

FOR THE PROFESSIONAL

the

NATIONAL RECORDING INDUSTRY DIRECTORY

VOL. 4 NO. 1

JANUARY 1987

Mix



STUDIO LISTINGS
*Northern California,
Oregon, Washington*

*Phil Ramone
AIR Montserrat
Industry News*

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WHITE INSTRUMENTS

Freddie started backup singing in his New Jersey junior high school. He earned a Bachelor of Music Degree from Howard University, and taught in Washington, D.C., while moonlighting as a producer. In 1969, his first Motown production, "I Want You Back" by the Jackson Five, went platinum. Since then, he has collected close to 30 gold or platinum records. Freddie now owns his own studio in L.A. and has recently produced disco hits for Yvonne Elliman, Tavares, David Naughton, Gloria Gaynor, and Peaches and Herb.

ON CREATIVE EXPRESSION

"I'm thinking charts. I'm thinking commercial. And I'm thinking hit, as opposed to creative expression. Because that's usually what I'm hired for. I mean, I hear the standard rap that I would get from a company person or a manager is that 'this group, live, is a knockout. I mean, they're killers. All they need is that hit record. When they get that hit record, man, you're gonna see the baddest group that ever existed in the history of recorded music.' So they want the charts. And that's why I approach it like that."

ON HEARING

"I only go by the ears, and I do hear very well. Musically and technically. I hear stuff all over the place. The guitar player—if he accidentally hits an open A string while he's fingering a chord, we could have thirty pieces on tape and I'll hear that and solo it out and bust him—say, 'Hey, could you keep that string quiet?' He says, 'You mean you actually heard that?' So my ears are really my fortune. That's where everything lies. Right in my ears."

ON RHYTHM SESSIONS

"I do my basic rundown on the rhythm date. The guys are really cookin' and the groove is there and everything. I come in and take a listen to what kinds of sounds I have. But if that sound is not there, then I don't record until the sound is right. There may be some other producers who would just go with the flow. 'If it's groovin', hey, you know, we'll save it in the mix.' But I've attempted to save things in the mix. It doesn't happen. It has to be on tape."

ON TAPE

"I do not know much about the characteristics, physically, of what tape is made of. I'm not too much into that—the chemistry involved. However, after spending six years at Motown—they had many, many rules and regulations. Now, one was that we always use Scotch Tape. When I ventured off into the world of independent producing, out of habit, and not wanting to change a good thing, I went right back to the same tape, which was 250. And I was then approached by other engineers telling me that if you switched, you could increase your performances here—you know, the bottom end, so forth and so on. And I did stray away and I did try cutting other projects on different types of tape. And the bottom line is that I came back to Scotch. I can't say that I noticed the difference of, you know, 3 dB and the low end with Scotch, and the other only gave me a dB-and-a-half. I can't say that. I only go with my ears, which tell me that my home is with Scotch Tape."

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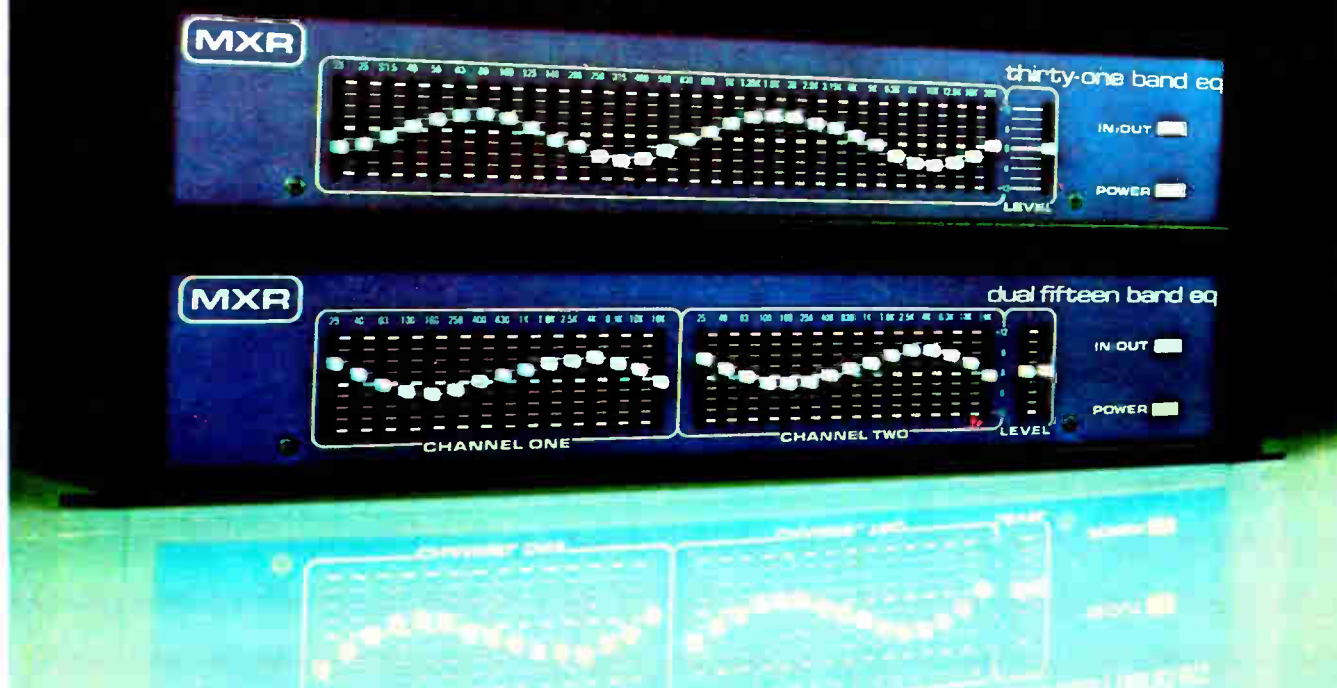
The spacing of frequency bands on ISO centers (2/3 octave in the Dual-Fifteen Band; 1/3 octave in the Thirty-One Band) and a flexible system of controls offer superior accuracy in frequency equalization. Each band can be boosted or cut over a range of ± 12 dB. Clear, readable markings alongside each level control allow

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the Mix

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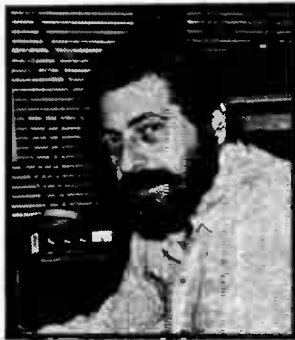
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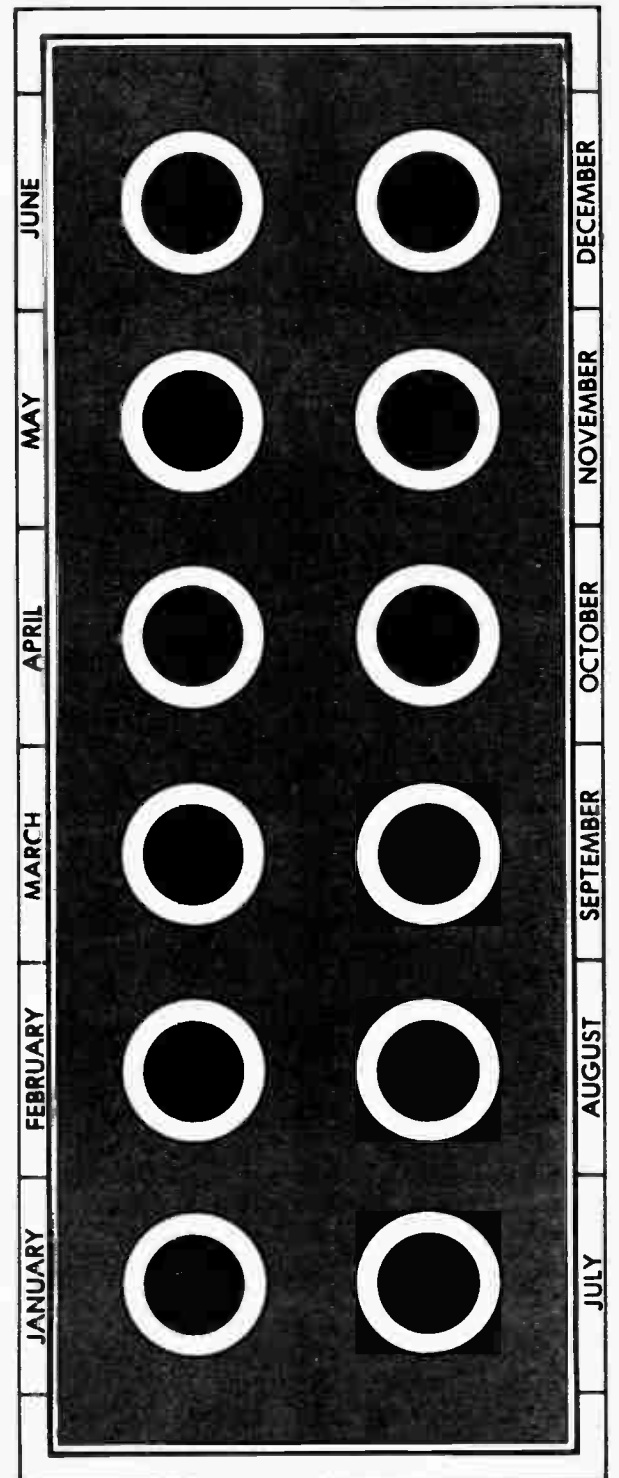
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CURRENT

DIGITAL RECORDING ENTERS THE EIGHTIES

Of all the dramatic changes in audio promised by the new decade, few are as eagerly awaited or as undeniable expected as the popularization of digital recording techniques. Zero distortion, 90 dB signal-to-noise, full frequency response and no generation loss are realized with much of the digital equipment that is already available. Although in selective experimentation and use for the past few years, the problems of cost, compatibility and availability have stalled the unilateral acceptance of this medium by the recording industry.

It is a curious problem in that, despite overwhelming recognition of superior audio qualities presented by digital storage, the lessons learned from the quadruphase standardization dilemma have cast cautious overtones in digital acceptance. Needless to say, gloomy economic forecasts have not made major studio equipment conversions something to take lightly.

Just when digital recorders see common use is uncertain, but this country's major tape recorder

manufacturers are wasting no time in investigating the possibilities. Sony's Digital Audio Division, located in Brisbane, California, employs 250 design engineers and has been working on digital recording hardware for six years, and delivering products for one and a half. Sony's digital line includes a 24 track, 16 bit fixed head system using 1/2" video tape at 30 ips; a two channel PCM processor for use with Sony's broadcast-mode U-matic videocassette recorders and editing equipment; a portable, fixed-head, four channel unit using 1/4" video tape at 19 ips; a second generation digital editing system and a sampling rate converter designed for the compatibility of diverse equipment. According to Roger Pryor, General Manager of Sony's Digital Audio Division, "Sony intends to be the leader in the field."

Bob Brown, Marketing Director for 3M's Minicom Division, feels that 1980 will be a major year for digital recording. The growing artist, producer and studio interest and enthusiasm for the increased sound purity recreated digitally is bringing on what

is being termed the Digital Revolution. 3M is committed to converting the studio to digital and has the multi-track equipment ready to meet the current demand.

In 1980 3M plans to deliver some two dozen two unit systems, with accessories, to studios on the West Coast and throughout the world. Joining 3M's 32 and four track digital recorders this month are a 16-track unit, convertible to 32 track, and a new 3M designed editing system, the first of which will be installed this month in Los Angeles.

A third major digital operation is Salt Lake City's Soundstream, founded by Dr. Tom Stockham. According to Operations Manager Jules Bloomenthal, Soundstream has entered its third year of providing digital recording services oriented towards editing flexibility and ultra-high sonic quality. Our digital recording and editing system has produced more than fifty audiotape records now available, many of which are top sellers greatly exceeding sales expectations for standard recordings. Our goals for the near future include an expanded editing facility, optimized design of professional recording equipment bringing digital directly into the home and an increased involvement in the production of high quality, digitally recorded and mastered LP's.

Other major tape recorder manufacturers who have yet to market digital recording products appear ready to make their moves. MCI and EMI Music recently entered into an agreement under which MCI will manufacture digital recording equipment based on technology developed by EMI. According to MCI President Jeep Harmed, "MCI is heavily committed to PCM recording and intends to have product available in 1980."

Ampex Corporation has also been doing digital research and, says Ampex Public Relations Director George Boardman, "When we have what we consider to be a useful and practical digital system, we will not hesitate to bring it out." Ampex feels that digital recorders, at this point in time, are premature for popular applications and has recently introduced a premium grade 24 track analog recorder based on the design of their ATR 100.

MEMO

Forum Music of London has opened a San Francisco office in order to transfer musical acts between the two areas for recording and performing, according to director **Jon Lee Michael Salafia** announces the opening of **Vision-Sound Professional Audio**, in Englewood Cliffs, New Jersey. **Walt Weiskopf** has joined **Scott/Sunstorm Recording Studios** as the mastering and recording engineer. **New Years 1900 Yesterday**, a ten hour program covering the entire music era of the seventies, will air on over 100 radio stations, according to **Kris Stevens of Enterprises** in Sherman Oaks, California. Wedding congratulations to **Lou and Lynn Dee Barrett and Blake and Nina Murphy Ferdinand Boyce** has been named Marketing Manager of **Electro-Voice/TAPCO Mama Jo's Recording** in North Hollywood is wrapping up final details for its reopening, after being closed for several months of intensive remodeling. **Edwin W. Engbert** has been appointed Product Manager of the Audio Products group in **Ampex Corporation's Audio-Video Systems Division**. **Milton T. Putnam** is now Chief Executive Officer and Chairman of the Board for **URC Companies**. **James L. Camacho** has been appointed Vice President of Sales and Marketing for **DeltaLab Research**. **Sterling Sander**, former President of **IBL**, is now **Soundcraftsmen's** General Manager and Executive Vice President of operations. **Barry Goldman** has been appointed Vice President Sales and Marketing of **TEAC Corporation**. **dbx** has appointed **William McGrane** to the post of International Sales Manager. **Funky Features Recording**, of San Francisco, will soon reopen as **Russian Hill Recording**, with twin 24 track rooms. **Elisa Charouhas** has formed **The Art Agency**, in Woodland Hills, California, to produce advertising and design specifically for the entertainment industry. San Francisco's chapter of **The Recording Academy** is hosting tours of several Bay Area studios in January, included will be **The Automatt, Wally Heider's, Different Fur, Record Plant, Phil Edwards Remote, Fantasy, Freeway, Music Annex and Ayre.**

VIEWPOINT

CHINA'S RECORDING INDUSTRY

The record business in China is basically "treading water, waiting for the government to decide whether or not to give it a major push," according to Steve Temmer, president of Gotham Audio. Temmer recently returned from a visit to the China Record Company in Shanghai where he lectured to 25 Chinese engineers on developments in recording equipment and in the field of acoustics.



Stephen F. Temmer, President, Gotham Audio Corp., New York.

Temmer paints a picture of recording in China being technically not too unlike American recording in the 1950's and existing principally as a relatively small portion of the broadcast industry. In a country of 900 million people, about one out of six thousand buys a record player each year. The records, of which less than 20 million are pressed annually, come in three styles. Although some 'conventional' LP's are produced, the most popular vinyl comes out as multicolored seven and ten inch soundsheets, or 'membrane' records, at a cost of 20¢ and 35¢ respectively.

What Westerners know as a recording studio is rare in China, the bulk of the recording being done in the government owned broadcast studios using Russian built tape machines resembling the Ampex 200 series. On his visit Temmer witnessed a popular Chinese female vocalist, in session, at China Recording Company's Shanghai studio. The studio is in the same 12,000 employee building as the company's (and country's) phonograph manufacturer, monitor speaker builder, plating and pressing plant. Looking much like a Western studio in physical layout, this studio also employs familiar names like Studer, EMT, Ampex, AKG, UREI and

Neumann, although, Temmer points out "What looked to be a Studer 8-80, turned out to be a nearly identical Chinese copy."

Although live music performance is a ripe area for Western participation, Temmer feels that the marketing prospects of Western consumer audio equipment is extremely limited at this point. He suggests, "It is more likely that we will be importing Japanese equipment made in China. I think that will start very soon."

One trade possibility, Temmer says, concerns China's rich oil reserves. "PVC is a domestic product and they would be delighted to sell it."

In analyzing China's infant recording industry, Temmer feels that although most records are of acceptable quality, their recent problems deal with using their limited budgets to buy the kind of equipment that does not solve their primary problem: production in quantity. "They would like to have the latest, most expensive equipment but their real need is to expand production and build a solid base in which to advance technology."

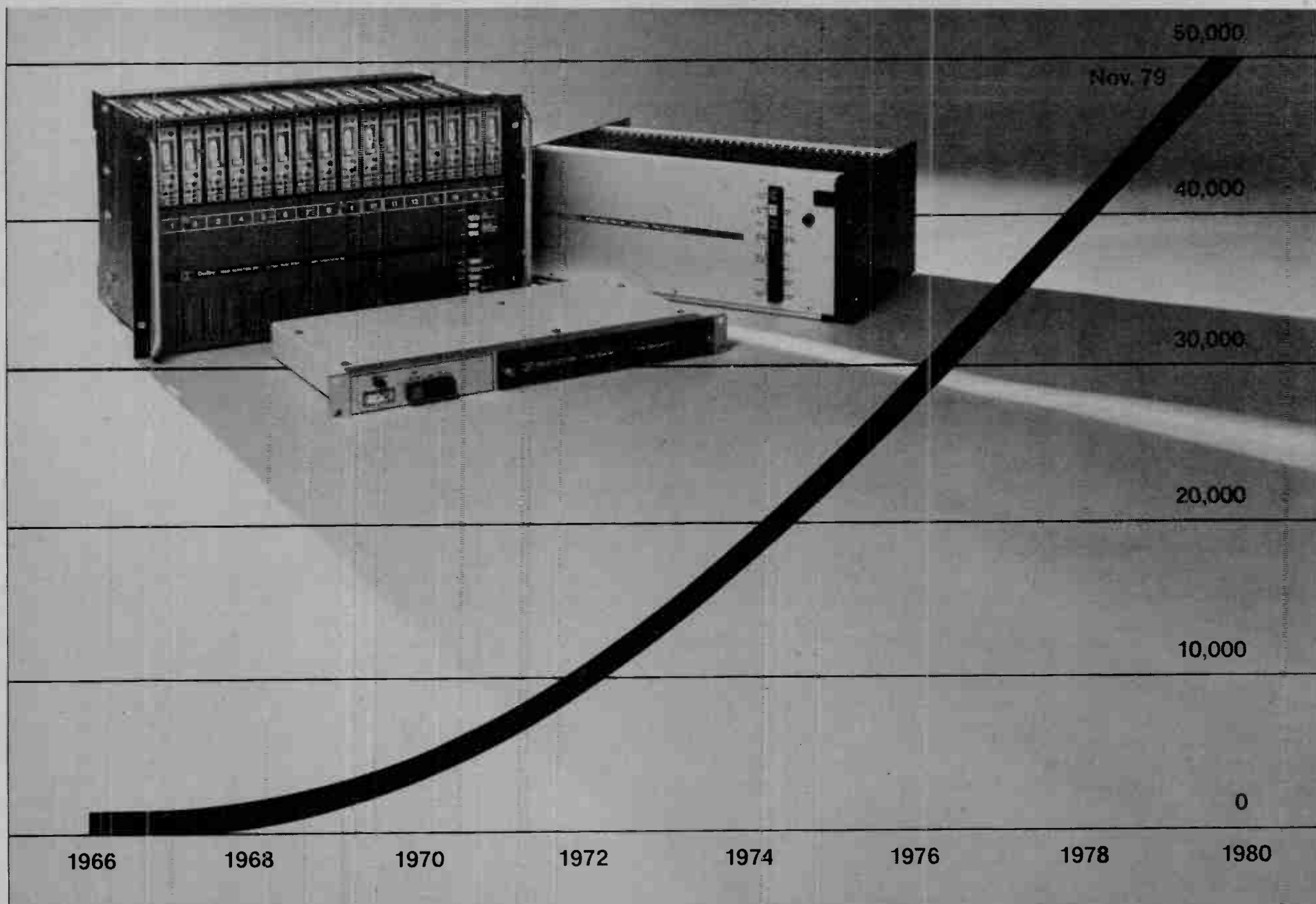
SPARS SOLIDIFIES STRUCTURE

SPARS, the Society of Professional Audio Recording Studios, is currently formulating plans for membership meetings, professional legal and business symposiums, and other recording industry activities and services. Although few dates are confirmed, the group's next function will be a board meeting and open house in Nashville, on January 11.

The organization, which now claims 32 member studios, was formed last June by the owners of 15 major studios meeting at the MCI plant in Fort

that time was that other audio organizations were not serving the immediate concerns of the recording studios and that a channel was needed for effective communication between professional audio equipment manufacturers and the studios who were continually investing strongly in new equipment. Membership in SPARS was opened to studios with a minimum of one 24 track room or one disc cutting room, with yearly dues set at \$2000. Recently Los Angeles was chosen as the location of the head office. Katerina Petersson has been appointed as the administrator of the office, temporarily located at the L.A. Record Plant.

Other SPARS activities currently in the works include a theft referral service by which members can register their equipment serial numbers on a central computer, and a studio maintenance training program which will be open to non SPARS members.



50,000 Tracks Of Dolby Noise Reduction

In November 1979, the number of audio tracks throughout the world equipped with Dolby A-type noise reduction passed the 50,000 mark. No other single form of signal processing has ever been so widely accepted by professional sound engineers.

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The original Dolby noise reduction unit was the two-channel A301, nearly all of which are still in use. Today there is a range of models for every application, from the MH series for multi-track recording to the CP series for cinema sound reproduction. Together they account for the more than 50,000 equipped tracks now fulfilling the Dolby system's original promise: effective noise reduction combined with complete signal integrity.

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Studioscope
 by David Schwartz

Let's face it folks, the economy is in sad shape right now. Money is tight, payers are slow, collectors are fast and wouldn't you rather be in Tahiti? Well, unfortunately we don't have any quick solutions for you but you may rest assured that you are in good company.

The fact that other studios are also pulling in the belt might make you feel a little better, but it won't feed the wolves at the door. Just what can we do? It is a soul searching time.

What we may not have in ready cash right now, we might have in time. Let's take full advantage of this time to catch up on some of those things we should have been doing all along, like using some of that spare time to develop marketing programs to get people back in the door.

Promo packages can be put together easily. They can be as little as a postcard or an 8" by 11" flyer describing your newest equipment, latest projects, a staff profile, holiday greetings, or what have you. The important thing is that it is a communication to let people know that you are active and that you remember them. These can be sent to all the clients you had in the past year, (of course you saved their addresses) the local media, record companies, and any conceivable source of business. You might incorporate a special promotion with the mailing, for instance 10% off on all studio time booked in January, or a special rate on tape copies and duplication services.

Many studios find that an occupied studio booked on spec (little chance to collect) is better than an empty studio of any kind. There is benefit from keeping the equipment exercised, the engineers in touch, and, there still is that small chance.

The studio also benefits from backing artists that they believe in. If you recognize talent and ability and can offer the facility for experience and development, there most likely will come a time when favors can be returned.

Recording studios have traditionally maintained a fairly low profile. However, studios today are expensive to maintain and too much competition has developed in the industry. These factors indicate that profitability is, at least in part, linked to visibility. The studio that is turning out product, is promoting itself, and is conscious of its public image is generally the studio getting the business. Sometimes our subtlety goes unnoticed. After all, the object is not to sell out... it's to sell.

The Features

In an attempt to keep an open discussion on the professional operation of the recording studio, this month we begin a regular column titled Studioscope. Written by Chris Haseleu and Dennis Buss, teachers of Middle Tennessee State University's Recording Industry Management Program, Studioscope will deal with topics of general and specific interest to the studio owner and manager. This month's installment deals with maintaining an effective staff for the studio and choosing the right employee for the right job.

Producer/Engineer Phil Ramone has added his magic touch to many of our favorite albums by artists such as Paul Simon, Billy Joel, Phoebe Snow and Chicago. In our interview with Phil,

he shares with us some of his feelings on the producer's purpose, bringing the best performance out of an artist and, yes, a few of his favorite microphones.

While we're on the subject of producers, Blake Murphy visited George Martin at his tropical studio, AIR Montserrat, and gives us a splendid report on the old master and his new projects.

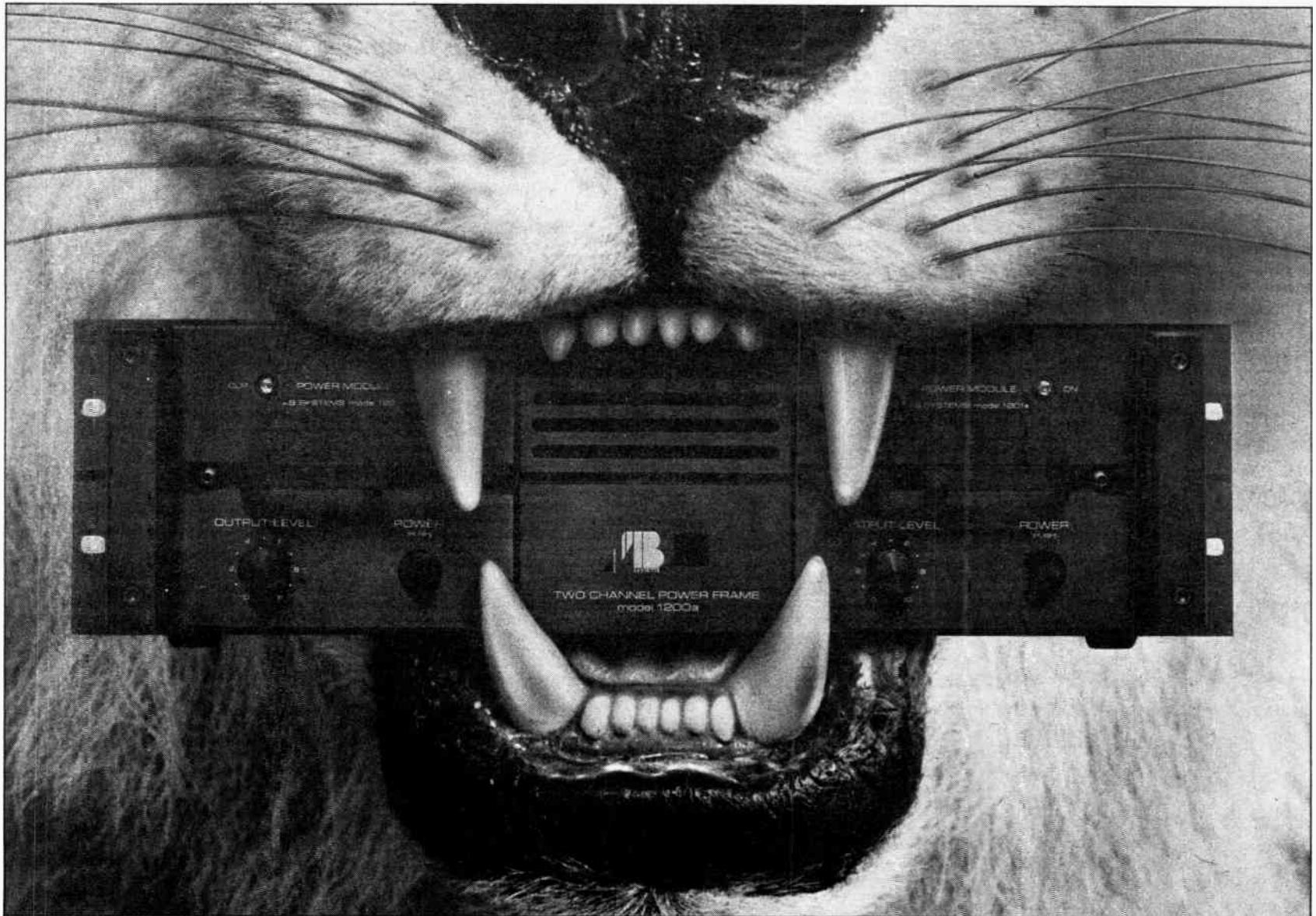
Lest we forget, the Studios of Northern California, Washington and Oregon are featured in this month's listings. One Northern California studio that continues to make special contributions to the music scene is Patrick and Patty Gleeson's Different Fur. Joy Johnston provides a fascinating interview with Patty and the story on their recent major renovation by the Sugarloaf View team.

If you have gotten this far into the magazine you've probably already noticed Current, another new feature of the Mix. Responding to the need for a news and current events page, we have created Current to keep tabs on the major day to day trends and developments in the recording industry. A special part of Current, called Viewpoint, will relay the feelings of knowledgeable industry figures on key areas of interest to us all.

The Future

Looking to the future, February's issue is a very special **tape to disc** issue. In response to many requests we are putting together a listing of this country's mastering studios, processing and plating operations and pressing plants. With record manufacturing consciousness increasing, we feel that this close look will provide engineers and producers with some insight and maybe a few more choices as they endeavor to improve the end product of their job.

COMING
The Grammy Story
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The 1200A is the first totally modular Power Amp. It features independent power supplies for each channel, as you'd expect in a high-end professional amplifier. But what really sets the 1200A apart is its completely interchangeable output sections. Each of the "output tunnels" is independent of the other. And each output-module packs its own whisper fan to make sure your sound system keeps its cool—even when the music's hot.

The King of the Jungle measures a slinky 5¼" x 19" x 15", so it fits all standard rack-mount installations. Yet it pumps out a full 500 watts per channel into a 4 ohm load. (300 watts into 8 ohms.) And when you compare its slender price—it'll bring out the beast in you too!

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STEREO

minimum SIGNAL ROUTING & MANIPULATION

by Larry Blakely

Two months ago in this column, I explored some of the modern day trends in recording. We discussed how some of today's sophisticated recording procedures have not improved the quality of recorded sound but, in many cases, have decreased the overall quality. This degradation, I must say, is not due to the lack of quality in most of today's recording equipment. In fact, the quality of today's equipment is, for the most part, better than ever.

The problem is that we are indeed living in a "push button" age in recording. Today there are electronic cures to basic problems. The complexity of the recording process is becoming extreme and the equipment is becoming massive. Today's recording engineers tend to be sophisticated in equipment operation rather than sharply skilled in the basic fundamentals of recording.

Over the years there have been a large number of fine sounding "hit" records and other fine recordings made on the most humble and basic of recording equipment. It used to scare me when I heard an outstanding recording that was done on a simple eight input mixer (usually with no EQ) and a 4 track tape machine.

In the last twenty years there have been some revolutionary changes taking place in the recording industry. These major changes have not only been in recording procedures but obviously in electronic technology as well. Standard formats for recording have come from mono to stereo, three track to four track, eight track to sixteen track, sixteen track to twenty four track and beyond. Recording consoles have increased in typical size from six to ten inputs to fifteen, twenty, twenty-five, thirty, thirty-five, forty and beyond. The recording console outputs have increased from one and two outputs to three, four, eight, sixteen, twenty-four and more.

Equalizers have become more sophisticated. Earlier types of recording consoles usually offered little equalization and, typically, there were not equalizers on each input of the recording console. If there were equalization on each input, the equalizer would usually only boost or cut small amounts at very few frequencies. There was also very little outboard equipment available. When outboard equipment was utilized it was usually a compressor/limiter or an equalizer.

Today's recording procedures call for the use of many tape tracks and recording consoles that are large and complex. These modern recording consoles have the ability to do massive signal routing for echo, reverb and special effects, as well as the selection of any combination of tape tracks. Today's recording methods typically utilize a great deal of outboard gear such as phasers, flangers, delay lines, equalizers, filters, compressors, limiters, etc. Compressor/limiters are used much more frequently in today's recording methods and in larger numbers than in the past.

It is not my purpose to negate the usefulness of all of these fine outboard devices, the many advantages of the popular multi-track recording process or the equipment that is used to perform these functions. In the early days of recording, up until the 1960's, the recorded signal passed through very few amplifiers or auxiliary equipment for any type of signal processing. Recording engineers spent more time in the selection of microphones as well as the placement of the microphone for a particular sound. If something didn't sound right to them they would go back to the studio and change the microphone placement or the type of microphone that they were using, attacking the problem at the source.

In today's recording procedures, all too often if something doesn't sound right, the engineer will simply reach for the input channel equalizer to correct any deficiencies or patch in some piece of outboard gear.

I only give this type of an overview to make a point. Complexity and technology have gotten away from us and in most cases the tail is wagging the dog. I had the surprise of my life when I listened to some phonograph records that were made in the 1950's and 1960's and found the quality of mixing to be excellent. In many cases there was a more open, transparent sound with better transient qualities. I thought, "How could this be?" since today's recording equipment is much better than that used twenty years ago. What has changed that has caused the quality of recorded sound to decrease when modern day technology and recording procedures offer us so much?

I suggest that these audible differences are due to the multiplicity of equipment and the lack of the engineer's basic recording skills. In today's recording procedures the signal goes through many amplifiers and signal processing devices. It is the feeling and opinion of many that a signal should go through as few amplifiers and processors as possible in order to maintain its integrity. At first glance this sounds like a real purist's approach. I don't know how many times recording engineers and mixers have told me about their desire and effort to obtain a clean, open and transparent sound. In most cases I've found that their good sounds, which they will occasionally boast about, were obtained with minimal signal routing and processing.

The signal leaving the microphone will typically pass through the recording console, not to mention the amplifiers. It will pass through the various types of signal processing gear before it reaches the tape recorder. There are many purists who say they want an amplifier to have no coloration whatsoever, and that an amplifier, other than increasing or decreasing amplitude should make no more audible change in the signal than passing through a straight wire. This may seem a little ideal on one hand but it is indeed the goal of quality amplifier manufacturers. It is important to keep in mind that anything that changes the signal from its original characteris-

tics produces distortion, even gross distortion. Even a good amplifier will usually have some slightly audible coloration or distortions. When a signal passes through a number of amplifiers these slight distortions multiply and place a more noticeable change on the signal.

During a recent trip to Los Angeles I had the opportunity to visit with Dave Baskind of Baskind, Bissot, and Associates. Dave informed me of their plans to introduce a new type of recording console, the first of these new consoles is to be delivered within a few weeks. The basis for this new design is "simplification and quality." They have coined a new term for their simplified approach called M.S.P. (minimum signal path), and have applied for a trade mark on this term. Dave told me of the large number of recording engineers who desire to obtain what they call a more open sound that is cleaner, punchier, etc. In an effort to obtain a better audible quality the console design is very basic. The microphone signal passes through a transformerless pre-amp directly to the tape recorder input and returns to a fader, panpot and buffer amp. It can easily be seen that there are very few electronics between the microphone and the tape recorder input. If two or more inputs are to be assigned to the same tape track they can be assigned to a simple non-inverting summing amplifier. The design effort was to use a minimum number of high quality B&B amplifiers. B&B amplifiers.

The console has no equalization. According to Baskind many engineers have told him that if they have equalizers on the console they will use them and if there are no equalizers they will be more inclined to rely upon microphone selection and placement for their desired sound. It sounds like a junkie trying to kick the habit. The console does have patch points available on each input to allow any type of outboard equalizer or other effects device to be utilized if desired. One may feel that this is a slightly overboard approach to the problem of excessive signal routing and processing on today's tape recording. The Baskind approach is quality and simplification; only give the engineer the basics because you can't use something that you don't have. It will be interesting to see the acceptance of this type of recording console in today's industry. There is no question in my mind that better sounding record product can be made with less signal manipulation. I have seen it done many times. The best sounding recordings that I have made have always been on the simplest equipment with little or no signal processing.

Most of today's popular music is the result of what I like to call manufactured sound. Many of the effects are unnatural but very effective and desirable in the finished product. Today's popular recording is not of the purist type. But no matter what type of recording you do, better results can be obtained if the signal passes through fewer amplifiers, and if less equalization and signal processing are done. Most of all, the development of basic recording skills has always been the recording engineers greatest asset. ☺

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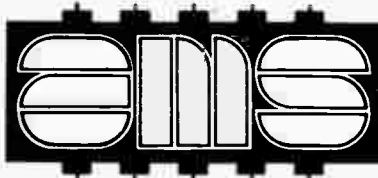
... is now available in America. The DM 2-20 accurately simulates tape phasing in real time. Unlike most units of this kind the DM 2-20 uses two independent delay lines to allow true "over the top" phase simulation, which can be either manually or automatically swept.

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Studio Sound by Dr. Richie Moore

The one important studio area that clients rarely see is the maintenance department. This is as it should be if the studio keeps its equipment in good operating condition. A well run and great sounding studio usually has the tech power to back up all the fancy little toys (and the few big

the MAINTENANCE

ones) that we all use and love. For purposes of space economy I will refer to the maintenance department as tech support. It is the people in tech support that hold us studio soles together, and that is something that we should never overlook.

ment than a 32 track digital facility, although the same maintenance attitude should exist at both extremes. Let's talk about what a good tech support department should have available.

support package, or nothing at all. If the studio facility is located near the equipment distributor you may feel safe that you can always get the necessary parts. Don't! By having the parts necessary on hand you can very often save a session and limit down time. Also, as the equip-

ment grows a little older you will not have a problem finding parts to fit your equipment. Here again is an area where a little extra initial cost becomes a great asset in the long run.

A good studio tech support unit should have

The tech support should also be aware of the

DEPARTMENT

Those of you studio clients reading this piece should check out the maintenance department as a matter of fact in booking a room. Ask to see the tech support room and talk with some of the tech people. Look around and see if there is sufficient test equipment, spare components and the like. Ask the tech people what their equipment consists of, how often they service the machines, how they feel about certain pieces of equipment with which you are familiar and how equipment needs will pertain to your project. Don't be flashed out by someone who throws lots of numbers and specifications at you. Although these numbers may be of some help, they may also be a way of hiding shortfalls in proficiency. Whether you are a client or a studio manager/owner, the tech support is necessary and very valid for success in your endeavor.

at least a 30 Megahertz oscilloscope. This range will allow one to read any frequency accurately. The 'scope should also be triggerable, with delay, and afford high resolution. An audio oscillator that is sweepable with minimal distortion and high accuracy is another necessary piece of equipment. The oscillator should be capable of producing both sine and square waves. There should be an AC Voltmeter (VTVM) to measure the dbm of studio equipment and a volt-ohm meter to check the various voltages and resistances that abound in the studio. Another handy item is a Frequency Counter, at about the 80 Meg range so that you can accurately see if a piece of equipment is passing signal correctly. It is also good to use a counter to see if your tape machine is running on speed. Test tapes are accurate and if it says 10K you should read 10K at the output.

warranty situation with the pieces of equipment that you buy. In knowing about the warranty, you may be able to pick up an exchange policy for bad or faulty components at no extra charge. You simply pull the bad component, and exchange this for a new one, at least during the initial warranty period. Be aware of this when purchasing any piece of equipment.

The most important items in tech support are the personnel. Now, the people you hire don't have to have a Ph.D. from MIT to fix the studio equipment. The typical qualifications they do need are some basic electronics training and a desire to do quality work. Some time spent as an apprentice in a studio environment is extremely helpful.

The test equipment for the tape machines is a little different. Not only do you need the above mentioned items, but a few more. You need a flutter bridge to check the wow and flutter and a wave analyzer to check erasure and distortion measurements. Exactly what is needed to carry out proper maintenance of your tape machine can be found in the maintenance section of your recorder manuals. Also listed in the manual should be the type of equipment that was used in the machine's original performance checks. Those mentioned, or their equivalents, are what you need to buy when picking your test gear. In addition to the electronic test gear, you will need tools for making mechanical adjustments. It is wise to have both the standard American wrenches, spanners, hex drivers, allen wrenches, etc., and also a metric set. While on maintenance and mechanical adjustments, I would like to stress the meaning of hand tightening. It means you only tighten a screw or nut just enough to hold it in place so that you could, if necessary, loosen the screw with hand torque alone. This will help cut down on stripped screws, a pain to correct.

Continuing education is very important for the maintenance department. The state of the art in audio recording is moving at a tremendous rate. In 10 years we have gone from 4 track analog to 32 track digital. From 12 input boards to 56 or more with microprocessor controlled mixing functions. With this rapid advancement it is impossible for any one person to stay totally abreast of all the developments on audio recording.

Most studio workers aspire to the glamour of being a mixer and not necessarily a tech person. As such, studios are flooded with mixer applications. A few people apply at studios that have the necessary experience for a tech support position and, more often than not, they are not even interviewed because of internal studio politics. A person with a degree in electronics should never be considered a threat to the people already employed.

Many equipment manufacturers have training programs that are held at their plants. I have attended both the MCI Training School in Florida and the Ampex Training School in California and both are incredibly well presented. The programs are about a week long and go from 8 A.M. to about 6 P.M., and sometimes longer. The MCI School covers their equipment in great depth whereas the Ampex course is for only one type of machine. One piece or many, each program presents a hard week of bookcracking. There is not a lot of time to vacation, so don't expect to learn anything useful if you are there to have fun. The real fun of these schools is being around other people who have the same equipment as you, and are really into their jobs. Comparing notes with others is a treat and very educational. I recommend that everybody look into a training program such as this with their equipment manufacturer.

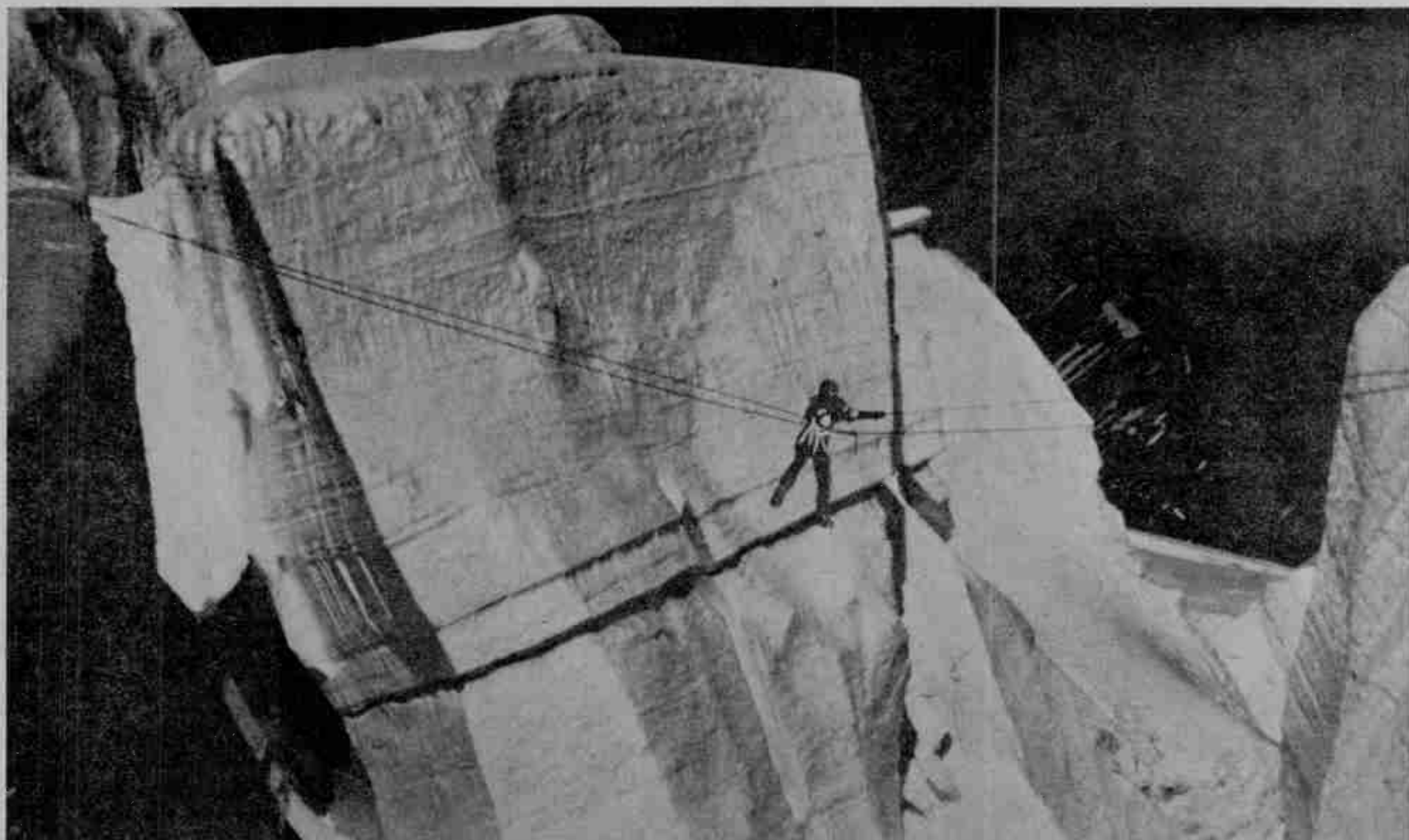
As we enter the Digital Age of recording we need more people competent in electronics to deal with the new designs and in the use and repair of microprocessors. A college degree is a good sign that the person wants to be involved and right now we need tech people with a hunger for knowledge and a desire to work hard. By the same token, we shouldn't overlook someone with practical, on-the-job training.

Another area of tech support concerns the spare parts department. When you buy a piece of equipment, the manufacturer will usually offer you a choice of either a light or heavy duty support package, at a slight additional cost. The problem here is that most people select the light

If we strive for perfection in tech support, and even if we fall a little short, I guarantee that things will probably work better than they ever did. Tech support is the seemingly invisible department that keeps us going. It is for every client, owner, and engineer, in every studio, to support the tech people. They need help we can give them. Let us praise TECH POWER!

The amount of tech support needed for the studio depends on how extensive the facility is. Four track studios will need a lot less test equip-

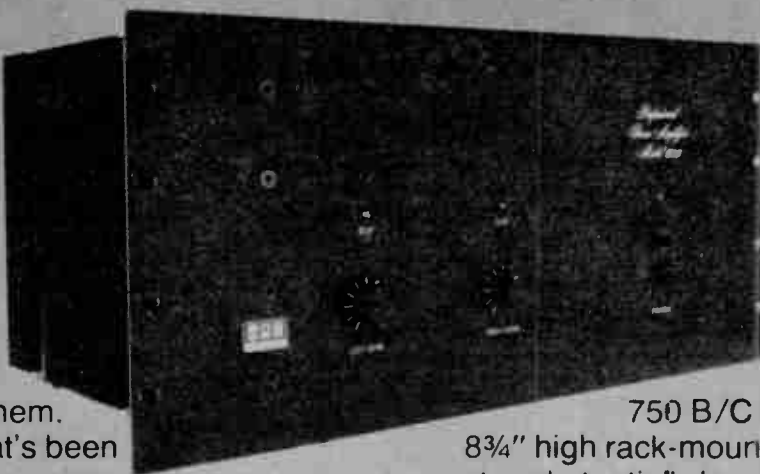
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Recruiting a Workforce for the Studio

by Dennis Buss and Chris Haseleu

Ed. note: In this issue we begin a new feature geared to the progressive studio owner and manager. This and future installments of Studioscope will emphasize the professional business techniques that facilitate the studio operation.

People are the biggest asset to the studio. They are also the biggest expense. When key employees leave, or someone is hired who doesn't work out, or the full potential of the studio's personnel is not being realized, it is organizationally expensive: both in time and money.

The purpose of this article is to discuss how the studio owner can develop a strong and efficient creative workforce. What we mean by a "creative workforce" is just that our focus will be on the recruitment, training, and motivation of staff, or "in-house" engineers. These highly skilled technicians, like most other creative employees, have different needs and requirements from their jobs than other individuals. The topics we approach in this article will acknowledge these differences. Let's begin with a topic that the industry has very little agreement on: the best methods of recruiting engineers.

WHERE DO WE FIND THEM?

No personnel development plan can be effective without first starting with a qualified employee. Being "qualified" doesn't always mean the prospective employee has to possess a high degree of skill. Although this is important, other critical factors are: the capacity to get along with people, the aptitude to learn quickly, the ability to function with very little supervision, and, of course, the talent in identifying new and creative approaches to the art of recording. Finding the individual with these qualifications is no easy task. While there is no lack of eager "would-be" engineers in the market place, finding the one that will fill current needs and grow with the studio is going to require some careful digging and scouting. The first step in this process must be to assemble a pool of likely applicants. The question then becomes: where is the best place from which to recruit these potential engineers?

There are three areas that might yield a future engineering staff. First, of course, there is the industry itself. Another possible source is "off-the-street." Finally there is a relatively new source of engineering talent: the recording schools. Which area to recruit from will depend upon the type of job open, the studio location, the budget, clientele, etc.

When the studio needs someone other than an entry level employee, recruiting from within the industry is certainly the best option. The experienced engineer is going to require little if any training and a short break-in time. He or she will have a realistic idea of what is involved in working in a studio, and not be stricken with the glamorous "mixer-star syndrome." The learned ability to listen critically and communicate with musicians and producers is another plus for the

working engineer. Finally the experienced engineer may bring with him or her a built-in clientele. All of these advantages can be summed up in two words: proven ability.

Recruiting proven ability is not without drawbacks. For studios outside of the major recording centers, costly advertising may be necessary to attract applications. Naturally, the experienced engineer is going to expect to be handsomely compensated for his or her proven ability. Individual engineering habits and techniques that do not fit with a studio's sound or system of doing things may be a real problem. Finally the need for a change in job settings may indicate problems in the ability to get along with co-workers and clients, or other less visible disadvantages.

Recruiting is maybe the wrong term to describe searching for new engineers "off-the-street." Most studios have files (or waste paper baskets) full of job applications from inexperienced, untrained would-be engineers, and it would seem easy enough to dip into these applications to find an entry level employee. There's certainly some advantage in doing so, since finding and hiring an employee off-the-street may cost very little. Compensation for unskilled labor will be far below that of trained personnel. Indeed, hiring a "go for" on a volunteer basis is common. The off-the-street employee is without any preconceived ideas or bad habits, the inexperienced employee can be trained in the studio's way of doing things. The relative ease with which the studio can find and hire new employees from the street can overshadow the disadvantages in doing so. Even so, it should be kept in mind that "off-the-street" applicants come untested and of unknown quality. Training the new employee who is lacking the technological background and vocabulary of the studio will be a long, involved, and costly process and there is no guarantee that the training will be successful.

The problem of finding a staff from among applicants of unknown quality can be reduced to some extent by recruiting from the currently popular training programs. In the past few years, there has been a large growth in the number of recording schools, institutions offering the industry an excellent and increasing pool of potential engineers. While the curriculum and effectiveness of these schools and programs vary, there are advantages to recruiting from among them. The time necessary to train these student employees should be reduced by the education in technical basics and the vocabulary of the studio. The new employee is not likely to be burdened with bad habits and is more than willing to do things according to the studio's system. In addition to technical courses, the student applicant may have had classes in other important aspects of studio life, such as copyright law, advertising, financing, labor relations and/or small business management. These extras may be very useful, especially to the smaller or newer studios in a market. The recording school recruit will have a healthy motivation to work. Indeed, having already made a career commitment these recruits will often work for next to nothing just to get their foot in the door.

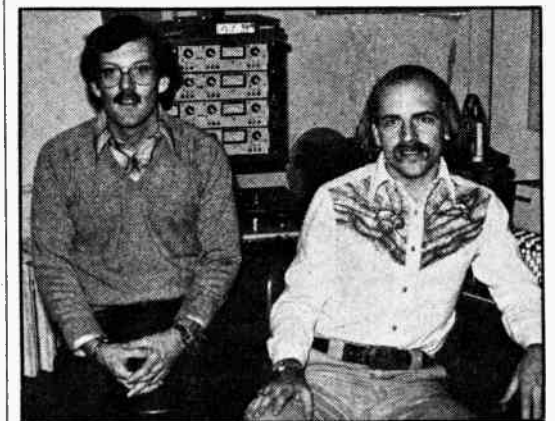
Obtaining a pool of applications from these individuals will not be quite as easy as those off-the-street. Getting the best the schools and programs have to offer may require letter writing and phone calls. Start by doing a little research on local schools and programs.

Colleges and Universities are also becoming involved in audio education. These higher education institutions, such as University of Miami, Middle Tennessee State University, Belmont College, and New York University offer to the industry graduates with years of committed work and a broad educational base. Finding the schools can be done by consulting magazines such as "The Mix," "Modern Recording," or "db." Several organizations will provide lists or information on schools. Call or write to the Audio Engineering Society, NARAS Institute or the Music Industry Educators Association. Most schools will be more than happy to send their graduates to be interviewed. Some even have placement services that can refer large numbers of alumni to the studio looking for personnel. The advantages of hiring recording school graduates can be maximized by having the applicant bring in course descriptions and/or grade transcripts.

The Authors

Dennis Buss is an instructor for the "Recording Industry Management" program at Middle Tennessee State University. Mr. Buss received an M.B.A. degree from Portland State University. Prior to his current position, Mr. Buss was involved with the music industry in the Pacific Northwest: artist development and management, producing, and management consulting to a number of recording studios. He also taught for Portland State University. Mr. Buss is now acting as a private consultant to Nashville area studios.

Chris Haseleu is an instructor for the "Recording Industry Management" program at Middle Tennessee State University. Mr. Haseleu has an M.A. from San Francisco State University and has been teaching audio and video production courses for over three years. He worked on the engineering staff of GRT corporation for three years. Currently, Mr. Haseleu is doing free-lance engineering in the Nashville area.



Dennis Buss and Chris Haseleu

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Phil Ramone PURITY IN THE GOAL



Photo by Bobby Bank

by Bobby Bank and David Schwartz

Phil Ramone grew up in New York City and, as a musician, became interested in how sound and music related to each other. Working first in a small demo studio it was only a matter of time until he and a group bursting with hard work, dedication and no money began New York's now famous A & R Studios on Feb. 1958.

Ramone has been a recording engineer, sound consultant and producer with credits of legendary proportions. He was the recording engineer for such Broadway shows as "Pippin," "The Wiz," "Chicago" and "The Magic Show," and audio consultant to such box office smashes as: "Sleeper," "Midnight Cowboy" and

"Walkabout." Ramone was also the consultant for the "New Year's Rockin' Eve 1975" show hosted by Chicago.

His earlier engineering credits include Burt Bacharach and Hal David producing Dionne Warwick. Ramone produced, with Bacharach, such hit singles as "This Guy's in Love With You," "I'll Never Fall In Love Again" and "Make it Easy on Yourself."

Ramone's production chores have increased over the years to include co-producer/engineer for the movie "A Star is Born," co-producer of Kenny Loggins, and producer of hit albums for Paul Simon, Phoebe Snow, Billy Joel and Chicago.

On his early days in recording . . .

"It was about the time that independent studios started emerging, about 1960, that I really got my start. I began working in a small demo studio in an apartment on 58th St. in New York called J.A.C. I worked with the three musician/owners of the studio and we were getting involved in demos that went beyond the one instrument—one voice idea. Sparked by people like Neil Sedaka and Carole King, we began doing things with overlays and drums and developing some production ideas that, up to that point, had been more or less confined to the major label studios. We were a mono operation with little or no money, but that forced us to be creative.

"Eventually I got tired of just making the demos and wanted to get in on the record production which was supposed to improve on the demo. So, with a small group of guys with virtually no money, we rented a space and started A & R. We paid a lot of attention to the sound in that room and we were dedicated to trying to make our sounds more unusual than the slick products that were coming out of the big studios at the time.

"In the early sixties people didn't do multi-track the way we take for granted now—everything was done at once. Everything had to be quick and everything had to be worked within the budget. An engineer's chops had to be far brighter and quicker than they have to be today. An engineer had to, within the confines of the room, be able to work with an unnatural balance and create the balance.

"Also about that time there began a philosophical change in popular recording. What was changing was the relationship between the artist and the engineer in the studio. The rock and roll groups had begun to resent the typical producer sent by the record label to preside over the recording sessions. There was a rebelliousness toward him, his coat and tie, and often his business priorities.

"On the other side of the coin, some engineers were becoming sensitive to the special situations and desires of the musicians and weren't opposed to spending a couple of hours experimenting to find a novel guitar sound, for instance. That guy became the musician's friend and it was the beginning of an important era in recording. I decided to join that group of people because I realized that I wasn't going to be satisfied until I could make records that the artist and I believed in."

On the purpose of a producer . . .

