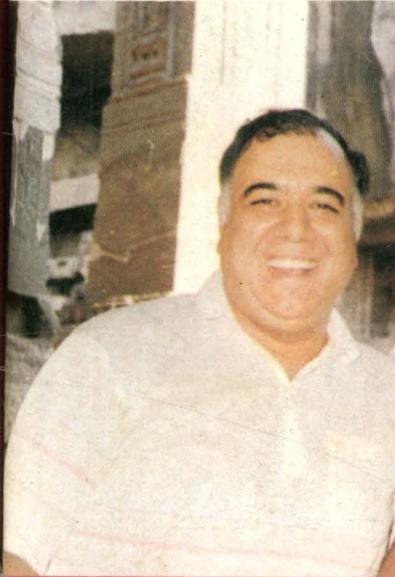


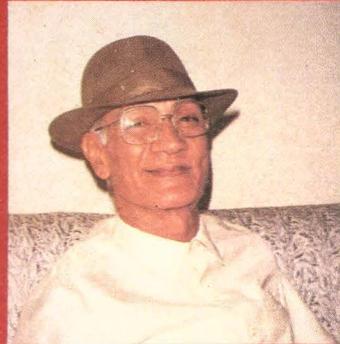
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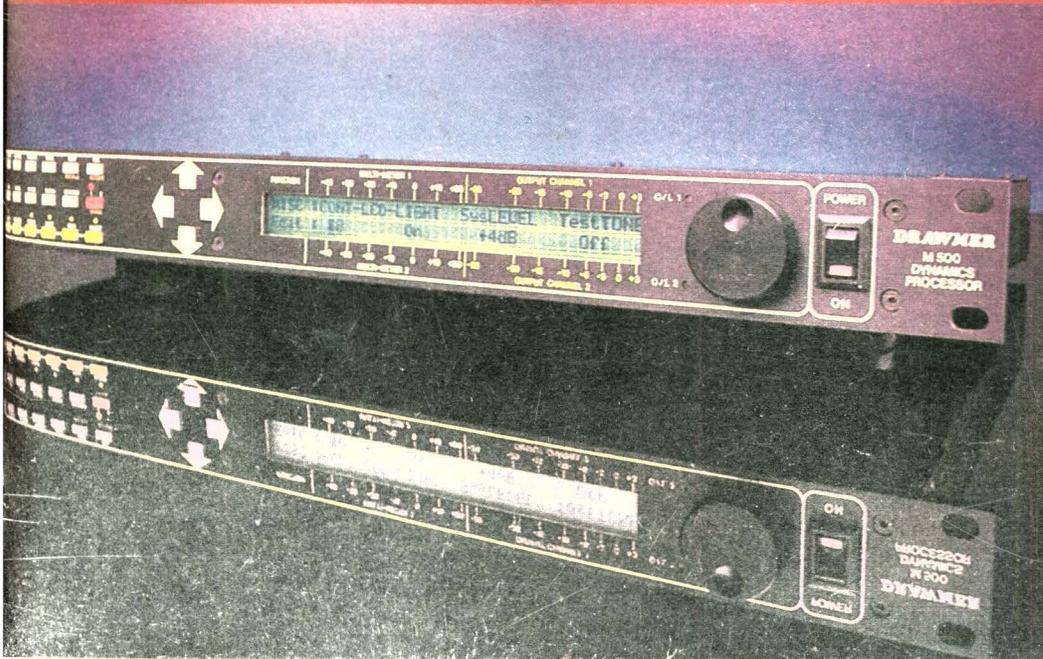
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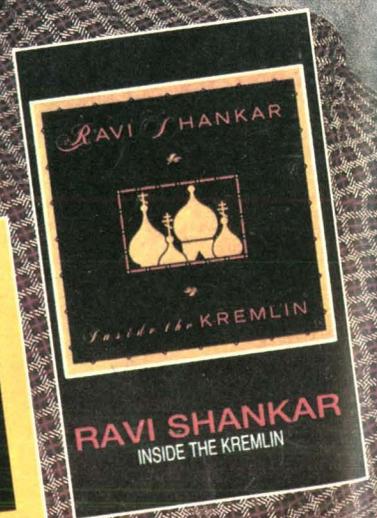
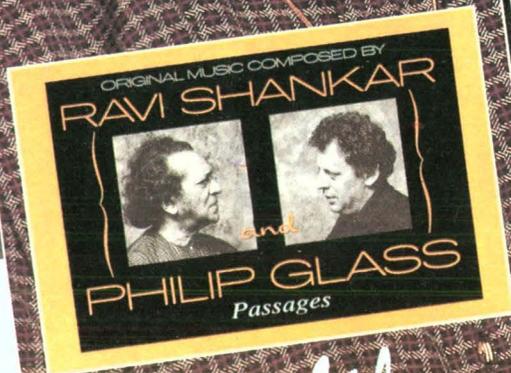
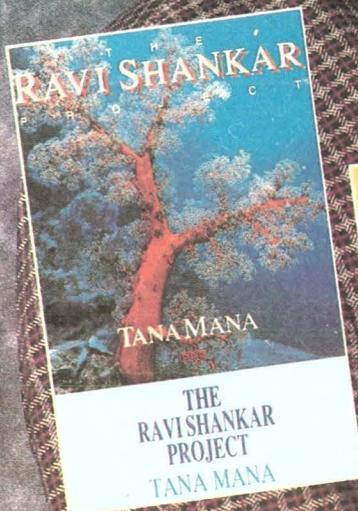
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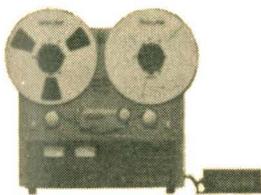
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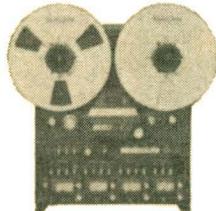
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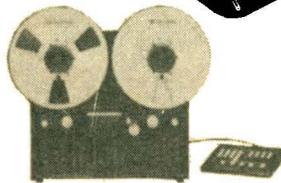
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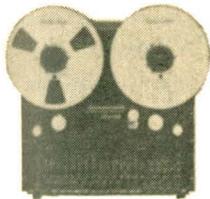
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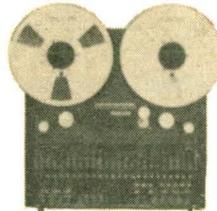
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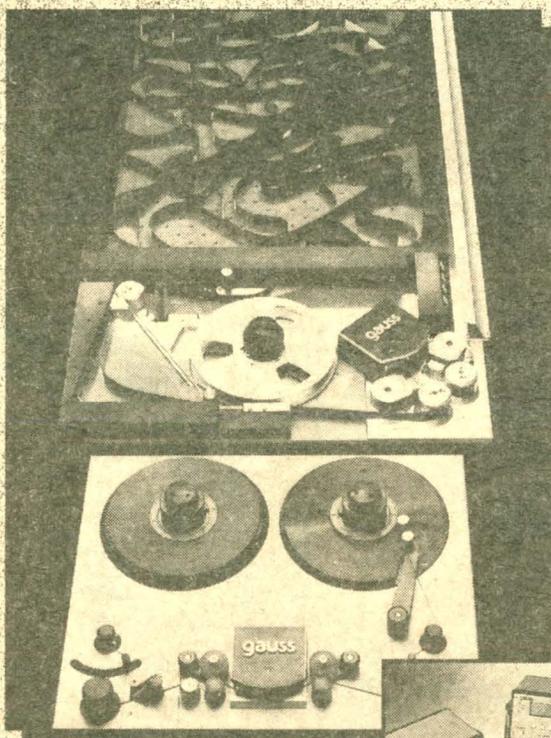
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Its about time

Its been a long time since we last met again. We've been putting this issue with as much determination as always. Yet we missed the Jan/Feb, and March/April issues. A lot of letters arrived asking for the magazine and sincerely requesting we should publish under any circumstances. From within the industry I see now a realization on the importance of the magazine and a willingness to support it. It's the music companies who should actually come forward with more advertising.

Many more music labels are emerging from Delhi. (see news). Only this time around, the work is better and more professional and by all accounts these new companies will have a greater impact and will last long.

India Today, actually Music Today, again from Delhi, seems to have come behind from and taught a lesson or two to the 'pro' music companies. Not only are there numerous tales of staggering sales at high prices, but recently, after the take over of Time magazines distribution, there has been talk of Music Today going in for an international music label. That would mean a coup of sorts. Cause its heard that Music Today is after one of the biggies in operation. It would be interesting to see an outfit into publishing as successful as India Today into the music biz in toto. They have utilised their magazines in full strength to exploit the market for Hindustani classical to its optimum and that too at the highest prices in the market.

As far as professionalism goes, kudos to Music India, who under Vijay Lazarus have got on the pedestal for the international music market.

With respect to professionalism the IPI must take it seriously to include more members. A membership list of 39 is good. But a membership of 100 is more realistic. There can be no doubt that there are 100 music companies in operation today, totally legal. With respect to new members, all sorts of conditions can be done away, as the intention should be to absorb those willing rather than driving them away with conditions. Getting new members to sign conditions against piracy is meaningless. When the first doubt appears discontinue membership. Surely a member will be less inclined than a non-member who was driven away.

On my visit to Madras, I was told about the Media Artistes Studio. I think it would do good for all to know about how this studio is planned. Daman Sood writes about Noise Gates which should interest every studio hand.

There are two articles lifted from professional mags from abroad. Audio follows Video, on mixeres for video use. I think this is apt considering the 'noise' on our TV serials. also Processing Your Way to Great Vocals, so as to allow the studio technicians to really use all the gadgetry being brought anew.

— ANIL CHOPRA

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Maharashtra Cassette Dealers Sena

Shiv Sena Supremo's son Binda Thackeray, who floated Bindatone, was approached for 'justice' immediately after the Bombay market reeled under the Venus/Tips anti-piracy raids.

Under the Shiv Sena umbrella, the small dealers, so to speak, suffering as a result of the raids, were assured that their lost sales (of pirate products) shall be made up. The 'Maharashtra Cassette Dealers Sena' an association with a president etc. was instituted. All dealers, be they a person, shop owner or not (most of the affected lot, naturally were pavement stall owners) were welcomed to become members.

The Sena was formed in essence to see to it the market moves along as it has always been, and to let the 'market' forces 'work' instead of the "power of the established", also another reason given was that "those who are wearing white clothes today are not necessarily clean, so let live and live is our reason for forming the Sena."

The piracy market, however, has remained dampened since the raids. Maybe due to the general slackness. But it is clear, the chances of a strong mafia in the piracy business are dim in the future, as such a person will be sought out. The risks too are greater. The low and competitive prices of the established labels, also make the going tough for large scale investment in piracy.

Kiddylands Fun 'N' learn cassettes Oriental set on children market

One of the oldest music labels in India, Oriental, operating out of Bombay, successful by far in the childrens segment, with Preeti Sagar and Sharon Prabhakar singing nursery rhymes have over the years enhanced their Kiddies catalogue to 30 titles.

Marketing childrens numbers since 1978, naturally enough, the company has its dealer network set. This must

and does encourage the label to further its interests in this area. The artists on the childrens catalogue include Ajit Singh, Roshan Tresurywala, Dheera, Tony Lewis, Pat Patrick, Brian Lewis & Party, and others. In Marathi there is Chitragupta, Pravin Wawane and Karuna Deo. In Gujarati Usha Rege, C. Vanveer, and Harish Dakshi have three albums. In Hindi there is Brij Bihari with Indradhanush.

A childrens calender featuring best of the range was released recently. The range includes Alphabet songs, Multiplication tables. Party songs, Adventure stories, Bible stories and of course Nursery Rhymes.

Music India does wonders.

Vijay Lazarus has done it, most systematically, most scientifically, dedicatedly, methodically, put MIL back into business. The dealers, acknowledge, whetehr in Bombay, or Calcutta, the competiition acknowledge it too.

MIL has with its scores of releases of high quality material, carved sufficiently shelf space and drawn the attention and respect of the customers.

Vice President, Lazarus, commenced operation Music Thunder, with Logo, and set up a 'Press Department' which has been working excellently. Leslie D'Souza, International Product Manager is holding additional charge of this department.

Operation Music Thunder includes the launching of Music News Today, a tabloid, in a racy breezy style, plugging the artists, no holds barred. Music News Today is being distributed free of cost and "is meant for internal circulation amongst our own staff and dealers."

Operation Music Thunder also involved in the setting up of regional representatives in almost all A and B class towns in India. Going directly to the dealers, seems to be the strategy.

The artists being promoted in the first solo are Knebworth 90, in three volumes featuring 12 top British rock stars, Jon Bon Jovi, INXS, Amy Grant,

The Neville Brothers, Extreme, Brenda Russel, The Feelies, del Amitri, Sharon Prabhakar and Janet Jackson, who since has signed a \$25 million contract with Virgin. Also released are the Rolling Stones, Rod Steward, Cat Stancy, Elton John, Jazz Carpenters, and a deluge of Western classical.

Studer Revox sales to AIR

Meltron to deliver 400 B67s in '91

The budget of All India Radio actually decides just how many and which equipment can or will be sold. Saraf, additional General Manager, Meltron Audio Visual Division, has maintained the highest quality satisfying his scrupulous principles, studer of Switzerland, and AIR, successfully notching up sales of 1800 B 67s, 1/4" spool tape recorders to AIR. "With respect to Studer we are also assembling the 961 and 906 models".

The MIDC area in Bombay holds the Meltron factory, which is personally managed by Saraf, who like a father figure is on amiable terms with the entire staff. The team comprises of Patel, looking after R&D and technical, and Oke who looks after marketing. They have ensured with their co-ordination, profits for the state owned company in this high-tech area.

Saraf beams "we have also developed our own mixer the ME 069 then we offer distribution amplifiers, and limiting amplifiers". What about prices? (Cont on pg 78)



Extreme left Saraf (Additional G.M. of Meltron) extreme right Oke (Marketing Manager of Meltron)

GRAMMY AWARDS '91

As the saying goes "music is the universal language of mankind", suits the bill for the GRAMMY AWARDS perfectly. It all started with the Best Male Pop vocal which was accepted by Roy Orbison for 'PRETTY WOMAN'. Next it was HAMMER TIME with "U can't touch this" and ultimately won the Best Rap Solo, by M.C. Hammer. This time it was Mariah Carey who won not only for the Best New Artiste but also the Best Rock Female for "Vision of Love". Best Rock Male was won by Erich Clapton for 'Bad Love', Best Rock Performance (duo/group) went to AREOSMITH for "Janies got a gun", Best Pop Duo group female was won by Linda for "All My Life". Album of the year went to Quincy Jones for "Back on the Block", Song of the year was awarded to Julie Gold for "From a distance" and finally it was Record of the Year which went to Phil Collins for 'Another day in Paradise.' This time it was all there from pop, rap, rock

Jet Speed Celebrates Anniversary

Hemant Shah and Suresh Makhija capped a most successful year at the first anniversary celebration of Jet Speed Audio, on the April 9, at the Piano Bar, the exclusive ladies club.

Parthasarty of Echo laid the proper emphasis by offering mammoth garlands, a la Madras style. Vedu also flew into Bombay from Madras for the event. The JK team of Sharma, and Abhichandani flew in from Delhi. Ratan and Ganesh Jain of Venus, and Kumar and Ramesh Taurani of Tips, Sharma and Taurani of Sargam, Pankaj Udhas and Niraml Udhas of Velvet Voices, Shashi Gopal and Madhav was of Magnasound, all customers of Jet Speed were in attendance. So was Manna Dey of Paramount, and Deepak Shourie of Music Today.

Chandra of Letape and Rajendra Garg of Rajendra Penta were also

present, both supplier of pancakes to Jetspeed along with JK. Daman Sood of Western Outdoor, whose masters are mostly headed to Jetspeed was also present.

Goverdhan and Hariram Govindram, suppliers of CO's and V-O's to the Bombay Market were also present, among other well wishers and friends.

Jet speed plans not to expand their capacity during the next year and continue with the present installed capacity which is operating at full load.

Video Market in the dumps

Its been a long time since the video market has reached the dismal sales average, far below the expectations of all the enthusiastic entrepreneurs who entered the industry excited about movies and high-technology.

Mukesh Desai of M G Magnetics, the premier V-O manufacturers based in Bombay, who is running 3 moulds,

Contd on pg 78

SOUNDTRACKS ACQUIRED BY VENUS & TIPS

The acquisitions of Venus are sketched out below. In the film land it starts with IZZAT music by Annu Malik LOVE LETTER, PHOOL BANE ANGARE, CHURA LENGE ANKHO SE KAJAL a musical hatrick by Bapi Lahiri, MASHOOQ musician Surendra Sharma KROODHI music by the pioneer musician R. D. Burman, music with RAUNAQ is by Danny Surinder, JAB PYAR KIYA TO DARNA KYA (says) musician Aziz Kaisi, music maestro O. P. Nayyar has rendered his musical efforts for ZID and finally Anand Millind plays for JAGRUTI. Not to skip regional films MEHENDI SHAHGANDI (Punjabi film) music by Uttam-Jagdish and AMAR SATHI (Bengali) music turned by Mrinal Banerjee.

The soundtrack labels acquired by TIPS are :

ANMOL producer Manmohan Desai director (sunny) Ketan Desai with musical pair Ram/Laxman.

ANDAZ APNA APNA produced by Vinay Shah and directed by Raj Kumar Santoshi and musician Tushar Bhatia adds the tune.

ZAMANE SE KYA DARNA produced by Kumar Mangal with Harvey Pappu's direction and music by Laxmikant Pyarelal.

HEER RANJHA : produced & directed by Harmesh Malhotra with Laxmikant Pyarelal's music. Not to forget DAULAT KEE JUNG musician Anand Milind and lyricist Majrooh Sultanpuri with Juhi and Amir playing the lead rolse.



Anmol's (Massom) hero Jugal Hansraj, Lyricist Dev Kholi, Manmohan Desai, Music director, Ram Lakshman, guest Ketan Desai & Ramesh Taurani (Tips).

**IPRS to file court case
SAMANTHA FOX
DOESN'T PAY
ROYALTIES**

Venkat Vardhan who was the man behind Samantha's show with the Army Welfare Wives Association as their front is already heading for trouble. Tandon from IPRS said that "we are in a course of filing a case at the Madras highcourt since we did not get our copyright as promised by the organizers, the petition is ready". "I met Samantha personally and she assured me that she would ask the organization to pay off the royalties which was not done", eventually. "We allowed the show on human grounds." According to Tandon of IPRS all the three shows went unlicensed. "We are affiliated to all the societies around the world through Performing Right Society of London and therefore are authorised to charge the fees". "For instance the number 'Touch Me' has the copyrights of Zombada and Warner Brothers for which we have to remit the copyrights to them. "The deal between IPRS AND PRS London is that whatever copyrights PRS London gets through the shows of Indian artists abroad, goes to the PRS London and the vice-versa for IPRS". Samantha's show did not reach up to the expectations of the mass since Samantha was not well and was down with fever. Even she sang numbers which were not familiar with the fellow Indians. The only number which clicked was "Touch Me" in Bombay which was actually what the public was really interested in. Vulgar shouts and unruly behaviour during the show with mud balls, stones and shoe pelting, was excuse enough for the sex symbol to stop singing and quit. Frankly, Venkat Vardhan must have chosen a sex symbol to exploit the "public". Last time round when Boney.M left in a hurry Venkat Vardhan also left with the public's money unreturned. Tandon has recently received a letter dated 8th April '91 which states that "Please refer to your letter no. IPRS/442/91 dated 20.2.1991 regarding amendment to the copyright act

1057, to safeguard the interest of authors, musicians & Composers.

We do appreciate the importance of the issues raised and we are examining the matter actively.

With regards
Raj Mangal Pande
Minister of Human Resource & Development

Video on Lata

"Lata In Her Own Voice" a video cassette was launched by H.M.V. graciously at the Oberoi's recently. It's a lyrical journey into the geniuses life. The cassette has observations and personal anectodes where the most modest, unassuming, courteous and



LATA MANGESHKAR

endearing moments have been captured. The cassette has covered short interviews with her family members, colleagues like Manna Dey, Talat Mehmood, comments by personalities like Waheeda Rehman & Jaya Bacchan. Experience with co-singers like Md. Rafi and Mukesh are also included. Lata who rarely emerges from behind the screen, and it is an unusual privilege to see and hear her talk of her work which has become an integral part of the collective memory. Entertaining, it is! with song excerpts from films like AAN, AJI BUS SHUKRIYA, ALBELA, ANAMIKA, ANDAZ, ARADHANA, AWAARA, AZAAD, BAZAR, BEES SAAL BAAD, BHABHI KI CHURIYAN, BOBBY, CHANDANI, CHORI CHORI, EK THI LADKI, GUIDE, HUM DONO, INTEQAAM, JAAL, JHANAK JHANAK PAYAL BAJE, JIS DESH MAIN GANGA BEHTI HAI, LAHORE, LOVE IN TOKYO, MADHUMATI,

MERA SAAYA, MERE MEHBOOB, MUGHAL-E-AZAM, NAGIN, PARAKH, RAZIA SULTAN, SAMADHI, SANGDIL, SEEMA, SHAGIRD, SHREE 420, TARANA, WOH KAUN THI.

The whole scene has been efficiently directed by Nasrèen Munni Kabir. It's yet another collection for your video cassette library.

**Cobalt Technology
Run-of-the Mill**

Initially, when JK Magnetics declared they would coat cobalt tapes, the market was highly expectant. Surely it was for the first time and quality was the issue, price could be paid. The Loopbin units, as well blank, producers were ready.

Today, Rajendra Penta, Letape, Jani Murugappa, et al, are all coating cobalt tapes. The technology being not too high. As such generally the tape quality of Indian plants was established at a higher level, and is easily comparable to South Korean, SKC, if not better.

The best grades of ferric oxide tape and cobalt tape, no doubt are yet to hit the market. With the advent of Indu, Hindustan Magnetics Ltd, the competition will hot up further, pushing quality even higher. Hindustan Magnetics is all set to introduce chromium tapes for the first time. Rest assured all the other coating plants will quickly follow suit. Not a bad thing for the consumer.

**Market for tape
plants in East Europe**

CM Magnetics who collaborate with HML have signed an agreement with Magis International, an Italian company who have contacts in East Europe. Indian companies like Precision Engineering, Ambar Machines and others who are manufacturing tape coating plants can similarly offer low-cost-effective tape plants to countries like Hungary, Romania, Poland and others. Indian companies exporting to East Europe should do the marketing.

Tips & Venus carry out Piracy raids

When the going gets tough, the tough get going as the saying goes. So it was, for Tips and Venus, when the going was getting good, with Patthar Ke Phool and Baghi respectively, both labels decided to get tough (with the pirates, who were making things tough for them).

Multimedia Communication, Prashant Chottan, was the Zorro they needed. In a blitzkrieg attack in Bombay, Hemant Vora of Push & Rush pirate brand and at Sewree Vishal Enterprises, a pirate with 7 Otari duplicators were both destroyed. All machines confiscated. Feroz Khan again of Bombay, lost two cassette decks with 20,000/- and made to discontinue his Dash & Dip labels. 25 raids were executed in places as far off as Surat, Ajmer, Kota & Calcutta. Tips, Venus, T-Series, Weston and HMV, all have entered into a contract with Multimedia to execute the raids. False Inlay cards and other mastering equipment, of a total value of Rs. 1.7 million. All costs are paid by a solicitor Vimal Dalal & Co who receives the funds from the music companies.

The overall slackness in the market and poor performance of soundtracks in particular galvanized the music labels into antipiracy action.

The interesting factor in these series of raids is the dens discovered of really big pirates, and the large number of machines seized. Also, dealers of T-Series and Venus were raided in Surat who were indulging in piracy of their principals.

Shah Video, the piracy king in Calcutta was raided effectively, under extremely difficult circumstances of a totally corrupted atmosphere of labour (read CPM blessed mafia) 'dadagiri'. The commissioners of police in all areas were contacted to ensure an effective attack. It all started when Multimedia was soliciting advertisements from Tips for Cable TV.

On learning Multimedia activities in anti-piracy and the huge staff already supervising illegal cable TV operations, the decision to collaborate paid off.

Infact, a corrupted organization of NFAC and Shemaroo has failed (see our last issue on this subject).

However, after the raids the dealers under the umbrella of the Shiv Sena got their act together (see item in this issue).

Pirates :

Hotechand Shridhar Motwani, M/s. Anand Music Centre, Ajmer, Rajasthan. 116 pirated audio cassette seized and 21/2 box inlay cards of different brand. 909-H.M.V., 115 T-Series & 92 mix Tips, Venus & Weston.

Kasam Ali Noor Ali Churania, Shop No. 14, Near Station, Kurla, Bombay -70. 800 pirated audio cassette of various films for Venus/Tips/H.M.V./Weston/T-Series.

Maresh Kumar Tekchand, Keswari, Mohan Thakurdar Sindhi, M/s. Audio King, Nehru Bazar, Jaipur. 2350 audio cassette pirated, seized with different brand of H.M.V./Tips/Venus/Weston/T-Series.

Madanlal Purnamal Kumavat, M/s. Shyam Radios, Nehru Bazar, Jaipur. 307 pirated audio cassettes seized, made from original brand of H.M.V./Tips/Venus/Weston & T-Series.

Bal Mukund Shah, M/s. Shah Sound system, 1/1-A, Biplavi, Anukul Chandra Street, Calcutta-12. 682 pirated audio cassettes from different brand of H.M.V./Tips/Venus/Weston/T-Series.

Sterling does well with six initial releases

Prakash of Sterling was more than pleased with the achievement of the first two soundtracks released. 'Pyar Hua Chori Chori' of Laxmikant-Pyarelal and 'Meena Bazaar' of Naresh Sharma. Sales were "Very good. All hit". Mohd. Aziz's Mohammed Ke Darpe has sold an astonishing 3,00,000 cassettes.

Other titles released were the well known Prahlad Shinde and Anand Shinde in a devotional number Jai

Vittal Jai Hari and a Rajashthani non-stop by Lalit Sen.

Fair amount of radio publicity has covered almost all the releases with quite a few hoardings appearing up around Bombay.

Free Cassette From T-Series?

If a video cassette is available for Rs.65/- of a Hindi movie, and alongwith an audio cassette of the same movie then be sure something is for free. In this case the audio cassette presumably. The video ought to cost Rs. 65/- barely. Since the video has the soundtrack, again the audio encased in C-O must be the free product.

What could have brought about this offer? One possibility could be to ensure the movies from Super Cassettes turn into hits. The soundtracks as much have sound well, already. So the aim must be the free product.

AIR music competition

All India Radio is organising a music competition for discovering and encouraging new talent among young artistes. The competition will be held in two stages. Preliminary competition will be held at each station of All India Radio and final at Delhi and Madras for Hindustani and Carnatic music respectively.

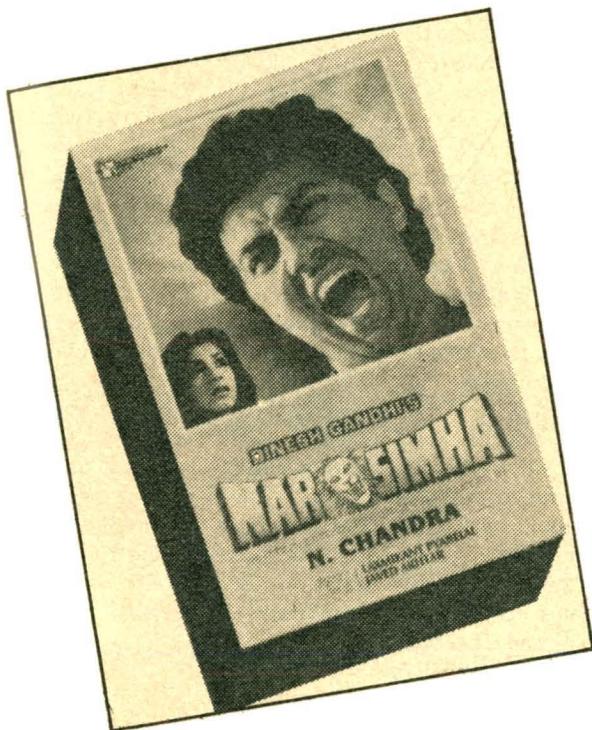
Artists who are in the 16-24 age group as on June 30 1991 and are not performing music artistes of AIR duly approved and graded, and those who have not been declared approved in any auditions held at any station of AIR, could participate in the competition, the release said.

The competition will be held in vocal music (classical, lightclassical and light), instrumental music (classical and light classical and light classical), and vrindagaan chorus.

The preliminary competition will be held from July 1 to 12.

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International Releases in 1990:1

Nineteen Ninety will go down as the year in which the international music industry in India finally turned around. Existing royalty problems were settled, which meant that HMV, MIL, etc. all once again had the rights to the current catalogues of their parent companies abroad. Which, in turn, meant that all the latest international albums became available to Indian buyers soon after their release abroad, and, at times, simultaneous with their world-wide release. In January seven of the Top Ten albums on the Billboard Pop chart were available locally, an unprecedented happening.

Magnasound had shown the way the year before, by releasing Madonna's 'Like A Prayer' on the same day as its worldwide release. They'd thought of doing the same with 'I'm Breathless', but couldn't quite carry it. But 'Like A Prayer' was enough to wake up the other music companies into following Magnasound's example of beating the pirates to the releases. Followed a year during which each of the chart-topping albums were unfailingly released locally, beginning with Janet Jackson's 'Rhythm Nation 1814'. Came the Grammys, and CBS promptly released Micheal Bolton's 'Soul Provider' - the album of the year, followed closely by HMV releasing Bonnie Raitt's 'Nick Of Time' - the female vocalist of the year.

From then on it was a free-for-all with Music India literally flooding the market with dozens of albums, offering the consumer a bewildering - and dizzying - choice, strengthened by the addition of the A&M and Island labels to its repertoire. Hard rock and metal freaks had the best time, choosing between albums like the three-volume live collection of last year's Knebworth concerts, Jon Bon Jovi's 'Blaze of Glory' - a major hit, the Extreme's 'Pomograffiti', Def Leppard's 'Pyromania' - another mega hit, U2's 'Rattle and Hum' - although a rather dated release, another major album,

Metallica's 'Ride The Lightning', Black Sabbath's 'Masters of Reality', Kiss' 'Hot In The Shade' and Uriah Heep's 'Live In Moscow'. Though the tape quality was not always the best, it was a feast for the rock music fan.

Music India also came out with a bewildering array of Euro-pop albums, leading with Milli Vanilli's 'Girl You Know It's True' - a Grammy winner's later stripped when it was discovered that the songs were actually sung by someone other than the duo Rob Pilatus and Fabrian Morvan. But MIL reported it as the year's biggest seller. Major pop releases on MIL included the Fine Young Cannibal's 'The Raw And The Cooked', Tears For Fears' 'The Seeds Of Love', Eurythmics 'We Too Are One', Elton John's 'Sleeping With The Past' and Lisa Stansfield's 'Affection' which was no.1 in the UK.

The other mega hits released by MIL included Suzanne Vega's 'Days Of Open Hand', the record-breaking UK chart-topper 'Only Yesterday' - a compilation of the Carpenter's greatest hits, Melissa Etheridge's 'Brave And Crazy', and the soundtrack of 'Great Balls of Fire'. Also notable were compilations of Status Quo, Elton John and various pop-dance mixes of hip-hop and albums by Olivia Newton-John, John Myall, Nan Mouskouri, Lynn Andersen, Fats Domino, Bryan Adams, Swing Out Sister, Tom Tom Club and The Style Council. A Major share of MIL's releases were of Euro hits.

Four of the year's biggest hits were released by HMV, beginning with Bonnie Raitt's 'Nick Of Time' in March. Come October and the slumbering giant seemed to have found its feet. First out was the self-titled 'Wilson Phillips', the US no.1, followed by the record-breaking, M.C. Hammer's 'Please Hammer Don't Hurt 'Em' - the year's biggest-selling album, and now Vanilla Ice's 'To The Extreme'. It was enough to make even the most fanatic of music lovers blase. Consumers were rudely shaken out of their reveries, with the real things appearing in shop windows.

HMV also released some of the year's biggest rock albums, such as Bruce Dickson's 'Tattooed Millionaire', Heart's 'Brigade', The Quireboy's 'A

Bit Of What You Fancy', Megadeath's 'Rust In Peace', Iron Maiden's 'No Prayer For The Dying', Queenryche's 'Empire', Stryper's 'Against The Law' and Poison's 'Flesh And Blood'. That was besides other major albums like the Pet Shop Boys' 'Behaviour', Leo Sayer's 'Cool Touch', Dusty Springfield's 'Reputation', the 'Pretty Woman' soundtrack, the 'Teenage Mutant Ninja Turtles' soundtrack, Donny Osmond's 'Eyes Don't Lie', Jane Wiedlin's 'Tangled', Paul McCartney's 'Flowers In The Dirt' and many other smaller hits. Notable were two compilations, one of rap hits, called 'Rap City', and one of acid-house, 'Too Hot To Handle'.

On balance HMV would seem to have released the year's cream, though Magnasound come very close second with major top ten albums from Phil Collins, '... But Seriously', Madonna's 'I'm Breathless' and 'Immaculate Collection', Prince's 'Graffiti Bridge', 'Allanah Myles', Linda Ronstadt's 'Cry Like The Rainstorm', Motley Crue's 'Dr. Feelgood', the soundtracks of 'Lethal Weapon', and 'Dick Tracey', Quincy Jone's 'Back On The Block', Rush's 'Presto' and the B-52's 'Cosmic Thing', 'The Travelling Wilbury's and the soundtrack of 'Rude Awakening'.

The burgeoning Magnasound catalogue, besides, also added on other significant releases, among them, John

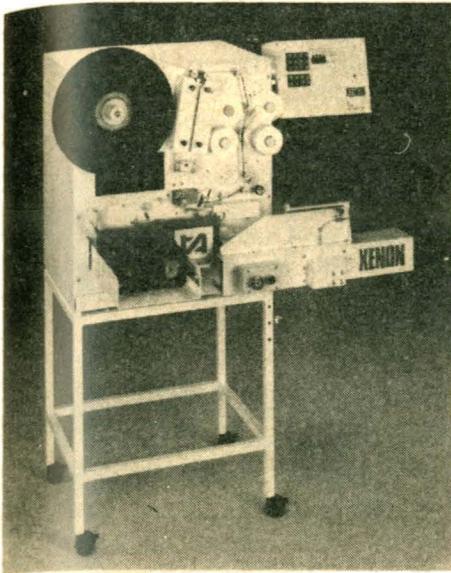
(cont on pg 78)

MCI LABEL LAUNCHED

Lajpat Rai market is surely but very steadily emerging into its new avatar as the breeding grounds for new wholesalers with muscels launching their own labels. In the big apple of our music biz two very well known personalities Sunil Gogia and Ashok Mehta have joined hands to form a new label as MCI, presumably music cassettes of India.

With the Punjabi market bucking up and hits selling in good number The debut albums launched at Hotel Regency at New Delhi are HANER PE GAYA and NON-STOP BOLIAN TE GIDDHA.

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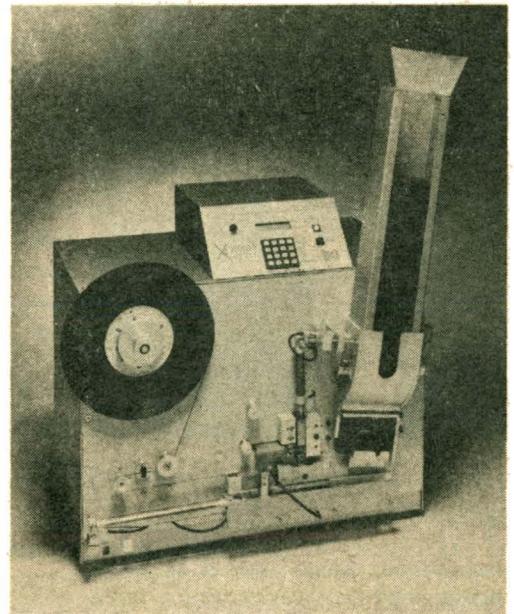
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BASHIR SHEIKH G.M. OF BREMEN

Music veteran Bashir Sheikh has been appointed as the General Manager, recently for Bremen Music. The latest name to join the ever growing list of music companies in the country has released its very first title (as "I am your baby" sung by Whitney Houston) on the eighteenth day of January '91.

