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AUDIO CASSETTE GUIDE

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Black C-Zero



Code **Description**

	37006	Screw, tab in
	37026	Screw, tab out

Grey C-Zero



Code **Description**

	37020	Welded, tab out
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Clear Clear C-Zero





Code **Description**

	37024	Screw, tab out
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White C-Zero





Code **Description**

	37003	Screw, tab in
	37023	Screw, tab out

Clear C-Zero



Code **Description**

	37025	Welded, tab in
	37021	Welded, tab out

Cream C-Zero



Code **Description**

	37086	Screw, tab out
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Light Yellow C-Zero



Code **Description**

 37029 Screwed, tab out

Orange C-Zero



Code **Description**

 37028 Screw, tab out

Transparent Orange C-Zero



Code **Description**

 37043 Screw, tab out

Yellow C-Zero



Code **Description**

 37055 Welded, tab out

Red C-Zero



Code **Description**

 37008 Welded, tab out

Transparent Red C-Zero



Code **Description**

 37041 Welded, tab out

Transparent Purple C-Zero



Code	Description
37039	Welded, tab out

Purple C-Zero



Code	Description
37050	Screw, tab out

Pastel Blue C-Zero



Code	Description
37027	Screwed, tab out

Flourescent Pink C-Zero



Code	Description
37091	Welded, tab out

Pastel Pink C-Zero



Code	Description
37027	Screwed, Tab out

Pink C-Zero



Code	Description
37057	Screw, tab out

Blue C-Zero



Code **Description**



37007 Welded, tab out

Azuro Blue C-Zero



Code **Description**



37058 Welded, tab out

Transparent Blue C-Zero



Code **Description**



37040 Screw, tab out

Metallic Gold C-Zero



Code **Description**



37048 Screw, tab out

Metallic Silver C-Zero

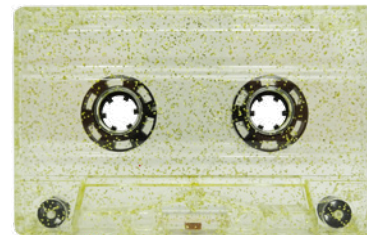


Code **Description**



37049 Screw, tab out

Glitter 1 C-Zero



Code **Description**



37045 Welded, tab in

The Manufacturing Process - Digital Loop Bin Duplication

'We Never Use Tape to Tape Duplication'

Digital loop bin duplication gives the highest possible quality duplication and is the only method appropriate for Music Distribution.

This involves using a master to record to a pancake of audio tape:

Side A is recorded in normal direction and side B is recorded backwards onto the tape.
An inaudible cue tone is recorded at the start of each recording.

The programmed pancake is then loaded onto cassette winding equipment and cut, spliced and wound into the shell of the empty cassette.

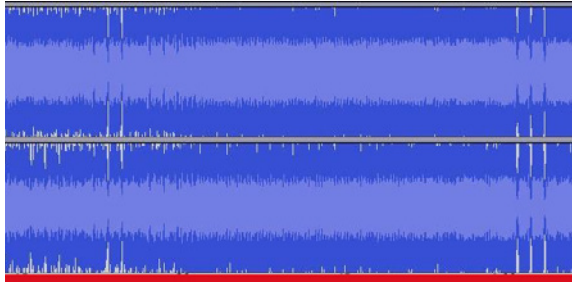
- This is all done at high speed, with professional automated equipment.
- As all of this is done in house, you can visit by appointment to see your job being produced.
- Constant checks are done throughout the job run to check the quality stays at a high level.
- You can rest assured your job is in safe hands as our team has more than 20 years experience with audio cassette manufacture.

Producing Your Master!

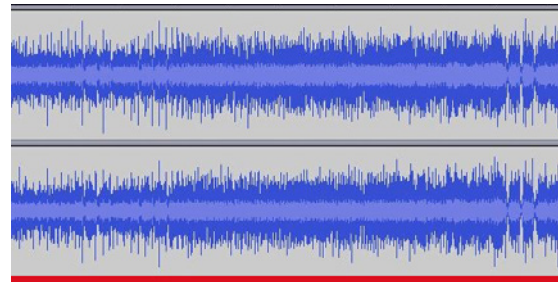
The key thing to note in producing your tape master: do not use compression.

Unlike a CD, Audio Cassette is an analogue format with very different mastering needs:

CD MASTER:



AUDIO CASSETTE MASTER:



The above waveforms show the same track compressed for CD, and correctly prepared for Audio Cassette. If you used the CD Master to produce a cassette the magnetic tape would be saturated. This will cause the bass to cut out the HF audio and clipping will distort the audio reproduction.

The Cassette master has no compression and more dynamic range. It will be great for tape. It has what is called headroom. Please check your audio and make sure it looks like the Audio Cassette example.



Producing Your Master!

Please use the following spec for mastering audio for tape:

- 44.1 kHz PCM signed 16 bit: This is the lossless codec for input into the duplication system. Pulse Code Modulation format. (Audio CD)
- Side A and side B can be split by tracks or one long track per side. Cassette time (C) is equal to longest side times 2.
- Try to make the side splits as equal as possible and side A longer than side B.
- A PQ sheet is helpful if pauses between the tracks need to be added, otherwise it is assumed that pauses between the tracks have already been added to the audio.
- See the below average audio levels - audio falling above these levels may encounter distortion, whilst below these levels, tape hiss may be audible:
 - Analog levels: -16.00 to -18.00 dB RMS
 - Digital levels: -8dBfs.
- Cassettes love midrange audio - LF below 30Hz may inhibit the cue tone signal. HF exceeding 12kHz will begin to degrade, 16kHz is pushing the limit.

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