

# REP

The Pro Audio Applications Magazine

1991

## PRO AUDIO



## BLACK BOOK

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# HOOTERS

**"Electro-Voice N/DYM® Mics Provide the Consistency and Flexibility We Were Looking for, and They Deliver the Highest Gain Before Feedback of Any Mics We've Used."**

The Hooters are one of the most musically diverse groups performing today. The band's unique sound is produced utilizing a variety of acoustic instruments ranging from the mandolin, recorder, accordion, dulcimer and melodica to the more conventional "tools of the trade," guitars, drums, keyboards and vocals. With such an incredible assortment of miking possibilities, The Hooters needed several specific functional characteristics in a microphone to fully enhance the group's musical versatility.

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Electro-Voice N/DYM® Series II —  
"The Professional's Choice."

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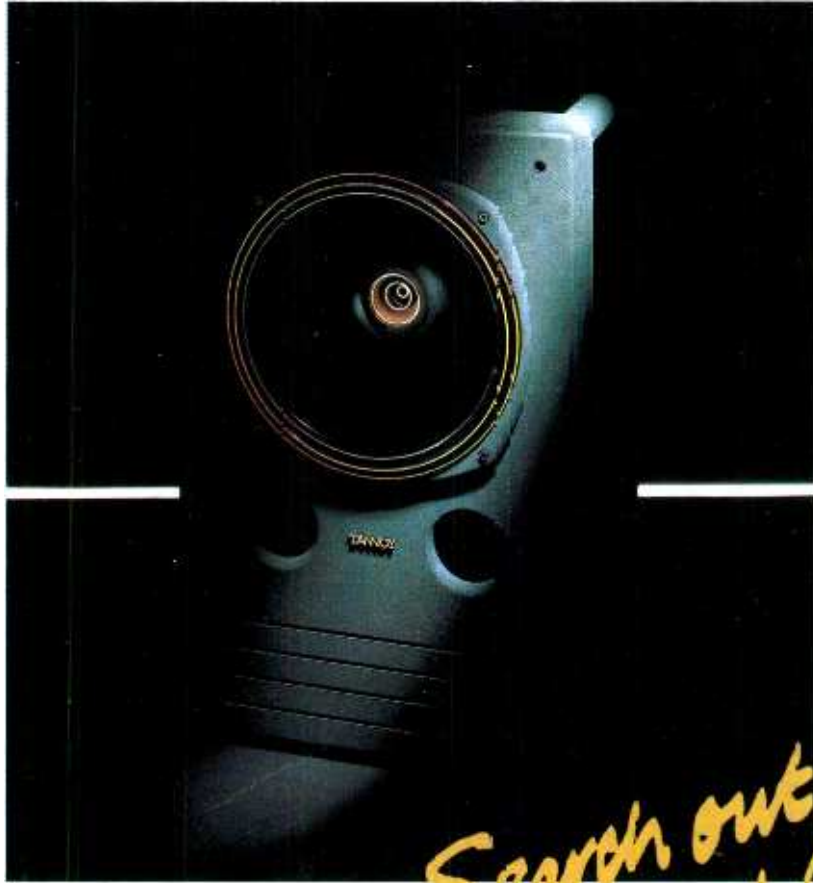
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**SERIES**



*Search out the  
Gray and Gold*

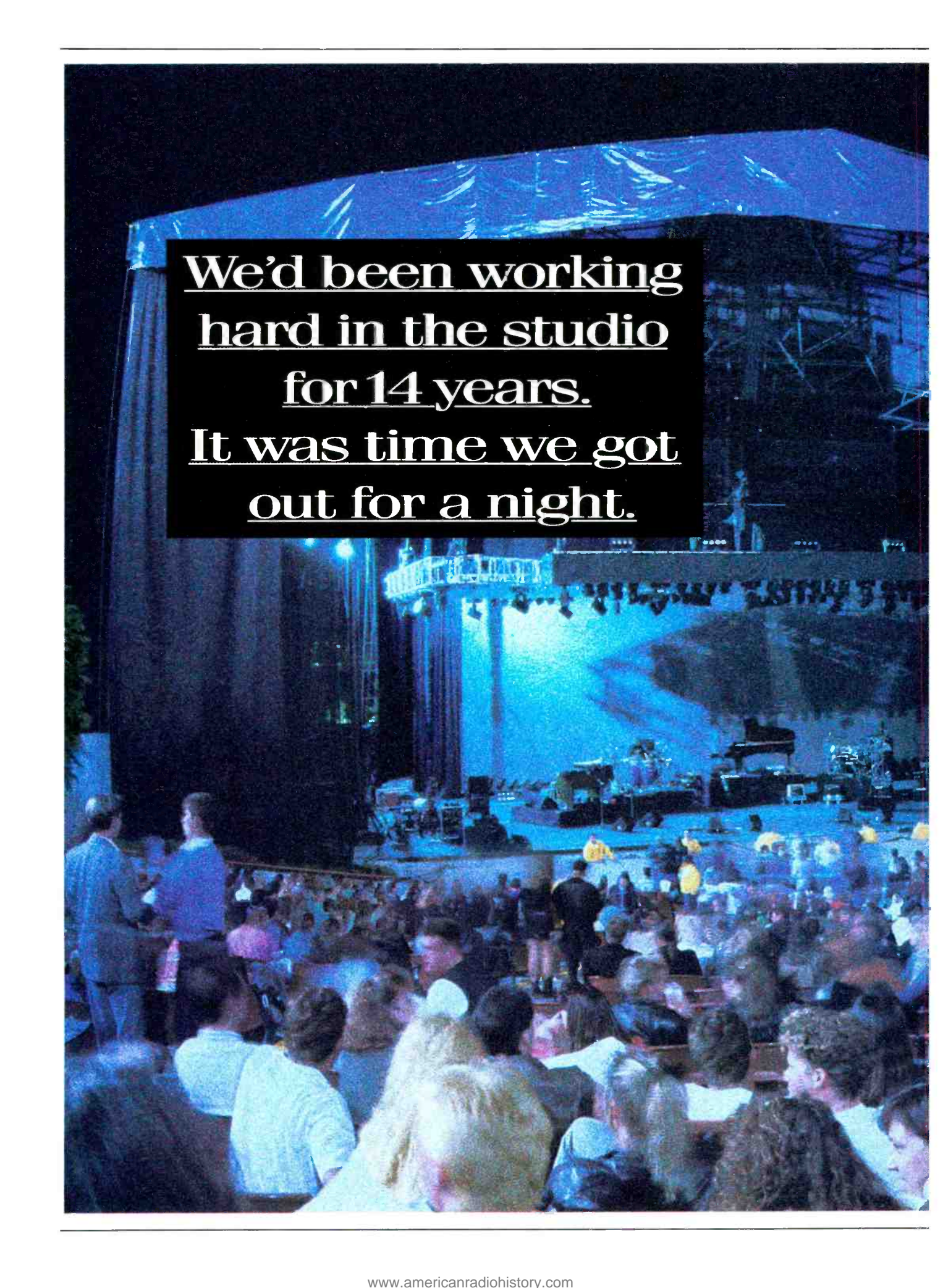


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We'd been working  
hard in the studio  
for 14 years.  
It was time we got  
out for a night.



Spending years on end cooped up in small, dark rooms with a bunch of engineers takes certain special qualities. Durability, for one. We've always been known for that. Of course, incredibly clear, uncolored sound quality doesn't hurt, either. Or hand-assembled components, with gap precision to plus or minus one-millionth of an inch.

These features got TAD speakers into studios like Record Plant, NOMIS and Masterfonics. And the same features are now getting us out of them.

See, we had this funny idea that if TAD could make music sound terrific in a small room, we could make music sound terrific in a huge arena. And every outing we've had with Maryland Sound has proved us right.

Not that we won't still work our woofers off in studios from London to L.A. all day. But, at night, we'd like to get out and jam more often.

**TAD** Technical  
Audio Devices

 Pioneer Professional Products Division

## THE 1991 PRO AUDIO BLACK BOOK

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### On the Cover

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# PRESENTING THE LEXICON 300

**A unique digital effects processor with analog and digital inputs and outputs, time code automation, and magnificent sound.**

There may be digital effects processors that rival some of the 300's features, but you'll never find one with them all. The 300 delivers precise delay and stereo pitch shifting, as well as stunning



reverb and ambience. It automates sound changes with SMPTE/EBU time code. And it inputs and outputs analog, as well as consumer and professional digital formats — in any combination. All with magnificent Lexicon Sound.

The 300 is a powerful tool in audio for video applications where time code synchronization is essential. And in digital video editing, the 300 ensures that scene changes are handled smoothly — in the digital domain. Because the 300 has digital inputs and outputs, it's the perfect choice for RDAT and CD mastering. And for music production there is an incomparable set of sounds, as you would expect from Lexicon.



## **Connectivity redefined**

The 300 redefines connectivity standards for digital signal processors. Unique analog and digital circuits accept analog signals or digital signals in the consumer SPDIF or professional

AES/EBU formats. Whether the source is a CD player, RDAT recorder, or open reel digital deck — the 300 identifies and locks onto the incoming format.

You can then select between analog and consumer or professional output formats, regardless of the input format.

Consumer in, professional out, analog in, digital out. The 300 handles them all. You can even mix analog and digital signals.

This kind of connectivity just isn't available anywhere else.

## **Total MIDI control**

With the 300's real time MIDI automation you can record parameter changes on most any sequencer. The 300 also includes Lexicon's Dynamic MIDI® allowing you to control the 300's effects parameters from any MIDI controller.

And of course, the sound is superb. The 300 delivers nearly unmeasurable distortion and exceptional phase linearity through the use of state-of-the-art converters.

They're so advanced you can use their outputs as a system reference.

The 300 joins the Lexicon family of digital effects processors. From the economical LXP-1 to the world renowned 480L, they all share the Lexicon Sound.

For more information about the 300 or any of Lexicon's products, call (617) 736-0300, FAX (617) 891-0340, or write Lexicon, Inc., 100 Beaver St., Waltham, MA 02154.



**lexicon**  
*The Art and Science of Sound*

Circle (6) on Rapid Facts Card

*"I've been sold on Beta's superiority since I first tried them. I use them on vocals, drums, amps, and brass because their sensitivity and resistance to feedback make them the perfect fit for the groups I work with. And the Beta 58 Wireless is the first system I've found that gives my artists the freedom of a radio mic without sacrificing sound quality."*

*Paul Dalen, Sound Engineer for David Sanborn and Lisa Stansfield.*



Beta 58 Wireless

Beta 58

Beta 57

## Shure Beta Microphones. Buy Them On Word Of Mouth Alone.

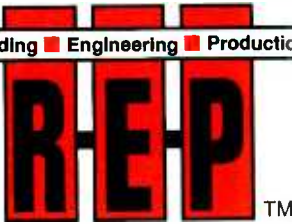
Before you select a microphone, listen to the leading pros who use the Shure Beta Series on stage. They'll tell you about the benefits of Shure Beta's advanced transducer design, extraordinary gain-before-feedback, and true supercardioid polar pattern, as well as its outstanding sensitivity and low handling noise. But most important, they'll tell you that nothing beats a Beta for live performance. And that's not just talk. Try Shure Beta today and get the final word for yourself. Or call us for more information at 1-800-25-SHURE. The Sound Of The Professionals®...Worldwide.

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**R-E-P** is an applications-based publication targeted at professional individuals and companies active in the commercial business of studio and field recording, audio for video, live sound production and related fields. Editorial content includes descriptions and demonstrations of audio production techniques, new products, equipment application, maintenance and audio environment design.

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# From the Top

## Resource, Resource...

**T**ime and again we hear the familiar cry: Where can I find out more about "X" product, company, or organization? We get calls. We get letters. We get faxes.

Many resources do exist, like audio industry magazine product and service directories such as this Black Book resource issue. But unlike other industries, the audio realm is relatively small. In addressing product sales and marketing specifically, pro audio doesn't have the scope of distribution outlets that the pharmaceutical, automobile or appliance industries have.

Every burg may have a computer shop, but not every community has a pro audio storefront. Guitar houses with 4-track cassette hardware and small monitors, yes. But real production gear? Larger cities might support two or more pro dealers, but one often doubles as the largest sound reinforcement house in town.

To exacerbate the situation, manufacturers, whether via the sales rep support of dealerships or via their own inside marketing departments, don't always do an exemplary job of providing easy-to-get technical literature, product reviews and usable information. Not everyone goes to the shows and gets to corner the design engineers or marketing gurus.

Spot checks of dealers usually prove a shortage of technical lit on very popular or the more uncommon high-ticket products, and manufacturers aren't always as enthusiastic as they should be about talking to the inquiring buyer directly. All too often, after you get through certain manufacturer's phone mazes, the overworked customer servant will recommend the local dealer or rep network, and there you are again, at the beginning of the loop.

Buyer surveys show that our pro audio purchasing habits reflect classic 'pull marketing' profiles: the potential buyer 1) uses the device somewhere, 2) hears of it by word of mouth, or 3) is teased/exposed to it in a magazine ad or editorial review (that's our job).

They're excited. They want to know more, if not purchase outright. They find the nearest dealer or contact the company directly, and the seller hopefully gives them the right literature or the product

they want. The advertisement or real-life exposure 'pulls' them in. Different is the consumer audio world, where the salesperson more often than not 'pushes' or steers the curious, less product-educated walk-in customer toward what they 'want.'

An interesting side note: Because so many new younger-generation audio professionals gain experience using gear available at the guitar store pro-audio alcove or the Mac computer-meets-keyboard user's enclave, a whole generation is growing up with a different concept of what pro audio means. How many of them have never been in to a true production supply salon, replete with mega-input consoles, 2-inch multi's and trained, knowledgeable salespeople? Project forward as to what this means industrywide.

We audio-world folks are in a technical, knowledge-based industry, built on a strong foundation of learned experience, with a project-related need for the proper tools and a simultaneous desire to create new aesthetics via the technology at hand. We buy for a reason, which is seldom paid-for out of readily expendable discretionary income, or how shall we say, spare change.

The key to this on all sides is education, avoiding 'caveat emptor' as it were. Educated and experienced buyers, whether shopping for a processor, a console, a reel-to-reel or a disk-based computer stack, are only doing themselves justice if they know the choices they have, how the choices compare in hard, cold, technical terms, and where to find satisfaction for the value.

As a general comment to the world, we at R-E-P believe manufacturers, dealers and organizations in our industry should take a look at how well they get their information across to the ever-growing marketplace, how they use magazines for communication, and what they are presenting. In almost every instance, there is room for improvement.

We as publishers promise to do our part in upcoming features and departments, toward providing usable, timely product analysis and exposure, as well as keeping our readers current on industry events and organization activities. This is the information age. Let's keep usable information flowing. ■

**Mike Joseph**  
 Editor

## and the winner is...

In the July issue, R•E•P conducted the Second Annual Ad of the Year Contest. Readers voted for what they thought was the best ad to appear in the previous 12 months. The ballots are in and have been counted. Here are the winners:

- First Place: Tannoy, for its "Not Your Average Woofer and Tweeter" ad. Bill Calma, sales and marketing director at TGI North America, accepted a plaque at the AES Convention in Los Angeles.

- Second Place: A tie, between Applied Research and Technology (ART), for its "A Legendary New Class of Super-Effectors" ad; and Ampex, for its "More Artists Go Gold On Ampex Than On All Other Tapes Put Together" ad.

- Third Place: Tascam, for its "You Can Get Unbelievable Sound At A Price That Sounds Unbelievable" ad.

To make things interesting (and to provide an incentive to vote), we included a prize drawing for all entrants who filled out address information on the ballot. The following readers won dbx 563X hiss reducers:

- Frank Aamodt, Chula Vista, CA.
- Glenn J. Behrle, Milford, CT.
- Steven Gamelin, Greenfield, MA.
- Steve Gatline, Memphis, TN.
- Paul Goeltz, Los Gatos, CA.
- Paul Goldberg, Nashville.
- Randy Hill, Long Beach, CA.
- Steven M. Klein, Seattle.
- C. Ouzunoff, Yorktown Heights, NY.
- Terry Westbrook, Dickinson, TX.

Congratulations to those who won prizes and to the winning manufacturers. Special thanks to AKG Acoustics, which supplied the prizes. ■



## AES To Consider SPLs

The Audio Engineering Society has formed a working group to address the issue of sound levels. The group, which is expected to issue a final paper within two years, will address three main issues: the protection of human hearing in possibly damaging situations; the legitimate right of performers and sound companies to practice their trade; and the right of communities to limit sound levels.

The working group totals 20 and consists of audiologists, acoustical engineers and representatives from manufacturers and sound companies. Jim Brawley, a consultant to Showco, is the president of the group.

Noise levels continue to be a controversial issue. Extremely restrictive standards have been adopted in the United Kingdom. Local governments across the US have considered, and in some cases adopted, local ordinances restricting noise levels in outdoor venues, and at bars and clubs that feature live music. In

Duration	Sound Level
(Hrs/Day)	dB(A)
8	90
6	92
4	95
3	97
2	100
1.5	102
1	105
0.5	110
0.25 or less	115

a well-publicized case, the city of New York passed an ordinance requiring that a city-supplied sound system and technician be used at a Central Park amphitheater. The Supreme Court upheld the law in 1989.

No matter how you feel about the issue, it's in your best professional interest to take steps to protect your hearing. If you mix live sound, you should take additional steps to consider the hearing of the audience you're working for — an increasing number of concert-goers are initiating lawsuits claiming their hearing was damaged at concerts.

We're not saying that you should never use high SPLs, but we are saying that it pays to take care of your ears. The table at left, issued by the Occupational Safety and Health Administration (OSHA), outlines permissible noise exposure per day. At least one notable in our industry, Bruce Swedien, uses these guidelines when he works. ■

**"We're seeing more evolution on the technical level than the emotional level. It's not soul-moving anymore, and that's unhealthy ... Anyone can sound like anyone. We may be feeding the future of music with something that's not music at all."**

— Producer Patrick Leonard, quoted in a *Newsweek* story on the use of computers in music and recording.