The exclusive license in India for BMG International Service GmbH-Germany, is another giant in the world of music. According to Sheikh who said "Operationally Bremen Music shall be an independent organization that aims to give big brother Magnasound "tough competition" and further added "It will be a healthy



BASHIR SHEIKH 'miles to go before I sleep'.

competition, where one is aimed at making both companies major profit centres and eventually giving music lovers a better deal by way of repertoire and quality music at affordable prices." "It's a challenge, I am proud and honoured to have been given this opportunity. I am confident of Bremen's success."

There is a bee line of artistes, including stars like Whitney Houston, Samantha Fox, Elvis Presley, Keny Rogers, Stevie Wonder, Snap, Lisa

Stansfield, Lionel Richie, Willi Vanilli, London Beat, C.C.R., Jim Reeves, the Anthony Ventura Orchestra, Deep Purple, Aerosmith, Billy Ocean, Air Supply and many more to follow. There are five branch offices around India. They are Bombay, Delhi, Calcutta, Madras, Bangalore and Cochin.

Operating with a group of 35 dedicated people who are all ready with an aim to achieve a stupendous turnover of about 2.5 to 3 crores in the debut year itself. With a confident broad smile Bashir further continued "we will approximately touch 19 to 21 lakhs as our monthly target." But what could their marketing policy be? After a minute's, thought Bashir said "Right now Bremen is a very strong company with a modest target. We started with a small budget for the first 2 months. We put colour ads in the two trendy magazines Jetset and Upbeat, with a sensational caption as "WHO COULD INTRODUCE BREMEN MUSIC BETTER THAN", followed by the list of artistes". He further added "We have received a tremendous response. We prepared about 5,000 artpulls which posed as poster and were circulated throughout the country". What does the profit graphics show? Yes! "The cassettes are priced at a retail price of Rs. 40/- including the dealer's price at Rs. 31/- and we make Rs 5/- per cassette" confesses Bashir. So the dealers are the kings with a clean sweep of nine rupees per album. "The sale is quite good in the southern belt and the far east, Delhi is a good market" concluded Bashir satisfactorily.

Therefore, the choice is yours and the exuberant range is at your disposal.

LOOP BIN JOBWORK IN MADRAS SUPER RECORDING INSTALS OTARI LOOPBIN.

Madras is right on target for the lucrative loopbin jobwork market. Super recording has hit the bull's-eye

International Music Company Western Classical from Super Music

Navin Daswani and Madhavan Nair, promoters of Super Audio and Keertana, two popular labels of Tamil music, operating out of Madras have joined the bandwagon of International music. Super Music is the sixth international music label after HMV, CBS, MIL, Magnasound & Bremen. It launched off with four Western classical titles, with promises to launch additionally four western classical titles each month, for the next four months.

The product is priced at Rs. 40/-. The Dealer gets the cassette at Rs. 31/- inclusive of all taxes. Distributors have been appointed in Calcutta, Bombay and Delhi.

The initial launch is supported with a fabulous poster, and press publicity.

Q SOUND

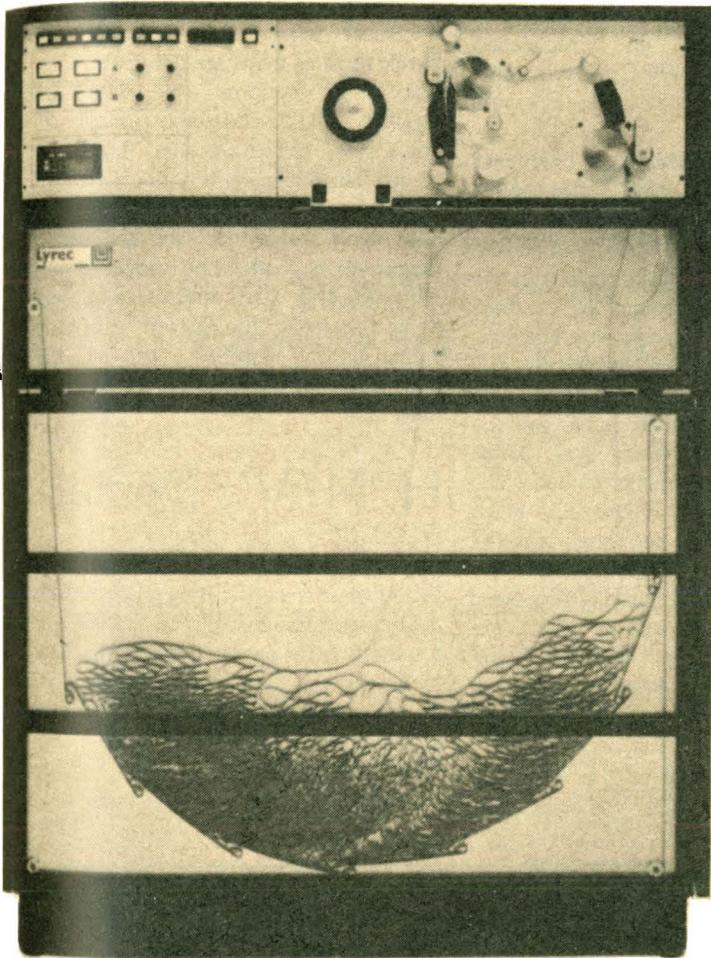
What is Q Sound? It is a revolutionary new audio technology which provides maximum depth, clarity and three-dimensional imagery from standard cassettes, CDs and albums. Music and sounds will seem to emanate from specific locations outside of the speakers, creating a complete environmental soundscape. A conventional stereo system and proper stereo set-up is all that is required. Sit at a comfortable distance from the speakers and center yourself between them. Like normal stereo, optimum QSound imaging is best in the center, but no matter where you are you'll enjoy greater depth and clarity than normal stereo.

by installing in the heart of the city the Otari 1/4" loopbin with 10 slaves. Presently all the Tamil labels were coming to Bombay for their duplication. Even going to Delhi with a capacity of 15,000 cassettes a day the exodus of Guinness should stop.

The promoter Navin Daswani of Super Audio has the South market covered, which includes labels in Vijaywada, Bangalore and Cochin. The other loop-bin doing job work in the South is in Bangalore run by George Thangiah of Deccan Records.

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DOLBY HX-PRO



SPLURGE Of Classical Music 'TOGETHER' rejuvenates Classical sales

The big seller in the Hindustani classical arena finally did arrive. Allha Rakha and Zakhir Hussain, both legendary figures crossed sales of 100,000 'Together', their tabla album on Magnasound, who had their investments and wholesale recording of classical music paid in full.

The general excuse for recording classical music is "export market is big". Apparently the NRI is the target. All set and done surely a merciless target. As all the material recorded and marketed is deserving.

However the market artist is naturally small (because we presume the standards of Ustads (genuine ones) as a condition to record). Any how before the competition, HMV did indulge in the criteria.

Needless to say, an artist recorded was worth it and so was the recording. Now, the doubt has crept in. One must satisfy oneself about the artist and then listen to the recording before risking or purchase a disappointment.

As and when this happens a little often classical sales will definitely be affected. Until then its bingo everytime you discover a new artist to record. "What else is one to do, as Music Today is paying fabulous sums to these established stars, will now look down upon us and our offers", says one owner of a label from Calcutta.

Music Today recently advertised a whos who tree of Indian Classical Music, having covered every star fulfilling the criteria of a Ustad.

This is done, what is now to be expected of the sales on the regular music companies?

Magnasound did achieve 'Together'. But there isn't another title of similar success from among all the releases. Though overall sales have increased and classical music started gaining more popularity.

Four Compact Disc plants Sanctioned

It seems the government has finally given the green signal for setting up four compact disc plants in the country. Meltron, CBS, HMV & T Series have been issued the letter of intent. In a meeting of the DGTD (Directorate General of Technical Development) DOE (Directorate of Electronics), and the Ministry of Industries, the representatives of the four licences were told to submit their applications for import of capital goods.

Each applicant is allowed 2.5 million compact disc replicating licences and 2,50,000 CD players with an imported content of \$15 only. All have agreed to this.

Export commitment of 75% shall remain as per the broad outline of the policy enunciated earlier.

This decision will surely give fillip to the export potential for Indian music worldwide. The medium of compact disc is also being introduced on AIR for playback, Meltron is supplying the CD players of professional quality to AIR. Very soon, the Indian public will be benefitted by this changeover, as all soundtracks and amplifier material like the latest ghazals, bhajans etc. which presently are not on vinyl, will be available to AIR on compact disc for playback. So also worldwide broadcast of Indian music material will surge, further increasing demand and consumption. What is to be seen now is which equipment each of these four licences adopt, with a view on quality.

Video magazines mania

Eyewitness, Indian view, Observer, Business Plus, Peoples Plus, Kalchakra, et al.

Either its follow the leader, Newstrack or the 'power of the media,' or plain wishful thinking, but all newspaper are floating news magazines. Is there a demand? Or

maybe its just the Indian crab mentality, to try and put the other one down? Or then surely it must be the cattle mentality (Bheed chal).

Newstrack made news with raw gutsy footage. None of the others have actually managed that. Amit Khanna has People Plus now, as a lollipop to the pseudos. However, Shobha De thought the whole episode (pun intended) was in bad taste, or without reason.

So, there we are, is Indian view aimed at the NRI's ? or Eyewitness aimed at murders, if you please? What we have seen is that most of the magazines are trying to exploit the popular media names (in a rut).

Sales? what about the viability. Surely most of them are going in a loss. Also, the economy still does not support a middle class who casually will buy a video cassette costing Rs. 100/- or so. The Libraries are there to rent out the latest hindi movie. The advertising needed to sell the video magazines is costly. The showmanship is costly, and when there's one good thing, normally the Indian economy can't afford another, or at the maximum just one more. Not a whole herd.

H. M. V's Denial

The Gramophone Company of India Ltd referred the new report in the July/August issue of Playback 1990. In a written letter received from Mr. Salil K. Chatterjee, Controller, Copyright & Royalties Administration stated "There is no truth in your report that our Company approached pirates for any arrangement stated by you or otherwise. Contrary to what you have stated, the sales of "MAINE PYAR KIYA" cassettes are well over 3 million - the figure quoted in your report. We take strong exception to your false and defamatory report under reference and call upon you to publish an apology in your next issue if you wish to avoid unpleasant legal action."

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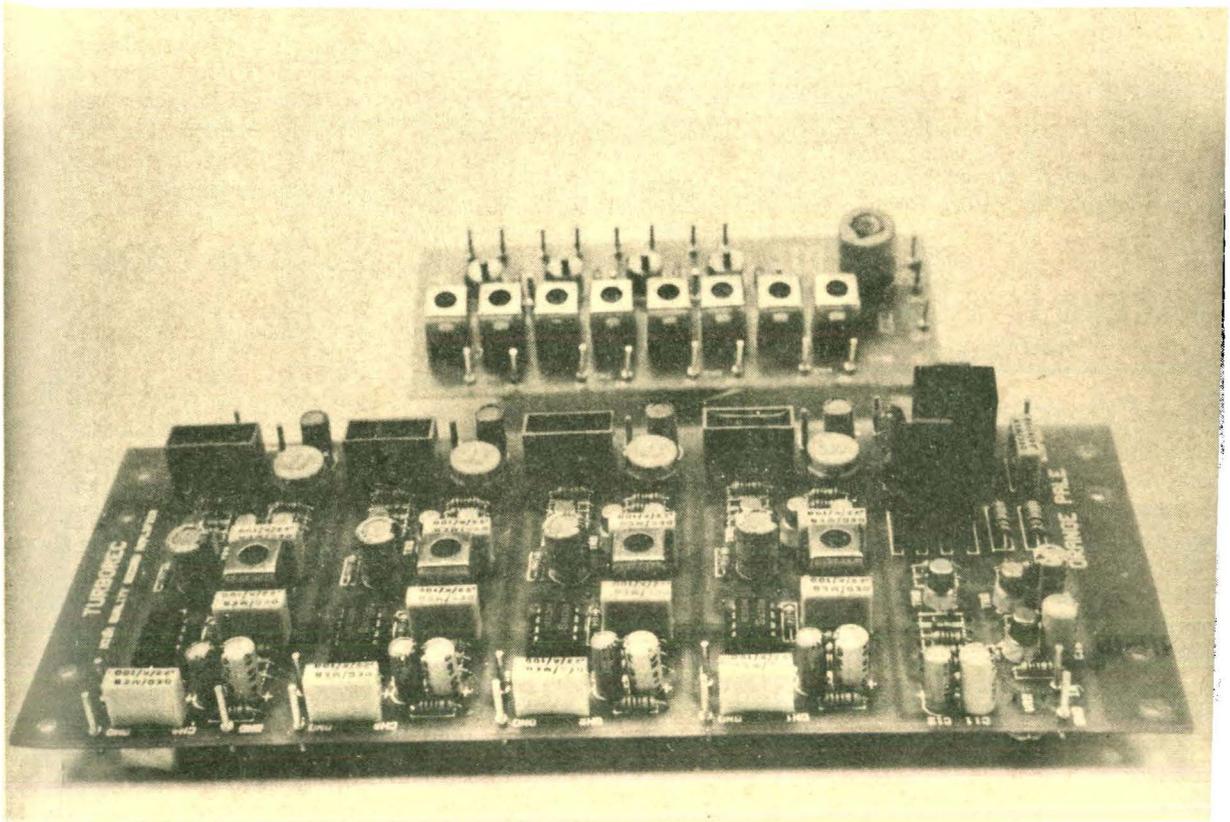
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CHAMPAK Creates HANGAMA AT VENUS

The term 'Hangama' in effect, typifies the product, immediately recognizable and understandable by the target audience. Aimed, undoubtedly at the film music market, that is, the names in the hindi belt mainly and

across the country, whose only entertainment and exposure to new fads in the hindi movie. It is precisely such complications which strike the right chord, which can exploit the vast potential that exist for music cassettes. The Hangama product scene is no different from the Non Stop variety. The angle of a star and the "Hangama Style" packages the product differently but more perfectly. Kudos to the A&R team at Venus for this job. Champak has been successful creating the right product for the Indian youth.



'Hangama' L to R Bhawar D. Jain (Venus), Pradip Lad (music arranger), Mithun Chakraborty (actor), Ramesh Iyer (music arranger) & Champak Jain (Venus)

Phillips looks at the audiophile market

Over the years the Indian compact cassette has gained acceptance. In fact total acceptance, what with Music Today and the public gladly is paying Rs. 45/- for a music cassette. Blank Cassette of Meltrack and JK, are selling above Rs 30/-. It was time then for Phillips to consider the potential for sales of the best quality decks and amplifiers etc.

Phillips has introduced two decks, the FC 870 and PC 880. The FC 870 is a 3 head deck and absolutely top of the line. It is featured in the equipment pages of this issue. The FC 880 is a double autoreverse solinoid electronic cassette deck with Dolby HX Pro. The DFA 888 2x115 W(DIN) Digital/Analogue integrated amplifier is aimed at the CD users and boasts top-of-the-line status.

The marketing team of Phillips thinks it is possible for semi-professional users to adopt these models.

Music Sales drop in 1st Quarter

Its been a bad year since the very beginning. The political uncertainty, the foreign exchange problem, the masjid problem and price increases have all affected the sales. Vijay Menon of Oriental, who deals with a fair number of dealers across the country, though in small quantities responded accordingly. "The last three months were dull, since March, sales have improved 35%." The reason for the bad sales?" I don't know. No one knows. Might be purchasing power (less). Since April "upcountry dealers have started coming and picking up(stocks). Until recently, they would leave with just ten cassette." Payment. "Just now it has started (payment)". Oriental sold approximately 40,000 cassettes during the first quarter. Nitinbhai of Rajshree said it like it was for the Jan/March quarter. "Bekaar." Reason? "Position tight. Nobody has the money". Nitinbhai feels the availability of funds only controls all sales or purchases. Money market was tight undoubtedly. Chandu of Raj Audio who caters to the Gujarat market was not so despondent. "A little bit slow, not dull, say 10% to 15% less. Ours is basically folk music so it doesn't affect." Mr. Pradeep Ghatani of Classic confessed "I don't know why this flow (slow) since I have not been in touch with the market for the last two months." I don't have much idea and cannot say anything."

Vishva Tape Plant

Playback received a note from G. B. Nayyar, Managing Director, clarifying certain incorrect details published in our Nov/Dec 1990 issue.

"We noted that Ocean Magnetics Limited, promoted by the Nayyars of Ahmedabad in collaboration with Magnetic Machinery of Hongkong is not correct. Kindly note that the project is being implemented by 'Nayyars' of Ahmednagar (Maharashtra) in the name and style of 'VISHVA ELECTRONICS (INDIA) LIMITED', under 100% Export Oriented Unit Scheme, instead of Ocean Magnetics Ltd. The cost of the project is Rs. 1785 lacs".

A Musical Sensation!



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Music Banks Bang into Soundtrack Market



Not to confuse with the 'music bank' of Gulshan. Neither is the intention to capitalize on his famous treasury of songs. Anil Arora and Vinod Arora have launched a "cassette manufacturing

company". Already launched are 'LAHU LUHAN' and 'TANDAV' of Anand Milind, 'RAMVATI' of Usha Khanna, 'SAPANON KA MANDIR' of Laxshmi Kant Pyarelal and 'VISHKANYA' of Bappi. Round the

corner reaching out for the jaguar vein is '38 NON-STOP SALMAN KHAN'.

The market is abuzz that Music Bank is buying up the soundtrack of big banners. Arjun Hingorani's 'KAUN KARE KURBANI' is expected by the end of May. The full page ads in SCREEN further amplified the reputation. With an office at Andheri which has already started. The producers of our filmworld are overjoyed at our new courageous buyers. Sterling too is the market and Tips purchases are continuing, Venus, ofcourse remains. Soundtrack prices will fuel further. Gulshan for the moment is not joining the auctions, instead spending on his own creations.

89th Filmfare Award

Filmfare awards in India is greeted like a cocktail of Grammy & Oscar. This time the 89th Filmfare Award Nite had its unique way of attracting the crowd with two special categories added to the scheme. Ladies first - The best female singer was bagged by Sapna Mukherjee for the feet tapping number 'Oye Oye', the best male singer was awarded to none else than the genius S. P. Balasubramaniam for his excellent singing for 'Maine Pyar Kiya'. Jaggu dada (Jackie Shroff) won the best actor award for his spellbinding performance in Parinda and not to forget the 'fire cracking' performance by Nana Patekar who eventually won the best supporting actor award for Parinda again. But the cream of the cake went to Vidu Vinod Chopra who won for Direction (again for Parinda). Therefore, Parinda scored a hatrick. Sridevi walked off with the best actress award for her performance in 'Chalbaz', the best supporting actress was won by Rakhee for 'Ram Lakhan'. 'Maine Pyar Kiya' not only won the best male singer award, but also the best Music director which was awarded to Ram Lakhan, and to sum it all up the FILM OF THE YEAR was given to none other than 'MAINE PYAR KIYA'.

The two special categories which was included this time were an award for the Best New Face which was graciously accepted by Bhagyashree of

'Maine Pyar Kiya', The other very special award was won by 'Kaka' Rajesh Khanna for the successful completion of 25 silver years in the Cinemaland. Recently 'Ghayal' won seven filmfare awards.

29 Nov - 1 Dec Broadcast India '91 Exhibition

The first ever exhibition to be organised for the Pro audio, video and TV industry. The exhibition sponsored by RAPA (Radio & TV advertising practitioners association of India Ltd) A special invitation has been extended by RAPA to all exhibitors to their glittering 16th RAPA awards nite, on Nov 29th at 7.00 p.m. followed by cocktails.

The prestigious RAPA awards are for excellence in all creative and technical aspects of commercial television and radio broadcasting in 14 major languages of India.

RAPA represents all major broadcast studios, facility houses, producers, directors, artists, technicians and others connected with the electronic media and the advertising world.

Suggested Exhibits are for: TV Studio Broadcast Systems, Audio Systems, TV Lighting Equipment, Radio & TV Transmission Equipment, TV & Radio Broadcast Satellite Earth

Station Equipment, Film Apparatus Testing Equipment, Hi-Tech Broadcast Equipment & systems, Telecommunications Equipment, Computer applications.

The space booking rates are US Dollars 35 per square foot of fully carpeted and platformed shell scheme sites and US 25 for the free design sites.

Services included are:

Approval of the exhibit plans from the Indian authorities.

Free listing in the exhibition directory.

24 hours security, daily cleaning and regular lighting.

Air conditioning/air cooling during exhibition days.

The impetus to growth started in the sixties and seventies with the commercialisation of TV and Radio broadcasts. With the liberalisation of the economy and import policies in the eighties, the industry is witnessing an unprecedented boom. The stage is set for a revolution in communication in India by 2001 AD.

Today, over 520 LPT stations dot the country, bringing TV transmission to almost every rural and urban home. It is estimated that there are over 9 million TV sets and over 55 million radios in India.

This rapid development has been matched simultaneously by the growth of the hi-tech audio/video industry in India, which depends on sophisticated technology and equipment imports to keep pace. The organisers of Broadcast India '91 expect leading manufacturers and suppliers in India and overseas to participate in the exhibition, where they will also intermingle with the local and overseas buyers, especially the neighbouring countries' TV and Radio broadcast authorities, facility houses, studio personnel and advertisers, who will visit it. The exhibition will therefore provide an excellent meeting ground for finalising quick sales through business discussions, technology transfers or joint ventures, etc. Special permission has been given to bring equipment under carnet which allows duty free import-export.

Ramesh Meer informs that the exhibition is open only to trade invitees.

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Sangam Kala Group

Fourteenth All Indian Light Vocal Music Competition was held on the 27th day of January '91 at Mavlankar Auditorium, Raji Marg, New Delhi.

It was inaugurated by Jagdish Anand, Managing Director of Pirolator India Ltd., (Gabriel Group of Companies). Anup Jalota was the Chief Guest and was presented an award for "Contribution to Music." Even Gulshan Kumar the Chairman of Super Cassettes Ltd. or T-Series was awarded "Patronage to Music". Awards towards contribution to music in the past years were given to eminent artistes like late Jaidev, Ravi, Ravindra Jain, Jagjit & Chitra Singh, Gulam Ali, Bhupinder & Mitali.

Competitions were also held in various faculties like the senior junior and sub-junior where one had a choice between film and non-film songs. Mr. Gulshan Kumar promised to give opportunity to young amateur golden voices of the show.

The runners-up trophy for outstanding performance went to West Bengal. Vasant Sathé emphasised that music has no barriers of caste, creed, which helps national integration.

TRACK MUSIC IS AMBITIOUS

There are umpteen number of cassette companies emerging after every two days, so did TRACK MUSIC. It flagged off with a release of an album JIPSY accompanied with noble deed. According to Mr. Sen "Seven percent of the total sell of JIPSY (only) will go to the Indian Cancer Society". When statistics last received there has been a sale of around 10,000 cassettes in Bombay only. Further, Mr. Sen stated that "I challenge that I will not do any small job. I have confidence that within 2 years I will complete with other companies," and further continued that "I have plans to come out with Arati Mukherjee, Salil Chaudhary and many more forgotten voices".

Music Line offers Concept Albums

MUSIC LINE Enterprises has been the dreamchild of three music lovers, Mr. Bhuvnesh Nagpal, an MBA degree holder, who has been working for over a decade in the business houses of repute in India and abroad; Mr. Sanjeev Sood, a second generation businessman, who has been successfully manufacturing and marketing electronic equipment for over a decade; and Mrs. Santosh Kumar Gulati, a post graduate retired medico social worker who has been deep into classical music in her youth, and has now revived her interest. "Mrs. Gulati is further enriched by her son, an international traveller, who also brings with him rich and valuable information about music trends in various parts of the world."

"This is probably, for the first time in the country that an attempt has been made to introduce 'concept albums' that is, a collection of songs that tell a story", 'SONI JAYEE MEM JI' is also released. Sung by Amarjeet Bijli, a popular Punjabi singer and Madhuri, its music has been composed by Bhajan Sopori and internationally renowned Santoor masetro from Kashmir.

'TTHANA THANA TTHANA', a third project, translated means Bang Bang, Bang. The album is in Punjabi, sung by newcomers Preeti Singh and Nona.



Mr. Sanjeev Sood (left) & Mr. Bhuvanesh Nagpal (Right)

Vinay Thakkar : Sound Print

One of the 'figures' in the Bombay industry, Vinay Thakkar, famous for rescuing many a beleaguered duplicating unit, is now all set with his own Asona loop-bin system.

Vinay Thakkar, mastered the Sony CCP to such an extent, his services were called for in distant parts to put back into use, duplicators conked off.

Naturally the young engineer wanted to master the loop-bin and he determinedly set up his own.

Right now he is running his own moulds of cassette shell and IC. All his spare time is going into starting production of loop-bin slaves. "India must manufacture these machines now" he says. His other interests are in construction.

Trimurthy going great guns

Kenny is the single-handed story behind the success of Trimurti, who raked in the profits on such ingenious hits as Johny Lever, Antakshri, Non-stop Picnic songs, Shankar Shambhu Qawali, Shenai, Shiv Charitra, Buddha Sharanam Gajchami, Roop Pahta Lochni, Shri Sai Charitra Gaan, Ajay Madan seems to have helped Kenny with recording his albums at Studio Aarohi, Kalyan recording studio, recording engineer Kalim.





'Geet Milan Ke Gate Rahenge' L to R : Music Director Manoj, Singer Vinod Rathod, Music Director Mahesh, Barkha Pandit (heroine), Ramesh Taurani (Tips), Guest of Honour Anil Kapoor (Actor), Keval Shah (hero), Shabbir Kumar (singer), Director Qamat Hajipuri and Kumar Taurani (Tips)



R. V. Pandit, on the right of the P. M. Chandrashekhar, seen at the release of Osho's 'Ek Omkar Satnam'. A 20 cassette set. This was about the last release on the CB S label. Now its Sony Music

IPI launches Newsletter

The Indian Phonographic Industry (IPI) is an association of producers of sound recordings founded way back in 1936 and can justifiably call itself one of the oldest music industry associations in the world. It is affiliated to the International Federation of Phonographic Industry. IPI has been steadily increasing its membership and the strength now stands at 39 members. IPI has established standards for silver/gold/platinum disc awards on the basis of sales of recordings. At the national level, IPI represents the music industry with respect to Government organization, strives to improve copyright and related rights legislation and co-ordinate the music industry's antipiracy activities. Other activities include the promotion of performed rights of music industry through its sister concern viz. Phonographic Performance Pvt. Ltd.

Pradip Chanda, president has a message on how to beat the pirates.

1. Pricing
2. Distribution has to be more
3. Marketing and promotion needs to be aggressive and open (while a pirate cannot publishe his own product through normal channel, we can).
4. The quality of our product must beat the pirates (I understand that some of us are enforcing strict quality control).
5. The customer is well advised to buy the genuine cassettes if he wants to protect his wequipment.

Please contact for membership forms at Calcutta.:

**To Mr. S. Shidore The Editor
IPI News 2, Ripon Street
Calcutta - 700 016. West Bengal**

Backing tracks being exploited

Music companies who are buying outright the soundtracks of Hindi movies, are now insisting that the unmixed recording be made available. This enables the music company to dub not only translations of the song in other regional languages, but also get new lyrics matching the matter of the composition, which could be regional, devotional or Lok Geet. A lot of cost is saved with the entire music tracks available. Only the lyrics, singer and dubbing costs are incurred. Musicians, composer and recording/Studios charges are saved. Breakeven for such albums is far lower than normally. The music company also gets to have that many more releases which is an added benefit.

Chromium tapes HML accents on professional's need

To begin with HML will be the first Indian tape plant to coat chromium tape. A. K. Pandey, Marketing Manager, who visited the Playback office in Bombay informed that as soon as July, HML will offer U-matics of 3M, as sole distributor. Also, very soon 1/2" tape and 1/4" tape of the highest quality equivalent to Ampex 456, 416, 417 will be marketed. With respect to video quality akin to JVC, Scotch will be marketed. "We are definite, there is no ambiguity, no confusion in that, we are 100% sure" emphasises Pandey strongly. Also, in the first phase consumer grade audio blanks will be marketed "about 2% of our total sales are envisaged in this segment. This will include ferric, cobalt and chromium tapes.

The plant will be viable if we utilize capacity upto 30%. We intend to do that in the 1st year."

"In this line if you do not have the gut feeling, you cannot survive" explains Pandey and feels "Q for loopbin units a Rs. 5/- cut of C-60 of good quality is welcomed."

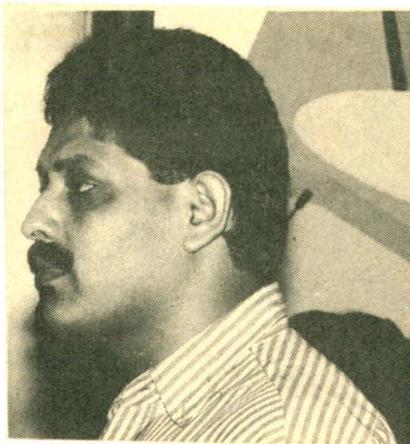
The Dupont agreement for transfer of technology is signed for 15 years, and Dupont will be involved at every stage of our production.

Pandey does not agree on the video boom going bust. "Each library consumes about 200 cx per month, and 700 hindi films and plus regional films are there. 10% films are good hits. 240 million video cassettes demand exists, and there is a gap in the supply. We are filling this gap. Also we will take a share from the competition."

MUSIC TRAX by Sunil Nayyar MUSIC MAGAZINE ON VIDEO

Mr. Sunil Nayyar and Anish Dev launched India's first video music magazine on 27th February '91 in Bombay as MUSICTRAX. They are

coming out with numerous international western (English). As complimentary gifts there will be a poster 15 by 20 and a calendar with every cassette. Each cassette has been



SUNIL NAYYAR of Musictrax

priced for Rs. 150/- with a duration of 90 minutes. So now you can actually see them (the artistes) dance to the beat whenever you want.

BIG RELEASES MAY GENERATE SALES HMV AND TIPS HAVE MAJOR SOUNDTRACKS

Ramesh Taurani of Tips has been pilling up soundtracks all of 1990. To the loss of T-Series and Venus in particular. In all Tips has already acquired 61 soundtracks out of which approximately 25 soundtracks have been released. It is undoubtedly clear, that as a policy Tips is playing the soundtrack, market with its eye in the far future. It is also clear from its numerous acquisitions that Ramesh Taurani has unflinching faith in the potential and value of the hindi film music. The kind of action expected is the sale wave of Pathar Ke Phool (approx sales to touch 50 lakhs by the time the film releases). Jayesh Mehta the A & R of Tips explains the company thinking adequately "We see no reason why we should not profit in the long run. We are looking after the

producers with great care. We spend properly and on time on publicity. Each issue of Screen carries a full page colour advertisement worth Rs. 50,000 nearly. On a good film we spend up to Rs. 1 million on publicity. Infact we almost ensure the soundtracks sell well enough. Then if the producer or banner is happy with us, he will never leave us. There will not be any reason for him to. We can thus assure ourselves of good soundtracks in the future."

In the end of 1990 Kasak/Rajesh Roshan, Pyar Ka Devta/Lakshmikant Pyarelal, Karz Chukana Hai/Rajesh Roshan were released. It seems by the initial response these soundtracks might just recover. What is definitely required are more than average runners. They have now acquired Anmol from MKD films, Manmohan Desais banners. "We are working positively at our first quarter releases" says Jayesh Mehta "there is Narsimhan/Lakshmikant Pyarelal, 100 Days/Ram Lakshman, Sau Crore/Bappi Lahiri, Isi Ka Naam Zindagi/Ratan Mukherjee. Ratan Mukherjee will have to work a miracle with his soundtrack to score a winner. Its not impossible, as Ram Laxman did it with Maine Pyar Kiya, straight out of the blue. However, 100 Days is with Ram Lakshman (with Tips) must bet heavily on this one. Narsimhan has Lata asits singers, which factor suddenly is a plus point. Sau- Crore is a Dev Anand film, as such anything can be expected.

HMV can afford to be more satisfied with its argenel. Just recorded is Henna, which the marketing team has launched with excessive targets and discounts. The Calcutta market was reportedly up in arms with one wholesaller Gathani, selling it at below HMV prices. It seems the pressure to achieve sales in a dull market has forced the situation.

However with Saudagar, and Roop Ki Rani Choron Ka Raja, HMV definitely has an advantage. Saudagar is already being explained with the first release in a special Subash Ghai album. Hyper-marketing? Or pressing the panic button? Both ways its clear that with so many soundtracks booming, the big ones must sell. Pressure sales or as genuine best sellers.

VENUS WITH SNAZZY RELEASES

Since the past two months Venus is going neck in neck with both acquisition as well as their releases. To start with their releases KANOON KI ZANZEER (with combination of Yara Dildara and Baaghi) followed closely by RANBHOOMI where Lakshmikant Pyarelal have rendered their musical efforts, BALIDAAN from the Marathi movie world where music is composed by Anil Mohile, the demand of Baghi had to be re-released with dialogues and finally the Indian traditional scenerio with BHABI music by Annu Malik and concluding SHTRUTAA music by the much favourite Kalyanji Anandji. The A&R team has brought out its own creations listed as follows:

1. MERE JANEMAN: with promising pair Sapana Mukherjee, Vijay Benedict and music by Babul Bose in the hindi pop disco style.

2. MERRY CHRISTMAS: where a queue of singers have sung like Farad Engineer, Laura Gonsalves, Kim Venessa, Neisha, Kim Cardoz, Seta Shetty, Brain Tellis, Cheryl D'Souza and Kim Rodricks who has helped Kenneth D'Souza with the music.

3. STAR CAROL: where lyrics are by Jeo Alveres and the band is composed and arranged by the Merry Christmas Group.

4. DUETS OF AMIT KUMAR: is an album with the hits of the movies where he has rendered his voice. Movies like Baaghi, Pathar Ke Insaan, Kishen Kanhaiya, Raanbhoomi, Yodha, Ghayal, Jawani Zindabad, Do Pal, Aaj Ka Arjun, Muqadar Ka Badshah.

EVERGREEN HITS OF MUKESH: sung by Kamlesh Avasthi from movies like Mera Naam Joker, Shri 420, Ashiq, Kanhaiya, Teri Kasam, Diwana, Dharam Karam, Sangam, Dil Hi To Hai, Parvarish, Main Nashe Mein Hoon, Jis Desh Mein Ganga Behti Hai etc.

6. 38 Non-Stop Mithum HANGAMA: Creating Hangama already with Md. Aziz, Shabbir Kumar, Vijay Benedict, Jolly Mukherjee, Sudesh Bhosle, Arun Ingle, Sanjay Sawant, Jyotsna Hardikar, Anupama Deshpande, Abhijeet, Upama Mukherjee, adding a new voice Samitha Gokran. The orchestra was arranged by Pradip Lad and Ramesh Iyere and incredible dialouge delivery by Shashi Kumar.

7. How about a dance with KHULLAM KHULLA DANCE BABY with-singing partners like Sudesh Bosle, Vijay Benedict, Samitha Gokarn, who hve portrayed their voices and lyrics by Kenneith D'Souza in numbers like Tap Tap Tapori, Body Dance, Khullam Khulla Dance Baby, I Am so Lonely, Since I saw You, I Fall In Love, Love Is Free, Time Is Fleating.

8. The two different albums on Chttisgadi Geet has been sung by four selective artiste Kshmanidhi Mishra, Mrudula Iyer, Vijaylaxshmi Das and Jayanti Mahapatra the musical touch is given by Ramesh Kumar and Basant Timothi with albums entitled as RASGULLA, and NINI BENDARI.

9. Bheem Geet is on the forecast next. Yes! Its BHARAT RATNA BHEEMRAYA sung by Sanjay Sawant, Anupama Deshpande, Srikant Kulkarni, Arun Ingle, Pradhanya Khandekar and chorous, Lyrics by Shantaram Nandgaokar and music by Shank-Neel.



