliferating field of corporate sponsorships in India.

Volume 1 covers the concert for Surmandal in Hyderabad. Side A is devoted solely to alaps in Raga Ahir Bhairav played leisurely and lovingly. The passages in the mandra saptak are uniquely characteristic, but the end is clipped rather abruptly. Side B features a Bengali Kirtan which loses some of its authenticity when made the vehicle of a ragmala-type treatment. The mood of the Kirtan is further dissipated by Kumar Bose's tabla interlude. Volume 2 opens with Anand Bhairav set to teentaal, an in-depth and well-rounded delineation of the raga. The companion piece is Sindh Bhairavi which he invariably plays to top up many a concert, with Zakir Hussain on tabla, peaks up to a rousing finale.

At both the performances Parthosarthy, a disciple, plays second string on the

Sarod. These recordings culled from live concerts, by recordist Mohan Hemmadi has been able to extract a faithful performance, although the editing could be better from a commercial standpoint.

JUGALBANDI

Chandreshkhar Swami & Girish Wazalwar

HMV

Senior disciples of Pandit Jasraj, emerge from the shadow of their guru, to make their debut. The singing has the familiar stylistic nuances of the Mewati gharana. They complement each other with perfect understanding as they render an authentic Bhairav in vilambit and drut compositions, set to ektaal. The progression of their alap, sargam and taan patterns is cast in the mould of their mentor. In comparison their Din-ki-Puria is not gripping. However the concluding composition Hamsadhvani, 'Ram sumir Ram sumir' in teentaal leaves a lasting impression. It is a creditable effort, well supported by Appa Jalgaonkar on the harmonium and Omkar Gulvady on the tabla.

JUGAL GAYAKI

Pt Rajan & Sajan Mishra

T-Series

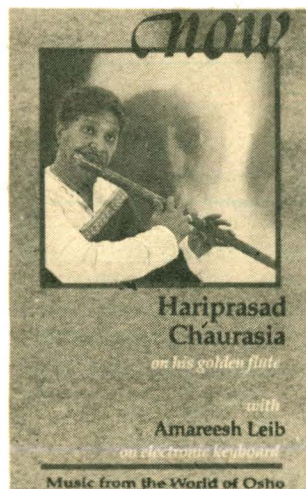
In recent years the singing duo of Pt Rajan & Sajan Mishra have established themselves as the most promising exponents of jugal gayaki. Here they give a comprehensive account through presentations of Jaijivanti, Basant, Darbari Kanada and a tarana in Bihag. A noteworthy feature is the selection of the paramparik compositions of the Benaras gharana.

Jaijivanti and Darbari Kanada come in for detailed presentations with sonorous and well-articulated alapchari, taans are vigorous and well modulated, but I thought the sallies in atitaa

needless, singing is appealing enough without recourse to this showmanship. The concluding tarana in Bihag is sprightly and underlines their versatile range. Perhaps a piece in the Pooravang would have enhanced the album value.

NOW

Hariprasad Chourasia & Amareesh Leib
CBS



Projects Hariprasad in a new light, made at the Rajneesh Ashram and dedicated to Osho and his vision of creativity. In association with Amareesh Leib on the electronic keyboard, it is a study in fusion music woven around the traditional bansuri wielded with imagination.

The theme music NOW is a happy blend of Durga, Yaman and Bhairavi set in a folk idiom, while the Dancing Horses have a galloping rhythm in a race free from more typical of the West. The kite-flying Tarang portrays fun and fancy free through the interaction of the bansuri and the key-board artistes. 'Behind the Moorlight' has the requisite magic mood of a tranquil moonlit night. Other memorable pieces are Timeless-Yaman in free form, while 'The Creek &

the Ocean' is denoted by improvisations in raga Madhukauns. Here is Hariprasad as you've never known him.

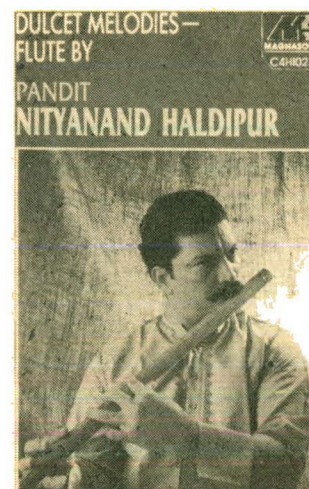
FEEL THE THOUGHTS

Pt Ulhas Bapat
T-Series

A disciple of Zarine Daruwala Sharma the sarodienne, he recently featured on Magnasound. He plays Marubihag with a short alap, followed by gats set to teentaal and ektaal. For a change the percussion support is provided by Vibhav Nageshkar, and between them they work up a lively layakari in this popular raga. On the reverse side he presents Prabhat Sagar which in fact is a string of morning melodies. This ragamalika comprises Lalit, Ahir Bhairav, Bairagi, Hindol and Bhairavi. The transition from one raga to another is fluid and the overall impact is well-blended and harmonious, rounding off with a dhun in Mishra Khamaj. His handling of the santoor is in a distinctly different style of his own, a welcome exponent of this increasingly popular instrument.

DULCET MELODIES

Flute by Nityanand Haldipur
Magnasound



A talented disciple of Pt Devendra Murdeshwar, has

been lately receiving advanced training from Annapurna Devi. There is a perceptible improvement in his breath control as well as gat kari in this maiden album. Restricting himself to two night-time melodies, Bihag and Bageshri, rendered on the bansuri in a simple and straight forward style, without self-conscious affectations. Bihag is set forth in vilambit set to ektaal with its drut component in teentaal. On the other side, Bageshri is played in jhaptal and teentaal respectively. His phook is more full-bodied and confident now and with Sadanand Naimpalli on the tabla, a happy rapport is evident. This marks a promising debut.

MELODIOUS VOICE OF MANGALA RANADE CBS

Born in a musical family, the daughter of Pt R.V. Sohoni, an exponent of Gwalior gayaki, she took to music naturally at an early age. However, it is under the tutelage of Pandit C.R. Vyas that her talent has really blossomed in the space of a decade. In her first album on the label, Mangala renders two complex melodies-Ambika Sarang and Jogkauns. Her open throated style of singing is uninhibited and appealing. It would be pertinent to

mention here that Ambika Sarang is the creation of the late lamented genius Pt Chidanand Nagarkar while Jogkauns is credited to Gunidas Pandit Jagannathbhuva; two stalwarts who shaped the musical destiny of Pt C.R. Vyas. I had the privilege of hearing the original Ambika Sarang from the late Nagarkar himself. This version does not do adequate justice to the original. The Jogkauns on the reverse is no better. The quality of music is somewhat strained and could have improved with editing.

DEBUT: Nisha Nigalve-Parasnis Magnasound

Among the promising young singers, Nisha Nigalve Parasnis appears to have got an early break into the ranks of Magnasound. She makes the most of her opportunity with a repertoire that includes a 3-tiered Shree, a 2-tiered Bihagda and finally a bandish in an innovative Sohoni-Pancham. The selection gives insight into her musical capabilities. She opens with a robust rendition of raga Shree with the composition 'Sanjh bhayee'. The raga calls for a tranquil treatment especially in the vilambit whereas Nisha has invested it with a racy restlessness right through to its climax into a tarana. In comparison Bihagda is well developed both in japtaal bandish ('Mohe jaane de') and in the ektaal counterpart ('Sakhi Mandarva'). The concluding piece, a Sohoni Pancham makes refreshing listening. Nisha is well supported by Sunil Jaiphalkar on tabla and Vishwanath Kanhere on the harmonium.

IMMORTALS Ustad Amjad Ali Khan T-Series

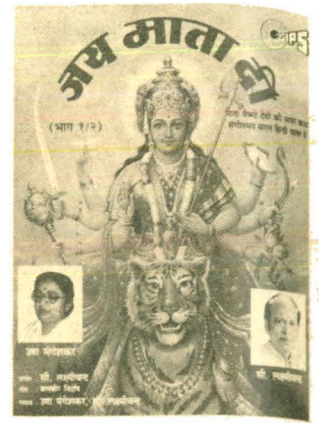
Ustad Amjad Ali Khan, joins the galaxy of 'Immortals' for

the T-Series. As a measure of his mastery over the sarod, he has offered no less than four crisp gats in partnership with Shafaat Ahmed on the tabla in variable moods. Opening with a Kamod gat set in addha taal, the mood is light. In contrast, Rageshri is played in japtaal amidst inventive patterns of layakari. With Lalita Gauri the mood is naturally sombre for a start in madhya laya teentaal which perceptibly brightens up with the adoption of the drut ektaal, concluding with a jaunty thumri set to the Punjabi theka. The offering is a selection for varying times and varying moods.

ROYAL TOUCH ON SITAR Ustad Vilayat Khan HMV



Another innovative album hailing the advent of a new raga from Ustad Vilayat Khan entitled Vilayat Khan Kanada. In its notation the raga deviates from the conventional Darbari Kanada in the use of sh undh gandhar and nishad in the aroha. The Ustad has presented the raga on side A, side B is devoted to the delineation of its gats set in madhya and drut teentaal. Tabla accompaniment is entrusted to Pt Kashinath Mishra who has little scope to display his virtuosity. How



does the new raga strike? To ears accustomed to hear Darbari Kanada since times immemorial, the newly-conjured version does not strike quite as appealing. Only time can tell if the raga will endure to establish generalised popularity.

Sumit Savur

BHAJANS

JAI MATA DI Usha Mangeshkar and C. Laxmichandra Tips

A musical story of the goddess Vaishno Devi her devotee Shridhar and the temple located deep into the mountain. Lyrics of the bhajans are penned by Bal Nirdosh. The songs aptly describes the moods evoked when one visits the temple. The double cassette features Usha and Laxmichandra's voices. The latter also provides the music. An album for the devotees of the goddess is into the market. **A.B**

SAI NAAM PYARA

Preeti Sagar HMV

The singers of Sai Baba bhajans, like his followers, are swelling with time. Preeti Sagar who has rendered the bhajans in her own inimitable style to create the desired devotional impact. Singing songs for children and pop songs for youth,



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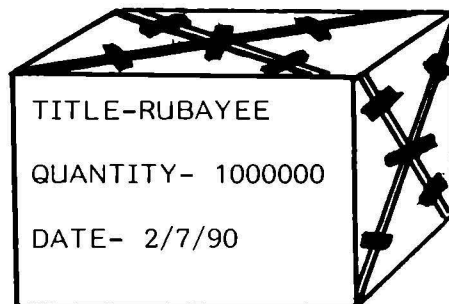
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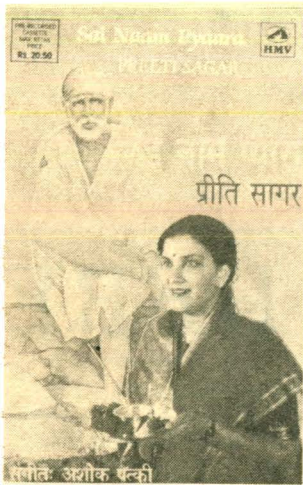
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She now concentrates on being - a grandmothers'



delight.

Winner of two 'FilmFare' awards consecutively ('Julie', 'Manthan'). Preeti can sing profound melodies as effortlessly as frivolous cabaret numbers. Her latest venture justifies to her ability to do justice to diverse styles of singing. Ashok Patki's compositions are simple and pleasant without straying from the traditional forms. Preeti's versatility however compels repeated listening. **N.S**

PATIT PAWAN SITARAM

Triveni Bhawani
Sargam

Ramayan has a perennial appeal to Hindus. Music duo Triveni Bhawani has wisely stuck to the traditional form of music in presenting 108 verses from the great epic. Vocal rendition by Manju Bhatia and Suresh Wadkar enhances the appeal inherent in the verses. A good buy for religious minded listeners who want to create a sanctimonious atmosphere in their homes as the day begins. **N.S.**

AAO HUM BHAJAN KAREN

Anup Jalota
MIL

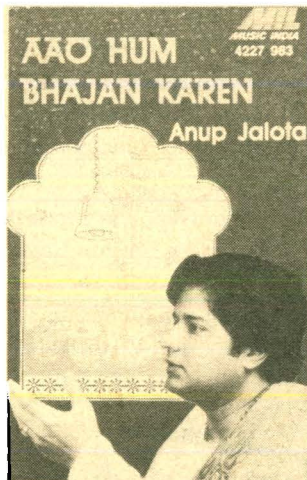
Jalota effortlessly glides through the album. Will definitely be picked by his devoted, devotional fans.

