

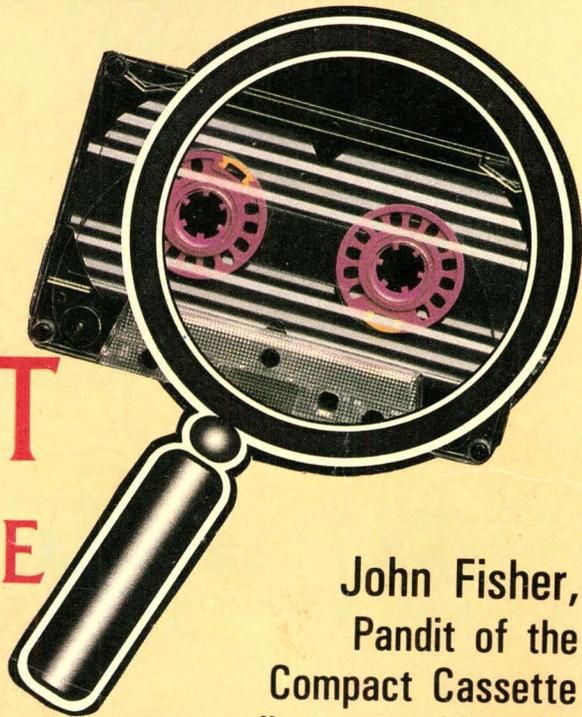
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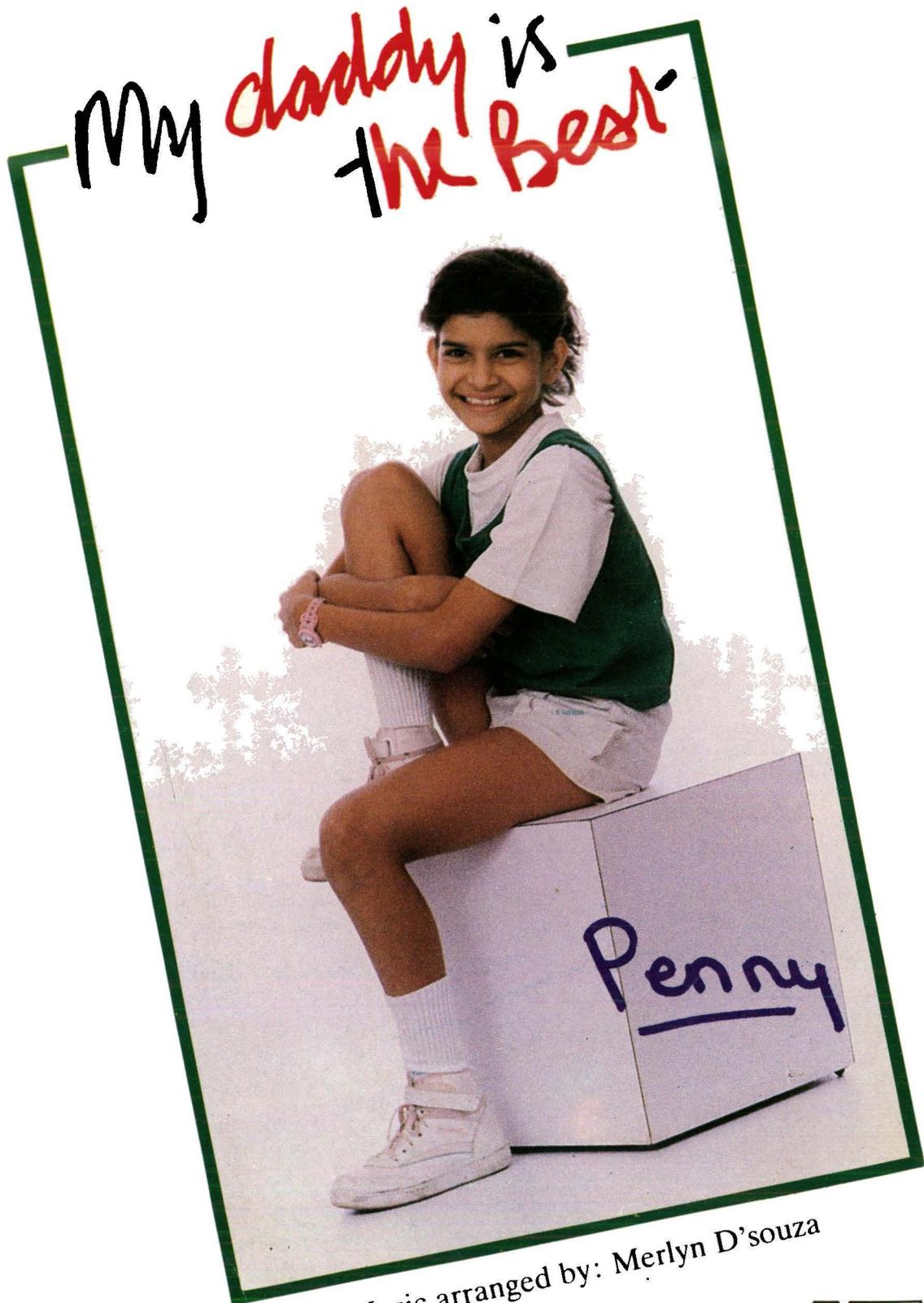
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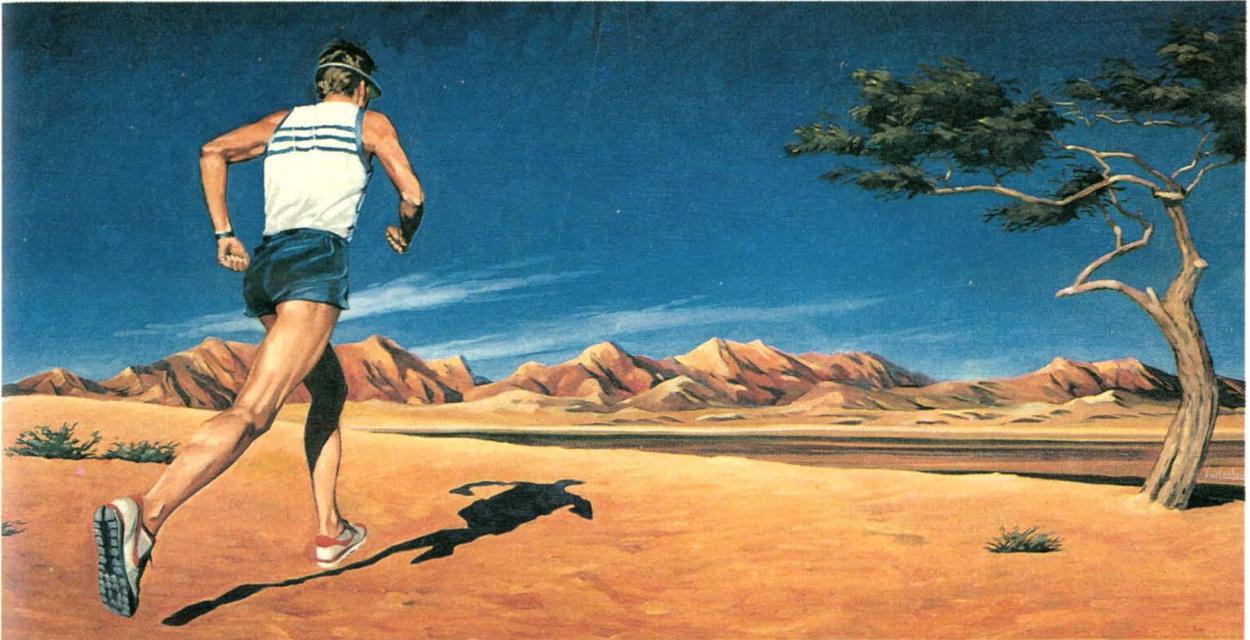
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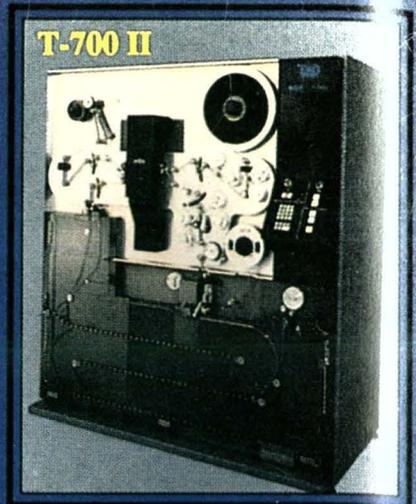
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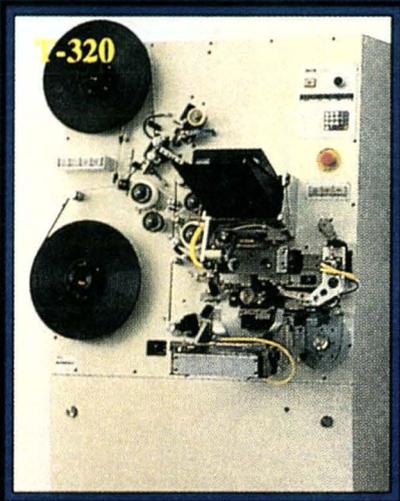
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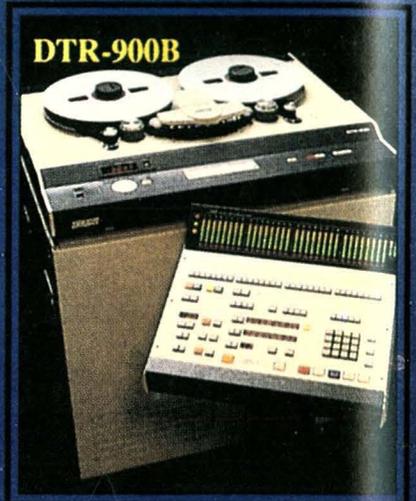
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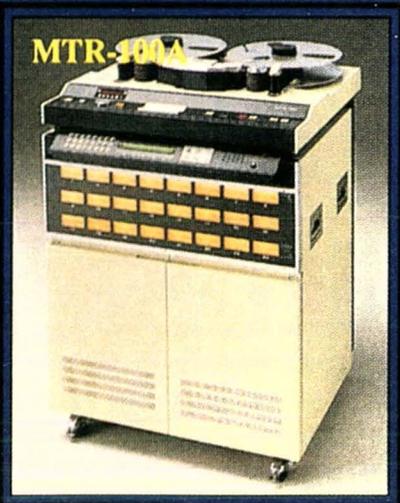
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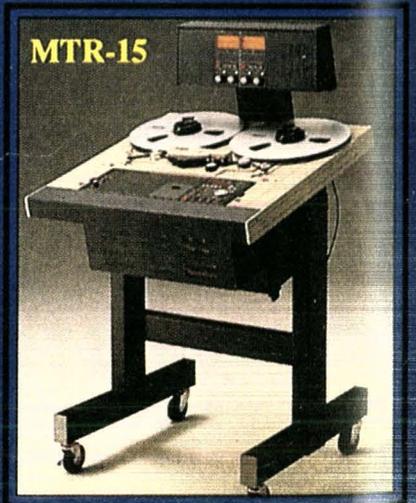
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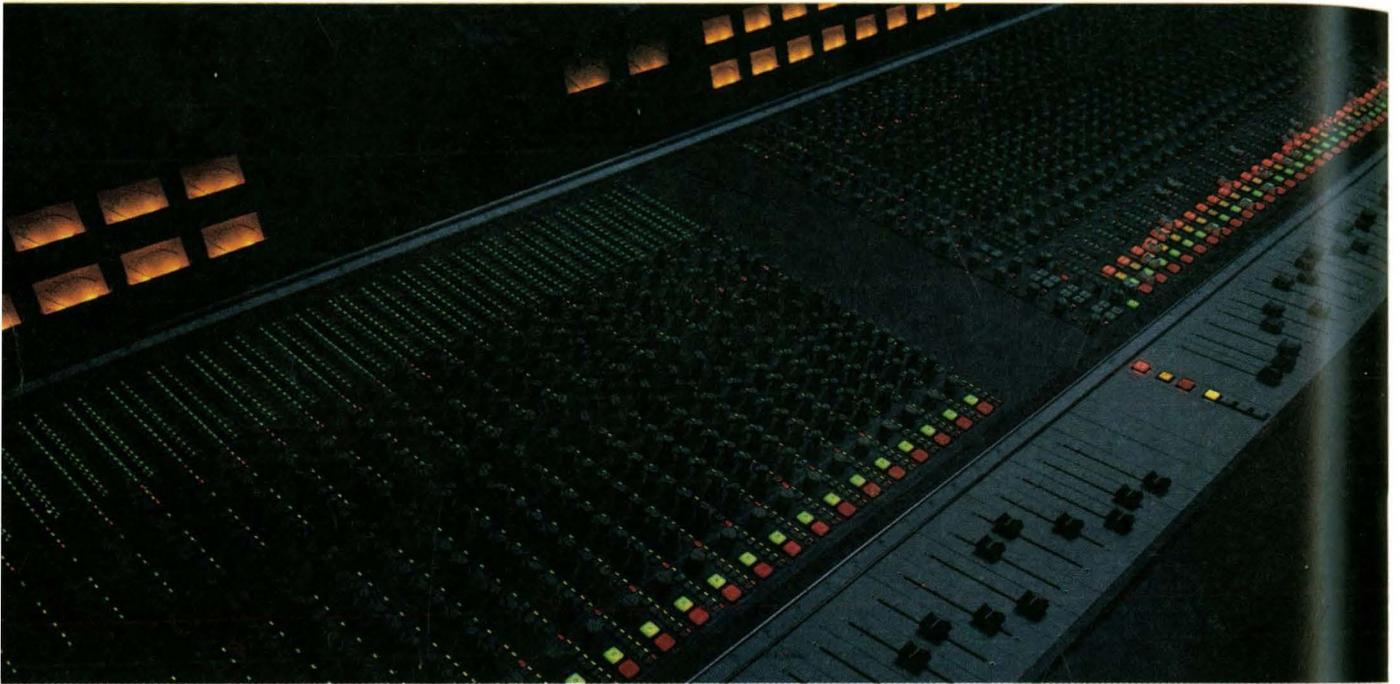
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Breaking Through

Alright gentlemen, the Indian music industry is all set to break through. Proof lies in this issue itself. On view is the interest shown by international equipment manufacturers in the Indian market. Either our market requirements are understood or the potential is appreciated. The estimated output for 1992 is approx. 250 million cassettes at a normal increase of say 10% or at the maximum 20%.

In the past few years the development India has made can be seen visibly and felt personally in our day to day life. There genuinely exist enough investment funds, generated within the economy as a whole and definitely within the music industry, out of profits.

Infrastructurally, there remains a lot to be established. The job is on. The DOE (Department of Electronics) is besieged with project approval applications for Loop-bin units. The Golden Chariot Studios coming up in Juhu, Bombay by Super Cassettes involves an investment of millions of rupees. For C-0 manufacturers it is a sellers market. Studios are all booked. So all the signals point to investment. The Indian music industry indeed is all set to break through. Broadcast India 91 is welcome, it will help the industry.

Splurge of labels are eyeing the soundtrack market -- a dangerous trend. The film producers are laughing to luxury. T-Series refuses to pay Rs.4 million plus for a soundtrack that could bomb, content with their own creativity.

In this issue, we are proud to carry the first of a series of articles by John Fisher on cassette technology. Awareness in this area needs to grow. Like Cassette Technology, Tape Technology too has been featured in this issue. Specifically high speed duplication tape from Murugappa.

Mix magazine has provided us.

But I'm sure they would not mind. We're sure Carla Wills isn't reading this editorial. The first article is on selecting Monitor Systems. I've seen some good studios and mastering units using B grade home monitors. Unbelievable but true. Knowledge in this area is bad. So also complimentary is the article on studio reference monitors which provides a chart on specs and a note on interpreting specs.

Bad news in the Bombay market. Shiv Sena is protecting copyright. It is rumoured that Bal Thackeray is asking for Rs. 8000 from each of those into piracy. And no more raids he promises. If piracy is protected politically, it could be a disgrace for all of us, those who can do piracy and protect themselves. So be it. But nobody especially a political party protect piracy. Piracy can be curtailed dramatically in this country, we have seen the results of effective actions, from IMCA and IPI.

Next issue we will carry at least six technical articles and more into studio equipment. Once again a request to all music companies to send us news on their operations.

ANIL CHOPRA

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Illyaraja's "Dalapati" good for the Guinness record

Lahiri pays Rs. 7 million for soundtrack

"In unit terms this is the biggest deal of music business all over the world." Manohar, boss of Lahiri, emphasises further "Michel Jackson, signed a deal for about 5 million U.S. dollars, that's 5 million bucks for the Americans, I have paid 7 million bucks for the soundtrack of Dalapati. Rajanikant is in the lead."

The highest royalty paid ever in the whole world.

The whole has a very solid basis. The phenomenal market statistics of the Indian music business, is surely going to surpass the American industry very shortly. The basis of this deal is a guarantee to purchase 2 million cassettes by G. V. Films Ltd. the producers of Dalapati. Manohar feels safe about selling the balance quantity require to break even. Dalapati, incidentally is in a long line of stupendous hits from G.V. Films - in the tradition of 'Nayakan' of Kamal Hassan fame.

With Dalapati another milestone has been reached it is Illyaraja's first movie



Manohar, Lahiri boss

Its chief recorder being Echo recorder.

Manohar is happy with his achievements but has a solid grudge against the government, against the banks, against all the restrictive policies (his grudge is not because of fashion, but out of genuine feeling of frustration that of a dynamic entrepreneur).

It is estimated that 1 million cassette are sold in India every 24 hours.

Manohar estimates that the Indian music industry must be easily worth 7 hundred crores today. He would like to put up a loop bin but he cannot, the import policy does not allow him to, God knows for what reasons. The tape coating plants have been imported, squandering millions of dollars. But the machines to utilize the tape have been restricted. At the time of writing, apparently the entire OGL and non OGL list has been scrapped and the Actual User category has also been scrapped. The Exim scrip can purchase any capital equipment. If this be so a lot of injustice would have been rectified. Manohar feels if all the inputs are made available freely like studio equipments, production equipment then the industry could catapult to 2,000 crores a year.

"We are providing so much employment, we have opened up so many branch offices, and then to face trouble to produce the goods is a little taxing."

IPI --- MARG Survey Cassette Market

IPI had commissioned MARG (Market and Research Group Pvt. Ltd.) to survey the market for the pre-recorded cassettes used in India. It was carried out in six cities-Bombay, Calcutta, Delhi, Bangalore, Hyderabad and Lucknow.

The research results were as follows:

1. It is estimated that in India there are about 217 million prerecorded cassettes sold per annum. In the six cities where the survey was conducted the results are given below :

BOMBAY : 22 Million

DELHI : 21 Million

CALCUTTA : 17 Million (urban agglomeration 7 million Calcutta MC Salt Lake).

BANGALORE 13 Million

HYDERABAD 7 Million

LUCKNOW: 4 Million

2. Piracy is calculated as about 40% recently, which is felt as a decline, in the world of pirates.

3. 67% households having purchased cassettes two months prior to the survey. But the purchase rate is much more higher over the year, more than 90% had purchased cassettes.

4. The purchasing of cassettes per capita was relatively greater in Lucknow, Delhi and Bangalore.

5. It was the younger generation who topped the buyers list for Western Music.

6. The increasing demand for Western Music cassettes throughout India is about 10-15%, away from Bombay and Bangalore where it is about 20% of the market share.

7. Hindi Films cassettes are more popular in the eastern and southern parts of India where there was a purchase of 70-90%.

Away from the ghazal, devotional and classical world the next hit was the regional cassettes where the purchase rate shot up from 40-60%.

8. Though the quality of H.M.V. was widely accepted but T-Series had the highest sales, followed by H.M.V. It is believed that T-Series had a wider range of music as well as the latest music. H.M.V. cassettes were also priced a bit higher than the T-Series. Contd. on page 82



Illyaraja

outside the Echo label. This has happened naturally since Echo has been sold off by Illyaraja which earlier belonged to him. It now belongs to Mr. Partha Sarathi of Oriental Records from New York. Illyaraja himself is a one man industry in the south. All his soundtracks are super sellers. Lahiri getting the first chance to bag an Illyaraja soundtrack must have resisted or restrained on the price. Lahiri is again exploiting soundtracks mostly. More like a T-Series of the South in its hay days.

North Indian dealers in flux

Oriental abruptly changes distributors

Subhash Banerjee the erstwhile Delhi branch manager took up distribution of Oriental, after successfully establishing Concord Records in the Delhi market, a couple of years ago, when Oriental cassettes were changing hands at Rs. 5. Undaunted, Subhash Banerjee's outfit, EssCee Marketing & Consultants Pvt. Ltd. went about methodically, dilligently, systematically and most of all faithfully building up Oriental's name, market and sales. In the bargain learned marketing strategies and pricing was put into good use with Subhash Banerjee's experience.

Old Film Material-Court Case-Stay

Oriental has signed up number of films, records a which had been released by HMV-namely, 'Chalti Ka Naam Gadi', 'Jhumroo', 'Kanhaiya', 'Mr. X in Bombay', 'Jaal', 'Detective', 'Ragini', 'Kalpana', 'Meri Surat Teri Ankhen', 'Bharosa' and 'Naya Kanoon'. At the time of release Gramco's twin product was retailing at Rs. 31 under the superior category. The dealer was getting Rs. 7 margin, Oriental's product under Banerjee's advice was to offer the dealer 9 to 10 rupees margin, retailing at Rs. 28.

When Oriental's product was launched HMV went to court and got an injunction against the release, however Oriental got a stay. Oriental's twin product was traded very well at the Delhi market as a result. The product was being

marketed to Banaras, Jammu, Lucknow and most of the big cities in the North. EssCee marketing was fetching a sale of around 5000 cassettes a month.

Sudden Change

In the best tradition leaving behind the past for a better future, real or imaginary, Oriental without a hint or word or for a warning or discussion decided to cancel the distribution of EssCee Marketing. Of course a new distributor was appointed. However, Oriental material is being marketed at two prices, at a lower price by the new distributor thereby adding injury to insult to EssCee Marketing. Naturally the dealers are confused and old dealers have been dumped and new dealers appointed in many cases as in Jaipur the old dealers have themselves decided not to deal with the product. It is felt by the market in Delhi that if Oriental wanted to amplify their presence it could have been done without cutting away the one who had worked to build the name. Further Gramco has released a Twin product under Economy all the titles Oriental had bought rights too. Its time retailing at Rs. 22 vis-a-vis Oriental's Rs. 28. The dealers getting the product at Rs. 16 plus tax that is Rs. 1 cheaper than of Oriental's. One reputed dealer felt "Once HMV comes in, it is possible to sell, because your title automatically is treated as a private product".

Venus Launches 'GULFAAM'

The mahurat was held at the Harbour Hall, Hotel Centaur, Juhu, Bombay on Saturday, August 31st. '91 am. The mahurat was clapped by Gaffar Nadiadwala from A.G. Films, the shot was directed by Yash Chopra and the camera button was pressed by Ms. Tara (Editor Screen), Sultan Ahmed cracked the coconut. The others present for the mahurat were Ramesh Sippy, Ram Shetty, Ramesh Taurani (Tips), Akshay Kumar (actor) and many more other personalities. This time the mahurat did not have any dialouges but for a change there was a dance sequence from the movie presented by the lead pair Ayub Khan and Samiyukta. As said 'GULFAAM' is a colossal multi-crore, cinemascop, 4 track film. Produced by Tees Mirza, written and directed by Mirza Brothers, music by Nadeem Shraivan and Cinematography by Thomas Xavier, produced under the banner of Tees Mirza Films (Pvt.) Ltd. Even 'Khilaadi' is produced by Venus with lead pair Akshay Kumar and Ayesha Julkar musicians Jatin and Lalit direction is given

Zankar Live Cassettes

Mars Recording Pvt.Ltd. have launched Zankar Live Cassettes. They have their recording unit at No.27, First Floor, Sajjan Rao Road, V.V. Puram, Bangalore 560 004. Their catalogue will be in the South Indian languages.

TIPS MARKETING SCHEMES

Tips has a unique way to promote a soundtrack for recently Tips introduced two seperate schemes for both the consumers and the dealers which "had a good response" according to Anil Shergil

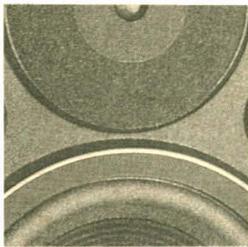
of Tips. The consumer scheme was with the soundtrack of "100 Days" where the songs were listed haphazardly and the contestant had to grade them according to their choice. If by chance it clicked with or Jackie's taste of grading the song then the person is declared as the winner. Surprisingly there were 10 male winners with Madhuri's taste and 4 ladies with Jackie's likes. The winners age differed from the 6 to 28.

More interesting was the scheme for the dealers, distributors, and the

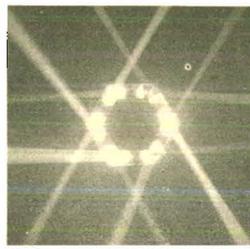
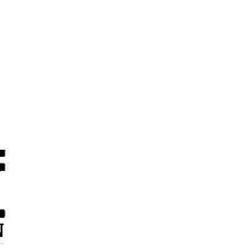
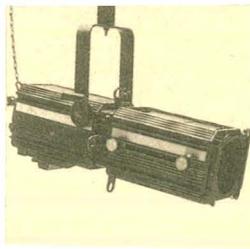
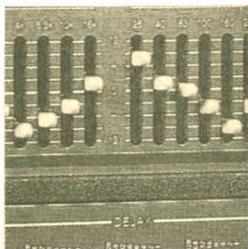
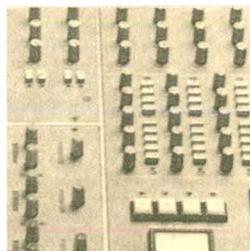
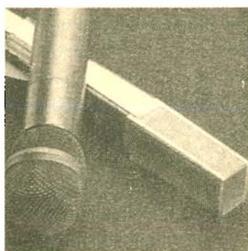
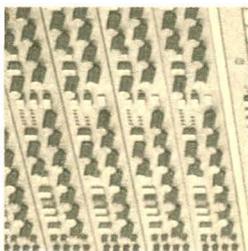
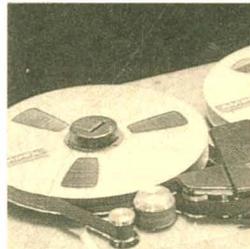
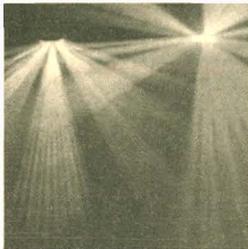
sub-dealers. The deal was that every dealer, distributors, & sub-dealers were given a pack of 200 cassettes from the soundtrack of 'Narasimha' with the added coupon which had a special gift to offer to the dealers etc. and the coupons had to be returned by June end and await for their surprise gifts. There were 45 dealers all over India who responded back to Tips. It is said that Tips has some more such schemes around the corner for all of you. So get tuned with Tips.

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Magnasound-Pepsi notches up high sales

It all began with a craze of collecting 12 Pepsi bottle crowns. The consumer who did so was rewarded with a special Magnasound album. According to Suresh Thomas, (the ex-General Manager of Magnasound) "It all started with a call from H.T.A. who said that they have Pepsi's account and that the G.M. of Pepsi Sanjeev Cheddha was interested in a joint venture with the above mentioned music company as a promotion campaign". So, what did Magnasound gain? Pepsi bought a large package of the very special compilation for the enthusiastic customers. Our cassettes were priced at Rs. 15 each very nominal. The deal had come through after a lot of negotiation. We started advertising on television, hoardings were put up followed with striking posters" said

Suresh. Did Magnasound put a lot of financial effort? "No, not really. Our financial contribution was less than what Pepsi contributed. Our contribution was towards the press conferences, music and a couple of other things" started Suresh.

The marketing strategy helped Magnasound to touch the sales figure to "over 4 lakhs". "Over all it was a good deal since it was beneficial to both the concerned companies". The special album was not in the market for the general customer only for those who collected the 12 crowns. It is also been learnt that both Pepsi and Magnasound wish to arrange for live programmes of various artists from abroad and India. So if you want to know what is happening, drink Pepsi and listen to Magnasound.

How Philips lost the market

Philips enjoyed close to 60% to 70% of the P.A. market for conference halls, theatres, where permanent installation of a high professional order was necessary. The equipment supplied by Philips was of good quality, as is also the case now. However, at a certain point of time with a good sale of equipment, Philips was happy to satisfy the dealers' demands for the P.A. equipment and let the dealers carry out the installations themselves. This was a great error as permanent installations of a professional order need to be carried out taking into consideration many factors of vital importance, like for instance in the case of the Nagpur Vidhan Bhavan there was a fiasco when the system started picking up radio transmissions in the local language due to the close proximity of the transmission centre. Philips never considered this since they had never been

on the site. So, studying the environment and tackling the problems at the micro-level in each case as Philips used to do in the early part of the P.A. marketing was now being done by unknowledgeable dealers who had contracted the order. Today, with many such installations having failed for efficiency even with good equipment supplied by Philips, the company, has lost the market to 20%. In the recent past small and effective organisations with knowledgeable acoustic engineers have picked up the business and rightly so. The grapevine has it that Philips is letting go this profitable area totally and possibly stopping production of that range of P.A. equipment. The independent entrepreneurs are therefore more encouraged. Apparently Motwane has taken away a substantial part of this market.

Glance at the Punjabi Market

It has often been proved that Punjabi Music is popular not only in Northern India but in other parts of the country also along with enjoying a major share in the music markets of U.K., Canada, America and almost all Arabian countries. This has been proved by many Punjabi numbers, which became popular throughout the World. But a major part of market for Punjabi Music exists in Northern India with almost 25 music companies marketing exclusively Punjabi Cassettes, 5 recording studios recording Punjabi Cassettes mainly along with the advantage that almost all Popular Punjabi artists are settled in this part of the country.

Music Companies : There are almost 25 music companies marketing exclusively Punjabi Cassettes like Golden Melodies, Catrack, CTC, Peritone etc. Some other companies like T-Series, HMV and Music Bank are also releasing Punjabi Cassettes from time to time.

Duplication Facilities : Almost all the companies are having their own Duplication units equipped with indigenous duplicators along with CCPs with the exception of Catrack, who are getting all their duplication done on loop-bin system from Weston & Kapco on Job-Work basis and Music Bank, who are getting their Job-work done on Loop-bin system in Bombay.

Recording Studios : Along with the Punjabi recordings done in Bombay and Delhi there are 5 Audio recording studios working in Chandigarh and Punjab which are equipped with all modern equipment and facilities two of which are running quite successfully, namely, Jastrex Cine Sound, an eight track studio based at Chandigarh, being run by Mr. J. S. Cheema who's also it's recording engineer. Second is Multichannel Studio with Mr. Pradip Bhattacharya as the recording engineer. It is also based in Chandigarh and the other three are based in Mohali, Ludhiana and Jalandar.

Music Directories : The music directors working in the studios in Chandigarh and Punjab are Varinder Bachan.

Contd. on page 82

Bokadia's latest for new label

'Sapane Sajan Ke' goes to Lara

Mahendra Bathla is the promoter of the Lara label. Bathla cassettes industries Pvt. Ltd. is all set to enter the fray. By the looks of it the rumours of investments upto Rs. 250 million are true. A three floor factory has been set up on a 3000 yard plot in Vazirpur Industrial Area on the G.T. Karnal road New Delhi. 20 Otari slaves and loop-bins along with C-O loaders has already been indented, which should be in operation within three months. Its own captive coating plant is being set up which should be in operation within six months. It is also rumoured that 35 moulding

machines have been ordered. 900 people are already working for Bathla cassette industries.

Shailendra Goel who is mastering minding the catalogue and acquisitions of films informs us that an album is ready with Mata songs by Mahendra Kapoor. Another Punjabi cassette is under production which will introduce a new voice. Lara cassette is also in the Bombay market to buy soundtracks of the biggest films. Investments no problems, another rupees 100 million is available.

Multi Representations

AKG India Exports Microphone

Its been only a year and AKG India has established a reputation. The MD, Raj Gopalan has successfully set into operation the manufacturing unit meets the most perfecting standards. What's more the unique Indian situation enables AKG India to offer the highest quality products at much cheaper and most definitely at most comparative prices.

Very soon the D67 microphone is to be exported at 60 Austrian shillings. This price is much cheaper than expected by the AKG group. One must know here that all AKG companies world wide function absolutely independently. As such they export to each other commercially.

Representations

AKG India is representing Quested for the range of amplifiers. Precision devices for their drive units of high power and high quality. Turbo Sound for their speaker system and P.A.

AKG, India has already exported

D70 S microphones, approximately 10,000 pieces per annum. Also the D80 S microphone with 2,5000 pieces per month is the most popular microphone world wide, and is being manufactured only in India, like the D70 S and the D65. AKG India meets the worldwide requirements for the models. Similarly a Karacoke, sing along microphone will be manufactured for the India Compo System Manufacturers, a semi-professional product at Rs. 1.60 only. AKG is also scheduled to enter the P.A. equipment market in a very strong way. Playback shall keep you informed of the developments in this area in the near future. Also on schedule is the launched during October this year. Equipments, Dex Professional Products Division USA for their signal processors. AKG India also represents AKG USA, AKG Germany, AKG U.K., and AKG Soundcraft Japan (SCJ).

Soundtracks from Oriental

Oriental has acquired some hindi film soundtracks. 'Pitambar' with music by Suraj Kiran, 'Pyar Bhara Khat' with music by Krishnendu Das, 'Pyara Sangam' with Pratibha Roy's music and 'Khooni Raat'.

Chawla of Akhi Marketing the distributor of Oriental is hoping for a break "I am personally looking into the inlay designs and improving the overall product image. We are also pushing the product aggressively at all levels of the market", informs Chawla. Which means more cassettes in distribution and available with the smallest counter as well as the big posh shops.

However it is rather difficult for a soundtrack of an unknown star cast and unknown music directors to click. Further the big soundtracks are published with a budget exceeding Rs. 1 million which infact generated the sales.

Max exploiting the 'folk' market

The above mentioned label is in existence for the past three years. They have based their product on the regional grounds. The owner Ashok Mehta stated "the trend of Bhojpuri songs was changed when we released a certain Bhojpuri album as 'Jhareliya'. This was the first cassette of its kind introduced by our company".

The main aim of MAX is to reach out to capturing the ethnic original voice. MAX does not believe in synthetic songs or voices. The artist from the villages has both the originality and simplicity. Maybe they lack formal training, but the training is eventually sidetracked with the melodious and overpowering voice that they command. Away from Bhojpuri releases they have also released the following titles Hariyanvi- 'Meri Jathni', 'Roonde Khonde Ki Mehfil', 'Shaddi Viha Ke Geet, Contd. on page 82

IF YOU DON'T PLAYBACK YOU CAN'T GO FAST FORWARD

Bremen releases 98 titles in 7 months

Now what is the brother concern of Mangnasound doing? In the month of July Bremen completed their 98th release. Many other cassette companies have released more than 98 titles in 7 months. But a slight correction has to be made Bremen is an international company. All the experienced personalities are aware about the pros and cons in this field. Bashir Sheikh the ex-G.M. of Bremen with a satisfactory look said "We look at Bremen from the international market. The company has done extremely well. Bremen's sales percentage is about 11.8% and we expect it to grow within a certain period of time".

According to Bashir their Top Ten till June end this year were 'World Power' by Snap, 'Just One Night' by Samantha Fox, 'Sound of Music' (Soundtrack), 'The Remix' by Milli Vanilli, 'I Wanna Have Some Fun' by Samantha Fox, 'I am Your Baby Tonight' by Whitney Houtson, 'Greatest Love Songs of All Times' by various artists, 'The Moment of Truth' by Milli Vanilli and 'Slaves and Masters' by Deep Purple.

Bremen has recently priced their cassettes at Rs. 45 due to the budget increase. A five rupee increase. Does it effect the market? Bashir promptly stated by reasoning "I doubt if the price is going

to effect either the customer or us, because a) Our consumer has come to accept this normal trend. b) Many of them have begun to understand that it is not any arbitrary raise because the manufacturer has no choice". He personally feels that "music is one of the cheapest form of entertainment in our country" further classified by saying "See when you go to see a film in a theatre, you pay not less than 15 bucks for once where as you get a cassette for Rs. 45 now for a longer period of time" which is quite true.

On the other hand Bashir is not very happy with the price increase, cause he said "It has not been a welcome thing for us for the raise of price. We were literally forced to raise it". Futher continued "We are looking to strengthen ourselves from inside because the pirates are creating problems".

So we can actually sit back and get to hear some good quality music for another 2 1/2 years to be precise since thats when the contract with Bremen comes to an end and may sign a new contract.

Therefore 'big brother' Magnasound is finding the going tough with 'small brother' Bremen causing them Big Bother'.