Released 'Ranbhoomi' L to R: Ratan Jain (Venus), Ganesh Jain (Venus), Jeetendra (actor), Sandhya Sinha, Rishi Kapoor (actor), Shatrughan Sinha (actor), Vijz Sinha (Producer)

SARGAM WITH NON-STOP

Sargam has recently released five melodies of their own. Two cassettes on soundtrack with various hit movies. To start with RAJESH KHANNAS 40 NON-STOP FILM HITS, in the form of version sung by Md. Yunus, Wasi Raza, Munal Rao and music arranged by Charles S. Vaz. The songs are taken from movies like Andaz, Apna Desh, Mere Jiwan Sathi, The Train, Dushman, Kati Patang, Amar Desh, Mariyada, Roti, Do Raste, Aan Milo Sajana, Sautan, Daag, Aap Ki Kasam, Hathi Mera Sathi, Chalia Babu, Aradhana, Prem Nagar, Mehbooba, Saccha Jhoota etc. Next its 40 NON-STOP HINDI FILM HITS accompanied with Jhankar Disco beats with verstile singers like Sudesh Bhosle, Minal Rao, Mahalakshmi, Devyani and Pragya Khandekar, songs taken from movies like Hum, Tridev, Diwan Mujhsa Nahin, Dil, Apna Desh, Padosan, Paap Ki Duniyan, Ghayal, Aashiqui, Tesri Manzil, Tezaab, Albela, Kishen Kanhaiya, Imandar, Mera Pati Sirf Mera Hai, Junglee, Khel Khel Main, Silsila, Don, Thanedar, Bahar Ane Tak, Jawani Zindabad, Chandani, Appu Raja, Dance Dance, Ghar Ho To Aisa, Baghi, Aradhana, Sailaab, Indrajeet, Pathar Ke Phool, Maine Pyar Kiya, Toofan and Lawaris.

Following the hits on the regional scenerio are NON-STOP GUJARATI GEET where Sanjay Ojha, Sujata Trivedi and Chitrasen have rendered their voice.

MANDICHA PANAWAR is an album of Marathi Geet with songs sung by Prabhajan Marathe, Deepak Kunte, Bhanudas Deshpande, Bhagyashree, Shrutarkirti Marathe and Praneeta Deshpande. Ending the list is a cassette on Kirtan as MAJHE JIWICHI AVADI presented by H. H. Baba Maharaj Satarkar.

WESTON ON A RELEASING SPREE:

In the recent months Weston is out for a releasing spree. Soundtracks from films like SHIKARI where music has been rendered by Anu Malik and WAQT KE SIKANDAR music by

Sharda Rajan, SHIVRAM music rendered by Rajesh Roshan, RISHTA HO TO AISA musician Laxmikant Pyarelal. MAST KALANDER is out with a whole lot of combinations with films like Afsana Pyar Ka, Mera Pati Sirf Mera Hai, Sanam Bewafa and Film Hits. There are two Hit albums entitles as HITS OF MD. AZIZ and HITS OF AMIT KUMAR. The combinations with SHIKARI are Sanam Bewafa, Afsana Pyar Ka, Yeh Aag Kab Bujhege, Mera Pati Sirf Mera Hai, Film Hits and Ghar Ka Chirag. SHIVRAM is out with combinations from Sanam Bewafa, Shikari, Afsana Pyar Ka, Yeh Aag Kab Bujhegi and Film Hits. RISHTA HO TO AISA is combined with Sanam Bewafa, Shikari, Afsana Pyar Ka, and Film Hits. SHANKARA is out with the following combinations : Sanam Bewafa, Shikari, Afsana Pyar Ka, Rishta Ho To Aisa and Shivram. HAFTA BANDH is in combination with Rishta Ho To Aisa, Shankara, Shivram, Shikari and Sanam Bewafa.

Albums of Hindi Popular Songs are also rendered like DIL JANI (modern pop), HANGAMA (a musical evening with Kalyanji) and SUPER POP HITS OF '91 where the songs have been sung by Sapna Mukherjee, Parvati Khan, Manhar Udhas, Alka Yagnik, Udit Narayan, Kavita Krishnamurthy and Hassan Jehangir, SAAZ UR AWAZ is sung by Sharda.

SOPNO HOYE THAKBE is an album with Bengali modern songs sung by Prabir Das and Kasturi Dey, EK DUI TEEN is yet another album of modern songs where voices have been rendered by Gargi Das and Debari Roy, Film Afsana Pyar Ka is sung in Bengali by Prasun Mukherjee, Kum Kum Mukherjee and Keya Chakraborty. Down south we have Tamil songs on International Hits Vol. I & II.

Let's laugh with LOTAJI POTAJI featuring jokes and comedy dialogues from films by Amitabh Bachchan, Kader Khan, Shakti Kapoor and Asrani combined with mimicry by Sudesh Bhosle.

Their forthcoming attractions are SHANKARA where music is rendered by Laxmikant Pyarelal and Hafta Bandh musician Bappi Lahiri.

Weston is out with Narinder Chachal's dual cassette, titled as NARINDER CHANCHAL's PUNJABI BHENT AND HINDI

BHENT respectively. In the hindi album the lyrics has been jotted by Balbir 'NORDOSH' and music by Surendra Kholi. Sanam Bewafa is out with a combination of Anuradha's Hits on side 'B'.

Bremen Music starts off steadily

Bremen Music is now all ready to face a tough competition with the fathers in the music world. With a startling flat off with a string of releases with albums like Whitney Houston, Samantha Fox, Elvis Presley, Keny Rogers, Stevie Wonders, Snap, Lisa Stansfield, Lionel Richie, Willi Vanilli, London Beat, C.C.R., Jim Reeves, Anthony Ventura Orchestra, Deep Purple, Aerosmith, Billy Ocean, Air Supply and many more. To end this for the moment with a slight ethnic touch where the great masters Ravi Shankar and Philips Glass has tried to blend Eastern and Western in an album entitled as "Passages", and another album as "The Ravi Shankar Project TANA MANA". All in a class of its own.

MIL's Latest musical feast

MIL is out with an exciting list of releases. The BEST OF ELTON JOHN VOL. I & II Eric Clapton's remake of SUNSHINE OF YOUR LOVE, Phil Collins SUSSUDIO, Elton John's SATURDAY NIGHT ALRIGHT, Zeppers Plant WEARING AND TEARING, Pink Elyod COMFORTABLY NUMB & RUN LIKE HEEL, Paul Mc Carthey says HEY! JUDE, John Bon Jovis(solo) BLAZE OF GLORY, LEAD ME ON says Amy Grant, sting dreams of THE DREAM OF THE BLUE TURTLES and (behind) THE SOUL CAGES, The Feelies sing CRAZY RYHTMS, Rick Wakeman sings us some historical facts of THE SIX WIVES OF HENRY VIII. How about a little bit of ITSY, BITSY, TEENY WEENY YELLOW POLKA DOT BIKINI and other hits by various artistes. A Compact Jazz by Wes Montgomery, RAGGA HIP HOP by various artistes.

Yes! MIL goes Western Classical with THE CARNIVAL OF THE ANIMALS by Camille Saint Seans, BEETHOVAN'S PIANO CONCERTO NO:5 EMPEROR by Zubin Mehta, Schubert's SYMPHONY NO: 8 & 5, HORN CONCERTOS by Wolfgang Amadeus Mozart, SCHUMBERT SYMPHONY NO:9 by Franz Schubert, SYMPHONY NO:8 & SYMPHONY NO:5 by Schubert, SYMPHONY NO:9 in D minor OP. 125 by Ludwing Van Beethoven SYMPHONY NO:9 from the New World 0.95 in E-minor, PICTURES AT AN EXHIBITION by Mursorgsky, WALTZES by Fredric Chopin Valdimir Ashkenazy, MATTINATA by Luciano Pavorotti, ROSHINI OVERTURES VOL. 2 National Philharmonic Orchestra by Riccardo Chailly and last but not the least it's HANDEL'S music for the royal fireworks Water Music.



L to R: Shashi Gopal (Bremen), Ravi Shankar (Sitar Maestro) & Bashir Sheikh (Bremen).

HMV GOING STEADY WITH ENGLISH WESTERN

HMV hoisted their flag of prosperity with a string of releases. This time the English Western dominated the scenario with Wilson Phillips, Sound of Sweto, The Big Wiz (instrumental), Joe Cocker LIVE, Dynasty Springfields REPUTATION, HEART BRIGADE (various artiste) LOVE SONGS by hot favourite, The Beatles, A BIT OF WHAT YOU FANCY by Quireboys, 16 SUPER OLDIES VOL.04., where a number of artistes have rendered their voices and to sum it all up its COOL TOUCH by Leo Sayar.

HMV is also showing off prominently in the field of Indian Classical music with the excellence of Pt. Ravi Shankar, following up the list is an album of Sitar recital by Arvind Parikh entitled as MELODY AND GRACE, Sarod recital by Zarin Daruwala as ORNATE SPRINGS, Dr. N. Rajan on violin with the album's title as GAYAKI. On the vocal field albums by Prabhakar Karekar as SUBTLE VARIATIONS and Ulhas Kashekar's KHAYALNUMA.

A special album by eminent ghazal pair Jagjit and Cghitra Singh entitled as SOMEONE SOMEWHERE (which is dedicated to the loss of their only son Vivek Singh) is outstanding. In side 'A' the first song Din Guzar Gaya and in side 'B' the second song Meri Dukh Ki Koi Dawa Na Karo are excellent. Guess what! This time its Jagjit & Lata. Music has been composed by Jagjit Singh and for more, there are going to be duets sung by them for the first time.

The last but not the least Kishore Kumar's RETROSPECT is a feast for the music lovers with a collection of songs from the past golden years. The pack consists of four cassette capturing the melodious voice. Illa Arun has her new album CHAPPAN CHURRI released very timely, just before her hard won fans might have forgotten her style. With SUPERHITS VOL. 15 compiling hits from the likes of JEWEL THIEF, BHAJ BHAJ, HAMRAZ, KAGAZ KE PHOOL, etc. HMV is religiously exploiting its store house of the oldies and the goldies.

It would be surprising if there isn't a disco number added to this tempting list, so here is an album by Dilshad Akhtar,



L TO R: JAGJIT SING, LATA, Recordist DAMAN SOOD & SANJEEV KHOLI

DISCO WICH TUMBA (Punjabi disco songs), which is the trend in all regional markets.

CAT ENTERS WITH A NUMBER OF REGIONAL RELEASE :

Strating off the mark with three cassettes on Hariyanvi Natak where the albums are entitled as MA KI MAMTA TAWAJF KOTHE PER with singers M. Shanshoo and music rendered by Sultan Rahi Munna Bhai, CHALO GORAKH NATH is sung by Jayshree, JIYA AGAYA - II has been sung by Surendra Sindhu, V. Devi, Surendra Tanwar, Vidhva Tavre and Purn Arya.

The Bhojpuri GARAM GEET album are AAJ KYON SARMATI HO where Denanath Yadav has rendered his voice, DHEERE DHEERE DAL RAJA where musicians lyricists and singers are Jeevan Chakraborty and Ajanta Ganguli.

This list also has Noor-E-Islam BETI KE QURBAN with M. Shamsboo and Jayshree singing, KHWAJA PIYA KO SALAM APUN KA where the director and singer is M. Shamsboo.

Bhaktigeet as MURLI GHAR MA SHORE AUDER where voice has been rendered by Denanath Yadav. Heroic LAKSHMI BAI -I and II with singers Naresh Kum Daniya and friends its from the Hariyanvi Kissa scenario.

CONCORD FLYING HIGH:

To begin with three different albums which Concord has lately released are Swapan Chaudhary's TABLA LAHARA added with soothing guitar recital as the second album by Vishwamohan Bhatt and vocal melodies by Arun Bhaduri. A album by the eminent ghazal singer Noorjehan is out in the market followed by Farida Khannam's KHWAB HI KHWAB and concluding the present list its Abida Parveen's WOH HAMSAFAR THA.

Concord strongly believes in, "slow and steady wins the race".

Ghatani's from Calcutta :

Hitting the list are SUPER FILM HITS by Asha Bhosle, GOLDEN HITS OF ASHA BHOSLE, HITS OF LATA, GOLDEN HITS OF KISHORE KUMAR, 16 HITS FROM BENGALI FILMS I & II, BEST OF ASHA BHOSLE. An album entitled as SANGEET-ACHARYA with three artistee on sarod by Shri Shyam Gangopadhyya, Smt. Sree Gangopadhyya and Smt. Srabani Gangopadhyya. TAL TARANG where Anoop Jalota presents Pradeep Acharya, BENGALI TRADITIONAL FOLK SONGS, RAMKRISHNA BHAJAN on folk tune. PATRIOTIC songs music by Shree Archanapuri Ma, POROMA PROKRITI music is rendered by Ajit Ghoshal.

Soundtrack it is! KOTHA DILAM where music is by Pulak Bandopadhyaya and GURUDOKHINA music by Bappi Lahiri is packed in one album.

Let's go classical with Prof. Shyamal Chattopadhyaya with the sitar, Uma De singing Kheyal & Thumri, Prabir Banerjee classical vocal and TABLA LAHARS where Bimal Roy and Sameer Chatterjee are playing the beats, the classical scene is divided in four various albums.

TOT GAYE MORI KANCH CHURIYAN sung by Shabana Azmi Qawal. SHRI RAMKRISHNO BHAJAN music by Chandrakant Nandi and sung by Mahesh Rajan Shome. KICHOO SHERA GAAN voice rendered by Pulok Bandhopadhyaya. The second last name in the list for the present, is an album dedicated to Kishore Kumar titled as BHALOBASHA CHEDE AAR ACHEY KI and lastly its EK DIN JATE HOBE an album by Hemant Mukherjee who bid us farewell.

TIPS SWAYS WITH AMALGAMATING MUSIC

Tips has a sober number of releases. Soundtrack seems to be much in demand, so off we go.

Let's start off by paying in debts, with KARZ CHUKANA HAI, and KASAK where music has been composed by Rajesh Roshan, racing up is PYAR KA DEVTA music rendered by Laxmikant Pyarelal.

Even a combination with PATHAR KE PHOOL as major is out in the market, even movies of the past '90 like Diwana Mujhsa Nahin, Baharon Ki Manzil, Khilaf, Indrajeet, Meet Mere Man Ke etc. are there. NEVER BEFORE is the name of the latest cassette which TIPS has come out with. They have released 8 songs from various movies like Kilaaf, Pathar Ke Phool, Baharon Ke Manzil, Tum Mere Ho, Indrajeet, Karz Chukana Hai, Pratibandh and 100 Days.

Lets become a bit religious with Tips bhaktigeet.

1. Suno Suno Shree Ram Kahani which is in Hindi.
2. Ram Ke Naam Le is an album with collection of tunes from latest Hindi top films like Hum, Dil, Maine Pyar Kiya, Tum Mere Ho, sung by Poomima, Vinod Rathod and Sayed Ali with lyricist Bharat Acharya.
3. Maryada Puroshotam with singers Pradhuman, Sharma, Minakshi Gupta, Bhupesh Prabhakar music by Prem Gupta.
4. Kirtan Shree Gajanan Maharaj Charitra in Marathi presented by Rashtreshivshahir. Shree Babasaheb Deshmukh in which part 1, 2, and 3 has been released previously and 4, 5, 6 is just released with demand from the masses.
5. Bhajans : Shree Satyanarayan Varkatha where it has been composed by Bhajan exponent Anoop Jalota and voice rendered by Ravi Pande.

Regional Is Great! Tips takes you for a regional spree around India.

Marathi : POWADAS was released on the occasion of the 51st Birthday of Maharashtra Chief Minister Shri Sharad Pawar where songs are sung by Sinhlalkar Babasaheb Deshmukh.

39 NON STOP MARATHI songs by famous Tips talent Poomima, Vinay Mandke, Arun Jangle, Ashley and Beverly. Songs like Koligeet, Lokgeet, Lawanyas and Film Hits.



Released 'Nachchan Jeevan Baharan' (Punjabi) L to R; Director Omi-Sonik, Milan Singh (singer), Jackie Shroff (actor), Ramesh Taurani (Tips) (lyricist) Verman Malik, Ajit Chandra (recordists)

40 NON STOP Koli songs titled as Mal Maja Taja Taja. Down to South SUMA SUMA AMMA AMMA in Tamil based on hindi films hit songs where the singers are Poomnima and K.J. Kurivalla.

Now, the beauty of the desert can be felt by Rajisthani Film Hits Vol.1 from films like Nari Pyari Ladli, Lado Bai, Beendi Bot, Deerani Chali, Dadosa Ri Ladli, Beti Rajasthan Ki.

Something from Gujrat: Gujrati Film Hits Vol.1 consists of super hit songs from Manda No Mor, Khama Mari Benadi, Waagi Prem Katari, Sabar Tara Wehta Paani.

How about the East, Calcutta for instance. Audio cassette PREM with Tips favourite singing stars Poomnima, Vinod Rathod, music by Sayed Ali and lyric by Rajshree Banerjee. So we do stand united.

Explosion, where! Tips releases international instrument cassette EXPLOSION, music rendered by Aadesh with the foot tapping music from Lambada, Locomotion, Emotion and Then He Kissed Me and Regga.

How can one forget the version part of the whole series, to start with Raj Kapoor's JEENA YAHAN MARNA YAHAN the unforgettable duets of Lata and Rafi has been sung by Poomnima, Saud Khan and Bansi Tiwari.

DIL MEIN KYA HAI is another version by the same artistes as above but to add one more is Bharat Joshi.

LATA KE MADHUR GEET : Its from films like SARASWATI CHANDRA, CHORI CHORI, CHIRAG, SAJAN where again Poomnima has rendered her voice.

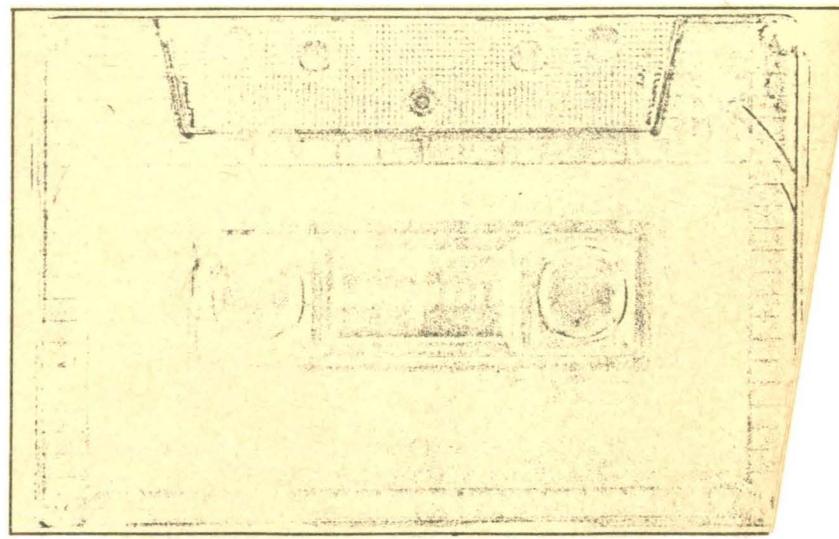
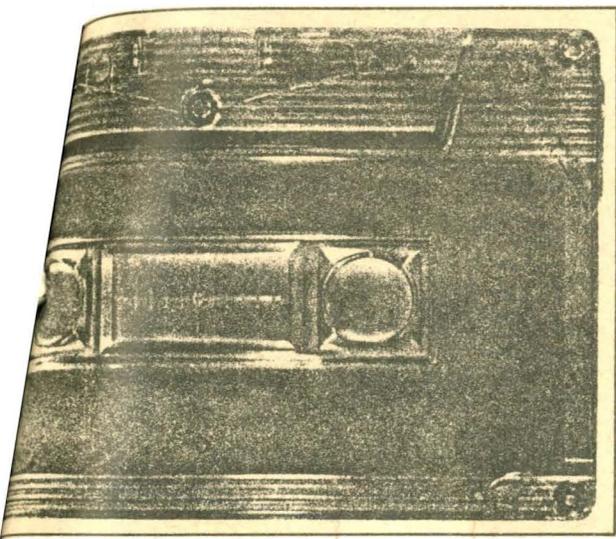
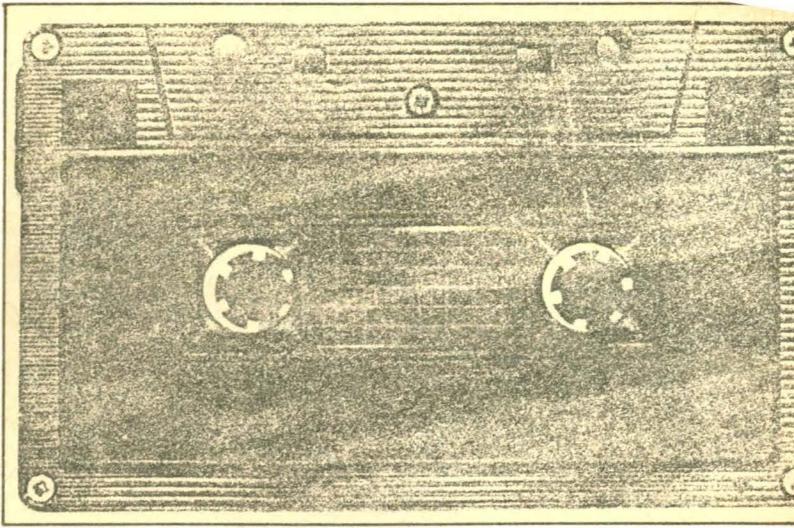
TUM BIN JAUN KAHAN sings Vinod Rathod in the memory of Late Kishore Kumar.

DIL KE BATEN DIL HI JANE tunes Vinod Rathod, Bansi Tiwari and Poomnima from films like Jewel Thief, Guide, Anari, Bheegi Raat.

OLD FILM HITS 24 old film hits sung by Poomnima, Vinod Rathod, Saud Khan and Bansi.

Two films is under production but titles still pending with eminent directors like Rajkumar Santoshi and Shekhar Kapoor respectively. So let's wait and see.

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Music Makers from the far East

Melodious music is floating from the far east Gauhati and is spreading itself like the spider's web around India. They have (at present) dedicated themselves to the regional belt.

Their album PIRYOTOMA, consisting of Assamese modern songs with versatile singers like Asha Bhonsle, Udit Narayan, Anuradha Paudwal, Kumar Shanoo, Mitali Chaudhary and Jeetul Sonowal. Their first cassette sold for about 20,000 as compared to the other regional title which generally sells around 10,000.

So if you are looking out for good regional Music Makers is there for you.

T-SERIES WITH FABULOUS HITS

Super Cassettes has a series of releases with soundtracks as well as off it. The ones on the soundtrack area are NACHNEWALA GANEWALA, THANEDAAR where musical tunes are rendered by Bappi Lahiri, SAUGAND & QURBAN music by Anand Milind's, DIL HAI KI MANTA NAHIN and JAAN KI KASAM by the Aashiqui favourite Nadeem Sravan, PRATIKSHA music by Rajesh Roshan, MERA DIL TERE LIYE music by Babul Bose, SWARG YAHAN NARK YAHAN music has been played by Rajesh Roshan, TEEJA music by Annu Mallik, MEERA KA MOHAN music by Arun Paudwal and PREM DHARAM is also out in the market for you.

On the non-filmi scene we have albums like AAP KI YADEN songs by Anuradha Paudwal, Kumar Shanu & Md. Aziz. Want to come for a picnic with T-Series? PICNIC KE RAANG SITRON KE SANG with Sudesh Bhosle singing.

REGIONAL :AAJA NACHAYE (Punjabi) singers Sakhwinder Singh, KRUTI PATLI PATANG sung by Vijay Sharma, MAINU KAHENDE MORNI voice rendered by Sujata. SANT MAHIMA DARSAN (Marathi) GAVANA LEJA RAJA (Bhojpuri). LOOTERA SULTAN HINDI FILM music rendered by Bajju. Two albums with various films combination are ready for releases. In the Hindi version we have LATA KE SADA BAHAR GEET vol.08, RAFI KI YADEN Vol.10 with singers like Bela and Vandana Vajpai, Vipin and Debashish.

To continue with the regional scenario we have Punjabi devotional album as MIL MERE GOBIND sung by Baai Haribhajang Singh Ragi, BOMB BOMB HAYE KURHIYAN songs by Dilshad and others. From Bengal we have KATUK NASHA (non-filmi) with Diwarka Mohanty the singer, Bihar has five Bhojpuri (non-filmi) albums. BHAKAT AUR BHAGWAN with Ram Lotan Vishkarman singing, HAYE KERAWAL songs by Amit Kumar Sharma, KATRYAN BAHAN AUR DAHEJ KAAND sung by Ram Bariksh Ram, GODANWA singer Sarwanand has rendered his voice, SUDHANWA VEER & CHATKEELE GEET sung by Kaashi Bulu Yadav and Party. Down South its DEEVEGA

MALARGAL (Tamil devotional) with various artistes, THE SOUNDS OF BHARATTHA NATYAM Vol.I & II (Tamil non-film) sung by Sudha Romi Raghupathy, RAKSHASA RAJYAM from a Telugu film.

The classical list includes Shobha Gutru's double pack, Pandit Kartik Parma (disciple of Pandit Ravi Shankar) album entitled as 'RAAG N MOODS', Ustad Abdul Ali Jaffar Khan on Sitar (double pack), C. R. Vyas on vocal, Ustad Imarat Khan younger brother of Ustad Villayat Khan who plays sitar and surbahar, Shahid Rarvez on Sitar, Pundit Ajay Pahunkar (vocal) with album as RAAG DARPAN.

PRIDE RELEASE

Let's have some dhamal with "SINDHI DHAMAL" where the songs are sung by Prakash Vaswani, Monisha Chawla, Shika Bhatia, Manoj and Dipali Paramar. YEH BOMBAY HAI MERE BHAII where the lyricist and the singer is Sikander Shaad. ALA ALA BHIMWALA where the voice has been rendered by Suchitra Chiklikar, Millind Mihite, Bhikaji Bhandare, Dadasaheb Sabke, Jayvant Kanthe and Vasant Pawar. DAYA KARO SAIBABA songs sung by Majid, in RAH-E-IMAN voice rendered by Mirza Javed Ashkari. There are two Bheem geet album released. The first one is BHIMAICHYA BAKANO singing it is Prabhakar Pokhirkar, and the second one DIKSHA where the singers are Shaila Chitle, Prakash Bandekar, Dadasaheb Sabke, Nalini Nimkar and Shyam Badhmore.

Rajshree goes Ethnic

"Rajshree" is one of the oldest and well know labels operating since 1976. It is a pioneer in the cassette industry run by Pravindhai and Nitinbhai. In the recent past they have come up with many best-selling titles, a lot of which are folk songs of Gujarat and Garbas.

The maestro in folk music Lalit Sidha has coupled with Navin Gandhi to give the music for "Mehndi Te Vavi Mandve", Maatajeena Garba, Raas Garba, Oonchi Rabaran, Chacharna Chowkma, Ambaba Doongarma Bole Te Mor and the inevitable "Disco Rap" (Non-stop instrumental Dandiya). Singers are Lalit Sodha himself, Chawla Sodha and Manisha Sawla.

Another set of some nature includes cassettes with music given by Shailesh Kumar's orchestra "Musical Moods" and singers Damyanti Bardoi, Bharat Joshi and Sheela Shethia. "Haalo Manveyone Mele," 22 non-stop Dheeme Dheeme Jamano Badlayo (live) Maare Jaavu Kankareya Talav, Ma No Garbo. Lembudana Leela Peela Paan (sung by Madhuben Chauhan) Cheetad Ma Nee Chundadi sung by Maunvi Yagnik are their Garba releases. "Aarti", Hey Jag Janani, Shree Vahanvati Shatrunjay, Cheher Ma Nee Regdi, Sadhi Ma Ne Regdi sung by Bhagwanbhai Dehgama, Aavo Maa Ashapura sung by Arvind Barot are their other Bhajan & Aarti releases. Another cassette titled 'Gujarat, Saurashtra Na Raandal Geeto' especially for Pooja sung by Rajeshri Jadhav and Bhikhudaan Gadvi is a well-selling release.

Thanks to Rajshree, it looks like we will not have to wait one full year for next Navratri. We can celebrate it any time we want.

The good thing about singing for hindi movies is that chances are you may never stop. If Noor-Jehan was in India, its easy to see her hits putting Lata into the shade or vice versa.

So, its not too baffling to learn that Spana who just walked away with the Filmfare award for her "Oye Oye" crooning is just about beginning to learn from Satyanarayan Mishra. One thing is clear. Spana is looking far, with now into the future. She can now, (since she has arrived, a Filmfare award and makes sure about this one thing, if not guaranteeing successful personal albums) be sure of a fair share of the new soundtracks being churned out.

Going by a very decent law of averages, we will be hearing Sapna a lot. Playback singing will actually allow her all kinds of songs, which again filters the average for another hit and more popularity. "I am glad that people recognize me by my name." Sapna has achieved this quite on her own. "Pyar do Payar lo" the other number we all remember her for as also "Oye Oye" are both from Kalyanji, whose literally a recluse now with a stable of potential achievers like Sonali.

The kind of music Sapna seems to do well is by now the familiar breezy, exciting, young, gay type. Or if you please the Pop type. Now does that make her a pop singer like Parvati or Alisha? Not so. Sapna is real filmy all the way. Her communication is to the mass masses and not selective ones like that of Parvati or Alisha.

Lets have a look at her album releases. The first Weston did whatever needs be done for a spectacular release of Janam. A very well produced album. Good Inlay designing. Good names. Arjun Sneh giving the music. Amit also singing. Three big names. Three hard core professionals. But the album didn't take off the way it should. Publicity wasn't the villain. No doubts the albums taking off in the Indian music big really are far and very few.

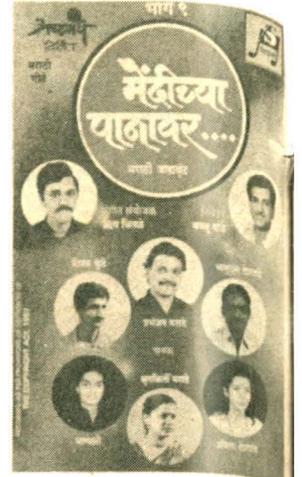
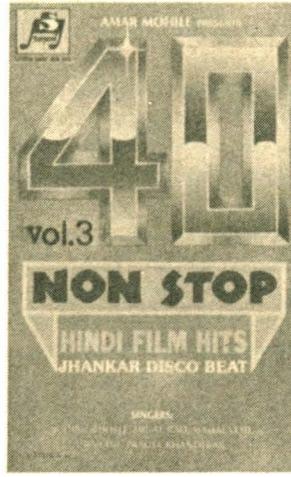
Yet the only reason could be nothing new in 'Janam'. The other album 'Meri Janeman' on the Venus label too went unnoticed. She's singing now in 'Zulm Ki Zanjeer', 'Lootare', 'Bhagyawan' and 'Rishta' for Anand Millind who compose her kind of tracks. She sang for Bindatones "Pyar Hi Pyar" for Nadeem Shravan, again her type of composers.

What we can see from Jenam, Meri Janeman, is that these albums exercise in trying to exploit the playback success whether intentional or lucky. These both albums try to redo these kinds of tracks and thats what happens when you try your luck that far.



Sapna and down the line Viju Shah and Amit

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bhajans now"
Sapna
dreams about
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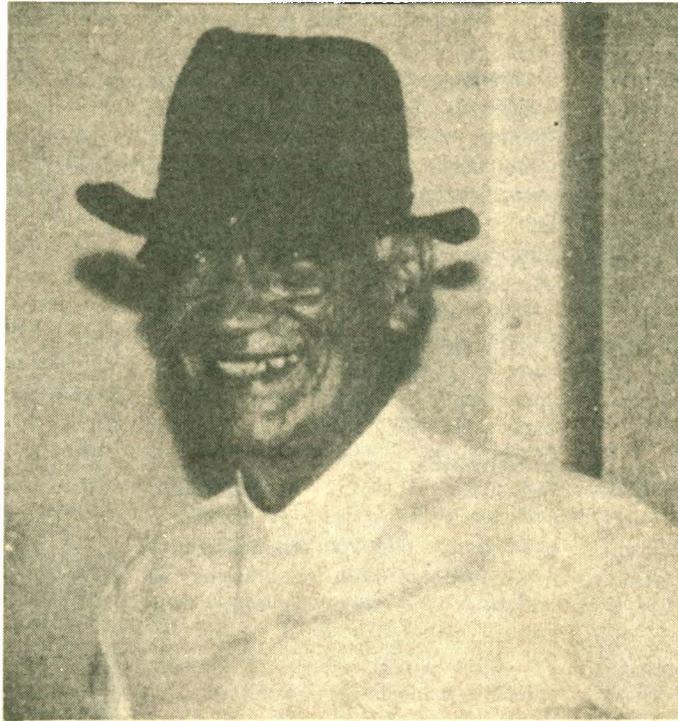
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RHYTHM KING BACK WITH 'ZID'

The best news after a long time is O.P.Nayyar who undoubtedly is a living legend, most unexpectedly will soon be with his idolizers for the soundtracks of the ninties. "I am confident of the three films I have signed. After 23 years in the wilderness— during these years I only did Pran Jaye Per Vachan Na Jaye, Ek Baar Musskurado and Sambabdh— I am still very confident about my work. My career has had three important phases: with Guru Datt, then with



O P Nayyar: Bravado and Zest.

Sashadhar Mukherjee and now in my last phase, you could say it is with Esmayeel Shroff. I am sure that when I go from this world, I'll leave in a blaze of glory", says Nayyar in his first interview to Times Of India. Naturally the scene has changed and being highly individualistic Nayyar has his opinions on today's lyricists "Today's song writers are nothing but tuk bandis, creators of hotch-potch. How they corrupt poetry? In my three movies, I've chosen to work with Qamar Jalalabadi and Noor Devsi. Throughout my career, I've worked with outstanding lyricists".

The films which have thoroughly satisfied him in his long illustrious career were "Sone Ki Chidiya, Phagun, Kalpana and Ragini". It is difficult to imagine an individual who has seen success during the prime of his life. We do not know really whether Asha Bhosle ruined the geniuses career or not but Nayyar is most philosophical about people and fate. "Fools fight with time, wise men lie low. I like to think

I am a wise person. It is difficult to suppress me because I am a born composer. But age does make a man mellow. I have mellowed. I have learnt a lot from the ups and downs of life. I have learnt that everyone is essentially selfish. I am selfish too, but at least I don't build castles on the skulls of others. I like to live and let live". "Asha was never an inspiration for me. On the contrary, I was an inspiration of her". "Let me admit my weakness. When I got emotionally involved with Asha,

I gradually stopped taking other artistes. Shamshad and Geeta were great artistes in their own right. Shamshad's songs with me were instant hits, so were Geeta's. I am a highly sensitive man. I've always valued a singer like Asha in my music. She's a great artiste, a great mother and above all a great woman. For many years, she cooked superb food for me. I can't forget that. But once there was an emotional break-up, I could never look back. Whatever Asha did - if she really did go to the studios and stop my recordings - it was nothing but a sign that she loved me a lot. Love can assume an extreme form of hatred. Whatever the reasons, she will always remain in my heart as a great artiste till the day I die".

With regard to Lata, we learn that not recording her has a reasonable basis, upon the fact that "Lata's voice has a thin thread-like quality which didn't suit my kind of music. I required a sensuous Bhari Hul Awaaz like those of Shamshad, Geeta and Asha. But the

Contd on pg82

Dolby S-type 1 inch 24 Track Recording

Recently both Fostex and TEAC announced the incorporation of Dolby S-type noise reduction into their 1 inch 24 track recorders, the G24S and MSR24S respectively. While this is a natural progression for Fostex, who have consistently incorporated C-type in their home recording and semi-professional machines, it is the first time TEAC have used a Dolby system in this area.

Dolby S-type was originally developed as a system to enable the consumer to obtain the highest possible dynamic range from the standard audio cassette. It offers greatly improved dynamic range, extra headroom at the frequency extremes, and very good tolerance to cassette machine play-back errors.

Dolby S-type provides 24 db of noise reduction for frequencies above 400 Hz and 10dB below 200 Hz. Because of the way the ear "works", and Dolby S-type's adaptive form of signal processing which applies the necessary amount of noise reduction depending on the spectral content of the input signal, Dolby S-type is very much more effective than a single broad-band system. Additionally, the system offers a significant improvement in high and low frequency headroom, particularly useful when considering the wave-forms currently available from synthesizers.

Dolby S-type draws on techniques from Dolby A-type, B-type, C-type and SR systems. In each case these techniques have been suitably tailored and simplified for IC implementation. While not as complex or sophisticated as the professional Dolby SR system, S-type gives the 1 inch 24 track an audio performance previously unobtainable from other low cost multitrack recorders.