"Sometimes the teamwork is far more interesting and healthy than just to be able to feed your ego and say, 'I am the sole producer of this product.' My working knowledge of the studio and my techniques are of little value unless I can stimulate the artist and combine our talents to bring out the music. As a producer I must be a highly receptive and objective viewer and I must be knowledgeable of the artist's potential.

"A producer has to become a friend of the artist. The artist has to trust you not as another ego injected into the album, but as someone looking for that extra sensory thing within the artist, that little extra goody that the artist may not have attempted without you; or putting the artist together with a certain combina-

tion of musicians and arranger for one song, or seeing something in the song that you could help change without saying, 'I am the writer, I am this, I am that.' There must be purity in your goal.

"The word 'producer' is really misleading terminology. It is more a job of directing—the flow, the song, the talent, into an area that can bring about the best musical sounds and a certain amount of comfort in the studio. The musicians *have* to feel comfortable in order to play.

"The producer's relationship to the musicians is so vital that, if he works like a dictator, he's not going to get anywhere. He must realize that, when it's all over, his pride and joy should lie in the fact that the album has emerged in a record store and that the artist is taking full credit for it. Only the producer, the artist and a few others know how, where and what went on during the recording. And that's the way I like it. It's the privacy that I think is so important to the artist, because it's the most tender and creative time in his life. Care should be taken not to take the artist into an embarrassing situation. After all, there would be no producer if there was no artist.

"Good artists have a tendency to be rough on themselves and they don't want any of their creative work out there that they are going to be ashamed of. And you, as a producer, should always protect and care about the artist and his output because it's the artist's name that goes on the album that the people buy. That is what the artist has to live with and you don't want him to turn to you later and say, 'You let me put this piece of garbage out?'"

On recording vocals...

"I usually go through several different brands of microphones before finding one that both the artist and I are happy with. When we find the one that sounds good, it is marked and then gets set aside so that it is only used for that artist and for that session. This is important to me and my artist because, even though two mics may have the same manufacturer and model number, each microphone will still have its own slightly different characteristics.

"With Paul Simon, we changed mics several times during the course of four albums. We started with a Neumann U-87 and then went to a Sennheiser 435 for a while. Most recently we've been switching off between a Beyer 260 and an AKG 414. Paul's vocals are very sensitive so we need a pretty high gain mike and, at the same time, we need one that doesn't have much pattern distortion since Paul tends to move around the mike quite a bit as he's working. Sometimes he cuts his vocal right in the middle of the room with the other musicians and I have to do my best to come up with a pattern that will allow that vocal to be used in the mix, if necessary.

"When we recorded Phoebe Snow we alternated between a Beyer 260 and a 160. Billy Joel used the Beyer 260 exclusively and never left the piano. All the vocals are as is. The whole performance of his albums are live."

On recording drums...

"I find that the drum booths in a lot of studios are so dead that I have to fight to get the drums to come alive. So I use a large isolation room for the drums, as much as possible, with variable acoustics on the walls and glass and wood. I set the room up to have resonance so that drums actually sound like a set of drums.

"Generally, there are two mikes that I like on the snare. I'll either use a Sennheiser 441 or, if I'm doing a fat rock and roll kind of thing, I'll use a Sony C-37, close miked and padded down at the preamp so it doesn't overload. It's dangerous to use a condenser mike in that proximity, but it does have a way of hitting you right in the lower gut.

"On the kick drum I generally use an old Electro-Voice 666 that seems to work real well. For the hi-hat, depending on what I'm using on the snare, I'll switch off between the Sennheiser 441 and a Shure SM 57. I use Beyer 160's on the tom-toms, hung, and aimed from the drummer's point of view looking out at the drums, not the other way. Overheads are usually a pair of Sennheiser 435's. As long as the tom-toms are balanced I'll sometimes use one mike for the overheads. You can get just as much spread with less phase problems and you avoid those hollow holes that can make the drummer sound like he's in a tub.

"In A & R's drum booth there are metal railings so the mikes can be suspended with pipes and goose necks and be positioned out of the drummer's way. It's important to take whatever steps necessary to keep the drummer from beating the mikes."

On concert sound...

"I don't care how prepared you are, there will always be a surprise. You have to protect yourself by coming to your live date way ahead of time, and you have to come with a set of retreats and advances that you know can work. It should be like a good football team. You need a really good set-up man and a really good stage guy who knows when a wire breaks, where to go for it. Things should be neat and orderly and emergencies should be rehearsed like a fire drill.


"The stage monitors must be correct and well mixed before you can expect to get any more than an uncomfortable and forced vocal. I tend to go out and balance the stage monitors first while my assistant in the truck is setting the vocal levels.

"When film or video is involved in the recording, there are some extra considerations. Some vocalists prefer to hug the mike, requiring sometimes large pop filters. The trick is to keep the microphone less noticeable than the artist, and that's not always easy."

On album quality control...

"The inside cuts on both sides of the album usually tend to need more high end or lack mid-range. Unfortunately, many artists like to put their biggest song, or biggest production, on these tracks. So if you know in front that the big production is going to be on the inside, you can mix with that equalization in mind.

"Follow-through is essential, as far as I'm concerned. I not only follow the record through, but actually stand there and cut it. I go through references and have been known to throw out a whole series of parts because I didn't like the way it came back from the pressing plant; no argument as to whose fault it was—just cut new parts.

"With the prices that one has to spend to make a good album, the differences of allowing an audience to hear something that's only 80% of what the product should be is not professional. If you don't put it in your budget to allow yourself enough freedom to do that, it's a mistake." 

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by Joy Johnston

In mid-December, Patrick and Patty Gleeson, founders, owners and operators of Different Fur Recording, unveiled Super Fur, their new dual 32-track, fully-automated studio with digital capabilities. The creation of Super Fur is nothing less than a complete physical acoustic and electronic re-design of their only studio, a costly but calculated gamble the Gleesons believe will pay off. "We completely demolished our old studio to build Super Fur because our building can accommodate only one studio," explains Patty of their Mission neighborhood location. "Our clients were horrified because they loved the studio as is and weren't really sure what would replace it."

Different Fur Recording has long been considered a state-of-the-art studio, expanding with recording technology from eight tracks to its present capabilities. Its growth and continued excellence are due, in part, to the fact that Patrick Gleeson is an accomplished musician himself and a leading pioneer in synthesizer music. Superb recording facilities have been essential to his own musical development and clients have benefited as a result. Recording professionals who have worked at Different Fur speak glowingly of the studio and staff and the demolition of such a fine facility left many people in shock.

What has replaced the familiar Fur is a studio that is both technologically superior and physically beauti-

The Gleeson's



Photo by Dave Patrick

DIF-FUR-ENT STUDIO

ful. The control room is based on a design concept by John Storyk of Sugarloaf View, Inc. and is the first on the West Coast to utilize Time Delay Spectrometry and LEDE (Live End Dead End) construction, which virtually eliminates sound coloration and phase cancellation so that sound in the control room is acoustically identical to the sound in the studio. Storyk, a leader in acoustic theory and design, has accumulated an impressive list of credits including Jimi Hendrix's Electric Ladyland Studios, the Bearsville Studios in Woodstock, the Record Plant's Studio 'B' in Los Angeles, Leon Russell's private studio in Tulsa and over 100 other studios throughout the world. Storyk first applied the revolutionary LEDE concept to Criteria's Studio 'E' in Florida, recording base for the BeeGees, and to the new Criteria/West complex in Los Angeles, slated to open in mid-1980.

Super Fur's control room has been electronically re-designed to achieve ultimate functionalism. According to chief technician, Tom Paddock, "What we have tried to do is implement a centralized studio concept, so that the individual who has to do a task can do it with a minimal amount of movement in a very short period of time." For example, all of the studio's special effects — the compressors and delay lines — are mounted on movable racks that can be fanned out around the engineer's position to give him total control over every special effect and compression device in the studio without having to use a second engineer. "We also set up an area where the entire electronic outlay of the studio is centralized," continues Paddock. "A troubleshooter can stand in this area, and test any faulty connections or blown amps with a minimum amount of movement."

Super Fur's control room also features three sets of speakers (JBL 4311's, JBL 4313's and Auratones) to simulate the acoustic conditions of the average home stereo, first-rate studio sound and AM car radios, with push-button switching for easy comparison. Also available is a Lexicon 224 digital reverb unit that allows the engineer to simulate the reverberation characteristics of any room with up to 70 seconds of decay time. "We have programmed into it the parameters for the Grace Cathedral and the Taj Mahal," according to Paddock. "The digital reverb is wired into the board and requires no patches." Artists can also control their own headphone monitor mix with individual studio cues, "A feature inspired by the Automatt," according to Patty. Noise reduction capabilities have been boosted to 28 channels each of dbx and Dolby A. About the only major features retained from the old studio are the specially modified Harrison 4032 console, the Westlake monitor system and MCI tape recorders. Super Fur also offers an extensive array of outboard gear, which is included in the basic studio rate. "I think it's important for artists to be able to experiment with new features and equipment without feeling financial pressure," explains Patty. "For this reason, we always quote one rate, regardless of the number of tracks

being recorded. I want musicians to get hooked on all the fun possibilities of recording."

The control room windows run almost the entire width and height of the room and are a full 5/8" thick. The contoured walls of the studio itself are lined with scrolls of sound-absorbent material covered with natural-grey linen-like fabric. Attached at intermittent points are folding shutters that open out, covering the sound scrolls, to achieve a brighter sound when desired. Sound separation is achieved with a vocal booth, a horn room and a hallway adjacent to the control room, all fully sound-proofed and wired to function, when needed, as additional recording chambers. Handsome grey-tweed carpeting covers the floors and walls throughout and the fixtures are all solid oak. The look of Super Fur is one of functional elegance.

The non-technical aspects of Super Fur are equally deluxe, built with artists' comfort in mind. Up to now, the primary drawback of Different Fur Recording has been the lack of recreational space where artists could take a break and unwind from the intensity of recording. Super Fur offers private artists' quarters with full kitchen, showers, sauna and a living area

Cont'd on page 20

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Cont'd from page 18

with beds. "If people feel comfortable, then they are going to make a better product," observes Patty from the wisdom of experience. "We want to create an environment that will facilitate and enhance the creative process."

The process of creating a first-rate studio, however, has not been as easy as it might first appear. When the Gleesons began to build Super Fur in October, they estimated the renovation cost at approximately \$50,000 and the conversion time at about one month. The finished product actually took ten weeks to complete at a cost nearly triple their estimate. The extra construction time forced them to turn away some sizeable projects and the extra costs forced them to do much of the labor themselves. Patrick, Patty and their staff put in 16-hour days, seven days a week, doing sheet-rocking, carpentry, wood-working, wiring, carpet cutting and gluing — whatever was necessary to get the job done. "I became a hod carrier," states Patty, who broke her finger with a hammer a few weeks into the project, and continued working anyway. But, in spite of the cost overruns, an almost predictable occurrence in any major studio project, the Gleesons chose not to compromise quality for the sake of their pocketbook, and even upgraded certain features midway through construction. "We undertook this project for one reason," explains Patty, "so that no one could look at Different Fur and say it lacked anything. I wanted to have the best studio around."

Such dedication to quality says a lot about the Gleesons as people and helps explain the long-standing success of Different Fur. Even in the early days when Patrick was earning \$250/month, recording commercials and low-budget soundtracks, Different Fur was known for its comfortable atmosphere and high technical standards. Artists like Neil Young and Steve Miller frequently recorded basic ideas and demos there, and Patrick's synthesizer expertise made Different Fur the logical choice for laying down synthesizer tracks. As the technology of the studio has grown, so has its clientele and the sophistication of its projects. Numerous gold albums have come out of Different Fur, including Herbie Hancock's "Headhunters," Confunkshun's "Love Shine" and "Candy," and Pablo Cruise's "A Place In The Sun," as well as the soundtracks to "Apocalypse Now," "Invasion of the Body Snatchers" and "The San Francisco Experience."

The key to the success of Different Fur has been the Gleeson's unique ability to turn a limitation into an advantage. They have only one studio, so their equipment and clients receive their full attention. The studio is immaculately maintained and, as a result, suffers almost no downtime whatsoever. David Blossom, now an employee who formerly operated his own 8-track studio, describes his first experience working at Different Fur:

"They really care about quality, which is something I hadn't found that much elsewhere. You can see it from the front office all the way through the whole system. I was impressed right from the beginning with how nicely I was dealt with, everyone treated me well. I came in, the sessions went smoothly, the engineering staff was very good, and they took extreme care in setting up the tape recorders before the sessions. I hadn't been treated that way before, I really hadn't seen that kind of quality control. I was just coming in to do a demo tape, and, in my opinion, I didn't require that exacting care, but that's the way they do everything. I went home from there and made up my mind that that was where I wanted to work."

Over the past four years, the studio management has gradually shifted from Patrick to Patty, which has allowed both of them to grow as musician and business-woman respectively. Patrick has won international acclaim for his superb synthesizer soundtrack to Francis Ford Coppola's legendary film, "Apoca-



Photo by Dave Patrick

lypse Now." He is currently composing a string quartet for the Kronos String Quarter and will be releasing his first album in January on Passport Records titled "Rainbow Delta." Formation of a group and live performances are also planned.

The responsibility of running Different Fur has been a tremendous challenge for Patty. Her sensible business attitude and outgoing personality have been instrumental in bringing new clients through the doors. All in all, the combination of Patrick's vision and technical ideas and Patty's practicality and personable approach have made a quantum leap possible over the past two years and they have amassed an excellent staff who share their uncompromising standards and family-like feeling. One has only to walk into Different Fur to recognize how different it is from the institutional atmosphere of large recording complexes, a factor responsible for much of their repeat business.

Skip Scarborough, who has recorded LP's by Confunkshun and Patti LaBelle at Different Fur, is enthusiastic in his praise: "I feel like I've known them for a long time. They've always been fair with us, courteous, anything we need is always available. The facilities are incredible. They go out of their way to make sure that you have everything. They always have champagne to celebrate the end of the project. Going out of their way is just common practice with them. I enjoy working there and I'll be working there again." J.D. Burisse, producer for the hit disco group, Ninth Generation, concurs: "They really know how to make you feel special, like a celebrity, even if you're nobody. Everybody is family and I dig that. I would say it's by far my favorite studio." Nanette Grimm, head administrative assistant for Different Fur, summed it up from their point of view: "We don't have an international reputation or giant game rooms so there has to be something else to attract people, and at Different Fur, it's that family feeling."

The Gleesons and their staff have been particularly supportive of talented, new artists, and frequent

clubs in order to scout out upcoming groups with promise. Patty, in particular, is a fan of New Wave and has been known to spec studio time to groups she believes in. Both SVT's "Heart of Stone," probably the most successful independently produced single yet, and the Dead Kennedy's "California Uber

Alles," a scathing punk putdown of Jerry Brown, were recorded at Different Fur. The Gleesons also introduced Huey Lewis, one of their proteges, to Bob Brown, manager for Pablo Cruise, who has since taken on management for Lewis as well. "My plan," explains Patty, "is to have a deluxe studio so that first-rate performers will want to work here and will be willing to pay what the studio is worth. That way, I can invest time and energy into small groups I believe in. I have even thought about eventually forming a record label."

For the moment, however, establishing Super Fur as a top West Coast studio is sufficient challenge for this energetic young woman. "It's a beautiful studio," she says emphatically. "More beautiful than any other studio around. And I'm going to make it good for people to come here because we're special."



Different Fur Staff

L to R, Top Row: Nanette Grimm, Delores Bomback, Pat Gleeson, Amy Britton, Howie Johnson. L to R, Bottom Row: Stacy Baird, Lem DeGeorge, Patty Gleeson and Misty, Don Mack, David Blossom.

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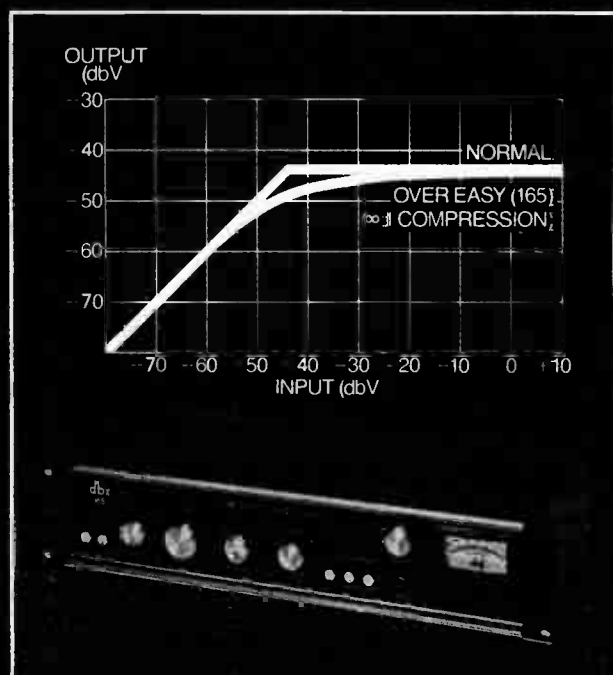
The 165 incorporates other exclusive dbx design features such as true RMS level detection and feed forward gain control. A separate input is provided to the level detector. Because attack can be completed before the signal arrives at the gain control stage, this input allows the creation of special effects.

The 165 is the most flexible compressor/limiter in the dbx line. It is strappable for true stereo operation. (A master/slave switch is located conveniently on the front panel). It has manual attack and release rate controls that can be switched on for special effects. Despite all its features, it occupies only 3½" of rack space.

In the hands of a good engineer, dbx's new 165 is more than the most natural-sounding compressor/limiter you can buy; it is an integral part of the creative recording process. dbx, Incorporated, 71 Chapel Street, Newton, MA 02195, 617-964-3210.

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UNLOCK YOUR EARS



GEORGE MARTIN

by Blake Murphy

The idea of the environmental or vacation recording studio can be traced back to the early 1970s with the likes of James Guercio's Caribou Ranch in Nederland, Colo., and the Record Plant's twin 24-track, waterside complex in Sausalito, Calif.

The concept is simple: It provides a real alternative to big city recording and the more exotic the locale, the more the creative stimulus for the artist. In some instances the cost of recording is actually less than major recording centers and most of these facilities boast state-of-the-art equipment.

In the past several years vacation studios have sprouted all over the United States, as well as internationally, in what can be considered a real trend within the recording studio business. Among successful vacation studios now are Long View Farm, North Brookfield, Massachusetts; Le Studio, Morin Heights, Quebec; Bear Creek Recording, Woodinville, Washington; Shade Tree, Lake Geneva, Wisconsin; Studio In The Country, Bogalusa, Louisiana; and others.

Two newer entries are Indian Creek Recording, a soon-to-be-completed compound on a 4,000 acre ranch in West Texas and Sea-West Hawaii on the beach outside Honolulu.

But perhaps the most spectacular new entry in this field is ex-Beatles' producer George Martin's recently opened AIR Studios Montserrat in the Caribbean.

The 53-year old Martin, who guided the Beatles through every studio album from 1962 to 1970, had been thinking about a "dream recording studio" ever since the early 1970s. In fact, he admits working at Caribou added impetus to the idea.

"And," he says, "I was at a point where AIR London had been going for a while and has been so busy and so successful that I couldn't get into it. And more and more of my work was being done abroad."

Martin, originally joined EMI in London back in 1950 as an a&r man for the Paraphone subsidiary label and eventually became president of that label. He was specializing in classical, spoken word and comedy albums but entered the world of rock 'n' roll rather dramatically when he signed the Beatles in 1962. He also went on to produce such artists as Cilla Black, Gerry & the Pacemakers and Billy J. Kramer and the Dakotas.



In 1965 he severed his ties with EMI and with a group of partners formed AIR (Associated Independent Recording) which is now a four, 24-track studio complex in central London with record production, record label, and publishing interests. Four years ago the Chrysalis Group of Companies acquired a controlling interest in AIR but the complex, with Martin as chairman, continues its autonomy.

At the beginning, Martin's "total environment" studio was to be a boat cruising the Mediterranean or Caribbean.

"I thought I would like to have a world mobile studio," he says, "which would be a superb ship and could go anywhere." He actually came close to purchasing two ships—one a 160-footer which could accommodate up to 16 people and a smaller boat which would just be large enough for a studio. But economic conditions in England at the time as well as the difficulties a ship underway at sea might present while artists were recording forced Martin to abandon the notion of the boat studio.

He then investigated a land studio in such locales as Canada, Mexico and the Caribbean.

He settled on Montserrat because "It was the first place I'd come to which seemed to be together as a people. The people are warm and friendly, which is not typical in the Caribbean because of the pasts of white people. I also fell in love with the site the studio is now on."

Montserrat is located in the Eastern Caribbean roughly 900 miles south of Miami or some 250 miles southeast of Puerto Rico. Antigua lies 27 miles to the northeast.

Accessible only by small plane or private boat, the island received its name from Christopher Columbus who felt it reminded him of a mountainous area of Northern Spain.

The 40-square mile island has a volcanic origin (which accounts for the black sand beaches) and is covered with lush green vegetation. The temperature never drops below 74 degrees Fahrenheit.

The population is nearly 13,000, consisting mainly of native Montserratians. Since the island is a British Crown Colony there is an English-appointed governor. And because of the island's relative inaccessibility, tourism is not rampant, a fact that does not displease the locals. For recording artists it's an ideal environment.

The AIR Studios Montserrat compound is located on a western portion of the island on a ridge 500 feet up which points down toward the Caribbean Sea.

The 30 acre site consists of a studio and adjacent villa which contains an open air dining area, kitchen and spacious lounge. Off the lounge area in a wing are the living quarters for the resident studio manager, chief maintenance engineer and tape operator. There's also a games room containing a

PARADISE FOUND



pool table, ping pong table and dart board. A 50 foot swimming pool is just outside.

The lounge, which is accessible to clients, contains a high end, high fidelity component system as well as a television and videocassette library are on hand.

Clients are not put up at the studio compound but are housed in villas nearby.

The studio itself measures 30 by 40 feet with the control room 24 feet by 24 feet. There is also a small overdub/vocal room as well as a piano trap. A window in the control room points out to the bay.

Equipment consists of a new generation Neve 52 in/32 out console, two MCI 24-track machines with both auto-locator and lock-up device for 46-track recording, JBL, Tannoy, Altec and Auratone monitors, and complete array of outboard equipment.

There are also three Ampex ATR 102 stereo two-track machines, two Nakamichi cassette recorders, and two types of EMT reverb (140 and 240 gold foil).

In the outboard array are 24-track Dolby, Neve limiter/compressors, UREI graphic and parametric equalizers, digital delay line, phasers and flangers.

Each musician in the studio also has the availability of his own 8-track mixer which enables him to have his own foldback mix regardless of any other per-

former. The 8-track unit has individual treble and bass controls as well as pan pots and faders.

A Bosendorfer grand piano is situated in the main studio with just the keyboard projecting out and the rest situated in a piano trap for maximum separation.

There are also nearly 50 microphones available including Neumanns, Sennheisers, Stancoils, AKGs, Shures and Beyers.

"We have quite a bit of outboard equipment," Martin points out, "with a lot of range but it's silly getting everything. My logic is that every client will want something special. The best alternative is to provide clients with what they want, if they let us know in time. In fact, we encourage clients or their engineers to come first for a quick visit in case they need anything special."

Martin indicates he likes the Neve board because "It's practically transformerless and it's one of the cleanest consoles I've worked with. A criticism in the past with Neve is that the board is a little cloudy at the top end but not with this board."

The Neve NECAM computer-assisted automation add-on can be interfaced with the console should the studio decide to acquire it later on.

"The original concept of the studio," adds Martin, "was for tracking and not mixing. But I may have to add a smaller mixing room later on. If so, it will have

a different configuration. We may have an MCI or Harrison console just to provide clients with a different alternative of equipment."

The studio became fully operational in the early part of 1979 and has already had an impressive list of clients. Among them: Climax Blues Band, Jimmy Buffett, America (produced by Martin), Private Lightning and Roger Daltrey of the Who.

Slated for the early part of 1980 are Earth, Wind & Fire, Lou Reed and Cheap Trick, which Martin will produce himself.

What's the cost to the client?

The studio rents for \$16,000 a week which includes full 24 hours a day usage of the complex. It also includes room and board for up to ten people in villa or hotel, transport for clients, luggage and equipment from the Montserrat airport, daily collection from living quarters to studio, breakfast, snacks and dinner at the studio villa with wine, and use of powerboat and driver for swimming and water skiing.

The rate does not include tape and cassettes and each client is responsible for his own airfare to and from the Caribbean.

There's also a chief cook, two assistant cooks, a staff of housekeepers and a dozen people who keep the grounds.

Recently AIR Studios Montserrat purchased a nearby five acre hotel which it hopes to refurbish as a villa for bands.

"We haven't done a tremendous amount of promotion for the studio as yet," says Martin, "but we have been getting a lot of bookings by word of mouth. I really didn't want to shoot my mouth off about the studio until it was underway and well-oiled. But there are still continual refinements we want to make both in terms of the studio and the facilities."

Bookings are handled primarily through AIR Studios London but since AIR is part of the Chrysalis family, information about bookings can be obtained through the Chrysalis offices in Los Angeles and New York.

"In order to facilitate bookings," says Martin, "the people in L.A. and New York will know at any given time what the studio is doing. The system will be that

Continued on page 24

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Cont'd from page 23

we will book the time for a client and hold it until someone else comes along and wants that same time. We will then go back to the original booker and ask for a deposit. If there's no deposit then we will offer it to the second person. That seems to be the simplest way of doing it."

Martin indicates he would like the studio as well as the groups using it to be efficient.

"I'm not sure," he says, "that three month bookings are the best. It might not be good for the studio since no one else might want to come if one group had it locked up for so long. It would become their studio. I think most albums, anyway, can be done in three weeks to a month.

"A lot of the big record companies don't like studios like this because they feel it's an enticement to spend more money. That's not true.

"The concept makes for peace of mind. I've found that groups work faster here than in a city studio. It seems like a paradox. When most people think of an island paradise studio they think that the artist will spend most of his time on the beach and very little time in the studio. But the reverse is true. Clients will spend the morning on the beach or water skiing, for example, but will be into the studio around two and work right through until midnight with one hour off for dinner. People know what they can do here and are efficient.

"In fact, most of the groups who have used the facility to date have under run and not over run their booking time. Jimmy Buffet, for example, finished a week ahead of schedule. Some record companies feel studio owners want to keep their groups in for as long as possible to make money but that's not the case. Studio owners like efficiency as well."

Martin further adds that he now intends devoting more time to AIR Studios Montserrat but will keep active as a producer.

He says he wants to produce a wide variety of things, everything from rock 'n' roll to classical work. He also wants to spend more time working on film scores and writing music and songs for films.

After the Beatles, Martin, who still makes his home in England, began producing the group America and recently produced the group's "Silent Letter" LP for Capitol.

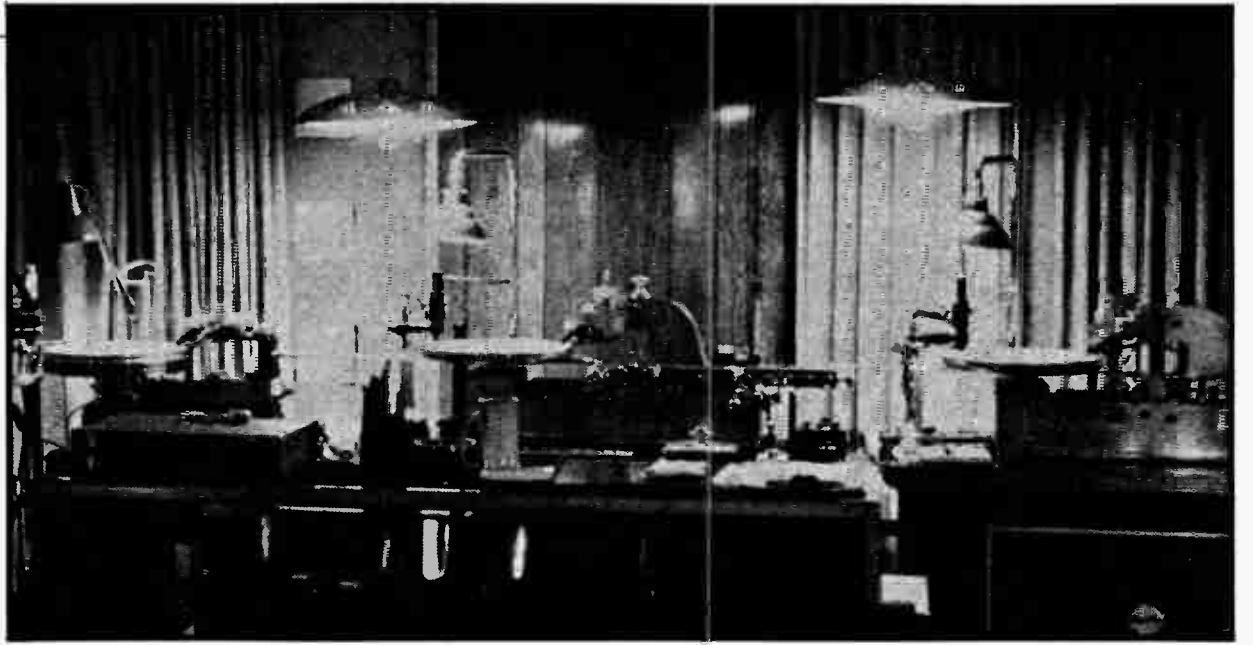
He spent 18 months in America during the 1977/1978 period producing the music for the "Sgt. Pepper's Lonely Hearts Club Band" movie. Another recent rock project was a solo Gary Booker LP for Chrysalis. Brooker used to be the lead singer of Procol Harum.

"The next five years," he says, "will be devoted to AIR Montserrat. And I will continue to do what I think I can do best. I also want to do more film music." Martin will score and write music for the upcoming film "Honky Tonk Freeway."

Towards the future also, Martin is eyeing developments in digital recording technology.

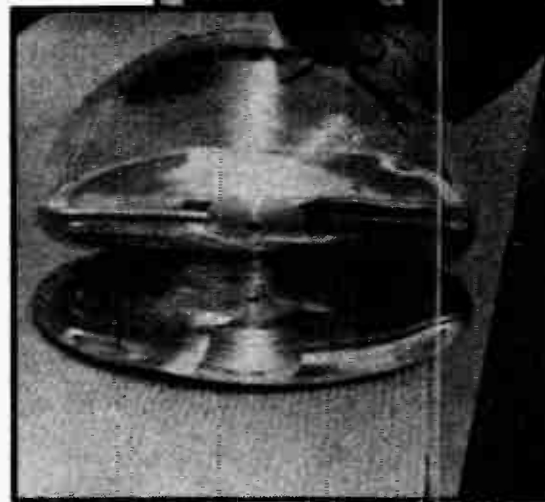
"I am purposely holding off on digital right now," he says, "because of the mess it's in. There is no standardization. I think it's in danger of becoming like 4-channel. But I will hop in there once digital is here and hope to have it not only at AIR Studios London but also in Montserrat.

A Los Angeles studio in partnership with Chrysalis has also been examined but again, according to Martin, a move now before "digital is sorted out" would be premature. ☺



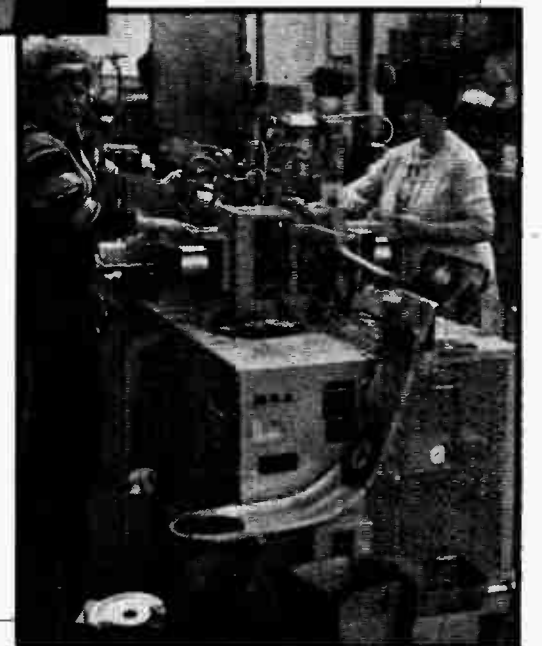
**INTRODUCING:
Tape-to-Disc**

**a special feature
of the Mix
in February**



**listings will include:
Mastering Studios
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Pressing Plants**

Catch it in the *the Mix*



Managing a studio means promoting a studio. Let's face it, if you don't have a studio that is really in business, then you don't have anything to manage! When we at Ryan Recording found ourselves with eight hours for lunch, we realized we'd better hustle up some sessions or think of another line of work.

"No way!" barked Cart Ryan, our owner and engineer.

"Music is my life!" added Smilin' Deaf Eddie, our maintenance technician.

"I'll never be a waitress again," said Layla, our receptionist. "I'm in this to the last nanoweber!"

"Then let's get this show on the road!" I testified.

We brainstormed for a while and ran down our opportunities for spreading the word. We had our ad in the Yellow Pages. We had contacted the newspaper and invited them to do stories on the studio. We had offered to record free announcements for the Chamber of Commerce. But we still hadn't reached the local musicians... the bread and butter of a new studio.

"Well, the musicians hang out in the clubs. Let's sponsor a talent show and give away some studio time. We've got plenty to give and it won't cost us anything," I suggested.

"I used to work at Socrates' Cafe, the jazz club," Layla informed us.

With the help of Layla's introductions we got in touch with Victor Abraham, the owner of Socrates' Cafe and he agreed to let us try our talent show on Monday nights. Cart donated one free hour of studio time as first prize and Mr. Abraham offered to give one "Adios Brother" (the potent house drink) to every performer. The secret mixture of Vodka, Gin, 151 Rum, maple syrup, and Blue Curacao would provide a surprising fuel for the talent.

Word of an "open microphone" hit the grapevine and circulated rapidly. When the first Monday night arrived we had a nervous mob of would-be stars ready to sign up for the show.

Our first big mistake was in not specifying "musicians only" in our requests for performers. We got everything from jugglers to animal acts that night. Surrounded by the throng of enthusiasm we decided to limit the performances to three songs or three animals, whichever came first. As Cart, Eddie, and Layla organized the line-up, I climbed onto the stage and gave the benediction.

"Welcome to Socrates' Cafe, where memories are forgotten. The ribs here are great, the boneless chicken is limply superb, and the famous Cafe beans are... well, they speak for themselves. Tonight we take you away from the customary jazz and present the local talent that would normally run wild in the streets or hide in the closet. And now let's have a big round of encouragement for our first performer tonight, Just Plain Steve."

Since we didn't have time to screen any of the talent, we were in for a big surprise from mild-mannered Just Plain Steve. In his buckskin fringe jacket, steel-rimmed spectacles, and feathered cowboy hat, he appeared like any other aging folkie... but when he finished his first song and got a surprisingly robust reaction from the audience he was inspired to relive those good ol' days of protest



and suddenly launched into a quasi-religious gospel laced with appeals to "Save the Quails" and "Free the Police." We didn't have a gong, so I had Eddie beat on the Heineken keg behind the bar and did my best to politely usher Steve just plain off the stage. I crossed my fingers and promised to bring him back if we had time.

While our next act, Larry Bauzer and his Chihuahuas, was setting up, I gave a gentle plug for the studio.

"Remember... first prize tonight is free studio time at Ryan Recording. If you're a career-minded musician you know how important a good recording is..."

Amidst the frenzied yapping of chihuahuas, I relinquished the spotlight and announced the act.

"And now let's welcome Larry Bauzer and his trained chihuahuas Roy and Dale, who dressed as cowboy and cowgirl, will act out the romantic history of the Old West, with Larry playing the part of the bed."

Considering the thinly hidden quest for companionship which we find in most night clubs, I shouldn't have been surprised at the audience's reaction. Embarrassed by the exhibition of canine cavorting, they waited in total silence as the doggies finished and vainly begged for applause. Larry just shrugged, and stuffed his chihuahuas into his pockets. We could probably use a Neumann U-87 with a bipolar pattern to record the dogs effectively.

Following Larry, we had a few more folk acts: Bob and Camille, Clark and Dean, Denver Dave, Bayou Bob, and then my favorite, Skooter Jones, who sang that classic western song, "The Face in the Saddle."

It is a good idea to have at least one really professional performer in those talent shows to inspire the amateurs to get their acts together. We were very lucky to have Piano Gene Mailer, the former keyboard player for Canned Meat. Piano Gene, with his mountain man beard, his sportscar cap, and his three hundred pounds of soulful experience rocked the Cafe to a comforting height. Afterwards, Gene went back to his duties as judge of the contest.

Our next act was the midget, Jerry Lee Tiny, a female impersonator who treated us to his impressions

of Shirley Temple, Amy Carter, and Quinn Cummings. And I'll never forget Stanley Gravy, who gave his impressions of famous operations, including George Washington being fitted for dentures, Elton John's hair transplant, and Richard Nixon's dog "Crackers" getting spayed. A limiter and a mic pad would have been useful, but we made do with a kitchen sponge and a sock over the microphone. The crowd was deeply moved by Stanley's convincing screams.

Setting up quickly for the bands was a problem, what with their drum kits, amplifiers, and equipment. But somehow we slugged our way through "The Underwear," "Liquid Snake," "Slow Bedroom," and the folk fusion act, "Secret Waffle." Microphone technique on these hectic showbiz situations is a heartbreak of compromise for those who cherish the sanity of studio recording.

During the belly dancing act, Vaxina of the Seven Veils got six of them tangled in the microphone stands and helped give the impression of God's wrath in hi-fi when the mic's slammed to the floor. Combined with the abundant spittle and overloads they were previously subjected to, it was a miracle of electronic durability that we made it to our next act, a group composed of the mothers of some very famous rock musicians. Calling themselves the "Doo-bie Mothers," they updated the Mrs. Miller phenomenon and electrified us with their matronly "Purple Haze." "When I'm Sixty-four" was an obvious crowd pleaser, but their version of "The End" had a chilling effect on the Jim Morrison fans in the crowd.

On an athletic note, we had a near catastrophe from Joey "Ironskull" Nowitz. Joey attempted to juggle eight Adios Brothers. His previous record was two. After a hasty clean-up, we were treated to some poetry from Yale Samson, a poet and professor of ceramics at the Tustin Free University. Yale read to us from his upcoming book, "Lovers and Other Vertebrates."

As "last call" approached, we seriously questioned whether our "promotional" evening had been worth it. Cart and Eddie were exhausted from over twenty different set-up changes. The sound system was humming and buzzing. Layla was besieged by drunks wanting to sign up. And I was sick of protest songs, doggie-doo, and all the nervous sweat.

Our last performer made up for all the confusion, distortion, acoustical problems, and human jazz. He simply introduced himself: "I am D. Whitney O'Quinn. The End Stops Here."

The discovery of an original diamond in the rough such as Whitney O'Quinn is a rare occasion. With his Mickey Mouse ears tilted jauntily, and his Herculon Hi-Lo shag business suit sparkling, he riveted the audience with his powerful spunk and combined the best of Randy Newman, Elvis, and Stravinski. He penetrated deeply into the swirl of intoxicated psyches with his first song, "Big Mommy." His next tune, "Alien Roughage," left the audience dazed and amused as he slipped into an instrumental from the unreleased disco western, "A Fistful of Downers."

As the last chord hung in the smoky room, Piano Gene rushed down to announce that Whitney was the winner. The audience mightily agreed and we realized that we would soon be recording this undiscovered genius. The best promotion a new studio can have is an association with a hot new talent. We knew that we were finally on our way to the big time. A studio dream! ☺

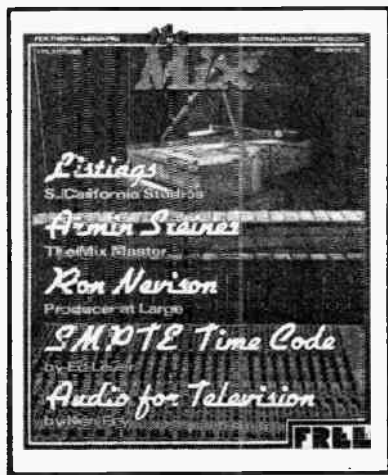
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THE SP SERIES

When Peavey introduced the SP-1 in 1976, it was technically years ahead of its time. The SP-1 offered the touring musician and soundman advantages that were available only in the larger, and much less portable "black box" enclosure while creating a few of its own such as ultra-wide dispersion, high efficiency and extended range. Today Peavey is proud to present two new additions to the SP Series: the SP-2 and SP-3.

The SP-2 features most of the performance characteristics of the SP-1 in an even smaller

package! While capable of delivering the sound pressure levels, frequency response and dispersion needed for sound reinforcement, the SP-2 offers extended bandwidth performance necessary for playback and monitoring situations.

The high frequency section of the SP-2 consists of a newly designed 800 Hz horn coupled with our 22A driver for maximum efficiency. A 15 inch Black Widow transducer in a tuned and ported enclosure make up the low frequency section. Together they demonstrate very wide

bandwidth capabilities (60 Hz - 13 kHz) in the normal mode. The enclosure design allows the system's frequency response to be extended (40 Hz - 13 kHz) when extreme highs and lows are necessary. The system features bi-amp connections and is supplied with a telescopic mount, cabinet flange for fast, easy stand mounting.

Our latest addition to the SP Series, the SP-3, has been created for general purpose sound reproduction with special emphasis in the vocal range (300 Hz - 3 kHz). The SP-3's excellent dispersion characteristics

insure high intelligibility and audience coverage making it an ideal system for high level vocal reproduction.

The SP-3 high frequency section features the Peavey 22A driver coupled to a 800 Hz horn. The low frequency section is horn-loaded and vented, featuring a special heavy-duty 15" transducer.

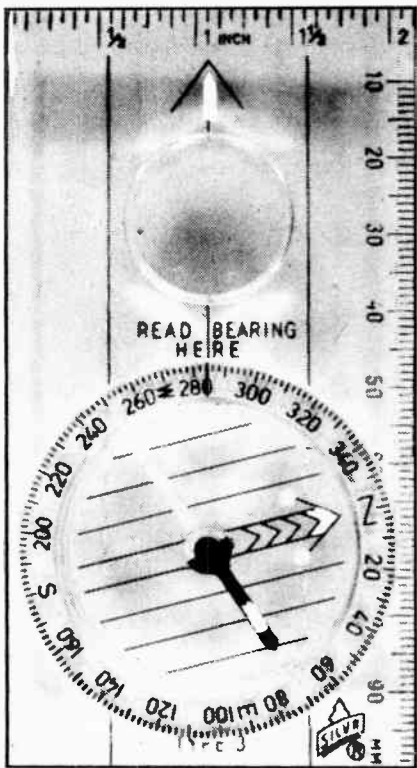
We invite you to compare our SP Series spec for spec against the competition...you'll see why incredible values are still a reality at Peavey.

	SP-1	SP-2	SP-3
FREQUENCY RESPONSE	60 Hz - 14 kHz	60 Hz - 13 kHz	65 Hz - 13 kHz
NOMINAL IMPEDANCE	8 Ohms	8 Ohms	8 Ohms
POWER HANDLING			
PROGRAM	200 W	300 W	200 W
CONTINUOUS	100 W	150 W	100 W
SOUND PRESSURE LEVELS			
1 Watt, 1 meter on axis	104 dB	100.5 dB	102.5 dB
Rated Power, 10 ft. on axis	114.5 dB	112.5 dB	112.8 dB
DISPERSION	90° H x 45° V	90° H x 45° V	90° H x 45° V
CROSSOVER FREQUENCY	500 Hz	800 Hz	800 Hz



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REMOTE RECORDING

1549-B Marina Ct., San Mateo, CA 94403

(415) 341-3116

Owner: Jesse Feliciano.

Studio Manager: Jesse Feliciano.

Engineers: Jesse Feliciano, Mike Fermer.

Dimensions of Studios: Sky's the limit!

Tape Recorders: TEAC A334GS 4 track; Sankyo STD 1750 2 track stereo cassette; E.R.C. 8 track stereo.

Mixing Consoles: Malatchi Electronic Systems "Performer", 12 in x 6 out.

Monitor Amplifiers: Kenwood KA 3500.

Monitor Speakers: Fisher and Infinity 1000's.

Echo, Reverb, and Delay Systems: Intersound R100 reverb.

Other Outboard Equipment: ADA flanger, Mutron III, Small Stone phase shifter, MXR distortion, Cry Baby wah-wah, dbx 155 noise reduction.

Microphones: AKG D1000E's, Shure SM-58's, SM-57's, Electro-Voice FL76.

Instruments Available: Les Paul Deluxe guitar, Fender Jazz Bass, Fender Super Reverb amp, Gallien-Kreuger bass amp, and speaker cabinet.

Rates: Please call for rates (415) 341-3116. Block discounts available.

Direction: Our equipment consoles are completely portable and ready to turn your house, rehearsal space, or whatever, into a quality recording studio. That means you pick the best location and the best atmosphere to suit your band's needs.

• ALTA MIRA RECORDING

744 Remo St., San Jose, CA 95116

(408) 280-1329

Owner: Joseph Trujillo.

Studio Manager: Joseph Trujillo.

Engineers: Joseph Trujillo, Pete Trujillo.

Dimensions of Studios: 14' x 15' x 8', 9½' x 13' x 8'.

Dimensions of Control Rooms: 8½' x 11½' x 8'.

Tape Recorders: Dokorder 7140 4 track; Philips N404 2 track; Akai GXC 709D cassette deck.

Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out; TEAC/Tascam Model 1, 8 in x 2 out.

Monitor Amplifiers: Heathkit AR 15; Lafayette 25M.

Monitor Speakers: Avid 102A.

Echo, Reverb, and Delay Systems: Maestro Echoplex.

Other Outboard Equipment: 3 Sesscom direct boxes.

Microphones: Sony ECM 23F (condenser), Shure SM-58, 59.

Instruments Available: Story & Clark upright piano, Ibanez Artist guitar, Fender Jazz Bass, Carvin amplifiers (JTR 200).

Extras: Free coffee.

Rates: Negotiable.

Direction: Our goal is to provide the musical composer with low cost professionally engineered demo tapes. Our aspirations are to continue to expand—we hope to be 8-track before too long.

• AN TOMAR PRODUCTIONS

(415) 763-2569

Owner: Anthony Pasciucco.

Studio Manager: Tony Pasciucco.

Engineers: Tony Pasciucco; Phil Cresenzo on request.

Dimensions of Studios: 14' x 20'.

Dimensions of Control Rooms: 10' x 15'.

Tape Recorders: TEAC 3340 4 track; TEAC 2300SX 2 track; TEAC 170 cassette 2 track.

Mixing Consoles: TEAC 3, 8 in x 4 out.

Monitor Amplifiers: Crown 75 watt Pioneer.

Monitor Speakers: Yamaha NS-10M, Auratones.

Echo, Reverb, and Delay Systems: Roland reverb, Sansui reverb.

Other Outboard Equipment: dbx noise reduction 4 channel; Sennheiser headphones, Uni-Sync direct box; Dolby 2 channel noise reduction custom junction box; MXR 15-band stereo equalizer.

Microphones: AKG D-1000, Electro-Voice.

Instruments Available: Mini Moog, Fender Rhodes, Roland rhythm machine.

Rates: \$10/hr; bulk rate considered on request. Call for examples.

Direction: I'm a musician in music for 20 years. I have studied both, formally, music and electronics, which gives me a deeper insight to sound than most. I'm geared to helping any and all types of musical concepts in getting a good quality tape whether for demo or pressing at a low cost. Also tape duplicating, arranging & writing. Also piano and synthesizer work done. You are welcome to hear the tape produced in "Antomar." Then you decide.

• ANZA STUDIOS

P.O. Box 64, Davis, CA 95616

• APPLEWOOD RECORDING STUDIOS

4542 49th S.W., Seattle, WA 98116

(206) 932-8348

Owner: Harlan Michael.

Studio Manager: Harlan Michael.

Engineers: Harlan Michael, James Devine

Dimensions of Studios: 17' x 24' main, (2) 7' x 8' isolation booths.

Dimensions of Control Rooms: 12' x 18'.

Tape Recorders: Scully 280-4 4 track; Scully 280-2 2 track.

Mixing Consoles: Custom built, 8 in x 4 out; multi-band graphic, all channels.

Monitor Amplifiers: McIntosh 240 main speakers.

Monitor Speakers: Altec 604E with Mastering Lab crossovers.

Echo, Reverb, and Delay Systems: DeltaLab DL-1 digital,

EMT stereo plate.

Other Outboard Equipment: (2) UREI 1176LN limiters, flanger, high/lo pass filters.

Microphones: Neumann U-87; Electro-Voice RE-15, RE-55, Shure SM-57.

Instruments Available: Ludwig drums, Baldwin piano.

Extras: Relaxed environment tailored to creativity.

Rates: \$30/hr.

Direction: Various albums, 45's, radio and TV commercials, songwriter, and artist demo tapes.

• AV ASSOCIATES

also REMOTE RECORDING

725 Second St., San Francisco, CA 94107

(415) 957-1131

Owner: Al Vedro.

Engineers: David De Montluzin.

Dimensions of Studios: 12' x 13'.

Dimensions of Control Rooms: 12' x 14'.

Tape Recorders: Ampex 354 2 track; Ampex 351 2 track; Ampex 351 mono.

Mixing Consoles: TEAC Model 3, 8 in x 4 out.

Monitor Amplifiers: Sansui AU 217.

Monitor Speakers: JBL 4301.

Other Outboard Equipment: Kepex Model 500, dbx 160 compressor/limiter, Soundcraftsmen EQ, Technics SC-20 turntable.

Microphones: Sennheiser MC 421, MB 301.

Extras: Audio/visual screening room, 6 projectors, dissolvers, programmers for multi-image presentations.

Direction: We are a custom audio/visual production studio specializing in sound tracks for sound/slide presentations and sound filmstrips. In addition, we produce radio commercials and the audio portions of TV commercials.

• BLUE NOTE STUDIO

Mt. View, CA 94040

(415) 964-BLUE

Owner: Snuffy Smith and Brady Austin.

Engineers: Geoff Giese, Brady Austin.

Dimensions of Studios: Large bedroom.

Tape Recorders: TEAC A-3340-S 4 track; TEAC 4300 2 track; Marantz 5120 stereo cassette deck, Dolby System.

Mixing Consoles: Sony MX-16, 8-channel, 8 in x 4 out.

Monitor Speakers: Kenwood.

Microphones: Cardioids, condensers, EC-3S, Super Scope; Maestro DM 100s, AKG 200 ohms; Shure Professionals.

Extras: Amps, electric piano, guitars, harmonicas, musicians, percussion and access to other studios, Pioneer, Monarch, Ashidavox headsets.

Rates: Call for information.

Direction: We offer work to beginning bands and musicians looking for help and direction. We are reasonably cheap. We love and live music—that's our business.

• BRAINSTORM PRODUCTIONS

Palo Alto, CA 94306

(415) 493-4028

Owner: Jack Levy.

Studio Manager: Doug Hopping.

Engineers: Jack Levy, Doug Hopping.

Dimensions of Studios: 22' x 18'.

Dimensions of Control Rooms: 18' x 15'.

Tape Recorders: Dokorder 1140 4 track; TEAC 3300 2T 2 track; Sansui 3110 2 track; Technics 677 2 track; Sony TC 152 2 track; Sony TC 131 2 track; Pioneer CTF 2121 2 track.

Mixing Consoles: Tascam Model 5A, 8 in x 4 out; Tapco 6200A, 6 in x 2 out; Numark DM 1500 W, 6 in x 2 out.

Monitor Amplifiers: Sansui AU717, Sansui AU317.

Monitor Speakers: JBL 100A, custom design, ESS CE-1's.

Echo, Reverb, and Delay Systems: Orban/Parasound 111B reverb, Ibanez AD230, Clone Theory System.

Other Outboard Equipment: UREI compressor/limiter, MXR 15-band EQ, Sansui TU 717 tuner, dbx 155, Phase Linear 1000, time clock accurate to 1/100 of a second for production timing.

Microphones: Sennheiser 421s, Sony EMC 33Ps, AKG D1000E, Beyer M260, Shure SM-57s, Audio-Technica AT 812s.

Instruments Available: Upright piano, Wurliizer electric piano, Hohner bass, Ovation 6-string, Yamaha 6 and 12-string, Fender Stratocaster, Pig Nose, Leslie, Ampeg V2, Fender Princeton.

Extras: Warm, relaxed atmosphere. In-house producers for music, radio/TV commercials, industrial films/training programs. Associated ad agency, and video production group.

Rates: Call for specific rates.

Direction: Brainstorm's expanded facilities will be open in early 1980. In addition to working with songwriters, Brainstorm produces radio and TV commercials, local and national, as well as commercial music and technical training tapes.

• **CHELSEA RECORDING LTD.**
REMOTE RECORDING
P.O. Box 497, Milpitas, CA 95035
(408) 262-9000

Owner: Morningstar Productions.

Studio Manager: The Grand Sorcerer.

Engineers: The Grand Sorcerer, Richard W. Brooke, Jeff Pierce.

Dimensions of Studios: All recording done on location.

Tape Recorders: TEAC 3440 4 track; Dokorder 7140 2 track; Marantz CRS-4000 cassette; 3M 8075 8 track cartridge.

Mixing Consoles: TEAC Model 5, 16 in x 4 out; TEAC Model 5EX.

Monitor Amplifiers: Marantz.

Monitor Speakers: Infinity Columns, Pioneer TS-X9.

Echo, Reverb, and Delay Systems: Loft Series 440 delay line/flanger.

Other Outboard Equipment: dbx 155 noise reduction.

Microphones: Shure, Electro-Voice, AKG, Sescorm direct box.

Instruments Available: QSC recording amp, MXR flanger, MXR phase shifter, electronic bow.

Extras: Promotional service, tape copying service, lead sheet service. Specializing in state of the art mobile recording.

Rates: \$15.00 per hour.

Direction: All of us at Chelsea Recording Ltd. would like to give special thanks to the following people who have helped to make this our best year so far: Sorcerer, Back-A-Live, Destiny, Palace, Brooke Productions, Alco-Paramount, Ron Timmons, Kerry Roberts, Driver, Turquoise Rust, Magic Mann, Crossfire, Alley Catz, Savvage, The Worlds, Turning Point, Stone Satin, Fred Catero, Tom Snell, and Mom again! Hi K.C.!

• **CHINA BLUE STUDIOS**
also REMOTE RECORDING
860 2nd St., San Francisco, CA 94107
(Corner of 2nd and Berry)
(415) 777-9568, 956-3442

Owner: William "Doc" Palumbo.

Studio Manager: "Doc" Palumbo.

Engineers: Michael Krische, Chief Engineer; Robin Minnerly, 2nd Engineer.

Dimensions of Studios: Studio A: 16' x 20'; Studio B: 12' x 18'; Studio C: 20' x 32'.

Dimensions of Control Rooms: 8' x 10'.

Tape Recorders: TEAC A-3340S 4 track; TEAC 3300S 2 track; Revox A-77 high speed w/sync 2 track; Akai GX-570 vari-speed cassette 2 track; Akai GX-760D 2 track cassette; plus others available.

Mixing Consoles: Tascam Model 3, 8 in x 4 out; TEAC Model 2A w/meter bridge, 6 in x 4 out; Yamaha EM-200, 8 in x 2 out; Sony MX-8 submixer, and others.

Monitor Amplifiers: Phase Linear 400's, Soundcraftsmen MA 5002, Sony 3200F, Harman Kardon 12, Lexicon AP-1, Dynaco stereo 120, 70's and others.

Monitor Speakers: Yamaha NS-690, Braun 2000, Klipsch Hereseys, Sonosphere SP-1, EPI 100's, 60's and others.

Echo, Reverb, and Delay Systems: Sansui AX-7 reverb, tape echo loops, etc.