Though there is nothing exceptional as he treats it as just another album. Proficiency can sometimes become an hindrance, the dancer always present of becoming mechanical. **J.N**

PRANI

Arvinder Singh
Goldiee

Based on lyrics from the Gurubani, sung by Arvinder Singh and music composed by him and Surinder Singh. Side A contains Naye Mahle Ke Shlok while side B has a simple but meaningful philosophies preached in the Gurbani. Arvinder Singh blessed with a beautiful voice which blends well, emoting the lyrics with depth and feeling and creating the soothing atmosphere for the devotional. One of those timeless pieces, unseasonal, relaxing when heard to at anytime. **J.N**



GHAZALS

APAS KI BAAT
Mitalee, Bhupinder Singh
HMV

Double album of 13 ghazals with only one duet while the others have been divided equally. Lyrics have been written by Ibrahim Ashik, Naseem Ajmeri, Qateel Rajasthani, Zaheer Anwar, Ashik Ambalvi and Madhu Bakshi while the music is composed by Bhupinder has been arranged by Uttam

Singh. Most of the lyrics are Pyaar. Masti, based. The impression of a live recording has been given by interspersing of claps and introductions. The album misses the elusive quality that cannot be explained but lifts above the ordinary though the couple tries to move away from the groove of wine, women and beauty. **J.N**

JAZBAAT

Gaurav Chopra
HMV

His second attempt at ghazals after 'Nazrana' also on HMV. The artist is a 'Sangeet Visharad' in voice classical music. This endeavour includes eight romantic ghazals, epitomising the title of Jazbaat (feelings). Compositions are by Jaffer Parvez, the singer's guru and Gaurav himself. The instrumental arrangement are by Y S Mulki. **J.N**



RUBAYEE
Pankaj Uddas
Velvet Voices

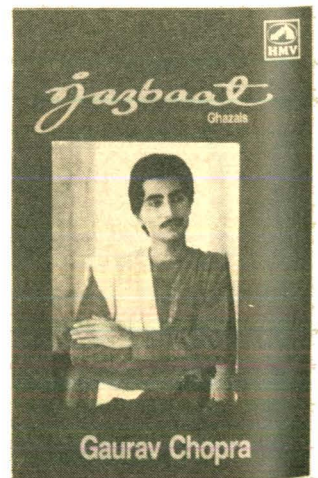
Double set contains 12 new ghazals written by contemporary poets interspersed by 23 Persian Rubayees of Omar Khayyam translated into simpler Urdu by Zameer Kazmi and Irtiza Nishat and claimed to be set to music for the first time. Excellent production and recording quality discerned.

After the type of the ghazal boom has settled, Pankaj has come out with a more serious product aimed at the more knowledge crowd. A focus, the music is slow paced giving the lmelight to the lyrics. Though some of lyrics continue to use the metaphore of wine, many inimitable voice and style. The booklet with complete lyrics is a bonus though one wished there were more meaning supplied for the ones uninitiated to Urdu, to enjoy better. **J.N**

INSTRUMENTAL

THE SEARCH
Moods of Guitar
Chintoo Singh
CBS

Chintoo Singh on electric guitar with music by Mohinderjit Singh and arranged by Ashok Patki. 'Never to return' is sad expressing the pathos through delicate strokes with the finger tips only. 'Desire is, full of fire'. We are now one excellently evocates the feeling of togetherness.. Beyond the dreamy clouds it is beautiful. An excellent buy for the instrumental music lover though a more imaginative use of the supporting orchestra highlighting the guitar would have increased the value of the album considerably. Chintoo Singh has managed



to built a mood and keep the tempo throughout. **J.N.**

SOUNDTRACKS

JEENE KI SAAZA

Iqbal Qureshi

Sonotone

This album consists of songs from two film soundtracks. Jeene Ki Saaza and Jaan Lada Denge. Side A features songs from Jeene Ki Saaza. The music by Iqbal Qureshi is quite upto mark. The music composition and vocals boast flair and are blended to perfection with the situation. Highlights are the numbers by Anuradha Paudwal, Jaane Ja Jana na, Humko Jeevan dene wale is a bhajan rendered well. Ye Raat Gujara tere intezaar sound like a fusion between rock music and Indian Music but has not been able to do so. **S.R.**

PATHAR KE PHOOL

Ram Laxman

Tips

Ram Laxman's first film since his super hit 'Maine Pyar Kiya' was released. The same pair of Lata and S P Balasubramaniam has been invited to render all the eight songs. Ram Laxman proves that it was no fluke and he can consistently produce good music. Success of the magnitude he had must have done wonders to his confidence. Especially noteworthy are 'Kabhi tu

Chaliya lagta hai' and 'Sajna tere bina kya jina'. The lyrics are all playful. **J.N.**

KASAM JHOOT KI

Jeetu Tapan

CBS

Signals the comeback of CBS to the film music domain after a gap. Sans any fireworks. Nothing that will make the fan run to his music dealer. Very predictable, with the regular duet, sad, disco and a breezy number rendered by a host of singers Anuradha, Kumar



Shanu, Udit Narayan, Suresh Wadkar and Vijay Benedict. Lyrics by Kulwant Jani and Hasrat Jaipuri are also run of the mill. It must be said to the credit of Jeetu Tapan, that they show a glimpse of potential to rise above the ordinary. Someone has to take the initiative to break loose the parameters the community of music directors have themselves built. **J.N.**

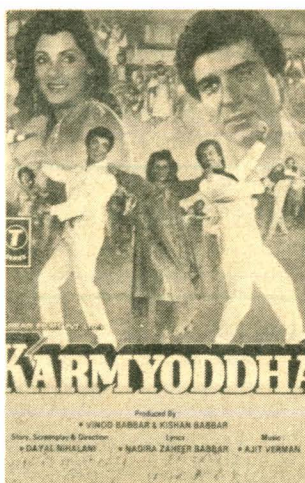
LEKIN

Hridaynath Mangeshkar

HMV

One of those rare treats from film music these days. Vintage quality all the way. The music by Hridaynath and lyrics by Gulzar both prove what great stuff is made of. Hridaynath proves his mettle using a mixture of classical and Rajasthani folk base, the lyrics too are

Rajasthani. 'Jhoote Naina' rendered by Asha Bhosle and Satysheel Deshpande and 'Ja Ja Re' by Lata Mangeshkar and Hridaynath are purely classical, perhaps fulfilling a hidden, long cherished dream of the sisters, who have put the stamp on every other type of film music. As expected Lata steals the limelight with six solos while one song is by Suresh Wadkar. Success with the masses may depend on the clicking of the film at the box office, but a treasure for



the connoisseurs and lovers of music. **J.N.**

DO PAL

Rajesh Roshan

Venus

Rajesh Roshan proves his calibre in this soundtrack. Six songs written by Payam Sayeedi and Ibrahim Ashiq support well with good lyrics. All the tracks are memorable, the impatient lover in 'Chori Yeh Man' sung by Lata, lovers duet 'Pyaar Mein yeh' by Amit and Sadhna, revolting teenager in 'Pakadke Unglee', in two versions slow and fast, not a care in the world 'Ab to Mera Sona' Udit, or the sad 'Yeh Deep Jalte Rahe' by Mohd Aziz and Sadhna are all extremely melodious and memorable. An excellent and worthwhile buy. **J.N.**

KARMYODDHA

Ajit Varman

T Series

Karmyoddha songs threaten to be popular and are more imaginative than those heard in a 'masala' film. The songs 'Ang ang mere' (Anuradha, Amit) and 'Zara sa mujhe chhuna to' (Lata, Amit) are especially noteworthy. 'Haye ye ladkiyan' (Amit) is a disco based on indigenous rhythm 'Chakra Dhoon'. It will be surprising if the racy number 'Jhumpak jhumpak' based on folk tune is likely to catch public imagination as 'EK do teen' did earlier. **N.S.**

ANDHAYUG

Pt. Hemraj

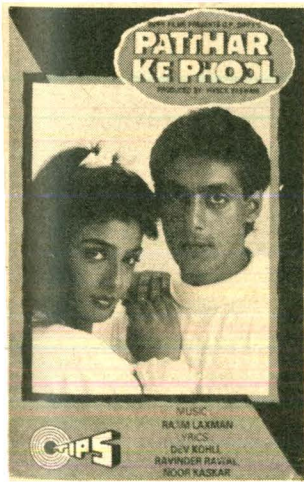
Music Sansar

Music Sansar's many soundtrack releases this is one of the good albums. There are four songs on this track. The first song Ye Andhi Duniya is a catchy number. The lyrics abounds good message, another tune by Suresh Wadkar and Anuradha is folk song blended in Raag Pahadi which also helps in blending with the situation. Main Husan Ki Sharabi is a duet cabaret number by Chandrani Mukherjee and Dany Prabhakar is lifeless. Side B of the cassette features two songs from the film Zindagi Ke Mele. **A.A.**

HINDI POP

FELL THE BOMBAY FEVER

Aadesh Shrivastav





The first ever cassette of international disco hits, is an endeavour to bring the genuine western atmosphere into India. The title song promises of better things to come, but what follows is an anticlimax. The lyrics make no impact. Infact they turn positively vulgar in the numbers Push It and Sex Machine. Thus the music drags on monotonously through the first side. Yake yake through rhythmic is a mystery, shake it out shakes you out of the monotony and music to Annie reminds one of Asha Puthli's Yug Yug Jeeyo. The second side succeeds you in making you salvage a shred of your faith in music. On the whole the pioneers have yet a long way to go for fame. **A.B.**

CHORI CHORI

Parvati Khan
Weston

Parvati executes the first non-stop number on cassette with ease. Bharat ke naam music is soulful rendition and appropriate for the lyrics which is a message from one heart to another on India and the sorry condition she happens to be in. The music is a sure finger-drummer, but the lyrics tend to get tedious. 'Main to Nachungi' deviates from its pop category as does Dil ye jo hai dil. Fire fire is a cross between Indian pop and

Caribbean calypso music. Darogaji is based on traditional music. Parvati does her bit of adding to the Indian pop. The album has been digitally mastered. **A.B.**

O-YARA

Falguni Sheth
Weston

Falguni Seth storms the pop music scene with vengeance. The fact that the tunes are imported is of little consequence. Her rendition lends an irresistible charm to the 'Inglish' pop tunes which should appeal to our 'Desi' listeners in a big way.

Falguni has a voice which is mature, polished and mellifluous. Success will go a long way in establishing her as a singer.

The music arrangement by Louis Bank and Dinshaw Sanjana helps Falguni to demonstrate the range and flexibility of her voice. **N.S.**

JAANAM

Viju Shah
Weston

The music reminds us of Viju Shah's foot tapping triumphant 'Oye-Oye' in Tridev. Every song is composed exquisitely and is an excellent amalgamation of Indian, Arabic and Western music. Sameer has contributed admirably to enhance the lyrical romance in 'O mere dil ne' and in the soft number 'Suno na, kahona'. 'Hey Baba' will actually get you on the floor, it's a true dance number set in disco dandia style. 'Hole Hole' and 'Jaanam Sunday ko milenge' are also potential winners. The music overpowers the singing. 'Sapna and Amit delightfully satisfy. Good arrangements on the synthesizers throughout the eight numbers and the album does well to target at younger hearts. **P.B.**

CHAHAT

Ali Hyder
HMV

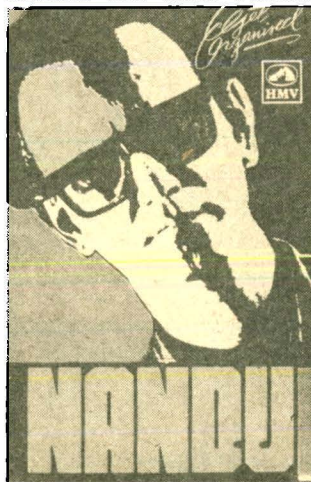
Ali Hyder introduced by HMV with Hindi Pop. The artiste is the complete musician writing, composing and singing all his songs. Described as having a dulcet voice, he has had no formal training in music. Stealing his way into the hearts of the young teenage crowd with soft romantic numbers and dreamy looks, crooning in a fresh unaffected style. There are a couple of faster numbers to change the pace of the album. Music for two songs has been composed by Amir Khan. Hyder has mixed traditional folk with his modern tunes, lyrics have been kept simple and direct. **J.N.**

ENGLISH POP

GET ORGANISED

Nandu Bhende
HMV

The third album of Nandu with HMV after Disco Zamana and Disco Maaza.



Get Organised is his first English album for HMV. The songs have been penned by Nissim Ezekiel while the catchy compositions are by Nandu himself. Some of the few good compositions are the typical rock n roll numbers Mary and Hold on Baby. No way it's Bombay reminds us of Remo's hit song Bombay City. The lyrics are very interesting. On the whole this album will always be welcome among

hardcore fans of Indian rock n roll music. **S.R.**

GROUND ZERO

13 AD

Magnasound

This rock group from Cochin, comprises the quintet musicians. This is their debut album with Magnasound.

Guitarist/Vocalist Eloy Isaacs and Glen La Rive on vocals lead the band through a sparkling set of muscular originals and displays a singing style that is pure and direct and perfectly fitted to such songs as Rock n Roll fans will want to cock an ear to this prime workout by a promising quintet that serves its music with no chaser. **S.R.**

MAN OF CONSCIENCE

Susmit Bose
CBS

Title aptly describes the contents of the album by this Delhi based singer, Susmit Bose. The lyrics are well written. They describe the various upheavals the world is going through. Highlights include the sad number and conscience rousing Do you hear the children, Song of hope and faith and the title number Man of Conscience which at once shake the feelings of the listener. The songs retain a powerful and dark undertow. The last song in the album Mandela was heard innumerable during the leader's visit to India. This is the SA's national song. Susmit Bose's distinctive voice makes it a promising fare. On the whole an intelligent and sophisticated album which ought to capture the first place in top ten charts. **S.R.**

Reviewers: Classical
Reviews: S S- Sumit Saur; A A- Anil Acquilla; J N- Jasmine Nishar; S R- Sudeshna Roy; A B- Arundhati Badadhe; P B- Prashant Bhatkal; N S- Nalin Shah

OPERATION

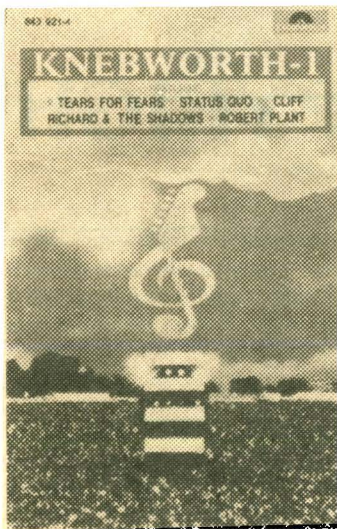


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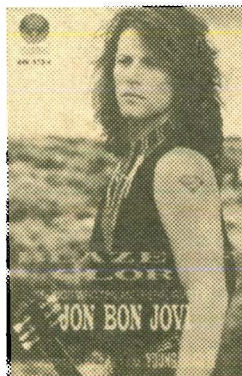
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UNHEALTHY TREND IN SOUNDTRACK COPYRIGHTS

Everyone is rejoicing. Melody has made a comeback to the Hindi film music scene. Hit soundtrack sales have easily crossed the million mark recently. This revival has infused fresh life into the film and music industry. The industry is looking optimistically towards a bright future. A lot of money has also started pouring in, as many have started discovering the potential of this growing industry. As things look up and operations expand, some time must be taken off to ponder over a vital issue of concern to all in the industry. It is the question of soundtrack copyright ownership. It has a direct link to the disturbing situation creeping into the system and slowly enveloping the entire industry, that is of music companies buying soundtracks outright at exorbitant sums. The game which started with stakes of 3 lakhs has progressed to 2 million! Buying of soundtrack has turned into pure gambling, but at what cost? One last heard of the soundtrack 'Pather ke Phool' sold for a reported hefty 22 lakhs.