Review of Interbee '90

Some 26,000 people visited the three-day event at the new Nippon convention centre in Makuhari. The extra space was a big attraction for the 350 companies that strutted their stuff and Sumi Kato of the show's management was pleased to see such good support. InterBEE remains pretty much a domestically-oriented show even though there were more foreign exhibitors. Technology, rather than business was the mainstay and the manufacturers involved were able to show products that were smarter, lighter and more functional. Matsushita, Sony and JVC displayed a wide range of digital equipment. Hirano, too, demonstrated 1/2-inch digital technology, the VTR AJ-D350 and showed a preliminary release of a combined 1/2-inch digital VTR camcorder. NEC featured its N-VUSE (Videofonic Universal Editing Systems). NEC's TQE-8200 commercial filing system attracted a great deal of attention. Ikegami used a 10-minute Hi-Vision programme as well as a 3-D show displaying their camera technology. Most cameras at the show were almost CCD-based. Hitachi's exhibits particularly focussed on a variety of new, highly sensitive cameras for studio and field use.

Hariprasad Chaurasia on US charts

Now, the album released by CBS in India, a recording by the Osho (Rajneesh) ashram, Pune, was licenced to a US label by R. V. Pandit. The CD sales of the album saw it feature on the Billboard charts. This follows the success of L. Subramaniam whose album also belonging to CBS India, was released in the US for world markets and gain featured on Billboard charts. The time has come to sell rights of Indian classical music to US labels instead of 'Indian' labels operating abroad. This way the aggressive marketing and label acceptance will push Indian music into the limelight in the Western Markets.

International Events

Multimedia '91

The Multimedia '91 Exhibition and Conference will take June 25-27 this year at London's Olympia 2. Billed as "The First European Multimedia Event" (not entirely true) further information can be obtained from Lynne Davey at Bilenheim Online on +44(81) 868 4466.

APRS '91

Still on the exhibition theme the annual APRS exhibition (their 24th) will also be held at Olympia 2 in London. Dates are the 5th-7th June. If you want to get in touch with the organisers you will find them at their new address: 2 Windsor Square, Silver Street, Reading, Berkshire RG1 2TH, UK. Tel: +44(734) 756218. Fax: +44(734) 756216.

NAB

- 15 April to 18 April '91
- Las Vegas, USA.

Broadcast '91

- 20 May to 22 May '91
- Hong Kong

17th Montreaux Symposium

- 13 June to 18 June '91
- Montreaux, Switzerland

Pro-Audio Asia and Sound & Light Asia

- 10 July to 12 July '91
- Singapore

Interbee

- November '91
- Japan

Latest at I.B.C.

ABEKAS : A number of enhancements to existing products were displayed for the first time in Europe. Products on show included integrated production systems, video effects systems, disc recorders post production switchers and character generators. The ABEKAS Solo (A-34) took the eye of many corporate and retail production houses.

AKG: A special feature on display from AKG was the DSE 7000, A digital audio production system that offers an 8 track recorder editing system and mixing console all in one unit.

AMEK: THE "Medici" equalizer was introduced at IBC. Jointly developed by Rupert Neve and Amek, the Medici is a parametric equalizer with remote control.

D.A.R. : DAR/Digital Audio Research launched Sound Station/DSP, which adds advanced digital signal processing and audio parameter automation of Soundstation II.

FOR - A : Seven products were launched at IBC by FOR-A. The DUM-2500P Composite Digital Post Production Switcher, the MF-1000 P 3D Up-grade for the MF-1000 Digital Effects/TBC, the VTW-360 Character Generator, the HMC-1020 Digital CCD Camera, the UDP-1000P Image Processor with TBC, and the AM-100 Audio Follow Video Mixer.

Singapore cheats on copyrights

Over 1.5 million pirated cassettes which had been exported from Singapore were seized in Africa. It is estimated that the pirate cassettes would be worth around US\$ 1.4 million.

The organisation behind the importation and distribution of the cassettes belongs to Mr. Kalwani (an Indian?) whose previous base was in Liberia where considerable importation of pirate product had been detected.

The main problem stems from the copyright situation in Singapore which currently offers no legal protection to any country other than the United Kingdom and the United States of America.

GRASS VALLEY GROUP : New options were displayed for Kaleidoscope and Kadenza. Also introduced were the model 110 mixer, Dubners D1 Turbo Paint; MAX 900 Component DA's the EMPHASYS encoding systems.

HITACHI DENSHI : A range of new cameras were introduced. The SK-F1, SK-F2, SK-F700/F710 and 2-ONE. All of which are broadcast CCD cameras.

JVC : A range of new cameras were launched, the KY35 and KY90x17 FIT CCD cameras with triax remote control, JVC also displayed the BR-5420 CE portable SVHS C cassette recorder.

BTS : The LDK9 Frame Transfer CCD camera with over 700 lines resolution was unmasked.

OTARI : The new MTR15 Super Analogue Mastering Machine was released and is available in 1/4" NAB or DIN versions.

QUANTEL LTD : IBC saw the UK launch of Picturebox which offers low cost still origination, storage and presentation. New enhancements were also shown for the Harriet and High Definition systems.

SONY : As expected, the largest pavillion-SONY displayed a range of serial digital audio/video routing switchers, D1 and D2 VTRs the DME-9000 Digital Effects Systems and the DVS-8000 Component Digital Production/Post Production Switcher.

KABA and Studer Produce High end duplicating system

Studer Editech Corporation and Kaba and R & D have announced a co-marketing agreement whereby KABA will sell the Dyaxis 2 digital editing system as a 4 track tapeless master unit with the KABA 4-Track realtime cassette duplicating system. Realtime cassette duplication from a digital source now becomes twice as fast as previously possible.

Audio for the 'B' side of the cassette is loaded on to the Dyaxis hard disc where it is reversed and stored while 'A' & 'B' sides is easily accomplished. The Dyaxis can then be used as a tapeless master to drive the KABA 4-track realtime duplicating system which will produce a quoted system frequency bandwidth of 20-20kHz.

The clients recorded material remains in the digital domain from the original recording all the way to the production cassette.

For a number of years KABA has been a source for trunk systems for cassette loaders, imprints, shrinkwrap equipment, mastering and signal processing equipment. The relationship with Studer Editech expands KABA's focus on providing integrated system for production of high quality in cassette copies.

Ampex introduces wraps for AD0 100 effects system

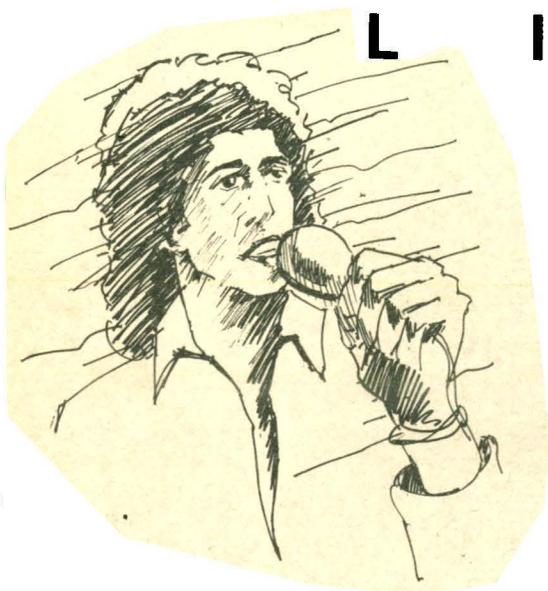
Ampex has unveiled 'wrap' effects capabilities for its low cost AD0 100 digital effects system.

Called 'wrap speed', these new effects will be available for both new and existing AD0 100 systems.

Wrap speed effects were specifically developed for the AD0 100's architecture and control interface, allowing effects that are not only sophisticated but highly controllable by the operator.

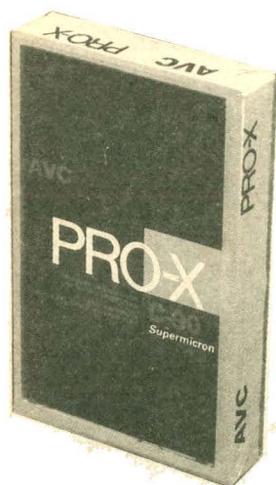
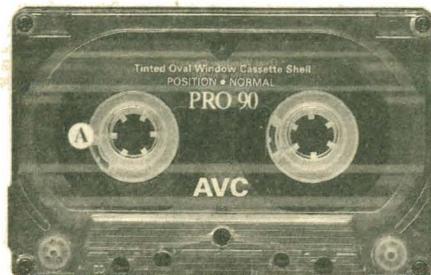
Wrap speed also includes two other major AD0 100 system capabilities improved on-air (shot-box) operation; and expanded interfaces. Interfaces include Ampex AVC switchers, Betacam emulation, and GVG 100 and 300 switchers. Wrap speed effects will be available for deliveries in both NTSC and PAL.

*Available spare capacity for slitting of audio and video jumbo rolls on fully automatic Japanese Fujimoto Machine.
Contact : Messers. Satyam Audio Video, 323 Champaklal Industrial Estate, Slon (East), Bombay 400 022.
Tel. 4071421/4092011*



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LYREC ACQUIRES ROBOTECNICA

LYREC of Denmark is proud to announce that it has acquired 100% of the Italian company ROBOTECNICA from AEG, Germany. ROBOTECNICA has been established in the audio industry for many years and has a product history covering a variety of products including studio record players, cassette duplicating equipment and cassette loaders. Most recently, ROBOTECNICA has been concentrating exclusively on the manufacturing of audio cassette loaders and has established a combined distribution network in the USA, UK and South Korea with Lyrec. The present product line of ROBOTECNICA comprises KRONOS 4 and TACHOS 90 audio cassette loaders. Says LYREC's Managing Director, Orjan Svedberg, "It was a logical conclusion for us that the two companies should come together. Combined, we are able to supply a turn-key facility from Master-Making through Duplication and Quality Control, to the final loading of the Cassette Shell. ROBOTECNICA's expertise in their own field makes it a perfect partner for us." Mr. Attilio Rizza, Managing Director of ROBOTECNICA since 1987 and his

IFPI lists India as problem

India, as per the report on piracy statistics for 1988, pirated 152.5 million cassettes worth US\$ 150 million. Piracy accounts for 52% of the market. The laws in India the toughest anywhere in the world. Due to piracy India too loses heavily just like the U.K. and U.S.A (see report Singapore cheats on piracy in this issue).

Over the past 2 years, pirates, like the consumer, have moved into Compact Disc technology. Playback carried a report on Thomson owned by an Indian in Dubai putting up a CD plant with the help of Philips, Netherlands.

IFPI is devoting considerable resources to protect the recording industry from this grave threat and with its National Groups has devised a specific CD piracy programme which is aimed both at preventing manufacture as well as sale of infringing CDs.

staff will continue to be in charge of the product development and production in the new factory in Monza, whilst certain marketing and field service operations will be carried out by LYREC in Denmark. In addition to LYREC's acquisition of ROBOTECNICA, the North American distribution arrangement has been altered. The Audio Systems Division of AEG in USA has been acquired by Media Technologies, a company jointly owned by Mr. Rainer K. Zopf and LYREC. The new company will be responsible for continuing to market and distribute the range of Lyrec and ROBOTECNICA products and will remain located at, 2201-K Fifth Avenue, Ronkonkoma, NY 11779.

Orjan Svedberg, Managing Director of Lyrec says on FRED: "We are very pleased with the growing acceptance of the FRED concept for editing". FRED is a low cost, portable, editing tape deck for review and cut/splice editing of 1/2" tape. It is only the size of a typewriter and is a complete and independent editing facility which has proved to be particularly useful for non-technical staff. It is completely operational without any external equipment. Deliveries in the latter part of 1990 totalled more than 160 units, with the UK territory accounting for around 60 units.

PHOTOKINA - INDIAN exhibitors

In the world fair for imaging systems in Cologne, the three Indian exhibitors reported good results not only in establishing contact with buyers from many countries but also in procuring initial orders for the supply of high technical products made in India in spite of competition from world leaders.

The Indian companies exhibits were instant & mini cameras, film projectors & accessories and photo films. In respect of cameras, the Indian companies received definite business enquiries from Egypt, Arab and East European countries. Developed countries like the United States showed interest in some products in addition to buy back arrangements concluded with a Japanese company for manufacture of camera parts in India. The Indian cinema projector is already in demand in the United States and the exhibitor for this item was able to appoint distributors in few European countries including Germany with business prospects from Spain, Iran and Eastern Europe.

Over 600 Indian visitors came to Photokina to study the latest in the photo, video, audio, cine and professional media sectors. This world No.1 fair attracted 1351 exhibitors from 34 countries and 165,000 visitors from 127 countries which is a record so far.

Mitsubishi's VCR's that Audio-Edit out TV Commercial

MITSUBUSHI Electric Corp started selling a video cassette recorder that automatically edits out commercials when it tapes most films shown on TV.

Tokyo Broadcasting System Japan's largest privately owned network claimed that it had to protect its advertisers. They began to mix its broadcast signals with some electronic chaff that would confuse the new machines. If home taping viewers are willing to watch one film while recording another, and turning the commercials off when it appears. Mr. Akitsuna Furuya the chief spokesperson for Tokyo Broadcasting said: "We think that everything should appear on tape just as we broadcast it". The new Mitsubishi machines sold briskly and therefore is now weighing whether more importance should be placed on viewers or the close knit world of Japanese Business.

In Singapore, television buffs were eagerly waiting its arrival here, but their hopes will be dashed. Firstly there is no hope to sell the machine there and secondly it will not be able to carry out the functions as the Singapore Broadcasting Corporation broadcasts since they do not put in a signal that indicates the end of a commercial.

Ramsa Introduced

Ramsa Acoustic Environment Control System offers various acoustic environments like concerts, theaters, seminars, etc. meeting the ever increasing needs of the user. State-of-the-art acoustic control technology such as the space acoustic theory sound creation that controls the echo effect, sound orientation that realise a natural feeling of direction and sound image movement that unrestrictedly meets the requirements of the performance. Acoustics production are for multi-purpose halls, AV theaters, discotheques, banquet halls, conference rooms and gymnasiums can now be used. This acoustic environment system can be used to control the reflection of sound, remaining sound, movement of the sound image by computer control, and to electrically create a feeling of spreading sound and moving sound. As data obtained by actual measurement that have been made in various types of halls and theaters, the computer

controls the DSFC, which adds remaining sound and reflected sound to the playback sound, and plays it back from wall-mounted or ceiling-mounted speakers. The modes can be set for concerts, theaters, churches, opera houses, etc. It can create false acoustic effects such as moving the sound forward and backward, to the left and right, rotating the sound. In theatres and in lecturing halls where the sound is conveyed through public address systems, the transmission of echo and sound may cause time difference so that the voice of the performer or lecturer is heard from different directions. The sound image orientation system uses computer control in this case to digitally delay the sound. By using the pattern control of the computer, delay time is applied to the sound signals, delivering the sound from speakers on the walls or in the ceiling. All the sound appears to be natural and accurate sound image orientation.

DCC LOADER

Tapematic is currently producing an audio tape loader that is compatible with the new Digital Compact Cassette format. Introduced ten years ago, the original Tapematic 2002 has now been phased out and is being replaced with the DCC upgrade 2002 CL.

The new design makes subsequent upgrading to DCC a relatively simple operation with the minimum modification and retrofit parts. According to a company spokesman Tapematic has never really been behind DAT. Instead they have been for sometimes quite active 'behind the scene' in developing a DCC compatible loader are quite happy to have committed themselves to the new digital tape format. All recent orders for the old tapematic 2002 audio tape loader have automatically been upgraded to the new CL version.

Audiorec active in London

Joytindra Patel is operating about the most savvy Indian label in U.K. By the looks of it, the style is totally English. Jonny Zee his find and success is being promoted by International Radio Productions with free copies of vinyl for airplay. Now released is Dal, from Canada, again Bhangra fusion stuff, apparently also appealing to the english night club dance scene.

Playback received press releases direct from U.K. on a CD of Purushottam Das Jalota, songs of Surdas - The Bhramageet, labelled as a contemporary master of the timeless tradition of Kirtan singing. The next two in the series due for release by the same artist with titles as "Songs of Kabir-The Call of The Devine" and "Ashthachhap Poets-Prasing Krishna". All three albums were recorded at London using the latest digital technology and comprehensive notes in english and hindi accompany each disc.

Also an compact disc released in March is Budhaditya Mukherjee-'Inner Voice', a sitar recital. The CD booklet is full of useful information.

Shaheen Samad of Bangladesh, is being heavily promoted. 'Mohabbat mein yeh Kya' a ghazals, bhajans and geet album is released on cassette and CD. The second release 'Live Concert at Dubai' is released on cassette and video. Al Mansoor Video Centre collaborates.



L To R JYotindra Patel of AUDIOREC and Sarod Maestro Amzad Ali Khan at release of 'SONGS OF SURDAS'

PLAYBACK --DELHI REPRESENTATIVE

Ashok Wassan has taken charge as Playback's man on the spot in New Delhi. Delhi is the epicentre of the biggest music market, Northern India. Numerous music companies now exist and operate from New Delhi. Playback intends to feature more on this market hence forth.

This is an invitation to all, I repeat all music companies based in the

entire Northern region to contact our representative with full information on new releases, to be published in our magazine.

**Contact: Ashok Wassan,
836, Lajpat Rai Market,
Delhi-110 006.**

Hello: 2919734/2917074

Popular hits bearing the **STERLING** label

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PRODUCED BY : RAMESH RAO
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MUSIC : LAXMIKANT PYARELAL

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VINOD CHABBRA'S
**MEENA
BAZAR**

PRODUCED BY : RAJ V. CHABBRA
DIRECTED BY : P. CHANDRA KUMAR
LYRICS : SAMEER, NOOR DEVASI
MUSIC : NARESH SHARMA

दिल्ल
निर शक्ती दिल्ल
नैट यतीउं रे
NAIN PREETO DE

PRODUCED BY : SHIV SHAKTI FILMS
DIRECTED BY : YOGESH CHHABRA
MUSIC : SURINDER KOHLI
LYRICS : BALBIR NIRDOSH, DALIP TAHIR

C.S. BROS. PRESENTS
HUMA FILMS INTERNATIONAL
**SWARG
JAISAA
GHAR**

PRODUCED BY : MEHMOOD NAZIR
DIRECTED BY : SWAROOP KUMAR
MUSIC : BAPPI LAHIRI
LYRICS : MAJROOH SULTANPURI

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SINGER : LATA MANGESHKAR
LYRICS : GULZAR

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MUSIC ON

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THE MAGIC OF MUSIC

OTARITEC HOSTED JAPANESE AUDIO FAIR

Tokyo, Japan, Otarited has hosted an Audio Fair in Tokyo. The new Trident Vector 432 was the focal point of the event. Otaritec has had recent success in selling the first Vector in Japan.

Also highlighted were the latest in Tape Machine Technology from Otari and Otari's Diskmix-3 Moving Fader automation installed in the Trident Vector Console.

EXTRA TIE - LINES FOR DMR12

DDA has released, as an option for its DMR12 recording console, a block of 96 additional tie-lines which supplements the standard 96 already fitted to the console.

This total of 192 tie-lines in the console makes the DMR12 one of the best value-for-money desks available right now, with its possibility to provide up to 112 inputs in mix, with four band EQ on the main 56 channels, all in just over 2 metres of length.

SSL CONTROLS STUDER TLS ES-BUS SYNCHRONIZER

The system consists of a Studer A820-24 track recorder, two A820 1/4" master recorders all with integrated Dolby SR/A and a JVC PR 900 Umatic.

All machines are provided with Studer TLS4000 synchronizers. Also supplied is an SSL 4000G mixing console with synchronizer controller.

The speciality of this system is that, for the first time in the Video/Audio postproduction environment, the SSL studio computer controls the TLS synchronizers via an Es-Bus interface specially built for this purpose by a British manufacturer CB Electronics. SSL uses the Adams-Smith protocol, and the CB interface converts it to Es-Bus, thus implementing all commands and features from the SSL machine control repertoire and adding some new ones like the virtual master mode and manual synchronizer control

BSS IN INDIA

BSS Audio report increasing dynamics processor sales to prestige clients on the Indian subcontinent. La Musique Studio in Mahalaxmi recently took delivery of DPR-402 Comp/Lim/De-esser and DPR-504 4-channel Noise Gate processors to assist in music production for TV, Film and jingles. Early 1991 has also seen the supply of DPR-402 and DPR-504 processors plus the new DPR-404 4-Channel Comp/Lim/De-esser to Sargam Studios in Bombay, whilst the Govt. of India Films Division has installed four each of the DPR-402 Comp/Lim/De-essers and DPR-502 Dual MIDI Noise Gates for multilanguage mixing and music scoring.

July 10-12, Singapore Pro Audio Asia 91

The Third International Trade Exhibition for Professionals in the Recording, Public Address, Sound Reinforcement,

Installation/Contracting, Sound-fo-Vision, Broadcast and Duplication Industries in Asia, is on schedule. The 1st and the 2nd exhibition were held in Hongkong. A new concept exhibition for the leisure and entertainment industry, SOUND & LIGHT ASIA will be staged adjacent to the PRO AUDIO ASIA show. SOUND & LIGHT ASIA will definitely benefit from the close relationship that the pro-sound and lighting industries share.

To date, the Italian National Group organised by the ASSOCIATION OF ITALIAN DISCOTHEQUE AND THEATRE EQUIPMENT MANUFACTURERS (APIAD) in co-operation with the Italian Trade Commission in Rome have already reserved 600 sqm in Sound & Light Asia. In addition, the SOUND AND COMMUNICATION INDUSTRIES FEDERATION, SCIF who organised the UK Group at PRO AUDIO ASIA each year (In 1989, being the first time that the largest UK Group who had ever participated in an exhibition in Asia); and the

PROFESSIONAL LIGHTING AND SOUND ASSOCIATION, PLASA (UK) are being given Government support to bring a Group.

Participating companies already include ARX (Australia), Bose(USA), COMMUNITY (USA), D.A.S. AUDIO (Spain), ECLER (Spain), INOVA (Singapore), NEXO (France), NUMARK (USA), SELECON (New Zealand), TELEX (USA) and others.

A three day technical seminar will also run in conjunction with these two shows.

Arthur Spindle, director of sales and marketing for Business & Industrial Trade Fairs, the organizer of the event describes pro-audio in Asia as a 'virgin market'. Asia is no longer content with crackling loudspeakers and unreliable sound.

Neither are they already in the iron trading grip of Japan in this highly specialized market- a fact that American manufacturers should duly note. If the US industry does not move on this matter and become more involved with professional sold in Asia, according to several spokesman at the fair, their voice will fade to a mere echo while the British and Japanese continue to beat in, loud and clear.

A lot of pro-audio manufacturers are able to pick up distributors for India at the exhibition itself.

REVIEW: AV & BROADCAST CHINA '90

Once a year Broadcast equipment suppliers from various countries and regions meet in Beijing to exhibit their newly developed and established products while broadcasters from throughout China visit the exhibition as well as attend the seminars held in conjunction with the show to discuss the progress of technology and purchase equipment required.

AV & Broadcasting China '90 saw more than 300 firms taking part in the six-day third international audio-visual, broadcasting theatre technology and equipment for China.

The exhibitors were from China, Taiwan, Hong Kong, Italy, Germany

(Contd on pg 80)

OTARI acquire King Instruments

Jack Soma, President of Otari Corporation of California and William Cline, President of King Instrument Corporation of Westboro, MA, have announced an agreement for the acquisition of the assets and operations of King by Otari Corporation.

The purchase which was effective on the 28th of September 1990, will make Otari the largest manufacturer of audio and video tape loading machinery in the world.

According to Soma, "Otari has been looking for manufacturing capacity in the US in order to provide freedom from the foreign exchange nightmare and any potential restrictions on imported goods".

Speaking of the acquisition, Cline commented, "Since the founder, Mr. James L. King developed his first audio cassette loader in 1969, King has enjoyed the number one position and now as part of the Otari Corporation group, we look forward to continuing in

the tradition that has set King apart in this industry.

No immediate changes to the staff or operation of Kings are planned, but according to Otari, several organizational possibilities are being considered; the King operation may serve as a manufacturing source for Otari worldwide. In the future, the Otari Corporation group, now including King, will be in a position to develop more efficient products and thereby contribute to the growth of the audio and video duplication industry.

This second acquisition follows a strategy set out by M. Hosoda, chairman of Otari Inc to diversify Otari's business. In June 1989, Otari purchased Sound Workshop, Inc and Digital Creations Corporation, New York based audio mixing console and automation systems manufacturing companies.

OTARI Rolls out digital audio disk recorder and editor

Unlike other Macintosh based digital audio systems Otari's DDR-10 (right) comes fully configured.

It utilises a self-contained, integrated design with 25 MHz Macintosh IIcx computer, 5 megabytes of RAM, 30 minutes of stereo full band with digital audio storage and a 19" monochrome monitor required.

The DDR-10 system has a dedicated ergonomically designed hardware control panel and autolocator to turbocharge the sometimes cumbersome mouse interface.

Dual LED time displays for current time and event time and the 100 cue point autolocator team up to allow instant access any part of a sound file. On-line cue storage allows insertion of file markers on the fly to streamline the editing process. Its non destructive editing design improves speed of operation when making changes.

DN735 solves editing problems in stereo

The new DN735 solid state recorder from Klark Teknik has been specifically designed to solve the problems experienced with editing programmes in stereo.

It has two extra tracks of high quality audio which simplifies editing when audio is required to cross fade from scene to scene.

Also available is the Midas XL Two auditorium console which occupies minimum space. It is ideal for any live situation.

Digital Audio Research's Sound Station II with new ADR system

AES Convention, Paris... The Soundstation with DAR's exclusive WordFit Automatic Dialogue Synchronization has been acclaimed. Major broadcast and post/production facilities from Europe to the Far East agree that WordFit makes dialogue and foreign language dubbing easier and faster than ever before.

"Word Fit takes the drudgery out of ADR editing, it eliminates hours of hand editing" say the expert. "Clients didn't want to spend time (about 8 hours or so) on analogue getting lip-sync right. But now, dubbing with Sound Station and WordFit, we get lip-sync in only one or two hours". This system would be of great use in India with 20 languages and multi-lingual media.

Unique to DAR, WordFit Automatic Dialogue Synchronization is available as an option for all 4, 8 and 16-channel Sound Station System. Sound Station with WordFit synchronizers and edits replacement dialogue by automatically aligning the new material to the audio modulations of the original (guide) track. WordFit's dubbing accuracy is further enhanced by its ability to compensate for differences in background noise, pronunciation, gaps between words, different actors, and even different languages.

Drake 6000 Series Talkback

France Telecom decided on the Drake 64 x 64 system because its talkback system is one which is easy to use, easy to integrate, one which can be added on to and re-configured as well as being reasonably priced. Also it is a big system.

The Drake 6000 system is a modular system which means you can add on to it for your future needs, giving greater flexibility. The talkback system helps increasing intercommunication at the facility.

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

(Contd on pg 80)

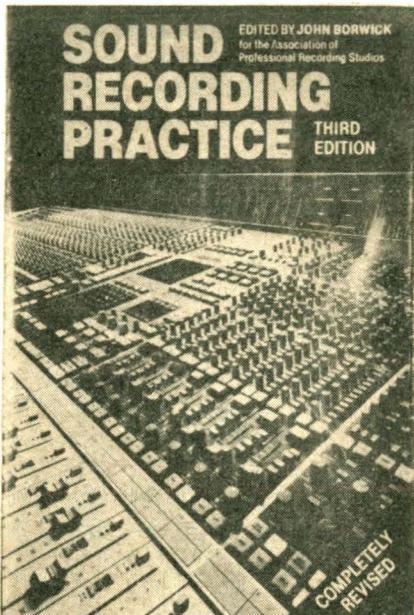
SOUND RECORDING PRACTICE

By JOHN BORWICK

Pages - 568

Rs. 1600.00

Publisher : Oxford University Press



The sound recording encompasses musicians, acousticians, electronic engineers and maintenance

broadcaster. A full understanding of the specialised equipment used to record and reproduce speech and music, and of the operational techniques which have been evolved for the last sixty years is presented in this multiauthor book. The specialized authors (27 in all) are working specially in their part of this sound recording industry.

Sound recording practice is published by OXFORD University Press-Oxford for the Association of Professional Recording Studio (APRS), which organized trade exhibition and an advanced Recording Technique course every year in June and September respectively. The book is edited by famous personality in audio named John Borwick.

There are 28 chapters which are divided into five sections as:

1. Technical Introduction
2. The Equipment
3. Recording Techniques
4. The Consumer Product
5. Allied Media

The book starts with basic programme chain of a typical sound recording studio and stages of mastering for Vinyl disc, Compact disk etc. and also covers the basic electronics and acoustics, digital theory. Then it covers studio planning and on stall or along with good hints on Studio Acoustics.

The Equipment section deals in Microphone, Mixing Console, Sound Processor Console Automation and digital routing etc. Loudspeakers and Control Room monitoring, analogue and digital tape machines, different parameters of tapes, cassettes, standards alignment procedures.

CHAPTER ONE: This chapter is completely devoted to Mobile Recording Units and Maintenance.

In Recording Techniques section spoken words, music, popular music, electronic music is dealt in good details.

Disc cutting, vinyl disc processing, Compact disc processing, Radio Broadcasting, Television, Video, Film in general are covered in Consumer Product Slot.

Appendix Section Lists: British Standards, German Standards, NAB, IEC, ISO. Bibliography APRS information sheets, Units with Glossary at end. This book is to the point and it is recommended for those who are well versed with this medium before because each author is an expert and he expects from the reader a sound knowledge in science, electronics, electricity etc.

"A GOOD REFERENCE BOOK FOR THE BOOKSHELF".

DAMAN SOOD

ELECTRONIC POST-PRODUCTION TERMS AND CONCEPTS —

By ARTHUR SCHNEIDER

Pages - 152

RS. 400.00

Publisher : Focul Press

As the name of his book suggests this dictionary is written for beginners, students, and other non-technical people who work for the television industry. This book offers expanded definitions of television and video tape editing. Some of the definitions carry photographs and diagrams to clarify about this highly technical field.

This is definitely recommended to the professional bookshef. Can you tell me offhand what these alphabets stand for? CCU, CPU, CCD, CAV, CRT etc., or take another guess what these alphabets say ADC, ADO, ADR, AFC, AGC, ALC, ASC, ASC II, AST, ATR, got puzzled! To know exactly what all these symbols stands for, means you know your job well. These abbreviations are commonly used among professionals and in manuals or books quite often and if you don't understand it, you are nowhere. This book emphasizes nuts-and-bolts information in 152 pages only. So grab it at once. This is 1990 edition and the author has experience of 40 years in network film and video-editing (more than 700 editing screen credits), he has received from Emmy, awards for editing.

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

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

Write to:
Bookshelf Manager
P.B. No. 16164, B.G. Kher Marg.

D.S

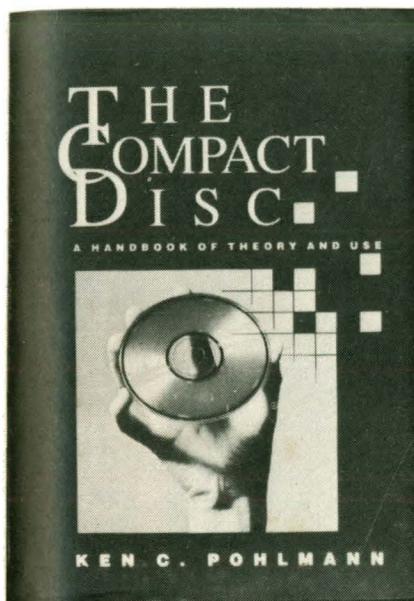
THE COMPACT DISC

KEM. C. POHLMANN

288 pages

Rs. 1100.00

Published at: Oxford University Press



a real need to understand the process involved in the part of recording Engineers and audio enthusiasts. Most have seen on using Compact disc and player but hardly, few really works. This timely book, by an acknowledged expert on digital audio and related topics, covers these technical aspects very neatly.

CHAPTER ONE: Starts with introduction to compact disc in which the author tries to compare LP versus CD in its dimension and storing techniques.

CHAPTER TWO: Is a premier on DIGITAL AUDIO which is quite technical.

CHAPTER THREE: The Compact Disc Systems elaborately explains the compact disc through and through along with lots of illustrations and specifications.

CHAPTER FOUR: Called CD player Design explains the optial head assembling, tracking, focusing of laser beam etc. in full depth.

CHAPTER FIVE: Practical Concerns : Is the next chapter its written very simply in non-technical language about how to maintain, repair, and how to buy and install a CD Player. It is this chapter which really makes the book worth its price and an amateur hobbyist can also grasp this contents fully.

CHAPTER SIX: Nmaed Diverse Disc Formats discusses the future expansion of CD Formats which are already available like CD-ROM, CD-I, CD-V, CD-WO, CD + G magnetoptical ERASAB E CD in short.

The last chapter is really very interesting for Reorcding Engineers and manufacturing technicians especially Figure of CD manufacturing chain and Block diagram of a laser beam recorder. The remaining pages of the book deals with Glossary of Technical Terms and Index.

Each chapter accompanies further Reading references if the reader wants to go in more details. This is the only book which deals in this mysterious hightech subject in full details. Though the book is quite technical and is recommended for everyone who is dealing and interesting in Digital Audio in general. These words of John Eargle, President JME consulting are very appropriate for this book.

"A Masterful treatment of the subject for professional and amateur alike, Pohlmann has the rare knack of making the abstruse simple, and his explanations of the most difficult points are models of clarity."

Recommended with no reservations.

DAMAN SOOD

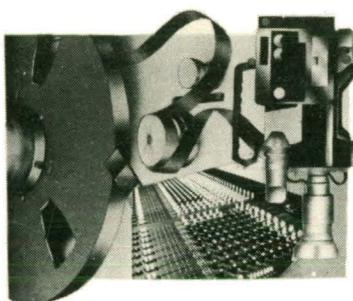
The Compact Disc has been growing rapidly in popularity since 1980. It is a more complex medium than the analogue vinyl LP records and there is

The Indian market is for 150 million cassettes.

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We have been appointed consultants by Weston for their blank and pre-recorded Audio cassettes. We also handle the distribution of their audio cassettes, in Delhi and service the retail counters.

As you know there are very few marketing organisation specialising in consumer product marketing and having a mass distribution network.

We are now negotiating with some of the major companies for distribution of their product.

AKHI MARKETING SERVICES

B-27 Kailash Colony,

Flat No. 2,

New Delhi-11.

Tel. No. 6452148, 6451586, 6447249



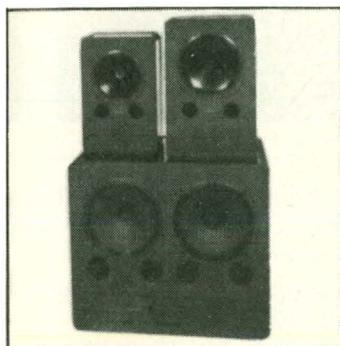
FOSTEX ministudio

FOSTEX LAUNCH NEW MINISTUDIO

The new model 280 is the latest 4 track cassette-based ministudio from Fostex. Offering eight inputs and two auxiliaries the model 280 runs at high speed (3.75 mins) and includes Dolby C noise reduction to ensure optimum quality from the cassette tape format. Along with the added flexibility of the new machine the 280 can also provide MIDI control via the optional MTC1 interface, together with an improved tape transport and EQ controls. Price: £ 599 inc VAT.

Also from Fostex comes the 2016 rack-mount mixer. This 2U high unit can be configured as either one 16:2 or two 8:2 mixers, with each input channel featuring gain and pan controls, and two auxiliary sends for connection to effects units etc. At £ 299 inc VAT the 2016 should find favour with many home recordists.

**For further details please contact:
TOM LEE MUSIC CO. LTD.
15/F World Shipping Centre
Harbour City
7, Canton Road
Tsimshatsui, Kowloon, HongKong.**



NEW MONITOR SERIES

TANNOY ANNOUNCE NEW MONITOR SERIES

Tannoy is launching a new range of studio monitors, with designs that bring together the best of their traditional design philosophy and modern speaker technology. The company has long believed that the Dual Concentric single point source provides the best basis for the natural reproduction of sound, but some time has passed since they introduced their first designs. These new monitor designs therefore take advantage of current state of the techniques in acoustic and production design.