Dastan-e-Naushad

Naushad has become a legend in his lifet ime. Percentage-wise, he has had the maximum number of jubilee hits and memorable songs.

It is strange that his autobiographical work should have been published in Marathi and not in Naushad's native language Urdu or even Hindustani as remarked by Dilip Kumar in his foreword.

The work contains many interesting incidents of Naushad's life and career from his struggling days till today. The well known writer Shahikant Kiniker has done a great favour to the Marathi readers by acquainting them with the colourful life and times of the legendary composer.

The book is published by Chandrakala Prakashan. The printing is of a commendable quality. It also contains some rare photographs. This book is priced at Rs. 150/-.

T-Series offers Maruti as prize

Gulshan Kumar's policy for promoting an artist and the product is really tempting. Recently Gulshan has announced the "T-Series win a Maruti" competition for the music lovers. Vipin Sachdeva the playback singer has sung eight songs from the forthcoming films which T-Series has signed. Films like 'Janam' with director Mahesh Bhatt and music by Annu Malik, 'Shabnam' music by Jatin/Lalit, 'Shiv Aradhana' with Gulshan in action (on screen). Films with other music directors are Adesh, Dilip Sen/Sameer Sen. All Gulshan wants you to do is to hear all the numbers and grade them according to your likes. If it clicks with the judges likes then you own a Maruti. Last date 30.08.91 for entries. Wait for the results.



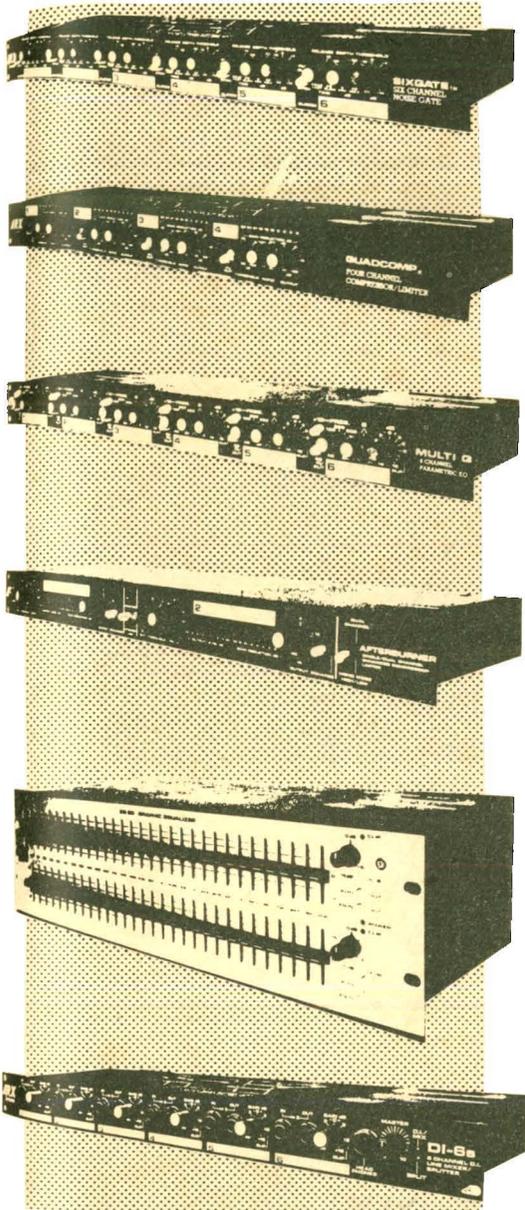
**Penny's daddy is the best.
Magnasound promoting young talent.**

19 Soundtracks signed Tips with Big Banners

With the grand response to '100 Days' and 'Narsimha' which has crossed "over the marginal line" Tips is now flooded with attractive soundtracks. In the pipeline are Pramod Chakraborty's film under Pramod Films 'Deedar', Pranlal Mehta's 'Satwa Asmaan' under the banner of Protima Films, 'Arund' the M.K.D. production, Ramesh Malhotra's 'Heer Ranjha', Padmalaya Films 'Nagar Sawan', Prince & Prince International presents 'Dil Ka Kya Kasoor', directed by Shekhar Kapoor and produced by Suresh Malhotra is 'Time Machine', produced by Nasir Ahmed and directed by Manoj Desai is 'Khuda Gawah', Verma Films Combine 'Vansh', Sri Krishnans 'Lootera', Vinay Pictures 'Andaz Apna Apna', Peepat Films 'Quaid Mein Hai Bulbul', Nav Ketan Films presents 'Pyar Ka Tarana', Rakesh Roshans 'Khel' under Shiv Bhakti Films, Sonu Films 'Phool Aur Kante', Vishaka Films 'Geet' produced by Nilima, Raj & Raj combines 'Zamane Se Kya Darna', Ram Lakshman's 'Dancer' and 'Samson & Deliah'.

Promoting 'Indrajeet' for the past one and half years is rewarded at last. It was to be released much earlier but the sudden demise of Ramesh Behl which we all mourn is the reason for the delay. Tips has great hopes for 'Indrajeet' since it's an Amitabh starrer.

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AFTERBURNER. Single/Dual channel enhanced compressor limiter. Its unique design lets it be set up as a Dual channel or Single channel, Dual Band compressor. Plus, its Enhance function restores lost Low and High frequencies from compressed material. **ASK FOR THE APPLICATION NOTES!**

EQ 60. Dual Channel 30 band *Constant Q* graphic equalizer in a compact 3 rack unit package. Designed to give flawless professional performance, the EQ 60 has innovative ultra low noise Constant Q circuitry, individually trimmed filters for total accuracy, and Balanced inputs and outputs on XLR and TRS connectors. Its compact High Density design and precision electronics make the EQ 60 the ideal solution for all EQ needs, including the exacting requirements of Digital Audio.

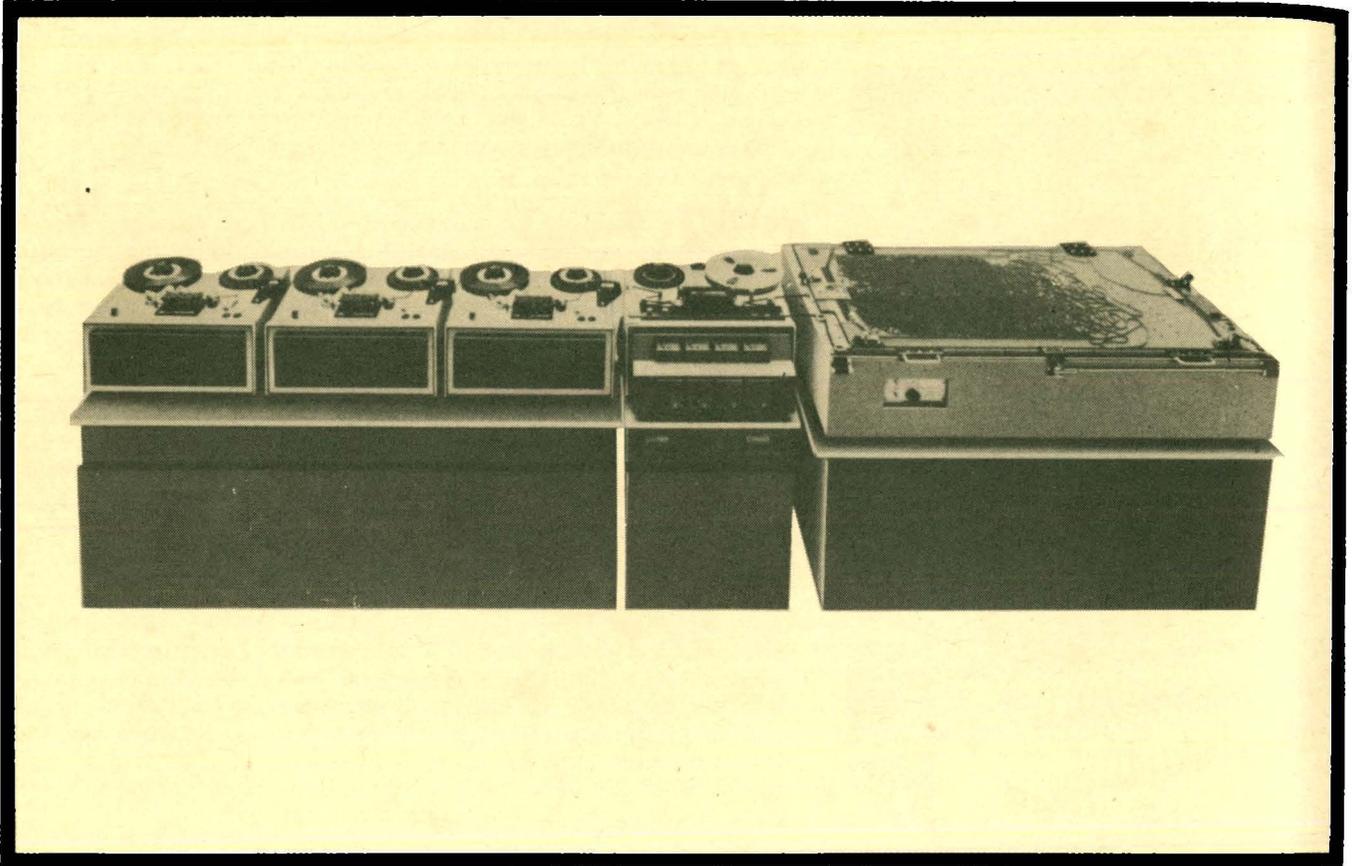
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Orientals Film Copyright Court Case

HMV Gets stay vacated

The Calcutta High Court in which HMV had filed a case against Oriental for releasing old film material like Mr. X in Bombay etc. (see news item Oriental abruptly changes distributors... elsewhere in this issue) has vacated the stay Oriental had got against the decision of the high court in favour of HMV asking Oriental to discontinue the marketing of the product.

For sometime both HMV and Oriental's product of various films has been made available to dealers. After the stay has been vacated Playback learns the HMV staff based at the various centers of

Northern India has been asking dealers to discontinue from stocking such material granted as not legal in law by the Calcutta High Court.

This court decision will put a stop to other music companies from purchasing rights from film producers who have an agreement with HMV, and where earlier DINYAL RECORDS have been marketed by HMV.

However all soundtracks more than fifty years old are in free region and such material can be marketed by all the companies. ***

Sterling Bags 10 Soundtracks

Sterling has recently signed ten soundtracks. It seems there is a lot of love in the air these days for which every music label you see the title is either something to do with your heart or your love. For example 'Dil Hai Ke Manta Nahin', 'Dil', 'Love Letter', 'Mera Dil Tere Liye', 'Prem Qaidi' and many more to follow the list. So Sterling too gave it a thought.

Though previously they had an album as 'Pyar Hua Chori Chori' it's time even for Sterling to sign some films to get into the trend. To start with its 'I Love You' then to follow suit are 'Ishas Khuda Hai', 'Intehan Pyar Ki', 'Dilwale Kabhi Na Hare' after all the love its 'Virodhi', 'Khoraam', 'Jhel Ke Kinare', 'Saiyaan' and 'Maya Memsab'. Contd. on page 83

Sterling has made its prominence in the musical crowd, especially with their basics. An exceptional mention should be made for their 'Arati Vandana' which has received a tremendous response from the market. There are 12 basic albums which are listed below and will be released shortly. Sterling's home production is 'Sterling Hits Vol. 1. Its a compilation of their collection. Out of these are 40 to 50 releases few major ones mentioned. Away from the above mentioned albums the others are 'Mohamed Ke Dar Pe Chala Ja Sawali', Sung by Mohamed Aziz, 'Lahanis Majhi Bahuli' song by Usha and Asha and other child artists. There are many more releases in various languages. Dinesh Chaudhary said "with the Mangeshkar's we are forced to be reckoned" and further continued "with fifteen films we have enrolled ourselves to the trend. Surely with the backing of the Mangeshkars we will become prominent".

Sterling had simultaneously released three cassettes 'Arati Vandana', 'Jani Mhane Devaa' and 'Lahan Majhi Bahuli' in a function at West End Hotel. The directors of Sterling Rajkumar Khatri, Ashok Khatri, Usha Mangeshkar, Prakash Lachwani, were introduced the guests were Lata Mangeshkar, Asha Bhosle, Pankaj Udhas, Yashwant Deo, Meena Khadikar and Lalit Sen. Guest of Honours were Gulzar, Shri Bhupen Hazarika and Pandit Hridaynath Mangeshkar. Lata blessed the company for a prosperous future. Winding up the grand finale was dramatic Ameen Sahani.

STUDER SYMPOSIUM

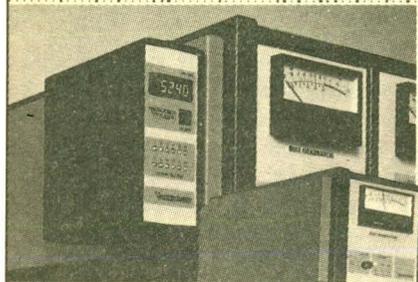
Studer in collaboration with Meltron has decided to host a symposium on 26th November this year at Hotel Sea Rock Sheraton. This is just three days prior to the Broadcast Asia show in India. There will be a selective audience for the show. About 100 enthusiasts have been enrolled in the list of invitees. The added attraction will be the live demonstration of the equipment. The equipment which will be displayed at the symposium will be exhibited in Broadcast India '91 show. They had to invite a selective audience due to space problems. 75% of the crowd will be from Bombay. The demonstrators will be from Switzerland.



Rajkumar Khatri (Director Sterling Recordings Pvt.Ltd.) Lalit Sen, Pankaj Udhas, Meena Kitadikar, Hridaynath Mangeshkar, Lata Mangeshkar, Asha Bhosle, Yeshwant Deo and Usha Mangeshkar (Director Sterling Recordings Pvt. Ltd.)

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L to R: Goenka, Chitra Singh, Jagjit Singh

Hope - latest album launched

Jagjit sings for Vivek

Jagjit and Chitra the famous ghazal duo singers had recently staged a ghazal concert at the Nehru Centre in Bombay to commemorate their son's birthday on 20th August, 1991. With a very special thought behind the whole scenario. It was Vivek's parents who decided that whatever money was collected through advertisements, selling of tickets etc. will be given to St. Mary's School (for renovating the library) where Vivek started his formal education.

HOPE is the latest album which was released in memory of Vivek. The concert was Jagjit Singh oriented. It's been said that Chitra has stopped public performance after Vivek's death. Everyone did miss

SUN getting stronger in Delhi

SUN was launched in Delhi 8 months ago. Within this short span it has already gained recognition with the support of their boosting sale of the album 'Punjabi Hangama' which has covered the margin of two lakhs. Their latest releases

Chitra but nevertheless enjoyed Jagjit's golden voice. The first half of the show had five songs from HOPE and the second half was a cocktail from the 'Prem-Geet' days till 'Someone Somewhere'. It indeed enthralled the ghazal lovers.

HOPE was sponsored by the Goenkas. The RPG group of industries donated a cheque of 1 lakh rupees to St. Mary's School which was collected by the Principal. The album is released under the HMV label. The album has eight songs on the whole and has been priced at Rs. 35/- each.

HOPE was a joint venture by the RPG's, HMV and Milton. The concert ended with a total different note this time. For the past few year's Jagjit used to end his programmes with a Punjabi number, but this time the grand finale came to and end with an Indian classical touch.

"Hope is like the clouds where some bring rain and the others pass by".

are 'Sri Ram Chandra' sung by Narendra Chanchal, 'Dharkan' song by Kavita, 'Dance with Band' by Babloo Sonkar, 'Haye Tota' by Tajender Singh, 'Saccha Darbar' song by Rajkumar Vinayak, and 'Dhol Pao Bahngra' by artist Shyam Lal.

SUN is on the verge of releasing hindi film songs. The company has Rajiv Verma as their G.M. and Manoj Jain and Praveen Beriwd as their directors. Rajiv Singh Bedi is the production manager. It is yet another company added in the list of new companies.

Indipop In London

Indipop is a label in Lancashire which releases albums by Asian artists. Their licensing distributor partner is MNW Records in Sweden. MNW themselves have other close connection with Indian music - they are licensed to 10 Hindi film songs in '89 from EMI/HMV India. The album has been titled as 'Songs of India'. It is to be released in combination with another album 'Asian Fusion'. The artists who have rendered their voice for the album are Talvin Singh, Nusrat Fateh Ali Khan, Jai Bangla, Pardesi Music Machine, Suns of Arqa, Shaila Chandar, Tribble Gurt (Germany/USA), Indian T.V. Mynta (Sweden) Faizal Qureshi, Bally Sagoo son of Ustad Allah Rakha, Jai Uttal (USA), Divya (Bombay), J.G. Laya (Madras) and lastly New Bhangra : DCS, Alaap, Sahotas, Dulkus, Heer, Geet Band. Me. Steve Coe of Indipop said "We've built up quite a network support since the last 10 years in this crossover musical style". So Indian music is settling in London to start with.



Shella Chandra

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Mixers and PA Systems

Sophisticated P.A. from Kasuga

Rele the entrepreneur has succeeded in developing a range of mixers amplifiers "comparable to Philips and definitely better than the rest". In fact, Kasuga has drawn away a decent share of the market earlier with Philips to its own standard P.A. equipment.

"Basically, we are in the field of acoustics engineering and designing custom made systems. We have designed sophisticated mixers for the Tata Memorial Hospital". Kasuga has also exported a three way language (interpretation) system. "The language system involves pre-mixers which can be inter mixed, which is the core of this system. V.V. Merchant ex-Philips, is also involved in the designing aspect, at Kasuga".

Rele, was in fact the production manager at SEEPZ. "I was working on a P.A. project and was actively involved in getting the UL and CSA approvals from

USA, UK respectably. This was for P.A. amplifiers. Whatever, I had learnt in the process I am incorporating in the product. So far as the designs, raw material, and specifications are concerned" -- Rele said.

Rele believes that acoustics are important and each system must be designed specifically for sophisticated conference halls. In this respect Kasuga is about to bag a turn key project for a five star hotel in Russia.

Consoles

Kasuga will soon market consoles equivalent to Studio Master which is currently available in India off the shelf from Ahuja. "Our consoles may not have 30% of the features basically the availability of the IC's for digital effects may not be available, but otherwise our mixers are equivalent to the best available from any other international brand.

OD & ME appoints Indian Agents

Technicom-Chime (India) Ltd. associates of the AKG group have been appointed as exclusive agents for OD & ME of Netherlands.

On the sixth day of June 1991, OD & ME and ODM merged to form the strongest supplier of equipment. The current staff stays intact, and the existing contacts remains the same.

On the fourth day of June 1991, OD & ME directors Lambert Dielesen and Ron Kok received the KING WILLIEM-I award from His Royal Highness Prince Claus of Netherlands for their stupendous work.

'Sangeetika' 'Floating Studio'

With numerous sound recording studios emerging all over India within approximately a week 'Sangeetika' is yet another studio adding up to the list which

is situated in the capital of our country Delhi, far away from the hustle bustle of the city at D-1, Virat Bhavan, Dr. Mukherjee Nagar.

The studio is designed by the famous American acoustics expert Dr. Alton Everest. It is jointly built by American engineers along with the Indian counterpart Christopher Meesaalu. It is a 'floating studio' i.e. consist of a floating floor supported by rubber paddings and false double walls padded and lined with

wire meshings which leaves no scope for any structural vibrations or radio signals entering from its well protected exteriors.

Capturing an area of 3000 sq.ft., 'Sangeetika' has three studios and two control rooms which is highly equipped with Tascam 8 Track, Otari 4 Track, 2 Track, full track, Ampex 400 ATR 700, Ampex 400, Rupert NEVE and Tascam M 2524 mixing consoles. 'Sangeetika' was inaugurated on 30th June '91. Their proprietor Eddie Jonathan young and dynamic who has provided everything needed which could be compared to the Bombay studios. The above mentioned studio would give an opportunity and platform for encouraging the hitherto unknown artists in order to bring them into the mainstream of music. Ustad Amjad Ali Khan inaugurated the studio and simultaneously released an album produced by E.D.S. (Emotion draped sound) titled "Nyare Geet" on the regional Kumaon language. The cassettes those have depth and meaning which would cater to all the sections of the society rather than the usual trend, will be produced.

The occasion was solicited with the presence of eminent personalities like Mr. Zargam Naider, Prog. Dir. I.C.C.R. and his wife Niharika who is a renowned ghazal singer, Mr. Mohan Upreti, Mr. Vinod Nagpal, Mr. Bhajan Sopori, Asst. Dir. AIR. The show was compared by Mukul Verma of the Doordarshan morning transmission

Contd. on page 82



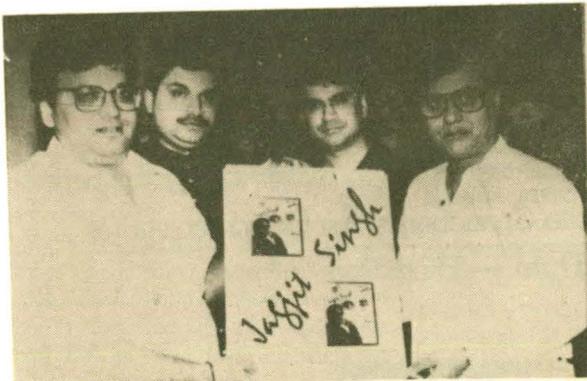
Christopher at the controls : Sangeetika



FORMALLY RELEASES
JAGJIT SINGH'S



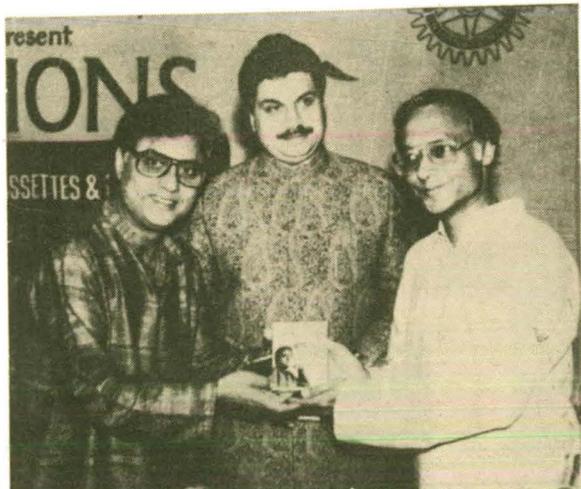
AT LIVE PERFORMANCES IN BOMBAY- HYDERABAD-DELHI



AT THE **LEELA KEMPINSKI**, BOMBAY, ON 12TH OCTOBER, 1991 - L TO R CHIEF GUEST **SHRI SUBHASH GHAI**, **MR. RAMESH TAURANI** AND **MR. KUMAR TAURANI** OF TIPS CASSETTES & RECORDS CO. AND **SHRI JAGJIT SINGH**



AT THE **SIRI FORT AUDITORIUM**, DELHI, ON THE 14TH OCTOBER. L TO R. **MR. RAMESH TAURANI** OF TIPS CASSETTES & RECORDS CO., **SHRI JAGJIT SINGH** AND **SHRI VASANT SATHE** EX-MINISTER FOR INFORMATION AND BROADCASTING AND COMPERE **RAMA PANDEY**.



AT **BHARATIYA VIDYA BHAVAN** IN HYDERABAD ON 13TH OCTOBER, '91 L TO R **SHRI JAGJIT SINGH**, **MR. RAMESH TAURANI** OF TIPS CASSETTES RECORDS CO. AND **SHRI. R. BHOOTALINGAM** OF V.S.T INDUSTRIES

PHOTO BY : **ASHOK PUNATAR**

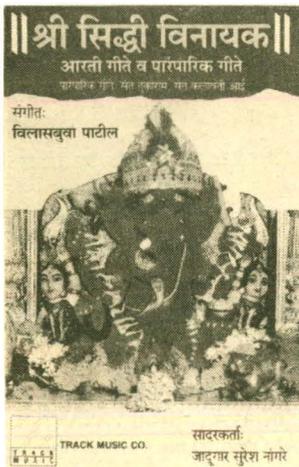
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Soundtracks

Ek Aur Suhagan — Kavita Chaudhary's first big screen starrer

Aashiqui Isiko Kahete Hain — Hindi Pop

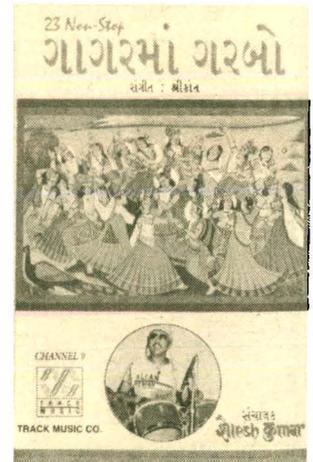
Stormy Star — Hindi Pop

Sai Bhajan

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UP Front

RAPPING SEHGAL



Baba Sehgal is all set to release, what will be India's first Hindi Rap album.

Mild mannered and soft spoken Harjeet Singh 'Baba' Sehgal has already tasted success with former albums 'Dilruba' and 'Alibaba'. Baba exemplifies his earthiness with a disdain for the rarified world of Bollywood. "I don't want to sing for films, one doesn't have to sing to gain reputation".

Versatile character! background of Electrical Engineering! Baba first stepped into the music world with a jingle for Beltek T.V. followed with the Bajaj jingle both for T.V. and an Old Spice jingle for Radio.

Atul Chirumani, Magnasound's man-on-the-spot, in Delhi, was coincidentally at the Ad. Camp Studio, where Baba was jingling yet, Realising the future pop singer in Sehgal, Atul got Baba to sign on the dotted line. Both 'Dilruba' and 'Alibaba' were released in Bombay, Baba had his share of formal training for six months in Lucknow. Singing is not the only that Baba can do, interestingly Baba is also a lyricist and a composer.

Baba will soon be rapping, which according to Baba "should be a hit" Why? "Oh! that's some sort of intuition I get, I am very excited about it" continued Baba. The album will consist of eight numbers. Baba further proved it for me with a impromptu two minute demonstration. It will be titled 'Maharaj' or 'Chor'. Another album will be duet with Ranu Mukherjee, which he will work on after the release of the Indian Rap.

Ruggedly handsome and attractive Baba still prefers to look up to his mother the source of his inspiration. Girls please try harder.

Shraboni Banerjee

Wide Spectrum Of International From MIL

MIL has ameliorated their already strong catalogue with a fresh spree of international music, encompassing a wide spectrum of repertoire.

The Indian market for international music has an extended base. This market is not restricted only to the latest in rock and pop. Potential listeners include people in their teens, 20's, and also in the 30's, 40's, 50's, and 60's. Their preferences may lie in western classical, country, gospel, blues, jazz, instrumental, and golden oldies of the 40's and 50's.

MIL has pushed jazz in a strong way. Heavyweights like Ella Fitzgerald, Louis Armstrong, Bill Cosby, Count Basie and Oscar Peterson are being displayed on the racks after a long time. Soul- stirring gospel ballads from Sandi Patti, Don Francisco and Petra are quite popular. So is Amy Grant, arguably the most adroit among her contemporaries, with a huge fan following. Incidentally, Amy Grant is being promoted in a big way by MIL.

Rap music is slowly slipping backwards on the international charts. Also there has been a recent upswing for country music, which very nearly went into oblivion in the 80's. Country is rapidly gaining lost ground. Johnny Cash, one of the greatest selling superstars of all time, along with other chartbusters like Kathy Mattea, The Kentucky Headhunters, Joan Baez and John Mayall have been featured by MIL. This is the right marketing move in sales promotion,

because sooner than later the Indian market will follow the trend.

There is a range of instrumental music to choose from. The Shadows, James Last, Francis Goya, Paul Mauriat, and a host of other mega-stars have their albums released by MIL, which hopes to satiate the consumer demand in this category.

Add to all this, a light touch of western classical. Special accentuation has been laid on Sir George Solti, the great maestro, currently riding a wave of popularity. MIL has released 'Great Works' such as Tchaikovsky, Schubert Symphony No.8, No. 9, Dvorak Symphony, and Piano Concerto No.1. which can only mean definite sales.

There is nothing like a break, while dedicatedly on the job. Dire Straits' latest album, 'On Every Street' after six years off the road, is proving to be the ideal pep-up pill. The speed by which stocks are moving out of the counters seem to indicate this.

Lastly, while doing a commendable job on the specialist stuff, Music India is handling the pop and rock market well enough. Recent releases include Scorpions, Bon Jovi, Chris de Burgh, Eric Clapton, Sting, Status Quo, The Rolling Stones, U 2, INXS, plus golden oldies like Tom Jones, Connie Francis, Bob Marley, Carpenters, and Bee Gees, just to mention a few.



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Sagarika Acoustronics Pvt. Ltd., 120, Arun Chambers, Tardeo Road, Bombay - 400 034 Tel : 494 90 81.

Import Policy; No Green Signal

Liberalisation! De-licencing! Reduction in import duties! Free Imports on Exim Scrips! No restrictions on Equipments! All positive news. Indicating fresh imports of capital goods. Loop-bin units might go on stream, new studios could come up, but no go.

In spite of all the positive signs and indications the Reserve Bank of India is not allowing any letter of credits to be opened for import of capital good. At the time of going to press the Finance Minister

Manmohan Singh has announced in Bangkok the early possibility of flashing the green light to allow capital goods import.

No doubt about one thing leaving aside the RBI restriction on actual imports due to foreign exchange scarcity there are vast and favourable improvements compared to 1990. As and when the imports do take place a maximum of 150% custom duty is applicable. The department of electronics is still approving

project reports at subsidised rates of custom duties (65%)

Also the best news is that the customs cannot hold up any equipment for inclusion in their lists. The list itself has been scrapped! The nitty grittes have been done away with.

Exports

The 30% Exim scrip offered on value of exports replaces the cash subsidy and duty drawback etc.

Weston promotes Chancal

Leading the Delhi scene, Weston is playing the Punjabi market with Chancal mainly. Mata cassettes are being released at regular intervals both in Punjabi and Hindi.

Their big soundtracks recently has been 'Jaan Tere Naam' with nine combinations. Other soundtracks released are 'Boney' music Binju Ali, 'Pardha Hai Pardha' music by Anand Millind. 'Banjaran' with Laxshmikant and Pyarelal music and 'Humshakal' again with Laxshmikant Pyarelal and 'Khulleaam' with RD's music and 'Adharam' with Anand Millind's music have been the other soundtracks from Weston.

In Bombay recently hoardings have come up of Shukla Sisters for 'Piya Ghar Aaja'. Also in the Ganpati season a Ganesh devotional in Marathi was marketed strongly.

Silver Super Label

Vinni Malik who launched his own label, is also the producer and actor of 'Sanam Tere Hai Hum' and 'Inspector Dhanush'. Both soundtracks have been released by him on the Silver Super label. "We are not able to meet the demand". 'Lejaa Salaam Lejaa' Vol. 1,2,3,4 and 5 has "computerised music". The artist are Shushma Bhatia and Avinash. Creativity is exemplified by versions titled Shammi Kapoor vs Jitendra. Devotion is exemplified by 'Shivji Ki Aarati' by Savita Chaudhury and Anubhav. Please contact: Silver Super, Flat No. 12, Ram Prasad Co-op. Society, Lokhandwala, Andheri(West), Bombay-400 058. Hello: 6271825/Delhi Tel:2924469.

Jungle Beauty at Track Music

Krishnendu Sen, the dynamic director of Track Music released two albums recently. 'Gagar Ma Garbo' a Gujarati album with music director Sailesh Kumar and singers Bharat Joshi, Tina Chedda and Deepa Joshi. 'Jungle Beauty' is the first soundtrack. The film is produced and directed by Dilip Gulhati, with Bappi's music, written by Shailendra. Kavita, Kumar Shanu, Bappi and Anuradha have sung the five numbers.

Intentions are to sign on only big banners henceforth.

National Video-Label

Active in Marathi with their operations under National Video & Audio Cassette Mfg.Co. 95/B, Rajkotwal Building, Pipe Road, Kurla (West), Bombay-400 070, 'Sugandh Harinaamcha' has Sharad Jambhekar, Uttara Kelkar, Tukaraam Dharam and Tanaji Galadey as the singers, in a recent release.

Brand New Plant at I.M.L.

Playback had reported the closing down of tape plants in the Far East. It was rumoured that some of these plants would be on their way to India. I.M.L. who have successfully put up their plant in H.P. have infact imported a brand new plant which infact is sourced in USA. Fujimoto slitters from Japan, Premier mixers and mills, Sheba Soku test equipment. Satyendra Kapoor and Siddiqui are guiding operations to establishing I.M.L. in the OEM market supplying video pancakes to video cassette manufacturers.

Sonotone

In soundtracks they have 'Naya Zaher' with Kalyanji Anandji's music, 'Seeta Salma Suzy' music by Kamal Kant's, 'Prithivi Singh Kiran Mai' (Hariyavi), 'Mast Hua Chi Mastima'(Gadwali geet).



Kumar Taurani of Tips, Ratan Jain of Venus, Ramesh Taurani of Tips, Gulshan Kumar of Supercassettes and Ganesh Jain of Venus at the release of Dil Ka Kya Kasoor music cassette.

Budget effect

Music Cassettes up by Rs. 1.50 paise

As is the case almost each year, the movement of cassettes from wholesaler came down to a trickle. Also is normal each year the fear that excise would be slapped on the pre-recorded cassettes troubles the small music companies and new entrants in the music industries. Those who have been in the music business have experienced the fiasco, excise on pre-recorded cassettes would create, and has created in the past. So, the experienced knew at worst the excise on magnetic tape would be increased. The budget slapped on an increase of excise with Rs. 2 per square metre.

AC-60 cut by way of Increase

AC-60 utilize 3429 square metre of magnetic tape. As such the net effect per C-60 cut by way of increase in excise worked to Rs. 0.85 paise. However according to Chandan of Jai Tape the effect of devaluation increased the cost by additional 65 paise. "Our earlier cost for a C-60 cut out was Rs. 5.30, it has now been increased to Rs. 6.80". Chandan declared that same was the case with all tape manufacturers.

Music Companies

Surprisingly all the big labels finally increased the price of their product to wholesalers by Rs. 1.50 only. Sainath Music, the distributor for T-Series in Bombay, run by S.P. Malhotra increased the price from 14.65 rupees to Rs. 16.15, exactly by Rs. 1.50, informed Mr. Bacchubhai of Neelam Electronics who is located at the popular Ashok Hotel Market. Venus, Tips, Sterling and Weston was supplying to the wholesalers at Rs. 15, "With the quality discount of 25 paise, (informs Bacchubhai,) now this discount is no more and priced at Rs. 16.50". Yes, earlier to this the brands were more expensive than T-Series and so are they now. Quite a few labels are marketing at Rs. 16.25 now, these labels generally market at 25 paise below the market price. Wonder of Wonders HMV has done

nothing about their price, the bureaucracy must not have been able to untangle itself from the price tangle. Bacchubhai informs again "We'll hear from them around September 1st". Pathare of Jay Tapes informs us that "there should be another price increase by Rs. 1.00 during September, as there are further increases in import costs resulting from devaluation of the rupee".

For the moment music companies have absorbed the changes the increases on the cost of plastics by 30 to 40 paise on shell and IC box.

Presently, there is some confusion with cassettes priced for the customers at Rs. 24 by T-Series and Rs. 23 by Tips on one product and Rs. 25 on another product on the same week, Venus latest material in the market is Rs. 24. Hence to the customers it seems that the net increase is Rs. 2 from Rs. 22 to Rs. 24.

International Music

Magnasound have increased their price to Rs. 45 from Rs. 40, MIL has increased from Rs. 40 to Rs. 45 for their pop material, MIL classical material is now up to Rs. 50 from Rs. 45 earlier. HMV is rumoured it'll increase the price from Rs. 42 to Rs. 48. Super Music who is yet to release pop material but promises to do so in near future, will supposedly increase their current price of western Classical material to Rs. 45 from Rs. 40 or "We may just decide to leave it as it is" informs Manuel Dias representing the Bombay distributors. However their pop material may arrive at Rs. 40.

Tape Companies

Since the C-60 cut price is apparently high by another Rs. 1 in September the market will have to adjust once again. However the music companies have been advised not to absorb any other tape or plastic prices and infact utilise the opportunity to increase the price further by Rs. 1.50, instead of the expected Rs. 1 to give themselves a decent margin.

T-Series enters with "Tahalka"

Gulshan Kumar's 'Meera Ka Mohan' and 'Dil Hai Ke Manta Nahin' has done exceedingly well according to the latest market survey. They are soon to release the following albums. To begin with 'Tahalka' with banner Shanketan Films, Producer K.C. Sharma, Director Anil Sharma and the musical notes are set by Annu Mallik. As producer Director Kirti Kumar wants to go with 'Radha ka Sangam' with music Director Annu Mallik and Lyricist Hasrat Jaipuri. Full of 'Junoon' are the Bhatt brothers, with Mukesh Bhatt as the producer and Mahesh Bhatt as the director, and ('Aashiqui') music directors Nadeem Shraavan, lyrics by Surendra Sathi and Sameer under the Vishes Films banner. 'Sadak' producer, director, music director and banner remains the same as the 'Junoon' unit. 'Ek Dhun Pyar Ki' is produced by Gulshan Kumar, director Sukhwan Danda, music by Adesh Srivastava. Lets go for a 'Honeymoon' with Surendra Mohan Productions which will be produced by Smt. Vijay Aneja, Surendra Mohan will be directing it and music will be set by Anand Milind. 'Jeena Marna Tere Sangh' says Gulshan Kumar who is the producer with Vijay Reddy direction, Sen brothers (Dilip/Samir) incorporating music.