India has a civilization that is one of the oldest and an ancestral culture that we all take pride in boasting of. It is sad that a country that has always held its artists in the highest esteem does not recognise the right that should necessarily subsist with the creator for having produced any work. The non-recognition of intellectual copyrights especially in the field of music in India is truly shocking. Where else in the world does the law (Section 52 (1j) of the Copyright Act of India) itself permit the making of cover versions without permission needed!

The argument held out by many that Indian music is based on the ragas and therefore there can be no copyrights on it, is just not acceptable. After all every new invention is also called a discovery but it needed a person like the inventor to give form to that which was always there, but, not obvious to all.

In the context of the Indian sub-continent, film music is the dominating presence in the music industry. Especially the Hindi film music, which breaks all barriers of state and language, proving to be the truly national product. In conditions as they prevail today only the Hindi soundtrack can expect and is the only one which anyone can think of selling in millions. The role of the Indian film industry's music makers - the lyricists and composers play today is merely that of hired labour. These creative people are the contributors in a large way to the hits. They are after all, the inventors of the software around which the entire music industry is built. A producer employs a music director and lyricist for a film, paying a lump sum amount to them and buying the copyrights outright. After this the artist also meaning lyricists and composers here, (say in what happens has to say) to his work- he must remain satisfied with his name appearing in the credit line. The past few years has been the copyright ownership changing one more set of hands. The producers have started selling the works to music companies outright. We are made to believe that the producers are happy with the amount they get at one shot and are the least interested in what happens to the original soundtrack later. They are always in need of the money it is explained. We now have a situation where music companies are asking for the original soundtracks alongwith the unmixed tracks thus gaining the right to exploit the compositions in every other form conceivable.

In India the music composers and lyricists especially in the

context of the film soundtracks are to a large extent unaware that all the original work that they create for the film is theirs alone and that all rights should subsist with them. They may have given the producer the right to use it as the soundtrack of the motion picture. An artist may sell his painting but does that entitle the buyer to make unlimited prints of it and sell them? Ethics dictate that at least one must respect the artists rights during his lifetime. I firmly believe that every contract signed to the contrary and snatching away the rights from the artist is necessarily an exploitation of the creator. The artist in my view is the only rightful copyright holder under any circumstances. Doordarshan and A.I.R, the two government owned mass entertainment mediums, use film songs regularly, with no one clear about who is receiving royalty, perhaps nobody. In fact the largest audience for these media happen to be the songs. So why should they get them free of cost? They should be made to pay. IPI and IPRS can act as the intermediary bodies to collect the dues.

Are all the creative music composers and lyricists of the industry, acceptable to this role of hired labour created for them? If the answer is in the negative, then why is there never a voice raised by them? Is it an unawareness that they are the only legitimate right holders of their works? One hears a murmur of dissatisfaction only for non-payment on par with the leading stars. But what about the right to one's creative work? Why this detached and mercenary attitude towards it? No one has a grudge against the money earned where deserved. In fact imagine the money that could be earned from a hit film, if it was on royalty basis. If Raam Laxman of 'Maine Pyar Kiya' fame had to earn 7 millions at the rate of only 5% royalty they would not have been a much happier on every soundtrack sold, as against the 3-4 lakhs he must have received they could be selective in future, never having to compromise and tiding him the lean periods. One only has to look at the example of the Beatles, the group earned billions as royalty and continue to do so. Nobody can deny that the huge

Playback analyses the bad practice of outright purchase of soundtrack copyrights. We take a close look at the many disadvantages for the music company, composer and the lyricist in following this practice. We would not like the trade to offhand discount our hope of a royalty based scenario.

Jasmine Nishar, a career journalist, has been studying the Indian music market since she joined Playback: dispassionately analysing the prevalent situation in the industry, arising out of outright sale purchase of sound tracks and finding it to no one's advantage.



amounts they earned, which created a first in history for musicians, and as a result the luxurious lifestyles they could afford added to the allure and glamorous attraction they exuded for their fans. Composers and lyricists have to wake up to the fact that it is their work, work of many hard long days and nights, it is they who have toiled and sweated, putting everything they have into producing those hits which give pleasure and comfort to generations of people. Why should they not be earning the money that is due to them. Our artists remain silent while the industry exploits their works in every conceivable form. Hit tunes continue to be exploited in new forms from devotional to downright vulgar lyrics. Whose right was it in the first place?

Looking at it from the angle of any of the main stars involved, this situation is not profitable or helpful for anybody. It is destined to doom which is the only logical conclusion.

Looking at the large amounts invested in the industry today one would think there is a lot of money being made, but sadly that is not the case. It is certainly not the creators of film music who are raking in the megabucks. As argued by many the film producer is not making the film for his earnings on album sales, so the 4 or 6 lakhs make very little difference to his over 10 million project. Nor are the music companies raking in the spoils, because for every hit they have to face a series of flops. Looking at the situation from the music companies point of view to break even with the cost of the soundtrack the music company will have to notch up sales to match. In a hurry to recover costs the company might go all out in putting out initial lots of 2-3 lakhs cassettes in the market. One can imagine what will happen if the product just will not move. The amount of dead stock lying in the company godowns plus the amount

that would have been spent on publicity, marketing and promoting the product will add to the already large burden of the soundtrack cost, making even a stable healthy company reel. All this is happening because of the bad practise being followed and the fiercely unhealthy competition in buying soundtracks that has been created. Senior men of the industry with years of experience in the music business echo similar sentiments. They agree that the music companies won't know what has hit it, taking a long time to recover from the blow struck by flops.

Weston is a living example for anyone to see what happens when a series of soundtracks flop. One might argue that see what a series of film hits has done to H.M.V where the company has started showing profits for the first time in years, largely due to these hits. Ironically this company reportedly works on royalty payments. No one wants to argue that there is a certain amount of risk involved in every business, but risk involved that tantamounts to a gamble every time would surely be foolhardiness. Here the situation has become akin to stacking chips on a number that catches the fancy on the roulette. The jackpot could even go to a blank space, like the full period where so many soundtracks come and go unnoticed: a novel characteristic of our music business. Royalty payment to the copyright holder on the basis of agreement was the way music companies conducted business not so long ago, outright purchasing of soundtracks copyrights has been seen only in the recent past.

A miscalculation on some one's part and what do you have -piles of stock gathering dust at the factory and the company in doldrums. However sharp and clever that man heading your marketing is, with his hand on the market pulse and ear to the ground, at best his assessment of sales would give a sketchy picture of the outcome. You just can't rely on that picture alone because the unknown factor taken into account while doing every market survey happens to be the deciding factor as far as the Hindi film music goes. It would be difficult to predict what would become the rage with the crowds, as one knows the populace opinion which finally decides the fate of the soundtrack is erratic. What will catch the public attention and become an instant hit is anyone's guess. Today prices of audio cassettes range between 18-22 and can be afforded by even the common man. Also cassettes containing two soundtracks give the buyer the added advantage of having two favourite soundtracks at the price of one !. In the context of royalty payments one could say that music companies could raise their prices to give them the necessary margin to cop with the increase in costs. If the fan knows that the extra money paid is going to his favourite artists who he admires, he would not mind the extra amount at all.

A closer look at the situation reveals to the discerning that the music companies are being made the scapegoats. With the pattern set of the music company releasing the music several months before the film, the producer gets a lot of mileage and free publicity in addition to recovering the cost and above of the soundtrack. Would it not be better if each member of the industry, both in the software and hardware gave off their earnest best and left the job hit-making to the public? That way everyone could share in the profits and no one feels cheated.

Jasmine Nishar

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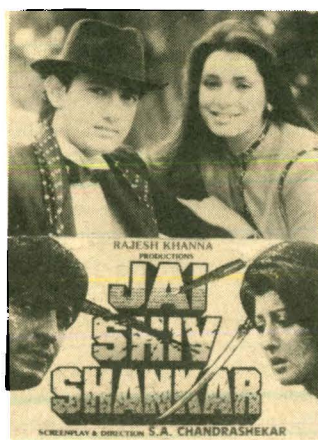


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THE FINAL MIXDOWN

Daman Sood discusses the concluding and most important session of recording, here the final decision on how the music should sound is taken. Emphasis is laid on each step, explained in detail; from getting the studio ready, to the final master copy in hand.



Before the sound engineer starts the final fate of sound treatment and balance he has to thoroughly understand the session procedures.

PLANNING THE PRODUCTION OR SESSION :

The first step is to find out from the producer or music director/arranger what the instrumentation will be and how many tracks will be required. Make a list of it along with some tracks for vocals like chorus. Next, decide which of the instruments will be recorded at the same time and which have to be dubbed one at a time, mostly solo. It is common to record the session in the following order, but there are always exceptions because of limitations of the studio area or equipment limitations.

1. Loud or basic rhythms—tabla, drum machines, dhol, dholak, vibrophone, guitars, keyboards playing melody or chords are recorded with lead vocal (which can be final or a reference track) so that the musician can get a feel of the whole song and keep track of where they are in the song.
2. Next the solos of musicians like flute, sitar, sarod, mandolins, brass are recorded.
3. Lead vocal: doubled lead vocal if desired especially for pop music.
4. Back up vocals: male or female chorus in unison or in harmony. It is always a good practice to keep the chorus

harmony male and female separate so that they can be removed, if desired in the final mix.

5. Sweetening—violins, cello, violas and horns section overdubbing.

TRACK ASSIGNMENTS :

Once the instrumentation and the order of recording are clearly understood, you can plan your track list as shown in *fig. 7-1*. Decide very cleverly which instrument will go on which track of the multitrack recorder, and write this information on the track sheet. Note the outer tracks are most prone to dropouts at high frequencies, and so they are usually reserved for bass instruments or for instruments which are kept very much low in levels in the final mixdown.

There may be a situation when you have more instruments than number of tracks, in which case, you will have to decide what group of instruments to put on each track. Remember when several instruments are assigned to the same track, you cannot separate their images in the stereo stage. That means you can't pan them to different positions; all the instruments on one track will sound like they are coming from the same point source in space. For this reason the basic rhythm track is mixed in stereo in consultation with the arranger. In certain situations all rhythm instruments are recorded separately and bounced to the empty or blank track in stereo. But you always lose some quality and noise builds up unless you are using a noise reduction.

INTRODUCTION TO THE RECORDING ARTS — PART VII

SETTING UP THE STUDIO :

About an hour before the session starts, clean up the studio so that you promote an inspiring and professional atmosphere. Run headphone cables and the AC power boxes for electronic instruments. Place the mike stands where they will be used. Plug each cable into the appropriate wall panel input, according to your microphone input list. Check each microphone to make sure that its switches are in the desired positions. Check each input on the mixer and assign each channel as decided in the track sheet. Attach a designation strip of cotton like Johnson tape across the front of the console to write down the name of the instrument to be controlled by each fader. Check all the headphones by playing a tone through them and listening while wiggling the cable.

You are ready for the mixdown now. You prepare the console and tape decks, record tones, erase unwanted noises, and play a multitrack tape through the console while using balancing, panning, equalisation, reverberation, and echo effects. Once you and the music director are satisfied with the rehearsed mix, you record it onto the 2-track recorder. Let's look at it in detail.

PREPARING FOR MIXDOWN :

It is always a good practice to connect buses 1&2 of the mixer (console) to track 1&2 of the tape recorder which you will be using for Final MIXDOWN. Clean, demagnetise, and check alignment by using TEST TAPE for which this machine is aligned. Normalise or zero the console: make all EQ and filters if any flat or out of circuit. Write down the names of the instruments that each fader affects.

CALIBRATION TONES :

Calibration tones are recorded on the 1/4" master tape just before recording the mixes. Record the following tones on both channels simultaneously with NO noise reduction (10 to 20 seconds each)

- 1 kHz at 0 VU.
- 1 Khz, 15kHz, 10kHz, 100 Hz, and 50 Hz at 0 VU for 15 ips, or at -10 VU for 7.5 ips.
- If Dolby A noise reduction is used, record an encoded Dolby tone at 0 VU, followed by encoded 1 kHz tone at 0VU.
- If dbx Type-1 noise reduction is used, record an encoded 1-kHz tone at 0 VU. If zero offset is used, note the offset level (e.g. 0

VU programme = -3 VU) on tape.