## People

**Dick Trainor** has been appointed vice president of operations for Lexicon; **Will Eggleston** has been named product development manager ... **Michael Mueller** has been named director of audio systems for Scharff Weisberg ... **David Jacobs** has been named president and CEO of Anchor Audio. **Jim Van Waay**, past president and founder, will stay on as chairman of the board ... **Milton McNally** has joined Audio Animation as president and CEO. **David L. Ball** has been appointed applications engineer. **James D. Sullivan** has been appointed vice president of sales and marketing ... The Audio Engineering Society awarded **Michael Dorrrough** a fellowship for his contributions to the audio field, especially his split-band/triband audio processor and the Dorrrough dual loudness meter. Dorrrough founded Dorrrough Electronics in 1974 ... The board of directors for Digital Dynamics has appointed **Walter A. Hickman** vice president of sales and marketing; **Paul B. Svenson** has joined the company as the West Coast sales manager for ProDisk products ... KABA Research & Development has announced two appointments: **Tom Anderson** has joined the company to provide customer service to audio engineers. **Nicholas Vitale** has been added to the staff as administrator of customer service ... **Dave Talbot** has been appointed marketing and sales manager for BSS Audio and Turbosound, divisions of AKG Acoustics ... Mark IV Audio has named **Ronald Graham** vice president ... Allied Film & Video has named **Frank Knies** its Southeast sales representative ... **Steve Cunningham** has been appointed vice president of sales and marketing for JLCoooper Electronics. ■

# TRENDS

**Consumer audio:** Four of the industry's six major record companies have announced support for Philips' new consumer audio format, the digital compact cassette. The format is said to be compatible with existing analog compact cassette hardware, although technical data has not been released. The format poses yet another threat to DAT, whose mass-market rollout has been hampered by a class-action lawsuit filed against Sony. The digital compact cassette is expected to be introduced in early 1992.

**Piracy:** The Recording Industry Association of America reported that in the first six months of 1990, it seized more than double the number of pirated sound recordings than in the first six months of 1989. In California, the number of pirated cassettes constituting a felony offense was lowered from 1,000 to 100.

**Lawsuits:** Could you be sued for using recording techniques that duplicate the sound of a well-known singer or musician? Carlos Santana has become the third artist to file suit against an advertising agency over that very issue. An excerpt from "Black Magic Woman" was used for a Miller Genuine Draft commercial, duplicating the notes of Santana's opening solo and the sound of the guitar. Santana claimed that his guitar sound is his identifiable trademark; as such, it was used without his permission.

(Rock trivia buffs will note that Peter Green wrote the song and that Santana recorded it after Fleetwood Mac recorded the original version. This complicates the suit, as the agency received approval from the copyright holder of the *song*, but used the arrangement from the *recording*.)

Both Bette Midler and Tom Waites won lawsuits contending that their trademark sound was used without their permission in TV ads. ■

# Random Access

## STUDIO UPDATE

Facility/Location	Details
<b>NORTHEAST</b>	
Penny Lane Studios/New York	Eddy Trabanco named vice president.
Northeastern Digital Recording/ Southborough, MA	Moved to a new facility with two mastering rooms and a composing studio with hard disk editing and MIDI. Located at 2 Hidden Meadow Lane, Southborough, MA 01772-1700; 508-481-9322.
Nutmeg Recording/New York	Renovation of its two 24-track rooms completed. A 36-input TAC Magnum console has been installed in Studio B.
GRC Studios/Baltimore	Installations: ADAP II digital workstation, Sony 2500 DAT recorder, a Proteus/1 XR digital sound module and a JVC U-Matic 3/4" VCR with Panasonic video monitor.
Soundwave/Washington, DC	Added a video graphics division. The Paint Suite has an all-component VISTA system; the 3-D Suite has a Silicon Graphics IRIS 4D-25TG Workstation.
<b>SOUTHEAST</b>	
Southlake Recording Studios/ New Orleans	New equipment: Roland R-880 reverb, Lexicon PCM 70 reverb, a Roland SDE 3000 delay and two Summit Audio tube limiters.
Windmark Recording/ Virginia Beach, VA	New equipment: Neumann U67 microphone, Lexicon 224 XL, four input modules for the SSL 4040E console and an SSL G384 stereo compressor.
<b>MIDWEST</b>	
Madison Park Productions/ Cincinnati	New recording facility with two studios, providing custom music, audio-for-video and voice-over services. Located at 700 W. Pete Rose Way, Cincinnati, OH 45203; 513-651-5375.
Trackwork Orange/Chicago	New facility with AMS AudioFile digital workstation, console automation, DAT, F1 and a Korg T1 music workstation. Located at 111 E. Wacker Drive, Suite 2600, Chicago, IL 60601; 312-856-0717.
DJ International Records/Chicago	Opened a new 24-track recording studio with a Soundcraft 3200 console, Otari MX080 24-track recorder, Otari MTR 12 mastering deck, Tannoy FSM monitors and an Eventide H3000SE. A Soundcraft 6000 mixer and Tannoy monitors and processors were installed in two 16-track rooms.
Metro Studios/Minneapolis	James Walsh named general manager.
Hufker Recording/St. Louis	New equipment: NeXT computer system with Singular Solutions' A/D64x interface.
Chapman Recording Studios/ Kansas City, MO	New equipment: Studer Dyaxis Digital Audio Workstation with synchronizer.
<b>SOUTHWEST</b>	
Sound Arts Recording Studio/ Houston	Trident Series 80 B console installed in newly remodeled studio.
Winfield Sound Studio/ Albuquerque, NM	New 16-track facility with Steinway grand piano, Otari MTR-90 and MTR-10 tape machines, Sony R-DAT, Allen & Heath console with Roland automation, Echoplate reverb and Manhattan Music Library. Located at 800 Central Ave. S.W., Albuquerque, NM 87102; 505-842-0599.
<b>SOUTHERN CALIFORNIA</b>	
Kingsound Studios/North Hollywood	Opening of Studio B with a Studer/Dyaxis digital editing system, Panasonic SV3500 DAT machines and Nakamichi MRI cassette decks.

## NEWS NOTES

The Society of Professional Audio Recording Services (**SPARS**) elected new officers and a board of directors at its general membership meeting during the AES Convention. Pete Caldwell of Doppler Studios, Atlanta, was elected president; David Porter of Music Annex, San Francisco, was elected chairman of the board; Dick Trump, Triad Productions, Des Moines, first vice president; Steve Lawson, Steve Lawson Productions, Seattle, treasurer; Dwight Cook, Cook Sound and Picture Works, Houston, secretary; Shirley Kaye, executive director; and David Teig, Northeast coordinator. Board of directors: Howard Schwartz, Howard Schwartz Recording, New York; Tom Kobayashi, Skywalker Sound, San Rafael, CA; John Dressel, Paisley Park Studios, Chanhassen, MN; John Fry, Ardent Recording, Memphis; John Rosen, Fanta Professional Services, Nashville; and Ralph Cousino, EMI-Music Worldwide, Los Angeles.

Recent **JBL** product installations: Silver Star Productions (McBee, SC), SR 4732 12-inch speakers and 4718 18-inch subwoofer/bass systems; On Cue Systems (Phoenix, AZ), SR 4732 3-way systems; and Up With People, SR 4725 15-inch systems.

**AMS Industries** has been acquired by Siemens Austria. Shareholders have been offered 29 pounds per share in cash, valuing the issued ordinary share capital of AMS at approximately 8.9 million pounds. Siemens intends for AMS to maintain its separate identity and to continue to operate under its present management team.

**Sonic Solutions** has begun beta test installations of its Multi-track and Sound for Picture Systems at Sony Classical Products, New York Digital Recording and Video-mix, all in New York.

**Scharff Weisberg**, New York, has been named a dealer for Apogee sound systems.

The Society of Motion Picture and Television Engineers (**SMPTE**) has formed a Soviet Section. The inaugural meeting was held Oct. 1 in Moscow.

Audio Concept of Canada has been appointed distributor for **Midas** consoles in Eastern Canada.

DAP Tool and Mold, a subsidiary of Shape,

# Bose® ProFiles

*"We got power in our new building at 4:00 PM, and there was a concert scheduled for 7:00.*

*The Bose system went in so easily, we made it with time to spare.*

*Later, the performers said we have the best sound system they've ever heard in a church building. And they're right!"*

*— Reverend Dexter Brewer  
Faith Community Church*



**The Site:** Faith Community Church, St. Petersburg, Florida

**The Challenge:** Provide quality sound installation for 1200 seat church with wide variety of system requirements including hard rock, speech, drums, guitar, grand piano and synthesizers.

**The Customers:** Reverend Dexter Brewer, Assistant Pastor  
Mrs. Donna Brewer, Director of Worship

**The Tools:** Bose Sound System® Software

**The Products:** Twelve 802® II speakers  
Two Bose Acoustic Wave® cannons  
Two Bose 402 speakers

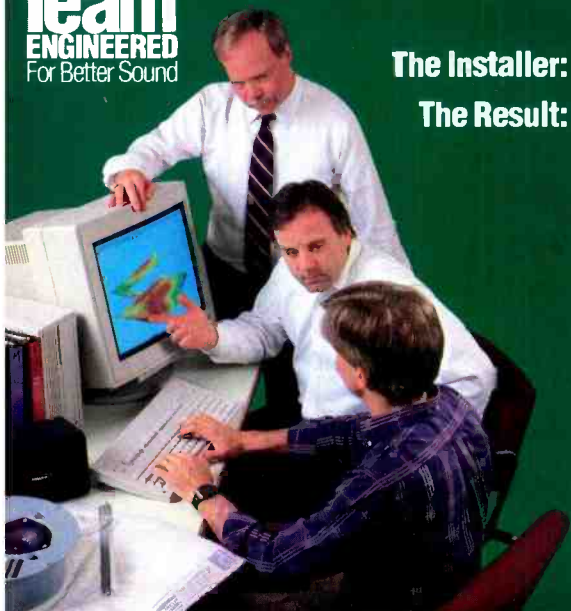
**The Installer:** Paragon Music Centers

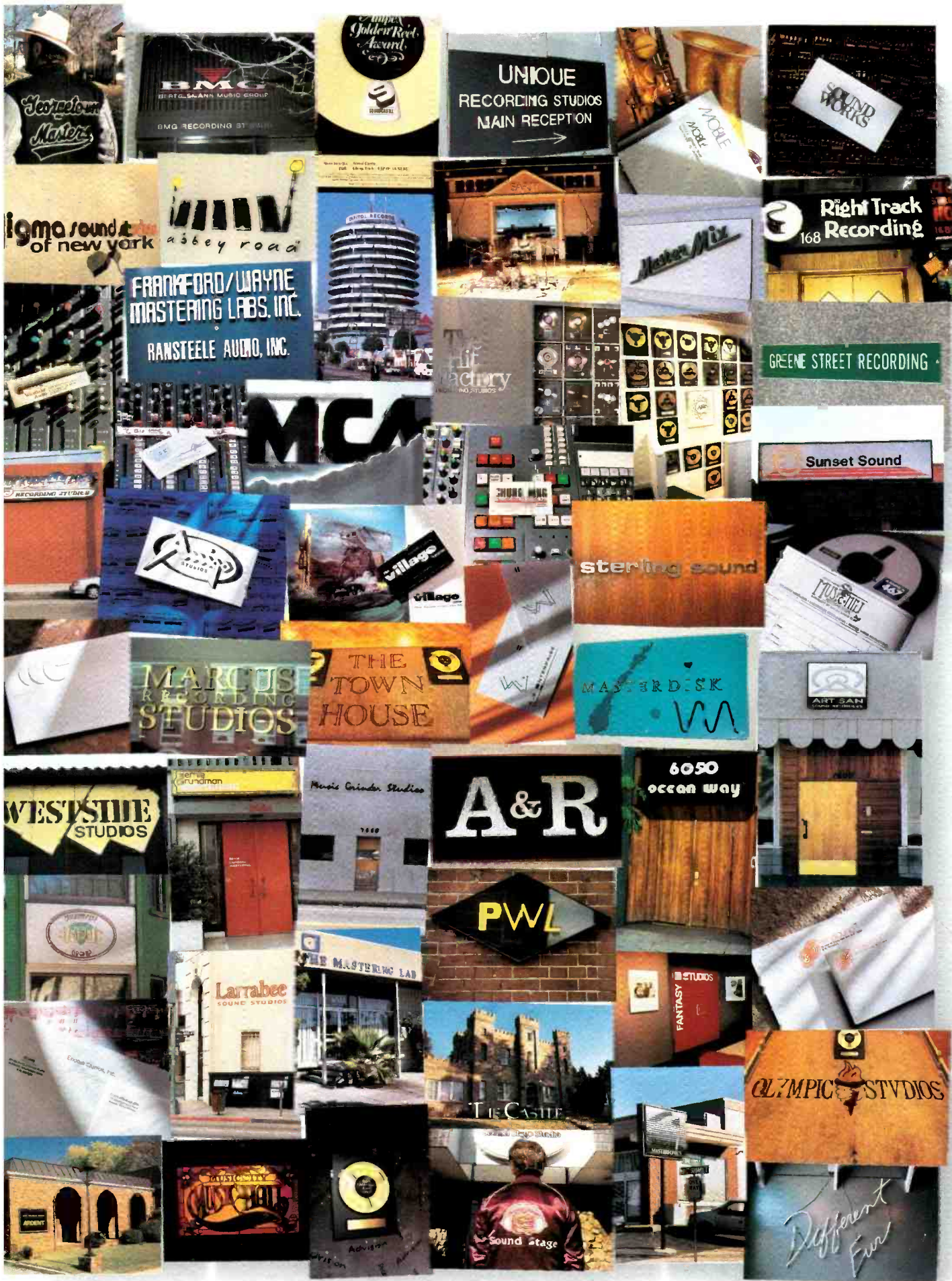
**The Result:** "Flexibility was the key. We've got a big church with big requirements, and the Bose system handles all our needs, from soft music to rock, to speech. Bose Sound System Software let me "see" the system before I bought it, and that put me at ease. It's been almost four years now, and our system is just as reliable as when it went in. When I deliver a sermon, it's clear and understandable throughout the church, and that means people listen!"

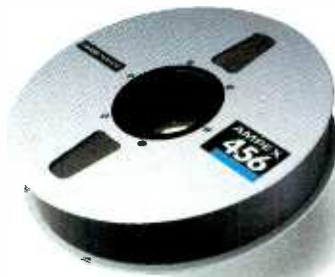
For more information on Bose products, call 1-508-879-7330, or write Bose Corp., Dept REP, The Mountain, Framingham, MA 01701-9163

**BOSE®**  
Better sound through research.

**Team**  
ENGINEERED  
For Better Sound







# MORE STUDIOS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER



EVERY STUDIO PICTURED HERE HAS EARNED THE PRESTIGIOUS

*Ampex Golden Reel Award for having recorded or mixed a gold album exclusively on Ampex audio tape. In fact, of all the gold albums released last year—and the year before—most of them were laid down exclusively on Ampex tape. And it's a good bet that most of the others used Ampex for the majority of their work, too. • At Ampex, we appreciate the unique blend of wit and wisdom demanded in the studio business. Running a studio means balancing the passion of art with the reality of money. It means soothing egos, settling arguments, saving souls. It means never compromising your client's standards—or your own. • We've made our own commitment to provide you with the highest quality, most consistent, most dependable audio tape in the world. A tape built with the same practical passion you bring to your business. • For all the details on what makes Ampex tape a pleasure to work with, just call or write for a copy of our new 456 Technical Brochure, and see why Grand Master® 456 is engineered like no other tape in the world.*

**AMPEX**  
A MASTER OF ENGINEERING

# Random Access

## STUDIO UPDATE

Facility/Location	Details
EFX Systems/Burbank	Sue Coplin named director of sales; Paul Rodriguez named vice president and general manager; and sound designer and engineer George Johnsen named chairman of the Post Production Advisory Council for New England Digital.
Mad Dog Studios/Venice	Co-owner and engineer Dusty Wakeman received the Platinum Achievement Award from the Full Sail Center for the Recording Arts.
<b>NORTHERN CALIFORNIA</b>	
Tam Productions/San Jose	Moved to 160 W. Santa Clara St., Suite 703, San Jose, CA 95113; 408-279-2400. Alan Anttila hired to manage post production operations.
<b>UNITED KINGDOM</b>	
Sam Therapy/London	New equipment: Behringer studio de-noiser MK-III in Studio 1; Tannoy pro series 10 monitors, Akai S1000HD; Korg M1R; Roland MKS 70 and MKS-50; Casio VZ10M, Roland R8M; Prophet VS; Roland A50 and Roland 909 in Studio 2.
Konk Studios/London	Re-opened after last year's fire. Rebuilt studio has an updated Neve console with Massenburg automation.
Nomis Studios/London	Installations: Synclavier 9600 system with MIDINet in new pre-production suite; New England Digital 8-track Direct-to-Disk system in main studio.
<b>MANUFACTURERS</b>	
Digital Audio Research	SoundStation II sales: Ten Pin Alley (U.K.), Quantum Studios (Vancouver); Superdupe Recording Studios (New York). Wild Tracks Audio Studios (London) has purchased a 16-channel SoundStation DSP.
Digital Dynamics	Installations of the ProDisk-464 digital audio recording and editing system: Mix Magic (Hollywood) and 525 Post Production (Hollywood).
Hybrid Arts	Deliveries of ADAP II digital audio recorder/editor systems: Saban Entertainment (Studio City, CA), Groove Specialist Production (Malibu, CA), Valage Entertainment (Studio City, CA) and CCA3 Productions (Van Nuys, CA).
Lexicon	OPUS sales: Family Channel (Virginia Beach, VA); August Recording (Jacksonville, FL); and Interface Video (Washington, DC).
Neve	VRP sales: 525 Productions (Hollywood); Studio 306 (Toronto); ABC-TV (New York); Complete Post (Hollywood); Compact Video (Burbank, CA); ABC-TV (Hollywood); Soundcastle (Los Angeles); Secret Recording (Fort Lauderdale, FL). V series consoles: Group IV (Hollywood); Photo-Magnetic Sound Studios (New York). VR sales: Sound on Sound Recording (New York); Crescent Moon Studios (Miami). Other sales: Music Palace (Long Island), 8128 with Flying Faders; Soundworks West, 8078 with Flying Faders; Consoles retrofitted with Flying Faders: 20th Century Fox, a Harrison PPM-1 and Quad Eight Electronics, a Quad 8 Westar.

has merged with **Shape** as part of its Chapter 11 bankruptcy reorganization. DAP's reorganization plan provides for all allowed general unsecured claims and priority claims to be paid in full.

Michael David of Interface Video has formed a BBS and users group for owners and operators of **Lexicon's** OPUS and OPUS/e digital audio production systems. For more information, contact David at 202-861-0500.

