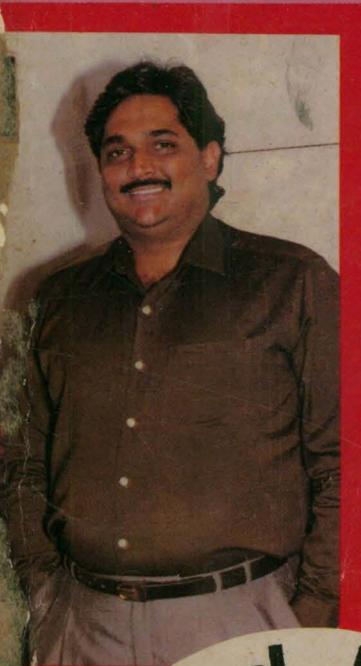


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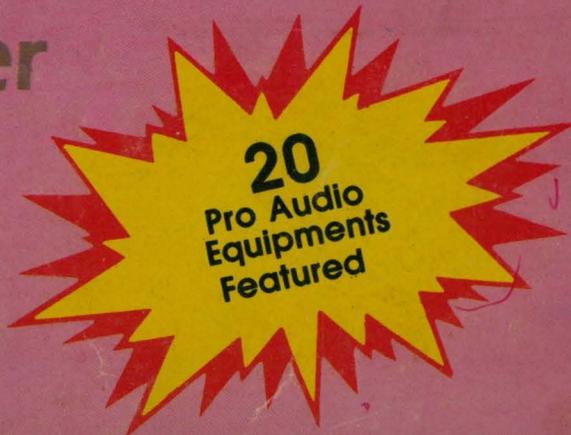
John Fisher

BAPPI LAHIRI ADMIRE THIS MAN

WHAT IS A
Effect Sound Effect Sound

Broadcast India '91
Show Review
THE ONLY EARS YOU'VE GOT
Also International News and Industry News.
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Compressor, Limiter
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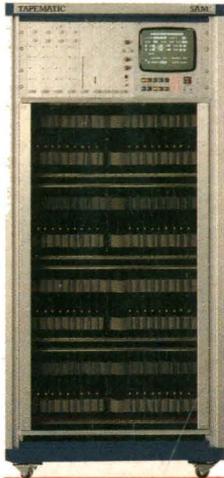
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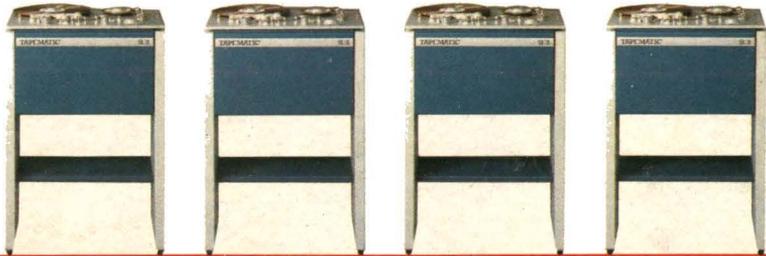
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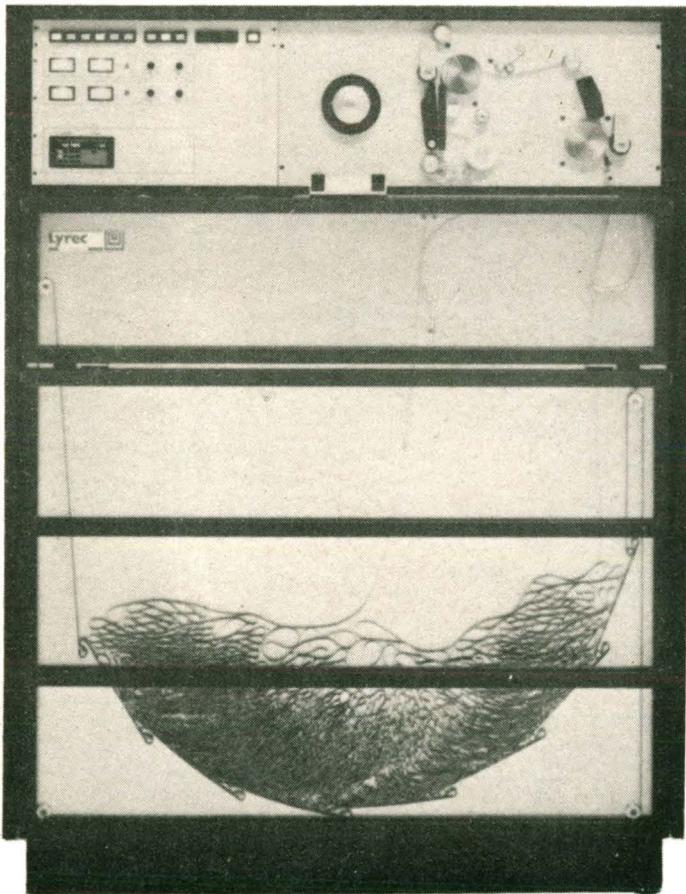
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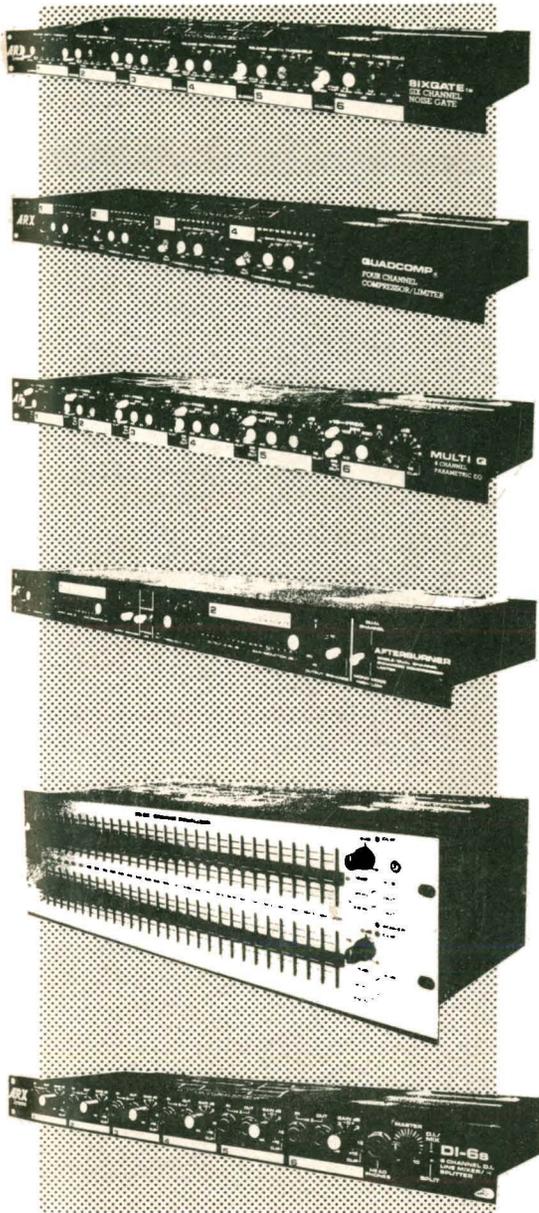
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Visit ODME at the Pro Audio & Light Asia '92, at the new IMM exhibition center in Singapore, from 8 to 10 July, stand number Q 525.

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- Song-writers**
- Song-writers
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- Industry associations
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An Apology

With an immense sense of regret I wish to apologize for having wrongly implicated the honourable name of the respected leader Shri Bal Thackeray, in my editorial of the last issue without checking on the facts of the information given me, I needlessly commented on a subject, which the honourable leader is not even aware of.

I myself subscribing to the views and outlook of the party of the leader feel further saddened at such a mistake. My innermost feelings at the time of writing were that the party or the leader should have nothing to do with any matter relating to the subject. My reference was in fact a plea. But to my knowledge now I should not have done so, as the facts of the case are such that neither the party nor the leader are even remotely involved. The rumours were totally false. Once again I will expect the ill-informed readers and the respected leader to forgive the mistake committed. I also regret that the market chose to involve such a person of high ideals and goals into this affair. We are ofcourse at fault, for not verifying the facts first.

ANIL CHOPRA

Playback Correspondents

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. You will benefit by using our correspondents to send news to us.

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Music India to Exploit Virgin

The British music company, Virgin Records, which had been resisting advances from various Indian suitors, has finally agreed to have a relationship with Music India Ltd. Vijay Lazarus informed Playback that the deal has been concluded.

The Virgin catalogue boasts of such super sellers like Paula Abdul, UB 40, Genesis, Enigma, etc. The latest albums of these artists, shall be released in the beginning of April 1992, informed Lazarus.

After playing the international music

market, very strongly and competitively, last year, the acquisition of Virgin will strengthen MIL's position, and allow them a larger proportion of big names.

Only Big Names

"We have been releasing a lot of albums this past year, but that was essentially to build up the catalogue. Many artists, released by us, were relatively unknown in the Indian market. Frankly, such albums sell very poorly. But we did not know how they would fare. We had to find out, only by releasing them,"



Vijay Lazarus

Lazarus informed and confirmed. "It's only the big names that sell".

35 Intl ProAV rep'ns

Cinecita Represents Versadyne

Cinecita Compotronics Industries Pvt. Ltd. is the new representative for Versadyne. An agreement was signed to this effect with Prakash Agarwal, of Cinecita Compotronics, and the organisation was appointed as the exclusive representatives for Versadyne, to Bob Kratt, President of Versadyne International, informed Playback. "I hope this organization will start some business transactions for us in India so we can become established in one of the largest world markets."

Cinecita Comoptronics Industries Pvt. Ltd. are also the representatives for 35 International Pro Audio Companies.

The International companies make an awesome list: Rank Cintel Ltd - U.K. Thomson Video Equipment - France. Questech Ltd. - U.K. CMX Corporation - U.S.A. Pesa International Ltd. - U.K. Broadcast Development Ltd. - U.K. New England Digital - U.S.A. Skotel Corporation - Canada. Eela Audio - The Netherlands. Basys International Ltd. - U.K. Spaceward Microsystems - U.K. Eugen Beyer - West Germany. Georg

Motown Back with MIL

Motown Records and PolyGram N.V. recently announced a worldwide distribution pact. The multiyear licensing deal granted PolyGram exclusive rights to manufacture, distribute, and market all Motown products in all countries except the U.S.

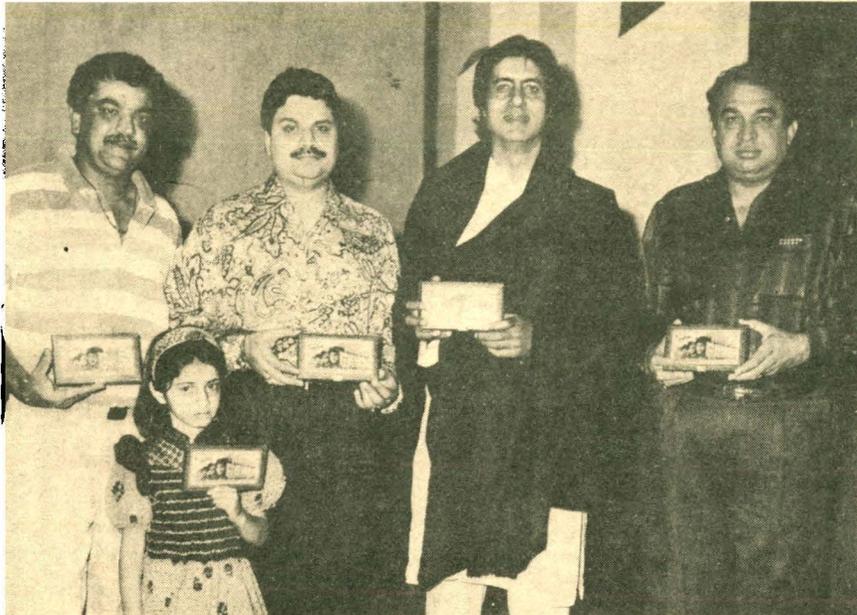
In this effect, that brings back Motown to MIL yet again, in India. So, Lionel Richie & Co. are back with Music India. "The worldwide distribution of Motown was with BMG, and in fact, was the main strength of their catalogue. However, Motown is back with us now," Lazarus informed Playback. BMG was being released in India by Bremen Music. BMG had previously handled the Motown product around the world, including India. The decision to take the Company's product to PolyGram on a worldwide basis, was a logical next step, after MCA defied its contract to move domestic distribution to PolyGram. Now with this latest acquisition, MIL in a much stronger position vis-a-vis the other international labels.

Neumann - West Germany. Strand Lighting Asia Ltd. - HongKong. Mitsubishi Pro Audio Group - U.K. RTI Lipsner Smith Ltd. - U.K. La Vezzi Precision Inc - U.S.A. KEM Electronics GmbH - West Germany. Braehler Konfrenztechnik - West Germany. Ad Auriema Inc - U.S.A. Audio Developments Ltd. - U.K. Kowa Company Ltd. - Japan. Kinton GmbH - West Germany. Photovox - Italy. Prevost - Italy. Branch & Appleby Ltd. - U.K. Digital Audio Technologies - South Africa. David Bayliss Ltd - Hoa ^{Rtudio} Magnetics Ltd - U.K. Vistek Ltd - U.K. Hitachi Denshi Ltd - Japan. Amber Electro Design Inc - Canada. Hitachi Maxell Ltd - Japan. Opticam SA - Switzerland. Microtime - U.S.A.

Gautam Pyarelal launches music company

Gautam, son of Pyarelal (of L.P. fame) has teamed up with Esquire of HongKong to start a music company. Already, a smashing studio is coming up in Bandra, Bombay, which promises to be one of it's kind.

Khuda Gawah: Music of the Century



At the release ceremony of Khuda Gawah
L-R: Mukul Anand, Ramesh Taurani (Tips) with daughter Amitabh Bachchan and Manoj Desai

Anil Shergil, Manager, Marketing A&R and Communications, declared on the elaborate contest to 'to create a hungama and craze for the Khuda Gawah cassette we have thought of a novel scheme which will help the cassettes to sell better and faster when the cassettes are finally released.'

The contest is on a consumer scheme through sales outlets, whereby the consumer will book the cassette with the dealer and get an attractively packaged special audio cassette of the movie soundtrack delivered at his doorstep directly by Tips.

When the consumer books a cassette at the dealers shop, he becomes entitled to the 'Music of the century' contest entry form. All he is required to do is to fill the form and mail it back to the company.

The form has five questions on it and two opinion polls, namely Amitabh Bachchan—The Actor and Sridevi—No.1 Actress. With a 50 word limit, the male entrants are expected to write about Sridevi and the female counterparts about Amitabh Bachchan. The contest will be judged by both these super stars themselves, and the lucky 50 winners of the first prize will get an opportunity to meet the star cast of the film, besides a cash prize of Rs.2,500/-. The 2000 second prize winners will receive five Tips

music cassettes by Registered Post.

Ramesh Taurani of Tips declared the response 'very good. Sales of this product are expected to be extraordinary.'

Advertising Back-up

To achieve this end all major mainline newspapers in English, Hindi, Gujarati, Marathi and Bengali will be covered with 2 insertions each in size 17 cms x 3 cols., starting 2nd January '92 to 20th January, '92.

Inlay-Cards

All our inlay-cards of various cassettes is carrying the 'Khuda Gawah' consumer scheme details.

Posters

Totally 3 posters will be made -- 2 for contest and one Music.

Audio Advtg

Our fast selling titles carry a special trailer of the consumer scheme details in the voice of Ameen Sayani.

Special Cassettes

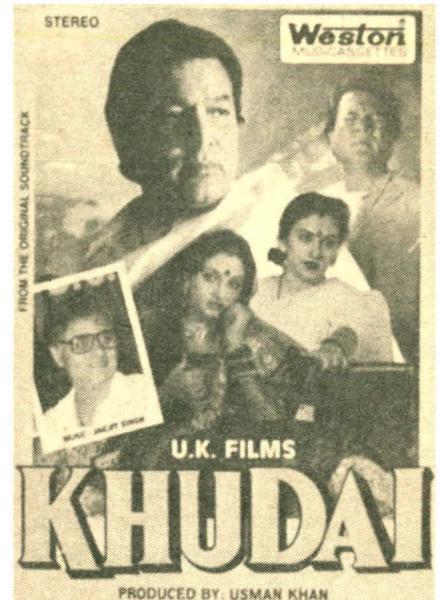
We have made 'Sampler Cassettes' for the scheme which is enclosed with this note.

Outer Boxes

From now onwards all our '200 pieces outer boxes' will carry the scheme details.

Contd. on Page

Weston release soundtracks of Khudai, Sangam Ho Ke Rahega



Weston music cassettes have released the soundtracks of two movies. 'Khudai' produced by Usman Khan, and directed by Johny Bakshi. The music director is Jagjit Singh and lyrics are by Sudarshan Faakir. Singers that have rendered their voices are Kumar Shanu, Asha Bhosle, Jagjit Singh, Dilraj Kaur, Simi Sinha.

'Sangam Ho Ke Rahega', the other movie, has been directed by Rajesh Sethi with lyrics by Saawan Kumar and Santosh Anand. The music is directed by Anand Milind and singers for the film are Anuradha Paudwal, Udit Narayan, Kavita Krishnamurthy, Amit Kumar, Santosh Anand, Vipin Sachdeva, Abhijeet and Sadhana Sargam.

T-Series Classical Foray

With its accent on doing things in a 'broad' way, T-series classical foray is marked with numerous releases. Naturally and rightly so, not all the names are of big stars.

Albums include Shahnayee by Ustad Bismillah Khan, Anant Lal, Mahavir Mundria. Guitar albums by Barun Kumar Pal, Pandit Vishwa Mohan Bhatt. Sarod Vadan by Ustad Amjad Ali Khan. S.R. Kamble on the Clarinet. Veena by Gayathri U. Srinivas on the Mandolin. Flute albums

Contd. on Page

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'Golden collection' series exploit legendary repertoire HMV acquire six big soundtracks



Prime Minister, P.V. Narshima Rao lights the lamp at the Rajiv Gandhi Memorial show by HMV. Others L-R are Sanjeev, Susheela and R.P. Goenka

HMV has acquired soundtracks of B.R. Chopra's 'Kabhi To Milenge', Hema Malini's 'Dil Aashna Hai', K. Vishwanath's 'Sanskar', Sudhakar Bokade's 'Hasti', Lawrence D'Souza's 'Mehboob' and Dilip Kumar's 'Kalinga.'

Talat Aziz's debut in 'Dhun' music L.P., was the other notable soundtrack. Both did not take off.

'Sajda' witnessed the biggest advertising blitz for any ghazal album. Press publicity included prohibitively priced publications like India Today et al, huge hoardings, big posters etc. However, sales are good, but not a blockbuster.

Gramco is exploiting its old catalogue, 'Golden collections' properly in another series.

Ravi Shankar has signed an exclusive contract for two years with HMV.

RPG Enterprises organised a 4 day classical music festival for the Rajiv Gandhi foundation.

Lata Mangeshkar performed two concerts for HMV at Calcutta and Bangalore.

HMV had tied up with McDowell's and released compilations of celebrated Indian classical music artistes and renowned western classical music composers. Fashionable expensive packs.

Acquisitions

Other soundtracks acquired are B.R. Films 'Kal Ki Awaz'—Music Nadeem

Shravan, H.M. Creations 'Dil Aashna Hai'—Music Anand Milind, Seven Arts Pictures 'Humlaa'—Music Laxmikant Pyarelal, V.M. Productions 'Gurudev'—Music R. D. Burman, Dharma Productions Pvt.Ltd. 'Gumrah'—Music Laxmikant Pyarelal, P.K.D. Films 'Jab Jab Pyar Hua' Music Ram Laxman, Bhalla Productions 'Tune Mera Dil Le Liya'—Music Mahesh Kishore, Waris Pictures 'Swarg Se Pyaara Ghar Hamara'—Music Laxmikant Pyarelal, Suneha Arts 'Prem Deewane'—Music Laxmikant Pyarelal, Narsimha Enterprises 'Roop Ki Rani Choron Ka Raja'—Music Laxmikant Pyarelal, Deyank Arts 'Tyagi'—Music Bappi Lahiri and S.I. Films 'Badi Bahen'—Music Laxmikant Pyarelal.

Sanjeev Kohli Resigns from HMV

We reproduce below Sanjeev's statement

On February 15th, 1992, I completed 8 years of working with HMV.

While these 8 years have been most eventful, I find in recent months that day-to-day administrative matters are taking a tremendous toll on my creative energies.

Hence, in an attempt to find some time to myself, I have opted to become independent.

The Senior Management in HMV has been very supportive and considered it mutually beneficial to hire my services as Consultant.

While I will endeavour to be as active as ever before, there may be some friends and colleagues whom I may not come in direct contact with often. To them, I would like to say that knowing you and working with you brought me tremendous joy and has made my life more meaningful. To those I will continue to be in direct contact, I can only request continued co-operation—in helping me to help you.

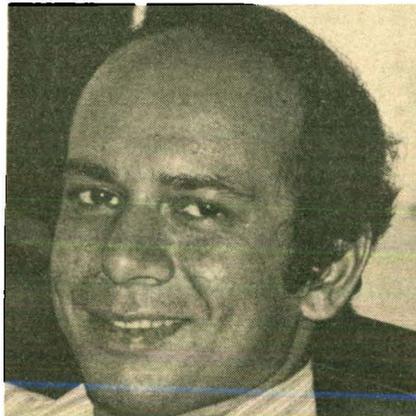
With best wishes,
SANJEEV KOHLI

Super Jhankar Beats from T-series

Catering to the masses market once again, and possibly in tune with the market demands, T-series is realising all their soundtracks with Super Jhankar (Echo) Beats.

Recent Releases include all their latest soundtracks like Beta, Sadak, and earlier hits like Meera Ka Mohan, Dil Hai Ke Manta Nahin et al.

Khalid Mahmood King of Hearts



Khalid Mahmood's new album has eight songs, with recording done on high tech 'state of the art' equipment with the applications of MIDI computers and sampler sounds.

'King of hearts' which was released by CBS was another of his albums, with the recording done in a 'stadium live' manner and the accompaniment with a western pop orchestra.

His songs have been aired on B.B.C., Radio-Kuwait and Radio-Mauritius. He plans to sing in films.

C-0 Import Allowed Two-in-Ones free imports will generate cassette demand

Under the liberalisation process audio cassette recorders can be imported against exim scrips. All consumer electronics equipments and systems howsoever described' can be imported.

The results can be seen clearly. Philips, Binatone, Videocon, BPL Sanyo are marketing composystems and two-in-ones in various price ranges.

Tips Royal Platinum for Vansh and Dil Ka Kya Kasoor

The sales graph of A class movies, due to extensive marketing and extensive publicity has seen an upper trend for the big labels like Tips, Venus, T-Series and H.M.V. The plateau of minimum sales is very high and infact sufficiently enough to make it worthwhile for the music company whether

Karaoke

All these companies are already offering Karaoke technology composystems, imported in SKD under the new policy. Audiofield quality cassette decks as well as compact disc players are being imported and marketed freely.

Consumers can no more complain about bad quality playing systems. Naturally, this situation will give an impetus to music sales.

the album becomes a superhit or not.

Tips had a bash both for Vansh and Dil Ka Kya Kasoor, presenting trophies to the entire unit. Ganesh Jain of Venus gave away the music trophy to Ramesh Taurani for Dil Ka Kya Kasoor. Nadeem-Shravan received the trophy from Mahesh Bhatt. Anand Milind received their trophy for Vansh.



L-R: Sudhakar Bokade, Nadeem, Lawrence D'Souza, Mahesh Bhatt, Karishma Kapoor, Ramesh Taurani, Shravan, Divya Bharati and Alka Yagnik.

Compact Discs Import Freed

In the latest liberalisation policy, the Govt. has allowed import of compact discs against exim scrips. Music India imported its first consignment recently of Indian artistes, "which sold off on day One," declared Vijay Lazarus of MIL. "Now we are in the process of importing another consignment of international CD's and we expect the response from the Indian market to be very good" Lazarus added.

In Bombay, one can already see shelf space being made available for CD's. T-Series and HMV CD's are also available with big dealers.

Venus

Venus imported its first consignment at the end of 1991 of approximately 3000 CD's. "It's our first import—in a month or two, we will really know the market response," said Ganesh Jain. "We have imported about 300 CD's per title of the latest soundtracks" he added.

The Venus CD's are being marketed at Rs.275/- to the customer. The HMV CD's are available at Rs.375/-. Most probably, Venus will increase their prices to the HMV level. The net duty content for the import of CD's is around 250% including the cost of the exim scrip. The market has just about started, and by all accounts, by the end of 1992, Playback feels that roughly 5,00,000 CD's will have been imported into the country.

Golden Magnetics develops Sony, Otari Heads

Paramjit Khurana of Golden Magnetics has developed from Sprague, USA, high speed duplicating heads for Sony CCP Machines and Otari 4050 Duplicators. The heads have been installed in quite a few places.

T-Series Joins IMCA IMCA Extends An Arm to Curb Piracy

Indian Music Company's Association (IMCA) will very shortly take up a new office in the western suburbs, according to IMCA news sources. The new branch will serve the IMCA as an extra arm towards their objective in the piracy control. And this time around, the new extension does not just 'promise' to curb piracy - it 'actually does so'.

The new wing of the IMCA will be located in the Khar-Bandra or Juhu area. The staff will be drawn from ex-army personnel to go on raids on an All-India basis. Also they will assist the police departments in every city, town and village in the country to effect a massive crack down on music pirates and all those associated with them, who play a part in audio cassette piracy. This course of action seemed imminent following the radical rise in piracy in the Indian market.

AIR problems

IMCA has also impressed upon All India Radio to investigate the matter of discontinuation of the tie-up spot in the morning 'Chitralok', the withdrawal of the 10% special discount on the bulk bunch bookings of radio spots over 21 stations and the increase in rates of radio spots, with the upgradation of many towns into higher categories.

Producers problems

IMCA will also solve problems between the producers and music companies, in respect of money being due from the producer in the case of a film getting shelved, or not starting for an unnecessarily long period of time, or in the case, where the producer strikes a better deal with another music company, in spite of having committed his music rights to the first. In all such cases, the defaulting producer will be totally boycotted by all music companies, under authorisation from the IMCA, and no music company will negotiate his movie's audio rights, even if the defaulting producer floats a new banner, in order to begin a fresh movie venture.

The way things looks, IMCA seems to have reconnoitred the situation. With their explicit purpose gaining momentum, pirates are going to have 'more than a few' problems to comprehend. "No loopholes", they claim, and one is inclined to believe, that IMCA has launched a policy with 'teeth'.

IMCA—AIR Charter Mutual Plans

A few member companies of I.M.C.A., namely, Ganesh Jain—Venus, Ramesh Taurani—Tips, Ajay Acharya—Sterling and Mr. G.K. Advani—Weston met Mr. M.P. Lele Deputy Director General—All India Radio, New Delhi in the office of A.I.R. Bombay on 7th February 1992 to sort out problems afflicting music companies with regard to the radio media.

The meeting turned out fruitful as a number of issues were discussed across the table in an atmosphere of congeniality.

It was decided that A.I.R. will issue F.M. (Frequency Module) Band throughout the day very shortly.

The system of music companies giving L.P. (Long Play) records to A.I.R. for broadcast would be done away with. Instead A.I.R. will supply I.M.C.A. members with spool tapes on which film songs would have to be recorded and sent back to A.I.R. for broadcast.

Very shortly A.I.R. will introduce a Regional Radio Programme format on which music companies can broadcast their regional repertoire music.

Henceforth, A.I.R. will communicate directly with I.M.C.A. for all music company related matters. I.M.C.A., in turn, will communicate with A.I.R. directly on behalf of all its member companies.

Mr. Lele also agreed that very soon the screening of all the songs will be done at Bombay (instead of Delhi) for the sake of convenience, as also all the music companies and film producers are Bombay based.

A decision has also been taken to allot a maximum of 100 songs for each film on the 'Chitralok' (8.30 A.M. to 10 A.M.) format, irrespective of the release of the film, effective 1st April, 1992.

Effective 1st April '92 A.I.R. will allow music companies' names to be announced in the morning 'Chitralok' via the 'tie-up' arrangement of spot broadcast, for which the rate has been fixed at Rs. 5,000/- per song. However, the non-tie-up spot (without music company name) rate will remain Rs. 3,000/- as it is.

The above decisions will go a long way in smoothening procedures between music companies and A.I.R.

The same evening I.M.C.A. arranged a get-together in honour of Mr. M.P. Lele (Deputy Director-General A.I.R.) at the Sun 'N' Sand (Bombay) for members of A.I.R. F.M.C., I.M.P.P.A. and Radio Publicity Agencies. It was well attended by film personalities, Radio Publicity Agencies and A.I.R. delegates.

Among the film personalities present

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L-R-Arvind Mehra (Ad-Vista), Ganesh Jain (Venus), G.K. Advani (Weston), M.P. Lele(AIR) G.P. Slippy, Shakti Samanta, Ramesh Taurani (Tips), Sultan Ahmed and Ratan Jain (Venus) at the IMCA get-together

Weston contracts with Saawan Kumar

Weston music cassettes has signed an agreement with film producer, Saawan Kumar for the music rights of 2 films on the floor, due for release in mid 1992. - 'Bewaffa Se Waffa' and 'Chand Ka Tukdaa'.

'Chand Ka Tukdaa' has been musically embellished by Mahesh Kishore, of 'Sanam Bewafa' fame. Singers are Lata Mangeshkar, Asha Bhosale and Vipin Sachdeva. Lyrics are by Saawan Kumar himself and the songs are being recorded at Mehboob studios, where the shooting is rapidly progressing. The musical extravaganza stars Sridevi and Salman Khan.

The songs for 'Bewaffa Se Waffa' have been written by Saawan Kumar, and music by Usha Khanna. Voices have been rendered by Lata Mangeshkar, Asha Bhosale and Vipin Sachdeva once again.

Master Sound: Equal emphasis on films and basic repertoire

Master Sound, a new label headed by two dynamic personalities, Navin Bhai Patel and P. Ramchandani recorded their first song on 16th May 1991, but their first soundtrack was released on 22nd November '91 at Delhi with 'Laatsaab' a Jackie Shroff and Neelam starrer, with Annu Malik's music and produced and directed by Sunil Agnihotri. On 20th December '91, Master Sound released 'Insaaf Ki Devi' with Jitendra and Rekha in the lead.

Master Sound is spending big money on publicity. Bombay witnesses a blitz of hoardings all over the city. Big ones at prominent places. Radio too is being used with numerous spots and teasers. It seems the company is determined to succeed, the costs notwithstanding. It is laying equal emphasis on basic repertoire, as on films.

While talking to Ramchandani one could gather that he encourages and exploits new talents. According to Ramchandani, Vinay Raj, a computer technologist approached nearly every music company received a negative answer, but it was Master Sound who encouraged him. He is anyway like Kishore Kumar. Recently, one of Lataji's musicians heard him and recommended him to her. As a result he was heard, and finally performed with Lataji in Calcutta.

For promotion "our main concentration is the radio, press publicity, hoardings and samplers, we are also planning to have a competition for the consumers with attractive prizes. The consumers have a lot to say like what kind of music they prefer, the kind of singers they appreciate, which would help us to know the masses taste", says Ramchandani.

While our conversation was on, Ramesh Kapoor walked in and presented a cassette to Ramchandani. To his surprise it was a pirated cassette with 'Laatsaab' on one side and 'Maa' on the other. The cassette was priced at 30.70 paise. Ramchandani with a thoughtful look said "look this is what happens when you put in all the effort and hardwork to produce a good album". 'Laatsaab' has crossed a double platinum. "We have done good business overseas" confirms Ramchandani. Percentage wise "there is about 50% of soundtracks 30% of basic and 20% of the regional popularity in our country. I still maintain that the industry is still short by 70 lakh cassettes a month" says Ramchandani. "It is impossible for any music company to meet the price that these movies demand for. By and large, the kind of money that the

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Calcutta Custom Ruling Duplication is service industry. No duty exemption allowed.

The Gramophone Company of India Ltd. is going through real trying times, flummoxed with a dilemma, that has confounded the whole music industry. Never before has one single question dogged all the audio and video companies to such an extent as now. 'Is' High-Speed duplication of music on audio cassettes a manufacturing activity? Or is it a service industry? And Gramco has been at sixes and sevens for over a year and a half, not knowing how to deal with this Rs. one- crore question.

The trouble really started about the time Gramco imported the High-Speed duplication equipment from Audiomatic Corp. U.S.A. to increase production from the present two million cassettes to 30 million cassettes a year. But unfortunately, the import has

been embroiled in legal controversies and Gramco, which had been declared 'sick' more than two years ago, had to give a 100% bank guarantee for releasing the duplicating machinery from Calcutta port customs.

Some time back, the Calcutta customs authorities approached the Supreme Court for modification of the bank guarantee, following which the court allowed them to approach the BIFR, where rehabilitation proceedings still hang in balance. About the same time, Gramco expressed their keenness to have the case decided as early as possible, and the court promised to hear it.

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Bhimsen Joshi, Hari Om sold to Audiorec, U.K. Silver Beats contracts catalogue to Crescendo

Silver Beats Pvt. Ltd., is the brainchild of Narain Aggarwal, lyricist, who launched off his music company with recordings of two major artistes.

'Ram & Krishna Bhajans' by the renowned artiste, Pandit Bhimsen Joshi consists of 4 bhajans. The other cassette features 'Sai Bhajans' by Pandit Hari Om Sharan and Nandini Sharan, and has 8 bhajans on it. Both cassettes are of an hour's duration each and have been recorded on the latest digital audio system.

All the songs have been written by Narain Agarwal and the music is composed by Arun Kalyan. The bhajans were earlier recorded at Western Outdoor Recording Theatre under the baton of music director, Shrinivas Khaley, Mrs. Sadhana K. Batra is

the Managing Director of this Company.

Presently, Silver Beats has entered into a coalition with Crescendo. A unique arrangement and possibly a trendsetter in India's music business. Crescendo will manufacture and market the cassettes, on a profit sharing basis with Silver Beats. On the other hand Silver Beats will produce albums, so to speak, its responsibility will be the A & R, but on its own strength. The programmes produced however, under contract, will be only available to Crescendo. However, the advertising will be shared between Crescendo and Silver Beats.

Silver Beats has sold the overseas rights to Audiorec U.K. for Rs.80,000/- for both the albums.

Heera Group of U.K. on Catrack

Catrack Cassette Industries, which conducts its operations from Chandigarh, is a leading label in the enormous audio market of Northern India. They have already released the soundtracks of many Punjabi films, as well as solo albums, by leading singers from Punjab.