The duplicating or record master engineer will use the 15 kHz tone to align the playback head, the 1 kHz 0 VU tone to set the overall level and other tones to set the playback equalisation. By doing so the tape machine will playback the same tonal balance that you recorded during mixdown.

SETTING THE PAN POTS :

Set the pan pot for each recorded track to a position that will place its sonic image in the desired location between the pair of loudspeakers. Try to achieve a stereo stage that is well balanced from left to right. For ease of record cutting, the bass guitar kick drum, dhol, tympany, and lead vocal should be kept in the centre. The other instruments can go equally to left or right or half left and half right, which keeps the track from sounding too isolated in space. However try not to pan everything to the middle—you may land up with a MONO tape.

ERASING UNWANTED PROGRAMME MATERIAL:

Turn up the master fader and play the multitrack-tape. Listen to each track by itself. Erase any unwanted noise or out-takes so that you are not surprised during the mixdown. You may want to erase entire tracks or segments, that do not add to the song.

If a noise occurs just before the musicians start playing, erasing the

noise may accidentally erase the musical part. This can be prevented. Turn the tape upside down by reversing the reels; find the track of the desired instrument, playing backwards. Play the tape section which came just after the noise. You will hear it playing in reverse. Just after the reverse part ends, punch the track into record mode, erasing the noise. That way, you may avoid erasing part of the musical line.

STARTING THE MIXDOWN :


Now you are ready to mix. Set the master fader and submaster faders about three quarters of the way up (10 to 15 dB from the top). Play the multitrack tape and adjust the faders for a pleasing balance of the instruments.

SETTING THE MIX :

As a starting point, you may want to set the mix so that all the instruments and vocals sound equally loud, and then turn up the most important tracks and turn down the background instruments, or you can bring up one track at a time and blend it with the other tracks. For example, first bring up the kick drum, and then add bass guitar and balance the two together. Next, add drums, guitars, keyboards, and then the vocals. To reduce tape noise, mute any track that has nothing playing on it at the moment.

POP MUSIC MIX :

Here is a mixdown method for pop music. Set the Kick-drum level to -10 VU on the VU meters. Turn up the

 WESTERN OUTDOOR ADVERTISING PVT. LTD. <small>16, Bombay Samachar Marg, Bombay-400 023 Tel: 2046181, 2043660, 2042488</small>			
STUDIO: A-8		TAPE NO: OTARI-20 SLAVE 1	TAPE NO: OTARI-30 SLAVE 2
FORMAT VIDEO/AUDIO 8/16 TRACK		AUDIO-8-TRACK/AUDIO 16 TRACK	
ENGINEER: DAMAN SODI		REMARKS: Digital Mix Needed DATE: 10.7.90	
PRODUCTION GRAMOPHONE Co. of India Ltd.		MUSIC DIRECTOR JAGJIT SINGH	
SONG DETAILS Dua - अंतरा अंतरा को क्या देगा		SINGER JAGJIT & CHITRA SINGH.	
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7. STRING SYNTHESIZER - BASIC CHORD			
8. OBLIGATO - CELLO, VIOLIN.			
9. SMPTE CODE			
10. BASE GUITAR.			
11. DHOLAK BAYAN.			
12. Dholi			
13. TABLA			
14. ↑ SIDE			
15. STEREO PERCUSSIONS.			
16. ↓ CLIK TRACK			

monitor level until the Kick-drum is as loud as you like to hear it; then leave the monitor level alone. Bring up the other tracks, one at a time, and mix them relative to the Kick drum.

INDIAN MUSIC MIX :

Whether it is a film song, ghazal, bhajan or a commercial jingle the main attention is always given to the lead singer and the rhythm, it is therefore advisable to keep the voice in front with lots of echo and reasonable reverb. Because film and cassette media are poor in dynamic range compared to CD and DAT, lots of compression and limiting is used to keep the programme tight. If the song is recorded on stereo for the consumer market but will also be used for video or film which are mono, then mono compatibility should always be checked with the help of the MONO/STEREO monitor switch provided in the mixer. Mix the whole song in mono for film, video and stereo for cassette, record etc.

FINE TUNING THE MIX :

As you are adjusting the level, set the input faders and master fader to achieve a 0 VU recorded level on the meters for buses 1&2 if they are connected to the input of the recorder. Try to keep the input faders, submasters (GROUP FADERS) and master faders near the design centre. If level changes are required during mixdown, mark on the side of the faders, the settings for each change.

Make a CUE SHEET that notes the mixer changes required at various tape counter times using musical notes like the line sign, music 1 or 2, the words in the song or may be the antra numbers. Don't mix too much bass. Sometimes it is hard to tell how much bass is appropriate, owing to variables in the monitoring system. Too much bass masks the total programme contents as the energy in this spectrum is very powerful. The bass may sound too good on big monitors but when the same programme is played on small speakers of the two-in-ones the bass frequencies jar and blast, giving a distorted sound. Typically, it is mixed at -8 to -4 VU when metered alone. You normally mix by ears, of course, rather than watching the meters.

When you mix, your attention scans the instrument in turn, and mix as a whole. Take your hands off the mixer and listen. If you don't like anything, fix it. Is the vocal too muddy? Roll off the bass on the vocal track. Is the tabla too quiet? Turn it up. Does the flute or

Saxophone sound dead? Turn up the echo send or return. You can't hear the words of the chorus line properly? Give Mid range boost or reduce the speed of the echo unit or speed it up. It may be that reverberation is too much and the REV hall chosen is too long with lots of early reflections. If the manjiras are dull then boost in the 10 kHz regions.

RECORDING THE MIXDOWN

When you are completely satisfied with the mix, sound quality, and recording levels, slate the tape and record on the tape recorder. You may want to fade out the end of the tune by slowly pulling down the master faders. The slower the song the slower the fade should be. The fade out sounds good if it is done in correct phrase of melody or theme of the music. It is always a good practice that one of your assistant monitors the tape through the headphones so that if there is any drop out or wrinkle in the tape he can make a note of it by seeing the counter and double check while only playing that segment of the tape. The FINAL MIXDOWN is now complete. READ and Note the console settings along with effect unit settings and patches on the cue sheet for future reference as this makes the job of remixing very easy even after one year.

ASSEMBLING THE MASTER REELS :

Now you are ready to assemble the 2-track tape into a finished sequence for tape duplicating or record cutting. It will contain the songs in the desired order, plus the leader tape in between the songs. For the first song on side-1, use a strong uptempo tune, followed by something lilting. Alternate keys or tempo from song to song. To leave a lasting good impression, the last tune should be as good as or better than the first. Try to keep the total time per side under 18 to 21 minutes for maximum level, maximum bass and lowest distortion on the record. Also, try to keep the total time for both sides the same length to conserve the cassette tape. The length of the leader between songs depends on how long a pause you want between them. Four seconds is usual. Use of a longer pause is recommended if you want the listener to

get out of the mood of the piece heard earlier. To change the mood abruptly or to make similar songs flow together a shorter pause is sometimes used or they are edited together. By using two 2-track machines a crossfade between the two songs can be achieved, while recording on a third stereo machine. You will be making a separate reel for either side of the record or cassette. Rewind the tape, play it and time it from the beginning of the first song to the end of the last song (including the leaders between the songs). This is called *Running Time*. Using a piece of masking tape, fasten the leader tail to the reel and print "Tail Out" on the masking tape. Type a neat label for the tape reel, and include the title, artist and time of each song. The same procedure is followed for the other side.

LABELING AND SAFETY COPY :

Include the following information on the tape box label

1. Tape head format, stereo/mono, tape speed, playback equalisation, noise reduction device used, "tail out" designation.
2. The location and level of different frequencies used in the tape.
3. The flux level corresponding to 0 VU (e.g. 0 VU=320nWb/m)
4. Album title, artist, studio, engineer, and producer or company's name.
5. Song titles and timing, plus the total running time per side.

Be sure to make a safety copy of the master before sending the master tape to the factory. This is a precautionary measure in case the master is lost or gets damaged on faulty equipment while playing back.

There is your finished product. It is amazing how long hours of work with lots of complex equipment have been concentrated into that little tape. But it has been fun. You have created a product you can be proud of. When played, it will recreate a musical experience in the ears and mind of the listener which takes him to a different world, the world of music-no small achievement.

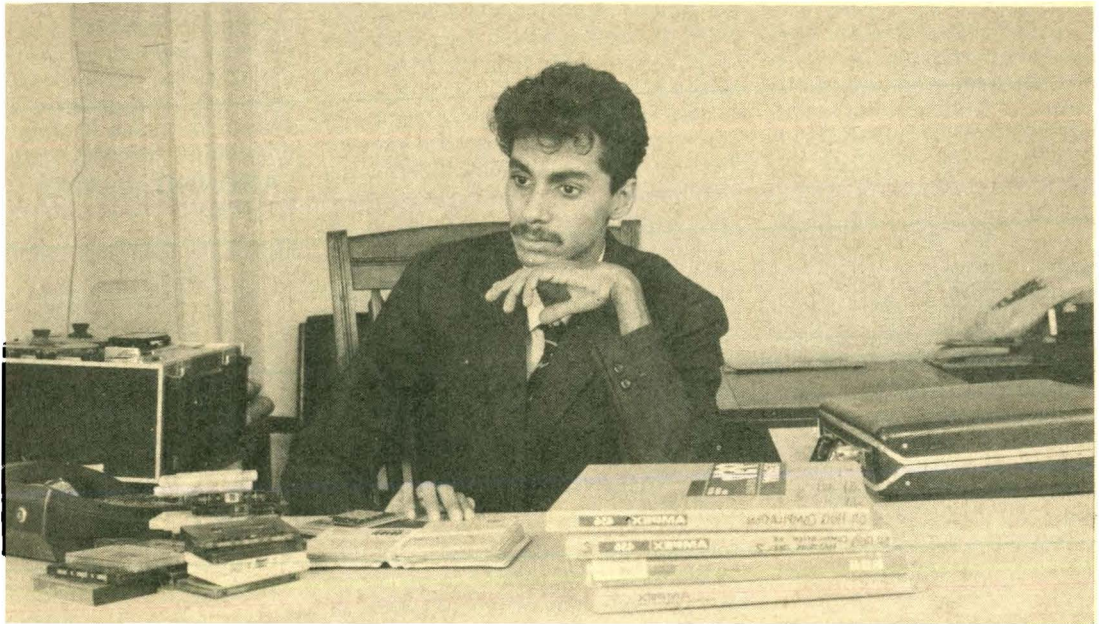
(Concluded)

This was the concluding part, in the series on 'Introduction to the Recording Arts' by Daman Sood, Technical editor of our magazine. He is the leading sound engineer of the country and director of Western Outdoor, Bombay. Our readers interested in having a complete set of the series may write to us at 'Playback And

Fast Forward. P.B. No.16164, B.G. Kher Marg, Bombay 400 006. All you have to do is send us the subscription form of Playback & Fast Forward duly filled. In case you are already a subscriber, gift an annual subscription of 'Playback & Fast Forward' to someone else..

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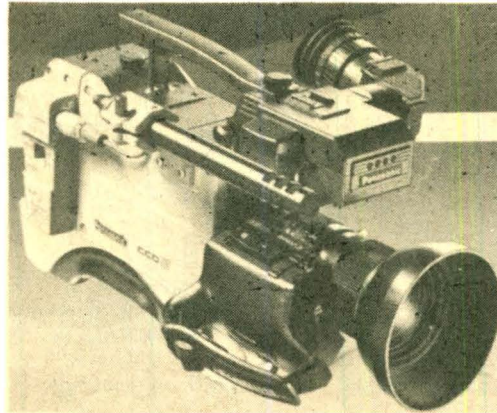
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BUYERS GUIDE

VIDEO CAMERAS

PANASONIC



WV-F200A 3 CCD Video Camera

WV-F250 3-CCD Colour Video Camera

A high density CCD of approx. 400,000 picture element that gives a horizontal resolution of 650 lines. S/N ratio of 60 dB (typical) and a high image quality with low smear rate. 1.5" electronic viewfinder enables different adjustment for smooth and easier shooting. EBU standard colour bars with date/time display two setting white balance memory, flare correction circuit and Iris 1/2 open/close switch

WV-F70 2-CCD Video Camera/AG-7450 Recorder System

Connected to the F1.4 prism are 2 CCDs with approx. 400,000 picture elements each. The 2CCDs delivers 500 line resolution, a high S/N type CDS (Correlated Double Sampling) circuit and other advanced features provides S/N ratio of 55 dB as well as a minimum scene illumination of 30 lux at F1.6 + 8 dB, electronic viewfinder WV-VF-38A 12x servo control zoom lens WV-L270/12, stereo microphone - WV-MC70

WV-F200A 3CCD Colour Video Camera

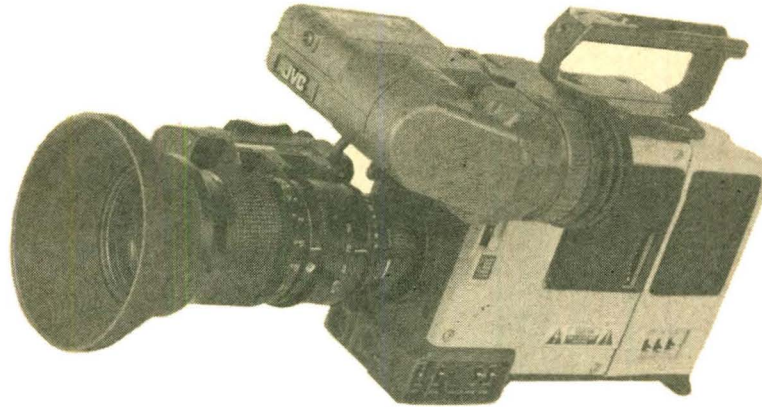
High sensitivity, image burn resistance, low power input requirement, high resolution, high signal to noise ratio compatible with PAL composite, Y/C component analog and most other component recording systems. Produces 620 lines of horizontal resolution and 57 dB S/N ratio by using advanced CCD signal processing and a high resolution F1.4 prism. can be connected to various types of VTRs and studio cameras.