**Audio Animation** has formed the Scientific Advisory Board to act as a resource and problem-solving group.

**Sunkyoung Magnetic/America** has established an educational program to provide technical information about magnetic tape. The program will include technical seminars, increased consumer services and the publication of "Sound Talk" technical bulletins. For more information, contact Shelly Paulsen at 213-830-6000.

**Microtech International** has implemented a 24-hour service and repair program on its SyQuest-based R45 and Europa 45R removable drive products. For more information, call 800-626-4276.

**JLCooper Electronics** has opened an international sales office at P.O. Box 386, Harpenden, England AL5 3DQ; 44-582-767277; fax 44-582-461840.

## DEALS

**JLCooper Electronics** and **Allen & Heath** have agreed to provide Sigma and Sabre Series consoles with JLCooper MAGI Ili internal automation systems.

**Studer Editech** and **KABA Research & Development** have signed a co-marketing agreement, in which KABA will sell the Dyaxis 2+2 digital editing system as a 4-track tapeless master unit with the KABA 4-track realtime cassette duplicating system.

**Ariel** and **Lex/Schweber Electronics** have agreed on a joint marketing/development venture for a new line of low cost, PC-based, DSP development systems for fixed and floating point DSP processors.

**Digidesign** has appointed **Philips Interactive Media Systems** as its worldwide distributor for Sound Tools to CD-Interactive developers. ■



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# Fresh Tracks

## Stephane Grappelli/McCoy Tyner: "One on One"



Label: Milestone  
Produced by: Eric Miller  
Engineered by: Rick Rowe  
Digital editing and transfers: David Luke  
Recorded at: BMG Studio B  
Mastered by: George Horn, Fantasy (Berkeley, CA)  
SPARS Code: DDD

**Comments:** This was recorded direct to Mitsubishi X-80. It is basically an album of jazz standards, all recorded with just this duo. Grappelli's playing is enjoyable and high-spirited as usual; Tyner's is sensitive and harmonically interesting without calling attention away from Grappelli.

**Of special interest:** With only two instruments playing, the engineering becomes critical because everything can be heard. The sounds are captured smoothly and evenly. The subtle use of reverb and the stereo imaging on the piano are excellent. ■

## Michael Hedges: "Taproot"

Label: Windham Hill  
Produced by: Michael Hedges  
Recorded by: Michael Hedges and Stanley Johnston  
Assisted by: Hilleary Burgess, Bryan Lanser, Steven Miller  
Recorded at: Speech & Hearing Clinic (Menocino, CA); the Record Plant  
Mastered by: Bernie Grundman  
SPARS Code: AAD

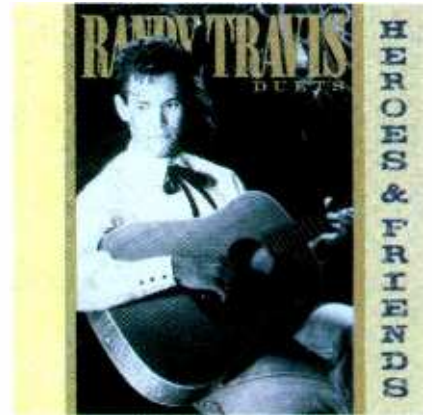
**Comments:** Brilliant and diverse musical performance ranks this Windham Hill recording with the highest artforms from this artist to date. The "upfront" nature of the mix (re: foreground and stereo field positioning) is accompanied by tasteful, yet not quite daring use of digital FX. Witness the nice touch of chorused reverberation on "Ritual Dance."

## Michael Hedges



**Of particular interest:** The inventive nature and performance of the TransFrem guitar should prove positively exciting for the fretted musician and listener. Although the compressed nature of this electric (or is it electrified?) instrument detracts from the dynamic nature of Hedges' performance, the accuracy of the radical tuning and scalar changes compensate for the amplitude deficiencies. ■

## Randy Travis: "Heroes and Friends"



Label: Warner Bros.  
Produced by: Kyle Lehning  
Engineered by: Joseph Bogan, Tom Knox, Kyle Lehning, Elliot Scheiner, Marshall Morgan  
Mixed by: Kyle Lehning  
Recorded at: Nightingale, OmniSound, Masterfonics, Javelina, GroundStar Laboratories (Nashville); Ocean Way (Los Angeles); Morningstar Sound Studio (Hendersonville, TN); RMS Studios (Las Vegas)  
Mastered by: Doug Sax, Alan Yoshida, the Mastering Lab (Los Angeles)  
SPARS Code: AAD

**Comments:** An immediately likable and thoroughly satisfying effort from country's best new traditionalist. Although all-duet albums may seem gimmicky, Travis pulls this off because of his sincerity and enthusiasm for the material. The engineering is straight ahead and clean. Travis sings with Willie Nelson, Conway Twitty, George Jones, Loretta Lynn and others.

**Of special interest:** With eight different recording environments, the potential for a sonically disjointed album is high, but Lehning pulls it all together with consistent and musical mixes. Chet Atkins reprises his role as acoustic guitarist and background singer on the Dolly Parton tune "Do I Ever Cross Your Mind" (recorded on the RCA album "Chet and Friends" 15 years ago). ■

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## George LaMond: "Bad of The Heart"



Label: Columbia  
Produced by: Mark Liggett and Chris Barbosa (Ligosa Productions)  
Engineered by: Jerry Lane, Tommy Uzzo, Mike Lorello, Tony Papamichael, Tony Aliprantis, Mark Liggett, Chris Barbosa  
Mixed by: Mark Liggett, Chris Barbosa, Tommy Uzzo, Jerry Lane  
Recorded at: Ligosa Sound Studios (Cincinnati, OH); Mirror Image Recorders (Dix Hills, NY); Science Lab, Shake Down Recording, Power Play Studios (New York); Libra Digital (Astoria, NY)  
Mastered by: Tom Coyne, Hit Factory DMS (New York)  
SPARS Code: AAD

**Comments:** It all comes together on this record: Strong tunes and thumping grooves make these tracks percolate. Liggett and Barbosa neoterize the expected dance tricks of sampling and scratching to create a tasty and fresh performance. LaMond shows himself to be a serious vocal talent.

**Of special interest:** The creative use of out-of-genre production devices creates some nice moments, as on the glassy acoustic rhythm guitars and acoustic guitar solo on "Serenade You." The rap in "Who Needs Love" exemplifies with style the trend in modern R&B to incorporate rap.

## FOCUS:

### MARK LIGGETT and CHRIS BARBOSA Producers, "Bad of The Heart"

Known as Ligosa, this production team has produced records for Shannon, Robin Gibb, and is working on remixes for New Kids on the Block.

**R•E•P:** What kind of synths did you use?

**ML:** We used a lot of Roland D50, Juno 60, JX3P; we like Roland products a lot. We have a couple of Yamaha DX7s and a Korg M1, but we used those only sparingly.

**CB:** We like our Prophet and Juno 60 a lot. And a lot of sampling. We've got an Akai S900.

**R•E•P:** You like the S900 better than the 1000?

**ML:** No, the 1000's a million times better, but we've only had our 1000 for a couple of weeks now.

**R•E•P:** What do you use for drum machines?

**ML:** We have a ton of samples; we usually just make our own stuff. Right now, for example, with the New Kids album, we're building a drum kit on the 1000 and we've MIDI'd a Roland 808 which we think is awesome.

**CB:** The 808 is our blood.

**ML:** We finally took the plunge and got it MIDI'd. Believe it or not, we use the Alesis a lot, too, the 16B.

**R•E•P:** You must have a lot to do with the grooves on these tunes. How do you put them together?

**CB:** We work on them a lot. We get the grooves where we want them, working with just drums. Then we add bass next, after the drums are just right. That's how we've always done it.

**R•E•P:** What kind of console do you have in the studio?

**ML:** A DDA. It sounds great. The EQ has massive bottom. To me it's kind of a hybrid, sonically, between the SSL, which is real peaky sounding, and the Neve, which is real warm. I don't think it's quite as peaky as the SSL or quite as big as the Neve, but I think with the DDA you can approach either one.

**R•E•P:** Does it have automation?

**ML:** No. We've done so many dance records—I guess we're kind of like dinosaurs in this regard, but we always mix in pieces, and we're always reconfiguring things as we go ...

**CB:** We've done that for many years. It's really easier on a dance record to get a certain section of the song together, throw it onto half-inch tape, continue on and edit it together later. You can concentrate on each section.

**ML:** So the automation wouldn't have made any sense for us. We hardly ever use it.

**CB:** Even when it has been available for us at other studios we've worked at, we never use it.

**R•E•P:** You're still mixing to analog ...

**ML:** Well, we have Sound Tools and a DAT machine ...

**CB:** We have mixed direct to Sound Tools, and it turned out surprisingly good.

**ML:** Sound Tools is incredibly great, but I'm very opinionated about mixing: Give me a good analog tape machine anytime. ■

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## Carreras-Domingo-Pavarotti: "Carreras-Domingo-Pavarotti In Concert"



Label: London  
Produced by: Christopher Raeburn  
Engineered by: James Lock, John Pellowe,  
Philip Siney  
Tape editor: Nigel Gayler  
SPARS Code: DDD

**Comments:** "CDP In Concert" is a multi-media event of nightmarish proportions carried out with the greatest facility. Although recorded live digitally, utilizing dual-redundancy miking of vocalists, ambient and close miking techniques of both soloists and more than a 200-member orchestra, the opportunity for a variety of sonic anomalies was masterfully avoided.

**Of special interest:** Of the many logistical problems facing the production team, the editing of this recording presented many challenges, including the segue obstacles between performances of three vocalists. Certain mishaps occurred with regard to audience ambient positioning and crossfades. ■

## FOCUS:

### THE YEAR IN REVIEW

**Best Engineered Albums:** Suzanne Vega, "Days of Open Hand" (Geoff Keehn, Patrick McCarthy, engineers); Rosanne Cash, "Interiors" (Roger Nichols, John Guess, Donivan Cowart, Russ Martin, Milan Bogdan, engineers); Vivaldi Four Seasons/Vladimir Spivakov (Yolanta Skura, engineer); Mozart Symphonies/Mackerras (Jack Renner, engineer).

**Better Late Than Never:** Best Engineered Albums of 1989 That Didn't Really Hit Until 1990: Michael Penn, "March" (Susan Rogers, David Thoener, Bob Clearmountain, engineers); Wendy Wall, "Wendy Wall" (Tim Kramer, engineer).

**Radio Daze:** Best Use of Compression and Limited Frequency Range (sounds great on radio but not-so-great at home): Heart, "All I Want to Do Is Make Love To You"; Aerosmith, "Pump."

**Most Ingenious Use of Home Studio Equipment (1989 Carryover):** Timbuk 3 (transferred home tracks to DAT one track at a time for later synchronizing and mixing).

**Most Welcome Reissue:** Was (Not Was), "Born to Laugh At Tornadoes," Geffen Records (and it was a reduced-price CD!).

**Best Trend in MTV:** the Paula Abdul rotation rate has slowed.

**Sominex Album Award:** Cowboy Junkies, "The Caution Horses."

**Digital Grunge Award:** Neil Young, "Ragged Glory" (Who said you can't record awesome-sounding distorted guitars without analog?).

**Best Use of Ethereal Digital Reverb:** Sinead O'Connor, "Nothing Compares 2 U."

**Country Crossover Production Award** (rock albums masquerading as country albums): Rodney Crowell, "Keys to the Highway"; Kevin Welch, "Kevin Welch"; Foster & Lloyd, "Version of the Truth"; Kentucky Headhunters, "Pickin' on Nashville."

**A&R Vision Award:** Jamie Cohen/Private Music/Carmet Rizzo Jr. for Kristen Vigard.

**Hunter S. Thompson Memorial Foundation for Lyric Writing Grantees:** Was (Not Was), "Are You Okay?"; honorable mention: Too Much Joy, "Son of Sam I Am."

**A Capella Award:** Take Six, "So Much 2 Say."

**Producers to Watch in the 1990s:** Steve Jordan; Babyface; Jimmy Jam and Terry Lewis; Rick Will; Bruce Swedien.

**The Golden dbx 902 Award:** Wilson Phillipss. ■

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# ■ ■ THE 1991 PRO AUDIO BLACK BOOK

Designed to be *the* resource of pro audio information, the 1991 Pro Audio Black Book features more manufacturer entries and information than in past years.

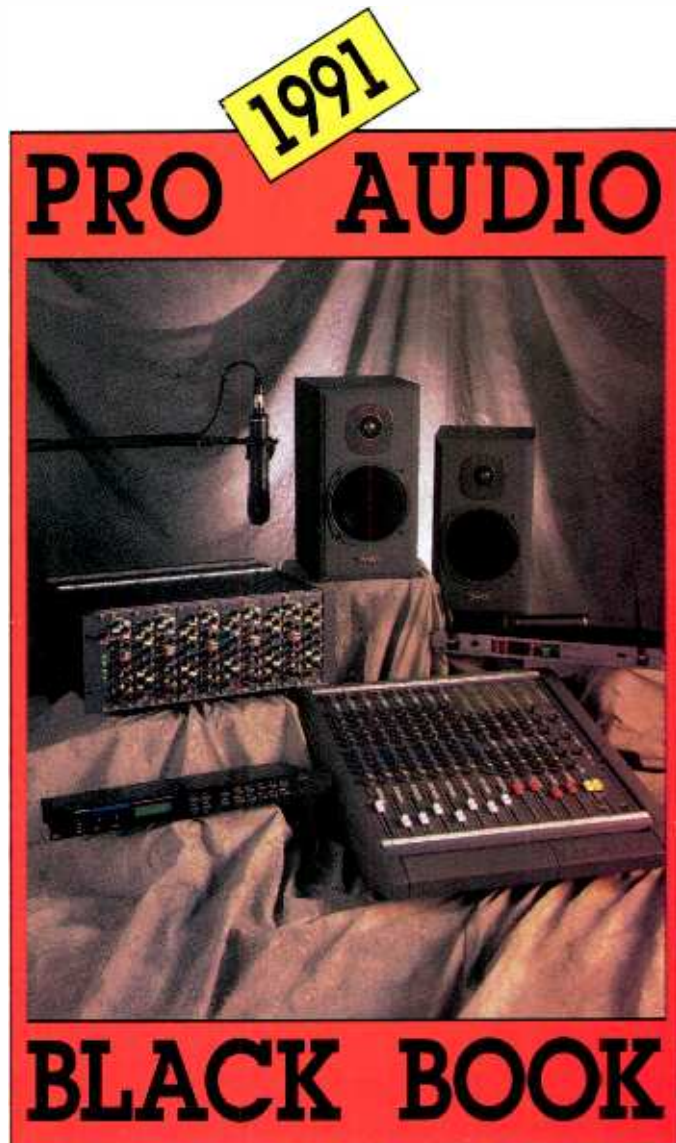
This year's edition is divided into several sections:

- Product Directory, page 24
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Manufacturers printed in color mean that they have advertised in this issue. For more information about these companies and the products they manufacture, circle the Rapid Facts Card number listed on their ad. For your convenience, the Rapid Facts Card is valid for an entire year.

Information contained in the Pro Audio Black Book was compiled by the R•E•P staff from questionnaires returned by manufacturers and dealers/distributors. R•E•P and Intertec Publishing are not responsible for information omitted because of unreturned questionnaires, or inaccurate information provided by respondents.

If your company was not included, contact Pat Blanton, Directory Issues Editor, R•E•P, Box 12901, Overland Park, KS 66212; fax 913-541-6697, and you will be included in next year's mailing. ■



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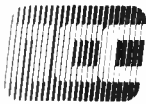
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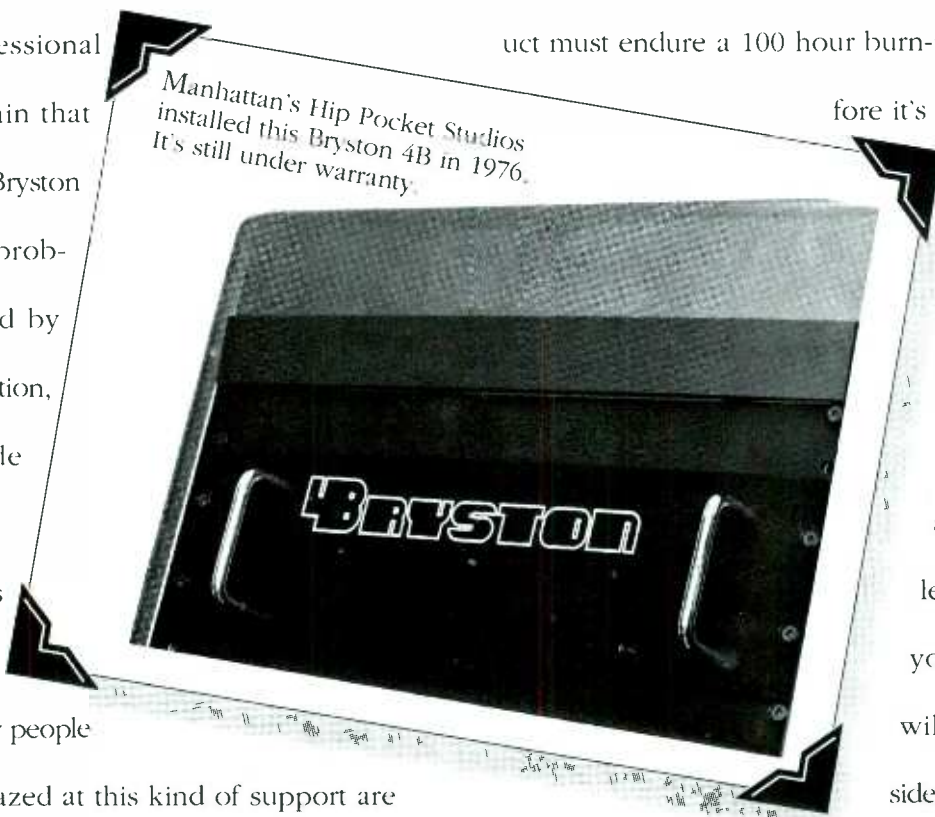
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Vacuum Tube Logic  
Whirlwind, Inc.  
Wireworks Corp.  
Yellowtec GmbH  
Zero Music

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Gefen Systems ..... 99  
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Panasonic Communications & Systems Co.  
Panasonic Pro Audio/Ramsa  
The Rubber Dubbers



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Computer Music Supply  
J.L. Cooper Electronics  
Current Music Technology