A new Punjabi audio cassette, titled 'Attro Chattro-1' is a special album, which features a comical entertainment programme by famous characters of Punjab. The songs are by Surjit Bindrakhia, Hardip, Dilshad Akhtar, and Parminder Sandhu. The music composer is Surinder Bachan, and lyrics have been composed Shamsheer Sandhu. In December, the company released the album 'Addi Utte Ghum', another Punjabi cassette, with music by Surinder Bachan, and lyrics by Shamsheer Sandhu. The songs are by Surjit Bindrakhia.

Catrack has also acquired the soundtracks of quite a few Punjabi films, including Malwa Productions, 'Zoor Jatt Da', where the music is rendered by Surinder Shinda and Surinder Bachan. The artistes to render their voices are Surjit Bindrakhia, Sarabjeet, Surinder Shinda, and the versatile, Shabbir Kumar. Also acquired, is the soundtrack of Neha movies, 'Lalkara Jatti Da', with music by Surinder Shinda and

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Penaz, Sharon and now Sarika Kapoor MIL gears up in basic repertoire

Music India launched an extensive programme with a good number of national releases featuring ghazals, pop, bhajans and classical.

Penaz, after spending 2 years in the shade is back with 'Mohabbat ka Sagar.' She debuts as a composer this time. It's her 16th album.

Sharon, has another pop album in Hindi, 'Bachke Rehna.' It has Bunty Duggal as composer, featuring digital recording.

Sarika Kapoor is an upcoming artiste being pushed by MIL strongly. 'Guru Na Bisara' features bhajans composed by Vijay Bataly.

The classics splurge features Amjad Ali Khan, Aarti Ankalikar, Shaheed Peryez, Begum Akhtar, Allahrakha, Ravi Shankar, Ram Narayan, Samta Prasad and Shobha Gurtu in a 3-cassette collectors item entitled Classical Greats of India.

An Oriya pop album 'Chhin Chhatra' has songs by Geeta Das, Sajeed, Rajni and Ramesh. Presented by Sanjeev Kumar.



L-R: Daman Sood-Recording Engr., Narain Agarwal, Smt. Sadhana Batra, Smt. Bhimsen Joshi, Pandit Bhimsen Joshi & Shrinivas Khaley

TVS's ABU Golden Kite World Song Festival



Shobana Rao

In the end-91 Asia-Pacific Broadcasting Union 'Golden Kite' Song contest, held in Kuala Lumpur, Shobana got India, a lion's share of publicity by her performance. Her maiden tour of Europe was also very successful. Now, the UNICEF has invited her to make an album of educational songs for kids.

A number of Pakistani artistes were also present for the festival.

Super Recording celebrates anniversary

Navin Daswani, Bakul, Prakash and Dilip of Empire Music Bangalore, the 4 partners of Super Recording threw a bash at Taj, Madras on the 7th March. All the suppliers and clients attended. Mr. Ram Chugani came from Singapore and Mr. Tyagarajan from London.

Chandru of Letape, Hiro of Prestige, Pradeep Ghatani, Rohit Jerajani and Mukesh Desai of M. G. Plastics and many others were in attendance.

HML Progresses

Hindustan Magnetics Limited which made a Public Issue during February 1991 commenced its production at the end of December 1991, and its product under the brand name of "TRITEC" was launched recently.

The Company, is for the first time, in India, manufacturing premium grade Chromium dioxide Audio and Video Magnetic tapes with technical know-how from international giants Dupont of U.S.A. The Company also has collaboration with CM Magnetics Corporation, U.S.A. for Ferric Oxide Magnetic Tapes, which will be made to JVC standards.

HML is the first integrated plant in India which manufactures Audio, Video, U-Matic and Computer Magnetic Media. The installation of the equipment is completed and trails have already commenced.

Carlos Maciel, President of CM Magnetics Corporation, recently visited the HML plant near Hyderabad, and was very impressed by HML's Indian workmanship having already been exposed to Indian grasp of high technology in U.S.A. CM Magnetics has plants in HongKong, France, Thailand, China and other parts of the world.

Mr. Carlos Maciel has expressed confidence in HML's quality commitment and reiterated CM Magnetics buyback arrangement with HML 75% of the production for a period of 5 years.

The execution of the Project by HML has been delayed due to various reasons such as delay in getting the imported Plant & Machinery released from Customs after availing reduction in Customs Duty against Export obligation, getting the revised cost of the project appraisal and obtaining Additional Term Loans to meet the increased cost of the project etc.

The cost of the project has gone up from 15.75 crores to 21.50 crores (after considering Rupee equivalent value at the present exchange rate of Foreign Exchange Loans to be availed). IDBI, the lead Financial Institution has completed the appraisal of expected increase in the cost of the project and approved proposed means of finance for meeting the increased cost of the project.

As per the latest appraisal by Financial Institutions the Company's operations will break even at 57.5% capacity utilisation and the same are expected to cash break even at 38.1% capacity utilisation.

The Company is expected to achieve a turnover of nearly Rs. 18 crores resulting in a Gross Profit of Rs. 4.45 crores during 1992-93. The Company is expected to declare dividend during the year 1993-94.

As per the approved means of finance to meet the expected increase in the cost of the project, the Company has to issue further

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Mehdi Hassan signed on Hashmi propels S-series

Hashmi has settled down with Aftab Music Industries, at Juhu the heartland of the Hindi film entertainment industry and more so now of the music industry. S-series is the label of Aftab Music Industries. The chief promoter of S-series is Salim, a film producer with 3 films on the floor namely 'Aa Gale Lag Ja', 'Jeegar' and 'Mera Khoon Tera Sindoor'. S-series will release these sound tracks.

Basic

Hashmi has, both at his long stint at Venus and at Weston always been producing big budget basic albums. Mehdi Hassan's ghazal album is going to be promoted. Also recorded is Jai Shree Ram a bhajan album with Udit Narayan, Sadhana Sargam and Sudesh Bhosle.



Mehdi Hassan

An Oriya product 'Kaliya Nanha has broken all past records selling more than 60,000 cassettes in a month.' It features Sadhana Sargam and Mohd. Aziz Hashmi, who hails from Calcutta knows the Bengali and Oriya repertoire very well.

Aftab Pictures Bengali movie 'Rakte Lekhae'/Bappi Lahiri. Approximately, 1,50,000 cassettes sold. The film is a hit.

Surya Recording

Today with keen competition in the Audio recording industry. The audio business has become speculative and it's marketing and sales is quite mercurial. One side has the canker of stiff competition among the audio manufacturers and on the other side it's a boon to the film makers who are making hay while sun shines. This unhealthy trend of competition is an indirect blessing to the film makers who are selling their film audio rights at abnormal prices.

Under the above prevailing circumstances, Surya Recording Company in Vijayawada have embarked upon the venture of entering this audio line with steaming

enthusiasm, despite heavy competition. Surprisingly within a short span of one and a half year, Surya made fast strides by marketing several Telugu film audio cassettes and earned fame and reputation.

Surya Recording got a colourful function at Hotel Swarna Palace, in Vijayawada the metropolis of Telugu film industry on 25th of December in connection with the release of audio cassette of the forthcoming Telugu film RAGULUTHUNNA BHAARATHAM under the banner of Mythra movies which is slated for release shortly. The chief moving spirit behind Surya Recording is Shri A. Sekhar.

Swaradarshan's Spree of Releases



Anant Panchal

Govindrao Patwardhan

Bombay based, 'Swaradarshan', a music label which earlier specialised in devotional titles in Marathi, have now released a wider spectrum of music titles and strengthened their catalogue.

Among the various artistes to be featured on the music label are Anant Panchal, Govindrao Patwardhan, Balchandra Pendarkar, Chintamani Buva Panchal, and other prominent Marathi artistes.

32 Independent labels in Karnataka

Vishwanath V. Irkal of Vijai Enterprises visited Playback in Bombay. We are informed there are 32 active labels in Karnataka. 'Karnataka is a market where there is minimum piracy. Also it has the largest sales, even larger than Maharashtra and Bengal of regional language cassettes. For this reason more of the national companies or for that matter even the local giants like Lahiri, Sangeeta, Empire are not able to get involved in the basic repertoire like bhajans, folk songs etc.'

Vijai recording company belonging to Vishwanath V. Irkal is one of the leading music labels in the basic repertoire and its catalogue is nearing 200 titles.

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Bangarappa's Akash Audio

Akash Audio has been launched by Karnataka Chief Minister Bangarappa's son, Madhu Bangarappa. Ravichandran's latest movie 'Hallimaestro' for a reported sum of Rs.6 lakh. Ravichandran's earlier film Ramachari is a super hit, which is on its way to break the earlier all time record of Dr. Raj Kumar's 'Nanjundi Kalyan.'

The first album of Akash was Ksheersagar which starred Chief Minister Bangarappa's other son Kumar Bangarappa. The Karnataka market is convinced that in future almost all films of Kumar Bangarappa will be released on the Akash label. Also, since the Chief Minister's daughter is married to Dr. Raj Kumar's son Shivraj Kumar, who is the leading hero of Karnataka films, his starrers too will be released on the Akash label.

Immediately with these acquisitions Akash will corner 30% of the Karnataka market. Lahiri and Empire will have to reckon with Akash as the major competitor.

The balance of the Kannada market is shared between Empire, Sangeeta, Lahiri.

Empire Recording rules Kannada Music Market

Dalip, the promoter is synonymous with Empire, the label which is popular with the entire Karnataka market and flushed with success. Ravichandran's last film 'Ramachari' was acquired for Rs. 4 lakh and is all set to beat the all time sales record of Nanjundi Kalyan.

Empire already boasts of a catalogue close to 600 titles.

Soundtrack acquisition Ghulam Ali Mahataab on Venus

Three soundtracks have been acquired by Venus by end Feb. Mukesh Duggal's 'Platform'/Anand Milind. Also, another Mukesh Duggal's film, untitled, with Nadeem Shraavan's music. Mrs. Raj V. Chhabra's 'Gudia'/Naresh Sharma and G.P. Sippy's 'Aatish'/Nadeem Shraavan are also acquired.

Basic repertoire

Ghulam Ali's 'Mahataab' is a major album which will be promoted in a big way by Venus. Pandit Kiran Mishra's 2 Hindi devotional albums 'Mangal Karini Sherawali' and 'Jai Jai Bholeshankar' were Urdu devotional 'Khwaja Salaam Le Lo' sung by Shamim-Nayeen Ajmeri was also released in Jan.

Venus holds on to Marathi market, reputed in Orissa too

Venus is playing strongly in the Orissa market. Harindra Sahu's 'Mukti Tirtha/Shantanu Mahapatra' was released in Feb. Other recent releases include 'Chala Shree Shatrachala/Shreekant Gautam, bhajans, and 'Jam Jamatia Bhido'/Badal Kumar, adhunik songs.

Marathi

In Jan 'Man ha Mogara'/Prabhakar Pandit, bhajans

Saad Deti Hima Shikhare (Abhijaat

Sangeet Shankhla). Volume-2

This cassette is the second part of the popular first volume of Natya Sangeet sung by Shri Ramdas Kamath Swami Swarupanand-Bhajans and abhangs from the Sanjivani Gatha. The songs have been sung by Ajit Kadkade and Sharad Jambhekar and music rendered by Ajit Kadkade. Odha Darshanachi -- Bhaktigeet sung. The music has been arranged by Shank Neel, Shashikant Rajderkar and Raja Upadhaya.

Khiladi, Shola Aur Shabnam are hits Strong releases in Jan-March '92: Venus

'Shola Aur Shabnam', directed by David Dhawan was the first movie in 1992 to set the music market moving. Almost, all the films released bombed. Bappi Lahiri with his excellent soundtracks did the trick for Venus and Pehlaj Nihalani who have remained together since long. Venus own production 'Khiladi' too is selling well. Unlike Super Cassettes film production Venus has imaged their film production in the Super A category style. The advertising, publicity, promotion, as well as the production values of 'Khiladi' have been executed with top showmanship and full money power.

Sajaan in five languages

The profoundly successful 'Sajaan' has now been released, with soundtrack and dialogues. The immense popularity of the film has prompted Venus to release 'Sajaan' in five other languages including Bengali, Punjabi, Gujarati, Kannada and Telegu.

Top singers have been used including Abhijeet, Alka, Kumar Shanu, Anupama Deshpande, Jolly Mukherjee. The Kannada and Telegu version has been supervised by M. Hashim and dubbing/mixing by Sanjay Rane. T.K. Kala, Anil Kiran, Ninu, Prakash Rao have sung.

Impressive line-up

Jagruti was the first release in early '92. Excellent reports have already been received for 'Deewana'/Nadeem Shraavan. 'Balmaa'/Nadeem Shraavan is already billed as 'the greatest musical of 1992. 'Insaniyat ka Devta'/Anand Milind, K.C. Bokadia's film is another biggiee. Mirza brother's 'Mashooq' and O.P. Nayyar's 'Zid' are 'A' category soundtracks. Ram Laxman's 'Dil Ki Baazi' is also on schedule. Dilip and Sameer Sen's 'Umar Pachpan Ki Dil Bachpan Ka' is another release.

Progress Electronics C-0 loader, a success

Fredrick, the well known service engineer in Bombay along with his brother, Francis have since the past three years struggled and invested lakhs of rupees and developed a C-0 loader. Jet Speed Audio and APC Corporation have already installed one unit each and both operators are overjoyed at the performance. The grapevine has it that Fredrick has received orders from more than 50 music companies.



At the 'Khiladi' release function

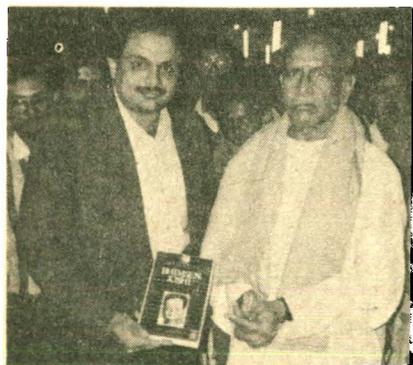
Market Report

Orissa potential 1 Million CX monthly

Jagannath Electronics, one of the cassette companies at Cuttack has a good production network and distribution thereof in Orissa. It is releasing its own production in the label-JE, it is also making duplicates of some Oriya cassettes released by national companies like T-Series, Venus, Tips etc. They are even using the Hindi film soundtracks and turnings for their Oriya productions.

There are four leading studios. One is Kalinga studio where film songs are recorded. It is managed by the Orissa Film Development Corporation. The other is Jagannath Studio, managed by Jagannath Electronics. They record commercial songs, and some special songs for special programmes like Dassera, Hindu New Year, Rath Yatra, etc. These special songs are recorded for Cuttack Doordarshan. The third studio is Evangel studio. It is managed by Bible Society of Orissa. This studio records some commercials songs and also programmes of Bible Society of Orissa. The fourth studio has opened recently and its name is JK Audio Centre. It is owned by Debasish Pradhan. It is also used for recording commercial songs. Most of these studios are busy around the year.

Last October, around 12 cassettes were released by the local companies. Nowadays, national companies are not releasing Oriya cassettes. Therefore, some new companies are coming up strongly due to this vacuum,



Pandit Bhimsen Joshi receives the 4 cassette set from Rohit Jerajani at the Annual Sawal Grandava Festival

and these new companies have been established by those music directors who have been disappointed in the Bombay music industry, namely Shrikant Gautam, Viju Swayn and Purna Khuntia. These music directors are disappointed due to the low and minimal price of their cassettes. Now these very directors have established their own labels in Orissa. Among the new music companies that they have started are - Rank Music, which has been started by Shrikant Gautam; Kunal Cassette Co. by Viju Swayn and T-tracks by Purna Khuntia.

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ATN - Hindi Satellite Channel

The world's first International Satellite delivered -- 'Hindustani Television Channel' was introduced, courtesy ATN Pvt. Ltd. (Asia Television Network Pvt. Ltd.)

A Press Conference was held in this connection on 30th November 1991, in the evening at the Sunset Suite, Hotel Oberoi Towers, Bombay. Various dignitaries attended the conference.

Test signals, according to ATN sources, have already started. ATN also promises regular TV telecast "very soon".

All said and done, it remains to be seen now, just how ATN lives-up to it's promises. Only time will tell.

Independent labels active in all regions

While the bigger audio companies keep vying for the top notches, the lesser known music labels around the country are doing their little bit too.

The Bombay market is flooded with a number of music labels. The 'not-so-famous' ones are gradually beginning to strengthen their catalogue, with a sizeable number of new releases. RAJSHREE MUSIC CASSETTES, which actually manufactures and markets cassettes from Bombay, Ahmedabad and Rajkot, has recently released a host of Gujarati titles, including the novelty, 'Disco Claps', which is a non-stop 'Ras-Garba'. Other releases include disco, dance, and religious material. RHYTHM CREATORS is another label from Bombay, which launched the hindi album 'Romances -- Ishq Ki Baaten', by Meenakshi Sharma. J-SERIES is a music label, devoted exclusively to releasing bhakti-geets and bhajans. SWARADARSHAN is another music label, which specialises in devotional songs. Yet another active music label, in the city, is NATIONAL VIDEO. They recently released the Marathi bhakti-geet music album, 'Sugandh Hari Naamacha'. The lyrics are composed by Tanaji Galande, and voices are rendered by Tanaji Galande himself, Sharad Joglekar, Uttara Kelkar, Tukaram Dhadam and Sharad Shambekar.

From Bombay to New Delhi, we go. The

capital is a very important centre in India for establishing music company bases. MCI is one music label in New Delhi, which is already faring pretty well, with Punjabi releases. MAX continues to exploit the folk market. The latest music label, to make waves in the capital is CAT, which has album releases ranging from bhakti-geets, historic songs, and quawalis, to Bhojpuri songs and nautankis.

Madras has a small music label called GEETANJALI, which is produced and marketed by Super Audio. It has released a live concert cassette version of the Madras festival by Nanagirittai Krishnan.

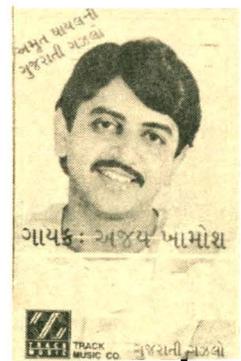
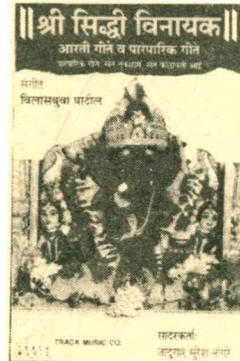
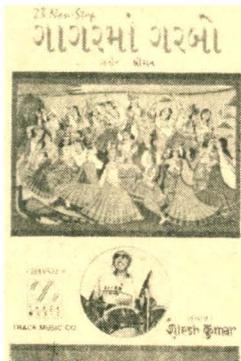
Way up North, Haryana can boast about their little music label, GOLDEN MELODIES. The label has a spree of releases to it's name, including a new version of 'Daddy Da Paisa' by Param Khurana. Other releases include world favourite, Premi group of London, Pao Boliyan, and Marriage songs.

The small labels doing active work in Calcutta, are UD SERIES, KIRAN, and CONCORD.

In a country, which can boast of different languages and cultures, it is little music labels that add up to the strength of the music industry. And independent little drops of water make great big oceans; don't they?

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International Music: Accent on Pop-Rock

Nearly all the music companies releasing International music are literally breathing down each others necks in an extremely competitive effort to establish themselves as India's No.1 music cassette company. The last couple of months have been marked with a significant number of releases, especially in the pop/rock category. All the big guns in the business—Magnasound-Bremen, MIL, CBS, EMI, etc. have released in the recent past and continue to release a spectrum of International repertoire.

Market response has shown a tremendous upswing in the pop/rock category. Most understandably so, all the music business brains have been concentrating in this area. Magnasound and Bremen have released superstar albums like Madonna, Prince, Dionne Warwick, Roberta Flack, Anita Baker, Kylie



Bryan Adams (MIL)

Minogue Paul Simon, A-Ha, Patti Labelle, Simply Red, Boston, Motley Crue, Texla, Pete Townshend, Dr. Jazzy Jeff & The Fresh Prince, etc. MIL has always fared commendably in this sector. Their releases include Carpenters, Eric Clapton, The Rolling Stones, Connie Francis, Genesis, Def Leopard, Bon Jovi, Bee Gees, Aaron Neville, Bob Marley & The Wailers, Savoy Brown, Dire Straits, Metallica, U2, Elton John, Chris De Burgh, The Platters, Anthrax, Stevie Wonder, Sting, Vanessa Williams, Salt-N-Pepa, Bryan Adams, Amy Grant, -- the list is endless. CBS of course, have released the cataclysmic super seller and world wide mega star, 'THE' Michael Jackson. His latest album 'Dangerous' is a international phenomenon now, and has already crossed the six figure mark in the country. Other

pop/rock releases from CBS are Michael Bolton, Mariah Carey, Firehouse, James Taylor, Ozzy Osbourne, Julio Iglesias, Wynnton Marsalis etc.

In the spiritual/gospel category MIL is way up front with a string of releases in a much neglected sector of International repertoire. Artistes include Dawn Rodger, Leslie Phillips, Sandi Patii, Phil Driscoll, Carman, Phil Keaggy, Acappella, Kenny Marks, Helen Baylor, Wayne Watson, Bruce Greer, Fletch Wiley, Petra, Dallas Holm, many many more . . . Magnasound have not released as many albums in this category but they have dished out Enya's delightful album called 'Shepherd Moons'.

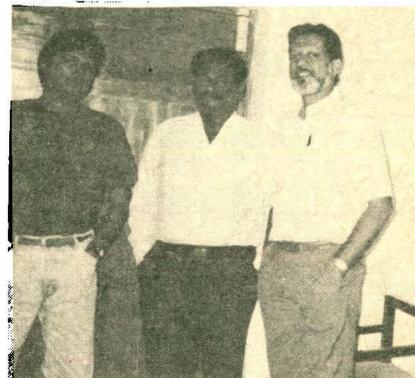
Country & Western is one area, which is unfortunately not being given it's rightful due. Although this particular sector is doing commendably well in the west -- Artistes like Garth Brooks even ascended to the No.1 spot on the US pop charts -- a remarkable feat for a country music album. Infact, artistes like Clint Black, Travis Tritt, Trisha Yearwood, Alan Jackson and other country and western greats have been hitting the charts regularly. So there can be no explanations why in India, the number of releases in this category are such a pitiful few. Among the albums released in this sector are Randy Travis, Kenny Rogers, Travis Tritt, all by Magnasound - Bremen. MIL has to it's credit The Kentucky Headhunters, Kathy Mattes. CBS has released Dolly Parton, and are scheduled to bring out the latest album by Ricky Van Shelton. EMI have to their credit 'Ropin' the Wind' -- the No.1 album by Garth Brooks.

Classical is one area which has been treated fairly by most companies. There is a good demand for this genre of music, especially from the connoisseur. MIL has released Tchaikovsky, Vivaldi, Pavarotti, Brahms, Dorati, etc. Magnasound has released an Instrumental album - The Munich Philharmonic Orchestra where MIL has a fair share of instrumentals including Mantovani, James Last, Paul Mauriat etc.

Besides all these, all the companies have kept up the good work with a consistent quota of released in the Jazz, Rap, and Easy listening categories. All in all, these music companies must be lauded for a great performance. And by bringing music from the west to the subcontinent, these companies help bridge the gap between different cultures, making music all the way.

Discovering Talents: United Music

"If other countries listen to Pop/Rock/Disco music and have their own 'Mega-stars', why not India?" feel Nikhil



L-R: Shashi Menon, Suresh Kumar and Nikhil Raghavan

Raghavan and Shashi Menon (formerly of Magnasound India Ltd.). Both Nikhil and Shashi are responsible for the formation of a new music company called United Music. The company seeks to not only release their own music, but has plan to distribute other labels, promote talent, manage acts, organise concerts and offer music marketing consultancy to exciting and new labels.

The promotion of western music talent available in the country by releasing their albums and organising concerts all over the country is a unique feat which United Music, has undertaken. Says Nikhil, "we ape the west and make no bones, why not bring out the best of what we have".

United Music has signed distribution rights for Bombay based 'Crescendo' and Madras based 'SuperMusic'. The promotion of talent round the country is terrific, and United Music is really doing a good job, even at selecting their own staff. Suresh Kumar formerly based at Magnasound, Madras Office in the capacity of a Branch Manager has now been appointed as General Manager for United Music.

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IPRS gets Govt approval

The IPRS (Indian Performing Right Society Ltd.) has been taken as one of the members of the Copyright Enforcement Advisory Council lately. The Union minister for Human Resources, Mr. Arjun Singh has constituted the council.

The IPRS as basically a company limited by guarantee and is registered under the Companies Act 1956. It is a non-profit making body set up under the provisions of Section 33 of the Copyright 1957 to look after and protect the interests of its members, namely the authors and composers of musical works.

The newly formed council will deal with matters like how to educate the masses about factors of Copyright, create a general awareness, amend the existing Copyright, etc. Mr. Tandon will represent the IPRS on the board.

The council comprises of the Addl. Secretary-Dept. of Education and Ministry of Human Resources Dept. as Chairman. The Jt. Sec. of Education is the Vice-Chairman. Other members are—Jt Sec Ministry of Information, Home Sec's of Govt. of Maharashtra/Tamil Nadu/Karnataka/West Bengal/Delhi. Other representatives of publishers, authors association. Plus representatives of other agencies, IPRS being one of these.

The first meeting of the council was held on 6th December 1991. In the meeting the members stressed on the fact that awareness must be brought about the Copyright Act.

According to Mr. Tandon, "it is the most neglected act at present". In January the Council held a workshop to educate the police personnel about the act. Tandon impressed on the point that "in the future, the IPRS need to fix up leading lawyers and press people on the council".

The second important subject of discussion was the operation, the IPRS soon intended to undertake to put some sort of control over the usage of Star and Cable TV. There has been a proliferation of Cable TV and Star TV operators and the IPRS has staunchly decided enough is enough. These operators will be charged and licenced in the near future, informed Tandon. Under Section 51 of the Indian Copyright Act, reproduction and/or diffusion in any form of cinematographic film by any person without licence being granted by owner of the Copyright is deemed to be an infringement of the Copyright law punishable under Section 63 of the Indian Copyright Act 1957. Thus the concerned people and his associates ought to contact the IPRS and seek its permission to avoid future legal disputes.

Tandon also informed Playback that a contingent comprising of various dignitaries met the Union Minister, Mr. Arjun Singh. The result of this meeting was that the Copyright Amendment Bill will be put forth in the budget session of Parliament. With all these happenings, the IPRS will be taken more seriously from now on.

Sensational Crackdown on Music Pirates

The Crime Branch effected a major breakthrough in checking audio-piracy, while undertaking a massive raid on Friday the 13th December 1991, in the Trans-Yamuna area, which led to the capture of those concerned and the seizure of a large quantity of pirated goods.

With a tip off, following the registration of a complaint of copyright from Super Cassettes Industries Ltd., the Crime Branch got into action rightaway. In a nerve-wracking, gut-wrenching drama that ensued, Mr. Ashok Chand, A.C.P. Crime Branch sent his sleuths to four places in the Trans-Yamuna area, where the primary accused was operating a printing offset unit, a complete dye cutter set up, and a unit, where photo processing used to be carried out. This massive copyright raid led to the sealing down of the printing machine, and thousands of negatives, printing plates and stickers were taken into custody. Stacks of duplicate inlays cards bearing the 'T-series' label were seized from the godown. The accused owner was arrested and taken into police custody.

It is expected that this sensational breakthrough by the sleuths from Crime Branch will go a long way to curb audio piracy that has been eating up the audio industry.



L-R - Nick Garnett-Director, IFPI, P. Chandra-President, IPI and Vijay Lazarus-Executive Member, IPI.

IPI Hosts Press Conference

Nicholas Garnett, Director International Operations and Legal Affairs of the International Federation of Phonographic Industry (IFPI) was in New Delhi in August last year. Apart from meeting officials in the H.R.D. Ministry and Delhi Administration, Nicholas along with P. Chandra, President, IPI, Vijay Lazarus, S. Shidore, Secretary, and H.S. Anand, Legal Adviser, all of IPI, addressed a Press conference. The conference was well attended by the National Press.

Latest Best Selling Film Soundtrack

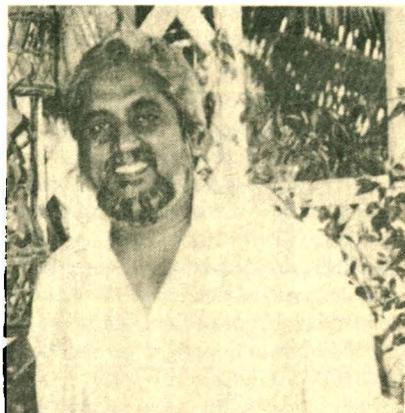
Jeena Maina Tere Sang	: T-Series
Phool Aur Kaante	: Tips
Sajan	: Venus
Dil Ka Kya Kasoor	: Tips
Sadak	: T-Series
Khuda Gawah	: Tips
Beta	: T-Series
Jaan Tere Naam	: Weston
Khildil	: Venus
I Love You	: Sterling
Nischay	: Venus
Maa	: Venus
Adharm	: Weston
Sapne Sajan Ke	: Lara
Paayal	: Music Bank
Mere Sajna Saath Nihhana	:
Vishwatmaa	: HMV

Tips Changes Address

The A & R, Marketing, Advertising, Production, Communications and Accounts Department of Tips Cassettes & Records Company have reportedly shifted to the following address: 301, Amrut Niwas, 3rd Floor, Ramkrishna Mission Road, Santacruz (West), Bombay-400 054. The new telephone numbers are 6483035 / 6482203 / 6482084 / 6464340.

The Sales Department & Registered Office continues to be at the old address however, 9, Shanti Niketan, Opp. Vijay Chambers, Near Dreamland Cinema, Bombay-400 004. Tel.Nos. 3863639/3886111/351190.

Sony label introduced in big way Bashir Sheikh appointed Executive Director of CBS



Bashir Sheikh - Man behind the CBS success story

December Fifth, Nineteen Ninety One. A historic day for CBS! It signalled the launching of Michael Jackson's latest album, 'Dangerous' on the CBS-Sony label in the subcontinent. "It was also a virtual relaunch for the Company" claims Bashir Sheikh newly appointed Executive Director, CBS "We have already crossed the six figure mark, with a staggering sell-out of over 1,02,000 copies of the album, as on January 4th 1992. It's undoubtedly the largest single seller in such a short time span. The sales are simply phenomenal", informs Bashir.

Bashir Sheikh firmly believes that "the figure is expected to cross the magical number of 1,60,000 by the end of February". Touching this mark would enable CBS to break the record, MJ had set previously, with his earlier album 'Bad', which had sold over 1,50,000 copies. "CBS expects 'Dangerous' to touch the 2,00,000 mark", asserts Bashir. And of course, it wouldn't really come as a surprise if it does. If the sale of over a lakh copies in less than a month is any indication to go by, then there can be no reason why that figure shouldn't sky-rocket to double by the end of the year.

The disease of piracy is eating into the Indian market. International music hasn't been spared either. In the case of 'Dangerous', the pirated versions came into the market around the 1st of December, four days before CBS-Sony launched the copyright album. (The worldwide release was on 26th November, 27th by IST, Bashir informs). "Although it gave the pirates a slight advantage, not much

damage was done", says Bashir. The CBS-Sony album annulled whatever sales the pirates had hoped for. "Whereas the pirated version have less than 60 minutes of playing time, with 10 or 11 songs, the CBS-Sony version brings you MJ's 'Dangerous in it's full form. We offer all the 14 songs over 77 minutes of playing time. And the originals even cost you the same as the pirated versions. So, you are getting an original 90-minute cassette at a fair price. Little wonder then, that people play it safe by choosing to buy original stuff", explains Bashir.

CBS-Sony backed-up their launching of the album with extensive sales promotion and advertising campaigns. This included printing of posters, calendars and danglers. Even a new inlay card was printed to escalate the effectiveness of the album. One novelty dangler, conceived by Bashir himself, read like this: 'Off the Wall' came a 'Thriller' who turned 'Bad'. Now he's 'Dangerous'. Naturally, all this publicity paid off, reaping rich dividends for the company.

"The re-sales of 'Bad' and 'Thriller', both MJ's previous hit albums have also picked up, following the release of 'Dangerous'", Bashir informs. "MJ, with his splendid show, has a great chance of getting nominated for the 1992 Grammy Awards". 'Dangerous', according to Bashir, ought to win the award for "best video" too. He points out that this may be due to the "100% boost" to the music industry. Bashir sums it all up, when he says. "It's the best thing that has happened to serve the cause of International music in the country. Even other music companies, besides CBS-Sony have drawn substantial benefits, owing to the Star TV invasion".

Another aspect that has benefited the Indian market for International music is the simultaneous release of an album, both worldwide, as well as in the country. Besides contributing to the success of the album in India, it also spares the music-lovers, the time involved in waiting for a foreign album. More importantly, it saves you a lot of money. Quality is excellent. "The US album of MJ would cost you 12 dollars, Rs. 350 approx.", Bashir informs. CBS-Sony are not looking to acquire copyrights for new labels at the moment. Bashir feels that the Sony catalogue is "big

Contd. on Page

Track Music Soundtracks

'Do Ghante Tees Minute'/Iqbal Qureshi and 'Ek Aur Suhagan'/Sumitra Lahiri, are scheduled for release. Ek Aur Suhagan has "the last song by Mohammed Rafi" according to Krishnendu Sen, Director of Track-Music, with the film scheduled for a launching in early April, informed Kapil.

Another soundtrack which has just been released, is 'Akhri Chetawani'/Shrikant Nivaskar.

Track Music has also gained the rights for the mythological picture soundtrack,

'Shiv Teri Mahima Nyaari', produced and directed by Suresh Singh Gohil. The music is directed by Rishi Raj, and lyrics are composed by Suresh Singh Gohil himself. The voices for this venture have been lent by Sudesh Bhosale, Suresh Wadkar, Kavita Krishnamurthy and Uttara Kelkar plus a Sanskrit shloka by Arun Ingle.

With a sizeable number of projects on hand, Track Music is all set to make their mark in the music biz.



At the cassette release function of 'Akhri Chetawani', L-R, Actresses Sudha Chandran and Anita Nangla, Krishnendu Sen, Director-Track Music, film producer Surendra Mohan and director R.P. Dutta.

Hindi movies soundtracks

Tips 92 schedule; strong pressure on market

Tips acquired Manmohan Desai's 'Bodyguard'. Sushma Shiromanee's 'Kanoon' and N.N. Sippy's 'Aaj Ka Goonda Raj'. The line up is tremendous G.P. Sippy's 'Aasmaan Se Aagey'. Hanif Sameer's 'Dil Hi To Hai' and 'Sanam', Vimal Kumar's 'Apne Dam Par' and 'Pyar Ka Rutba Sab Se Oancha'. Raj Kumar Santoshi's 'Dil Bhi

Tere Hum Bhi Tere', Feroz Khan 'Yaigaar' and Rajan Sippy's 'Maharaja', and Lal Purswani's 'Hum Hain Kamaalke'. All these films have big stars and cover all the big music director and already in 1992 'Pyar Deewana Hota hai/Babul Bose, Naya Sawan/Bappi Lahiri has been released, as also the mega release of 'Khuda Gawah'.