AQ-20 FIT 3CCD Digital Processing Camera

It uses the digital signal processing system, incorporates the newly developed 480,000 pixel (754Hx 575 V) Frame Interline Transfer (FIT) CCDs which achieves horizontal resolution of more than 750 lines and a S/N ratio of over 60 dB. Digitalisation has also made possible both a compact lightweight design and docking capability with the AU-400 MII VTR. Applied for ENG/EFP and studio purpose.

BUYERS GUIDE

JVC LIMITED



BY-10E Camera with optional lens

KY-17E, 3-CCD Colour Video Camera

JVC's second generation camera with three 1/2" CCDs for direct docking with JVC's BR-S410E professional SVHS recorder and M-11 Betacam recorder, variety of output signals are available, microprocessor controlled auto setup function, 2 white balance memories, 2H vertical contour correction, negative/positive image reversal, uses a new optical block for achieving horizontal resolution of 640 lines and S/N ratio of 56 dB.

KY-25E, 3-CCD Colour Video Camera.

3 high density 2/3" CCDs each with 450,000 pixels, horizontal resolution of 700 lines S/N ratio of 58 dB, multiformat output signals including R/G/B analogue, Y/C 443 'Zebra Pattern' video level indicator, 2H vertical contour correction circuit, built-in character generator for self-diagnostic system, high speed electronic shutter, stereo audio circuit, hot-shoe view finder.

KY-17E, 3-CCD Colour Video Camera.

3 high density CCDs each with 420,000 pixels horizontal resolution of 640 lines, S/N ratio of 56 dB, designed for camcorder integration, multi-format output signals, 'Zebra' pattern video level indicator, 2H vertical contour correction circuit, stereo audio circuit, 4 position filter turret, wider choice of lenses.

BY-10E, 2/3" CCD Colour Camera.

2/3" 450,000 pixel CCD produces more than 450 lines of horizontal resolution, versatile applications for studio, ENG/EFP and tele-conferencing, dockable with the professional S-VHS recorder BR-S411E (no adapter required) two lens versions, 11X zoom lens and 16X zoom lens, special lens mount with C-mount, 3 white balance modes, versatile applications from RM-P200E remote control unit and VF-P400E 4" view finder and external sync input for genlock.

KY-F30 CIE, 3-CCD Colour Video Camera.

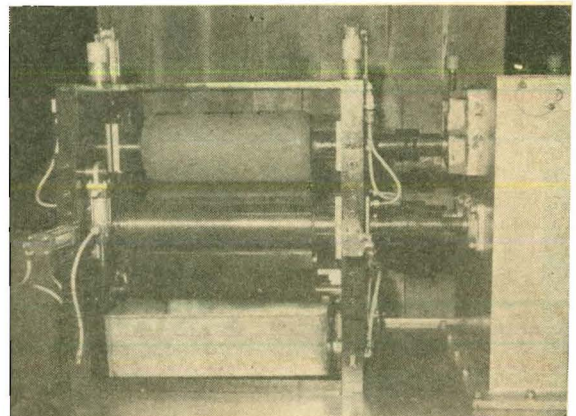
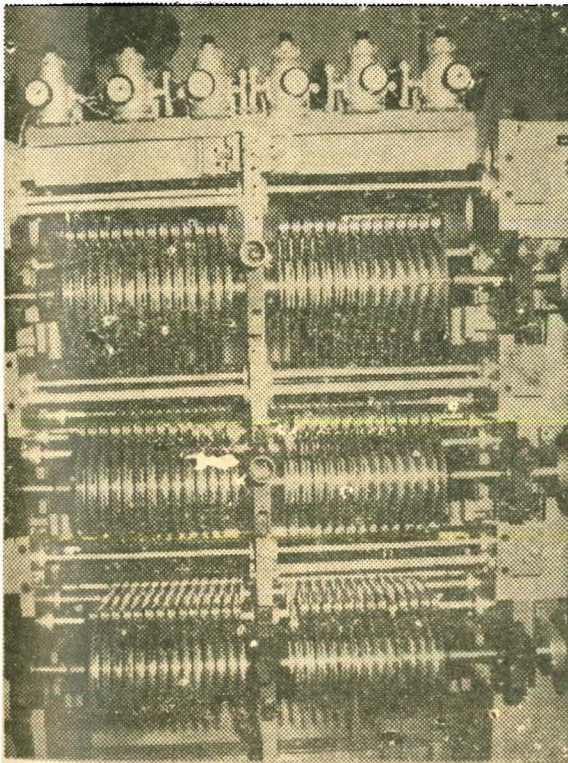
High quality pictures with 3 1/2" CCDs, high resolution of 668 x 575 pixels for each of R.G.B channels, suitable for image processing applications, 2 modes of operation normal and high resolution modes, 13X zoom lens provided and motonoed power zoom lens.

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3. Rajendra Penta Appliances & Electronics Ltd. Aurangabad
4. Weston Components Ltd. Haryana.
5. Soundtrack (India) P.Ltd. Jaipur.
6. Sakamichi Electronics (P) Ltd. Bombay.
7. J.K. Magnetics, Surajpur, Gaziabad.
8. Tony Electronics (P) Ltd. (T. Series).
9. Super Cassettes Industries Ltd. Noida.
10. Dipen Textiles (P) Ltd. Bombay.
11. Pantape Magnetics Ltd. Bangalore.

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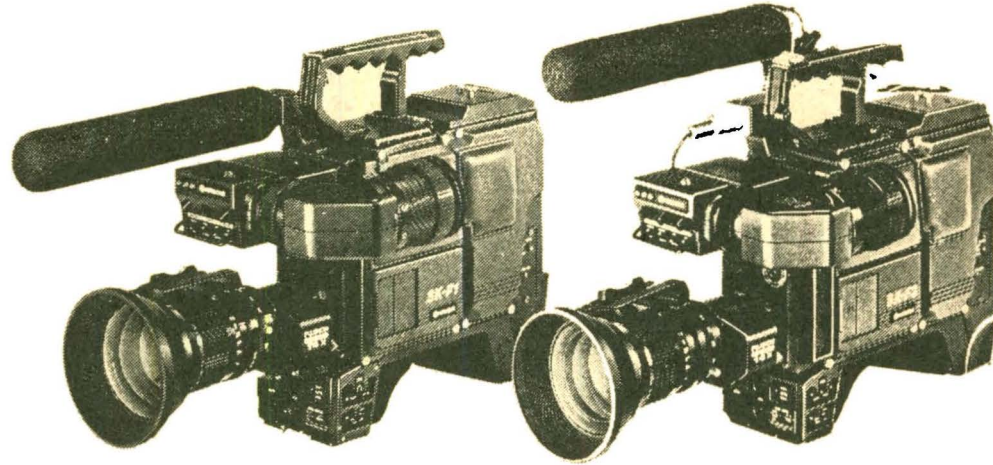
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BUYERS GUIDE

HITACHI DENSHI LTD.



The SK-F1 and SK-F2 Cameras

Z-One CCD Portable Colour Camera.

Real time white balance, 750 horizontal lines of resolution and a picture S/N ratio of 60 dB. due to low noise they achieve an S/N ratio of 60 dB. picture output signal conforms to the RS-170A broadcast standards. other features include a built-in SMPTE colour bar made possible by the use of newly developed group of custom LS1 devices. high density packaging techniques makes the camera usable for broadcast applications inspite of their small size light weight.

CK-2B, Dockable Colour Camera.

Dockable with Betacam, Betacam SP, MII and S-VHS 1/2" VCRs and as an EFP studio camera 6 shutter speeds upto 1/2000 second can be selected. The use of a high resolution CCD provides 660 lines of resolution and an S/N ratio of 57 dB (PAL), 60 dB (NTSC) for excellent picture quality, with both high resolution and low flare.

SK-F1/F3 Colour Camera.

They are high performance, high quality broadcast ENG/EEP cameras. employs as an imaging device, a newly developed FIT CCD remarkably improving vertical smear and fixed noise patterns.

SK-F2 Colour Camera.

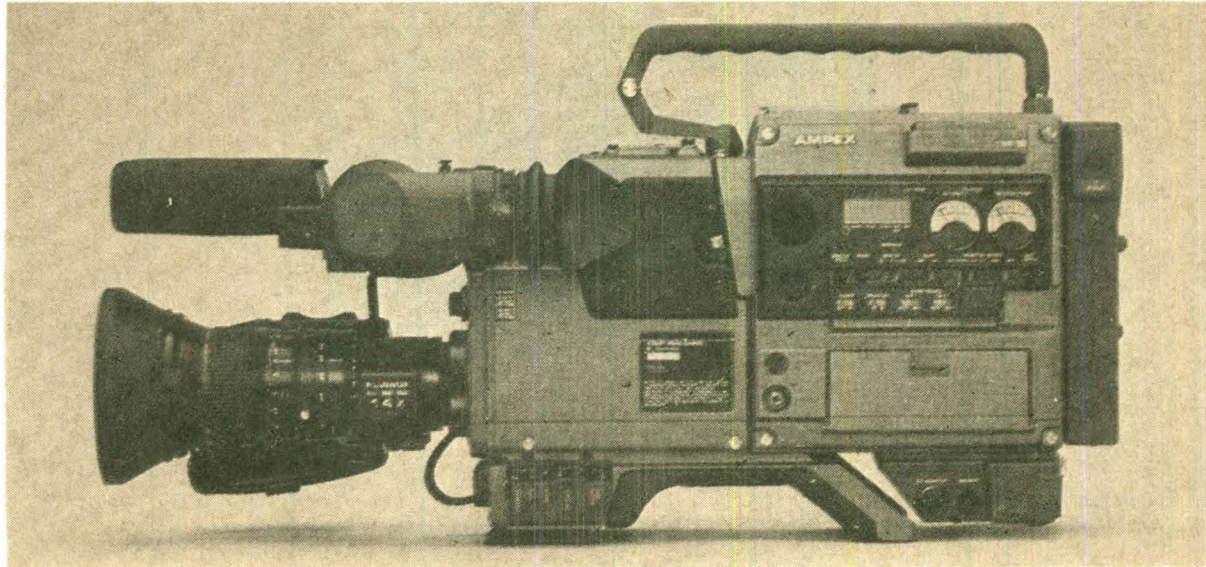
A cost effective, high performance, high quality broadcast ENG/EEP camera employs a newly developed 400,000-pixel IT CCD

SK-F700/F710 Colour Camera.

They are full-scale studio/field cameras which employs as an imaging device a newly developed 2/3" 400,000-pixel FIT CCD. Fully auto set up functions.

BUYERS GUIDE

AMPEX CORP



CVC-73 CCD Camera

CVC - 7, 3-CCD Camera

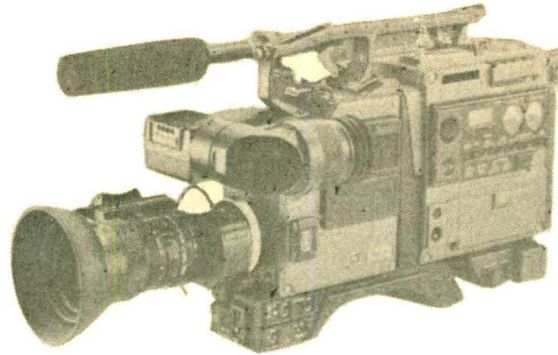
CVC - 7 delivers high quality picture. High density CCD image sensors are positioned with sub-micron precision in the camera's optical system and the improved spatial offset help to deliver 700 lines of luminance resolution. IT (Interline Transfer) CCDs yields both low noise and high sensitivity has a speed selectable electronic shutter, to capture fast moving objects clearly. Six shutter speeds (1/100 through 1/2000 NTSC, 1/60 through 1/1600 PAL) can be selected from a switch at the camera head or remotely from the optional CCU-350 or CCU-355 (camera control units). Automatic control, automatic white/black balance, 2H image enhancement, automatic white level compression, colour bar generator, full genlock capability.

CVC - 70 3-CCD Camera

This CCD Camera makes it convenient for night shooting or for high contrast lighting places because it uses a newly developed CCD chip, vertical smear is essentially eliminated. Luminance resolution of 700 TV lines, 62 dB S/N improved spectral response result in unsurpassed picture quality. The CCD chip together with HAD (Hole Accumulated Diode) sensor technology and Frame Interline Transfer (FIT) structure allows the CVC-70 to cope with a low light levels and high contrast subject matter, it has a selectable speed electronic shutter, useful for high quality field production and ENG under any condition. A new designed microphone provides sound quality through electronic cancellation of vibration noise from the VTR.

BUYERS GUIDE

IKEGAMI TSUNSHINKI CO. LTD.