The range stretches from the System 2 NFM (103 + VAT per pair) to the System 215 DMT (2036 + VAT per pair).

For further details see Prosound in this issue

Get a free Product write-up

All you have to do is send a 6" x4" Black and white photo of your product with the specifications and unique features. It shall be featured in our equipment pages without any obligation on your part. So if you are either marketing or manufacturing any of the suggested items, do get in touch.

Active Crossover units, Amplifiers, Analogue and Digital Signal processing equipment, audio cables, audio cassette loader, audio follow video interface, Audio measuring & test equipment, Audio Special Effects Equipment, Audio tapes/ cassettes, Audio transmitting systems, Audio Video editing system, Audio & Video selectors and Distributors, Broadcast consoles, Broadcast mixing consoles, Cassette Duplicating Handling and Production, Ceiling Speakers, Console Automation systems, Console Customising Services, Custom Designed Audio systems, Digital Audio Editing System, Digital Audio Tape Recorder, Digital Audio Workstation Recorder/Editor, Digital Disk Cutting Equipment & Transducers, Digital Disk Production Equipment, Digital Signal Processing Equipment, Disco and Fun Pub Mixers and Pre-Amps, Disco Mixers

(Contd on pg 56)

*After Paris,
Las Vegas and Montreux,
the next stop this year is
Bombay, India.*

TUNE IN TO A 900 MILLION MARKET



A milestone in the annals of Asian broadcasting

Broadcast India '91 is the first exhibition of its kind this side of the Suez ! Opening up a vast Indian market of over 900-million.

Here's an excellent business opportunity for you to meet under one roof, officials and leaders in broadcast technology from over 25 countries. The people who shape the course of the broadcast industry. The people in the TV, radio, video, satellite, cable and film business. The decision makers with whom you can clinch a profitable deal on the spot.

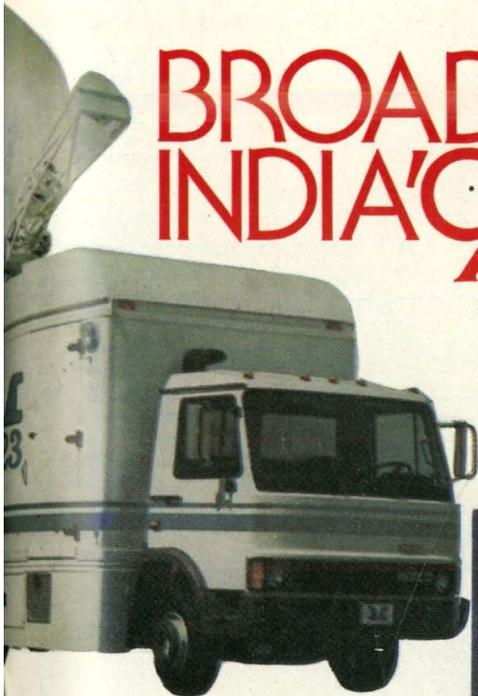
Good business sense

Today, in India itself, with over 55 million radios and over 9 million TV sets, reached by over 520 LPT stations, the stage is all set for a leap in communications.



BROADCAST INDIA'91 EXHIBITION

(Nov. 29 - Dec. 1, 1991)



ARMS/MISC/4091

with the revolution in information technology following the Gulf War, the demand for broadcast equipment is growing at tremendous pace.

It's your chance to source the latest technology and equipment. And find global markets for your products and services. Because at Broadcast India'91 you'll meet the industry's 'Who's Who' of broadcasting.

Remember, as India is located midway between Japan and the West, it is a strategic business centre attracting broadcast personnel from all over.

Don't miss the opportunity to participate in one of the biggest broadcasting events of its kind in Asia!

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- Exhibiting at the show
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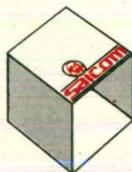
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Address : _____

Country : _____

Tel : _____ Fax/Tlx : _____

Sponsored by : **RAPA**
RADIO & TV ADVERTISING PRACTITIONER'S ASSOCIATION OF INDIA LTD.

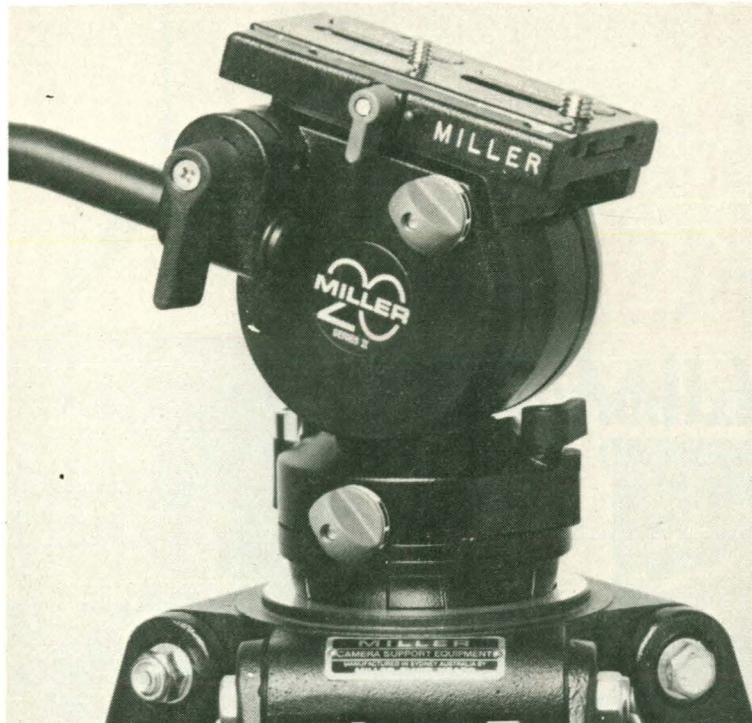


Mail this coupon to the organisers :

SAICOM TRADE FAIRS & EXHIBITIONS PVT. LTD.

148, Admiralty House, Near Colaba Bus Station, Bombay 400 005, India.

Phone: (91-22) 2151396. Fax: (91-22) 215 1269.



MILLER 20 Series II Fluid Pan/Tilt Head

MILLER 20 SERIES II FLUID PAN/TILT HEAD

Miller Fluid Heads have released a new fluid head designed for corporate/industrial video cameras up to 9kg (20lbs). Replacing the previous Miller 20 model this new head is constructed entirely from lightweight die-cast alloy weighing only 1.8kg (4lbs). Improvements include a completely new larger camera platform with a quick release system that allows both hands to be on the camera when attaching. A safety release button is also incorporated and a 60mm sliding action for fine tune balancing over camera's C of G.

The Miller 20 Series II counterbalance system has been upgraded to enable a wider range of cameras to be used. This system provides finger tip control throughout the tilt range of the head as well as protection against camera falls when unlocked. The pan/tilt fluid drag controls have been revised to provide a greater range of adjustment to suit all types of camera shooting environments. Other

improvements include new strengthened tilt and pan locks and handle carrier controls. The Miller 20 Series II is compatible with any 75mm ball levelling or, with adaptor, any flat base tripods.

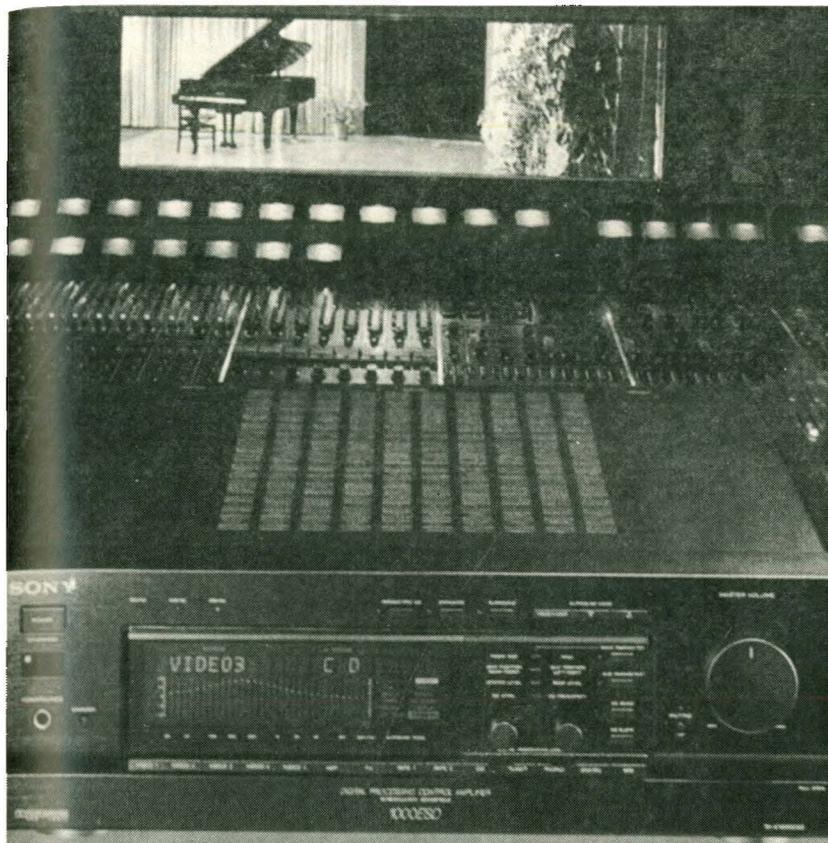
PHILLIPS FC870 DOLBY 3 HEAD DECK

- Three head design for high sound quality and off tape monitoring
- Automatic source-tape selection. Digitally controlled solenoid electronic cassette mechanism.
- Separate tape feed and tape wind motors.
- Multifunctional display featuring operating mode/digital peak level, 4 digit linear/normal tape counter and 2x 15 element peak hold record level indications.
- Dolby HX Pro Headroom extension system. (See article on this subject elsewhere in the issue).
- Fine Bias adjustment, Auto tape selection.
- Dolby B/C noise reduction and independently switchable MPX filter.
- QMS, AMS (Index Scan), Record Mute, Blank Skip, Quick Rewind Stop, Counter Memory Stop.
- Timer mode switch for record or playback using external timer.
- RC-5 remote control bus sockets.
- Headphone socket with level control.



PHILLIPS FC870

SONY'S TAE 1000ES PRE AMP FOR CREATIVE AUDIO



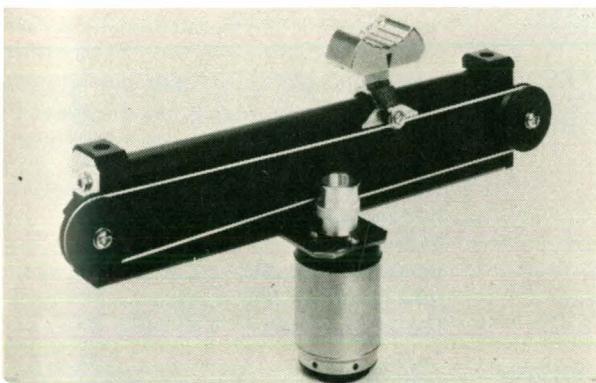
SONY'S CREATIVE AUDIO

Sony have taken a major change or direction with their new audiophile hi-film equipment, introducing the concept of 'creative audio' allowing the user to manipulate the audio material to a significant degree. Their new TAE1000ES preamplifier offers parametric EQ, dynamic compression and expansion, and a sound field processor which can recreate the characteristics of a wide range of acoustic environments, as well as offering Pro-logic Dolby Surround Sound. Each sound field can be tailored to the user's requirements with programmable main and sub-parameters. All processing takes place entirely in the digital domain, and Sony are confident that the quality of the effects is such that it is fully up to the standard of the top-of-the-range ES equipment.

The DSP circuitry employed in the TAE 1000ES is a spin-off from the development of the SDP1000 Digital Effector, a product of Sony's professional division aimed at CD mastering facilities. Sony's UK hi-fi product manager, Tim Mahne, said of the new equipment:

"Before the digital era, and more recently Sony Broadcast's introduction of the SDP1000, the ideal of the consumer manipulating the original audio signal was as much an abomination to Sony's ES division as it is to most serious hi-fi enthusiasts. However, with the acceptance of the SDP1000... we were encouraged to take a fresh approach to the subject of creative audio. We firmly believe it adds a new dimension to serious hi-fi enjoyment, without compromising the original quality of the audio signal."

FADER BY PENNY AND GILES



"The M3000 Series faders developed by a British company are designed for incorporation in audio, video and lighting control consoles. They incorporate touchsensing control with chromium-plated setting knobs and conductive-plastics tracks, and offer high accuracy and repeatability with a rapid response to stored positional commands.

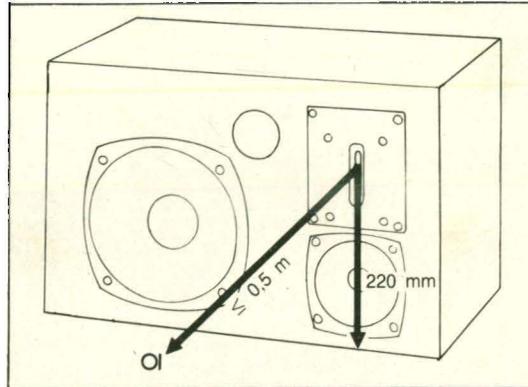
(Penny and Giles Studio Equipment Ltd, Blackwood, Gwent, Wales NP2 2YD. Fax: 44 495 229389) (LPS)

GENELEC S30 NF MONITORING SYSTEM

The GENELEC S30 NF is a three-way system with three integrated power amplifiers and an active crossover network. It is a special NF-monitor intended for console-top use in all kinds of studios.

The long-throw 210 mm base driver has a magnet assembly and high power handling capacity. Both features are needed to reach low cut-off frequency, tolerable efficiency

Electronic overload protection is incorporated in both



S30 NF Monitor Acoustical Axis

and necessary acoustic output in a small enclosure. The midrange driver is designed extremely carefully. The 80 mm cone is specially impregnated to minimize coloration and the response extends well beyond the range finally required. The whole driver is sealed in a cast aluminium alloy housing to prevent chassis ringing. The tweeter is a direct-radiating ribbon unit with moving mass of only 8 milligrams, total flux of 1wb and response extending into ultrasonic range. midrange and treble amplifiers.

For Further details see Pro Sound in the same issue.

Versadyne Reader and Totalizer

Two new products - said to be compatible with all existing duplication systems - have been introduced by Versadyne. The PT-250 Production Totalizer is designed to provide an 'up to the second' running total of production copies. The unit keeps track of copies (monitoring up to 12 slaves) by noting the machines status before and after the cue tone. Two rows of LEDs indicate which slaves are active and a larger display shows the production total. Up to 99,999 can be displayed before rollover and the count will continue indefinitely while the unit is still powered unless reset.

Staggered loading and varying hub diameters do not affect the accuracy of the system according to Versadyne. The PT-250

master unit can be easily attached to the master by Velcro and only requires main power and a single wire to the cue tone insertion circuit. The slave interface can also be attached by Velcro and requires two pickup leads to the tape wiper motor leads (or capstan solenoid) and a ribbon cable to the module. The SR-150 Slave Reader is a portable device for adjusting bias and recording level. The unit includes a playback head attached to an adjustable headblock, a VU meter (plus electronics) and variable record level presets selectable from the top panel.

Provided with taps for mounting on the Versadyne 150 system the unit is simply placed in the tape path after the record head. Head azimuth and height are of course adjustable and variable amplifier gain is provided for accurate bias peaking at lower recording levels. Also featured is an external oscilloscope output and battery test switch.

For further details please contact:

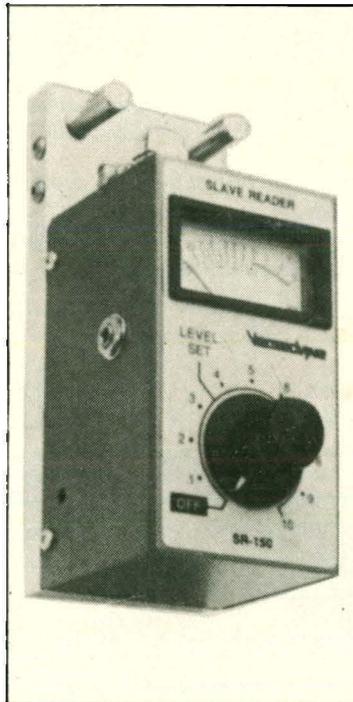
In India:

Scientific Pro AV

Plot No. 397, N-3, Cidco

New Aurangabad - 431003.

Telex: 07 45-299. Fax:(022) 2025083.



Totalizer & Reader

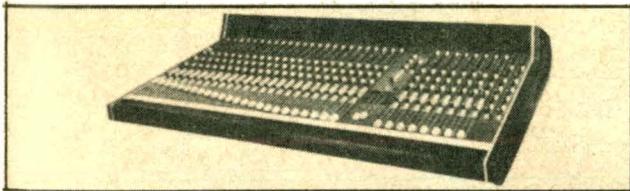
MORE KOSS HEADPHONE

Koss have introduced three new high quality headphones, the first ever to employ titanium nitrided coated driver elements. Koss claims that the new material allows the diaphragm membrane to be made extremely rigid to provide greater clarity in midrange and upper frequency reproduction, whilst reducing the total weight of the assembly. The top-of-the range closed back TNT88 (£ 97) has a quoted frequency response of 15Hz-30kHz. The other new models are closed back TNT66 (£ 48) and the open backed TNT77 (£ 76).



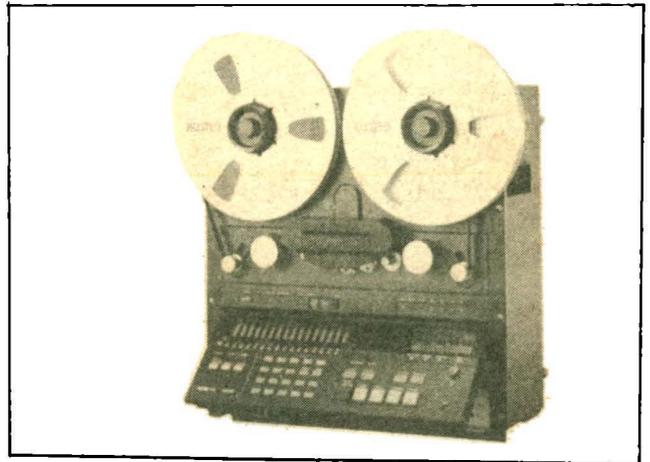
KOSS CANS

For further details contact:
HW International, 3-5 Eden Grove,
London N7 8EQ.
Hello: 01-607 2717.



SOUNDTRACS PC MIDI GOES 24-TRACK

Due to "an overwhelming demand from the market" for 24-track consoles to packages with the many inexpensive tape machines currently available, Soundtracs have



G 16 from FOSTEX

FOSTEX : SWEET LITTLE G16

First came the B16, then the E16, and now... the G16. Fostex's newest 16-track recorder is based very closely on the E16, but it features a quieter and more efficient transport, and the electronic design has been refined too. An optional built in synchroniser allows the G16 to feed SMPTE in fast wind or play mode to any external machine, and it can read external code at high speed and chase it. It also supports, and will respond to MIDI Time Code. The audio circuitry has also been improved, and Dolby C noise reduction is featured, as on the E 16.

announced the introduction of a PC32 Series console. The P632 is an extension of the extremely popular PC MIDI series consoles, comprising the PC MIDI 24 and the PC MIDI 16.

The facilities on the PC MIDI, which includes MIDI control of mute automation, create a dynamic and sonically transparent sound which is well-suited for high quality track laying, as is emphasized by the use of the consoles in programming suites around the world. Air Island, and Swanyard are numbered amongst the owners of the PC MIDI 24 in the UK. With 32 input/output channels, the PC32 provides 72 line inputs on mixdown with MIDI control of muting on inputs, monitors auxiliaries, and effects returns, 24 LED paragraph meters are provided to monitor 24 tape returns.

For further details contact :
Soundtracs plc, 91 Eve 11 Road,
Surbiton, Surrey KT8 8AH
Hello : 081 399 3392.

LYREC C-O LOADERS KRONOS 4

Automatic cassette loader for blank and pre recorded tape.

The Kronos 4 automatic cassette loader combines simplicity with high reliability to be the most cost effective high production audio cassette loader. Due to the high reliability of the electronic circuits and pneumatic design concepts, machine down time is substantially minimised.

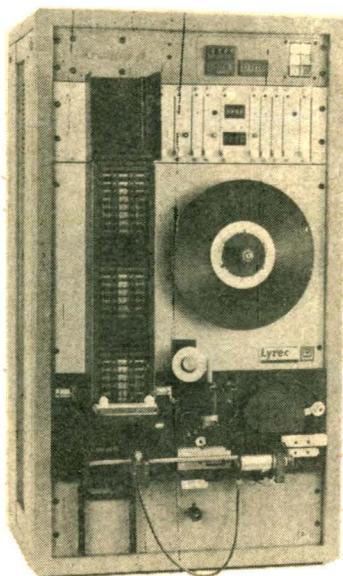
The Kronos 4 employs a unique mechanical leader tape extractor mechanism which deposits the leader tape in a manner as to insure exact tape alignment.

The splicing assembly is simplicity in itself, assuring excellent registration and proper application of the splicing tape.

All the electronics are located on the front pannel, designed in individual plug-in printed circuit boards for easy access to electronic adjustments when necessary.

The tacho controlled tape drive system is accurate within 6 inches of blank tape length. C-O cassettes are magazine stacked and automatically oriented and dispensed into the nest where the loading sequence begins.

One operator can run upto 5 Kronos loaders.



**KRONOS 4-Automatic Audio Cassette Loader
From Lyrec-Robotecnica**

TACHOS 90 B

Automatic cassette loader for blank and pre recorded tape.

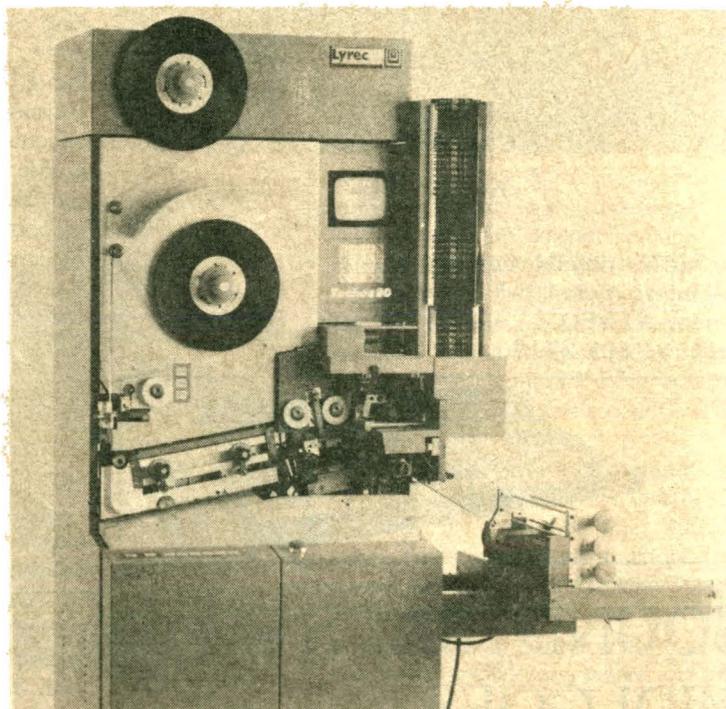
Tachos 90 B is the fastest cassette loader presently available. Winding speeds up to 30 meters per second.

Tachos 90 B is equipped with two supply reels with automatic change over.

Tachos 90 B is equipped with two individual winder /splicer units. While winding one cassette the next C-O is being prepared in the second winder, leader extracted and ready to receive the next programme.

Every function is digitally controlled by software from the mechanic and pneumatic sequences to the speed of the motors.

**LYREC MANUFACTURING A/S
BOX 123
DK - 2740 Skovlunde
Denmark
Tel + 45 44 53 25 22
Fax + 45 44 53 53 35
Tlx 37568**



**TACHOS 90 B Fully Automatic Dual Supply Audio Cassette
Loader with Stacker from Lyrec Robotecnica**

Celebrating at Jet Speed

Its been really fast. One of the reasons is we have'nt had time to take a breath. Doing the complete production for the top four labels is one of the reasons.

Velvet Voices
Magnasound
Bremen
Echo
Music Today

Quality is what these four labels are now famous for. quality is what is needed for a good product. Quality is actually the one quality we have (100% guaranteed) which these top four music labels prefer us for.

Its not only we have the state-of-the-art-equipment. The entire operations systematised to ensure an error free product. Whether it's mastering or the bin-loop master tape, our highly qulified staff who handle the actual production, and reject any cassette, whether for a little less perfect screen printing or cellophining. The end product meets the highest standards in all aspects.

We celebrate the first year with a sense of satisfaction. The high standards we have set for ourselves will only push us further to give you a better product.

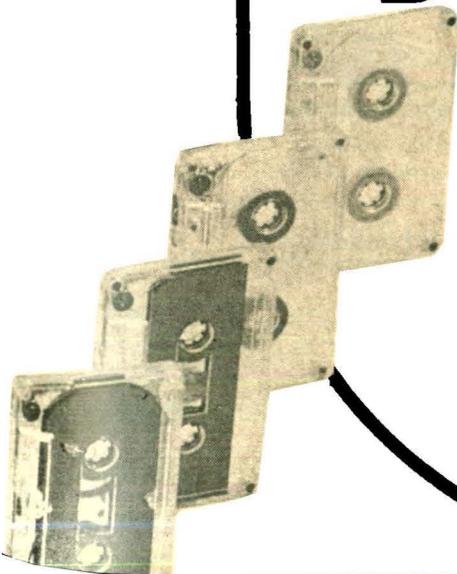
DUPLICATION SERVICES



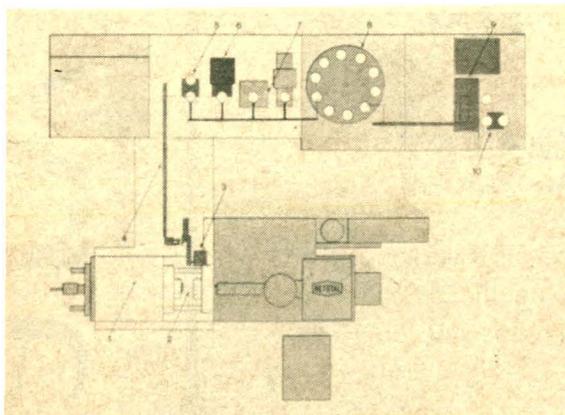
JET-SPEED AUDIO

50, Pravasi Industrial Estate
2nd Floor, Off Aarey Road
Goregaon (East)
Bombay-400 063
Tel. 697363/697435/6884746

1st anniversary



THE UNILINE WAY



The UNILINE WAY is a second generation production system

The UNILINE WAY is a second generation production system from Netstal for the manufacture of CD's in 80 or 120mm formats. The UNILINE is the first single sourced CD system worldwide. Major process components are designed and built by Netstal. The UNILINE features an extremely high level of process and control integration. Process setup, production and quality reports maintenance an diagnostic messages are all made through one interface screen. This is a simple, efficient production system designed to Netstal standards and is available from Netstal.

For further details contact :
NETSTAL MACHINERY LTD.
8752 Nafels/Switzerland
Hell : 058 366111

- 1 Injection moulding machine NESTAL DISC 60
- 2 Mould GPT Axxio
- 3 Take out Robi Sprint
- 4 Disc conveyor
- 5 In-feed buffer
- 6 Metalliser
- 7 Lacquering, coat and cure
- 8 Printer
- 9 In-line quality control
- 10 Out-feed buffer

ZOOM 9002 Guitar effects processor

Two of the stars of the Frankfurt Music Fair came from a new Japanese company called the Zoom Corporation. For the first time, the Zoom 9010 (£ 1299 inc VAT) multi-effects processor is offering independent routing configurations from four audio inputs to four audio outputs, to really take advantage of its processing power: one routing configuration creates four totally independent effects channels, and another allows up to seven effects at once to be used in series. There are four configurations at present, and more can be loaded from ROM cards. New effects programs can also be loaded, considerably expanding the 9010's potential.

The chip that makes all this possible is the ZFX1. Although the name Zoom is a new one, the company has a good 'behind the scenes' track record in designing hardware and software for many of Japan's most successful music products. Zoom also plans to introduce a series of synthesizers in the near future.

The company's second launch product is a very neat guitar effects processor, the Zoom 9002 (£ 349), whose diminutive size most certainly belies its power. The ZFX1-based 9002 will clip on to your belt or guitar strap, yet it can produce six effects at once, including Compression, Tube Distortion, EQ, Pitch Shift, Chorus and Digital Delay. The unit holds 20 present and 20 user programs. One small oversight on the Frankfurt 9002 prototype was the lack of backlighting for the LCD screen-an essential requirement for darkened stage use, surely?



Zoom 9002 guitar effects processor

ZOOM 9002

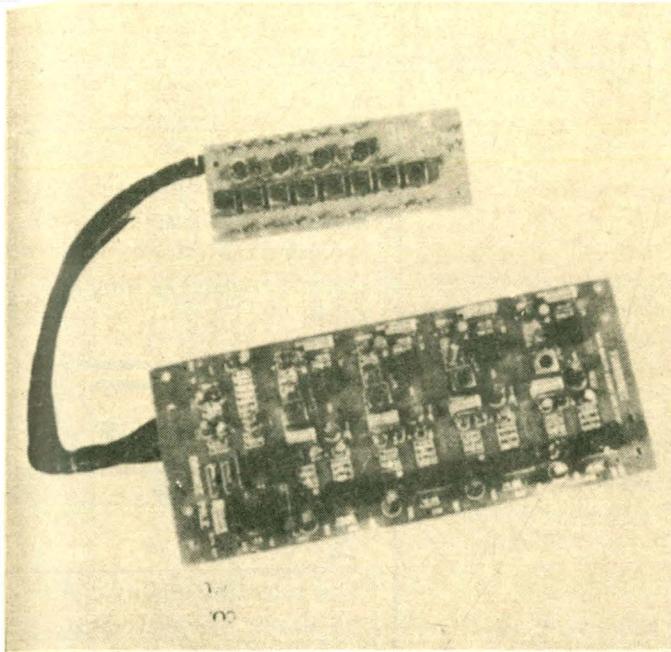
Effects programmes: Compressor, Distortion, EQ, Pitch Shifter, Phaser, Flanger, Chorus, Delay 1, Delay 2, Reverb 1, Reverb 2, SFX.

Memory: 20 present patches, 20 user patches.

A/D and D/A conversion: 16-bit linear.

Inputs: Guitar x 1, Mix x 1.

For further details contact:-
MCMXCIX, 9 Hatton Street, London
NW8 9PR.
Tel: 01-258 3454.



SONY CCP DUPLICATORS

SONY CCP RECORD AMP FROM ORANGE PALE

Turborec, a high quality record amplifier system, specially designed for the Sony CCP duplicators has been introduced by the company Orange Pale, based in Madras. This product is used to upgrade the sound quality of the CCP by the replacement of the original CCP record amplifiers with Turborec. Another very important application of Turborec is that it can be used to convert the master slot in the CCP which is normally idle to a 'slave' with recording capability, hence increasing the production capacity of each CCP machine.

David Santawan, Orange Pale's proprietor has been in the pro audio field for many years, with vast experience in the design and manufacture of a wide range of electronic equipment, and also in the design of recording studios and the maintenance of all kinds of professional audio equipments. He maintains that in his experience of the Sony duplicators, the recording

amplifiers were the weak link and therefore set out to design an amplifier with very high sound quality. The result is Turborec, built very high standards, using professional grade components throughout. Turborec is in regular use now with several manufacturers with great success.

Another interesting product made by Orange Pale is a cassette quality check machine which is specifically designed for speed checking after duplication.

For further details about Turborec and other product, please contact:

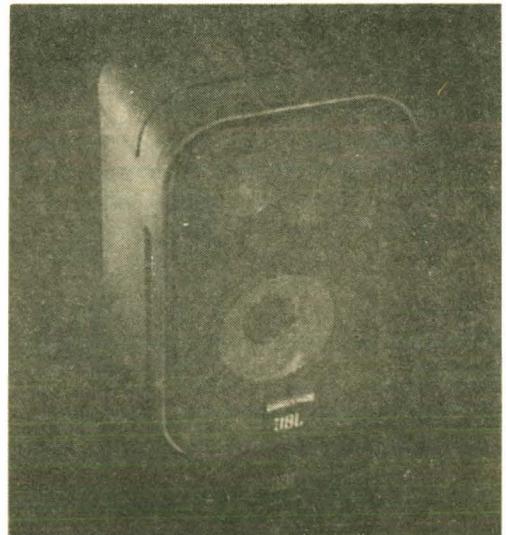
**ORANGE PALE
P.O. BOX-1077
KILPANK
MADRAS-600010**

JBL CONTROL 1+

The control 1 from JBL is undoubtedly one of the most familiar and popular compact monitors, and the highly successful design has now been updated to the JBL control 1+. The Control 1+ uses the same enclosure as the Control 1, but offers greater bandwidth, higher power handling, and less distortion.

Better bass response is provided through a more powerful 5.5" woofer—a solid bass output down to 60Hz is available—and a larger magnet assembly improves transient response. A pure titanium diaphragm tweeter provides smooth, accurate high frequency reproduction, with a similar sound character to that associated with JBL's larger monitors. Designed as matched mirror imaged pairs, the Control 1+ offers superior stereo imaging, and being the same size as the original Control 1, it accepts all of the same mounting accessories.

**For further details contact:
JBL/Harman Audio Ltd, Mill Street
Slough SI2 5DD.
Hello: 075376911.**



accoustics n.pl.
science of sound

Q.

How many times have you had your perfectly sounding master ruined? (with the extra mastering, not really required).



Q.

How many times a proper sounding cassette is jamming and snapping? (with laxity in selection of the C-O and improper leadering).



Q.

How many times your personal pains to get good materials and good recording have been wasted by shabby packing?

A.

Our Scientific approach to mastering ensures the pre-recorded cassette sounds just like your master in tone and spirit.



A.

Our scientific quality check on all raw materials used, ensure the properly duplicated tape is loaded in a C-O of correct specifications and a job done well to the minutest details.



A.

Our quality check goes well into the packaging stage and into transportation and our responsibility goes even further.

COMPLETE
BIN-LOOP
DUPLICATION

Sagarika
a logical choice

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



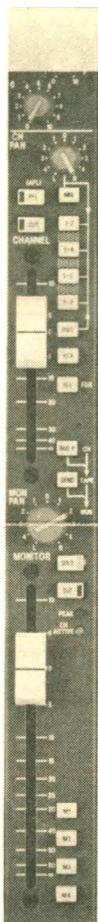
Soundcraft Sapphyre

The Sapphyre utilizes advanced design and production skills to bring a big studio console photography within the reach of everyone. The performance exceeds that of digital mastering systems. Features include a noise Gate on every channel. There's a variety of modules and configurations, lots of inputs in a new compact frame. The Sapphyre is an in-line console with a new approach - and "SSL in the bedroom," all essential features easily accessible. Mainly the clear signal path is responsible for better sounding results.

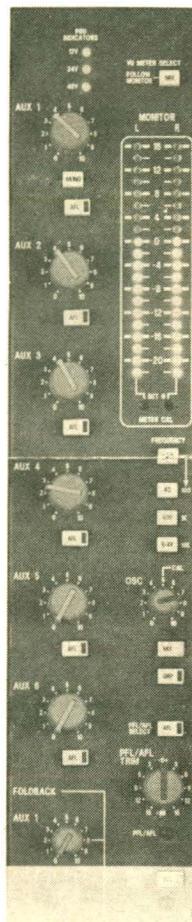
For further details see Pro Sound



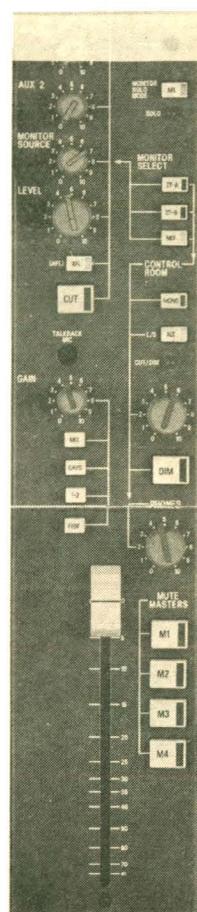
IO module



Dual



Master Module

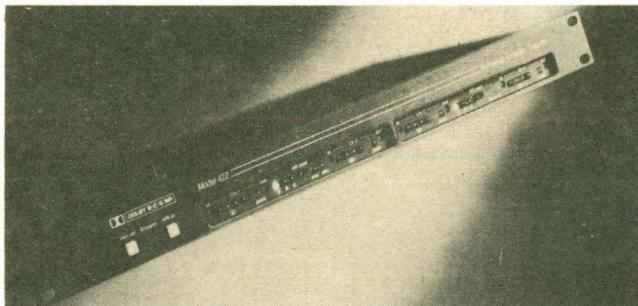


Dolby 422 for Duplication

The Dolby Model 422 is a 1-U high encoder/decoder unit providing four channels of Dolby B-, C- and S-type noise reduction. It is intended primarily for encoding running masters for high speed audio and video tape duplication, and for decoding recordings for quality assessment.