Digidesign, Inc. .... 45



Digital Dispatch, Inc.  
Dr. T's Music Software, Inc.  
Duplitrronics, Inc.  
E.A.R.S., Inc.  
East Coast MIDI Information Systems  
Electronic Specialists, Inc.  
Enterprise Corp. of America  
General Devices Co., Inc.  
Gotham Audio Corp.  
Harmonic Research, Inc.  
Horita  
Innovative Electronic Designs, Inc.  
Julian Systems  
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Midisoft Corp.  
Network Technologies Inc.  
New York Technical Support, Ltd.  
Optronics Technology  
Panasonic Communications & Systems Co.  
Perma Power Electronics Inc.  
Phoenix Systems Ltd., Inc.  
Pinc Link Inc.  
Pulizzi Engineering Inc.  
Recortec Inc.  
Richmond Sound Design Ltd.  
The Rubber Dubbers  
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Transtector Systems  
Turtle Beach Softworks  
VGS  
Wheatstone Corp.  
Yellowtec GmbH

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- Computer Music Supply
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- DLC Design
- Electron Processing, Inc.
- Enterprise Corp. of America
- Gotham Audio Corp.
- HED Productions
- Integral Systems
- Loran Cassettes & Audio Products
- Optronics Technology
- Phoenix Systems Ltd., Inc.
- Prime Solutions
- Pristine Systems, Inc.
- Scientific Design Software
- Tatum Labs, Inc.
- Technical Service Specialists Inc.
- Vercelletto Special Services, Inc.
- Words & Deeds Inc.
- Yellowtec GmbH

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Aesthetic Engineering



- Aphex Systems Ltd. .... 55
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- Audiomotion Systems Ltd.
- Auricle Control Systems
- Bacchus Software Systems
- Blank Software
- Coda Music Software
- Computer Music Supply
- J.L. Cooper Electronics
- Current Music Technology



- Digidesign, Inc. .... 45
- Dr. T's Music Software, Inc.
- East Coast MIDI Information Systems



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- HED Productions
- Hybrid Arts, Inc.
- Intelligent Music
- Interval Music Systems
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- Magnetic Music
- Mark of the Unicorn
- Midimix
- MIDImouse Music
- Midisoft Corp.
- MUSICODE
- Opcode Systems, Inc.
- Optronics Technology
- Passport Designs Inc.
- Peavey Audio Media Research
- Phoenix Systems Ltd., Inc.
- Plasmeq Systems Ltd.
- Primera Software
- Prosonus

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Quiet Lion  
Richmond Sound Design Ltd.  
Roland Corp. US  
Sound Quest Inc.  
Steinberg/Jones Corp.  
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**COMPUTER SOFTWARE, STUDIO APPLICATIONS**



- Aphex Systems Ltd. .... 55
- Audio Kinetics UK Ltd.
- Audio Teknology Inc.
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- Midisoft Corp.
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- Opcode Systems, Inc.
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- Passport Designs Inc.
- Phoenix Systems Ltd., Inc.
- Pinc Link Inc.
- Primera Software
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- Roger Rhodes Music, Ltd.
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Audio Kinetics UK Ltd.  
Audiomotion Systems Ltd.  
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- GML, Inc.
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- Otari Corp.
- Peavey Audio Media Research
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- System-Y Technologies
- TLM Electronics Inc.
- Vercelletto Special Services, Inc.
- WaveFrame Corp.
- Yellowtec GmbH
- Zero Stantron Cabinets

**CONSOLES, DIGITAL**

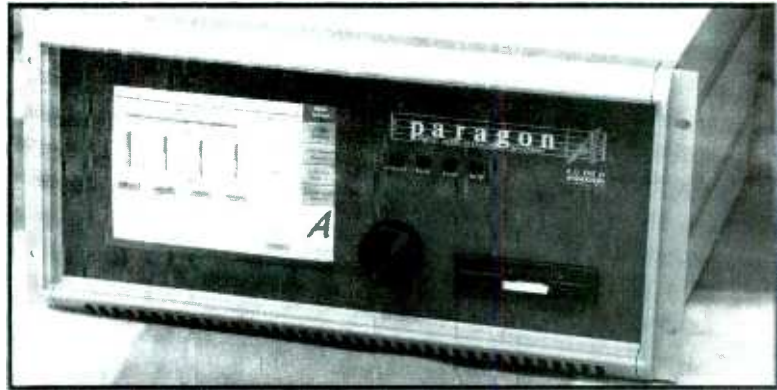
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Analog Digital Synergy Inc.



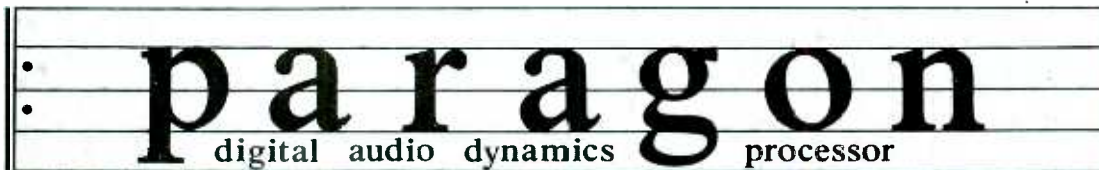
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 API-Audio Products Inc.  
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 Audiomation Systems Ltd.  
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**Biamp Systems** ..... 41  
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 Orion Research  
 Otari Corp.  
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**ATI**  
  
 ATI-Audio Technologies, Inc.  
 Audio Centron  
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 Crest Audio Inc.  
 DAX  
 DDA



D&R USA  
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Ashly Audio, Inc.  
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**Bryston/Bryston Vermont Ltd.** ..... 25  
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**Electro-Voice, Inc.** ..... IFC  
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 FM Acoustics of Switzerland



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 Panasonic Pro Audio/Ramsa  
 Peavey Audio Media Research



Peavey Electronics Corp.  
 Professional Audio Systems  
 ProSystems  
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 SCS/Sound Code Systems  
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**DELAYS, ANALOG AND DIGITAL**

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DigiTech  
DOD Electronics Corp.  
Dynacord  
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Gotham Audio Corp.  
Industrial Strength Industries  
IRP, A Knowles Div.  
Lexicon Inc. .... 5  
Marshall Electronic  
Panasonic Pro Audio/Ramsa  
Peavey Audio Media Research



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Digital Dynamics, Inc.  
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E-Mu Systems Inc.  
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Hybrid Arts, Inc.  
Korg USA Inc.  
Lester Audio Labs  
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New England Digital Corp.  
Numark Electronics

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Otari Corp.  
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Publison S.A.  
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Soundmaster International  
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Turtle Beach Softworks  
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Wheatstone Corp.

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D&G Mastering  
Future Disc Systems  
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Georg Neumann GmbH  
Optical Disc Corp.  
Optical Disc Mastering  
Optical Media International  
Pinc Link Inc.  
Prosonus  
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ACE Sound & Lighting  
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Alesis Corp.  
Industrial Strength Industries  
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**EDITING SYSTEMS**

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Cipher Digital, Inc.  
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Digital Audio Research  
Dr. T's Music Software, Inc.  
Ediflex Systems  
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Lexicon Inc.  
Microtran Co. Inc.  
Paltex Editing Systems  
Panasonic Communications & Systems Co.  
Prosonus  
Publison S.A.

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The Rubber Dubbers  
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Soundings Electrotec, Inc.



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Spectral Synthesis Inc.  
Strategic Sound, Inc.  
Sypha  
TimeLine, Inc.  
Turtle Beach Softworks  
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Five Towns College  
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New Ear Productions  
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The Recording Workshop  
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Tatum Labs, Inc.  
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Celestion Industries, Inc.  
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Peavey Audio Media Research  
ProSystems  
ProTech Audio Corp.  
Soundscape  
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Arsonic Tonstudio Elektronik US  
ART-Applied Research & Technology  
ARX Systems



Ashly Audio, Inc.  
Audio Centron  
Audio Logic  
Audio Technology Inc.  
AudioTechniques, Inc.  
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Cello Ltd.  
Court Acoustics Ltd.  
DAX  
DB Systems  
dbx Professional Products Div. of AKG  
Acoustics Inc.  
DigiTech  
DOD Electronics Corp.

## TC1280 Stereo Delay

The TC1280 is a high resolution delay ideally suited for use in any system requiring precise stereo delay. Uses include concert delay towers, broadcast obscenity delay (TC1280CU), mastering delay, audio for video format conversion... anywhere the highest quality stereo delay is specified. The 5 $\mu$ Sec. resolution, 20-20Khz frequency response, and 100 dB dynamic range ensure superior signal quality.



Frequency Response:20-20KHz, +0 / -0.5 dB, -3dB 25KHz ~ THD:< 0.05% 1kHz, 0 dBm ~ Dynamic Range:>100 dB  
Maximum Level:+22 dBm ~ Propagation Delay:30 microseconds ~ Minimum Resolution:5  $\mu$ Sec ~ Max time 10 secs

## TC1380 Multitap Delay

Three independently controlled outputs make the TC1380 ideally suited for use in multiple loudspeaker systems in auditoriums, theaters, arenas, stadiums, lecture halls or any large space requiring distributed loudspeaker time correction. The 5 $\mu$ Sec resolution, 20-20KHz frequency response, and 100 dB dynamic range ensure maximum intelligibility and clarity. Non-volatile memory includes security lock out feature.



Frequency Response:20-20KHz, +0 / -0.5 dB, -3dB 25KHz ~ THD:< 0.05% 1kHz, 0 dBm ~ Dynamic Range:>100 dB  
Maximum Level:+22 dBm ~ Propagation Delay:30 microseconds ~ Minimum Resolution:5  $\mu$ Sec ~ Max time 20 secs

## TC2290 Dynamic Digital Delay

The TC2290 is based on a proprietary converter technology that has made it a world standard in the recording industry. The input signal can dynamically control the three independent LFOs for unique chorus, flanger, ducking, gating, and panning effects. Fast triggered sampling is user expandable to 64 seconds. Most parameters are accessed directly from the front panel, providing a clear picture of the 2290's operation.



Maximum Level:+22 dBm ~ Frequency Response:20-20KHz, +0 / -0.5 dB, -3dB 25KHz ~ THD:< 0.05% 1kHz, 0 dBm  
Dynamic Range:>100 dB ~ Group Delay Linearity:  $\pm$  5  $\mu$ Sec ~ Max. Sampling Time:64 Sec (optional)

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## TC1140 Parametric EQ

The TC1140 and the TC2240 Stereo version are 4 band full parametric equalizers with high slew rate and extremely low intermodulation distortion. All filters have boost and cut of  $\pm 20$  dB with center frequencies covering a 6.6 octave range. All four bands overlap each other, providing important coverage in the critical mid frequencies, 200 to 2000 Hz. Both units have built in high impedance pre-amps with  $\pm 20$  dB of gain.



Frequency Response: 10-100KHz,  $\pm 0/-1$  dB ~ THD:  $< 0.015\%$  1kHz, 0 dBm ~ Dynamic Range:  $> 116$  dB  
Maximum Level: XLR in,  $+22$  dBm XLR out,  $+17$  dBm ~ Filter Q: 0.1 to 2 octave ~ 5 LED Peak metering

## TC1128 Programmable Graphic EQ

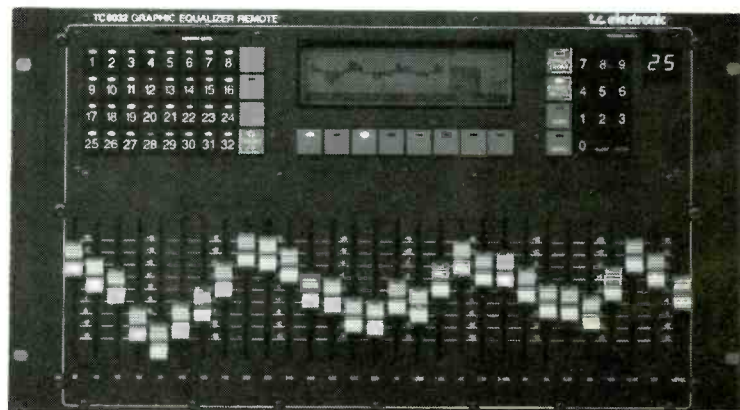
The TC1128 Programmable Equalizer/Spectrum Analyzer is an intelligent microprocessor based tool for the professional recording and sound reinforcement engineer. Interactive equalizer and analyzer circuitry give the TC1128 features unavailable in other so-called programmable equalizers. The TC1128X has exactly the same specifications and functions, but lacks the display and has limited controls.



Frequency Response: 10-100KHz,  $\pm 0/-0.5$  dB ~ THD:  $< 0.002\%$  1kHz, 0 dBm ~ Dynamic Range:  $> 110$  dB  
Maximum Level: XLR  $+22$  dBm ~ 28 band 3rd octave filters on ISO centers ~ Boost/Cut:  $\pm 12$ dB or 6dB  
Feedback Search and Destroy Standard ~ Optional equipment: SMPTE read/write capability, Auto Room EQ

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= Total Control

The T.C. equalizer system may be controlled by either T.C.'s EQTalk™ software or by the TC6032 Motorized Fader Remote Controller. This unit allows for the instantaneous control of up to 32 T.C. equalizers and provides the engineer with visual conformation of the filter settings and permits immediate modification from up to 100 meters away!



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JBL Professional Kawai America Corp.  
Klark-Teknik  
Lectrosonics Inc.  
Marshall Electronic  
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Symetrix Inc.

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Ward-Beck Systems Ltd.  
Wheatstone Corp.  
White Instruments Div. C Van R Inc.  
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**EQUIPMENT CASES**

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Anvil Cases (Subsidiary of Zero Corp.)  
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FM Tubecraft  
Hybrid Cases  
Island Cases  
Jan-Al Cases  
Mirromere Audio  
Modular Wood Systems Inc.  
MTX/Mitek Corp.  
Peavey Audio Media Research  
Penn Fabrication NJ Inc.  
Penn Fabrication Inc.  
Star Case Mfg. Co., Inc.  
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Rack Attack  
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The Rubber Dubbers  
Scharff Weisberg, Inc.  
Schoeps/Posthorn Recordings  
Seriously Sound  
Sound Art Productions  
Soundings Electrotec, Inc.  
Southern Thunder Sound Inc.  
Spectra Sonics/Spectra Sound  
Steinway & Sons  
A Total Effect  
The Toy Specialists  
Underground Sound  
University of Sound Arts  
Zero Music

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**FADERS**

API-Audio Products Inc.



D&R USA  
GML, Inc.  
Georg Neumann GmbH  
Penny & Giles, Inc.  
Selco Products Co.  
Spectra Sonics/Spectra Sound

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Spectra Sonics/Spectra Sound  
White Instruments Div. C Van R Inc.

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Alesis Corp.  
API-Audio Products Inc.  
Arsonic Tonstudio Elektronik US



ATI-Audio Technologies, Inc.  
Audio Developments, Ltd.  
Benchmark Media Systems, Inc.



Gold Line  
Intelix  
Lake People  
ProTech Audio Corp.  
Simon Systems Engineering, Inc.  
Symetrix Inc.

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audio-technica.

Audio-Technica US, Inc. IBC  
Beyer Dynamic Inc.  
Clear-Com Intercom Systems  
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Swire Magnetics Co. Professional Products Div.  
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Telex Communications, Inc.  
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U.S. Audio

**INTERCOM SYSTEMS**

Atlas/Soundolier  
Clear-Com Intercom Systems



D&R USA  
Dynacord  
HM Electronics, Inc.  
McCurdy Radio Industries Ltd.  
Nady Systems, Inc.  
Peavey Audio Media Research  
Precision Audio Inc.  
ProTech Audio Corp.  
Ram Broadcast Systems Inc.  
ROH  
RTS Systems  
Technical Projects Inc.  
Telex Communications, Inc.  
Vercelletto Special Services, Inc.  
Ward-Beck Systems Ltd.  
Wheatstone Corp.

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Leonardo Software  
Manhattan Production Music  
Music Box Productions  
Musicon  
Network Music, Inc.  
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Optical Media International  
Promusic Inc.  
Prosonus  
Bill Rase Productions, Inc.  
SoperSound Music Library  
Sound Ideas  
Steinberg/Jones Corp.

Studio C Music Library  
3M Sound Products  
TRF Production Music Libraries  
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Valentino, Inc.  
Voice Over L.A., Inc.

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Eye & I Productions  
Leonardo Software  
Musicon  
New England Digital Corp.  
Optical Media International  
Peavey Audio Media Research  
Prosonus  
Bill Rase Productions, Inc.  
Roland Corp. US  
Sound Ideas  
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3M Sound Products  
27th Dimension Inc.

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Audio Action  
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DB Systems  
DeWolfe Music Library ..... 76  
Dr. T's Music Software, Inc.  
Dorsey Productions, Inc.  
East Coast MIDI Information Systems  
E-Mu Systems Inc.  
Eye & I Productions  
FirstCom/Music House/Chappell  
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Manhattan Production Music  
Musicon  
Network Music, Inc.  
Omnimusic  
Optical Media International  
Promusic Inc.  
Prosonus  
Bill Rase Productions, Inc.  
The Rubber Dubbers  
SoperSound Music Library  
Sound Ideas  
Studio C Music Library  
Tayo Industries  
3M Sound Products  
27th Dimension Inc.  
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Penn Fabrication Inc.

Rainbow Sound & Lighting Rainbow Recording Studios Inc.  
Richmond Sound Design Ltd.  
Southern Thunder Sound Inc.  
Spectrum Design & Development  
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Technical Service Specialists Inc.  
Titus Technological Labs  
Ultimate Support  
Vercelletto Special Services, Inc.  
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**LIMITERS/COMPRESSORS**

Alesis Corp.  
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ART-Applied Research & Technology  
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Court Acoustics Ltd.  
dbx Professional Products Div. of AKG Acoustics Inc.  
DigiTech  
Dorrough Electronics



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Publison S.A.  
QMI  
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Vacuum Tube Logic  
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Yamaha Corp. of America Pro Audio Div.

