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however, with the increasing number of people with mobile phones, especially in developing countries, the number of people looking for ringtone downloads increased, especially for ringtones corresponding to ringtone selections of their favorite tv or film series. among the most popular ringtone download sites are <http://www.vibes-gopi.com> , <http://www.sunloresongs.net> , and <http://www.totomo.com> , <http://vibes-go.to/> , <http://www.viber-go.dumptruck.in> , <http://www.cellsa.worldringtunes.com> . with the arrival of <http://www.vibes-gopi.com> in 2010, the ringtone enthusiasts were introduced to another dimension of mobile phone ringtone downloads. rather than concentrating on what was popular and their own preferences in ringtone downloads, <http://www.com> and others began to list which mobile phone handset and its ringtone features were popular. the it would be natural to assume that only the more affluent or privileged audience members have access to the latest music in their favorite genres in ways that allow them to enjoy the benefits of ownership and possession of these media forms. further, one might assume that the renter class not only produces an abundance of music that is owned by others, but also that the owner class is then able to enjoy the process of consuming the renter's music and making profits therefrom. in this sense, the diaspora of hindi film composers and studio musicians, who have exported their music across the world is a specialized form of the use value of the music of the owning class. at the heart of this diaspora of hindi film music is the ability of indian musicians, composers, and studios to capture the marketability of their own material across the world. these strategies of diasporic production of music, which permit it to travel to audiences across the world, make sound possible as a form of value production, in which producers produce culture and the production of sounds becomes central to the operation of their production processes. i would suggest that the desire to own sound in the form of ringtone is part of the larger strategy of the owning class to valorize the uses to which they are able to put the media forms that they own.

the idea and lyrics were written by roshni. the arrangement, were done by me. the melody was taken from a 2003 song "hit girl" by tranmere rovers. the band is a metal band, from england. i'm sure the guys would be flattered if they found out. when you listen to the popular tamil song 'vaaniam manukka namukku nammum' which is played in movies like 'vellai illam' or 'aneesam' etc., a chain of events which leads you to conclude that this tamil song is based on the lines of the sacred shloka "om shanti shanti shantir shanti". lee oskar's ringtone is a great example of how the mobile phone has moved from being a gadget to being a portable source of cultural content, enabling people to have instant access to music from around the globe. not only that, the mobile phone is giving musicians the chance to record their art and sell it directly to the masses [61]. in the process of transforming the mobile phone from a gadget into an instantly accessible cultural memory warehouse, the adoption of mobile music ringtones by mobile phone users has not merely involved the provision of free bits of music. today, the absence of mobile phone equipment in the hands of mobile phone users means that their mobile phones are leaving them. in fact, the mobile phone is certainly displacing several other well-established forms of memory storage such as home and car stereos. over the past two decades, private and public car stereos have acquired a completely different function, becoming focal points for entertainment. in the u.s., the phenomenon of car stereos is evidenced by the rise of car stereos that are marketed directly to consumers as hip, cutting-edge and trendy (e.g., the latter "feature" phone a car stereo). while these features do not make the car stereo's radio function obsolete, the functions of the car stereo are increasingly being absorbed by the mobile phone. 5ec8ef588b

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