Loopbin in Rajkot

The regional market is hotting up so much now that Rajkot, a town in Northern Gujarat is soon going to progress into loop-bin duplication. Three labels-Super, owned by Rasikbhai, Premier, owned by Yogesh, and Siddarth, owned by Ranjeet have formed a syndicate to jointly put up a loop-bin

Music Bank distribution Classic gears up

Pradeep Ghatani has entered into a tie-up with Mr. Goel of EL-Tronika. Pradeep brings in his classic catalogue and Goel his Otari cassette duplication factory at Parel. They now join forces and the office is located at Goel's Procter Road premises. From here they will also distribute Music Bank catalogue.

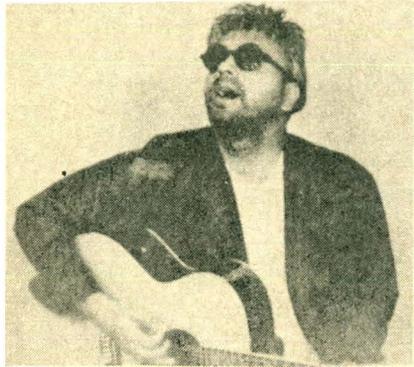
V.G.P. studio of music business

The South giant V.G.P., who is into departmental stores, finance and real estate is entering the music industry. Madras is ripe with excited rumours of V.G.P. entry.

Gautam Pyarelal launches music company

Gautam, son of Pyarelal (of L.P. fame) has teamed up with Esquire of HongKong to start a music company. Already, a smashing studio is coming up in Bandra, Bombay, which promises to be one of it's kind.

Eric Clapton, Jimi Hendrix, etc. released Big Promotion for Glenn Perry by Super Music



Glenn Perry—returns to 'Paradize' (Indla)

Glenn Perry, son of the illustrious Chris

Perry returned to India after 15 years to launch his musical career. He decided after surveying the scenario, to sign up with Super Music.

The launch of his debut album 'Paradize' promises to provide a lead to the international music activity in India. It's the first time an English album is being promoted with hoardings, press, banners, Radio advertising and also, a press conference.

The album has been produced by Glenn Perry in Los Angeles. It boasts of 'A' class musicians on the circuit in Los Angeles.

Rajendra Penta auctioned

The tape plant in Aurangabad set up by Rajendra Gang has been auctioned by Sicom.

There were many bidders at the auction, H.M.V. bid 1 crore 20 lacs and is keen on getting the plant. H.M.L. from Hyderabad also bid for the plant.

Rajendra Penta a limited company was set up with public money. The shareholders of course, most probably did not get anything at the plant.

Audio Fair '92 in Madras

Audio Fair '92 was the first exhibition of its kind to be organised in the metropolitan city of Madras, devoted exclusively to home entertainment electronics equipment. The fair presented an opportunity to manufacturers in this sector to display, demonstrate, sell or launch their equipment and allied products.

Pre-recorded audio and video cassettes of every type in all languages were on display as well as on sale at the stalls.

The organisers, Flamingo Enterprises, called it an 'Entertainment Electronics Equipment Exhibition', a 10 day affair. It was organised from the 3rd to the 12th of January 1992, just prior to the Pongal holidays. Dass Community Centre, a popular exhibition hall, situated just opposite to Hotel Chola Sheraton on Cathedral Road, one of the main thoroughfares of the city was the venue.

Crescendo Brings Talent Management to India

A talent promotion company has finally evolved in India for the first time. 'Crescendo Promotion & Management', the brain child of Suresh Thomas, is all geared to bridge the gap between the artiste's talent, and his commercial success as an artiste.



The Cream of Crescendo - Talent Management

Back L-R: Bashir Shelkh, Jack Van Reyk (Hazzard), Meryln D'Souza, Jackle Esteves, Cheryl D'Silva, Sheona Chavan and Jimmy Hammers (Hazzard)

Bindatone's 'Pehli Mohabbat'

Bindatone Pvt. Limited, has released a cassette titled 'Pehli Mohabbat'. The cassette has seven pop songs and they are being sold throughout the country. There is a high demand for this cassette. The songs are written by Ravinder Rawal, Faez Anwaar and Betaab Lukhanavi, and sung by well known and appreciated singers like, Kavita Krishnamurthy, Kumar Shanu, Amit Kumar, Udit Narayan and Alka Yagnik with the reputed

music director Kanak Raj.

Bindatone will also be releasing 'Pornimecha Chandrati', an audio cassette having eight marathi bhavgeets written by Sudhakar Kulkarni, Vandhana Witankar and Umkant Kanekar, with the popular and reputed music director Shrikanth Thackeray. Voices have been rendered by Suresh Wadkar, Ajit Kadkade, Uttara Kelkar, Padmaja Fenani, Anirudh Joshi, Hariharan and Bhupendra.

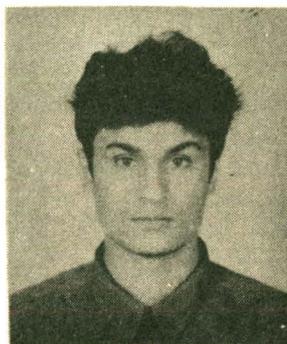
Executive Fast Forward



R. Ranganathan



Rateesh Babu K.S.



Anil Prabhu

R. Ranganathan joins Magnasound (India) Pvt. Ltd., as Manager, Media & Public Relations. Earlier, he was a Bio-chemist with Bharat Serum & Vaccines Pvt. Ltd., (Thane).

Rateesh Babu K.S. joins Mastersound India Pvt. Ltd., as Sales Executive. He was previously with Weston Components Ltd., as a Sales Officer.

Sunil Menghrajani joins Magnasound as Manager, Mail Order Division. He was earlier, working with Mafatal, as a Marketing Executive.

Anthony Kevin Surrao leaves CBS Gramophone Records & Tapes (India) Ltd. He was working as a A & R Manager.

Anil Prabhu joins Crescendo as National Sales Manager. He was earlier with Magnasound in the capacity of Area Manager. At 23, he is the youngest executive handling these designations.

Rodrigues joins Music Bank in Marketing and A & R. He was previously working for Rajesh Jhaveri at RAAG.

Raj Bhanot joins Vishwa Electronics. He will handle A & R and Marketing. He was earlier at Bindatone in the same capacity.

Rammani has been appointed by I.M.C.A. as Manager (Administration) to handle I.M.C.A. related matters and will henceforth liaison with the press.

Sundaram has been appointed Sales Manager, Bombay for CBS. He was earlier working with Magnasound, and prior to that, with HMV.

Anand Prasad joins Crescendo. He was previously working with Magnasound.

My Dear Brothers,

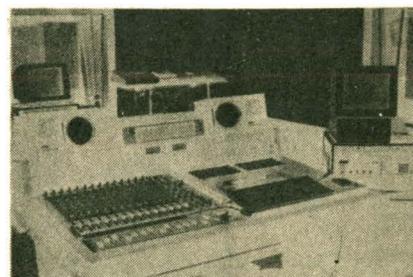
Please inform Playback when you appoint any executive. Do not think that your Company is small or too big, that you do not need to do so. It is important to inform, and it is for everybody's benefit to utilise Playback. Nobody denies that they are overjoyed at the existence of Playback. The top executives of all the companies plead that this magazine must continue. So you should take the responsibility to inform us about appointments of executives, big or small, in your organisation, without restraint. If you are a music company, if you are a video company, if you are manufacturing equipment for both these industries, then please send us information on all executives, leaving or joining your company. Let's make this magazine work. It has been created for the industry.

The Digital Domain

India's first computerised dual format digital recording studio

In our last issue, we carried a write-up on Rajesh Jhaveri's new studio, THE DIGITAL DOMAIN. Unfortunately, the heading for that column was mistakenly printed as 'INDIA'S FIRST 8-TRACK STUDIO.' PLAYBACK apologies for this mistake. In fact the amount of tracks available at THE DIGITAL DOMAIN are almost unlimited (over 200 tracks for a jingle).

With a view to set the record straight, THE DIGITAL DOMAIN is a state-of-the-art fully digital recording studio, with a wide spectrum of extensive in-house facilities that have never before existed under one roof. A technophile's dream come true, the studio



offers a choice of hard disk and tape based digital multi-track recording, with computer automated mixdown. If that were not enough, the studio also provides an analog 16-track recorder (with Dolby S) as an option.

The hard-disk based system is extremely versatile, allowing time compression without pitch change (and vice versa), programmable digital graphic equalisation, fully sweepable digital parametric equalisation with a 3-dimensional FFT display of waveform analysis as well as onboard digital dynamics (compressor/expander/limiter/gate). The computer runs at an amazing 50 MHz speed, i.e. faster than the Audiophile. Editing is possible to an accuracy of 1/4 frame or 1/100th of a second.

In addition to all this the studio has their own sampler, controller keyboard synthesizer, drum machines and guitar synth

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Electronic and Computer Music

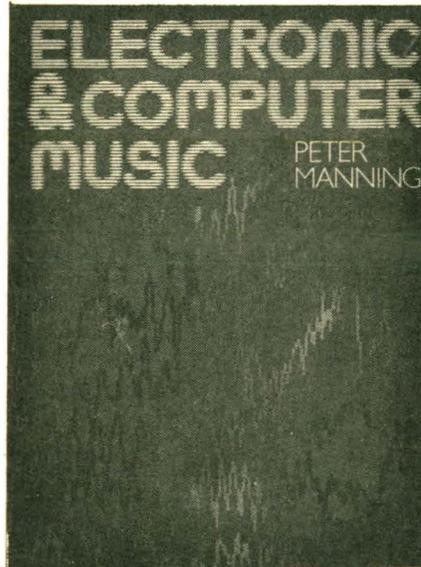
Peter Manning

291 pages

Rs. 700.00

Published at: Oxford University Press

The technology of electronic and computer music is undergoing constant and rapid change. In this corrected reprint, Peter Manning studies its development from its birth to the present day. After an introductory chapter concerned with the antecedents of electronic music from the turn of the century to the Second World War the book continues with the birth and development of the early 'classical' studios of the 1950's, examined both in terms of their design philosophy and



also their compositional output. A chapter devoted to the characteristics of voltage control technology leads to a study of the sub-

sequent upsurge of creative activity, considered under three headings: tape works, live electronic music, and the use of electronics in rock and pop. Attention is then turned to the sphere of computer music, and its rapid development over the last two decades. A bibliography and an extensive discography are included. The primary objective throughout is to provide the reader with a critical perspective of the medium both in terms of its musical output and also the philosophical and technical features which have shaped its growth.

This book becomes necessary reading and a very useful book if one is to consider the popularity of the new tapeless work stations like AMS, Soundstation, Studerdyaxis, the Akai and Otari models. Better to have a sound base while adventuring into this new area.

Tape Music Composition

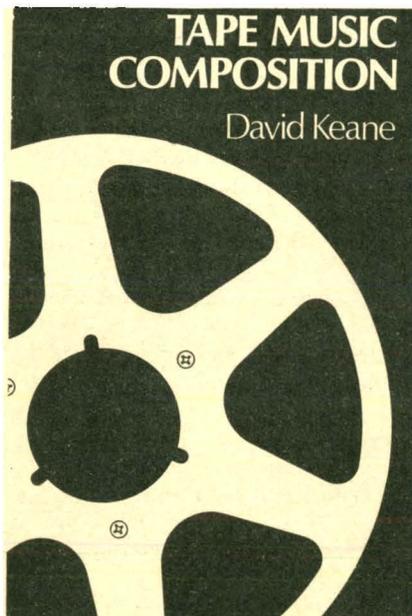
David Keane

148 pages

Rs. 500.00

Published at: Oxford University Press

This is a practical textbook. It takes the reader who wishes to compose electronic music step by step through the skills and technical knowledge required, starting with the mechanism of an ordinary tape recorder and ending with advice on assembling an electronic studio. No special previous expertise is called for, in either music or electronics. In the author's words, his aim is to help people make not electronic music, but electronic



music. 'I believe that we are about to embark upon the golden age of electronic music and I warmly invite the reader to examine the potentials of the medium and to make music if he finds these potentials appealing.'

David Keane, professor of music at Queen's University, Kingston, Ontario, is himself an active and successful composer of electronic music.

In the Indian context, this book is a must reading for all the novices and enthusiasts who want to get in the recording line. Where do we find such books on recording theory and especially simple ones which explain the basis so simply and so clearly. This is a must book for all the beginners and learners. Infact, I would go so far as to say this book is a great boon to the Indian scene where most of our practicing recordists have no reading material worth its name.

Every second, year after year,
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Rajit Kapoor &
Ajay Kothari
Directed by: Raj Kanwar
Music: Nadeem Shrahan



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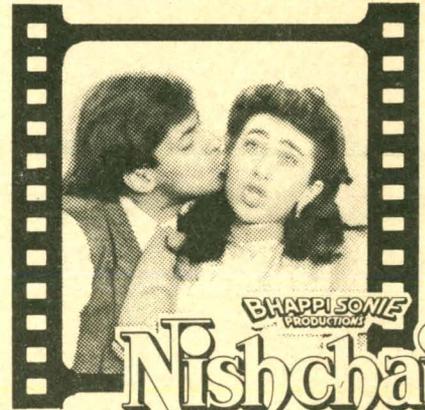


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Directed by: Abbas-Mustan
Music: Jatin Lalit



Produced by: S.R. Shetty
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Music: Anand Milind

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Directed by: Esmayeel Shroff
Music: O.P. Nayyar



Produced & Directed by
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Music: Danny-Shin
(D.C.S. International)



Produced by: Pranlal Mehta
Directed by: Esmayeel Shroff
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DAR at AES Vienna

DAR is introducing a powerful new internal digital mixing package for SoundStation SIGMA 8 and 16 channel digital audio production systems. These mixing capabilities greatly expand the advantages already realised with SIGMA's Segment Based EQ and DSP functions, by allowing the entire audio editing, track-laying and mixing process to be accomplished within the digital domain on SoundStation SIGMA.

Also new from DAR is SoundStation Network, true multi-access networking for SoundStation II and SoundStation SIGMA. The Network unites multiple SoundStations into an easy-to-use integrated system, giving each SoundStation operator the advantage of wide ranging access to audio material on any other SoundStation on the network.

WordFit, DAR's automatic dialogue synchronisation system for SoundStation is also featured. Indispensable for dialogue replacement and foreign language dubbing applications, SoundStation with WordFit aligns replacement dialogue by automatically editing the new material to synchronise with the original track.

New enhancements for DAR's DASS 100 multifunction digital audio interface and sampling frequency converter: Phase reversal and stereo fader capabilities and a number of convenience features have been added to DASS 100 - the one box solution to the interface problems that facilities encounter as they add diverse pieces of digital audio equipment.

AES Convention in Vienna

The 92nd AES Convention is being held in March 1992 from the 24th to the 27th, in Vienna, Austria. The convention will consist of Workshops, Seminars, AES Technical Tours, Social Programmes etc. all in the Pro-Audio sector. It is expected that various dignitaries will be present from all over the world. This will give a grand opportunity for various people, sound-engineers, equipment manufacturers, broadcast people, media people, etc. to rub shoulders with each other. It is expected to be a grand occasion.

The list of exhibitors for pro-audio equipment manufacturers is quite a large one, inclusive of all the big names in the business. So the best equipment in pro-audio is certain to be on display.

The seminar programme will include sessions in Digital Signal Processing, Measurement Techniques & Instrumentation, Audio History, Preservation and Restoration, Music and Musical Instruments, Transducers, New Techniques in Transmission, Sound Reinforcement, Digital Recording and Reproduction, Architectural Acoustics, Psycho Acoustics, Additional and Special Topics.

At the time of writing, the AES Convention is in full swing in Vienna. Playback, the only Pro-Audio magazine from India is being represented at the Convention by its Editor and Publisher, Mr. Anil Chopra. His visit was made possible due to the efforts and endeavours of Lyrec of Denmark. In our next issue we will feature the convention and all its salient features. So watch out for our next edition of Playback, to stay tuned in.

British at Vienna

Visitors to the coming AES Convention (Vienna 24-27 March 1992) will be treated to the full breadth of British expertise on display in the accompanying technical exhibition. No less than 40 of the stands will present UK products and services, in a Joint Venture promotion organised by the Association of Professional Recording Services (APRS).

The companies participating in the Joint Venture range literally from A to Z (Acoustics Design Group to Zonal Ltd.), with hardware and consultancy relevant to broadcasting, sound for motion pictures, recording and duplicating for the music industry, live sound, and studio design.

BRITISH EXHIBITORS

Acoustic Design Group
AGM Digital Arts
Amek
AMS Industries
Audio Design
Audio Developments
Audio Kinetics UK
Audix Broadcast
Calrec Audio
Canford Audio
Dearden Davies Associates
Digital Audio Research
Dolby Laboratories
Drawmer Distribution
Dwight Cavendish Developments
Focusrite Audio Engineering
Future Film Developments
GTS (Fabrications)
Klark Teknik
MBI Broadcast Systems
Michael Stevens & Partners
Munro Associates
Neve Electronics International
OmniPhonics
Penny & Giler
Philip Drake Electronics
Plasmer Systems
Saturn Research
Sellmark Electronics/Audiomation
Solid State Logic
Sonifex
Soundcraft Electronics
Soundtracs
Sunkyoung Magnetics Europe
Total Audio Concepts
Trident Audio Developments
Trilogy
Wigwam
Zonal

DIGITAL
dcc
COMPACT CASSETTE

Lyrec announcement on DCC at AES

The Digital compact cassette is going to storm the international market. This new cassette will play in cassette recorders which will be compatible to play also the normal compact cassettes.

The DC cassette plays back digital recording with a stationary head. Philips has introduced this item. Lyrec will market complete duplication system for these cassettes.

The List of Exhibitors

ACOUSTA ELEKTRONIK	DAR	JBL	SAKI MAGNETICS
ACUTRON	DAT STELLAVOX	KELLERER VERLAG	SANDAR
ADAMS SMITH	DBX	KELTREX/TEKSAM	SANKEN
AD SYSTEMS	DDA	KLARK TEKNIK	SAS SYSTEMS
ADTEC	DELTRON COMPONENTS	KLEIN + HUMMEL	SATURN RESEARCH
AEQ	DESSAURMAGNETBAND	KLOTZ DIGITAL	SCHNEIDER
AGAP	DIALOG4	KLOTZ ELEKTRONIK	SCHOEPS
AGM DIGITAL ARTS	DIC DIGITAL	KOCH DIGITAL DISC	SCV AUDIO
AKA	DIGAL (MONTARBO)	KORG	SEEM AUDIO
AKG	DIGIDESIGN	LAKE PEOPLE	SEIDEL TONTECHNIK
ALPHATONE	DIGIGRAM	LAWO	SELLMARK
ALEC	DIGITEC STUDER	LESTER AUDIO	SENNHEISER
AMEC TAC	DK-AUDIO	LEXICON	SHURE
AMPEX	DOLBY	LEYBOLD	SIEMENS
AMS	DORROUGH	LYDCRAFT (TUBE-TECH)	SIG TECH
APEX	DRAKE ELECTRONICS	LYREC	SOLID AUDIO
APEX MACHINE	DRAWMER	MANAGEMENT DATA	SOLID STATE LOGIC
APHEX	DUPLICATION EQUIPM	MAYCOM	SOLLAS
APOGEE ELECTRRONICS	BROKERAG	MBI BROADCAST	SONIFEX
ATE	DURAN AUDIO	MEG MUSIKELEKTRONIK	SONOSAX
ATC	DWIGHT CAVENDISH DEV	GEITHAIN	SONY
AUDIO ANIMATION	DYNACORD	MEYER SOUND LABS	SOUNDCRAFT
AUDIO DESIGN	DYNAUDIO ACOUSTICS	MIDAS	SOUNDSHERE / SONIC SYS- TEMS
AUDIO DEVINE TECH.	EDITECH STUDER	MITSUBISHI	SOUNDTRACS
AUDIO DEVELOPMENTS	EELA AUDIO	MOGAMI	SPECTRAL SYNTHESIS
AUDIO EXPORTS	ELECTRO SOUND	MOSES & MITCHELL	SPI
AUDIO FOLLOW	ELECTRO VOICE	MUNRO	STAGE ACCOMPANIMENTS
AUDIO KINETICS	ESTEMAC	MUSICBOX	STEENBECK
AUDIO PRECISION	ESTUDIOS GEMA	MUSIKON	M. STEVENS & PARTNERS
AUDIO PROCESING TECH.	EUPHONIX	MWA	STUDER
AUDIO SALES	EVENTIDE	NAGRA	STUDIO MAGNETICS
AUDIO TECHNICA	EVERTZ	G. NEUMANN	SUNKYONG MAGNETICS
AUDIOMATION	FAIRLIGHT	NEUTRIC	SUNYONG MAGNETICS
AUDIOPAC	FFD	NEVE ELECTRONICS	SWITCHCRAFT
AUDIOSCOPE	FIDELIPAC	NEW ENGLAND DIGITAL	SYMETRIX
AUDIX	FILP	NTP	TAMPOPRINT
AUTOGRAPH SALES	FM ACOUSTICS	OD & ME	TANDBERG DATA
AVF	FOCUSRITE	OMNIPHONICS	TAPEMATIC
BARCO-EMT	FOR-A	OPTICAL DISC	TC ELECTRONIC
BARTH	FOSTEX	ORBAN	TASCAM / TEAC
BASF	GAUSS	OTARI	TESLA
BEC TECHNOLOGIES	GENELEC	PANASONIC PROF. AUDIO	TFT
BEHRINGER	GHIELMETTI	PASTEGA	TIMELINE
BEL DIGITAL AUDIO	GIESE ELECTRONIC	PEAVEY	TOA
BEYER	GML	PEICOM ACOUSTIC	TOTAL SYSTEMS
BFE	GOLDLINE / LOFT	PENNY + GILES	TRIDENT
BGW	GOTHAM	PHILIPS CONSUMER	TRIPLE ONIDA
BNS	GRUPPE 3	ELECTRONICS	TURBO SOUND
BROADCAST ELECTRONICS	GTC FILM & FERNSEH	PHILIPS PROFESS.	UNIVERSITY SOUND
BRUEL & KUAER	GTC STUDIOTECHIC	ELEKTRONIK	VDB
BSSAUDIO	GTS	PLASMEC	WAVEFRAME
CALREC	HARMONIA MUNDIA	PRECISION DEVICES	WESTLAKE
CANFORD AUDIO	ACOUSTICA	PREFER	WHEATSTONE
CETECVEGA	HARRISON	PRO-BEL	WHITELEY
CHROMATEC VIDEO	HAUFE	PUBLISON	WOELKE
PRODUCTS	HES ELECTRONICS	QC MAGNETICS	YAMAHA
CLEAR-COM INTERCOM	HEYNA	QUESTED MONITORING	YELLOWTEC
COMMUNITY	HHB	RANE	ZENON
CONCEPT DEISGN	HOF-PROFESSIONAL-AUDIO	RANSON AUDIO-CAR-	ZONAL
COSMO MARKETING	ILSEMANN	TOUCHE	ZOROASTER (JAPANTAX)
COUNTRYMAN	INTELIX	RENKUS-HEINZ	3M-EUROPE
CREST AUDIO	INTER-TAIN	ROLDEX	360 SYSTEMS
CRL	IRP	RTW	
D & B	ITC	SAJE	

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PHOOL AUR KAANTE.

SAATWAN AASMAN.

KANON

MEETING A MILESTONE.

HASINA MAAN JAYEGI.

PARAKRAMI.

AAJ KA GOONDARAAJ

BODY GUARD

YALGAAR.

HEER RANJHA.

CHANDRAMUKHI.

SOUTELAY.

PYAR KA RUTBA
SAB SE OONCHA.

SANAM.

DEEDAR.

TIME MACHINE.

ZAMANE SE KYA DARNA.

DIL BHI TERA
HUM BHI TERE.

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Lyrec Success in Korea

With several recent orders for Lyrec duplication equipment in Korea, the Danish manufacturer Lyrec is establishing the success of its duplicating equipment in the Far East.

These orders follow Lyrec's successful participation earlier this year in the Korean Broadcast and Pro Sound Exhibition in Seoul and the BIRTV-91 exhibition in Beijing, China where Lyrec presented its full range of tape recorders, duplicators and high speed loader TACHOS 90B.

In all 3 loopbins and 34 slaves have been sold in the recent past along with mastering and QC equipment.

U.K.

Lyrec (UK) has appointed Johan von Schoultz as Managing Director. Johan von Schoultz comes from the parent company, Lyrec Manufacturing A/S of Denmark and

has long experience of the Lyrec range of products. His appointment is evidence of Lyrec's continuing commitment of its UK operations.

FRIDA

Pebble Mill, the home of BBC network radio has bought four Lyrec FRIDA portable tape recorders.

The FRIDA is a professional 1/4", 2 channel tape recorder offering 3 tape speeds, full servo controlled tape handling and microprocessor logic. It is audio electronics standard equipped with Dolby HX Pro and has phase compensated record amplifiers. The FRIDA, which can be rack, tape top or flush mounted includes 2-track, DIN Stereo and time code, making it particularly attractive for broadcast use as well as film and other location recording applications.

APRS - June 3rd-5th '92 in London

APRS (The Association of Professional Recording Services) has already taken reservations for over half the floor space for APRS 92, the 25th International Exhibition of Professional Sound Recording Equipment.

APRS 92 takes place at Olympia 2, London, from 3rd-5th June. Now celebrating 25 successful years of growth, it is the leading international show for equipment and services used in sound recording, radio and television (audio) production and the related theatre and live sound area. Said Philip Vaughan, APRS 92 organiser: "Since bookings opened in mid-December, over 80 companies -- mostly of international standing - have signed up; many of these exhibitors will use APRS 92 as the world premiere for their new products, which demonstrates how the APRS exhibition maintains its importance in the field." The exhibitors' list is expected to rise to 150+ in the coming weeks.

The international attendance has risen to around 14% in recent years and is likely to remain significant. "Our event has become

firmly established." said Vaughan, "as 'The One Show' for the new single market of Europe: come next June, APRS 92 will be the one place for everyone in the pro audio business to be."

With effect from 1st January 1992, Dave Harris -- director of London's prestigious Air Studios - Chairman of APRS, the Association of Professional Recording Services.

In taking over the chair at the end of the year. Harries paid tribute to the retiring Chairman, Rodger Bain, (previously of CBS Studios), in particular for his work in bringing the Association through some fundamental changes in representation of members of all kinds, not only in the commercial studio field. Harries also declared: "The members of the APRS represent a combination of facilities and talents which is unrivalled internationally. As the Association's new Chairman, I am determined to put this message over wherever and whenever we can, to

Contd. on Page

Dynaudio Acoustics in demand in S.E. Asia

The growing market for high quality Professional Audio equipment in S.E. Asia seems to have found the range of Dynaudio Acoustics Studio and Broadcast Monitors and amplifiers as much to its taste as has the European market. A simple display of working Dynaudio Acoustics systems on the Munro Associates stand at Pro-Audio Asia in Singapore this July was enough to generate tremendous interest.

"This is without doubt the most successful show I've ever attended." said Ross Caston, Sales and Marketing Manager of Dynaudio Acoustics, "At our first ever showing in this area, not only did we successfully review a large number of potential distributors, but we actually signed up 6 first rate companies who will hopefully be able to cope with the demand very effectively, whilst providing the quality of presentation and service back-up that we required from our dealers. We took our largest ever single order from Taiwan, and sold the entire contents of the stand twice over. We had customers bidding for the goods that we brought out! Superb."

The company are already represented by General Traders Ltd. in Japan, where sales are booming, and are now looking to expand from their new bases to cover the entire area. The distributors confirmed either at the show or shortly thereafter were:

- Singapore : Electronics and Engineering PTE Ltd.
- Malaysia : Meteor Sound and Light Systems, Kuala Lumpur (Private sales) Eastland Trading PTE Ltd., Kuala Lumpur (Government Sales)
- Taiwan : KHS Ltd., Taipei
- HONG KONG : Betru Ltd.
- Sri Lanka : Sound + Vision Pvt. Ltd., Colombo (Serving Sri Lanka and India)

The Company expects to be able to announce Australian distribution shortly after the AES show there in August.

World Beat Bhangra from Audiorec



Dal: Performing for Indian audiences in U.K

Audiorec, the label from U.K. which has created an upmarket for Indian artistes has boosted its catalogue with some good releases on audio cassette as well as on CD's.

'Beat The Rap' is a special album from Audiorec, appropriately labelled 'World Beat Pop, Funk, Bhangra'. The performance for this album is by Dal, a former Canadian Radio Broadcaster and night club DJ. The music is of unique quality, in traditional style, originating from Punjab, India.

Other releases include 'Inner Voice', by Budhaditya Mukherjee, and a series of albums of Purshotamdas Jalota. These include 'Songs of Surdas-The Bhrangit', 'Ashtachhap Poets--Praising Krishna' and 'Songs of Kabir--The Call of the Divine'..

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Globe Magnetics, Singapore Caution Equipment Users

Hoax Relapping & Reconditioning in India

Claiming to represent Globe Magnetic Sciences of Singapore, some unscrupulous business operators in India are believed to be carrying out shady deals. These operators impersonate the Singapore firm for audio magnetic head relapping and reconditioning business. They operate from areas in Bombay and New Delhi.

The impersonators had managed to photocopy the Globe Magnetic Sciences' magnetic literature and thus collected heads for relapping and reconditioning on the false claim of representing Globe Magnetics. These unscrupulous operators relapped the heads elsewhere and damaged them beyond repair.

Arthur Ngiam of Globe Magnetics informed Playback that "relapping of audio

magnetics is a combination of art and sciences, and like precision mould making, it has to be acquired over a long period of time, using the right procedures, equipment and foundation". Globe Magnetics have been actively involved in the relapping and saving of thousands of audio magnetic heads in the sub-continent. Their work has been highly appreciated by major equipment manufacturers and duplicators.

Now, with this latest development in India, Globe has expressed concern and cautioned equipment manufacturers and duplicators. Any clarifications could be made at their Singapore address: Globe Magnetic Sciences Pte Ltd, 514, Chai Chee Lane, #16-16 Bedok Industrial Estate, Singapore 1646.

DCC's Prepare to Invade Market

A number of record companies and consumer electronics manufacturers, in the U.S. have formed an organisation to promote Philips' fledgling digital compact cassette (DCC) format.

Apart from Philips and PolyGram, the group includes all major records label groups. The U.S. launching of the DCC will be in the fourth quarter of 1992. The campaign, of the DCC launching, is modelled after a similar effort, taken a few years earlier, to promote the compact disc. Back then, the hardware and software industries came to work together for the first time. The hardware companies will promote the various models of the DCC players that will enter the market when the technology is launched, while the software companies will trumpet the availability of pre-recorded music in the new format.

The formation of the DCC group, has focussed the spotlight on the Philips' tape format, shifting away attention from Sony's mini-disc technology, which is expected to be launched in the U.S. in mid-1992. And right now, the winds of change, certainly seem to be blowing in the direction, where the DCC's are.

Electrosound: Williams, Jambor visit India

Jim Williams, President of Electrosound, had been to India on a brief visit recently. Also accompanying him, was Perry Jambor, Sales Manager, Audiomatic, worldwide marketing agents for Electrosound. Williams was on a mission to finalise sales of Electrosound equipment. He also used the opportunity to impress upon the people in the Indian industry about the salient features of Electrosound equipment.

While on his Indian venture, Williams shared with Playback his impressions about the Indian market. According to him, "the market is obviously a large one, and the Indian market will continue to grow". He said that "Electrosound has been a player

from before". Emphasising that he intended to make the presence of Electrosound "stronger in the future", Williams informed that he would attempt to gain a good foothold in the Indian market in the coming year. It was keeping this in mind that he embarked on survey of the entire Indian market with visits to Bombay, Delhi, Madras, Calcutta and Bangalore.

Williams claimed that they were here to "establish contact with key people in the Indian market, as well as re-establish old ones". Summing up his visit he modestly stated that "the whole affair was fruitful", and he expects to find a good market for Electrosound in the future.

Electrosound in Singapore, Bangkok

Electrosound has spread their wings in their attempt to gain a hold over the Asian market. They now have their representatives in both, Bangkok and Singapore.

In addition to this, Electrosound have a spare parts warehouse in both these places. They have now set up a technical training centre in Bangkok. The centre is handled by 'Datron Thai Co Ltd.' Electrosound also claim to offer excellent technical service

back-up. Perry Jambor, Sales Manager of Audiomatic, worldwide marketing agents for Electrosound informed that "one of the Electrosound engineers is currently in Bangkok, training Datron Thai staff on servicing and installing of the Electrosound 9000 system". All spare parts are freely available in Bangkok and Singapore, Perry informed.

Electrostatic Speakers From MAS Australia

A very interesting technological development, down under, is the latest range of electrostatic speakers, courtesy MAS Australia.

MAS Australia offers a whole gamut of

electrostatic speakers to choose from. The speakers are available from 100 W RMS to 250 W RMS. The MAS range of electrostatic speakers offer flat response at 20 KHz and overall figures at an unbelievable +/- 3db

Pro Audio & Light Asia '92

Date: July 8-10, 1992
Venue: IMM Exhibition
Centre, Singapore

The Audio and Light Industry of the Asian region will soon be getting together at the IMM Exhibition centre, Singapore for the 'Pro Audio and Light Asia '92' (PALA). This is the 4th Annual International Trade Exhibition for Professional Recording, Sound Reinforcement, Duplication, Lighting, Lasers, Special effects and Associated Equipment for the Leisure, Entertainment and Related Industries. This is Asia's largest and most important Pro Audio and Lighting industry event. This is not a local Singapore show, major local distributors cannot sell direct to visitors from Asian countries not covered by their distributorship. It is therefore very important that International manufacturers participate.

The Exhibits include Sound Consoles, Professional Loudspeakers, PA Systems, Amplifiers, Equalisers, Signal Processors, Audio Special Effects Equipment, Digital Audio Synchronizing System, Theatre/Disco Lighting Lasers, Fog and Smoke generating machine, Lighting effects, Lighting mixers, Dimmers, Stage Luminaries and control systems, Trussing system, CD production and packaging, Duplication system, other equipment.

The 1991 exhibition had more than 200 international exhibitors and represented manufactures from 17 countries. The opinion shared by exhibitors is that such an event will help to promote serious business and an awareness and insight into the Audio and Light industry.