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MTX/Mitek Corp.  
The Music People, Inc.  
Neutrik USA, Inc.  
Numark Electronics  
OAP  
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Polydax Speaker Corp.  
Price Stevenson\* Acoustic Research  
Professional Audio Systems  
ProSystems



Radian Audio Engineering Inc.  
Rainbow Sound & Lighting Rainbow Recording  
Studios Inc.  
Renkus-Heinz, Inc.  
Ross Systems Div. of IMC  
Sano International  
SpeakerCraft



Ⓢ Pioneer Professional Products Division

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Velodyne Acoustics  
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Joe's Sound & Salami Co.  
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Martin America  
Meyer Sound Labs, Inc.  
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OWI Inc.  
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Signet  
Sonic Systems Inc.  
Soundscape  
Southern Thunder Sound Inc.  
Spectra Sonics/Spectra Sound  
Sunn Pro Sound  
Technical Service Specialists Inc.  
TOA Electronics, Inc.  
Top Notch Audio (TNA Case Co.)  
Trax Audio & Music  
Turbosound  
U.S.A. Audio  
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J.L. Sound Systems Ltd.  
Joe's Sound & Salami Co.  
Klipsch & Associates, Inc.  
Lakeside Associates, Inc.  
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The Mastering Lab Studio Products  
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Mirromere Audio  
Numark Electronics  
OWI Inc.  
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Peavey Audio Media Research



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Price Stevenson\*Acoustic Research  
Professional Audio Systems  
QMI  
Requested Monitoring Systems



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Renkus-Heinz, Inc.  
Roland Corp. US  
Soundscape  
Spectra Sonics/Spectra Sound  
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Trax Audio & Music

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Velodyne Acoustics  
Vercelletto Special Services, Inc.  
Westlake Audio  
Yamaha Corp. of America Pro Audio Div.

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ADX Systems  
Amber Electro Design Inc.  
American Recorder Technology  
ASC/Tube Traps  
Audio Precision, Inc.

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BASF Corp. Information Systems  
B&B Systems Inc.  
BSS Audio Ltd.  
Calculated Industries  
California Switch & Signal  
Canetics, Inc.  
Clean Co.  
Concept Design Electronics & Mfg., Inc.  
DB Systems  
Delta Electronics Inc.  
DLC Design  
Dorrrough Electronics  
EFFF Products Co.  
Electron Processing, Inc.  
John Fluke Mfg. Co., Inc.



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Neutrik USA, Inc.  
New York Technical Support, Ltd.  
Peavey Audio Media Research  
Portland Instrument-SCV  
Prosonus  
RCA Test Tapes  
Research Technology International  
R-Tec Systems  
Scantek, Inc.  
Schmid Telecommunication  
Sencore Inc.  
Sidewinder Industries, Inc.  
Simpson Electric  
Sonic Perceptions, Inc.  
Sound Technology, Inc.  
Sprague Magnetics, Inc.  
Standard Tape Lab, Inc.  
Studio Master Systems  
System-Y Technologies  
Tape Automation America  
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OF DENMARK



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Techron, Div. of Crown Int'l.  
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Tentel Corp.  
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Vercelletto Special Services, Inc.  
Ward-Beck Systems Ltd.  
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Delta Electronics Inc.  
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D&R USA  
Electronic Systems Labs, Inc.



Furman Sound, Inc.



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Gotham Audio Corp.  
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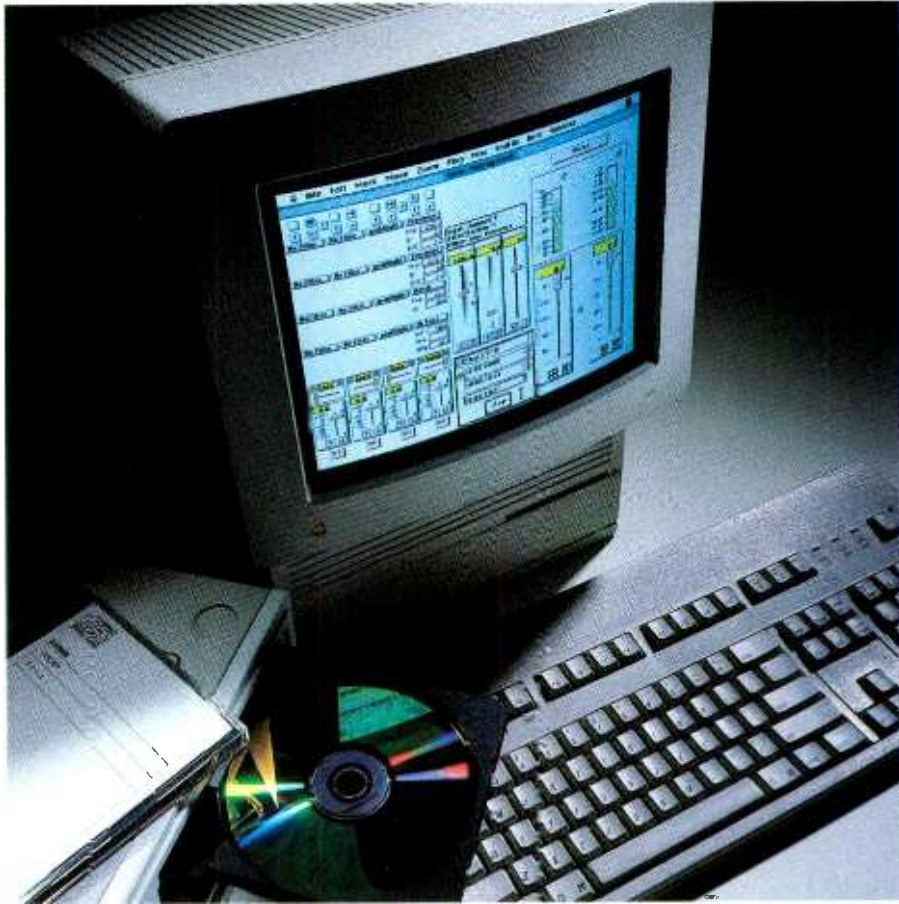
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Target Technology  
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Titus Technological Labs  
Vercelletto Special Services, Inc.  
Ward-Beck Systems Ltd.

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 The Music People, Inc.  
 Georg Neumann GmbH  
 Panasonic Pro Audio/Ramsa  
 Peavey Audio Media Research



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 U.S. Audio  
 Vercelletto Special Services, Inc.  
 Yamaha Corp. of America Pro Audio Div.

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 Pearl Microphone Lab  
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Rainbow Sound & Lighting Rainbow Recording Studios Inc.  
Remote Recording Services  
Rock City Sound



RPD Diffusor Systems, Inc.  
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THAT Corp.  
TLM Electronics Inc.  
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Toleeto Fasteners International  
Traxx Recording Products  
UltraAnalog, Inc.  
University of Sound Arts  
Veetronix Inc.  
Vercelletto Special Services, Inc.  
Video Parts Co.  
Video Parts Co.  
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Words & Deeds Inc.  
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Roger's word to the wise? "From music composition and recording to audio post, from film scoring to broadcast, the unmatched capabilities of Akai's DD1000 will play an important role in my digital future. And if you're as serious about the business as I am, you will audition it for yourself."

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# FURMAN

Furman Sound, Inc.

# GOLD LINE

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 Gotham Audio Corp.  
 Klark-Teknik  
 Lake People  
 Marshall Electronic  
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 QMI  
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 Rocktron Corp.  
 Roland Corp. US  
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 Studiomastr Inc.  
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 ADC Telecommunications  
 API-Audio Products Inc.  
 Audio Accessories, Inc.  
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 Technical Service Specialists Inc.  
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## PITCH SHIFTERS

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 Perma Power Electronics Inc.  
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Northeastern Communications Concepts  
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 Technics  
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 Thermodyne International  
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UREI  
Vercelletto Special Services, Inc.  
Ward-Beck Systems Ltd.  
WaveFrame Corp.  
Wheatstone Corp.  
Yamaha Corp. of America Pro Audio Div.  
Zoom Corp.

**SOUND SAMPLERS**

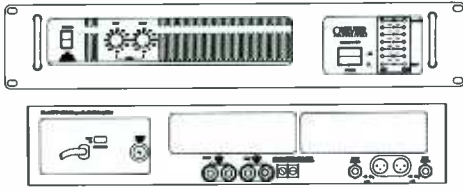
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Pinc Link Inc.

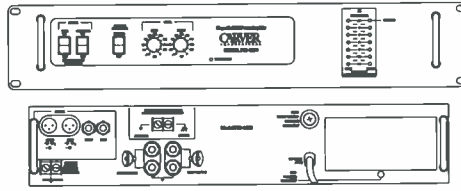
# CARVER PROFESSIONAL

## PT-1250



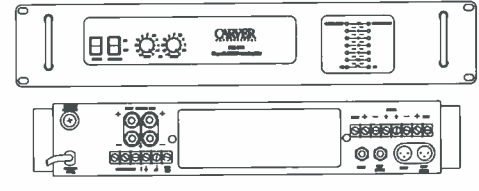
<b>Power Output (FTC 20-20kHz)</b>	
8 ohm both channels .....	465 watts
4 ohm both channels .....	625 watts
4 ohm parallel bridged mono .....	1000 watts
Distortion .....	0.5% THD.
Frequency Bandwidth .....	+0, -3dB at 5Hz and 80kHz
Frequency Response .....	20Hz-20kHz +0, -0.5dB
Slew Rate .....	25V/u sec.
IM Distortion (SMPTE) .....	less than 0.1%
Gain .....	32 dB
Input Sensitivity .....	1.5 Vrms
Input Impedance (each leg, balanced to gnd)	15k ohm
Input Overload .....	+15 dBu
Damping Factor .....	200 at 1kHz
Output Noise .....	-110dB
Dimensions (HxWxD in.) .....	3.5" x 19" x 10.75"
Weight .....	11 lbs.
<b>Power Requirements</b>	
120 V, 50-60Hz .....	1200 Watts
230 V, 50-60Hz .....	1200 Watts
Fusing .....	10 amp slo-blo

## PM-1200



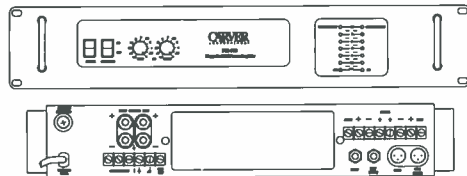
<b>Power Output (FTC 20-20kHz)</b>	
8 ohm both channels .....	450 watts
4 ohm both channels .....	650 watts
8 ohm mono bridged .....	1200 watts
Distortion .....	0.5% THD
Frequency Bandwidth .....	+0, -3dB at 5Hz and 80kHz
Frequency Response .....	20Hz-20kHz +0, -0.5dB
Slew Rate .....	25V/u sec.
IM Distortion (SMPTE) .....	less than 0.1%
Gain .....	32 dB
Input Sensitivity .....	1.5 Vrms
Input Impedance (each leg, balanced to gnd)	15k ohm
Input Overload .....	+15 dBu
Damping Factor .....	200 at 1kHz
Output Noise .....	-110dB (A-weighted)
Dimensions (HxWxD in.) .....	3.5" x 19" x 11.56"
Weight .....	21 lbs.
<b>Power Requirements</b>	
120 V, 50-60Hz .....	1200 Watts
230 V, 50-60Hz .....	1200 Watts
Fusing .....	12 amp slo-blo

## PM-900



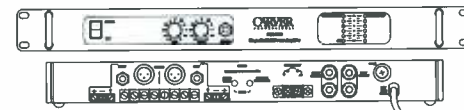
<b>Power Output (FTC 20-20kHz)</b>	
8 ohm both channels .....	350 watts
4 ohm both channels .....	450 watts
8 ohm mono bridged .....	900 watts
Distortion .....	0.5% THD
Frequency Bandwidth .....	+0, -3dB at 5Hz and 80kHz
Frequency Response .....	20Hz-20kHz +0, -0.5dB
Slew Rate .....	25V/u sec.
IM Distortion (SMPTE) .....	less than 0.1%
Gain .....	31 dB
Input Sensitivity .....	1.5 Vrms
Input Impedance (each leg, balanced to gnd)	15k ohm
Input Overload .....	+15 dBu
Damping Factor .....	200 at 1kHz
Output Noise .....	-110dB (ref 53 Vrms output)
Dimensions (HxWxD in.) .....	3.5" x 19" x 11.56"
Weight .....	24 lbs.
<b>Power Requirements</b>	
120 V, 50-60Hz .....	1200 Watts
230 V, 50-60Hz .....	1200 Watts
Fusing .....	10 amp slo-blo

## PM-600



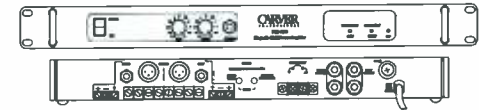
<b>Power Output (FTC 20-20kHz)</b>	
8 ohm both channels .....	200 watts
4 ohm both channels .....	300 watts
8 ohm mono bridged .....	700 watts
Distortion .....	0.5 % THD.
Frequency Bandwidth .....	+0, -3dB at 5Hz & 80kHz
Frequency Response .....	20 Hz - 20kHz +0, -0.5dB
Slew Rate .....	25V/u sec.
IM Distortion (SMPTE) .....	less than 0.1%
Gain .....	28.5dB.
Input Sensitivity .....	1.5 Vrms
Input Impedance (each leg balanced to gnd)	15k ohm
Input Overload .....	+15 dBu
Damping Factor .....	200 at 1kHz
Output Noise .....	-110dB (ref 40 Vrms output).
Dimensions (HxWxD in.) .....	3.5" x 19" x 11.56"
Weight .....	23 lbs.
<b>Power Requirements</b>	
120 V, 50-60Hz .....	960 Watts
230 V, 50-60Hz .....	960 Watts
Fusing .....	8 amp slo-blo

## PM-300



<b>Power Output (FTC 20-20kHz)</b>	
8 ohm both channels .....	110 watts
4 ohm both channels .....	150 watts
8 ohm mono bridged .....	300 watts
Distortion .....	0.5% THD
Frequency Bandwidth .....	+0, -3dB @ 4Hz & 70kHz
Frequency Response .....	20Hz-20kHz +0, -0.5dB
Slew Rate .....	25V/u sec.
IM Distortion (SMPTE) .....	less than 0.1%
Gain .....	26 dB
Input Sensitivity .....	1.5 Vrms
Input Impedance (each leg balanced to gnd)	15k ohm
Input Overload .....	+15 dBu
Damping Factor .....	100 at 1kHz
Output Noise .....	-95dB (ref 29.7 Vrms output)
Dimensions (HxWxD in.) .....	1.75" x 19" x 12"
Weight .....	11 lbs.
<b>Power Requirements</b>	
120 V, 50-60Hz .....	500 Watts
230 V, 50-60Hz .....	500 Watts
Fusing .....	7 amp slo-blo

## PM-120



<b>Power Output (FTC 20-20kHz)</b>	
8 ohm both channels .....	40 watts
4 ohm both channels .....	60 watts
8 ohm mono bridged .....	120 watts
Distortion .....	0.1% THD
Frequency Bandwidth .....	+0, -3 dB at 2Hz & 120kHz
Frequency Response .....	20Hz-20kHz +0, -0.5dB
Slew Rate .....	10V/u sec.
IM Distortion (SMPTE) .....	less than 0.1 %
Gain .....	21.5 dB
Input Sensitivity .....	1.5 Vrms
Input Impedance (each leg balanced to gnd)	15k ohm
Input Overload .....	+15 dBu
Damping Factor .....	100 at 1kHz
Output Noise .....	-100dB (ref 17.8 Vrms output)
Dimensions (HxWxD in.) .....	1.75" x 19" x 12"
Weight .....	10 lbs.
<b>Power Requirements</b>	
120 V, 50-60Hz .....	200 Watt
230 V, 50-60Hz .....	200 Watts
Fusing .....	2 amp slo-blo

## **PT-1250 625/625-watt Pro Touring Magnetic Field Power Amplifier ..... 1500.00**

- 625 watts into 4 ohm both channels driven
- 1250 watts 8 ohm bridged mono
- Ultra-high-efficiency PWM power supply
- Compact 2-rack-space, 11-lb configuration
- Parallel mono capability
- L/R level controls with 11 precision detents
- Remote/manual sequential power on/off
- Clipping Eliminator with front panel switch
- Heavy-duty 5-way speaker binding posts
- XLR and TRS inputs
- Dual-channel 7-segment LED display
- 4 protection circuits
- 70-volt stereo direct drive operation

## **PM-1200 600/600-watt Magnetic Field Power Amplifier ..... 1250.00**

- 600 watts into 4 ohm both channels driven
- 1200 watts 8 ohm bridged mono
- L/R level controls with 11 precision detents
- Remote/manual sequential power on/off
- Clipping Eliminator circuitry with front panel switch
- Heavy-duty 5-way speaker binding posts
- XLR and TRS inputs
- Dual-channel 7-segment LED display
- 4 protection circuits
- 70-volt direct stereo drive operation

## **PM-900 450/450-watt Magnetic Field Power Amplifier ..... 995.00**

- 450 watts into 4 ohm both channels driven
- 900 watts 8 ohm bridged mono
- L/R level controls with 11 precision detents
- Remote/manual sequential power on/off
- Clipping Eliminator circuitry with back panel switch
- Heavy-duty 5-way speaker binding posts
- XLR, TRS & barrier strip inputs
- Switchable XLR pin configuration
- Dual-channel 7-segment LED display
- 4 protection circuits
- Rear panel card slot for use with Carver add-on modules
- 70-volt transformer option

## **PM-600 300/300-watt Magnetic Field Power Amplifier ..... 820.00**

- 300 watts into 4 ohm both channels driven
- 700 watts 8 ohm bridged mono
- L/R level controls with 11 precision detents
- Remote/manual sequential power on/off
- Clipping Eliminator circuitry with back panel switch
- Heavy-duty 5-way speaker binding posts
- XLR, TRS & barrier strip inputs
- Switchable XLR pin config.
- Dual-channel 7-segment LED display
- 4 protection circuits
- Rear panel card slot for use with Carver add-on modules
- 70-volt transformer option

## **PM-300 150/150-watt Magnetic Field Power Amplifier ..... 680.00**

- 150 watts into 4 ohm both channels driven
- 300 watts 8 ohm bridged mono
- L/R level controls with 11 precision detents
- Stereo headphone jack
- Clipping Eliminator circuitry with back panel switch
- Heavy-duty 5-way speaker binding posts
- XLR, TRS & barrier strip inputs
- Switchable XLR pin config.
- Dual-channel 6-segment LED display
- 4 protection circuits
- Passive cooling and stacking capability
- 70-volt transformer option

## **PM-120 60/60-watt Magnetic Field Power Amplifier ..... 560.00**

- 60 watts into 4 ohms both channels driven
- 120 watts 8 ohm bridged mono
- Series mono operation
- L/R level controls with 11 precision detents
- Stereo headphone jack
- Clipping Eliminator circuitry with back panel switch
- 70 volt transformer option
- Heavy-duty 5-way speaker binding posts
- XLR, TRS and barrier strip inputs
- Switchable XLR pin configuration
- Dual-channel LED display
- 4 protection circuits
- Passive cooling and stacking capability

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Panasonic Communications & Systems Co.  
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Sony Professional Audio Business Group 17,60, 61  
Stellavox Digital Audio Technologies, Ltd.