The above mentioned soundtracks are the forthcoming attraction from Gulshans 'Pitara of Music'. So, Gulshan is busy creating 'Tahalka' and is full of 'Junoon' in the 'Sadak' with 'Radha Ka Sangam' accompanying is 'Ek Dhun Pyar Ki' and swearing 'Jeena Marna Tere Sangh'.

Meltron Informs

Kindly note that Meltron is manufacturing Audio Mixers Model 961 & 069 (and not 906) in technical collaboration from M/s. Studer. Meltron with their own efforts have developed an Ultra Portable Audio Mixer namely Meltron 084-13 (and not MEO69) as reported erroneously in our May/June issue.



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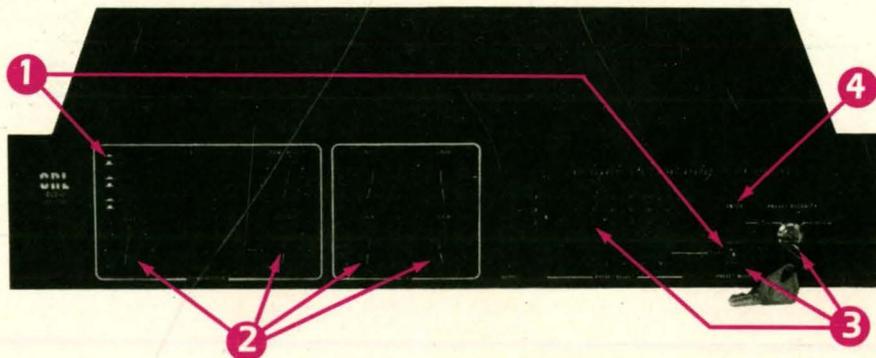
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The IPP-100R



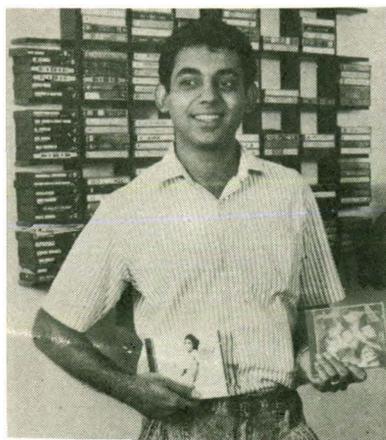
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Atul Churamani

Atul Churamani General Manager of Magnasound

Atul Churamani has taken charge in Bombay, all of Suresh Thomas's responsibility, in the position of General Manager, at the head office. Earlier, he was designated as Regional Manager, New Delhi.

Magnasound releases Bashir Sheikh

General Manager of Magnasound Bashir Sheikh was relieved of his post as he wanted to concentrate more on his singing career. "We are with him all the way" informs Atul Churamani. "Infact, we are organising a few concerts down South." Bashir joined Shashi Gopal at Magnasound since inception.

South Managers leave Magnasound :

Nikhil Raghavan - Manager, Madras, Shashi Menon, Manager, Cochin and also the Bangalore Manager all resigned simultaneously in a surprise move. We hear that they intend to form United Music - a music company to release international music.

Indian Music Companies Association Ganesh Jain is President

Indian Music Companies Association (IMCA) has been formed in Bombay with its main purpose as anti-piracy action. Ajay Acharya of Sterling Records is the Vice-President and Ramesh Taurani of Tips is the General Secretary, Gul Advani of Weston is the Controller of Accounts. The following are the members of IMCA, though it may not be an exhaustive list. Magnasound, Velvet Voices, Music India, Sargam, Music Craft, Tips, Venus, Classics, Music Bank, Weston, Sterling, Gramco, Oriental and Ghatani.

IMCA will function as the executive cell of IPI, also on its stationery the IPI logo will be incorporated. Membership fees of music companies with film repertoire is Rs. 10,000, basic repertoire Rs. 5,000. Funds are being collected in plenty under the scheme as follows:

Rs.10,000 per film/film combination along with the cassettes to be contributed each month by all member companies, Rs. 500 per title for basic and regional. Rs. 100 per title for international repertoire. As the releases go up by additional contributions to IMCA will be generated. IPI will contribute to IMCA after it get its contribution from IFPI. Further an anti-piracy ad. campaign will be launched in the press media. In its anti-piracy effort members have agreed to use a common slogan to be established soon.

IMCA has also represented to the Master Printer's Association that its members are indulging in piracy. That is printing inlay cards. It is pointed out to the printers that printing inlay cards illegally is a cognizable offence akin to counterfeiting currency. IMCA has appointed Multimedia Communications to carry out anti piracy raids.

The following resolutions has also been adopted at one of the IMCA meeting. "With regard to releasing vocal cover versions of new films it was felt that no binding/restrictions be levied on any companies through IMCA though IMCA will support IPI to change the law with a respect to Section 52(i)(j) of the copyright Act 1957 read will 21 of the copyright rules of 1958 in favour of music companies".

Please contact IMCA at: 1417 Maker Chambers V, 13th floor, Nariman Point, Bombay-400 021.

Please contact: Multimedia Communications, Fida Mansion, Opp. Sacred Heart Boys School, 154, S.V. Road, Khar, Bombay-400 052.

For anti-piracy action in Gujrat area music companies may contact: Chandar Mohan Rao, D-53/1140, Azad Nagar II, Veera Desal Road, Andheri (West), Bombay-400 058.

Executive Fast Forward



Jagtap



Kapil Sharma

Giri V. joins Unique Cassette Industries as A & R and Marketing Manager. He was earlier at Track Music looking after A & R.

Kapil Kumar Sharma joins Track Music as General Manager. He comes from Sonotone, where he was Sales Manager. Earlier, he was with Rajendra Penta.

Jagtap Sameer joins Oriental Gramophone as Production and Maintenance Manager. He was

previously with CBS Gramophone at their Aurangabad plant.

Sameer Surkund joins Venus looking after publicity, advertising and public relations. Previously with Talcharkas Pvt.Ltd., an ad agency, as an Account Executive.

Anil Acquilla, joins Sterling as a Recording Officer in the A & R Dept. He was earlier Development Manager at La Musique Studio.

Anand Sherall joins Music Today, as Bombay area Sales-in-charge. He was earlier in Cadbury's as a Sales Officer.

Manveer Singh joins Music Today, based in Delhi, assisting Asha Rani Mathur in the A & R dept.

Rosvin Fernandes leaves HMV. He was looking after publicity.

Meena Iyer is now temporarily incharge.

MELTRACK Audio Video Accessories

Meltrack blank cassettes today have steadfastly acquired pre-eminent position in the blank market. With very decent sales and committed buyers, Meltrack has made the move to satisfy their requirements to keep their equipment in good condition to perform competently in the recording process.

In direct competition to Philips is the Audio Video Spray. It consists of Iso-Propyl alcohol. A novelty for the Indian market is the Audio Path Cleaning Liquid. This product will allow the audiophile to clean the capstan and pinch rollers. Krishnan of Murugappa, overseeing the Bombay marketing, informs "the capstan and pinch roller should be cleaned after ten hours of play. It is a special solution and our own formula. There is no alcohol". Then also launched recently is the General System Cleaner. The application is removal of dust

accumulation on the outside of the equipment. "It guarantees against acidic actions on the veneer". Total care seems to be the accent.

The Head Cleaning Kit is available in a box with head cleaning liquid in a bottle with cotton buds. The head cleaning cassettes utilises special fabric from the polyester film tape family. This fabric is imported.



MELTRACK

AUDIO HEAD CLEANING KIT

AHK

Hy Tech-agents for DAR Klark Teknik & DDA

Ashok Narayan of Hy Tech Corporation, a Delhi based company is representing Klark Teknik, U.K. Signal processors of Klark Teknik are among the first choice, as the brand name is popular in India. We have featured the DN735 model in this issue. Please see equipment pages.

Hy Tech is also acting as sales agents for DAR, popular for the Sound Station II tapeless digital work station. The Mark IV Company DDA range of consoles is also marketed by Ashok Narayan. Midas range of consoles, also Mark IV product is offered by Hy Tech.

Hy Tech are sub agents for HHB, U.K. HHB themselves offer the entire range of professional audio-video products. They also hire out expensive equipment.

Services

Ashok Narayan offers consultancy services in purchase of communication equipment. Also audio-video studio planning and design is undertaken.

Hy Tech Corporation, B-21, Link Road, Lajpat Nagar II, New Delhi 110 024. Phones: 6838315, 6336248, 2520753, 2519880. Fax: 011-3276876, 011-2511737.

Trimurti with 'Mehmood'

Recently Trimurti Audio Cassettes launched their latest album, NON- STOP MEHMOOD. They also announced the Platinum Disc Awards for their super hit audio cassette PICNIC SONGS. The artist who have rendered their voice and the master mind behind the whole concept were all awarded with trophies.

The 'Non-Stop Mehmood' was released by Junior Mehmood. The market survey graph was satisfactory.

Their recent releases are Non-Stop Mehmood, the voices rendered are Ashok Khare, Yunus Mohd., Lata Naidu, and Chetan Shashikal (voice of Mehmood), the orchestra is arranged by Ajay Madan and Vijay Jadhav. A dual cassette titled as Non-Stop Picnic Songs in Marathi with Aparna Mayekar, Kiran Shembekar, Nirupa Rege, Sangeeta Shembekar, Kiran Shembekar, Prabhakar Panchal, Mahesh Patwardhan, Joaquim Baretto, Prakash Bavdekar, Arvind Bhawe, Yashwant Kulkarni, Ranjan Deshpande.

Letape Head Cleaning Kit

Letape, who have their tape plant in New Delhi, have launched a head cleaning kit. It includes a cassette with head cleaning tape plus a bottle of head cleaning liquid and cotton buds.



Letape

AHK

AUDIO HEAD CLEANING KIT

PLAYBACK REPRESENTATIVES

This time Playback received a tremendous response from the market around the globe since there is an increasing demand for more information regarding the audio world, therefore Playback recruited correspondents from Delhi, Calcutta, Kerala, Orissa and U.A.E.

Delhi
Mr. Ashok Wassan
BF83, Janakpuri
Jail Road
New Delhi-110058
Hello: 5508274

Calcutta
Mr. Mukesh Berry
31 Chandani Chowk
Street
Calcutta-700 072
Hello: 274 411

Orissa
Mr. S. Mahapatra
Nilima, Tulsipur
Maha Sahi
Cuttack-753 008

Kerala
M A T
Post Box No. 665
Kottayam-686 001
Kerala, South India

U.A.E.
M A T
Post Box No. 8102
Dubai
United Arab Emirates

H.M.V., Sanjeev Kohli takes charge in Bombay

It is said that the blockbuster "M.P.K. had a clean sweep, in approximate terms H.M.V. sold about 6 million cassettes of the above soundtrack" according to Sanjeev Kohli of H.M.V. with a confident smile he continued that "M.P.K. was certainly the turning point in the music business. Though one cannot compare Bobby's sale to M.P.K. cause in those days the consumers were not introduced to cassettes", "I can assure that if there were cassettes that time then it would have sold equally well like M.P.K. H.M.V. had numerous hits in their book of history but M.P.K. was an exception". He also said "Chandni" has also done good business about 3 million cassettes sold as statistics last read (long time back)". When inquired about Henna, Sanjeev said "Henna" had broken all the launch records, it was launched with 1.2 million cassettes in the market which eventually did well". "Our promotion for Henna was of very high profile". "Actually the name sells for eg. Raj Kapoor Lata et al". As far as Henna is concerned "there was an excellent

response from the Northern part of India".

Next in the list a musical feast with Subhash Ghai's 'Saudagar'. "We put about 8 lakhs previously, but it is 1.5 million now. We expect a better response after the release of the film", said Sanjeev. Putting across another point of view, Sanjeev said "look, things like piracy, counterfeit are eating the market sales" like termites. The list that has been prepared for their forthcoming soundtracks are K.C. Bokadias 'Sajna Sath Nibhana' and 'Police Aur Mujrim', Nasir Hussains 'Jo Jita Wohi Sikander', 'Rajiv Rai's 'Vishawatma', Prakash Mehra's 'Zindagi Aur Jua' with Madhuri and Anil in the lead, the much awaited Boney Kapoor production 'Roop Ki Rani Choron Ka Raja'. The most sensational album with a total of 14 songs (with 6 solo's of Lata and 4 solo's of Jagjit Singh added with 4 duets). "It will be a sensational album since it combines of the melody queen Lata and the ghazal king Jagjit" states Sanjeev. The sale of regional tracks are doing quite well and generally does well during September since it's full with festivals. Contd. on page 82

Alisha Launches Baby Doll Records

Alisha needs no introduction. All her records are monster successes going either platinum or double platinum. She has started her own record company called 'Babydoll Records' after her enormously successful record of the same name. Alisha is very thrilled about her label.

I will be marketing and distributing through some major label as I don't want to get into the administrative part she says. But having my own label gives me a distinct identity, enables me to work at my own pace and convenience and gives me the freedom to decide on every aspect including the title, artwork, choice of music etc.

I've just completed a very exciting new album which I will offer to major record companies and follow up with a nationwide tour. My first solo English album containing all original songs is also almost ready and hopefully that will be an international release followed by performances abroad. Some film producers may be interested in producing a movie based on my songs as that seems to be the trend nowadays. Yes, I've sung a few songs for several films lately. I try and keep a balance between my playback singing and solo career so that neither suffer.

Sterling 'Love Bugged'

'Pyar Hua Chori Chori' released under Anuradha Arts, produced by Ramesh Rao, directed by K. Bapaiah and music by Lashmikant Pyarelal, 'Meena Bazar' with the Annu Films Banner produced by Raj. V. Chabra, music by Naresh Sharma, 'Swarg Jaisa Ghar' is presented by C.S. Brothers under the Huma Films Banner, produced by Mehmood Nasir and music by Bappi Lahiri, 'Jungle Queen' with banner K.R. Films and is produced by U. Lakhani and music by Anand Milind.

Forthcoming films are 'I LOVE YOU' produced by Pravin Shah Iqbal Khan, directed by Vara Prasad and music by Ram Lashman, 'ISAQ KHUDA HAI' (feels) producer director P.D. Mehra and music by Dilip and Sameer Sen, 'VIRODHI' Producer Raj Kumar Kohli and music Annu Malik, 'INTEHAN PYAR KI' with J.K. Bihari's music by Anand Milind, 'KOHARAM' Producer Madhu Gupta and directed by Kookoo Kohli and music by Bappi Lahiri.

Contd. on page 8 2



Alisha, glamour means business

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Dutch label for HMV

HMV has signed an exclusive agreement with the Dutch label Toco International as a result of which chartbusting acts and artistes like Technotronic, KLF, Nomad, Quadrophonia, Bizz Nizz, Bomb The Bass, Jive Bunny and the Mastermixers will be made available for the first time in India and legally at that.

The album also covers the output of the label Mute which has artistes like Depeche Mode, Erasure, Yazoo and Inspiral Carpets.

Calcutta Market Kiran

Biloo and Mukesh Berry are running the Kiran label. In the Calcutta market Kiran figures along with Concord and Ghatani as one of the premier labels. It is in operation for the past ten to twelve years. Their catalogue include Lt Goshto Gopal Das an eminent folk singer. A novel idea is the Mahabharat play 'Gandhari Janani'. If someone is reading this column may be fifty more albums can be released. Are you listening out there A&R personnel? Bhavai a schedule cassette dilect is also attempted--Alisha Sarkar, doing well apparently.

New releases include -- Rathindra Nath Roy-loksangeet, traditional, ten folk songs in one album. 'Salma Ali' Bangladeshi artist, folk song, music Allaud-din-Ali. 'Kamolar Banobash' pauranic Pal gaan. Sonojeet Mondal-folk song. Allo Moti-Bangladeshi Pal gaan, 'Raash Lila Kirtan'-Kanchan Mani Das, 'Bhikari Somrath'-jatra with Shekhar Gangali and Sharmishtha Ganguli in the lead.

Concord

'Haribol Paisa Re' by Runa Laila, Bengali folk, modern songs by Indrani Sen, 'Fire Power' by Milon Gupta on the mouth organ, Kollol Banerjee sings 'Shudhu Tomar Jonne'. Devotional songs are collected in 'Bandana' sung by Atunu Sanyal and Nirmal Mitra, 'Swapan Basu' sings Bengali folk songs, 'Sax Appeal' on the saxophone is Manohari Singh (from hindi films). In the 'Concord Trio' are Amrita, Madhushri and Madhurita Bengali film songs. An album by Aditi Bhattacharya on Nazrul Geet is also there and lastly Debdulal Chaterjee plays the violin in tribute to Lata Mangeshkar.

Media Artistes (just about the best studio-in Madras) burnt down

In our last issue we glorified Senthil Kumar's studio which infact the editor felt to be the best studio in the country, atleast the best equipped. Regrettably, the studio

is totally burnt down. The fire apparently started in the generator room. Millions of rupees of equipment is wasted not to speak of all the love's labour lost.

UD Series

UD Series released soundtrack 'Sharmila', Sudesh Bhosle, Kumar Shanu, Usha Uttup, Ina and Babul sings, music by Dilip Roy and lyrics by Aayena. Forgotten songs by Bangladeshi Irfat Ara Khan. Kumar Shanu and Ina sings in 'Dum Dumadum' it is said that 7000 cassettes sold within five days of release in the first week of September '91.

Super Master Voice

'Jai Baba Taraknath' singers Shauni Mazumdar, Shubir Karajai, Madhu Bandhopadhaya, Keshav Biswas, Shyamal Bandhopadhaya, Kalpana Jain and Parbho Mukhopadhaya and patriocally 'Amar Shahid Rajiv' artist Sanjit Mandal, 'Subdhar Prem' sung by M.D. Shanu and 'Loknath Naamshudha' a song by 'Rabi Bandhopadhya, and Shyamal Bandhopadhya. Releasing soon is 'Bacchu Rafiq Dewal'.

Unique Cassette Industries

G-Series is the brand name, 'Mohabat Mohabat' is the first and prestigious release. A big film, a sort of guarantee in Anand Millind's music and Sameer's lyrics, efforts are to swamp the market with stocks and achieve a sale of atleast one million cassettes. Giri from Track Music is the marketing man.

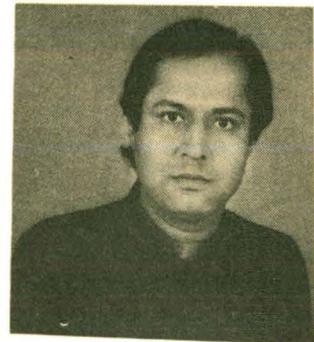
Two more soundtracks in the kitty 'Taqdeer Ke Phere', Brijlal provides the music and lyrics. Brijlal is eager for the public to discover his music which is going to he feels would start a controversy with the result in his favour. Something to do with plagiarism. Jeetu Tapan and Anjaan provided the creativity for the third soundtrack 'Dewani Jawani'.

Narendra Gokani is the boss of Unique Cassette Industries. He is determined to sell millions of cassettes.

JK Magnetic Cobalt Blanks

Primarily launched in North India, the cobalt blank CXP60 & CXP90 are priced at Rs. 35 & 39 respectively. JK Magnetics is concentrating in the Delhi market. Marketing operations are through stockists and not directly. Bombay has only 1 stockist, reportedly giving a sale of 8000 cassettes monthly. The company is awaiting market feed-back from other metro's where some quantities have been distributed.

In ferric, XL-C-60/90 series will soon be launched.



Mahesh Patel of Audiorec releasing Gokulotsavji's cassette to Pandit Jasraj

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Small Labels Active

The list of music companies is not complete with big banners like HMV, Tip, T-Series and Venus only. In recent times there has been a tremendous expansion in the music world with numerous labels emerging every second day.

MCI

Operates from Delhi. They basically release Punjabi cassettes. But recently they released 'Bhakti Mela', on album of devotional songs.

Swardarshan

It is a label which is both, manufactured and marketed under the same label. Their latest releases are 'Nandi Darshan', 'Nandi Organ' and 'Sri Ganesha Sashtra Namavali'.

Musicraft

Is a Bombay based label which releases Ghazals and Islamic songs will soon release 'Muslim Personal Law' - a cassette which furnishes useful knowledge about the rules and regulations of Islam. This year to commemorate Dr. Babasaheb Ambedkar's Jayanti, Musicraft had decided to release some Marathi titles which also include two instrumentals.

'CREATIVE WORKSHOP' studio

Creative Workshop is a video studio in Bombay. This studio is well equipped with latest ultra sophisticated equipments. There is a post production facility for the producers of AD films, Corporate films, Documentaries, T.V. Films, T.V. serials and whatever is exciting in the field of T.V. and Home Video entertainment.

The various facilities that they would provide you with are:

EDITING

Straight cut to cut editing with two Sony VO 5850 Low BV and U-Matic Recorders, Sony RM 440 Automatic Edit Control unit and monitors.

DUBBING

Very professional, air conditioned and acoustically treated sound recording theatre where you can avail Rock-N-Roll dubbing and mixing on Low Band with Q-Lock & Tascam 8 Track recorder, professional sound mixing Consoles and microphones.

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Inclusive in the above facilities are highly trained and experienced staff. Situated in the heart of the city with competitive rates 'Creative Workshop' enrolls its name in the endless list of studios. For further details do contact:

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242877/232834/234007.



Surya launches 'Rowdigari Pellam'

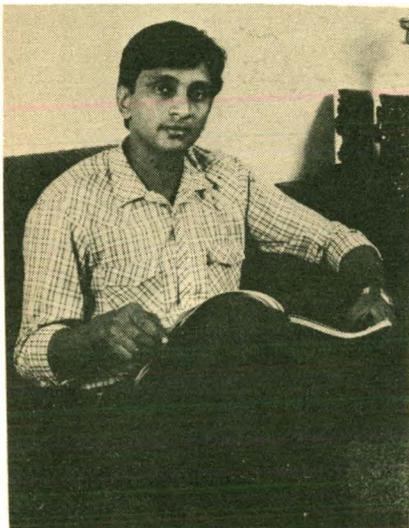
Former Chief Minister of Andhra Pradesh N.T. Rama Rao released 'Rowdigari Pellam' - a Telegu soundtrack album at a function held at Bhaskar Palace, Hyderabad recently. Several dignitaries attended the function. Prominent among them were famous film producer D.Rama Naidu, actor N. Venkatesh Rao, director K.S. Prakash

as the producer Mohan Babu.

To mark the occasion, the first cassette was presented to D. Rama Naidu. The enthralling film music is provided by Bappi Lahiri, and so the cassette, being released under the banner of Surya Recording Company, is expected to take the market by storm, down South.

Crescendo Offers Music Management

and It is not even a year since Suresh Thomas of Magnasound was appointed



General Manager. Early September 1991, he resigned. While having a snappy telephonic interview regarding the reason for his resignation, Suresh said "I have something very different in mind which I doubt exist in our country". Suresh is going to launch a label independently which will be known as CRESCENDO MUSIC. Further he is to launch Crescendo Promotion and Management. Suresh continued "basically, I want to start an 'Artist Management Company' for the upcoming artist, Indian artists but restricted to the western music scene". That's special "In this, suppose I have a contract with fifteen artist for two to three years, the artist will not have to go from door to door (companies) for releasing an album therefore I will go to these music companies and negotiate the deal added to this I will also arrange for live shows around the globe". Concluding Suresh said "Well I think, I wanted to do something different since I have a lot of new ideas".

**SEND NEWS ON
FAX 493 0154**

Phonographic Performance Ltd. turns 50

IPI since 1936 were administering public performances and broadcasting rights of music companies. They introduced PPL on 24th April 1941. The PPL licenses AIR to broadcast its members records. To receive their royalties from PPL on the basis of record sides broadcasted, the members have to assign their public performance and broadcasting rights to PPL.

IPI Certification

IPI has devised a procedure for the standardization of disc awards for records released by member companies. This is for encouraging the various music companies to follow the Approved Scheme of Silver/Gold/Platinum disc standards for records. It will not only help in rationalizing the procedure for achieving disc but will also give a greater meaning and force the disc awards across the Phonographic Industry.

Few tips for achieving the disc

- Film records should be from the same original sound-track to qualify for calculation as per as the above conversion.
- If LP/record/cassette contains 50% or more material from the same original sound-track, it should be counted on prorata basis for calculating sales as per the above conversion.
- Records containing mixed repertoire should be ignored.
- Domestic sales only should be considered for the calculation of total sales of record.

Certification System

- Member company should inform IPI before or immediately after announcing Silver/Gold/Platinum disc giving details of the concerned records, category, domestic sales and period.
- Member company should as soon as possible forward to IPI a certificate from the auditors of the member Company certifying the domestic sales of the record concerned and the period of sales.
- Thereafter IPI will issue a certificate specifying the details of the record,

The records played at cinema halls, restaurants, hotels (except guest rooms in hotels) and other uses for records for public performance have to take out the necessary public performance license from PPL, which has published a tariff of license for such use. This would help the members to keep a check on their royalties.

the category of the record, standard of Silver/Gold/Platinum attained, and the relevant period. This certificate will be issued in the name of the film producer in case of a film record, or in the name of the artist, lyric writer and music composer in the case of a basic or international record.

After the announcement of a disc award, the member companies can use IPI's name on the promotional basis for their product.

Latest statistics for winning the disc are as follows :

SILVER/GOLD/PLATINUM DISC STANDARDS (Sales of LPs/Cassettes Indicated Against Category)

CATEGORY	SILVER	GOLD	PLATINUM	TIME LIMIT FOR ACHIEVING SALES
HINDI FILMS	50,000	1,00,000	2,00,000	1 years from release of film.
REGIONAL FILMS	-	20,000	--	"
REGIONAL BASIC	--	15,000	--	3 years from release of film.
NATIONAL BASIC	20,000	30,000	-	"
INTERNATIONAL	20	30,000		1 years from release of record

This time it was Master Recording Company and Magnasound (India) Pvt. Ltd. to have won the Gold/Silver status in accordance with the IPI's approved scheme.

Contd on page 83

VELVET VOICES: Pankaj's 'Geetnuma'

Pankaj Udhas's second album on his own label is not an out and out ghazal album "Geetnuma is a collection of geets and ghazals" Pankaj admitted. Frankly the name too says it as such. With the drastic sales dip of ghazals, the move is wise. Also Pankaj style is undoubtedly Geet and not ghazals.

However Velvet Voices was faced with poor sales, comparatively to Pankaj's past performance. Also 'Geetnuma' sales were 2:10 for 'Hope' of Jagjit, launched at the same time. 'Hope' as is expected from Jagjit was an out and out ghazal album.

Pankaj has a different concept altogether for the next album. It will feature the Velvet Voices of Pankaj and brothers Manhar and Nirmal.



PANKAJ UDHAS

Mauritius must protect Indian Copyright

In recent times the intellectual property laws in Mauritius do not seem to have any copyright protection to sound recording. This non-protection is to determine the Indian music industry which has a ready market in Mauritius. Therefore there is a great loss in the export opportunities from this country. By keeping this in mind the IPI has requested the Indian government to reinforce Mauritius to amend its copyright laws to protect the sound recordings. IPI has promised to give every assistance to the government of India for curbing piracy, particularly for the U.S. warnings to India (along with China and Thailand) to curb, inter-alia piracy of sound recordings. Recently IPI participated in a workshop held in New Delhi by ASSOCHAM on counterfeit/spurious goods with protection of consumer interest, where they presented a paper titled 'Save music kill piracy'. Both the pirated as well as the counterfeit cassettes were displayed which were sent

by the member companies. Educating the consumer about the threat they placed the genuine industry by buying cheap but spurious products emerged as one of the most viable solutions across all industries.

To sum it all up the Indian copyrights should also be reinforced in Dubai, Saudi Arabia, Iraq and the rest of the middle east countries. But in Fiji where the government has changed and does not believe in the Indian copyright and even the above countries do not recognize the Indian copyrights. The Indian government should learn a lesson from the U.S. and U.K. government who had a special agreement with Singapore about their copyrights. The cassettes which go to Singapore are eventually pirated to Africa. Therefore the Indian government should take strong steps, firstly to implement copyrights in a proper manner and secondly if wash not piracy but atleast reduce it upto a certain limit.

Broadcast India '91

The most spoken and awaited exhibition based on studio equipments as Broadcast India '91 by Saicom Tradefair & Exhibition Pvt. Ltd. at Nehru Planetarium from the 29th of Nov. to 1st Dec. '91 will be held at Bombay. This exhibition is sponsored by RAPA (Radio & T.V. Advertising Practitioners' Association of India Ltd.). Broadcast India has received an excellent response from the globe around. There has been enormous number of exhibitors busy with stall bookings for the show. Here are some exhibitors who have already been registered. BTS, GRASS VALLEY GROUP, FOR A, ULTIMATE CORPORATION, USA; CEL, BROADCAST, UK; LEADER CORPORATION OF JAPAN, MICROTOME, USA; SYMBOLICS LTD. UK; USA; AUTOCUE LTD., SOUNDCRAFT, UK; DOLBY LABS, UK; PANTHER GMBH, LYRIC OF DENMARK, RANSON AUDIO LTD. LONDON, MIXMASTERS OF NORWAY, FALCON (UK) LTD.; CETA ELECTRONICS DESIGN, UK; COMPUTER PROMPTING CORPORATION. BIRD ELECTRONICS CORP., AMCRON, USA; VALANTINO INC, USA; WHETSTONE

CORPORATION, USA; ROSCO LABS, USA; AUDIO SERVICES CORPORATION, USA; MELTRON, INDIA, STUDER REVOX, SENNHEISER, PENTACOM INDIA, BEL INDIA, PLAYBACK & FASTFORWARD, DYNAIR ELECTRONICS INC; TV2 COMMUNICATIONS UK. VINTEN BROADCAST LTD., UK; BAL; UK; VIDEOTEK, USA; SIRA SYSTEMS RADIO, ITALY; ADAMS-SMITH UK LTD.

There are yet other exhibitors who top under the consideration list as follows: SONY CORPORATION OF JAPAN, THOMPSON GROUP, FRANCE; IKEGAMI JAPAN; SACHLER AG; C.P. CASES, UK; COMPUTER ASSITED TECHNOLOGIES, USA; BSS AUDIOR, TANNOY, GENELEC, SATURN RESEARCH, NEUTRIK AG, LEXICON. RADIO EXPRESS, USA; PHILIPS USA; MICRODYNE USA; PENNY & GILS INC. USA; BALCAR USA; BAL UK; PALTEX INTERNATIONAL; LEITCH, CANADA; STEENBECK, GERMANY; KODAK LTD.; FUJI PHOTO OPTICAL CO. LTD. JAPAN.

India first 8 track studio Digital Domain

In 1977, Rajesh Javeri returned to India after a two year stay abroad looking after his family business of diamonds. During weekends he had actively pursued his hobby of music and recorded an album in London & USA with leading Indian and western musicians. In the process he picked up the art of music production and multi-track recording.

On reaching India he found a total absence of top quality recording studios and immediately set about importing India's first 8 track setup which he installed at his residence. In 1986 he started India's first 16 track studio and soon after expanded to 24 tracks via synchronisation.

Midi sequenced recording on computer was first introduced at his studio as were drum machines and samplers. Next came India's first digital recording setup - initially on computer (hard disk recording) in 1989 and then on multitrack digital audio tape in 1990.

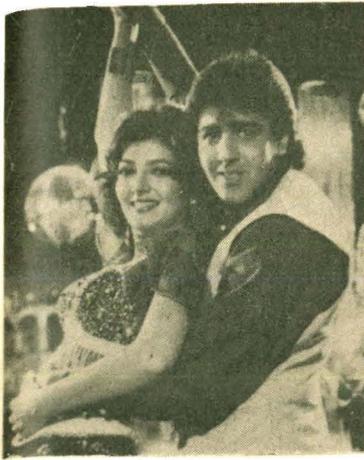


Rajesh Javeri

Integrating all these formats is his latest studio **THE DIGITAL DOMAIN**. It's India's first and only studio offering a dual format (hard disk and tape based multitrack digital recording) and an analog 16 track recording option. In addition, computerised mixdown, computer sampling, time compression and pitch shifting without timechange, keyboard controller/synth, computerised sequencing, drum machines, a guitar midi converter/synthesizer and many more facilities are all offered FREE.

'It has been a labour of love' he says of constructing the studio the interior and acoustics of which he designed himself. 'It had to be the best both technically and aesthetically and for the first time recordings from India can now be accepted anywhere in the world. And it is very competitive. No other studio offers even half of all this at our price.'

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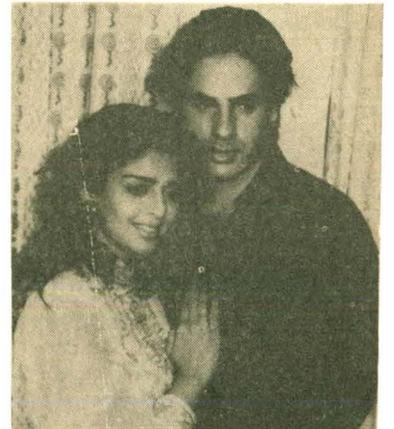
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Tips Royal Collection: Classical

After sensational hit 'Narasimha' which nearly overpowered all the other soundtracks until 'Sajaan' from Venus came, Tips released a number of other albums. To start with a slight dancing 'Dancer' producer Rajkumar Ludhani and feet tapping music provided by Anand Milind, 'Phool Aur Kante' is the latest Nadeem Shruvan trump, 'Isi Ka Naam Zindagi' (says) producer, Ratan Mukharjee, with Bappi Lahiri's music. After the great Mahabharat people wanted 'Ghar Ki Mahabharat' producer/director Chander Sharma, music by Rajesh Roshan. Forthcoming attractions from Tips are 'Yalgaar' with Feroz Khan as the producer, editor and director with Channi Singh under the K.K. International banner. Karishma International presents 'Chandramukhi' directed by Debaloy Dey, produced by Bobby Kent music by Anand Millind. 'Kshatriya' (is) producer Sunder Das Sonkiya with director J.P. Dutta and musical notes produced by Lashmikant Pyarelal, 'Chooriyaan' with the similar producer director as 'Kshatriya' but music this time is by Anand Milind.

Trying to capture the classy notes with Ustad Bismillah Khan with the album titled as 'Meeting the Milestone' its from the Tips Royal Collection slot, where you get the legend at the personal level where he speaks about the various ragas, which is perhaps incredible.

Combinations seems to be the latest trend for the music companies. To start with 'YEH GHAR KI MAHABHARAT' which is combined with 'Narsimha', '100 Days', 'Pathar Ke Phool', 'Baharon Ke Manzil', 'Khilaaf', 'Indrajeet', 'Karz Chukana Hai', 'Kasak', 'Isi Ka Naam Zindagi', 'Daulat Ki Jung' and 'Prem Qaidi'. DAULAT KE JUNG' is combined with 'Pratibandh', 'Jeevan Datta', 'Karz Chukana Hai', and 'Kasak'. The combinations with '100 DAYS' are 'Narsimha' and 'Film Hits Vol. 03'. 'ISI KA NAAM ZINDAGI' is combined with 'Prem Qaidi', 'Kasak', 'Karz Chukana Hai', 'Baharon Ka Manzil', 'Pathar Ke Phool', 'Khilaaf', 'Tum Mere Ho', 'Narsimha', '100 Days', 'Indrajeet', 'Madam X', 'Meet Mere Man Ke'.

H.M.V. release with 'Hope' :

H.M.V.'s latest ghazal album release is 'HOPE'. A ghazal album by Jagjit & Chitra Singh to commemorate their son's birthday on 20th August. It was even Rajiv Gandhi's birthday. H.M.V. released 4 cassettes featuring the speeches of Rajiv Gandhi - three in English and one in Hindi. The speeches had been obtained by H.M.V. through the courtesy of AIR and Rajiv Gandhi Foundation. Oldies are indeed goldies 'cause there is a big list of combinations featuring 'Sujata/Bandini' a Bimal Roy production, music by S.D. Burman, 'Chori Chori/Shree 420', an R.K. Film production, 'Munimji/Nau Do Gyarah', music by S.D. Burman, 'Taxi Driver/Funtoosh', music by S.D. Barman, 'Geet Gaya Patharone' music by Ramlal, single release are 'Bluff Master' music by Kalyanji Anandji, etc.