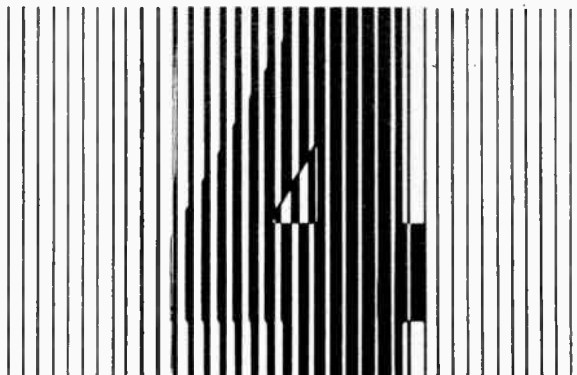
Other Outboard Equipment: Countryman direct boxes, Sansui 4-channel direct boxes, dbx compressor/limiters, Burwen noise reduction units, Dolby noise reduction, ADC 12-band graphic EQ's, Acoustic bass amp w/EQ, and others.

Microphones: MB 301 studio ribbons, MB 541 studio condensers, Sony 64P studio condenser, MB dynamic, Shure SM-58s, TEAC M-80 condenser, RCA dynamic, Sennheiser dynamics, Teledyne condensers, and others.

Extras: Rehearsal space, loading dock, plenty of parking (even though we're located in downtown S.F.), lounge, refrigerator, 24-hour donut/coffee shop one block away, helicopter to airport across the street, access to studio musicians, video specialists, production work and showcasing.

Rates: Rehearsal \$4.50-\$7/hr. Please call for recording. Special demo and mastering for record pressing always available.

Direction: Our basic direction is to furnish artists with an extremely relaxed and comfortable environment in which to work and create their craft. Artists can rehearse and record in similar atmospheres that help ease their studio blues. No other studio we know of works in this unique way and still we work at affordable rates. We have very unusual assortment of high quality equipment not normally found in 4 track studios, and 11 years experience in all phases of the industry.



• **CHONK MOONHUNTER/ASIAN AMERICAN MEDIA CENTER**
also REMOTE RECORDING
All hours by Appointment.
(415) 221-9488

Owner: Curtis Choy.

Engineers: C. Choy, C. Chow, M. Chan, E. Omori.

Dimensions of Studios: 12' x 14'.

Dimensions of Control Rooms: 9' x 12'.

Tape Recorders: Sony 854 4 track; Sony 770 2 track; Nagra 4.2 mono; Magnasync 602 16mm; various cassettes.

Mixing Consoles: Ampex AM-10; TEAC M-2, 6 in x 4 out.

Monitor Amplifiers: Dynaco Mark III.

Monitor Speakers: JBL L100, Altec A-7, Auratone 5C, B&H 179.

Echo, Reverb, and Delay Systems: Fisher reverb, VSC pitch control.

Other Outboard Equipment: 35mm slide, 16mm and super 8 film projection, cine-slate interlock, dbx noise reduction, Phase Linear auto-correlator, Soundcraftsmen and Delta-Graph EQ.

Microphones: Electro-Voice 635A, 666, RE-15, RE-20, RE-55; Neumann U-87, Schoeps CMC 441, Shure SM53, Sony C-22, C-37, C-77, ECM-50, ECM-54P.

Extras: 16mm cutting facilities.

Rates: \$25/hr variable, all hours by appointment.

Direction: Completion of Manongs/International Hotel Documentary film, opening our Yellow Image Archive (a picture and sound bank). Our previous work includes remote music recording, filmstrips, slide-sync, narration, theatrical special effects, production for radio broadcast, small-format video. In film: location audio, transfer, syncing, editing, sound cutting, interlock, mixing.

• **COMMAND PRODUCTIONS**
Industrial Center Building, Suite 107, Harbor Dr.,
Sausalito, CA 94965
(415) 332-3181

Owner: Warren Weagant.

Studio Manager: Michael Baird.

Engineers: Michael Baird.

Dimensions of Studios: 6' x 9'.

Dimensions of Control Rooms: 9' x 16'.

Tape Recorders: Ampex 440 4 track; Ampex 440 2 track; Ampex 500 2 track; Ampex PR-10 2 track; TEAC 3340S 4 track.

Mixing Consoles: Allen & Heath, customized by Taber, 16 in x 4 out; TEAC Model 2, 8 in x 4 out.

Monitor Amplifiers: McIntosh MC-30, Dynaco 120.

Monitor Speakers: JBL-L100's.

Echo, Reverb, and Delay Systems: Orban/Parasound reverb. **Other Outboard Equipment:** (2) Universal Audio limiters, UREI S727A graphic EQ, Altec 9073A EQ.

Microphones: Neumann U-47, Electro-Voice 668.

Extras: Coffee, beer, and Coke.

Rates: \$25/hour.

Direction: Command Productions has been producing radio commercials, complicated mixes for TV and A/V sound tracks, commercial films, syndicated radio shows and speciality albums for nine years in the Bay Area. For musicians promoting their own music, we can arrange for small quantity record pressings and supply mailing labels for every radio station music director in the USA (over 8,000 radio stations). We can provide high speed cassette and reel copies while-you-wait in small quantities—larger quantities overnight.

• **CORY SOUND CO.**
also REMOTE RECORDING
310 Townsend, San Francisco, CA 94107
(415) 543-0440

Owner: P.C. Markinson, L. Sinclair.

Studio Manager: P.C. Markinson.

Dimensions of Studios: 30' x 30', 15' x 10' under construction.

Dimensions of Control Rooms: 15' x 15' (2).

Tape Recorders: Ampex 2 track; TEAC 4 track (2); (2) TEAC 2 track; Nagra 2 track.

Mixing Consoles: Tascam Model 10, 8 in x 4 out.

Direction: Rest is under construction.

• **THE DAYSPRING RECORDING & TAPE DUPLICATION**
also REMOTE RECORDING
P.O. Box 30012, 1222 N. 49th, Seattle, WA 98103
(206) 634-2580

Owner: Jan Allen Lind.

Studio Manager: Jan Allen Lind.

Engineers: Jan Allen Lind.

Dimensions of Studios: Main: 23' x 11' with alcove 8' x 11'; vocal and drum isolation booth: 10' x 10'.

Dimensions of Control Rooms: 9' x 11'.

Tape Recorders: Otari 5050 B 2 track; TEAC 3340S 4 track; Dokorder 1122 2 track; Kenwood KX-1030 2 track; Superscope.

Mixing Consoles: TEAC Model 2, 6 in x 4 out; Tapco 6201, 6 in x 2 out.

Monitor Amplifiers: Pioneer, Phase Linear.

Monitor Speakers: Sonrise Trinity, Auratone 5C.

Echo, Reverb, and Delay Systems: Tapco 4400 reverb.

Other Outboard Equipment: SAE 1/2-octave EQ, dbx 155 noise reduction, Scamprack by rental.

Microphones: Sennheiser 421, Electro-Voice RE-16, TEAC, Shure, AKG.

Instruments Available: Sit grand piano, guitars, others by rental.

Extras: Cassette, reel-to-reel and 8-track duplication, tape labels and binders, mobile duplication van, location recording, dealers for Pentagon and Alpha tape duplicators, Nortronics and Arista products, pro-audio equipment, Record-A-Call, wholesale and retail blank tape. Write for brochure.

Rates: \$20/hr recording; duplication rates upon request.

Direction: The DaySpring offers uniquely designed audio services—professional attention in a personal atmosphere. Our desire is to fill each customer's demand for quality and service at a fair price, through creativity and an honest commitment to our work. Our range of services gives you the control over your product that artistry demands, because you deal with just one company.

• **DICK VANCE STUDIO, TAPE SERVICE UNLIMITED**
also REMOTE RECORDING
3249 Grand Ave., Oakland, CA 94610
(415) 444-8746; 834-8912

Owner: Walt Lee.

Engineers: Walt Lee.

Dimensions of Studios: 15' x 30'.

Dimensions of Control Rooms: 10' x 10'.

Tape Recorders: Ampex 354 2 track; Ampex 351 1 track; Ampex 601 1 track; TEAC 3300 2 track; Sony.

Mixing Consoles: Sony, 8 in x 4 out; Shure M67.

Monitor Amplifiers: Custom.

Monitor Speakers: Ampex Custom.

Other Outboard Equipment: Reverb, disc cutter, Telex 300, cassette duplicators.

Microphones: Shure, RCA, Sony.

Instruments Available: Baldwin piano, Ludwig drums.

Direction: The studio is now owned and operated by Walt Lee, formerly on the KSFO engineering staff (24 years), and with wide experience in the production, editing & recording of radio advertising spots, slide film sound tracks, dramatic programs, etc. The studio now features a fully equipped announce booth & complete production facilities for radio spots, slide presentations, audition tapes & syndicated feature programs, also disc cutting, & hi-speed cassette duplication.

• **EXTRANEIOUS STATIC REFINEMENT SYSTEMS**
Oakland, CA
Note—Please phone for appointment.
(415) 855-1283

Owner: Paul Kalbach.

Engineers: Paul Kalbach.

Dimensions of Studios: 10' x 30', 20' x 20'.

Dimensions of Control Rooms: 10' x 10'.

Tape Recorders: TEAC 3340S 4 track; Sony RC-277-4 4 track; TEAC A-7030 2 track; Concertone 505 2 track; Uher 4000-L mono; Pioneer H-R99 8 track cart

Mixing Consoles: TEAC 2/MB-20, 6 in x 4 out, stacked into the TEAC is a custom Buchla (keyboard voltage controlled) mixer, 10 in x 3 out; Sony MX-6, 6 in x 2 out; assorted mixers in the synthesizer system.

Monitor Amplifiers: Dyna 120.

Monitor Speakers: Bose.

Other Outboard Equipment: Large custom modified Buchla studio synthesizer; 4 channels of reverb (Buchla Accutronics); quad panning system (voltage controlled); 10-band octave graphic EQ by Advent; 9-band octave graphic EQ by Southwest Tech; Dolby B, Concord DBA-10; 4-channel TEAC AN-50-4; 12-channel Dukane tape system for mixing, loops, and multiple time delay.

Microphones: AKG D200E; Superscope EC-35; FRAP studio pickup (high and low outputs).

Instruments Available: Buchla synthesizer, Fisher upright piano, Hohner electric piano, parlor pump organ, Magnus organ, accordion, Gretsch drums, acoustic 6 and 12 string and electric guitars, violin, trombone, bugle, sitar, ukelin, assorted percussion and unusual instruments.

Extras: Electronic music instruction, photo and graphic services (album covers, etc.), kitchen, fireplace, tub, garden, room to move, funky relaxed environment.

Rates: \$10/hr and up, or negotiable.

Direction: I'm a synthesizer specialist. I've put this studio together primarily for my own purposes as a composer and visual artist. (I was featured on KRE's "Sounds By The Bay" in Jan. 78, have received much exposure on KPFA since 1973, and have been exhibited widely in Bay Area museums) and am now offering my services on a limited basis. I'm presently building a 16mm optical printer and film editing facility, giant horizontal animation carriage, and expanding and improving sound facilities.

• **GOLD RUSH RECORDING STUDIOS**

P.O. Box 541, Camino, CA
Studios located on Alder Drive.
(918) 844-5172

Owner: Lee Ingram.

Studio Manager: Lee Ingram.

Engineers: S. Bishop, L.A. Ingram, and other independents.

Dimensions of Studios: 780 sq. ft.

Tape Recorders: TEAC 3440 (1/4 trk) 4 track; Tascam 35-2 1/2-trk mastering machine 2 track; 8 track and cassette.

Mixing Consoles: TEAC 2-A sub. board, 6 in x 4/2 out; Tascam Model 3, 8 in x 4 out.

Monitor Amplifiers: Peavey, Fisher.

Monitor Speakers: Cerwin-Vega, Auratone Super Sound Cubes.

Echo, Reverb, and Delay Systems: Furman R.V.-1 reverb.

Other Outboard Equipment: MXR flanger/doubler, dbx 155 noise reduction system, MXR Dyna comp., Sescam direct boxes, head phone cue system.

Microphones: Shure SM-56, 57; AKG, E-Vs.

Instruments Available: Gibson TD 335, 5-string banjo, hand-crafted herring-bone "Rich" guitar, Roth fiddle, Music Man 130 amp, Mitchell bottom with 12" JBL's.

Extras: One hour free set up time.

Rates: \$15/hr; 3 hours minimum. Open 7 days a week, we can also be booked for late night sessions and all night sessions at a slightly higher rate.

Direction: We are releasing our first album this month. Although we are a small studio, we try to give the artist a comfortable and creative atmosphere. Our goal, here at Gold Rush, is to continue giving the serious musician a chance to record in a professional studio without having to mortgage your home. Please call for appt. or more information.

• **HARBOR CENTER GUITARS**

555 Francisco Blvd., San Rafael, CA 94901
(415) 459-0280

Owner: Bo Bryant.

Engineers: Bo Bryant.

Dimensions of Studios: 10' x 14'

Dimensions of Control Rooms: Control from store area.

Tape Recorders: TEAC 2340 4 track; JVC 1636 2 track.

Mixing Consoles: TEAC Model 2.

Monitor Amplifiers: Onkyo power amp.

Monitor Speakers: DWD Sound System.

Microphones: Shure, Sony, Electro-Voice, Sennheiser.

Instruments Available: Guitars, string bass, piano, banjos.

Extras: A very comfortable, no pressure store, to get some of your stuff down on tape.

Rates: Approx. \$20 per session. Please call or come in to schedule time.

Direction: We are a perfect place for one, two, three or four acoustic musicians to see how they are doing. Vocals and small vocal groups welcome. Electric guitar and bass low volume only. We will send you out with a reel or cassette of exactly what you sound like. Nothing fancy...just good!

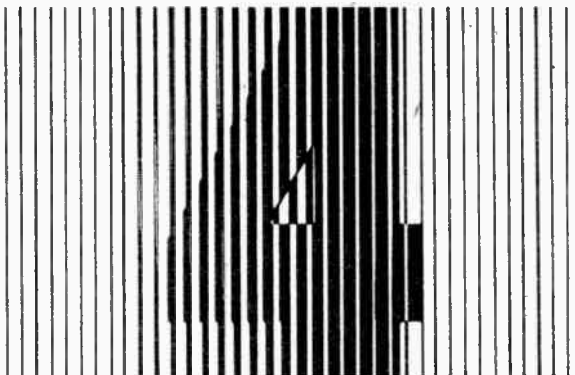
• **HART COMMERCIAL RECORDING**

5722 Swan Creek Dr. E., Tacoma, WA 98404
(206) 472-2740

Owner: Dean K. Hart.

Studio Manager: Dean K. Hart.

Engineers: Dean K. Hart.



• **IN WITHOUT KNOCKING**

14538 Eastern Ave., Guerneville, CA 95446
(707) 887-2328, 823-0172

Owner: Jack Ellis.

Studio Manager: Jack Ellis.

Engineers: Bob Wigley, Don Grey.

Dimensions of Studios: 12' x 20'

Dimensions of Control Rooms: 12' x 20'

Tape Recorders: Sony cassette; TEAC 3340 4 track; Akai 1/2 track; Ampex 1/2 track

Mixing Consoles: Tascam Model 10 w/echo, 8 in x 4 out; TEAC Model 2A, 6 in x 2 out.

Monitor Amplifiers: Infinity.

Monitor Speakers: Infinity.

Microphones: Beyer.

Rates: Call for more information.

Direction: Professional veterans of radio spot production, jingles, audio presentations, creative production and film narration. Done national ads for: Grateful Dead, Santana, Mickey Hart, Luis Gasca and many more.

• **LEW'S RECORDING PLACE**

1219 Westlake Ave. N., Seattle, WA 98109
(206) 285-7550

Owner/Studio Manager: Lew J. Lathrop.

Engineers: Lew J. Lathrop, Cary Wakeley.

Dimensions of Studios: 18' x 24'

Dimensions of Control Rooms: 18' x 15'

Tape Recorders: Ampex 440's 4 track, 2 track, and mono; Ampex 3200 hi-speed dup. 5 slaves.

Mixing Consoles: Speck Electronics SP 800 C, 16 in x 16 out.

Monitor Amplifiers: Crown D150 A, BGW 100.

Monitor Speakers: Advent.

Echo, Reverb, and Delay Systems: MICMIX.

Other Outboard Equipment: Universal Audio dual 350 graphic EQ; (2) Ashly limiter/compressor; Symetrix HA-10 head-phone amp.

Microphones: AKG C41 4 EBs; Telefunken U-47s.

Direction: This is a voice-over studio only.



Melon Studio
San Francisco, CA

• **MELON STUDIO**

P.O. Box 2188, San Francisco, CA 94128
(415) 564-7397

Owner: Robin Woodland.

Studio Manager: Robin Woodland.

Engineers: Robin Woodland, Tim Riedell, Teresa Woodland. Equipment maintenance and deuxe tweaking by Harry Sitam, Artist's Engineering.

Dimensions of Studios: 20' x 20' x 8'

Dimensions of Control Rooms: 8' x 16'

Tape Recorders: (2) TEAC A3340s 4 track; TEAC 1230 1/4 track stereo; (2) Pioneer CT-F500 stereo cassette deck; Revox custom A-77 2 track.

Mixing Consoles: TEAC/Tascam Model 3, 8 in x 4 out.

Monitor Amplifiers: Dynaco SCA-80Q integrated amp; Fisher X-101-B integrated amp (headphones).

Monitor Speakers: Dynaco A-25XLs.

Echo, Reverb, and Delay Systems: Hammond custom stereo reverb, tape delay.

Other Outboard Equipment: dbx 124 and 122 noise reduction (10 channels); ADC 10 band graphic EQ (4 channels); dbx 163 compressor/limiter, 2 channels; Pioneer PL-12D-II turntable; Pioneer SE-405 headphones.

Microphones: Sennheiser 421s; Shure SM-57s, SM-58s; AKG SE-5Es; direct boxes.

Instruments Available: Traynor "Twin" amp, Klira bass guitar, Rhythm Ace Rhythm Machine, Korg electronic tuner, Small Stone phase shifter.

Extras: Free production consultation, including session planning and budgeting, arranging, record manufacturing and distribution info. Great discount price for blank tape.

Rates: Recording, editing, mixing, copying: \$12.50/hr, days; \$15/hr nights & weekends; \$10/hr, 50 hrs or more. Extra fee for Revox 2 track mastering or rental equipment.

Direction: You won't believe we're recording albums and singles until you come see and hear for yourself! Founded in 1971 and one of the first "cheapie" studios in San Francisco, Melon is a comfortable place providing quality tape production at the lowest possible cost in a friendly, supportive and educational atmosphere. Call for an appointment to inspect our facilities and plan your project.

• **NATURAL SOUND RECORDING**

7833 Amador Valley Blvd., Dublin, CA 94568
(415) 829-5033

Owner: John W. Ponzio.

Studio Manager: Lori Stewart Shirley.

Engineers: Lori Stewart Shirley, John W. Ponzio.

Dimensions of Studios: 500 sq. feet.

Dimensions of Control Rooms: 100 sq. feet.

Tape Recorders: TEAC 40-4 with dbx noise reduction 4 track; Revox A77 1/2 track; TEAC A300 cassette deck.

Mixing Consoles: TEAC 5A, 8 in x 4 out.

Monitor Amplifiers: Phase Linear Model 300 series 2, Tapco CP 120.

Monitor Speakers: Altec 604-8G, Auratone monitor speakers.

Echo, Reverb, and Delay Systems: Tapco 4400 reverb system.

Other Outboard Equipment: dbx 160 compressor/limiter, MXR dual 15-band EQ.

Microphones: Shure SM-57s, SM-59; AKG C-414EB; Beyer Dynamic M-500N (C); Sony electret condenser ECM-22P; (2) Troupier direct boxes.

Instruments Available: Elka strings, MESA/Boogie amp, Music Man amp, Fender Rhodes piano, Wurlitzer acoustic piano; Fender Precision bass, many special effect boxes.

Extras: Studio is attached to music store for any needed additional supplies.

Rates: \$18/hr plus tape.

Direction: To produce quality tapes in a relaxed atmosphere. Possible expansion to eight and sixteen tracks.

• **THE PENTHOUSE STUDIO & SOUND CO.**

also REMOTE RECORDING

880 Second Street, San Francisco, CA 94107
(415) 543-5471

Owner/Studio Manager: Michael J. Krische.

Engineers: Michael J. Krische, Terri Anne asst. eng.

Dimensions of Studios: 58' x 40' x 14'

Dimensions of Control Rooms: 15' x 12'

Tape Recorders: TEAC A3340's 4 track; TEAC A3300's 2 track; Revox A77 high speed w/sync 2 track; Akai GX mastering cass. 2 track.

Mixing Consoles: Tascam Model3, Model 2a w/bridge, 8 in x 4 out, and 6 in x 4 out; Sony MX-8 submixer, 6 in x 4 out; Newmark DM-1000, 8 in x 2 out.

Monitor Amplifiers: Sony 3200F, Phase Linear 400, Harman-Kardon Citation 12, Soundcraftsmen MA 5002, Dynaco 120.

Monitor Speakers: Yamaha NS 690, Klipsch Hereseys, Braun 200, Sonosphere SP 1.

Echo, Reverb, and Delay Systems: Yamaha reverb.

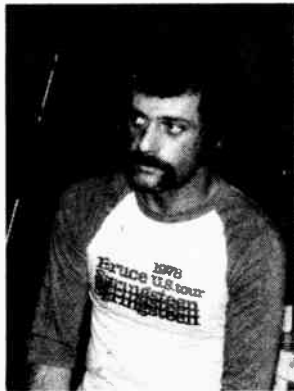
Other Outboard Equipment: Direct boxes (Countryman) ADC 12-band EQ, dbx compressor/expander, Burwen noise reduction. Dual 721 turntable, Technics S1 1700 turntable w/a large selection of various cartridges. Yamaha Hp 1 and Koss Pro AAA headphones.

Microphones: Sony 64F condenser; M.B. 301 ribbons; Sennheiser dynamics; AKG 200 E; M.B. dynamics; Shure 565,

DEAL WITH EXPERIENCE

FRED WAXLER—played in Bay Area bands from 1970 to 1974. Fred founded the original "Bananas at Large" on Monterey Boulevard in San Francisco in 1972. He is involved in guitar synthesis and the development of innovative guitar sounds. He is presently a consultant to several amp and instrument manufacturers, and composes music on his 80-8 system at home.

— GUITAR/INSTRUMENT SALES



BRUCE BECVAR—builds custom instruments, and used to work at Alembic. He does all our set-ups, as well as expert repairs and customization, upstairs at BANANAS.

— BECVAR GUITAR REPAIR



RIC WILSON—played in various bands for 12 years. Ric has extensive experience in session work and has toured with "Syndicate of Sound". He is currently the guitarist for "Banshee."

— GUITAR SALES



RICK MEYERS—has engineered demos and done session work for various bands and artists. For the past five years he has played keyboards for "Fat Chance".

— KEYBOARD SALES



J.D. SHARP—performed in the Bay Area from 1969 to 1974. J.D.'s synthesis experience dates from 1973, including modular and micro processor based units. J.D. is currently co-owner of an eight track recording studio and engineers both 8 and 16 track sessions. He is also known for his studio work with sequencers and string synthesiser effects.

— RECORDING/REINFORCEMENT SALES



TOM HALLSTEIN—has been involved with using and building synthesizers since 1970. He performed in the bay area from 1974 to 1978, both on keyboard and guitar. Tom presently operates a half inch, eight track studio.

— RECORDING SALES



RICH RACHEL—has played bass professionally for 3 years. He was Sound Engineer and Stage Manager for Sammy Hagar from 1976 through 1978 which covered three U.S. tours. He currently owns a professional sound company, which he has operated for the past 2 1/2 years.

— REINFORCEMENT SALES

Our warranty and repair work is done by Audioworks at their expanded location. They have the very latest and finest test gear. Audioworks repairs, monitors and modifies: synthesizers, amps, and all recording and reinforcement electronics.

We carry the best equipment available for recording, reinforcement and performing

EXPERIENCE OUR DEAL



Audio/Musical company

802 & 804 4th Street (4th & Lincoln), San Rafael 457-7600

Hours: 11-6:30 Tuesday-Friday, 11-5 Saturday, Closed Sunday & Monday

SM-57s; TEAC 100E condenser; RCA dual dynamics.
Extras: Large record library, complete sound and lighting (special effects built to order, light projectors, sound services available for shows, concerts, etc.) Field techs to supervise your show if needed.
Rates: Please call for rates. Special packages can be set to your budget. We also offer showcasing and complete mobile recording.
Direction: The Penthouse provides artists with complete recording (live and studio). Sound and tape copy services as well as lighting special effects design, club restaurant & disco recorded music, etc. Video services as well. Artists using our facilities include Stu Blank Band, Natasha & Co., Livewire, Pearl & the Kosmic Blues Band, Boarding House Reach, The Houserockers, The Next, Dead Kennedys and numerous others.

• REAL TO REEL RECORDING STUDIOS

also *REMOTE RECORDING*

1170 Pearl St., Eugene, Oregon 97401

(503) 485-5977

Owner: Cliff Nagler

Engineers: Cliff Nagler, Hap Heubusch, David Harper.

Dimensions of Studios: 15' x 13' x 8'

Dimensions of Control Rooms: 15' x 12' x 8'

Tape Recorders: Ampex 350/354-4 4 track; Ampex ATR-100 2 track; Ampex ATR-700 2 track; TEAC TCA-43 4 track; Nakamichi 550 cassette 2 track.

Mixing Consoles: TEAC Model 5A, 8 in x 4 out.

Monitor Amplifiers: BGW 250D, Crown D-60.

Monitor Speakers: JBL 4311's, Advents.

Echo, Reverb, and Delay Systems: Orban stereo reverb, Eventide Clockworks Harmonizer H-910.

Other Outboard Equipment: dbx noise reduction (4 tracks), Orban parametric EQ, Bi-Amp graphic EQ, UREI compressor/limiters (2).

Microphones: Neumann U-87, AKG D-1000E, D-200E, D-140, D-190, D-2000E, Shure SM-57.

Instruments Available: Kawai studio upright piano, Hammond M-3 with separate Leslie, several guitars.

Extras: Refreshments, hi-speed cassette duplication, 24 hour restaurant 1 block away.

Rates: Call for information.

Direction: Real To Reel was developed as a commercial voice over studio with an abundance of creative flexibility for radio commercials and TV audios. Now we are up for just about any type of recording including music demos, multi-media productions, jingles, radio drama, and programming syndication. We plan to move to new, larger quarters this year and expand our track capability.

• RED DRAGON RECORDING

618 Shrader St., San Francisco, CA 94117

(415) 752-5750

Owner: Haight-Ashbury Community Radio (a non-profit org.).
Engineers: Richard Hanson, Conrad Corrao, Richard Chandler, Rob Waters, Larry Leight.

Dimensions of Studios: 12' x 18' x 8'

Dimensions of Control Rooms: 12' x 7' x 8'

Tape Recorders: TEAC A3340S 4 track; Crown 822 2 track; Pioneer RT-1050 2 track; TEAC AG-100 2 track; Akai CS-7020 cassette; Studer-Revox G-36 MKIII 2 track.

Mixing Consoles: Kustom 12, 12 in x 4 out; Shure MG-88, 6 in x 2 out.

Monitor Amplifiers: Sansui AU-717, Scott 299-D.

Monitor Speakers: JBL-4011, BIC Venturi Model "G."

Echo, Reverb, and Delay Systems: Spring reverb in Kustom SRM, echo possible through Crown 800 record amp.

Other Outboard Equipment: Dolby Model 101 NR unit, MXR compressor, Sony PS-T1 turntable, 52-point patchbay.

Microphones: Altec 655; AKG D-200E, D-190E, C-451EB; Shure 545, 565S, 555; E-V 636; Sony ECM 270.

Extras: Access to radio play for local artists and audio training for interested people.

Rates: \$10/hr commercial; \$5/hr community group.

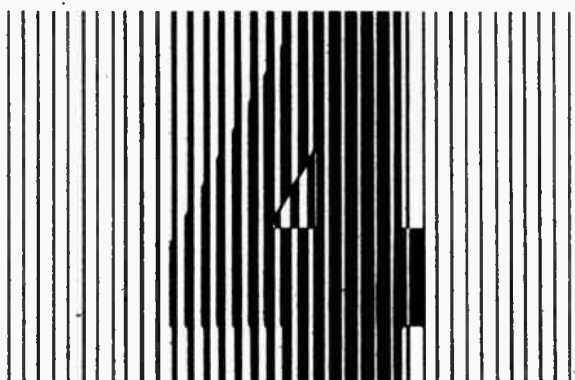
Direction: Organized in 1973 as an alternative media access facility, Haight Ashbury Community Radio produces news and features for Bay Area radio stations including KPFA, KPOO, KRE, and KSAN. We now have a 4-track recording facility in which we strive to provide professional equipment and personnel to the community in a non-sexist, non-racist environment.

• SILVER LABEL RECORDING

also *REMOTE RECORDING*

305 Melville, Palo Alto, CA

(415) 321-5776



Owner: Cherry Productions.

Studio Manager: Vince Zunino.

Engineers: John DiLoreto, M. Eng.

Dimensions of Studios: 17' x 11' x 9'

Dimensions of Control Rooms: 19' x 11' x 9'

Tape Recorders: Otari, MX5050 4 track; Sony TC-666D 2 track; Sony TC-355 2 track; BIC cassette deck T-3.

Mixing Consoles: Tascam 3, 8 in x 4 out.

Monitor Amplifiers: Yamaha.

Monitor Speakers: Auratone, Bose, Yamaha.

Echo, Reverb, and Delay Systems: Master-Room reverb, DeltaLab DL-2 Acousticcomputer, Roland reverb.

Other Outboard Equipment: UREI LA-4 compressor/limiter, MXR graphic EQ, dbx 155 noise reduction.

Microphones: Neumann U-87; Sennheiser MD 421, MKE 402; Shure SM-57; AKG D-1000E, others available on request.

Instruments Available: Steinway studio upright, Fender Rhodes electric piano, Roland jazz chorus 120 amplifier, Wasp synthesizer, conga and assorted percussion.

Extras: Custom digital synthesizer in development.

Rates: Call for rates. Block rates, student rates available.

Direction: Silver Label has produced sophisticated live recordings for many local musicians. Our studio demos have played on radio stations including KOME, KALX, KFJC, KZSU. Our distinctive label is commercially distributed. Stylistic flexibility is our specialty. Sample tapes provided on request.

• SOUNDCAPSULE STUDIOS

P.O. Box 6363, Tahoe City, CA 95730

(916) 583-1838

Owner: Michael D. Loomis.

Studio Manager: Michael D. Loomis.

Engineers: Michael D. Loomis.

Dimensions of Studios: 13' x 15'

Dimensions of Control Rooms: 8' x 15'

Tape Recorders: TEAC 3340S 4 track; Sony 640B 2 track.

Mixing Consoles: Tascam 5, 8 in x 4 out; Tapco 6200B, 6 in x 2 out.

Monitor Amplifiers: BGW 250E, 100.

Monitor Speakers: JBL 4313s.

Echo, Reverb, and Delay Systems: DeltaLab DL-2 Acoustic-computer digital delay, MICMIX Master-Room XL-305 reverb.

Other Outboard Equipment: Patch bay, Pioneer PL-516 turntable, access to outboard signal processors, dbx 155 noise reduction.

Microphones: Sennheiser MD421, Shure SM-58.

Instruments Available: Gibson electrics, MESA/Boogie amp, assorted percussion instruments.

Extras: Session musicians available, recreational facilities of Lake Tahoe nearby.

Rates: Negotiable.

Direction: This studio is in my home and grew out of my personal recording needs as I am a musician myself (15 years professional experience). I can presently accommodate small acoustic groups and/or low volume electric instruments. Although mainly involved in demo and audition tape production, SoundCapsule Studios is interested in any audio project you might have with an eye on the future. I'm always in search of more and better equipment to expand and update the studio's capabilities.

• SOUND CONSCIOUSNESS STUDIO

340 Monroe Dr., Palo Alto, CA 94308

(415) 948-0507

Owner: Phillip Greek.

Engineers: Phillip Greek, Jeff Hook.

Tape Recorders: TEAC 2340SX 4 track; Sony TC-570 1/4 track stereo; Pioneer cassette CT4141E; Nakamichi cassette.

Mixing Consoles: Custom board.

Monitor Amplifiers: Marantz 2220B.

Monitor Speakers: Modified Ultra Linears, with AKG K-141 and Sennheiser HD414 headphones.

Other Outboard Equipment: Yamaha analog delay Model E1010, dbx compatible noise reduction, Roland SH-5 studio synthesizer, RUS and spring reverb.

Microphones: AKG D1000E, Shure 545SD, Shure PE56D.

Instruments Available: Story and Clark upright grand (exc. tone), Rhodes piano, Roland synthesizer, RVS keyboard amp, Rogers drum set, a vast array of African and Brazilian percussion (Berimbau, Quica, Tombek, slit drums, congas, etc.), tubular bells, steel drum, tabla, glass harmonica (crystal glasses of 2 octave range).

Extras: Large outdoor patio and orchard, with ping pong and kitchen facilities.

Rates: Negotiable according to project. Tapes supplied.

Direction: A professional approach to super-clean solo or small group demo production. Specializing in expanded electronic music concepts, nature recording, and innovative recording techniques. Also experience in film making and film sound tracks.

• THE SOUND SERVICE

880 Second St., San Francisco, CA 94107

(415) 433-3674

Owner: David Dobkin, Steven Pinsky.

Engineers: David Dobkin, Steven Pinsky.

Dimensions of Studios: Studio A: 10' x 12'

Dimensions of Control Rooms: Studio A: 12' x 20'; Studio B (transfer room): 9' x 14'

Tape Recorders: (3) Ampex 440B's: (1) 4 track, (2) 2 track; Ampex 350 mono; Nagra 4S 2 track; Nagra 4.2 mono; Magna-Tech 436 mono film.

Mixing Consoles: Quantum 8P, 12 in x 4 out; Quantum 8A, 8 in x 4 out.

Monitor Amplifiers: McIntosh 30, SAE 32.

Monitor Speakers: JBL 4311.

Echo, Reverb, and Delay Systems: Orban.

Other Outboard Equipment: UREI filters, graphic EQs, phone patch.

Microphones: Schoeps Collettes with various capsules, assorted Sennheiser, AKG, and E-V dynamics, Swintek wireless.

Instruments Available: Slide whistle.

Extras: Great coffee and easy parking.

Rates: Film transfers \$30-\$35/hr; mono-2-track \$30/hr; 4-track \$35/hr.

Direction: We are a service facility for motion picture, television and audio/visual producers. Our original music library and extensive sound effects library make us a resource for other studios as well as agencies and producers. We also do extensive location recording for film and video producers. We are in the design stages of a video mixing and sweetening system. We specialize in the recording of voice tracks for film narration, radio/TV commercials and audio visual presentations.

• SOUND TECHNIQUES

also *REMOTE RECORDING*

5158 Adair Way, San Jose, CA 95124

(408) 356-3333—after 6 pm: 985-8022 ask for Marty or Mark

Owner: Martin McGuire, Mark Weldon.

Studio Manager: Martin McGuire.

Engineers: Martin McGuire, Mark Weldon.

Tape Recorders: (2) TEAC A-3340S 4 track; (2) TEAC A450 2 track; Sony TC-558 2 track; TEAC R-310 (1/2 track 15ips) 2 track; TEAC A-360S 2 track.

Mixing Consoles: Altec 1220 AC modified, 11 in x 3 out; Tapco 6100RB, 6100EB, 14 in x 1 out; (3) Gately SM-6, EQ, EK, 6 in x 2 out; Grommes G-7, 6 in x 2 out; (2) Grommes G-5, 5 in x 1 out.

Monitor Amplifiers: (4) Dynaco 416's; Crown DC-300A, D-60, D-75; (2) Dynaco ST70; (2) Dynaco MKIII's, ST120; Marantz Model 15; Harman-Kardon Citation 12; (2) Altec 771B bi-amps; Phase Linear 400.

Monitor Speakers: Altec 604E's, A7-500's (tri-amped with E-V T-350 supertweeters); Altec 816A, 815, 1221 cabs; (4) Custom built Altec 1221 cabs; Custom JBL front loaded horn cabs; Altec A7-800 cabs.

Other Outboard Equipment: UREI 529 1/3-octave graphic EQ; Altec 8050A real time analyzer with HP calibrated mic and pink noise gen.; (3) Crown VFX-2A dual-ch. filter x-overs; (2) dbx 118 NR units; dbx 155 4-ch. NR unit; (2) TEAC AN-60; Dolby NR units; (2) MXR 128 1/3-octave EQ's; Tapco 2200 1/2-octave EQ.

Microphones: Shure SM-58s, SM-57s; Unidyne III's, IV's; E-V RE-15s; Sony ECM 65Ps, ECM 33Fs, 33 Ps; Sennheiser MD421.

Instruments Available: Custom Les Paul, 62 Melody Maker w/DiMarzio's, Guild D-25, Aria 6-string, Fender Rhodes piano, Peavey vintage amp, Ludwig 10 piece maple drums, Takamine F-360S.

Extras: Specializing in sound reinforcement and remote 4 track recording.

Rates: Flexible, \$10-\$25/hr or bulktime discounts. Remotes or P.A. on location \$125 minimum.

Keyboardists!

Don't play round and round—This is the only place totally dedicated to keyboards...

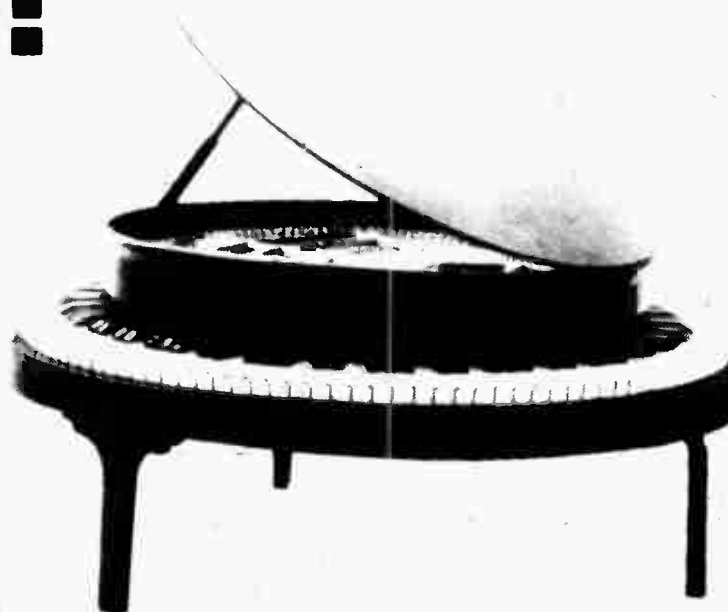
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ASSEMBLY HIGHLIGHTS:

NJ Machine Labeler Pony Pacer Model 160 - 18 Automatic King Winders Model 760 - 6 Manual King Winders Model 650 - 49 8-track Winders and Toasters - 24 8-track Electro Splicers - Scandia Cryovac System 8 Track Sleever Wrapper - Heins-Ilsemann D28 Bremen Type K2M3 Box Packaging - Scandia Cryovac Model 607 Cassette Packaging - Scandia 8-track Shrink-wrapper with heat tunnel - U.S. Packaging - Schjedahl and Weldt on Heat Tunnel A70 - Large Cryovac and Heat Tunnel "L" Sealer. Apex Printer Single Color - 2 Eastern Marking Cassette Printers - 500' APC Conveyor 300' Gravity Rollers - Baler and Lots More.

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MASTERING:

Tape Transport Ampex 440 1/4" - Tape Transport MCI 1" 8-track - Scully 1/4" with Electronic Colby 330 Tape Duplicating Units - Tape Transport 3M Closed Loop 8-track - 2 Dolby 330 Units Console, Quad Eight Board - Transport Deck MCI 1/4" with Elec-

tronics Noise Filters - Noise Reduction - Processors - Reduction Units - Turn Tables - Speakers - Timers - Duplicators, Etc.

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One Hallidie Plaza, Suite 701 - San Francisco, CA 94102
Telephone: (415) 981-6941 or (415) 820-2357 Telex: 340924

Direction: Sound Techniques is primarily a sound reinforcement company but has always provided a remote recording service. Sound Techniques also specializes in tape recorder, amplifier, studio and sound equipment repair and calibration. Room frequency response, EQ charts for studios or concert halls prepared. Special acoustic problems examined and solved.

• **STAR MOUNTAIN STUDIO**

also REMOTE RECORDING

P.O. Box 114, Bodega Bay, CA 94923

(707) 875-9925

Owner: Moses Moon.

Studio Manager: Elm Bordner.

Engineers: Elm, One-Heart, Dan, and Paul.

Dimensions of Studios: A: 20' x 30'; B: 12' x 16'.

Dimensions of Control Rooms: 12' x 10'.

Tape Recorders: TEAC 3340S 4 track; Otari 5050SX 2 track; Ampex PR-10 2 track; Stellavox single track with film sync; Advent cassette.

Mixing Consoles: TEAC Model 5, 8 in x 4 out; Tapco 6600, 6 in x 2 out; Ampex PR-10, 4 in x 2 out.

Monitor Amplifiers: BGW-100, McIntosh stereo, Heath 4-channel.

Monitor Speakers: JBL 4311, Altec-Lansing A-7.

Echo, Reverb, and Delay Systems: Echoplex, Orban/Parametric EQ, TEAC, Sound-On-Sound.

Other Outboard Equipment: dbx, Dolby A, both 4-channel; Orban parametric EQ, 621B 2-channel.

Microphones: E-V RE-20s, Sony ECM-21, AKG C-60s, Shure 540s, Sennheiser 402s, Sescorm direct boxes.

Instruments Available: Acoustic piano, bass, and guitar, electric bass, Ludwig traps.

Extras: Complete facilities for theatrical sound, PA, and disco. Remote recording and film sound a specialty. Video available on special request. Hot tub, kitchen, overnight available.

Rates: Full studio: \$15/hr, other rates are variable but cheap.

Direction: We've been serving the needs of North Coast musicians since 1972. Our setting amid the tall trees is rustic but comfortable, and our schedule is wide open. Our philosophy is service to the musician, and lack of money doesn't mean you're not welcome at Star Mountain. Give us a call, and let's get started!

• **STUDIO IV RECORDINGS**

29468 Ruus Rd., Hayward, CA 94544

(415) 782-2177

Owner: Dwain Vigil.

Studio Manager: Wendy Sawyer.

Engineers: Dwain Vigil.

Dimensions of Studios: 22' x 12'.

Dimensions of Control Rooms: 15' x 18'.

Tape Recorders: TEAC 3340S 4 track; TEAC 330S 2 track; TEAC cassette A-400 2 track.

Mixing Consoles: TEAC 2 MB20 meter bridge, 6 in x 4 out.

Monitor Amplifiers: Kenwood KA-9100.

Monitor Speakers: Auratone Sound Cubes, custom monitors.

Other Outboard Equipment: MXR equalizer.

Microphones: Shure.

Instruments Available: Complete drum set, piano, Rhodes electric piano, acoustic guitars, bass, and percussion accessories.

Extras: Photography, producing and publishing.

Rates: Call for rates.

Direction: We offer projects from demo work through record pressing and publishing.

• **SUNSHINE WIZARD PRODUCTIONS**

also REMOTE RECORDING

7935 Fremont Ave., Ben Lomond, CA 95005

(408) 336-2494

Owner: Errol G. Specter.

Studio Manager: Errol G. Specter.

Engineers: Errol G. Specter.

Dimensions of Studios: 14' x 12'.

Dimensions of Control Rooms: 5' x 8'.

Tape Recorders: Akai GX-400 SS 4 track; TEAC A-106 cassette 2 track.

Mixing Consoles: Roland KM 6A, 6 in x 2 out.

Monitor Amplifiers: Gibson Thor.

Monitor Speakers: Gibson Thor.

Echo, Reverb, and Delay Systems: Roland analog echo DC 10.

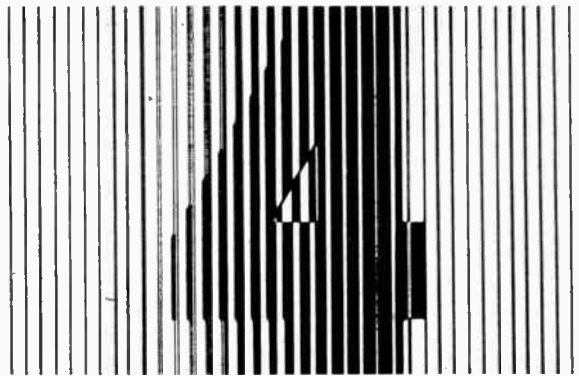
Microphones: Shure SM-57s.

Instruments Available: Micro Moog, ARP 2600, Korg MS 20, Oberheim digital sequencer.

Extras: A lot of Sunshine Wizardry, electronic musician, the Sunshine Wizard himself.

Rates: \$15/hr.

Direction: We are a very small operation, but viable for musicians who want very close and personal attention. Our first elec-



tronic album will be produced the first quarter of 1980, hopefully leading us to a point of being able to help artists who are struggling to find their place in the music world. We also have strong desires to produce music for video and movies which lend themselves to our style of music. We are useful to those who need time to pay for the services.

• **TELEMATION PRODUCTIONS, INC.**

also REMOTE RECORDING

1200 Stewart Street, Seattle, WA 98101

(206) 623-5934

Owner: Telemation, Inc.

Studio Manager: Peter B. Lewis.

Engineers: Peter B. Lewis, Susan McArthur.

Dimensions of Studios: 40' x 60' x 20'

Dimensions of Control Rooms: 20' x 30' x 9'

Tape Recorders: Ampex 351 2 track; Ampex 351 full-track; Scully 280-B 2 track, MCI JH-110 2 track; Ampex 351 4 track.

Mixing Consoles: Speck 800C, 16 in x 8 out.

Monitor Amplifiers: BGW, McIntosh.

Monitor Speakers: Altec 9844-A.

Echo, Reverb, and Delay Systems: Stereo EMT, Clover (spring type).

Other Outboard Equipment: (2) Ashly limiters; Orban parametric EQ, Wallensak cassette, Sony ¼" video cassette, IVC ½" video cassette, Orban D'Esser, SMPTE time code reader.

Microphones: AKG 414As; E-V RE-16, RE-20s.

Extras: Full audio service including pre-production consultation, cassette, and reel-to-reel duplication, location recording, talent search, sound mixing for video, music scoring, sound effects.

Rates: Audio Rec, edit mix: \$55/hr; Audio dubbing: \$40/hr; Audio w/video playback (¼" or ½") \$75/hr; Audio w/1" video playback (Sony BVH 1000): \$105/hr.

Direction: Telemation offers complete production and post production video featuring CMX computerized editing, film transfers, duplicating, and the audio services mentioned above. We are installing a micro-processor based SMPTE interlock audio/video system for video tape sound mixing.

• **TRANSMEDIA, INC.**

also REMOTE RECORDING

445 Bryant St., San Francisco, CA 94107

(415) 495-REEL

Owner: David B. Adams.

Studio Manager: David B. Adams.

Engineers: David B. Adams, Clifford Foote.

Dimensions of Studios: A: 15' x 10'; B: 25' x 30' under construction.

Dimensions of Control Rooms: A: 10' x 15'; B: 20' x 15' under construction.

Tape Recorders: Revox A77 2 track; Tascam 40-4 4 track; (3) Ampex full track; Akai ¼ track; (5) full track cartridge machines.

Mixing Consoles: TEAC Model 3, 16 in x 4 out; RCA (stand by) 76B2, 6 in x 2 out.

Monitor Amplifiers: Fisher 400.

Monitor Speakers: A: JBL 4311, B: Fisher ST 750.

Echo, Reverb, and Delay Systems: Fairchild dynamic reverb, tape loop echo.

Other Outboard Equipment: UREI, Soundcraftsmen EQ's; UREI compressors, LA3A's, Pioneer turntable; Dorough audio processor, PL 112D, complete slide chains and film projection for TV or movie sound tracks.

Microphones: Sennheiser MD-421s; Electro-Voice 668; Calrad 10-6s, DM-21.

Extras: Limo service for ad agency personnel. Kitchen facilities, crash pad for late nite sessions. Complete talent agency on premises.

Rates: \$40/hr (Studio A)

Direction: Directed exclusively at the advertising industry and its related fields. We are "producers" not simply a recording facility. Some of our regular clients include: The Record Factory, Taco-Bell, Long's Drugs, Phillipine Airlines, Glorietta Foods, and The Mutual Radio Network. Heavily into broadcast syndication, we

have created and successfully marketed shows ranging from 5-minute daily comedy shows to full length 3-hour specialty format programs. Studio B will be an 8-track music studio—scheduled for completion in March 1980.

• **WALKERSOUND**

1874 Carlotta Drive, Concord, CA 94519

(415) 686-4347

Owner: David L. Hodtwalker.

Studio Manager: David L. Hodtwalker.

Engineers: David L. Hodtwalker.

Dimensions of Studios: 14' x 16'.

Dimensions of Control Rooms: 4' x 8'.

Tape Recorders: TEAC/Tascam A3340S 4 track; TEAC/Tascam A3300SX-2T 2 track; TEAC/Tascam A450 cassette 2 track.

Mixing Consoles: Tascam Model 10, 12 in x 4 out, quad panning.

Monitor Amplifiers: Crown DC 300A, Dyna ST70 (2), Marantz 2270.

Monitor Speakers: Altec Lansing coax 15" in Botec cab's w/Herald Piezo tweeters, Auratone 5C Super Sound Cubes, JBL D130 w/Altec/H-811B horns.

Echo, Reverb, and Delay Systems: Tapco 4400, Fender.

Other Outboard Equipment: dbx 154, Dyna Pas ZX preamps.

Microphones: AKG D1000E, Shure 545's, various Shure and Electro-Voice.

Instruments Available: Fender bass and guitar amps, spinet piano, Hammond C3 w/Leslie, Micro Moog.

Extras: Friendly support, creative ideas, lead sheets and arrangements, musicians.

Rates: \$15/hr, block time available.

Direction: I like to work with artists and groups wanting good quality demos for all applications. I'm moving more into commercials and jingles but I specialize in producing demos of material for song contests, publishing contests, etc.

• **WELLESOUND**

also REMOTE RECORDING

2935 Judah, San Francisco, CA 94122

(415) 681-9181

Owner: Rob Welles.

Studio Manager: Rob Welles.

Engineers: Rob Welles, Alan Lam.

Dimensions of Control Rooms: 10' x 12'.

Tape Recorders: TEAC 3340 4 track; TEAC A3300 SX2T 2 track; Superscope CD330 cassette 2 track.

Mixing Consoles: Tascam 3, 8 in x 4 out; adding Tascam 2A soon.

Monitor Amplifiers: Dynaco stereo 400, Yamaha P2050.

Monitor Speakers: Klipsch La Scala, AR-14.

Echo, Reverb, and Delay Systems: Sound Workshop 242C.

Other Outboard Equipment: dbx 154, MXR dual ten & dual fifteen graphic EQs.

Microphones: Shure, Sennheiser, AKG.

Instruments Available: ARP 2600 (programmer available).

Extras: Human concern and great coffee.

Rates: Please phone for rates.

Direction: We are starting construction on our first studio. By the time this is published, completion will be imminent. Both rehearsal and recording time will be available. Watch for our half-priced opening rates.

• **WESTWAY RECORDING**

also REMOTE RECORDING

1226 S.W. 18th Ave., Portland, OR 97205

(503) 226-1940

Studio Manager: Bill Stevens.

Engineers: Lee McCormick, Bill Stevens.

Dimensions of Studios: A: 11' x 17'; B: 12' x 20'.

Dimensions of Control Rooms: A: 11' x 7'; B: 20' x 20'.

Tape Recorders: Ampex 440, (2) full track, (3) 2 track, (1) 4 track; MCI JH110, (1) full track, (2) 2 track; Akai PRO 1000; Wollensak 2570 AV; Magnasync 3116-E-2 16mm insert rec./repro.; Wollensak 2770-A; high speed cassette duplicator.

Mixing Consoles: Audionics 100A, 12 in x 4 out; Custom built, 10 in x 2 out; TEAC Model 5, 8 in x 4 out.

Monitor Amplifiers: Spectra Sonics.

Monitor Speakers: Altec, Klipsch.

Echo, Reverb, and Delay Systems: AKG BX10.

Other Outboard Equipment: dbx both studios.

Microphones: (2) Sennheiser 441s; Neumann U-47, U-87, U-60; Sennheiser shotgun.

Rates: Studio: \$30/hr; editing: \$20/hr; mixing: \$25/hr; 16mm sound transfer: \$35/hr.

Direction: Westway's primary direction is in the area of broadcast production—radio commercials and audio for TV commercials. Westway also produces complete slide, audio/visual presentations and film soundtracks.

Ready to record?



DUSK RECORDING STUDIOS, 2217-A The Alameda, Santa Clara 95050/Telephone (408) 248-3875

When Larry Shamus of Dusk Recording Studios, in Santa Clara was ready, he came to Alco Pro-Sound.

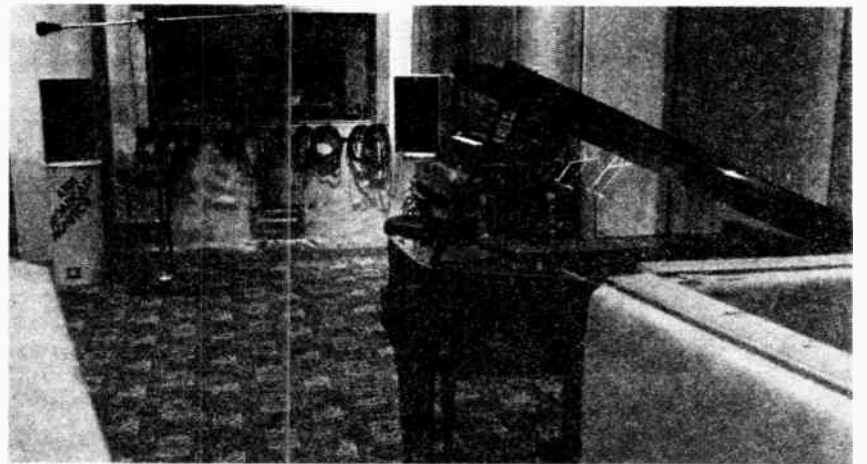
We helped him put together a half-inch eight track studio, selecting components from the many lines of pro-audio gear available at Alco.

As Dusk expanded, we continued to assist in the constant upgrading of their equipment.

Last month, with the addition of a new MCI 2-inch machine (with the Auto Locator III), Dusk went 16 track.

Dusk Recording Studios is just one of the success stories we helped write. We'd like to help you write yours.

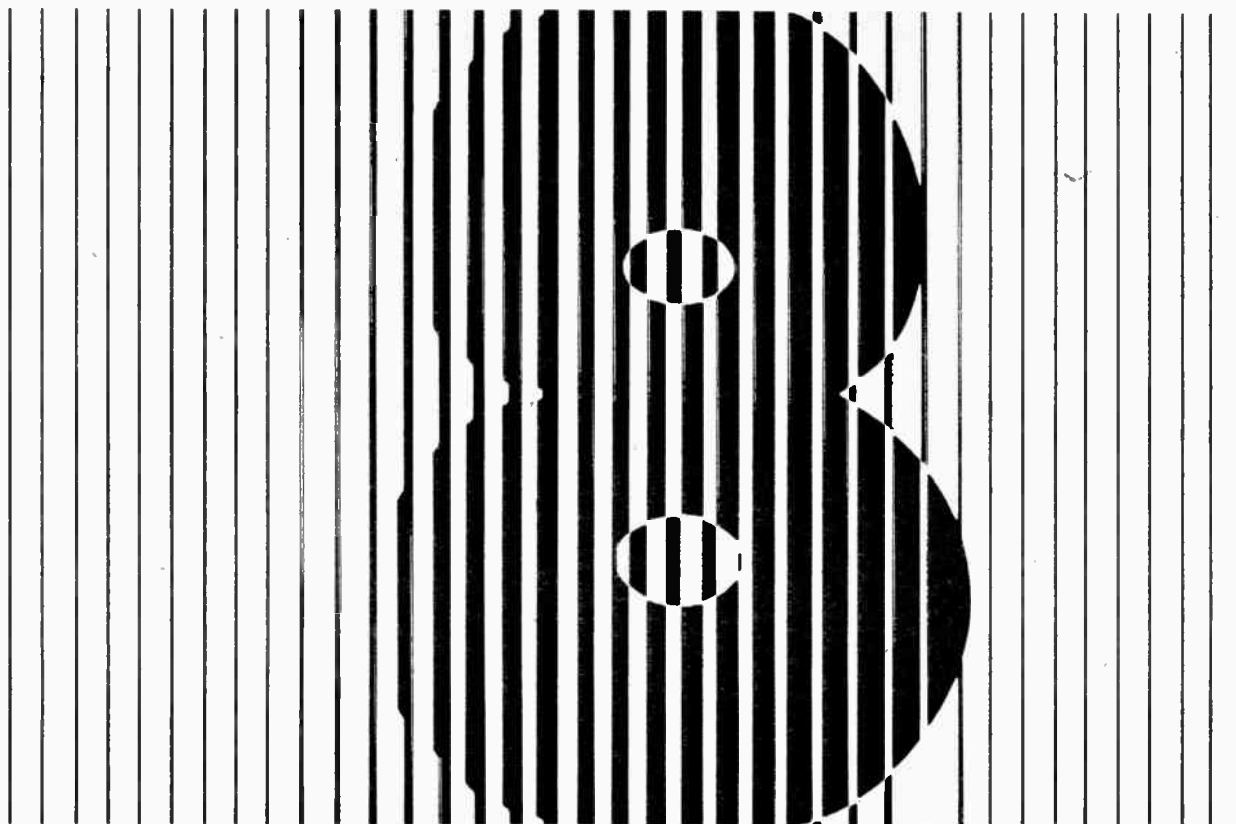
Call Ron Timmons at 297-7111, ext. 271. He can arrange financing and leasing.