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# PERMANENT POWER.

Four new amplifiers from Carver Professional.  
 The PM-120 (40+40W @ 8Ω), PM-300 (110+110W @ 8Ω), PM-600 (200+200W @ 8Ω), and PM-900 (350+350W @ 8Ω).

Each with features you've asked us for. Like barrier strip inputs

(along with TRS & XLR's) and 70 volt capability.

The new PM-600 and PM-900 also include remote/manual sequential power on/off and rear cover card slot for use with Carver add-in options such as our new PG2 Dual-Zone Paging Module.

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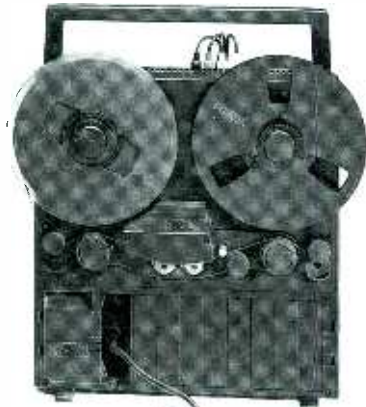
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# MIDI Spoken Here



and here...



and here...



here, too.

Fostex offers you by far the most sophisticated MIDI control in all of the most popular recording formats.

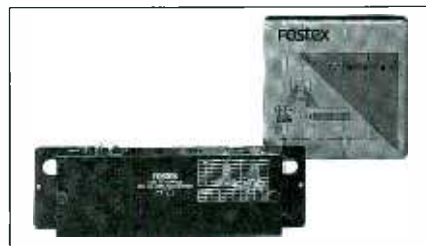
Choose either 16 - or 8 - track open reel or 4 - track cassette and Fostex lets you use MIDI commands to control the recorder via the MTC-1.

It simply plugs into the R8 or 280 and provides a bridge between SMPTE time code and MIDI time code. For the G-16, the MTC-1 is on the optional Model 8330 plug-in synchronizer card.

Dip switches allow you to set a MIDI System Exclusive address (0-16), an address-free mode and MIDI note information.

Thus truly sophisticated MIDI control\* with full system integration is now possible.

If you own an Atari™ or Macintosh™ computer, you'll make the most of MIDI control with MidiRemote™ - a Fostex Desk Accessory. In addition to standard tape transport and monitoring control, the software will let you select tracks, locate and loop among ten cue points, automatically punch-in/out, set zone limits, display MIDI time code and generate SMPTE code (all 4 formats).



\* The 280/MTC-1 interface does not offer all of the functions available with the open reel interface. • Atari and Macintosh are registered trademarks.

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The Macintosh software works with Performer and Master Tracks Pro. The Atari software works with Master Tracks Pro and Dr. T's KCS.

Steinberg's Cuebase sequencer has a device driver for the MTC-1 and 8330 built-in, so you don't need MidiRemote software with it.

As with all computer interfacing certain restrictions apply. So check the details at your local Fostex Dealer or call Fostex.

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 213-649-MIDI  
 Fax 213-215-3380

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 Los Angeles, CA 90056  
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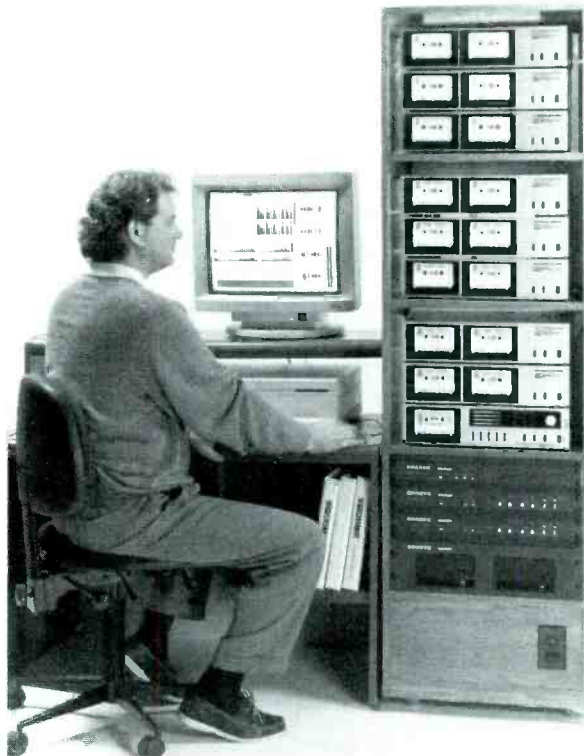
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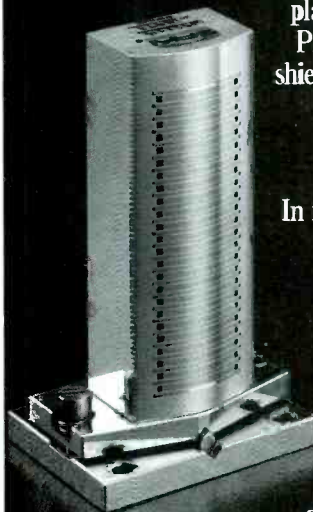
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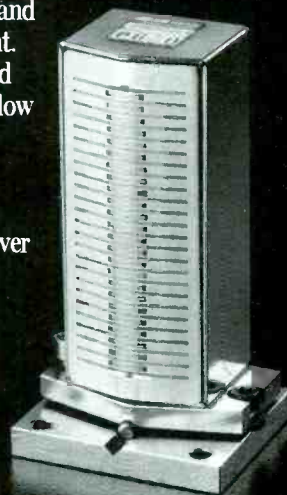
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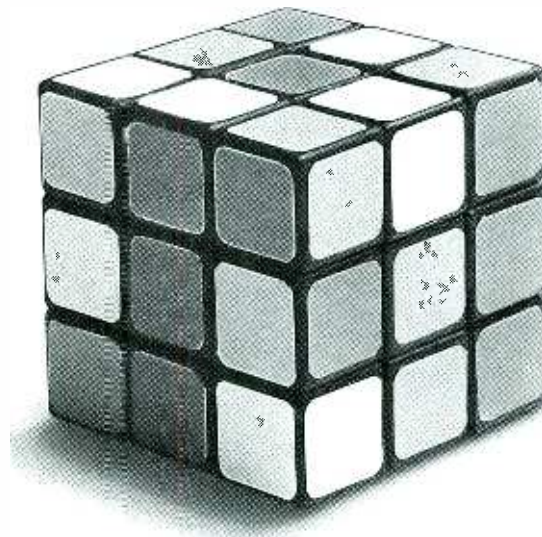
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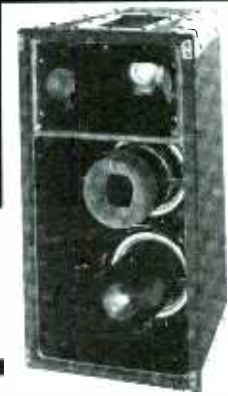
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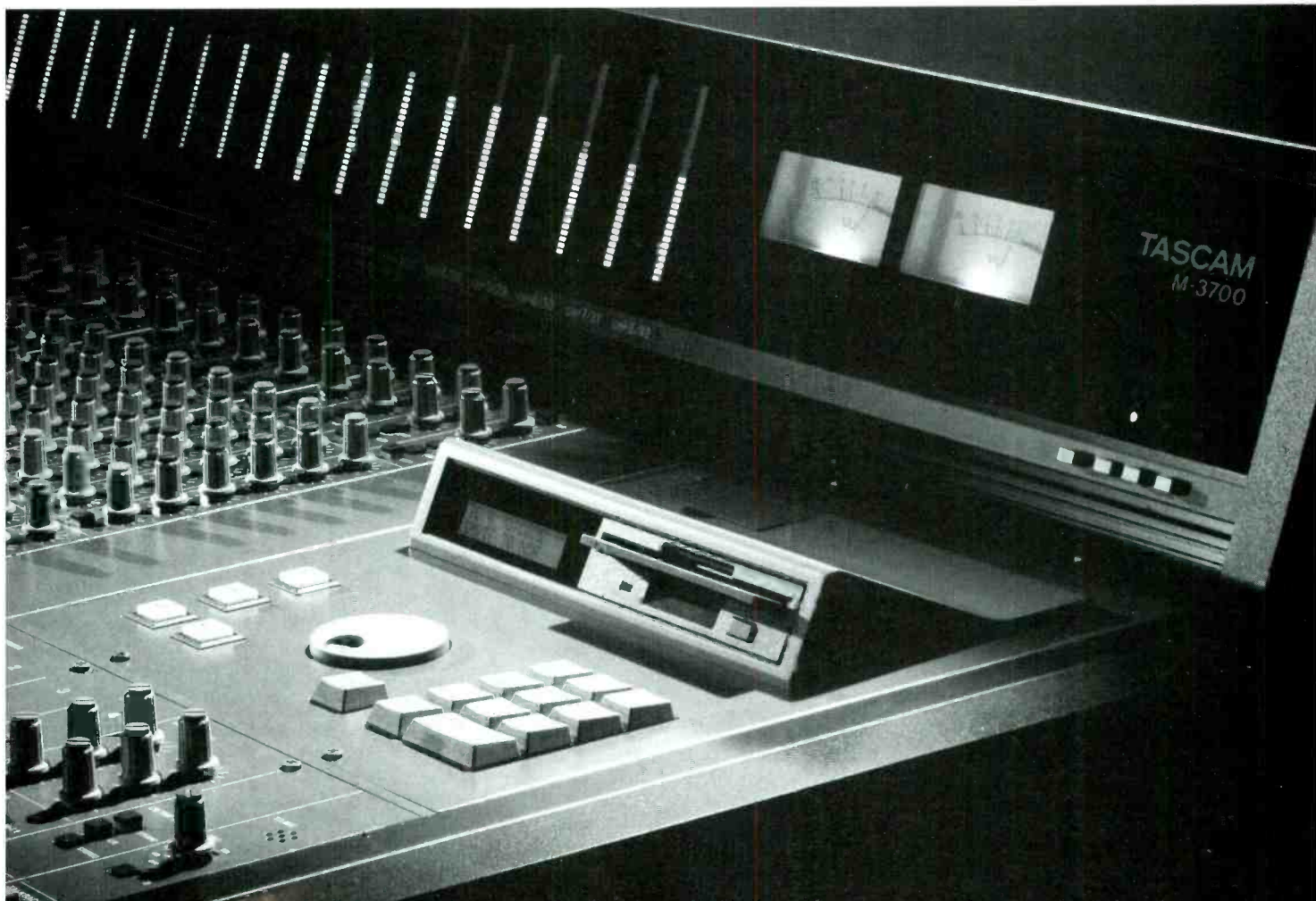


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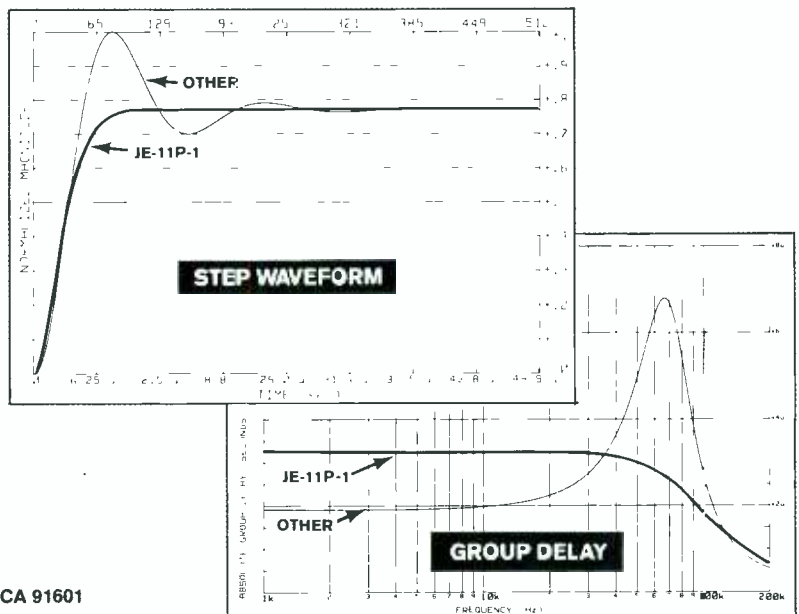
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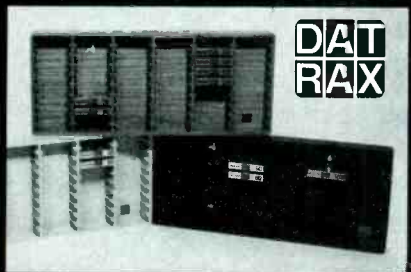
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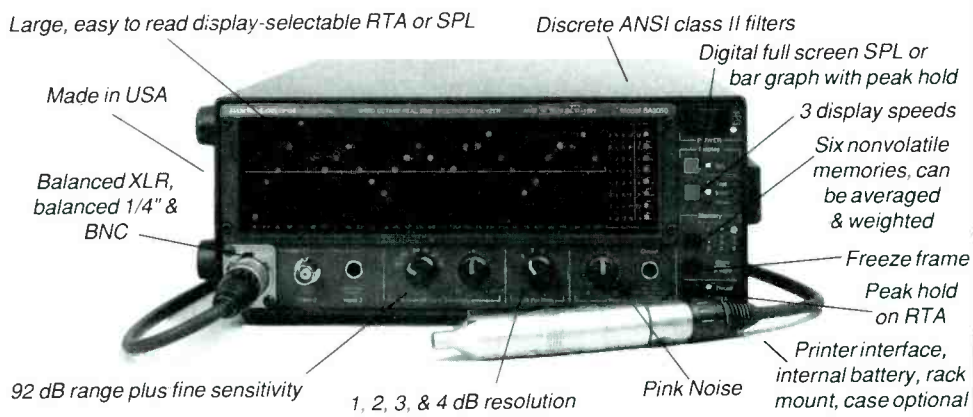
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**Jan. 18-20**  
National Association of Music Merchants (NAMM) International Music Market, Anaheim, CA.

**Feb. 1-2**  
Society of Motion Picture and Television Engineers (SMPTE) Winter Conference, Detroit.

**Feb. 19-22**  
Audio Engineering Society (AES), Paris.

**March 2-6**  
Frankfurt Music Messe, Frankfurt, Germany.

**March 20-24**  
South By Southwest Conference, Austin, TX.

**April 15-18**  
National Association of Broadcasters (NAB), Las Vegas, NV.

**April 29-May 3**  
Acoustical Society of America (ASA), Baltimore.

**April 29-May 3**  
National Council of Acoustical Consultants, Baltimore.

**May 19-22**  
National Sound & Communications Association (NSCA), Cincinnati.

**June 5-7**  
Association of Professional Recording Services (APRS), London.

**July 12-17**  
New Music Seminar, New York.

**July 18-21**  
National Association of Music Merchants (NAMM) Music & Sound Expo, New York.

**July 10-12**  
Pro Audio Asia, Singapore.

**Oct. 12-18**  
Audio Engineering Society (AES), New York.

**Oct. 26-30**  
Society of Motion Picture and Television Engineers (SMPTE), Los Angeles.

**November 4-8**  
National Council of Acoustical Consultants (NCAC), Houston.

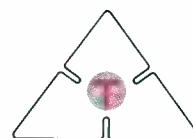
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ording & Production; Equalizers; Loudspeakers, Reinforcement, Studio Monitoring; Microphones & Access.; MIDI Devices & Sound Samplers; Noise Reduction; Signal Processors; Synthesizers; Tape Machines, Analog

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**Audio Images Corp.**, 70 Oak Grove St., San Francisco, CA, 94107 (415-957-9131) AK, CA, CO, HI, ID, MT, NV, OR, WA, WY, Consoles, Recording & Production, Sound Reinforcement; Editing Systems; Equalizers; Loud Speakers, Sound Reinforcement, Studio Monitoring; Microphones & Accessories; MIDI Devices & Sound Samplers; Noise Reduction Systems; Signal Processors; Synthesizers & Keyboards; Time Code Synchronizers

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**Audio Services Corp.**, 10639 Riverside Drive, North Hollywood, CA, 91602 (818-980-9891) USA & Canada, Sales, Service, Rental; Everything For Production Sound; Audio Equip.-Film, Video, Live Entertainment, News; Test & Measurement Equip.; Tape; Used Equip.

*See advertisement page 75*

**Audio Village**, P.O. Box 2902, Palm Springs, CA, 92263 (619-320-0728) USA, Asia, Canada,

Europe, All Equip.-Used (Consignment & From Stock) Sales; Recording; PA; Musical Instruments; Computers; Replacement Heads

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*See advertisement page 77*

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Designed to fill the gap between high power commercial amplifiers and high fidelity audiophile units, the **S400** is the first amplifier brought to market expressly for studio control room applications. The perfect match for the latest generation of advanced high quality near-field monitors, the **S400's** two rack space, convection cooled, high current MOSFET design allows for under console use with no fan noise. The fully discrete high speed front end, class "A" voltage gain stage and constant current bias network, along with its enormous power supply capability and complete lack of global feedback, allow the **S400** to provide the imaging, depth of field and dynamic transients too often missed in today's control rooms. Carefully chosen silver mica and polyester capacitors, along with metal oxide resistors, further enhance the unit's ability to resolve fine detail and spatial information while keeping noise to a minimum. The power supply incorporates a transformer designed specifically for this unit, utilizing multiple parallel secondaries to achieve low source impedance. This provides an extraordinary damping factor for cone motion control and gives the transformer excellent long term supply capability, allowing for faster recovery from low frequency transients to recharge the filter capacitors. Providing the short term power source, the twin 10,000 microfarad capacitors, custom built for low equivalent series resistance, are capable of delivering energy equal to units twice their rating. Their low ESR allows for faster discharge with a proportional increase in low frequency transient capability. Six 100 watt MOSFET output devices per channel provide a very safe operating area in delivering the over-sized power supply's reserves to even the most reactive of loudspeakers at impedances down to two ohms.