The latest soundtracks those that have been released are K.C.Bokadia's 'Sajana Sath Nibhana' and 'Police Aur Mujrim', Rajiv Rai's 'Vishwatma', Prakash Mehra (thinks) 'Zindagi Ek Juaa', Nasir Husain (thinks positively) 'Jo Jita Wohi Sikandar'. The ones which are doing well are 'Thoda Sa Romani Ho Jayen' music by Bhaskar Ghandavarkar, 'Dharam Putra' music by N. Datta, 'Angaar' Music by Laxmikant Pyarelal and 'Lamhen' music by Shiv Kumar Sharma and Hari Prasad Chaurasia.

Indian Classical releases are vocal recital by 'Arun Bhaduri', and 'Ustad Faiyaz Khan Sahib', sitar recital by 'Nishant Khan', vocal recital by 'Asha Khadilkar', 'Sandhi Prakash' featuring Ustad Vilayat Khan, flute recital by 'Pandit Pannalal Gosh', released in the AIR. A superlative album by Ustad Bismillah Khan, Pandit Hari Prasad Chaurasia, Kishore Amonkar and others titled as 'Raga Bageshri'. Contd. on page

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Winners of the film '100 Days' Rank the songs contest Initiated by Tips Cassettes & Records Co., L to R - Anil Shergil (Manager Marketing A & R of Tips Cassettes), Miss Rima Kadwadkar winner from Bombay and grand-niece of Mr. Walaalkar of Bombay Publicity Services), Film Star Jackle Shroff, Anil Surana (winner from Dombivli, Dist. Thana) and Vinod Sharma (winner from Delhi) Photo by Ashok Funatar.

**RELEASING AN
ALBUM ?
INFORM PLAYBACK --
GO FAST FORWARD**

Association of Professional Video Equipment Owners

All the video equipment owners of Bombay have together formed ASSOCIATION OF PROFESSIONAL VIDEO EQUIPMENT OWNERS to be registered as a society.

The following are elected as office banners:

Manu Dadlani (President), Rakesh Choudhury (Vice-President), K. Gangadharan (Hon.Secretary), Ramnik

Patel (Hon.Jt.Secretary) and Kishore Malani (Hon. Treasurer).

The APVEO is determined to bring a fair trade practice in video equipment industry to serve the cause of the video industry and equipment owners in particular.

The office situated at Anand Kunj, Linking Road, North Avenue, Santacruz (West), Bombay-400 054. Tel: 540991/6202808.

Seminar on quality of C-O, Tape

J.K. Maitra B.Sc.(Hons.), B.Tech.(Hons.), MBA, C.Engg., M.I.E.R.E.(London), National Manager Technical Services, organised a seminar on C-O quality and tape quality, Chandra Mohan of A.K. Singh Manufacturer of C-O's, Kishore of Murigappa, Kodasi of JK and Amit and Sunil Patel of Jai, all representing tape companies plus other C-O manufacturers attended the seminar at Dum Dum, Maitra organised a seminar

to be able to point the areas of improvements required and to enquire on the method and practical solutions to be attempted. Such a seminar in itself speaks of the pressure to improve quality in the market place.

Bindatone's 'Pehli Mohabbat'

Bindatone released 'Pehli Mohabbat', music by Kanak Raj, lyrics by Ravindra Rawal and Faaiz Anwar, voices Kumar Shanu, Kavita, Alka, Udit and Amit. Bindatone claims 1.5 lakhs cassette sales in Delhi. Their next venture is not yet titled, but is under production. The singers are Asha Bhosle, Bal Subramaniam and Kumar Shanu. Music is by Nadeem Shrivani and lyrics by Rani Malik and Sameer.

'Ghodi Gulabi' a Marathi album, singers, Suresh, Vinay Khadke, Kavita, Aparna, Suhasini, with Ashok Patki's

music. A devotional, 'Pooja ke Phool', Srikant Thackrey's music, singer Suresh, Uttara, Kavita and Bhupendra. 'Swar Vandana' a Marathi bhaktigeet, singers Usha Mangeshkar, Anuradha Paudwal, Chandrashekar Varadpandey, Ranjana Joglekar and Raghunath Bobdey.

GMI Blanks

Gaurav India, New Delhi has marketed cobalt black cassettes, both C-60 and C-90., GMI claims to have

incorporated GMI tendency in their blanks. Sales are reportedly good in North India.

TAC AMEK represented by P.A.C.E.

Nakul Kamte and Joe Gonsalves are the two pro-audio consulting engineers marketing the TAC AMEK range of consoles. On offer is AMEK classic, a broadcast audio console and the AMEK BC II, a compact audio mixing system.

For further details contact: P.A.C.E. Sea View, Chibai Road (Near St. Andrews Church), Bandra (West), Bombay-400 050.

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VISIONS
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 TIME : 8 PM ONWARDS
 RATE : RS. 275/- (INCLUSIVE OF
 DINNER + TAXES)
 SPECIAL OCCASION
 RELEASE OF DOUBLE
 CASSETTE GHAZAL ALBUM
 'VISIONS'

The ghazal market is a one artiste domain. Jagjit has lived up to his role as a renaissance figure. The sales of HOPE and now the sales of VISIONS released soon after HOPE, virtually keep the ghazal going. Jagjit undoubtedly is greater than a label. Tips made the right move and upwards.

*Sony & National & Aiwa &
Sanyo & Toshiba & Sharp
& JVC & Pioneer &
Mitsubishi & Sansui &
Kenwood & Nakamichi &
Onkyo & Yamaha & Denon
& Technics & Bose &
Acoustic Research & Infinity
& Paradigm & Cosmic &
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intosh & Altec Lansing &
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(But how good is the cassette?)

That's the irony. A great deck, amplifier, speakers,.....the works. But a cheap cassette that ruins it all. Don't let that happen to you. Use Meltrack. Meltrack Cobalt DR-60 or DR-90. Made with Japanese Technology. The special Cobalt oxide, polyester film and the precision balanced shell, together give you quality performance. Time after time. The sound must put a smile in your heart. That will happen when everything is perfect. Use Meltrack.



Meltrack. Music. Pure and clear

One of the greatest talent offensive ever undertaken in Indian music business is the Anuradha Paudwal and T-Series -- an unbeatable combination-blitz krieg, launched in October 1988. Its now three years and the signs are, the issue will be energized ever more.

Undoubtedly, Anuradha is the No.1 singer today. Playback predicted her eminence in August '88, prior to, we will claim, the T-series promotion. T-series then was satiated with versions, flush with funds, upto the neck with exploding soundtracks. What Gulshan Kumar, as any idealistic person, would desire as a result was creativity. From his vantage position, the numero uno, was looking for a No.1. We feel our declaration of Anuradha's status as such, committed Gulshan to the act. In a purely music business sense.

The first assault was naturally Gulshan's predilection towards devotional. Also, very aptly in tune with Anuradha's image of Savitri. Also serving to further Gulshan as a mata bhakt. The offering was accepted. T-series acquired the artiste/star they were looking for.



soundtracks. The reasons for not buying are right. The producers are asking for Rs. 4 million, or 3 million, etc., which is ridiculous. But, resultantly T-series, this past year has been able to release only their own film music. One thing is clear, the music of T series film has the stamp of one style -- Gulshan Kumar. Gulshan Kumar, does record each song to his satisfaction. To his credit goes the achievement of rocking the music scene from his own soundtracks, once too often, to put it down to luck. Even though, a few of the latest released soundtracks have bombed, the danger of confining the music to one artiste/singer for a music company is immense. In fact, it would prove the undoing of the entire structure.

It is possible to believe that Gulshan was encouraged to stop buying soundtracks on Anuradha's commitment of an alliance. Seeing in her the talent and the capacity to deliver the hits, Gulshan must have embarked on the wholesale production of soundtracks. Of course, as a result, the boss of T series has himself got involved in the creative process. We hear of his presence at each recording. Each song

TALENT OFFENSIVE

Anuradha and T-Series -- an unbeatable combination

You can't have too much of a good thing, or so the competition always insists. The writer is not too sure about the specific politics, and least interested. But the game was bound to be played. The film industry's music directors apparently played tough with Anuradha as a consequence. T-series, however, did not let down the artiste which speaks volumes for Gulshan's goal, commitment, strategy and intentions to creativity, on the basis of talent.

The purpose of this article is to explore not the politics, but the strengths and weaknesses of such a team effort on the part of the music company and artistes.

The weaknesses; a good and talented singer will need numerous composers, with diverse styles to exploit the versatility, and depths of talent inherent in the singer. Result; better music, more chances of hits. Anuradha being pushed away, so to speak towards T series, whether, to call the bluff, or expose the creative explosion, will or is restricting Anuradha to fewer composers.

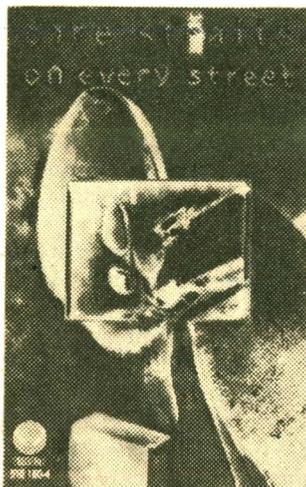
T-Series the company, wrongly, we insist has stopped buying

finished off to his perfecting standards. Mixed and re-mixed many times in his own studios. It should be pointed out, among the top labels, he is the only boss who is thus involved in the act of music taking. Pettiness is to the fore. While on Anuradha, people overlook the art, the artiste, and instead look askance at Lata, Asha. Earlier, as is the case with Indians, while respecting Lata, adulation lead to sycophancy, achievement to adulation. Objectivity is always at a discount.

So, if Anuradha speaks of them and states the obvious, I suspect it is more against the system than personally. She speaks about her subjective situation and a justifications for her actions in associating whole heartedly with a music label, while possessing the talent to go it alone. The fact she wants others to understand is that she can go it alone now on the strength of her talent, but not earlier when it was necessary to accept the hand offered by T series. She must know her potential was not being exploited. Having accepted, she wishes to continue her

continued on page 37

FREE MUSIC CASSETTE



1 ON EVERY STREET Dire Straits

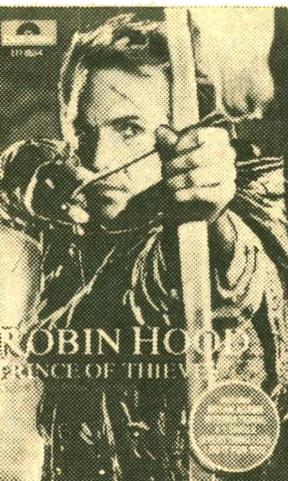
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2 METALLICA Metallica

Heavy metal, emotional and instinctive. Includes 'Enter Sandman', a classic slice of Metallica riffarama, also released as a single.

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4 THE SIMPLE TRUTH Campaign for Kurdish Refugees Various

Title song by Chris De Burgh, and 11 other soft rock classics by super stars **Status Quo, Scorpions, Supertramp, Melissa Etheridge, Thin Lizzy, U2, Peter Frampton, Van Morrison, Cinderella, The Rolling Stones**



3 ROBIN HOOD PRINCE OF THIEVES

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Vinod Rathod Ready to step on Centre Stage



Nobody had much heard much about Vinod till Chandni came along. The number 'Parbat se kali ghata' took 38 takes and six hours to be perfected. Vinod is grateful for "Ashaji's co-operation." Earlier in Natak, he sung his favourite 'Bewafa nikle Sanam'. Otherwise, Vinod had it tough. Usha Khanna gave him a shot in Bedaag. A qawwali which hasn't been released yet. Vinod is also in Bindaton's Pyar Pyar which would be made into a film, but its a long way off. Other soundtracks to feature him will be 'Bekhudi', 'Champion', 'Diwana' and 'Pyar Hua Dheere Dheere.' Kishore has occupied his style and with Kumar Shanu hogging up all suchlike wish Vinod is up against it for the moment. "I am a Kishore fan and try to sing like him. When Kishore had a problem I would be asked to dub. I felt great." He has dubbed on more than 200 tracks.

With mediocre talent on the male front Vinod should get a break sooner than he might think. The late Pandit Chaturbhuj Rathod's son, his brother Shravan has proved along with Nadeem, their calibre. Time should tell.

Alurkars a Poona label, has launched two albums each. At a pri lener known artiste like "Vijay Kopakkar and Kaivalya Kumar. Would it not be better for the artists, and so also for the music company to not try and sell them at Rs. 50/-. An enthusiast might be deterred in favour of better material.

The purpose of such release that of releases, that of introducing the enthusiasts to new artistes, would be defeated.

Veteran Pandit V.G. Jog's violin under Concord label seems to have taken off with Pandit's left handling of Hammer and Desi Todi.

Magnasound has come out with two instrumentals and two vocals which are listener's choice. Rudra-Veena with eighteen frets to manage is almost becoming extinct.

Ustad Ali Khan's pure profound style brings a ray of hope for its survival. Even though Sarangi is associated with sombre occasions, Ustad Abdul Latif Khan's choice of Ragaas are delightful. Vocalists Pandit Ginde and Ms. Padma Talwalkar are a household name Ms. Talwalkar's mature voice and training is at its best in her rendering of Nand and Des Ragaas. Excellent fare for a reasonable Rs. 45/- each.

-- Ambuja

continued from page 35
Talent Offensive

Classical Tarana

Hindustani classical music enthusiasts have a deluge of releases. What with ghazals choked out of the market--it is harvest time for Hindustani classical. Since the last two or three months doyens of Hindustani music have come out with ragas for dawn, noon, dusk and midnight-music for all needs and seasons!

Ambuja It is time for young voices like Gundecha Bandhu-Umakant and Ramakant. Trained at Dhrupad Kendra of Bhopal their voice and rendering style has a wiff of fresh air. Twin cassette of the duo, which are Rhythm House classics are a good treat and its their first release. Gundecha have treated Bhimplas in volume one in a leisurely manner, contrasting with a brisk Gurjari Todi, and concluding with a pleasant Malkauns. However Vol.III is more sensual with a choice of Bhilap for detailing. "Avan Kaha Gaye, Ajahun Na Aya" has a popular appeal.

Now working around Veena Sahasrabuddhe-her 'Ritu Chakra' really sets your mind going round and round. Her cassette trilogy for the six seasons of India and their ragas encompass Vasant and Grishma, Hemant and Shishir and Varsha and Sharad ritus. According to local dealers the going is good for the trilogy. Rs. 135/- pack and Rs. 45/- per cassette.

commitment. Indianness must prevail in the Indian music business. This is what is evident. So even today, no one wishes to be objective, they wish to link Anuradha and her achievements to other factors, overlooking the flawless singing, the songs. Definitely, Anuradha isn't emoting in her art, because of Lata, or due to her. It is her being. And the industry should be grateful for her calibre. In 1988 it was rather unlikely for anyone to proclaim her No.1, but Playback did so. Anuradha has a long singing span ahead of her, and in T series, she has found the perfect company. They should produce the mega sellers.

Anuradha should become of this association sing much more than she would have otherwise, for al the free-lance music directors. She should sing better. That is the end result.

Amavasya

IFPI News

The Board of Directors of the International Federation of the Phonographic Industry (IFPI) has unanimously elected Mr. David Fine as the Chairman of the Board and of the Executive Committee of the Board. The appointment follows the decision of Mr. Bhaskar Menon, former chairman of IFPI, not to offer himself for re-election.

David G. Fine was formerly President and Chief Executive Officer of PolyGram, one of the world's three largest record companies; Chairman and Chief Executive of PolyGram UK; Chairman of the Decca Record Company; a Director of the International Federation of the Phonographic Industry (IFPI) and Deputy Chairman of the British Phonographic Industry (BPI).

Anti Piracy Video

The video focuses on the economic and cultural damage that the trade in illegal recordings has on the music industry. The video lasts for around thirteen minutes and is aimed at members of the media and governmental and inter-governmental organisations.

SCMS

The Serial Copying Management System is to be incorporated in all consumer digital recording equipment, including the new Philips DCC player. This system entails royalty payments on equipment and recordings. A legislation on private copying of sound recordings, as such is being enacted in USA. 8% of average retail price of digital recording equipment is payable as royalty. Germany, France, Portugal, Spain and Netherlands provide for royalty on blank tapes (8% of average retail price) towards recordings that would be done on these blank cassettes.

ISRC

The International Standard Recording Code (ISRC) will facilitate royalty payment for the automated delivery of recordings to the public. The ISRC will be encoded on all digital sound recordings. The ISRC consists of 12 characters, representing country (2 digits), first owner (3 digits), year of recording (2 digits) and recording (5 digits).

WIPO

Audio-Visual Register

The treaty on the International Registration of Audio-Visual Works adopted in Geneva on 18 April 1989 entered into force on 27 February 1991.

New Loader From Tape Automation

Tape Automation will be launching a brand-new video tape loader at the October AES exhibition in New York. Claimed to be the most cost-effective video loader yet available, the DELTA is the direct descendant of the world-wide successful XENON series.

DELTA is a fully-specified small footprint, floor standing single partake loader and like the XENON series, DELTA is a high-speed, fully automatic machine capable of loading cue-tone, TAP-CODE and blank cassettes. Incorporating many of the optional XENON features in the standard specifications, DELTA has full servicing access from the front of the machine and comes with a 12 month warranty.

DELTA is equipped with special roller bearings designed by Agfa for optimum tape handling air bearings available as an option and features LCD operating screen with full help and diagnostic facilities, battery backed memory, membrane keypad and plug in control and option boards.

The stand specification also includes automatic adjustments of the machine cycle to optimise short length cassette winding and fully automatic reel length sensing. Options so far available include computer-linked networking and a series of modular and custom-built conveying systems.

According to Dave Smith Tape Automation, General Manager, the DELTA is the fullest-spec loader yet produced by Tape Automation. "We believe that, on specification alone, the DELTA is an extremely competitive machine-all our 10 years experience in the industry has gone into combining specifications with performance and reliability to produce the most cost-effective video loader yet."

DELTA is scheduled for launch at the October AES show in New York (Tape Automation are on booths 4307 and 4309 in Americas Hall 2). The price tag for the machine has yet to be released, but it is understood to be pitched at considerably less than competing machines.

Audio Engineering Diploma Course in Singapore

The School of Audio Engineering (Asia) Pte Lte is located at Midlink Plaza, Middle Road to provide solid training for anyone aspiring to become an Audio Engineer or Producer.

They are currently offering courses at Diploma and Technician level in our schools in London, Amsterdam, Frankfurt, Berlin, Munich, Vienna, Sydney, Melbourne, Auckland, Brisbane, Perth, Adelaide and now Singapore.

In providing a state-of-the-art training facility, they effectively bring professionalisation to the calibre of future engineers in the audio field in Singapore and the Asian region.

In SAE Singapore, the students will get a chance to work on the latest audio

equipment available in our very own 8 track and 24 track studio. Also the school will have its own MIDI and editing room. They anticipate in the not too distant future, the setting up of an audio post-production suite for video.

SAE Singapore, will be available for open house inspection from August 20th.

The course fees for September 1991 are set at \$300, for foreign it will be \$400, for enrolment and \$345 per month for the duration of the 12 month audio Engineers Diploma. Please note that the school fees for their next intake in March 1992 will be raised to \$445 and the enrolment fees will remain at \$300.

For further information contact : Tel: 3342523, Fax: 334524

The International Film Register will be administered by the World Intellectual Property Organisation and will be located in Austria. The purpose of the Register is

to increase legal security in transactions involving audio-visuals works and to contribute to the fight against piracy.

APRS '92

The dates for the next APRS '92 show have been decided. APRS '92, the leading exhibition in Europe for the professional audio and sound recording industry, will be held from Wednesday to Friday, 3rd to 5th June 1992, at Olympia 2, London.

With the Single Market of Europe about to become infact, the theme of the exhibition -- "The One Show", introduced two years ago, now takes on even more significance. The one show which combines products, systems and services for recording, sound broadcasting, post-production and sound reinforcement is the prime show for the whole of Europe; which is evidenced by the presence, year by year, of virtually all the main suppliers in these fields.

Broadcast Hongkong '91

The exhibition was held between 21-23 May 1991, at the Hongkong Convention and Exhibition Centre. It was organised by Hongkong Exhibition Services Ltd. Unit 902, 9th Floor, Shui Lam Building 23 Luard Road, Wanchai, Hongkong.

The exhibition included-High Definition Television Systems-

STUDER Sounds Incredible

Studer has many new products now available or will be soon available. Here's a short list.

Sounds Incredible:

This describes eight different sound libraries on compact disks. These high quality sound effects, ambience sounds and specially composed musical themes, an indispensable tool for broadcasters and production houses alike.

The A727 CD-Player and its Controller A728 will form the ideal combination when it comes to selecting and reproducing these sound effects or any other compact disk for that matter.

The D740 CD-Recorder will even enable you to record your own CD in complete compliance with the Red Book and Orange Book Standards, thus permitting to play also recorded disk on any CD player.

Computerised Broadcasting Equipment-Digital Technology-Electronic News Gathering/Field Production-Satellite News Gathering Field/Terrestrial and Satellite Links-Professional Sound and Video Equipment-Video and Film Production-Transmitters and Audio Receivers-Test and Measurement

Of special interest to broadcasters will be the Digital Telephone Hybrid for clear and interference free telephone reports and interviews. This device utilises most up-to-date digital technology to suppress echos and reflections that may be originating on long distance telephone links.

Digital broadcasting is hereby already to a certain extent when satellite up-links and down-links are being taken into consideration, not to speak of digital sources, such as R-DAT and CD. No matter, whether the input signal arrives in the analog or digital state, or whether it has to leave the console in one or both of these formats, the D920 Broadcasting Mixing Console will handle it all.

For further details contact: Meltron, Mr. Oke at 022-6346520.

Equipment and Accessories Audio Visual Equipment.

Subjects covered at the conference were New Development. In Broadcasting Technology, Satellite Broadcasting and High Definition Television Systems. There were 110 exhibitors at the exhibition.

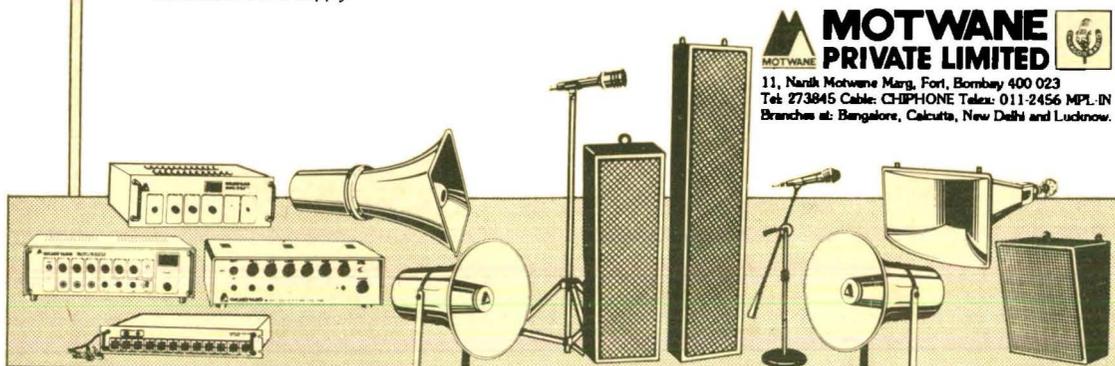


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GJA 2293 A

Philips Presents The Digital Compact Cassette

The development of the Digital Compact Cassette was announced by Philips in the autumn of 1990. Jan Timmer, President of Philips outlined the reasons behind Philips' decision to develop and market the product and also its potential benefits to the recording industry.

The players will be launched in April 1992. It is expected that the software will be priced somewhere between the conventional analogue cassette and the Compact Disc.

DCC Players will be able to play existing analogue cassettes as well as new DCC software. The cassette will be the same size as the current cassette format with a metal shield to protect the tape similar to that used on videos and Digital Audio Tapes. The tape itself passes under a fixed head in the same way as conventional audio tape rather than DAT which is wound around a drum with fast-rotating play and record heads.

Philips claim that DCC will offer the consumer sound quality equivalent to that of the CD. For copyright protection Philips, who own the specification of DCC, have incorporated the Serial Copy Management System (SCMS) into the technical standard for the technology. This will limit the digital dubbing facility and

prevent other companies from manufacturing DCC players with unrestricted copying facilities.

Timmer affirmed his belief in the twin-carrier concept whereby the cassette and CD would exist together within the consumer market. Whilst the CD retains a considerable 'pride of ownership' factor, the cassette is regarded as a commodity item and is the consumer's 'mobile medium'. He stated that new music carriers could only be introduced in the right 'critical time window'. Citing the example of the fall in the LP sales as the signal for the successful introduction of CD technology he went on to argue that the levelling off in Compact cassette sales over recent years was a strong indication that a 'critical time window' was now opening.

The compact cassette has passed its market saturation point. Consequently we can conclude that, at present, the market is just as ripe for the digitalisation of the compact cassette, as it was for the digitalisation of the long playing record ten years ago. In other words: The market is asking for a digital compact cassette that can serve as a mass consumer medium!

Lyrec Sales

Lyrec U.K. has delivered 13 Freds and 8 Fridas to BBC World Service. The Freds are popular because they are portable editing systems. The Fridas can be used for dubbing as well. The Frida is a professional, quarter inch, two channel recorder. The Frida includes time code, making it useful for broadcast use, as well as film recording applications. The Fred is Lyrec's low-cost, portable, editing tape deck for review and cut/slice editing of quarter inch tape. It is only the size of a typewriter and is a complete and independent editing facility which has proven to be particularly useful for non-technical staff. It is also completely operational without any external equipment.

Studio 24, Disco France Industrie, and S.N.A. of France have purchased a loop-bin master P4400, two slaves plus mastering equipment and loop-bin master P4400, six slaves plus quality control equipment respectively. Galvomat of Belgium have purchased a master P4400, four slaves plus mastering and quality control equipment. Galvomat will expand by another two slaves and a TACHOS loader this year.

RTS Ltd. has purchased their second 90B automatic cast-loader as well as the TR 55 Master maker. Lyrec added the Tachos 90B and Kronos 4 automatic cassette loaders to its product range earlier this year, following the purchase of Robotechnica.

ARX Expands In Singapore

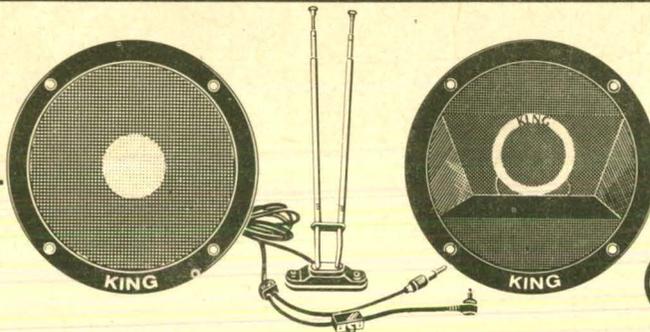
ARX Systems have now expanded into the South East Asia market. Our Singapore office is headed by Gaston Goosens, formerly Marketing Director of Klark Teknik PLC. Gaston is well known throughout the International Audio Industry through his years at KT, and is already getting things happening in Singapore.

For further details contact: 5 Kock Rd., # 03-16, Cuppage Plaza, Singapore 0922Ph: 65-733-3465, Fax: 65-734-2116

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Pro Audio Asia in Singapore

The Pro Audio Asia exhibition organised by Business and Industrial Trade Fair Ltd., Hong Kong was shifted to Singapore this year. Indians can now attend more easily and with less expense. This year from India, Playback visited the exhibition. Also Sangeeta from Madras, T-Series from Delhi, Deccan Studios from Bangalore and M.G. Plastics from Bombay were spotted by Playback. Otherwise attendance from India was bad. Exposure to the latest technology in India is very poor as it is, due to severe import restrictions. The close proximity of the Pro Audio Asia Exhibition in Singapore should encourage the professionals and the buyers to expose themselves to the technological evolutions and new products and improvements.

In all there were 92 exhibitors. Nearly every exhibitor was deeply interested in India. The exhibitor was aware of the huge market, but not sure if he could sell. Also most of the exhibitors were looking for agents to represent them. 3M, AKG, AMS, ATB, JBL, DDA, OD & ME, Amek, Ampex, Globe (Lyrec),

Guass, Electrosound, Klark Teknik, Otari, Soundcraft, Studer and Tapematic were among the exhibitors who had already exported to India, or who are in touch with Indian buyers. Almost all of them were delighted to learn of the existence of Playback. U.S.A. exhibited directly or indirectly 64 manufacturers. Among them were Bose, DBX, Altec Lansing, Electro-Voice, Symmetrix, Telex, Saki Magnetic, Brady, Lexicon, ART. From the U.K. were DSS, DAR, SSL, Dolby, Drawmer, Martin Audio and Soundtracs.

It was interesting to note the 18 Singapore exhibitors, who between them are marketing ex-stock the entire range of Pro Audio equipment. Notable among them were Electro-acoustics who represent such favourites as Shure, JVC, Ontel, Klark Teknik, Electronic and Engineering Pvt. Ltd. and Lingtec, both offer the whole gamut of equipment like amplifiers, processors, loudspeakers, PA systems, Conference systems, Recording & Audio Post Production, Distribution Amps, Cartridge Machines, Monitor Speakers, Mixing Consoles, Racking Systems.

Audiomatic Visits India: Electrosound & Concept Design

Perry Jambor, International Sales Manager, Audiomatic, New York toured India recently. He visited Delhi, Bombay, and Calcutta. Top priority for Perry was T-Series, who are looking into Electrosound very seriously. T-Series is planning on capacity of approx. 2,40,000 cassettes per day. Most probably T-Series will be deciding on Electrosound. Perry also called on Universal, Bombay, & HMV, Calcutta, who already use Electrosound equipment. After visiting the Indian market and visiting the other parties who are interested like Goel Electronics, MG Plastics (Impact Enterprises), Venus, Tips, Sterling, Perry decided to participate

in the Broadcast India exhibition.

Spare

One information of paramount importance, Perry obtained, was the anxiety of almost all Indian buyers to get spares from nearby; like from either Bangkok or Singapore. In this regard Perry was able to assure the availability of spare parts from both Bangkok & Singapore. In Bangkok, they have an agent and in Singapore, Electrosound has their own operators.

Apart from the Electrosound Loop bins, Perry was also offering the Concept Design CD9000 C-0 loader and Concept Design DAAD tapeless master playback.

AUDIOREC From England

Mahesh and Joytindra Patel of Audiorec Limited, UK, has created an upmarket for Indian artists. Audiorec's 'Innovations' an instrumental debut with Vijaykumar Sant on the sitar, accompanying him on the tabla is Sirishkumar. It is available on CD. Sultan Khan was presented with a CD at the release. 'Distant Visions' by L. Subramaniam is also a CD release, 'Khayal-O-Tarana' by His Holiness Acharya Goswami Gokulotsavji Maharaj. Khayal-O-Tarana, a two CD set was released by maestro Pandit Jasraj.

Tape Automation: Matthew visits India

Matthew Travell, Sales Executive, Tape Automation had been to India recently on a sales promotion mission. Prior to this tour he had already visited Sony in the Far East where he had been to update them on Tape Automation's product profile and to brief them on their latest Audio and Video Tape Winders.

'Delta' is the new brand name for the Xenon PLUS which has been completely revamped. Tape Automation has ameliorated the machine. The aesthetics, infeeds and design have a sleek new look about it, according to Gursel Fernandes, Representative for Tape Automation in India. Special features include High speed E-180 in 26-27 seconds which makes it "faster than the previous model" claimed Mr. Fernandes. It is the world's leading video tape winder for reliable high profit tape loading. Plus a high degree of reliability and performance makes it more serviceable. "Delta is more user friendly" repeatedly accentuated Fernandes.

Tape Automation had recently released the new look Delta video tape winder at AES in New York and had a good response. The Delta is expected to find a market in India. Travell visited Delhi and Bombay on his sales promotion visit to brief the market about the new video tape winder. The X.L. Minor Audio tape winder however has not been updated. Unfortunately, Travell had to cut short his visit to India, but it is expected that his trip will certainly boost sales of Tape Automation in the Indian market.

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COMPONENTS

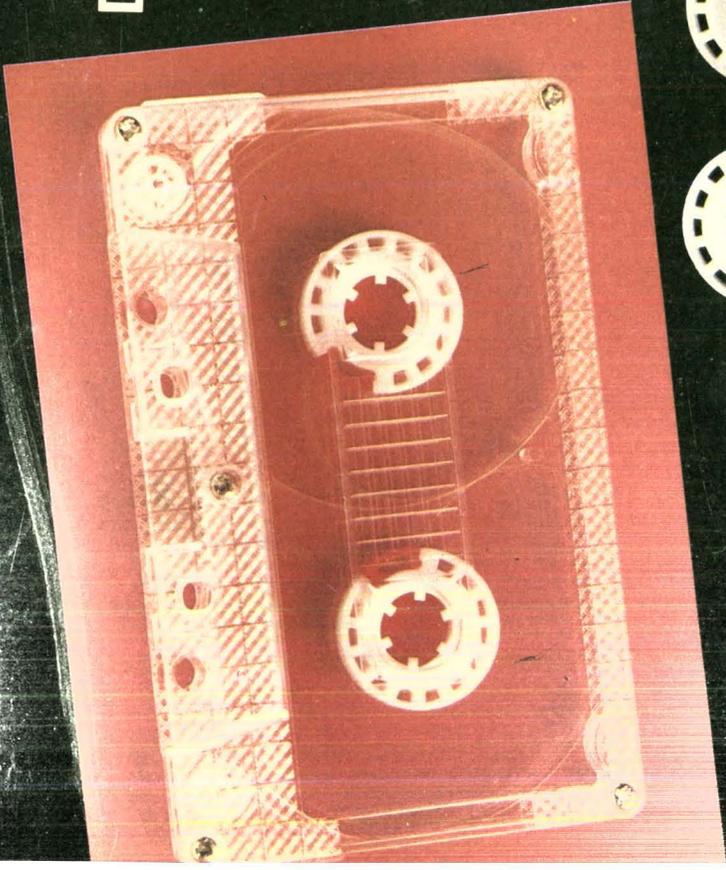
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PRESSURE PADS, SILICONE LINER



Sanket Electro Plast

Mfg. of : AUDIO CASSETTES
& AUDIO COMPONENTS

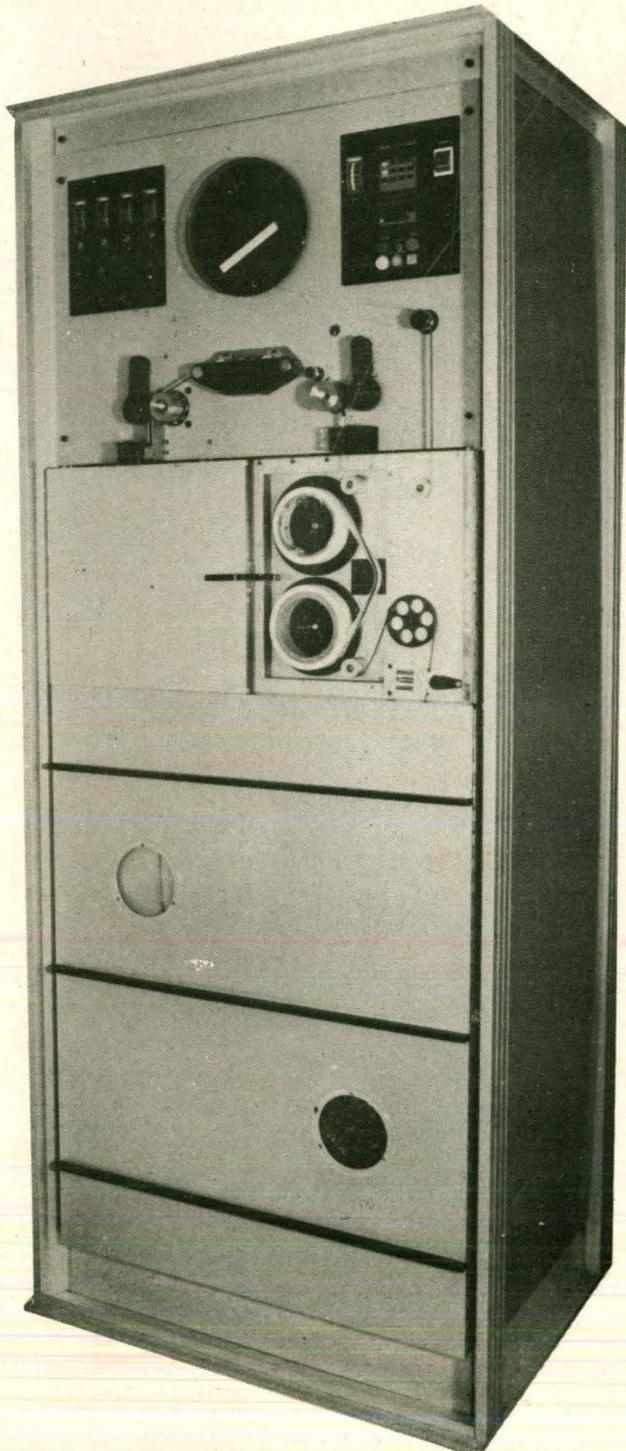
5/6 Ashwin Villa
Telung Road
Matunga (C.R)
Bombay-400 019 (India)
Phone: 022-4143116.