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•• AAA/TRIANGLE RECORDING STUDIO

4230 Leary Way, N.W., Seattle, WA 98107
(206) 783-3889

Owner: Jack Weaver.

Studio Manager: Jack Weaver.

Engineers: Eric Betten, Jack Weaver.

Dimensions of Studios: 5 sided—16' x 24' x 28' x 14' x 18', with 12' ceilings.

Dimensions of Control Rooms: 16' x 10' x 12' x 14', with 12' ceilings.

Tape Recorders: Scully 284-8 8 track; Revox A-77 2 track; Ampex 601 mono; Nakamichi 550 cassette.

Mixing Consoles: Catalina C-12, 12 in x 12 out.

Monitor Amplifiers: Crown D-60's, D-150's, D-300's, Dynaco Stereo 70's.

Monitor Speakers: UREI 813's, Auratones (control room); Dahlquist DQ-10's, (studio room).

Echo, Reverb, and Delay Systems: Plate reverb, Rcland Chorus Echo.

Other Outboard Equipment: (4) UREI parametrics, (2) UREI graphics, (3) UREI LA-3A's, (2) Symetrix gates, (3) Symetrix parametrics, Altec tube compressor, Langevin EQ, Eventide Harmonizer, Eventide Instant Flanger, Eventide Omnipressor, UREI 1/3-octave.

Microphones: AKG 414 EB's; Beyer M69's, 160's, 260's, 500's; Sennheiser 421's; E-V RE-20; Uni-Sync direct boxes; FRAP.

Instruments Available: Yamaha grand piano, pre CBS Telecaster, Oberheim 4-voice synthesizer, various instrument amplifiers.

Extras: Ivie Real Time Analyzer.

Rates: 8 track: \$30/hr; 2 track: \$25/hr.

Direction: Our control room was designed using principals of the LEDE technique. Put that together with the UREI 813 Time Aligns and you'll be accurately hearing what's on your tape. Also, our 5-sided studio room sounds great and is considered one of the best around. Since we opened our doors in April we're quickly becoming the place to do quality eight-track in Seattle and lately we've been drawing work from outside the state. Feel welcome to drop by and see the facilities and meet the people at Triangle.

•• ARMY STREET STUDIOS/B.S.U. PRODUCTIONS

also REMOTE RECORDING

P.O. Box 31425, San Francisco, CA 94131

(415) 285-0952

Owner: Jim Keylor.

Studio Manager: Lester Gass.

Engineers: Jack May, Jim Keylor, Jim Alcivar, Jamie Dee.

Dimensions of Studios: 20' x 25'.

Dimensions of Control Rooms: 10' x 12'.

Tape Recorders: Otari MX 5050 8 track and 2 track machines.

Mixing Consoles: Soundcraft Series II, 16 in x 8/16 out.

Monitor Amplifiers: Crown DC 300.

Monitor Speakers: JBL 4311, Auratones, Ampex.

Echo, Reverb, and Delay Systems: Orban Parasound reverb; Binson Echorec; analog echo, Eventide Phasers.

Other Outboard Equipment: dbx noise reduction 158; dbx comp/limiter; UA valve limiters; JREI graphic EQ; Ravisound Vocoder.

Microphones: Sennheiser 441s, 421s, 409s; AKG 414; Neumann KM-84; Shure; E-V.

Instruments Available: Fender Jazz Bass, Fender Strat, Gibson Melody Maker, synthesizers, various rock and roll gear.

Extras: Full production available; studio players.

Rates: \$20/hr at 8 hr; \$25/hr at 7 or less; inquire for full production bulk rate.

Direction: Dead Kennedys, Push Ups, Pink Section, Tuxedo Moon, Mutarts, V.S. K.G.B., Mumbus, Offs, VIPS, Symptoms, Bandaloons, Urban Action, Bruce Stevens, Blue Cheer, Dick Peddicord, Zeros, Filmore Streets, Urge, Crime, Contractions, Mick Mitchell Group. Philo: shipped platinum records.

•• ASTRAL SOUNDS RECORDING

Suite 482, Reynolds Circle, San Jose, CA 95112

(408) 294-5153

Owner: Jeff Tracy.

Studio Manager: Jeff Tracy.

Engineers: Jeff Tracy, Briar Ware.

Dimensions of Studios: 28' x 18' x 12'.

Dimensions of Control Rooms: 18' x 12' x 12'.

Tape Recorders: TEAC/Tascam 80-8 8 track; TEAC 3340 4 track; Dual 901 stereo cassette; TEAC 350 stereo cassette.

Mixing Consoles: TEAC/Tascam Model 5A, 8 in x 4 out; TEAC Model 1, 8 in x 2 out.

Monitor Amplifiers: ESS 500 watt, Toshiba.

Monitor Speakers: ESS AMT 1's.

Echo, Reverb, and Delay Systems: Tapco 4400 stereo reverb, MXR digital delay.

Other Outboard Equipment: Moog parametric, Symetrix CL100 limiter, MXR/Haeco limiters, 9-band stereo EQ, Sennheiser and Koss headphones.

Microphones: Altec, Beyer, Electro-Voice, Sennheiser, Shure, Sony.

Instruments Available: Acoustic piano, drums, bass, assorted percussion.

Extras: Mood lighting, guitar amp, Echoplex, MXR flanger, Boss Overdrive, Cry Baby, Morley volume pedal, Boss Tones, coffee and tea, lead sheets available, musicians available.

Rates: \$20/hr, block rates available.

Direction: We are flexible. Our aim is for Astral Sounds to be the most affordable, most comfortable 8-track studio for you to create in. Before you make a final decision give us a call or drop by.—Looking forward to working with you.

•• AUDIO RECORDING INC.

also REMOTE RECORDING

2227 5th Ave., Seattle, WA 98121

(206) 823-2030

Owner: Kearney W. Barton.

Studio Manager: Kearney W. Barton.

Engineers: Kearney W. Barton, Maggie Murphy.

Dimensions of Studios: 40' x 45' x 18'; 12' x 19' x 18'.

Dimensions of Control Rooms: 17½' x 13½' x 16'.

Tape Recorders: Scully 284 8 track; Ampex MR70 4 track;

Ampex (3) 351-2 2 track; Ampex 300-2 2 track; Sony 770-4 (¼) 2 track.

Mixing Consoles: Langevin custom, 24 in x 8 out; in-house custom portable for location, 28 in x 4 out.

Monitor Amplifiers: Dynaco stereo 70's.

Monitor Speakers: Altec A7-500's, Altec 604E's.

Echo, Reverb, and Delay Systems: Live chambers (3).

Other Outboard Equipment: Noise reduction.

Microphones: Neumann U-47s, M-49s, M-269s, U-67s; Sony C-37A; Electro-Voice 655, 666; Altec M-11.

Instruments Available: Grotrian-Steinweg 7'3" concert grand piano, Rinkytink piano, Hammond C-3 organ, ARP synthesizer.

Rates: 8 track: \$50/hr, add \$10 Sundays and holidays. 4 track: \$40/hr; 2 track: \$32/hr; location add \$10 each.

Direction: Several Gold records in Top 40, country and jazz; recorded 15 symphonies and major classical works, 32 operas in NW region. Numerous award-winning commercials. We believe in a relaxed studio atmosphere, and a casual approach so creativity can function without ego hang-ups or nervousness.

•• AUDIOS AMIGOS

1411 6th Ave., San Francisco, CA 94122

(415) 685-7390

Owner: Jim Renney.

Engineers: Jim Renney.

Dimensions of Studios: 23' x 20'.

Dimensions of Control Rooms: 12' x 8'.

Tape Recorders: Tascam 80-8 w/dbx and VSO 8 track; Tascam 70H2 w/dbx 2 track; TEAC 6100 w/dbx 2 track; TEAC 3340S w/dbx 4 track; Sony 651 2 track; Sony 152SD cassette.

Mixing Consoles: Soundcraft Series II, 16 in x 8 out, with sweep EQ on all inputs.

Monitor Amplifiers: Altec bi-amped.

Monitor Speakers: Studio: JBL 4332 bi-amped, control room: JBL L-65, Auratones.

Echo, Reverb, and Delay Systems: (2) analog delay lines, vocal doublers, variable tape delay, echo, spring reverb system.

Other Outboard Equipment: Symetrix noise gates, dbx 160 limiter/compressors, UREI LA3A's, (8) 10-band graphic EQ's, turntable, stereo cue and echo systems, patch programmable synthesizer, oscilloscopes, variable speed control for 8 track.

Microphones: Over 50 to choose from: Neumann U-47s, U-87s, KM-83, 85, KM-56s, SM-2 stereo; AKG C-12, C-60s, C-24 stereo, 451s, 414; Telefunken Elam 251; Sony C-37A, C-22; Shure SM-53s, 56s; RCA 77DX; E-V; MB and direct boxes.

Instruments Available: Yamaha C-3 conservatory grand piano, Fender Super Reverb amp, Fender Rhodes piano, Fender Stratocaster guitar, Martin 00018.

Extras: Sun deck, grocery store next door.

Rates: 8 track: \$25/hr, 2 and 4 track: \$20/hr, editing \$20/hr.

Direction: Master quality work at a reasonable price. Why take a chance? We have the facility and staff to get the job done right. The studio has a relaxed atmosphere and the engineer is experienced, competent and easy going. Find out why so many of the Bay Area's best are taking their projects to Audio Amigos.

•• BAY RECORDS

also REMOTE RECORDING

1516 Oak St., Suite 320, Alameda, CA 94501

(415) 865-2040

Owner: Michael Cogan.

Studio Manager: Michael Cogan.

Engineers: Michael Cogan.

Dimensions of Studios: 30' x 40'.

Dimensions of Control Rooms: 18' x 12'.

Tape Recorders: Ampex MM1000-8 8 track; Ampex AG350-2 2 track; Sony 854-4S 4 track.

Mixing Consoles: Tascam Model 10, 8 in x 4 out (plus 8 out, highly modified).

Monitor Amplifiers: McIntosh MC-60.

Monitor Speakers: JBL 4311.

Echo, Reverb, and Delay Systems: Spring reverb.

Other Outboard Equipment: dbx 160 compressor, SAE graphic, Metrotech graphic.

Microphones: Neumann U-87s; AKG D224E, C451E; Beyer M260; E-V RE-15, etc.

Instruments Available: Grand piano.

Extras: 2 isolation booths.

Rates: \$30/hr plus tape in the studio. On location 8 track remotes: \$800 per day, \$1500 for a weekend. 1000 LPs from your tape and artwork for \$2600 including color covers, everything.

Direction: We will be upgrading to 16 tracks this spring. Send us your name and address and we will put you on the mailing list for our newsletter for further information. Since we are a record label (we have produced 19 LP's to date on our own label), we specialize in doing complete album packages. We are also an excellent demo studio. Our rooms were originally built as a radio station in 1947 and our main studio remains one of the best rooms acoustically in the Bay Area.



Bay Sound Reproduction
Oakland, CA

•• **BAY SOUND REPRODUCTION**

5 Yorkshire Drive, Oakland, CA 94618
(415) 855-4885

Owner: Glenn Oey and Gene Mick.

Studio Manager: Glenn Oey, Gene Mick.

Engineers: Glenn Oey, Gene Mick.

Dimensions of Studios: 30' x 19'.

Dimensions of Control Rooms: 16' x 14'.

Tape Recorders: Otari MX 5050 8SD 8 track; Otari MX 5050 2SD 2 (1/2) track; Otari MX 5050 QXD 4 track; Nakamichi cassette 700II 2 track; Nakamichi cassette 550 2 track.

Mixing Consoles: Soundcraft Series II, 16 in x 8 out. (All inputs have 4-band equalizers with sweepable frequencies.)

Monitor Amplifiers: Nakamichi 620 (100 watts) and 420 (50 watts). Headphone cue Marantz 4070 (35 watts).

Monitor Speakers: JBL 4311 (flush mounted in soffit), Auratone, ADS 710 and 2001.

Echo, Reverb, and Delay Systems: MXR digital delay (w/2 cards) and Orban/Parasound 111B dual channel reverb, DeltaLab DL-2 Acousticcomputer.

Other Outboard Equipment: (2) UREI LA-4 comp/limiters, Orban stereo synthesizer, UREI 1176 peak limiter, dbx 160 comp/limiter, Orban 245E stereo synthesizer, ADR Scamp S-23 pan effect, ADR Scamp F-100 dual noise gates, 12 channels of dbx noise reduction, SAE 2700 1/2 octave graphic equalizer, SAE 1800 parametric EQ, Phase Linear 1000 autocorrelator, Nakamichi 610 control pre-amp, Ivis spectrum analyzer, electronic metronome, patchbay.

Microphones: Beyer 260, 500 (ribbons); Sennheiser 409, 421s; Shure SM-57, SM-58, SM-81s; AKG 501, 505; Neumann KM-84s, new U-89; Nakamichi CM-300s; Electro-Voice RE-15; FRAP F-100 guitar pick-up; Countryman; Troupier Uni-Sync & Sescam direct boxes.

Instruments Available: Martin OGD18 and Epiphone Zephyr guitars, acoustic piano (upright), 3-piece Ludwig drums, Spectra-sound chimes, Indonesian Angklung, MESA/Boogie amp with JBL speaker, FRAP guitar pick-up, Oberheim 4-voice synthesizer (the Oberheim is the only item for which there is an extra charge).

Extras: Waiting lounge with darts and video games, free coffee and quiet garden outside.

Rates: 8 track: \$25/hr, 4 track: \$20/hr, 2 track \$17/hr, all rates include everything but cost of tape. Also possible to rent tapes. Special rates are available for block booking. One hour free set-up. Excellent facilities for recording and mixdown.

Direction: Tye, Stranger, Verse, Hot Cider, Nine Lives, We Are We, XYZ, New Critics, Zoogz Rift and his Micro-Mastodons (album), Cheyenne, Cliff Ayers (producer), Lilliput Players, etc. Designed by acoustic consultants Pacietti & Lewitz Associates and built with much tender lovin' care, Bay Sound's facilities are situated in the North Oakland Hills off highways 24 and 13. It is important that we work in harmony with our clients to create a relaxed and productive environment for recording. We are constantly improving and upgrading our equipment and expect to be more than 8 tracks in the near future. It is worth your time and energy to give us a call if you're interested in recording.

•• **BEGGARS BANQUET RECORDING STUDIOS**

also REMOTE RECORDING

7736 Elphick Rd., Sebastopol, CA 95472
(707) 823-7185

Owner: Warren Dennis.

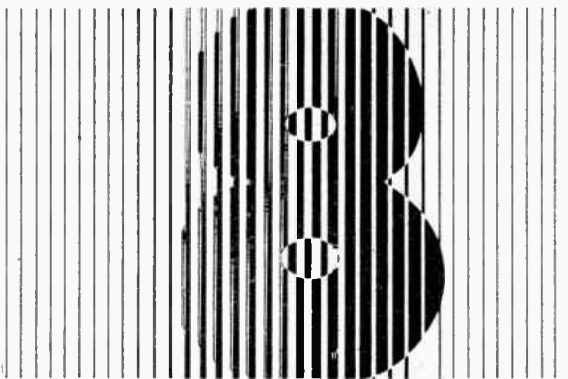
Studio Manager: Warren Dennis.

Engineers: Warren Dennis.

Dimensions of Studios: 650 sq. ft. 24' x 25'.

Dimensions of Control Rooms: 10' x 15'.

Tape Recorders: (2) Tascam 80-8 w/dbx DX-8 noise reduction, 8 track; Tascam 40-4 w/dbx DX-4 noise reduction, 4 track; Tascam 25-2 w/dbx noise reduction, 2 track; (2) Aiwa 6550 Dolby cassette decks; Sony TCK-75 3 head Dolby cassette deck; Sony reel to reel; Advent 201 Dolby cassette.



Mixing Consoles: Sound Workshop 1280B w/Super EQ, 12 in x 8 out; also Tapco 6100 RB 6 x 2 mixer. By March 80—24 x 16 capability with two 1280-B "synched" together.

Monitor Amplifiers: Nikko Alpha I stereo power amps 220 watts /side, Symetrix HA-10 headphone amplifier.

Monitor Speakers: JBL 4311s, JBL L-100s, Auratones, 10-pr. AKG 140 earphones, 4-pr. Sennheiser.

Echo, Reverb, and Delay Systems: Korg multiple-head tape loop delay system, Tapco 4400 stereo reverb w/EQ 4-channel tape delay, Marshall Time Modulator (March 80).

Other Outboard Equipment: Eventide Instant Flanger, UREI LA-4 compressor/limiter, dbx 162 stereo compressor/limiter, (2) Bi-Amp stereo 10-band graphic EQs, electronic metronome, Auraphase stereo pre-amplifier, Peterson strobe tuner, MXR Phase 100, Sony PST2 direct drive turntable w/Stanton cartridge.

Microphones: Sennheiser 441, 421; AKG D224Es double diaphragm, D-202Es double diaphragm, D-200s double diaphragm; Shure SM-57s.

Instruments Available: Yamaha UDI acoustic piano (beautiful!), full set of Slingerland drums w/Zildjian cymbals, Gibson L9-S "Ripper" bass guitar, Fender Rhodes 73 piano, Korg 3100 synthesizer (at extra cost), Gibson Les Paul guitar, assorted percussion instruments, Roland Cube 60 studio amp.

Extras: Would you believe indoor basketball? Beautiful country air and view, complete production assistance, career counseling. All of my musical talents and experience at no extra charge. I would be more than happy to play on your project.

Rates: \$18/hr plus tape. Bulk rates available. Also special rates for "spiritual" projects. Mobile rates upon request.

Direction: In the 3 years since its inception, Beggars Banquet has continued to put out products that defy the rate, the location, and the format. The tapes sparkle. The atmosphere is relaxed but efficient. The attitude is: professionalism, honesty, and attention to all necessary details. The experience satisfies any production needs and most performance requirements with little or no additional cost. Beggars Banquet is what the name implies. A quality studio, that delivers a quality product, in a friendly environment, and for the most reasonable rate possible. With the recent purchase of additional machinery and expansion of the board capability, the studio hopes to be fully 16 track operational by March 1980. Call and arrange a casual appointment to look things over and hear some of the quality work this studio is putting out! (We also compose, produce, and record jingle advertisements.)

•• **ROBERT BERKE RECORDING**

(415) 661-8316

Owner: Robert Berke.

Studio Manager: Joe Hunter.

Engineers: Joe Hunter, Mark Escott, Robert Berke.

Dimensions of Studios: 10' x 16'.

Dimensions of Control Rooms: 12' x 15'.

Tape Recorders: Otari 7800-1" w/full function remote control 8 track; Otari 5050 QXHD 4 track; Sony 854-4S 4 track; Scully 280B w/servo and varisync (3) 2 track; Akai 760D cassette recorders (2) 2 track; Arai 6900 cassette recorders 2 track.

Mixing Consoles: Audiotronics 110-8, 16 in x 8 out.

Monitor Amplifiers: BGW 750, Crown D-60 (3).

Monitor Speakers: Altec 604 w/UREI crossover and horn, JBL 4311, Auratones.

Echo, Reverb, and Delay Systems: Master-Room, Orban, Eventide Harmonizer H-949.

Other Outboard Equipment: Equalizers: UREI 530 (2), UREI 539 (2), UREI 527-A, SAE 2700; UREI 565T filter set; UREI 964 digital metronome; UREI 1176 LN limiters (2), UREI LA-4 compressors (4); Eventide H-949 Harmonizer; Inovonics noise suppressors (2); Orban 516 EC sibilance limiters; dbx noise reduction systems, Technics SL-1400-SL turntables.

Microphones: Neumann U-87s, KM-84s; Shure SM-7; Electro-Voice RE-20; Beyer M-500; Sony ECM 54P; Sennheiser 421 MD.

Rates: 2, 4, 8 track recording and mixing: \$30/hr. Edit, music search, transfer, and demo voice recording: \$25/hr.

Direction: Robert Berke Recording is a fully equipped audio production facility specializing in media and commercial sound track production. The studio is located in a relaxed and informal en-

vironment and features a full sound effects and music library, along with professional equipment. The studio services a wide variety of media production companies and advertising agencies with a reputation for quality work and fast turnover, at a reasonable rate.

•• **BIG & FAMOUS STUDIOS**

also REMOTE RECORDING

625 W. McGraw, Seattle, WA 98119

(206) 282-7110

Owner: Greg Haverfield, Paul Wager.

Studio Manager: Bruce Dunlap.

Engineers: Paul Wager, Greg Haverfield, Bruce Dunlap, Jeff Bickford.

Dimensions of Studios: Studio A: 30' x 25' x 14' acoustical design by Mirage Enterprise. Studio B: 8' x 12' x 12' under construction.

Dimensions of Control Rooms: 20' x 15' x 11'.

Tape Recorders: Ampex ATR 700 1/2 track mastering; TEAC A3340S w/dbx 154, 4 track; Tascam Series 80-8 w/DX-8 8 track; Presto 900/RI full track.

Mixing Consoles: TEAC/Tascam Series 10B, 12 in x 8 out; TEAC/Tascam Model 116 (monitor mix), 8 in x 2 out; Interface sub mix, 8 in x 2 out.

Monitor Amplifiers: BGW.

Monitor Speakers: JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Tapco 4400, Univox, tape delay.

Other Outboard Equipment: dbx 160 stereo compressor/limiters, Soundcraftmen graphic EQ, Symetrix parametric EQ, dbx 154 4-channel noise reduction, dbx DX-8 noise reduction, phasers, Multivox MX 312 multi echo.

Microphones: E-V RE-20s, 664, 550; Sennheiser 421s; Shure SM-57s, SM-554s; AKG D1000, DM-500, 505C, D-160; Western Electric ribbon.

Instruments Available: Chickering grand piano, Hammond C-3, Hammond B-3, Wurliitzer electric piano, Ludwig traps (double set), Fender Stratocaster (1967), Guild D-25 acoustic guitar, assorted Fender amps, wah-wahs, phase shifters, Roto Verb.

Extras: "Unique acoustical environment," Coke machine, good coffee, top Northwest studio musicians featuring the "Seattle Horns," the "Fabulous Blister Sisters," also providing arrangement and production assistance.

Rates: \$25/hr for 8, 4, and 2 track; bulk rates available upon request.

Direction: Big & Famous Studios is a full production facility specializing in quality demos and masters. Within our creative atmosphere we can help you live up to our name.

•• **BIG PINK WEST**

507 Browning St., Mill Valley, CA 94941

(415) 388-2987

Owner: Dick Darling D.D.S.

Studio Manager: Ken Wagner, Bob Emma.

Engineers: Ken Wagner, Bob Emma.

Dimensions of Studios: 27' x 20' with 8' x 8' drum booth, 13' x 11' piano and vocal booth.

Dimensions of Control Rooms: 10' x 8'.

Tape Recorders: TEAC 80-8 (1/2") 8 track; Otari MX 5050 half track; JVC KD 75 stereo cassette deck; TEAC 3300S stereo 1/4-track tape deck.

Mixing Consoles: Speck SP 800C, 16 in x 16 out.

Monitor Amplifiers: Yamaha PZ100, Crown D-150A, Crown D-60.

Monitor Speakers: JBL L-100's.

Echo, Reverb, and Delay Systems: AKG BX-10 reverb.

Other Outboard Equipment: dbx DX-8 noise reduction—Tascam; Eventide Harmonizer; UREI LA-4 limiters; UREI 1176 peak limiter; (2) Shure M688 stereo mic mixers; Furman stereo parametric EQ.

Microphones: Neumann U-87, KM-84s; Electro-Voice RE-11, RE-15s, RE-20, 1751; Beyer M-101N, X-1N, M-500N; Sony ECM 33P, ECM 280; Shure SM-57s.

Instruments Available: Fender Stratocaster; ARP Odyssey; Baldwin-Hamilton piano, Rogers, Ludwig drums; various percussion instruments at no additional charge.

Extras: Fully furnished 2-bedroom home with living room, kitchen, etc., Fender Twin Reverb amp w/15" JBL K130 speaker, MXR 90 Phaser and MXR "Blue Box"; FRAP F200 pre-amp; Countryman FET 85 active direct box; (2) passive direct boxes; acoustically balanced control room.

Rates: \$25/hr, \$15/hr mixdown; 1 hour free set-up; the rates are flexible depending on the project. Block time available at tremendous savings.

Direction: Since the opening of Big Pink West in November of '78 we have hosted artists such as Van Morrison, SVT, Spell Bound, and the newly formed Greg Douglass Band. We offer our clients a comfortable, fully furnished home, a well equipped studio, and we work to create a no pressure atmosphere. With the addition of an extensive patch bay system we can now patch in any equipment you may need for your project. We are conveniently located in Marin County. Situated in a rural setting, yet only 15 minutes away from San Francisco.

•• BRANDT'S RECORDING STUDIOS

1030 48th St., Sacramento, CA 95819
(916) 451-3400, 451-7794

Owner: Charles M. Brandt, Edna A. Brandt.

Engineers: C.M. Brandt (chief engineer), E. Brandt (assistant engineer).

Dimensions of Studios: Studio A: 40' x 42' x 15'. Studio B: 12' x 26' x 9'. Mixing and dubbing studio.

Dimensions of Control Rooms: Control Room A: 10' x 16' x 8½'. Control Room B: 6' x 10' x 8'.

Tape Recorders: TEAC 701 Electronics Series 70 (½") 8 track; and 4 track; Ampex 354 with Inovonics 2-channel electronics 2 track; Ampex 351 mono with new electronics; TEAC A-170-S cassette; Magnacord ½-track (¼") 2 track; Ampex reel to reel master and 3 slave units, Model 10, ¼ and ½ track stereo.

Mixing Consoles: Tascam (Studio A) Model 10-B, 16 in x 8 out; Altec (Studio B) 1567-A, 10 in x 2 out.

Monitor Amplifiers: Crown D-150-As, DC-150s, and DC-300s.
Monitor Speakers: Electro-Voice Sentry II control room monitors, Utah Electronics MP-3000 (4-way) Studio A play-back monitors.

Other Outboard Equipment: Orban/Parasound 111-B reverb units (2), Orban/Parasound 106CX reverb units, Shure Audio-Master M-63 EQ, UREI 530 dual channel graphic EQ, dbx 187 noise reduction (4-channel).

Microphones: Electro-Voice 666, 654-A, 635-A, RE-15, RE-16, RE-50; Telefunken Elam 251; RCA 77B, 44, BP-90, 88A; Shure SM-58, SM-60; and Commando 425.

Instruments Available: 7½" A.B. Chase grand piano, Gulbransen electronic organ, RCA Story-Tone electric piano, for special sound effects.

Extras: We are also a music publisher, Gentle Wind Publishing Company, affiliated with BMI.

Rates: \$35/hr for the 1st hour, thereafter is based on \$25/hr. Studio block-time is at the rate of \$20/hr, 6 hr minimum. Master tape mixdown is \$20/hr plus tape.

Direction: We have been in the recording business since 1942 here in Sacramento. We own our studio and building. Charles M. Brandt has been in the radio broadcasting business since 1932; assistant engineer for radio station KGDM Stockton, (Pieffer Music Station) for 6 years. Our record labels are Camelia and Pel-Mel.

•• CAPITOL CITY STUDIOS

911 East Fourth Avenue, Olympia, WA 98506
(206) 352-9097

Owner: Allen P. Giles.

Studio Manager: Allen P. Giles.

Engineers: Allen P. Giles, John Burch, Dan Lundberg.

Dimensions of Studios: 40' x 86' x 32' high.

Dimensions of Control Rooms: 12' x 23'.

Tape Recorders: Ampex 440B 4 track; Ampex 351-2 2 track; Stellevox SPB 2 track; Ampex MM 1000 8 track.

Mixing Consoles: Langevin A301, 8 in x 2 out; Speck Electronics 820C, 28 in x 16 out; Gately EM6, 18 in x 4 out.

Monitor Amplifiers: SAE, McIntosh, Ampex.

Monitor Speakers: SAE, Altec, KLH.

Echo, Reverb, and Delay Systems: SAE, Tapco, Fisher.

Other Outboard Equipment: SAE graphic EQ, dbx, 8 in x 8 out noise reduction, dbx limiting.

Instruments Available: 7' 6" Yamaha conservatory grand, Hammond B-3 organ, Micro Moog synthesizer.

Rates: \$50/hr, 2 hour minimum.

Direction: Concentration on gospel, large orchestra, vocal, symphonic band, and jazz recording.

•• CENTER FOR CONTEMPORARY MUSIC

Mills College, Oakland, CA 94613
(415) 632-2700, ext. 337; 635-7820

Owner: Mills College.

Engineers: Maggi Payne and Bob Sheff.

Dimensions of Studios: 16' x 16'.

Dimensions of Control Rooms: 11' x 11'.

Tape Recorders: Scully 280 12 track; Scully 280B 2 track.

Mixing Consoles: Opamp Labs custom board, 12 in x 12 out.

Monitor Amplifiers: McIntosh 2505.

Monitor Speakers: JBL 4311's.

Echo, Reverb, and Delay Systems: AKG BX-10 2-channel reverb.

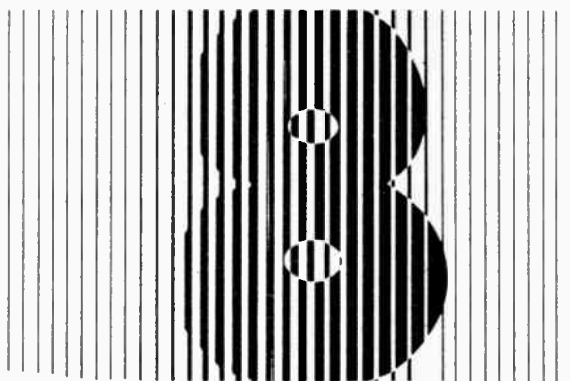
Other Outboard Equipment: Phase Linear 1000 autocorrelator, SAE graphic EQ.

Microphones: AKG C-451Es, C-414EBs; Sennheiser MD-421s; Electro-Voice RE-15, 635As, 666, Sony C-22s.

Instruments Available: Baby grand piano, Hammond organ.

Rates: \$15/hr.

Direction: The Center for Contemporary Music is a non-profit public access audio facility at very nominal rates. Aside from the 8-track recording studio, we also have a dubbing studio, Moog and Aries synthesizer studios, a 16mm mag transfer to film sound mixing, and a tape library. The center began in 1969 with a grant from the Rockefeller Foundation. Located at Mills College, we



also have a free weekly concert workshop series of new music. We close for the summer months and reopen in September.

•• CORASOUND RECORDING

122 Suite E., Paul Drive, San Rafael, CA 94903
(415) 472-3745

Owner: Stephen Hart, J.D. Sharp, John Rewind.

Studio Manager: Stephen Hart.

Engineers: Stephen Hart, Micheal Raskovsky, J.D. Sharp.

Dimensions of Studios: 24' x 32' x 12'.

Dimensions of Control Rooms: 9' x 12'.

Tape Recorders: Otari MX 5050 8 track; Otari MX 5050B 2 track; Nagra IVS 2 track; TEAC A3340S 4 track; TEAC A650 cassette; Sony cassette.

Mixing Consoles: Sound Workshop 1280B, 12 in x 8 out.

Monitor Amplifiers: McIntosh MC2505, Crown.

Monitor Speakers: JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Ibanez AD230 delay, Roland Space Echo 201, Tapco reverb w/limiters on inputs.

Other Outboard Equipment: Ashly parametric EQ (2), Furman parametric EQ, Bi-Amp graphic EQ, dbx noise reduction, dbx comp/limiters, Ibanez flanger, Orban/Parasound stereo synthesizer, Clic-Trac, Countryman and Sescam direct boxes, MXR phaser and noise gate.

Microphones: AKG 414 EB, 451s, D1000/200s; Schoeps; Neumann KM-84; Sennheiser 421s; E-V RE-20, RE-15s, RE-10s, C515; Beyer 160, M-500; Shure SM-57s.

Instruments Available: Hammond B-3 upright grand piano, Korg Poly S (string synthesizer), Oberheim 2-voice synth, Polyfusion modular synth, Roland and 360 guitar synthesizers, drum sets, electric bass, congas, GMT, Acoustic and Fender amps, Gibson ES-175 guitar.

Extras: Production service, professional studio musicians available.

Rates: \$30/hr; block time (6 hrs or more) \$25/per hour.

Direction: Corasound offers diverse services including budget LPs (from conception to cover), professional demo tapes, commercials for radio/television and film soundtracks. We are experienced in each of these areas; our clients have issued successful independent LPs and commercials have been aired nationally. We can provide all the necessities, including back-up musicians (all instruments), singers, and production services. We can advise about mastering, pressing, and packaging of albums. Corasound will give you a high quality master tape for a reasonable price. Our clients leave with a finished product (within their budget) of sonic excellence.

•• CREATIVE SOUND

802 Cree Dr., San Jose, CA 95123
(408) 224-1777

Owner: Richard and Ramah Dias.

Engineers: Richard Dias.

Rates: \$20/hr.

•• CUSTOM RECORDING/STUDIO C

2220 Broadridge Way, Stockton, CA 95209
(209) 477-5130

Owner: Thomas T. Chen, M.D.

Engineers: Drew Palmer, Doug Rinkor, Thomas T. Chen.

Dimensions of Studios: 30' x 30'.

Dimensions of Control Rooms: 8' x 12'.

Tape Recorders: 3M M-56 8 track; Ampex AG-351 2 track; Otari MX 5050 4 track; Tandberg cassette.

Mixing Consoles: Langevin AM-4, 12 in x 4 out; Interface Series 100, 8 in x 4 out; Altec, 6 in x 2 out.

Monitor Amplifiers: Crown DC-300, Crown D-60.

Monitor Speakers: Bozak concert grand; Bozak Monitor C, Electro-Voice Interface A; MDM-4, Auratone, control room EQ via White ½-octave equalizers.

Other Outboard Equipment: Orban D'Esser, Orban stereo matrix, Inovonics limiter, AKG BX-20 reverb, Altec Hi-Lo filter,

UREI graphic EQ, Eventide Flanger, Eventide Harmonizer, Countryman phaser, ITI parametric EQ, Kepex, Gain Brain, Lexicon stereo digital delay, dbx noise reduction.

Microphones: Neumann U-47 FET, U-67, KM-84; Electro-Voice RE-15, RE-16; Shure SM-53, SM-58, SM-60; Sennheiser MD-421, MKH-451; AKG C-451 system. D-200; MB 215, 301; Warenbrock P2M; FRAP, Countryman direct boxes; custom MSD boxes.

Instruments Available: Steinway grand piano, Hammond B-3 w/Leslie, Oberheim eight-voice w/sequencer, Traynor bass amp, Fender, Vibroverb amp, Oberheim guitar amp, ARP String Ensemble, Gibson Les Paul recording guitar, Fender Precision Bass (noiseless), Alembic graphite neck bass, Guild D-50 acoustic guitar, Yari Alvarez classical guitar, recording drum set (2), assorted percussion instruments.

Extras: Otari high-speed cassette duplicator.

Rates: \$35/hr; 1-hour set-up time allowance per 3-hour session for basic tracks.

Direction: We have spent the last 2 years in developing instruments for recording. We have completely eliminated the noise, inductive hum pick-up and interference in a Fender Precision Bass. We have developed a new concept with the Oberheim synthesizer using delayed slave voicing. We have developed a recording drum set with unique drum mounted mics. We have developed a noiseless Les Paul recording guitar. Our country location enables you to relax and perform to the best of your ability.



Custom Recording/Studio C
Stockton, CA

•• FOXFUR STUDIO

4709 Guerneville Rd., Santa Rosa, CA 95401
(707) 823-9511

Owner: Stuart Quan.

Engineers: Randy Quan.

Dimensions of Studios: 12' x 20' x 8'.

Dimensions of Control Rooms: 12' x 8' x 8'.

Tape Recorders: Scully 280-B 8 track; TEAC 25-2 w/dbx 2 track.

Mixing Consoles: Tascam Model 10, 12 in x 6 out; Tapco 6200B, 6 in x 2 out.

Monitor Amplifiers: Dynaco ST-120.

Monitor Speakers: JBL 4311, Auratone.

Echo, Reverb, and Delay Systems: Orban 111B dual reverb.

Other Outboard Equipment: Allison Gain Brain (2), Allison Kepex (2), SAE 2800 2-channel parametric, Altec tube compressor amps (2), Bi-Amp EQ 210.

Microphones: Beyer M500's, M160; Shure SM-56s, SM-57s; Sennheiser 421, 441; Sony (4 misc. condensers); AKG D-190Es, D-1000Es.

Instruments Available: Yamaha electric grand, Milton upright, Fender Rhodes 88, RMI electric, Hammond M-3 w/Leslie, Micro Moog, Elka String Choir keyboards, Fender Stratocaster, guitar.

Rates: Please call for rates.

Direction: Our work consists mainly of our own in-house music productions, although outside projects are welcome if an artist or producer desires more than just a budget demo.

•• GOPHER GOLD

also REMOTE RECORDING

495 Primavera, Boulder Creek, CA 95008
(408) 425-7784

Owner/Studio Manager: Gopher.

Engineers: Gopher, Robert Beede.

Dimensions of Studios: 11' x 33'.

Dimensions of Control Rooms: 9' x 15'.

Tape Recorders: Otari MX 5050 8SD 8 track; Otari MX 5050 ½ track.

Mixing Consoles: Sound Workshop 1280, 8 EQ, 24 in x 8 out.

Monitor Amplifiers: Speck 2.

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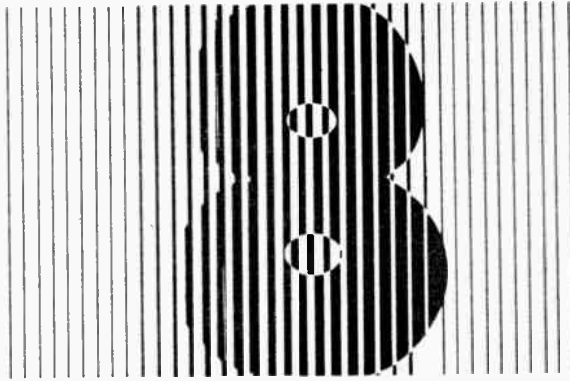
Monitor Speakers: JBL, Auratones.
Echo, Reverb, and Delay Systems: Orban, tape echo.
Other Outboard Equipment: dbx 160 compressor, dbx noise reduction, programmable effects.
Microphones: Sennheiser, Shure, E-V, AKG.
Instruments Available: Buchla Series 200/300 computer controlled electronic music system.
Extras: Espresso, excellent vocalist for back-ups, and arranging.
Rates: \$20/hr for 8 track.
Direction: We are leaning more toward remote recordings. Credits so far for remotes: Taj Mahal, Canned Heat, Nick Gravinities, James Brown, "Live In Monterey," Starbaby, Airtight, and Streamliner. Our engineers are excellent and can give you the sound you want. We are located on the peaceful San Lorenzo River and can make you comfortable and relaxed so you can do your best work.

•• GRAVANDO STUDIOS
 1221 Old Bayshore Hwy., San Jose, CA 95112
 (408) 279-0840

Owner: Mario Villarreal, Dave Corbin, Lee Deal, Ed McCarthy III.
Dimensions of Studios: Main room: 12' x 20'; Soundproof room: 12' x 10' x 8'.
Dimensions of Control Rooms: 12' x 8'.
Tape Recorders: Tascam 80-8 8 track; TEAC 3340S 4 track; Akai GXC 750D cassette deck.
Mixing Consoles: Tascam 5A, Tascam 5 EX.
Monitor Amplifiers: Kenwood KA 907.
Monitor Speakers: Control room: ADS 410, Auratone 5C, AKG K240 headphone. Studio monitors: custom made speakers, Koss Pro 4AA headphones.
Echo, Reverb, and Delay Systems: Lexicon 93 Prime Time digital delay/flanger, Orban/Parasound dual spring reverb (2 chan.) with parametric EQ.
Microphones: Neumann KM-84s, Beyer Dynamic 201N, Shure SM-57s, Electro-Voice RE-11, PL-76.
Instruments Available: Fender Stratocaster, Rickenbacker bass, acoustic 6 and 12 string guitars, assorted percussion.
Rates: \$15/hr recording or mixing.
Direction: The owners are musicians/songwriters and look at recording with a musical and aesthetic as well as technical attitude. We are interested mainly in recording and producing good music with the highest possible quality.

•• harc-HORIZON AUDIO RECORDING CO.
 10297 Bethel Burley Rd. S.E., Port Orchard, WA 98388
 (206) 876-4972

Owner: Kerry L. Pilling.
Studio Manager: Kerry L. Pilling.
Engineers: Bert Schneider.
Dimensions of Studios: 15' x 24'.
Dimensions of Control Rooms: 9' x 10'.
Tape Recorders: Tascam 80-8 1/2" 8 track; Tascam 25-2 1/4" 2 track, 4 track playback; Pioneer RT707 1/4" 4 track; TEAC A-420 4 track cassette dubs.
Mixing Consoles: Tascam Model 5 and 5A strapped together, 16 x 8 in x 4 x 2 out.
Monitor Amplifiers: Custom made 4-ch amp, Kenwood amp.
Monitor Speakers: Infinity 1001As.
Echo, Reverb, and Delay Systems: Roland RE-201 Space Echo.
Other Outboard Equipment: Bi-Amp 210 graphic EQ, BSR 12-band graphic EQ, PB-64 patch bay 1/4" phone jack, double row 19" rack mount patch bay, MB-20 4-ch meter bridge, Bic turntable, test tone oscillator, db meter portable, AKG and Koss head phones, Dana 3800A digital multimeter, Precision E-300 Series signal generator.
Microphones: (2) AKG D-100Es; Audio-Technica AT-801, AT-812, AT-813; Shure SM-57, SM-58s, SM-53, 5565; Sony ECM-51, 33F, 27FP; Beyer M-500; one dozen Atlas mic stands and booms; Electro-Voice RE-11, RE-16.
Instruments Available: Ovation 6-string classic, Spinet piano, Ludwig 6 piece drum set w/24" ride Zildjian, 20" ride Zildjian, 16" hi-hat Zildjian, 135 watt twin 12" custom made guitar amp, acoustic 320 power amp (bass), acoustic 18" bottom cabinet, Shure Vocal Master PA, Fender Precision bass, Ludwig percussion bell set, assorted Latin percussion instruments available (cabash gourds, bells, wood blocks, tamborines, etc.).
Extras: Gibson fuzz tone, Maestro guitar pick-up, promo pics available upon request, spare guitar cords and mic cords, digital instrument tuner.
Rates: \$25/hr recording multitrack plus cost of tape; \$15/hr mix-down rate plus cost of tape; cassette dubs \$10/hr—no master, straight stereo mix via console. 8-track master tapes can be rented for 1/2 the cost of purchase of same mix on. Tapes can be purchased at our cost. Satisfaction or no charge.
Direction: Roger Ferguson and his group (Rural Delivery) have recently won the National Flat Top Guitar Picking Championship.



This studio was founded on the premise that musicians deserve a break and we'll tackle anything: commercials, demos, record masters, etc. Aspirations: to grow to a full service studio, i.e., publishing, copyrighting, record pressing, photo layouts, promo pics, etc.

•• HUMBOLDT SOUND SERVICES
 P.O. Box 3063, 411 "D" St., Eureka, CA 95501
 (707) 445-3760

Owner: Ed Lapple.
Studio Manager: Doug Marcum.
Engineers: Rick Gibson.
Dimensions of Studios: 24' x 14'.
Dimensions of Control Rooms: 17' x 14'.
Tape Recorders: Tascam series 70-8 8 track; Tascam series 70-2 2 track; Ampex 601 full track; Akai X-18 10 1/4 track; TEAC PC-10 cassette.
Mixing Consoles: Modified Tascam 10-B, 22 in x 8 out.
Monitor Amplifiers: Crown DC-300, (2) Crown D-150s, Crown D-60, SAE Mark 4.
Monitor Speakers: JBL custom built 4343 type quad-amplified w/active crossover system.
Echo, Reverb, and Delay Systems: Multi-track stereo equalized reverb, Opamp Labs reverb, Hammond oil-damped reverb, Marshall Time Modulator, Multivox MXD-5 delay.
Other Outboard Equipment: MXR auto phaser, (2) dbx 161 compressor/limiters, dbx 154 noise reduction (8 ch), dbx 3BX expander, Allison Kepex, SAE 2800 2-ch parametric EQ, SAE MK III preamp, Sony PS-X5 turntable w/Shure V-15 cartridge (Type IV).
Microphones: Neumann U-87, KM-84; AKG 451-Cs w/Phantom supply; E-V RE-20, 666a; Sony 22Ps, C-37; Shure SM-57s, SM-58s, 546, 555; RCA 77 DX ribbon.
Instruments Available: Octave Cat duophonic synthesizer, Ludwig 10-piece drum set, Ovation 1144-4 guitar, old Fender guitar amp, other keyboards available, percussion instruments.
Extras: Full equipment repair capabilities w/in-house technician. Sound reinforcement system for rental w/engineer. Studio musicians available, creative arranging and producing.
Rates: Free set-up, \$20/hr w/lower rates available with bookings more than 20 hours.
Direction: Humboldt Sound Services strive for the best quality possible due to knowledge of internal electronics, correct calibration of equipment, and through a musician's ears for mixing and blending. In-house technician makes sure the equipment is in best possible working order to enable mix-down engineer to work without any creativity damping incidents.

•• IRONWOOD STUDIO
 20816 23rd Ave., West, Alderwood Manor, WA 98036
 (206) 775-7905

Owner: Paul Scoles.
Engineers: Paul Scoles.
Dimensions of Studios: 15' x 20'.
Dimensions of Control Rooms: 11' x 15'.
Tape Recorders: Otari MX-5050 8 track; Otari MX-5050 2 track; Akai GX-630 1/4 track; Sanyo STD-1800 cassette deck.
Mixing Consoles: TEAC/Tascam 5, 8 in x 4 out; TEAC/Tascam Model 1 stereo cue mix, 8 in x 2 out; TEAC/Tascam Model 2 stereo echo mix, 8 in x 2 out.
Monitor Amplifiers: Marantz R-330-B.
Monitor Speakers: JBL L-99, ADS 910.
Echo, Reverb, and Delay Systems: DeltaLab DL-2 digital delay and reverb; Tapco 4400 stereo reverb.
Other Outboard Equipment: dbx 155 8-channel noise reduction, Symetrix CL-100 compressor (2), Symetrix phase filter, Neptune 1020 and 910 equalizers (4), Neptune 909 analyzer, Symetrix headphone amp, instrument pre-amps (2) and assorted effects.
Microphones: Sennheiser 441 and 421; Beyer M-500; Shure.

SM-58, SM-57; Nakamichi CM-300 and Audio-Technica condensers; Electro-Voice PL-95.
Instruments Available: Wurlitzer spinet piano, Guild Starfire guitar, Ovation bass, Conga drums, others on request.
Extras: Secluded and private "country" studio, select list of satisfied clients, finest session players available...and the best coffee and B.S. in the area.
Rates: 8 track \$25/hr recording and mixing, tape extra. Long term block rates available.
Direction: Our goal is to provide quality recording services at a reasonable price. A carefully engineered studio, well maintained equipment and skillful engineering have brought us a long way, and after numerous record, commercial and demo projects our growing list of repeat customers indicates our goal is in hand.

•• ISOLATION
 also REMOTE RECORDING
 24 Geriola Ct., Pleasant Hill, CA 94523
 (415) 937-6552 (24 hr answering service)

Owner: David Denny.
Studio Manager: David Denny.
Engineers: David Denny.
Dimensions of Studios: Studio: 180 sq. ft.; isolation booth in construction 40 sq. ft.
Dimensions of Control Rooms: 100 sq. ft.
Tape Recorders: Tascam 80-8 w/dbx 8 track; TEAC A3300SX w/dbx 2 track; TEAC 2340SX 4 track; Sony Cassette TCK 2A 2 track.
Mixing Consoles: Sound Workshop 1280B w/super EQ, 12 in x 8 out; Tascam Model I, 8 in x 2 out; Technical Audio 6201B, 6 in x 2 out.
Monitor Amplifiers: Kenwood KA 8100, QSC 150, Fisher 500C, Sansui 771.
Monitor Speakers: JBL 4311's, Auratones, Infinity 4000's.
Echo, Reverb, and Delay Systems: Stereo dual plate by Steiner, Roland RE301, Chorus echo and reverb, ADA flanger.
Other Outboard Equipment: dbx 4 channel 155, SAE 1800 Parametric EQ, Ashly SC50 peak limiter-compressor, Echoplex, Shure Level-Loc, 150-point patch bay, Korg tuner, Sony headphones, excellent headphone system.
Microphones: Sennheiser, AKG, Shure, Sony, E-V, Seecom directs.
Instruments Available: Roland synthesizer; ARP Avatar synthesizer; upright piano; Mitchell, Traynor, Fender and Kustom amps; Condor Inovex, Fender, Ibanez, Ovation and Gibson guitars; guitar gadgets; percussion instruments.
Extras: Professional name band musicians available with top equip. at their disposal, Prophet 5 string machines, etc. Reasonable rates, track lighting, redwood atmosphere, a small compact studio gives warm personalization.
Rates: \$20/hr, bulk rates negotiable.
Direction: Making people sound professional is our purpose. We try to not only capture the sound but the feeling an artist has as he performs live. We also like to help musicians with no previous experience in the studio, gain a better understanding of how a studio functions. One of our directions is our new record label. It's for the artist who's ready to make his or her own record and who can distribute it on their own. We feel comfortable overdubbing up to 14 tracks with excellent reproduction through new philosophy and techniques. When a professional comes to us and knows what he wants, we like to disappear into the background and let the music happen! Pro or non pro we want you to feel at home.

•• JOYFUL SOUND
 P.O. Box 255424, Sacramento, CA 95825
 (916) 482-9113

Owner: Robbie and Rosina Robertson.
Studio Manager: Robbie Robertson.
Engineers: Robbie Robertson.
Dimensions of Studios: 15' x 20'.
Dimensions of Control Rooms: 9' x 11'.
Tape Recorders: TEAC/Tascam 80-8 8 track; Otari MX-5050 2 track; Tandberg 3000-X 2 track.
Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out.
Monitor Amplifiers: SAE Model 22C0 (100 watts per channel).
Monitor Speakers: JBL Model 4311 control monitors, Auratones.
Echo, Reverb, and Delay Systems: Tapco Model 4400.
Other Outboard Equipment: Full dbx 8 channels on multitrack Tascam and 2 channels on mixdown Otari.
Microphones: Sennheiser MD 421-U dynamics, MKE 402 electret condensers; assorted Shure mics SM-53, 54, 58s.
Instruments Available: Chickering grand piano.
Rates: \$25/hr studio time; \$15/hr mixdown.
Direction: We offer to the Sacramento area a well equipped 8 track semi-pro studio. We offer multi-track sessions with 2 track mixed down masters for demos or records of vocal and instrumental musicians from church, school and community organizations. Gospel and sacred sessions are our specialty.

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•• KTEH, CHANNEL 54
also REMOTE RECORDING
 100 Skyport Dr., San Jose, CA 95110
 (408) 299-2754

Owner: Office of the Santa Clara County Superintendent of Schools.

Studio Manager: Robert Shapiro.

Engineers: Robert Whalley, chief engineer; Frank Foge, asst. chief engineer.

Dimensions of Studios: 42' x 58'

Dimensions of Control Rooms: Audio CR: 11' x 11'; Video CR: 13' x 15'; Ann Booth: 5' x 8'

Tape Recorders: Scully 284-B 8 track; TEAC A-7300 2 track; Sony TC-580 2 track.

Mixing Consoles: Audiotronics customized 110-A, 18 in x 4 out. Inputs can be fed to Scully via non-metered outputs for a total of 8 outputs.

Monitor Amplifiers: SAE 220.

Monitor Speakers: Altec.

Echo, Reverb, and Delay Systems: None as of 11-13-79, to be added soon.

Other Outboard Equipment: BTX time code synchronizer between Scully and any other tape machine; (4) Ampex AVR-II videotape recorders; (3) Philips LDK-25 color cameras; (2) Ikegami HL-79 portable cameras; Sony BVU-100 portable videocassette recorder. Complete Sony BVU videocassette post-production center.

Microphones: Electro-Voice 635As; Sennheiser 421; Electro-Voice CO-90; Electro-Voice CO-85; Electro-Voice RE-50.

Extras: Cafeteria on premises.

Rates: Phone for specifics. Call Jim Pagliarini.

•• LION TRACKS/CREATIVE ENTERPRISES

also REMOTE RECORDING
 P.O. Box 846, Cotati, CA 94928
 (707) 762-3482

Owner: Mario Lewin.

Studio Manager: Mario Lewin.

Engineers: Mario Lewin.

Dimensions of Studios: 25' x 16'

Dimensions of Control Rooms: 25' x 15'

Tape Recorders: TEAC/Tascam 80-8 8 track; Sony TC-355 2 track; TEAC A-150 2 track.

Mixing Consoles: TEAC Model 5, 8 in x 4 or 8 out; Peavey MC-12, 12 in x 2 out.

Monitor Amplifiers: Peavey CS-400, Sherwood S-7100A.

Monitor Speakers: JBL 4313 in control room; Trans Audio in the studio.

Echo, Reverb, and Delay Systems: Peavey reverb, tape delay and echo available.

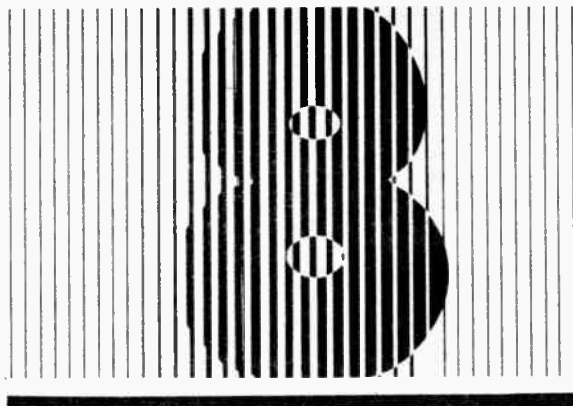
Other Outboard Equipment: MXR dual 15 EQ, dbx.

Microphones: Shures, AKG.

Extras: Mobile recording at excellent rates. Country setting, laid back atmosphere, refrigerator, production and creative assistance on request, no extra charge. Session musicians available on advance request.

Rates: \$12.50/hr, subject to change without notice. We reserve the right, etc., etc.

Direction: Our experience ranges from bluegrass to heavy metal to voice-overs and radio spots. We put out a good product at exceptionally affordable prices and we will endeavor to continue this policy.



Owner: Harbinger Pro-Motions.

Studio Manager: Leon "Forrest" Caulkins.

Engineers: Forrest Caulkins, producer/engineer; Gary Hayes, percussion/engineer.