All of the components in the amplifier circuit, including the MOSFET's, are hand-soldered directly to the circuit boards. Avoiding the use of sockets for the output devices eliminates the problems of oxidation and poor contact that can ultimately occur. The circuit boards themselves are two ounce copper over an FR-4 glass epoxy substrate, hot-air leveled for protection against oxidation. The ground plane on the component side provides shielding from noise producing signals. Output connectors are 3/4" spaced high current gold plated five way binding posts. Tip ring sleeve quarter inch inputs are easily run balanced or unbalanced and allow for easy bridged-mono operation with an optional custom fabricated Teflon composite Kimber Kable adapter set. In the mono mode, the **S400** becomes a lightning fast powerhouse capable of driving larger monitors; while in normal stereo, its transparent top end, sharply defined midrange and tight extended bottom are unequalled in expanding the limits of smaller speakers.

As an alternative to its stereo sibling, the **M500** mono block has been designed to offer the ultimate in smooth extended bandwidth for the most advanced audiophile monitoring possible. Utilizing the same twelve 100 watt MOSFET output devices and high current power supply, a different approach to the front end design has yielded a slightly warmer, less aggressive presentation with an enhanced and truly astounding deep bass response. Also, in our attempt to emulate the "tube" sound, a significantly higher output impedance has been used to provide a damping factor that does not vary with frequency. In traditional designs the lower damping factor typically exhibited at the frequency extremes is remedied in a tube amplifier's circuit by the necessity of using an output transformer...with its unfortunate contribution of sonic impurities. In the **M500** we have applied the benefits of this concept without the drawbacks, providing very strict cone motion control at all frequencies. Since the **M500** is not a bridged version of the **S400**, but a dedicated parallel mono unit, it does not supply quite the output of an **S400** bridged, but is, however, quite happy at impedances down to one ohm. In stereo pairs the **M500** will bring out the best from the finest monitors, while single units are the perfect choice when mono subwoofers are added in the near-field environment.

	<i><b>Mono</b></i>	<i><b>Stereo</b></i>
Absolute polarity	Non-inverting	Non inverting
Input sensitivity	.95 volts RMS	.80 volts RMS
Input impedance balanced/unbalanced	3.65K ohms/51K ohms	3.65K ohms/51K ohms
Output impedance	.060 ohms, 20Hz-20KHz	.003 ohms, 1KHz
Damping factor	135, 20Hz-20KHz	2600, 1KHz
DC offset	Less than 100 mV	Less than 100 mV
Signal to noise	105dB	105 dB
Total Harmonic Distortion	.1%	.01%
Frequency response (3dB points)	5Hz-160KHz	5Hz - 292KHz
Rise time (10% to 90% transition)	900 nanoseconds	2 microseconds
Slew rate	60 volts per microsecond	60 volts per microsecond
Maximum peak current capability	80 amperes	45 amperes per channel
Power output per channel (not including 3dB dynamic headroom)		
stereo 8 ohm		100 watts RMS
stereo 4 ohm		200 watts RMS
mono 8 ohm	150 watts RMS	400 watts RMS
mono 4 ohm	275 watts RMS	
mono 2 ohm	450 watts RMS	

Both the **S400** and **M500** are 3.5 inches high, 18.9 inches wide, 13.4 inches deep and have a shipping weight of 32 lbs. Each carries a 3 year warranty.



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- Digital Dispatch, Inc.**, P.O. Box 4426, Burbank, CA, 91503 (818-952-FAST; 800-446-FAST; 213-644-FAST) USA & Canada, Tape Machines, Analog & Digital; Time Code Synchronizers; Signal Processors; Recording Tape; Video Monitors; Equalizers; Digital Reverbs & Delays; MIDI Devices & Sound Samplers; Noise Reduction Systems; Microphones & Access.; Synthesizers & Keyboards; Video Tape Recorders including D-2 Composit Digital; R-DAT's; Focusrite Modules, ISA 100 & 130; Limiters, Compressors; Computers
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- Educational Electronics Corp.**, P.O. Box 339, Inglewood, CA, 90306 (213-677-8167) National, Audio Cassette Duplicators
- Embassy Cassette, Inc.**, 3617 W. MacArthur, Suite 500, Santa Ana, CA, 92704 (714-557-5757; 800-541-8899) USA, Recording Tape; Tape Duplication
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- Goodman Music**, 4227 Lankershim Blvd., North Hollywood, CA, 91602 (818-760-4430) So.-CA, Synthesizers; Keyboards; Samplers; Sequencers; Drum Machines; Microphones & Access.; Signal Processing; Analog & Digital Multi-Track Recorders; Mixing Consoles; Amplifiers; Studio Monitors; Computers; Software; Time Code Synchronizers; Recording Tape
- Guitar Trader**, 5035 Shawline St., San Diego, CA, 92111 (619-565-8814) CA, Amplifiers; Consoles Equalizers; Synthesizers & Keyboards; Tape Machines Misc. Access.; Loudspeakers
- Haight Ashbury Music Center**, 1540 Haight St., San Francisco, CA, 94117 (415-863-7327) CA, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Loudspeakers, Sound Reinforcement; Loudspeakers, Studio Monitoring; Microphones & Access.; MIDI Devices & Sound Samplers; Noise Reduction Systems; Recording Tape; Signal Processors; Synthesizers & Keyboards; Tape Duplication; Tape Machines, Analog & Digital
- Integrity Sound**, 728 N. Fulton, Fresno, CA, 93728 (209-237-9640) CA, Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Equalizers; Loudspeakers, Sound Reinforcement, Studio Monitoring; Microphones & Access.; Noise Reduction Systems; Recording Tape; Signal Processors
- Japan America Electronics dba The D.A.T. Store**, 2624 Wilshire Blvd., Santa Monica, CA, 90403 (213-828-6487) North & South America, Australia, Far East, Tape Machines, Digital; Recording Tape, Digital; Time Code; Microphones & Access.; DAT Machines
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- David Lint Associates**, 19520 Chaffee Circle, Groveland, CA, 95321 (209-962-5555) CA, FL, HI, ID, OR, UT, WA, Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Equalizers; Loudspeakers, Studio Monitoring, Sound Reinforcement; Microphones & Access.; Noise Reduction Systems; Recording Tape; Tape Duplication; Tape Machines, Analog; Video Systems; Motor Repair Service
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- Ocean Audio**, 366 Las Casas, Pacific Palisades, CA, 90272 (213-459-2743; Fax 213-454-6043) Worldwide, Used Equip. Only: Consoles-Recording, Production & Sound Reinforcement; Equalizers; Loudspeakers-Sound Reinforcement & Studio Monitoring; Microphones & Access.; Noise Reduction Systems; Signal Processors; Synthesizers & Keyboards; Tape Machines Analog & Digital; Test & Measurement Equip.; Time Code Synchronizers
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- Pegasus Productions**, 676 Bockman Road, Suite G, San Lorenzo, CA, 94580 (415-481-1126) CA, Amplifiers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; Lighting; Special Effects, Mirror Balls, Lasers, Fog, Bubbles
- Professional Audio Services & Supply Co.**, 619 S. Glenwood Place, Burbank, CA, 91506 (818-843-6320) USA, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Equalizers; MIDI Devices & Sound Samplers; Microphones & Access.; Signal Processors; Tape Duplication; Tape Machines, Analog & Digital; Loudspeakers, Sound Reinforcement & Studio Monitoring; Editing Systems; Noise Reduction Systems; Recording Tape; Test & Measurement Equip.; Time Code Synchronizers

**Rainbow Park**, 1033 Battery St., San Francisco, CA, 94111 (415-421-2875) CA, Amplifiers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Acces.; Recording Tape; Tape Duplication; Tape Machines, Analog; Multi-Image Control Equip.

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**The Sound Center**, 9278 Civic Center Drive, Beverly Hills, CA, 90210 (213-274-6951) CA, Amplifiers; Equalizers; Loudspeakers, Studio Monitoring; Microphones & Acces.; Noise Reduction Systems; Recording Tape; Signal Processors; Tape Machines, Analog

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- Rock City Sound**, P.O. Box 33, Annandal-On-Hudson, NY, 12504 (914-758-2928; Fax 914-758-2932) National, Amplifiers; Consoles-Recording, Production & Sound Reinforcement; Equalizers; Loudspeakers-Sound Reinforcement & Studio Monitoring; Microphones & Access.; Signal Processors
- Studio Consultants, Inc.**, 321 West 44th St., New York, NY, 10036 (212-586-7376) CT, DE, DC, ME, MD, MA, NH, NJ, NY, PA, PR, RI, VT, Amplifiers, Consoles, Recording & Production; Equalizers; Loudspeakers, Studio Monitoring; Sound Sam-
- plers; Recording Tape, Signal Processors; Hard Disk Based Digital Recording & Editing Systems; Microphones & Access.
- Success Specialty Sales Corp.**, P.O. Box 77, Rockville Centre, NY, 11570 (516-798-2311) USA, Splicing Tapes; Acetate & Polyester Packaging Products Audio & Video; Gaffers Tapes; Leader Tapes; Hold-Down & Console Tapes
- Unistage, Inc.**, 330 Genesee St., Buffalo, NY, 14204 (716-853-6500) West-NY, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; Signal Processors; Synthesizers & Keyboards; Tape Machines, Analog; MIDI Devices & Sound Samplers

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- Applied Audio Marketing-Manufacturers' Representatives**, 9 Elk Mountain Road, Asheville, NC, 28804-2105 (704-252-9313; Fax 704-252-9332) AL, GA, MS, NC, SC, TN, Consoles, Sound Reinforcement, Recording & Production; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; MIDI Devices & Sound Samplers; Signal Processors; Synthesizers & Keyboards; Tape Duplication; Tape Machines, Analog & Digital; Time Code Synchronizers
- Associated Sound Products Inc.**, 3900 Tarheel Drive, Raleigh, NC, 27609 (919-878-0044) GA, MD, NC, SC, VA, Consoles, Sound Reinforcement, Recording & Production; Equalizers; Amplifiers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Noise Reduction Systems; Microphones & Access.; Signal Processors; Tape Machines, Analog; Time Code Synchronizers; Tape Machines, Digital
- Concept Design Electronics & Mfg., Inc.**, 1105-A Pomeroy St., Graham, NC, 27253 (919-229-6500; Fax 919-229-0063) USA and Abroad, Tape Duplication; Tape Machines, Digital; Test & Measurement Equip.; Cassette Duplication & Loading Equip.
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**Central Music**, 10508 Lorain Ave., Cleveland, OH, 44111 (216-671-0093) IN, MI, OH, PA, WV, Amplifiers; Consoles, Sound Reinforcement; Equalizers; Loudspeakers, Sound, Loudspeakers, Studio; Microphones & Access.; MIDI Devices; Noise Reduction; Signal Processors; Synthesizers & Keyboards; Electronic Percussion; Consoles, Recording; Tape Machines Analog

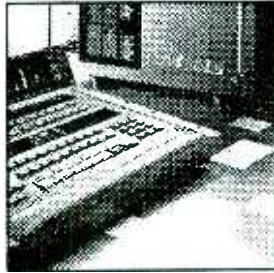
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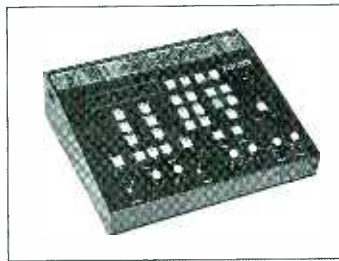
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**The Little Warehouse, Inc.**, 5505 Valley Belt Road, Suite F, Independence, OH, 44131 (216-398-0022; 800-445-8273; Fax 216-398-9980) National, Microphones & Acces.; Recording Tape; Tape Duplication

**Oho Sound Systems**, 1399 East 17th St., Cleveland, OH, 44114 (216-781-1234) OH, West-PA,

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**C.L. Pugh & Associates, Inc.**, 21510 Drake Road, Cleveland, OH, 44136 (216-238-1777) OH, West-PA, WV, Amplifiers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Acces.; Consoles Sound Reinforcement; Signal Processors; Test & Measurement Equip.-Audio

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**Bob White Associates**, P.O. Box 39104, Solon, OH, 44139 (216-248-1317; 517-592-5138) IN, KY, OH, MI, West-PA, WV, Amplifiers; Consoles, Recording & Sound Reinforcement; Equalizers; Loudspeakers; Studio Monitoring & Sound Reinforcement; Microphones; Sound Samplers; Synthesizers; Cases, Lighting Equip.; Wire; CCTV

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**Inner Sound**, 1818 S.E. Division, Portland, OR, 97202 (503-238-1955) OR, WA, Service/Repair of Amplifiers; MIDI Devices; Signal Processors; Synthesizers & Keyboards; Tape Machines, Analog; Tape Duplication

**Northwestern, Inc.**, 1224 S.W. Broadway, Portland, OR, 97205 (503-226-0170; 800-547-2252) AZ, CA, CO, KS, MT, NE, ND, NV, NM, OK, OR, SD, TX, UT, WA, Recording Tape; Tape Duplication; Tape Machine Parts

## OKLAHOMA

**Ford Audio-Video Systems Inc.**, 4800 West I-40, Oklahoma City, OK, 73128 (800-654-6744) AR, KS, LA, MO, NM, OK, TX, Amplifiers, Consoles, Recording & Sound Reinforcement, Editing Systems, Equalizers, Loudspeakers, Sound Reinforcement & Studio Monitor; Noise Reduction Systems; Recording

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**Audio Innovators, Inc. dba Pro Com Systems**, 5001 Baum Blvd., Pittsburgh, PA, 15213 (412-621-1950) USA for service & consultation; OH, PA, WV for sales, Amplifiers; Consoles, Recording & Production & Sound Reinforcement; Editing Systems; Equalizers; Loudspeakers Sound Reinforcement & Studio Monitoring; Microphones & Acces.; Noise Reduction Systems; Recording Tape; Signal Processors; Tape Duplication; Tape Machines, Analog; Test & Measurement Equip.; Tape Machines, Digital

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**PNTA (Pacific Northwest Theatre Associates, Inc.)**, 333 Westlake Ave. N., Seattle, WA, 98109-5282 (206-622-7850; 800-622-7850) AK, ID, MT, OR, WA, Amplifiers; Consoles; Sound Reinforcement; Equalizers; Loudspeakers, Sound Reinforcement; Microphones & Acces. Specialize in sound reinforcement systems for stage & theatre use

**Repronics Northwest**, 911 Western Ave., Suite 334, Seattle, WA, 98104 (206-624-2790; Fax 206-624-2215) AK, No.-ID, West-MT, OR, WA, Consoles, Recording, Production & Sound Reinforcement; Equalizers; Microphones & Acces.; Noise Reduction Systems; Tape Duplication; Tape Machines, Analog; Time Code Synchronizers

## WISCONSIN

**American Audio Systems**, 5277 W. Beaver Creek Parkway, Milwaukee, WI, 53223 (414-354-2440; 800-222-6460) Nationwide, Amplifiers, Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Acces.; MIDI Devices & Sound Samplers; Noise Reduction Systems; Signal Processors; Tape Duplication; Tape Machines, Analog & Digital; Test & Measurement Equip.; Time Code Synchronizers

**AudioLine, Inc.**, 2323-J Bluemound Road, Waukesha, WI, 53186 (414-785-9166) CO, IL, IN, IA, KS, KY, MI, MN, MO, NE, ND, OH, SD, WI, Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Equalizers; Loudspeakers, Studio Monitoring & Sound Reinforcement; Microphones & Acces.; Noise Reduction Systems; Recording Tape; Signal Processors; Tape Ma-

chines, Analog & Digital; TimeCode Synchronizers; Editing Systems; Tape Duplication

**Callan's Skogmo Store, dba Bear Creek Sound**, 113-115 W. Main St., Durand, WI, 54736 (715-672-8750) MN, WI, Amplifiers; Loudspeakers-Sound Reinforcement; Microphones & Access.; Projection TVs

**Full Compass Systems, Ltd.**, 5618 Odana Road, Madison, WI, 53719-1208 (608-271-1100) USA, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; Noise Reduction Systems; Recording Tape; Signal Processors; Tape Duplication; Tape Machines, Analog & Digital; Test & Measurement Equip.; Time Code Synchronizers; Video Equip.; Lighting Equip.