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32 :1 Loop bin on 1/4" master tape.
- **Asona twin-slave at 32 :1 duplication speed.**
- **Otari C-O loaders.**
- **Systematic quality checking on professional Hi-Fi decks.**
- **Mastering on Studer/Tascam.**
- **Mastering from Compact Discs facility.**

ASONA

WEST GERMANY

**Contact : Mr. Vinay Thakkar
Paresh**

SOUND PRINT

A/18, 1st. Floor
Royal Industrial Estate
Naigaum Cross Road
Opp. Sahakar Nagar Society
Wadala

Bombay - 400 031.

Tel: 4125048, 4123374

Versadyne to Offer 1/4" Loop-bin

Campbell, CA - In response to customer requests, Versadyne is offering a new version of the 1500 series high-speed duplication system which has been specially modified to accept 1/4" bin-loop tapes. The 1/4" version offers a co-effective alternative.

The 1/4" 1500 series master unit can be fitted with 4-Track (stereo) playback heads. The four-channel master electronics are identical to those of the standard 1500 series.

Versadyne's President, BOB KRATT, anticipates the 1/4" version will have significant appeal in overseas markets, particularly in Third World countries where investment capital is limited and operating costs must be kept low. He also expects strong interest among domestic duplicators. Versadyne has sold equipment in the recent past to Hawaii, Canada, Miami and San Diego California and Albuquerque California USA and Oregon USA.

For more information, contact Versadyne International, 504-C Vandell Way, Campbell, CA 95008; Telephone: (408)379-0900 or Fax: (408)-379- 0902

T-Series establish office in Singapore

Arvind Srivastava, (LLB, MBA(Mktg.) P.G.D.I.T.(IIFT) is the Resident Manager for Super cassettes Industries Ltd. in Singapore. Arvind brings to his assignment, a high level of experience, gained as branch manager in London for Gramco(HMV) and since the last few years SCI New Delhi. Arvind is responsible in broadening the export market for the T-Series catalogue to identify new markets and establish dealers. Arvind was involved with the same activity in New Delhi where he, as export manager, increased the export performance of SCI mainfold.

SCI is involved in production of consumer electronics like 2-in-one's, C.D's, T.V's, etc. Sourcing of supplies and coordinating supply to the Indian manufacturing unit is also Arvind's job.

Anti Piracy

The T-Series office has infact taken up on itself to stand guard on India's copyright which Singapore is famous for exploiting, since there is no copyright protection by a blank agreement between the two countries. Each copyright has to be registered within a timeframe with respect to the release date. Only then can anti-piracy raids be carried out. T-Series is not a member of IPI or IFPI. Hemkunt International owner, Satwant Singh is a member of IFPI. He undertakes to complete all formalities and has collaborated with Arvind to raid. V.K.K. behind Md. Mustafa on Serangoon Road where huge quantities of pirated cast of HMV & T-Series were seized. Prince emporium, another outfit in Singapore was also raided.

**ATTENTION EQUIPMENT MANUFACTURERS IN USA, EUROPE, AUSTRALIA, JAPAN
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KISHIN ELECTRONICS	F-100 Shoukat Bldg, S.J. Park, Bangalore-560 002. Tel.: 22 14 57
CHANDA ELECTRONICS	547/1 Modi Bldg, Opp. Zakaria Pole, Relief Road, Ahmedabad-380 001. Tel. : 33 44 91

DMC 1000 Digital Mixing Console from YAMAHA



Fig.1 Characteristics of encoding processor at several levels. The gradual reduction in boost with increasing level avoids possible tape overload.

* Four aux busses: Aux sends 1 2 are mono, send 3 is stereo. All sends are available on all 22 inputs. Monitor channels are normally assigned to the stereo bus, but are also assignable to program busses in place of input channels. All inputs are assignable to the stereo bus, so the DMC1000 has 22 full featured inputs available in mixdown. For more complex set-ups, multiple DMC1000 consoles can be linked and cascaded together.

The DMC 1000 is an all digital recording/production console ideally suited for use with digital multitrack or disk-based recorders like the Yamaha DRU 8. These include professional pop and classical music recording and mixdown, CD mastering, video post editing and sweetening and broadcast applications. In addition, all of the DMC 1000's channel parameters are automation-controlled.

This includes real-time automation of EQ, pan, aux sends, bus assignments, etc.

All Digital:

In existing systems, the storage medium may be digital, but the console is still analog. The DMC 1000 is a digital console so all recording and mixdown operations are performed in the digital domain.

Configurations:

The DMC1000 may be regarded as a twenty-two input console with ten busses and four aux busses configured in the following way:

- * Eight mono input channel 1-8
- * Three stereo input channels, A, B and C, which may be used to return effects, or as six additional inputs.
- * Eight monitor channels, normally used as tape returns. * One stereo bus.

DRU 8 Digital Recorder From YAMAHA

The DRU 8 is available for use as an optional slave and/or tape backup unit, performing essentially the same functions as the DMR 8's digital tape recorder. Since the front panel of the DRU 8 has a full complement of controls and metering, it can also be used as a standalone unit, using an analog mixer, and the AD8X and DA8X, 8 channel AD and DA convertors.

The DRU 8 does not have the mixing console capabilities of the DMR8, but contains a simple 8x2 mixer (with pan) for monitoring purposes, and also allows track pairs 1/2, 3/4, 5/6, 7/8, or MIX OUT to be monitored through head-phones.

When DRU 8 is connected to the DMR 8, the DMR8 can control the DRU8 track assignments and the pan and the level of the monitor mix. In mixdown mode, the DMR8 can simultaneously process 24 independent channels of digital audio, allowing true 16 or 24 track digital recording and mixdown when one or two DRU 8 units are slaved to the DMR8.

Connecting a DRU8 unit to the DMR8 also allows you to make backup tapes (either direct or edited) for storage or transportation, an important consideration for commercial music production.

For further details contact:

Yamaha Music (Asia) Pte. Ltd.

Winston Ignatius Goh

80 A Tannery Lane

Singapore 1334

Hello: 7474374 Fax: 7472668

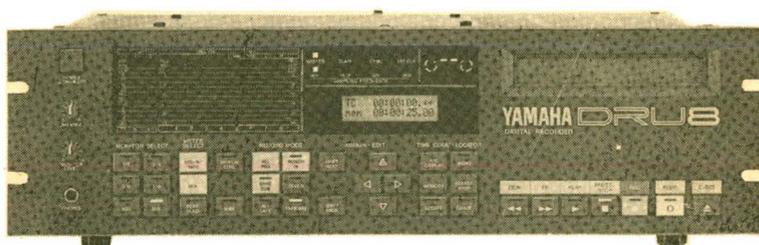
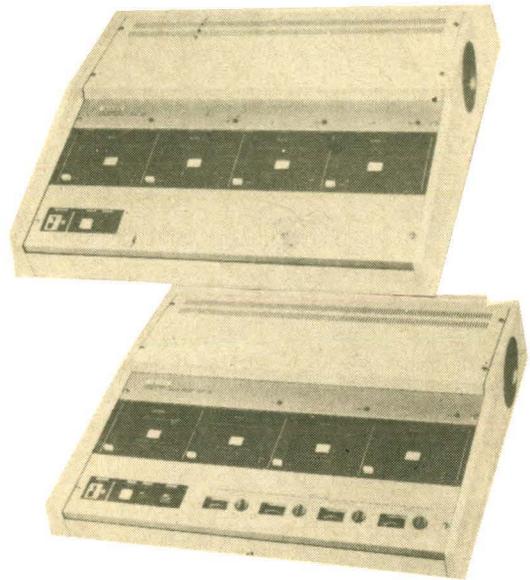
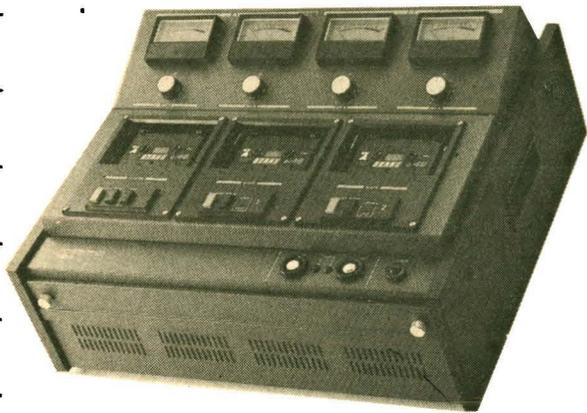


Fig. 2 - Key measurements for C-O performance.

Head Alignment for Best Results.

Right from CCP to Loopbin.



SERVICING

Complete maintenance responsibility
for Sony CCP's and Otari 4050
cassette to cassette duplicators.

Loopbin-Servicing also undertaken

No more problem for parts.

Ensure continuous production
and good quality with proper
maintenance by knowledgeable
and experienced personnel.

Manish Thakkar

5/6 Ashwin Villa

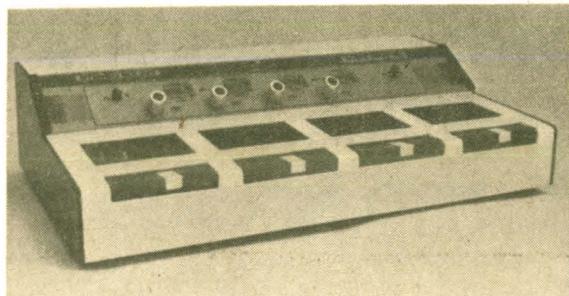
Telang Road

Matunga (C.R)

Bombay - 400 019. (India)

Phone : 022-4143116.

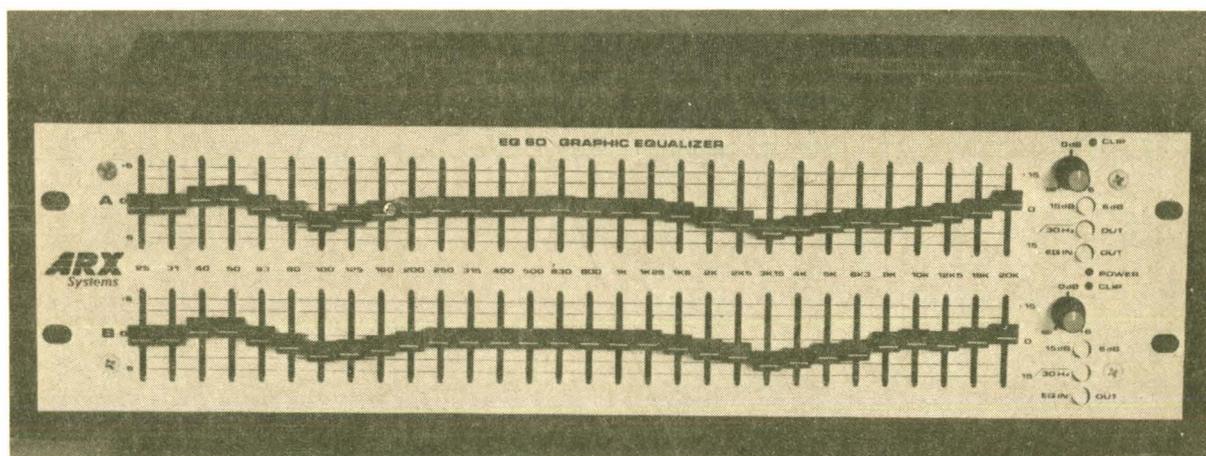
SSSC 2:1 CCP



Stereo Sound -N- Service Centre introduces a 2:1 cassette to cassette printer (CCP) model SS-13. It consists of one cassette master deck and three slaves in desk top type cabinet and dependable upto 23 slaves, using 5 add on slaves units which contain 4 slaves each. Long life recording head. Price Rs. 11,000.

For further details contact:
Stereo Sound -N-Service Centre
116, Panchratna, Queen's Road
Opera House, Near Roxy Cinema
Bombay-400004.

ARX EQ 60 Equalizer



The ARX EQ 60 is a dual channel 30 band graphic equalizer designed to give flawless professional performance, yet take up minimal rack space. It is neatly housed in a compact 3RU all steel chassis with brushed satin aluminium front panel.

Each channel has a Gain recovery control with upto 6dB of gain; A clip LED to indicate circuit overload; 30 maximum throw, well damped, centre grounding sliders, switchable to either +/-15 dB for accurate fine tuning. As well there is a switchable 30 Hz High Pass filter, and an IN/OUT hardware bypass switch which removes the EQ completely from the circuitry.

Other features include innovative ultra low noise constant Q circuitry, individually trimmed filters for total accuracy, and true differential balanced Inputs and Outputs on both XLR and

TRS connectors.

With its compact High Density design, clean lines and precision electronics, the EQ 60 provides an attractive solution for allequalisation applications including the exacting requirements of Digital Audio.

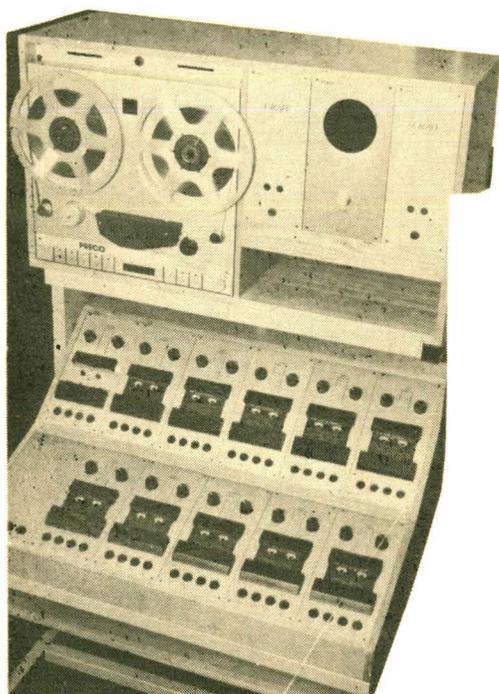
A single channel version, the EQ 30 is also available. It is electronically identical, and housed in a 2 RU package.

further details contact:

AN Singapore
P.O. Box 15, Cheltenham, 5, Koek Road, # 03-16,
Victoria 3192, Australia **Cuppaga Plaza,**
Phone:(61)3 5557859 **Singapore 0922**
Fax: (61)3 555 6747. **Ph: 65-733-3465**

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GRAFF Reel to Cassette



Copies from reel to cassette and cassette to cassette. Reel has 3 speeds (3.75, 7.5, and 60 IPS) enabling full cueing facilities and duplication of 7.5 I.P.S. Master reel at 8 x normal speed, and 3.75 I.P.S. Master Reel at 16 x normal speed.

Reel also features:

- DC Capstan motor
- Capstan directly coupled to its monitor.
- Crystal controlled speed
- Phase locked loop speed controlled
- Electronic control of tape tension before and after the heads irrespective of the operating mode.
- Tape tension sensed by reactive pickup.

All cassette positions features standard Graff 3 motor direct drive configuration.

Frequency response: 50Hz to 12KHz +2db

Signal to noise ration: Within 3db of master.

Long life heads giving up to 10 times life of normal heads.

For further contact:

Graff Electronic Machines Ltd.

Allan Leonard

Woodhill Road, Collingham, Newark,

Nottinghamshire NG23 7NR

Hello:0636 893036

Fax: 0636 893317

TASCAM 16Track Recorder/Reproducer

The MSR 16's gapless auto-punch-in/out and rehearsals functions, is one feature that shall make this half inch 16 Track format really worthwhile to studios running on a tight budget specially in the Indian circumstances. In India not only studios run on a tight budget but also the recordings. When you need a song perfectly recorded in one shift the punch-in-punch-out facility can make it possible. Other notable feature include spot erase, which makes it possible to precisely erase unwanted noise or rather signals from individual of multiple tracks. The MSR 16 provides real time counter and locator functions. The sync lick switch configures track 16 for sync track operation with SMPTE/EBU time code, FSK or other sync signals (i.e. dBx NR off and tape monitor locked). The pitch control provides plus or minus speed variations in both the record and playback modes. For easy editing the Memo one and Memo two switches cause the tape to fast wind to the corresponding auto locate point. Tape motion is controlled by an eight bit micro computer. The record repro head is permalloy.

For further details contact:

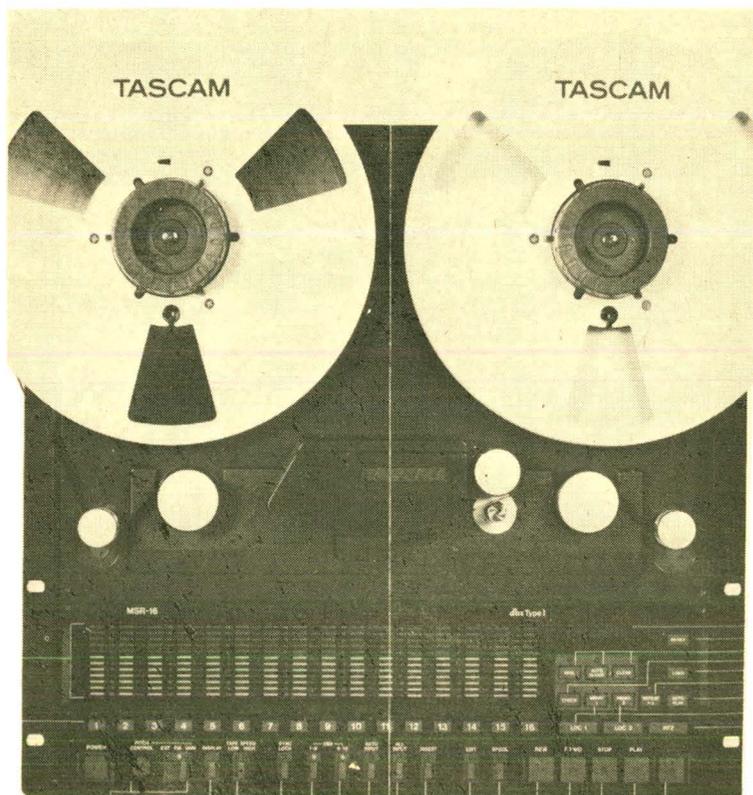
Auvi Pte. Ltd.

24 New Industril Road

04-01 Pe-Fu Industrial Building

Singapore 1953

Hello: (65)283-2544 Fax : (65)289-5963



AHUJA Studio Quality Mic

Flat response ensures natural sound from musical instruments. Offers mellow and soothing sound for speech, lectures and religious sermons. Good for studio quality recording.

Type: Dynamic unidirectional (Cardioid).

Frequency Response: 60 - 1500Hz

Sensitivity: 1.6mV /Pa.

Impedance(L0-z): 250 Ohms.

On Off switch: Provided.

ASM 600 XLR quick detachable holder 6mtr twin core cable & 3 pin XLR professional connector.

For further details contact:

Ahuja Radios

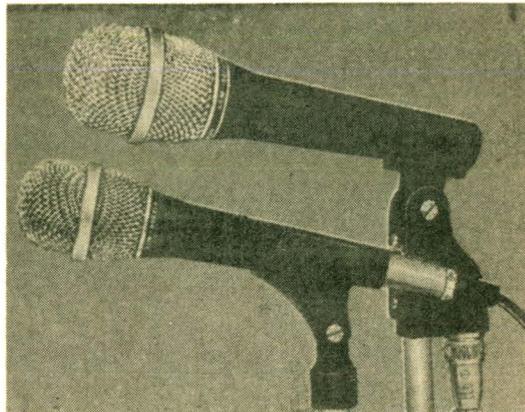
Mr. Khurana

215, Okhla, Industrial Estate

New Delhi-110020.

Hello: 6831549/6831853

Fax: 91-11-6847287.

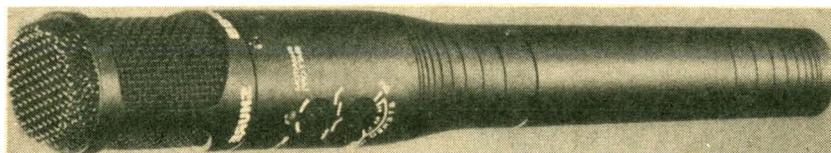


SHURE VP88 MS Stereo Mic

VP88 This single-point MS stereo condenser microphone is unique in its ability to capture all of the realism and drama of "being there" while being able to withstand the punishment of daily use in rigorous production environments.

The VP88 incorporates a forward-facing cardioid Mid capsule, a perpendicular bidirectional Side capsule and a built-in stereo matrix to provide wide, natural uncoloured response from for optimal stereo imaging. Yet it is 100% mono compatible.

Three switch-selectable levels of stereo effect control the degree of stereo "spread" and ambience pickup. A fourth switch position provides Mid and Side outputs directly. Also switch-selectable are phantom 6-volt internal battery power and low frequency rolloff. Mounting options are diverse with the use of various standard and optional accessories.



A88WC Rycote Wool Cover Wind Muff increases the effectiveness of the Zeppelin Windshield in high wind environments with no audible effect. A 88WJ Rycote Windjammer Furry surface provides maximum wind noise production. For

Suitable form use when smooth, extended response and excellent stereo imaging are required from a single microphone, such as in video production, electronic news gathering, sporting events coverage, sound reinforcement, live music recording, stereo sampling, drum over head and ambient studio miking.

VP88 ACCESSORIES

A88ZM Rycote Pistol Grip Suspension Shock Mount

An effective shock mount/microphone suspension assembly and a form fitted handle provide maximum comfort and stable mechanical isolation. A88ZP Rycote Zeppelin Windshield Completely surround. The VP88 to create a dead air space around the microphone while diffusing threatening winds from the outside. The lightweight shield does not effect microphone response and mounts easily on the A88ZM.

complete diffusion of very high winds, use the Windjammer and the Wool Cover Wind Muff.

For further details contact:

Motwane Private Limited
Mr. Kiran Motwane
Marketing Manager
11, Manik Motwane Marg
Fort, Bombay-400001.

SHURE Brothers Incorporated
222 Hartrey Avenue
Evanston, IL 60202-3696
Hello: 708-866-2200
Fax: 708-886-2279.

YAMAHA DMR 8 Digital Mixer/Recorder



The DMR 8 is an integrated, all digital system for audio recording and mixing, with an 8 track digital recorder, digital mixer, locator, and mixing automation integrated into a single unit. It is intended for personal use by musicians, composers, and arrangers involved in commercial music production.

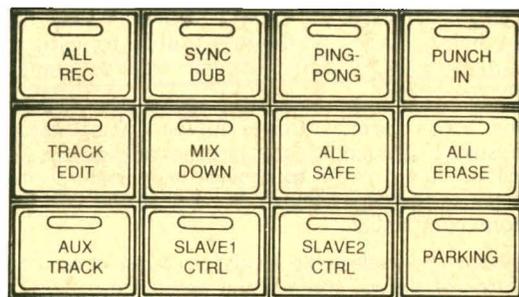
Single Key Reconfiguration

The process of multi-track recording can be broken down into several frequently performed tasks, and the DMR 8 has been designed to make these tasks as easy as possible for the user.

6 mode keys configure the entire system for the task at hand.

This method of configuring the system allows the user to leave operational details up to the system, and concentrate on the musical aspects of his work. For example, a typical session with the DMR 8 might be as follows

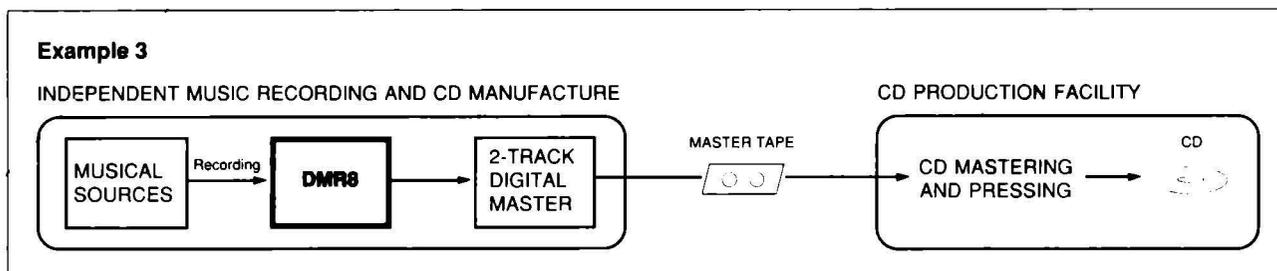
RECORD MIX MODE



1. When this is selected, the tape can be formatted, all tracks are selected for recording, and timecode can be printed on tape.
2. The DMR 8 is configured for overdubbing.
3. Configures the DMR 8 for track-combining ("bouncing"). If you run out of tracks, you can combine two or more tracks into another track.
4. Enables automated punch in/out facilities to replace a section or sections of previously recorded tracks.
5. Automated punch in/out between recorded (track bouncing at defined times)

6. Channel inputs and effect returns are assigned to the stereo buss, and mixdown moves may be recorded as sequence data for rehearsal and refinement of the final mix. Automated mixing facilities are also available in the other recording modes.

Suggested applications



Tape Format

The DMR 8 uses an original metal particle tape cassette (Yamaha M20P) and stationary heads to ensure mechanical simplicity, reliability, and servability. In addition to the eight digital PCM audio tracks, two auxiliary (analog) audio tracks, a timecode and a control track are provided.

TURBOREC is a specially designed high quality record amplifier system, that is used to convert idle masters on your CCP duplicator equipment to slaves.

Increased productivity

On converting your idle masters to slaves, TURBOREC allows you to increase your production by 25% per CCP—13 machine, which translates to an extra 18 C46 Cassettes per hr. An investment that pays for itself in less than four weeks!

Excellent recording quality

TURBOREC has been designed with the 'no compromise design' objective of high sound quality. The innovative

circuitry includes, a constant current output stage which produces high output levels with low distortion and smooth frequency response. This results in recording of a very high quality, even with inferior quality tapes.

High reliability

TURBOREC is built to the highest standards with professional grade quality components and excellent construction. Each board undergoes a series of quality control tests, including a 48-hour burn-in test, ensuring a very high degree of reliability.

Easy installation

TURBOREC has been designed for

easy installation, with no modification to your CCP other than the replacement of the original master PCB.

TURBOREC is already in use with several major manufacturers of pre-recorded Cassettes.

TURBOREC comes to you from Orange Pale. A company with years of experience in professional audio.

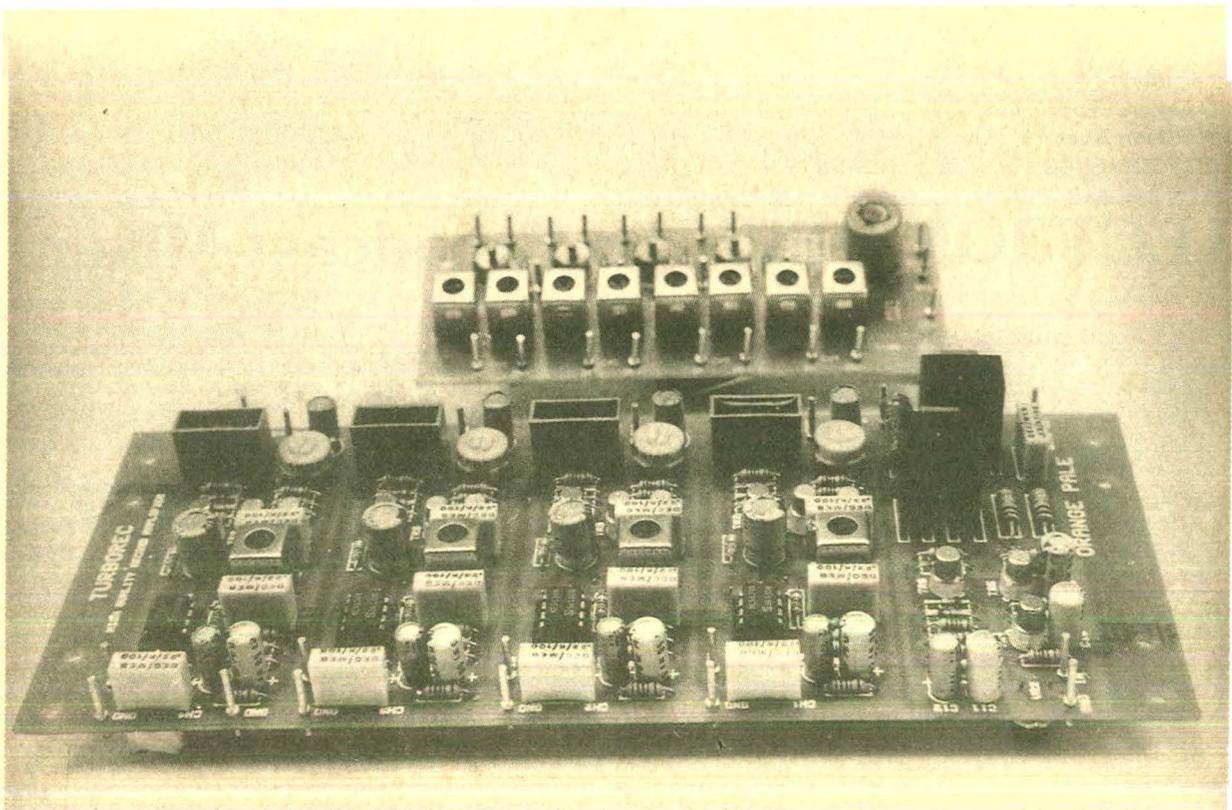
So install TURBOREC and get those idle master units working for you with a quantum improvement in sound quality.

For further information, write to:

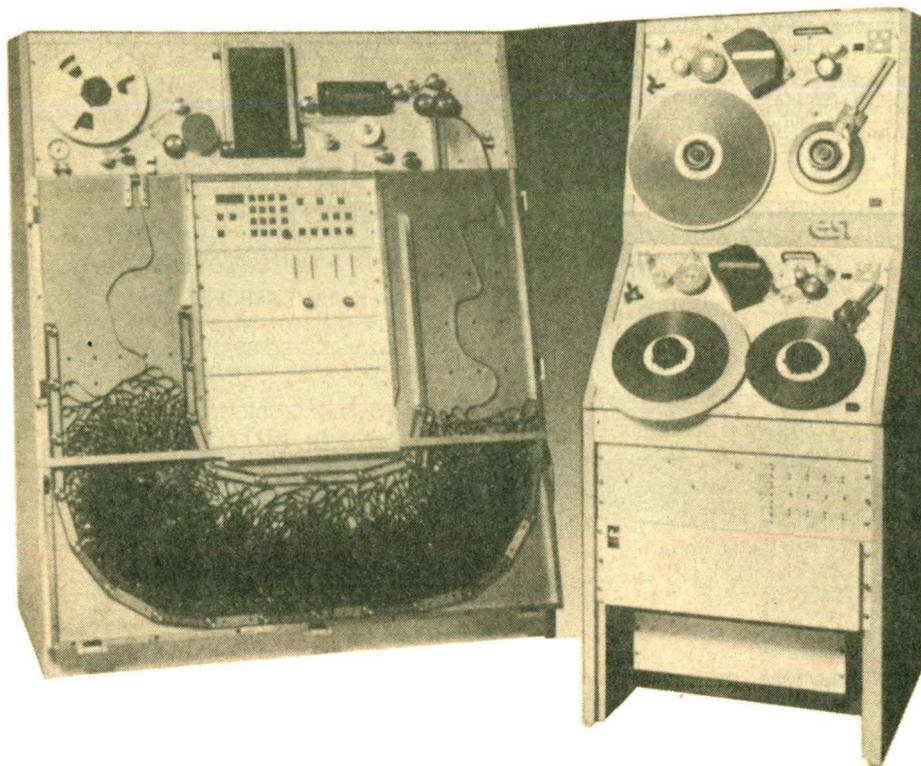
ORANGE PALE
1 Floor
68, TTK Road,
Alwarpet, Madras - 600 018.

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PROFESSIONAL AUDIO

SONY CCP DUPLICATOR USERS! Convert your idle masters into slaves with TURBOREC.



80:1 Twin Slave from ELECTRO SOUND



The 9000 System operating upto 80:1 provides the finest in quality music duplication. Ease of operation and maintenance, 3 shift/7 days a week dependability, backed by Electro Sound service from Singapore where spare parts are stocked.

The technology of the good systems incorporates the following.

MASTER:

- Brushless DC Capstan Servo Motor with ceramic coated capstan.
- Vacuum Column Served Tension Control System.
- Powered Bin holds more than 1800' of 1.5 mil tape.
- T-Bar Head Mount provides simple azimuth adjustments.
- Head Preamp mounted directly behind heads -High Slew Rate, Low Noise.
- Four Playback EQ Controls per channel-flattest frequency response in the industry.
- Remote Control bias, EQ, and HX Pro operation.
- Microprocessor System Controller monitors cue tone, tape length, time and slave operation.
- Long -Life Ferrite Heads offer superior durability and performance.

SLAVE:

- Brushless DC Capstan Servo

Motor with ceramic coated capstan.

• Diagnostics -monitors & functions from the tape read head. The Model 9000 dual slave is designed for most efficient ergonomics, using an angled approach for easier loading and unloading. Mechanical access to the slave system is provided through swing-up transports. All electronic adjustments, including EQ, tension, bias and speed are accessible from the front of the unit. Maintenance is a one person operation.

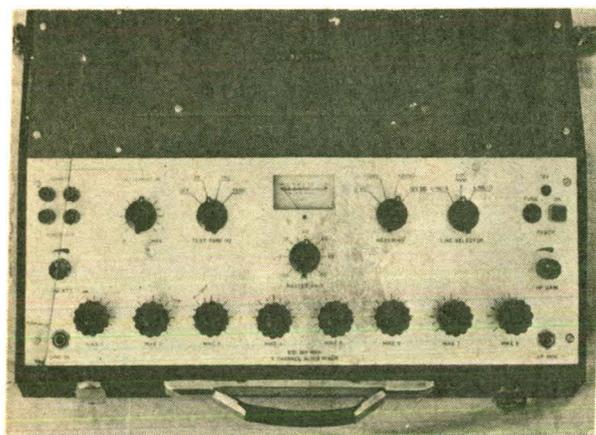
Perry Jambor

Audiomatic Corporation:

400 Madison Avenue, New York, NY 10017

Tel: (21) 308-6888 Fax: (212) 308-5817 TLX: 12-6419

ELECTRON DEVICES Broadcast Mixer



The 108 MXH-MK 11 is a professional class Solid State 8 Channel Mike- to Line Mixer Amplifier for field broadcast work. Meets A.I.R. specifications Power supply 230 V AC 50Hz or internal Dry Battery 12 to 15 V Automatic Changeover. Drain: 150 mA at max output.

Facilities:

8 Mike channels (200/600 OHM balanced input). Also adaptable for condenser mikes in simplex phantom mode. Independent gain controls.

2 Bridging line inputs with attenuators.

3 Spot frequencies (75,750,7500) for checking programme lines.

WU Meter for checking DC/Line levels.

HP & L/S Monitoring. Independent output for feeding P.A. System.

Output level: 1.4 dbm into 600 OHM Tel lines

Distortion: Less than 1% at max output

Response: 1 db 50 Hz to 10kHz

Equivalent input noise: 0.1 the order of 120 dbm.

For further details contact:

Electron Devices India
Electron Colony
J-13/A Kailash House
New Delhi-110048
Hello: 682077.

KLARK TEKNIK Audio "Lay Off" Tapeless Recorder for Video



The DN735 can record and play back short passages of stereo audio in synchronisation with other devices via an externally applied SMPTE time code (LTC). Its primary function is to add an extra two track of high quality audio to standard VTE machines in order to simplify stereo editing (where the audio is required to cross fade from scene to scene and not be edited with the video frames). Although normally a memory length of 20 seconds stereo would be sufficient for this application, plug in memory cards will allow up to 175 seconds stereo maximum, if required.

The time code reader recognizes time code during fastforward and rewind (at which time the outputs are muted). LED indicators show the relative position of the recorded section and the current time code is shown on the L.C.D. display.

The menu facility allows various modes of operation to be set up by the user, thus adapting the unit to the users' preferred method of working. Any international frame rate

can be selected. The unit can be operated in mono mode, which doubles the storage time and can be programmed to include selected amounts of "freewheel" which enables it to be used with machines which do not correct for tie code errors. Multi segment operation is also user selectable, which extends the capabilities of the DN735 for uses such as time code triggered spot effects.

The DN735 recorder is also controllable via RS422 input and has full remote control facility.

For further details contact:
India
Mr. Ashok Narayan
Hy-Tech Corporation
13-21 Link Road,
Lajpat Nagar II
New Delhi - 110024
Hello: 6838315/
6836248

Klark Teknik
Klark Industrial Park,
Walter Nash Road
Kidderminster,
Worcestershire
DY11 7HJ, England
Hello: (0562) 741515
Fax: (0562) 745371

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Heads, tape guides and optical infra-red sensors are all mounted on a heavy gauge plate which snaps off easily so that a change from one head another is simply a matter of exchanging the entire assembly. The four position on each cassette module are independent and powered by one capstan motor with a single speed hysteresis synchronous drive. The master cassette position is the only position that has rewind capability. The operator chooses manual or automatic rewind at the function control panel.