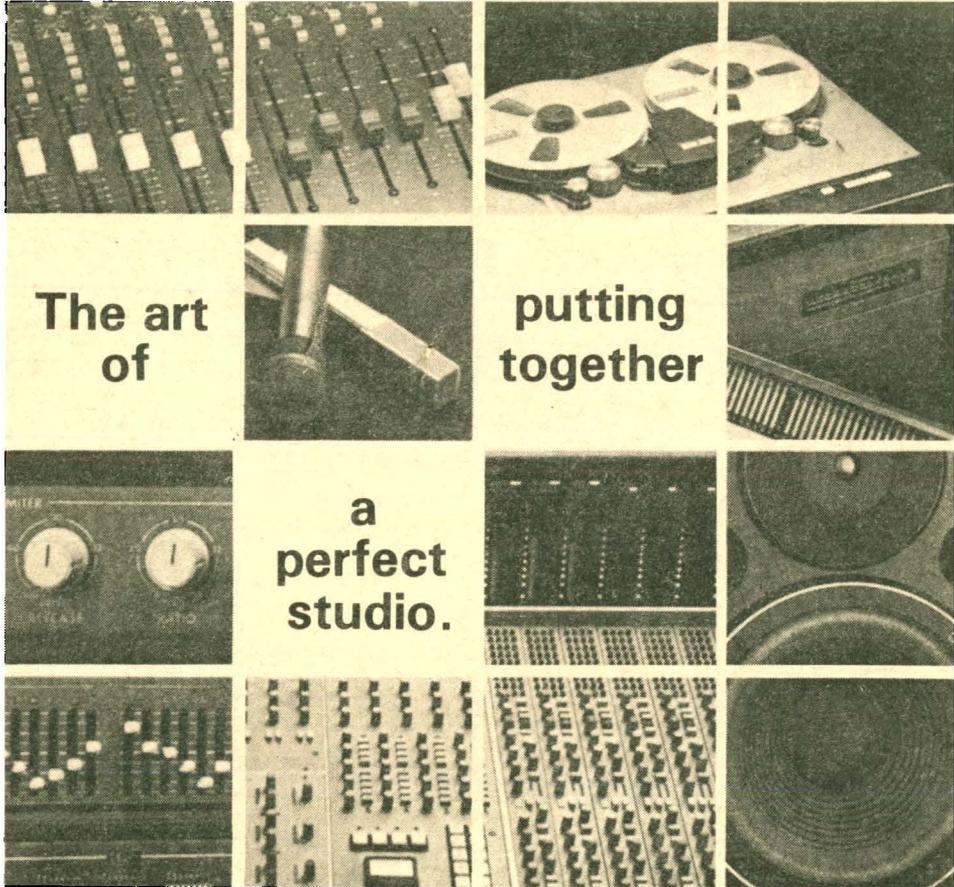
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from 35 Hz - 40 KHz (100 W) and +/- 3db from 15 Hz - 100 KHz (250 W).

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Tel.: 7210506, 7111880.

Compressor, Limiter

Application Notes

When we designed the Afterburner we listened to what audio professionals had to say about what they wanted in a compressor/limiter, and the limitations of existing products.

So, we made it fast to set up, gave it easy to read wide scale metering, added an Enhance control, and, perhaps best of all, we made it switchable to 2 band (Low/High) compression, opening up a whole new range of gain control options.

To familiarise you with its functions we've taken applications suggested by Audio Engineers and the ARX design team and put them together in some practical notes. These are by no means the only ways of using the Afterburner — experimentation is the only way to fully realise the variety of gain control techniques the Afterburner makes available.

Enhance

One of the special features of the Afterburner is the Enhance function. You may have noticed how often audio signals that have been compressed or limited sound flat and lifeless. The Enhance function provides frequency restoration to preserve the spectral balance of the signal, compensating for the sagging Low and High frequency response of compressed or limited program material.

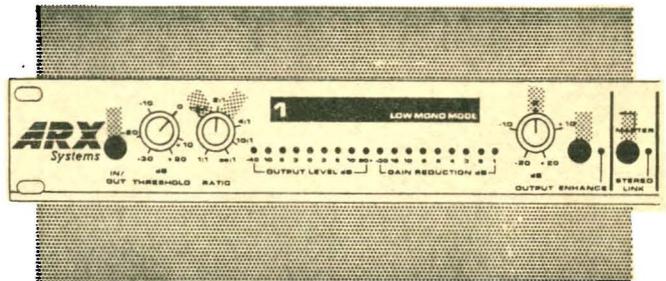
This returns life to the program material, giving processed program material a more upfront sound without the listener fatigue inducing distortions of some "exciters".

On the following pages we've listed some practical everyday uses for the Afterburner.

Single Channel Mode

a/ Gentle Compression

Uses: Vocal Leveling, fattening Drums, pulling the mix together.



Control positions: Enhance IN, stereo link IN, Dual Channel IN

Threshold depends on input level. For -10dB nominal systems between -20 to -10dB. For 10dB and +4dB. Ratio around 1.5:1 to 3:1. Output gain to suit desired output level usually 0dB (unity)

Effect: Pulls main and harmony/backing vocals together and evens out level differences to give a much fuller together vocal sound.

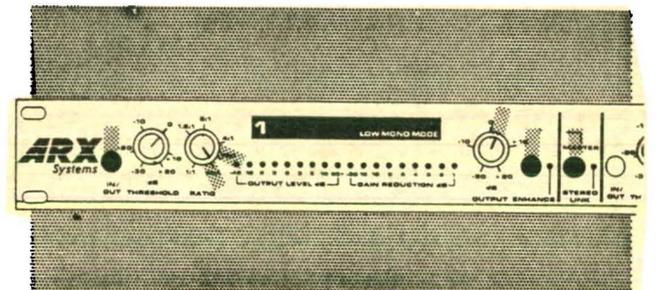
Fattens drums to provide more even balance, increased definition between individual drums and enhanced low frequency response.

With the overall mix it pulls everything together giving a more even balanced sound and preserving the stereo image even if the input signals vary in level.

This setting also increases apparent volume without reducing headroom as the average level is more constant.

b/ Hard Limiting,

Uses - Loudspeaker Protection, Preventing Tape Overload, Transmitter Overmodulation.



APPLICATION NOTES

Control positions:

Enhance IN, Stereo Link IN, Channel IN Threshold depends on input level. For -10dB nominal systems between -20 to -10dB; for 0 and +4dB nominal systems between -10dB and +4dB.

Ration from 10:1 to 00:1

Output Gain to suit desired output level, usually 0dB (unity).

Effect:

Has no effect on the signal until threshold is reached. Once threshold is reached, the output is held at a constant level until the signal is reduced below the threshold level. The user can determine the absolute maximum level (just below the clipping point of amplifiers, tape saturation, transmitter overload, etc) for system operation and set the threshold level 1-2dB below to prevent overload.

Single Channel (Dual Band) mode

This mode of operation opens up a whole new world of gain control. You can make thin sounds fat, fat sounds thin, alter the loudness curve of Sound Reinforcement systems, control low frequency leakage in installations. The possibilities are almost endless.

As the Low and High frequency dynamics of the program material are now controllable separately, the user can tailor control setting to suit the varying frequency/amplitude balance of the program material being compressed.

If we analyze the spectral balance of most modern audio signals we find that they are heavily weighted toward the low frequency end of the spectrum (below 250Hz).

However if we analyze vocals and instruments we find that most of the energy and ALL of their intelligible differences occur in the mid and high frequencies (above 250Hz). In single band (conventional) channel compressor limiters this usually means that when we compress or limit program material, we are taking our threshold cure from the low frequency content of the program signal. This causes the well known and unpleasant *pumping* or *breathing* effect, where the mid and high frequencies are modulated by the low frequencies because they are of greater amplitude.

By splitting the program we can control the two bands of frequencies much more effectively and with negligible interaction. The threshold of the mid and high frequencies, and the low threshold is determined by low frequencies, which if you think about it is the logical way of doing things!

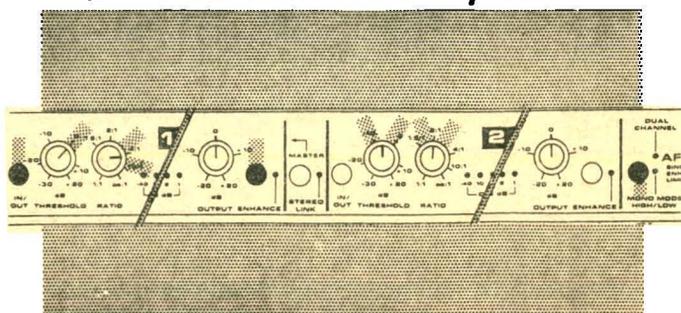
In this mode of operation the mono mode switch must be IN, Stereo Link switch OUT. Note that in this mode, *Channel B Bypass and Enhance switches are non operative.*

Signal Input and Output is via Ch 1 input and output. Output metering is via Ch 1 output meter. Gain reduction of Low Frequencies is indicated by the Ch 1 Gain reduction Meter and Gain reduction of High Frequencies is indicated by the Ch 2 gain reduction meter.

Ch 1 controls signals under 250Hz, Ch 2 controls signals above 250Hz. The filter slope is 6dB per octave so the transition between low and high channels is very smooth and transparent.

All the settings suggested below are only approximate and will vary slightly with signal level and frequency content. Don't be afraid to experiment. We'll help you become familiar with the Afterburners varied capabilities.

a/Two Band General Compression



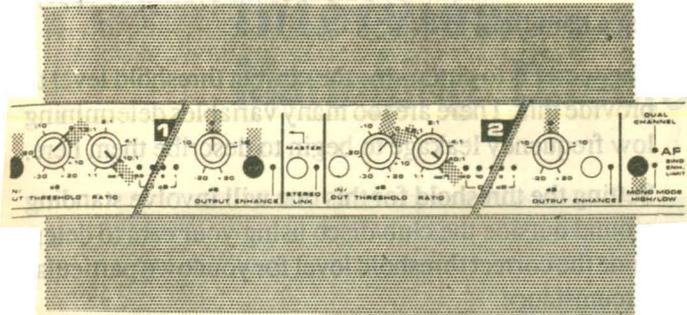
Control Positions:

Enhance IN, Ch 1 threshold around 0 to +4dB, Ch 2 threshold around -10 to 0dB; Ch 1 ratio 4:1, Ch 2 ratio 2:1; Ch 1 and 2 output gains usually 0dB (unity).

Effect:

Pulls the mix together giving a fuller, more dynamic, sound for the same overall program level. Vocals and instruments stay upfront as their level is not dictated by low frequency content.

b/ Two Band Hard Limiting



Control Positions:

Enhance in, Ch 1 Threshold around 0 to +4dB, Ch 2 threshold around -4 to +4dB. Ch 1 ratio 10:1 to ∞:1, Ch 2 ratio 10:1 to ∞:1.

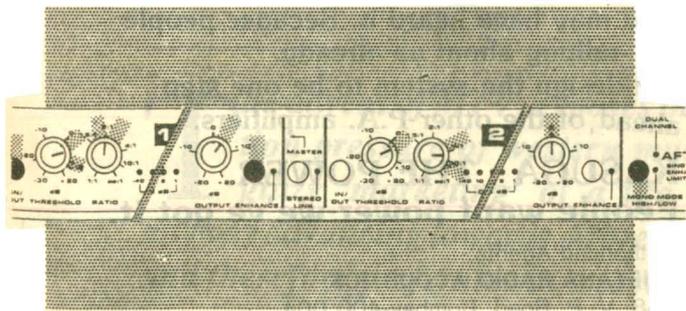
Ch 1 and 2 output gains usually 0dB (Unity).

Effect:

Has no effect on the signal until the threshold set on either band is reached, once this threshold is reached the signal in that band is held at a constant level until it reduces below the threshold level. The user can determine the absolute maximum level required (just prior to Amplifier clipping, tape saturation, transmitter overload etc.) and set the thresholds 1-2dB below to prevent overload.

This method of operation ensures maximum program output whilst retaining overload control.

c/ Concept Sound from a Small to Medium System



Control Positions:

Enhance IN, Ch 1 Threshold around +4 to +8dB, Ch 2 Threshold around 0 to +4dB. Ch 1 ratio 2:1, Ch 2 ratio 4:1-8:1.

Output Gain Ch 1 +3dB, Ch 2 0dB (unity).

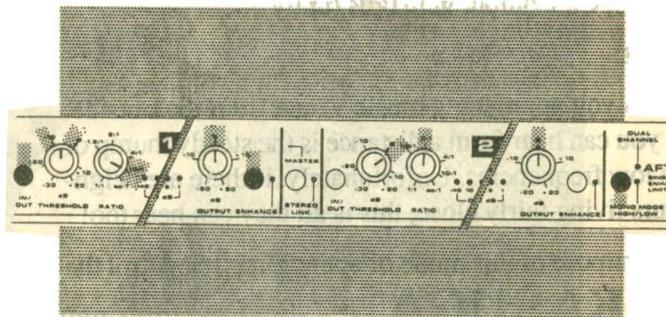
Effect:

What we've done here is given the whole system a life in the Low Frequency Output at the usual operating level.

When the system is driven up to 0dB program levels we find the mids and highs start to compress harder than the low frequencies. This means our vocals and instrument levels stay under control and the low frequencies still have a few dB to go before they begin compressing, at a more gentle ratio than the mids and highs. This gives the perceived effect of more low frequency output.

At levels where previously the system was starting to get thin and harsh we now have a smooth sounding "fat" system with plenty of low frequency punch. And isn't that what every engineers striving for? The drum sound in this mode has to be heard to be believed.

d/ Cleaning up muddy Vocals



Control positions:

Enhance OUT, Ch 1 threshold around -10dB to -40dB, Ch 2 threshold around 0dB to +4dB. Ch 1 ratio around 10:1, Ch 2 ratio around 2:1. Ch 1 output gain 0dB (unity) Ch 2 output gain 0dB (unity).

Effect:

What we have done here is the reverse of application c/.

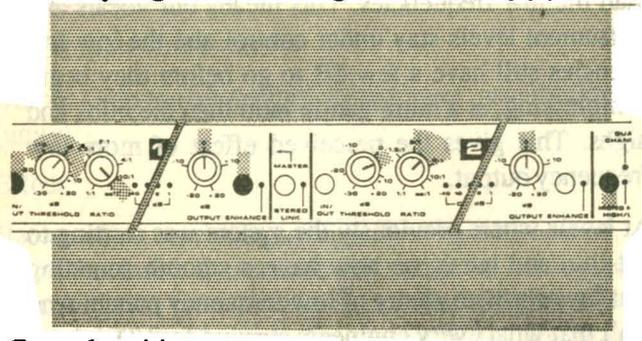
We are aiming to reduce the low frequency content of Vocal program in order to improve its intelligibility and reduce its overall amplitude. Excessive low frequency energy, breathing noise, wind etc. is compressed at a much harder ratio than the mid and high frequency program.

Simply EQing this out of the program would leave the Vocal thin, nasal sounding and lifeless. By controlling the low frequency content of the signal to a constant

APPLICATION NOTES

compressed level, we have a vocal program that has high intelligibility, reduced overall amplitude and a natural sounding amount of low frequency energy, all at user determined levels.

e/ Keeping Venue Neighbours Happy



Control positions:

Enhance IN, Ch 1 threshold variable depending on the situation, CH 2 threshold around 0dB to +4dB; Ch 1 ratio 00.1, Ch 2 ratio 2:1 to 4:1. Ch 1 output gain 0dB (unity), Ch 2 output gain 0dB (unity).

Effect:

When you approach a music venue from the outside, all you can hear from a distance is the steady thump of the low frequencies. Unfortunately, if there are neighbours living fairly close, this is all they can hear too!

The purpose of this mode of operation is to control the

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absolute low frequency output of the system by applying a hard limit to it.

The secret is to determine the correct threshold level to provide this. There are too many variables determining low frequency leakage to begin to describe them here.

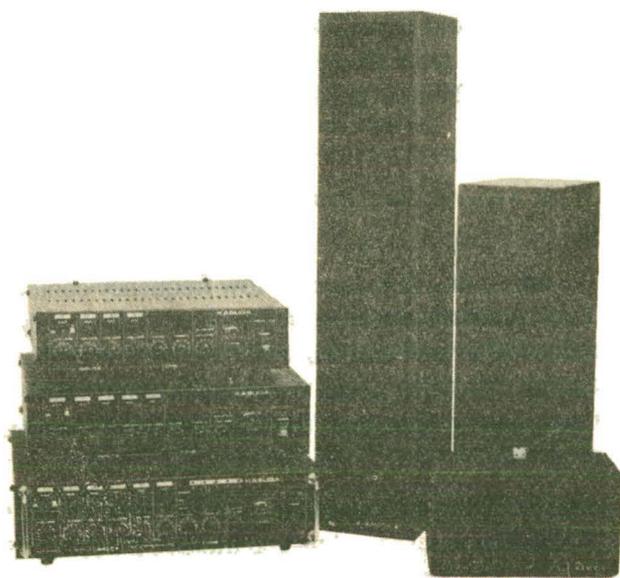
Setting the threshold for this one will involve standing around outside the club/disco using your ears to determine the correct threshold level for your own particular circumstance.

What happens in operation is when the system reaches the desired level of low frequency output it is limited to that level and no more. The mids and highs are at a higher threshold and lesser ratio which ensures the system continues operating at a high level, keeping the patrons happy, but the long distance travelling bottom end is limited in level, keeping the neighbours happy!

What we have outlined in the previous pages are only a small number of the Gain Control applications the adventurous Audio Engineer can use the Afterburner for. We look forward to hearing of any new applications that enterprising Audio professionals find.

Colin Park

Director-Product Development



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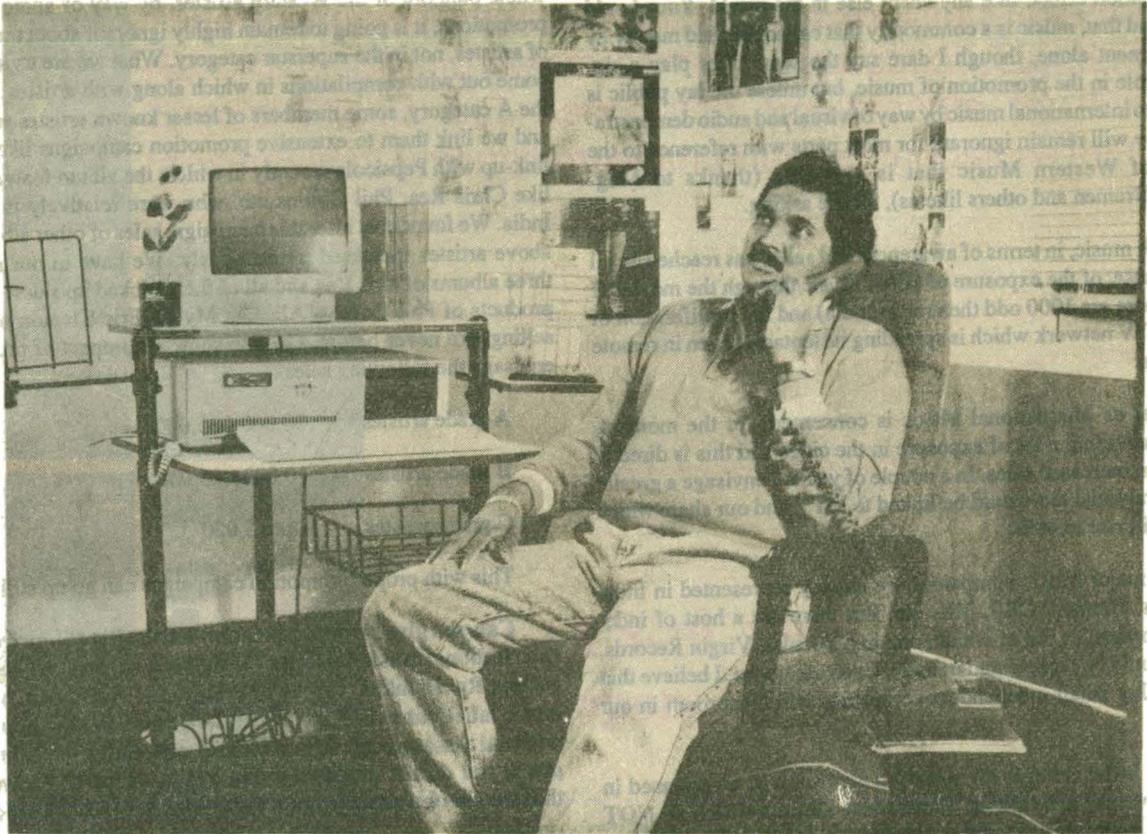
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PLAYBACK & FASTFORWARD
MARCH - APRIL 1992

Interview : SHASHI GOPAL Managing Director MAGNASOUND



The advent of MTV, exposes the Indian market to the full promotion pressure of western music. 24 hours a day, sophisticated glitzy 'marketing' of a life style, the Indian middle class is anyway advancing towards. More licentious, permissive, promiscuous, and therefore preferable in a society where sex is on its way in.

Slowly but surely, International music is going to carve but a much larger share of music market in India. Playback interviews Shashi Gopal, Managing Director, Magnasound to give an inside view.

INTERNATIONAL MUSIC

PLAYBACK: The International Music business is hotting up. Can you draw a scenario, as you would perceive the situation, about 2 years from now? Are there going to be many more players?

Shashi Gopal: Yes, there is no doubt that International Music business is gaining momentum. This is a consequence of the demonstration effect, like anywhere else in the world. You should understand that, music is a commodity that cannot be sold merely by advertisement alone, though I dare say the press does play a significant role in the promotion of music, but unless the lay public is exposed to international music by way of visual and audio demonstrations, they will remain ignorant for most parts with reference to the quality of Western Music that is available (thanks to Magnasound/Bremen and others like us), for the asking.

Hindi music, in terms of awareness and sales, has reached an all time because, of the exposure of Hindi Music through the movies (I believe there are 1000 odd theatres in India) and the proliferation of the cable TV network which is spreading its tentacles even in remote rural areas.

As far as International Music is concerned, for the moment, MTV is providing a lot of exposure in the cities and this is directly reflected in increased sales. In a couple of years, I envisage a greater part of rural India too would be linked to MTV and our share which is 10%, will rise to 40%.

Now major Music companies are already represented in India through us, Bremen, CBS, MIL etc. But there are a host of independent companies out of which, one in particular, Virgin Records, I think, should be represented in India. Even otherwise, I believe that in time, other small independent companies will mushroom in our country.

What is the criteria for selecting an album to be released in India? Now, we are talking about those albums which do NOT fit into the superstar category, like Madonna, et al.

Our licensors circulate a priority list and the prerequisites of the artistes to be promoted are provided in this list and our selection is based mainly on this. But as you know, we are relatively newcomers into this field (having started operations only in 1989), sometimes we release relative older catalogues due to their extreme popularity in this country, like Jim Reeves etc. who may be an old hat to the Western audiences, but in India, this great artist has reached an evergreen status and his songs are still popular here judging by the fact that some of his numbers are still broadcast on radio regularly.

Otherwise, as far as the others are concerned, we have a selection panel which regularly study the Billboard and other standings of the various artistes/albums. As I told you before, MTV is playing a more and more important role and considering this also, selections are made keeping in mind, the kind of artistes/albums which have gained awareness, recognition in the Indian mind.

As for other extended catalogues, like Rock, Pop, Blues, we consult various experts in these particular categories who advise us, as to which albums might catch on in this country and we release them accordingly.

I have heard and gauged from dealers, that sales of artistes,

NOT in the superstar category, are actually, extremely poor in India. Could you chart out the sales potential of these 'B' and 'C' grade albums? I would appreciate, if you could cite specific examples.

I agree that earlier on, this was true, but the trend is changing, I dare say. I repeat again that unless the Indian public is exposed to the whole plethora of the Western artistes, by way of audio and video promotions, it is going to remain highly ignorant about the existence of artistes, not in the superstar category. What we are trying to do, is come out with compilations in which along with artistes who are in the A category, some members of lesser known artistes are featured and we link them to extensive promotion campaigns like we had a link-up with Pepsicola recently in which, the album features artistes like Chris Rea, Phil Collins etc. who were relatively unknown in India. We found that after this campaign, sales of other albums of the above artistes increased tremendously. We have in our repertoire, three albums of Chris Rea and all of them picked up sales. And other products of Phil Collins, Alannah Myles, Eric Clapton etc. started selling like never before. Goes to show the impact of promotion. I envisage the following sales:

A grade artistes - 30,000 - 35,000

B grade artistes - 10,000 - 15,000

C grade artistes - Upto 5,000

This with proper promotion campaigns can go up still further.

Can you give some justification for the Rs. 45/- priceline, for International music cassettes? If Indian soundtracks, reportedly costing Rs. 35 lakhs, can be offered to the consumer, by Indian music labels, at a price below Rs.25/-, when WHY should International cassettes cost so much more, especially, when in the first place, you do not invest to create the repertoire? I have learnt, that the 'better quality' costs approximately Rs. 2/- to Rs.4/-.

The Music Industry does exhibit a great price elasticity. There are a lot of considerations. First of all there is a particular pressure from our licensors who demand a premium pricing of their products. The price per cassette in the U.S. itself is \$8/- and it would spell deep trouble to the Western Music market if low priced music cassettes were re-exported to U.S. and other countries and sold cheaper than the existing prices. Thus, a certain high pricing is demanded and it is quite understandable.

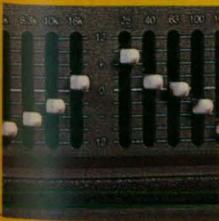
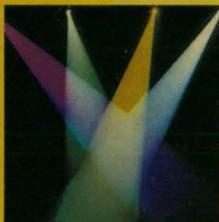
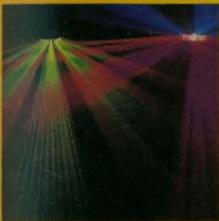
Also, though Indian music tracks are quite expensive to produce, it does not require any special promotional campaigning, since the movies etc. adequately provide them with that, but in the case of western music, a lot of costly promotional campaigning is called for and the economics of the business demands maintaining of the existing price structure.

How would you view the performance of Magnasound, its achievements since inception, and its percentage of market share?

We started in a relatively small way in February 1989 with a very limited repertoire. HMV which had a link up with Warner had eight years previously, cut off this connection and there existed a big void in the market since then. The demand for western music (which was

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A
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EXHIBITION

(PPA 07-92/PB)

INTERNATIONAL MUSIC

quite limited earlier) was satisfied with such companies like Midas etc. Piracy was rampant. The advent of Magnasound has changed all that. It brought about a radical change in the consumer awareness of what International Music was all about. We spearheaded campaigns against audio piracy. The whole music industry was rejuvenated with improvement in every aspect of the music industry like better quality sounds, packaging etc. Here I must mention that Magnasound revolutionised the entire industry with the introduction of a heat proof book I.C. for their pre-recorded cassettes for the first time in India and the other companies followed our foot steps. I need not emphasise that our recording quality is par excellence.

I would say that we are in a big way responsible, for creating an awareness in the consumer's mind of the kind of western music (all the extended catalogues) that has been made available to them, through our introduction of top quality music from among the best of artistes.

We have 8 branches all over the country to deal with increasing demand for music. We have installed a computer system to study trends in market requirements and to get timely information without which one cannot successfully run this business. As far our share, according to the study conducted by Business and Political Observer, Magnasound is 31.8% and Bremen 11.4%.

(a) Playback has often received this query, so to utilise this opportunity, we would like you to educate our readers about the various permissions, you must have, to release the International catalogue.

(b) Are there restrictions sometimes? What kind of problems, if any, do you face?

First of all you need a collaboration with an international company to get the rights to exploit their products in India. Now, each artiste is assigned to only one label and only affiliates of this label anywhere in the world can release that product in that country. An example will clarify this point. Madonna is attached to Warner Bros. and so only affiliates of Warner Bros. can release albums of Madonna. But sometimes some artistes/Groups when they sign contracts with our Licensors they specify areas in which their albums can be sold. For other areas they may have a contract with another company e.g. The Group INXS who is on the Atlantic label has a clause in their contract restricting the sale of their albums to US and the Far East alone. So we in India cannot sell their albums. These are some of our problems. To continue with the (a) part of the question, it goes without saying that you require the approval of RBI of your collaborations or licencing agreements as exploitation of international repertoire involves payments or royalties in foreign exchange. Plus you need your standard Govt. permission as is required for any industry in India.

Can you throw some light on Indian tastes for International music?

The most popular category is mainstream pop which achieves best sales. Artistes who fall in this category enjoy the best sales. Eg. Madonna, London Boys, Snap etc. One peculiarity about the audience psyche regarding music, which is not restricted to Indian alone but the whole of Asia is that, the taste is for softer music eg. is the group Modern Talking who fare not so well abroad has a great following here for precisely this reason. Other forms of music are slowly picking up too as awareness among the Indian public is

growing for Rock music etc. which is directly reflected in increased sales of Rock albums. We are especially encouraged with increasing sales of jazz albums as awareness for jazz is on the increase here. But as far as heavy metal is concerned, there is a very limited market and that too only in certain metropolitan areas. Similarly market for country and western music is also at the moment very limited.

Recently, Magnasound has been promoting Indian talent in English; eg - Penny Vaz, Jasmine, etc. Are you happy with the results? What are your objectives? Are albums, by these artistes, being marketed abroad by your principles?

Yes, we are extremely encouraged with the results. Undoubtedly there is a market for Indian Artistes in English and it is growing by the day. The Indian music lover as he walks into a music shop is beginning to ask for albums of Indian artistes in English by name and he wants to know if other albums of Indian artistes are available. And this trend is on the rise. Groups like 13 AD and ROCK MACHINE are becoming very popular. Our objective is plain enough and that is to promote INDIAN talent and give a platform to some really good singers who I feel are on par with western artistes who get recorded, to provide a status to these Indian artistes which will be on par with many of our playback singers who enjoy such immense popularity and command a great respect from the masses. This will tremendously boost their morale which will encourage them to further their talents. In this way, the whole music industry will definitely get a boost and that is our ambition and we are well on our way to achieving this.

As for sales of these albums abroad by our principles, well.... that is not happening yet, although we do send them samples. We feel that the constraints they face is the quality of recording which is not on par with International standards and also, these artistes are not available for promotional campaigns even if they like the albums. And indeed extensive and costly campaigns would be required to introduce these artistes to the western audiences. But we are working towards this objective and once our quality of recording become on par with international standards we will definitely achieve a breakthrough and I honestly feel that day is not far off.

Which were the top 10 International album, bestsellers in 1991, from Magnasound and Bremen together? Also, the figures please, in quantity numbers.

As in other companies, we also follow the financial year and hence we will not have precise figures till 31st March 1992. But I can give you information in terms of our TOP TEN both in MAGNASOUND and BREMEN.

MAGNASOUND	BREMEN
1. But Seriously/Phil Collins	1. World Power/Snap
2. 12 Commandments of Dance/London Boys	2. Sound of Music
3. Everlasting Love Songs Vol.3	3. The Modern Talking Story/Modern Talking
4. Everlasting Love Songs Vol.8	4. Just One Night/Samantha Fox
5. Auberger/Chris Rea	5. Moment of Truth/Milli Vanilli

INTERNATIONAL MUSIC

- | | |
|----------------------------------|---|
| 6. Sweet Soul Music/London Boys | 6. Use Your Illusions 1 & 2/Guns N' Roses |
| 7. Vagabond Heart/Rod Stewart | 7. The Simpsons Sings/The Blues |
| 8. Out of Time/R.E.M. | 8. I'm Your Baby Tonight/Whitney Houston |
| 9. Immaculate Collection/Madonna | 9. The Very Best/Jim Reeves |
| 10. Serious Hits/Phil Collins | 10. 12 Greatest Hits/Neil Diamond |

How much piracy, in percentage terms, is International music in India, suffering from?

According to the International Photographic Industry (IPI) figures piracy of International Music is about 40%.

There are rumours in the market that WEA is being wooed by Music Today, on account of the India Today-Time collaboration. Is Magnasound's contract with WEA, on a permanent basis?

We don't give any credence to rumours. We prefer to be judged by our performance and as long as we are performing well we don't care who woos who? Our contract with WEA is made on a term basis i.e. for a certain number of years and that contract has just been renewed.

Are you excited with the latest policy of allowing CD imports? What are Magnasound's plans on this front? Can you quantify the sale potential in India, for CD's, in the year 1992?

Yes we are very greatly encouraged by the Government's policy to allow CD imports. The Indian public is now exposed to a new sound carrier to which heretofore it had no access the market as it is basically unknown commodity. We intend starting with select items in small quantities and once we've assessed the demand we'll try to satisfy the needs of the market.

The advent of the Star TV have given a tremendous boost to International music. Right? Wrong? Please let us know, what has been the effect in real terms, in sales, that is.

Ah yes! The advent of STAR TV has indeed given a tremendous boost

to International Music in India. The question has been partly answered to earlier questions and so I'll not go much in detail, but I will say this much.

The most important effect MTV has is to sample sound/visual effects to audiences who previously had no access to new songs or videos. Quite often certain Groups like AKASA who have released only singles and though those singles are transmitted regularly on MTV the Indian music lover cannot go for those for the simple reason that there is no market for singles in India, as the days of the record-player is over. If and when AKASA releases an album I'm sure the response will be tremendous.

PRINCE is widely exposed by MTV (his third video is being shown now), and as a consequence sale of this albums are on the increase. If previously 10 artistes were known to Indian Public, now thanks to MTV a 100 are known and we find that music lovers walk into music shops and ask for albums of artistes by name. NIRVANA WHO WERE RELATIVELY UNKNOWN IN INDIA, NOW ENJOY STANDING AND THEIR ALBUMS ARE BEGINNING TO SELL LIKE NEVER BEFORE.

You will be surprised to know that out of all the countries to which STAR TV is being beamed India send in the maximum number of requests and this has been revealed to us by MTV itself.

But at the moment the transmission is still haphazard as many of the CABLE TV operators do not have a separate channel for STAR TV/MTV and they show only bits and pieces and that too at odd times and because of that the public misses much. Once this gets a little organised I'm sure results will be more encouraging and sales will increase anywhere from 3-500%.

How strong a role does promotion play in generating sales for International repertoire? I feel that, the promotion available, and being extended by the English media is in excess, and much more out of proportion, than what is justifiable by the real political situation, and ground reality of the social structure. What are your views? Comment.

Promotion does play an important role in boosting sales of any commodity and this is true for India as it is anywhere else in the world. Music is no exception to this rule. Singers in the west are extremely popular among the masses and this is in a great way achieved by extensive promotion. Some of them trickle down to the Orient including India. Say, MADONNA or SAMANTHA FOX appear in the cover of International magazines and many Indian magazines pick up the story and feature them as cover stories themselves.