*See advertisement page 93*

**Lewis Sound, Inc.**, 210 S. Second St., Milwaukee, WI, 53204 (414-273-6969) USA, Amplifiers; Consoles; Equalizers; Loudspeakers; Microphones; Signal Processors; Tape Machines, Analog

**Regenberg Music/Pro-Audio**, 6615 University Ave., Middleton, WI, 53562 (608-836-1501) IL, IA, MN, WI, Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitors; Microphones & Access.; MIDI Devices & Samples; Signal Processors; Synthesizers & Keyboards; Tape Machines, Analog & Digital; Time Code Synchronizers; Cases & Racks; Cable-Custom Fabrication; Music Software

## CANADA

**Adamson Acoustic Design Corp.**, 850 Brock Road, Suite 1, Pickering, Ont., Canada, L1W 1Z8 (416-420-6279; Fax 416-420-0813) Ont., Loudspeaker Products

**AVR Communications Ltd. (AVR West)**, 2615 126th Ave. S.W., Calgary, Alta, Canada, T2W 3V5 (403-251-0707; Fax 403-281-2695) Canada, Amplifiers; Consoles-Recording & Sound Reinforcement; Equalizers; Loudspeakers, Monitoring; Microphones; Noise Reduction Systems; Recording Tape; Signal Processors; Tape Machines-Analog & Digital; Test Equip.; Time Code Synchronizers; Switchers

**Commercial Electronics Ltd.**, 1335 Burrard St., Vancouver, BC, Canada, V6Z 1Z7 (604-669-5525) Canada, Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Editing Systems; Equalizers;

Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; Noise Reduction Systems; Recording Tape; Signal Processors; Synthesizers; Tape Duplication; Tape Machines, Analog & Digital; Time Code Synchronizers

**Erikson Music Reg'd., A Div. of JAM Industries Ltd.**, 111 Granton Drive, Richmond Hill, Ont., Canada (416-764-6350) Canada, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Microphones & Access.; MIDI Devices & Sound Samplers; Tape Machines, Analog; Signal Processors; Synthesizers & Keyboards; Time Code Synchronizers

**Erikson Music Reg'd., A Div. of JAM Industries Ltd.**, 378 Isabey, St. Laurent, Que., Canada H4T 1W1 (514-738-3000) Canada, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Microphones & Access.; MIDI Devices & Sound Samplers; Tape Machines, Analog; Signal Processors; Synthesizers & Keyboards; Time Code Synchronizers

**Erikson Music Reg'd., A Div. of JAM Industries Ltd.**, 3496 Vanness Ave., Vancouver, BC, Canada V5R 5A9 (604-438-9212) Canada, Amplifiers, Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Microphones & Access.; MIDI Devices & Sound Samplers; Tape Machines, Analog; Signal Processors; Synthesizers & Keyboard; Time Code Synchronizers

**Gerr Electro Acoustics Ltd.**, 363 Adelaide Street E., Toronto, Ont., Canada, M5A 1N3 (416-868-0528) Canada, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; Noise Reduction Systems; Signal Processors; Synthesizers; Keyboards; Test & Measurement Equip.; Time Code Synchronizers

**Gerraudio Distribution Inc.**, 363 Adelaide Street E., Toronto, Ont., Canada, M5A 1N3 (416-361-1667) Canada, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Equalizers; Microphones & Access.; Signal Processors; MIDI Devices & Sound Samplers; Loudspeakers, Sound Reinforcement

**Gould Marketing Inc.**, 6445 Cote de Liesse, Montreal, Que., Canada, H4T 1E5 (514-342-4441; Fax 514-342-5597) Canada; Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Equalizers; Loudspeakers, Sound Reinforcement

& Studio Monitoring; Microphones & Access.; Signal Processors; Tape Duplication; Tape Machines, Analog & Digital; Noise Reduction Systems; Time Code Synchronizers; Editing Systems; MIDI Devices & Sound Samplers

**The Imaginative Marketing Group (A Soundcraft Canada Subsidiary)**, 0281 Clement St., Ville de LaSalle, Canada, H8R 4B4 (514-595-3966) Canada, Consoles, Recording, Production & Sound Reinforcement; Amplifiers; Equalizers; MIDI Devices & Sound Samplers; Signal Processors

**J.L. Sound Systems Ltd.**, 250 King St. E., Hamilton, Ont., Canada, L8N 1B7 (416-527-6863) Ont., Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; MIDI Devices & Sound Samplers; Noise Reduction Systems; Recording Tape; Signal Processors; Synthesizers & Keyboards; Tape Machines, Analog; Time Code Synchronizers

**J-Mar Electronics Ltd.**, 6 Banigan Drive, Toronto, Ont., Canada, M4H 1E9 (416-421-9080) Canada, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access. & Wireless Mics; MIDI Devices & Sound Samplers; Noise Reduction Systems; Recording Tape; Signal Processors; Synthesizers & Keyboards; Tape Duplication; Tape Machines, Analog & Digital; Test & Measurement Equip.; Time Code Synchronizers

**Mediatech Inc.**, 1010 E. La Gauchetiere St., Montreal, Que., Canada, H2L 2N5 (514-499-0331) Canada, Character Generators; Test Equipment, Vectorscopes; Wave Form Monitors; Battery Belts; Tripods; Fluid Heads

**M.E.S.-Music Equipment Sales Ltd.**, 34 Parkdale Avenue N., Hamilton, Ont., Canada, L8H 5W8 (416-545-0404) Ont., Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; MIDI Devices & Sound Samplers; Noise Reduction Systems; Recording Tape; Signal Processors; Synthesizers & Keyboards; Tape Machines, Analog; Time Code Synchronizers

**The Music Plant**, 619 11th Ave., Campbell River, BC, Canada, V9W 4G5 (604-287-7790) North Vancouver island and outlying area of BC, Amplifiers; Consoles, Sound Reinforcement; Equalizers; Loud-

speakers, Sound Reinforcement; Microphones & Access.; Noise Reduction Systems; Signal Processors; Synthesizers & Keyboards; Tape Machines, Analog; Consoles, Recording & Production; Loudspeakers, Studio Monitoring; MIDI Devices & Sound Samplers; Recording Tape

**Oakwood Audio Labs**, 652 King Edward St., Winnipeg, Man., Canada, R3H QP2 (204-786-6715) Canada, Amplifiers; Consoles, Recording, Production & Sound Reinforcement; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitors; Microphones; Recording Tape; Signal Processors; Tape Machines

**Richard Audio Inc.**, 5703 Ferrier St., Montreal, Que., Canada, H4P 1N3 (514-733-5131; Fax 514-733-7960) Eastern Canada, Amplifiers; Consoles, Sound Reinforcement, Recording & Production; Editing Systems; Equalizers; Loudspeakers, Sound Reinforcement & Studio Monitoring; Microphones & Access.; MIDI Devices & Sound Samplers; Noise Reduction Systems; Recording Tape; Signal Processors; Synthesizers & Keyboards; Tape Duplication; Tape Machines, Analog & Digital; Test & Measurement Equip.; Time Code Synchronizers; Audio Access.

**Soundcraft I.M.G.**, 0281 Clement St., Ville de LaSalle, Canada, H8R 4B4 (514-595-3966) Canada, Consoles, Recording, Production & Sound Reinforcement; Editing Systems; Tape Machines, Analog; Equalizers; MIDI Devices; Noise Reduction Systems; Recording Tape; Signal Processors

**Tele-Tech Electronics Ltd.**, 920 Denison St., Unit 11, Markham, Ont., Canada, L3R 3K5 (416-475-5646) Canada, Amplifiers; Consoles, Recording & Production; Editing Systems; Equalizers; Loudspeakers, Studio Monitoring; Microphones & Access.; MIDI Devices & Sound Samplers; Noise Reduction Systems; Recording Tape; Signal Processors; Tape Machines, Analog & Digital; Test & Measurement Equip.; Time Code Synchronizers; Video Equip.

**Video Telecom International Inc.**, 533 Deslauriers St., St. Laurent, Que., Canada, H4N 1W2 (514-333-1401; Fax 514-333-1380) Que, Amplifiers, Consoles, Recording & Production; Audio Editing Systems; Equalizers; Loudspeakers; Microphones; Signal Processors; Digital Recording Tape; Tape Machines, Analog & Digital; Time Code Synchronizers; Time Code Generators/-Readers; Video Projectors & Access.; Audio Workstation ■

# FAX DIRECTORY

## A

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ACO Pacific Inc . . . 415-591-2891  
Acoustech . . . 313-663-2877  
Acoustic Systems . . . 512-444-2282  
Acoustics Design Group . . . 44-483-303217  
ADA Signal Processors Inc . . . 415-632-9358  
Adams-Smith . . . 508-568-0404  
Adamson Acoustic Design . . . 416-420-0813  
ADC Telecommunications . . . 612-893-3292  
ADX Systems . . . 212-532-0514  
AEG . . . 516-467-1258  
Agfa . . . 201-440-2865  
Aircraft Music Library . . . 617-367-1521  
Akai/IMC . . . 817-870-1271  
AKG Acoustics . . . 415-351-0500  
Alesis Corp . . . 213-836-9192  
Aligned Audio Inc . . . 718-499-0421  
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Altec Lansing . . . 405-324-8981  
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American Recorder  
Technology . . . 805-527-1433  
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Amtel Systems Inc . . . 603-880-8781  
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ANT Telecommunications . . . 301-670-3992  
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Apogee Sound Inc . . . 707-778-6923  
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Arsonic Tonstudio Electronik . . . 215-640-4271  
A.R.T.-Applied Research &  
Technology . . . 716-436-3942  
ARX Systems . . . 714-649-3064  
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Audiovent . . . 2361-28881  
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Audio-Technica US Inc . . . 216-688-3752  
AudioTechniques . . . 212-489-4936  
Audio Technology Inc . . . 503-624-0194  
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AutoPatch . . . 509-235-2646  
Azonic, Inc . . . 612-894-2748

## B

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Benchmark Media Systems . . . 315-437-8119  
Benjamin International Inc . . . 516-753-0839  
Russ Berger Design Group . . . 214-934-3935  
Bertech Organization . . . 818-994-2553  
Beyer Dynamic Inc . . . 516-935-8018  
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Bi-Tronics Inc . . . 914-961-4700  
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Boulder Amplifiers Inc . . . 303-449-4806  
Brainstorm Electronics . . . 213-329-9895  
Broadcast Audio . . . 916-638-0512  
Broadcast Electronics Inc . . . 217-224-9607  
Bruel & Kjaer . . . 508-485-0519  
Bryco Products . . . 818-783-9318  
Bryston Ltd . . . 416-746-0308  
Bryston Vermont . . . 215-628-2990  
BSS Audio Ltd . . . 0727-45277

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Caig Labs . . . 619-743-2460  
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David Carroll Electronics . . . 415-526-1982  
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Carver . . . 206-778-9453  
Casio . . . 201-361-3819  
Cassette Tek Inc . . . 203-756-8585  
Dwight Cavendish . . . 708-673-1389  
Celestion Industries . . . 508-429-2426  
Cello Ltd . . . 203-624-3679

Century Financial Services . . . 314-537-4026  
Cerwin-Vega Inc . . . 805-583-0865  
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Circuit Research Labs Inc . . . 602-438-8227  
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Clarity Cassette  
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CMX . . . 408-986-0452  
Coda Music Software . . . 612-854-4631  
COLOSSUS: By The  
Numbers . . . 702-831-4485  
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Inc . . . 215-874-0190  
CompuSonics . . . 415-494-3040  
Computer Dynamics . . . 803-879-2030  
Concept Design . . . 919-229-0063  
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Crystal Semiconductor . . . 512-445-7581  
CST Mfg. & Sales Inc . . . 404-449-5013  
CT Audio Marketing . . . 407-738-0319  
CTI Audio/Astatic . . . 216-593-5395  
Current Music Technology . . . 215-640-4271  
Custom Cassette Inc . . . 612-529-9187  
The Cutting Edge . . . 914-292-2313

## D

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DAX . . . 503-252-5338  
dbx Professional Products . . . 415-351-0500  
DDA . . . 516-420-1863  
Delta Electronics Inc . . . 703-354-0216  
Denecke Inc . . . 818-766-0269  
Design Acoustics . . . 216-688-3752  
Design Direct Sound Inc . . . 206-823-4907  
DIC Digital . . . 201-224-9363  
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Digital Audio Research  
Ltd . . . 44-3727-43532  
Digital Audio Technologies . . . 038-253-230  
Digital Designs . . . 619-353-4751  
Digital Dynamics . . . 516-271-5607  
Digidesign . . . 415-327-0777  
Digital House Ltd . . . 212-262-5631  
Digital Music . . . 818-991-4185  
DigiTech . . . 801-262-4966  
Disc Makers . . . 215-236-7763  
DLC Design . . . 313-471-2611  
Dr. T's Music Software . . . 617-244-5243  
DOD Electronics . . . 801-262-4966  
Dolby Laboratories . . . 415-863-1373  
The Domain Group . . . 708-668-0158  
Dorough Electronics . . . 818-998-1507  
Dorsey Productions Inc . . . 714-535-0383  
D & R Electronica b.v . . . 31-2940-16987  
Drawer Distribution . . . 0924-290460  
Duplitrronics Inc . . . 708-459-4076  
Dynacord . . . 405-324-8981  
Dynair Electronics . . . 619-264-4181



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**E**

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Earworks	312-446-9082
Eastern Acoustic Works	508-234-8251
Edge Distribution	914-677-6287
Ediflex Systems	818-520-0052
Editall	914-668-0719
EFXX Products	818-341-0520
Electronic Architecture Techniques	203-854-5703
Electronic Media Int'l	207-967-4059
Electro Sound Inc	408-733-0632
Electro-Voice Inc	616-695-1304
Emilar	714-779-6696
E-mu Systems Inc	408-438-8612
Ensoniq	215-647-8908
Enterprise Corp of America	515-223-7749
E3MC Inc	714-449-0507
Euphonix	415-325-5056
Europadisk Ltd	212-966-0456
Eva-Tone	813-572-6214
Eventide Inc	201-641-1640
Evertz Microsystems Ltd	416-335-3573
Exchange National Funding	214-235-5452
Eye & I Productions	408-945-5712

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**F**

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Fairlight Instruments Inc	213-474-9716
Fane Acoustics	44 924 471799
Fane Acoustics (US)	312-766-7397
Ferrofluidics	603-883-2308
Fidelipac Corp	609-235-7779
FirstCom/Music House/ Chappell	214-404-9656
First Light Video Publishing	213-461-1085
Five Towns College	516-783-0568
John Fluke Mfg Co Inc	206-356-5116
FM Acoustics	44-01-780-0488
FM Acoustics of Switzerland	41-1-780-04-88
FM Tubecraft	516-563-1390
Focusrite Audio Engineering Ltd	708-665-4966
Forte Music Inc	415-965-0508
Fostex Corp. of America	213-802-1964
Frazier	501-727-5402
FSR Inc	201-785-3318
Full Sail Center for the Recording Arts	407-671-1112
Furman Sound Inc	415-927-4548
FutureVideo Products Inc	714-770-4667

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**G**

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Galaxy Audio	316-263-0642
Galaxy Design Group	316-263-2852
Gallien-Krueger Inc	408-379-0247
Gauss, A Mark IV Co.	818-767-4479
Gefen Systems	818-884-3108
Genelec	358-77-12267
General Devices Co. Inc	317-898-2917
Gentner Electronics	801-977-0087
Gefco International, Inc	312-733-6416
GML Inc	818-781-3828
Gold Line	203-938-8740
Gotham Audio	212-265-8459
Grass Valley Group	916-478-3187
Greencorp Magnetics Pty Ltd	02-661-6997
Greencorp USA Inc	305-429-9214

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**H**

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The John Hardy Co	708-864-8076
Harrison by GLW Enterprises	615-331-8883
Harrison Information Technology	0223-872094
C.D. Hart Designs	718-729-3193
HAVE Inc	518-828-2008
HEDCO	916-273-6948
Heino Ilseman	42-148-60648
Hill Audio	404-934-1840
Hi-Tech Audio Systems Inc	415-726-2655
HM Electronics Inc	619-552-0139
Hot House Professional Audio	914-691-6822
Howe Technologies	303-444-8447
HRC Magnetics	817-756-0082
Hybrid Arts	213-841-0348
Hybrid Cases	516-563-1390

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**I**

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IEM	708-358-4623
Illbruck Inc/Sonex Div	612-521-1010
InConcert	916-888-0872
Industrial Research Products	312-640-9607
Industrial Strength Industries	213-802-1964
Innovative Electronic Designs	502-267-9070
Inovonics Inc	408-458-0554
Institute of Audio Research	212-677-6549
Instruments Lyre Inc	418-658-0365
Intelix	608-273-5483
Intelligent Music	518-434-0308
International Electro-Magnetics Inc	708-358-4623
ITC-International Tapetronics Co	309-828-1386
Interonics Inc	708-272-9324
Interval Music Systems	213-478-5791
IRP	708-640-9607
Island Cases	516-563-1390
Ivie, A Mark IV Co	801-224-7526

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**J**

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JBL Professional	818-893-3639
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Jensen Transformers	818-763-4574
J.L. Sound Systems Ltd	416-527-5523
Joe's Sound & Salami	215-736-1262
The Joiner Rose Group Inc	214-991-3781
The Russ Jones Marketing Group	818-701-7452
Josephson Engineering	408-238-6022
JRF Magnetic Sciences	201-579-6021
JVC Professional Products Co	201-523-2077

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**K**

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KABA Audio Productions	415-883-5222
Kalglo Electronic Co. Inc	215-837-7978
Kawai America	213-604-6913
Kenwood USA	213-761-8246

Killer Tracks	213-464-5931
Kimber Kable	801-627-6980
King Instrument	508-870-5932
Klarity Cassette Inc	207-873-3924
Klark-Teknik (US)	516-420-1863
Klark-Teknik (UK)	44 0562 745371
Klipsch & Associates	501-777-6753
Korg USA Inc	516-333-9108

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**L**

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Lakeside Associates Inc	714-832-5343
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Larkine Audio	0462-621171
Larson/Davis Architects	212-353-8444
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Lectrosonics Inc	505-892-6243
Leitch Video of America Inc	804-424-0639
Leonardo Software	213-277-9086
Lester Audio Laboratories	214-941-8800
Lexicon Inc	617-891-0340
Lion Recording Services Inc	703-455-5600
Littlelite/CAE Inc	313-231-1631
Lone Wolf	213-374-2496
Loran Cassettes & Audio Products	814-723-9490
LTM Corp. of America	818-767-1442
Lyre, Inc	418-658-0365

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**M**

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Madisound Speaker Components	608-831-3771
Magnefax International Inc	501-925-1841
Magnetic Music	203-775-6909
Magnetic Reference Lab	415-965-8548
MAG-TAGS	914-385-5710
Majestic Duplicating Service	818-954-0770
Manhattan Production Music	212-262-0814
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"The response is very flat...it holds the natural tonal qualities even at high sound pressure levels."

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Compare the new Audio-Technica 40 Series against the very best in your studio. Contact your A-T pro sound dealer today.

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# If Only More Expensive Consoles Performed As Well.



For a 16 or 24 track studio owner, the future looks very good.

With MIDI systems and digital outboard gear, you're faced with extremely sophisticated productions. But it's very hard to find a recording console to match the requirements without spending a small fortune.

That's precisely why we've developed the new Series 6000, an evolutionary design that clearly demonstrates the forward thinking of Soundcraft. Behind the classic layout is a revelation in performance and capability.

For one thing, it's equipped with enough busses and routing options to make adventurous productions a pleasure, not a nightmare. The 6000 is a full 16 or 24 buss console with six auxiliary sends per channel. The split format of the 6000 means each of the tape returns will double as extra inputs, with EQ.

We've also provided each input with push-button routing, EQ by-pass, and programmable electronic muting that eliminates the clicks produced by ordinary switches. You even get true solo-in-place, sadly lacking on more expensive consoles.

But it's the 6000's sonic performance that really sets it apart from the competition. Our revolutionary input design gives you 2dB to 70dB gain without a pad and virtually unmeasurable distortion, crosstalk, and noise.

Our new grounding system yields superb hum immunity and a routing isolation of 110dB (1kHz). And our active panpot comes close to theoretical perfection, exceeding our competitor's performance by a full 25dB.

*The Series 6000 input module gives you programmable electronic muting under optional MIDI control, solo-in-place to get a clear picture of your progress, and a patented active panpot with isolation of 90 dB (1kHz).*

To give you the subtle control it takes to achieve dramatic results, you also get four-band EQ with mid sweeps on each input channel.

When you specify Soundcraft's Series 6000, with options including 16 to 56 channels, stereo input modules, and built-in patchbay, you'll find it an affordable slice of progress. Series 6000, simply the most comprehensive production console in its class.

## Soundcraft 6000

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