Short Tape/Jammed Tape Indicators:

Each copy cassette position is equipped with a LED that instantly indicates if a tape jams, breaks or stops before the master tape ends. This alerts the operator to a cassette that didn't complete the copy cycle.

Track Selection :

Track select switches allow the operator to choose specific tracks onto which information is to be recorded without affecting previously recorded information on other tracks. Any combination of recording tracks can be utilized simultaneously.

For further details contact:
Telex Communications INC.
9600 Aldrich Ave. So.,
Minneapolis
MN 55420 U.S.A
Hello: 612-887-5531, 884-4051
Fax: 612-884-0043.

TAPEMATIC 2002 CL C-O Loaders

The 2002 is compatible with the DCC (Digital Compact Cassette) soon to be introduced by Philips as the final 'avatar' of the present compact cassette. The 2002 incorporates extensive improvements of the vacuum chambers, counter wheel and splicer assemblies. These improvements allow an even easier handling by the operators and mechanical adjustments by the technicians. The CL is also available as a single supply pancake loader 2001.

Main features include fully automatic pancake changing. Loader can be inserted into an automatic line. Improved threading and handling. New software and programming.

Techspecs include winding speed upto 1200 inches/seconds. Maximum loader length required is 24 inches, maximum pancake diameter possible is 14 inches, maximum tape diameter is 65 millimeter. Magazine capacity is 50 cassette. Can be autofed from rear.

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Fax: 39(0) 39/6010558.**



BSS Compressor De-Esser



In nearly every type of audio production environment the availability of versatile dynamic gain control has become more or less mandatory.

An ever increasing diversity of mono and stereo programme source types are now being handled by higher quality signal chains and storage media. The benefits of accurate and creative dynamics processing are now relevant to a wider range of audio professionals than ever before.

New from BSS Audio is the DPR-404, 4 - Channel Compressor De-Esser. Derived from the classic DPR-402 dual channel version, the DPR-404 offers four independent channels of advance subtractive compression/limiting and dynamic HF shelf de-essing in a compact 1U package.

A "Progressive Knee" ratio control characteristic, originated in the DPR-402, gradually varies from soft-knee over-easy response at

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Time constants are automatically programme-controlled, with the option of selecting attack and release between NORMAL-AUTO and FAST-AUTO. Metering includes integrated BELOW-THRESHOLD and GAIN REDUCTION LED columns plus DE-ESSER and CLIP LEDs.

For further details contact :

**BSS Audio Ltd.
Unit 5, Merlin Centre, Arrewood Way
St. Albans, Herts AL4 0JY England
Tel: (0727) 45242 Fax : (0727) 45277**

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AKG D202 Studio Microphone



The D 202 uses the exclusive AKG Two-Way Technology: the bass (20-500Hz) and treble (500-20,000Hz) ranges are picked up by separate transducers, the result being a wide, flat frequency response. 3-step bass-cut (0, -7, -20dB at 50Hz); black plastic case.

The most notable quality of AKG Two-Way microphones is that they have nearly no proximity effect. Thus, the bass range will remain unaffected as the working distance changes, the sound will not become "boomier" or "thinner". Often required for speech pickup, interviews, etc., this feature is also an advantage for horn players on stage who often change their working distance for dynamic reasons.

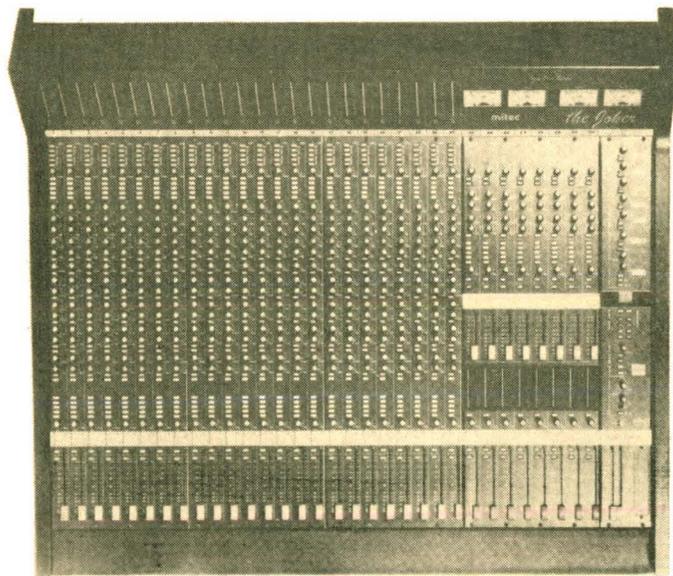
Having no proximity effect, D 202 Two-Way microphones are not recommended as vocal microphones.

Specifications:

Polar Pattern: cardioid
 Frequency Range: 20-20,000Hz
 Sensivity: 1.6 mV/Pa
 Impedance: 300 ohms
 Recommended for studio recording of upright piano, Bongos, Bass Drums, Tom Toms etc.

For further details contact:

AKG Acoustics (India) Ltd.
H.O & Factory:
95 Udyog Vihar,
Gurgaon(Haryana)
Regd. Office:
Hindustan Times House,
7th Floor,
18/20 K.G. Marg
New Delhi-110001
Ph: 331 4332(direct),
331 4328
Fax: 011-331-6839



MITEC "Vary Desk System"

SYDNEY, N.S.W.--INT Elektronik OHG Asia-Pacific has introduced on to the Asian Market the German designed and manufactured Mitec "Vary Desk System" or Joker as it is sometimes called in Europe. The "Vary Desk System" is a new concept in Audio consoles allowing for ease of expansion and additional of optional features at any future time.

The totally flexible main frame system comes in 2 sizes, the 'B' Main Frame that carries up to 24 Mono and 8 Stereo inputs plus 8 sub groups and the 'A' Docking frame that can carry up to an addition 16 Mono inputs or Patch Bays or a combination of both. Up to 5 docking frames can be retro fitted at any future time allowing the console to grow with the user up to 104 Mono inputs.

The Vary Desk features as standard 8 Switchable Auxillary sends, Comprehensive 4 Band equalisation with 2 parametric mids, 100 Programme Midi Mute Automation System, 8 Stereo Sub Groups and In-Line technology allowing the console to perform as an Studio In Line console,

Split Console or a combination of both. An all steel chassis modular construction, Gold plated module connectors encapsulated pots, all inputs/outputs balanced help to ensures an extra long working life.

The option for the Vary Desk include a full function LED Meter display a 8 channel DBX* Licenced Noise Gate/Limiter, a 8 channel Parametric Equaliser and comprehensive Patch Bay.

For further details contact:

Ray Bond ,
INT Elektronik OHG
Asia-Pacific Office P.O. Box 54
Umina Beach, N.S.W. 2257, Australia
Hello: 043-43-4087
Fax:043-43-4089

LIGHTWORKS Random Access Editing for video

At a manufacturer's suggested price of approximately £ 26,000, Lightworks offers the features most demanded by film and video editors including high quality storage of up to 20 hours of sound and vision with genuine random access.

Pictures and sound can be played, moved and edited freely, with separate control of sound and picture; styles of editing can range from off-line video to Moviola-and-Picsynch.

Product Description & Features:

Digitally stored pictures: There is a facility for multiple on-screen pictures. There is also an option to play simultaneously two picture tracks. **Two channels of digitally stored sound:** Picture and sound can be played forward or backward in synch at any speed. **An amplifier is built in and variable logging:** Includes timecodes, shot-scene-take numbers, details of contents, notes and as much information as desired to facilitate the easy location and organisation of material at later stages. **Information is logged on easy-to-use filecards that can be viewed, edited and searched by simply filling-in the blanks.**

Shooting script: The script can also be read in, marked up on screen and used to find shots for editing by simply pointing at the mark-ups.

Unlimited edits: Sound and picture can be edited independently.



Output: The primary outputs of the system are editing decision lists and for video can be in any of the common standards. The system is supplied with 3 1/2" floppy disk drive but other sizes can be added.

For further details Contact:

W.H.D.

**24, Rupert Street
London, W1V7FN**

Tel: 071-7349187

FAX: 071-7346922

Sony VHS recorder for duplicators

Sony has introduced a new professional VHS player which may be of interest to VHS duplicators. The SVO-140 is the first pro VHS player marketed by the company and according to the specifications provides 240 lines of resolution and features HQ circuitry, built in head cleaner (good for at least 50,000 passes) and a special stabiliser which is said to minimise picture jitter. Other features include an 8-bit microprocessor which automatically adjusts tracking. Accuracy is determined by comparing the RF video levels on the A and B channels. Manual tracking can also be selected.

A dual mode shuttle ring is provided in order to give more sensitive transport control. All playback modes can be selected with the shuttle ring. For exhibition use or playback in a company's reception area, an auto repeat function can be selected.

Also useful in this context is the high response transport mechanism Tapes are maintained in a fully loaded position at

all times so that pictures will appear on the screen in less than one second when the transport is moved from Stop to Play or two seconds between Fast Forward and Play.

Rewind and fast forward modes are said to engage almost instantaneously and rewind of a two hour tape is claimed to be only two and a half minutes. A special indexing system is also available. This is a relative address system which means as many index points as required can be marked on the tape. The optional RMT-V373 remote controller provides access for up to 20 individual points forward or backwards from the current tape position.

For further details contact:

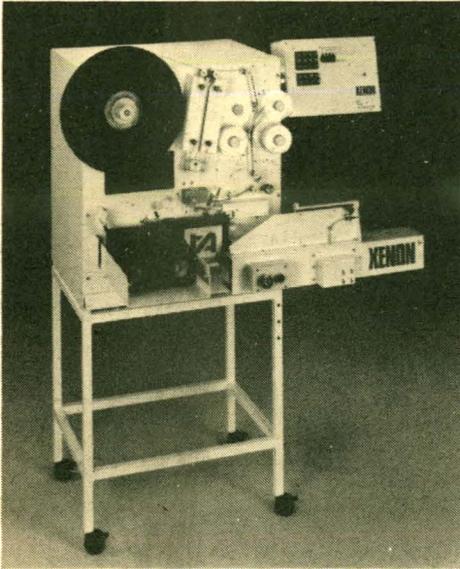
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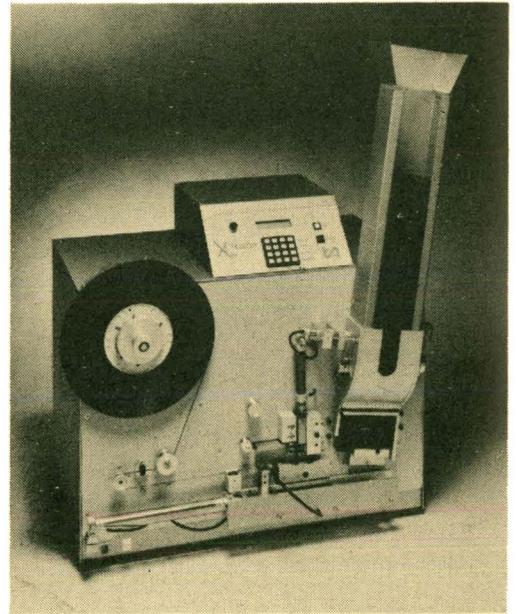
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IMPROVING CASSETTE QUALITY

"Improving cassette quality is as much an art as a science and it is impossible to lay down hard and fast rules for success. This overview is aimed simply at giving some guidance where it may be wanted, or perhaps provoking further thought on particular areas from those already well versed in the principles."

JOHN FISHER, leading technologist of the audio compact cassette shell shares with Playback his insight into all aspects of improving the pre-recorded audio cassette.

1.0 INTRODUCTION

Cassettes are still often treated by hi-fi enthusiasts as the poor relation of the record industry. Perhaps this is because of the limited quality that was available from early pre-recorded material. Yet the Compact Cassette is extremely popular, partly due to its flexibility and partly due to the improvements achieved in duplicating. The boom in sales of car and personal portable players has been a significant factor.

Pre-recorded cassettes account for at least half the total current sales of recording worldwide. Cassette recorders and players come in prices to suit all pockets and the numbers in use around the world ensure that the analogue audio cassette will continue to be a very important medium for years to come.

While cassette hardware and software have both improved considerably over the last 15 years, public expectations have also continued to rise, particularly with the advent of the Compact Disc (CD), the launch of which did much to raise a more general awareness of quality. Artists and engineers alike are anxious for their productions to reach the public with the highest sound quality.

Hardware manufacturers, tape manufacturers and some of the finest duplicators have been improving the quality potentially available from pre-recorded cassettes. In the past a number of smaller companies have carved themselves a specialist niche by duplicating cassettes for a premium market, often using real-time copying. But today, good high-speed duplicated cassettes can provide superior quality and with the latest advances are capable of rivalling that of any other consumer medium. Moreover, even where the user has an expensive 3-head machine, the potential quality of mass duplicated cassettes is now better than he can achieve by home taping. This is the quality with which recording artists deserve to be heard on cassette. Unfortunately, the original recordings used are sometimes below standard, and the use of better duplicating materials is not always matched by appropriate care at every stage in the duplication. The best results can only be achieved by using good original recordings, good materials and good duplicating practices.

1.1 Dolby B-type noise reduction

One of the first significant steps in improving the quality of pre-recorded cassettes was the introduction of the Dolby B-type noise reduction system^{1,2} in 1968. It has since been used to produce thousands of millions of pre-recorded cassettes, as well as being incorporated in over 300 million recorders or players (1990). Moreover it is estimated that the total number of machines sold, on which B-type encoded cassettes can be played, is growing by over 3 million a month!

Dolby B uses a single, sliding, a band of frequencies in the noise reduction side chain (fig.1) it operates at signal levels well below peak recording levels but also well above the tape noise threshold. Consequently its operation is independent of system noise or transient overshoots. It is tolerant of small record/playback errors in frequency noise by the signal. Encoded cassettes can also be replayed on equipment that does not incorporate Dolby B.

Dolby B-type noise reduction has become the accepted world standard for cassettes and cassette systems, and suitable professional B-type encoders/decoders are manufactured by Dolby Laboratories. Because the compression and expansion is limited to 10dB and mainly to frequencies above 4kHz, there is good compatibility, with non-Dolby reproducing systems; this is important for record companies, distributors and shops alike, since only a single version of the cassette is required.

2.0 IMPROVING THE CASSETTES

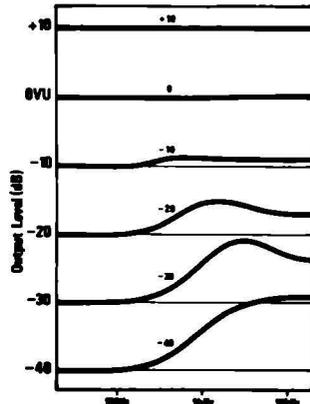


Fig.1- Characteristics of encoding processor at several levels. The gradual reduction in boost with increasing level avoids possible

There are two aspects to achieving better duplication-the use of better materials throughout the duplicating chain, and improving the duplicating techniques.

The main materials affecting the quality of duplication are the tape stock and the cassette shell (C-0). Where a loop-bin master is used in conventional high-speed duplicating, the tape used for the loop master is also important.

2.1 Duplicating tape a stock

Consistency and reliability of the duplicating stock are perhaps even more important than achieving the ultimate in electromagnetic performance-both in achieving and maintaining quality, and in reducing 'down'time and rejects. Unless tape is consistent within pancakes, within batches and from batch to batch, there will be a serious compromise between quality and unproductive machine-time. Automated or memory alignment of

parameters such as bias, equalisation, level and tension may help speed up the alignment process, but this is only effective if there is consistency throughout the tape used.

Minimal head clogging and shedding of the coating (oxide, binder and lubricant) are important in maintaining HF response from one end of the pancake to the other and reducing dropouts, while accuracy of slitting is important for correct azimuth and to avoid jamming.

Increasingly, duplicators have come to appreciate the advantages of chromium dioxide(chrome) or chrome-type tapes, used with the standard 120 microsecond replay characteristic, in improving the high-frequency output, reducing HF saturation and distortion, and reducing noise levels. Much more difficult is the task of persuading record companies to pay the very small premium for the improved quality this offers; however, several enlightened record companies have been making a marketing feature of chrome, in selling to a more quality conscious and demanding public.

2.2 The C-0

The choice of a good C-0 (empty cassette) has also been appreciated but not always rationally undertaken. In essence the C-0 is an extension of the replay tape transport and should introduce as few errors as possible, even after considerable handling.

The duplicator should try out a number of C-0s, especially those with a good reputation, and use the type which he finds performs best with the chosen tape stock, when tried both on quality control

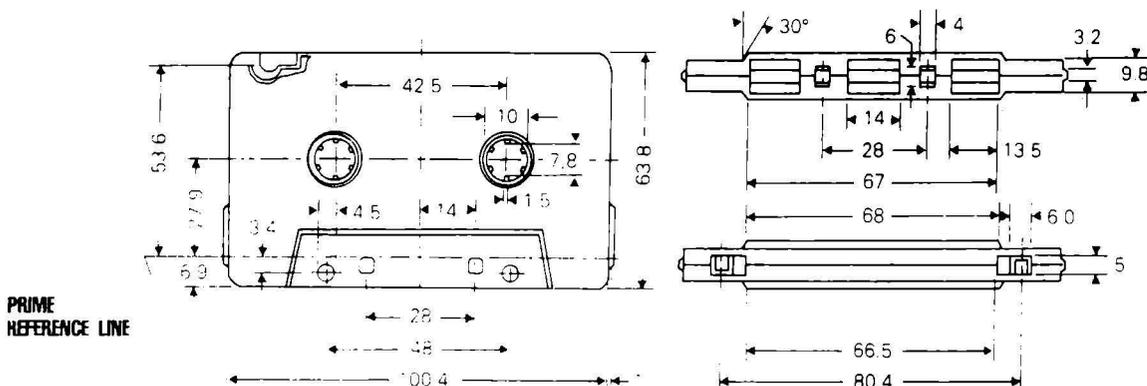


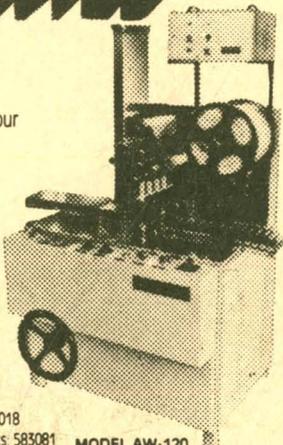
Fig.2- Key measurements for C-0 performance.

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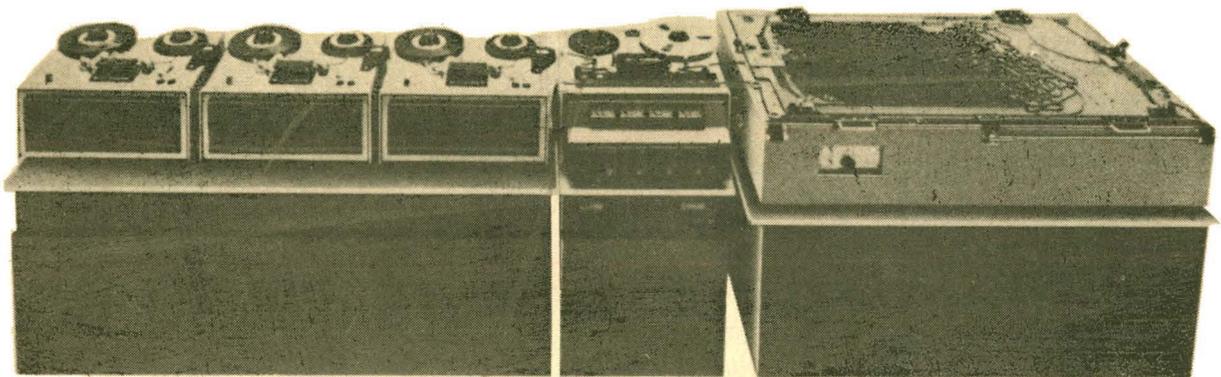
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(QC) and 'typical' domestic machines. Using good C-0s is the key to consistent azimuth and reliable mechanical performance, so economies here are dangerous.

2.2.1 Shells

The shells need to be very rigid, accurately dimensioned, well within specified tolerances, and need to maintain these parameters under fluctuating temperature and mechanical conditions. (figs. 2,3)

There has been a vogue for clear cassette shells, which have sometimes been made a marketing feature. Where this is because the C-0 itself is a superior, precision product, there are obvious advantages. One can only applaud record companies who are prepared to spend the little extra to safeguard the quality on replay and ensure reliability.

But transparency alone is not the whole story! Some C-0 shells include special opaque filler particles that improve resistance to impact, as well as aiding dimensional stability under extremes of temperature. The glove pocket of a car in a Scandinavian winter or in Mediterranean summer sunshine can span a remarkably wide range of temperatures, and there are some cars where the manufacturer has recessed the cassette player into the hot air duct.....

Perhaps the greatest confusion has arisen as to what kind of shell - welded or screwed - represents the best value and mechanical design. Welded cassettes have been liked for cheapness, screwed

types because they allow damaged cassettes to be repaired and may seem more rigid. Often the choice seems to be a matter of vogue and cost - there are even welded cassettes with purely cosmetic screw heads moulded in! (These moulded-in screw heads do have the virtue that they can be used by the blind to identify which side of a cassette is which).

What is needed is a good shell, of whatever kind. A well-made, sonically welded shell can offer a very rigid and consistent construction; a shell using five screws can provide an even, unstressed fit. What really matters is the care with which they are made and assembled.

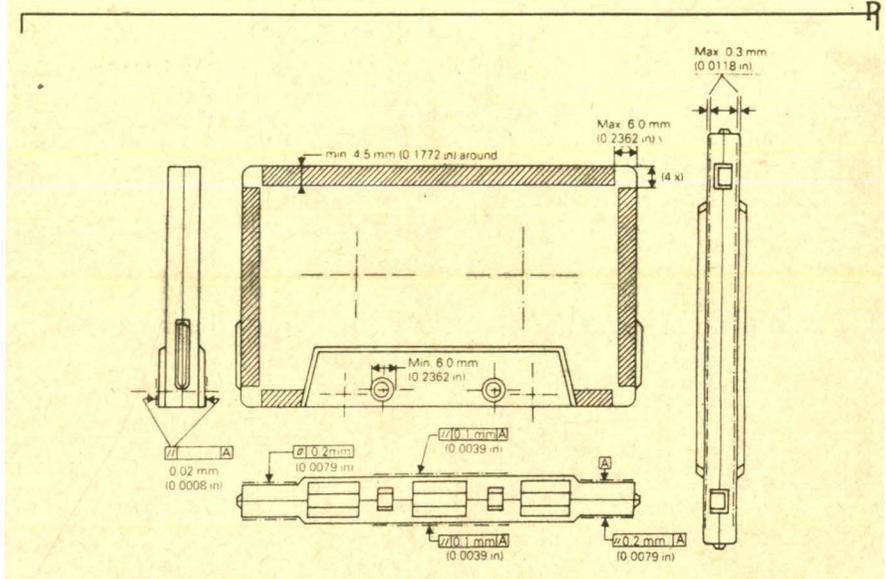


Fig.3 - Cassette support plane: the hatched areas must be parallel and provide the reference planes for critical components in the C-0.

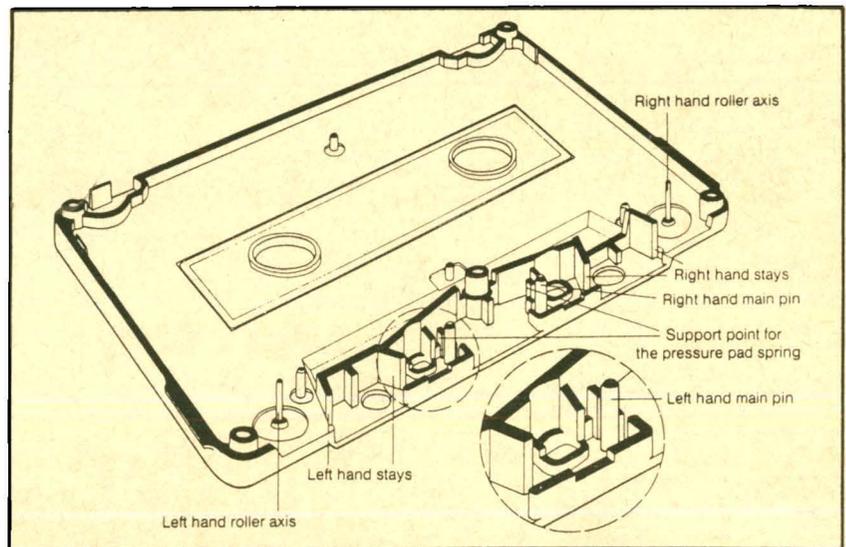


Fig.4 - Elements in a compact cassette defining tape path - lower part of asymmetrical housing.

2.2.2 Guidance components

The plastic rollers need to be highly concentric with their axis and correctly flanged to introduce the minimum of weave or distortion of the tape. Hubs need to be truly round, with no bump where the leader is attached. All pin and stay guides need to be precisely at right angles to the shell (fig 4); the liners need to facilitate smooth winding of the tape within the shell and must not introduce flutter.

2.2.3 Pressure pads and screens

Pressure pads need to be wider than the tape and smooth, without friction or stiction problems. Some fibre pads contain coarse fibres that stick into the tape, while foam pads may result in stiction or mechanical oscillation of the tape.

The pad spring, usually phosphorbronze, needs to be non-magnetic, with a consistent springiness. The metal shields behind the pressure pad need to provide good magnetic as well as electrostatic shielding for the head: some are more decorative than practical!

DEVANAND

41

With Dialogues

NON STOP FILM HITS

(DIGITAL COMPUTARISED RECORDING)



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Music Arranger: CHARLES S. VAZ
Dialogues: SHASHI KUMAR



AMAR MOHILE PRESENTS

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vol.3

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SHAMMI KAPOOR

HITS

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MUSIC ARRANGER: CHARLES S. VAZ

भाग

मैं ही हूँ यादगार...

संगीत: मंगलू कार्कद

संगीत गीते: सचिन

गायक: मंगलू कार्कद, मंगलू कार्कद

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VOL-1

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(सुरंगार सुरंगी गाने)

गायक: सुरंगी गाने, सुरंगी गाने

संतमठ श्री. ज्ञानेश्वर महाराज यांचा

संपूर्ण हरिपाठ

गायक: सुरंगी गाने, सुरंगी गाने

अमृताची गोडी

भाग 3

(सामर्थीय संस्कार)

गायक: सुरंगी गाने, सुरंगी गाने

साई का दरबार

(साई भजन)

Singers: MINOO CHADDA, KUMAR SONIK, LAKHWINDER

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SURVIVING

THE POOR THEATRE CONDITIONS



**A.M. Padmanabhan,
Chief Recordist,
Aradhana Sound Services.**

The weakest link in the entire chain of our film making is the last one namely our theatres where the audience ultimately sees our films.

These are almost unbelievably bad. Except for a few first run theatre in the metros, the rest are extremely poor, both in the reproduction of sound and picture.

In terms of sound reproduction they are noisy. Their acoustics poor, the frequency response of their system inadequate and the gain available in their amplifiers low. All recording work done

for films is thus constrained by these factors. While little or no attempt is being made to improve the theatres it is the sound recorded that is tailored to survive the terrible conditions of reproduction.

The theatres being noisy we forgo subtle nuances and reduce the dynamic range well below the 40dB or so the optical medium provides. All the programme elements dialogue, music and effects are kept unnaturally loud. The frequency response and poor acoustics make us boost the midrange so that the dialogue remains intelligible. We also boost the high end to make things sound reasonable crisp.

All in all our tracks sound bad everywhere in good theatres because it is tailored to the worst case and in bad theatres because nothing would sound good in them anyway.

All this said I suspect that we are over-compensating for the bad theatres. All our monitors have the academy filter in place which begins to roll off just above 1 KHz. and is down some 10dB at 10KHz. So we are in any case monitoring the anticipated theatre response. So why overdo it. We also seem to have developed especially with the advent of INDU sound negative a fear psychosis about optical sound. We just do not trust it to reproduce anything. While actually, may be surprisingly, it does produce reasonable results given a little bit of care.

I personally feel that if we did not cater exclusively to the worst case but aimed ourselves to reasonably good theatres our recordings could improve a great deal.

What is ideally required is a body which would undertake the periodic inspection of theatres and ensure the adherence to certain minimum standards. They would thus ensure that the hard work we put into the making of our films reaches the audience in a better shape than it does now. Till that time, I think that we should target ourselves to maybe less than ideal conditions and not the abysmally poor.

Dolby Digital Soundtrack

Dolby Stereo SR.D provides both four-channel analogue and six-channel digital optical soundtracks on the same 35mm print. SR.D release prints will give 18 bit resolution (better than CD) with a 20kHz-20kHz frequency response. Digital sound, "Allen, Vice President, Dolby said, "Is not one sudden improvement, but another step in what has been a twenty year involvement for the Dolby organisation, is steadily improving film sound." He pointed out that film is unique, being a standard format the world over. "SR.D conforms to this standard - it is a single inventory print that can be played anywhere in the world, which makes print distribution easy.. Allen stressed that, while Dolby was not the first with a digital film soundtrack, there were clear advantages offered by an SR.D print as a result of Dolby's exhaustive research. "The data is not in the analogue soundtrack area, and the digital bits in SR.D are significantly larger than in other systems. In the long run, we are convinced this will make for a more reliable digital soundtrack."

To prove the robustness of the SR.D format, Allen played an SR.D digital soundtrack from a loop of film that had been through the projector many times, far in excess of an average print run. This was evident from the mass of dirt and scratches visible in the picture area; however there were no audible errors on the digital soundtrack. Allen claimed this was made possible by the intelligent digital processing inherent in SR.D which resulted in a large bit size, making the whole system very robust.

As John Iles then pointed out: "As the data is so rugged there is no additional constraint put on printer alignment over and above current practice for analogue. This ease of printing makes it possible of laboratories to make all of the prints for any release in SR.D not just a few selected prints for a few selected theatres. We think that SR.D prints may well cost no more than a regular release print."

Graham Hartstone of Pinewood Studios said: "Only Dolby, with their proven track record of commitment to improving cinema sound can take on the world with a new system and win." This was echoed by Bill Rowe of Elstree "I was very impressed with the demonstration. The all-purpose print is a bonus that producers print is a bonus that producers and distributors will welcome"

Jim Winterbon of Technicolor labs was also impressed with "a system that puts both analogue and digital on the film strand." He continued: "I don't see there being any control problems in printing from a composite track negative. The SR.D system has evidently been thought out from a lab point of view: we can all do it with just the sort of thing we expect from Doby Laboratories." Geoff Lalter of Metrocolour Labs. commented similarly, that the technical backup from Dolby and the world-wide compatibility of SR.D prints would weigh heavily in its favour.

Theatres wishing to equip for digital playback of the new format will require digital readers for their projectors, and a digital decoder unit, the Dolby DA10, which interfaces with current Dolby Stereo Cinema Processors.

For further information, please call: Pro Sound at 022-6269691.

Sound Print Ingenuity and Industry



Vinay Thakkar, moving force.

There are many reasons for Bombay to develop as the centre for duplicating industry. The machines are here, but that in itself was never enough, to get a job done. Sound Print, is a perfect example of Bombay's style. The style of overcoming space, a style which spells determination, dedication, industriousness and of course ingenuity. Ingenuity, more than anything else, because the odds are immense which have to be overcome. Here we can see how its done.

I was interested in visiting a loop-bin unit, since my first introduction to the music industry. Vinay Thakar, the enterpreneur and boss of Sound Print was there to receive me at the gala in Royal Industrial Estate situated at Wadala. I was impressed sufficiently with the huge corogated boxes stacked conquering atleast three-fourth of the room representing for me the huge quantities of the pre-recorded cassettes produced daily by Sound Print.

LOOP-BIN

In an air conditioned enclosure, a glass and aluminium door stood the Asona loop-bin and three twin slaves, humming silently. This enclosure was remarkably clean and kept dust free compared to the rest of the production floor. While gazing at the loop-bin I was asked by Vinay to decide which one of the three twin slaves was manufactured by him. I was at a loss as all the three slaves looked almost identical. "You will not be able to distinguish the recorded product either" declared Vinay. The Asona loop-bin uses a quarter inch master. It is more economical to do so. It duplicates at a ratio of 1:32 that is 32 times faster than normal speed. The quarter inch master which made into a loop joining both the ends was running at a speed of 240 IPS (inches per second), which is thirty two times faster than its normal playback speed of 7.5 IPS. Three twin slaves had six panacakes of continuous length tape of 3.81 millimeter(cassette size) running at thirty inches per second, which is thirty two times faster than its normal speed 1.875 IPS. The loop rotates on and on. There is a cuetone at the end of the programme on the quarter inch loop master. This gets recorded on the continuous length pancake to distinguish the point where the programme ends and where it begins again, whether C-60

MUSIC LABEL

There is no biz like showbiz. It was only a question of time for Vinay to enter the main music business. Not too early, not too late the launching of Sigma with 'Adami Aur Apsara; a Sridevi starrer exemplifies Vinay's instinctive timings. The market is booming. Sigma has attracted a fair share of attention with 'Amitabh Hangama' bolstered with Sudesh Bhosle's up-to-the mark version of 'Jhumma Chumma'. It's next release will grab the dealer's interest again. 'Jhooti Shaan' with R.D. Burman's music, 'Shezadi' and another soundtrack has been signed. 'Sai Sruthi' by Dilip Sharma, '43 Non-Stop Gujrati Dhamal Lok Geet' and Mata Ki Bhenten' are also recorded for the basic slot. With catalogue gaining in strength in such a quick manner, Sigma shall sooner or later establish a reputation country-wide and shall be accepted among the majors.

or C-45. These six twin slaves running 32 times faster duplicates 7,500 C-60's or 9,000 C-45's in 24 hours, so that's high speed duplication for you.

Interesting enough! Vinay Thakar incidently is one of the few enterpreneuers who owns a duplicating unit, who is fully capable of maintainence and servicing the loop bin "of course I can dismantle the loop bin blindfolded and put it



Manish Thakkar in the Mastering Room.



Three Otari C-O loaders



The Asona loopbin and six slaves

together again. I am proud to say I have improved the quality with a few changes on the original electronics. Very soon I shall be assembling such a loop bin. I also intend to exhibit the twin slave (which we use) at the Broadcast India exhibition".