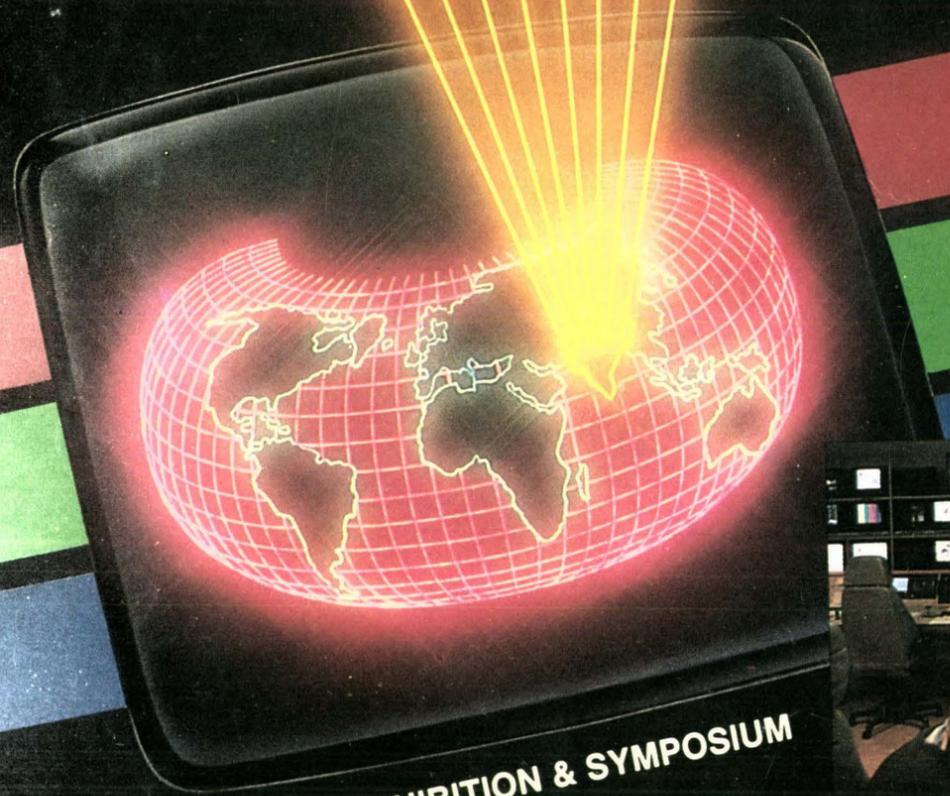
But otherwise, I totally disagree that the English media is overdoing promotion of western music in India. I think that it is the other way round. It still is far, far below what it should be. You must understand that ENTERTAINMENT TRANSCENDS ALL BARRIERS OF LAND AND CULTURE. And music is one of the best forms of entertainment and you cannot deny a music lover, information about it, that he is legitimately entitled to.

Today even persons living in minority markets are becoming aware of International music and are going for it in a big way. They may understand very little of the lyrics, but the music enchants them and they buy the album. This is evidenced by the fact that we regularly get letters from all parts of RURAL INDIA, FAN LETTERS, STATING THAT THEY'VE ENJOYED ONE OR THE OTHER OF OUR ALBUMS AND COULD WE SEND THEM LYRIC SHEET AS THEY WOULD LIKE TO SING ALONG AND THEY CANNOT CATCH THE WORDS!

As far as we are concerned, the press has been very good to us and I greatly appreciate it. A little more service like featuring regularly the chart toppers, articles on artistes etc. would go a long way in giving a boost to the Music Industry, as a whole, is what I feel.

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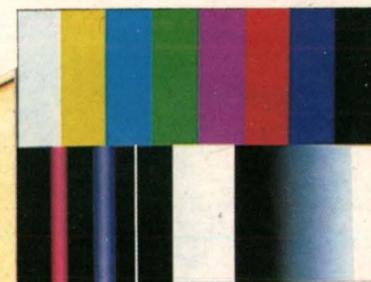


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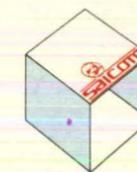
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Bappi Lahiri

Admire this man

Poem

Here is

*A man who plays his part
And looks his part
in full view of others
While these others, hide their warts
And play their pseudo alaps,
fully behind others,
Now, the first musician is surely a man
And the others are greater only in sham.
If we consider the first a ham
Then it is a shame
And who is to blame?
Our lack of a vision
Men without a mission
What a life without an aim.*

Rather difficult to declare admiration for Bappi Lahiri. Everybody is happy at the mention of Bappi, to attack him about copying etc. But I have a point to make here, which shall be clear in the poem itself, but I will explain.

Bappi is original. Which music director today can we identify only from the music. We can identify Bappi. The classic example for me, the Suraksha number. This number epitomises his style. It is this kind of music which Bappi creates with a flair. One can see clearly his love for rhythm and the exemplary creations when he produces such tracks.

Over the years, and that is many years of composing, Bappi has provided the "difference". We forget to grant him and his work this difference. Instead, we look for traces of western pop hit numbers and are jubilant to damn the entire track as copied.

But, the difference is real and tangible. Check out the dance tracks composed which have his unmistakable stamp. In 'Garajna', and 'Bombay Mein Pyar Hua', Bappi sings this track too. There is this remarkable aspect to the man, which further proves his creativity. His singing too is original, recognisable for style. What does one have to say about this aspect? Check out again -- 'Hungama Ho Jaye'; Bappi sings, and is in his element. Once too often we see, when the number is a dance track, and the arrangements are rhythmic, and in his favourite style, he sings himself. This is in an originality.

In 'Shola aur Shabnam', the first soundtrack in 92 to hit it, three songs 'Jhane De', 'Bole Bole', and 'Gori Gori' have his stamp. An indication that, Bappi should do what comes naturally to him, and surely its going to be done well. Where the heart is, naturally the mind is. Bappi's heart is in western music. And we all should be the gladder for it. Out of this love the Indian film music has been bombarded time and again by Bappi with the best of western pop instrumentation, compositions, and African rhythms, Latin rhythms, et al. I'll say that, its good to lift and shift, if thereby there is a breath of fresh air. What's



the point of doing something in the traditional mould. You may be able to do it, as is evident from Prakash Mehra's film 'Zindagi Ek Jua' But where's the charm?

Fact is, if you take a look into Bappi's work during '91, when he wasn't into the hit scene, he has been doing his favourite stuff in tracks like 'Golai Golai Go' in 'Isi Ka Naam Zindagi', again he sings. 'Ayega Ayega Sawan' Lata sings with Bappi in 'Naya Sawan.' 'Do you love me' in English by Hema Sardesai in 'Naseebwala,' also declares Bappi's attempt at all-out western pop. He released his own album in English. Also, the "private" albums of his listed elsewhere in this piece, speaks of his sense of purpose and dedication to his work. Can't see much of this around in the Bombay crowd.

See the difference?

The reason of this piece is an attempt to see things in a proper perspective. As I see it, music is always picked up, lifted, adulterated, camouflaged, but its difficult to develop a style. Admire this man. He has

developed a style.

One has only to hear the start of a song, the peculiar rhythm, the instrumentation, the tone, the pause, the flourish, his signature -- and know that is Bappi's music.

Ever Popular songs:

1. Chalte Chalte -- Chalte Chalte Mere Ye Geet Yaad Rak-hana - Kishore
2. Tootte Khilone -- Mana Ho Tum Behad Hansi - Yesudas
3. Phir Janam Lenge Hum -- Hum Na Kabhi Honge Juda - Kishore / Anuradha
4. Manavta -- Tumhara Pyar Chahiye Mujhe Jeene Ke Liye - Self
5. Arman -- Ramba Ho Ho Ho - Usha Uthup
6. Hathkadi -- Disco Station - Asha Bhosle
7. Suraksha --
8. Satyamev Jayate -- Dil Mein Ho Tum - Self
9. Zakhme --
10. Tohfaa --
11. Disco Dancer --
12. Namak Halal -- Pag Ghunghroo Bandh Meera - Kishore

Private Album

1. Supreme -- HMV - Double - Runa Laila
2. Music Lover - Music India - Padmini Kolhapure/Bappi
3. Dancing City - T Series - Mandakini
4. Jawani Jawani - Music India - Bappi
5. Welcome - C.B.S. - Anil Kapoor/Salma/Bappi
6. Habiba -- Venus - Bappi
7. Little Star -- H.M.V. - Reema Lahiri
8. Dance Party - H.M.V. - Reema Lahiri

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Balanced inputs, outputs and busses are all carefully designed to give HENDRIX clean, quiet, crosstalk-free interconnections.

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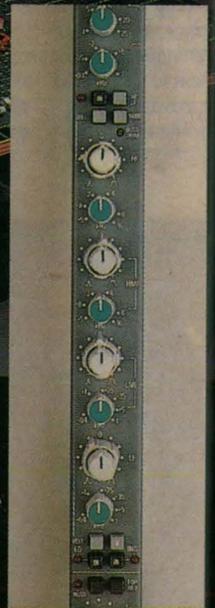
12 balanced auxiliary busses give you the flexibility to address a wide range of Effects devices. All the control you need in today's complex, heavily-processed mixing environment.

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Two panning and monitoring modes allow HENDRIX to be used for Recording (two channel stereo) and Film (3-channel stereo with Surround).

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Each channel has two discrete paths; Eq can be split between them, giving 80 Equalized inputs. In addition we give you 4 complete stereo inputs with 4-band Eq and sends, and 4 stereo Effects Returns. Enough inputs to cover most recording and mixing situations, in a console under 2 metres wide - including the jackfield!



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AMEK/TAC US Operations: 10815 Burbank Blvd, North Hollywood, CA 91601. Telephone: 818/508 9788. Fax: 818/508 8619.

PACE

AMEK SYSTEMS & CONTROLS LTD. part of AMEK TECHNOLOGY GROUP Plc

G-1, Sea View, Chimbai Road, Bandra (West), Bombay-400 050. Tel: 6430380.

Splendid Show After The Bedlam

- An Analysis

The show triggered a delight and investigation, from both engineers and entrepreneurs. Visitors included as many from the rest of India, as from Bombay. Participants were overjoyed with both the quality and number of visitors. Today India represents one of the most active markets in the world. Going by business enquiries generated, the show was proof enough. For a first time show, the presence of so many International exhibitors was extremely satisfying.



Dramatic turnabouts don't usually happen. But in retrospect, it must be said, that was exactly what took place at Broadcast India-91, the much awaited Pro-Audio and Broadcast exhibition, the first of its kind on the subcontinent.

With all the bedlam and confusion that took place during those 48 hours before it all started, with all the mishaps and mess-ups, given all the unavailabilities of services when required the most, it was a miracle that the Broadcast India show came off as such a runaway success. It must have taken nothing lesser than a 'transmogrification' to get the last cog into the wheel, to put everything in order and set Broadcast India-91 into motion.

Once Broadcast India 'did' get underway it was really a splendid show. The exhibition helped India etch its place on the world map among the important nations in communications and broadcasting.

Broadcast India was the first Pro-Audio exhibition ever to be held

in India and so it was a milestone of sorts in the annals of Asian broadcasting. The venue was just right - the prestigious and picturesque Nehru Science Centre at Worli in Bombay. The exhibition, which was held on the 29th, 30th November and 1st December 1991 was preceded by the glittering 16th RAPA (Radio and TV Advertising Practitioners' Association of India Ltd.) Awards Nite on November 28th. The awards themselves were for excellence in all creative and technical aspects of commercial television and radio broadcasting in 14 major languages in India. So the scenario was just about perfect and the setting and countdown to Broadcast, excellent.

Over the past four decades, India's broadcast industry has grown by leaps and bounds, and in the last ten years, especially so. All this naturally follows the stormy development of the national economy and improvements in people's living standards.

Industrial growth in broadcasting and communications received a

shot in the arm in the sixties and seventies when TV and radio broadcasts got commercialised. Understandably so, development in this sector acquired a great boost. The broadcast and music industry is in the midst of witnessing an unprecedented boom resulting from the new import policies introduced in the eighties. And with the liberalisation of the economy, industrial growth has gain impetus.

India is the biggest producer of films in the world. And very soon, the broadcast industry will be trying to match it stride by stride. With the rapid development of the advertising industry and television viewership, production houses are not only growing, but also increasing day by day. Naturally, as they grow, so does the demand for newer and more sophisticated equipment and services.

The stage is set for a revolution in communication in India by the time the twenty-first century comes around. As things stand today, India can boast of over 500 LPT stations, bringing TV transmission to almost every home. There are nearly 60 million TV and radio sets estimatedly, in India today. All of this has been simultaneously matched by growth in the Audio and Video industry in the country. Since this industry depends heavily on sophisticated technology and equipment imports, Broadcast India provided an excellent opportunity for leading manufacturers and suppliers in India and overseas to participate where they could intermingle with one

Splendid Show After The Bedlam

another, thus providing an excellent meeting ground for finalising quick sales, by business discussions, technology transfers or joint ventures.

The warm response to the exhibition underscores the importance of major Pro-Audio and Broadcasting equipment manufacturers in the Indian market. Over 50 manufacturers chose to display their wares, 57, to be precise. This unique feature served to accentuate the radical growth in this industry. There is always a growing demand for the latest in broadcasting systems, pro-audio equipment, technology and services, film and sound equipment. And thanks to exhibitions like this, anyone desiring to learn more about this 'world', could see for themselves and find out all they needed to. And by bringing so many 'important' national and international equipment manufacturers together, under one roof, Broadcast India-91 helped serve this cause.

Almost all the exhibitors unanimously felt that Broadcast India-91 was a breakthrough for broadcasting authorities in the region as it would certainly enable them to keep up with the rapid technological changes taking place in the industry much closer to home. As it is, most of the participants at the exhibition such as Otari, Dolby, Lyrec, Tapematic, Audiomatic, Electro-sound, Studer, Revox, Lexicon, Panther, Neutrik, etc. have already established themselves in the Asian market, and are only looking for expanding business opportunities in this region.

Among the numerous exhibits on display at Broadcast India-91 were TV Studio Broadcast Systems -

ENG/EFP/Broadcast and Industrial Cameras, all types of professional Broadcast and Industrial Analogue and Digital Video Tape Recorders, correctors, generators, animation systems, test equipment, etc. Audio systems - mixers, audio processing equipment, professional recorders, headphones, microphones, monitor systems, audio tapes, intercom systems, etc. C-O and V-O loaders TV Lighting equipment - lighting control systems, professional fixtures, etc. Radio and TV Transmission equipment, Film apparatus, Testing equipment, High-tech Broadcast equipment and systems, Telecommunication equipment and Computer applications.

The range of displays by the participants at the Broadcast India show made quite an impressive list. Prominent among them were -

- Acoustic Transducers, Microphone and Headphones from AKG Acoustics (India) Ltd.
- MAGNUM - a 4 bus in-line recording console, SCORPION II range of sound reinforcement and recording consoles, TAC BULLET compact mixing system, HENDRIX - the new multi purpose multitrack console and DRIX modules, all from AMEK/TAC.
- High quality, specially priced ES9000 duplicator, ES4800 digitally-controlled slave, ES1850 semi-automatic loader, CA-15 automatic printer, CD9000 automatic loader and CD SA-2 computer aided test systems for Audiomatic Corporation. FM transmitters, CQUAM Stereo

transmitters, audio cartridge machines, Audio Vault digital audio storage system and CORE-2000 computer automation from Broadcast Electronics.

- XP24SR professional recorders and CP65 Stereo cinema processor from Dolby.
- Digital products, vision mixers, graphic systems, routing switchers, modular products and editors from Grass Valley Group.
- Spectrum Analysers, Cable Testers, Video equipment, Generators, Tracers, Digitisers, Colour Monitors, etc. from Hinditron Tektronix.
- Vectroscope, Waveform Monitor, Test Signal Generator, Stereo Audio and Picture Monitor from Leader Electronic Corporation.
- A whole range of filters from Lee Filters Limited.
- Model 2400 Time Compressor/Expander and Model 1300S Digital Delay Synchroniser from Lexicon Inc.
- The FRIDA studio tape recorder, FRED portable editing system etc. from Lyrec.
- Fluid pan/tilt heads from Miller Fluid Heads.
- Connectors and electro-acoustic measuring instruments from Neutrik AG.
- MX-80, MX 802" 24 Track Tape Recorder, MX-5050MK-III-8 1/2" 8 Track 8 Channel Tape Recorder, DP-4050EC2 Audio Cassette Duplicator and T-1501 Semi-automatic Loader from

Splendid Show After The Bedlam

- Otari Singapore Pte Ltd.
- The exquisite Pegasus crane from Panther.
 - Camera Support Systems from Sachtler AG.
 - The Sapphyre in-line multi-track recording console, the Delta AVE console for video editing, VSA24 serial interface, SAC100 on-air radio broadcast console and the one-piece Spirit Studio console, all from Soundcraft Electronics Ltd.
 - Professional audio and sound equipment from Studer Revox/Perfectone.
 - World famous C-0 and V-0 audio and video loaders from Tapematic SPA.

Like the other participants at the exhibition, Playback and Fastforward too kept it's date with destiny by running a stall there. One only had to be present to gauge just 'how' important a magazine like Playback could be and what role it has to play

in the Indian market. Just how vital could be and what role it has to play in the Indian market. Just how vital it is, was a fact that gained much credence, if one were to go by the number of visitors. (There was always a beeline that formed outside the stall). The sheer quantitiveness of the number of visitors goes one step further to prove not only the importance of such a magazine, but also it's 'miasmic' hold on the Indian market. Most of the overseas exhibitors felt that Playback was "like a medium which bridged the gap between themselves and the Indian market." One source even pointed out that Playback "functions as a catalyst to the music industry." So, all said and done, most participants observed that Playback was a sure-fire way to branch out into every corner of the Indian Broadcasting and Pro- Audio industry.

So, with such a creditable list of participants, both from Indian and abroad, plus the presence of Playback, all went into the making

the Broadcast India-91 show tremendously successful at a first-time go.

One successful event necessarily leads to another, and with the rewarding completion of Broadcast India-91, one can look forward to next year's exhibition with much hope. Broadcast India-92 will be an Exhibition and Symposium and is expected to fare even better, being more ambitious and organised on a much larger scale. The venue will be the prestigious World Trade Centre, and it will span 3 days in the fag end of October. The Indians have just witnessed one grand fiesta of an exhibition. And if one were to draw conclusions from how this one fared, one can surely and safely expect an encore, next time out. So can we look forward to 'Blue Skies for Indian Broadcasting' from now on ?

Ivor Vaz



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SOUNDCRAFT

Audio Consoles

"Visitors were keen to learn more about the equipment on display, even buy. But India isn't particularly a rich country, technology is far-fetched here, and by spoiling the whole business scene, the Government isn't making things easy for anyone." - ALLAN ARCHER

Allan Archer of Soundcraft is all smiles as he displays the audio consoles.



LEXICON

Digital Workstation

"There is a profusely high demand for our equipment in the Indian market. Sales here should have been overwhelming, but the Government's import policy is a major drawback in the whole affair." - RAJA SEHGAL

Raja Sehgal of Silk Studios, London, operating the Lexicon Opus.

LYREC

Duplication Equipment

"Excellent show! I was suitably impressed with the number of people who came from other parts of India to attend the show. India's is a serious market, and we hope to sell a lot in 1992. We already have quite a few firm orders. The cassette market, unlike Europe is booming here. Very exciting. Extremely hospitable." - FLEMMING JENSEN

L-R: Raymond Nglam, Arthur Nglam, the Singapore representatives, and Flemming Jensen of Lyrec.



AKG ACOUSTICS

Microphones/P.A. Equipment

S. Ramachandran of AKG Acoustics, India explaining the salient features of AKG microphones to an interested visitor at the AKG stall.

At the time of going to Press, the Union Budget for 1992-93 has been announced, and the one major impression of all the exhibitors concerning the import policy restrictions have been taken care of. Custom duties are down. As a result, the future is guaranteed to witness an upheaval in investments within the Pro-audio and Pro-video sectors.



TAPEMATIC

C-0 and V-0 loaders

"The Indian market has tremendous potential. In fact, this market ought to get bigger than the U.S. market in ten years or so. Keeping this in mind, we brought along with us, equipment best suited for the Indian market. We've encountered some serious buyers. Quite a few companies have even made commitments." - RON GOODWIN.

Ron Goodwin with the C-0 & V-0 loaders



DOLBY

Noise Reduction

"The younger lot of visitors at our stall seemed to have keen interest in the equipment. Quotations have been offered and we're looking for a follow up. A.I.R. has taken some equipment on a trial basis. But you require a licence to sell, and the import policy is making it difficult for people to buy." - TONY SPATH

Tony Spath at the Dolby stall

TAC/AMEK

Mixers

"There is excellent scope for good business in the future within the Indian market. More people visited our stall than we expected. The response was more than good. I'm thoroughly satisfied." - HENRY GOODMAN

L-R Henry Good man of Tak/Amek, Nakul Kamte, a guest, and Joe Gonsalves of PACE, the Indian representatives.



AUDIOMATIC

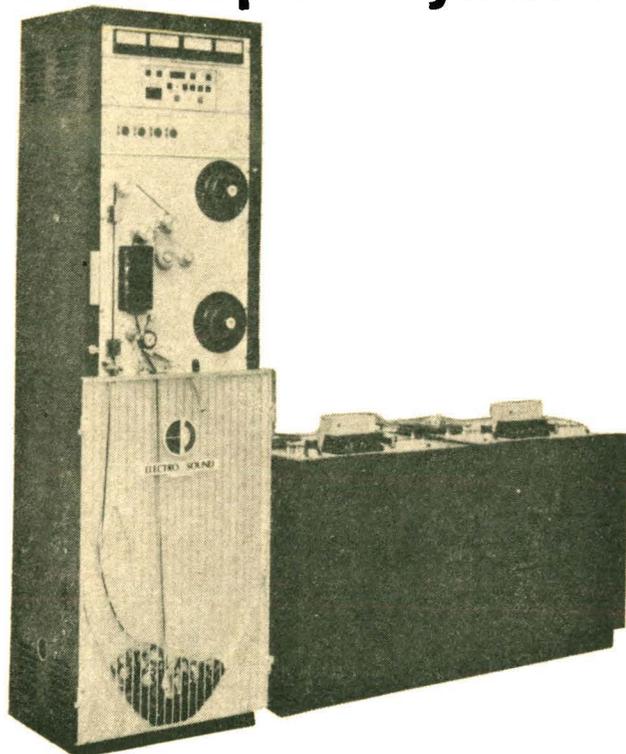
Duplication Equipment

"The audio cassette industry in India is sizeable. New companies keep sprouting everyday. Indications are, they will continue to grow in number, which is precisely why we have brought the best possible duplication equipment, both from the practical and financial point of view." - PERRY JAMBOR

Ken Rudolph at the Audlomatic stall



1/4" Loopbin System from ELECTRO SOUND



The Electro Sound 5000 Duplication system has the following technical specifications:

- Exceptional audio quality for price
- Switchable 64:1 voice or 31:1 music in 2 minutes
- Compact size; single cabinet master
- Expandable as necessary
- Reel-To-Reel capability
- Packer arms standard on slaves
- Microprocessor-based control system
- Duel record/dual playback heads reduce crosstalk
- Large bin capacity available
- Digital bias system

For further information contact:

Electro Sound, Inc
 9130 Glenoaks, Sun Valley, CA91352
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 Fax (818) 504-3828

CONCEPT DESIGN CD 9000 C-0 Loader

Gone are the analog servos. Today's machine utilizes microprocessor controls for speed accuracy. Fewer moving parts translate to simpler maintenance and repair. Machine operation is simpler.

The CD 9000 achieves faster extraction without the use of vacuum. Up to one second per cassette has been shaved from the equalizing, extraction, and winding routine time.

While the machine is winding one tape, the next CO to be wound falls into the pre-equalise position where the leader is wound to the right for easier extraction and leader placement. Next, it falls into the extract position, where the leader is pulled out into a 3/4" loop. The leader placement guide then moves up to the leader loop and waits for the previous cassette to finish winding and complete its second splice.

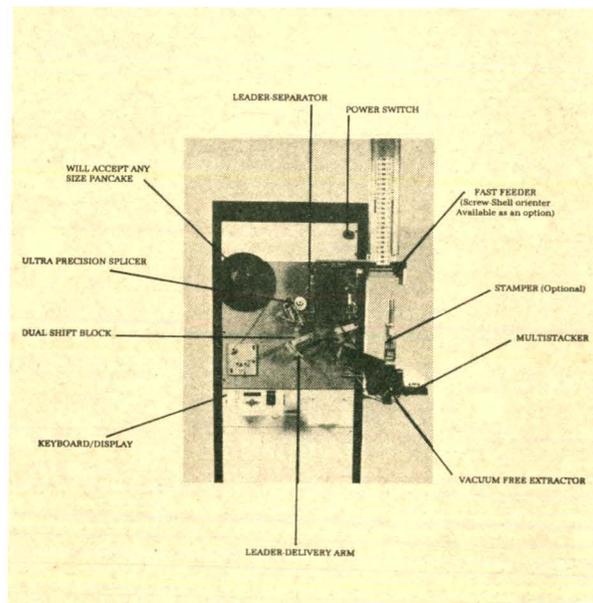
Then, the guide engages the leader loop, the splicing blocks shift out, and the leader placement guide moves across the blocks, placing the leader in the tracks. This is all accomplished at the same time the finished cassette is winding in its leader and drops into the stacker.

The CO is moved into the winding position. It is then engaged by the novel self-aligning take-up assembly as the blocks shift back. The leader is spliced to the magnetic tape, and the winding sequence begins again.

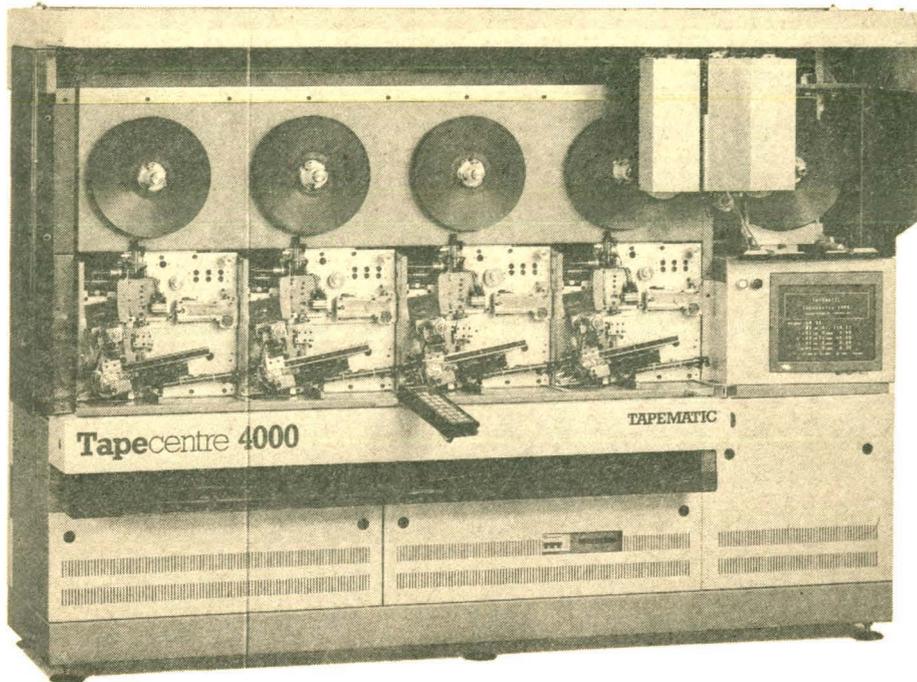
It boasts of the Ultra Precision Splicer, Multistacker and Fast Feeder.

For further details please contact:

Concept Design
 1105-A Pomeroy Street
 Graham, NC 27253
 Ph: (919) 229-6500/ Fax: (919) 229-0063



Tapecentre 4000 from TAPEMATIC



The Tapecentre 4000 from Tapematic is a machine where automation and flexibility goes hand in hand.

The main features are as follows:

- Automated pancake changing from a central magazine
- Automatic bar code identification of pancake magazines.
- Internal infeed conveyor of the C-0 from a centralized magazine outside the loading area, with pick-up and supply from cardboard trays.

- Internal exit conveyors for the wound product, functioning together with stacker units employing a tray system.
- Portable pancake magazines, which are loaded at a remote station, such as the duplication room.
- Four loader modules in one structure, occupying less floor space.
- Loaders operate with a shorter leader of only 60 cm, resulting in a lower C-0 cost and a shorter run in listening time.
- Maximum automation reduces operators to one per 20 loaders
- Loaders are CC (compact cassette) and DCC (digital compact cassette) compatible.
- Miniaturization and improved cycle time permits an output production of over 10,000 C-45 pre-recorded cassettes in 8 hours.
- The clean room becomes an integral part of the machine.
- Designed as part of a FMS (Flexible Manufacturing System)

For details contact:

**Tapematic USA, 5422, Carrier Drive
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USA. Fax (407) 363 7699**

VIDEOCON Karaoke System

Karaoke is a system that lets anyone sing their favourite songs to the accompaniment of taped background music. Karaoke in Japanese means 'Empty Orchestra'. Videocon has introduced this system in the market. Specially compiled music cassettes are provided with the Videocon system, one can refer to the book of lyrics also provided and start singing with the microphone, one can even record ones voice on a cassette, one can even Karaoke with a TV/VCR/VCP. The unit can be used as a public address system by connecting a microphone jack to the MIC socket on the front panel and setting the function switch to tape. The tech-specs for the Karaoke Home Audio System are:

260 W PMPO / Karaoke facility / FM, MW, SW Stereo Tuner / Continuous Play / Normal & High Speed Dubbing / Three way Speaker System / Bass Reflex Port / Compact disc compatible / Phono compatible / FM Stereo Indicator.

For further details contact:

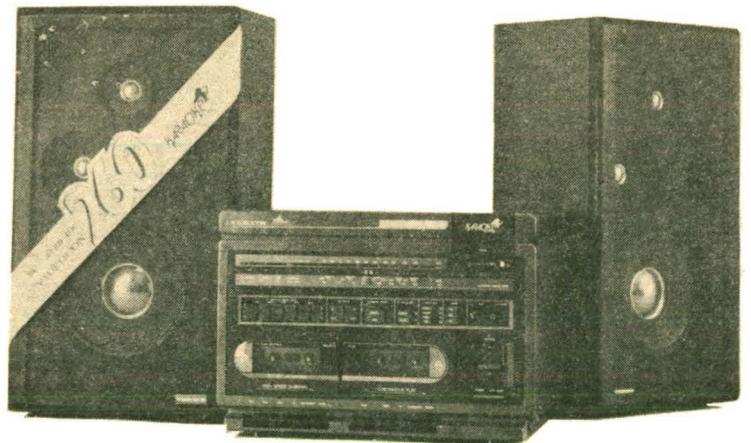
Videocon Pvt. Ltd.

171, C-Wing, Mittal Court,

Narlman Point,

Bombay-400 021.

Phone: 2871798/2873822/2048980/2049625



LEXICON 300 Digital Effects System

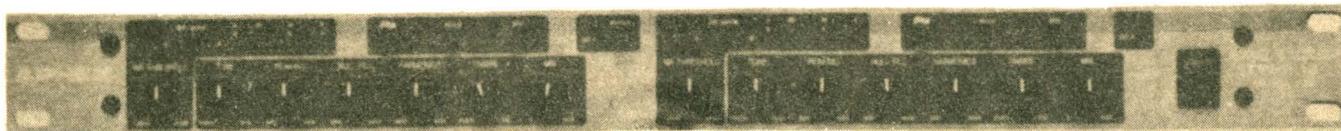


Lexicon's 300 Digital Effects System is one of the world's most versatile digital effects processors. The 300 gives you breathtaking digital effects, including delays and stereo pitch shifting, and stunning reverb and ambience. It's also the only processor that combines time code effect automation with inputs and outputs in analog as well as consumer and professional digital formats. The 300 is an excellent choice for all types of music production, digital mastering, or film and video post production.

For further details contact:

PRO-SOUND
R & S Electronics
 24, 1st floor,
 Ghanshyam Industrial Estate,
 Veera Desai Road, Andheri (West),
 Bombay-400 058
 Phone: (022) 6269147
 Fax: (022) 6269691

Aural Exciter Type III Model 250 from APHEX



This fully professional Aural Exciter is loaded with powerful processing features and improved circuitry. Noise and distortion are virtually eliminated in the Type III circuitry. The two modes of noise reduction now make enhancement possible while actually reducing noise from noisy sources.

The "SPR" (Spectral Phase Refractor) function of the Type III is a totally new concept in psychoacoustic enhancement. The "SPR" corrects the bass delay anomaly inherent in the recording process to restore clarity and openness, and significantly increases the apparent bass energy level without adding any amplitude equalization or "bassboost".

The "Drive" control of previous Aural Exciters has been eliminated to make the Type III faster and easier to use. Adjustable Harmonics Mixing of the exact harmonics level desired is now available, making the Type III more flexible and easier to use.

NULL FILL is a new and useful tuning adjustment introduced for the first time with the Aural Exciter Type II. The addition of NULL FILL to the PEAKING and TUNE control gives the Type III more

power and flexibility to enhance all types of audio sources.

Additional features of the Aural Exciter Type III includes: Servo balanced 1/0-XLR-Type connectors; Aphex VCA 1001; 1/0 levels from +4 dBm to -10 dBv, balanced or unbalanced operation automatically; RF filtered AC power input; remote controllable bypass relay.

For more information contact:

PRO-SOUND
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Attention, International Pro-Audio/Video Equipment Manufacturers:
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SOUNDTRACS Megas Range



The objective to develop a price conscious mixing console through design and manufacturing efficiencies has been achieved through the MEGAS range without compromise to audio quality or reduced facilities. The Megas range includes MEGAS MIX, MEGAS STAGE, MEGAS MONITOR and MEGAS STUDIO. In this issue we feature the Megas Studio.

The Megas Studio consoles are dedicated Recording Consoles available with either sixteen or twenty-four group busses with or without patchbays. It is a simple task to interface the Megas Studio console with a MIDI sequencer and hence automate the mute functions in addition to being able to step through the mute patches manually.

The headphone output is conveniently located on front of the console below the armrest. Access is via a 0.25" stereo jack.

A 100 mm long throw stereo fader controls the signal level from the input channel from infinity to +10dB.

A comprehensive TT jack patchbay is an option.