HL-53

HK-335 FIT 3 CCD Colour Video Camera

A studio/ field camera giving 480,000 pixels (PAL), 450,000 (NTSC), 700 and a horizontal resolution of 700 lines.

HK-3355 P CCD Portable Camera

ENG/EFP TV CAMERAs feature the compact and light weight FIT CCD camera.

HL-55 AKB, HL-53 IT CCD ENG Camera

Both cameras offer 480,000 pixels (PAL), 400,000 pixels (NTSC), 700 lines horizontal resolution of and S/N ratio of 60 dB (PAL) and 62 dB (NTSC). Also incorporated are the recently developed optical low filters for reducing moire patterning and newly developed designed optical system with high sensitivity prism.

HI-53 Video Camera

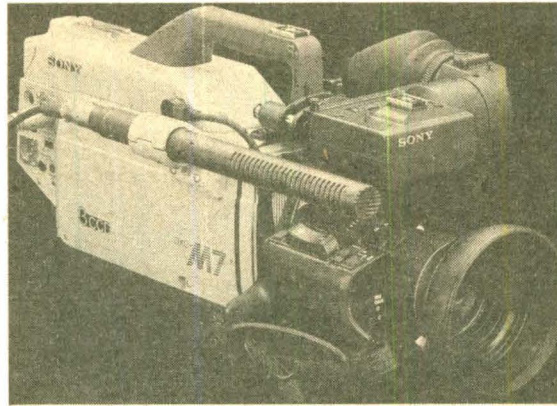
It incorporates a Betacam VCR interface allowing it to be used with a Betacam VCR without an adaptor.

HC-240 3CCD Compact Colour Camera

It is an improvement over the HC-230. HC-240 uses 3 half inch FIT CCD pick up devices with 446,900 pixels (PAL-B) or 407,000 pixels (NTSC). Its resolutions for both PAL (650 lines) and NTSC (700 lines) are higher than the HC - 230 which offers only 600 lines. For improved dynamic resolution, the new camera incorporates an electric five-speed shutter (PAL-B) or six speed (NTSC).

HC-300 has 2/3 inch IT CCD pickup devices with 440,000 pixels (PAL) or 380,000 (NTSC) with a horizontal resolution of 700 lines and a S/N ratio of 58 dB (PAL) and 60 dB (NTSC).

SONY CORPORATION



DXC M7 P-3Chip CCD Colour Camera

DXC - 325 P 3 chip CCD Colour Video Camera.

Superior colour reproduction due to newly developed 1/2" Interline Transfer CCD. 530 TV lines of horizontal luminance resolution, hole accumulated Diode Sensors provide an excellent S/N ratio of 56 dB, compact size, lightweight (3kg) and low power consumption of 8 W, ABL (Automatic Black Level) Function

DXC - 750P 3-Chip CCD Colour Camera

Two piece design composed of a camera head and camera control unit, compact and lightweight camera head (600g) for easy installation, three Interline-Transfer CCDs offer high quality picture, linear matrix, circuit, gamma selection and detail level adjustment for precise picture reproduction, high density CCD chips offer true 700 TV lines of horizontal resolution. Hole Accumulated Diode Sensors provide an excellent S/N ratio of 58 dB.

DXC - M7P Series 3-Chip CCD Colour Video Camera

3 Interline -Transfer CCD chips for the image sensor, high density CCD chips accurately mounted on the prism offers true 700 TV lines of horizontal resolution, Hole accumulated Diode Sensors provide an excellent S/N ratio of 58 dB, DCC (Dynamic Contrast Control) circuit can reproduce 600% dynamic range, interfaces with the Betacam and the U - matic portable VTRs via Sony Z-type 26 pin connector.

DXC - 3000 AP Series 3 Chip CCD Colour Video Camera

Adoption of 3 Interline - Transfer CCD chips for the image sensor, high sensitivity in a minimum illumination of 30 lux with a F 1.7 lens, Sony's spatial offset technology offers an amazingly high 560 TV lines along with an excellent S/N ratio of 56 dB.

DXC - 30001 RP Normal Spectrum/ Infrared CCD Video Camera

Selectable shooting mode (normal spectrum mode as a 3 chip CCD Colour Video Camera under visible light and infrared mode as a one-chip monochrome video camera under infrared illumination, high picture quality of 560 TV lines of horizontal resolution and 58 dB S/N ratio in normal spectrum mode, a wide spectrum, shooting capability, superior flexibility with optional: CCU - M 3P camera control unit CMA - 8CE AC Adaptor and DXF - 50 CE/40 ACE Studio viewfinder

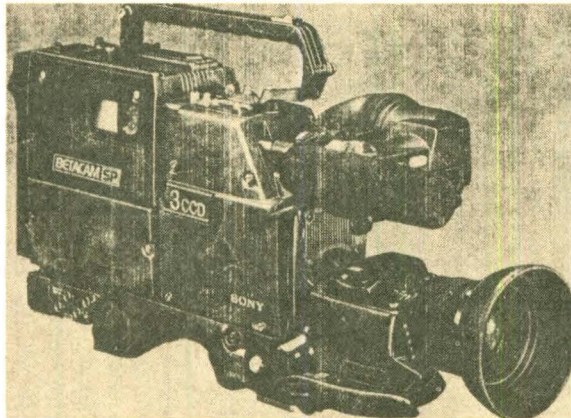
BUYERS GUIDE

3-chip CCD Studio/OB Camera System- BVP-370/370P **(NTSC) (PAL)**

The top-end CCD studio/OB camera to cover virtually all shooting application. Highest quality 768 (NTSC)/752 (PAL) FIT CCD pickup device camera with the "HAD" (Hole Accumulated Diode) sensor. Excellent signal-to-noise ratio of 62 dB (NTSC)/60 dB (PAL). Vertical Smear level of practical imperceptibility. High sensitivity of F5.6 at 2000 lux. Minimum lag and high resistance to image burn-in. -Impervious to vibration and shock. -Minimum effects from electric/magnetic field. Free from registration adjustment. Advanced triax system transmission

3-chip CCD Studio Camera- BVP-270/270P **(NTSC) (PAL)**

Ideal for general studio use. Higher quality 768 (NTSC)/786 (PAL) IT CCD pickup device camera with the "HAD" (Hole Accumulated Diode) sensor. High horizontal luminance resolution of 700 TV lines. Excellent signal-to-noise ratio of 62dB (NTSC)/60 dB (PAL). High sensitivity of F5.6 at 2000 lux. Minimum effects from electric/magnetic field.



BVW-570 Betacam SP Recorder

3-tube Studio/OB Camera- BVP-360A/360P **(NTSC) (PAL)**

Studio/OB camera for high quality field production and studio systems. high resolution -700 TV lines at the centre. Digital registration compensation ensures precise registration. Superior S/N ratio of 60dB (NTSC)/57 5DB (PAL). nBVF-700 AQ/7000 AQM 7-INCH colour viewfinder. BVF-70A/&-ACE 7-inch B/W viewfinder

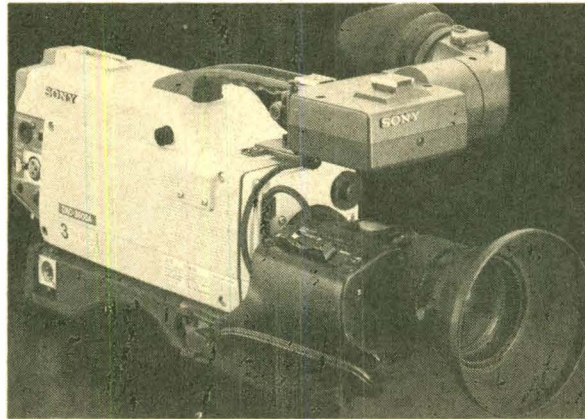
3-tube field Camera- BVP-350A/350AP **(NTSC) (PAL)**

A portable video camera for high quality field production. Equipped with the features of BVP-360 A Studio Camera. High resolution - 700 TV lines at the center. Superior S/N ratio of 60 bB (NTSC)/57 5dB) (PAL)

BUYERS GUIDE

DXC 101P/102P Single chip CCD Colour Video Camera

CCD semiconductor image sensor, excellent picture reproduction due to zero geometric distortion, high sensitivity in minimum illumination of 30 lux with F1.4 lens, 320 TV lines of horizontal resolution along with an excellent S/N ratio of 48 dB



DXC-3000 AP 3Chip CCD Camera

AVC - D5 CE Single chip CCD Monochrome Video Camera

CCD solid state image sensor, image burning prevention, high geometric accuracy, low lag, together with the CMA-D5CE AC adaptor, DC power and video signals can be transmitted up to 300 mtrs away through as single 5C-2V coaxial cable

Betacam SP One Piece VTR-in-Camera BVW-200/200P

Single piece (inseparable) type camcorder, 510 (NTSC)/500 (PAL) IT CCD FOR ENG applications, More than 30 (NTSC)/35 (PAL) min. of recording time using S-cassette, Two AFM audio channels in addition to two longitudinal audio channels with the Dolby C-Type NR (Noise Reduction) system, Built-in loudspeaker

Betacam SP One Piece VTR-in-Camera BVW-300/300P

768 (NTSC)/786 (PAL) IT CCD for both ENG and EFP applications, Built-in LTC/VITC/User Bit generator and LTC reader with external time code lock capability

Betacam SP Recorder with 3-chip CCD Camera BVW-505/505P/507/507P/550/550P/570/570P

(NTSC) (PAL) (NTSC) (PAL) (NTSC) (PAL) (NTSC) (PAL)

BVW-5/5PS, realizing cost effective performance for basic ENG applications, BVW-570/570P : Combination of the BVP-70/70P and BVV55PS with high resolution FIT CCD for to cover practically all ENG/EFP applications even in the most severe shooting environment.

Betacam SP Recorder with 3-tube Camera BVW-530/530P

(NTSC) (PAL)

Three 2/3" MF Diode Plumbicon™ tube, Superior S/N ratio of 59 dB (NTSC)/57 dB (PAL)

Pankaj Udhas' Rubayee on Velvet Voices

Contd pg 16 ▶

makers of Polar fans were organised in 8 of the leading cities in India, getting tremendous response with full houses.

The company expects to record numerous well known artists both present and potential in the near future. The company was initially started in 1989, to look after the Pankaj Udhas concerts. 'My contract with MIL was expiring, so I thought why not start my own music label where I give all the 10-15 years of creativity that is left with me, said Pankaj Udhas. 'There have been such instances in the musical world before. All the Beatles albums were with the Apple label. I would like history to remember Pankaj Udhas with Velvet Voices'.

Rubayee was very well accepted going by market reports, with sales of around 35,000 and the double album quickly reaching the top of the popularity chart. 'It is difficult to establish a new label in the market. For that you need a solid team, I have been very lucky in that, the two directors of Velvet Voices, Darius Gotla and Homi Doctor are both very able and experienced men coming with years of experience in the production and marketing fields', said Pankaj Udhas.

The recording boasts of being done with care and precision by experienced professionals who understand the complexities of sophisticated recording to make the best available to the customer at reasonable prices. 'Honestly the cassette quality of the labels has been deteriorating. There have been complaints against recording and cassette quality of all the music labels today, including MIL & HMV we have not comprised there. Our product is the best including presentation in terms of the exterior packaging, emphasised Pankaj Udhas.

I am open to a liberal policy: Ravi Gupta

Contd pg 18 ▶

there would have to be an enforcing agency to come down on those who did not fall in line he explained.

'NFDC has been doing very well financially in the last seven years, showing profit'. We have some of the finest films, said Ravi Gupta of the economic status of the corporation.

They were of course hit by large scale video piracy because the films that NFDC imports is available months or years earlier in any video library, simultaneous with the theatrical release of the film abroad. 'We do have a problem there since we cannot do have a problem to import brand new films because of the exorbitant prices. Even after we decide it takes about one year for negotiations etc'.

Ravi Gupta is very critical of the press in India, who he feels is irresponsible and abets video piracy by carrying reviews of illegal prints. 'Piracy is striking at the very root of entrepreneurship'.

As the law stands at present only NFDC, Motion Pictures Export Association of America, Soviet Export and NRIs are permitted to import films in India. The rest have to wait for the International film festival of India when there is a free market, and films can be imported with combined rights for theatrical and video exploitation. When Playback quizzed him that as the law stands at present, only NFDC is in a position to import purely the video rights of any film, how Bombino was able to procure video rights to 70 children's films were out of the periphery of the ban. He added that lately even children's films have been removed of the open policy. For obvious reasons it seems.

La Musique Sound Studio

Contd pg 18 ▶

Salil Chaudhary 'Coming from a musical background he has got an excellent musical ear. Many a times the music directors look to him for advice during a recording. Also being musically inclined, the quality of the master recording is much better', says Rukmini Bahirwani's father Mr Laxmichand, who also helps manage the studio. 'We would like to provide service which other studios do not. We would like it to be one of the finest studio around, comparing well with

world standards'.

Including the providing of a pantry and other facilities on the house, we soon plan to acquire more space and providing a separate room to the musicians, to warm up and practice, complete with all the required equipments. We shall charge much less for this facility than the regular studio, thereby cutting their costs a great deal.

Explaining that the studio was not started as a commercial establishment only, Mr Laxmichand says, 'Through our studio in future we would like to encourage new talent, renting the studio to them at subsidised rates. There are hundreds of talented people out there who are unheard, we would like to give them a helping hand.

Classical Mania Hits Industry

Contd pg 17 ▶

venture into classical, Pt Jasraj, the recording is ready.