Dimensions of Studios: Main room: 15' x 10' x 9'; Drum room: 13' x 7' x 7'.

Dimensions of Control Rooms: 10' x 5' x 9'.

Tape Recorders: Otari MX 5050-8 8 track; Technics RS-1500-US 2 track; Akai GXC 310 cassette.

Mixing Consoles: EV-Tapco Catalina C-12, 12 x 4 in x 2 x 1 out; Bi-Amp 1282, 12 in x 2 out; Bi-Amp keyboard mixer.

Monitor Amplifiers: Bi-Amp TC-120 (control room), Bi-Amp TC-225 (studio), Dyanco 120 (drum room), McIntosh MC-30 headphones, Dyanco 80 "tube."

Monitor Speakers: Ed Long's MDM-4s (control room), Community Light and Sound PB1s (studio), E-V SRO12s (drum room), AKG K240 headphones.

Echo, Reverb, and Delay Systems: Electro-Harmonix echo/flanger-doubler, Electro-Harmonix Memory Man echo chorus, Bi-Amp reverb.

Other Outboard Equipment: dbx throughout, Bi-Amp 4-channel compressor/limiter.

Microphones: (4) Sony ECM-22 condensers; E-V 1777 condensers; (4) Sony ECM-21 condensers; AKG D1000 dynamic; Shure SM-53.

Instruments Available: Rhodes 88, ARP Odyssey. Beautiful duplex Slingerland drum kit, fully tuned; Leslie 147 w/preamp JBL 15" bass cabinet; custom lap steel; the "tube" w/Emilar driver.

Extras: We're a 4-minute walk from Pacific Ocean; lush 1/2 acre in rear with sun-deck and trailer or RV hook-up. We feature a tight, professional studio "band" capable of inspired rhythm tracks and arrangements, productions to match. We're next to a large church that can be used for live "Christian" recording performances.

Rates: \$15/hr; block time negotiable.

Direction: Our approach is intuitive. We are into "content" in the music. Inspiration-in-the-art and efficiency in the equipment. We are a production unit; working as artists and producers as well as technicians. We want to work with songwriters/performers striving to bring out the spirit in their music, and give it life...in an environment that is uplifting, creative and efficient. Our own music is what brought us to this. After working with several record companies in "Hollywood," we realize the need to return control to the artist. After all, the machine is only a tool.

•• MAGIC SOUND

also REMOTE RECORDING
 1780 Chanticleer Ave., Santa Cruz, CA 95062
 (408) 475-7505

Owner: Alan Goldwater.

Engineers: Alan Goldwater Gary Culton.

Dimensions of Studios: 18' x 20'; 12' x 14' drum room; 5' x 6' x 7' vocal booth.

Dimensions of Control Rooms: 12' x 14' x 16'.

Tape Recorders: Ampex/Inovonics 300/375 8 track; Ampex 440B 2 track; Sony 355 2 track; Sony TC 152 cassette; Kenwood 1030 cassette.

Mixing Consoles: (2) Magic Devices, 16 in x 8 out; Tapco 6000 (rehearsal PA mix).

Monitor Amplifiers: Dynaco 150 and 400.

Monitor Speakers: Altec 6C4E (control room); JBL LE 14 (studio PB), Sennheiser (4) and Koss (4) phones.

Outboard Equipment: Eventide Flanger, MXR flanger, Multi-Track stereo reverb, Roland Space Echo, misc. black boxes.

Microphones: Shure SM-57s, 58s, 53, 56s; Beyer XLNs, M260; AKG C414Bs, D160, D19C; Sony ECM 22, ECM 280, ECM 16.

Instruments Available: Upright piano, Guild and Gibson guitars, Fender Deluxe and Princeton amps. Hammond B-3 w/Leslie, Rhodes, Hohner clavinet available with prior notice.

Extras: Kitchen access, hot tub, concert sound system for live remotes, studio musicians, arranger, and copyist on call.

Rates: \$25/hr with engineer, \$20/hr block, free set-up (1 hour max.), \$6/hr rehearsal prior to session.

Direction: Thanks to many friends and clients whose support has made the studio a continuing success. Our motto: Loud and Clear.

•• MIX-MASTER RECORDING

also REMOTE RECORDING
 6881 Oakdale Road, Winton, CA 95388
 (209) 358-5744

Owner: Jim Schriber.

Studio Manager: Jim Schriber.

Engineers: Jim Schriber, Bill Schriber, Beth Stillfield, Greg Prince.

Dimensions of Studios: 21' x 18' main room, 8' x 7' drum booth, instrument booth 4' x 5', 4' x 5 1/2', and 4' x 6'.

Dimensions of Control Rooms: 18' x 6'.

Tape Recorders: Tascam 80-8 8 track; Technics 858 4 track; TEAC 3300S-2T 2 track; Sony TC-630 2 track; Roberts, Pioneer, and Craig 2 track cassette recorders; Technics, and Sound Design 8 track cart. 2 track.

Mixing Consoles: Tascam Model 5, 8 in x 8 out (2 direct 4 sub); Peavey PA 600 (modified), 6 in x 2 out; Kasino, 5 in x 1 out.

Monitor Amplifiers: Crown, Sony, Peavey.

Monitor Speakers: Altec A7s, JBL, Sony.

Echo, Reverb, and Delay Systems: Custom built stereo spring reverb, tape echo.

Other Outboard Equipment: 8 channels of dbx noise reduction, dbx Over Easy compressor/limiters, distortion analyzer, effects access to all channels

Microphones: Shure, Electro-Voice, AKG, Sony.

Instruments Available: Gibson acoustic, Gibson 345 stereo, Rickenbacker stereo bass, and miscellaneous percussion instruments, drums at no extra cost. Rentals: B-3, Fender Rhodes, String Machine.

Extras: Lead sheets, arranging, studio musicians, production packages, free career counseling, and free tea and coffee. Cassette and 8-track duplication on a 1:1 basis.

Rates: \$20/hr or 8 hour block for \$100, and 30 hour block for \$300.

Direction: To give you the best tape possible. We are located in the exact middle of California, within hours of anyone in the state. We are also a jingles facility.

•• MOON RECORDING STUDIO

156 Otto Circle, Sacramento, CA 95822
 (916) 392-5640 or 392-5661

Owner: David L. Houston.

Studio Manager: Tom Romano.

Engineers: David Houston, Steve Holsapple.

Dimensions of Studios: 25' x 25'

Dimensions of Control Rooms: 18' x 22'

Tape Recorders: TEAC 80-8 8 track; TEAC 25-2 2 track.

Mixing Consoles: Tascam Model 10 board.

Monitor Amplifiers: McIntosh and Crown amps.

Monitor Speakers: JBL 4311's.

Echo, Reverb, and Delay Systems: Orban/Parasound stereo reverb, Eventide Digital Delay.

Other Outboard Equipment: dbx compressor/limiters, UREI leveling limiters, Countryman phase shifter 967, dbx noise reduction system.

Microphones: Neumann U-87; Sennheiser 421, 441; Shure SM-56, SM-53; Sony ECM 22P; Altec 683A and 626A; Beyer M260N and M69NC.

Instruments Available: ARP Omni, grand piano, ARP 2600, Baldwin electric harpsichord, Fender Rhodes piano, Mini Moog.

Extras: Isolation booth, Prophet 5 and Prophet 10.

Rates: \$35/hour.

Direction: Moon Studios specializes in commercials, records, and demos in all facets of music. We have built a new studio with 24-track capability. The studio and control room design was by Paoletti & Lewitz of San Francisco. The main studio has movable panel ceilings for greater acoustical flexibility.

•• MUSIC ART RECORDING STUDIO - M.A.R.S.

also REMOTE RECORDING
 5944 Freedom Blvd., Aptos, CA 95003
 (408) 888-8435 for appointment or information.

Owner: Ken Capitanich.

Studio Manager: Ken Capitanich.

Engineers: Ken Capitanich, Will Holt Noel Gott.

Dimensions of Studios: 14' x 18'.

Dimensions of Control Rooms: 14' x 14'.

Tape Recorders: Tascam w/dbx 80-8 8 track; Tascam w/dbx 25-2 2 track; TEAC 3340-S 4 track; Sony 1/2 track TC756-2 2 track; Sony cassette TC 158-SD 2 track.

Mixing Consoles: Tangent 3216, 12 in x 12 out; (2) Tascam Model 5, 16 in x 8 out.

Monitor Amplifiers: Crown DC-300A; (2) D-75; Marantz 250; Pioneer.

Monitor Speakers: JBL 4315; JBL 4301; Auratones; ESS AMT3.

Echo, Reverb, and Delay Systems: Sound Workshop 242 reverb; ADR S24 time shape module. ADR flanger.

Other Outboard Equipment: 12-channels dbx; MXR limiters; MXR phaser; Burwen dynamic noise filter; Soundcraftsmen



Little Bird Productions
 Lincoln City, OR

•• LITTLE BIRD PRODUCTIONS
also REMOTE RECORDING
 4416 S.E. Hwy. 101, Lincoln City, OR 97387
 (503) 998-2575

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Microphones: Electro-Voice RE-20, RE-16, DS-35; Shure SM-57s, SM-54, 545SD; Sony ECM 33s, ECM 22; AKG 451s 414s; Sennheiser 421-U, 441-U; Beyer M500Ns, transformer, DI boxes and transformerless DI box.
Instruments Available: Piano, amps, Rhythm Box.
Extras: Sundeck with view, kitchen, country setting.
Rates: \$25/hr, block rates available.
Direction: M.A.R.S. has been growing with the Santa Cruz musical community for the past five years. A comfortable and relaxed environment exists here without high pressure or high prices. We specialize in demo tapes, low budget production, jingles for radio and TV, and some location recordings.

•• MUSIC TREE RECORDING STUDIO
 also REMOTE RECORDING
 730 E. "F" St., P.O. Box 1927, Oakdale, CA 95361
 (209) 847-8183

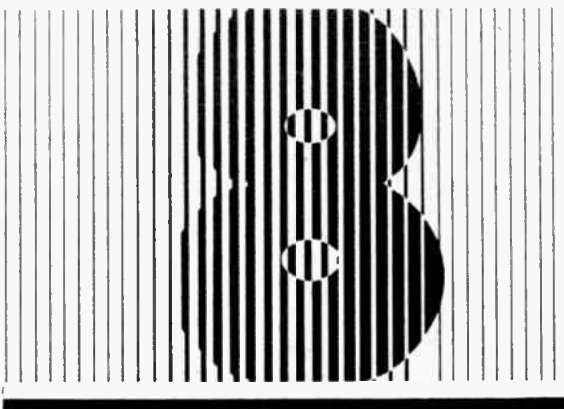
Owner: Richard Hall, Harrell Newman.
Engineers: Harrell Newman, Richard Hall.
Dimensions of Studios: 50' x 25'.
Dimensions of Control Rooms: 12' x 8'.
Tape Recorders: Tascam 80-8 8 track; TEAC 3340-S 4 track; TEAC A-3300-SX 2 track; Ampex 1455 2 track.
Mixing Consoles: Carvin, 12 in x 4 out; Tapco 6000R, 6 in x 5 out.
Monitor Amplifiers: Realistic SA-1000-A.
Monitor Speakers: (2) JBL L100, (2) Acoustic.
Echo, Reverb, and Delay Systems: Tapco 4400 stereo reverb, Sound Workshop 220 doubler/limiter, Electro-Harmonix echo.
Other Outboard Equipment: MXR stereo graphic EQ, MXR limiter.
Microphones: Sony C-37P condensers; AKG D-1000Es; Shure PE-56s.
Instruments Available: Fender Precision bass, Ludwig drum set, Ovation acoustic guitar, Elka string synthesizer, Fender amplifiers.
Extras: Music publishing service through "Music Tree Publishing Co."
Rates: \$30/hr for 8 track; \$25/hr for 4 track; \$20/hr for mix.
Direction: Both owners are experienced and steadily employed musicians. We have 10 years of recording experience, 5 years of which are in a professional studio. We pride ourselves in the personal touch and help which we offer.



Oasis Recording Studio
 San Francisco, CA

•• OASIS RECORDING STUDIO
 395 Sussex St., San Francisco, CA 94131
 (415) 587-3584

Owner: Greg Goodwin.
Engineers: Greg Goodwin, Steve La Gassick.
Dimensions of Studios: 15' x 30'.
Dimensions of Control Rooms: 10' x 16'.
Tape Recorders: Tascam 80-8 8 track; TEAC 3340 4 track; Revox A77 1/2 track; TEAC C3 cassette.
Mixing Consoles: (2) Tascam Model 5's, 16 in x 8 out.
Monitor Amplifiers: BGW, McIntosh, Symetrix.
Monitor Speakers: JBL 4311's, Klipsch, Altec, Auratones.
Echo, Reverb, and Delay Systems: Orban 111B reverb, Loft 440 delay/flanger, Roland Chorus.
Other Outboard Equipment: dbx noise reduction (8 track), UREI compressor/limiters, Orban parametric EQ, Bi-Amp graphic EQ, (2) Tascam Model 1's for stereo headphone mixes.
Microphones: Neumann U-87, KM-84; Sennheiser 421, 402; AKG 414; Beyer M500, M260; Electro-Voice RE-20, 1776; Shure SM-81, 57.



Instruments Available: Studio upright piano (excellent tone), Fender pre-CBS Super amp, Peavey Mace (boogie type), octave Cat Synthesizer.
Extras: Production assistance available, also studio musicians; conveniently located in San Francisco but away from the downtown madness. Call for advice on how to make the most of your studio time.
Rates: \$20/hr for 8 track; \$15/hr for 2 and 4 track; free set-up time. Prices may vary; block rates and project rates available.
Direction: Our specialty is producing master quality demos, but we have handled material ranging from low budget LPs and singles (the Units, Tuxedomoon, Bill Owens and "Me") to soundtracks for film advertising seen on national television. We've produced demos that have earned artists recording contracts. (Starlords for Warner Brothers.) Oasis provides a comfortable, low-key atmosphere while producing as professional a recording as possible. Thanks to all those who are a part of our first year's great success!

•• OUTBACK STUDIOS
 489 1/2 Cavour St., Oakland, CA 94618
 (415) 655-2110

Owner: Wilson Dyer.
Studio Manager: Wilson Dyer.
Engineers: Wilson Dyer, Steve Berryman.
Dimensions of Studios: 20' x 20' x 12'.
Dimensions of Control Rooms: 10' x 20' x 10'.
Tape Recorders: Tascam 80-8 8 track; Tascam 40-4 4 track; Revox A-77 2 track; Pioneer RT-701 2 track; Sony TC-129, TC 160 stereo cassette; Technics RS 646 stereo cassette; Sankyo stereo cassette.
Mixing Consoles: Bi-Amp 1642, 16 in x 4 x 2 w/16 dir. out; TEAC Model 2, 6 in x 4 out; Shure M67, 4 in x 1 out.
Monitor Amplifiers: BGW 250C, Dyna MK III, MK IV.
Monitor Speakers: JBL 4311's, Auratone 5C's.
Echo, Reverb, and Delay Systems: Lexicon Prime Time, Eventide Baby Harmonizer, Furman reverb, Fisher reverb.
Other Outboard Equipment: DX-8, dbx 155 noise reduction, Dolby B 2-track noise reduction, Sunn 10-band EQ, BSR 5-band x 2 EQ, dbx 163 comp/limiter, Sequential Circuits sequencer, Dyna-comp (MXR).
Microphones: Sennheiser 441, 421; Shure SM-58, 57; Sony ECM 22; AKG D-1000, D-190; Nakamichi.
Instruments Available: Wurflitzer Imperial spinet and electric piano, Rhodes w/Dyno-My EQ, Prophet 5 synth, Mini Moog, D-6 clav, Gibson 335, Fender Jazz bass, MESA/Boogie amp, Fender Princeton reverb.
Extras: One block from the freeway (Hwy 24), Leo's Music, and Soul Brothers Kitchen. We have a good stable of studio musicians available. (Yes, they read music!) Production service, lead sheets and arrangements too. Cassette duplication (1:1).
Rates: 8 track \$20/hr plus materials; 4 track: \$12.50/hr plus materials. Block rates arranged. Call for duplication rates.
Direction: Outback is a great studio for production/pre-prod. of groups, songwriters, producers' projects, anyone seeking pro sound, high quality, low cost service. We have available, a full production package from lead sheet to master. This includes finding a 16/24 track facility, or record pressing if necessary through our contacts in the business. Outback clients include: Gil Thomas, Bubba Lou & The Highballs, Rideout, The Heaters, John Coinman Band, Dick Bright, The Goose Bumps, Lina Valentino and others.

•• PARALANDRA PRODUCTIONS
 also REMOTE RECORDING
 7 W. Etruria, Seattle, WA 98119
 (206) 282-1192, 632-0834

Owner: Michael Bade.
Studio Manager: Michael Bade.
Engineers: Jim Burgess, Michael Bade.
Dimensions of Studios: 12' x 20'.
Dimensions of Control Rooms: 12' x 15'.
Tape Recorders: Otari MX 5050-8 8 track; Otari MX 5050B 2 track; TEAC 3340S 4 track; dbx 158 8 track.

Mixing Consoles: Tascam Model 10, 8 in x 4 out; Quantum 120-8, 12 in x 8 out.
Monitor Speakers: Sentry IIA, Speaker Lab 3D's, Speaker Lab 1's.
Echo, Reverb, and Delay Systems: Tapco 4400 reverb, Soundcraftsmen 20-12 EQ.
Other Outboard Equipment: Orban/Parasound dynamic sibilance controller.
Instruments Available: Gibson Les Paul custom, Fender Twin, flutes, Guild acoustic guitar, and many rental keyboards available.
Rates: From \$20 per hour up depending on what equipment is used.
Direction: Our present dedication is to the writer. Doing demos, advertisements, and film, slide and video sound tracks. We are at present producing an album with JRB Motion Graphics for their latest film musical. We have access to talented song writers and musicians in the Seattle area. We just want to keep doing bigger and better things!

•• PEEKABOO MOUNTAIN STUDIOS
 P.O. Box 380, Colfax, CA 95713
 (916) 346-2779, 346-8203

Owner: Jeff and Charles Hester.
Studio Manager: Jeff and Charles Hester.
Engineers: Charles Hester.
Dimensions of Studios: 22' x 28'.
Dimensions of Control Rooms: 14' x 12'.
Tape Recorders: Tascam 80-8 8 track; TEAC 3340-S 4 track; TEAC cassette.
Mixing Consoles: Tascam Model 5, 8 in x 4 out; Tapco 6201-B, 6 in x 2 out.
Monitor Amplifiers: Kenwood KA-7100, Marantz 2200B.
Monitor Speakers: ESS 1-A studio monitors (control room), Altec and Yamaha monitors (studio), Audio Lab monitors, and AR-3As.
Echo, Reverb, and Delay Systems: Tapco 4400 stereo reverb, Maestro Echoplex, Mutron phase shifter, MXR digital delay.
Other Outboard Equipment: 8-channel dbx noise reduction for 80-8 dbx 160 compressor/limiter, Tapco 2200 stereo graphic EQ.
Microphones: AKG C-414EB; Sennheiser MD-421s; Beyer M-500s, M260s; Shure SM-58, SM-57, PE-515; AKG D-190s.
Instruments Available: Baldwin acoustic piano, Hammond B-2, B-3, MB organs, plus two Model 124 Leslies, one wired for guitar, pre-CBS Fender Deluxe with JBL, Fender Rhodes electric piano, Marshall 200-watt stack, Sunn concert bass, various guitars.
Extras: Studio musicians available for custom radio commercials.
Rates: Not open to the public as yet. Tentative date February 1980.
Direction: Doc. Siegel is helping with the design of our new control room which is still under construction. This studio is home base for the Mason Street Band.

•• POLITE PRODUCTIONS
 (415) 525-8289

Owner: Randy Rood.
Engineers: Randy Rood, Grady Knowles.
Dimensions of Studios: 15' x 17' Studio A.
Dimensions of Control Rooms: 10' x 8' Control Room A.
Tape Recorders: Scully 280 8 track; Otari 5050 2 track.
Mixing Consoles: Tascam Model 3, 8 in x 8 out.
Monitor Amplifiers: Marantz, Dynakit tube amps.
Monitor Speakers: Altec 604E, Auratones.
Echo, Reverb, and Delay Systems: Ibanez analog delay (AD 230), Orban/Parasound, Tapco, and Gately spring reverb units.
Other Outboard Equipment: dbx compressor/limiter, Bi-Amp limiter, noise gates, phase shifter, stereo synthesizer, Furman parametric EQ.
Microphones: Neumann U-47, U-87; AKG 414s; RCA 77DX; Sennheiser 421s; Beyer Soundstar X1N, M-500; Shure SM-54; Electro-Voice Re-20, 664.
Instruments Available: Guitars, amps, funky upright piano, Farfisa organ, some percussion.
Extras: Nice environment, no games played.
Rates: \$15/hour.
Direction: All types of music are welcome. Have done music from punk to MOR. Also soundtracks, voice overs, dramatic works, etc.

•• RAL-TBK RECORDING
 also REMOTE RECORDING
 3130 W. Bailey (mail); 2851 Oleander (studio),
 Merced, CA 95340
 (209) 722-3220
Owner: Robert Laughton.

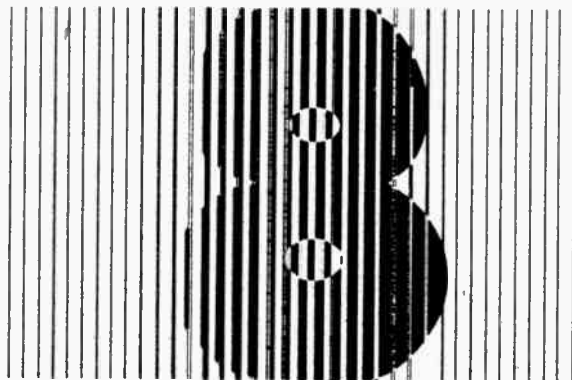
Studio Manager: Robert Laughton.
Engineers: Robert Laughton, Terry Kelley.
Dimensions of Studios: 20' x 20' downstairs.
Dimensions of Control Rooms: 20' x 15' upstairs with closed C, TV monitoring.
Tape Recorders: Tascam T80-8 15 ips 8 track; Dokorder 7140 15 ips 4 track; Sony TC-377 2 track; Sharp 2 track cassette.
Mixing Consoles: TEAC/RAL, 24 in x 8 out; (3) TEAC Model 1 submixers, 8 in x 2 out or headphones.
Monitor Amplifiers: Dynaco ST400 (bass), Dynaco QSA 300 (mid), TBK Class A (hi).
Monitor Speakers: RAL 210 (bass) & (mid), ESS (hi), JBL.
Echo, Reverb, and Delay Systems: Hammond spring reverb, Audio Pulse Model 1 digital time delay system.
Other Outboard Equipment: Dolby noise reduction, compressor/expanders, 8-9-band graphic EQ, and complete patch bay facilities.
Microphones: Teledyne EC 100 ELE condensers, Shure SM-58 and SM-57.
Instruments Available: Elka Strings, Roland Jazz Chorus 60 amp, other instruments available upon request.
Extras: Kitchen, bathroom, coffee. We also manufacture ATA road cases, bass and guitar and PA speakers manufacturing also.
Rates: \$15/hr for 2 and 4 track. \$20/hr for 8 track. Add \$10/hr to above rates for remote recording. 2 and 4-track mixdown \$7/hr. 8-track mixdown \$15/hr plus tape cost.
Direction: We are in this business for you. We like to have fun recording and hope it will be just as enjoyable for you and your group. We are also constantly upgrading our equipment and hope to go 16-track in the near future. We would also like to help you in any way we can from album cover design to pressing. So feel free to give us a call. PA rental also available.

•• **RAM RECORDING COMPANY**
 727 Caliente Ave., Livermore, CA 94550
 (415) 443-2205

Owner: D. Nelson, R. Marsh.
Studio Manager: Tasha Katey.
Engineers: David MacMillan, engineer/producer; Don Nelson.
Dimensions of Studios: Combination studio/control room: 20' x 10'.
Tape Recorders: Otari 5055-8 8 track; Sony TC-850 2 track.
Mixing Consoles: Custom console 1955, 12 in x 8 out.
Monitor Amplifiers: Dunlap Clark 500, Dynaco Stereo 70.
Monitor Speakers: Electro Research 340s, (5-way paper cones).
Other Outboard Equipment: Dolby noise reduction.
Microphones: Shure, Sony, E-V, Sennheiser.
Rates: Flat rate: \$35/hr. Recording and mixing.
Direction: We are developing the techniques for doing experimental audio/video productions for musicians that are, as well as being audio oriented, interested in developing a visual style to compliment their musical work.

•• **BILL RASE PRODUCTIONS, INC.**
 also REMOTE RECORDING
 955 Venture Ct., Sacramento, CA 95825
 (916) 929-9181

Owner: Bill Rase.
Engineers: Ray Nakamoto, Ester Marcroft, Stu Boyer, Wayne Johnson.
Dimensions of Studios: Studio Two: 33' x 24'; Studio One: 10' x 24'.
Dimensions of Control Rooms: Room Two: 24' x 14'; Room One: 24' x 13'.
Tape Recorders: Ampex M440-C 8 track; Ampex MR-70 4 track; Ampex 351-1 mono; Otari 7000 2 track; Otari MX-5050 2 track; Ampex 602 2 track. Plus ten audiophile reel, cassette, eight track, etc., recorders; Movieola-Magnasync edge track 16mm sound recorder, two Nagra recorders.
Mixing Consoles: Tascam Model 10, 16 in x 4 out; Tascam Model 10, 8 in x 4 out; Shure remote mixer package, 12 in.
Monitor Amplifiers: Five Dynakit stereo amps.
Monitor Speakers: Altec 604E's and others (7 in all).
Other Outboard Equipment: Various—including Soundcrafts-men equalizers, Altec compressors, etc.
Microphones: Altec condensers, Sony condensers, Shure dynamics, RCA D-77 ribbons, Altec dynamics, Telefunken, etc.
Instruments Available: Baby grand piano, Hammond A-100 organ with separate Leslie, Fender Rhodes electric piano, extra Fender amp and speaker, etc.
Rates: \$35/hr for 1 thru 4 track. \$40/hr 8 track 1" Ampex.
Direction: We specialize in producing radio, television and audio-cassette, packaging and shipping. Complete motion picture, cassette and reel duplicating facility (including labeling, printing on cassette, packaging and shipping). Complete motion picture, slide, and film strip production. Both 16mm and 35mm filming available. Full editing facility for rent. Large studio available for live filming. Complete in-studio or remote professional facility.



•• **RECORDING TECHNIQUES**
 also REMOTE RECORDING
 4724 S.W. Vacuna St., Portland, OR 97219
 (503) 246-8478

Owner: Alan S. Marston, Mark L. Kaltman.
Studio Manager: Mark Kaltman.
Engineers: Mark Kaltman, Stephen Phillips.
Dimensions of Studios: 20' x 18'. Isolation booth A: 10' x 6'; Isolation booth B: 8' x 6'.
Dimensions of Control Rooms: 10' x 8'.
Tape Recorders: TEAC 80-8 8 track; TEAC A6100 ½ track, 2 track; TEAC A-430GSX ¼ track, 2 track; Pioneer 9191 2 track.
Mixing Consoles: Soundcraft Series II, 16 in x 16 out (all inputs have 4-band EQ).
Monitor Amplifiers: Crown D-6C, Pioneer SA700.
Monitor Speakers: JBL 4311
Echo, Reverb, and Delay Systems: Roland RE301 Chorus Echo, Loft 440 delay line/flanger.
Other Outboard Equipment: (4) dbx 161 compressor/limiters, (2) Bi-Amp EQ 210, ORK turntable.
Microphones: AKG 414EB, Sennheiser 421; E-V RE-10, RE-20; Shure SM-57, 58; AKG D707, D-1000, etc.; direct boxes.
Instruments Available: Kimball baby grand piano.
Extras: Free set-up time, location recording, studio musicians, arrangers, singers, and lead sheets. Record pressing at our cost as a service to you. Relaxed air conditioned environment, kitchen, and refrigerator. Private recording engineering classes, and discount blank tape sales.
Rates: \$30/hr on down—8 track. \$25/hr on down—4 track. \$15/hr 2 track. Package prices. Special prices on album projects.
Direction: Many thanks to the Northwest musicians who, over the past four years, helped to develop Recording Techniques into one of the most popular 8 track studios around.

•• **REDWOOD RECORDING**
 P.O. Box 56, Cotati, CA 94928
 (707) 795-7788 or 823-2007

Owner/Studio Manager: Tom Hallstein.
Engineers: Tom Hallstein, Zeb Stine.
Dimensions of Studios: 20' x 30' x 10'.
Dimensions of Control Rooms: 9' x 12' x 10'.
Tape Recorders: Tascam 80-8 w/dbx 8 track; Otari MX 5050B 2 track; Pioneer 1020H ¼ track stereo.
Mixing Consoles: Sound Workshop 128CB-8EQ, 12 in x 8 out.
Monitor Amplifiers: SAE 2400L (control room), Kenwood 8006 (cue system).
Monitor Speakers: E-V Sentry V, Auratone SC.
Echo, Reverb, and Delay Systems: Tapco 4400 reverb, Roland and Maestro tape echo machines.
Other Outboard Equipment: dbx compressor, various phasers and flangers, Ashly parametric EQ.
Microphones: AKG C-414EB, C-451E, C-501; E-V RE-15; Sennheiser MD 421U, 413; Shure SM-57.
Instruments Available: ARP Strings, Roland SH-3 synthesizer; Aries System 300 synthesizer, Fender Rhodes.
Extras: Musicians, lead sheets, production, information and guidance.
Rates: \$20/hr for recording, mixing, dubbing. Block time discounts available. Keyboards: \$10 per keyboard per session. Synthesizer programming at no extra charge. Nearly any piece of equipment is available for a small extra fee.
Direction: Redwood Recording is in the process of relocating and upgrading our equipment, and hope to be in a new location by September. Synthesizers and signal processing are our strong points. As always, the goal is dynamic and efficient service at affordable rates, as we've been doing since 1976.

•• **RHYTHMIC RIVER PRODUCTIONS**
 2948 20th St., San Francisco, CA 94110
 (415) 775-7285

Owner: Robert L. Richman.
Studio Manager: Ivory Bob.
Engineers: Bruce Leighton, Bobby Richman.

Dimensions of Studios: 21' x 35'; 15' x 28'.
Dimensions of Control Rooms: 16' x 23'.
Tape Recorders: Tascam 80-8 with dbx 8 track; TEAC A 3340S 4 track; Otari 5050B ½ track mastering, 2 track; Nakamichi 581 stereo cassette, metal tape 2 track.
Mixing Consoles: Tangent 1202A, 12 in x 2 out; Sound Workshop 1280 8EQ, 12 in x 8 out; Tapco 6200B, 8 in x 2 out.
Monitor Amplifiers: Triamplified: Crown DC 300A, Unisync 100, Crown D-60.
Monitor Speakers: JBL 4313, UREI Time-Aligned Monitors.
Echo, Reverb, and Delay Systems: Sound Workshop 262 reverb, Echoplex tape delay system.
Other Outboard Equipment: Klark-Teknik DU27B ½ octave graphic equalizer, Yamaha F-1030 crossover system.
Microphones: AKG 414; Electro-Voice DS-35; Sennheiser 421; Shure SM-58, SM-57, SM-56; Sony ECM 22F, 33P, 150. Other Sony condenser mics.
Instruments Available: Large drum set, congas, percussion, steel drums, wood drums, vibraphones, xylophone, glockenspiel, Rhodes electric piano, Prophet V polyphonic synthesizer, Emu modular synthesizer.
Extras: Five electric guitars and electric bass guitars available.
Rates: Quotations available for specific operations.
Direction: Rhythmic River Productions is an optimistic group of musically oriented innovators working, under laboratory conditions, to create a new music. We are musicians, composers, arrangers, electronics designers, and technicians—each discovering and developing our musical abilities. RRP is a music production company, a music "think tank." We compose, arrange, and assemble scores or custom audio tracks for film, TV, video or other events. Mostly we experiment, play music, and enjoy each other. Please join us.

•• **R. O. STUDIOS**
 3359 Walnut Ave., Concord, CA 94519
 (415) 678-2851

Owner: Rick, Ralph, and Scott Henry.
Studio Manager: Ralph F. Henry, Jr.
Engineers: Rick Henry, Lloyd Burchett.
Dimensions of Studios: 26' x 15'.
Dimensions of Control Rooms: 13' x 15'.
Tape Recorders: Tascam 80-8 with dbx 8 track; Nakamichi 1000 II with high com noise reduction; Otari 5050 mastering deck; (2) Nakamichi 250 playback decks.
Mixing Consoles: Sound Workshop 1280 with 12 EQ, 12 in x 8 out.
Monitor Amplifiers: McIntosh MC-2105, McIntosh C-28 pre-amp, McIntosh 2105 (headphone amp), BGW 750.
Monitor Speakers: JBL 4311, ADS 2002, Auratones, SP-2, UREI Time-Aligned 811.
Echo, Reverb, and Delay Systems: Orban dual reverberation Model 111B, DeltaLab DL-1, MXR analog delay.
Other Outboard Equipment: (2) dbx 160; (2) Bi-Amp EQ 270; MXR stereo chorus; A/DA flanger, special effects.
Microphones: Neumann U-87; Sony ECM-56F; AKG 414, C-451-E, D-2000; Sennheiser MD 441, 421; Electro-Voice RE-20; Shure 56s.
Instruments Available: ARP Quartet, Rickenbacker 4001 bass, (2) 1963 Fender Tremolux amps, (2) Peavey backstage amps.
Extras: (3) Nasty cordless systems for comfort and freedom; color video system in studio; kitchen, bathroom and shower. Studio musicians on hand; bulk erasing.
Rates: \$20/hr plus bulk time available. Studio musicians \$25/hr.
Direction: Our philosophy is to give you, the musician, the best creative atmosphere so you may be relaxed and comfortable to create to the best of your ability.

•• **ROCKIN 'A' RANCH STUDIO**
 91770 Nelson Mtn. Rd., Greenleaf, OR
 (503) 964-3225

Owner/Studio Manager: Michael Ayling.
Engineers: Michael Ayling.
Dimensions of Studios: 12' x 28' x 8' ceiling; 8' x 8' drum booth; all in cedar and sound board; full heating and air conditioning.
Dimensions of Control Rooms: 12' x 12'.
Tape Recorders: TEAC 80-8 track; TEAC SX3300 2 track; Sansui SC-1110 2 track cassette.
Mixing Consoles: Sound Workshop, 1280B Super EQ, 12 in x 8 out.
Monitor Amplifiers: Kenwood KA-7100.
Monitor Speakers: RSL 3300 studio monitors, Auratones, Sonics.
Echo, Reverb, and Delay Systems: Tapco 4400 reverb, MXR Phaser.
Other Outboard Equipment: dbx 160 limiters, full dbx on 8-track machine.
Microphones: Sennheiser 421s; E-V RE-16s, 76s; Sony 22, 23, 33; AKG E-1000; Shure SM-56.

Instruments Available: Mason-Hamlin 5'4" grand, Gibson 335, Martin 000-28, Fender Bass, Ludwig drums.

Extras: Accommodations available in the country on 8½ acres within our home located above the studio which is in the basement in hillside foundation. Home built with studio in mind from the ground up. 40 miles west of Eugene, Oregon.

Rates: \$15/hr plus tape and accommodations.

Direction: Built by a musician dedicated strictly to music production at low cost with good atmosphere.

•• RUBBER PARK PRODUCTIONS

also REMOTE RECORDING

P.O. Box 120, Tahoma, CA 95733

(916) 525-6554

Owner: Steve Teshara.

Studio Manager: Steve Teshara.

Engineers: Steve Teshara; producers: Steve Teshara, David F. Chance, Edward I. Miller.

Dimensions of Studios: 8' x 7'; 10' x 10'; 12' x 14'.

Dimensions of Control Rooms: 9' x 6'.

Tape Recorders: Tascam 80-8 8 track; TEAC 3340S 4 track; TEAC A-2300SX 2 track; TEAC 3300 2 track.

Mixing Consoles: Sony MX-20, 8 in x 4 out; Bi-Amp 8802, 8 in x 2 out.

Monitor Amplifiers: Marantz and Pioneer.

Monitor Speakers: JBL 4311's.

Echo, Reverb, and Delay Systems: Various upon request.

Other Outboard Equipment: Various upon request.

Microphones: Shure SM57s, 58s; Sennheiser 421MDs; Electro-Voice CS15s; others on request.

Instruments Available: Various upon request.

Extras: Friendly service and advice. Experienced in all phases of recording, radio and television production, movie and slide show soundtracks. Affiliated with advertising agencies and other production organizations to bring customers a wide-range of knowledge.

Rates: Flat rate of \$25/hr. Rates negotiable on blocks of time. \$75 for 30 second radio spots; \$80 for 60 second spots.

Direction: Rubber Park Productions specializes in radio and commercial production as well as "live on location" recording. Partial list of musical credits: The Alpine Band, The Cedro Willie Band, Chuck Blanchard, Kevin Parker, The Silvermoon Band, The Jalapeno Brothers, Family Portrait, Joe Marchese. Commercial production airs in Tahoe, Reno, Sacramento, San Francisco and Los Angeles markets.

•• RANDALL SCHILLER PRODUCTIONS

also REMOTE RECORDING

1207 Fifth Ave., San Francisco, CA 94122

(415) 681-7553

Owner/Studio Manager: Randall Schiller.

Engineers: Randall Schiller.

Dimensions of Studios: 12½' x 15'; Drum Room: 9' x 9'.

Dimensions of Control Rooms: 12½' x 15'.

Tape Recorders: TEAC/Tascam 80-8 8 track; Sony TC-854-4S 4 track; Sony TC-850-2T 2 track; Pioneer RT-707 2 track; Sony TC-152 SD 2 track.

Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out; TEAC/Tascam Model 3, 8 in x 4 out; TEAC/Tascam Model 1, 8 in x 2 out.

Monitor Amplifiers: Harman-Kardon Citation 12, SAE 2200, SAE 2400L, BGW Model 100-01.

Monitor Speakers: Altec A7-500 (bi-amplified), Bose 800, Pioneer Model 88.

Echo, Reverb, and Delay Systems: DeltaLab DL-2 Acoustic-computer stereo digital delay, Sound Workshop 242 stereo reverb.

Other Outboard Equipment: MXR dual 15-band graphic equalizers, dbx 154 declinear noise reduction system, dbx 161 compressor/limiter, Crown VFX-2A electronic crossover/filters, Advent Model 100A Dolby noise reduction, SAE 5000 impulse noise reduction, and assorted patch bays, switching systems and necessary support equipment.

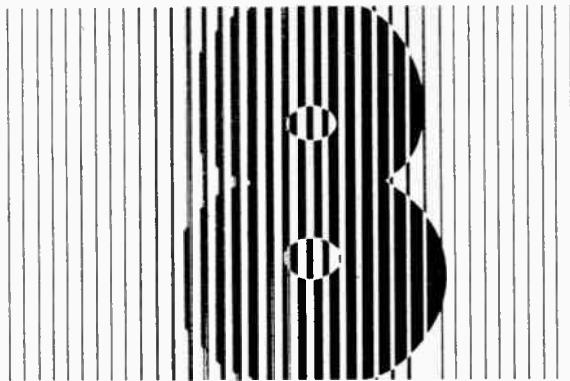
Microphones: Electro-Voice RE-15s, 635As; Shure SM-57s, SM-58s; Sony ECM-16, ECM-33ps, ECM-19Bs; and Sennheiser MC 431.

Instruments Available: Story & Clark console piano.

Extras: Kitchen available.

Rates: Studio recording: 8-track \$25/hr; 4-track \$20/hr; 2-track \$20/hr. Location recording: prices available upon request.

Direction: Randall Schiller Productions is a multi-faceted company providing facilities, services and products in the areas of audio, film and theater. We are dedicated to providing the highest quality in a relaxed but professional environment. Immediate expansion plans call for the addition of more outboard equipment and various microphones. In addition to recording studio services, we provide sound reinforcement services, portable disco sound systems, audio design and installation, film production and lighting services. Our recent album was recorded at the Geary Theatre. "Ruth Hasings Plays the Geary," on Topaz Records.



•• SEATTLE SOUND PRODUCTION FACTORY "THE FACTORY"

1703 NE 137th, Seattle, WA 98125

(206) 383-3510 (not listed in Seattle phone book)

Owner: Jim R. Ellis.

Studio Manager: Jim Ellis.

Engineers: Jim Ellis.

Dimensions of Studios: Approx. 22' x 22'. The studio and controls are in one room presently, building conditions don't allow for separate rooms.

Tape Recorders: Tascam 80-8 8 track; TEAC A3300SX 2T 15 ips ¼ track, 2 channel; TEAC 5300 ¼ track, 2 track; Sony TC 353D for echo ¼ track, 2 track; Superscope cassette CD 302A 2 track.

Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out; Tapco 6200, 6 in x 2 out.

Monitor Amplifiers: Kenwood KR-5600 and Lafayette 10B for cue.

Monitor Speakers: In-house 4-ways and Auratone 5C Sound-Cubes, headphones by AKG, Koss and others.

Echo, Reverb, and Delay Systems: Tapco 4400 reverb, Pioneer 202W solid state reverb, Pioneer 101W tube reverb, and Sony TC353D with SB200 echo adapter for tape delay.

Other Outboard Equipment: dbx noise reduction on the multi-track, Tapco 2200 equalizer, RS EQ, Kenwood KD-2055 turntable, all equipment is tied into A 190-point patch bay.

Microphones: Shure SM-61; AKG D200E; Electro-Voice RE-10, 54s, 671; TEAC ME-120s, ME-80; and more.

Instruments Available: Williams and Sons upright concert grand, Rhodes 73 electric piano, Fender twin reverb amp, Moog satellite synthesizer, Lowrey organ and assorted percussion.

Extras: Free musicians referral service. To join, musicians only need to send a tape of themselves along with information and we keep their tape on hand so clients can audition them and choose who they want.

Rates: \$35/hr; every sixth hour free for those who don't want to commit themselves to a set amount with block rates going much lower. Reasonable set up and miking time free, practice time \$10/hr by previous arrangement only.

Direction: With our new referral service and our search for listings of everyone from album cover artists and photographers to pressing plants we are working to become the top production facility for artists on a budget. We know recording doesn't have to be difficult for a musician and so we are trying to take away the trouble and take care of the details by presenting connections to all needed services. When done our services will be able to benefit all our clients from those recording radio spots to the basement band who wants to know how good they can sound.

•• 1750 ARCH STUDIOS

also REMOTE RECORDING

1750 Arch St., Berkeley, CA 94709

(415) 841-0216 or 841-0232

Owner: 1750 Arch Inc.

Engineers: Bob Shumaker.

Dimensions of Studios: Dead studio 23' x 13' x 8'; live recording room 36' x 17' x 11'; many other interesting small rooms.

Dimensions of Control Rooms: 17' x 12' x 8'.

Tape Recorders: 3M Model M23 8 track; Ampex Model AG-440-B 4 and 2 track; Studer Model B-67 2 track; Revox Model A-77 2 track; Sony Model 366-4 4 and 2 track; Nakamichi Model 600 cassette.

Mixing Consoles: MCI Model 416, 16 in x 16 and quad out; Tapco Model 6201, 6 in x 2 out.

Monitor Amplifiers: Phase Linear 400, Marantz 250, Dyna 70 JBL SE 400.

Monitor Speakers: JBL 4310, 4315, 4320.

Other Outboard Equipment: Automatic Dolby A301's for 8 track, 4 track and 2 track. UREI 1176 LN limiters; dbx 160 limiter; Furman PEQ-3 parametric EQ; Countryman 150X direct box; portable equipment for high quality stereo location recording.

Microphones: Neumann SM-69, KM-84, KM-86, KM-74, U-87; Sony C500, MB-C520; E-V RE-16, 666, 1776; Sennheiser 421; Shure SM-57; Countryman condenser; Sennheiser 405; E-V 635.

Instruments Available: Steinway B grand, Baldwin grand, Knabe baby grand.

Extras: Tennis court, kitchen, lounge, view of Golden Gate, windows in all rooms, large maintained garden, back issues of Mandolin World News.

Rates: \$45/hr for 8 track; \$40/hr for 4 track; \$30/hr for 2 track; \$25/hr editing; \$20/hr copying. Stereo remote recording at the same rate, door to door. 8 track and 4 track remote rates by request. Block rates by request.

Direction: We make clean recordings of any type of music. Classical, avant garde, jazz and bluegrass are specialties. There is a concert hall in the building that has a musical series 9 months of the year. Friday night concerts are broadcast live on KPFA. We are affiliated with 1750 Arch Records, producers of early music, classical, avant garde and contemporary jazz.

•• SHOWCASE SOUND

3090 S. Bascom Ave., San Jose, CA 95124

(408) 377-5864/371-1893

Owner: Jim Bruno, Jack Van Breen.

Engineers: Randy Widen, chief; Jack Van Breen.

Dimensions of Studios: 19' x 19' x 10'.

Dimensions of Control Rooms: 12' x 9' x 8'.

Tape Recorders: Tascam 80-8 8 track; TEAC A-3300 SX-2T 2 track; TEAC 360-S cassette.

Mixing Consoles: Tascam 15, 16 in x 8 out.

Monitor Amplifiers: Gallien-Krueger 1000S, Dynaco 100.

Monitor Speakers: JBL 4311s, Auratones 5Ws.

Echo, Reverb, and Delay Systems: Lexicon Model 93, Prime Time, Korg stage echo, Tapco 4400.

Other Outboard Equipment: dbx 161 compressor/limiters; Bi-Amp EQ 210; Moog parametric; Symetrix CL100s comp/limiters; Symetrix signal gates; dbx noise reduction.

Microphones: AKG 414; EV RE-20, RE-10, DS-35; Sennheiser MD-421; Beyers XIN; Shure SM-56, SM-57, SM-58, SM-62; MB 215; Sony ECM 23F; Socom SM1A direct box.

Instruments Available: Acoustic piano, 9 piece Ludwig drum set, Gallien-Krueger guitar and bass amps.

Extras: Good session men available for all styles of music on drums, guitar, bass, keyboards, Chapman stick, Lyricon and vibes, creative atmosphere.

Rates: Since everyone's tastes and needs are different, we feel that a firm rate would be unfair to the easy projects. Please call for an estimate. We are very reasonable!!!

Direction: To continue to offer the very best possible sound and service for the least possible charge. We shall continue to upgrade our equipment and environment as we grow.

•• SHYNE SOUND

also REMOTE RECORDING

40 Woodland, San Rafael, CA

(415) 459-2833

Owner: Leroy Shyne.

Studio Manager: Leroy Shyne.

Engineers: Leroy Shyne.

Dimensions of Studios: 15' x 30'.

Dimensions of Control Rooms: 15' x 15'.

Tape Recorders: TEAC 80-8 8 track; Pioneer RT 2044, 2022 4 and 2 track; Pioneer cassette CT-P 8282 2 track.

Mixing Consoles: Allen & Heath SD 12-2, 12 in x 2 out; Allen & Heath Mini Mix, 6 in x 2 out.

Monitor Amplifiers: (2) McIntosh C-30s, Dyna 70 headphones.

Monitor Speakers: Shyne, SBC.

Echo, Reverb, and Delay Systems: Orban/Parasound dual reverb.

Other Outboard Equipment: Pioneer stereo graphic.

Microphones: Shure 57s, 59; Omnis; E-V RE-15; AKG 100Es; E-V Omni, etc.

Instruments Available: Bass, guitar, piano, drums, percussion.

Extras: Kitchen, rehearsal space rental, custom speaker enclosure and/or PA system design and manufacture; complete sound system service, musician referral, music theory instruction, sound engineering consultation.

Rates: \$15-20/hr; \$25/hr remote.

Direction: I've been performing and recording music since childhood. I've been designing and building speaker enclosures for 10 years. I've been designing and engineering sound systems for five years and have recently become a Syn-Aud-Con graduate. I engineer sound as a musician would play his music.

•• SOUNDSMITH STUDIOS

also REMOTE RECORDING

426 N.W. 6th, Portland, OR 97209

(503) 224-7880/224-7881

Owner: Greg Smith, Tom Gandy, Dave Tower, Gary McRobert.

Studio Manager: David Tower.

Engineers: Greg Smith, Tom Gandy, Gary McRobert, Becky Velazquez.

MODULAR SYSTEMS by McCAULEY



... let you make the choice!

You know what sounds best to your ear. You choose which variation of our MODULAR SYSTEMS best suits your particular needs.

MODULAR enclosures, professionally constructed with latching covers and session hardware, are available with either 800Hz or 1200 Hz passive crossovers in order to best complement the two-inch or one-inch driver and bass speaker of your choice. A unique method of allowing quick, easy access to the driver also affords complete interchange capability of the various horn devices, thus enabling one enclosure to operate most efficiently and productively in any room situation.

The measurable characteristics of mid to high frequencies, such as horizontal and vertical dispersion, acoustic sensitivity, etc., require several predictable methods of control in order to accommodate the varied acoustical environments confronting every performer. McCAULEY's lensed-horn, which delivers wide, smooth dispersion for consistent coverage, is necessary in moderate stage-volume settings. If increased "punch" and narrow dispersion are required, the exponential horn will provide the tightest possible pattern. And finally, with very similar "cut-through" characteristics as the exponential, the radial horn with increased horizontal dispersion is for the vocalist on the move.

Whatever your particular situation calls for, MODULAR SYSTEMS by McCAULEY will fit the bill. Ask your local sound dealer where his are.

McCAULEY

McCauley Sound, Inc., 13608 94th Avenue E., Puyallup, WA 98371 206-848-0363
Sales: 206-537-6913

Dimensions of Studios: Studio A: 5' x 10'; Studio B: 12' x 15'; Studio C: 20' x 24'.

Dimensions of Control Rooms: Live-End-Dead-End: 20' x 16'.
Tape Recorders: Otari MX 5050-8 8 track; Otari MX 5050-2 2 track; Akai GX 400DS 4 track; Sony TC 730 2 track.

Mixing Consoles: (2) Tapco C12 Catalina series, 24 in x 8 out; SoundSmith Labs 140A, 16 in x 2 out; SoundSmith Labs effects mixer C-12 14BE, 16 in x 2 out.

Monitor Amplifiers: Custom built amplifiers and crossovers.

Monitor Speakers: Triamped Klipsch with sub/woofer. Accurate monitoring environment to 16hz.

Echo, Reverb, and Delay Systems: Tapco 4400, 5400 cubic ft. natural reverb chamber, tape loop, audio and design recording ADT.

Other Outboard Equipment: "Scamp" system (ie), ADT; compressor (etc); real time spectrum analyzer, dbx noise reduction, dual beam oscilloscope, Tectronics R 5031, (4) dbx 161 compressor/limiters, 4-channel Bi-Amp graphic EQ.

Microphones: Pressure zone mics; Shure SM-7s; Primo; AKG 451s; Sony.

Instruments Available: Pearl drums, piano, trumpet, various percussion instruments.

Extras: In house production, pressing and distribution available; "on call" studio musicians; lounge w/color TV, pinball, refreshments; licensee TDS (time delay spectroscopy).

Rates: \$35/hr; project discount available.

Direction: We started in a house in 1976; our new 2,500 sq. ft. facility opened on May 1, 1979. As a company, we strive for a balanced development of all technical, musical and business aspects of the recording industry. SoundSmith is dedicated to promoting local talent, and we are presently producing "Northwest Exposure", a syndicated radio show spotlighting the diverse musical talent in our area. As creative and innovative people, we set our goals to providing a relaxed, artistically rewarding experience for both musician and engineer.

•• SPECTRUM

**P.O. Box 757, San Carlos, CA 94070
(415) 593-9554**

Owner: Paul Weaver.

Studio Manager: Paul Weaver.

Engineers: Jim Conklin, Jay Beardslee, Wes Weaver.

Direction: All studio sizes and equipment are the same as Music Annex, Menlo Park, CA. We work in conjunction with them but operate as a separate recording studio. Spectrum is primarily a production co.; for the purpose of developing our stage musicals, concerts, and the development of new talent. A brochure explaining Spectrum's many activities will be sent on request.

•• STUDIO "C" AT THE ANNEX

**970 O'Brien Drive, Menlo Park, CA 94025
(415) 321-7774; 494-9344**

Owner: Amusex Corp., Dennis Reed/Recording Etc. Productions.

Studio Manager: Dennis Reed.

Engineers: Dennis Reed, Jimmy Goings, Roger Wiersema.

Dimensions of Studios: 20' x 30' x 16'.

Dimensions of Control Rooms: 10' x 12' x 16'.

Tape Recorders: Tascam 80-8 8 track; Ampex 440 w/dbx 2 track; Pioneer 701 2 track; TEAC A-103 cassette.

Mixing Consoles: Sound Workshop 1280-B w/meter bridge, 12 in x 8 out; Ampex MX-10, 4 in x 2 out; TEAC Model 1, 8 in x 2 out.

Monitor Amplifiers: Yamaha Model 2200, Yamaha Model 2050, Crown D-150A, Crown D-60.

Monitor Speakers: JBL 4311, Auratones (acoustically voiced).

Echo, Reverb, and Delay Systems: AKG BX-10E, DeltaLab Acousti-computer, MXR DDL, Roland Space Echo, (EMT 240 Gold Foil and EMT 140 plate echo available on time-share basis at extra charge).

Other Outboard Equipment: UREI LA4A limiter, dbx 160 limiters, UREI & Bi-Amp graphic EQ, noise gates, Countryman direct boxes. (Outboard effects rack, Eventide, Scamp, etc., available on rental basis.)

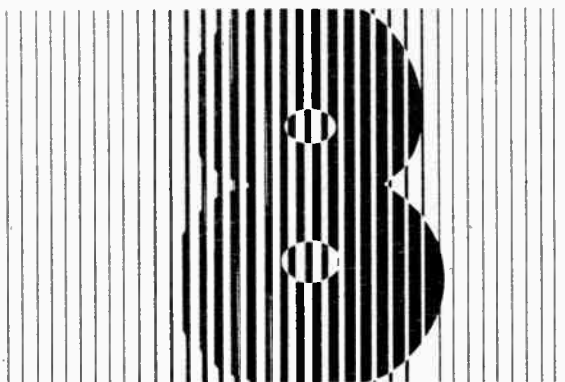
Microphones: Neumann U-87s; AKG 414, 451; Electro-Voice RE-20s; Sony 377-P, ECM 22P, ECM 33P, 280; Sennheiser 441, 421; Shure SM-57s.

Instruments Available: New Yamaha C-5 (6½') grand piano, ARP String Ensemble, Peavey Vintage, Rogers drums, Ovation classical, beaucoup percussion.

Extras: Air conditioning, stage, storage, mini kitchen, refrigerator, coffee, lounge, PA rehearsal and video. (High quality cassette and R-R duplicating done in 'real time' available, ask for Dennis Reed.)

Rates: Call for quote, block rates available, deals for independent engineers, (we are competitive).

Direction: State-of-the-art, acoustically engineered facility, constructed from the ground up. Housed in the Music Annex, calling on the resources of this "world class" 24 track facility while maintaining an independent staff of the finest engineers and techs available. Albums, singles, demos, rehearsals, and all types of media work. Heading for 16 track and beyond. Professional people, a wealth of equipment and the right environment.



•• STUDIO ONE SOUND RECORDERS

**also REMOTE RECORDING
4435 California Ave. S.W., Seattle, WA 98116
(206) 935-2750**

Owner: Eric Barger, Doug Casady.

Studio Manager: Eric Barger.

Engineers: Eric Barger, Doug Casady, Greg Boykin.

Dimensions of Studios: 20' x 16' x 11.5'H; iso. booth 16' x 4' x 8'H.

Dimensions of Control Rooms: 17' x 11' x 11.5'H.

Tape Recorders: Tascam modified 80-8 w/dbx 8 track; (2) Pioneer CT-F-900 cassette 2 track; Ampex modified PR-10 ½-trk w/dbx 2 track; Pioneer 701 ¼-trk 2 track.

Mixing Consoles: Tascam Model 15, total I.C. and circuit modifications, 20 in x 16 out; (2) Tascam, modified Model 1, 8 in x 2 out.