Channels 1 and 2 can operate either as encoders or decoders depending on the position of an internal jumper, while channels 3 and 4 operate as decoders only. The NR type for each pair is selected separately by front-panel toggle switches and indicated by LEDs. Thus the Model 422 can simultaneously decode four channels, simultaneously encode and decode one pair of channels with the same NR type; or encode one pair of all channels on and off.

Like all other professional



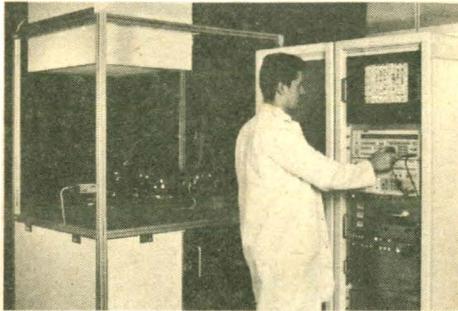
Dolby Model 422

channels with one NR type while simultaneously decoding with another. The latter function for example, allows checking Dolby S-type encoded material for compatibility with Dolby B-type playback. A front-panel pushbutton switches the processing of

Dolby NR units, the Model 422 contains a signal generator providing calibration "Dolby tones" with audible characteristics identifying the type of NR processing in use. In addition, each channel has an overload LED to warn of the onset of distortion in the recording medium. An internal trimmer can be adjusted over a 9 dB range to set the LED's threshold for a particular combination of format, type formulation, and programme material characteristics.

For Further details see prosound

OD & ME COMPACT DISC EQUIPMENT



**The Compact Disk Master Recorder
MR 100**

"Production unit for glassmastering,
Draw principle (Direct read after write)

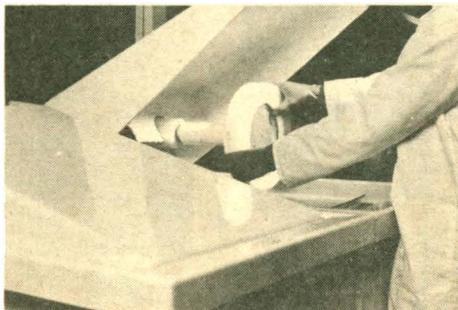
COMPACT MASTER RECORDING

The MR100 is moderately sized, computer controlled and has a built-in cleanroom.

The Compact Master Recorder comes in two versions: one system with which manual handling is still necessary in some process stages and one system that is fully automated.

The Compact Master Recorder offers the possibility to process DAT and U-Matic mastertapes as well as WORM master discs. PQ sub-code entry is quick and easy with a well arranged key board and display.

During the recording of the data on the glassmaster a separate laser performs the quality test.



OD & ME Electroforming Unit EF 100

Compact production unit for stamp
manufacturing.

One plc pc, One operator

The OD & ME electroforming configuration requires considerably less labour and process know-how. The PLC/PC controls and monitors all critical processes.

A special clearwater unit (EC 100) keeps the water optimally pure (18 Mega-ohm), ensuring a clean electroforming bath and proper cleaning of the stampers. The bath has a special composition, including nickel and sulphate, without ammonia, for constant high quality.

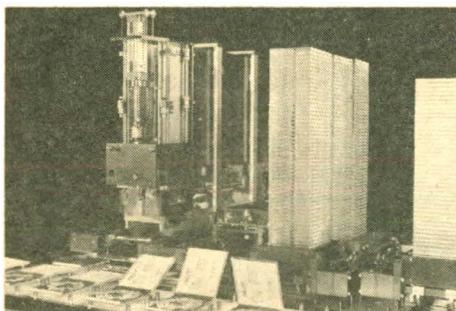
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NOISE GATES

THE PROS AND CONS

Most engineers know that gates are useful for reducing noise, but they can cause problems while solving them. Technical Editor-Daman Sood, explains how to use them.

What are Noise Gates?

In its simplest form a gate can be said, an electronic switch which can be connected in line with signal path. Part of the Gate, called side chain listens to the incoming signal and when the signal exceeds a certain level (threshold), then the gate opens to allow it through. When the signal is lower than a certain level (which is determined by threshold

control), the gate closes, allowing no signal at all to pass. This certain level is normally set manually by user by ear. To aid setting up a display of some kind is invariably provided so that the user can see when the input signal is above or below the threshold currently set.

The object when setting up a gate is to ensure that none of the wanted signal is shut out but that pauses,

SOUND RECORDING

complete with any hiss and background noise they may contain, are rejected completely. This is an impossible ideal because most audio signal fade away gradually so there must be a point at which the wanted signal has faded almost to the level of the background noise. If the gate then suddenly shuts off, the transition from sound to absolute silence can be quite disturbing, and even be more irritating than the hiss that was there already in the programme.

difficulties they were designed to solve, what are the other practical problems?

PROBLEM NO. 01

In a recording studio and more so in a line recording situation, it isn't only background noise such as tape hiss and noisy effects gadgets that we want to gate out but also the spill from any other instruments that might be playing at the



QUAD AUDIO GATE

From this explanation it is quite obvious that when the gate is open, both the wanted sound and any background noises are present, and there is no way to separate the two. The Gate relies on the principle that modest noise level will always be masked by the wanted sound and will only be a real problem during pauses. So what can be done to make the transition from wanted sound to silence less obtrusive? This is achieved by the Release control. Second to threshold the release control is the most important part of a Gate. This circuit allows the gate to close slowly at the end of a wanted sound so that the level fades out a pre-determined rate rather than being closed abruptly. It is just like putting a spring type to the door.

Most natural sound start off loud and then die away as their energy is dissipated. It is natural we want our gate to open as fast as is humanly possible so that none of the start of a sound wave is missed or do we? If a gate could be made to open infinitely fast, then there could be an audible click as the incoming signal crosses the threshold and is immediately turned on. This is usually most obvious with sound that have a naturally slow attack-all drum sounds need a very fast attack tune, if they are to retain their power. The solution is to add an attack time control which can be set fast for percussive sounds and a little slower for sounds like strings on vocals. For some special effects, the attack time can be made even longer so the normally percussive instruments like Piano can be given a bowing quality.

Music is made up of waves, so that when we measure its level, we are really taking an average of some kind. If we didn't we'd be measuring each wave individually and the gate would try to follow each wave i.e open and close for each cycle of them. And that's exactly what happens when a fast gate is set to its fastest attack and release times. This produces a fuzzy like distortion and if you didn't know any better, you might blame the gate. To overcome this problem is to lengthen the release time so that the gate stays open from one cycle to the next, but a non-practical solution is the addition of yet another control-called.

Hold Time. This keeps the gate open for a fixed time after the input level has dropped below the threshold and dialing a hold time for 50 ms. or so will ensure that even the lowest bass notes don't get chopped by the gate which is closing prematurely. Having understood the basics and the

same time. The higher the level of this unwanted noise, the higher the threshold must be set to prevent the gate from being open all the time, and then we stand the real risk of some low level, wanted sounds not being loud enough to open the gate reliably. The result is chopped off beginnings and ends of sounds which sound horrible, particularly and easily notice on vocals. If the vocal levels are changing a lot, then you might think of compressing the vocals first before gating would be helpful. Certainly this evens out the vocal level, but it also brings up the background noise and you may find that its even harder to set the threshold control correctly. I have usually found it better to use gate first and compress afterwards.

Some manufacturers try to improve the situation by including a side chain filter which makes the gate's circuitry more sensitive to some frequencies than others. This is most helpful when the wanted signal is in different frequencies range to the unwanted signal e.g. Tabla and Manjira, Dhol and Traingle, TomTom of drums and cymbals, but a good filter can even help to improve the separation between Toms if the pitches are not too similar.

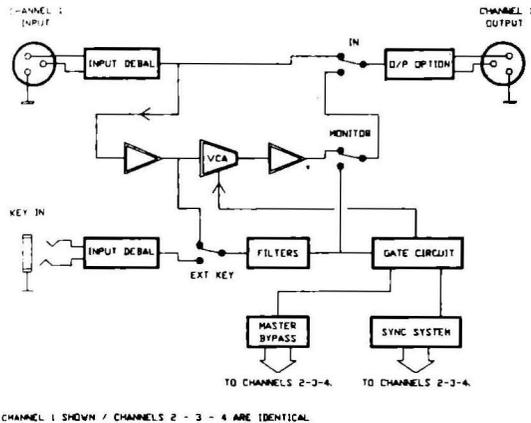
Often we still end up in the situation where the wanted signal gets through OK but occasionally bursts of background noise get through too. This isn't too bad if they are exposed then this noise breathing can be far more disturbing than continuous noise. The reason for this is that the human brain somehow "tunes out" continuous sound but is very susceptible to the contrast between sounds of different levels. Once again, manufacturers have attempted to rectify this problem by fitting yet another control ratio on floor as they often call it. This allows some signal to pass through the gate, even when closed so that now instead of turning the signal right off, the gate merely turns it down. By using this control, it may be possible to reduce the noise to an acceptable level but without getting rid of it completely. This will reduce the noise pumping effect and may give a better result than hard on/off gating. Another trick is to add hysteresis to the threshold circuit. All this means that the gate has in effect two threshold levels so that once the gate has been opened the signal level has to fall to a level lower than that needed to open the gate before the gate will start to close again. This is quite invisible to the user and no extra

SOUND RECORDING

controls are fulfilled. All you'll notice is that the gate operation is less erratic and more predictable.

PROBLEM 02 : MULTITRACK RECORDING AND MIX DOWN

One of the most beneficial uses of gates is to present the noise build up when several tracks of tape are played at one time. Most engineer forget that even if you have not recorded any noise outape, the amount of noise on your final



BLOCK DIAGRAM : NOISE GATE

master goes up in proportion to the number of tape tracks and mixer channels that are turned on at the time. By gating each channel at the mixer insert point, you can ensure that tape and microphone amplifier noise are excluded during those pauses when an instrument is not playing. You don't even have to set the gate up so that it turns off during all the short pauses, you could play safe and use a slightly longer than necessary releases time so the gate only closes during long breaks.

Gating is particularly valid in the case of guitar solos which are often preceded and followed by amplifier and handling noise. If this can be removed then the track sounds much cleaner and you don't have to rely on precise manual operation of the channel fader.

As a final word of warning, always gate the signals from tape as you mixdown rather than gating them as you record if at all possible. This may not always be possible because track restrictions may prevent you from keeping everything separate on tape, but if you make an error in setting up a gate and this ruins a good take, there is nothing you can do to fix it afterwards. On the other hand, if you are gating from tape and the setting up is wrong that happens, is that you have to reset the gate and start the mix again.

Gates can be used to turn a good recording into an even cleaner one and the quieter your original recording, the easier it will be to set up the gate and the less obtrusive its action will be. On the other hand, if you try to use a gate to salvage an unreasonably noisy recording you will almost certainly suffer from false triggering, chopped off word endings and beginnings noise pumping and so on which will all conspire to emphasise the faults in your recording rather than conceal them.

Visuals courtesy : KLARK TEKNIK

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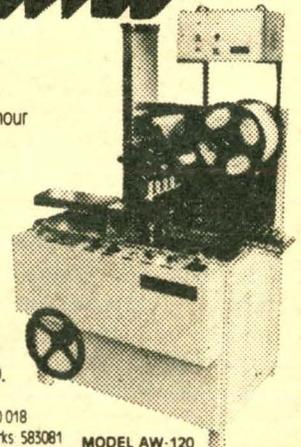
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DOLBY HX PRO HEADROOM EXTENSION - WHAT IT IS AND HOW IT WORKS.

Dolby HX Pro headroom extension is a program-adaptive biasing technique which can significantly improve the quality of cassette recordings. High-level high frequencies can be recorded more accurately, without sacrificing signal-to-noise ratio, and such side effects of tape saturation as distortion are reduced. As a result, conventional tape formulations perform like more costly, exotic types, and the latter are improved still further.

WHAT IS BIAS?

Bias is an inaudible, very high-frequency signal, generated by an oscillator within the recorder on the tape simultaneously with the program material. The discovery in the 1930's that the magnetic properties of recording tape require high-frequency bias for low noise and low distortion made modern tape recording possible.

Different categories of magnetic tape require different levels of bias for best performance. For example, chromium dioxide tape requires higher bias than conventional iron oxide tapes, while metal particle tapes require still more bias than chromium dioxide. This is one reason why cassette recorders usually have a multiple-position tape selection switch, that is, to provide nominally optimum bias for a variety of tapes.

However, even nominally optimum bias is a compromise for a given tape, because that bias level which gives best performance in one area, such as distortion, will not provide the best results in another area, such as frequency response. One reason for this inconsistency is a phenomenon known as "self-biasing."

WHAT IS SELF-BIASING?

Self-biasing occurs on signals that are rich in high frequencies, such as music scored with percussion instruments like cymbals, or voices with sibilances emphasized by close microphoning techniques. In such cases, the high frequencies in the signal being recorded act in and of themselves as recording bias, and thus have a self-biasing effect. The self-bias adds to the bias already being provided separately in the recorder, with the result that on signals particularly rich in high frequencies, the tape is no longer optimally biased. For the moment, the total effective bias is too high, which leads to an effect called tape saturation. The very highest frequencies simply don't get recorded at all, resulting in a dulling of the sound, and considerable distortion is generated as well.

HOW HX PRO HEADROOM EXTENSION DEALS WITH THE PROBLEM?

Dolby HX Pro is a special bias-related circuit which adapts to the signal being recorded to provide truly optimum bias at each moment in time. It constantly monitors the signals being recorded, which is a combination of the programme material and the recording bias provided separately. It senses the total effective bias increasing as a result of self-biasing from music particularly rich in highs, it instantly lowers the bias from the recorder's oscillator to keep the total effective bias constant. This means that the tape is kept optimally biased on such program material, so that the usual effects of tape saturation, including high frequency losses, are significantly reduced. While the improvement will depend on the particular tape formulation, with Dolby HX Pro high frequencies can be cleanly recorded at levels higher by 6db or more than with the conventional fixed-bias technique.

WHAT ARE THE BENEFITS OF DOLBY HX PRO?

Dolby HX Pro headroom extension makes it easier to make more accurate recordings of the kind of music which has always been the most difficult to record on cassette tape. Highs are reproduced more accurately, distortion is lower, and there is less need to reduce record level, and thus sacrifice signal-to-noise ratio, to forestall tape saturation. Where Dolby noise reduction increases the dynamic range of the tape's ability to accept signal at high levels. The degree and kind of improvement provided is similar to that a high-performance tape formulation provides over a conventional one.

WHAT ABOUT PRE-RECORDED CASSETTES?

HX Pro headroom extension is as applicable to the high speed duplication of pre-recorded cassettes as it is to home recording. Of particular interest to tape duplicators is the improvement provided on the good, conventional iron oxide tapes favored by many duplicators for cost reasons. Thus the quality of conventional commercial releases can be significantly improved without additional materials cost per cassette (as can the quality of premium releases recorded on more exotic formulations). Dolby HX Pro is now being incorporated in professional cassette duplicating equipment as well as in home cassette decks.

DOES DOLBY HX PRO REQUIRE SPECIAL PLAYBACK CIRCUITRY?

No, special playback circuits are not required. Dolby HX Pro inherently improves the way in which signal are recorded on tape, so that once the tape is recorded with it, the improvements will be realized when playing the tape back on any cassette machine. Dolby noise reduction, on the other hand, works by encoding the signal in a way that requires mirror-image decoding on playback (Whether or not Dolby HX Pro was used when the tape was recorded).

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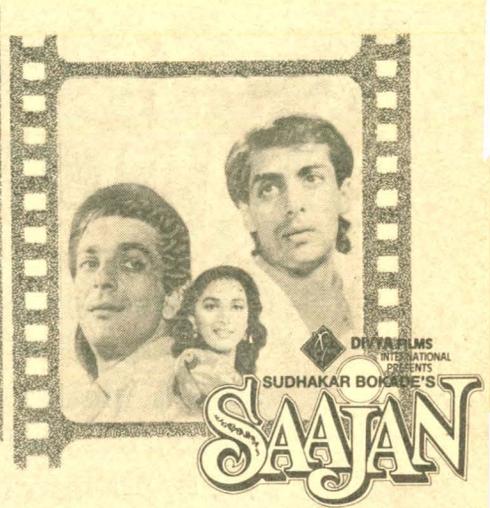
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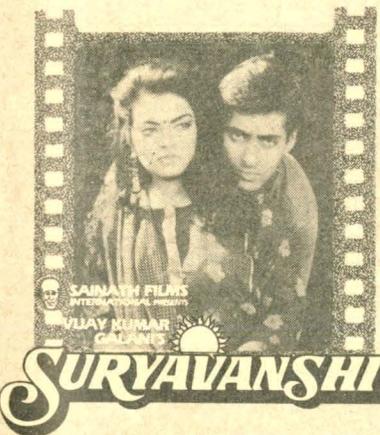
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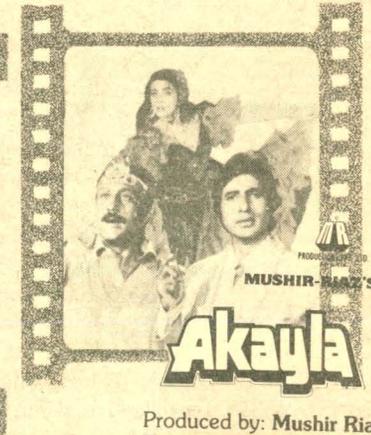
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Directed by: Lawrence D'Souza
Music: Nadeem Shraavan



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Music: Anand Milind



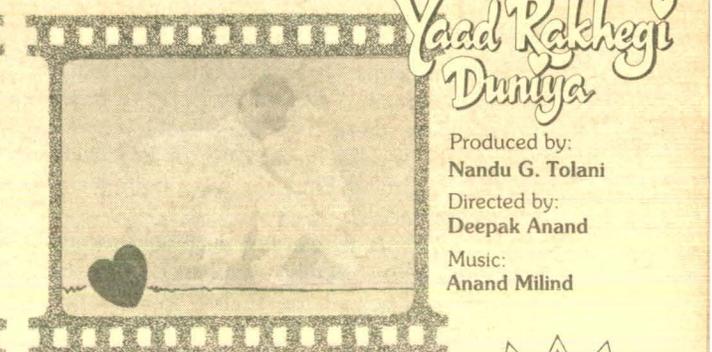
Produced by: Pahlaj Nihalani
Co-Producer: Neeta Nihalani
Directed by: Shiva
Music: Bappi Lahiri



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Directed by: Ramesh Sippy
Music: Laxmikant Pyarelal



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JUST ABOUT THE BEST RECORDING COMPLEX IN INDIA - IN MADRAS

Comprehensive is the word for the Medialab, all the machines in the studio can be locked together, which means an Otari 24 tracks, a SONY U-Matic recorder, a CD player, and even the Magnatech 16/35 mm high speed reversible. Meet Senthil Kumar the technical director and Sridhar the sound recordist of the Media Artistes Studio.

"Could you visit us on the second Sunday of the month?"

I was requested on the phone, when I called to make an appointment for my visit to MediaLab, "Then we'll have the whole day off to show you around." I didn't think I would need to spend most of my Sunday looking around a new recording studio in Madras. In the course of my work in the music publishing industry, I had visited some of the best studios in England and the United States so I didn't expect to be particularly impressed by any I was likely to see in India.

Media Artists Pvt. Ltd. is a well known producer of short films and television serials in the South. Promoted by Medialab project is partially funded by a loan from a state financial institution. Much help has been given to the project by two NRIs from Dallan, Paul Pandian and Sankar Ramani.

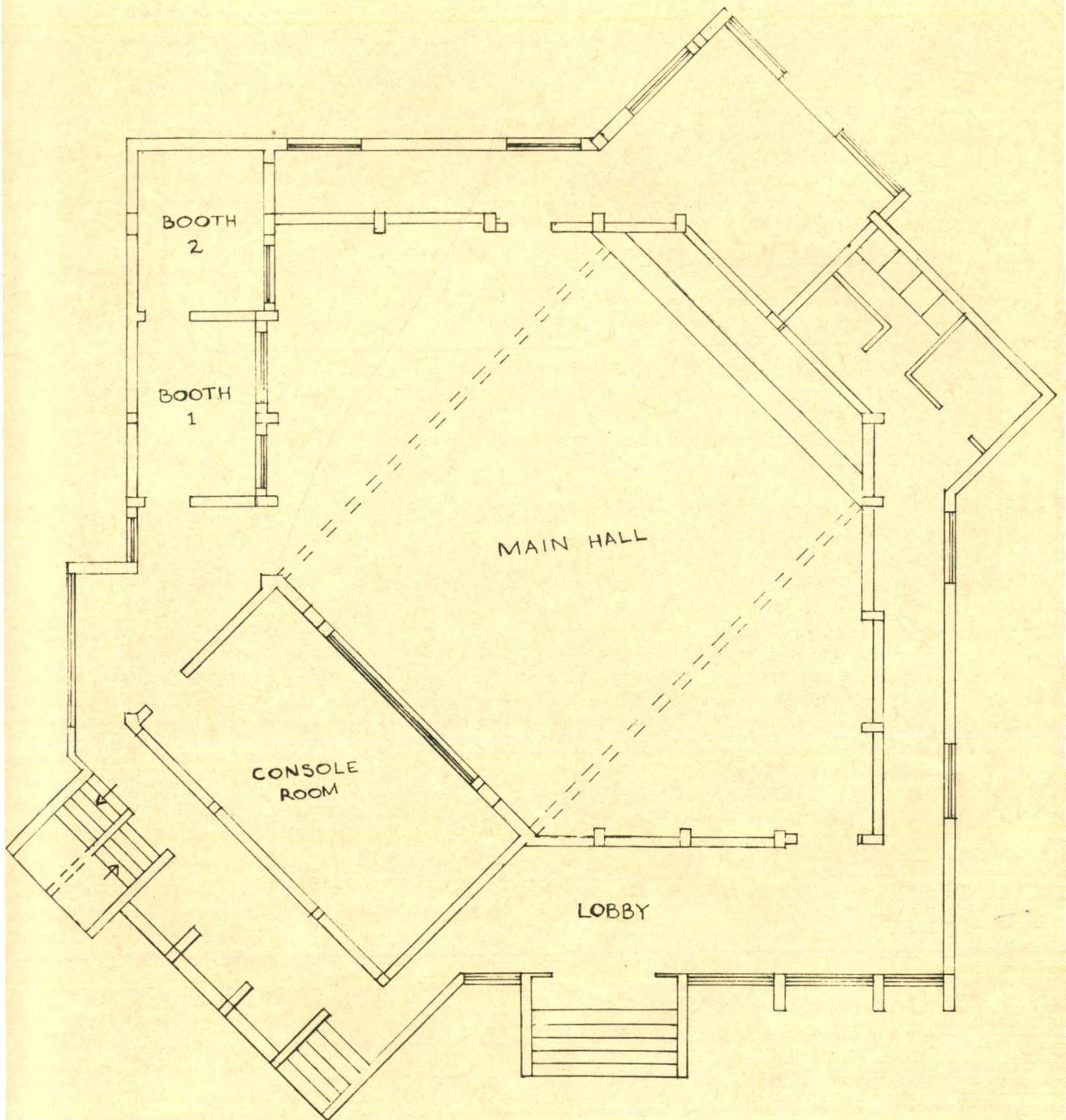
On Sunday morning, cursing the telecom strike since I couldn't confirm my appointment, I walked in hoping someone would be there. No, they hadn't forgotten. Senthil, the Technical Director and Sridhar, the Recording Engineer were both there to receive me.

We sat in the well decorated reception area while Senthil explained the basic concepts behind the studio. "We wanted to have a place that was as good as any Studio abroad and with the customs duty in India for audio equipment being what it is, we knew

we'd have only half the money in comparison with a similar facility outside the country. So we looked twice at every single item we bought and since we had no agents or industry experts with preconceived ideas, we came up with quite a few revolutionary things while saving a lot of cost. I might boast that you'd be hard pressed to find a better price/performance ratio for a studio anywhere in the world!" What a claim, that!

The building is the most confusing structure to a stranger (and I suspect even to many who've visited it often) and the reason for this is the hexagonal studio area around which the rest of the building is built. The main hall is a squashed hexagon, somewhat like a large square with triangles placed on opposite sides. The front wall has a large floating projection screen with two Altec/JBL speakers below it and the opposite side has the control room and above it the projection booth and machine room. I was told that the reason for this unusual shape was that parallel surfaces were minimized and that the projection distance was kept very small though the hall area was about 1600 square feet. Below the screen is what Sridhar described as their "Christmas tree" - a LED display nearly a foot high that shows programme time and colored lights that indicate the current status of the master machine inside.

STUDIO



Cork has been used extensively for acoustic treatment. The double-walled studio area is treated with a two inch layer of glass-wool and a half inch layer of various varieties of cork on the walls and ceiling. Quite innovative, but does it work? "This concept has been applauded by many visitors from abroad," said Sridhar, "It makes acoustic instruments sound really wonderful. Let me play you some of our recordings of strings and brass and you'll agree."

There are two reasonably sized isolated sound booths along one of the walls, adjacent to the control room. These are carpeted and a combination of cork and soft board has been used here.

The beautifully lit two level control room is also carpeted. A large double glass window with a view of the studio and screen dominates the front and on either side, like two large ears, are the JBL 4412 Studio Monitors. Standing majestically in the opposite corner is the Otari MX-80 2 inch 24-track recorder. Along the opposite wall are the Dolby U-matic Recorder with a Sony PCM-501 Digital Audio Processor, an Audio Kinetics Q-Lock synchronizer and a Sony CD player and Aiwa cassette deck.

Along the length of the room, facing the screen is an Amek "Angela" 28-input console besides which are a producer's desk on the left and a large rack of outboard gear on the right. The Q-Lock's controller is fitted into the console. The floor around the console gently slopes down about a foot below the surrounding area. Surprisingly, not a single wire is in sight, with all equipment enclosed by a well finished wooden table that discreetly merges into the 'Angela'.

The studio has three reverb units, an AMS RMX-16, a Yamaha REV-5 and a Roland DEP-5. There are also a couple of Drawmer stereo noise gates and compressor/limiters, an Aphex equalizer. Beneath the producer's desk on the left are the console's power supply, the beautiful QSC Series 3 Power Amplifier and the headphone amp and talkback system which I was told is mated to the console's electronics to provide monitor dimming and voice feed. Soon to be installed is a computer based automation system which has been delayed due to the lack of time for the job. In front of the 'Angela' is a comfortable four seater couch for guests.

On a mobile 19" enclosed rack are a variety of synthesizer/sampler modules including an Akai S - 1000 16-bit Stereo

Digital Sampler. On top of the rack are a keyboard, monitor and mouse connected to a computer in the rack. They have a variety of software available for sequencing, notation printing, rhythm programming, sample editing and sound effects work. The whole rack is wired to the console through a panel on the wall behind and computer receives time-code from the Q-Lock as well.

"We're really proud of the sound effects software we've developed in house," says Senthil. This allows them to do extraordinary special effects of film and video programmes. I saw the effected file for one reel of a telugu movie. There was one track each for a Maruti car, a Maruti Gypsy and an Ambassador, a track of punches and one of gun shots. The events on each track can be viewed in detail with every event's start time and film footage, effect description, volume level, duration and end time displayed. "We have an Effects Definition File for each program on the Akai Sampler and this makes it easy for us to select effects by name. The programme transmits the corresponding MIDI note number to the sampler at the correct time with the correct velocity," Senthil told me. That's quite a bit like what you can do with the Audiofile and other digital disk recorders. "No, it's a lot more flexible once you've built up the appropriate programmes on the sampler and we've been collecting sounds for the past year or so," I was told. And how does the whole thing sync to the film or videotape? "The time-code from the Q-Lock is fed to the computer which has some extra hardware for this. Our programme reads the code and locks to it." Very impressive!

Above the control room is the projection room which holds the Magna-Tech 16/35mm high speed reversible projector and 35mm magnetic transports. All the machines in the studio can be locked together by the Q-Lock synchronizer. "We've made a few modifications so even our CD player can be started and stopped by the Q-Lock," Sridhar told me, "and the jumbo display below the screen was also made by us. The same interface controls the red lights around the studio and all switching is done in the mains zero-crossing period to eliminate any electrical disturbances."

All their machines, the 24-track, the 8-track, the U-matic recorder and the film recorders can be locked together so even background scores can be done on the 24-track if even more tracks. Their computer sequencer allows them to specify where each

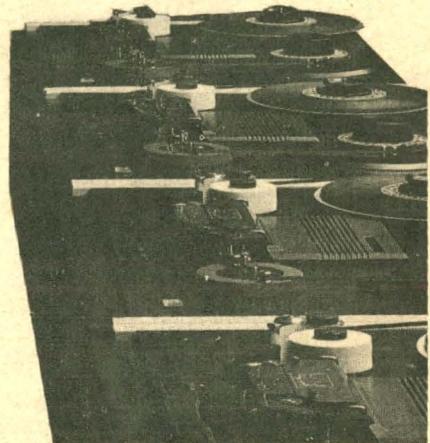
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piece begins and ends as timecode numbers and the piece is automatically sized to fit. Thus complex tempo changes for background scores can be a breeze with the live complex receiving a click track from the computer.

I wanted to know why they had chosen the Otari MX-80 and the Amek Angela. Senthil had a well researched answer to our budget were the Soundcraft Saturn, the Studer A-807 and the Otari MX-80. We did consider the Akai A-DAM Digital 12-track machine as well but its lack of serviceability in the field and its unproven reliability excluded it. The Otari has an excellent transport with three operating speeds and really great, easily replaceable electronics. Plus, it has the most flexible user interface of the three. The Sound-automatic alignment options while also being slightly more expensive. I decided auto alignment didn't make much sense in India since we never exchange tapes with other studios and therefore rarely need to do anything more than weak the alignment about once a month. The playback and record calibrations that we performed when first installing have hardly changed though we religiously check them periodically.

"As for mixing consoles, there were so many I looked at during a trip to the AES show in Los Angeles. I had decided that we definitely needed a 24-bus console and couldn't compromise with a 12-bus console since, often in India, almost all the parts for a film song are recorded together despite the consequent loss of separation and quality. That and my preference for an in-line console left us with a shortlist of the Amek Angela and the Soundcraft TS-24. The only thing that tilted the balance was the seamless and totally transparent manner in which the third-party MegaMix automation system fitted into the Amek."

On the first floor is the smaller Studio B which has a Studiomaster 16-input/8-output console, a Fostex 8-track recorder and a U-matic recorder with another Q-Lock for the synchronization and control. This studio is also wired to the film machines so they can transfer films to video for post-production work (they use a small telecine prism on the projector for this) and finally mix the result back to 35mm magnetic tape. The recorder is controlled by the Q-Lock to run the transferred film at 24 frames/second to maintain sync.

The live area of this studio is very dead as it well should be for dialogue and sound effects work. A sandwich of 2 inches of gray

foam, 1 inch of glass-wool and an air gap has been used on the walls. The finish of black squares with foam within them is elegant and high tech. The ceiling is made of wooden slats with foam and glass-wool behind. In the center of the room, fixed to the roof is a video projector for the picture.

I was told that this studio is used extensively for dialogue replacement and sound effects for films. The monitors here too are JBL 4412s and the amplifier is QSC. "This studio is very popular because of the high speed of working with a video picture," I was told. Quite an efficient setup.

"Most of the important film music directors of the South have recorded here and every one of them has been extremely complimentary to us," Sridhar told me. They have also recorded a few albums for Magnasound including the popular 13-AD debut "Ground Zero". The background score for the pilot episode of the forthcoming TV serial, "Stories from the Bible" was done here direct to digital. Since songs are recorded on the 24-track with dolby and mixed to the Sony PCM digital processor, one can expect great quality and one is not at all disappointed on hearing the tracks. The sound of live strings and brass recorded here is truly breathtaking.

It couldn't be just the machines. "No, I guess not," said Sridhar, "maybe it's because we really love what we're doing. Our best works have all been recorded track by track, with each instrument miked in stereo wherever possible and we spend a lot of time setting up and effects units for different parts. We have a wide variety of mikes that we experiment with for just the right sound from each instrument."

I stayed for far, far longer than I expected that day, listening to the variety of wonderful tracks that were played to me, and I found myself drawn into the enthusiasm of these people and their wonderful studio. I had become a convert. I unashamedly admit that since then, I've recommended this studio to everyone in the music business that I know and I've taken many of my friends from other fields there to impress them.

MediaLab was supposed to be - as their reticard proudly pointed out - India's Most Advanced Audio Post-production facility. Well, to put it simply, I agree. And so would you if you were to pay the place a visit.

— Navin Daswani

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AUDIO FOLLOW VIDEO

Martin Goldman tries to track down the meaning of audio follow video and finds the answer is far from straightforward

Audio Follow Video, or AFV, is a useful means of creating soundtracks to fit pictures and creatively enhance them. There are two different views of just what AFV is, each complementing the other.

The first, and probably most accurate, is the use of several origination sources to feed both a video edit controller and an audio console. Those sources (which may be a number of video players and audio machines) and the audio console, effectively "eavesdrop" on command signals emanating from the controller and follow them. The composite result feeds the master video tape recorder (VTR) creating the completed production. The original sources are "slaved" or "synced" (synchronised) together and obey the events (selections as time proceeds) entered via the edit controller and are chosen by the engineer.

Refinements in technology have brought about the incorporation of new features within audio consoles so that a greater degree of electronic control can be achieved. This frees the engineer from making as many attempts as previously required to achieve a satisfactory soundtrack edit to match and enhance the visuals.

Audio consoles specifically developed for AFV applications, such as the Amek BCL and Soundcraft 200BVE, have the ability to mute or

open particular audio channels as well as execute controlled fades (level changes) and cross-fades (one or more channels dropping in level while others rise) dictated by the edit controller. These events are programmed to follow visual cuts and wipes as desired.

Source VTRs featuring material shot on different days at different locations with varying levels and quality of sound can be more easily compensated for. Background music can be sequenced efficiently for necessary changing levels, while separate audio channels deliver specifically equalised (tone compensated) sound.

The second application of AFV is more often termed dubbing. A visually completed one-inch video master tape is first transferred to three-quarter-inch U-Matic tape, primary to avoid "chew up" and degradation.

This transfer is completed with time-codes which are also "stripped" on the multitrack audio tape, along with any guide audio, so that ensuing audio work will be synchronised with the original one-inch master video when it is dubbed back on to it.

In simple terms it enables locking together many different machines to create the soundtrack, as the visuals are viewed, all under the command of one controller.

The number of variables that may now be involved in the creation of the

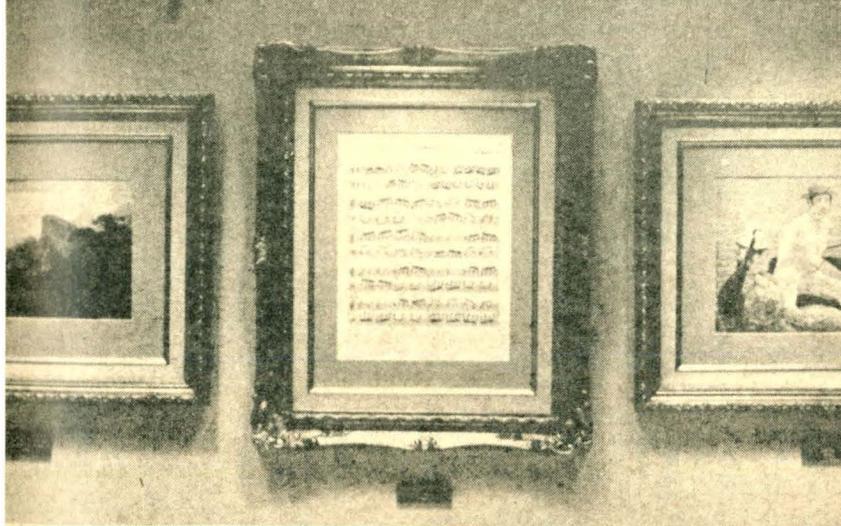
complete soundtrack, or enhancing what already exists, is massive. It is undoubtedly "audio follow video"; making sound fit the practice and the engineers's experience.