For further details contact:

Sue Pym, 91 Ewell Road, Surrey KT6 4AH, England. Tel: (081) 399 3392/390 8101. Fax: (081) 399 6821. Telex: 8951073

Indian Agents for SOUNDTRACS are: Gauss International, Grissom Fernandes, 4, Ave Maria Bldg. 1st floor, Opp. Portuguese Church, Dadar, Bombay-400 028. Phone: 8116756/4223433. Fax: 4220189/4300464. Tlx: 011-75235

M3.3 Reference Monitor — DYNAUDIO ACOUSTICS

Dynaudio Acoustics displayed quite a few new products at the AES, Austria show. Among them are the PPM2, Active Bass Extension System (ABES), M4, and the M3.3. In this issue we feature the M3.3 reference monitor.

The M3.3 is equipped with newly developed high power 12" bass drivers, and a unique passive 3-driver configuration for higher frequencies. This configuration provides very high SPL's from a compact and cost-effective package with absolutely no compromise in performance. The M3.3 is suitable for all main monitoring applications from broadcast to heavy rock, and incorporates electronics for full equalisation and adjustment of the system to different acoustic environments.

For further details contact:

Dynaudio Acoustics A/S
Sverigesvej 15
DK-8660 Skanderborg
Tel: 45 86 52 31 16



Tapeless Digital Duplication: No More Loopbins!

No more mastertape!

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That's technology! Concept Design offers DAAD, a solid state memory chip based equipment in which you load the music program and playback is achieved by accessing from memory.

DAAD R2: The Next Generation of Digital Duplication from CONCEPT DESIGN

Concept Design introduced the 80:1 ratio to the cassette industry without ES 8000 loop bin improvements and the STS-80 slave tension stabilizer.

The first DAAD system delivered in 1987 was designed to duplicate at a ratio of 80:1. The second generation DAAD systems, DAAD-R, were able to duplicate at even higher ratios of 100:1 and 160:1.

Many believe that:

- until new slave heads are developed, there will be no need for any further digital bin design.
- the industry cannot take advantage of this higher speed
- DAAD can no longer be called upon to further improve the analog cassette quality or reduce its costs.
- while the cost of RAM has dropped in the past year, it will be a long time before small-to-medium sized duplication houses can afford a digital bin.

The smallest amount of memory that should be purchased is based on the longest program duplicated. If the digital bin is to be used for any C-90 programs, it must contain at least 90 minutes of memory, even if the majority of the time the system is used to produce much shorter C-45 material. The required investment is nearly doubled by an occasional long program.

The introduction of DAAD R2 solves these problems completely. DAAD systems have memory of a type called "non-unitary" which allows the two sides to be loaded at the same time. The design also explains the high memory access rates which allow greater than 160:1 duplication ratios.

Concept Design believes that it makes sense to trade some of the "unusable speed" you should be allowed to use that investment a majority of the time. DAAD R2 simply put is two DAAD digital bins sharing memory.

FEATURES:

- Full double DAAD capability
- Two DAADs in the same footprint as one DAAD: no wasted floorspace.
- Duplicate two programs simultaneously. Both DAADs may be duplicating at either of four ratios.
- Separate high speed line amplifiers for each output allow DAAD to drive 20-40 slaves without additional amplifiers.
- Split screen display shows DAAD operation at all times.
- Memory can be reallocated as required without jumpers, switches, or removing power.
- Four 1:1 digital inputs allow loading of both DAADs simultaneously. Both side A and side B may be loaded at the same



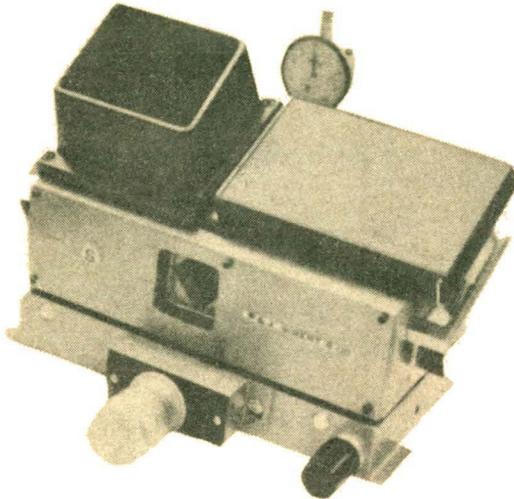
time.

- One DAAD can load while the other is duplicating, or both can be loading or duplicating.
- True 16 bit digital format; same sampling rate as compact disc.
- Easy installation. No special environment required.
- **MEMORY CAPACITY:** C-24 to C-200
- **BACKWARDS COMPATIBLE MEMORY:** New boards work in older DAADs.
- **SINGLE CONTROL COMPUTER:** VGA colour monitor, external or internal
- **DOUBLE DIGITAL INPUTS:** Equivalent to 2 DAAD systems.
- **DOUBLE DIGITAL INPUTS 10:1 :** User connects only one source.
- **DOUBLE ANALOG OUTPUTS:** Equivalent to 2 DAAD systems.
- **DOUBLE SET OF DIGITAL OUTPUTS:** Run looping, Digital reset, Slave start
- **REALTIME MONITOR:** Type I uses high-speed D/A. Type 2 samples data during duplication.
- **CUETONE INTERNAL TO SYSTEM:** Position adjustable from software. Level adjustable from software. Duration adjustable from software. Frequency adjustable.
- **AUTOMATIC SIDE ALIGNMENT:** Sides do not have to be equal. If A is the short side, it stops and B continues. If B is the short side, it starts later than A.
- **FAST BLANK MODE TO CLEAR MEMORY**

For further details contact:

1105-A Pomeroy Street,
Graham, NC 27253
Phone: (919) 229-6500.

Tape Photo Microscope Type TPM 110 from SIBERT INSTRUMENTS



- Examines any recording head assemblies
- Built-in polaroid photographic facility
- Tape edge viewed when running on Gause/Cetec Tape Duplicator

The tape photo microscope has been specially designed to operate in situ on a Gauss/Cetec 1200 tape duplicator but will also operate when placed on a flat surface together with any recording head assembly. Recording Tape Heads can be viewed, gap size and track dimensions measured and the general conditions inspected and photographed. The build-up of ferrite particles at the edge of the tape can be seen. To check for long-term head wear, the polaroid film pack is located into the tape photo microscope and the photo kept for permanent record.

The other tech-specs for the TPM 110 are as follows:

MAGNIFICATION	: High x 312 -- Low x 39
SCREEN SIZE	: 3.74 - 95 mm
FILM TYPE	: Polaroid Type 107c - 3000 ASA Black and White Film
SERVICE REQD	: 115/230 Volts - 50/60 Hz
OVERALL SIZE	: 381 mm High x 305 mm Deep
FINISH	: Green Metallic Hammer-Tone & Black
ACCESSORIES	: Tools, Spares, Film & Operating Manual

For further details contact:

Sue Everett
SIBERT INSTRUMENTS
3A Merrow Business Centre
Merrow Lane, Guildford
Surrey GU4 7WA
Tel: (0483) 301622 Fax: (0483) 302699

The TPM 110 tape photo microscope from Silbert instruments has the following features:

- High Optical Magnification for detailed examination of head gaps
- Low Magnification for checking and measuring tape head dimensions
- Build-up of ferrite particles can be seen while recording

LOOPBIN SYSTEMS WITH C-O LOADERS.

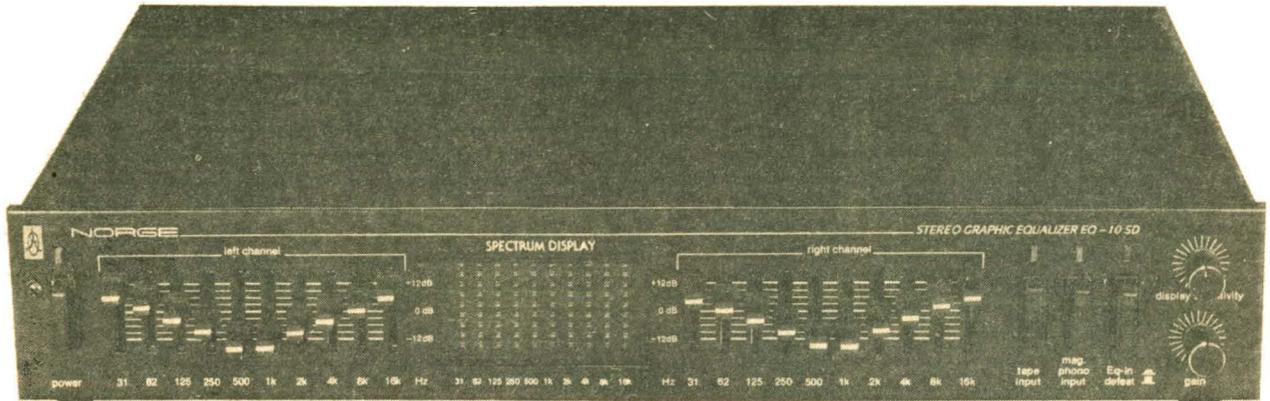
32 : 1 High speed duplication 1/4'' Loopbin Master

FAST DELIVERY. MADE IN INDIA.
COST EFFECTIVE. REASONABLE PRICE.
GUARANTEED QUALITY AND AFTER SALE SERVICE.

Please contact Vinay Thakkar to discuss your requirements.

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

Stereo Graphic Equaliser EQ-10 SD from NORGE



Norge has recently introduced the Stereo Graphic Equaliser EQ-10 SD in the market. You can push a button and transfer all the equalisation power to the Input of your Tape Deck. Cassettes can be Pre-equalised as you record them with no cables to switch. Sound can be dramatically enhanced with the new EQ-10 SD graphic equaliser

Features include:

- 20 slide controls each control will add or subtract up to 12 dB (It's a 24 dB range)
- Separate sound effect slide controls for each channel at 31 Hz, 62 Hz, 125 Hz, 250 Hz, 500 Hz, 1 KHz, 2 KHz, 4 KHz, 8 KHz, 16 KHz.
- Output level (gain) control effective over a + 10 dB to -10 dB range.

- Tape input.
- Mag Phono input
- Equaliser In-Defeat
- Spectrum Display for 31 Hz to 16 KHz

For further details contact:

NORGE
EASTERN ELECTRONICS
99, A/2 Dadasaheb Phalke Road
Dadar, Bombay-400 014
Phone: 4114252, 4114242

DIGITEC Voltage Processor DP-900



The DP-900 is a 1 Rack - Space Digital Voltage Processor specially designed for CD players, Audio Cassette Decks, Audio Amplifiers, Televisions, VCR's Fax Machines, Medical Equipment, Electronic Typewriters, I.C. Based Equipment, Computers and Peripherals

Main Features include:

- Maximum Handling Capacity of 900 Watts
- Fail Safe Protection Circuit
- High Voltage cut off at 250 V

Low Voltage cut out at 200 V

Electromagnetic Interference Supression

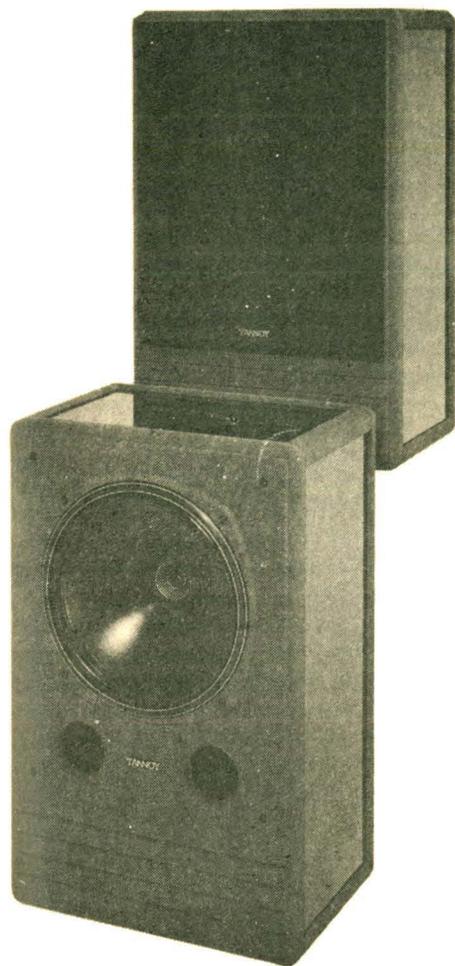
Radio Frequency Interference Supression

- Voltage Spike Supression
- Special Line Filters
- Sleek New Design
- Logic Controlled Switching
- 24 Months Limited Warranty

For further details contact:

DIGITEC Professional
1652-H, Second Avenue, Anna Nagar,
Madras 600 040
Tel: 617205

TANNOY System 12 DMT



To back up its good looks this classic sized midfield monitor has the considerable advantage of Tannoy's study into DMT. When applied to the differing material contact points within the cabinet structure, mid/bass driver and high frequency unit, a full and consequently positive understanding of the effect that these materials have on sound reproduction is realised. This knowledge, combined with a pedigree like 'Tannoy Little Red' ensures that the SYSTEM 12 DMT speaker is as 'transparent' and fatigue free as monitors can be.

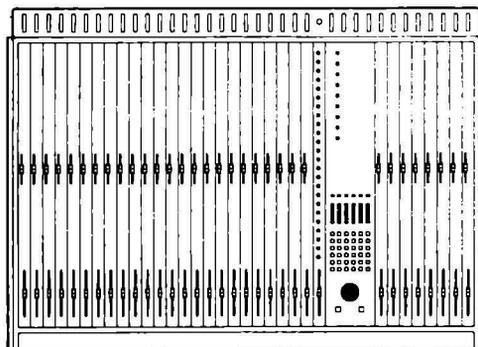
- All new 12 inch PcQ full-range, point source, phase coherent, Dual Concentric, DMT transducer
- Bi-wired gold plated terminals
- Minimalist crossover topology for minimum phase effects
- Highest quality film capacitors and air cored inductors utilised in the crossover network
- Rugged cabinet styling comprising high pressure twin laminated MDF walls within a grey soft-texture space-frame.
- Twin laminar flow port tubes
- Rounded cabinet corners and edges drastically reduce high frequency diffractions at cabinet boundaries
- Drive unit diffraction ring ensures smooth high frequencies and improved imaging
- Braced cabinet/driver energy system
- User serviceable self-centring HF unit diaphragm assembly
- HF waveguide for ideal spherical high frequency wavefront
- Copper cap for flux modulation control
- Vented die-cast drive unit chassis for increased heat dissipation and power handling
- User adjustable high frequency response +/-1.5 dB
- High quality Van den Hul internal wiring gives greater clarity and image depth
- Five-year warranty

For further details contact:

PROSOUND, R & S Electronics, 24, Ghanshyam Industrial Estate, Veera Desai Road, Andheri (West), Bombay-400 058

AMEK Einstein

The layout of the new recording console, Einstein, from Amek, is unique. There are two radical departures from the normal practice. The first is that the channel signal path is located above the monitor signal path, i.e. the reverse of a conventional in-line arrangement. The second is that both signal paths not only have faders, they also each have full EQ. These two simple concepts have resulted in a control surface that is unbelievably simple to operate. There is no need for switches called "Rev", "Flip", "Bounce", or "Split". Every signal always stays in the same place, is always controlled by a fader and always has full EQ. The enormous advantages of such a system will be immediately apparent to anyone who has worked in situations where the engineer is a musician and producer.



For further details, contact:

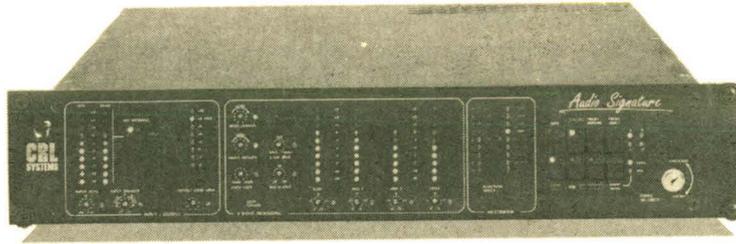
Our Indian Agents-

PACE, G-1, Sea View, Chlmbal Road,

Bandra West, Bombay-400 050. Phone: 6150397, 6408716,

541415, 6430380 Fax: 91-22-942222, 91-22-9154321

CRL SYSTEMS Audio Processor



The Audio Signature is the most advanced audio processor. It is ideal for FM, AM, Stereo, TV and production applications.

Features include:

- Digitally Processed User Controls
- Separate Wideband & Multiband Control
- User Adjustable Multiband Crossovers
- Real Time Analysis Output Monitoring
- 8 Position Audio Diagnostic Metering
- 4 Memory Recall Sound Settings
- PC & Automation Remote Control Capability
- The FT Digital control system allows a 'real time' touch and feel.

Memory Setting Recall

A major feature of our FT Digital control system is to provide an EASY and ACCURATE recall of all sound setting controls which have been previously stored in memory.

The system provides both a fast and easy to understand method to recall all Input/Output and Processing settings stored in any of the 4 memory positions discussed later.

After pressing a memory recall button, simply adjust each control until the Led indicator beside it lights up. You now have the EXACT setting which was stored. That's all there is to it.

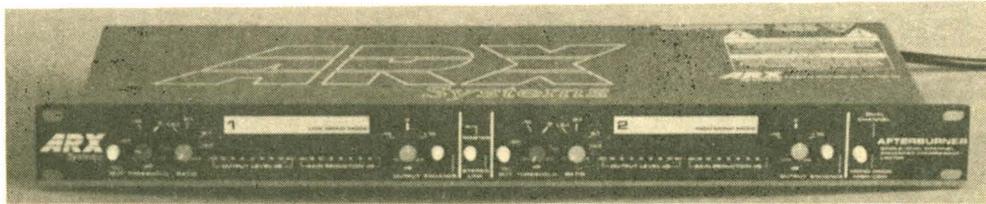
For further details please contact:

**Gerardo Vargas, CRL Systems, 2522 West Geneva Drive
Tempe, Arizona 85282 USA
(800) 535-7648 (For USA use only), (602) 438-0888
Telex: 350464 FAX (602) 438-8227.**

Indian Agents for the Audio Signature are:

**Gauss International, G. Fernandes, 4, Ave Maria Bldg.,
1st floor, Opp. Portugese Church, Dadar, Bombay-400 028.
Tel: 8116756/4223433 Fax: 4220189/4300464 Tlx: 011-75235**

ARX "Afterburner"



The Afterburner is ARX's new Dual Channel Enhanced Compressor Limiter featuring balanced inputs and outputs on Jack and XLR's and detector loop insert. It can be configured as a mono dual band, that is low/high compressor limiters which allows separate dynamics control of low and high frequencies, allowing a whole new range of Gain control techniques to be implemented.

Technical Specification of the Afterburner are:

- Input Impedance : 20K ohms electronically balanced
- Output Impedance : 150 Ohms electronically balanced
- Input CMRR : > 50 dB
- Max. input level : + 22dB
- Max. output level : + 22dB
- Signal/noise ratio : -85 dB unweighted
- Frequency response : 20 Hz - 20 KHz + - .25 dB
RFI Filter -6dB 100 KHz
- Distortion : 1 KHz + 4dB .025%

- Compressor : Program Dependent
- Attack time : Program Dependent
- Release time : Variable - 30 dB to - 20 dB
- Output Level Meter
- Gain Level Meter
- Gain Reduction Meter
- Size : 19" wide 1.75" high 6.75" deep /
482mm wide 44mm high 170mm deep
- Weight : 5 lbs 2.2 kg
- AC Power : 220/240V AC 1Amp 100/120AC 500mA

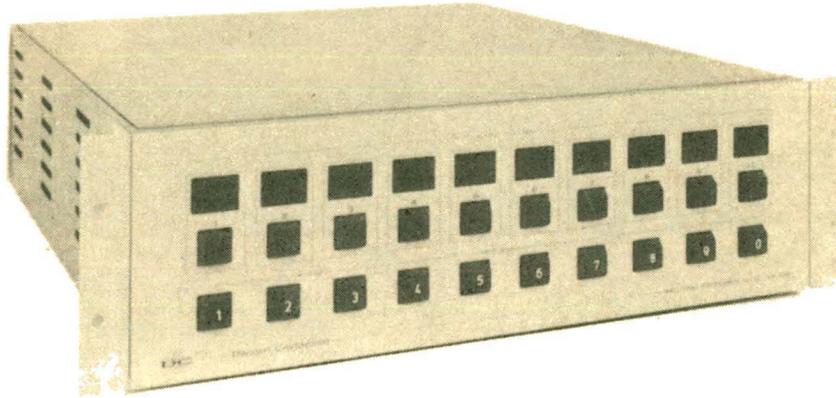
For further details contact:

33 Advantage Road, Victoria/Australia Highett 3190

Phone (03) 555 7859 Fax 61-3-555 6747

**ARX Systems Singapore, 5 Koek Road # 03-16 Cuppage Plaza
Singapore 0922. Phone: 65-733-3465 Fax: 65-734-2116**

DWIGHT CAVENDISH Routing Switcher 10 x 10 VP-738



The VP-738 is a full 10 x 10 Video and Stereo Audio matrix Routing Switcher employing solid state signal elements for switching. It also incorporates an embedded microprocessor and internal serial data path to achieve a cost-effective design. All this is packaged in a remarkably compact module of only 3U rack spaces.

The versatile VP-738's have many outstanding features including loop-through on all video and audio inputs; with looping cables multiple VP-738's can be controlled by a host computer, providing the ability to switch 10 inputs to 10, 20, 30, 40 or upto 160 outputs.

Dwight Cavendish has conceived this Routing Switcher for Duplicators, post-Production houses and broadcast quality users who require improved system efficiency to replace the traditional patch panel. It features balanced stereo audio inputs and outputs.

For further details of contact:

Janice Glen - Sales Manager
Dwight Cavendish Developments Ltd.
Vincent House, Alington Road, Eynesbury,
Cambridgeshire, PE19 4EA, England.
Tel: (0) 480 215753 Fax: (0) 480 474525

ASM-911 XLR Microphone - AHUJA RADIOS

Ahuja Radios, the largest manufacturers of Public Address Systems in India having substantial experts particularly to Europe and USA have now come up with a rugged, high performance yet sensibly priced low impedance, Uni-directional dynamic microphone Model ASM-911 XLR.

The microphone uses heavy die-cast body with professional XLR connectors thus making it suitable for outdoor recording/broadcasting as well as in studios.

The microphone ASM-911 XLR employs a cartridge meeting international standards, providing extended frequency range, excellent gain before feedback over wide frequency range. An in-built wind-shield suppresses pop noises. External wind-shield is available for outdoor applications.

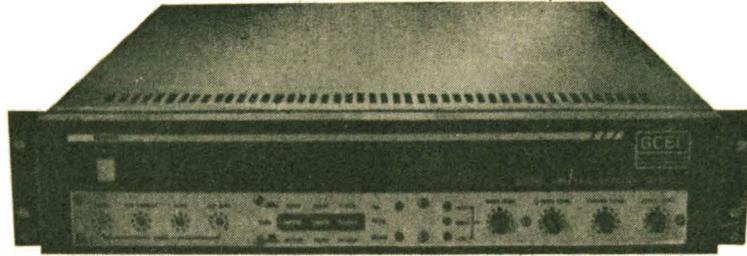
Technical specifications:

Type : Dynamic Unidirectional (Cardioid)
Freq. Response : 150 - 16000 Hz
Sensitivity : 1.8 mV/Pa
Impedance : 430 ohms (LO-Z)
ON-OFF Switch : Provided.



GCEL

Digital Time Base Corrector — 103-17



The Gujarat Communications and Electronics Ltd. (GCEL) - 103-17 Digital Time Base Corrector is a versatile, compact, light weight unit specially designed for professional video systems. It corrects time base errors generated from 1/2" VHS Betamax & 3/4" U-matic VCR's and produces a standard PAL signal output from both V-locked and non-locked VCR's. It is used alongwith the edit VCR's for perfect jitter free editing and post production set up with switchers and other synchronised video sources and for duplication of video information from 1/2" VHS to 3/4" U-matic VCR's and vice versa. Some of the salient features of the 103-17 Time Base Corrector are as follows:

- PAL standard
- 16 H wide range for time base correction for large variety of VCR's used in studio and Post Production set-up.
- Designed especially for ENG and field productions applications
- Component encoding of luminance and colour difference sig-

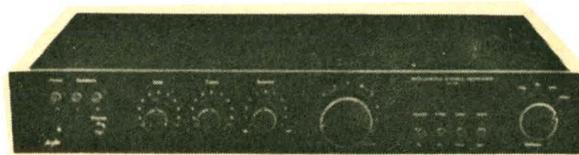
nals.

- Either external sync referenced or non-capstain servo VCR's can be handled time base correction.
- Best cost to performance ratio
- Digital luminance/chroma delay correction
- Composite and non-composite outputs
- Built-in sync pulse generator
- LED input level display
- Full set of front controls for adjustment of chroma gain, chroma phase, video level and black level.
- Preset set of front panels of sub-carrier phase, advance sync phase, video phase, H-phase
- Digital dropout compensator (DOC) (optional).
- White clip function

For further details contact:

GCEL, Anurag Commercial Centre, Race Course Baroda 390 005

AA-140 Stereo Amplifier from ARPHI



Arphi Electronics have a vast range of speakers in the market including the Aquaris, Orpheus, Super Challenger, Mini Monitor MK-11, Micro Monitor they also have a slim line stereo graphic equalizer and an AA-140 stereo amplifier.

The technical specifications for Arphi AA-140 stereo amplifier are:

- Power output : Min RMS both channels driven from 20 Hz to 20 KHz 35 RMS per channel into 8 ohms (140 P.M.P.O.)
- Frequency Response : 10 Hz to 30 KHz
- Controls : Bass (+/-) 12 db, Treble (+/-) 11 db high filter -3 db at 7 KHz, 6db/octave

- Inputs : Tape, Phono Magnetic/Ceramic C-D, Tuner
- Dimensions (WxHxD) : 43.5 x 7 x 23.5 cms

For further details contact :

MANUFACTURERS

Arphi Electronics Pvt. Ltd. Prabhadevi Industrial Estate Bombay 400 025 Phone: 4220839, 4225292, 4229936

SHOWROOM

D-2, Hermes House, Mama Parmanand Marg

P.O. Box 3677, Bombay 400 004.

Phone: 8118361

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Tel. 697363/697435/6884746

The Only Ears You've Got



Consulting Sound Engineer, Rajendra Singh Chauhan, who has helped set up several sound studios in the country, and has handled all the world's leading companies equipment -- shares his insights into the complexities of the humans hearing mechanisms, the ear. An article that serves as, an Advice, a Caution, a Warning - - -

There has been a radical escalation in the number of sound studios in India, all over the country. The enthusiasm of getting into the music biz action, increasing demand for recording albums, soundtracks for television software, et al, has seen quick investments into a 8-track outfit. The standard request is for 'big' speakers. Exemplifying clearly, the enthusiasm, and business sense, is not matched with complete knowledge or experience. Most technicians, sound engineers, and other people entering these sound studios, are not as skilled as they ought to be. In fact, not everyone is necessarily trained. Also, there has been an alarming rise in the trend to install very powerful speakers in the recording rooms. 'Louder is Clearer' is the greatest misconceptual philosophy going around. Add to this, the fact that the material recorded nowadays is generally very 'noisy'.

Rajendra Singh Chauhan, a highly professional sound and recording engineer and arguably the most experienced in the country, ushers in an awareness, on the sensitivity of the ear, an education about 'how' one must try and listen to music, in a more scientific way, without causing our ears, or others, any harm. Otherwise it'll be 'Ear Today, Gone Tomorrow', he warns.

Anatomy of the Ear

Packed into an egg shaped chunk on either side of your head are structures that enable humans to hear sound. The 'ear' is a highly complex mechanism, without which no one would be able to listen to anything around us, be it, simple talk between two people or highly professional sound recording that can be heard in a sound studio.

The ear's sophistication is yet unmatched by the most advanced audio technology. For a puff of air through a saxophone to become the recognition of quarter-note G by someone's mind, significant transformations are required. Failure of

the physiology at any state can affect the quality of hearing.

Outer Ear

Sound, or vibrating air, is collected by the outer ear and aimed through an inch-long tube to strike the taut, tympanic membrane we call the eardrum.

The ear canal is open to the outside world and therefore vulnerable to invasion and infection. It twists and turns - both to warn what lies ahead and to protect it. The skin is lined with hairs to stop airborne particles, and thousands of wax glands exude a natural glue to immobilize bacterial critters and

fungi.

Middle Ear: The Amplifier

The tiniest whisper across a room will set sound-bearing air-waves in motion. The diameter of an eardrum is less than that of your little fingernail, it will vibrate less than a hair's width, but you will hear that whisper. A lot happens, first, however.

The moving column of air in the external ear canal pushes the eardrum against the first of three tiny bones on its other side; the malleus, incus and skapes. What we learned in grammar school to call the hammer,

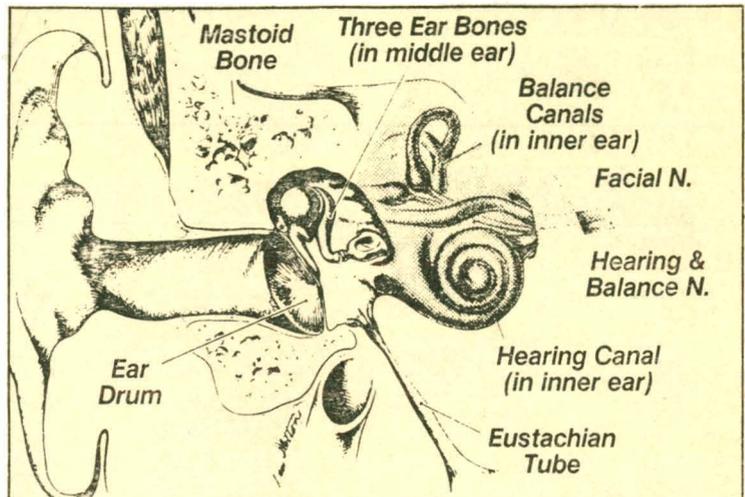
The only Ears You've Got . . .

conveys the eardrums motion to the anvil, which passes it on to the stirrup. These three bones, or ossicles, comprising the middle ear amplify the mechanical energy of the vibrating eardrum as much as 20 times before the stapes, in turn, thumps against an oval window leading to the inner ear.

Inner Ear : The Converter

Sound energy is converted to mechanical energy by the eardrum and stepped up by the middle ear. Acting as a piston, the stapes pushes against the sound window of the inner ear and mechanical energy becomes hydraulic. It goes like this: The otic capsule, or bony cavern of the inner ear is filled with fluid and contains the cochlea, a spiral-shaped tube also filled with fluid. Inside the cochlea are 15,000 to 25,000 microscopic hair cells. Their location along the cochlear curves appears to correlate with the frequencies to which they are tuned - they range from just a few cycles per second to 20 KHz. Our auditory system will handle frequencies from 50 to 15,000 Hz competently. In a world of garbage disposals (80 dB at 3 ft.), chainsaws (108 dB), and jet planes, (140 dB at takeoff), we can no longer cope.

Hearing damage due to prolonged noise exposure begins at 90 dB, though more sensitive people can sustain loss at 75 to 95 dB. To reach retirements as a hearing person, keep the decibels below 85 dB - about the intensity of an electric razor. Wear ear protection around diesel trucks, lawn mowers, power tools, guns, factory machinery and anything else that hurts or makes you irritable. Listening to live rock music more than two hours per day without protection can easily cause per-



The cochlear implant uses an electrode in the cochlea to provide the sensation of sound. An external coil is held on the skin by magnetic attraction to the internal electrode just under the skin. Sound is captured by an ear-level microphone, sent to a signal processor worn in a pouch, encoded electronically and transmitted through the coils on a 16,000 Hz carrier wave.

manent, irreversible hearing loss.

If you spend most of your day in a recording studio or in live sound situations, you can cut out as much as 30 dB of excess sound using inexpensive foam cushion ear plugs. You can also juggle the amount of time you are exposed to potential hearing damage. The 85 dB level is the recommended maximum for people who listen for eight hours per day. Every time you cut your exposure time in half, you can increase loudness another 5 dB. In other words, if loudness is 90 dB, limit exposure time to four hours; 95 dB limit exposure time to two hours; and listen to 100 dB one hour per day or less.

Brain : The Central Processor

The most sensitive ears in the world merely collect and process

data. It takes a central editor to collate and interpret the signals of sound. The auditory nerve carries these signals to the brain, which makes sense of the motion in air waves, membranes, bones, fluid and molecules. In some cases, the ears may work normally, but sound doesn't reach the brain because bleeding, blood clot, or a tumour on the nerve interferes with transmission of the electric signals from the ear. Brain injury or stroke can disrupt the mind's ability to interpret a sound stimulus properly.

Any central impairment is serious and should be monitored by a specialist in otology or neurology.

Your ears are on call 24 hours a day. Take care of them; they are the only ones you'll ever have.

ANIL MOHILE PRESENTS

NON STOP DISCO BANDIA INSTRUMENTAL



AMAR MOHILE
JONE MAN BANDI

अमृत प्रस्तुत



ORCHESTRA निरुत्त

प्रीति

संगीत: WASI RAZA, MONAL RAO, KIRAN SHIRKAR, PRADESAK PRINCEN, MADHU KISHOR, CHANDRASEKHAR RAO, SUNIL KUMAR

श्रवण: WAJID YAKIN, SHAMU, SURESH, SURESH, SURESH, SURESH, SURESH, SURESH

फिल्मो सिनारो पर मुल्काई

"कमरुद्दीन मेहताई"



श्रवण: सुदेश मोहन

NON STOP VOL. 2

SHAMMI KAPOOR HITS



संगीत: ANAND THAKUR, CHARLES S. VIZ

RAJESH KHANNA

40

NON STOP FILM HITS



संगीत: MOHD YUNUS, WASI RAZA, MONAL RAO, MUSIC ARRANGERS

DEVANAND

41

NON STOP FILM HITS (DIGITAL COMPUTARISED RECORDING)



संगीत: WASI RAZA, MOHD YUNUS, MILIND MENKESH

Music Arranger: CHARLES S. VIZ, Director: SHASHI KUMAR

भाग



मेंदीच्या पादावर...

संगीत: राजेश खन्ना, अशोक भोसले, अशोक भोसले, अशोक भोसले, अशोक भोसले, अशोक भोसले, अशोक भोसले, अशोक भोसले

तवी तवी तवी



संगीत: वासुदेव वाईक, प्रमोद शंकर, विक्रम शिंदे, अशोक भोसले, अशोक भोसले, अशोक भोसले, अशोक भोसले

पतित पावन सीताराम

90% पंतीयो में सर्व्ण योत राभाषण तार)



संगीत: राजेश खन्ना, अशोक भोसले

अमृत प्रस्तुत

भूमताय नमः



संगीत: राजेश खन्ना, अशोक भोसले

सतगुरु श्री. रामेन्द्रा पद्मराव योना

संपूर्ण हृदिपाठ



उपासना यज्ञ

सद्गुरु वामनराव पे



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TOTAL SATISFACTION**

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Off Lamington Road,
Bombay 400 004 Phone : 353343

Improving Cassette Quality

The guru goes on. John Fisher discussed in our last issue, the basics; tape, C-D, shell and components. He now goes on to the actual duplication of the audio cassette. The

3.0 DUPLICATING

3.1 Azimuth

To ensure that tapes can be played accurately on any player, the head gap must be set precisely at right angles to the plane in which the

ing accurate azimuth on the pancake duplicated cassette is relatively straightforward by comparison with preserving that accuracy in the C-0. Many of the tape guidance elements within the C-0 affect the accuracy of the tape path and the effective

ing and comparing C-0s, BASF has produced a precision metal shell, the Azimuth Calibration Mechanism.⁴ This is a 'single-sided' C-0, hand machined, in which all critical components have tolerances that are vanishingly small.