Vinay gathered all the technical expertise at the hands of his father Shri. Laabh Shankar, who himself was trained at Sony' Japan. In 1977-78, Mr. Laabh Shankar, assembling audio cassette duplicators in India, is one of the pioneers, so to speak, of the music industry in this country. At first, in 1979-80, when a young boy Vinay, was repairing the Sony CCP cassette duplicators. Soon he was fully knowledgeable about audio dupliacation in all its aspects. Very soon he was

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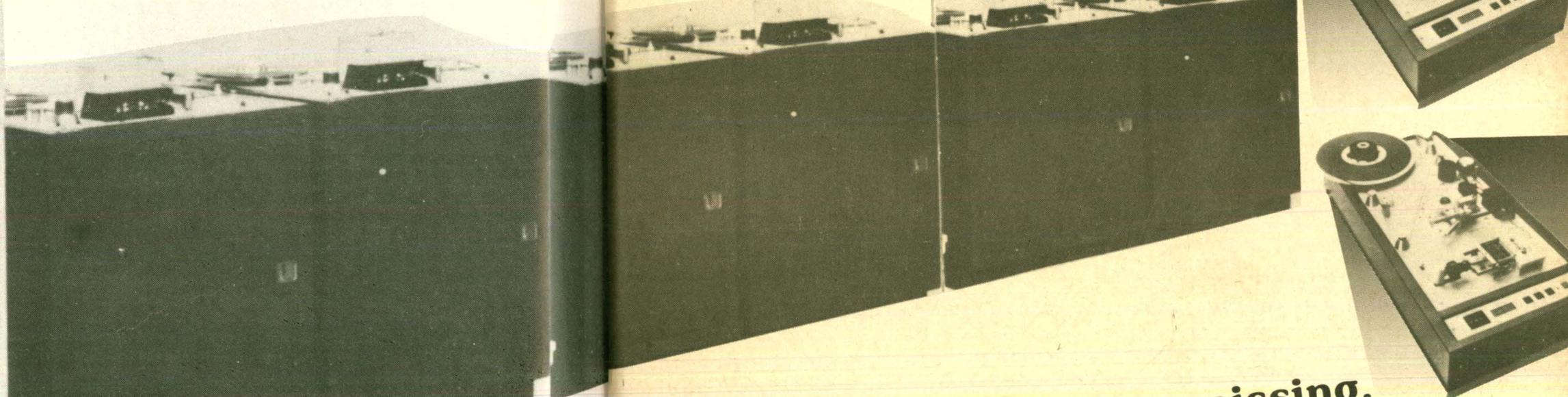
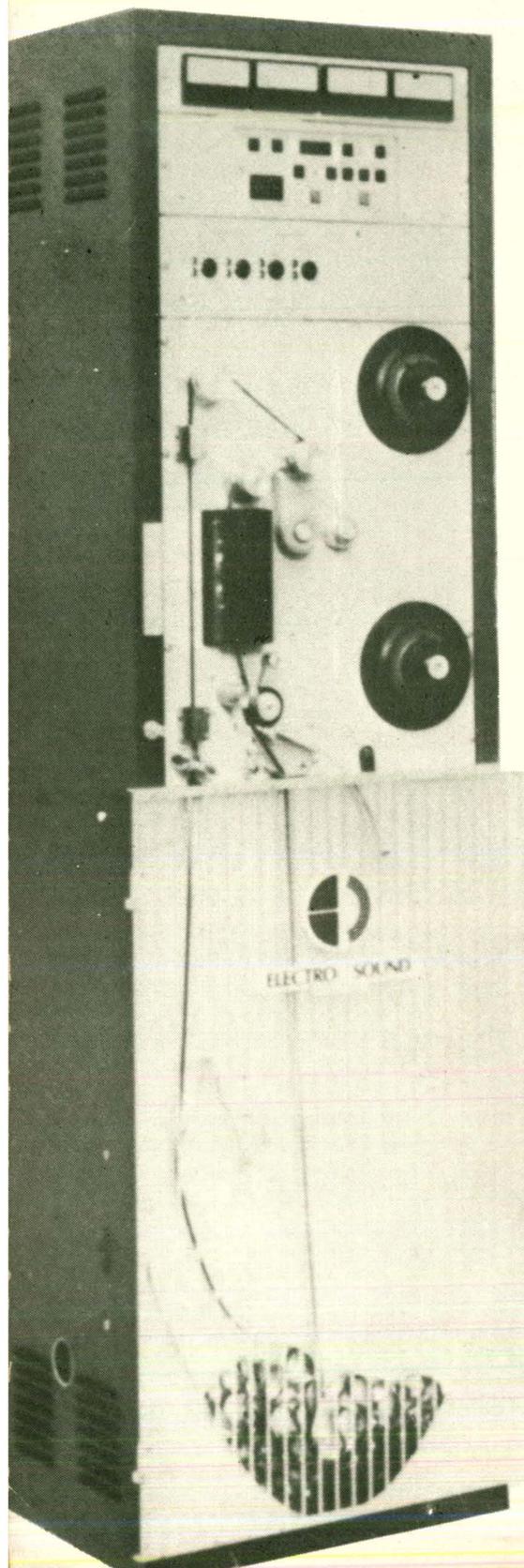
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servicing loop bins until the opportunity came to own one itself which he grabbed immediately.

C-O LOADING

Right, back to operations. From the loop bin enclosure we went up a small flight of stairs on the mezaninie section. The mezanine floor is a common feature in all Bombay factory. An ingenious way to overcome the limitations of space. We entered first the C-O loading cabin which leads into another cabin which acts as a sanctum sanctorum of Sound Print.

The 'C-O's are loaded on three Otari 1501 machines. Each machine was manage by one girl. It takes twenty seconds for one C-O (empty cassette) to load. This cabin also has a Sony Testing Equipment. Once the C-O's are loaded the product goes in for quality control checking.

MASTERING

The equipment which the Mastering Unit has, is a Revox B77 half track which is for playback, a Revox B77 quarter track to record the loop bin master. "We are using Ampex 406 & 456 for the loop bin master tape should be of good quality. The half track master which we receive from the party should be of excellent quality. We have to transfer from half track to quarter track or from two tracks to four tracks as side A & B are recorded simultaneously". Sailesh the recording engineer at Sound Print interjects "with our comprehensive knowledge of mastering and audio recording we are able to give a better quality product than some of the others who have a half inch

MOULDING C-O's and IC's

To thrive is not to survive, in the music business in India one has to ensure not only the supply of good quality of C-O's and IC's, but further ensure the same are available at very competitive prices.

Infact the cost of plastic amounts to a major portion of the price of a music cassette to the dealer. The added value for the music is maximum 30%.

Keeping the above facts in mind Sanket Electroplast is a vital factor in the operations of Vinay Thakar. The various moulds under production are three housing moulds, 2 IC box moulds, one book case IC box mould and another two housing moulds are underway from Hongkong.

The C-O moulds in all produce 30,000 C-O's per day, 10,000 C-O a mould. The two I6 mould give a total production of 20,000 IC's per day. Book case IC mould gives 7,500 pieces a day.

The loop bin unit consumes 7,500 housing and IC's per day. The rest are sold to other actual users.

In the job work market or duplication it is of great advantage to be able to provide the plastics.

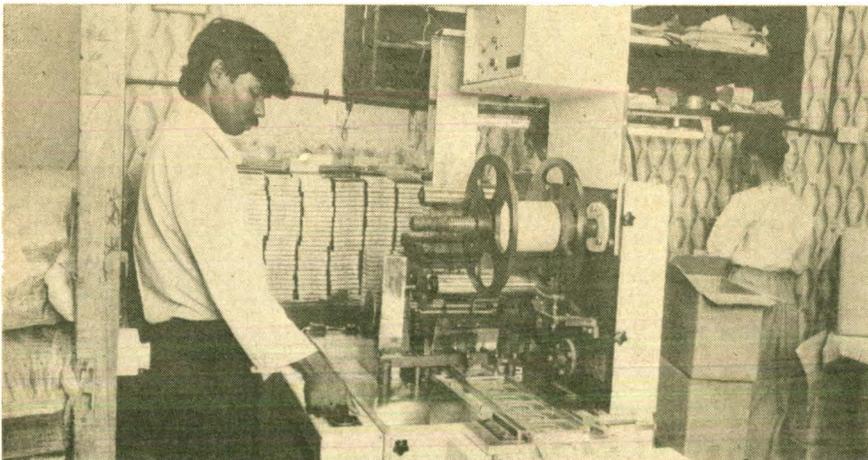
Vinay Thakar has most strategically ensured this advantage for sound Print as well as for Sigma the music label recently launched.

*** IC Inlay Cards**

loop bin master". While mastering a Tascam equaliser GE20B and Yamaha mixer RM602 are used. The monitoring equipment includes Technics and Akai Speakers and a Sansui amplifier. The available facilities for mastering are CD

to Spool, Deck to Spool and Spool to Spool. Vinay further added "generally the recorded quality is so good that everyone wants to record over here". But still Vinay is "not satisfied and we will improve".

The various music companies who have placed their faith on Sound Imprint are Music Banks, Sargam, Swarananda, Tips, and Prism Audio. What is Sound Print's future? "We are planing to get a DBX signal processor - it helps in cutting the hissing sound. Also a good equalisers and Tascam 12 channel, Tascam Spool deck with 4 channels, Echo and Reverb unit from Yamaha, and Pad Prnting Machine" said Sailesh. To sum it all up, putting the unit together Vinay and Sailesh have also put together a team. The ingenuity, and industriousness and dedication that the promoters exude has washed off on all the staff. To witness this attitude was definitely the singlemost novelty I introduced myself to my very first visit to a loop bin unit.



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THE MAKING OF AN APPROPRIATE HIGH SPEED DUPLICATION TAPE

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RECOUNTS HIS EXPERIENCE.

MELTRACK

Does that ring a bell? If it did it is pretty obvious, we are heard of the world over; better known for bringing sound to life for nearly half a decade.

Murugappa Electronics Limited deserves the credit of pioneering the formation of a high quality Audio Magnetic Tape sector, the citadel which it has been defending successfully.

Way back in 1987, Murugappa Electronics Limited, started off in a humble way to produce open reel tape for high Speed Duplicators and also went ahead to make and market a high quality Desi cassette which made its presence felt by jostling and rubbing shoulders for shelf space with popular international brands in the urban display windows of the shopping mail. These cassette tapes brought a sense of quality awareness in the Indian market.

Several problems surfaced while going through the venture but within a short span of time we bounced back and made our presence felt as premium manufacturers of blank audio cassettes & a highly dependable source for high speed duplication tape.

At the recording end, our tape was subjected to the ultimate test /high speed duplication. High speed duplication process has its fair share of problems; physical collapse of the pancake, low sensitivity at high frequencies, oxide debris collection on the recording head, etc. High speed duplicators were apprehensive in buying an Indian tape for these reasons. We have largely minimised the extent of these problems which has won the extreme confidence of the high speed duplicators.

The technical team consists of Engineers from various disciplines, majority of whom have had technical exposure to Magnetic Media Industry in South East Asia the hubbub of Magnetic Media and allied industries.

TAPE TECHNOLOGY

bleed to the surface have deleterious effect on the strength of adhesion which can create innumerable problems affecting final tape output.

High Modulus binder for longer life :

With high quality polyurethane Vinyl systems, the tape is formulated to have high elongation, high modulus, high yield value to have larger area under stress-strain curve of the binder. This binder system not only ensures the high binding strength of the oxide particle to the substrate but also reduces debris collection on the recording head, thus ensuring faithful reproduction of the signal with minimum loss.

This binder system also ensures that oxide particles never flay off the surface of the tape when subjected to tension and friction during the process of high speed dubbing. This high binding, high modulus binder system resist loss of any signal output over repeated plays.

Low modulation noise with smoother surface :

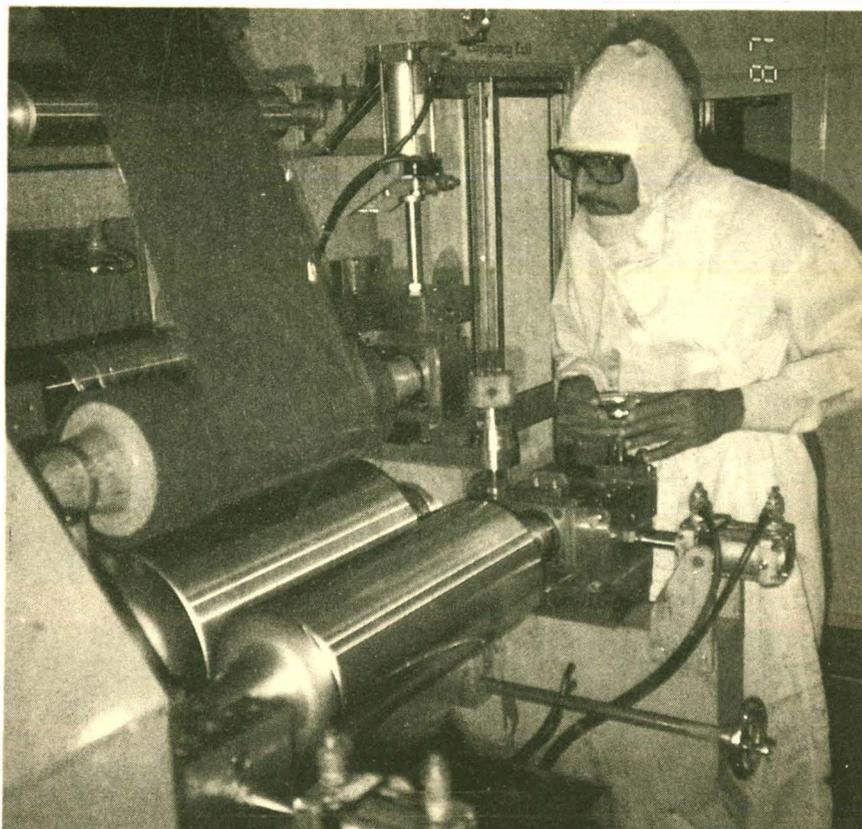
Good dispersion, proper orientation, excellent binder system and superior calendaring techniques has resulted in smoother tape surface resulting in low modulation noise and better response to small wave length signals. The smoother surface lowers the noise levels and ensures superior tape to recording head contact to bring about an enhanced maximum output level. Special type of lubricant system optimises friction coefficient of the tape to ensure smoother running of the tape over repeated plays.

Good conductivity smooth running :

Incorporation of high surface area conductor in the formulation reduces tape resistivity. Stable and uniform dispersion of this, hard to disperse particle, ensures uniform conductivity of the tape. Better conductive tape surface resists dust and dirt, thus maintaining a clean surface to improve the quality of recording.

Aesthetics A technical requirement :

The ultra modern Plant, with sophisticated process control equipment has an excellent clean room environment to ensure the finest in product quality. Sophisticated machine and slitting



Caption-4 Coating Head

techniques were employed to better the quality of winding thus avoiding damage to edges of the tape in addition to aesthetics. Slitter cutter grinding process was stabilized to ensure tatter-free razor cut edges to avoid channel imbalance arising out of flaying of oxide off the edges. Slit edges are checked by QC personnel from time to time to ensure consistency.

High speed duplicating tests are undertaken at factory for samples off every batch to ensure batch to batch consistency a vital requirement of high speed duplication. Slit tapes are subjected to physical tests like tensile strength test, elongation test, humidity test, etc. Hearing test though a subjective one at that is highly dependent and is carried out on a regular basis.

Audio Cassettes CD Compatible :

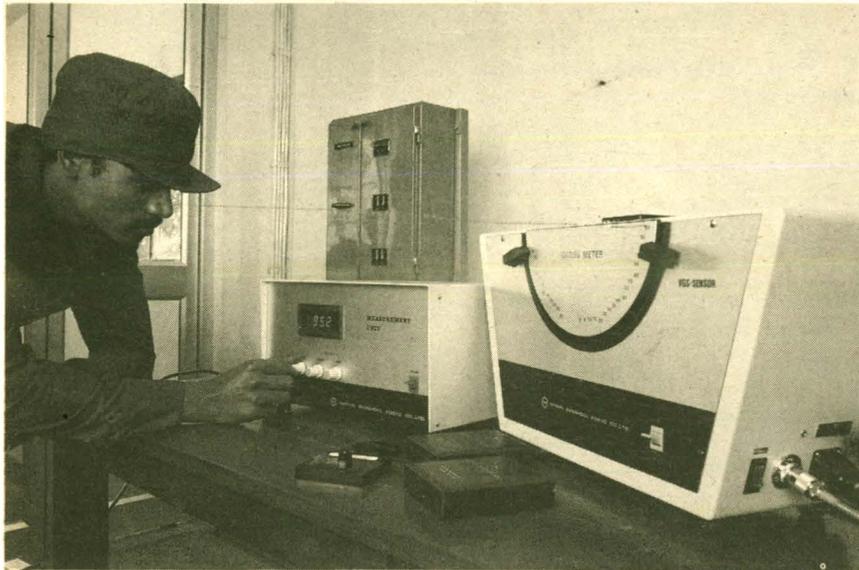
With the revolution in recording going 'Digital' now, demands have been placed on the audio tape media. Earlier much attention was paid to tape characteristics in low and mid frequencies. However, the advent of CD's and other digital recording media have made 'Improved high frequency response', a vital requirement. 'Cobalt' surface treated

oxide tape has been the solution to this demanding situation. Propriety formulation with high energy, high surface area cobalt oxide make our tape CD compatible with high fidelity and extended dynamic range.

The Cassette Shell and Components :

The cassette shell made of high resilience resonance damping material effectively absorbs external vibration and reduces unwanted modulation of the reproduced music signal. The shell houses the bridge which promises improved phase characteristics by way of optimum tape to head contact. Dynamically balanced circular delrin hubs with flat rim surface, freely rotating accurate delrin guide rollers help in stable and smooth tape movements. Silicon coated liners ensure smoother running.

However, innovations are inevitable to keep pace with the demands of the magnetic media environ. The highly motivated team at Murugappa Electronics Limited with technical support from the Japanese Counterparts promise 'Constant Commitment continuous refinement' in their endeavour to be the market leaders.



Audio Tape Recording with crisp reproduction :

Responding to the need of the hour various inhouse developments were carried out right from choosing the appropriate magnetic particles to final packing, barring compromises. Since high speed duplication demands better signal response at all frequencies special emphasis has been made in choosing the appropriate magnetic oxide for achieving, improved surface characteristics of the tape. We use the ultimate in Gamma-Ferric Oxide in the process offering excellent flexibility to the high speed duplicators in choosing the right Maximum output level with optimum extended bias without sacrificing high frequency signal outputs.

Fine particles for finer recording Proprietary formulation :

Finer the particle size more difficult dispersion and orientation becomes. The dispersion system unique to us enables excellent dispersion of oxide particle thus enhancing the orientation and squareness of the tape; owing to which the tape offers excellent response to longer and shorter wavelengths without sacrificing any of the signals during high speed duplication process. Uniformly distributed oxide particles bring about consistency in signal response.

The unique dispersion technique reduces mechanical work on the particle thus eliminating the undesired particle rupture. This preserves the virginity of the particle to have original particle reproduction. The proper formulation operates with low non functional additives. Excess non functional additives which

Testing after Mixing and Milling



Caption-2 Factory Personnel

Substrate for the right rugged base :

Heavy emphasis is placed on the selection of the right substrate for tape production as it is the physical properties of the substrate which goes a long way during the high speed duplication process and thereafter. QC personnel check out on the various physical aspects of the film which influence the behaviour of the Tape during the recording and replaying process. Excessive elongation of the film in the machine direction might result in breaking the coat surface irrespective of the type of functional additives added into the coat.

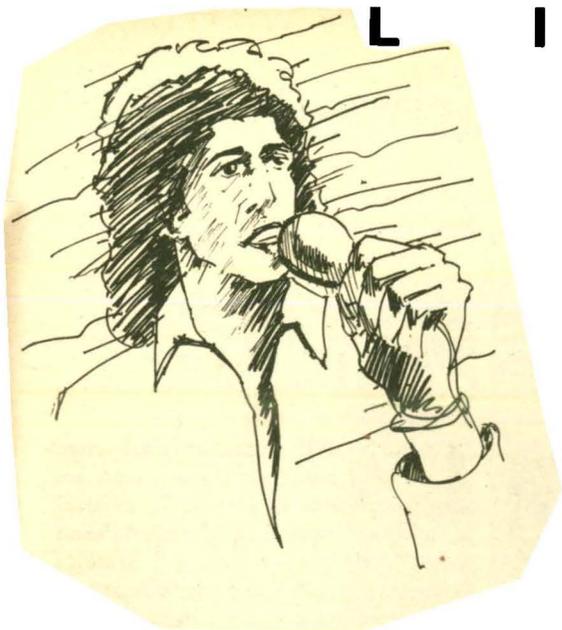
The surface should be able to resist

deformation at higher stresses during tension pulses, withstanding the high strain rates which can occur in starts and stops on high speed duplication and loading equipments. One of the essential requirements is an optimised micro surface roughness to improve high speed winding, coating adhesion and magnetic properties. An optimum film to film friction coefficient is necessary to eliminate blow outs and other winding problems associated with high speed tape winding. The thermal characteristics of the substrate should ensure pancake stability and life-particularly where the tape may be exposed to high temperatures and thermal cycling.

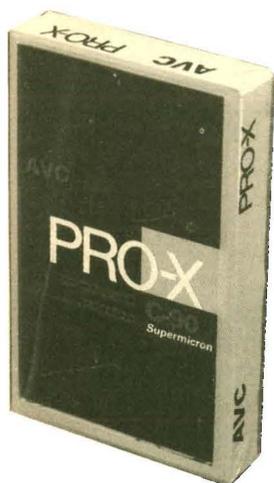
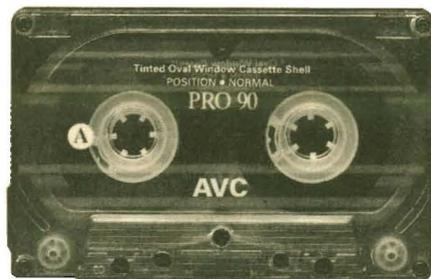


Caption-3 Testing Cassettes

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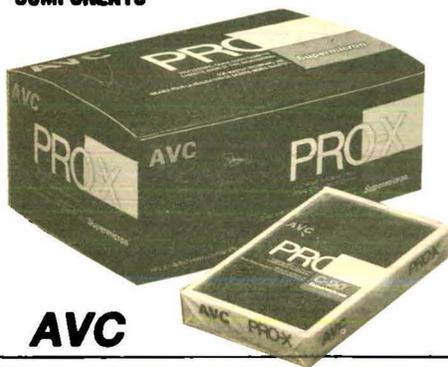
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Selecting Monitor Systems

THE HOLISTIC ROOM/SPEAKER INTERFACE



In the perplexing and highly subjective world of professional audio, there are few absolutes. Just as a musical performance affects each of us in different ways, the accuracy of a particular monitoring system is a potential minefield of subjective impressions. No single studio monitoring design stands head and shoulders above any other, and in many cases, we lack sufficient understanding of the basic laws of acoustics to even make a meaningful comparison of monitoring systems.

Our industry has demonstrated that it can develop the innovative technology required to digitise a signal, store it on a variety of media, perform sophisticated processing, and then deliver it to the consumer as a compact disc or digitally encoded soundtrack. Why is it so difficult to produce a full-bandwidth signal in the engineer's listening environment?

The dilemma can be attributed directly to the very way in which our hearing apparatus work. A great deal of our auditory perception is based upon psychoacoustic cues and ear-brain computations. For example, there are certain primal frequencies to which we respond automatically; such a response relates to the body's autonomic or "automatic" biological response mechanism. We don't really understand much about what triggers the terror response, for example, or the comforting reality initiated by subsonic, neonatal sound signatures.

But, beyond the psychological interplay that certain sounds engender, there are more important parameters that influence the way we perceive sound. They affect the quality and linearity of a monitor system, with its sometimes non-complimentary, time-dependent and time-independent characteristics. Having produced a pressure waveform from two ideal point-source radiators, we can accurately model the paths of these signals as they interact and reflect from the walls, ceiling and floors, then combine at the listening position. With sufficient

STUDIO

computational power, we could easily predict the impulse response of the modelled environment and come to some

useful conclusions about the linearity of the resultant waveforms.

What would be harder to predict,

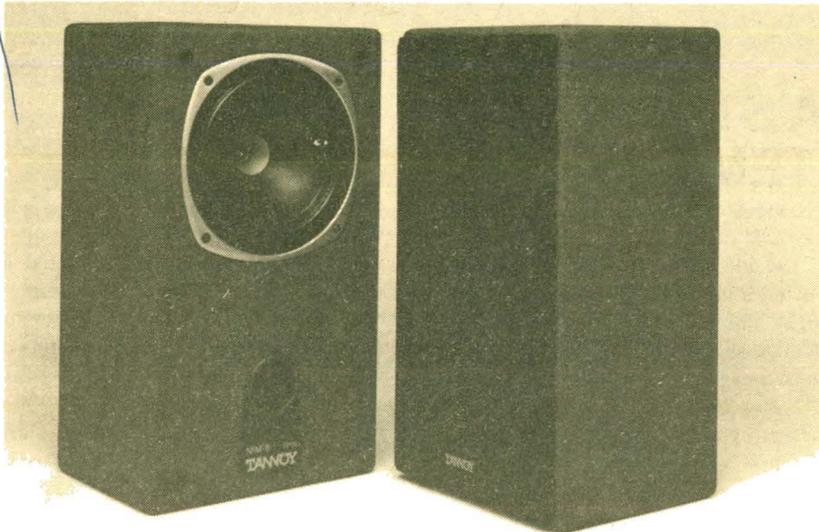
however, is the time-dependent effect that the room and its contents have on those single-frequency test tones -- being produced, let's assume for the moment, at fixed levels. Add in continuously changing levels and frequencies, and it becomes clear that the dynamic interplay of program material strongly influences the way the time-averaged signals are perceived at the listening position.

Now consider the time-dependent effects on replay level and frequency content of absorption by the materials making up the room's boundaries, and a room model comprising a multidimensional array of simultaneous equations that would be virtually impossible to compute in real time. It's no wonder that many sound system designers and acousticians rely upon intuition and prior experience when developing control room layouts.

This can be good news and bad news for the owner of a recording or production facility. If the designer is worth the fee, then his or her ideas can be heard in a number of environments where the results are evident. We need to acknowledge, however, that acoustics, like every other scientific endeavour, is constantly being updated as new information comes to light. Unfortunately, our industry is too small to maintain a large pool of researchers who can extend the boundaries of our knowledge on control room acoustics.

Of course, there are many talented individuals employed by loudspeaker manufacturers, acoustic design firms and other organisations actively involved in the development of accurate-sounding playback environments. By and large, however, their activities are relatively uncoordinated -- not too surprising, given the competitive nature of the studio-design industry. The result is that our understanding of acoustics and sound propagation within closed environments remains pretty much open for interpretation.

How can I be so adamant that this body of fundamental information is still unrefined and constantly evolving? Simply by looking and listening to a number of the newer rooms that have been completed within the past 12 to 18 months. Almost without exception, each of them looks and performs differently. A project recorded and mixed in one room will sound slightly different (notice that I pass on offering good/bad value judgements) in another. Cosmetic aside, the actual look and feel



CUTTING TO THE CHASE

HOW TO SELECT A STUDIO MONITORING SYSTEM

Given the complexity and high number of variables involved in the monitor/room interface, what is the best and most efficient way to evaluate studio monitoring systems?

My best advice would be to consider the following:

1. **Choice of Venue:** Always evaluate the monitor system you plan to install in the room itself, in the exact position it will be used. Simply setting up a half-dozen pairs of near-fields on the stands in the studio, and expecting to be able to evaluate one against the other is foolhardy, to say the least. Locate the cabinets exactly where they will be used every day; in that way you will be saved from eye-and-ear-opening surprises! Orient the monitors in the familiar equilateral triangle layout, with 60° subtended angles and (if possible) at ear level; experiment later with variations.

2. **Auditioning Materials:** Choose audio examples with which you are very familiar, preferably a first-generation track that you recorded yourself. Use simple, acoustic-based material to start with, and listen at modest levels. (Save your ears and critical listening functions for as long as you can.) Gradually work your way to more complex materials as you determine the degree of accuracy in faithfully reproducing the sounds on your tapes or favourite CDs.

3. **What to Listen For:** Assuming that you are familiar with the material being auditioned, listen for both linearity--smooth response at all frequencies of interest--and accuracy. In an "ideal" monitoring system, the stereo/surround sound image should appear to be floating in space, with neither the speaker locations nor the walls detectable when you close your eyes. In other words, the sound should not appear to be coming from the speaker locations. To ensure that the response is smooth from low to high frequencies, try one of the better-sounding sample CDs that contain

glissandos or piano runs, and at equal playback levels.

4. **What Might Be Wrong?** Space precludes me from listing every factor that might upset the creation of a viable, accurate and realistic stereo/multichannel sound image. But consider the following:

Are the amplifiers matched to the speaker system? (Try auditioning a set of the new generation of high-definition, self-powered monitors if you are still unconvinced that amplifier-speaker matching is of critical importance.)

Do the speakers and amplifiers have sufficient power-handling capacity to cope with high-level transients? If they sound good at modest levels but rather odd at high SPLs--stereo that wanders off centre, notes that fall away too suddenly, or the presence of clipping artifacts--then you might need more powerful amplifiers, or cabinets with more SPL efficiency and/or capacity.

Is the roughness or "choked" sound you might be hearing attributable to other, non-acoustic factors, such as console splash or standing waves/resonances within the control room? The former can be eliminated by re-aiming the monitors, while the latter can be minimised by moving the cabinets and/or altering the playback level.

5. **Electromechanical Factors:** Ensure that you are comparing apples with apples and not confusing the issue by evaluating systems that are unequal to the job at hand. For example:

Keep amp-to-speaker cables as short as possible, and use high-quality materials with adequate power handling.

Ensure that both ends of the amp-to-speaker cable are terminated properly with hardware that is up to the job of reliably passing the power you are running through the system.

Look within the cabinets for high-quality components and circuit boards, linked together with reliable, robust connectors, terminators and cable.

of each room is also very different, even if the same designer or design firm was involved. This suggests that our theories of the way sound should be projected and contained within the listening environment--let alone what constitutes the "ideal" SPL/response balance we are after--are far from mature.

In particular, I am still surprised that few of these contemporary designs take into account the fact that day-to-day changes in the environment can affect the way sound behaves within the room. We would expect the physical material from which the monitoring system was constructed to deteriorate over time due to moisture, atmospheric pollutants and natural ageing. We also need to consider the myriad ways in which the room's internal volume and reflective surfaces influence the sound characteristics. A well-behaved room with a single engineer located at the sweet spot, and monitoring at modes levels, will produce very different results when filled with a dozen people who need to have the boxes turned up by several decibels. And if the ambient temperature and/or humidity is allowed to rise beyond the values for which the room was optimised, the spectral balance of the material being monitored may very well tilt toward some less-acceptable portion of the audio bandwidth.

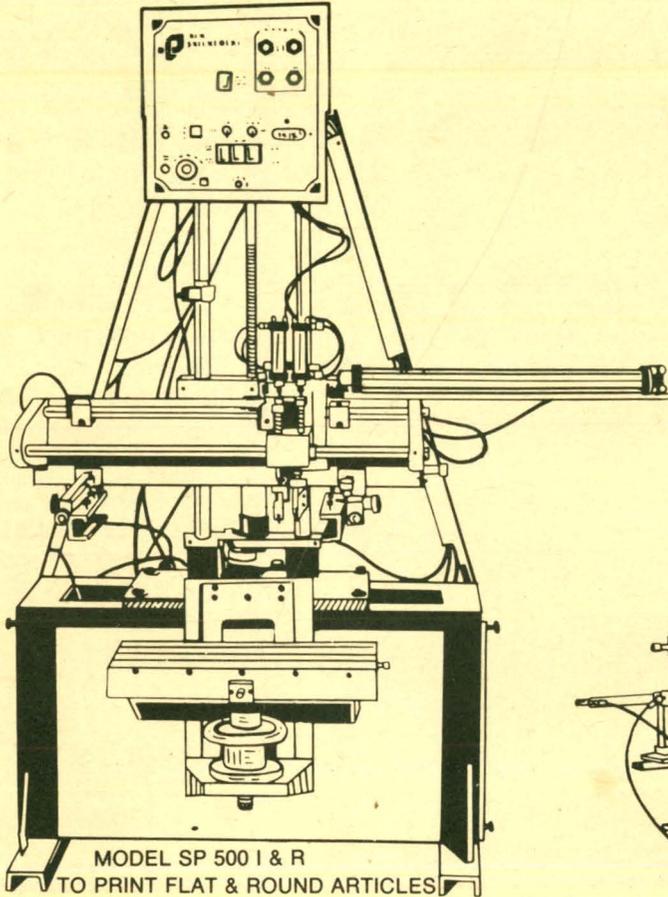
All of this suggests that no acoustic theory is yet to be trusted as a solution to the vexing problem of making sound behave within a closed environment. Furthermore, a great deal of investigative work needs to be done on the time-dependent nature of sound propagation -- particularly at medium to high monitoring levels. A holistic approach to the problem will deliver a more meaningful insight than theories of cabinetry or travel-path analysis.

Acoustics is a complex science. I expect that within the next year or so its leading proponents will unveil a fundamental breakthrough in our understanding of the optimum techniques for fabricating accurate, pleasant-sounding control rooms.

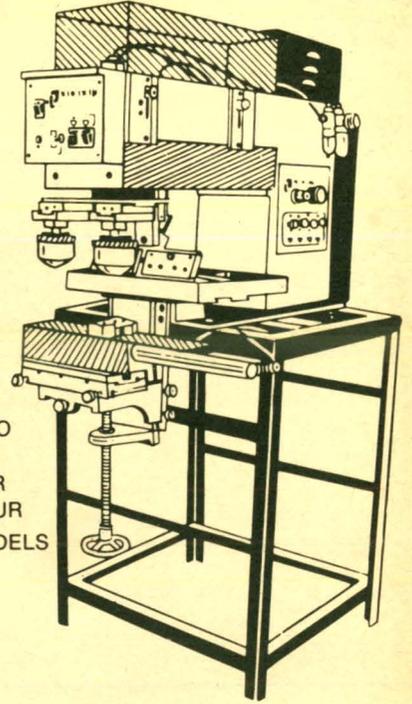
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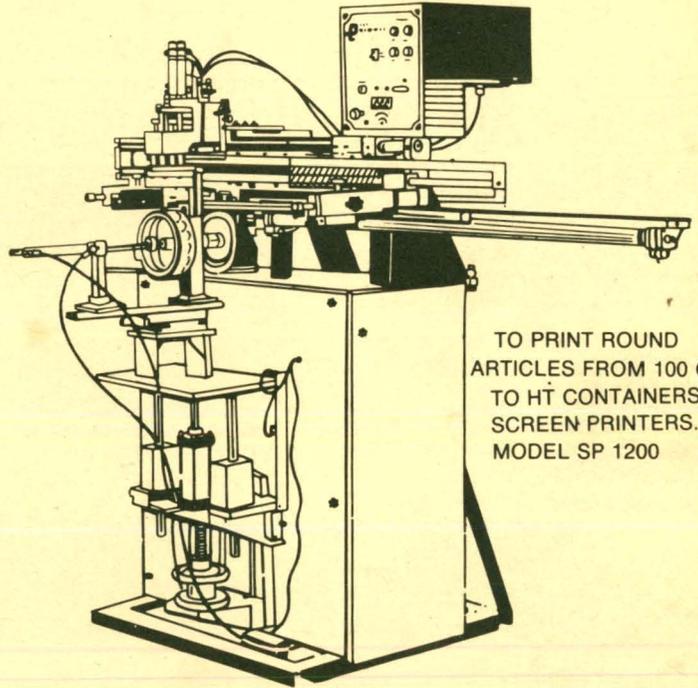
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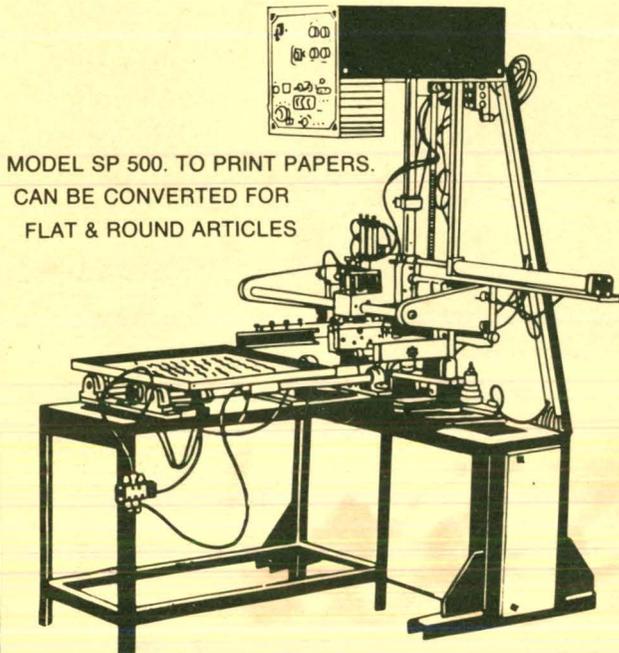
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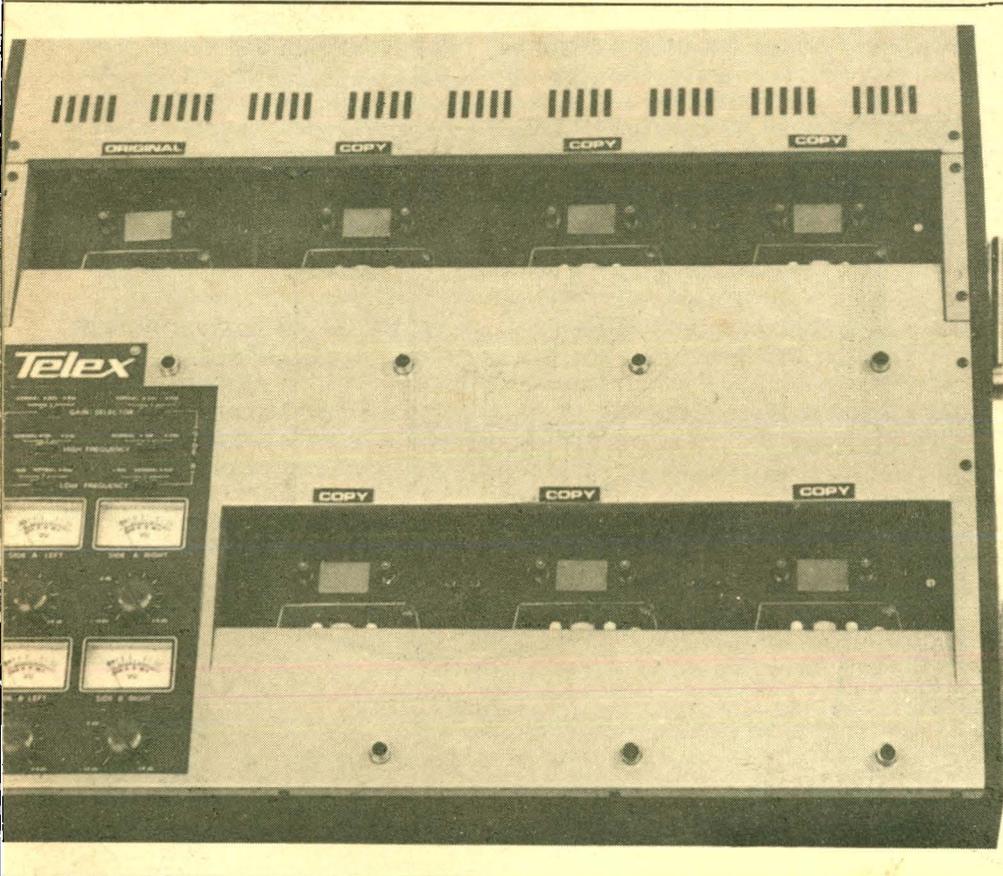
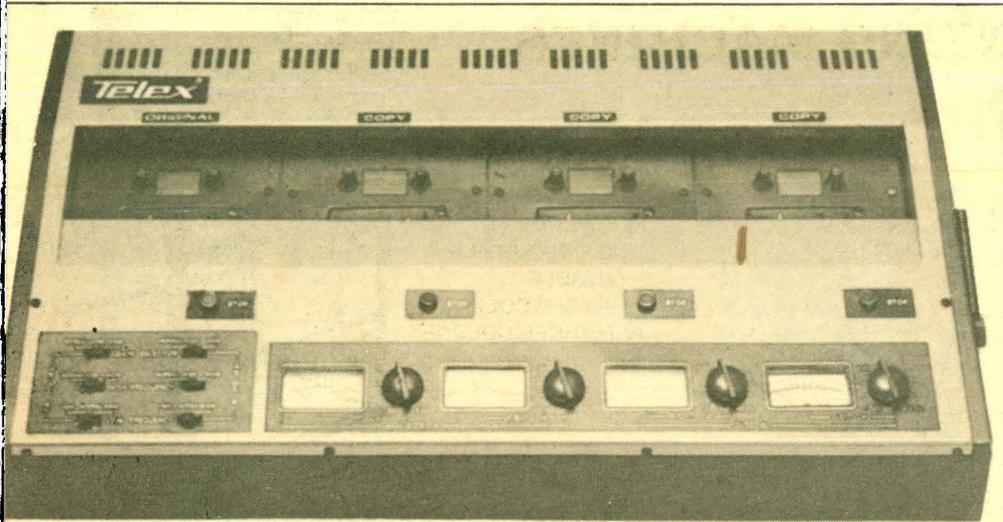
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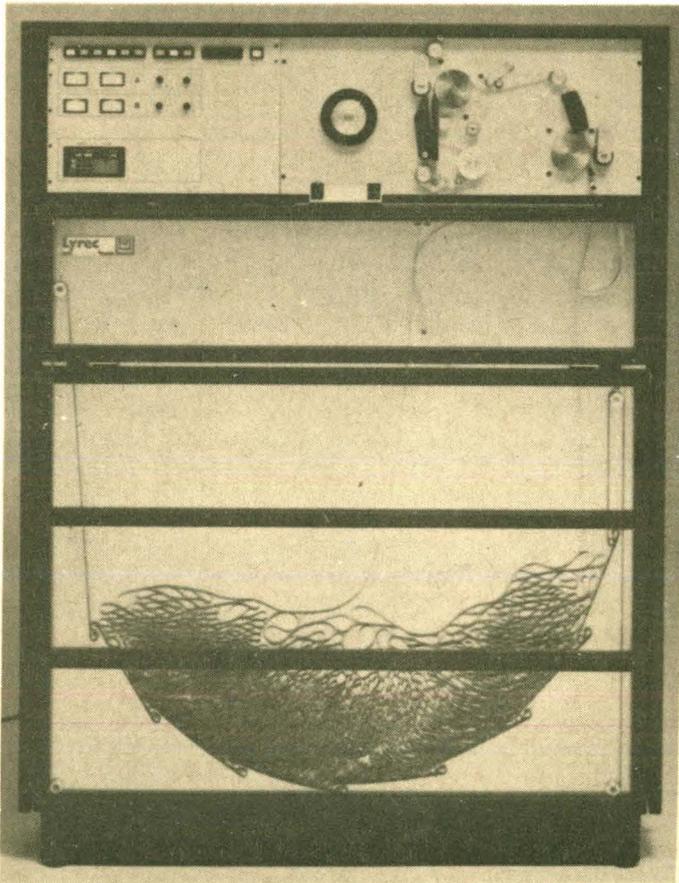
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BUYER'S GUIDE