Steve Turner, Molinare: "Sometimes there'll be no sound at all, or sometimes 'sync' sound from live action, or just a guide only. This aids locking the machines together." On "guide only" sound he said: "Replacing music, I've never had the final music track come in with the same timecode as the video edit master. So you have to find a relationship (the 'offset') between the two timecodes. If you don't have a guide, you view it and hope for close-ups to give a clue as to whether you're frame accurate."

Tim Lofts, Saunders and Gordon: "The synchronising computers now have to interface with the computerised mixing, which will re-create whatever you do to a channel and keep several different mixes on disc which can then be used creatively."

Peter Mew, EMI Abbey Road: "All the desks that we have are computer operated. Most video work tends not to require such high-power equipment. The only times they become relevant is if you've done a multitrack recording of a live show and are mixing that to picture. Often the only thing from a 'live' concert is probably the drums, and only that because it was a drum machine. If you're working with a few

VIDEO RECORDING



tools that we have on the audio side are nothing compared to the video. The 3D, zoom effects and computer graphics."

Turner: "If it's voices to be re-dubbed it's very useful for the actor to hear the original take, because he can get to know the mood of it. He won't necessarily always be on camera as he's speaking. Almost every foreign language voice-over likes the English at a very low level in the headphones which gives them a cue for each paragraph and also lets them know if they're delivering at the right pace."

So has working with the increased flexibility of technology proved useful in particular productions? Turner's view is shared by both Lofts and Mew.

Lofts: "We've done a lot of commercial work for Gaymer's [clider]. It may not look like that on TV, but there's about a month's work. There were about five different versions of each commercial before it got on air, changing the voice-over. It was an absolute epic. Recut the film, then re-lay the effects and then re-do the voice."

With stereo television on the horizon, are there any problems with creating the soundtrack for it?

Turner: "All the music concerts are done in stereo and I've done that for years. When mixing you need to know the real stage layout. In terms of drama, the most enhancement is in the effects. One's perceived version of the programme is wide, a lot more light and shade if the effects are in stereo. Dialogue tends to centre stereo, but there are no rules really."

Mew: "The way most people use is to keep the voices in mono. You can run into problems - the reverse shot. You're looking at someone full face first, then cut to a shot looking over their shoulder. Translate that into where they're half across the screen, and you suddenly switch, you'd have to turn the stereo around! It's absurd."

The combination of designers, manufacturers and engineers has aided the evolution of undoubtedly increased flexibility to create soundtracks, and added speed, to aid greater creativity. Dependency on the new techniques is like using the wheel. Without it we're back to using the horse equivalent, but we cannot hitch a ride through space and time to the desired destination.

sound effects and a voice-over you'd probably be only working eight track."

Turner: "Certain types of programme specifically go to Audiofile (a tapeless digital audio recorder). If we're doing a series of TV commercials we might have nine or 10 jingles. We can load up all the jingles and then instantly try each one in turn, and sound effects. For voice recording, quite often the correct take will not be in the correct position, so rather than having to do another take or dub off and move it, on the Audiofile you can simply slide it into the right place."

And how about the solid "clunk" to that car door in a commercial?

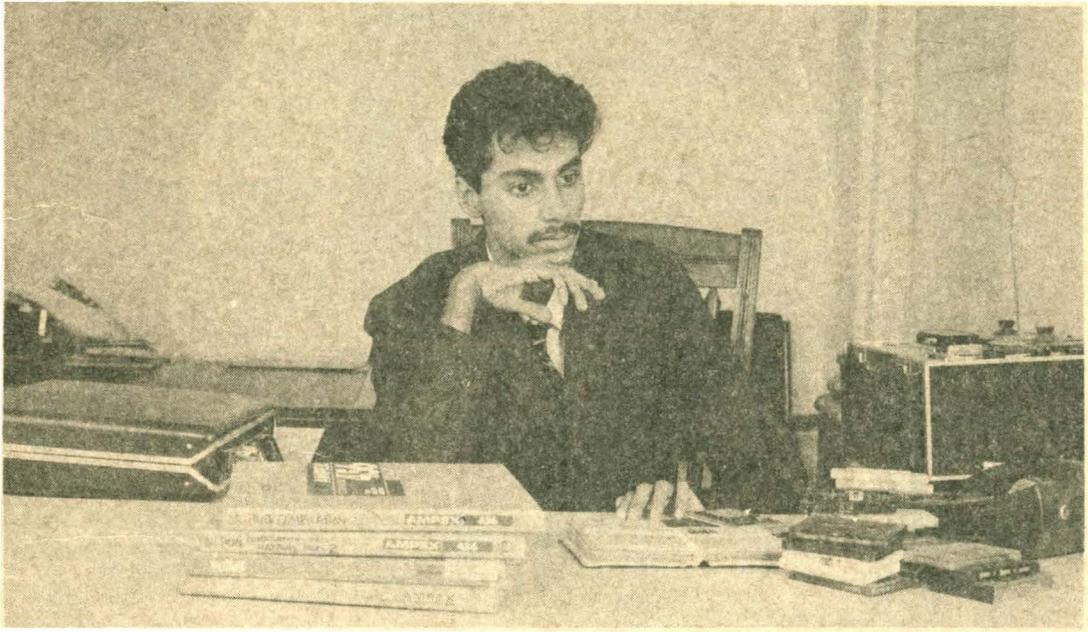
Lofts: "It can be put in, or if there's

one already there you can sweeten it to make it sound different. We put sound effects on to pop video ... one where there was a table with cups, saucers and cutlery getting tipped over. Sometimes you'll get a master tape with some dialogue on it from the shoot. You take the audio and sweeten it. Music in the background, put some effects in. If by a lake you can put birds in the trees. With a theatrical punch, there's not much noise to it. So an effect is accurately synchronised to the picture."

Mew: "Any creativity it has given us is by virtue of the fact that we make records, not an increased thing that you get to use with video. The extra

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PROCESSING YOUR WAY TO GREAT VOCALS

There's more to putting a great vocal on tape than just pushing the record button. In a lot of ways, the process is the product.

In the realm of The Final Product, vocal sound quality is to your demo as tires are to cars: great tires won't turn a Chevy Sprint into a Porsche 944, but a Maserati taking the tight curves of a mountain back road with bad tires is a damn shame. Yes, *paisani*, the sad truth is that if the umbilical chord were a MIDI cable, many of us would never snip it off. It's easy to get so caught up in our intricate keyboard setups that the human element—the live, breathing vocal—can become the curve ball that eventually hits us in the eye.

The many charms of MIDI notwithstanding, all my experiences tell me that vocal quality on anything that other people will hear has to be *tops*. Whether people are considering your tape as a publishing on an artist demo, factors like lyric intelligibility, accuracy of pitch, vocal clarity, and voice-to-instrument balance all contribute to the listening experience and ultimately to the judgement of your work, and none of us, after all (except for, maybe, Bon Jovi) is really free from that A&R judgement call.

To get that great vocal, you need at least some—and often a lot—of signal processing. But before we get to the actual knob twisting and button pushing, let's step through the signal path and talk about our recording strategy.

THE HARDWARE

The first element in the hardware chain, and possibly the most important, is the microphone, and anyone purchasing one should treat this process with due reverence. First, while you're still in the store, try the thing out through a mixer with the equalization turned off or set "flat". Listen for some good high-end sizzle along with a decent low-frequency response. Then, using a set of good headphones, bring the mixer's input level down and emit some high-pitched, Joe cocker-like wails and see how well the sound holds up. A good mike will be able to handle these emotive displays without distorting or breaking up the sound (assuming, of

course, that the mic preamp itself can handle the mic's signal level).

If you have the budget, consider investing in a Neumann U87 or U89, AKG's 414, D1200, and D70 are some of the other few brands available. Try to limit the use of those ol' faithful Shure SM57s and 58s to instrument amplifier miking and rehearsal studios. They're fine for these applications, but their low price and cost-effectiveness seduces many first-time home studio assemblers into treating their vocal mike selection as an afterthought, which is not a good idea.

Some microphones, such as the U87, U89, or the AKG 414, have a built-in amplifier that requires phantom power, which can either come from a battery inside the mic, an external box patched between the mic and the board, or the mixing board itself. If you have one of these mics, using phantom power from your mixing board, if it's supplied, is usually cleaner and more powerful than the unit sold by the mic company. (There are, however, some excellent, high-end, stand-alone mic preamps in the market. The Symetrix 528, for example, combines a fine preamp with most of the other processors discussed here.)

The second most important link in the signal chain is the mixer. The better mixers are not necessarily the ones with the most buttons, but rather, those with a good amount of *headroom*. Having headroom means a board allows large range (called dynamic range) between the softest signals it will pass and a signal high enough to cause the electronics in the board to distort. If everything you put through your board sounds like it's emanating from a shoe box, you're short of headroom, and you have tow options if you want to record good vocals: sell the board and buy a better one, or bypass the board on the way to your tape machine and use a good mic preamp instead, which is a whole lot cheaper than buying a new, high-end mixing board. For the sake of our discussion let's say that the board

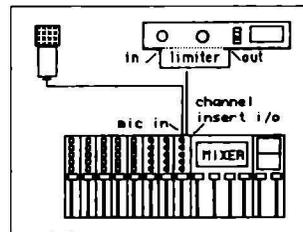


Fig. 1: Generally, a compressor/limiter should patch into the insert of your microphone channel.

in question is workable.

Once the microphone is connected to your board, establish the appropriate placement for it. Pay heed to the type of mic you're using. Mics are classified by their polar patterns, the sensitivity of different parts of the mic to sound. If the mic is unidirectional, position it horizontally; if it has more than one formation, like the U87, switch it to cardioid (a response pattern that looks like an upside-down heart) for one vocalist; a *figure eight* for two singers (position them on either side of the vertically placed mic), or full circle for a

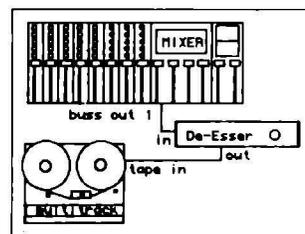


Fig. 2: Install a de-esser as the last processor in the chain before the recording device.

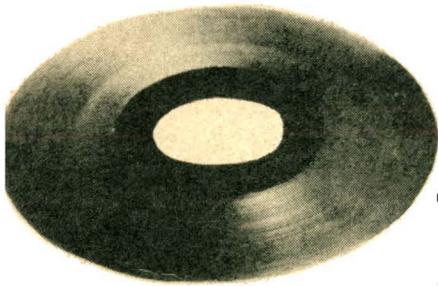
number of vocalists standing around the mic "campfire style."

It's also important to experiment with distances. Put the vocalist at a point close enough to the mic to let you hear the air and sizzle in the signal, but far enough away to avoid the headphone-rattling, low-mid frequency invasion that too much mic intimacy can bring. To avoid the horrible "thud" that occurs when a vocalist sings "P"

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sounds, especially when close-miking, fasten a double layer of party hose tightly across a wire loop. Ring this to the mic stand so that it acts as a screen and place it between one and two inches from mic. Now that your mic's feeding a signal to the board, get the most out of it with some attention to signal processing.

LIMITERS, COMPRESSORS, AND ASPIRIN

I once had the ultimate pleasure of recording virtuoso singer Linda Ronstadt in my humble home studio. This was before I had a limiter, and boy, was my face red. Used to the best of George Massenberg's outboard gear, Linda stood two inches from the mic and went from soft whisper-like tones right to a Broadway kind of belt without moving back an iota. I actually tried to adjust her level as we went along, singing back and forth on the faders like one of the Flying Wallendas, but it was no use, and the message was clear: get a limiter.

So what does a limiter do? Not much, but it's vital. A limiter is similar to another device, called a compressor, in that both automatically soften signals put through them that exceed certain levels, called thresholds. The difference is that a limiter lets you set an absolute output level ceiling that stays in force regardless of how hot a signal goes in. The compressor, on the other hand, increases low-level signals and decreases high-level signals to maintain a fairly constant overall output. The compression ratio (which is usually adjustable) determines how drastically this process works. For vocal processing, you'll need a combination device called a compressor/limiter that can be set for small, subtle compression ratios or larger ones that approach pure limiting. Avoid dedicated compressor; these are best used for reducing the dynamic range of instruments such as bass or guitar to allow for greater sustain. Some of the compressor/limiters I've found to be especially useful are the UREI 1176LN and the dbx 165A and 160X models.

If you get in the predicament I was in with Linda, where a vocal goes from very soft to very loud, or even where your VU meter reading is normally zero but on occasion hits a peak that's too high, patch a compressor/limiter into the insert points of the channel

carrying your mic signal (**Fig. 1**). Selecting a compression ratio between 12:1 and 20:1 approaches absolute limiting and will constrain the vocal level to whatever output level you specify.

For performers with less of a dynamic range, you can select a lower compression ratio, such as 8:1 or 4:1. This will compress the dynamic range very smoothly: very low (ppp) will become moderate (mp) and very loud (fff) also becomes moderate (mf). One of the principle benefits of this phenomenon is that it lets you record more signal on tape, increasing your signal-to-noise ratio.

EQUALIZATION

EQ is like Vitamin A: it's good for you, but only up to a point. Make sure you've gotten the best sound you can from mic placement and only then go for the knows. Tweak until you're

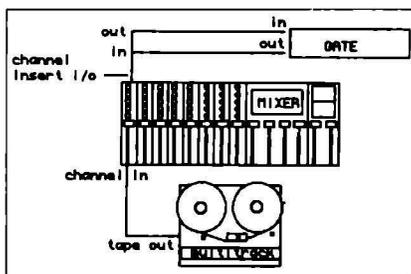


Fig. 3: Bringing a gate in at mixdown

satisfied, but stay within the boundaries of no distortion, minimal sibilance, (we'll talk about that in a minute), and word intelligibility (which usually exists at about 2,000 Hz).

Though no set of rules can cover every situation—only your ears and experience can do that—there are some guidelines that should get you in the ballpark.

■ **Women.** Everyone is different, but if you're recording a female singer and feel her vocal needs some selective boosting, try a few dB of low to low-mid-frequency gain (120 to 250 Hz) along with a wee bit more high-frequency (about 1 to 2 dB of 6,000-8,000 Hz). Sometimes a reduction in the high-mid frequency range (2 kHz to 5kHz) is appropriate, too.

■ **Men.** With male voices, you can usually be a little more drastic with high-frequency boost. Also, try backing

off the low-mid frequencies just a tad and adding a little low-frequency gain right below the resonant point of the subject's voice. The resonant point is the band of frequencies where a singer's voice is naturally its loudest. The way I find this range is to boost the low-frequency EQ about 1 to 3 dB, and, while the vocalist warms up, adjust the sweep control back and forth until his voice sounds good and "round". This compensates for any tinniness caused by the high-frequency boosting you did at the beginning.

■ **Borderline vocalists.** When working with people whose vocals are sometimes there, sometimes not, be drastic: use lots of highs, no mids, some low-mids and more lows. Since this kind of EQ removes the intelligibility factor (mid-range, around 2 KHz) get your vocalist to over-pronounce words to compensate.

■ **Falsetto backgrounds.** These should sound—almost literally—like icing on the cake: light, open, and airy. Experiment with some drastic low and low-mid frequency rolloffs, a little reduction in the mids, and an *irresponsible* amount of high-end boost.

SIBILANCE CONTROLLERS

Sibilance controllers, also called de-essers, are essential to anyone who subscribes to the above techniques. Drastic high-end boost on vocal invariably causes "S" and "T" sounds to distort with a vengeance. Installing a de-esser as the last processor in the chain before the recording device can absolve you some of your more brutal equalization sins (**Fig. 2**). When this magic box hears any sound in the 6 KHz to 8KHz range (the land of "S" and "T"), it lowers the level of the whole track for the duration of the offending frequency, then quickly recovers as if nothing ever happened.

In the Orban 536A this "detection and compression" occurs in about a microsecond, making the operation of the unit unnoticeable except for the lack of distortion.

GATES AND EXPANDERS

Will Rogers once said, "I never met a gate I didn't like." I have to agree. A gate—also called an expander—is basically a box that shuts down the channel it's connected to in between the sounds you want, keeping all sorts of noise from going to tape. A range control adjusts to what degree the

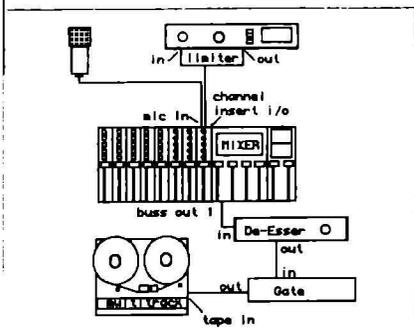


Fig. 4: The Complete signal path

in-between hiss is turned down. When the range knob is cranked, we hear complete silence in the places that are supposed to be completely silent. The "threshold" control determines the lowest level of sound the gate allows to pass through it. Turning it all the way clockwise will only allow an extremely hot signal through; turning it counterclockwise causes the gate to be less discriminating. A release knob controls the length of time the gate remains open after the signal stops. Vocals usually need medium-length releases. (for snare drums, a short release works well, and for strings, a long release is appropriate.)

When it comes to vocals, some "pursuit" engineers shudder at the thought of gating on the way to tape, claiming that a gate can cut out small, but important, parts of the performance. There are times, of course, when using a gate is inappropriate: for example, the unpredictable vocalist whose every grunt, groan, breath and nuance you want to capture on tape. In these situations-or whenever your ears tell you-leave the thing off. You can always bring it in during the mix (Fig.3).

Normally, however (especially when the high-frequency EQ abuse I engage in has created a bit of hiss), I'll record vocals with gates. This has the added advantage of cutting ambient room noise, a big consideration if you don't have a soundproof vocal booth. A curious fringe benefit of recording with an expander is that can challenge the singer to pronounce words more definitely, or else be cut off by the gate. Try it.

Other than these noise-reduction and EQing techniques, it is usually best to record vocals, dry, i.e: without reverb or delay. If the singer likes to hear

reverb on the vocal (and most do), then only apply it to the channel that's returning the signal from the tape deck. If the singer is having trouble hearing pitch, EQing some of the low-mid frequencies out of the return channel often helps out here.

FROSTING AND OTHER VOCAL DESSERTS

One of my favourite background falsetto sounds is the vamp out on Earth Wind & Fire's "Can't Hide Love." If my ears are right, this was probably done by recording these "aahs" with Dolby noise reduction and playing them back, through a gate, without Dolby. Since recording this way boosts the high frequencies (including the tape hiss), Dolby playback cuts them back to normal again. Playing back without Dolby allows all the boosted highs-including the hiss-to come through. If you then gate this playback, the boosted hiss is audible only while there's actual singing going on, but not between the words. The result is that the hiss comes across as an effect, like frosting on the vocal.

There are a number of good gates on the market. Some that I am familiar with (they're not the latest models, but then, that's why I've had the time to get familiar with them) include: The Aphex CX-1, which offers superior sound quality, the Dyna-mite combination gate, limiter, and de-esser (made by Valley International when it was called Valley People), a sensitive and discriminating gate that lets through exactly what you tell it to; and the Furman Sound QN-4 Quad Noise Gate, which provides four gates in one, and is very cost-effective.

(Fig. 4) lays out the complete signal path we discussed. Once it's all hooked up, setting all the levels correctly might be a bit of a trick, but just keeping listening to, and scrutinizing, your sound every step of the way. If you hear distortion while you're recording, chances are you won't be able to "fix it in the mix". So, stop. Check out each stage for input overload. Make sure all your knobs are set right, and when everything sounds good, go to it. I'll be expecting to hear some great sound from you.

By Lee Curren

(Reproduced From
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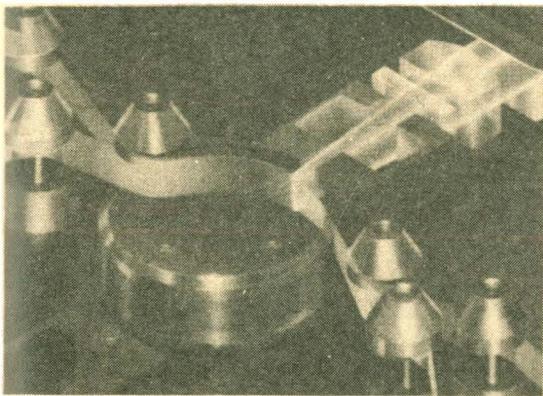
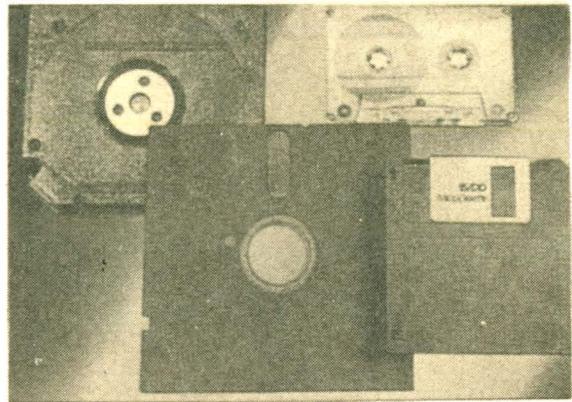
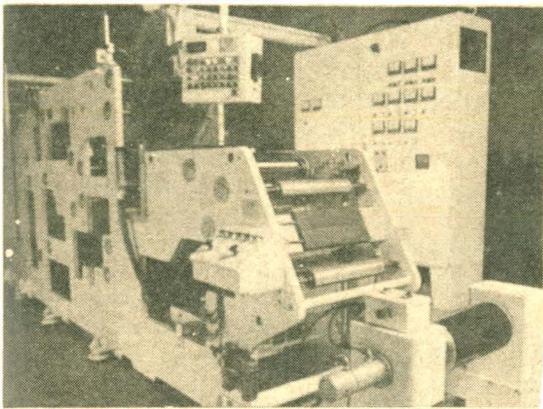
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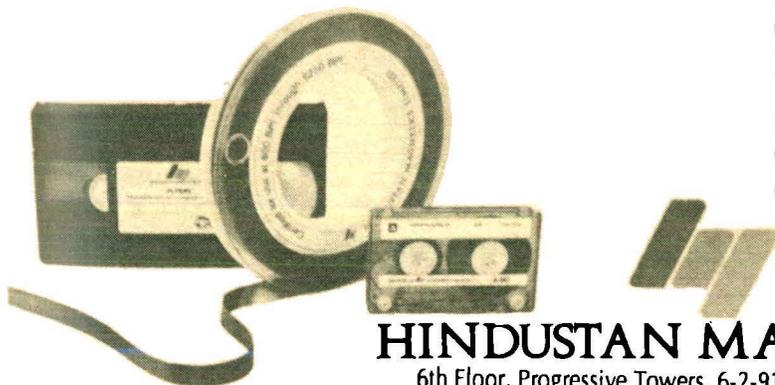
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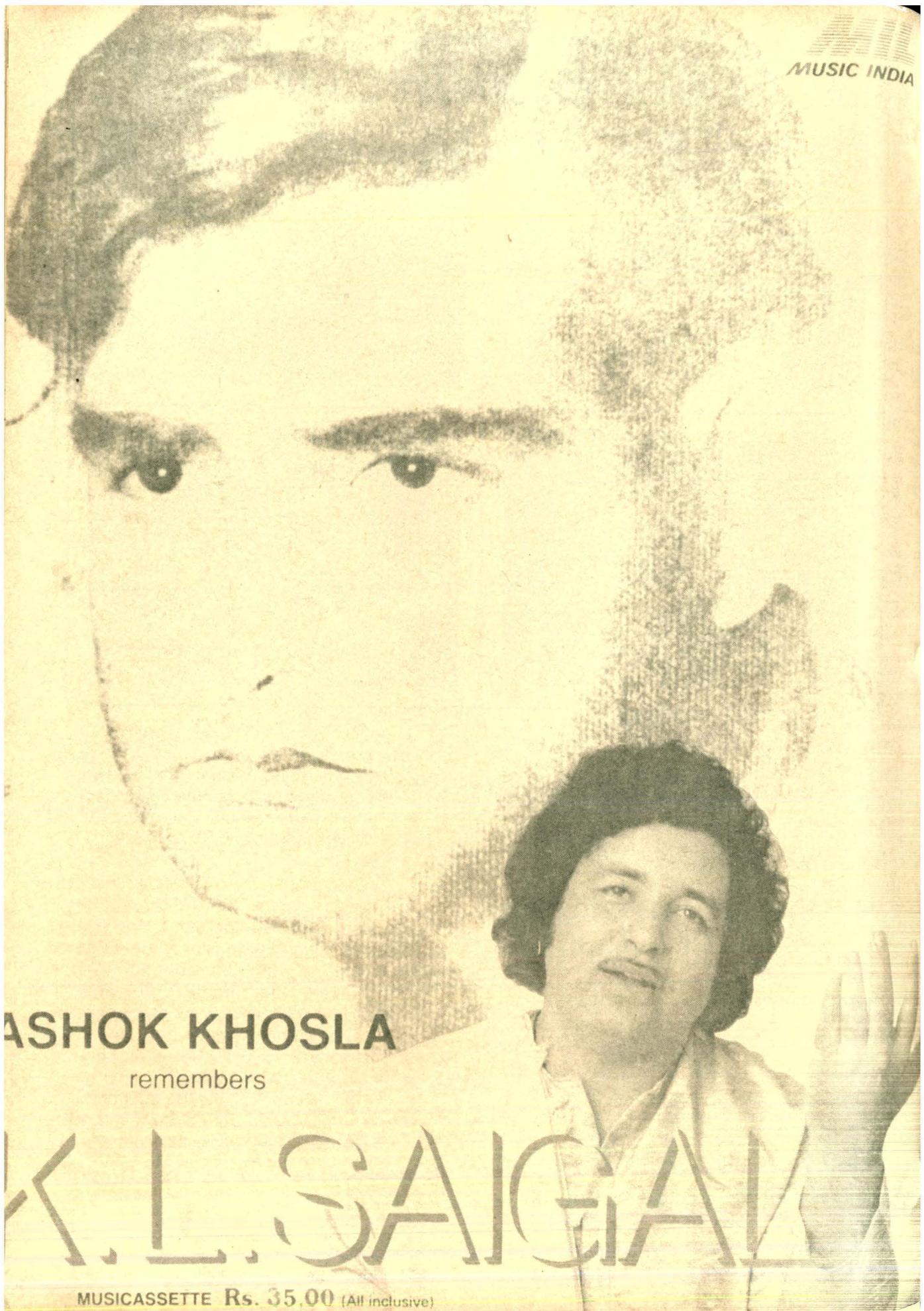
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Pt. Ulhas Bapat, the well known Santoor artist who has been regaling audiences for years with perfect renderings of ragas with intricate Layakari and Tal with Tayyari throughout the country shares his understanding and experiences of the instrument with Playback. Born on 31st August 1950, Bapat was initiated to classical music at the young age of five. He started learning 'Tabla' under the able guidance of Pt. Ramakant Mhapsekar, switching over to classical vocal later. The self taught Santoor player has two important innovations on the Santoor to his credit, of developing his own specialized system of tuning in the chromatic structure and successfully playing the Meend on the Santoor. Bapat is a disciple of Sarod Maestro Smt. Zarin Daroowala Sharma, Pt. K G Ginde and Pt. Wamanrao Sadolikar. Sur Singar Samsad has conferred the title Sur Mani on him.

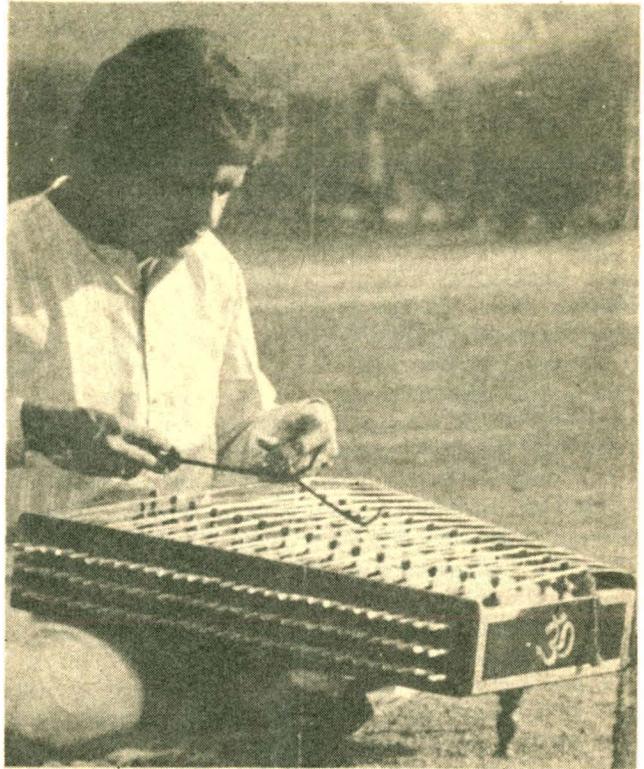
The Santoor is a very ancient instrument from the Kashmir valley. It was mainly used as an accompanying instrument in the type of music called *Sofiana Mausikee*. The original name of this instrument is *Shata Tantri Veena*, or the instrument with the hundred strings. Santoor is a Persian word. There are similar instruments in different countries, e.g. Iran, China, Russia, Germany, North America, where they exist with different names, shapes, and styles of music according to the culture of that country, but following the same basic principle of playing with wooden tongs on the strings, which are made of rose wood, beach wood or walnut wood stretched over the box-like resonator. There are many different opinions about the origin of this instrument. But there is an unanimous affirmative about the soothing grace and the haunting, lyrical and lively qualities of the Santoor.

Pt. Shivkumar Sharma, the renowned Santoor maestro, introduced this instrument on the Indian classical scene as a full-fledged concert instrument. He not only introduced it but he also gave the instrument a language, character, and dignity of its own. No Santoor player can deny that Pt. Shivkumar Sharma has been the inspiration for him.

The original hundred stringed instrument had twenty five bridges, carrying four strings on each bridge covering two and a half octaves. The advanced model of Santoor has twenty-nine bridges with three strings on each bridge. Thus increasing the range of the instrument and reducing the number of strings, to avoid the extra resonance or overlapping of notes especially in the lower Saptaka or Octave.

Technical details of the Santoor :-

Usually the Santoor is made of walnut wood. It is a trapezoid shaped resonator box which is approximately four inches hollow. It has an arrangement of nails on one side to hold the strings and pegs on the other side for tuning each string. When a string is stretched over the instrument, it travels over a thin steel rod, fixed over the side wall, then over the bridge (an ivory or horn piece is fixed over the



bridge) and then to the other side wall of the instrument. Thus each string has ivory on one end and a hard steel rod on the other end. Thus gentle strokes of the wooden tongs on the strings produce very delicate but lively sounds. The wires are made of steel for the high octaves while wound strings are used for the lower octaves (used normally as the third string in the Spanish guitar).

When using heavy weight tongs the sound gets suppressed and the stroke gets harder. But when the light weight tongs are used the volume of sound increases with the soft stroke, which is ideal for recording this instrument.

My own style of tuning this instrument :-

It is actually chromatic tuning, it can also be called the Fixed tuning. All the twelve notes are tuned serially on the instrument. It cancels the need of tuning the instrument every time, while changing from one raga to another. With this style of tuning, one can play any raga or scale from any key or *Shadja-Sa*. Anybody who follows this chromatic tuning system on the instrument meticulously, should be able to play any raga without changing the tuning.

I learnt to play the Santoor myself but my guru Zarinajee taught me the *Raga Shastra* of classical music. I believe that I have succeeded in achieving the *Meend* a very important factor in Indian classical music which was lacking in this instrument by designing special tongs and developing a new style to create the *Meend*. I have the patent for this remarkable innovation on the Santoor.

International Releases...

Fogerty's 'Eye Of The Zombie', Neil Young's 'Rust Never Sleeps', Blues Brothers 'Briefcase Full of Blues', Club Nouveau's 'Life Love Pain', Lou Gramm's 'Long Hard Look', Skid Row's 'Skid Row', 'Randy Travis' 'No Holdin Back', Fuzzbox's 'Big Bang', Mike + The Mechanics' 'Living Years', Eric Clapton's 'Journeyman', Tanita Tikaram's 'The Sweet Keeper', Chris Rea's 'The Road To Hell', George Morrison's 'The Best Of Dark Horse', Bad Company's 'Holy Water', Fleetwood Mac's 'Behind The Mask', Robert Plant's 'Manic Nirvana', etc.

Magnasound also released some major jazz albums coinciding with the Sixth Jazz Yatra, among them four albums by Sadao Watanabe - who performed at the yatra - among them 'Rendezvous' which was in the top ten jazz chart at the time, and Miles Davis' 'Amandla', besides albums by Joe Sample, Al Jarreau, David Sanborn, Freddie Hubbard, John Coltrane, Jean Luc Ponty, Herbie Mann, etc.

It was a year during which CBS restricted itself to only a dozen or so international releases, opting to release only the mega hits, among them the Grammy winners, Michael Bolton's 'Soul Provider' - album of the year, and the 'When Harry Met Sally' soundtrack - jazz album of the year. Besides these, CBS also came out with the New Kids on The Block's 'Step By Step' and 'Merry Christmas'- both mega-hits, George Michael's 'Listen Without Prejudice', Mariah Carey's 'Mariah Carey' and Alice Cooper's 'Trash', all of them are the top ten albums. Also released were Bob Dylan's 'Under The Red Sky', Warrant's 'Cherry Pie', Harry Connick Jr. 's 'We Are In Love', Living Colour's 'Time's Up', Indigo Girl's 'Nomads Indians Saints', Earth Wind And Fire's 'Heritage' Basia's 'London Warsaw New York', Judas Priest's 'Painkiller', Barbra Streisand's 'A Collection' and the soundtrack of 'Set The Night On Fire', the Lambada album.

The four giants, HMV, CBS, MIL and Magnasound were joined at the beginning of this year by Bremen Music, a new music company created by Shashi Gopal, who had, two years

ago, launched Magnasound. BM took off with Whitney Houston's new one, 'I'm Your Baby Tonight' which promises to be one of this year's biggest sellers. Whitney was earlier on MIL, which has now lost the rights to the album held by the European BMG label, a major coup for Shashi Gopal, who, between the two music companies that he controls now, also controls some of the best music on both sides of the Atlantic.

Nineteen Ninety, though, was only a harbinger of things to come. With the market awash with the latest hits, it is any one's guess as to whether the consumers are going to pick up the dozens of new albums available every month, each album costing as it does a neat 40 rupees. That's a lot of money in India. Perhaps the music companies will pare off their releases after the initial excitement of A&R managers wears off and market realities stare them in the face. Or perhaps the market for international music, supposedly vast, of which only about ten per cent is said to have been tapped as yet, will finally step out from the shadows and grab all these albums in the thousands. Until then one has to wait and watch.

BY JOSEPH ZUZARTE

Studer Revox

and Oke who looks after marketing. They have ensured with their co-ordination, profits for the state owned company in this high-tech area.

Saraf beams "we have also developed our own mixer the ME 069 then we offer distribution amplifiers, and limiting amplifiers". What about prices? "The 961 Studer mixer companies, the best for quality, but if similar mixers enter the country without duties, then they could be cheaper, otherwise, our studer mixer prices compare well".

Being the most experienced and with the best infrastructure, it is natural to expect Meltron to meet the demand of the Indian market for stereo 1/2 track & 1/4" recorders. Today the B77 on TEAC recorders are being imported. Saraf explains "we already have supplied the B67 stereo model to AIR and we can, given the opportunity

do the needful for the open market too. "During 1991 400 B67s will be sold to 'AIR'".

Video Market

and is known for quality quotes one of the promoters of a top video label as saying "Financially, day by day the position is getting worse. The sales are just not there". The A class hindi movie might sell 25,000 copies, at 1:5 ratio for piracy sales, which means a net sales of 1,25,000 cassettes. All over India, its a poor sale. Sales should have been closer to 5,00,000 cassettes or even more, considering all the hullabaloo about the video boom.