This race for classical repertoire has been a consequence of the inability of any of the other basic albums to make good. Except for the odd album faring above average, most of the basic albums in the last year have come and gone unnoticed.

In contrast the classical repertoire a perennial seller has got a sure market with its fixed clientele, but there is a new audience turning towards Hindustani classical to fulfill their yearning for good music. This is especially true of the younger generation, a lot of them have started taking this music seriously. This may well be because many of our vocal and instrumental classical artists have got rave reviews and packed houses for their concerts abroad in the west. As has been the case with much else that is Indian, a stamp of approval from the west is needed to be accepted as worthy by us our 'aping the west' mentality.

A lot of interest has also been generated because of lecture and discussions organised on the subject with leading artists and critics participating. Whatever the reasons this revival of interest in Indian music has proved to be a boon for the music companies.

HMV the oldest label and releasing classical right from inception continues a steady number of releases every month. HMV also has monopoly so far in marketing the AIR recordings. Over the years the company has established a huge repertoire, with estimatedly about 800 titles available at present in some form in the country. The company is in a position to exploit this catalogue at any time, which is exactly what it plans with its classical club (see news report HMV's classical club).

CBS was able to arrive at an agreement with Mr. Ganphule of Parashuram Potteries, on the basis of which CBS will market his entire Swarshree Classical Catalogue, present and future. The catalogue at present has 45 releases each prepared selectively and with great care. CBS has also tied up with VST to market their Spirit of Freedom concerts. CBS has also developed its own repertoire with the 'Music of India' series. CBS recently acquired rights to produce and market the Osho Commune classical recordings. CBS released 'Now' featuring Hariprasad Chaurasia and another double album set of his. CBS also produces and markets classical LPs for Concord, another label that releases classical music at regular intervals.

Magnasound in a short period established itself in the classical field taking advantage of the excellent reputation on quality products it acquired from the start. It has been releasing at last four new album monthly, and leading in introducing fresh talent on the scene like Nisha Parasnis. The Magnasound album 'Together', featuring father and son pair Ustad Allah Rakha and Ustad Zakir Hussain, turned into a runaway success, with sales of 20,000 exceeding everyone's expectations.

Tips Races Ahead In soundtracks.....

Contd pg 23 ➤

directed by Rajkumar Santhoshi starring Salman Khan, Aamir Khan and Raveena Tandon and Kirti Mallini Films 'Sagar Se Gehra Pyar' with music by Babul Bose.

In the business for twelve years, Tips started signing soundtracks only in 1987, in the space of just two years and became a force to reckon, with big

banners like N Chandra's Narsimha, Rajan Sippy's Maharaja, Manoj Desai's Khuda Gawah, Dev Anand's Saw Crore, V Shantaram's Bala Che Baap Brahmachari and Shibu Mitra's Badnaam, Shivam Chitra and producer Vimal Kumar's Apne Dam Par, Jis Tan haage woh Toon Jaane. Tips also has audio rights to 100 Days and Mainé Kya Dekha with music director Raam Laxman. The company has its own audio cassette manufacturing plant with automatic loopbin machines installed, at Palghar. Three other manufacturing units are in operation in Greater Bombay.

Other recent Hindi soundtracks from the company include Meet Mere Man Ke, Madam X, Khatra, Indrajeet, Geet Milanke Gaate Rahenge, Pratibandhi, Jeevan Daata, Baharaon Ki Manzil and Karz Chukana Hai.

After acquiring audio rights of many prestigious Hindi films, Tips considered signing regional films in Rajasthani, Bengali, Marathi, Oriya and Bhojpuri at the end of last year. Tips has audio rights to Tapaswani, Samrat and Prem Pratigya all Bengali. Rajasthani soundtracks Lado Bai and Dada Sa Ri Laadi have been released and Shubhkaamna in Bengali. The company has since also released Sabar Tara Vehta Paani, Waghi Prem Katari and Munda No Mor all Gujarati.

Tips is using traditional methods as well as some novel approaches to promote their products. Starting with Indrajeet, Tips started promoting its products through various media like cinema halls, video cassettes, radio spots and the company also plans 30 seconds spots on T.V.

Tips quickly realised the importance of Radio as a tool used by music companies to reach film, and basic repertoire to the masses in the urban metros and interiors of the country. They started the Tips radio promotion programme of Tips Sangeet Rajni, scheduled for 15 minutes every week on 15 major radio stations, covering major towns and surrounding areas.

The musical release of Karishma movies Khilaaf was backed by an outdoor street publicity campaign for grabbing media attention, plastering streets all over the country with 30" x 40" posters of the leading stars of the film, Chunkey and Madhuri. Added to this was a blitz of 30 second radio spots on 'Chitralok' in 20 major cities.

The release of G P Sippy's Pathar Ke Phool with music director Raam Laxman on 19th September will go down as a memorable day in the life of Tips Cassettes, as music also became a star among the many stars, said a press release. Sales counters were organised at Gemini, Galaxy, Gaiety and Maratha Mandir in the morning of the eventful day by Tips, with Salman Khan personally autographing the cassettes. The sales counters at both the centres reportedly did brisk business as 'Pathar Ke Phool' cassettes became the hot property of Salman Khan fans. The scene was covered by the video magazine 'Lehren' to be watched by many more. The evening saw the official release by G P Sippy at a show organised at Nehru Centre, for Dynasty Culture Club members.

Khatra music cassettes were released by Salman Khan and Ramesh Taurani of Tips at a Dandiya Rass night, 'Juhu Jagruti' organised at Mithibai College. Leading lady of 'Pathar Ke Phool' Raveena Tandon also graced the show.

Rains dampen Ganpati Sales

Contd pg 17 ➤

Magnasound with one in this realm. Neither did remarkably well.

There were a many small companies bringing out their products like Prime Time, Melody, Push, Jai Sound, Oriental, Goldiee and Swaranand with one release of religious Ganapati puja Shlokhas. Significant was the fact that big labels like T Series, HMV and MIL refrained from introducing new banking on sales of earlier products. In fact HMV had a release lined up for release but at the last minute decided to hold it back. Mr Aslam of Pritam Electronics said, 'There are about 30-40 new titles last year. This year there were only about 10-12. All the companies have realised that it is easy to break even, they would now lurch rather bring out good, quality products.

Mr Taurani who also owns the Sargam label said that their non stop Ganapati songs sold about 15,000. 'There was so loss, what we had expected we sold. For me there was no difference because we had a retail outlet where we could push our own product. Our 'Mehendicha Paanavar' sold 25-30,000. We mostly produce such

products which sell year round'.

Mr Aslam said, 'There were few extraordinary products this season. Ajit Kadkade's devotionals were the only ones with actual potentials, sung well and with good creativity. The other company products were lacking in this, all the hits were based on popular film tunes. The market has also reached a saturation point'.

Noticing a similar trend in the Navratri Garba albums he said, 'There has been a flood of products. Many people were interested, perhaps because of lower production costs. Many new labels I have seen for Navratri this year. Similar to the 25-30 titles dumped in the market for Ganpati in the last few years'.

Videocon pushes up 2-in-1 market

Contd pg 23 ➤

the ordinary two-in-one. The products have also been helped by some high profile advertising campaigns by the forerunners, leading to a new awareness among the people.

The music systems in the country sure are going international. The looks, performance, functions and price are all ready to compete with the imported brands. The current Rs. 550 crores audio industry is not expected to grow substantially in the next few years. After a decade of excellent sales enjoyed by the TV manufacturers, due to the boom generated by the ushering of colour transmission in the country, the demand has now slackened considerably. Apart from Philips and Videocon, Bush, Binatone, BPL, Onida and the old horses at the hi-fi audio music system Cosmic and Sonodybne are concentrating all their efforts on capturing the market for the two-in-ones, the sophisticated hi-fi system and specially on bringing out new models of mini stereo systems. Binatone is trying to triple its investment in the audio industry from the present Rs 1 crore by virtue of an equity issue.

BPL also came out with a major public issue recently to help it expand its operations and start a new factory. BPL's new range of audio systems including CD players are expected to enter the market in a year's time. Most of these companies have the

technological backing of the foreign companies, due to the tie ups that have taken place for colour TVs.

About 10,000 audio units including two-in-ones and minis are being sold in Bombay alone every month. "The demand for our CD 2000 series is far out stripping supply" says PK Gupta director of Binatone. The company manufactures about 1000 pieces monthly and has about 15 per cent of the market share. Videocon which seems the most serious and was amongst the first to make a notable presence was for want of sufficient quantity playing low profile so far. But in the last few months Videocon has started pumping around a monthly 2000 audio units in the Bombay market. Philips which outsells every other brand by almost 2:1 is finding the same problem. The buyer needs to book an order and await delivery for a few days.

This new activity on the music hardware front will undoubtedly reflect on the software peripherals of the music industry with increased cassette sales. Vinyl disc having a limited clientele and CDs yet to appear in the Indian market because of government policies, both are out of contention in the race.

Even as prices of the music systems fall further as competition gets stiffer, the products will get more sophisticated with more features and improved reproduction qualities. The music companies to keep up pace, will have to pull up their socks with respect to the software repertoire, quality of tapes and recording as the demand will be for better products to match the improved performance of players.. They will no longer be able to bluff their way out.

EOUs maybe allowed Govt reviews decision on CD Plants.....

Contd pg 13 ➤

outstripped vinyl disc sales in the West long back, now giving stiff competition to the cassette. Compact Disc is definitely the present and future generation of music due to its superior production quality. Prices are bound to fall in the coming years and the technology will improve.

India has already lost a few years in

catching up with this technology and the government still seems to be dragging its feet on the subject. It is also unclear about the government stand of licensed capacity of the plants of one million, because even the world's most compact, CD manufacturing unit like the Manoliner MK II has a capacity of at least 2-3 million.

Kideo bags Sony Orient films

Contd pg 12 ➤

brand names expects to settle down to releasing a steady three to four titles every month with Kideo catering to the children and general information section and Metro Home Video to the English feature films.

Video World installs Abekas A53D

Contd pg 13 ➤

For simple editing purpose the two machine edit suite has two 14" monitors, Sony V0-5850 and 5800, Boss 8 Track audio mixer and Sony audio cassette deck. The three machine edit suite for A/B roll is also available. Sony DXC-M3A CCD portable U-Matic recorder, JVC 6" portable monitor, Sony C-7 microphone with boom rod, Phillips talk back system, M-3A CCU with 25 metre cable.

Gemini-3 special optical effect machine with Daul TBC, video type writer, Thompson video projector have been installed.

IML tie up with.....

Contd pg 12 ➤

and sales are being looked after by Siddiqui who has joined IML just seven months ago in the post of All India Sales Manager. Prior to this appointment he was with Columbia Electronics.

The company has many expansion plans in the future. They include setting up of a 6" wide pilot plant to carry R & D activities and thereby enable the production process to remain updated with the latest in technology in any area of Video Tape manufacture. The company also plans to begin a backward integration

exercise by putting up a Gamma Ferric Oxide project for which negotiations are on for a possible collaboration with a well known US firm.

MIL Video tape incorporates micro cobalt magnetic oxide particles with superior binder system. These binders ensure the optimum and precisely milled oxide particles which adhere uniformly to the base film. Such high tech binder and oxide ensure long tape life and high performances further clear and sharper picture with better colour definition. High speed coating process decide the superior performance of the video tape.

Asha, Boy George.....

Contd pg 12 ▶▶

the 80's group Blancmange; Pandit Dinesh, The Indian percussionist playing in the western pop world; Asha Bhosle, Hope Augustus, a new British born Jamaican singer; Boy George of Culture Club fame; R D Burman; and British writer and keyboard player Peter Culshaw. The group recorded about 20 tracks with all Indian instruments in India, using western harmonise. The balance orchestration and mixing, including the improving of Asha's diction using special effects, will be completed at a London studio.

The group had been secretly working on the album for several months, staying at a bungalow in Juhu, situated close to the recording studio Part of the bungalow was also converted in to a makesgift studio, with equipment including a Roland W-30 workstation, a 8 track recorder, samplers a Korgi synthesizer and keyboards. the recordings and the concerts are being organised by the Future Now Company, with Simon Dring, the executive producer in charge and the project expenditure financed by Ashok Advani of the Business India group. Simon Dring, describes The West India Company as the first truly Indo-Western pop group group - a band "made up of a gloriously diverse group of well-known, talented and imaginative musicians and singers determined to find a place for the rhythms and melodies of India at the top of the global pop charts of the 1990s."

"We want to put Indian popular music on the world map," says Asha. "Made

in India by Indians and their friends."

The West India Company was formed in 1985 by Stephen, Dinesh and Asha. Their first record together was the hit single "Ave Maria" which reached Mumber 2 in the U.S. Billboard Dance Charts.

Stylists and Designers form the UK and India are also collaborating on "the look of the new music", and plans are in hand to produce an hour-long music video centered around the album. A series of concerts across India are planned, timed to coincide with the release of the album at the start of next year. The tour profits will fund a network of Indian children's charities. The concerts-to be staged in Bombay, Madras, Bangalore, Delhi and Calcutta- will feature The West India Company with all its stars, as well as a full Bombay Film Orchestra and a fusion of dancers from both sides of the world.

News Act Being Promoted

Contd pg 7 ▶▶

these songs, Dilruba has taken the market by storm and catapulted. This 24 year old singer from Delhi, to the forefront of India's pop music scene. The music has been composed by Baba and arranged by Jawaharlal Watal in Tandem with Baba.