STUDIO REFERENCE MONITORS

Manufacturer	Model	Type	LF	MF	HF	X-Over	Freq.Resp.	Sens.	Mag	Dimensions(mm)	Wt. (kg.)	Price/pair	Notes
Audix	MM5	V	5"	-	.75"	3.2k	50-18k+3dB	86	N	217x145x217	3.2	229	P, D
Audix	HRM-1	V	6.5"	-	1"	3k	50-18k+3dB	88	N	386x241x175	6.8	499	D
Audix	HRM-2	V	(2)x6.5"	-	1"	3k	47-18k+2dB	94	N	458x289x241	11.4	649	D
Audix	HRM-3	V	(2)x6.5"	-	1"	3k	47-19k+2dB	92	N	458x289x241	11.4	799	D
Auratone	5CTV	S	5"	-	10mm	3k	90-25k+2.5dB	88	Y	191x191x191	3.4	180	D
Auratone	RT5V	V	5"	-	.75"	3k	70-20k+3dB	88	Y	133x419x216	7.7	280	D
Auratone	5RTV	V	5"	-	10mm	3k	70-25k+3dB	88	Y	133x419x216	7.7	200	D
Auratone	T5V	S	5"	-	.75"	3.5k	75-20k+3dB	88	Y	279x191x178	4.75	230	D
Celestion	Model 3	S	5"	-	1"	5k	75-20k-3dB	86	N	289x193x217	3.8	300	M
Celestion	Model 5	S	6"	-	1"	4k	70-20k-3dB	88	N	331x195x237	4.7	450	M
ElectroVoice	S-40	V	5.25"	-	1"	3.5k	85-20k+3dB	85	N	249x178x150	2.6	336	F,D
ElectroVoice	MS-802	V	8"	-	1.5"	2k	45-18+3dB	91	N	438x305x282	12.2	630	D
ElectroVoice	Sentry 100A	V	8"	-	1.5"	2k	45-18k+3dB	91	N	438x305x282	12.7	760	D
ElectroVoice	Sentry 100EL	V	8"	-	1.5"	2k	45-18+3dB	-	N	438x305x282	15	1580	A,D
Fostex	RM800	V	6.5"	-	RP horn	5k	55-25k+3db	89	N	216x380x220	6.7	500	X
Fostex	RM900	V	8"	-	RP horn	5k	50-25+3dB	92	N	260x440x265	8.5	798	X
Genelec	S30NF	V	8"	3.5"	2.5"	400,4k	42-25+3dB	-	N	320x495x280	20	4500	T,R
JBL	Control 1	V	5.25"	-	.75"	6k	120-20+3dB	90	Y	235x159x143	1.8	250	S,D
JBL	Control 1 Plus	V	5.25"	-	.75"	6k	110-20+3dB	91	Y	235x159x143	2.5	295	S,TT
JBL	Control 5	V	6.5"	-	1"	3k	75-20+3dB	92	Y	387x251x229	4.5	395	S,TT
JBL	4406	V	6.5"	-	1"	3k	55-20k+2dB	87	N	390x238x216	7.7	500	TT
JBL	Control 10	V	10"	5"	1"	2.5k, 4.6k	35-27k	94	Y	610x432x305	14.5	1150	TT
Klark-Teknik	Jade One MkII	V	8"	-	1.25"	2.5k	55-17k+3dB	-	N	534x390x264	22	2295	A,D
LM Acoustics	NF-25A	S	5.25"	-	10mm	3.5k	53-22k+3dB	-	Y	254x286x260	14.5	599	A,D



Peavey
PRM
308S

Auratone
T5V

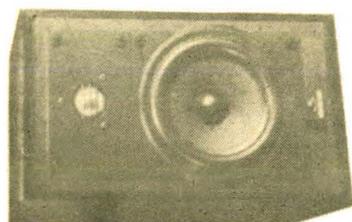


Klark-Teknik
Jade One
MK II



BUYER'S GUIDE

Celestion
Model 3



Genelec
S30 NF



Audix
HRM-1

Manufacturer	Model	Type	LF	MF	HF	X-Over	Freq.Resp.	Sens.	Mag	Dimensions(mm)	Wt. (kg.)	Price/pair	Notes	
Meyer	HD-1	V	8"	-	1"	1.6k	32-22k-3dB	-	N	386x289x386	20.9	4550	B,D	
Meyer	HD-1S	V	8"	-	1"	1.6	32-22kz-3dB	-	Y	386x289x386	23	4990	B,D	
Peavey	PRM 205A	S	5"	-	1"	2.5k	79-18k+3dB	85	N	210x292x171	3.2	300	D	
Peavey	PRM 208S	S	8"	-	1"	2.5k	68-18k+3dB	92	N	248x381x210	7.3	400	D	
Peavey	PRM 308S	V	8"	5"	1"	300, ek	45-18k+3dB	88	N	311x445x292	11.8	600	D	
Peavey	PRM 310S	V	10"	5"	1"	300, 3k	44-18k+3dB	88	N	533x356x286	18.2	740	D	
Radian	MM8	V	8"	-	1.75"	1.8k	35-22k **	89.5	N	241x386x193	10.2	858	X, H	
Radian	MS8	V	8"	-	1.75"	1.8k	30-22k **	89.5	N	458x289x235	15.9	996	X,H	
Tannoy	PBM-6.5	V	6.5"	-	.75"	2.6k	57-20+3dB	90	N	319x217x213	11.5	350	S,D	
Tannoy	PBM-8	V	8"	-	1"	2.4k	47-20k+3dB	92	N	401x277x24	19	500	S,D	
Tannoy	System2 NFM	V	6.5"	-	1"	3k	55-25k+3dB	90	Y	540x440x260	28.8	550	S,D	
Tannoy	System8 NFM	V	8"	-	1"	2.3k	48-25k+3dB	93	N	510x350x280	26.4	1000	X,H	
Tannoy	System 10 NFM	V	10"	-	1"	2.3k	46-25k+3dB	94	N	660x465x390	19	1500	X,H	
TOA	265	V	6.3"	-	1.2"	3k	60-20k+5dB	88	Y	206x350x245	5.2	398	D	
TOA	ME-AV 280	S	7.9"	1.2"	0.8"	1.5k	60-20k+5dB	89	Y	235x400x235	7	518	D	
TOA	ME-AV 312	V	11"	-	4.7"	1.2"	50, 5k	50-20+4dB	1Y	335X580X295	16.2	869	D	
Yamaha	S8M	V	8"	5"	3"	2.3k	50-20k+2dB	90	N	483x267x222	7.5	180	F,D	
Yamaha	NS-10 Studio	S	7"	-	33mm	13.4k	2k	60-20k+2dB	90	N	382x215x198	6.5	430	D
Yamaha	NS-40M Studio	S	(2)7"	2.5"	-	13.6k	5.6k	60-20k+2dB	90	N	382x215x198	6.5	430	D
Yorkville	YSM-1	V	6.5"	-	1"	2.5k	40-20k+3dB	90	N	392x235x211	8.6	280	D	

* No +dB tolerance available from manufacturer, frequency response listed indicates only -10dB LF point.

** No +dB tolerance available from manufacturer, frequency response listed indicates only -6dB LF point

Key to Comments: A = Internal Amplifier, B = Internal Bi-amplification, C = Cone Tweeter, D = Dome Tweeter, F = Resettable Tweeter "Fuse" H = HF Compression Driver, M = Metal Dome Tweeter, P = Powered Version Available, R = Ribbon Tweeter, S = Optional Subwoofer, T = Internal Tri-amplification, TT = Titanium Dome

INTERPRETING SPECS

Interpreting specifications from speaker manufacturers can be regarded as either high art or a real chore. Yet you can tell a lot about a company and its speakers by taking a good look at the spec sheets.

The most important (yet overhyped)

bit of information on that glossy brochure is "frequency response." Simply put, this is a measurement of the range of frequencies that a given loudspeaker can reproduce. Unfortunately, that figure alone is virtually useless without some sort of qualifier, often expressed as something like +2 or +3 dB. The ideal loudspeaker system

would reproduce all frequencies at a constant level; this is referred to as a "flat" response.

Theoretically, a 3-inch transistor radio speaker could have a frequency response of 20 to 20k Hz; what's left out is the fact that its actual frequency response may be -90 dB at the extreme ends of the scale.



Electro Sound

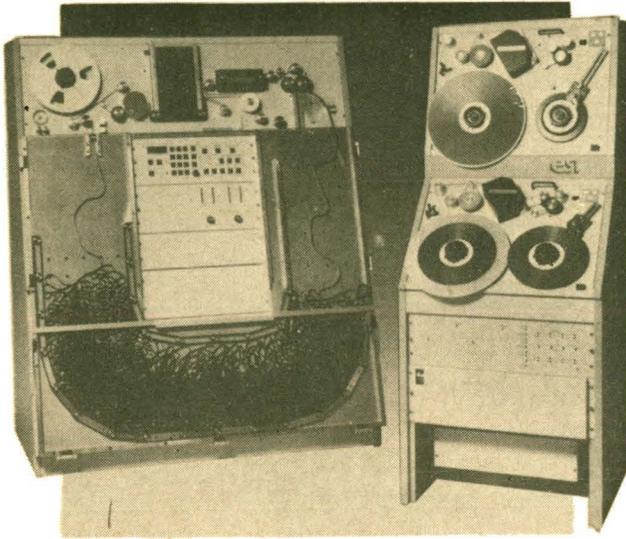
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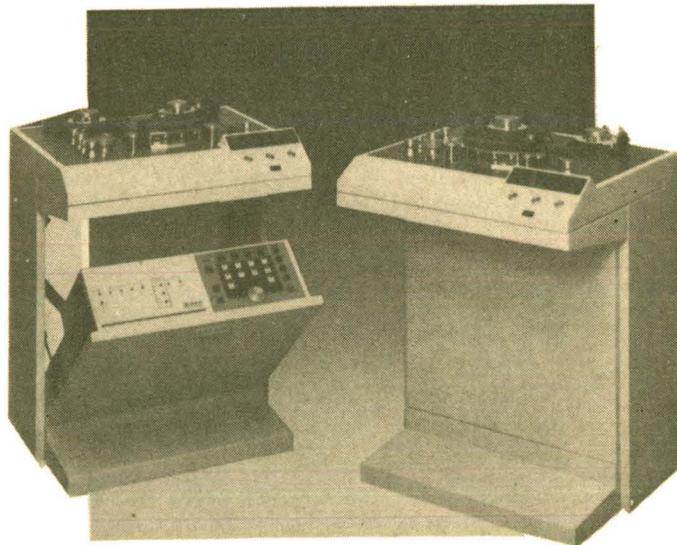
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BUYER'S GUIDE

Since every 10 dB of change represents a doubling (or halving) in perceived volume, the amount of 20 Hz energy being reproduced by the 3-inch speaker is infinitesimally small.

A monitor's sensitivity rating gives an indication of the system's overall efficiency, and is expressed as the sound pressure level (in decibels) the monitor will produce, given a 1-watt input, measured at one meter. Since console-mounted speakers are usually heard from a distance of about one meter, the sensitivity rating is quite important. Sensitivity ratings for loudspeakers range from about 80 dB to over 100 dB (1W/1m). Most direct-radiator monitors fall into the 87-93 dB range, while horn-type systems occupy the upper end of the scale, typically 95 dB and higher.

What does this all mean in real terms? Let's say your monitor has a sensitivity spec of 90 dB (1W/1m). In that case, the monitor will provide 100 dB from a 10-watt input; 110 dB from a 100-watt input; and reaching 120 dB would require a 1,000-watt input--at which point your poor little

monitors would have emitted a pungent whiff of black smoke and then lain very quiet. By now, you should have figured out the pattern: Each 10 dB increase in volume requires ten times more amplifier power. Since the scale is based on a logarithmic progression, we also know that each 3 dB volume increase requires a doubling of amplifier power. By combining this knowledge of sensitivity with a monitor's maximum power rating, you can tell whether any given monitor will be loud enough to suit your tastes.

There seems to be a considerable amount of confusion regarding the question of what is the "right" number of components in a loudspeaker system. Obviously, there is no single speaker that can faithfully reproduce the entire audio spectrum. But is a two-way system (utilising a woofer and a combination mid/high-frequency driver) any better than a three-way system (with woofer, MF and HF components)?

The concept of dividing the load of audio reproduction among many specialised drivers seems to be a good idea, at least

in theory. Unfortunately, the reality is that each crossover network used to route the sound to its respective driver introduces a certain amount of phase error. Also, the physical realities of close-in listening imparts some real limitations in the number of drivers you can cluster together and still have a coherent sound image. Therefore, most--if not all--compact studio monitors are either two- or three-way systems.

Studying the Charts

The above chart lists systems design for reference monitoring applications, limited to speakers with 10" or smaller woofers. All weigh under 50 lbs. each.

The entry for 'Type' indicates whether the enclosure is vented or sealed; 'X-over' denotes the crossover frequency point(s); now 'Mag'? states whether the monitor is magnetically shielded; and 'weight' refers to a single speaker. Prices stated are suggested retail for a pair (in the least expensive cabinet finish) rounded off to the nearest dollar.

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Digital Domain.....

the world. And it is very competitive. No other studio offers even half of all this at our price.'

THE DIGITAL DOMAIN is an ideal studio for complex productions. Some of the options are random multiple regeneration (makes one violin sound like a dozen), unlimited bouncing without generation loss (in effect this constitutes endless tracks), time compression (shorten a 32 second jingle to 30 seconds without altering the pitch), editing of any sound upto 1/100th of a second and hundreds of effects from the simulation of The Grand Canyon to diatonic harmonies and custom programmed effects by one of the world's leading guitarists.

THE DIGITAL DOMAIN is also a production house. This is a successful concept abroad where the studio delivers music packages (jingles/songs/background music) for a fixed price as a complete finished product saving the client the hassles involved in coordinating recordings. In addition Rajesh has started his own record company called **DIGITAL RECORDS & CASSETTES** to produce his own productions.

Gaurav Chopra a ghazal singer with cassettes on HMV and Farhad Dadyurjor a guitarist are the resident recording engineers but freelance recordists are welcome.

Rajesh has composed, produced and recorded music for four of Alisha Chinai's double platinum records. This is how he described his role as a composer/director/engineer. 'The art of a recording engineer or recordist as he is commonly referred to is reflected in how well he can utilise all the mind boggling technology to enhance the appeal of the music without going overboard. The art of a record producer is more complex. No he doesn't pay for everything. In a nutshell he takes most of the decisions for an artiste right from the concept of how many musicians to use on a song and even influencing what image the artiste should project so as to bring out the artist's best. Most artists cannot be objective about the key decisions and need a producer just like even the best actors need a director but this concept hasn't caught on in India yet. A music director is roughly the Indian equivalent.

IPI - MARG Survey

9. Pirated cassettes did not do very well

due to poor image on quality dimension, but their positive points were felt with there wide range of music offered at a relatively low price etc. Buyers identified the cassettes as pirated ones mainly by quality, price, the appearance and by the absence of the manufacturers name.

10. About 1/4 of all buyers purchase blank cassettes since they can record songs according to there choice. Sony, TDK and Meltrack are the most popular brand of blank cassettes.

11. The market is not ready to accept high priced and concomitantly high quality

Sangeetika Studio

The occasion was solicited with the presence of eminent personalities like Mr. Zargam Naider, Prog. Dir. I.C.C.R. and his wife Niharika who is a renowned ghazal singer, Mr. Mohan Upreti, Mr. Vinod Nagpal, Mr. Bhajan Sopori, Asst. Dir. AIR. The show was compared by Mukul Verma of the Doordarshan morning transmission fame.

Max exploiting

overpowering voice that they command.

Apart from Bhojpuri releases they have also released the following titles Hariyanvi- 'Meri Jathni', 'Roonde Khonde Ki Mehfil', 'Shaddi Viha Ke Geet', 'Chatpati Ranganiya', 'Jija Sali' (Rajisthani), 'Alliha Machla Haran', 'Jathni' (Hariyanvi Film), 'Chabili' (Hariyanvi Film). In the nautanki category is 'Harish Chandra Taramati', 'Allaha Hoo Allah' (Natia Qawali), 'Bhakti Geet', 'Jawani Ki Umang', 'Bada Dukhala', 'Piya Bin Nachin Chain' (Bhojpuri Film), 'Bhaiya Bhuji ke Dular' (Bhojpuri Film) and 'Haan Diya Mutiyare' (Punjabi Geet).

Glance at the Punjabi

Surinder Bachan, Atul Sharma, H. M. Singh, Gurmeet Meeta and Nirmal Sidhu.

Singers : Along with the famous Punjabi Singers Gurdas Mann, Malkit Singh, Sardool Sikander, Kuldip Paras, Dilshad Akhtar, Surinder Shinda, Hardeep and Kuldip Manak many new singers have also become popular in the Punjabi Music, like Sukhwinder, Surjit Bindrakhia, Sukhwinder Panchhi, Amar Noorie and Pargat Bhagu.

- Vandana Trehan

H.M.V., Sanjeev Kohli takes charge in Bombay.

H.M.V. has acquired the following soundtracks lately. To begin with Chandra's 'Tejeshwari', and another which yet to be titled, Rahul Rewali's 'Bekhudai', Raj Kumar Santoshi's 'Ghatak' and 'Damini', Hema Malini's 'Dil Ashna Hai', Mahesh Bhatt's 'Dhun' with music by LaKshmi Kant Pyarelal and Talat Aziz as the hero. In the non-hindi track we have albums by Kumar Shanoo, Niten Mukesh, Preeti Sagars (album for children,) Shiv Kumar Sharma the santoor maestro is recording a double cassette for them, Kishori Amonkar's four cassette set.

Concluding the conversation Sanjeev said "if we do not have big releases in a certain month then we generally release albums like 'Best of Lata' and many more to bridge the gap from which we not feel the gap", and also added that "we are the only company who release all types of albums be it soundtracks, versions, classical, western, ghazals etc." Certainly H.M.V. is doing a good job.

Sterling 'Love Bugged'

Lahiri, 'MAYA MEMSAAB' produced and directed by Ketan Mehta and music by Hridaynath Mangeshkar, 'DILWALE KABHI NA HARE' Produced by Babubhai Thiba directed by V.C. Menon and music by Nadeem Shrivani, 'SAIYAAN' Produced and directed by Bappi Soni, music by Anand Milind, 'PYAR KE SAUDAGAR' Produced by Sandip Kumar directed by Kalidas and music by Bappi Lahiri and 'JHEEL KE KINARE'.

Their albums are as follows. To start with the sarod master AMJAD ALI KHAN in the instrumental category, 'ANTAKSHARI' is an album with selected songs with the music arranged by Lalit Sen and the voice has been rendered by Abhijeet, Taposh Kumar, Sujata Goswami, Sulabha Dalvi and Shrikant Kulkarni an album with Ghazals by the veteran Mehendi Hassan, 'SHEE-O-SHAYARI' is in urdu with the skill and concept of Salman Rizvi, Saria Sethi and Kishen Ghutani, next its 'GORA BADAN KISKE LIYE HAI' a quawali cassette by Majid Andaz with singers Majid Shole Naaz and Andaz. 'LIVE ASHA BHOSLE NITE' with sister Asha singing and brother Hridaynath compiling the music, 'JAGAT KE PALAN HAAR' music by C. Arjan from the hindi devotional category with Usha singing

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Sterling bags

with Pradeep's lyrics, 'AHA NACHE NACHE' from selected hindi soundtracks with singers Abhijeet, Bipasha and Vijay Benedict music arranged by Tabun. 'AMITABH BACCHAN HITS' sung by Sudesh Bhosle in the version slot in the trendy computerised recording, by Tabun.

Special things for special seasons therefore for Ganpati it was 'JAI GAJANAN CHE' in Marathi with the devotional style with Ajit Karkare, Vasant Rao, Deshpande, Sudhir Phadke, Aharad Zambekar, Jitendra Abhishekhi, Sri Ram Chandra, Ravindra Sathe, and Prakash Ganrekar have rendered there voice. Last in this present list is 'Deva Tujhe Ganesha' with three melodious sisterly voices Lata, Asha and Usha.

H.M.V. Release with Hope

Regional releases are 'Old is Gold - Vol. 5' features selected songs from old Tamil films by M.S. Subhalakshmi, 'Balle Balle' (Bhangda Songs), 'Sassi Punnu' by Narindu Biba & Party, 'Bol Bam - Bhole' (hindi lok Bhajans), 'Guru Ramdas Rakho Sarnae' (Shabads), 'Super Hits of N.T.R.' (Telugu songs), Bengali Modern songs 'Surasagar/Jaganmoy Mitra' and devotional as 'Bhakti Gatha' Rabindra Sangeet by 'Santosh Sengupta' an album of Kazi Nazrul by 'Firoza Begum' 'Haimanti Shukla' and 'Indrani Sen' and Tagore songs by Ritu Guha and Maya Sen, Bengali songs by 'Sachin Dev Burman'.

International releases feature Richard Clayderman's 'Reveries', 'The Band to Kingdom Come - The Desinitive collective Vol.2,' M.C. Hammer 'Let's Get It Started', 'We Can't Go Wrong - The Cover Girl' (disco hits), - 'Hard At Play', Richard Clayderman's 'Chan Sons D'Amour', 'Handle's - Messiah', 'Bach-Violin Concertos' and many more.

STOP PRESS

Oriental film copyright

Fausto D'Costa informally has informed Playback consequent to learning of the subject news item, Oriental's success in reinstating the stay earlier vacated by HMV against the injunction by the Calcutta High Court against Oriental's release of hindi film sound tracks, copyrighted with Gramco earlier, and now claimed back by the producers.

IPI Certification

This time it was Master Recording Company and Magnasound (India) Pvt. Ltd. to have won the Gold/Silver status in accordance with the IPI's approved scheme

TITLE	DISC STANDARD ACHIEVED	MEMBER
1. Anuraaga	Gold	The Master Recording Co.
2. Malaya Marutha	Gold	- Do -
3. Krishna Nee Begane Baro	Gold	- Do -
4. Anand	Gold	- Do -
5. Guri	Gold	- Do -
6. Rathasapphami	Gold	- Do -
7. Like a Prayer-Maddona	Gold	Magnasound (India) Pvt.Ltd.
8. Batman-Prince/Sound Track	Silver	- Do -
9. Tracy Chapman	Silver	- Do -
10. Best of Top Singles Various Artistes	Silver	- Do -
11. Dance Attack Various Artistes	Gold	- Do -

Exhibitions

International Broadcast 1991

Build as 'Broadcasting Technology, Systems and Equipment exhibition was held at Jakarta, Indonesia, between 18-22 September. Presumably it is a yearly affair. Please contact for next years visit PT Multi Media Promo, 80B, JI, Garuda Raya, Jakarta 10620, Indonesia, Ph:(021) 420-4300/417-065, Fax: (021) 420-1151/417-065

IBC 1992

The fourteenth International Broadcasting Convention is to be held at Amsterdam from 3-7th July 1992, will once again feature an ambitious Technical Programme. For further details contact: IBC Convention Office, Savoy Place, London, Wc2R, OBL, United Kingdom, Tel: 071-240 1871, Telex: 261176 IEE LDN G, Fax: 071-497-3633.

INTERBEE 1991

Interbee '91 is scheduled for November 19-21, 1991, at Nippon Center, Mahuhari. For further details contact: Japan Electgronics Show Association, Tokyo Chamber of Commerce and Industry Bldg., 3-2-2, Marunouchi, Chiyoda-ku, Tokyo 100, Japan

NAB '92

The NAB '92 will be held from April 13-16, 1992. The show will be at Las Vegas, USA.

IBTS

International; Audio Video Broadcasting and Telecommunications Show. The show is held every year in October. For further details contact: General Secretariat IBTS: Via Domenicigino, 11-20149 Milan (Italy), Tel: (02) 4980330, Telex: 3136271.

Broadcast Asia 1992

Broadcast Asia '92 will be held during June 2-5, 1992, at Singapore.

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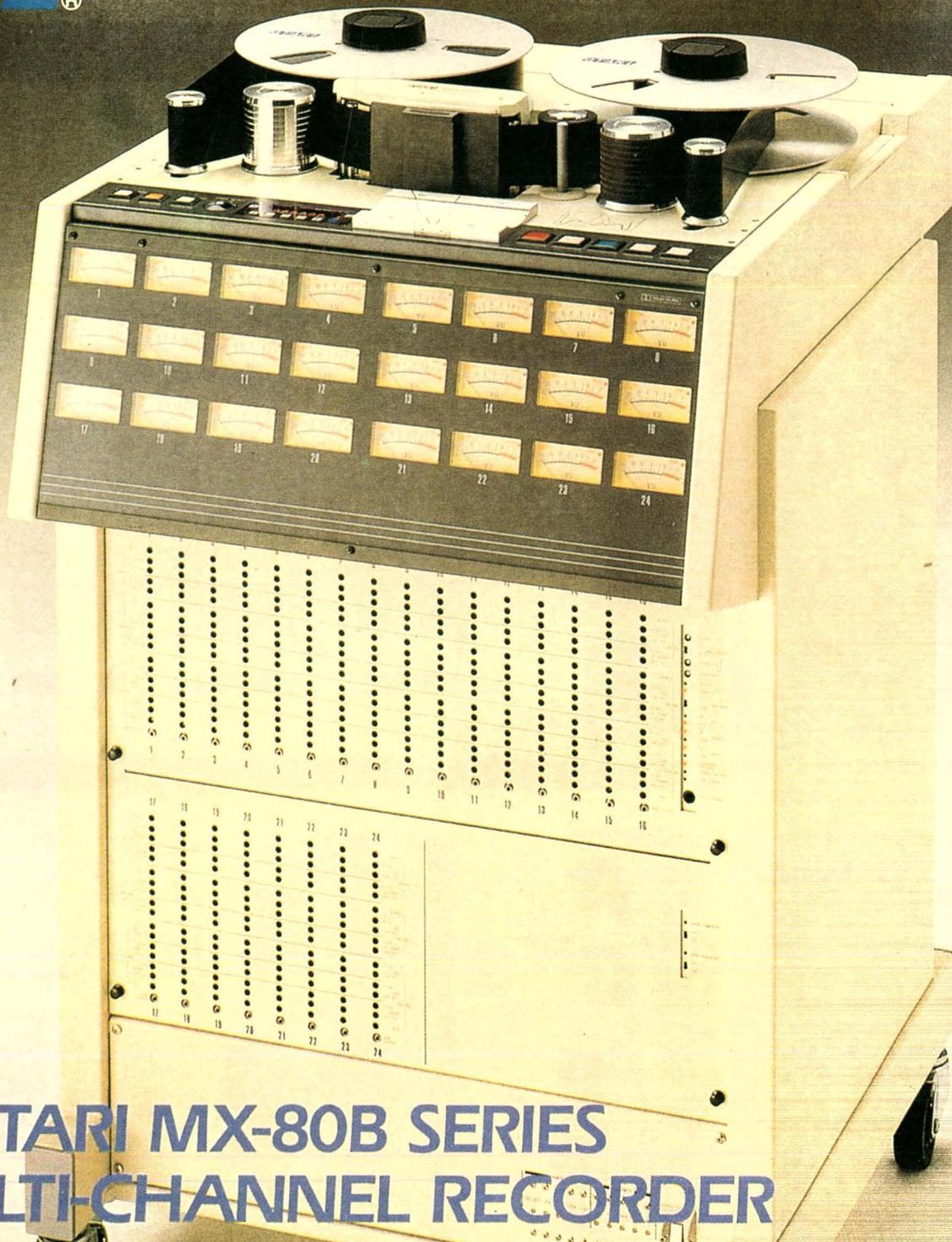
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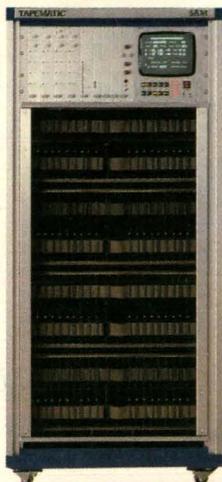
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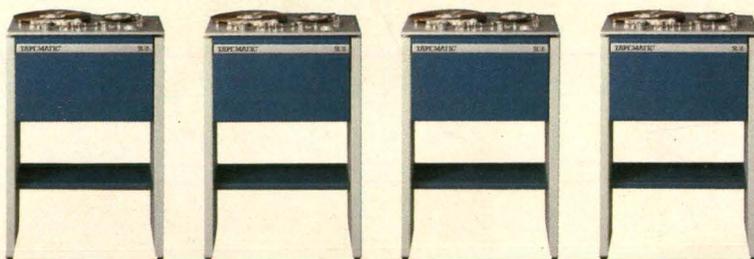
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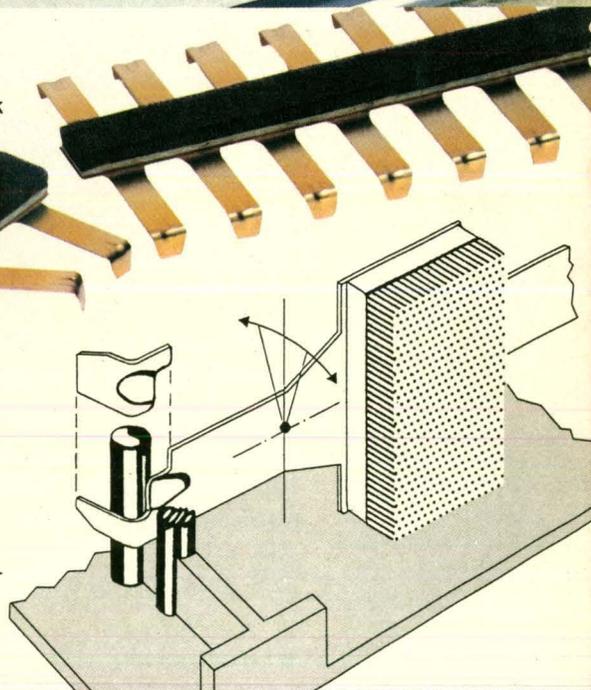
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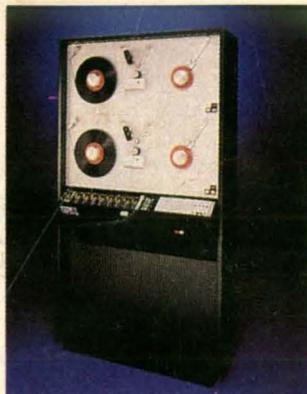
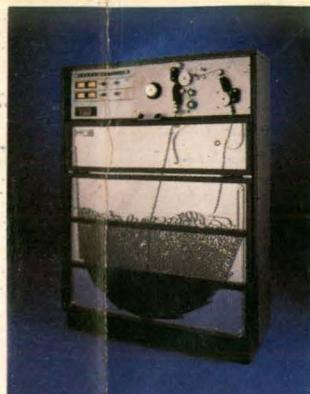
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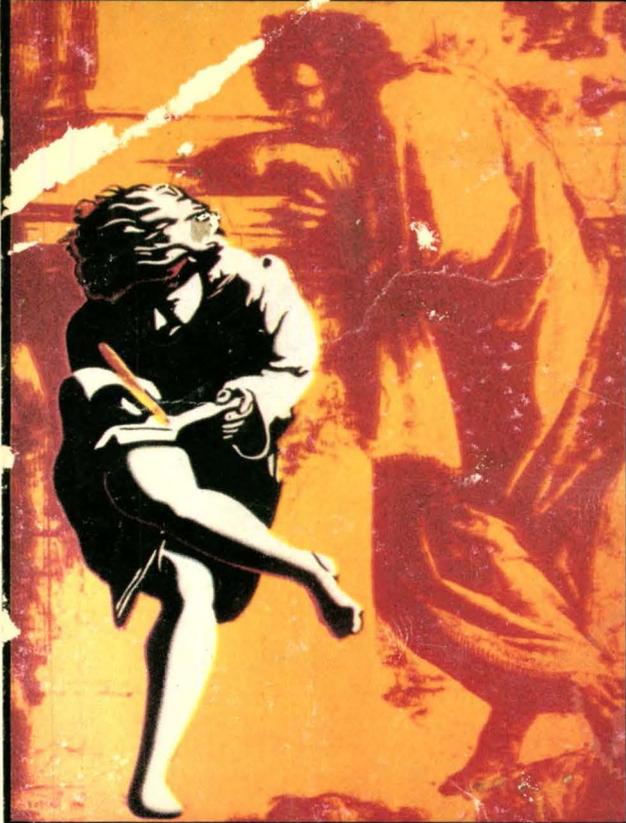
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