Mukesh Desai attributes the sales drop to 'Cable TV' another reason for the relatively bad position is that production increased, and the demand did not. The Indian economy which relies on its ingenuity to save, and economize, has resorted to reutilizing V-O's, removing the tape which is unrecordable with fresh tapes saving Rs. 15/- in the bargain and responsible for reducing the demand. The Bombay market for V-O's has suffered on account of production in Delhi by Bhurjee. Also, of course each cassette is re-recorded so many more time in India than in the west.

Nova, has as such gone fully into exports and their material is as good as not available in the local market. Prakash has completely captured the market and Garware is oscillating to sell its plant or keep going therefore suffering in sales and productions. The V-O mould is being operated by them for production of their blanks. Blank video cassettes sales as such are only name sake. It is possible that original TDK, National, cassettes of Japan are still selling better, as quality difference is still a lot.

Indan Magnetic Ltd (IML) has not entered the market in full strength. Daulat Electronics, Savak Electronics, Abdul Kader, Media Video Ltd, Vishwa Electronics Ltd, and the Mod's with are the other potential players in the market.

ABBAS GEARS UP CLASSICAL FOR T-SERIES

It seems the market for classical music will sooner than later get affected by the Super Cassettes electrifying touch or their low prices. All eyes have been on this market ever since Magnasound made its entry with a release of 20 albums. Then Music Today was launched by India Today, an outsider, the question is, were the music labels not roaring enough?



L To R. Sarod exponent Amjad Ali Khan with music veteran Abbas of T-Series.

Abbas at T-Series however has been working determinedly, and methodically on the one week spot in the T-Series catalogue-classical. Abbas brings to his mission all the experience and professionalism of HMV, and his earlier stint at All India Radio. Presently, the track record is impressive. The T-Series roster already boasts of Gulam Mustafa Khan, Kartik Kumar, Shahid Parvez, Abdul , C. R. Vyas, Hari Prasad Churasia, Anita Sen, Ajay Puhankar, Ulhas Bapat and Vishwa Mohan Bhatt. " I have planned now a very special product, it has eight artistes, all big names, the album idea is 'Morning to Midnight', naturally incorporating different ragas in one 24 hour cycle. The mestros performing including Amjad Ali Khan, Hari Prasad Churasia, Ajay Punhankar, Ustad Gulam Mustafa, Kartik Kumar, Rajan & Sajan Mishra. The product will be a double pack including vocal and instrumental.

"Our classical repertoire is being marketed at a relatively very low price of Rs.20, compared to a general price of Rs. 40 for the others like Rhythm House, Swarshree, Magnasound, HMV, CBS, even Music Today. I am convinced the low price will ultimately succeed, on the quality of our repertoire will impress upon the public, who will see it as good if not better or equal to all the other classical music available. The low price will surely give

us the increased sale, fulfilling our goal of reaching classical music to the masses, rather than the upper classes". T-Series, undoubtedly has a brand indention with teaming millions who got into the music listening game at their "dirt cheap" prices initially.

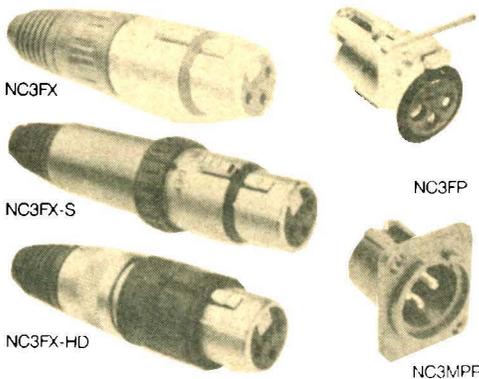
The advertising of classical repertoire has been more sophisticated than the general style. The absence of the omnipresent Mata logo is the surest sign that the classical repertoire is being marketed differently, but seriously.

"I must mention that I expect Shahid Parvez to become the future Ravi Shankar or Villayat Khan, he is hardly 30 years, but is excellent today" Abbas feels. Plans are also foot to record Shajat Khan, Villayat Khan's son.

The accent on releases, however is going to be cautious, and suprisingly not true to the T-Series style. Unknown names are not going to be encouraged. "It won't be potential for marketing. Artists should be popular." There is a contradiction in understanding the market. On one hand the buyers are the enlightened ones who understand the material offered. On the other hand these same buyers do not touch easily a new name. So it seems big names sell and that too only to the connoisseur.

Abbas hopes to somehow make the forthcoming 'Morning To Midnight' a catalyst album.

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Drake 6000 Series

Drake 2000 Series Stereo Audio Production Console

The first new Drake 2000 Series stereo audio production console has been ordered by London-based TV-am with delivery of the new console expected during March.

Following the launch of the Drake console at IBC's90, TV-am verified that the 2000 series would fulfill the station's requirements. During TV-am's final selection, both the economics as well as the flexibility of the systems available were considered.

The console's principle features 12 stereo mix busses, multiple clean feed outputs and total power supply redundancy can be put to good use.

Other major features include: a mixer of mono and stereo input channels mixing into either stereo sub group of main output modules, remote jackfields, custom line inputs switching and complete modular construction for configuration flexibility and easy maintenance.

Worldwide rights for ADT FC-1 Digital Audio Format Processor

In a new venture, Phillip Drake Electronics Ltd has assumed the exclusive worldwide marketing rights for ADT's FC-1 Digital Audio Format meet the needs of studio using varied digital audio formats, the FC-1 is designed to convert between AES/EBU, SPDIF and SDIF-2 formats. In addition to solving many digital interfacing problems, the FC-1 provides 2 channel mixing and a host of signal processing facilities.

Review: AV & Broadcast

USA, Japan, Spain, Britain, Belgium, Sweden, Denmark, Canada, and France.

Main Products on show included video cameras, VTRs, digital video effects picture monitors, TV standard converters and various equipment for audio and video production.

NHK specially constructed a cabin HDTV recorded tape.

Canon displayed its new 155 x 9B IE zoom lens for 2/3" CCD cameras which the company claims, has the highest zoom ratio featuring

maximum relative aperture 1:1.4 and M.O.D. 2.2m.

For-A exhibited its MF-1000P 2D digital video effect processor with two built-in TBCs, VPS-500 video production system, EC-740 editing controller for three VTRs editing operation. FA-310P full frame TBC for S-VHS or U-matic VTR and ALC-4100 automatic level controller for both video and sync signals.

Hitachi demonstrated its new portable CCD Z-one camera, SK-F3 3xFIT-chip broadcast grade camera and FP-C1 and CK-2B professional cameras.

Ikegami displayed its new one-piece Betacam SP camcorder HL-V55 and FP-701S portable microwave link.

Matsushita's new generation MII equipment such as the AU-65 studio VTR, AU-63 and AU-62 studio players, AU-520 VTR and AU-410 camera recorders as well as the NV-W1 VHS VTR made its debut at the show.

CEL displayed a wide range of new digital video equipment while DAR demonstrated its SoundStation II.

FUJINON exhibited its new mixer model 110.

Otari exhibited the new MTR-15 series analog mastering machine with R/P auto alignment.

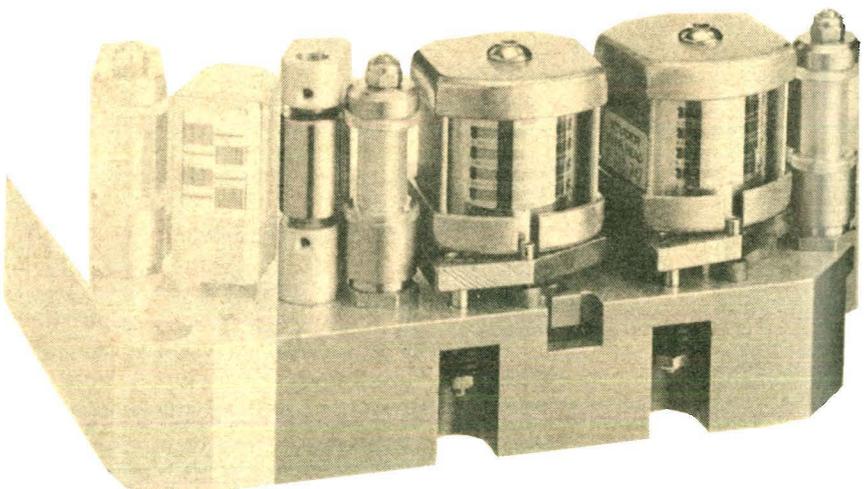
Studer Revox displayed many professional audio equipment including an advanced digital audio production system, Dyaxis, which the company claims offers unlimited creativity in the various audio fields of recording.

Broadcast '91 Hong Kong

The exhibition was held between 21-22 May, at the Hong Kong convention and exhibition centre. Organized by Hong Kong Exhibition Services Ltd, Unit 902, 9th Floor, Shin Lamb building, 23 Luard Road, Wanchai, Hong Kong. Contact Grace Lee, Marketing Services executive. Presumably, the exhibition is a yearly event. Participating companies included Dynatech, Klank Teknik, RDS, Abekas, Quantel, Strand lightning, Ampex, Macostar, Maxell, Sony among others.

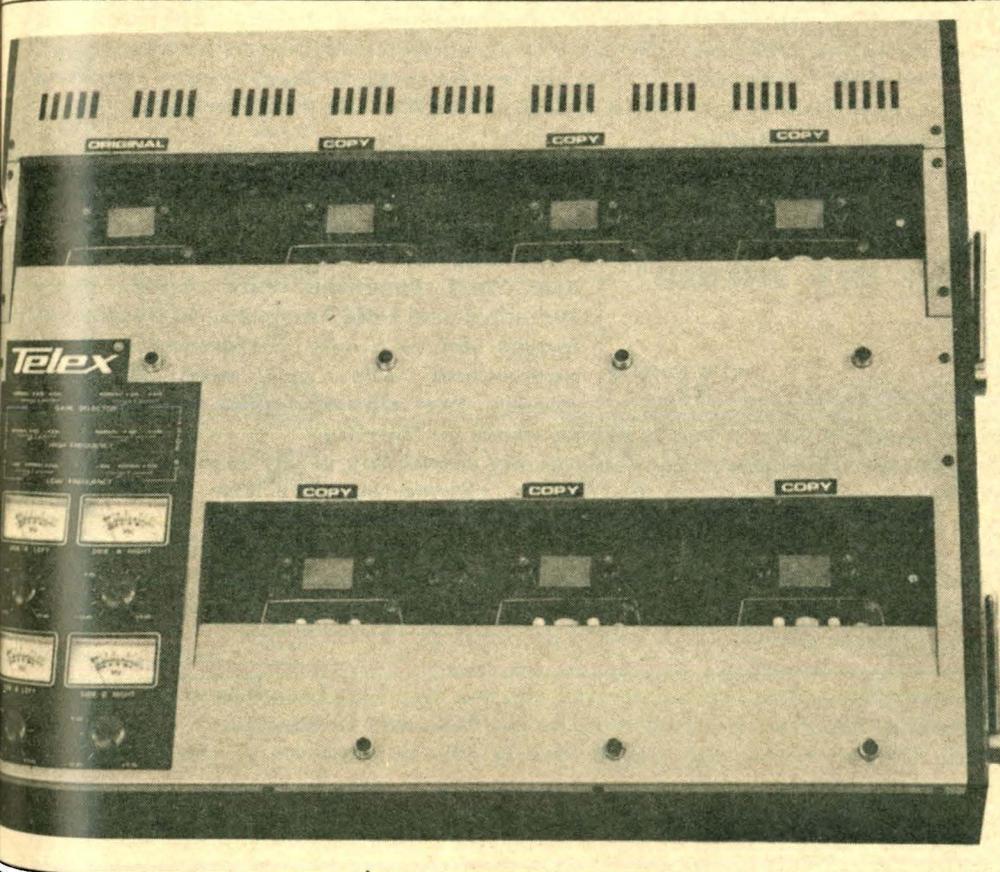
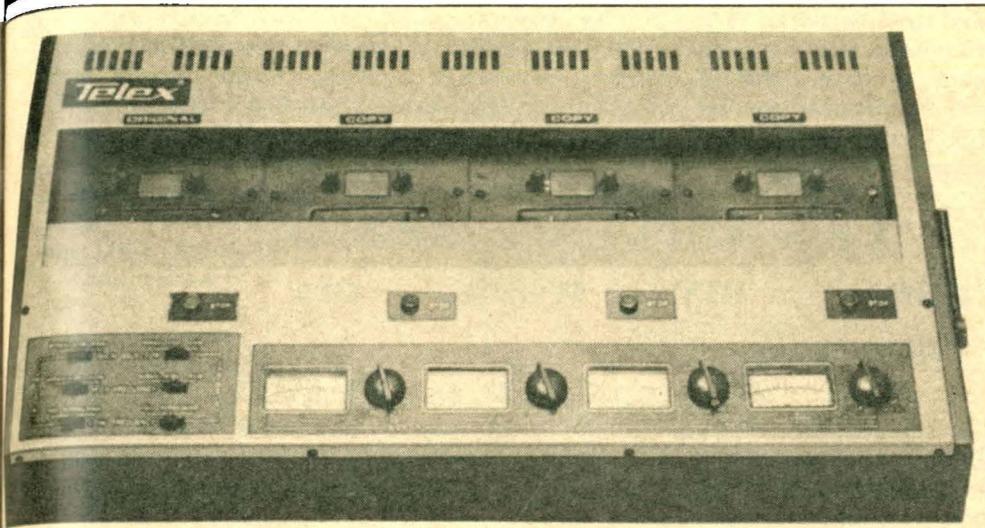
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truth is that I've always felt that Lata is an extremely melodious voice". However, there is a sort of contradiction in her. Nayyar refused the Madhya Pradesh award instituted in her name. "I don't have any grievance against Lata Mangeshkar, she's a great artiste. But I strongly believe that awards should not be instituted in the name of a living person. I'd have loved to accept the award if it was in the name of Master Ghulam Haider, Khemchand Prakash, C. Ramchandra, Vasant Desai, Madan Mohan, Roshan or Shankar-Jaikishan. The honour would then have been from one composer to another. If at all, the Lata Mangeshkar award should be given its to be given to a playback singer". 'Playback' too thinks this is a good idea. In the interview to the Times of India, Nayyar brushed aside the suggestion that the arrogant ways contributed to his decline. "When people couldn't ruin me down as a composer, they ran down my personality and my intelligence. A strong

individual will always have enemies. The tongue has no bone, it always wriggles - more so for celebrities than for the common man".

Nayyar comes across as a highly rational man and he himself doubts the validity of his rather romantic dream. "The world will probably laugh at me when I say that since the age of 12 I've seen a beautiful girl dressed in white in my dreams, always standing at a

distance under a chinar tree. She'd tell me, "You'll make a name for yourself".

Whenever I'm confused about a song, she sings

the complete song out to me, the next morning I remember it. She's grown older with time. Recently she told me, "Now watch how I give you a glorious phase of your career". This is a strange phenomenon. I can't understand it though I've consulted astrologers and tantrics".

So the rhythm king is now deeply involved with Zid, Dil Tere Hawale and Nischay.

"I am still very confident about my work, my career."

— O. P. NAYYAR

"I am glad that people recognize me by my name"

— SAPNA

We cannot see Sapna trying to sing her kind of song. We don't even know her kind of music. Sapna has had for Janam and Meri Janeman with Amit, Vijay Benedict and Udit Narayan. So Sapna has fought shy of a solo performance. Can't understand why, and sure she isn't choosy, her albums ought to have. She

does confer though that eight songs of hers in a solo album could be "boring."

When Playback met Sapna, she didn't have anything to say about any of the tracks in Janam, also on the lyrics, why they were chosen, or were they chosen at all? "The album is so professional you won't even know its non-filmy" said Sapna about Janam. Exactly.

The fascinating aspect of Sapna's creative effort is her mindless reliance on Kalyanji. Its good to have a mentor. Undoubtedly, but its bad for the mentor to know his protege possibly doesn't have a mind of her own. Sapna says all her work is done with Kalyanji's sanction etc... So whom do we blame for the albums which didn't really go through the roof.

On the Stage circuit the "I Love Bombay" had Sapna on stage. "I wore an outfit costing Rs. 7,000/-," she says about it. Also, she's tripping on variety shows. The highly celebrated Amitabh Bacchan Show in South Africa included her, which went to the U.K. and U.S.A. too.

So given a choice, what kind of album she would ideally like to produce in the immediate future?

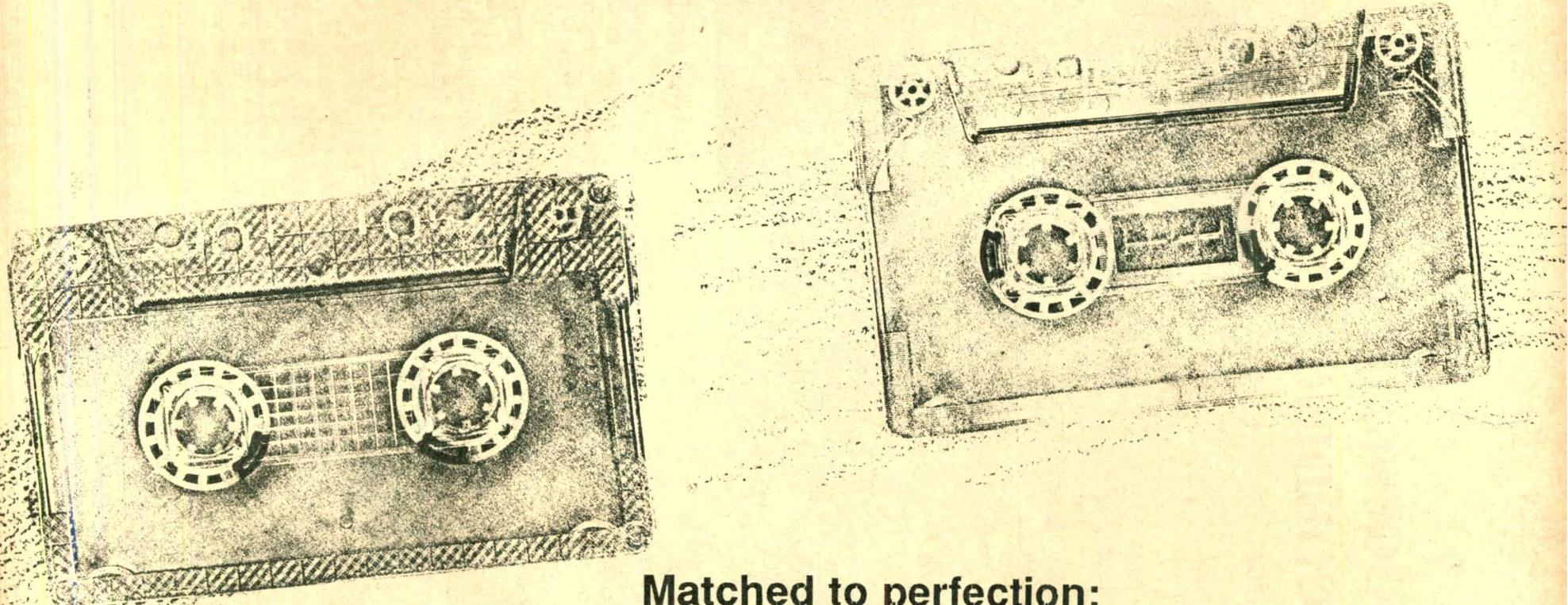
"Well I'am into two three different albums, a Punjabi cum-Hindi with Mangal Singh (again what type of material we are not told, for most of our singers, its enough that they are singing in a particular language, what they are singing does not seem important to them) then, a romantic soft duets with Amit (most probably) and watch out for the big one - R. D. Burman will compose maybe four or five solos for her, out of a total eight numbers, the balance being duets.

Finally, maybe we have an inkling on what Sapna is really dreaming about. "I'm very much interested to do a bhajan cassette of Sal Baba." This would mean a whole new image. We can look forward to the inlay featuring Sapna in religious garb with divine looks. Could she be eyeing Anuradha Paudwal's omnipresence?

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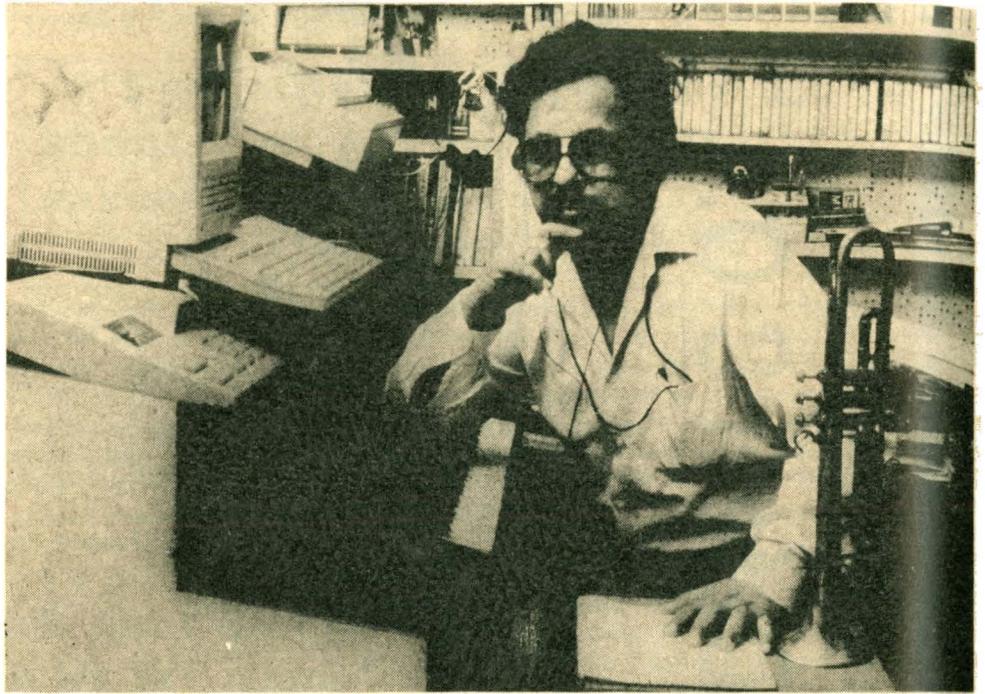
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Louis Banks "What next."

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2. Listen to all kinds of music from **INDIAN CLASSICAL** to **ROCK** and **NEW AGE**. **WESTERN CLASSICAL** and **JAZZ**. **EVERYTHING!**
3. Work out **motifs** and learn to expand these musical figures to match specific time frames.
4. Try to use familiar harmonic progressions in a **fresh** way - always aim for a **fresh sound** and styling.
5. Try and understand and grasp the overall mood and concept of the commercial - ask questions - translate them into musical phrases - think music VIVAVIS visual at all times.
6. Learn to think fast musically - practise and learn to execute your ideas quickly.
7. Pay close attention to the dynamics of a music performance - the association of notes to emotion and mood - experiment with chord voicing and harmonic progression in relation to different idioms and styles.
8. Learn to write simple straight lines using sophisticated harmonies but always idiomatically - make a study of orchestration!
9. Play and discard - set your standards high.
10. Always remember that the learning process never stops. **NEVER!!!**

* * * * *

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AT "SARKARI" EXPENSE

Hemant Kumar refused the "Sarkari" honour ('Padma Sri' and all that) and Naushad does not care for it. But whatever it is worth, I was happy that Ghulam Mustafa Khan got it when he needed it the most.

Ghulam Mustafa is an expert Classical singer who sang in 'Umarao Jaan' (Raga mala) and scored music in Muzafar Ali's 'Aagman'. Under his tutelage many a talent in film music flowered but still the recognition which he deserved had eluded him. Piqued by the lack of opportunities to prove his mettle he gave an advertisement in the Press, a few years ago, to announce that he was still alive and available to anyone who cared for good music. One can understand his frustration. Now the 'Padma Sri' award is another reminder at the 'Sarkari' expense to all those who matter that the veteran singer Ghulam Mustafa Khan, the disciple of Ustad Nisar Hussain Khan, is very much alive and available.



GULAM MUSTAFA KHAN

CULTURE THAT BINDS



SULTAN ARSHAD & NALIN SHAH
(R TO L)

Sultan Arshad is not a musician himself but can show a way to come of our sound makers. His only mission in life is to collect melodious music as much as he can, and get lost in memories of the melodious time. There is hardly a music director, singer or a poet who does not know him. He has a special knack of making friends and influencing people. He has a weakness for Naushad and O. P. Nayyar and manages to attend their recordings inspite of his busy schedule as a manager of Pakistan International Airlines in Bombay. Mutual admiration brought us close to each other, which made me realise that the geographical barriers between the two countries are the works of politicians and not people. He is ever eager to bring like-minded people of both the countries together and create a bond of friendship. Recently, he introduced me to Mustafa Abdulla (The biggest record collector from Karachi) and Iqbal Yusuf (a prominent film director). Iqbal Yusuf had come to India to get a music track for his forthcoming film. I was pleasantly surprised when I found the celebrated director seeking Sultan Arshad's opinion before approving each composition. He has never

hesitated to go out of his way to be of some use to a music artiste.

Inspite of having created immense goodwill in India I doubt if Sultan Arshad could be a successful ambassador for his country. The reason is he does not discuss politics nor does he tell lies which is a primary qualification required of any envoy. But, I have no doubt that he could be a great cultural ambassador to bridge the gap between the two countries and succeed where politicians have miserably failed.

THE DEATH OF A SINGER

We mourn the premature death of Nutan, the singer who did not get her dues. She started singing at the age of three and continued till her death at 53 under the expert guidance of Pandit Jagannath Prasad who had trained many singers including Mukesh.

Nutan had a melodious voice which was fashioned by Pandit Jagganath Prasad. A few years ago she published a book of 'bhajans' and dedicated it to her guru to acknowledge her debt to him. Her eventful career as an actress deprived, her of a career in music which probably would have been more eventful. And this last word on Laxmikant's statement that Nadeem Shrivani do not have a style of their own. If one song sounds like that of O. P. Nayyar's the other sounds like Laxmikant Pyarelal's. And that their music is not original but the rehash of old melodies.

Well, what style does Laxmikant mean by own style? Were they themselves not inspired by Shankar-Jaikishan?

Tacking about rehash of old melodies they themselves are not free from blame. Sometimes they have gone a step further by presenting (even without refashioning the old melodies) as in 'Ek Do Teen' (Tezaab) and 'Yeshomati maiya se bole Nandalal' (Satyam Shivam Sundaram). Frankly speaking it is not melodious music, even if it is a rehash, preferable to jarring notes which might be original? None can deny that the music of 'Aashiqui' is very melodious.

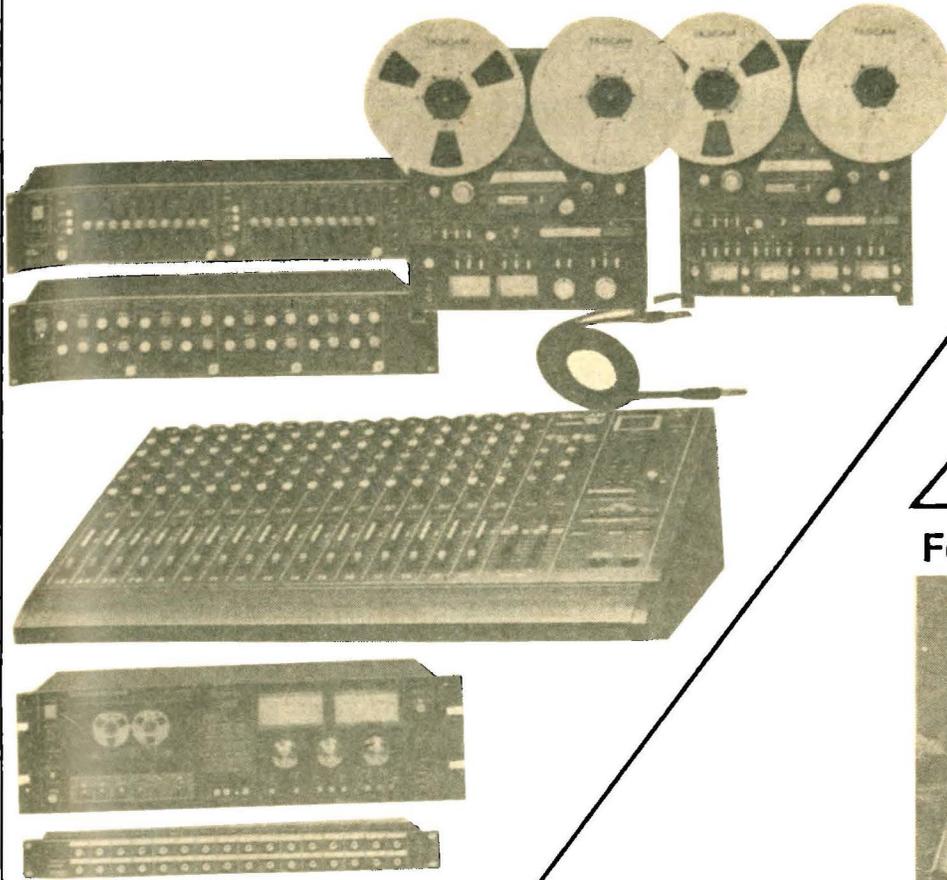
The moral of the story is that just as we don't ask a man how he has made his 1st million; we also need not ask a music director how he has made his 1st hit. The world of film music today is not what it was in the past. The only sound any music director cares for is the sound of silver coin falling in his coffer.



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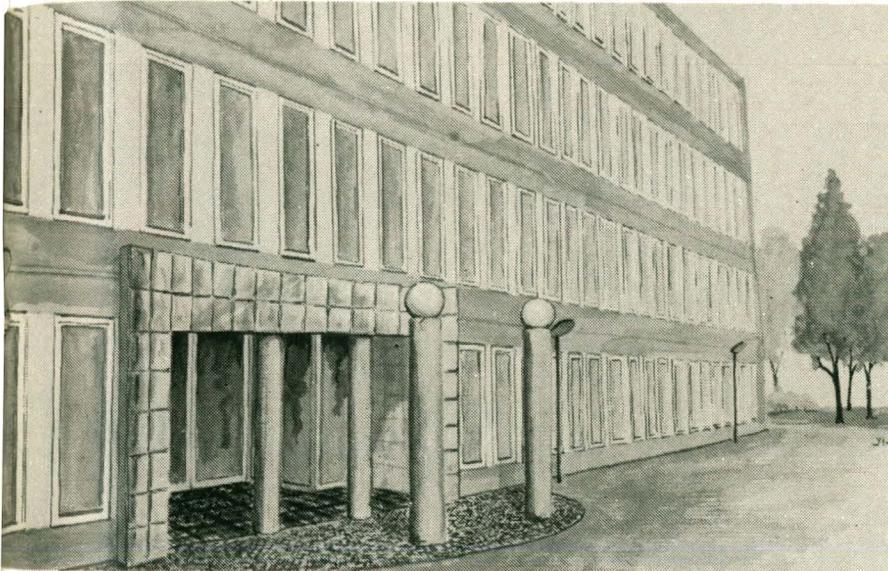
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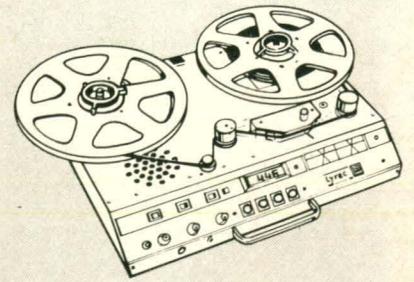
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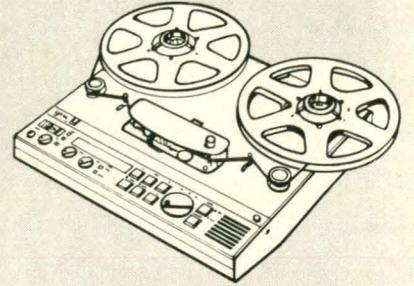
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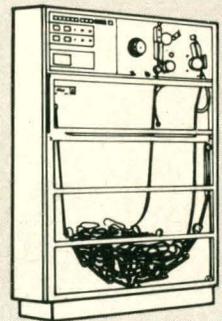
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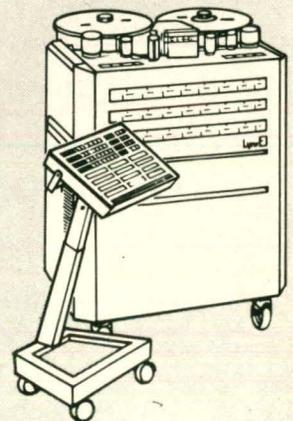
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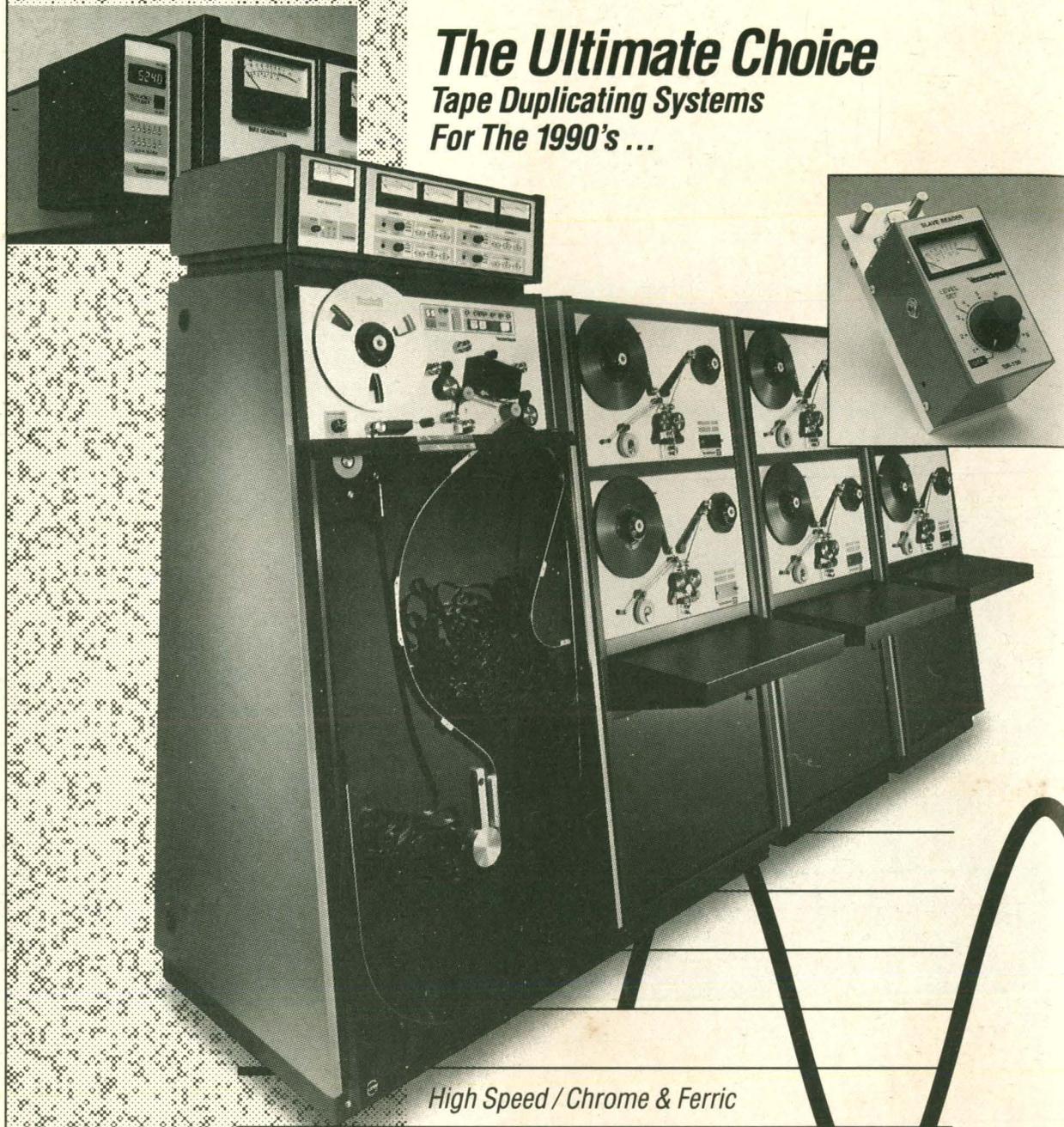
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