Monitor Amplifiers: McIntosh 2300A, Crown 300, Pioneer SX-1250, (2) Symetrix HA-10 headphones.

Monitor Speakers: Custom design by Inter Phase Acoustics—time altered 3-way; JBL L-100, Auratone Cubes.

Echo, Reverb, and Delay Systems: Marshall Time Modulator 5002, DeltaLab DL-2 DDL, Orban 111R stereo reverb, standard 3-head tape delay, Roland Space Echo 201.

Other Outboard Equipment: Symetrix signal gates (8), Symetrix comp/limiters (3), UREI 530 EQs (3), Neptune 909 real time analyzer, dbx on both master and mixdown decks, Amber spectrum analyzer.

Microphones: Neumann U-87; E-V RE-20; Sennheiser 421 MD, 416M; Beyer 500; Shure 57, 56, 58; AKG 414, SE-5, D-100.

Instruments Available: Full Ludwig drum kit w/Zildjian cymbals—N/C; Hammond B-3 w/Leslie; Fender Rhodes 88; ARP Omni; Maxi-Korg synth.; Fender, Marshall, Lab Series amps; Gibson Les Paul and acoustic; Eventide Harmonizer; Yamaha C-70 Grand Ripper Bass; D-6 clavinet. (All but drums are rental items.)

Extras: Lounge, coffee adjacent to music store, speaker shop, guitar repair and builder, also rental hall. We sell Ampex and TDK tape exclusively. And most important our rooms are tuned FLAT!!

Rates: 8 track: \$25/hr; 2 track, copying: \$15/hr. All rates discounted on number of hours used. Also day and week block rates on request. All rates are not including tape. Masters may also be rented for duration of sessions.

Direction: Soon to be 2" 16 track. Our goal is to make great tapes for whatever the application our clients desire. In our first year we've developed devoted clientel and are presently developing artists also. Jingles too, of course! Call us 24 hours. Full record production available.

•• SUNCREST SOUND STUDIO

**695 Suncrest Road, Talent, OR 97520
(503) 535-2803**

Owner: Gregory Hayes.

Studio Manager: Robert L. Levreault.

Engineers: Michael Bennett, John Wilson.

Dimensions of Studios: 16' x 24' (384 sq. ft.).

Dimensions of Control Rooms: 12' x 8' (96 sq. ft.).

Tape Recorders: TEAC 80-8 8 track; TEAC 3340S 4 track; TEAC 3300S 2 track.

Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out; TEAC Model 2; Shure M688.

Monitor Amplifiers: Yamaha A-1, Crown, Kenwood KA-4006.

Monitor Speakers: JBL 3411, JBL 100, RTR, Auratones.

Echo, Reverb, and Delay Systems: Tapco 4400 reverb.

Other Outboard Equipment: dbx model 154 NR, TEAC AN-300, Dolby NR, BSR FEW 111 12-band equalizer.

Microphones: Sennheiser MD-441, 421; AKG 451-E; Maestro CM-2000, SE-5 w/CE-2 omni-capsule.

Instruments Available: Yamaha C7 grand piano, Fender Rhodes electric piano, ARP String Ensemble, Rogers concert drum set, percussion-cabassa, tambourine, finger cymbals, maracas, shaker, triangle, woodblock guiro, claves, bongos, Mini Moog, Micro Moog.

Rates: Studio recording: \$30/hr; mixing \$15/hr; editing \$15/hr; rehearsal \$10/hr; set-up \$10/hr.

Direction: Suncrest Sound Studios is an association of individuals engaged in humanitarian activity. It is our purpose to perform a

service on the continuing evolution of the philosophical and spiritual condition of mankind, within the environments of the motion picture and musical mediums. It is the sincere intent of this association, to assist any individual or organization who share sympathetic concerns.

•• TRACKS MOBILE

REMOTE RECORDING

**9 Sacramento Patio, Stinson Beach, CA 94970
(415) 888-0783**

Owner: Tim Tomke.

Studio Manager: Tim Tomke.

Engineers: Tim Tomke, Kirk Austin, Bob Bates.

Dimensions of Studios: Mobile air-conditioned trailer.

Tape Recorders: (2) TEAC 80-8 8 (16) track with varispeeds and dbx; Revox A77 plus dbx 2 track; Nakamichi 582 cassette; TEAC 3340 with dbx 4 track.

Mixing Consoles: Custom by Kirk Austin, 32 in x 16 out; trans-amps, Penny and Giles faders, Scamp S04 parametric equalization; LED bargraph; RMS and peak reading meters.

Monitor Amplifiers: Yamaha P2200.

Monitor Speakers: JBL 4313s, Auratones.

Echo, Reverb, and Delay Systems: Prime Time, Marshall Time Modulator, MXR digital delay, Sound Workshop stereo reverb.

Other Outboard Equipment: Eventide Harmonizer; MXR flanger; Roger Mayer noise gates; Orban 3-channel D'Esser; Scamp pan module; ADR Vocal Stressor; dbx 160 and 162 compressors; UREI LA2A, LA4A, 1176s; Orban 622(B) parametrics; UREI 545 parametrics; UREI 535 graphics; SAE parametrics.

Microphones: Neumann U-87s, U-64, KM-84s; Sennheiser 441s, 421s; AKG C-414EBs, 451Es; Beyer 160s; Sony C-57s and PS-50s; Electro-Voice RE-20s, RE-16s; Shure SM-53s, 57s, 58s, and more.

Instruments Available: For over dubbing—Ludwig drums, Kawai standard grand, Mini Moog, Hohner clavinet, Hammond B3, Fender Rhodes 88 piano, Fender Precision bass, Freeman string synthesizer.

Extras: Altair power attenuators; Octavia, McIntosh preamps; Dynaco tube amps; Crown 150A; Leslie speakers; JBL 4333 monitors available for location.

Rates: Call for special introductory rates.

Direction: Live recording in any setting: from concerts and club-dates to rehearsal rooms, private homes. Wherever you are, Tracks Mobile will record you. Studio costs in set-up time and rehearsal are avoided. When you're set up and ready we'll come and record you. We are ready, willing and able to help and advise you in all facets of the industry through our associations with Tomke Productions and Starfire West—a 24 track automated world class studio. Equipped for location overdubbing. Multitrack recording for television.

•• TRANSIENT SOUNDS RECORDING

REMOTE RECORDING

**441 Pennsylvania Ave., Santa Cruz, CA 95060
(408) 423-7857**

Owner: David B. Green.

Studio Manager: David B. Green.

Engineers: Koert Maher.

Dimensions of Control Rooms: 6' x 10' van body.

Tape Recorders: TEAC/Tascam 80-8 with DX-8 8 track; TEAC 3340 4 track.

Mixing Consoles: (2) TEAC/Tascam 5, ganged for 16 in x 8 out; TEAC/Tascam 1, 8 in x 2 out; Tapco 6000, 6 in x 2 out.

Monitor Amplifiers: Gallien-Kreuger 1000S.

Monitor Speakers: Auratones, JBL 4310.

Echo, Reverb, and Delay Systems: Tapco 4400, MXR double-flanger.

Other Outboard Equipment: dbx 163, Ashly peak compressor limiters, MXR EQ, noise gates.

Microphones: Shure SM-56, SM-57; Electro-Voice RE-10, RE-15, RE-16, RE-20, 1776; Sony ECM-65; AKG D1000E.

Extras: Completely road-cased for travel; 12-channel splitter with 100 ft. cable. 100 ft. of six channel snake.

Rates: \$300/day minimum.

Direction: Get it LIVE and get it right.

•• TRES VIRGOS STUDIO

**1219 West California Ave., Mill Valley, CA 94941
(415) 388-7799**

Owner: Allen Rice, Mike Stevens, Rob Yeager.

Studio Manager: Rob Yeager.

Engineers: Rob Yeager, Richie Moore, Mike Richards.

Dimensions of Studios: 17' x 25'.

Dimensions of Control Rooms: 13' x 17'.

Tape Recorders: Otari 7308-1" 8 track; Ampex ATR-100 2 track; Pioneer 2022 2 track; TEAC 3340 4 track; Pioneer CT-F 9191 cassette; Aiwa cassette deck.



ACOUSTICOMPUTER™.. a true stereo special effects processor

For further information call or write Phil Markham at DeltaLab Research, Inc.,
27 Industrial Avenue, Chelmsford, MA 01824,
Tel. (617) 256-9034.



DeltaLab Research, Inc. 27 Industrial Ave., Chelmsford, MA 01824

Available at Quality Dealers

For a listing of the
authorized DeltaLab
dealers in your area,
contact one of our
sales representatives:

Southern California
New West Audio Marketing
3770 Highland Ave., # 101
Manhattan Beach, CA 90266
(213) 545-6668

Northern California
Brian Trankle & Associates
820 Black Mountain Road,
Hillsborough, CA 94010
(415) 344-1133

Washington
Pro Lines Northwest
766 Garfield,
Seattle, WA 98109
(206) 283-5663

Mixing Consoles: Soundcraft Series II, 16 in x 8 out.
Monitor Amplifiers: BGW 750A, SAE, Crown D-60.
Monitor Speakers: UREI Time Aligned 813's, Auratones.
Echo, Reverb, and Delay Systems: Lexicon Prime Time, Marshall Time Modulator, Tapco 4400 reverb, Symetrix, Furman reverb.
Other Outboard Equipment: UREI LA-4 compressor/limiter, UREI graphic EQ, dbx, White 1/3-octave tuned room; Symetrix comp/limiter; Symetrix signal gate; UREI LA2A; Furman parametric EQ.
 densers; Sennheiser 441s, 421; Beyers M-201, M-260s, M-500s; Electro-Voice RE-10, RE-20, 635A; Shure 545s, 565s.
Instruments Available: Fully tuned drum kit, Yamaha CP-70 electric grand piano; Polymoog synthesizer, a dozen different premium guitars from 6-string classical to electric 12-string and everything in-between including 8 custom guitars commissioned for the studio, including bass; Fender Twin, 100 watts; Roland Chorus amp 160; acoustic bass amp; Countryman direct boxes; assorted percussion and special effects boxes, and the rare Chamberlin Mellotron! You've got to hear this baby to believe it! Live strings and horns and woodwinds—incredible machine!
Extras: 3-acres gorgeous Mill Valley countryside in foothills of Mt. Tam; free coffee, beer. Our biggest extra: Dr. Richie Moore, Ph.D.—our new engineer is available upon request. He has 275 album credits, including 15 gold albums and 5 platinum, 1 Grammy.
Rates: \$30/hr.
Direction: Tres Virgos is a musicians' studio—owned, operated, and built from the ground up by people who love music and love recording. The studio was built for comfort and creativity and we are always more than willing to share our talents and experience with clients. Aside from the studio, we have an in-house production company that writes, performs, records and produces commercial radio jingles. Tres Virgos makes the 16-track jump this year. Look for spacious new facilities, soon!

•• TRULLION STUDIO

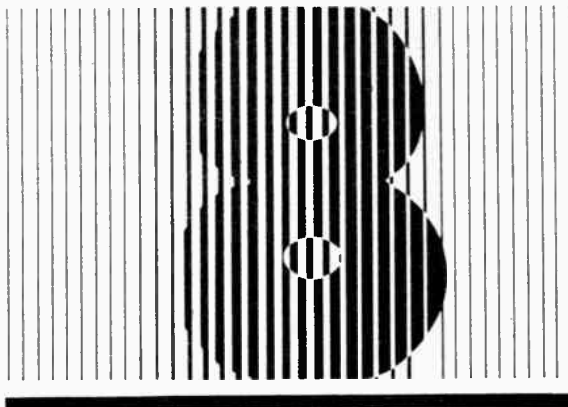
P.O. Box 23051, Sacramento, CA 95823
 (916) 391-9691

Owner: Kurt and Nancy Bischoff.
Studio Manager: Kurt Bischoff.
Engineers: Kurt Bischoff, Bob Browning, Mike Hannickel.
Dimensions of Studio: 19' x 22'.
Dimensions of Control Rooms: 8' x 12'.
Tape Recorders: Tascam 80-8 8 track; TEAC 3340 4 track; Telectro (modified) RD-146 2 track; Pioneer CTF 500 cassette.
Mixing Consoles: Tascam Model 5 and Model 3, 16 in x 8 out.
Monitor Amplifiers: Kenwood, Sony, Harman-Kardon.
Monitor Speakers: JBL 4311's, Triac Audio, Auratones.
Echo, Reverb, and Delay Systems: Triac Audio MX-8 reverb, quad echo, Dokorder 4-track tape delay.
Other Outboard Equipment: Tapco 2200 graphic EQs, Lunnetta Sound Box, Cromatron.
Microphones: Sennheiser 421s; Shure 545s, SM-57s; Electro-Voice PL-76s; Beyers M-69s; AKG D1000Es.
Instruments Available: Ivers and Pond upright grand piano, Farfisa VIP255 organ, Leedy vibraphone, Deagan xylophone, Traynor bass amp, large double-bass drumset with Zildjian cymbals.
Extras: Versatile studio musicians on call, kitchen, color TV, and pong.
Rates: \$20/hr; block time rates available.
Direction: We are a progressive and innovative studio utilizing a relaxed and creative atmosphere to help recording artists achieve their goals. Our engineers genuinely care about the finished product and strive to make the recording experience both enjoyable and artistically rewarding for our clients. Our advertising arm, Trullion Productions, specializes in commercial ad jingles—from concept, composition and arrangement to final recording.

•• TWILIGHT STUDIO

642 Palm Avenue, Watsonville, CA 95076
 (408) 722-7819 or 724-7140

Owner: Steve Loveless.
Dimensions of Studio: 22' x 20' including 8 specially made room baffles.
Dimensions of Control Rooms: 13' x 12'.
Tape Recorders: Tascam 80-8 8 track w/dbx; Sony TC 755 2 track; Revox B-77 2 track; Sony TC-1185D cassette deck.
Mixing Consoles: Tascam Model 5, 8 in x 8 out; Tascam Model 2, 6 in x 4 out.
Monitor Amplifiers: Kenwood KA-3500.
Monitor Speakers: Altec.
Other Outboard Equipment: dbx 162 compressor/limiter, MXR phase shifter, Tapco 4400 echo unit, Roland Echoplex.
Microphones: Sennheiser; Shure; Electro-Voice; Sony; AKG.
Instruments Available: Baldwin piano, Elka Rhapsody, ARP Odyssey synthesizer, Ludwig 7 piece drums; we can provide session musicians for any kind of studio work, Jenko vibes.



Extras: Lounge room, echo room.
Rates: \$20/1st 5 hrs; \$15 following.
Direction: We are trying to do the best possible job without costing you an arm and a leg. That is one reason we do not charge for set-up time. The best equipment in the world is useless if you can't afford it, or work with the people who own it. We have people that are concerned about your work because all our engineers have been on the other side of the glass.

•• WENRA—REMOTE AND STUDIO RECORDING
 also REMOTE RECORDING

5729 Bayview Ave., Richmond, CA 94804
 (415) 529-1810

Owner: Larry R. Nelson.
Engineers: Larry Nelson, Phil Salisbury.
Dimensions of Studios: Main room: 20' x 10' with 6' baby grand piano installed in special enclosure for maximum isolation. Fully isolated 10' x 7' drum booth off main room.
Dimensions of Control Rooms: A mobile 20' x 7' International Harvester step van.
Tape Recorders: Ampex 1100 transport w/440 electronics 1" 8 track; Ampex 354 2 channel 1/4 track; MK IV 1/4 track; cassette, with Dolby.
Mixing Consoles: Opamp Labs Model P-210, 20 in x 8 out; custom built console with peaking and shelving EQs, pre-post echo, stereo headphone monitors etc. (This is a very clean unit).
Monitor Amplifiers: Opamp Labs, 200 RMS per channel. The playback amps are also Opamp. Headphone amps are Kenwood KA 4000.
Monitor Speakers: JBL 100's in van. JBL 100's in studio. We also have a pair of EPI 100 bookshelf reference monitor speakers in van.
Other Outboard Equipment: Multi-track reverb, 2 channels; Allison Gain Brains 2 channels; TEC 10-band graphic equalizer; Spectra Sonics Stereo Complimiter; Phlanger; Furman parametric equalizer 4 channels; auto correlator (noise reduction); 100' 20 in 20 out cable snake; 20 in 20 out mic splitter.
Microphones: Sennheiser MD-421; Sony ECM 22Ps (condenser); AKG 224E, 414 EBs; Electro-Voice RE-20, RE-15s; MB 201 (ribbon); direct boxes and Neumann KM-84s.
Instruments Available: 6' baby grand, misc guitars and percussion instruments, also a good selection of hard and soft baffles.
Extras: Session players available.
Rates: Monday-Friday: \$20/hr 3 to 10 hrs; \$17.50/hr 10 hrs or more. Weekends: \$30/hr 3 to 10 hrs; \$25/hr 10 hrs or more. All remote recording is \$40/hr up to 12 hrs, travel time and mileage extra. We also have full day and full weekend rates.
Direction: Our remote recording facility can be used for everything from festivals thru orchestras, or for bands that want a "live" demo for booking agents, dubs or record companies. Studio facilities: our studio is built for the pro musician with a low-cost, high-quality product in mind. The studio is constructed for production work and geared to reduce set-up time, i.e. isolated drum booth and wall enclosed piano eliminates leakage for quick and easy miking. This saves our client time and money. We hope to continue our association with top level Bay Area professional musicians.

•• WESTMONT RECORDING COMPANY

1279 Antwerp Lane, San Jose, CA 95118
 (408) 264-2916

Owner: Richard E. Quick.
Engineers: Richard E. Quick.
Dimensions of Studio: 21' x 22' x 15'.
Dimensions of Control Rooms: 22' x 14' x 10'.
Tape Recorders: Scully 284-B-8 8 track; Scully 282-4 4 track; Scully 282-2 2 track; Magnacord 1028 2 track; Tandberg Model 64 2 track; Sony.
Mixing Consoles: Quantum Audio Labs, Inc. Model QM 128, 12 in x 8 out.
Monitor Amplifiers: Dynaco Mark III 60 watts.

Monitor Speakers: Altec 604E's, Altec A-7's, Acoustic Research AR 3A's.
Other Outboard Equipment: Altec EQ and limiters.
Microphones: Neumann U-67s, U-87s, U-47s; Altec M-20s, M-11s; Electro-Voice 666Rs; RCA 77DX ribbon mics and direct instrument hookups.
Instruments Available: Mason-Hamlin grand piano.
Rates: \$25/hr for 2, 4, 8 track recordings and mixdown plus tape charge. \$12/hr for editing and tape copy plus tape charge. No set up charge.
Direction: Westmont is a congenial two man recording studio with a relaxing working atmosphere and special concern to excellent sound and accurate engineering. Our clients have our assurance of satisfaction and continued confidence and good will.



Xandor Recording Studios
 Orinda, CA

•• XANDOR RECORDING STUDIOS
 also REMOTE RECORDING

407 Camino Sobrante, Orinda, CA 94583
 (415) 254-9077, 254-5730 (answering service)

Owner: Jim Weyeneth.
Engineers: Jim Weyeneth, independents.
Dimensions of Studio: 19' x 18' x 10', dead studio. "Live" chamber: 19' x 26' x 10'.
Dimensions of Control Rooms: 15' x 16' x 10'. Rooms acoustically tuned without use of electronic equalizers.
Tape Recorders: Tascam Series 70 8 track; TEAC 7030 GSL 2 track (1/4 track); Sony 854-4 (1/4" tape) 4 track; Sony 158 SD 2 track cassette; Pioneer CT-F1000 2 track cassette; extra machines available on request prior to session.
Mixing Consoles: Tascam Model 10A, 24 in x 24 out plus 8 buss outputs; this board is extensively modified.
Monitor Amplifiers: McIntosh 2505 solid state, McIntosh 30's, Dyna 120 solid state, Dyna 60's (tube), Dyna stereo 70.
Monitor Speakers: Altec 604G in 9 cu. ft. cabs, JBL 4310's, Auratone 5C's, Truesonic's, Koss and Sennheiser headphones. (phones individually controlled by musicians in studio).
Echo, Reverb, and Delay Systems: Variable speed tape delay 6-channel; 2-channel Urban/Parasound reverb, Model 105C; Roland Space Echo; live echo chamber, Lexicon Prime Time. (Loft delay line/flanger on prior notice.)
Other Outboard Equipment: (2) UREI 1176 LN limiting amps; (2) Dolby A noise reduction; Spectra Sonics 610 Complimiter; (2) 3-band Furman parametric EQ's; Conn Strobotuner, complete electronic workshop, closed circuit TV monitoring, direct boxes, noise gates.
Microphones: Sennheiser 421, 441, MD-21; AKG 451E, D-224E, DM-500; Electro-Voice 644, 664, 635A, RE-15, 623, 1711; Sony ECM 33P; RCA ribbon DU-3A; Shure SM-56, SM-57; Altec 661A, 21B.
Instruments Available: Yamaha grand piano GH1, Ludwig drum kit with Sonor hardware, misc percussion, amps, (Rhodes, synthesizers on request).
Extras: Coffee, hot plate, Coke machine, shower, non-fluoridated ice water, refrigerator. No stairs to studio access. Room are negative ion injected to reduce fatigue.
Rates: Mon - Sat, 10am - 6pm: \$20/hr; 6pm - midnite: \$25/hr; after midnite: \$30/hr. Other rates on request.
Direction: In growing from mono to eight track Xandor has seen and heard musicians from top name Bay Area acts such as: Earthquake, Eddie Money, Hot Tuna, Santana, Steve Miller, Stoneground, Tower of Power, Journey, and Cold Blood. Goals for 1980 will be expansion to 16 track and updating of studio. Xandor Studios, in conjunction with Sky High Records, caters to complete production of 45's and LP's. Call for brochure.

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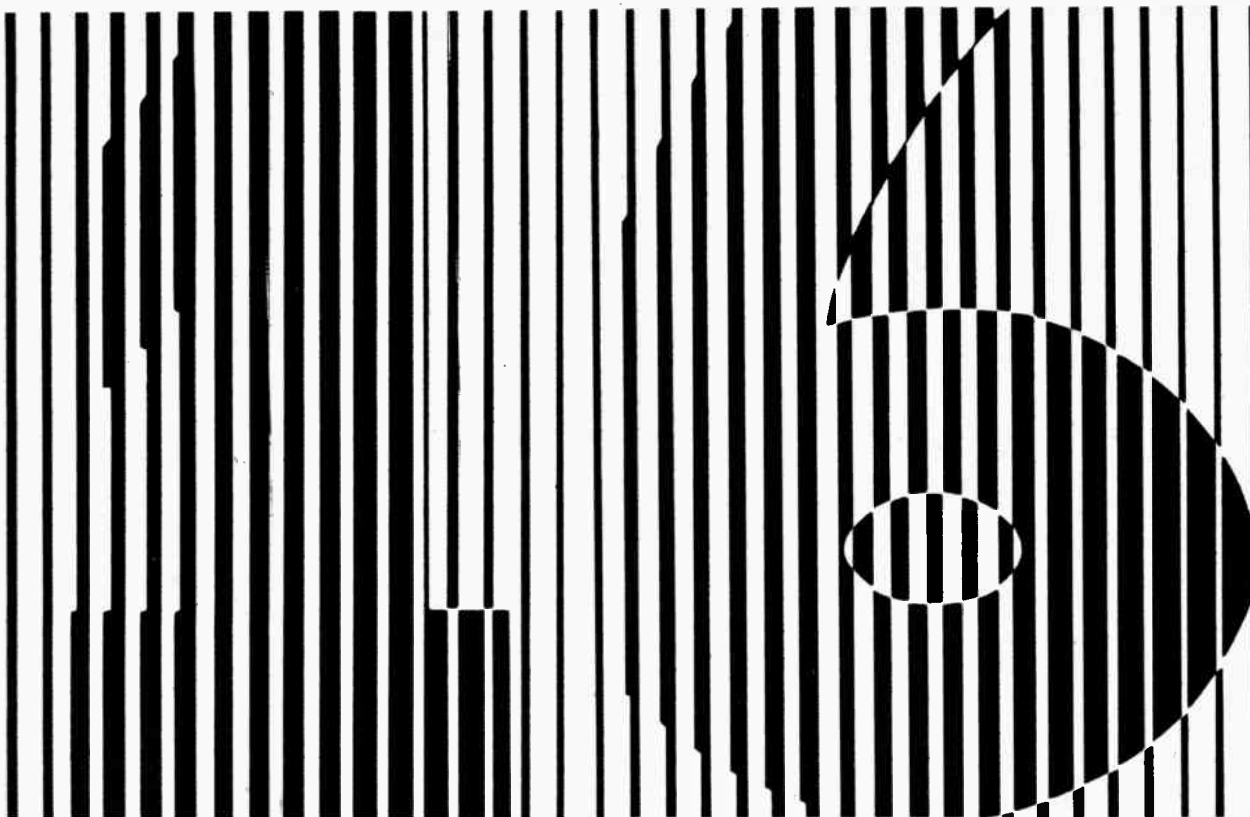
The 672A is a single-channel equalizer offering astonishing control and versatility. There are eight non-interacting parametric bands with reciprocal curves and the convenience of graphic-style controls. Highpass and lowpass filters with 12dB/octave slopes that tune continuously over a 100:1 frequency range. And, separate outputs that let you use the 672A as an eight-band parametric cascaded with an electronic crossover in reinforcement and monitor tuning applications.

The dream equalizer is usable practically *everywhere* in professional and semi-professional sound: recording studios, cinema, theater, reinforcement, broadcasting, disc — you name it! Yet its price is down-to-earth \$499*. And, it's built to full professional standards.

Check it out at your Orban pro-audio dealer.

orban Orban Associates Inc.
345 Bryant Street
San Francisco, CA 94107
(415) 957-1067

*Suggested list



Other Outboard Equipment: Eventide Flanger; Eventide Omnipressor; Eventide Harmonizer; Inovonics compressor/limiters; UREI LA3A; Altec compressor; EMS voltage controlled signal processing synthesizer w/remote. Additional equipment available on request. New EXR psycho-acoustic Exciter.

Microphones: Neumann U-87s, KM-84s; AKG C-414EBs, 452s; Electro-Voice RE-20s; Sennheiser 441s, 421s; Shure SM-57s Beyer 201s and more.

Instruments Available: Chickering concert grand piano; ARP 2600 synthesizer; 360 Systems "Spectre" guitar synthesizer; EMS "Hi-Fi" synthesizer; Gibson, Fender and Rickenbacker guitars and basses; Boogie amp; other instruments and devices on request.

Extras: Production and arrangements, studio musicians, free coffee, refrigerator, etc., lounge area, pressing available.

Rates: \$50/hr. Phone for quote.

Direction: Our studio and control rooms were professionally designed and constructed for acoustical excellence with all of the "creature comforts" that make a highly creative environment possible. We specialize in contemporary music and signal processing while providing modern facilities and personal service perfect for musical and commercial requirements. We are available 24 hours and offer very low rates. In January we expect to be 24 track automated.



Ayre Studios
San Jose, CA

COAST RECORDERS, INC.
1340 Mission St., San Francisco, CA 94103
(415) 884-5200

Owner: United Recording Corp.
Engineers: Steve Atkin, Sol Weiss, Bob Lindner, Gary Dominguez.

Dimensions of Studios: 30' x 40' x 18'; 15' x 20' x 12'; 12' x 15' x 12'.

Tape Recorders: Ampex, 3M 16 track, Ampex, 3M 8 track; Ampex, MCI mono.

Mixing Consoles: Bushnell, 20 in x 12 out; Quantum, 20 in x 4 out.

Monitor Amplifiers: UREI, Crown.

Monitor Speakers: UREI 813, JBL, Auratone Cubes.

Other Outboard Equipment: UREI LA-3A, 1176 LN, 527, 530, 537, 545, 565T, Orban D'Esser, Allison, Kepex, Eventide UREI DDL, UREI digital metronome.

Microphones: Neumann U-87, U-67, U-47; E-V RE-20, RE-15; Shure SM-56, 57; Sennheiser 405; AKG 451.

Instruments Available: Steinway, A.B. Chase grand pianos, Hammond C-3, Leslie, Celeste.

Extras: Large music library, sound effects, production studio, hi-speed reel to reel, cassette duplication, complete labeling, mailing service.

Rates: \$35-\$85/hr.

Direction: The leader in audio services for the advertising industry. Offering the whole spectrum of audio services except film and location recording.

COPPERWOOD LOCATION STUDIOS
also REMOTE RECORDING

2816 Garfield Ave., Sacramento, CA 95808
(916) 485-7999, 483-1170, 488-7884

Owner: Jim Hibbard, Scott Welch.

Studio Manager: Scott Welch.

Engineers: Chief engineers: Jim Hibbard, Scott Welch. Second engineers: Ken Nicholson, John Ray.

Dimensions of Studios: Main room: 17' x 21'; drum room: 8' x 15'; piano room 9' x 11'; vocal room 6' x 11'.

Dimensions of Control Rooms: 13½' x 18½'.

Tape Recorders: Ampex/auto locator MM1100 16 track; Otari MX 5050 8 track; Tascam 25-2 2 track; Dokorder 1140 2 track; Hitachi 3500D cassette 2 track; (2) Sansui 110 cassette 2 track; Akai 2510 8 and 2 track.

ALL WORLD PRODUCTIONS INC.
4805 North Pearl St., Tacoma, WA 98407
(206) 759-4480

Owner: Maurice & Lois Killenbeck.

Studio Manager: Maurice Killenbeck.

Engineers: Maurice Killenbeck.

Dimensions of Studios: 26' x 32'.

Dimensions of Control Rooms: 12' x 20'.

Tape Recorders: TEAC/Tascam 90-16 16 track; Ampex MM1000 2 track.

Mixing Consoles: Tangent 3216, 16 in x 16 out.

Monitor Amplifiers: Sansui AU 999.

Monitor Speakers: JBL 4311.

Echo, Reverb, and Delay Systems: Clover R500.

Other Outboard Equipment: dbx 161 compressor/limiter, dbx 154 noise reduction units, Symetrix signal gate, Tapco 2200 EQ.

Microphones: Sony ECM 280, ECM 99's; Sennheiser 421; University 5020; Ampex 3001; Audio-Technica AT 812; Shure 565, 5455, 330, SM-59; and others.

Instruments Available: Piano.

Extras: Thompson Voice Eliminator Model D2. Rhythmer.

Rates: \$35/hr for recording and mixing.

Direction: To offer those a chance of success who might otherwise never have the opportunity.

Dimensions of Studios: 23' x 15' x 11½' high, including vocal booth, piano booth, and drum booth.

Dimensions of Control Rooms: 15' x 15' x 11½'.

Tape Recorders: Ampex MM1000, 16 & 8 track; Otari MX 5050 2 track; Revox A77 2 track; custom modified TEAC 4 track; Aiwa cassette 6900.

Mixing Consoles: Custom built console.

Monitor Amplifiers: BGW 250.

Monitor Speakers: 2 pair MDM4's, 1 pair JBL L100's; Auratones.

Echo, Reverb, and Delay Systems: Parasound stereo reverb.

Other Outboard Equipment: SAE, Soundcraftsmen and Bi-Amp equalizers; Marshall Time Modulator; UREI LA4 compressors; Quad/Eight noise gates; Conn Strobotuner; Aiwa Varispeed; UREI 1176 limiters; ADR Vocal Stressor; Aiwa 6900 cassette decks; ½-octave room equalization; Symetrix noise gates; Symetrix D'Esser; ADR spectrum analyzer. We're getting a Lexicon Prime Time digital delay, and a Lexicon 224 digital reverb.

Microphones: Neumann U-87s; E-V RE-20s, RE-15s; Shure SM-58s, SM-56s, 566s; AKG D-50s, C-451s, D-202; Sony 33Ps; Beyer 101; Sennheiser MD-421s; RCA 44BX.

Instruments Available: Steinway upright grand 1905 (a great instrument, very well liked).

Extras: Kitchen.

Rates: \$40/hr for 16 track; \$25/hr for 4 and 8 track. Discounts available and vary with job.

Direction: We are perfectionists in our art, honest, and we love our work. We sincerely care about your work as well. Our continued success depends on it. We've put together a completely professional yet relaxed and comfortable studio. We've tried to create an environment where musical creativity is encouraged, not stifled. We invite you to give us a call to discuss your recording needs, or stop by to check us out. We specialize in working with groups on a continuing basis throughout their development, i.e. demos to albums. We offer full production service and assistance as well.

AYRE STUDIOS
458-A Reynolds Circle, San Jose, CA 95112
(408) 279-AYRE, 279-2973

Owner: Richard Nebel.

Studio Manager: Richard Nebel.

Engineers: Richard Nebel and independent engineers.

Dimensions of Studios: 26' x 23'.

Dimensions of Control Rooms: 16' x 15'.

Tape Recorders: Ampex MM 1000 (all Mods) 16 track; Ampex AG 440B servo 2 track; Nakamichi 700 II cassette; Dokorder 8140 4 track.

Mixing Consoles: Tangent 3216, 24 in x 16 out; Tascam modified line level, 8 in x 2 out.

Monitor Amplifiers: McIntosh MC2205; Crown DC 300A, D60, D40.

Monitor Speakers: Altec 604E Big Reds with Mastering Lab crossovers; JBL 4311's; Auratones.

Echo, Reverb, and Delay Systems: EMT stereo plate; AKG stereo echo; Eventide Harmonizer (2 delay outputs); Lexicon Delta T DDL (2 delay outputs); MXR DDL (full memory); tape echo; Orban/Parasound stereo reverb.



John Altmann Recording
San Francisco, CA

JOHN ALTMANN RECORDING
1310 20th Ave., San Francisco, CA 94122
(415) 584-4910

Owner: John Altmann.

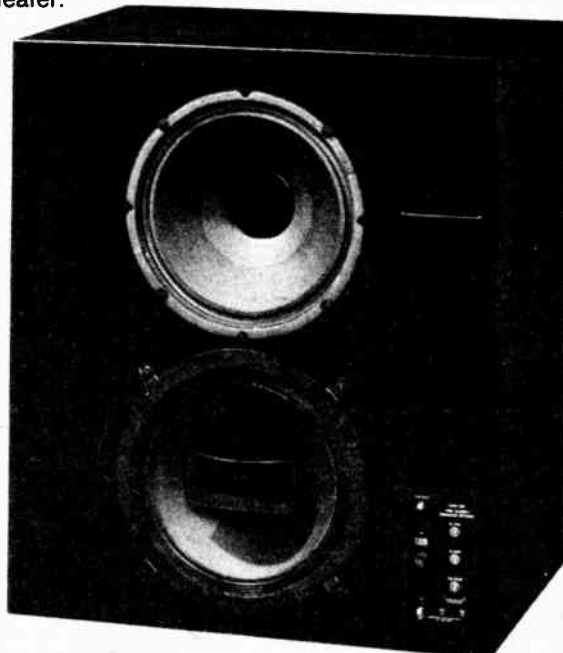
Studio Manager: Colette Salaun.

Engineers: John Altmann, Steve O'Hara, Phil Crescenzo, Woody Simmons.

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The UREI 813 Monitor Loudspeaker System brings impressive new realism and clarity to recording control room listening. This first Time Aligned™ professional monitor employs the efficient Altec 6048-G duplex 15" driver with a UREI custom horn for extended and more uniform H.F. response, plus an added 15" direct radiating driver for extended L.F. response and higher power handling. Add to this the UREI 3-way TA™ network in a unique pressure controlled enclosure and you have unbelievably clean reproduction from low levels to the threshold of pain! Bring your aspirin and hear it at your UREI dealer.



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Mixing Consoles: Tangent 3216, 24 in x 16 out; Yamaha EM 180, 6 in x 2 out; Neptune 1180 16 in x 2 out; Ampex, 4 in x 2 out.

Monitor Amplifiers: Yamaha, Crown, Acoustic (cue), Phase Linear.

Monitor Speakers: JBL 4311's, Auratones.

Echo, Reverb, and Delay Systems: Orban stereo spring reverb 1-11B, Ibanez analog delay/flanger AD230, Roland Space Echo RE-201, Echoplex.

Other Outboard Equipment: UREI LA4 compressor/limiters, dbx limiters, dbx noise reduction, Furman parametric, Neptune 2710, Bi-Amp 27-band, 16 channel 2-way splitter.

Microphones: AKG 414, C-451E; E-V RE-20, 1776, 635A, 1751, 627C; Sennheiser 441, MD 421U; Shure SM-58, SM-56, SM-53, SM-76; RCA DX77; Altec.

Instruments Available: Star upright piano, ARP and Moog synthesizers, Yamaha electric grand, Prophet synthesizers, Rhodes piano, Hammond organ w/Leslie (by appointment).

Extras: Kitchen, cozy atmosphere, lots of acreage, BMI publishing jingle packages, record pressing, mobile video services, complete photo and layout services.

Rates: In studio 16 track \$40/hr; block rates available; 8 track \$25/hr. Location rates upon request.

Direction: We have enlarged our studio to accommodate the experienced studio musicians as well as the novice. In the past year we have added a separate drum room and enlarged the control room. With the addition of the 16 track we can handle any type of session, but are able to keep our rates affordable. The location van is equipped for 16 track and will interface with any sound reinforcement system to insure the best possible quality.

... DESITREK RECORDING & SOUND
3003-A S.E. Division, Portland, OR 97202
(503) 232-8606

Owner: Joe Perez, David Harrison, Douglas Durbrow, Michael Demmers.

Studio Manager: Douglas Durbrow.

Engineers: Douglas Durbrow, Michael Demmers.

Dimensions of Studios: 19' x 20'; drum cage: 8' x 8'.

Dimensions of Control Rooms: 9' x 19'.

Tape Recorders: Tascam 90-16 w/dbx 16 track; Tascam 80-8 w/dbx 8 track; TEAC A-3340S w/dbx 4 track; TEAC A-6100 w/dbx 2 track; Sony TC-766-2 w/dbx 2 track; also Technics and TEAC reel to reel, cassette, and cartridge decks.

Mixing Consoles: Soundcraft Series II 16/8 with sweep EQ 16 in x 8 out for recording; 26 in x 2 out for mixing.

Monitor Amplifiers: Crown, Pioneer.

Monitor Speakers: Altec, Sony, Auratone, Pioneer car stereo, Sennheiser and Pioneer headphones.

Echo, Reverb, and Delay Systems: Orban/Parasound 111B stereo reverb; D.E.L. analog delays; assorted tape delays.

Other Outboard Equipment: dbx noise reduction (32 channels total); Allison Research Gain Brain; Orban 526A dynamic sibilance controller; dbx limiters; D.E.L. graphic, shelving, and parametric EQs.

Microphones: AKG; Electro-Voice; Shure; Sony (assorted models).

Instruments Available: Acoustic piano, Mini Moog; assorted percussion. Harmonizers, flangers, phasers, etc. and other instruments can be rented if we are notified in advance.

Extras: Friendly, relaxed atmosphere, free coffee and tea to customers; production assistance available, top quality pressings and dubs, promotional packages also available, restaurants, taverns and music stores nearby.

Rates: 16 track \$25/hr; 8 and 4 track \$20/hr; discounts on block time and project rates (deposit required).

Direction: We will soon be moving to a larger facility. However, we will continue to offer the best-buy recording deals that have made us "the musicians' choice." Call us for more information about how we can save you money on quality albums, singles and demo tapes. Exclusive contractor for Nebula Circle Record Productions.

... DUSK RECORDING STUDIOS
2217 The Alameda, Santa Clara, CA 95050
(408) 248-3875

Owner: The Dusk Corporation.

Studio Manager: Robert Langlie.

Engineers: Robert Langlie, plus independents.

Dimensions of Studios: 16' x 28' x 16'.

Dimensions of Control Rooms: 16' x 14' x 12'.

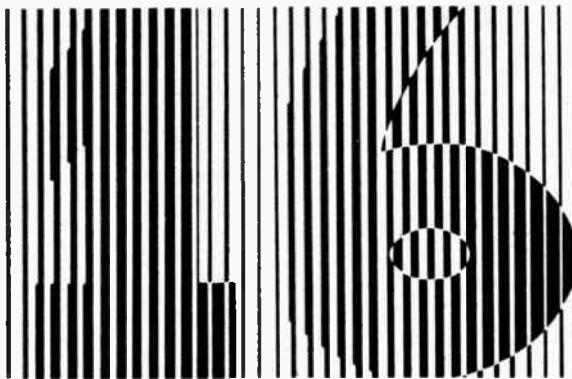
Tape Recorders: MCI JH114-16 w/Auto Locate III 16 track; Tascam 80-8 w/dbx 8 track; MCI JH-10 w/dbx 2 track; Tascam 25-2 w/dbx 2 track; JVC KD-65 cassette.

Mixing Consoles: Soundcraft Series II w/sweep EQ, 16 in x 16 out.

Monitor Amplifiers: SAE 2400L, BGW 100.

Monitor Speakers: UREI 813 Time Align, JBL 4311, Auratone Cubes.

Echo, Reverb, and Delay Systems: Lexicon Prime Time DDL, AKG BX10, tape delay.



Other Outboard Equipment: UREI 1176 LN, LA3A; dbx 161 compressor/limiters; Orban/Parasound parametric EQ & D'Esser; Systech flanger; UREI 1/2-octave room EQ.

Microphones: AKG 414, 451, D1000; E-V RE-20; Sennheiser MD-421; Shure SM-56, 57, 58; direct boxes.

Instruments Available: Grand piano, studio drum set, other instruments available w/notice.

Extras: Refrigerator, coffee, ping pong, record pressing and cassette duplication.

Rates: \$25/hr 2 track; \$30/hr 8 track; \$50/hr 16 track. Block rates available.

Direction: Dusk Recording provides a quality studio to meet the needs of Bay Area recording artists. We would like to extend an invitation to the independent producers, engineers, and musicians of the Bay to stop by and check us out. We think you will like what you hear. Relaxed, comfortable, easy to work with, but most of all great sounding tapes! We're ready when you are."

... FANE PRODUCTIONS
115-B Harvey West Blvd., Santa Cruz, CA 95060
(408) 425-0152

Owner: Fane Productions.

Studio Manager: Corie Anastasion.

Engineers: Fane Opperman, Seth Dworken, David Luke.

Dimensions of Studios: 30' x 16'.

Dimensions of Control Rooms: 29' x 12'.

Tape Recorders: Ampex MM1000 16 track; Tascam 80-8 8 track; Ampex AG-440 2 track; Tascam 25-2 2 track; Sony 1/4 track; TEAC A-800 cassette; Aiwa 6600 cassette.

Mixing Consoles: Allen and Heath, 16 channel.

Monitor Amplifiers: Crown, DC-300A, Yamaha P2100, Symetrix HD-10.

Monitor Speakers: Tannoy Berkeleys, JBL 4311's, Altec A7's, Auratones.

Echo, Reverb, and Delay Systems: URSA Major Space Station digital reverb system; Orban/Parasound 111B dual reverb; Bi-Amp reverb; Eventide Harmonizer and DDL, Ibanez AD-230 analog delay and multi-flanger.

Other Outboard Equipment: 26 channels of dbx noise reduction, EXR Aural Exciter, dbx Model 160 compressor/limiters, Bi-Amp graphic EQ, Mutron phasor, direct boxes.

Microphones: Neumann U-87; AKG 414, 452EBs, D-224, D-1000E; Beyer M500; Sennheiser 421; Electro-Voice RE-20s, RE-11s; Shure SM-57s, SM-58s.

Instruments Available: Hammond B-3 with Leslie, acoustic piano; Sequential Circuits Prophet-5 synthesizer; Polymoog; Micro-Moog; Roland computer controlled digital sequencer; Wuritzer electric piano; Guild Jumbo 12-string; Fender Strato caster; Fender Jazz bass; Fender Twin Reverb amp; Roland Jazz Chorus amp; Yamaha-Ram bassamp; Ludwig 6 pc drum set with timbales; Syndrum drum synthesizer. Many Latin percussion instruments.

Extras: Studio musicians, arrangers and jingle writers are available. A restaurant/bar with pool tables and pinball is next door. The studio has a redwood geodesic dome lounge. Free coffee and tea. We also offer record pressing service.

Rates: \$35/hr 16 track; \$25/hr 8 track; \$20/hr track; block rates are available. Free set-up time.

Direction: Since moving to our new studio on January 2, 1979, Fane Productions has been one of the busiest studios in Northern California. We offer excellent 16 track and 8 track equipment and an extraordinary assortment of studio instruments in a comfortable, professional environment at very low rates. Our engineers and producers are creative, efficient and easy to work with. We offer songwriters complete service including arrangements, production and excellent studio musicians. In the past few months we have worked with Steve Marriott, Leslie West, Maria Muldaur, The Mighty Diamonds, Chris Spelling, The Suburbs, Michael Toste, Vic Phillips, Jesse Pessoa and Richard Stover.

... FREEWAY RECORDING STUDIOS, INC.
2248 East 14th St., Oakland, CA 94608
(415) 532-3700

Owner: Bernie Rivera, Billy Rivera and Peggy McDonald.
Engineers: Beecher Rintoul, Jan Waling, Garth Leerer, Andy Edlen, Bud Osterberg; Gayle O'Hara, assistant engineer.
Dimensions of Studios: Studio A with isolation chamber, drum booth and sound traps: 46' x 37' x 12'; Studio B: 20' x 30' x 16'.
Dimensions of Control Rooms: Control Room A: 24' x 15' x 10'; Control Room B: 15' x 17' x 12'.
Tape Recorders: 3M M-56 16 track; (2) 3M Series 410 2 track; TEAC 3340 4 track; Pioneer CTF 900 cassette.
Mixing Consoles: RCA Custom (Studio A) 8900, 24 in x 16 out; Yamaha (Studio B) PM 700, 12 in x 4 out.
Monitor Amplifiers: McIntosh 2300, 2100's, 60's, Crown DC 300A's, DC 150, D-40's.
Monitor Speakers: Altec 604-E's; JBL 2315's; close-field Targa ESS 210's; Quad Electrostatics; Cubes and three types of headphones.

Echo, Reverb, and Delay Systems: Acoustic reverb chamber, Orban Parasound 105-C, digital delay as needed.

Other Outboard Equipment: 16 channel dbx noise reduction, Audio Design Recording F769R Vocal Stressor, Spectra Sonics complimiters, UREI digital film sync metronome; UREI 550 filter, Multi-Sync MDA 1B variable speed tape drive, UA 1176 LN stereo limiters, Gates broadcast transcription turntable.

Microphones: Neumann, Sennheiser, Electro-Voice, AKG, Sony ECM series, MBC, and Shure.

Instruments Available: ARP 2600 synthesizer, ARP String Ensemble, Baldwin grand piano, Hammond B-3 organ, Ludwig drums, Zildjian cymbals, Hohner D-6 clavinet, Celeste keyboard, and congas.

Extras: We do sound reinforcement from clubs to concerts—bi-amp/tri-amp Community Light and Sound reinforcement system, McIntosh and Crown amplifiers with custom built electronic crossovers, UREI 1/2-octave EQ, acoustic response analyzer, Yamaha PM series mixing console. Two large rehearsal rooms with storage space available. Refreshment center with pinball.

Rates: \$40, \$50, and \$60; call for a quote.

Direction: As we begin our seventh year of music, we are proud to be the Superheroes' studio and congratulate the 9th Creation on their new album recently recorded at Freeway. Music is our forte, but in addition to album and demo projects, we are experienced in the production of commercials, narratives and voice overs. We enjoy our work and feel that our spacious studios provide a relaxed atmosphere for the working musician to complete a musical product under one roof—from the beginning in our large rehearsal rooms to the album recording and full sound reinforcement for the performance. Our rates are reasonable and our product is quality.



Freeway Recording Studios, Inc.
Oakland, CA

... FUNKY FEATURES/RUSSIAN HILL RECORDING
142 Central, San Francisco, CA 94117
(415) 621-2646

Owner: Jack Leahy and Bob Shotland.

Engineers: Richard Green, Neil Schwartz, Jack Leahy.

Dimensions of Studios: 20' x 20'.

Dimensions of Control Rooms: 18' x 15'.

Tape Recorders: 3M 16 track and 8 track; Series 560 Ampex 440B 4 track and 2 track.

Mixing Consoles: Board is a charming antique combination of Ampex and Shure mixers.

Monitor Amplifiers: McIntosh amps.

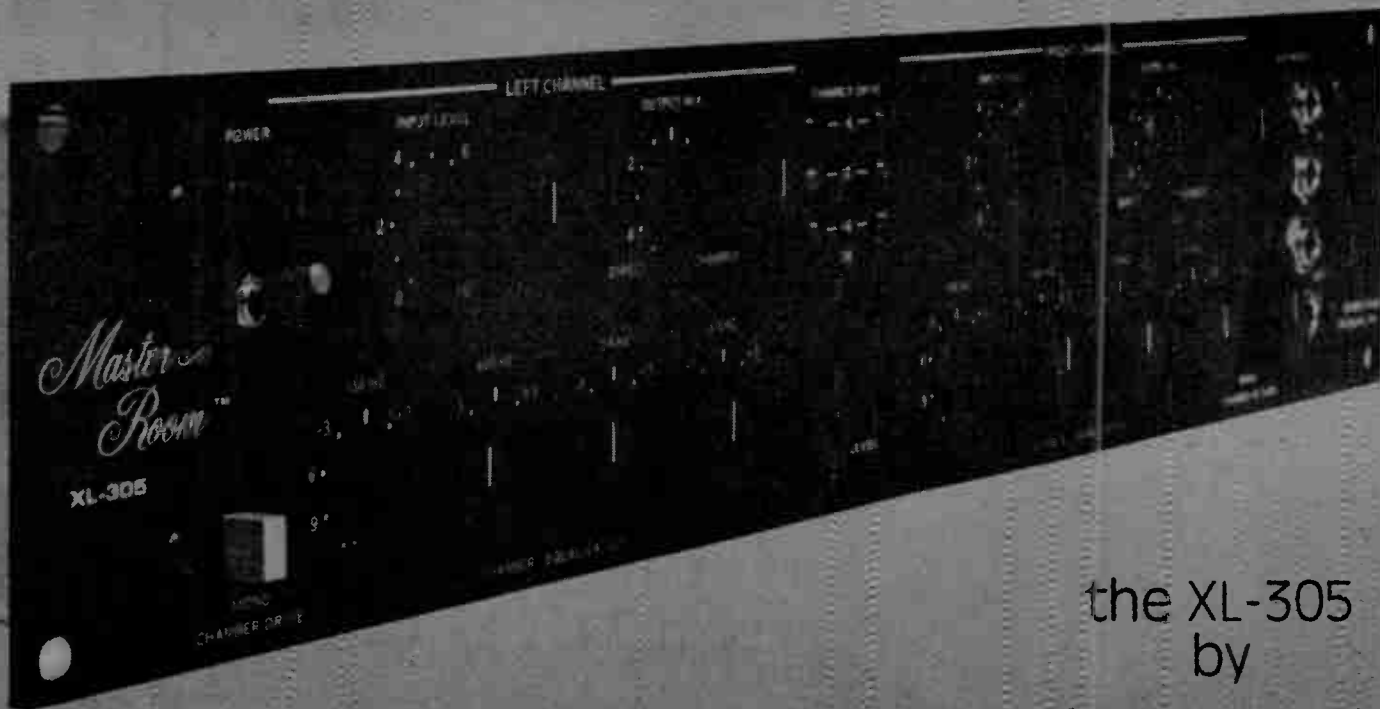
Monitor Speakers: JBL.

Other Outboard Equipment: Electrodyne, Shure and Metro-Tek EQ, UREI 1176 compressor/limiters, phaser, filters, noise gates.

Microphones: Neumann U-87s; Electro-Voice RE-10s, 16s 20s; Shure SM-56s, SM-53s; RCA 77DXs; Sony C-37As, C-22s, C-55s; Nakamichi, etc.

Incredible...

the "Acoustic Chamber Synthesizer"™



the XL-305
by

Master Room™

- Totally new design approach
- The sound of a live acoustic chamber
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- Self-contained rack mount unit
- Full two-channel stereo

The Master Room XL-305 is a totally new design approach in reverberation technology. For the first time, the qualities and properties of a live acoustic chamber are available in a rack mount unit at an affordable price. There is a natural sound on percussion, as well as voices and all other musical instruments. This quality has not been obtainable from other compact reverberation devices. The XL-305 exhibits no unwanted side effects; it's as natural as a live chamber itself.

To hear this new advancement in reverberation, see your professional audio dealer* and ask for a demonstration of this exciting new unit. Hear the XL-305 "Acoustic Chamber Synthesizer" for yourself, and you too will agree... it's INCREDIBLE.

*available at:

sound genesis
SAN FRANCISCO

2001 Bryant Street, San Francisco, California
(415) 285-8900 TWX 910-372-7393

Instruments Available: Hammond organ and Leslie, Steinway grand, Everett upright tack piano, synthesizers.
Rates: \$40/hr M-F 9am-6pm; \$50/hr after 6 pm and on weekends.
Direction: Funky Features has long been a combination workshop-studio for countless Bay Area musicians and producers. We provide a first rate sound, a comfortable atmosphere and fast professional approach to our work. In business since 1969, SF's 1st small multi-track studio; demos and masters, complete production coordination. Albums by Steve Miller, Hoodoo Rhythm Devils, Country Joe McDonald, Link Wray, Cold Blood, Terry Garthwaite, Wah Wah Watson, Herbie Hancock, Steamin' Freeman, Miroslav Vitous, Norton Buffalo, Mel Martin & Listen. (See our listing in 24 track under Russian Hill Recording Studios.)

••• HUN SOUND

647 Irwin St., San Rafael, CA 94901
 (415) 454-2911

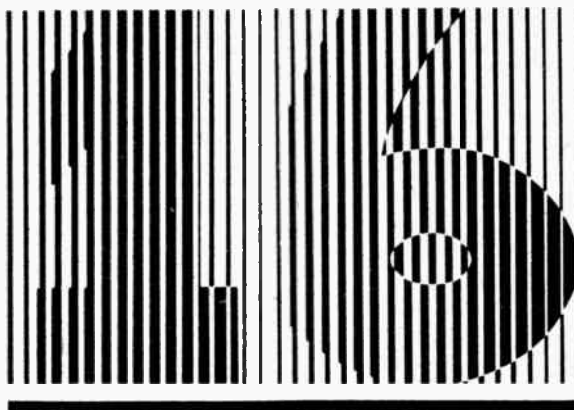
Owner: Tom Harney and Don Podesto.
Studio Manager: Barret Bassick.
Engineers: Barret Bassick and David Brown.
Dimensions of Studios: Recording room 24' x 50'; rehearsal rooms 24' x 34', 21' x 14', 20' x 14', 22' x 30', 22' x 36', 32' x 56', 37' x 25'.
Dimensions of Control Rooms: 12' x 12'.
Tape Recorders: MCI JH-10 16 track; Sony TC-788-4 4 track; Sony TC-880-2 2 track; Revox A77 2 track.
Mixing Consoles: Speck SP-800-C, 16 in x 8 out; Allen & Heath SR-20, 20 in x 8 out; Allen & Heath SD-12-2, 12 in x 3 1/2 out; Troupier I stereo, 20 in x 3 out; H&H Stereo 12, 12 in x 3 1/2 out.
Monitor Amplifiers: Crown PSA-2, Crown DC300A, Crown D-150A, Crown D75.
Monitor Speakers: JBL 4311, Audio Technique Big Red and Little Red, Hard Trucker HT-01 (cubes).
Echo, Reverb, and Delay Systems: Furman RV-1, DeltaLab DL-1 and DL-2, Klark-Teknik DN34, Fisher Space Expander, Eventide Harmonizer and Flanger.
Other Outboard Equipment: White 1/6-octave EQ, Ashly parametrics, Furman parametrics, Crown EQ-2, dbx noise reduction—all recorders, Ashly and dbx comp-limiters, Eventide Omnipressor, White 140 spectrum analyzer, White 142 spectrum monitor, EXR Exciter.
Microphones: Sennheiser 421, 441, 409; Shure SM-56, SM-57, SM-58, SM-59, SM-53; Electro-Voice DS-35, RE-15, RE-16; PML F69, DC-63; Sony ECM 53P, C-38B, ECM 280, ECM 50P, ECM 33F, ECM 23F and more.
Instruments Available: Yamaha 5' baby grand, Hammond B-3.