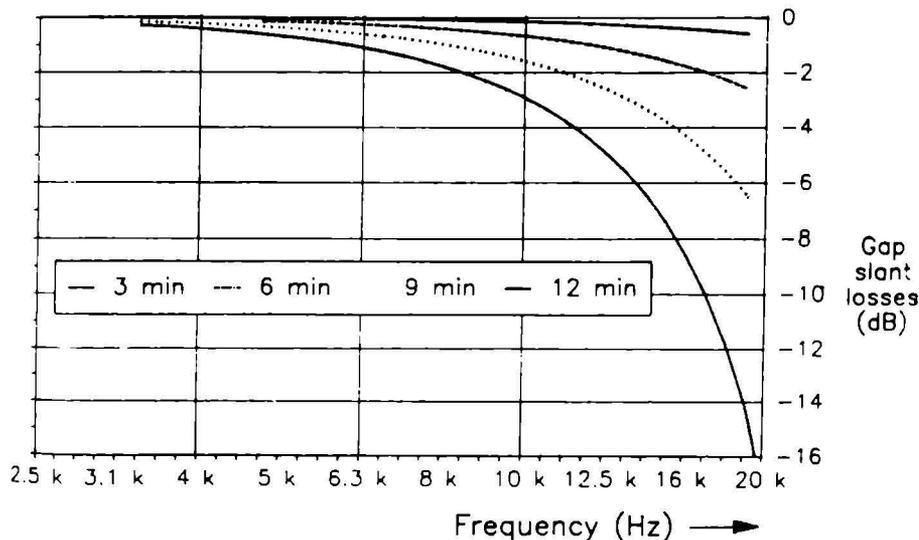
Effectively, the Azimuth Calibration Mechanism introduces no significant azimuth errors. By loading it and sample C-0s with lengths of azimuth calibration tape, and taking measurement in the QC cassette recorder, the Azimuth Calibration Mechanism provides a reference against which the azimuth performance of the C-0s can be compared; types of C-0s that are consistently good can be selected for use in production.

3.1.2 Mechanical Calibration Mechanism

Unfortunately, the QC cassette transport itself can also introduce errors. The most important of these is due to misalignment between the pinch-roller(s) and the capstan(s), which can deflect the tape from its ideal path and thus introduce significant azimuth error. This error may show up as an inconsistency in the azimuth performance of C-0s when checked in nominally identical QC machines. As well as worksenning an azimuth error reading, it may mask an error by introducing an equal and opposite one. It is essential therefore that QC transports should be carefully adjusted to eliminate this source of error.

To achieve this, BASF has also introduced a Mechanical Calibration Mechanism.⁵ This is very similar in

Track width 0.6 mm



discussion is on techniques, Azimuth, Bias and Extended Frequency Response. If you are involved in any aspect of duplication this feature is of great importance and benefit, if studied fully.

tape is moving. Any deviation will result in significant high frequency losses; an error of only 30 minutes of angular deflection of the head gap is enough to cause complete cancellation at around 10 kHz and significant losses in the octave below!

With the use of a good azimuth alignment tape and care in biasing (see 3.2.2 and 3.2.4 below), achiev-

ing azimuth of the recording as it passes the replay head.^{4,5} These elements include the end rollers and their axles, and the pin and stay guides near the heads. (fig 6) Azimuth is also affected by the rigidity and stability of the C-0 shell.

3.1.1 Azimuth Calibration Mechanism

To assist duplicators in assess-

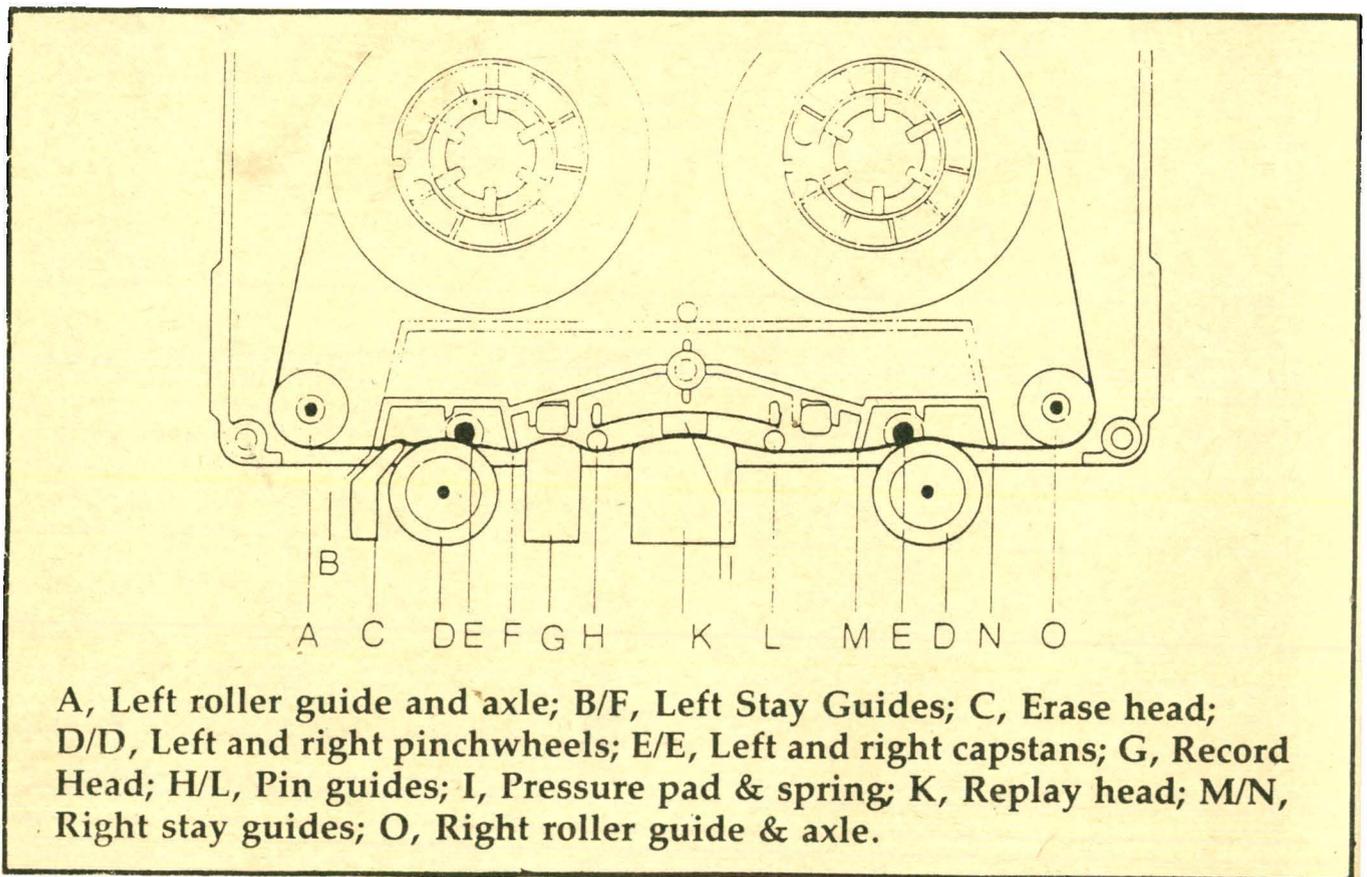
Improving Cassette Quality . . .

construction to the Azimuth Calibration Mechanism,⁴ but deliberately accentuates errors introduced by the cassette recorder. By comparing the azimuth difference (delta- Azimuth) between these two shells when using

cal. At that point, any error introduced by the transport will be significantly less than any azimuth errors due to C-0s under test and the transport may be regarded as 'standardised'. More information on

3.2 Bias and high frequencies, distortion, image stability

Early pre-recorded cassettes (and alias, some even today) suffered



identical azimuth calibration tapes, it is possible to adjust the critical pinchwheel alignment relative to the capstan until the readings are identi-

these two products and their application is available from BASF.

from lack of high frequencies, from drop-outs and high distortion levels, particularly at middle and upper frequencies. Over the years pre-

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recorded cassettes have been improved by better recording heads, which saturate less easily and have better-defined gaps; better tape formulations; better shells (C-0s); better duplicating mechanisms, giving improved head-to-tape contact; and greater attention to azimuth. However, biasing can present a fundamental compromise.

3.2.1 Frequency response

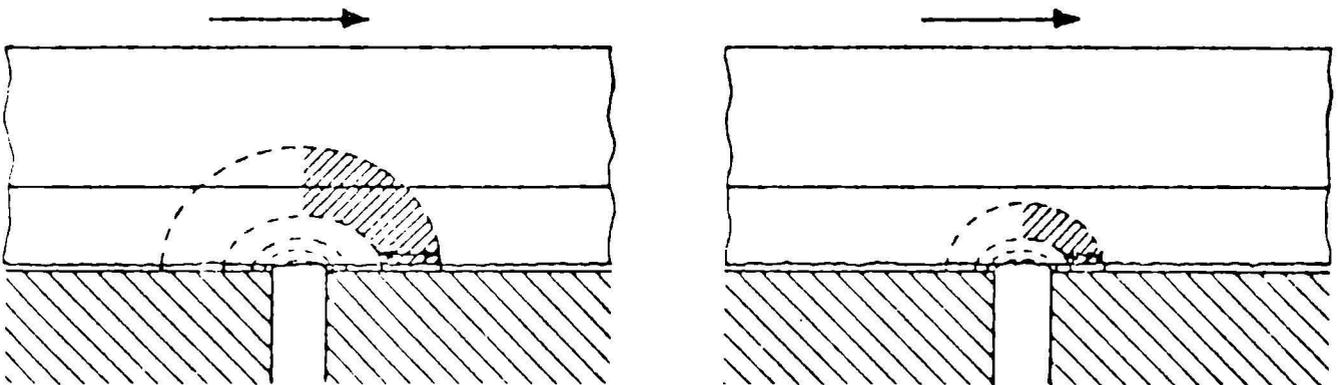
and HF requirements - yet the difference in bias levels is relatively small.

At high levels of HF, self-erasure takes place, making the HF performance worse as level rises. This HF fall-off at high levels is linked with another bias-related problem, instability of the stereo image.

3.2.2 Image stability

3.2.3 Bias and recording field

During the bias cycle, the current is high enough to cause the magnetic field through the oxide at the gap to exceed the coercivity of the tape coating. The tape acquires its remanent magnetism (due to the audio signal) when it has passed the gap and reaches a zone where the peak value of the magnetic field



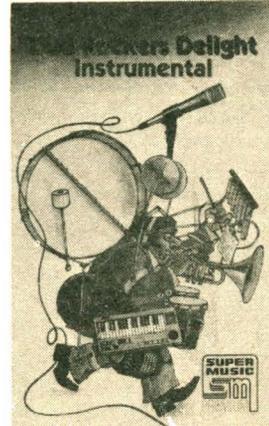
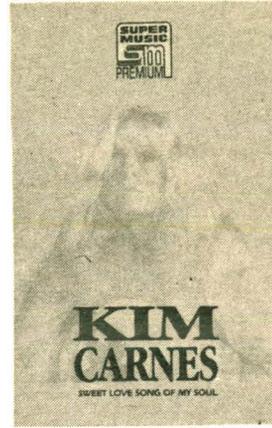
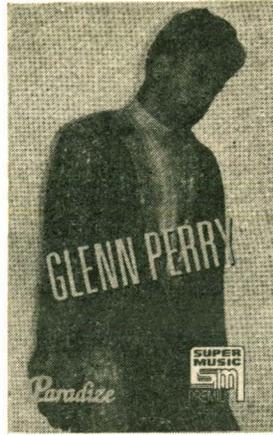
and distortion

Normally, if bias is set for optimum low-frequency performance, it is difficult to achieve an adequate HF performance, since the high frequencies are then over-biased: HF sensitivity is reduced (requiring more equalisation, with the risk of overload due to inadequate headroom in the electronics). Yet if the bias is reduced to achieve a better HF performance, low-frequency distortion and noise rise, while drop-out increases. With a fixed bias level, the setting is a compromise between LF

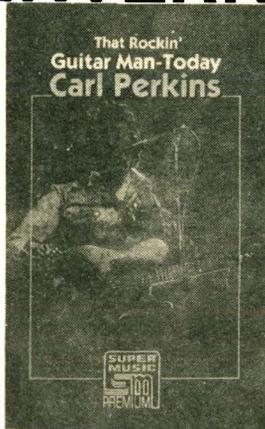
The level-dependent high-frequency response means that when the high-frequency component of a signal is greater in one channel than the other, the reduction in HF response in the higher-level channel will cause the stereo image to shift towards the lower-level channel each time a high-level occurs. However, there is another equally important and related cause of image instability, which may not at first be obvious.

matches the coercivity of the tape (fig 7)

The distance of the zone from the head gap varies with the bias current because, as the bias current increases, a greater distance from the gap is required for the field to fall to the value of the tape coercivity. The width of the zone is a function of the spread in coercivity of individual particles in the tape coating. As the bias current is increased and the zone moves further from the gap, the width of the zone increases proportionately.



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Because the shift in the recording zone is a linear displacement, it is more noticeable at high frequencies and low tape speeds, where it is significant in relation to the wavelength. This phenomenon has been described in detail elsewhere⁶

Dolby Laboratories, in conjunction with Bang & Olufsen of Denmark, investigated these phenomena in some detail. They found that the high-frequency component of an audio signal itself acts as bias; this has come to be known as 'self-biasing'.

As the total level of applied (supersonic) bias plus HF signal rises, the HF signal becomes 'overbiased'; there is increasing 'self-erasure' as the recording zone becomes wider and less defined. In other words, since the HF signal contributes to the bias field, the definition of the recording zone becomes worse as the HF signal level rises: hence the poor HF performance of fixed bias systems. For lower frequencies, on the other hand, less bias is required in the presence of high-level, high-frequency signals since the HF signal acts as bias.

Since the recording zone actually wanders backwards and forwards as the value of the total effective bias changes, this self-bias effect also varies the recorded phase of an HF signal relative to an LF one, since the linear shift represents a larger phase shift at HF than at LF.

Where there is a difference in the effective bias currents in the two halves of a stereo head, there will be a difference in the shift in the recording zone between the two tracks - a relative HF phase shift. Where an HF

signal occurs in both tracks but at different levels, and the applied bias is constant, there will be a greater shift in position (phase) of the recording zone on the track with the greater HF signal, which upsets the original phase relationship and thus the stereo image. This effect on the stereo image compounds the effect due to loss of HF at high levels.

3.2.4 Dolby HX Pro

The outcome of the joint research by Dolby Laboratories and Bang & Olufsen into these bias-related problems was the Dolby HX Pro headroom extension process.⁷ During recording, HX Pro monitors the level and spectrum of the signal continuously and adjusts the applied supersonic bias, so that the total effective bias (applied bias plus HF signal) is kept constant.

In this way, HX Pro minimises the compromises otherwise inherent in tape biasing: providing it was correctly set initially, the tape remains "correctly" biased at all levels, irrespective of the spectral content and level of the programme material. Using this 'constant bias' principle, the frequency response remains constant up to substantially higher recording levels than with conventional fixed biasing, and the bias can be set for lower LF distortion and less drop-outs without impairing the high-frequency response. The result is a much cleaner signal and an improvement in headroom.

At the same time, because the total effective bias remains constant, the position of the recording zone also remains constant and phase shift in high frequencies with changes in

level is much reduced. Together, these improvements in relative frequency response and phase lead to improved stereo image stability. The improved HF phase relationship between the two channels should also improve the HF performance of stereo recordings when played in mono, as otherwise a phase discrepancy looks like an azimuth error to the mono replay head.

Initially it was the improvement in HF performance that was seen as the main benefit of HX Pro, but the improvement in stability of phase and stereo image are now also perceived as major advantages.

Dolby HX Pro is a record-only feature that makes the recording intrinsically more accurate. It requires no change in playback circuitry, nor special decoding. Where the recording is encoded for B-type noise reduction, as is usually the case, appropriate replay decoding is of course still required for optimum reproduction.

Although HX Pro offers an improvement when incorporated into the record electronics of any cassette recorder, the most widespread application of its benefits is to be found in high-speed duplication and metering. HX Pro is available on duplicators by Cetec Gauss, Electrosonic, Lyrec and Otari, and in mastering recorders by Lyrec, Otari and Studer.

A number of duplicating facilities - in particular those for the Capitol, CBS (UK), Liberty, EMI/America, Warner Brothers, Electra/Asylum, Sire, Windham Hill and Atlantic labels - have already adopted Dolby HX Pro for duplicat-

Improving Cassette Quality . . .

ing cassettes. They are also marking cassettes with the special HX Pro logo, to indicate to the quality conscious consumer that the cassette has been duplicated on equipment using Dolby HX Pro circuitry.

3.3 Extended frequency response

Most duplicators and record companies will wish to record as wide a frequency range as possible on the tape. However, it is important that overall quality should not be spoiled by misdirected attempts to extend the frequency range too far; this is despite the fact that improvements in duplicating technology (better heads, mastering, tapes, transport accuracy and C-*s*) seem to make it possible to extend the duplicated bandwidth at low levels to over 20 kHz.

The best 3-head cassette machines (with head gaps optimised for record and play) are capable of a very wide record/play frequency response; however, the replay, response of a run-of-the-mill domestic cassette machine may well be down 3 dB at about 14 kHz due to the gap width, even without any azimuth errors. This is because the gap width on a 2-head machine is usually a compromise between the need for a wide gap to achieve good penetration of the field on record and the narrow gap required for a good HF response on replay. This limitation on replay response may be an important constraint on extending the practical frequency response for Dolby B-type encoded cassettes.

On the face of it, it may not be obvious why this should matter; after

all, if the 3-head machines are capable of reproducing higher frequencies satisfactorily, why should the effect on a run-of-the-mill two-head machine be any more noticeable than the inherent replay losses due to a slightly wider head gap?

The answer lies in the way in which HF loss affects the widely-used Dolby B-type noise reduction system. If higher frequencies are recorded, but cannot be reproduced by the combination of replay head and preamplifier, there will be a missing high-frequency component in the input to the control circuit of the noise reduction decoder.

Similarly, high-level saturation becomes worse as the frequency increases. If the frequency response is very wide, so is the susceptibility to high-frequency saturation and consequent recording errors at these levels. At high recording levels, the frequency range over which the signal is linearly recorded will be restricted compared with the range attainable at lower levels. The mastering engineer may need to control manually the frequency range being recorded on the loop-bin master, according to the signal level and spectral content, to cope with this constraint. Such control is obviously more subtle than a simple filter, which would remove the higher frequencies at all levels.

If the noise reduction is to track properly, the frequency response of the signal reproduced from the tape must be the same as that applied to it. If a wider bandwidth signal is applied during recording than the combination of record and replay processes can reproduce, some high-frequency energy will be missing when the tape

is replayed; consequently the replay noise reduction processor will 'interpret' this as though the spectrum of the recorded signal had been different. This resulting error means that the record/play processing will no longer be fully complementary; the decoder will consequently mistrack slightly, which may give rise to a more audible response error lower down in the audio spectrum than the original HF loss.

Consequently, attempts to extend the frequency range of the recorded cassette to be 'flat' to beyond 18 kHz can occasionally result in the finished product sounding worse, when reproduced on a run-of-the-mill cassette machine, even though it still reproduces well on a 3-head deck or professionally Quality Control machine.

It may therefore be important to identify the main potential market for the material: If it is the hi-fi buff, likely to own the highest-quality replay equipment, there may be an advantage in an extended frequency range; if it is a mass market, predominantly using less expensive equipment, it may be prudent to check how well the 'wide range' material will sound when reproduced on such equipment. If necessary, the range of frequencies recorded must be restricted to those more easily reproduced.

Where an extended bandwidth is required, flatness of the high-frequency response and accuracy of azimuth in both loop-bin recorder and loop-bin replay machine and duplicator slave becomes even more crucial; so is the choice of C-0

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ensuring absolute stability of the replay HF performance.

None of the duplicating stages should themselves modify significantly the level or frequency response of the NR-encoded signals; any modification to the level or response needs to be controlled and to take place ahead of the noise reduction encoder.

To ensure that the chain will handle the signal satisfactorily, the 1 dB squash point of the complete system, including loop-bin master and cassette, needs to be measured to determine the weakest link and the safe operating area. The loop-bin master should then be recorded so that the peak level at any frequency fits within this safe operating area.

Signals may usefully be monitored either using a 2-channel spectrum analyser, or with a peak programme meter (PPM) having a frequency response that is the mirror image of the safe operating limits of

the system, within which all levels and frequencies are recorded linearly and without saturation.

If the tape used for the loop-bin master is changed, the effect on these limits will need to be checked. Likewise, if a variety of tape types is used to meet varying customer requirements, plots of the safe area of operation for each will need to be kept and the parameters adhered to in preparing the loop-bin master.

If the use of a nominally superior duplicating tape fails to improve the overall dB squash point levels, the loop-bin master may well prove to be the limiting factor; using Dolby HX Pro in the mastering recorder, a chrome or high-output loop-bin master tape, a lower Dolby reference level on the loop-bin master, or 7.5 ips masters in the loop-bin machines, are all ways in which the performance can be improved to take full advantage of better duplicating tapes.

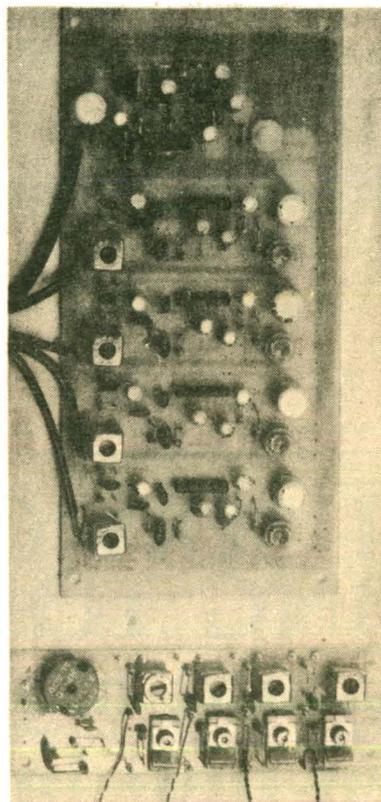
Because the new Dolby S-type

system^{8,9} uses techniques known as "spectral skewing" and "anti-saturation", its processing is less sensitive to extreme high and low frequency errors and the tape's high-frequency performance at high levels is also improved; this makes Dolby S-type signal processing more tolerant and highly suited to material with a wide frequency and dynamic range. However, to use Dolby S-type processing, duplicators must achieve much higher standards of mechanical and electromagnetic performance than required for B-type duplication, and S-type cassette machines must likewise meet more stringent production tolerances. Dolby B-type encoding gives excellent results if care is taken with the duplicating; there is little to be gained by attempting S-type duplication before all potential improvements in B-type duplication have been exhausted.

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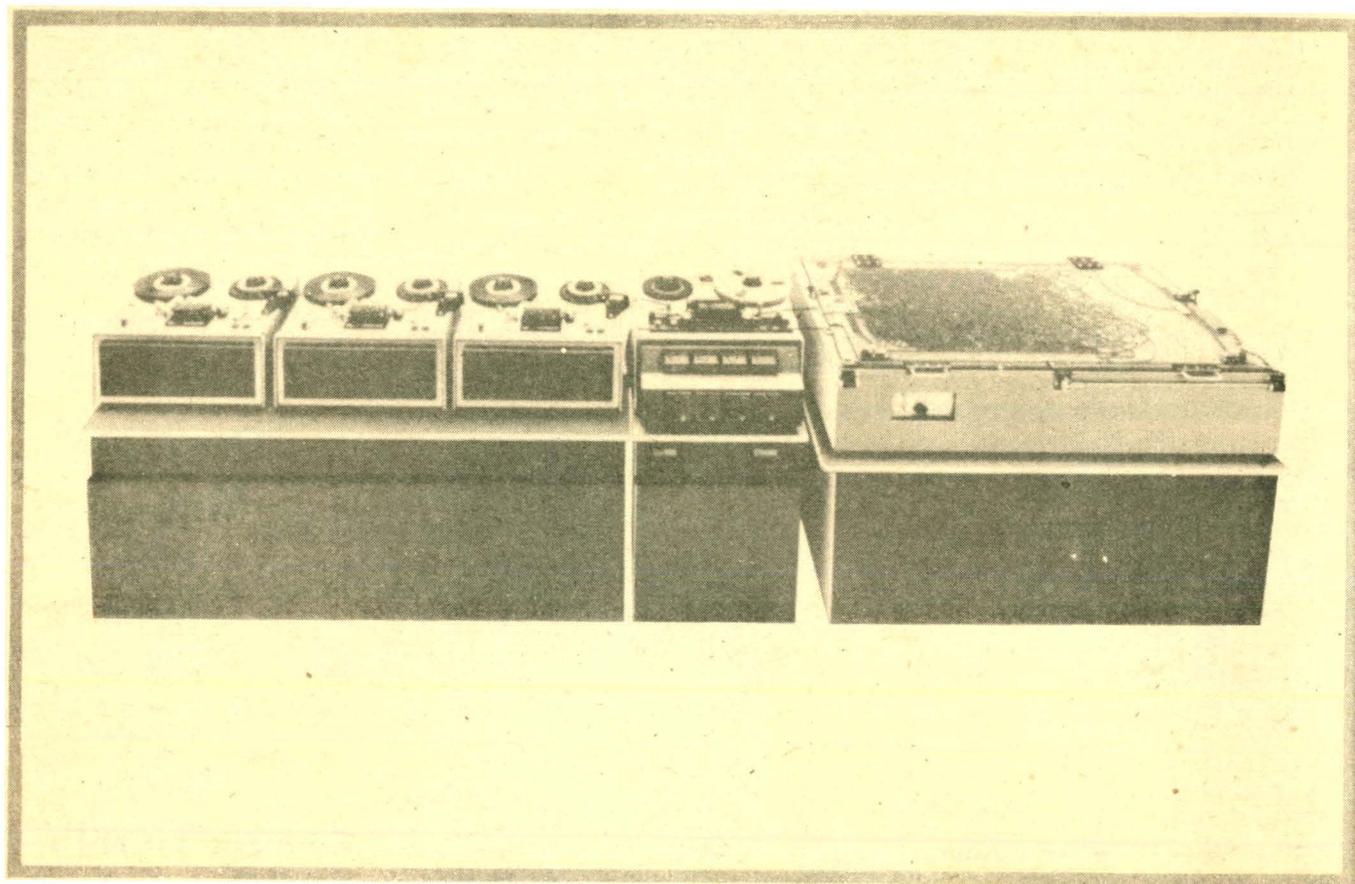
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What is a Sound Effect?

Sound effects like music or dialogue, are links in the sound chain.

Knowing how and when to use each of these elements to its best advantages is often the difference between a successful or a disappointing endeavour.

Robert L. Mott, in his book, Sound Effects, provides a simple explanation on the nine components that most influence how we perceive a sound effect.

The art of creating and using sound effects has become so sophisticated that sounds rarely appear in film or television as they are found at the source. With the emergence of sampled and synthesized sounds, everyone -- not just the artist -- has to have a thorough understanding of what goes into the makeup of a sound in order to either create a sound or to explicitly communicate about a sound. The days of critiquing a sound effect as "being too loud" or as "needing some highs" are gone. Today, when an artist is capable of building an effect from literally a single tone, it is vital that everyone knows exactly what constitutes a sound effect.

Every sound has its own distinctive wave form. That is what distinguishes a .357 Magnum gunshot from a toy cap pistol. And yet, in this highly complicated art of creating sound effects, other conditions apart from wave forms must be considered in order to successfully reproduce or create new sounds.

Listed below are the nine components that most influence how we perceive a sound effect. By modifying or eliminating any one or a combination of these components, you either slightly change the sound or create a totally new sound.

- 1. Pitch
- 2. Timbre
- 3. Harmonics
- 4. Loudness

- 5. Attack
- 6. Sustain
- 7. Decay
- 8. Speed
- 9. Rhythm

PITCH

The pitch of a sound is determined by the frequency of the sound. However, when we hear a sound, we rarely describe it as such and such a number of frequencies. Normally, we refer to its pitch. Pitch refers to whether the sound is high (shrill) or low (bassy). Of course, what makes that sound seem high and shrill to our ears is the high number of sound waves (cycles) per second. Conversely, a low or bassy sound has fewer per second. Conversely, a low or bassy sound has fewer cycles per second.

Pitch also refers to the way we perceive frequency levels. Frequencies are normally grouped as low (bass), midrange, and high (treble).

COMPARISON OF PITCH & CYCLES		
Extreme Lows	Below 40 Hz	BASS
Lows	40 to 300 Hz	
Midrange	300 to 4,000	MIDRANGE
Highs	4,000 to 10,000 Hz	TREBLE
Extreme Highs	10,000 to 20,000 Hz	

Included in the low end of the scale are such sounds as thunder and gunshots; in the midrange, a telephone ringing; at the high end, small hand bells and cymbals.

Because our hearing depends

on so many factors, determining the pitch of a sound is an entirely subjective matter. As we shall learn later, listening to a sound and hearing a sound are two entirely different matters.

A police whistle causes more vibrations than a clap of thunder; therefore, the pitch of the whistle is higher than that of the thunder. The piano string A above middle C vibrates at 440 Hz. Therefore, the A note is higher than the middle C note.

Continuing our piano analogy, a keyboard, contains 88 keys and covers a frequency spectrum of 27 Hz to 4200 Hz. These various notes are broken down into divisions called octaves. An octave is the interval between any two frequencies that have a ratio 2 : 1. Human beings are capable of hearing approximately ten octaves.

The first four octaves of the frequency spectrum compose the bass range; they sound powerful and warm. The fifth, sixth, and seventh octaves compose the midrange, the part of the frequency spectrum to

What is a Sound Effect ?

which humans are most sensitive. This is also the frequency range that gives sounds their energy. The eighth octave gives a sound its "presence." Presence in a sound enables us to hear it clearly and gives us the feeling that we are close to its origin. The ninth and tenth octaves give a sound vital lifelike quality.

Utilizing Pitch

The pitch of a sound is its fundamental frequency without the presence of harmonics. Two examples of instruments capable of producing fundamental frequencies are the tuning fork and pitch pipe. Although both of these instruments are capable of producing pure tones, the sound of a fundamental frequency without harmonics is dull and uninteresting.

When we listen to a tape of a fundamental frequency of 500 Hz, the sound is as uninteresting as that of the tuning fork or pitch pipe. Yet by applying what knowledge we have about the pitch of a sound, we can utilize the component pitch and create many new sounds.

The Doppler Effect

One of the many advantages of understanding how the various components of sound help us in the creation of sounds involves the "doppler" effect. First explained in 1842 by an Austrian physicist, Christian Johann Doppler, the doppler effect involves our perception of sounds regarding moving objects. The human ear collects sounds and directs them to the auditory canal. From there the sound vibrate against the eardrum. These vibrations are transmitted from the middle to the inner ear, which con-

tains fluid in which are immersed the auditory nerve endings. When vibrations disturb this fluid, the impulses are sent to the brain for interpretation. It is the condition of these nerve endings that determines the accuracy of the information that is transmitted to the brain.

The doppler effect states that in order to interpret sounds, the ear depends not only on the frequency of a sound that strikes the eardrum, but on the total number of sound waves that strike the eardrum. If the sound source remains stationary at a fixed distance, the frequency of the vibrations reaching the ear is the same as at the source. If, however, the sound source moves toward the listener, a greater number of sound waves strike the eardrum each second; therefore, the brain perceives the pitch as being higher.

If you were to stand on a platform as a train approached, the sound of the oncoming whistle would seem higher in pitch to you than it would to a person actually on the train. As the train continued past you, because there is a sudden drop in the number of sound waves entering the ear canal, the frequency pitch of the whistle would drop dramatically. Notice I didn't say the loudness level, but rather the frequency of the pitch.

This same phenomenon is experienced when you watch a parade. When the band is in the distance it has a "thin" sound; as it comes closer, it sounds "fuller" because of the increased number of sound waves. As it passes, the sound once again thins out. The approaching, passing, and receding sounds of an automobile provide yet another example of this

phenomenon.

In none of the examples discussed has the loudness level increased and then decreased; yet this is how this effect is most often achieved. The proper way to create this effect is to filter out some of the low frequencies as the train (or band, or car) approaches, to restore some of the lows as the train nears, and then to make a sudden increase of low frequencies as the train recedes.

TIMBRE

The timbre of a sound is that unique quality that sets it apart from all other sounds. When you receive a phone call from a friend you haven't heard from in years, your ability to recognize her voice is due to the timbre in her voice. Even if you heard the voices of ten different women all reading the same sentence, you would still be able to pick out hers. The same is true of musical instruments. A listener can easily distinguish a trumpet, piano and violin all playing the same note because of each instrument's distinctive timbre.

Timbre is that unique combination of fundamental frequency, harmonics, and overtones that gives each voice, musical instrument, and sound effect its unique colouring and character.

Utilizing Timbre

Although manipulating a sound's pitch and timbre seems to be a Space Age discovery, this technique was utilized back in the silent movie era by musicians playing huge Wurlitzer organs. By pressing the proper combination of keys, these organists were capable of producing civil war battle sounds with one hand

What is a Sound Effect ?

and stirring music with the other. Although this combination of sounds coming from one instrument favourably impressed the audience, it wasn't as magical as most imagined. It was achieved with the proper manipulation of the appropriate number of sound components, not the least of which was timbre.

Today this "magic" is produced by sound generators. The results are of such superior quality that even experts have difficulty distinguishing natural and computerized music and sounds.

If a sound is made up of a fundamental frequency (the A above middle C on a piano is 440 Hz), suppose we generated a fundamental tone of 440 Hz with something other than a piano and then repeated the fundamental tone to form harmonics. Wouldn't the sound we created electronically be that of the piano note A? The answer is yes. Although music purists complain that an electronic tone generator lacks the warmth (timbre) of a concert piano or a Stradivarius violin, the economics of the entertainment business strongly indicate that electronically produced music is here to stay.