Another two English pop albums which received a lot of approbation was recently released by Magnasound. 13 AD's Ground Zero and Mubina's 17 Mean Machine were the two albums. 13AD is a rock band from Cochin. This quinted musician's group was formed by Eloy Issacs, on the guitar and the lead singer Glen La Live, Paul RJ on bass, Jackson Anya on the Keyboard and Pinson Correia on the drums.

The group shows its virtuostic talents in their performance of lightweight rock tunes, indpendently composed in this recording.

The 17 year old pop talent from Bombay Mubina also released her debut album 17 Mean Machine with Magnasound. The added advantage of this singer is her own composition and lyrics of the songs.

Puja Sales at.....

Contd pg 7 ▶▶

satisfactory. Sagarika's six new puja releases fared well. Amongst them the Italia '90, a comic sketch by the noted comic artiste Shankar Banerjee sold around 6000 copies. Another combination of the percussion instruments and dhol in Talmala by the noted percussionist Baren Das (he participated Sangeet by Srikumar and international cultural festivals). Rabindra Sangeet by Srikumar Chateerjee and Shyamolie Das in the cassette called Purono Shei Diner Kotha, Bengali devotionals songs Shobar Janane's music has been composed by Rudra Roy. Rudra a version of Bengali songs of well known ghazals of Ghulam Ali, Jagjit Singh, Pankaj Udhas all of which has been sung by Rudra Roy. Modern Bengali songs by Sudeb De in Kunrir Swapno Hobe Phul were the other puja releases of Sagarika.

Venus had only one puja release. Tomake Bhalobeshechi. The songs have been composed and sung by Bappi Lahiri. The company also released two cassettes in Oriya for Puja. Modern songs in Oriya and a Jagannath bhajan cassette.

HMV's puja released include Asha Bhosle's and RD Burmans's modern Bengali songs called Ga Pe Ga Re Sa. Mitali Singh's Keno Asha Bhende Rakhi is a compilation of modern songs and Nitin Mukesh's cassette titled Peu Kanha. CBS puja releases includes Rabindra Sangeet by Dwijen Mukherjee.

Backed by Anup Jalota's earlier success in Calcutta with his Nagrul album MIL released a puja album with Jalota with typical Bengali music composed by D L Roy.

Navratri released has been mostly consisting of Disco Dandia numbers which are moslty instumental numbers of Hindi hit soundtracks. ADL-Denil the new label in the market released their first two albums, Disco Dandia the new label in the market released their first two albums, Disco Dandia 90 by Babla and a special cassette called Garbavali. This is a compilation of Gujarati Garba composed by "Purshottam Upadhyayand Suresh Waghela.

Tips released a double cassette set comprising the complete story of Mata Vaishno Devi. The songs have been sung by Usha Mangeshkar and C

Laxmichand.

Weston components, released two garba titles. One has been set to typical Indian tune and the other set to disco tune. Venus released 44 non stop Disco Dandiya by Aadesh and another garba album called 38 non stop Gujarati Dandia. MIL's navratri released was a non stop instrumental disco dandia by Purshottam Upadhyay.

Special Mata cassettes were also released during Navratri. Music Sansar released three cassettes Pooja Ke P'ool and Jai Ma Sherawali. Rhythm Creators launched their second cassette after Ganapati. Ma Ki Jyot Jale has music by Arvinder and Surinder Singh. The songs are sung by new singers like Dr Deepak, Gumrah Kaeenati and Akhtar Indroli.

Sterling Recordings starts with Lata

Contd pg 10 ➤

clearly the intention to 'unearth singers from all over the country'. No doubt

the promoters Ajay Acharya and Prakash have a very ambitious plan and see their label as fast emerging as a top notch prestigious label across the country. Towards this endeavour Ajay declared 'We want the dealer to take us seriously, we want our reputation to be such that the dealer expects only a good product, in all respects, from us. Naturally you can expect us to be truly professional'.

In going national, Hashmi has plenty of experience in Bengali repertoire, as he belong to Calcutta basically. Also in Marathi where he recorded innumerable albums for Venus, during his long stint there.

Ajay Acharya, the promoter, is fully knowledgeable about the music business, having dabbled in loop-bin production and distribution. He has clear cut ideas about how he is going to build up Sterling into a top notch label.

Sagarika pick.....

Contd pg 23 ➤

Sood for the reproduction to be stereo and of the purest fidelity. The approach has been thematic, with a total of 16 volumes. The dawn to midnight raga feature eight vocal and instrumental artists Amjad Ali Khan (Sarod), Shahid Parvez (Sitar), Hariprasad Chaurasia (Flute), Pandit Jasraj, Shruti Sadolikar, Padma Talwalkar, Rajan & Sajan Mishra and Mallikarjun Mansur all vocal.

The initial four one hour cassettes featuring morning ragas like Lalit, Bhairav and Jaunpuri have been released in the market. The pricing of these products said Asha Rani, 'It would be the best, both in terms of contact and presentaion so we can price them at premium rates but it will compare with others in the market'. The album are expected to be marketed by direct mail order, utilising the tremendous reach of over seven lakh readers all over the country that India Today has and through a few select retail outlets.



On the 9th October, the sarod maestro performed at a concert for raising funds for the Cancer Patients Aid Association, this also coincided with his birthday. On this occasion HMV too honoured him by presenting the Gold Disc for the success of his recent album 'Dawn Dream'. by Hon'ble Shri R Venkatraman. Seen here in the picture are from left to right Shri R. Venkatraman; Shri Vasant Sathe; Ustad Amjad Ali Khan; Mrs Subhalakshmi Khan and Ravi Dar of HMV.

FM Stereo on experimental basis

The FM Stereo transmission of AIR has started for the Bombay centre on an experimental basis. The transmission is from 11-12 in the morning. The programmes comprises Marathi, Hindi and English songs played on compact discs.

According to AIR sources apart from the morning transmission, the evening transmission is in the process of being relayed. It will be done as soon as the stereo microwave link between the Broadcasting house at churchgate and the Doordarshan transmitter has been established.

The quality of the transmission is very good and most of the listeners in Bombay is very satisfied with the transmission

FM transmission for Madras and Calcutta is also underway. The Delhi FM transmission is already in operation.

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The Godfather

Success is difficult to digest, especially if it belongs to someone else. That is the reason some of the people who have been hurt by Gulshan Kumar's success look upon him as a thorn in their flesh.

They have never stopped accusing him, as the Super Cassette boss grows bigger with each passing success. Earlier they accused him of music



Gulshan Kumar

piracy, now he is adjudged guilty of demolishing the Mangeshkar monopoly, taking away business from the established music directors by starting his own music-bank and promoting Anuradha.

Gulshan Kumar's only fault, is that he refused to join the group of business sharks, waiting only for the consumers 'pound of flesh'.

If Gulshan Kumar indulged in piracy, none can deny that he popularised vintage melodies through cheaper and well-recorded music cassettes. It also gave a boost to the careers of many talented but unknown singers. The music-bank, apart from encouraging new talents, also helped in reducing the noise pollution. As regards Anuradha is she not an excellent singer? And if she is the cause of some veteran singer losing out, well, it is poetic justice. In her time the said singer had deprived many of their livelihood.

If Gulshan Kumar's case is taken to the people's court, he will be rewarded with a million gratitudes for bringing back the melodious times which had become a memory of the distant past.

Kohli's 'Crusade for culture'

Amarjeet Singh Kohli is a Sardar with a difference. As chairman of a large number of cultural organisations in Delhi, he has fought relentlessly for the propagation of the performing arts.

In the musical field he has promoted a large number of promising talents and pleaded the cause of vintage film music with fanatic zeal. Amarjeet's organising capabilities have enabled him to stage innumerable musical shows to overwhelming responses. What is significant is that his shows are always free. He ensures the presence of important ministers, including at times the Vice-President of India, at his programmes. The huge expenses of the programmes are met by the rich industrialists of Delhi.

As an impresario, Kohli is adept in roping in VIPs and resourceful sponsors and making them feel obliged for having contributed to our cultural heritage.

Ajit Varman: Waiting for tomorrow

If there is one composer who is on the threshold of an eventful career, it is Ajit Varman. After having worked as a musician under Pankaj Mullick, Satyajit Ray, Shanker-Jaikishan and Salil Chowdhary, Varman set out to prove his calibre as a composer. His



Composer Ajit Varman

expertise in Indian and Western classical music proved an impediment rather than an asset. He got branded as a composer of off-beat films. To his chagrin his inspired scores in 'Vasta', 'Saransh' and 'Vijeta' went unnoticed because of the box-office failures of those films.

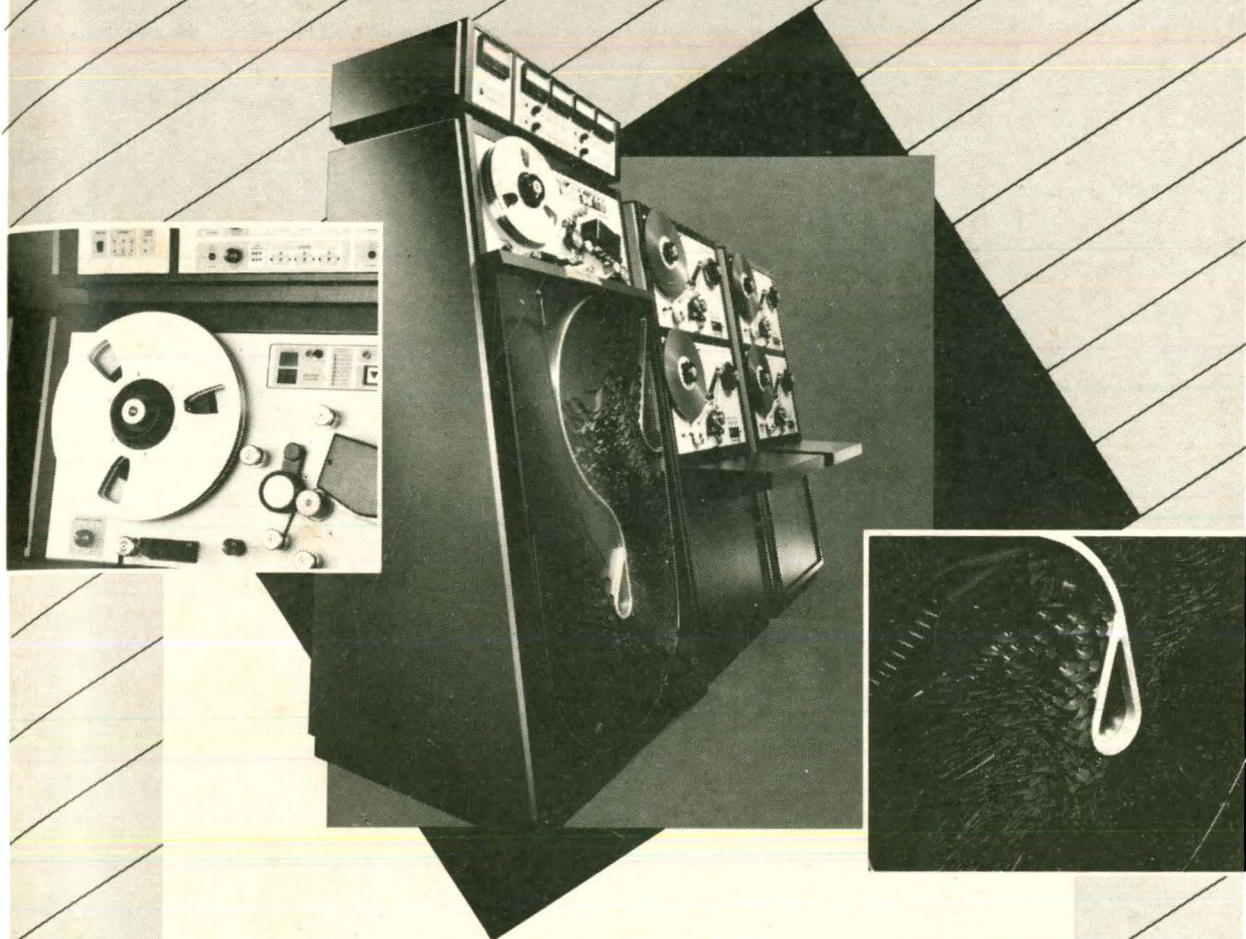
With the release of his first commercial film 'Karmayoddha' starring Raj Babbar and Dimple, he is determined to prove himself with a vengeance. He is confident that producers will sit up and take note of him, which I am sure they will provided they need composers and not band masters.

- Nalin Shah 'Alam'



Minister for Law and Justice, H.R. Bhardwaj giving the award to singer Neelam Sahani, and Amarjeet Singh on the mike.

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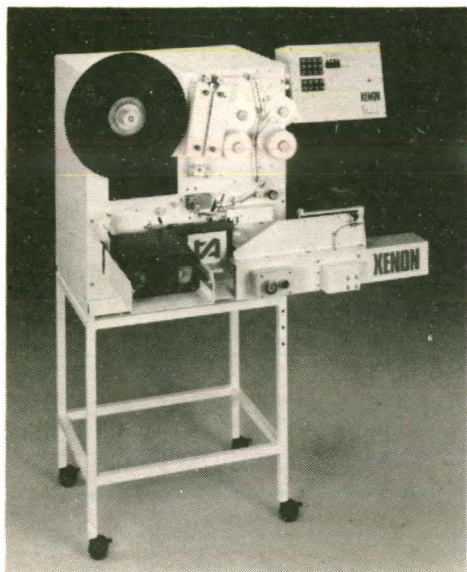


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