Extras: Loading dock, lounge, air conditioning, refrigerators, service facility.
Rates: \$40/hr.
Direction: HUN means Humans Understanding Needs. We offer professional audio equipment in our retail showroom, a full service arrangement with Audio Works on the premises, and our professional technical staff is available to help you with any problems you may encounter on stage, on the road, or in the studio. We have many private, secure rehearsal studios available to help you get your thing together as well as a 16-track studio to get it on tape. Quality, service, privacy is our motto.

••• MOBIUS MUSIC RECORDING

1593 Sanchez St., San Francisco, CA 94131
 (415) 285-7888

Owner: Oliver DiCicco.
Studio Manager: Oliver DiCicco.
Engineers: Oliver DiCicco, Ken Kessie.
Dimensions of Studios: 25' x 15'.
Dimensions of Control Rooms: 16' x 12'.
Tape Recorders: 3M 56 16 track; Ampex MR 70 4 track; Ampex 351 2 track; Revox A77 HS 2 track; Nakamichi 600 2 track.
Mixing Consoles: Quantum 168, 16 in x 16 out.
Monitor Amplifiers: Crown D-150, D-60.
Monitor Speakers: UREI Time Aligned, Auratone 5C, EPI 100, Sennheiser HD414.
Echo, Reverb, and Delay Systems: Master-Room reverberation, Lexicon 92 DDL.
Other Outboard Equipment: Orban 622B parametric EQ, UREI 530 graphic EQ, UREI LA4 limiters, dbx 160 limiters, dbx noise reduction, Moog Model 12 synthesizer, AR turntable.
Microphones: Neumann U-87, KM-84, KM-85; Sennheiser 421, 402; Beyer M-500; Electro-Voice RE-15, RE-11, 635; Shure SM-57; AKG D-200E, D-160; SESCO direct boxes.
Instruments Available: Yamaha C-3 grand piano, Yamaha 4-voice synthesizer, Slingerland Radio King drums, Guild electric guitar, custom bass, King tenor sax, Fender amps, various percussion and esoteric instruments.
Extras: Free coffee, kitchen, easy parking. Photographic services available at extra cost.



Rates: 16 track: \$45/hr, 2 and 4 track: \$25/hr. Block booking discount available.
Direction: Coming soon—24 tracks.



Mobius Music Recording
 San Francisco, CA

••• "THE MONTEREY SOUND" RECORDING STUDIO

also REMOTE RECORDING
 121 A Oceanview Blvd., Pacific Grove, CA 93950
 (408) 373-1778

Owner: Corporation.
Studio Manager: Woodie Barr.
Engineers: Mark Bava, Woodie Barr.
Dimensions of Studios: 35' x 20' with a slanted ceiling 8'3" to 13'3"; isolation booth with non parallel walls 7' x 10'.
Dimensions of Control Rooms: 18'5" x 20'.
Tape Recorders: MCI JH10 16 track; Ampex MM1100 8 track; Ampex 350 2 1/2 track; Otari MX 5050B 2 (1/2) track; TEAC 2 (1/4) track; Technique 676 cassette; Revox G36 2 (1/4) track.
Mixing Consoles: Custom, 24 in x 16 out; Tascam Models 5 and 5EX, 20 in x 4 out.
Monitor Amplifiers: McIntosh, Yamaha 2200.
Monitor Speakers: Altec 604's, JBL's, Auratones.
Echo, Reverb, and Delay Systems: Acoustical echo chamber 4,000 cubic feet, Tapco spring reverb, tape delay.
Other Outboard Equipment: Scamp rack, ADR noise gates, compressors, parametric equalizer, Klark-Teknik DN22 stereo graphic EQ, dbx, Dolby, and Burwen noise reduction, ESS electronic crossover.
Microphones: Sennheiser 441, 421s; Shure SM-54, SM-57s; AKG D-707M; Altec.
Instruments Available: Steinway grand piano, Ludwig drums, 10 amps, 2 Stratocasters, Fender Precision bass, congas.
Extras: Lounge overlooking the Monterey Bay with bar, TV, and a great place to get away to. We also have a production company with a staff of 7 to secure record deals for our clients.
Rates: \$50/hr with minimum bookings. Special block rates and production packages upon request.
Direction: We're not satisfied with just being a state of the art 16 track recording studio. Our strongest desire is to bridge the gap between artist and record company. With this in mind we offer the services of a seven member production team whose purpose is to assist the artists in the more difficult task of shopping and marketing their product. The powerful energy generated within this group is such that artists will have assistance and support in all phases of their musical and recording endeavors.

••• PACIFIC WEST RECORDERS
 4572 150th Ave. N.E., Redmond, WA 98052
Owner: John Frechette.
Studio Manager: John Frechette.

Engineers: Dave Perry, Tim Rock.
Dimensions of Studios: 24' x 38'; plus 10' x 10' drum room.
Dimensions of Control Rooms: 18' x 24'.
Tape Recorders: MCI JH-10 16 track; (2) MCI JH-110-VP 2 track.
Mixing Consoles: MCI JH-428B, 20 in x 20 out.
Monitor Amplifiers: BGW, McIntosh.
Monitor Speakers: JBL 4343, JBL 4311, Auratones.
Echo, Reverb, and Delay Systems: MICMIX Super Master-Room C, DeltaLab and MXR digital delay.
Other Outboard Equipment: UREI LA-2A and 1176N compressors, dbx 161 compressors, Roger Mayer noise gates, 910 Harmonizer, dbx noise reduction.
Microphones: Neumann U-87, U-47, KM-84; AKG 414EB, 451; Electro-Voice RE-20; Shure SM-57; RCA 77-DX; Sennheiser 421, 441; Beyer M-160N (c).
Instruments Available: 7' Chickering grand piano, B-3 Hammond organ with 147 Leslie, Rogers drums, LP bongos and conga drums.
Rates: \$50/hr.
Direction: Pacific West Recorders has just moved into a new \$100,000 facility. Included in this move was the purchase of some new mix down recorders and more outboard equipment. Upgrading to 24 tracks will be accomplished by March 1st 1980.

••• PARVIN STUDIOS

also REMOTE RECORDING (4 track)
 P.O. Box 18191, San Francisco, CA 94116
 (415) 359-1853

Owner: M.B. Eads Co.
Engineers: Lee Parvin and Henry Parvin.
Dimensions of Studios: 22' x 16'.
Dimensions of Control Rooms: 12' x 13'.
Tape Recorders: Ampex MM-1000 16 track; Ampex 440-B 8 track; Ampex 440-B 4/2 track; Ampex AG500 1/2 track; Akai GX-630D stereo 1/4 track; Akai 950-B stereo cassette.
Mixing Consoles: Audiotronics 501-26, 18 in x 16 out.
Monitor Amplifiers: Marantz 15, Crown DC300.
Monitor Speakers: Altec 604-8G, Auratones 5C, JBL 4311.
Echo, Reverb, and Delay Systems: Master-Room Stereo C Series reverb, Orban/Parasound reverb.
Other Outboard Equipment: UREI Model 1176 LN limiters, UREI Model LA4 compressor limiters, Orban/Parasound parametrics, UREI 530 equalizer, dbx noise reduction, Eventide Harmonizer, El-Tech take finder.
Microphones: Neumann U-87, U-47, KM-86, KMS-85; Sennheiser 421, 441; AKG 1000; Shure SM-81; AKG D-200; Shure SM-58, MB 301 ribbon, 549; Electro-Voice RE-20.
Instruments Available: Emerson baby grand piano, Hammond B-3 organ and Leslie.
Rates: Call for rates.
Direction: We record artists for demos, records, film scores, video sound tracks and commercials. This is our sixth year of operation. We recorded music for the film, "Northern Lights," Winner—Golden Camera, Best First Feature—Cannes Film Festival 1979.



Pyramid Recording
 San Jose, CA

••• PYRAMID RECORDING

817 Stendhal Lane, San Jose, CA 95129
 (408) 988-2592 (appointment only, please)
Engineers: Jess Meek, Richard Bosworth.
Dimensions of Studios: 24' x 22' x 9'.
Dimensions of Control Rooms: 14' x 17' x 10'.
Tape Recorders: Ampex MM1100 16 track; Ampex 351-2 2 track; Ampex 440-2 2 track.



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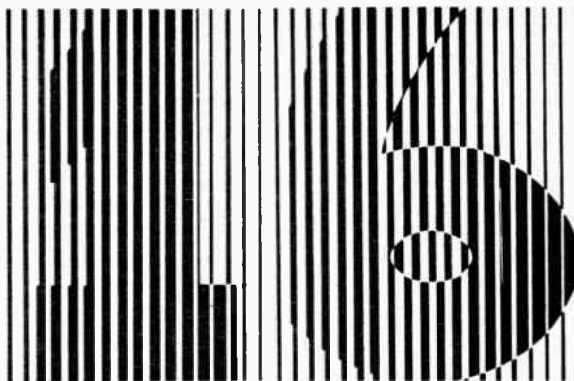
Mixing Consoles: KJM Productions A2008, 20 in x 8 out.
Monitor Amplifiers: Phase Linear 700.
Monitor Speakers: Altec 604E mounted into an acoustically tuned control room.
Echo, Reverb, and Delay Systems: (2) Quad Accutronics springs, acoustical chamber, 4-channels of digital delay are available.
Other Outboard Equipment: Spectra Sonics compressors (4), octave graphic EQ (4).
Microphones: Neumann U-67, U-47; Shure SM-57, SM-56; Electro-Voice RE-10, RE-16, RE-20; Sony C37, C22; AKG C451, D202.
Instruments Available: Piano.
Extras: Production and promotional services, for both music and artists.
Rates: 16 track demo time: \$25/\$35 depending on time scheduling. 16 track mastering: \$35/\$50. Set-up time is not charged.
Direction: Our desire is to supply the Bay Area music industry with high quality sound at a reasonable price and to expose and promote Bay Area musicians, writers, and their product. We do not limit our services to recording, but extend it to all the music oriented needs of our clients.

••• KELLY QUAN RECORDING

Business Office: 55 White St., San Francisco, CA 94109
Studio: 1249 1/2 Green St., San Francisco, CA 94109.
(415) 771-8718
Owner: Mr. Kelly Quan.
Studio Manager: Joe Tarantino.
Dimensions of Studios: 320 sq. feet with a 7' x 8' isolation booth.
Dimensions of Control Rooms: 13' x 11'.
Tape Recorders: Ampex MM-1000 16 track; Ampex AG-350-2 1/2 track stereo; Ampex 354 1/2 track stereo; Ampex PR-10 1/4 track stereo; Tandberg TCD-310 cassette deck.
Mixing Consoles: Electrodyne, custom.
Monitor Amplifiers: Crown studio and headphone amps.
Monitor Speakers: JBL 4320's, JBL Studio Monitors, Auratone Sound Cubes.
Echo, Reverb, and Delay Systems: EMT 140ST stereo plate reverb; Multi-Track stereo equalized spring; Fisher K-10; Eventide DDL; MXR DDL.
Other Outboard Equipment: UREI 1176 limiters, Eventide Harmonizer; MXR digital delay, MXR flanger, Furman parametric equalizers, UREI 550A recording filter, MXR phase shifter, Allison Research Kepex, Teletonix LA2A limiters.
Microphones: Neumann, Electro-Voice, Sennheiser, Shure, MB, AKG, Sony, etc.
Instruments Available: Hammond B-3, Yamaha grand piano, Fender guitar amps.
Extras: Control room air conditioning, provision for external speakers, vending machines.
Rates: \$48/hr 16 track recording and mixing; \$25/hr 2 track studio time. Rates double after midnight. Block rates available for albums, etc. Telephone for more information and/or appointment to tour our facilities.
Direction: The complete 16 track studio available for record albums, film sound, and TV and radio advertising production. Numerous film, album, 45's and spot credits to date. More equipment and larger facilities are all in the near future of Kelly Quan Recording.

••• RANCHO RIVERA RECORDING

1124 Rivera St., San Francisco, CA 94116
(415) 881-8977
Owner: Tom Sharples, Michael Ward.
Studio Manager: Gary Mankin.
Engineers: Gary Mankin, Yves Gautsche.
Dimensions of Studios: Approx. 16' x 20', irregular acoustically correct design.
Dimensions of Control Rooms: Approx. 8' x 10'.
Tape Recorders: Ampex MM1000 16/8 (15/30 ips, varispeed); Ampex 300-2 2 track; Ampex 300-1 1 track; Sony 850 2 track; (2) Nakamichi D-600 2 track cassette.
Mixing Consoles: Cetec/Electrodyne.
Monitor Amplifiers: Dynaco, Crown, McIntosh.
Monitor Speakers: JBL 4310, Auratones, Visonik David 50.
Echo, Reverb, and Delay Systems: URSA Major digital reverb; MXR digital delay; Multi-Track spring reverb; Sound Workshop vocal doublers.
Other Outboard Equipment: UREI LA 3A compressors; RCA bag limiters; Allison Gain Brain and Kepex; MXR flanger; Furman parametric EQ; Altec graphic EQ; Tapco graphic EQ; Russco and ORX turntables; SAE impulse noise reduction.
Microphones: Tube condensers; Neumann U-47, U-67, U-64; Schoeps CM-51V; Neumann KM-85; AKG C451 EB, D-12,



D-202; E-V CS-15, RE-20; Sennheiser MKH-405, MD 421; Sony ECM-377, ECM-22P, ECM-51; Beyer M-500, M-66; RCA 77DX; Shure SM-57, 545.
Instruments Available: Grand piano, Hammond B-3, Fender Vibrolux, Super Reverb and Bassman; Gallien Kreuger 212G amp.
Extras: Redwood bathroom, hardwood floors and trimwork, beautiful surroundings.
Rates: 16 track \$35/hr; block rate \$30/hr; 8 and 2 track \$25/hr. R-R editing and assembly \$20/hr. Real-time cassette copies \$3.50 each for 2 min. or less. Open accounts to well-rated firms or individuals. Please call for details.
Direction: Rancho Rivera is one of the most attractive small rooms in the Bay Area, incorporating hardwoods and natural light. We cater to independent engineers and producers, but also provide full production services for musicians working on demos or record projects. Our microphone selection emphasizes European tube condensers, prized for their warmth and natural sound. Future plans include expansion to 24 track, installation of a d-cutting system and the continued satisfaction of our clients.

••• REX RECORDING CO.

1931 S.E. Morrison, Portland, OR 97214
(503) 238-4525
Owner: Russell E. Gorsline.
Engineers: Russ Gorsline, Cal Scott, Steve Heugli.
Dimensions of Studios: 21' x 23'.
Dimensions of Control Rooms: 14' x 18'.
Tape Recorders: 3M 79 16/8 track; 3M 23 4 track; Scully 280B 2 track.
Mixing Consoles: Electrodyne modified 1204 16 in.
Monitor Amplifiers: Klein & Hummel mon. amp/speaker internally biamped, Marantz 2440.
Monitor Speakers: Klein & Hummel, JBL.
Echo, Reverb, and Delay Systems: EMT 140, custom analog delay.
Other Outboard Equipment: dbx noise reduction, dbx limiter, UREI limiter.
Microphones: Neumann U-67; Sony C500, C37P, ECM 377, C22P; E-V RE-15; Shure SM-57, 546.
Rates: 16 track \$55/hr; 7 hr block evenings \$50/hr (\$350).

••• SIERRA SOUND LABS

1741 Alcatraz Ave., Berkeley, CA 94703
(415) 855-7636
Owner: Robert C. De Sousa.
Engineers: Robert C. De Sousa, James Nielsen, Lucy Sherak.
Dimensions of Studios: Main studio: 30' x 40'; isolation studio: 9' x 13'.
Dimensions of Control Rooms: 15' x 20'.
Tape Recorders: Scully 100 16 track; Scully 280-2 2 track; Scully 280-4 4 track; Kenwood cassette recorder KX-620 2 track.
Mixing Consoles: Custom built with 15-band graphic EQ on each input, 24 in x 16 out.
Monitor Amplifiers: JBL SE-408S.
Monitor Speakers: JBL Studio Monitors; Auratones.
Other Outboard Equipment: Universal Audio 1176; dbx 160 compressor/limiter, Gates Sta-Level; Orban/Parasound reverb live chamber (stereo); Peterson strobe tuner, VSO on any machine.
Microphones: Neumann U-87s, KM-84s; Sony C500s, ECM-22P; Electro-Voice RE-15, RE-20; MB; RCA 77, 44; Shure SM56s.
Instruments Available: Grand piano, tack piano.
Extras: Free coffee.
Rates: 16 track rates generally figure on a block time basis; \$205/5 hrs; \$380/10 hrs; \$700/20 hrs; \$1020/30 hrs. Basic hourly rate \$50/hr. 2 track time sold by the hour only, \$34/hr.
Direction: Our basic concept is to provide a reasonably priced, professional recording facility for a wide variety of projects. We

are experienced in complex musical productions and will gladly provide assistance on any level. Our facilities have evolved from a simple 2-track beginning in 1960 to our present large and comfortable 16-track studios.

••• SPECTRUM STUDIOS, INC.

905 S.W. Alder St., Portland, OR 97205
(503) 248-0248
Owner: Carter/McGill.
Studio Manager: Michael F. Carter.
Engineers: Michael Carter, Lindsey McGill, Chris Douthitt, Dave Mathew, Mark Gotwig, Alan Phillips.
Dimensions of Studios: 19' x 34'; 18' x 14'; 14' x 16'.
Dimensions of Control Rooms: 22' x 15'; 17' x 15'; 12' x 16'.
Tape Recorders: Ampex MM-1100 16 track; (2) Scully 280 B-4 4 track; (5) Scully 280 B-2 2 track; (8) Scully 280B.
Mixing Consoles: Custom 1616-1, 16 in x 16 out; Custom 1608-2, 16 in x 8 out; Custom 1608-3, 16 in x 8 out.
Monitor Amplifiers: Crown.
Monitor Speakers: E-V Sentry II w/1/3-octave compensation.
Echo, Reverb, and Delay Systems: AKG BX-20E, Eventide Delay.
Other Outboard Equipment: dbx limiters and 187 noise reduction, Harmonizer, Eventide Flanger, UREI 1/3-octave EQs, notch filter, Orban D'Esser, Allison Kepex, Gain Brains.
Microphones: Neumann U-87, U-47 fet; E-V CS-15, RE-16, RE-50; AKG D-1000E, D190, D200; Shure SM-54.
Instruments Available: Yamaha G-3 6' grand piano, kettle drums, some percussion effects.
Extras: Auratone 5Cs, Countryman FET boxes, headphone system for 24. All consoles use Sphere bar-graph metering, 28 per console.
Rates: Record: 16 track \$70/hr; 8 track \$60/hr; 4 track \$50/hr. Mix: 16 track \$60/hr; 8 track \$50/hr; 4 track \$45/hr.
Direction: Professional staff of engineers; personal, creative, clean.



Thunder Oak Audio
Bothell, WA

••• THUNDER OAK AUDIO

23717 Bothell Way S.E., Bothell, WA 98011
(206) 487-2177
Studio Manager: Vic Coupez, Mark Alexander.
Engineers: Vic Coupez, Larry Netzger.
Dimensions of Studios: 600 sq. ft.
Dimensions of Control Rooms: 180 sq. ft.
Tape Recorders: MCI JH16 16 track; Otari MX 5050B 8 track; Ampex ATR 100 2 track; (2) Revox A-77 2 track.
Mixing Consoles: Neve 8014, 16 in x 16 out.
Monitor Amplifiers: Crown D150, (2) D60.
Monitor Speakers: JBL 4313, Auratones, 3 styles of headphones.
Echo, Reverb, and Delay Systems: Master-Room C Series stereo reverb, DeltaLab and MXR digital delay.
Other Outboard Equipment: Neve and dbx compressor/limiters, Eventide Instant Flanger, Technics parametric EQ, Delta-Graph 10-band graphic EQ, dbx noise reduction (8 channels).
Microphones: Neumann U-87, KM-84; E-V RE-20, CS-15, RE-10; AKG C451; Shure SM-57, 58, 56; Sennheiser 421; Beyer M500, M260, etc.
Instruments Available: Yamaha 7' concert grand piano, Hammond B-3 with JBL Leslie, Crumar Orchestrator. Any other instrument available on a rental basis.
Extras: Full production services available, video cassette production, kitchen facilities, guest bedroom, studio windows overlooking 36 acre meadow.
Rates: Yes, we have rates. \$25/hr to \$60/hr. Discounts for block bookings.
Direction: Thunder Oak Audio is proud to announce the formation of Thunder Oak Records. Our first release is "Second Hand

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AMPEX	EVENTIDE	LOFT
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AUDIO FILE	JBL PRO	SOUND CONCEPTS
AUDIO TECHNICA	KEITH MONKS	SOUND WORKSHOP
AUDIO TECHNOLOGY	KLARK-TEKNIK	STANTRON
AURATONE	LEXICON	STL
BIAMP	MIC MIX	SWITCHCRAFT
BGW	EM LONG	TANGENT
BURWEN	MRL	TAPCO
BEYER	NEPTUNE	TASCAM
COILCRAFT	NORTRONICS	TDK
COUNTRYMEN ASSOC.	OTARI	TEAC
CROWN	PML	UNI-SYNC
DBX	SCOTCH-3M	URSA MAJOR
DELTA LAB	SENNHEISER	SPACE STATION

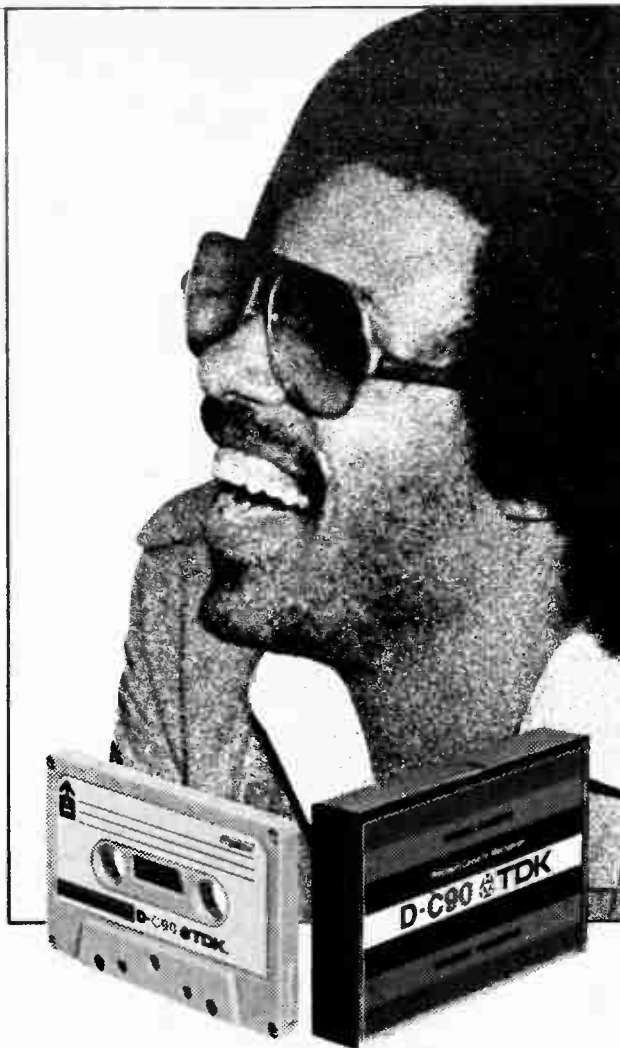
We specialize in 2, 4, 8 and 16 track recording systems for audio installations and multi-media Production, which includes application for Professional, college and home use.

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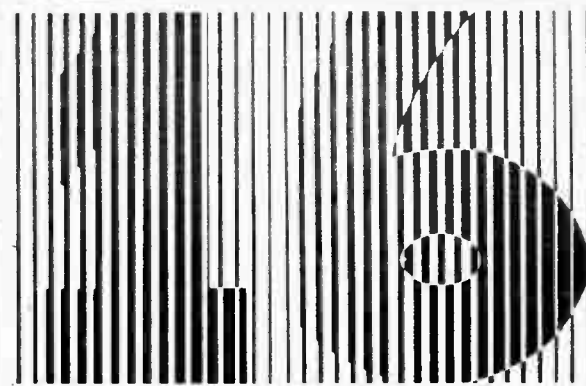
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415-457-9693

Jerry Jacob + Companies



Clapping" by One Hand Clapping, a popular group from Santa Cruz. Thunder Oak believes in service for our clients and can now offer recording, producing, pressing, cover art, and video demos. We also have excellent 2nd engineers available if you have your own producer and/or engineer.

... **WARTHOG STUDIOS**
also **REMOTE RECORDING**
43125 264th S.E., Enumclaw, WA 98022
(800) 824-7888 ext. M-485; In CA: 1-(800) 852-7777 ext. M-485
Owner: Sam Longoria and Barbara Vetter.
Studio Manager: Barbara Vetter.
Engineers: Sam Longoria.

Dimensions of Studios: Big enough for anyone. Maybe not Kate Smith. Maybe not Al Hirt. Definitely not Kate Smith and Al Hirt.

Dimensions of Control Rooms: Fits comfortably around our engineer.

Tape Recorders: The best.

Mixing Consoles: Comparable to our tape recorders.

Monitor Amplifiers: Very ample. Similar to our Merrimac amplifiers.

Monitor Speakers: Sounds just like you.

Echo, Reverb, and Delay Systems: Abundant. For when you'd like to sound like something else.

Other Outboard Equipment: We have many fine outboards, including: Johnson and Evinrude. We sometimes take our soprano vocalists out on the water to practice their High Seas.

Microphones: Yes. We even have those.

Instruments Available: And the musicians to play them, if that's what you need.

Extras: Many more!

Rates: Call, sometimes I get lonely.

Direction: Studio Philosophy: Give it right. Do it class. Make it big. Meaning of life: We have 16 tracks of tape sync-interlocked with 6 tracks of 35mm magnetic film. We are geared for 35mm motion picture, commercial and musical production. We've hit Hollywood! For film work write us at 1626 North Wilcox, Suite 354, Hollywood, CA 90028.

... **XANDU RECORDING COMPANY**
1050 Geneva Ave., San Francisco, CA 94112
(415) 239-1812

Owner: Jose Ragadio.

Engineers: John Barsotti, Richie Moore, Karl Derfler.

Dimensions of Studios: 20' x 30'.

Dimensions of Control Rooms: 15' x 12'.

Tape Recorders: MCI JH 100-16 16 track; MCI JH 110-2LP 2 track; MCI Auto Locator Model MK11; Otari MX 5050 2SH 2 track; Technics RS 9900US cassette deck.

Mixing Consoles: MCI JH 428-24VU, with full equalization and monitoring, 24 in x 24 out.

Monitor Amplifiers: Crown DC-300A, D-150, D-60.

Monitor Speakers: Tannoy SPL 4437A, with 3118 infrasonic subwoofer and SPL-ESS 2242 electronic crossover, in control room. JBL 4311 WX studio speakers, Auratones & JBL 4301.

Other Outboard Equipment: Marshall Time Modulator; ADR F760XRS compressor/limiter; UREI 1176 LN limiters, UREI 920-16 Time Cube, FL201 flanger, UREI 565T Little Dipper; UREI 530 equalizers; MR111 Master-Room reverb, NK48A Neumann Phantom mic supply, AIC direct boxes and JVC LX-3000E System.

Microphones: Neumann U-87s; Sennheiser 441s, 421s; AKG 414s; Shure SM-56s; Beyer M500; E-V RE-20, RE-16.

Instruments Available: Steinway grand.

Extras: Kitchen facilities, coffee, color TV, client lounge and sun deck.

Rates: \$50/hr on the three hr minimum; 10 hr block rates at \$40/hr.

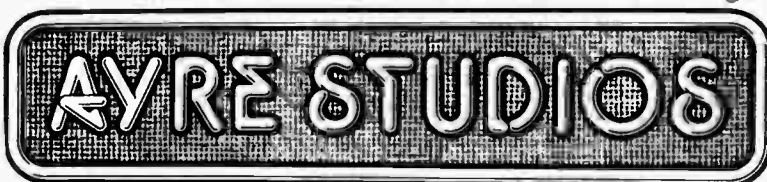
Direction: We cut high quality masters and master quality demos! Our engineers have gold albums and 45's and have taught many of the new engineers now employed in various studios in San Francisco and Los Angeles.

ONE ON ONE

You're a band. You've worked long, hard hours to get your music together. Now you're ready to put it on tape. You want to know that the person behind the board cares as much about your sound as you do. When the tape starts to roll, you want an engineer who approaches his job as though he were a member of the band—someone who's involved.

At AYRE STUDIOS we get involved. We'll go one on one with you to make the best tape possible. Because we care as much about your sound as you care about your music.

SIXTEEN TRACK RECORDING & REMIX FACILITIES



(408) 279-2973

458-A Reynolds Circle, San Jose, CA 95112

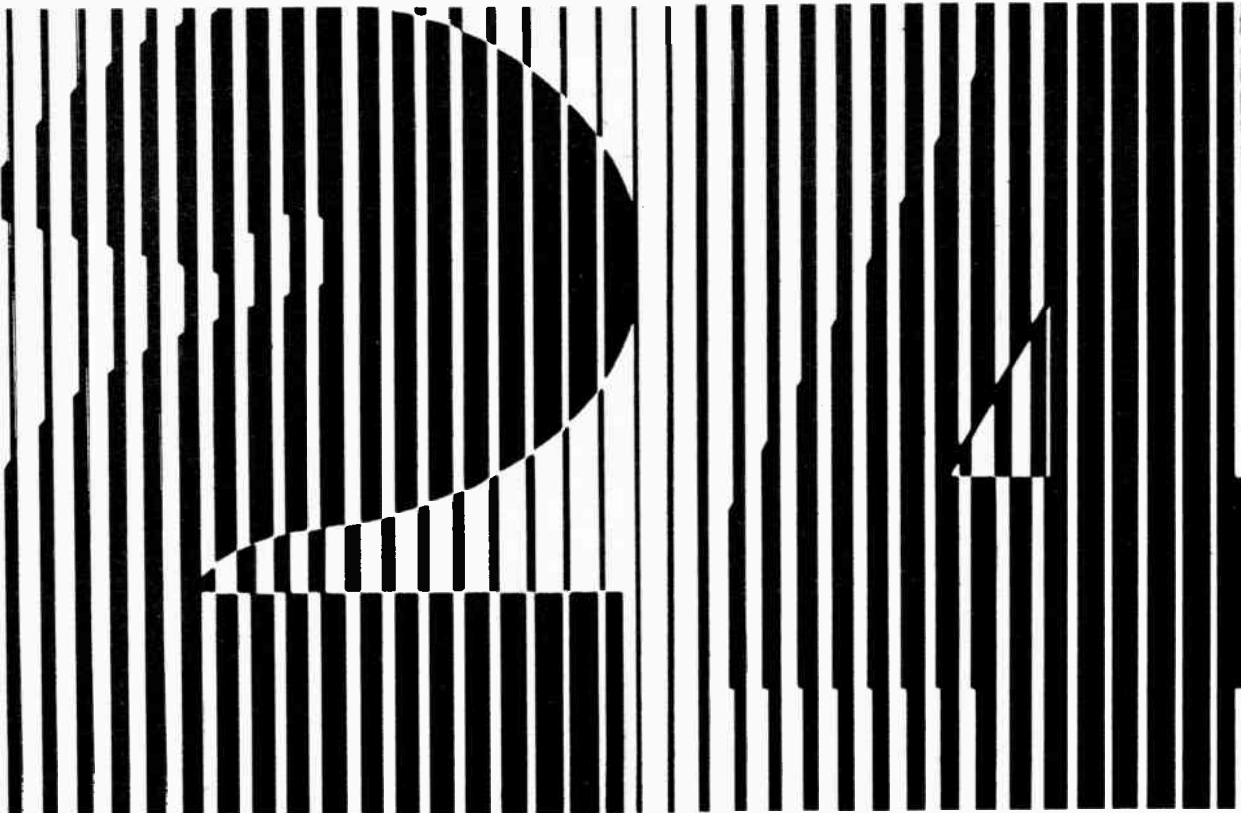
4600 SMPTE Tape Controller

Before you do another multi-track session, call us for a personal introduction to electronic audio editing.



The BTX Corporation | 438 Boston Post Road, Weston, Massachusetts 02193 • (617) 891-1239
6255 Sunset Boulevard, Hollywood, California 90028 • (213) 462-1506





.... AMERICAN ZOETROPE RECORDING INC.
916 Kearny St., San Francisco, CA 94133
(415) 788-8345

Studio Manager: Richard Beggs, Chief Engineer/Manager.
Direction: In addition to standard 24 track recording capacity, American Zoetrope Recording can provide an extensive array of outboard signal-processing hardware, a Kawai piano, and a large collection of state-of-the-art synthesizer equipment, including Moog, ARP, Oberheim, Ernu, and Yamaha. We specialize in the unusual. Please call for rates.



The Automatt
 San Francisco, CA

.... THE AUTOMATT
829 Folsom St., San Francisco, CA 94107
(415) 777-4111

Owner: David Rubinson.
Studio Manager: Gail Brodkey.
Engineers: Michael Lerner, chief engineer; Michael Fusaro, consulting engineer; Chris Parker, maintenance engineer; Ken Kessie, Bill Steele, Wayne Lewis, recording engineers; Fred Catero, Jim Games, Leslie Ann Jones, recording and mixing engineers; Paul Stubblebine, disc mastering engineer; Terry Van Zandt, set-up.
Dimensions of Studios: A: 1500 sq. ft.; B: 500 sq. ft.; C: 750 sq. ft.; D: 1200 sq. ft.
Dimensions of Control Rooms: A: 320 sq. ft.; B: 320 sq. ft.; C: 500 sq. ft.; D: 1200 sq. ft.
Tape Recorders: MCI 24 2 track; Ampex 440 4/2 track; Scully

Model 8 2 track; TEAC 4 track; Nakamichi and Sony cassettes; also a new addition of a portable MCI 24-track that can be set up in any of the studios to provide 48-track capability.

Mixing Consoles: Harrison 4032 w/Allison 65K automation interfaced with the Z-80 computer system (patent pending by The Automatt), Auto punch; Trident TSM console 40 in x 32 out x 32 monitor with Allison 65K automation; Tascam Model 1. Studio B (recently up-graded and automated) now has a Harrison 3624 with Allison 65K automation.

Monitor Amplifiers: McIntosh and Pioneer.
Monitor Speakers: JBL 4350, 4311; UREI 813; Big Reds with Mastering Lab crossovers; Auratones.

Echo, Reverb, and Delay Systems: (3) EMT echo chambers, remote controlled; Prime Time digital delay, Lexicon digital reverb.

Other Outboard Equipment: Prime Time; Sennheiser Comm. System; Marshall Time Modulator; ADR Compex-limiter; In-ovonics 201 limiter; Eventide Omnipressor & Harmonizer; UREI digital metronome; Orban parametric EQ; EMT compressor; MXR Phaser & Flanger; Kepex (2); auto-correlator; Orban D'Esser; Countryman Phaser.

Microphones: AKG 414, 452, C-12; Beyer M-160; Electro-Voice RE-15; RE-20; Shure SM-56; Sony C-37, 377; Sennheiser 421, 441, 805; Neumann U-67, U-87, KM-84, M-49, KM-88; Telefunken U-47.

Instruments Available: CP-70; Yamaha drums; quad bass; acoustic guitar and bass, clavinet, ARP Odyssey, Rhodes electric piano, Wurlitzer organ, Cry Baby wah-wah, Vocoder, Phopphet 5 Voice synthesizer; Princeton amp, Music Man amp, Wehr bass amp, Super Reverb amp, Echoplex I & II, Maestro synthesizer system, filter, sample and hold, fuzz, sustainer, full range booster, percussion kit, Compu-rhythm drums; Rhythm King, Maestro, Mutron II, Jet Phase phase shifters.

Extras: Several lounges, game room, pinball. Also, plenty of free coffee and popcorn.

Rates: Studio A: \$150/hr; Studio B: \$135/hr; Studio C: \$135/hr for 24 track. Add \$25 for automation.

Direction: The Automatt is not only the largest and most advanced recording facility in Northern California, but one of the best in the world. In the vanguard of modern recording, this state-of-the-art complex includes three fully automated studios that can fulfill any variety of recording needs (see specifications).

Studio A's Trident TSM 40-32-24 automated board with the Allison 65K Automation System and one of the largest recording rooms in California make it ideal for everything from grand scale orchestra productions to heavy rock 'n' roll. A variety of acts, including Santana, The Clash, and Journey, have taken advantage of the flexibility of Studio A. Studio B, with a Harrison 40-32 automated console, also with the Allison 65K Automation System, has a finely tuned, smaller room that has been favored for its good, tight rhythm sound by artists such as Con Funk Shun, Steve Miller, Tower of Power, and Eddie Money.

The technical sophistication of Studio C has made it very popular with artists such as Herbie Hancock and Van Morrison and was utilized by studio owner/producer David Rubinson in his production of the soundtrack for Francis Coppola's "Apocalypse Now." The Harrison 40-32 automated console and Allison 65K Automation System in Studio C have been interfaced with a Zilog Z-80 (microprocessor) Computer system.

.... AYRE STUDIOS
458-A Reynolds Circle,
San Jose, CA 95112
(408) 279-AYRE, 279-2973

Owner: Richard Nebel.
 See our listing in 16 track section.
 24 track automated MCI equipped
 projected for February 1980.
 Grand Opening to be announced.
 Call for more information.

.... BEAR CREEK STUDIO
6313 Maltby Rd., Woodinville, WA 98072
(206) 487-2533

Owner: Joe Hadlock.
Studio Manager: Manny Hadlock; Judy Werle, production coordinator.
Engineers: Tim Killeen, Joe Hadlock, Buzz Richmond.
Dimensions of Studios: 30' x 40' x 14'.
Dimensions of Control Rooms: 16' x 19' x 12'.
Tape Recorders: MCI JH 14 24/16 track; Ampex ATR 100 2 track; Revox; Sony.

Mixing Consoles: Quad/Eight (custom), 28/16/24.
Monitor Amplifiers: Crown, BGW, Tapco, Phase Linear.
Monitor Speakers: JBL, Altec, Auratone.
Echo, Reverb, and Delay Systems: Lexicon, MICMIX, MXR.
Other Outboard Equipment: UREI, Orban, Trident, Allison Research, MXR, Orange County, Altec.

Microphones: Neumann U-87, U-47 tube, KM-84; AKG 414EB, 451, 452, 202E; E-V RE-20, RE-15, 635A; Shure SM-57, SM-58; Sennheiser 441, 421; RCA 77DX; Sony ECM 52; Beyer M500.
Instruments Available: Steinway B, Rhodes, clavinet, ARP, Ludwig drums, amps, misc.

Extras: Full production service, live room/dead room, kitchen, overnight accommodations, caboose.

Direction: Private studio located on 10-acre farm, 20 minutes from downtown Seattle; peaceful, wooded setting; booked preferably by week or month.

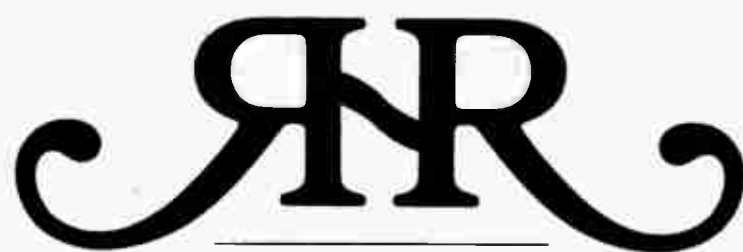


BEAR WEST STUDIOS
 San Francisco, CA

.... BEAR WEST STUDIOS
915 Howard St., San Francisco, CA
(415) 549-2125

Owner: Ross J. Winetsky and Chuck Vincent.
Studio Manager: Ross J. Winetsky.
Engineers: Chief engineer, Mark Needham; engineers: Doyle Williams, Vance Frost, Steve Andreatta; 2nd engineers: La'Ertes Muldrow, Susan Gottlieb.
Dimensions of Studios: Studio A: 50' x 30' x 25' ceilings, 3 isolation booths. Studio B: 30' x 20' x 15' ceiling, 1 isolation booth.
Dimensions of Control Rooms: Studio A: 25' x 20'. Studio B: 15' x 15'.
Tape Recorders: Ampex modified MM 1100 24 track; 3M M56 16 track; Tascam Model 70 with dbx 8 track; Ampex AG 350 2 track; Ampex 350/354 2 track.
Mixing Consoles: DiMedio custom, 32 in x 24 out; TEAC (2) Model 15, 16 in x 8 out.
Monitor Amplifiers: Studio A: McIntosh, BGW. Studio B: McIntosh.

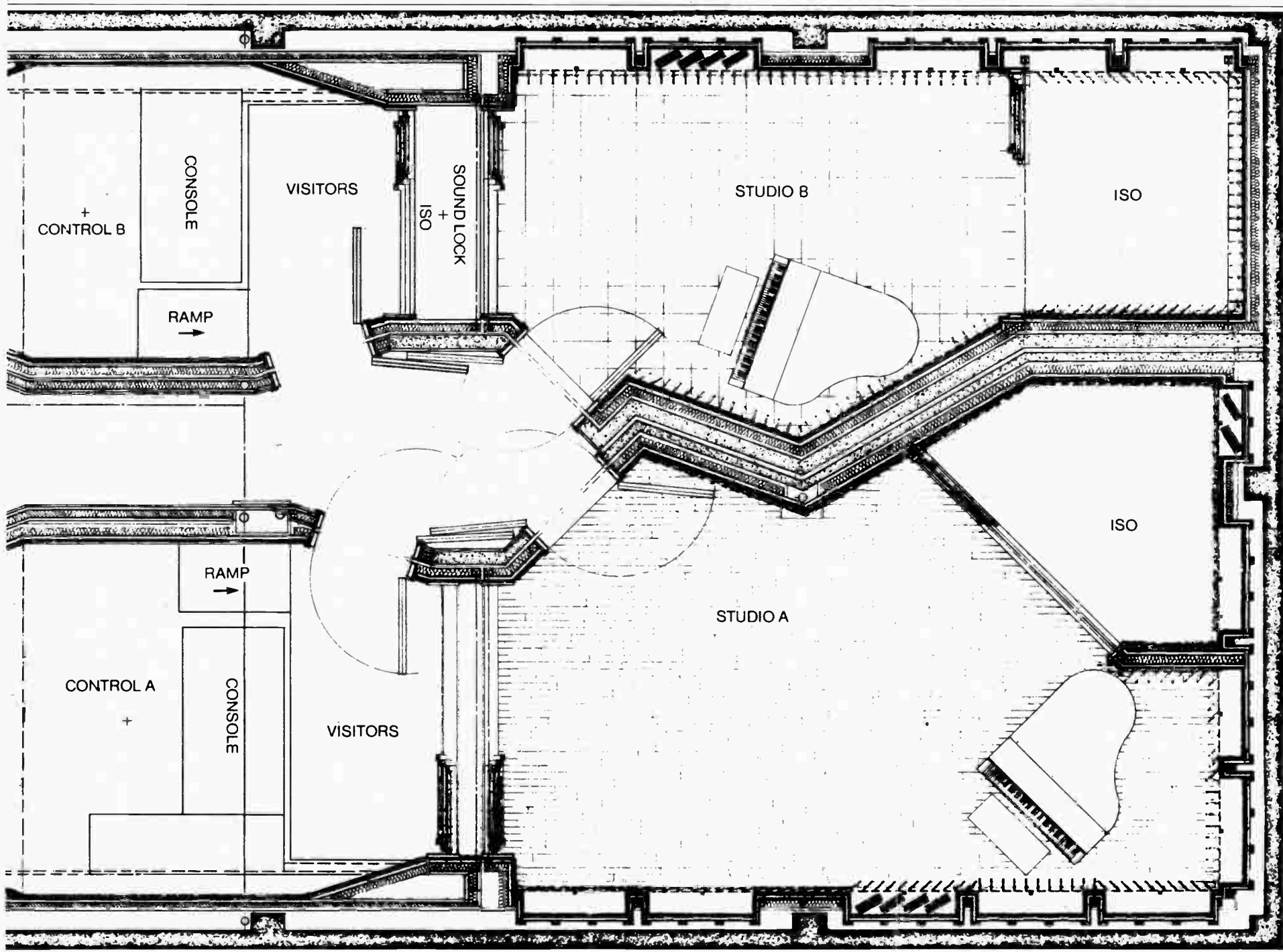
Introducing...



Russian Hill Recording

1520 Pacific Avenue, San Francisco, CA 94109

- Two new studios, built from the ground-up to the most contemporary acoustical and aesthetic standards – design by Jeff Cooper.
- Located on the west side of Russian Hill, one of San Francisco's most beautiful neighborhoods.
- Completely equipped for 24 and 16 track recording at reasonable rates.
- Featuring one of San Francisco's most experienced staffs of mixers, technicians and studio personnel.



For information call: 415 621-2646

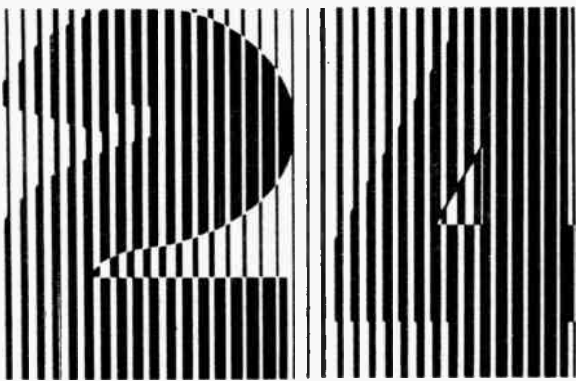
Monitor Speakers: JBL 4332 biamped; JBL 4311, Auratone.
Echo, Reverb, and Delay Systems: Live chamber, Multi-Track reverb, MXR DDL.
Other Outboard Equipment: 32-channels of dbx noise reduction, UREI 1176 comp.; (2) dbx comp.; 24-channels API EQs, Furman parametrics, Gain Brain comp., Symetrix noise gate, Ashly Audio parametric, Soundcraftsmen graphic, EXR Aural Exciter at \$45/day.
Microphones: Neumann 87s, 84; Electro-Voice; Shure; Sennheiser, AKG.
Instruments Available: Specially built Yamaha C-3.
Extras: Free coffee and lounge area, ping pong table.
Rates: Studio A (24 track): \$80/hr, \$15/hr extra for dbx noise reduction. Studio B (16 track): \$40/hr.
Direction: Clients each year turn out successful products at Bear West. This is due to the consistent level of engineering and the care that we take to communicate well with our clients, whether they are experienced producers and musicians, or just starting their recording career. We also have a staff of producers and arrangers that can help with budget planning, pre-production work, track sweetening promotion, consultations, and other special needs. We are experienced in recording all kinds of music, advertising, demos, records, and movie and TV sound tracks in a professional yet relaxed creative atmosphere.

•••• **DIFFERENT FUR**
3470 Nineteenth Street, San Francisco, CA 94110
(415) 884-1987, 884-1988
Owner: Patrick and Patty Gleeson.
Studio Manager: Patty Gleeson, assisted by Nanette Grimm and Amy Britton.
Engineers: Independents: Steve Mantoani, Don Cody, Jim Gaines; Staff Engineers: Stacy Baird, Don Mack; Tom Paddock, Maintenance Chief.
Dimensions of Studios: 25' x 35' plus 3 isolation booths.
Dimensions of Control Rooms: 17' x 21'.
Tape Recorders: MCI JH 16/24 24/16 track; MCI JH 110A 2/4 track; MCI JH 110A 2 track; (4) Technics M85 cassette decks; Scully (assembly) 2 track.
Mixing Consoles: Harrison 4032, 40 in x 32 out.
Monitor Amplifiers: BGW, Crown, Spectra Sonics.
Monitor Speakers: Westlake double 15's, White EQ, stereo or quad JBL 4313's, stereo 4310's, Auratones. All monitors push-button switchable.



Staff at Different Fur
 San Francisco, CA

Outboard Equipment: Allison 65K automation, 28 channels dbx, 28 channels Dolby A, Kepex's, Gain Brains, 1176's, LA4A's, Eventide Harmonizer, Eventide DDL, Time-Aligns, Lexicon Prime Time's (2), EMT 240, Lexicon 224 digital echo (8 programs plus factory mod), digital metronome, etc. We now offer 48 track facility as well as 32 track digital recording, as well as computerized equalization with memory for individual microphones.
Microphones: Neumann, AKG, Beyer, Sony, Sennheiser, E-V, Shure, all current models in quantity, and some very rare oldies.
Instruments Available: Yamaha C-7B, Yamaha 6-C, synthesizers, amp, Vocoder, etc.
Extras: Artists' apartment and lounge with shower, sauna, full kitchen, and sleeping accommodations; TV, private parking lot; fantastic staff to make you feel at home.
Rates: Call for rates, engineer availability, automation, block booking.
Direction: We have just completed our new 48-track studio, designed by John Storyk of Sugarloaf View. Ours is the first LEDE room in California, making Different Fur state-of-the-art



acoustically as well as electronically. Our new lounge facility has been added to enable our clients to have a relaxing environment in which to work. Our satisfied clients include Bob Margouleff, Con Funk Shun, Huey Lewis and American Express, Fever, and all our dear friends who have helped to make Different Fur a success and doing business a pleasure. Thank you all.



"Super" Fur
 San Francisco, CA

•••• **HEAVENLY RECORDING STUDIOS**
1020 35th Ave., Sacramento, CA 95822
(916) 428-5888
Owner: Jonsson Communications Corp.
Studio Manager: Steven G. Somers.
Engineers: Martin Ashley, chief engineer; Larry Lauzon, Steve Croft.
Dimensions of Studios: Studio A: 30' x 40'; vocal booth: 10' x 9'; drum cage: 10' x 10'.
Dimensions of Control Rooms: A: 30' x 15'; B: 10' x 20'—broadcast production.
Tape Recorders: MCI JH-114 24 track; MCI JH-114 16/8 track; Ampex AG-440 4 track; Scully 280-B 2 track; Ampex 351 2 track; Ampex 351 mono.
Mixing Consoles: Quad/Eight Pacifica, 28 in x 24 out; Collins 212-G (b'cast), 10 in.
Monitor Amplifiers: McIntosh 2100, MC 275.
Monitor Speakers: JBL 4333, 4311, 4301; Altec 604E, Auratone 5-C.
Echo, Reverb, and Delay Systems: AKG BX-20E reverb; Eventide H-190 Harmonizer/Digital Delay; Marshall Time Modulator.
Other Outboard Equipment: 28 channels dbx; Pultec EQ; Pultec filter; UREI 1176LN comp/limiters; Quad/Eight comp/expander/d'essers CL-22; Ampex VSO; voice gates, electronic metronome, demo-cutter; broadcast cart.
Microphones: Neumann U-67, U-87 KM-84; AKG C-451E; RCA 77-DX; Sennheiser MD 421 U; Altec M-30; Sony ECM 280, ECM-22; Shure SM-7, SM-53, SM-58, 545, 300; Electro-Voice RE-16, RE-20, 654A, 666, 1751; Troupier directs.
Instruments Available: Yamaha Conservatory grand piano. Ludwig drums w/Zildjian cymbals & roto-toms. Synthesizers by appointment.
Extras: Heavenly is located 1001 feet east of the Sacramento River with boating and docking facilities; also near shopping. Coffee, tea, munchie box, refrigerator, and friabee on premises.
Rates: \$40-\$85/hr. Please call for specifics.
Direction: Heavenly is Sacramento's first 24 track facility. Our new complex is under construction. We are continuing to grow technically and creatively to serve our local and out-of-town clients. The entire staff is looking forward to a great 1980.

•••• **HEIDER RECORDING SAN FRANCISCO**
 also **REMOTE RECORDING**
245 Hyde Street, San Francisco, CA 94102
(415) 771-5780
Owner: Filmways, Inc.
Studio Manager: Ginger Mews.
Engineers: David Coffin, Jesse Osborne, Jeffrey Norman, Susie Foot, Steve Malcolm, Jeff Melby, Allen Sudduth, Ashley Brigdale.
Dimensions of Studios: A: 20' x 35' x 12'; C: 20' x 34' x 12'; D: 15' x 30' x 13'; E: 18' x 10' x 10'.
Dimensions of Control Rooms: A: 16' x 20'; C: 14' x 15'; D: 18' x 18'; E: 18' x 14'.
Tape Recorders: Ampex MM 1200 24 track; (2) 3M M79 24 track; (2) 3M M56 16 track; Ampex ATR 100 2/4 track; several 3M and Ampex 8, 4, 2 and mono tape recorders.
Mixing Consoles: Neve (Studio A) 8058, 28 in x 24 out; Neve (Studio D) 8068, 32 in x 32 out; MCI (Studio C) JH 428, 28 in x 28 out.
Monitor Amplifiers: Yamaha P-2200's, McIntosh 275's and 2100's.
Monitor Speakers: UREI Time Aligned, Altec 604E's and 1/2 octave equalization.
Echo, Reverb, and Delay Systems: 4 live echo chambers, 3 EMT's (see also outboard equipment), Lexicon 224, Cooper Time Cube, AKG BX20.
Other Outboard Equipment: Assorted Scamp equipment, Kepex's, Gain Brain, digital delays, phasers, flangers, VSOs, Lang, Pultec, Eventide Digital Delays with pitch change, Dolbys, graphic EQ, LA-2As, LA-3As, LA-4As, limiters, Stereo Parametrics, dbxs.
Microphones: Neumann, Shure, AKG, Beyer, RCA, Sony and PZMs.
Instruments Available: Yamaha C-7 piano, 7' Steinway grand piano, 6' Steinway grand piano, Mini Moog.
Extras: Game room; Studio E is a 16 track media studio set up especially for radio, TV and film. Copy room facilities for full track mono, 2 track, 1/4 track and cassette duplication on 3M, Ampex, Revox, Sony, Pioneer and Kenwood recorders, facilities for syncing two 24 track machines and audio/video syncing.
Rates: Variation, call for quote.
Direction: Heider Recording continues to expand its remote and studio facilities so as to best serve the audio industry in its music and spoken word needs. What this entails depends on the demands of our clients with service always being emphasized.

•••• **KAYE SMITH STUDIOS**
2212 Fourth Ave., Seattle, WA 98121
(206) 824-8851
Owner: Lester M. Smith, Danny Kaye.
Engineers: Reed Ruddy, Rob Perkins, Rick Fisher.
Dimensions of Studios: A: 25' x 32' x 12'; B: 20' x 25' x 12'.
Dimensions of Control Rooms: A: 16' x 19' x 10'; B: 16' x 19' x 10'.
Tape Recorders: 3M 79 16 & 24 track; Ampex 1200 16 & 24 track; Ampex ATR 104 1 & 2 track; Ampex 440 1, 2, 4 track; 3M 23 8 track.
Mixing Consoles: API custom, 32 in x 24 out.
Monitor Amplifiers: Dynaco & Crown (tube & transistor).
Monitor Speakers: A: Altec 604E monitors with Mastering Lab crossovers; B: Westlake.
Echo, Reverb, and Delay Systems: AKG, EMT, live MXR digital, Pandora, Eventide, Eventide Harmonizer.
Other Outboard Equipment: BTX synchronizer, UREI, ITI, Trident parametric equalizers, Eventide Harmonizer; Allison Gain Brains, Mayer noise gates, Kepex's, LA3A, 1176 limiters, API compressor/limiters.
Microphones: 90 microphones—all major manufacturers.
Instruments Available: A: Steinway 7', B: Yamaha 7', Fender Rhodes 73 electric pianos, Hammond B-3 organ w/Leslie, Ludwig drum kits (2), Musser Vibes, percussion kit, bass amps, guitar amps, Auratone Sound Cubes, Advents, B&O, JBL 4333 & L-100.
Rates: \$125/hr.