HARMONICS

When an object vibrates it propagates sound waves of a certain frequency. This frequency, in turn, sets in motion frequency waves called harmonics.

Harmonics -- or overtones, as they are sometimes called -- are multiples of the basic frequency. There are two different types of harmonics -- odd and even. The sound harmonic of a frequency of 250 Hz is 500 Hz,

the fifth harmonic is 1,250 Hz, and so on. Each harmonic that is added to a sound is somewhat weaker than the harmonic that preceded it. The combination of the fundamental frequency and its harmonics is a complex wave form. It is the formation of these complete wave forms that gives each musical instrument, and sound, its unique quality.

Again using our instrument analogy, the basic frequency and its resultant harmonics determine the timbre of a sound. The greater the number of harmonics, the more interesting is the sound that is produced. The production of the proper amount of harmonics is not automatic. A concert violinist and a novice playing the same violin will have drastically different results. The beginner will simply drag the bow across the strings with little regard for fingering or authority. As a result, the notes will sound uninteresting or even irritating to our ears. Conversely, the concert violinist will use his technique to produce a sound that is pleasing because of the number of harmonics produced. It is experience and technique that allow the concert musician the confidence to attach the strings with the appropriate strength to produce the maximum amount of harmonics that we find so satisfying.

We have discussed how poor technique with an instrument contributes to a poor sound, but what about an instrument that is either out of tune (not producing the proper pitch) or of such inferior quality that it makes it impossible to produce pleasing sounds? We have all heard the distinctive "pinging" sound that a fine crystal glass makes when its rim

is struck. We also know that it is impossible to elicit the same sound from a glass that once contained peanut butter. The difference lies in the construction of the two glasses and their ability to vibrate when struck. The crystal glass has this ability, the inferior glass does not. It is therefore an object's ability to vibrate and set up harmonics that determines the pleasantness of the resultant tones.

Utilizing Harmonics

Manipulating the harmonics of a sound is a very useful device in comedy. By employing the technique of "dampening" (not allowing an object to vibrate naturally), many unexpected and comical effects can be achieved. Some door chimes, for instance, operate in concert to produce a pleasant little melody. This sound is most often identified with stately homes or mansions (at least in comedies.) If, however, upon pressing the doorbell of a beautiful home, one of the chimes is dampened so that in the middle of the melody a discordant "clunk" is heard, our opinion of the occupants becomes somewhat altered.

LOUDNESS

The loudness of a sound depends on the intensity of the sound stimulus. A dynamite explosion is louder than that of a cap pistol because of the greater amount of air molecules the dynamite is capable of displacing.

When a stimulus creates vibrations, air molecules are propagated in pressure waves. How many times these waves vibrate in one second determines their frequency, and the

What is a Sound Effect ?

amount of air molecules compressed in a cycle determines the amplitude, or loudness, of a sound.

Utilizing Loudness

When we speak of something as being long or short, low or high, soft or loud, the words are meaningless unless we have a reference point. The measurement of a foot is long compared with an inch, but short compared with a yard. A play yard swing may be too high for the reach of a child but too low to accommodate an adult. The sound of a gunshot may be deafening in a small room, but actually go unnoticed if fired in a subway station when a train is roaring past. Loudness, as with everything else that is perceived, becomes meaningful only if we are able to compare it with something.

If we turn the level of a sound up by 3 dB, we have in effect doubled the level of Loudness. If we turn up the level of a sound so we can readily perceive that it is "twice" as loud, we have actually made the sound ten times louder. These figures are based on the fact that we hear sound logarithmically and not linearly. As you can see, the job of making a sound seem louder is more complicated than simply turning up the volume control fader. Perhaps the easiest solution is to introduce frequencies to which humans are most sensitive -- those in the midrange between 250 Hz and 5,000 Hz.

If, for instance, we have two tone tapes of 100 Hz and 1,000 Hz and we set the loudness levels so that they both read 100 dB on the volume unit meter, our ears will readily perceive the 1000-Hz tone as being the

loudest. Although the 100-Hz tone still reads the same level on the meter, we will have to turn up its fader in order to attain the same loudness level over the speaker as the 1,000-Hz tone. This phenomenon is called equal loudness. By knowing this, we can introduce high frequencies into the sound, either with the equalization pot or by layering (adding) another sound or sounds that have a great deal of midrange frequencies in them. This is why a clap of thunder in a horror movie may contain something so unweatherlike as a woman's scream.

ATTACK

An envelope of sound is composed of a sound's attack, sustain, and decay. The way a sound is initiated is called its attack. There are two types of attack: slow and fast.

In the below Figure, we see that the sound begins at A and reaches its peak level at B. At this point it drops slightly in level and remains steady until C. When the

sound source is removed at point C, the sound decays to a point of silence at point D. By altering any one of these properties, we can change the sound.

Fast Attack

The closer the attack of a sound (A) is to the peak (B) of a sound, the faster its attack is. Such sounds as gunshots, slaps, and door slams are examples.

Slow Attack

Sounds that have a slow attack take longer to build to the sustain level. A dog's short warning growl prior to a bark is one example. Stepping on a dried leaf, slowly tearing a sheet of paper, and closing a door slowly are some other sounds that have a slow attack.

Utilizing Attack

The suddenness of a sound achieving its sustain level contributes to the perceived loudness of the sound. Loud sounds are more

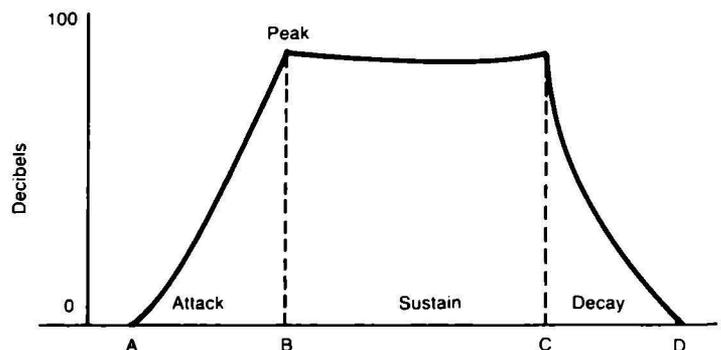


Figure: An envelope of sound



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Khuda Gawah

Radio

'Chitralok songs will start from 17th Dec. '91. 30 seconds radio spots on All-India basis will commence shortly.

Cloth Banners

Cloth Banners displaying the scheme will be set up in dealer shops and outdoors.

Lehren

'Lehren' will produce a special volume on 'Khuda Gawah' for market release.

The contest and all the promotion publicity and advertising expense for the scheme is definitely going to generate goodwill from the consumers and achieve a top notch identity for the Tips level.

Apart from the above promotion of the scheme, the album itself has been advertised on the Radio, in the filmy press and the main-line press. Bombay city has been splurged with hoardings.

The marketing arm of Tips is hyper-active and from all accounts the commitment to succeed in sales is equally matched with the company's commitment to music business as evidenced by the numerous celebrations held regularly for sales and launch of their albums.

The Digital Domain

with guitar-to midi convertor. All these are available FREE of cost. The studio also offers the latest software for unlimited tracks MIDI sequencing allowing for virtual tracks in mixdown in addition to the tape or disk based digital multi-track. Mixes may be taken by the clients on Digital Audio Tape, 1/4 inch reel or cassette.

THE DIGITAL DOMAIN is conveniently located at Worli, and so is easily accessible. "Building the studio was a labour of love" says Rajesh. "It just had to be the best, both technically and aesthetically. No detail was considered too small to be overlooked. It was built like a home away from home." One visit to THE DIGITAL DOMAIN will convince anyone that this is no idle boast. He further adds, "For the first time, recordings done in india will be accepted anywhere in the world. And we are very competitive. No other studio in the world offers even half our facilities at such low rates. Of course you cannot expect us to be on par with cheap analog studios. That's like asking for a Mercedes at the price of a Maruti. But if the correct methods are applied, recordings can cost a fraction of these done elsewhere."

THE DIGITAL DOMAIN is an ideal studio for complex productions, with state of the art effect units. As everything is digital,

unlimited track bouncing without any generation loss is possible. THE DIGITAL DOMAIN is also a Production House. This is very successful concept abroad where the studio itself produces for the client a complete music package (jingles/songs/background scores etc.) at a fixed price. This saves the client the hassle of co-ordinating a recording and the gamut of people involved with it. The in house resident recording engineers are Farhad Dady Burjor, and Gaurav Chopra.

THE DIGITAL DOMAIN

1st Floor, 132 Dr. A.B. Road,
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Tel: 493 31 28/494 50 12

Big Promotion for Glenn

Compact Disc and video of 'Paradize' is also scheduled for release.

Goa is targeted for maximum sales along with Bombay, and then the South, especially Bangalore.

Pop Release

After 17 western classical releases, Super Music has entered the pop-rock area with releases including Eric Clapton, Shakin' Stevens, Kim, Carnes, Carl Perkins, Bing Crosby and Jini Hendrix. The western classical material is from Castle Communication, London. The pop rock catalogue has been acquired from the Magnum music group U.K. The price of the cassette continue to remain same.

There is good news for music lovers too. The price for the cassettes continues to remain the same. i.e. Rs. 40/- as against the Rs. 45/- and Rs. 50/- by other music labels like Magnasound and MIL. All this is inspite of the fact that the price of the blanks in the market has been hit hard by the budget.

Super Music is now set to launch a wholesome campaign, with hits of the 60's, Rock and Roll, Rock, Sentimentals, Reggae, Country and Pop Releases include Elvis Presley, The Beatles, George Benson, Johnny Cash, Tony Sheridan, Acker Bilk, Nat King Cole, The Beach Boys, Johnny & The Roccos, Sly Robbie, Gene Vincent, Cornell Dupree, Al Jarreau, Bob Marley & The Wallers, Glenn Miller & His Orchestra, Louis Armstrong, Chuck Berry, Chubby Checker, Little Richard, Frank Sinatra, Jerry Lee Lewis, Freddy Fender and Skeetar Davis.

Navin Daswani and Madhavan Nair the two promoters of Super Music intend now to sign on local acts in Madras and promote local Indian talent in a big way in Intl music.

Master Sound: Equal

producers expect from the music company is redundant" states Ramchandani.

Master Sound has already recorded all categories of music. Be it ghazal, bhajan, pop, quawali, folk or instrumental etc., in all regional and hindi languages. Voices are rendered by Mehdi Hassan, Shobhana Joshi (who has three albums with MIL to her credibility), Reshma, Kumar Shanu, Mohd. Aziz, Ram Shankar, Manhar Uddhas, Jolly Mukherjee, Junaid Akhtar, Usha Amonkar, Aparna Mayekar and a galaxy of many more singers.

Their forthcoming releases are 'Sone Ki Lanka' with Anand Milind's music, produced by Rajendra Patel and directed by Ajay Kashyap. The lead role is played by Jeetendra and Jayaprada.

Seventeen more soundtracks have been acquired by Master Sound with prominent banners.

Therefore with 'Laatsaab' and 'Insaaf Ki Devi' for a start, we await their other attractions.

HML Progresses

share capital of nearly Rs. 2.12 crores to the existing shareholders on the Rights basis. Company has already submitted its application to Controller of Capital Issues for affecting Rights Issue of Shares around January/February, 1992.

The promoters have already brought in substantial quantum of funds to provide their portion of finance for meeting the expected increase in the cost of the project.

Calcutta Custom Ruling

As things stood then, the government policy laid down that goods imported for expansion of an existing unit producing electronic items were exempted from the usual 200% duty and needed to pay only 35% 'ad valorem'.

Gramco was granted the company licence to expand it's unit by the Industry Minister and some duplicators were imported. Though BIFR, it got substantial funds from banks and other institutions and these funds were used to import the machinery

When the equipment arrived at Calcutta, the custom authorities refused to acknowledge the 1983 notification. On appeal, the appellate tribunals also confirmed that view.

The customs maintain that "activity of sound-duplication amounts to a service in-

Orissa Potential 1 Million

Bombay singers are popular because film music is recorded in Bombay and the music directors opt for singers like Anuradha Paudwal, Kavita Krishnamurthy, Sadhana, Kumar Shanu, Udit Narayan, Sudesh Bhosle, etc. All these singers sing Oriya songs. Oriya films are on a decline. Also, basic repertoire is selling better than film music, especially modern songs, bhajans, folk songs like Sambalpuri, Odissi, Pala - narration mixed with songs, Daskathia, rhythm based with two sticks in which there are typical Daskathia songs sung with the sticks only.

In modern songs there is variety. There are romantic and serious songs, songs with more rhythm and vulgar lyrics. The market is very big for the vulgar songs. The bhajan market is the second biggest market after the vulgar songs. Sometimes, the bhajan market overrides the vulgar songs. Like, last year 'Prabhu Krupa' sung by Anuradha and released by T-series netted a sale of approx. 60,000 cassettes. The other big hit of 91 was 'Le Leija Lachak Mani' by Viju Swayn. As compared to these, sale of Western music is extremely poor.

All the blank cassettes requirements are met by Cuttack market. The entire distribution market is in Cuttack. There are about 15 distributors. The distributors move approx. 30,000 cassettes a day. Roughly, the Orissa market represents a demand of not more than 10 lakh cassettes a month. Around 150 Oriya titles will be released from January to December 1992.

All Oriya cassettes are marketed at Rs. 20/- to the customer. Jagannath Electronics have priced their catalogue at Rs. 24/- recently.

During the month of July when Rathayatra is taken out, it is another high point for the cassette market. At that time bhajans are released. Almost all companies have a release at that time. There are around 10 to 20 releases.

- Samarendranath Mahapatra

Bashir Shelkh appointed Evertime

enough". Besides MJ, the Sony catalogue includes other superstars -- Michael Bolton, Mariah Carey, Willie Nelson, Dolly Parton, Ozzy Osbourne, James Taylor, Neil Diamond, Julio Iglesias and the Rolling Stones, to mention a few. CBS-Sony has already released, in addition to

'Dangerous', some other scintillating albums. Michael Bolton's 'Time, Love & Tenderness' is another masterpiece, which is reportedly selling superbly. Dolly Parton's Dolly Parton's 'Eagle when she flies' is a listener's treat for country music lovers, Julio Iglesias' new album, 'Starry Nights' promises to be another sell-out, as sales would seem to indicate, and just one casual listen to the new California based rock band, 'Firehouse', will convince the most jaded listener of the credibility and potential of the group. In addition to these, CBS-Sony plans to release Neil Diamond's 'Lovescape', James Taylor's 'New Moon Shine', Ozzy Osbourne's 'No more tears', 'Rolling Stones' 'Flashpoint', Mariah Carey's 'Emotions', and Wynton Marshall's 'Marsalis Standard Time', all planned for release in February. Forthcoming releases also include 'Back Roads', the smash Country album by Country superstar, Ricky Van Shelton. "CBS-Sony intends to release an average 5-6 new International albums a month. We've got some tremendous forthcoming releases", says Basheer.

CBS has no intentions of trailing in regional releases either. The Company has released 'Shakti' by the mastero, L. Shankar. Also released, are the latest 'Ram & Krishna Bhajans' by Jagjit and Chitra Singh. Other releases include 'Here', by German, Amrish Lieb and 'Now' a Rajnesh-Osho album. These albums are also reportedly, faring very well.

The company is also planning to launch into CD manufacturing, on an extensive scale. "The CD plant should be operational by the end of 1992", claims Bashir. Legal sanctions have already been obtained. CBS-Sony also intends to expend it's capacity for manufacturing cassettes. So, improvements are not really a long time coming. With Bashir at the helm, the amendments should come sooner than later. His involvements with MIL and Magnasound ought to serve him and CBS-Sony well. As things stand today, CBS-Sony can look towards a bright and promising future. And two factors have been instrumental in bringing this about; Michael Jackson's album 'Dangerous', coupled with professional management by Bashir Sheikh.

INTERNATIONAL NEWS APRS-June 3-5 '92

the world's top artists and record companies alike".

Dave Harris heads a board which comprises representatives of our sectors

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- the Pressing and Duplicating Group

IMCA-AIR Charter Mutual

were Mr. G.P. Sippy, Mr. Sultan Ahmed, Mr. Shakti Samanta, Mr. Arjun Hingorani, Mr. Sawan Kumar Tak, Mr. Raj Kumar Barjaty and Mr. Rakeshnath. Anil Nagrath (Secretary I.M.P.P.A.) was also present on the occasion. Radio Publicity Agencies present were Mr. Ameen Sayani, Mr. Brij Mittle, Mr. Arvind Mehra and Mr. Brij Bhushan).

Chief Guest of the evening was Mr. M.P. Lele (Deputy Director General- A.I.R. New Delhi) who came along with Mr. Gaikwad (Station Director- A.I.R. Bombay). Also in attendance were Mr. & Mrs. Albuquerque (Deputy Director Accounts, Bombay) and Mr. B.R. Chelapati Rao (Director of Programmes (Commercial), New Delhi).

Everyone mingled with each other in an environment of good cheer and the party ended off on a good note.

Heera Group of U.K.

Surinder Bachan. The artistes to render their voices are Surjit Bindrakhia, Sarabjeet, Surinder Shinda, and the versatile, Shabbir Kumar. Also acquired, is the soundtrack of Neha movies, 'Lalkara Jati Da', with music by Surinder Shinda and Surinder Bachan. Plus combinations of 'Zoor Jatt Da' and 'Lalkara Jati Da', 'Zorr Jatt Da' and Parwaz films, 'Visakhi', and 'Lalkara Jati Da' and 'Visakhi'.

Now, Catrack has entered the home video market, by acquiring the home video rights of Neha Movies, Punjabi feature film, 'Lalkara Jati Da', starring Guggu Gill, Kirti Singh, Yog Raj, Sunita Dhir, Shavinder Mahal, and Surinder Sharma.

Their latest album, 'Kohinoor', by the Heera Group (U.K.), is due for release anytime now. The music composer for this one, is Deepak Khazanchi. The Company is also planning to release devotional Punjabi audio and video cassettes, under the label, CATRACK-AMRIT GURBANI.

Looking at all this hectic activity, and gauging from how things look, this Chandigarh based music label is expected to make 'big' inroads into every 'little' Punjabi home.

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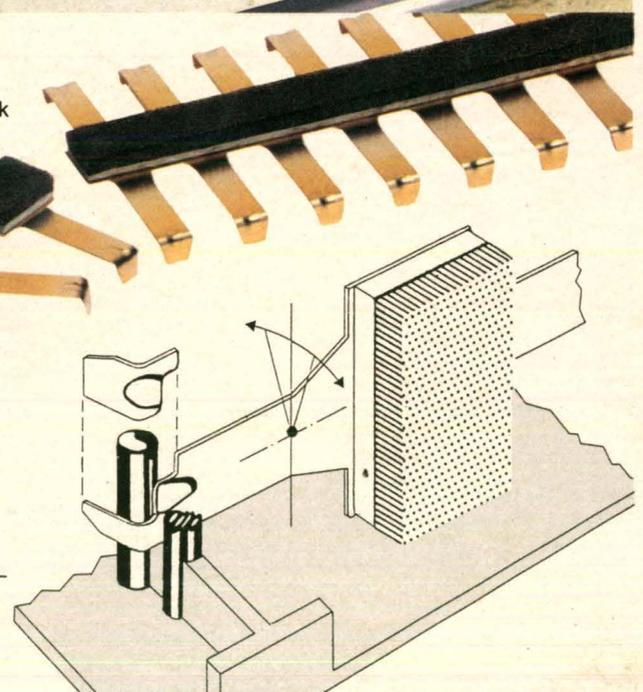
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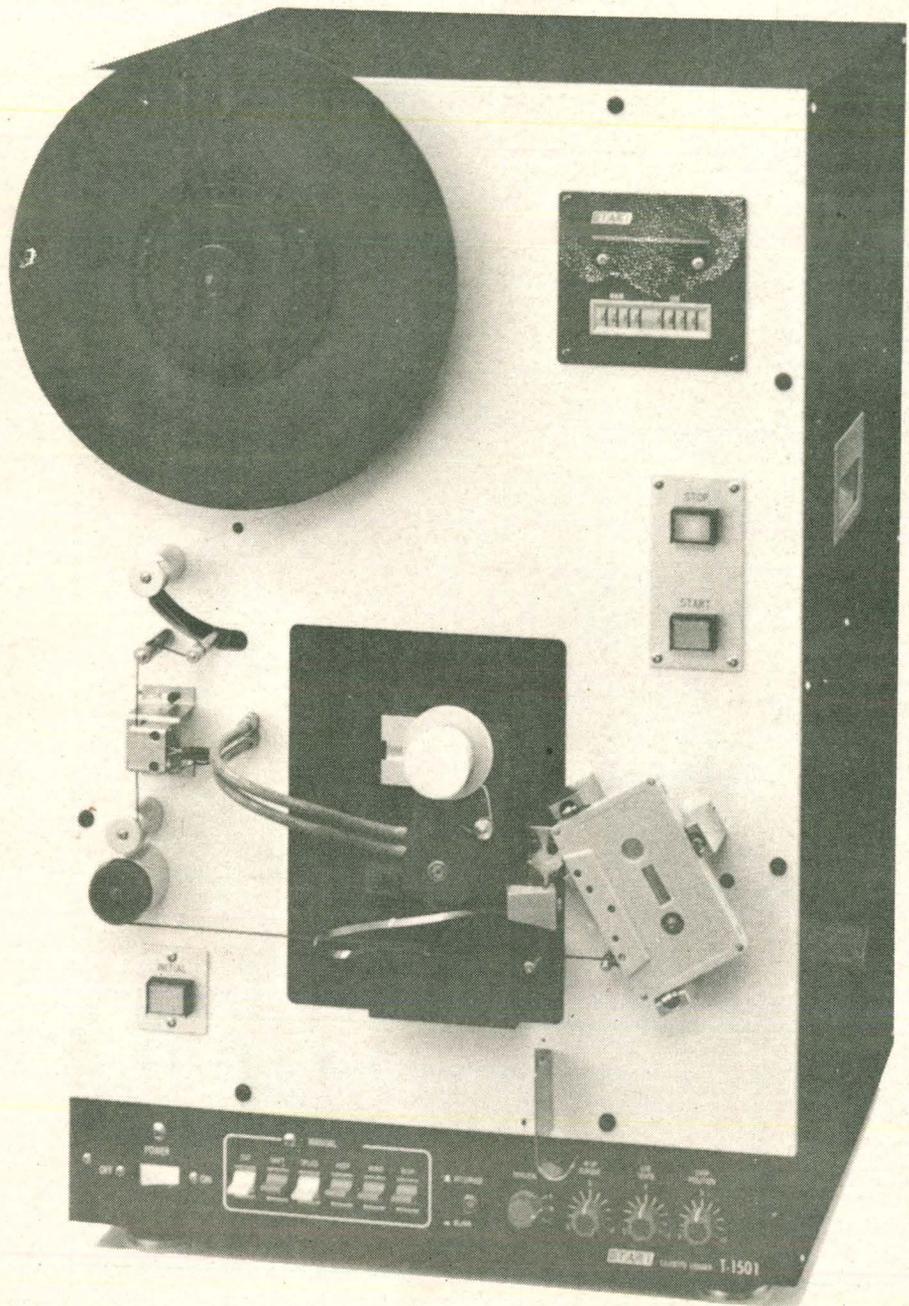
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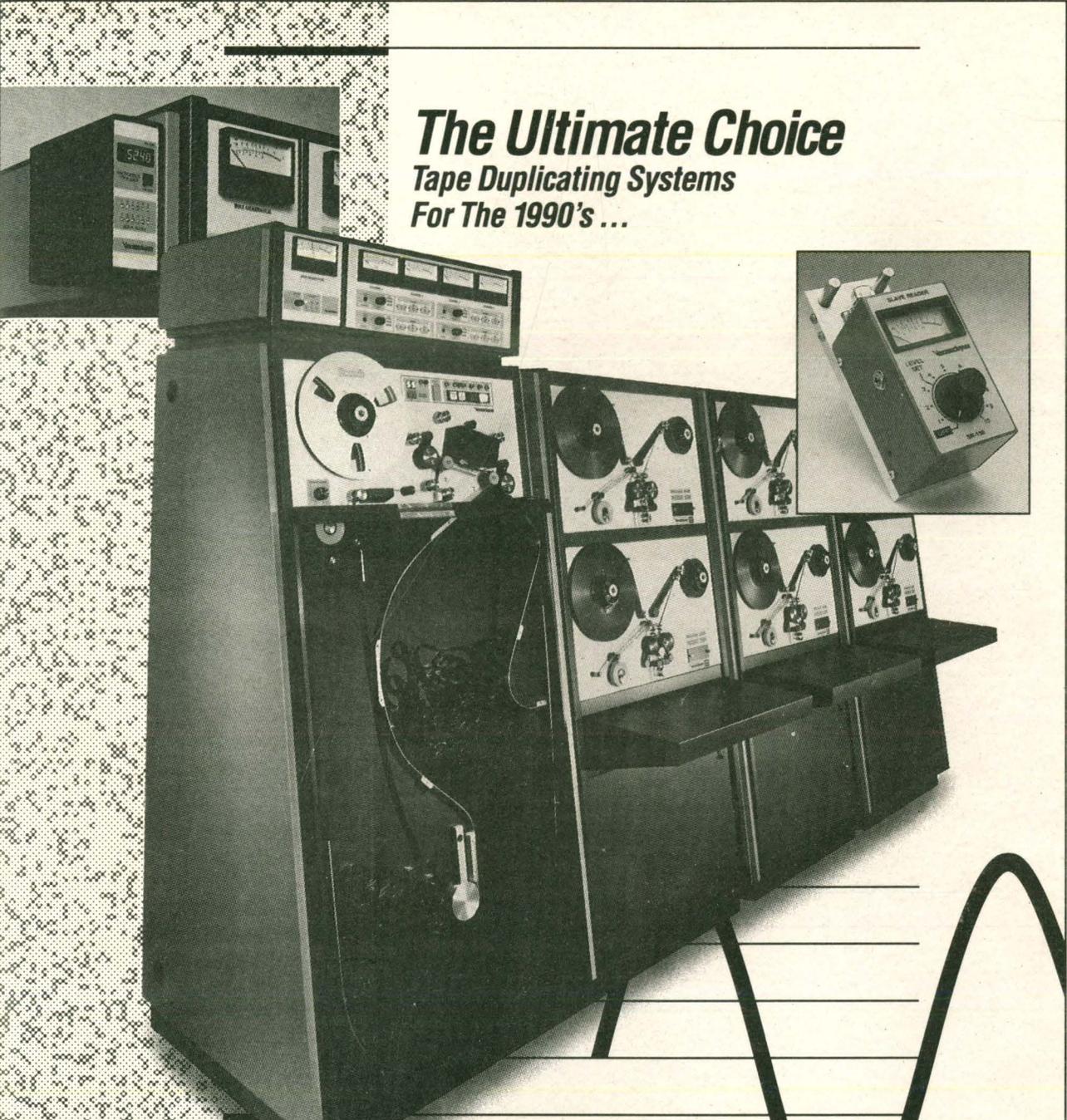
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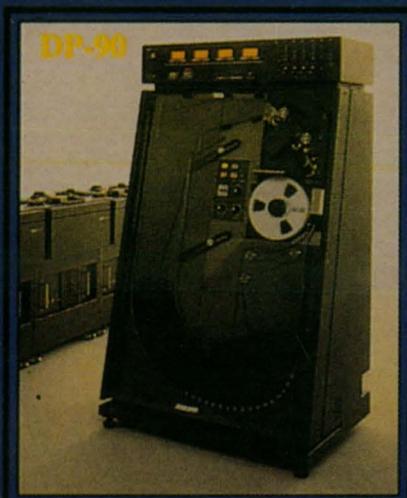
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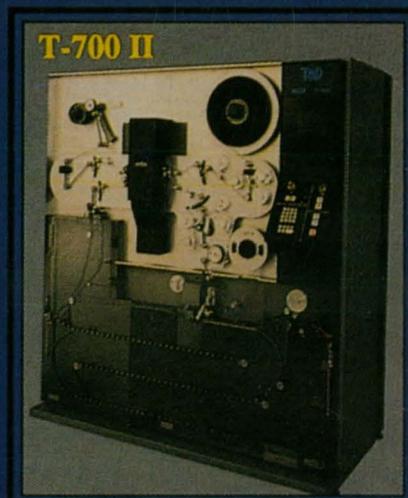
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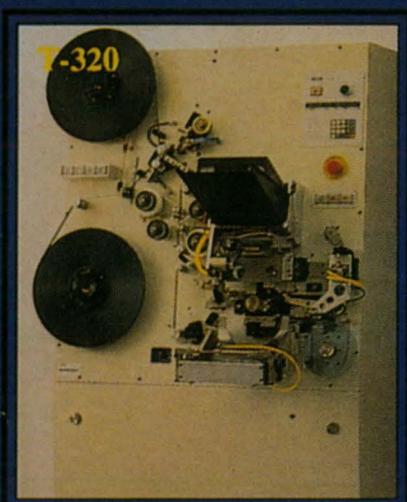
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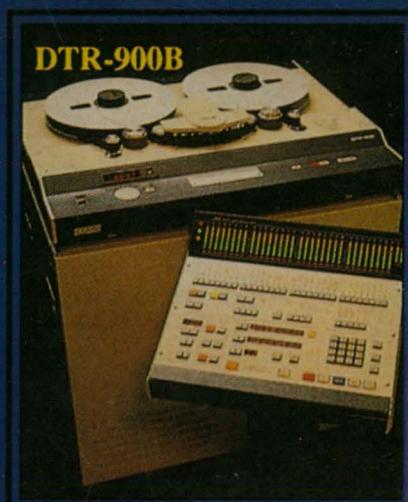
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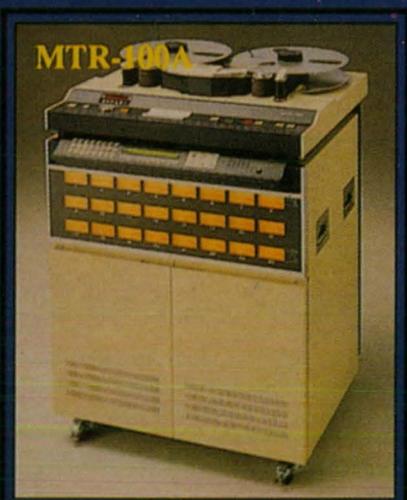
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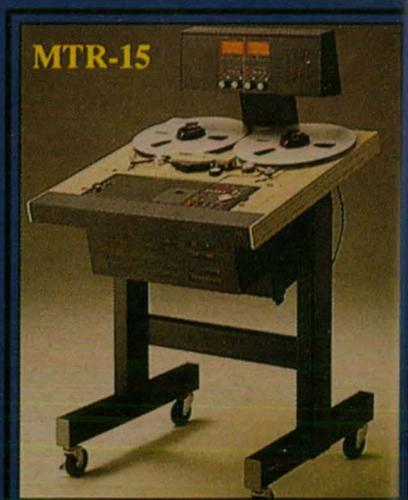
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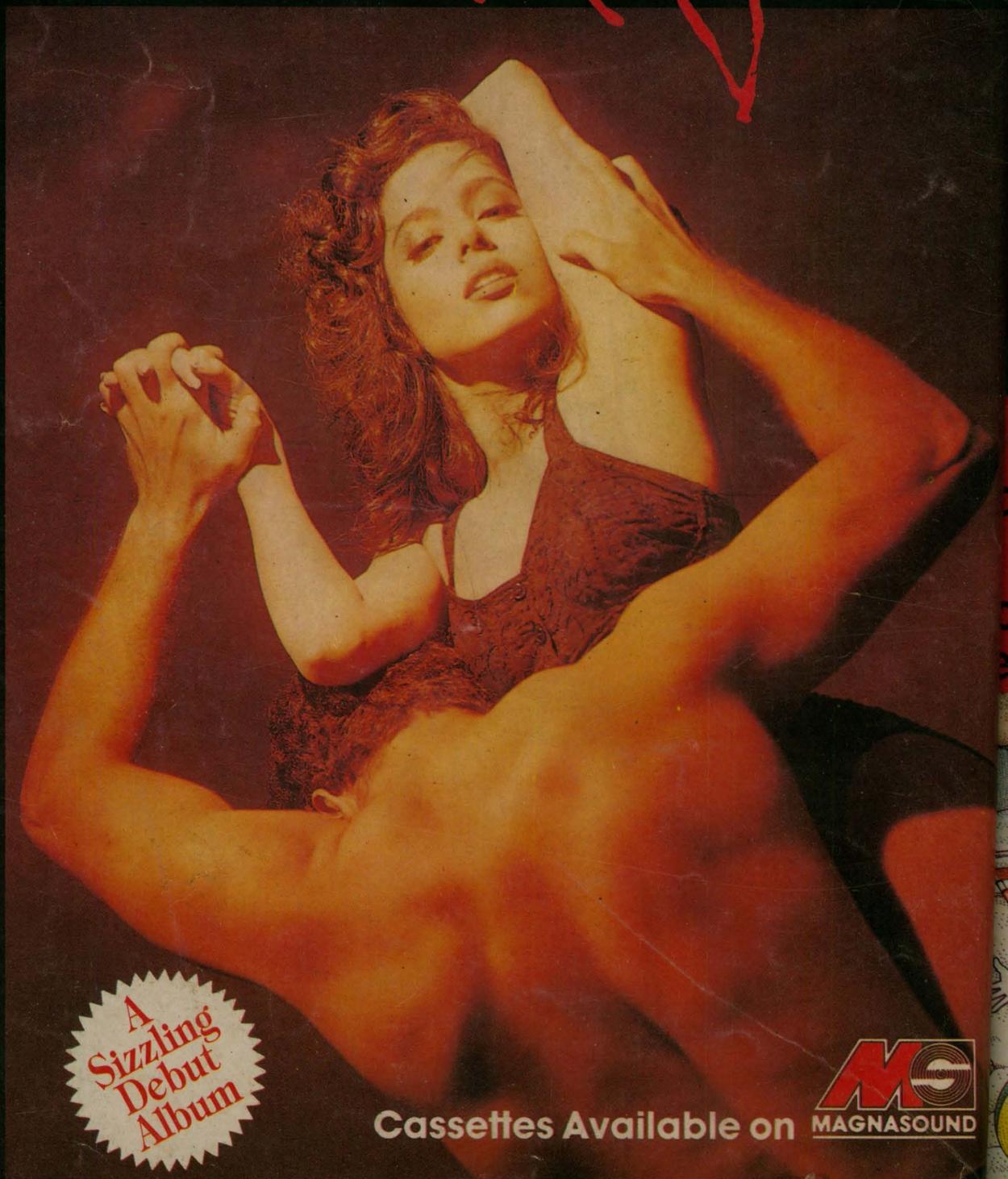
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