•••• **MUSIC ANNEX**
970 O'Brien Dr., Menlo Park, CA 94025
(415) 328-8338
Owner: Music Annex Inc.
Studio Manager: Nancy Blair.
Engineers: Harn Soper, Roger Wiersema, Russ Bond, Dennis Reed, Alison Ballard.
Dimensions of Studios: A: 34' x 28'; isolation: 10' x 8'; B: 16' x 12'; C: 30' x 20'; D: control room only.
Dimensions of Control Rooms: A: 28' x 25'; B: 22' x 18'; C: 14' x 12'; D: 14' x 12', Studio A designed by Everything Audio;

THE AUTOMATT®

AUTOMATED RECORDING STUDIOS IN SAN FRANCISCO

Thanks to everyone for a fabulous year- - -

Jo Allen • Chris Amberger • "Apocalypse Now" • Joe Barbosa • Jessie Barrish • Bay Records • Elvin Bishop • Blue Oyster Cult • Paul Bowman • David Bromberg • Mike Carabello • Bill Champlin • Chick Corea/Herbie Hancock • Cinema • The Clash • Commander Cody • Con Funk Shun • Chris Ducey • The Durocs • Gregg Errico • Pete and Sheila Escovedo • Tennessee Ernie Ford • Rodney Franklin • Fulton St. Jazz Band • Ray Gardner • Doug Goldman • Guess Who • Herbie Hancock • Randy Hansen • Eddie Henderson • Marv Hubbard • The Humans • J. D. Borman Band • Ron Joseph • Journey • Jump Street • Kid Courage • Leila and the Snakes • Huey Lewis and The American Express • Webster Lewis • Light Rain • Lion Zion • Little Roger and the Goosebumps • Loverde • Allan Manning • Metalanguage • Chris Michie and Andy Kulberg • Mistress • Moonliters • Van Morrison • Mystic Knights of the Oingo Boingo • Mark Naftalin • Maxine Nightingale • Nielson Pearson Band • The Offs • Ogilvy and Mather • Lee Oskar • Steve Parker • Michael Paulo • Pearl Harbor and the Explosions • Pilar Du Rem • Portobello • The Readymades • Rescue • Rock Island • Santana • Pharoah Sanders • Ted Schaeffer / Merry Makers • Shakin' Street • Spellbound • Snail • James Stanley • Stoneground • Rocky Sullivan • SVT • Sweetbottom • Tazmanian Devils • Horus Jack Tolson • Tommy Tutone • Sarah Vaughan • Roger Voudouris • The Waters • Mary Watkins • Cris Williamson •

All three studios fully automated.

For information, call Gail Brodkey (415) 777-4111

827 FOLSOM STREET, SAN FRANCISCO, CALIFORNIA 94107

TELEX: 340116 D RUBINSON SFO

Studio B designed by George Augspurger.

Tape Recorders: (2) MCI JH114 24/16 24 track; Ampex MM-1000 8 track; MCI JH100A 2 track; (3) Ampex 351/440 2 track; (2) Otari 5050 2 track; Tascam 80-8 (1/2") 8 track.

Mixing Consoles: (2) Amek 2824, 28 in x 24 out; Tascam Model 10 (modified), 12 in x 8 out; Sound Workshop 1280, 12 in x 8 out.

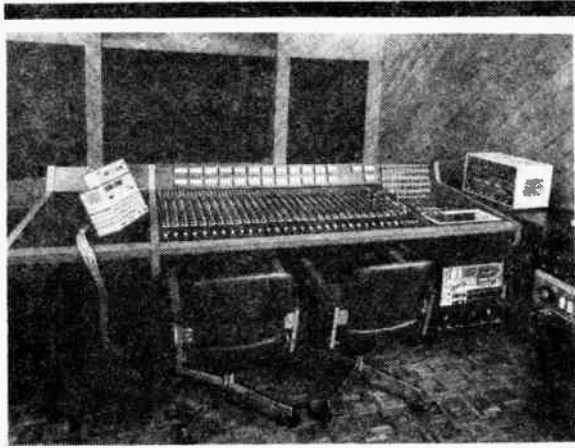
Monitor Amplifiers: A: BGW 750, 250, 100; B: BGW 750, 250, 100. White 1/2-octave EQ each room. C: Yamaha FET 2200; D: Crown D-150.

Monitor Speakers: UREI Time Aligns, Studios A & B. JBL 4311, 4333 available on request. C: JBL 4311, Auratones; D: JBL 4311. Auratones in every room.

Echo, Reverb, and Delay Systems: EMT 240, EMT 140ST, AKG BX-10, Harmonizer, (2) MXR delays, Prime Time.

Other Outboard Equipment: (4) UREI 1176 LN limiters, (4) In-ovonics 201 limiters, (2) dbx 161 limiters, ADR Vocal Stressor, (2) Scamp Racks with sweep, parametric & octave EQ and noise gates, (4) Roger Mayer noise gates, Eventide Flanger, digital metronome, dbx, Dolby.

Microphones: Neumann U-87, KM-84; AKG 451, 452, C-60 (tube) 224, D-1000; Sony 377, 22P, 33P; Sennheiser 421, 441; Shure 57, 58, 53; E-V RE-20, RE-16, 664; Beyer 500 ribbon;



Music Annex
Menlo Park, CA

Calrec condensers.

Instruments Available: Yamaha C-3, C-5 conservatory grands; drums, misc percussion, String Ensemble, Ampeg bass amp, special equipment by request.

Extras: Lounge area, Coke and candy machines, coffee, rehearsal space, equipment lockers, drive loading, parking for 40 cars.
Rates: \$125-85/hr 24 track; \$850/day. \$85-60/hr 16 track; \$750/day. \$50-35/hr 8 track; \$25-50 2 track, depending on studio. Block rates available on multi-track time.

Direction: We have 4 studios in Menlo Park, each designed to meet individual requirements and budgets. We have completed projects for The Tubes, Snail, Todd Rundgren, YBS, Bill Withers as well as commercials and demo projects with local producers and engineers. In addition to our staff engineers we want to encourage independent engineers to use our facilities and to supply them with the best technical support available.

•••• MUSIC FARM

615 E. Pike, Seattle, WA 98122
(206) 323-8847

Owner: Jim Wolfe.

Studio Manager: Dave Raynor.

Engineers: Jim Wolfe, Dave Raynor, Bob Israel.

Dimensions of Studios: 30' x 30'.

Dimensions of Control Rooms: 10' x 15'.

Tape Recorders: Ampex 24 track.

Mixing Consoles: Custom 32 in x 24 out.

Monitor Amplifiers: Phase Linear, McIntosh.

Monitor Speakers: JBL, Auratones, Speaker Labs.

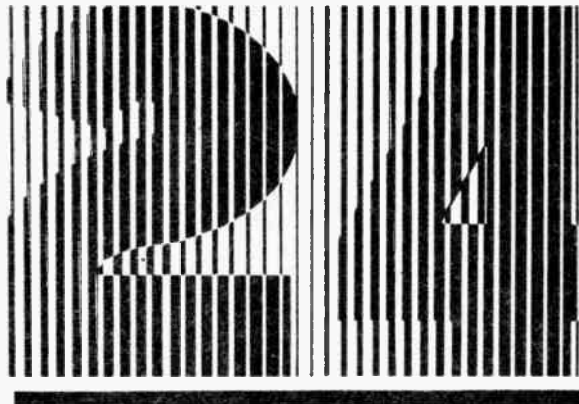
Echo, Reverb, and Delay Systems: AKG BX10, live chamber. Other Outboard Equipment: Harmonizer, Symetrix flanger and noise gate, dbx noise reduction and limit compressor, Dolby.

Microphones: Neumann, Sennheiser, Altec, E-V, RCA, Shure, AKG.

Instruments Available: Steinway grand, Fender Rhodes, Ludwig drum kit, guitars and amps.

Rates: \$50/hr 24 track; \$40/hr 2 track.

Direction: A homey place to record at a very reasonable price with a nice relaxed atmosphere.



•••• PRODUCERS STUDIO

975 Oak St., Suite 650, Eugene, OR 97401
(503) 683-1400

Owner: Michael S. Dilley.

Studio Manager: Steve Diamond.

Engineers: Steve Diamond, Bob Trano, Dirk.

Dimensions of Studios: 35' x 27 1/2', 11,550 sq. ft.

Dimensions of Control Rooms: 15' x 17, 250 sq. ft.

Tape Recorders: Ampex 1200 w/20-point search and cue and VSO 24 track; Ampex 440 4/2 track; Ampex 700 2 track; Ampex 600 mono; Kenwood cassette 2 track stereo; Nagra IV-L mono.

Mixing Consoles: Spectra Sonics 1026, 26 in x 26 out.

Monitor Amplifiers: Spectra Sonics.

Monitor Speakers: JBL 4333 bi-amped and JBL 4311.

Echo, Reverb, and Delay Systems: AKG reverb, (2) Lexicon Prime Time w/extended memory and currently planning 2 acoustic chambers.

Other Outboard Equipment: Kepex, Gain Brains, Spectra Sonics comp/limiters, dbx noise reduction, UREI crossover, Orban parametric equalizer.

Microphones: Neumann U-87, U-47, KM-84; AKG D-900 Shotgun, D-1000E, C-414, C-452; Sony C-37A, ECM 50; Shure 57, 565; Electro-Voice RE-85.

Instruments Available: Yamaha grand piano, studio drum set, wide range of percussion instruments, music stores within walking distance, rentals available.

Extras: Kitchen and great Oregon outdoors for relaxation. Beach and mountains within an hour in either direction. We can arrange lodging for out-of-towners.

Rates: \$100/hr (block rates available). Broadcast spot production \$35/hr.

Direction: Producers Studio has completed six major album projects since opening in April of 1979. We are making every effort to provide our clients, both large and small with the quality they need to compete in the world's most competitive artistic field. Producers Studio is one of the finest facilities on the West Coast. A growing state-of-the-art studio for the N.W. producer/musician.

•••• RECORDING ASSOCIATES

5821 S.E. Powell Blvd., Portland, OR 97206
(503) 777-4821

Owner: Jay Webster, Bob Stoutenburg.

Studio Manager: Jay Webster, Bob Stoutenburg.

Engineers: Bob Stoutenburg, Mike Moore, Jim Newell, Mike Bauske.

Dimensions of Studios: A: 30' x 30'; B: 15' x 20'.

Dimensions of Control Rooms: A: 23' x 27'; B: 15' x 17'.

Tape Recorders: A: Ampex MM 1100 24/16 track with VSO; Ampex ATR 100 2 track. B: MCI JH-10 16 track; (2) TEAC 3340 4 track.

Mixing Consoles: A: MCI JH-416, 24 in x 24 out; B: custom, 16 in x 8 out.

Monitor Amplifiers: A: BGW; B: Crown, McIntosh.

Monitor Speakers: A: JBL 4350, Auratone; B: JBL 4311.

Echo, Reverb, and Delay Systems: MICMIX CS-23, LSI plate, Eventide Harmonizer.

Other Outboard Equipment: Eventide Harmonizer, SAE parametrics (3), Delta-Graph 10 band graphics (4), UREI 1/2-octave EQ, dbx compressors, LSI limiters, Orban/Parasound D/Esser, Teletronix limiter, Countryman phaser, MXR phaser, MXR flanger, Dolby-A on ATR 100.

Microphones: Neumann U-87, KM-86; Sennheiser 441s, 421s, MKH 405; Shure SM-7s, SM-57s; E-V 668, RE-20s; Beyer M500s M69N; Sony C-22s; AKG 451s, D224E.

Instruments Available: A: Conover 6 1/2' grand; B: Aldrich upright.

Extras: Dolby-A on ATR 100, VSO on Ampex 24/16 track, Strobotuner, AKG K420 and Sennheiser MD414 headphones, LSI stressor (vocal), studio musicians, tape duplication, record pressing and packaging, recording seminars.

Rates: A: \$50/hr 24 track; \$40/hr 16 track; \$30/hr 4 track. B: \$30/hr 16 track; \$20/hr 4 track. \$200/hr 8 hr block.

Direction: Recording Associates provides a relaxed and comfortable atmosphere for the creative artist. We also feature some of the finest professional equipment in the industry and one of the best rates on the West Coast. We strive for excellence in all phases of our recording services.

•••• RECORD PLANT

also REMOTE RECORDING

2200 Bridgeway, Sausalito, CA 94965
(415) 332-6100

Owner: Christopher Stone.

Studio Manager: Nina Urban.

Engineers: Tom Flye.

Dimensions of Studios: 20' x 40' (Studios A & B).

Dimensions of Control Rooms: 15' x 20' (Studios A & B).

Tape Recorders: 3M Model 79 2, 4, 16, 24 track; Ampex 2 and 4 track.

Mixing Consoles: API w/Allison automation, 32 in x 24 out.

Monitor Amplifiers: Crown.

Monitor Speakers: Westlake, JBL.

Other Outboard Equipment: Limiters, phasers, Dolby, dbx, Harmonizer, digital delay, Kepex, flangers, Cooper Time Cube.

Microphones: AKG, Neumann, Shure, Sennheiser, Sony, Electro-Voice, RCA.

Instruments Available: Yamaha grand pianos, Hammond B-3 organ.

Extras: New pre-production room, kitchen, game room, conference room, patio, jacuzzi w/shower, barbeque, basketball, lounge, 2 houses for out-of-town clients.

Rates: Please call for quote.

Direction: In addition to our two studios here and the four at our LA facility, we have three remote recording trucks and a pre-production room, which is available for rehearsal by the hour or on a long-term basis. With our hillside homes for our out-of-town clients, and studios with all their extras, we can offer the artist a complete recording environment that has become the standard of excellence in the Bay Area.

•••• RUSSIAN HILL RECORDING

1520 Pacific Ave., San Francisco, CA 94109
(415) 621-2648

Owner: Jack Leahy and Bob Shotland.

Studio Manager: Bob Shotland.

Engineers: Jack Leahy, Richard Greene, Neil Schwartz.

Dimensions of Studios: A: 600 sq. ft.; B: 250 sq. ft.

Dimensions of Control Rooms: A: 380 sq. ft.; B: 250 sq. ft.

Tape Recorders: MCI JH-114-24 24 track; 3M 560 16 track; MCI JH-110B 2 track; Ampex 440-B 2/4 track; Technics 1506 15 2 track.

Mixing Consoles: Helios/GSM, 32 in x 24 out; Neotek Series III, 28 in x 24 out.

Monitor Amplifiers: Yamaha P-2200, McIntosh 2205.

Monitor Speakers: UREI 813, control rooms A & B. JBL 4313, control rooms A & B. Auratones, control rooms A & B. JBL 4313, studios A & B.

Echo, Reverb, and Delay Systems: Lexicon 224, EMT stereo plate, Master-Room reverb, Lexicon Prime Time delay, ADR delay, URSA Major "Space Station."

Other Outboard Equipment: Complete Scamp Rack, Eventide Harmonizer, UREI LA-4, 1176 LN, Graphic and parametric EQ.

Microphones: Full complement Neumann, AKG, Sennheiser, Shure, RCA, E-V, etc.

Instruments Available: Steinway pianos, Hammond B-3 w/Leslie, Fender Pro, Princeton Super Reverb.

Extras: 32 track capability, video production, complete kitchen, large roof deck with Bay view, convenient to restaurants, bars, motels, Muni, off-street loading.

Rates: On request.

Direction: After 10 years of recording in San Francisco, Funky Features has moved to Russian Hill and built two new studios from the ground up to state-of-the-art acoustical specs. We will continue our tradition of low rates, great sound, and skilled personnel, with the new dimensions of the latest in technical equipment, spectacular location and elegant ambiance. We offer our facilities proudly for record, media, demo and film production. Opening Feb. 1980.

•••• SONOMA RECORDING

Cotati, CA 94928
(707) 584-0699

Studio Manager: Jonna Valdez.

Engineers: Paul Stubblebine, Nancy Evans, Dana Jon Chappelle.

P A T G L E E S O N S'
DIFFERENT FUR
 R E C O R D I N G

20 December 1979

Dear MIX readers and music community:

We decided to use this ad space to thank all our friends and business associates who have helped us, cared for us, inspired us and worked to realize the new studio. You kept faith in our style and ideals when we were down, kept us in lots of laughs, and lots of hugs and lots of wine on Friday nites when we needed to unwind. So, here's to you. We think you're great and we couldn't have done this without you.

Thanks to Skip Scarborough and Don Cody who recognized our style, Bob Margouleff and Howard for advancing the LEDE modified control room idea, John Storyk and Sugarloaf for designing an incredibly beautiful and functional studio, Pat Gleeson for supporting my dream studio idea, drawing all the details, advising the foreman and giving up composing for three months, Michael Rettinger for acoustic advice, Classic Construction and especially Bill Lehrke for dedication, Jim Haffner for 400 amp service, Ken McIntire for sculptural cabinetry, Danta and ProPiano for care of the grand, Carson Taylor and Jeff of AVR for lots of encouragement and use of their new 32 track digital recorder. Without them there wouldn't be digital recording available here. Harvey Fuqua and Sylvester, J.D. and the 9th Creation, Phil Edwards, Jim Gaines, Steve Mantoani, George McMahn, Cory Lerios, Bob Brown for business advice, Huey Lewis and all the guys in *American Express* for friendship and music "Really Big", SVT for being stars, Diane Rappaport for personal inspiration, The MIX for supporting local talent (us), and all our clients. I'd like to specially thank my wonderful staff whose unswerving devotion, work and perfectionism made this new Different Fur possible.

We're glad to be back doing what we do best - running a great studio we love to work in, and taking care of the people who come here to make their music.

HAPPY NEW YEAR!

Love, Patsy

3470 NINETEENTH STREET SAN FRANCISCO 94110 415-864-1967

Tape Recorders: MCI JH 100 24 track; MCI JH 100A 2 track; Scully 280B 2 track.
Mixing Consoles: Neve 8016A (modified), 24 in x 24 out.
Monitor Amplifiers: McIntosh, Crowns.
Monitor Speakers: JBL 4315's, Ed Long's, Auratones, Altec's.
Echo, Reverb, and Delay Systems: Scamp Analog delay and flanger, Stereo EMT, UREI 1176s, Orban parametric EQs, Orban spring reverbs, Neve limiters, White EQs, Scamp noise gates, Scamp parametric EQ.
Microphones: Neumann U-87s, KM-86s, KM-84s, U-47 (tube); Sennheiser 414s and 421s; MKH 404; E-V 20s, 15s, 16s; AKG; Sony C-377, ECM 22, ECM 50; Shure SM-56s and SM-57s; Countryman direct.
Instruments Available: Hammond B-3 w/Leslie, Apollo grand piano, Fender Precision bass.
Extras: Musicians' lounge, TV, free coffee.
Rates: 24 track \$65/hr; 16 track \$50/hr; demo rates \$35/hr; block-book rates available.
Direction: Sonoma Recording offers rugged recording, running privileges, walks by the freeway, pets without leashes, teen programs and Jewish-American menu. Weekly rates available. Reservation deposits accepted. New improvements include Dolby'd toilets, automated engineers and higher taxi rates to Mill Valley.

**** SUMMIT STUDIOS

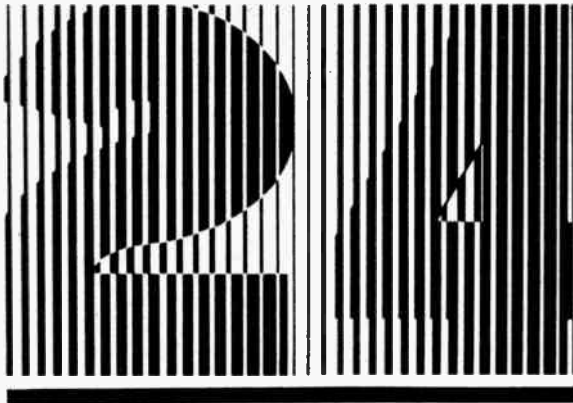
2320 6th Ave., Seattle, WA 98121
 (206) 622-5175

Owner: Summit Productions, Inc.
Studio Manager: Tom Martin.
Engineers: Ron Gaugnes, Tom Martin and outside engineers.
Dimensions of Studios: 25' x 50'.
Dimensions of Control Rooms: 25' x 22'.
Tape Recorders: MCI JH 16 24 track.
Mixing Consoles: MCI JH 600 automated, 36 in x 36 out.
Monitor Amplifiers: BGW.
Monitor Speakers: JBL 4333.
Echo, Reverb, and Delay Systems: Lexicon 224 and Prime Time.
Other Outboard Equipment: MICMIX Dynaflexer, Symetrix signal gates, UREI LA2A, LA4A.
Microphones: Neumann, AKG, E-V, Shure, PML, Sony.
Instruments Available: 6' grand piano, drums, bass.
Extras: Coffee, pinball.
Rates: \$95/hr.
Direction: To offer the best quality sound for the most reasonable price.

**** TEWKSBURY SOUND RECORDERS

6028 Bernard, Richmond, CA 94805
 (415) 232-7933

Owner: Dan Alexander.
Studio Manager: Christa Corvo.
Engineers: Richard Van Dorn, Dan Alexander. Assistants and Associates: Stef Simonidis, Mark Wallner, Christa Corvo, John Bird. Maintenance: Gary Creiman.
Dimensions of Studios: 32' x 23'.
Dimensions of Control Rooms: 20' x 15'.
Tape Recorders: Ampex MM 1000 16/24 track; Ampex 440 2 track.
Mixing Consoles: Helios 2808, 28 in x 28/8/28 out, Midas 24/8, 24 in x 8 out.
Monitor Amplifiers: McIntosh, G.A.S., BGW, Southwest Tech.
Monitor Speakers: JBL 4350, 4310; Tannoy Golds (maybe); Auratones.
Echo, Reverb, and Delay Systems: EMT plate, MICMIX Super C, 2800 cubic ft. acoustic chamber, Lexicon Delta T and Eventide DDL, Pandora Time Line.
Other Outboard Equipment: ADR compressor limiters (2), UREI 1176 LN compressor, Teletronix LA2A limiter/compressor, Eventide Omnipressor, Pultec EQHZ EQ, Land PEQZ EQ, API parametric EQs (4), API 550 EQ, UREI parametric EQ, Roger Mayer keyable noise gates (4), Orban stereo synthesizer, Orban dynamic sibilance controller, Pultec HLF3L filter, Dolby A noise reduction (2 channels), Eventide 1745A DDL, Lexicon Delta T DDL (2 stereo delays).
Microphones: Including but not limited to: Neumann U-87s, U-67, U-47, U-64, SM-69s (tube), SM-69 FET, KM-53, KM-56, KM-84; AKG C12 (tube), C28, C61, D30, D25, D20, D15, D24; Schoeps CMT 32, CMT 36; Electro-Voice RE-20s, 666; RCA 77DX; Sony C500; Beyers M500s, M88s, M69; Sennheiser 421s, 441s, 211; Shure SM-56, 545s; B&O stereo ribbon.
Instruments Available: 9' Mason Hamlin concert grand piano, Hammond organ, Vox organ, Martin Dig guitar, other guitars, Ampeg B18 bass amp, Fender guitar amp, Chamberlin.
Extras: Coffee from Mr. Peets, mono cassette duplication.
Rates: 16 track \$25/hr; 24 track \$50/hr.
Direction: Credits: SVT, Heart of Stone; The Blitz, Panic Button; The Psychotic Pineapple, Wanna Get Rid of You; Little Roger, Kennedy Girls; Linda Cohen, Angel Valley; etc. Mutants, Sleepers, Eddie Money, Earthquake, Shakers, Gloria Balsam,

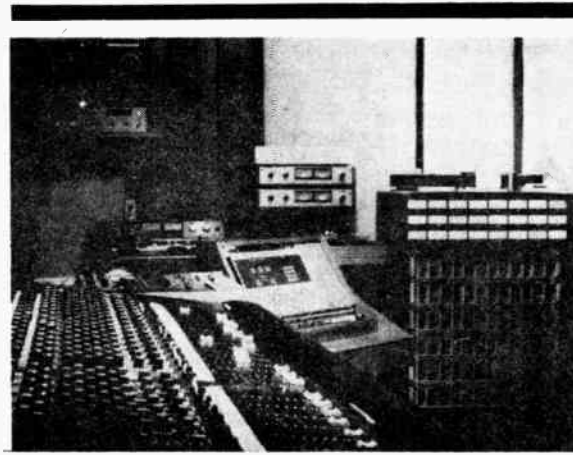


Chris Solberg, John Barbata, Readymades, Ball Taylor Band, Bill Bell, Soul Syndicate, Charmers, Marvin Holmes, Amos Garret, Susan Mascarrella, Mel Martin, Grayson Street House Rockers, Bubba Lou and the Highballs, Kenny Laguna, Medicino All Stars,

**** TIKI SOUND STUDIO INC.

792 East Julian St., San Jose, CA 95112
 (408) 288-9840

Owner: Inc.
Studio Manager: Gracie J. O'Neal.
Engineers: Gracie J. O'Neal, Bob Berry, Tom Tomasello.
Dimensions of Studios: 1600 sq. ft.
Dimensions of Control Rooms: 20' x 18'.
Tape Recorders: Ampex 1100 24 track; Ampex 1100 16 track; Ampex 1100 8 track, Ampex 440 4 track; Ampex 440 2 track.
Mixing Consoles: Sphere, 24 in x 24 out.
Monitor Amplifiers: Crown DC 300.
Monitor Speakers: Altec 604.
Echo, Reverb, and Delay Systems: EMT, Eventide, Scamp.
Other Outboard Equipment: Scamp-gates, flangers, MXR.
Microphones: E-V, RCA, Sony, AKG, Altec, Sennheiser, Neumann.
Instruments Available: Acc. piano, organ, clavichord electric piano, ARP.
Rates: 8 track \$35/hr; 16 track \$45/hr; 24 track \$60/hr.
Direction: We record nice people.



Tri-Ad Recording Studios, Ltd.
 Eugene, OR

**** TRI-AD RECORDING STUDIOS, LTD.

1825 Oak St., Eugene, OR 97401
 (503) 687-9032

Owner: Gene P. Moritz, Peter Lorinez.
Studio Manager: Gene P. Moritz.
Engineers: Peter Lorinez, Don Ross.
Dimensions of Studios: 22' x 24'; vocal booth 5' x 8'.
Dimensions of Control Rooms: 14' x 16'.
Tape Recorders: Ampex MM 1200 24 track; Otari 3090 4 track; Studer B67 2 track; Revox A77 1/4 track; Nakamichi 582 cassette.
Mixing Consoles: Tangent 3216, 24 in x 24 out.
Monitor Speakers: (4) JBL 4311's, Auratones.
Echo, Reverb, and Delay Systems: EMT 140 plate reverb, Master-Room Super C reverb, Klark-Teknik DN-36, DeltaLab DL-2 Acousticcomputer.
Other Outboard Equipment: EXR Exciter, (2) dbx 160 comp/limiters, dbx 119 comp/expander, (2) Roger Mayer RM 68 noise gates, VSO, 20 pt. search to cue.
Microphones: Neumann KM-84s, U-87s, U-47; AKG 414s, 501, 200, 1000s; Shure 53s, 57s, 58s, 55, 330; E-V RE-20s, RE-16s;

Sennheiser MD 441, 421; Sony 22P.

Instruments Available: Yamaha grand piano, synthesizers, String Ensemble, Fender Rhodes, Pre CBS Fender Super reverb, Martin, Fender, Gibson guitars. Also available on request: Mellotron, clavinet, current and vintage amps and instruments, various percussion instruments.

Extras: Coffee, tea, refrigerator, 24 hr market across the street, high speed cassette duplicator, dbx noise reduction, Jensen transformer direct boxes, Koss, AKG, and Sennheiser headphones, house record label, Custom LPs and singles.

Rates: 24 track \$90/hr; 16 track \$70/hr; 8 track \$50/hr; 2 track \$50/hr. Advertising, voice overs, mix, dubs \$40/hr. Block rates available.

Direction: Our recent recordings have included the Hotz, Jonny and The Distractors, The News, Don Siegel Album for Inner City Records. Tri-ad also has been active for over 4 years in the commercial advertising field, and work is currently being broadcast in over 5 states and B.C. Present plans include automation to facilitate ease of operation and musical creativity. We take the extra effort to make our recordings clean and hot. Being only 1 1/2 hrs from L.A. by air has made it easier for independent producers and out of area groups to record in the clean and progressive atmosphere of Eugene, Ore.



Villa Recorders
 Modesto, CA

**** VILLA RECORDERS

3013 Shoemaker, Modesto, CA 95351
 (209) 521-1494

Owner: Fred Eichel, Scott Snider.
Studio Manager: Fred Eichel, Scott Snider.
Engineers: John Wright.
Dimensions of Studios: 30' x 32'. Isolation booths: 12' x 12' and 13' x 12'.
Dimensions of Control Rooms: 25' x 25'.
Tape Recorders: Ampex MM 1200 24 and 16 track; (2) Ampex ATR 102 2 track.
Mixing Consoles: Trident, 28 in x 24 out.
Monitor Amplifiers: Spectra Sonics, Yamaha, Crown, Phase Linear, BGW.
Monitor Speakers: UREI Time Align, Altec 604, JBL 4311, Tannoy, Auratones.
Echo, Reverb, and Delay Systems: AKG BX-20, Marshall Time Modulator, live chamber with 3 second delay and 5 millisecond delay.
Other Outboard Equipment: (2) UREI LA3A, (2) UREI 1176 LN, Kepex's, Gain Brains, dbx 160 limiters, Scamp sweep EQ, Scamp noise gates, Eventide Harmonizer with keyboard, 2 channels Trident parametric EQ, 4 channels Orban parametric EQ, White 1/2-octave EQ, 26 channels of Dolby noise reduction.
Microphones: Neumann U-87, KM-84; Sennheiser 421, 441; Electro-Voice RE-20; AKG 414, 452, D200, D202; Calrec 1050, 654; Beyers M-500; Sony C-22; Shure SM-56; Countryman direct boxes.
Instruments Available: Baldwin 9' grand piano, Fender Rhodes electric piano, Ampeg bass amp, Fender Twin reverb amp, MESA/Boogie amp, Oberheim 2 voice synthesizer, ARP Odyssey, Slingerland drums, Fender bass guitar.
Extras: Complete lodging facilities with 40' x 27' swimming pool, jacuzzi, hot tub, sauna, rehearsal room.
Rates: 24 track \$95/hr; 16 track \$65/hr; 2 track \$50/hr.
Direction: Villa Recorders, located in the heart of California's San Joaquin Valley on an '30 acre almond ranch has been designed for visual and acoustic excellence. The relaxed country atmosphere is uniquely conducive to the artist's creativity and is attracting the attention of some of the world's top recording artists. The musical group Humble Pie has re-formed and are spending the months of Nov. & Dec. at Villa. Their new album is scheduled to be released early in 1980. Villa also expects other top name recording artists in 1980, and is obviously establishing itself as one of Northern California's best recording facilities.

**Everything
you expect,**



**rates you
don't.**



Music Annex Recording Studios
Meeting expectations, as well as budgets.

Twenty-four track recording in Menlo Park.
970 O'Brien Drive Menlo Park, California 94025 (415) 328-8338

INDEPENDENT ENGINEERS & PRODUCERS OF NORTHERN CALIFORNIA & THE PACIFIC NORTHWEST

and L.A. Am also guitarist, vocalist, and arranger.
Direction: To help the group or individual achieve their full commercial potential. By utilizing and sharpening his or her own talents and ideas (as well as using my own ability and experience) to create catchy music with hooks, but with quality, personality and long-lasting appeal. In other words, to make "radio-active music."

EMMANUEL — PRODUCER
 3215 Wyman St., Oakland, CA 94619
 (415) 841-0430 (day)
Experience: Three radio shows and one TV show. Creation of radio programs for FM-stereo stations (weekly). Work in ¼ & ½ track. Commercials for KIBE & KYA, French restaurants, French wines, creation of French "Muzack" (Canadian too).
Direction: French programming Top 40 songs. Have more than 25,000 titles to choose from. Will create new French shows with recordings from France, Belgium, Canada and other French speaking countries. Would like to create a special award at the Bam Award Night for engineers & producers that are always behind the scene.

SUSIE FOOT — ENGINEER
 245 Hyde St., San Francisco, CA 94102
 (415) 771-5780
Experience: First and second engineer for past 6 years at Wally Heider Recording. Album Projects include Santana, Phoebe Snow, LaBelle, Linda Tillery, Graham Central Station, Mary Watkins, Eddie Henderson, Herbie Hancock, Margie Adam.
Direction: To continue engineering fine albums like I've done in the past.

VANCE FROST — ENGINEER/PRODUCER
 229 Shipley St., San Francisco, CA 94107
 (415) 546-8464
Experience: Albums, demos, radio & TV spots, television and film soundtracks, and A/V shows. 10 years.
Direction: We feature full engineering and production services. Personnel: Steve, Susan and Vance.

ANN FRY — ENGINEER/PRODUCER
 c/o Heider Recording
 245 Hyde St., San Francisco, CA 94102
 (415) 771-5780
Experience: Prior to working at Heider's I worked as sound person for The Boarding House. I have done sound for Dolly Parton, Johnny Paycheck, George Thorogood, and Television, among others. I have recently started a small production company to produce demos for bands and shop them to record companies. I am presently working on a demo for the Bail-Taylor Band.
Direction: Everything. I like to work with all kinds of music. I am willing to talk to people and listen to tapes sent c/o Heider's.

GEZA X — Ideal Productions — PRODUCER
 P.O. Box 811, Lafayette, CA 94549
 (415) 284-9284
Experience: Produced new wave singles by Deadbeats (also guitar), Bags, Germs. Also outlaw-pop singles by Silver Chalice and solo Geza X in Final Gear Records, an alternative independent label co-founded by Geza X. Live and studio engineering for most California new wave bands.
Direction: To work with innovative "underheard" musicians. Currently designing audio portion of a videodisc recording facility with target video. Ideal Productions also promotes bands and artists; prepares PR packages; consultation services for recording/promotion distribution of independents.

VINCENT DOUGLAS LANZA — PRODUCER
 2639 38th Ave., San Francisco, CA 94116
 (415) 665-7939
Experience: Producing and studio session work at the Automatt, Different Fur, Bear West, Kelly Quan's, John Altmann's and many other Bay Area studios.
Direction: Interested in working with up and coming bands and vocalists with original material. Can supply musicians if needed. Have connections for cut rate 16 track time. Please call to discuss further.

JON LEE — PRODUCER
 Forum Music Inc.
 1478 California St., Suite 047, San Francisco, CA 94109
 (415) 776-3263
Experience: Ten years recording British acts in England. Head of Forum Group Agency (England). Labels: Forum, Marabo. Maintaining London office production facilities and agency. Travelling frequently between England and United States.
Direction: To offer opportunity to record and work in England to Bay Area bands. Also to offer suitable British bands similar facilities in Northern California. Shortly to open demo video studio in San Francisco. Our priority is to locate as much true talent as possible and present it on wider horizons.

STAN V. MARCUM — PRODUCER
 c/o 804 "A" St., San Rafael, CA 94903
 (415) 472-0683
Experience: Managed and produced Santana for 8 years until 1973; awarded 8 gold and 7 platinum albums, plus gold singles. Have done TV shows, concerts, jazz festivals, demos, tours and other albums throughout the world. Credits include albums by: Buddy Miles, Luis Gasca, Bola Sete, Richie Walker and Santana.
Direction: To continue a high quality standard in the state-of-the-art tradition. Knowledgeable in every line of work in the industry. Total of 15 years experience, including recording, video, concert staging, etc. Interested in all types of music.

LARRY MARTIN — PRODUCER
 P.O. Box 76, Santa Rosa, CA 95402
 (707) 538-1543
Experience: I have worked as session player and producer at Criteria in Miami; Pickin' Post & Klassic in Nashville and now am working on building my own 8 track demo studio. I have produced sessions for Hot City Records since moving to the west coast and have an album of my own material.
Direction: I am always interested in talking to anyone about any project they may have. No job is too big or too small. I try to make every effort to insure a top quality recording no matter what the budget is. I don't believe in rushing anything and spend a great amount of time with the artist I am working with.

MAT MARUCCI — PRODUCER
 P.O. 13092, Sacramento, CA 95813
 (916) 925-2454
Experience: Producer for Marco Records. Just produced "Who Do Voo Doo" and am currently producing follow-up album "Lifelike." Various other credits. Also arranger, composer and drummer.
Direction: Interested mainly in creative contemporary music with an emphasis on jazz and jazz-oriented music.

CHUCK MOEBUS — PRODUCER
 Box 3309, San Leandro, CA 94578
 (415) 589-9795
Experience: Recording and producing since 1974, sound track music for the film "Richochet." Produced first single by "The Whippits." Also owner of Sideline Music Publishing Co. (BMI).
Direction: Creating an atmosphere in which the artist or group gets more than what they expect in a comfortable manner, and being within budget. Not afraid to experiment, very good at bringing out the best performance possible, and being certain that all pre- and post-recording aspects are handled. I get the job done.

DR. RICHIE MOORE PH.D — ENGINEER/PRODUCER/AUDIO CONSULTANT
 10 Lakewood Drive, Daly City, CA 94015
 (415) 755-8771 or (213) 374-4134
Experience: Ph.D. Communications Science. Engineer/mixer staff at Wally Heiders (LA), EMI Studios (Abbey Road), Village Recorder, and The Burbank Studios. Recorded over 175 albums; 200 singles; and have earned 11 gold albums and 4 platinum. Have scored many films and TV programs. Have worked on the design, construction, and troubleshooting of many devices in the audio/video industry. Extensive road tours with major groups. Graduate of MCI Technical School 1978. Co-Founder of the University of Sound Arts.
Direction: To continue the very best audio technician service available anywhere. I want to be able to impart my 15 years of experience in the industry to all those who seek it. I am available for production, mixing, and audio consultation, no matter how big or small the project. I own my own extensive analog/digital test equipment, and acoustic measuring devices. I have done this to guarantee quality assurance on all projects I am involved with.

JEFFREY (NIK) NORMAN — ENGINEER
 Filmways/Heider Recording
 245 Hyde St., San Francisco, CA 94102
 (415) 771-5780
Experience: Staff engineer, Wally Heider Recording (2 years); first engineer, Greg Kinn Band; current band, Andy Narell, Hidden Treasure (piano overdubs); John Mayall, Bottom Line (synthesizer overdubs); assistant engineer, Greg Kinn Band, "With The Naked Eye"; Narada Michael Walden, "Dance of Life"; Captain Beefheart, "Shiny Beast"; Earthquake, current album; Rubinoos, "Back to the Drawing Board"; engineer on various other projects, commercials and demos.
Direction: North by northwest.

JESSE OSBORNE JR. — ENGINEER/PRODUCER
 1071 59th St., Oakland, CA 94608
Experience: Five years staff producer and writer at Fantasy Records. Three years staff of Wally Heider Recording.
Direction: 360°

ALAN POWELL — PRODUCER
 947 Elizabeth St., San Francisco, CA 94114
 (415) 285-0798
Experience: Twelve years studio experience as a top English drummer (rock); five years of production in many different studios. Two hit albums, various singles.
Direction: "Nick Lowe" School of Production, i.e. you play it right in the studio and I'll make sure it sounds right on tape. I'm interested in American bands who want an "English" sound. New Wave? Wonderful! Let's talk, call me up.

CHUCK PRIVITERA — PRODUCER
 21230 Homestead, Cupertino, CA 95027
Experience: I produce serious, courteous and real music.
Direction: Twenty thousand dollars for an album; three thousand dollars for a 45 in the North or South Bay area. Unison Records, California, New York, London.

DAVID REFFKIN — ENGINEER
 1201 Pine 4, San Francisco, CA 94109
 (415) 474-1578
Experience: BME-Violin New England Conservatory of Music. Four years NEC recording engineer and audio tech. Six years freelance; assistant engineer NEC ragtime ensemble "Red Back Book." (Angel).
Direction: I am a musician/engineer available for projects in all kinds of music, particularly interested in ragtime. Also write arrangements and adaptations.

HILLEL RESNER PRODUCTIONS — ENGINEER/PRODUCER/MANUFACTURER
 530 Chenery St., San Francisco, CA 94131
 (415) 333-1389
Experience: Began producing in 1968. In 1972, founded Tulip Records, one of Bay Area's first independent labels. Produced over a dozen albums and singles of jazz, rock, country, soul. As owner of Perennial Music recording studio (1978-78), engineered countless demo tapes and independent records for local artists. Credits: David Brown (Santana), Mike Brown & Country Jam, Sandy Bull, Dierdre Di Corsia, Herman Eberitzsch, David LaFlamme, Frank Loverde, Mile Hi, Barry Melton, Will Porter, Billy Roberts, Success, Sylvester, Sandy Welch, others.
Direction: We specialize in complete production of independent record and tape projects — from engineering and session supervision to album design and manufacturing. We are the only company in Northern California offering reasonable prices on high quality record pressing and packaging services. If you've just started to make your own records (or even if you've been doing so for a while), don't waste hard-earned capital. Give us a call.

JULIEN RICHARDS — PRODUCER
 1230 Grant Ave., 106, San Francisco, CA 94133
 (415) 391-1035
Experience: Broke the speed limit at Heider's S.F. producing 1 hour of orchestral music in 3 hrs. Album and major motion picture credits. Nine years experience as engineer and sound editor, BBC, EMI, PBS. Award-winning designer of film-audio inter-face prototypes, and videotaped concerts. Reads music, types digital.
Direction: Music production of all forms.

SCOTT ROSS — ENGINEER/PRODUCER
 110 Corte Madera Rd., Portola Valley, CA 94025
 (415) 851-2725
Experience: Miles Davis, Johnny Winter, Dreams, Tony Williams, audio engineer for TV including H.B.O. and major sports. Five years as musician B.A. in film/video.
Direction: To become more involved with the Bay Area's musical heritage. Would rather do production. I have a size 12 set of ears.

GLEN ROSECRANS — COMPOSER/PRODUCER
 No. 1 Music Productions
 521 Chestnut St., Santa Cruz, CA 95060
 (408) 425-5728
Experience: Many years experience as arranger/music director for live show and rock acts. Twelve years experience as music copyist at 20th Century Fox. Author of "A Music Notation Primer." Also TV and radio jingle writer/producer.
Direction: Arranging, orchestrating, producing for all types of music.

JERRY SOUTHERN — PRODUCER
 1622 Yosemite Ave., San Francisco, CA 94124
 (415) 822-2685/822-2809 (messages)
Experience: Ten years studio session man; three years co-producer and producer. I play on all sessions and do back-up and singing as well as composing, arranging and conducting.
Direction: I would like to unite with musicians here in San Francisco. There are a lot of talented artists here who don't know how to utilize their talents. I wish to establish a bond to down to earth composers, arrangers, producers, engineers, singers, etc. Also I'd like to work with strings, brass and woodwind players. I'll play any variety of music. So if you have a session and you want to contact me call me at the number above or message phone or write to me personally.

SPARKLING RAGTIME PRODUCTIONS — PRODUCER
 Ray Goldstein
 226A Hugo, San Francisco, CA 94122
 (415) 665-6958
Experience: Completing second album as producer and sideman in conjunction with Nick Katzman & Terry Garthwaite on Kicking Mule Records. Organizing benefit for guild of American Luthiers to be held in San Francisco July 1980 with their 7th annual convention and exhibition.
Direction: To provide services to musicians by promoting art and recording by endangered musical species.

CARY R. WAKELEY — ENGINEER/PRODUCER
 424 Bellevue E., Seattle, WA 98102
 (206) 322-8135
Experience: Built and operated an 8 track studio for two years recording albums, singles, commercial, etc. In 1979 have been doing commercial productions and producing local groups in off hour. Fourteen years as musician.
Direction: Intend to be staff engineer, working up to staff producer for major label.

PAUL WEAVER — ENGINEER/PRODUCER
 Spectrum, P.O. Box 757, San Carlos, CA 94070
 (415) 593-9554
Experience: Fifteen years in theatre production and all phases of record and studio production. Studio owner. Many albums, singles and theatre sound tracks.
Direction: Working on a new show, "The Gift."

WALTER VAN RHEEN — ENGINEER/PRODUCER
 4822 S.E. 73rd, Portland, OR 97206
 (503) 777-3295
Experience: Twelve, live sound. Three, studio sound and production.
Direction: Rock and roll only.

WHY WE ALMOST FIRED JEFF EVANS BUT GAVE HIM A RAISE INSTEAD.

MORE BRAINS THAN WE BARGAINED FOR.

When we hired Jeff Evans in 1976, we were prepared for some innovative and unorthodox approaches to sound system design. After all,

he had parlayed a physics degree into an enviable reputation for creative design in microwave transmission. And backed it with computer sciences and design engineering at Dolby Labs. In short, we expected Jeff to generate some big ideas—and big sales for Sound Genesis.

SURPRISE, SURPRISE.

Well, Jeff didn't work out quite that way. Sure, he brought in a lot of business. And some profitable ideas. But he also talked budget-minded customers *out* of the gear they thought they needed. Instead, he demonstrated less expensive equipment better suited to their goals. Fact is, Jeff tailored units to deliver the same (or better) quality sound for a lot less money. On a couple of occasions he even refused to close a sale until customers tested gear on the road or in a studio.

THE PROFIT PRINCIPLE.

Now of course we want every customer to be completely satisfied with every Sound Genesis purchase. But we're also in business. And, frankly, Jeff was turning down some pretty profitable deals. When we talked to him about it, he listened politely. Then he told us to shove it. And he told us why.

THE EVANS PHILOSOPHY.

Jeff thinks customers are *not* always right. And there can be several solutions to a single problem. Quite often clients ask for more than they really need. Which is why, as an audio professional, he first wants to understand specific problems and then recommend the least expensive way to solve them. It's not exactly a conventional approach in this business. But Jeff is not exactly a conventional salesman.

THE BOTTOM LINE.

Well, before we had a chance to argue with Jeff, some nice things began to happen. His customers started coming back for advice, for information and, best of all, for additional equipment to meet growing needs. To put frosting on the cake, they were bringing in friends and spreading the word about Jeff and Sound Genesis. Result? Phenomenal sales increases. Some big, some small. But all helped establish us as the Bay Area's foremost sound specialists.

HEAR FOR YOURSELF.

We invite you to stop by our sales showroom. Ask some questions, share some problems. We're ready with answers and a few surprises. And if you run into Jeff Evans when you visit, congratulate him on his raise.

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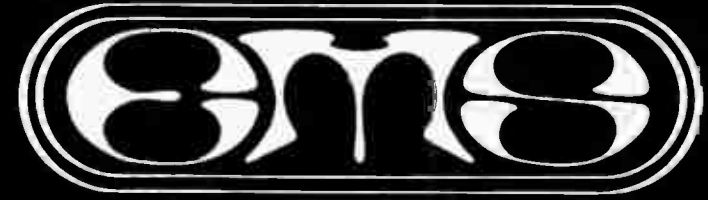
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feedback

Ed. Note:

In July (Vol 3, #4) Ms. JoAnn Semones presented an article titled **Small Business Administration - A Financing Alternative**. Subsequent to that, a Mr. Layman Green responded (Vol 3, #5) concerning his difficulty in working out financing with the SBA.

The following is Ms. Semones' response.

Dear Mix:

This is in regard to Mr. Green's letter of September 1979. Agency reorganization activities have delayed my response.

SBA does serve as a financing alternative for small businesses, but we are bound by certain rules and regulations and, as I pointed out, not all businesses are eligible for SBA loans. Applications are considered on a case by case basis.

In the Layman and Marcus case, they were turned down for a loan on the basis of an SBA rule that applies to all media, exclusive of broadcast entities. The rule prohibits financial assistance to applicants engaged in editorial or artistic production. Recently a special exception was made for radio and T.V. because they are subject to Federal Communications Commission regulations.

In their proposal, Layman and Marcus indicated that their company will be engaged in the writing, production, and publishing of original songs, which would require a significant amount of editorial and creative participation by the company's staff.

They were advised that if they changed the focus of their business so that an insignificant part of their gross sales were in such areas, they would be eligible for an SBA loan.

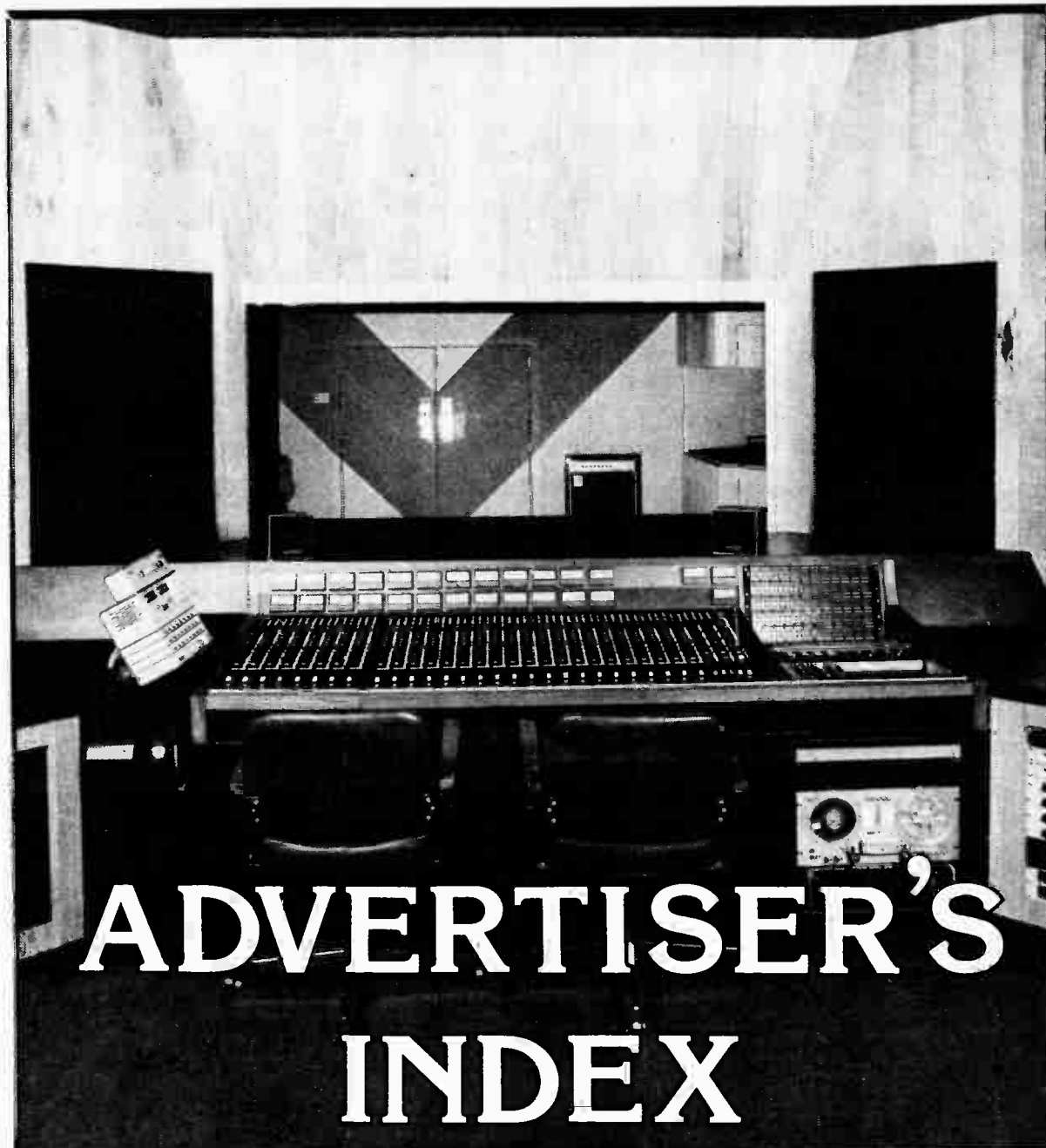
They were also advised that they had the right to request further reconsideration if their request was in writing and received within 30 days of the decline action.

Last year, SBA approved 243 loans for \$22.4 million for recording studios not making commercial records, audio-visual program production (except for T.V.), and other business services.

However, SBA's mission goes beyond providing loans. One mandate is to "aid, assist and protect the interests of small business." If your readership feels that SBA's rules are discriminatory to them as individuals or as an industry, I encourage them to express their views by writing to:

Milton D. Stewart
 Chief Counsel for Advocacy
 U.S. Small Business Administration
 1441 L Street, N.W.
 Washington, D.C. 20416

Sincerely,
 Jo Ann Semones
 Assistant Regional Administrator
 for Public Affairs and Communications



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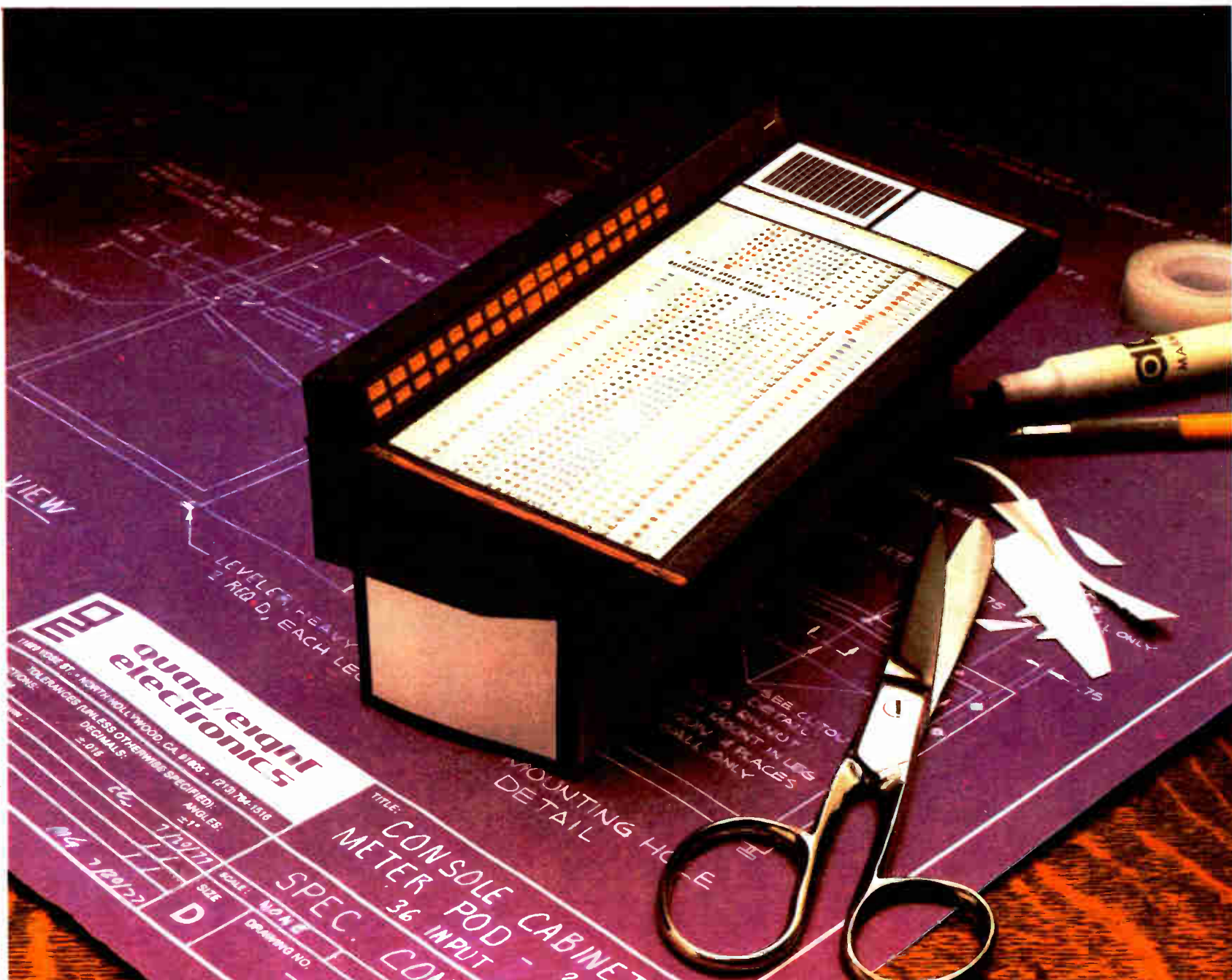
Those are just some of the exclusive features. We didn't even begin to discuss the reliability, minimal downtime and ease of maintenance that Ampex audio equipment has long been known for. The point is this: ATR-124 will give you the most creative results you can possibly get in the shortest amount of time. And that means profitable music.

ATR-124. Pure 24-Channel Gold. If your business is music, you should make it your business to use it. For more information and a demonstration, contact us at the address shown below.

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