

VOL.5,NO.9

THE RECORDING INDUSTRY DIRECTORY

\$1.50

# Mix<sup>®</sup>

Focus:  
Southern California

Bill Robinson's  
Memoirs

Janna Feliciano's  
Audio Empire

Brian Ahern

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Listings:  
Southern  
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Studios

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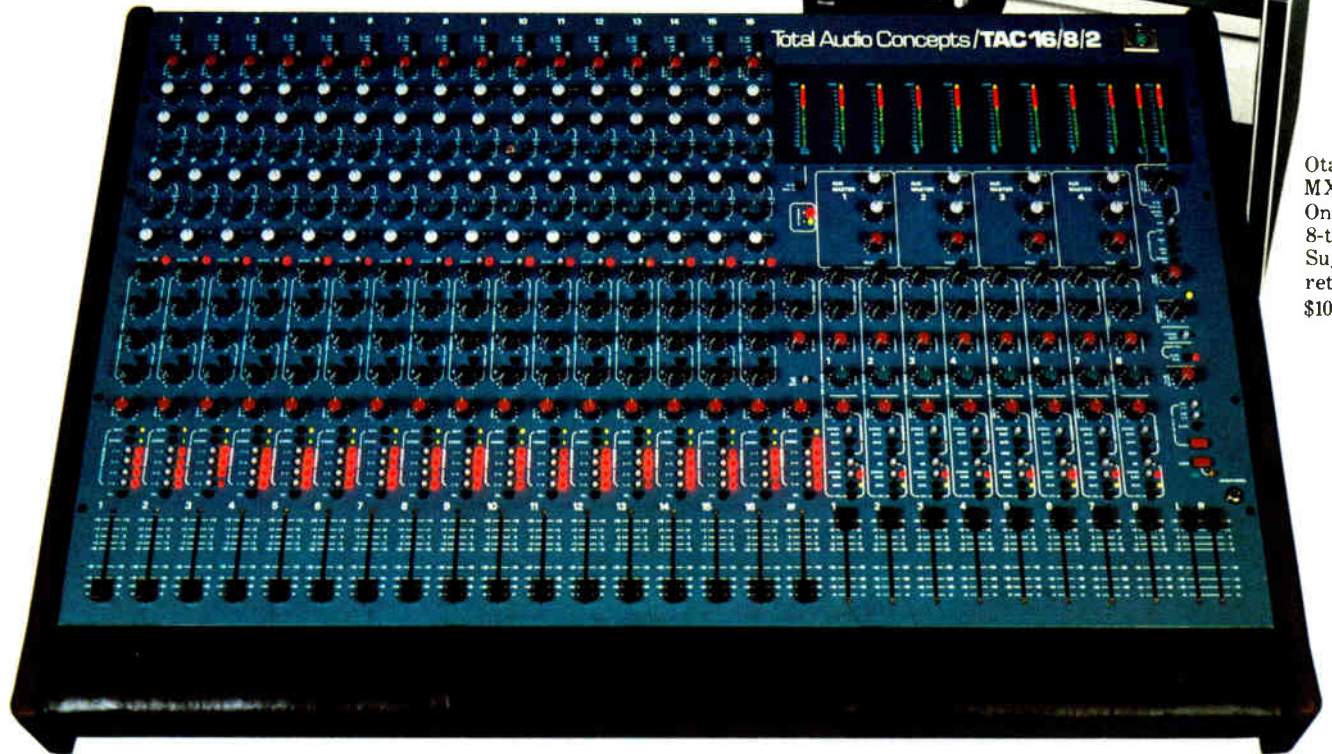
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A new automated 3-studio facility in an artful, eclectic, high-tech environment, was designed and built by Jim Bredouw, Liberty Blueskyes and Sunny Blueskyes.

# Mix

VOL. 5, NO. 9

SEPTEMBER 1981

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# INSIDE

One of the nice things about the recording business is that the best studios are successful as a result of personal attention, and often defy logic and conventional business practices. The growth of the industry has been dependent on original thinkers, hard workers and, most importantly, a very special attitude. It's an attitude that is hard to describe but very easy to recognize. It comes out looking like a combination of pride in a job well done and the belief in a constructive and satisfying goal. The great names in this industry all reflect this attitude and we owe them a bit of thanks for hanging in there when the going was rough.

Southern California has been a breeding ground for many of these special people, as evidenced by an impressive studio listing section in this issue. The bulk of the articles this month, however, deal with people and the original thinking, persistent work and that special attitude that has led to their success.

• • •

Bill Robinson, a fifty year veteran in audio, is an inspiring case history of accomplishment. In his interview with Larry Blakely, Bill describes his early days in a way that will bring back the joy of those "magic moments" that give us reason to go on.

Janna Feliciano also has an inspiring story to tell. Powered by drive and determination, she has arrived at the top of perhaps the most extensive and diverse professional audio empire. Her story will add a light to the path for those climbing to the top. Keep it up, Janna. ■

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The Mix is published at 2608 Ninth St., Berkeley, CA 94710 and is © 1981, by Mix Publications, Inc. This is Volume 5, No. 9, September, 1981. The Mix (ISSN 0164-9957) is published monthly. Subscriptions are available for \$18 per year. Single or back issue price is \$2.50. Subscriptions outside U.S.A. are \$22.50. Please address all correspondence and changes of address to the Mix, P.O. Box 6395, Albany Station, Berkeley, CA 94706 (415) 843-7901. Controlled circulation postage paid at San Francisco, CA (USPS 473-870), and at Berkeley, CA (USPS 445-070).

The Mix is distributed in recording studios, pro-audio stores, music stores and other related businesses. If you have a recording or music related business and would like to distribute the Mix, please give us a call. Display advertising rates, specs and closing dates are available upon request. M1 Musicians' Industry Magazine © 1981 Mix Publications, Inc. This publication may not be reproduced or quoted in whole or in part by mimeograph or any other printed means, without written permission of the publishers.

# TRACKS

# SESSIONS

## SOUTHERN CALIFORNIA

In Session right now at Larrabee Sound in Los Angeles is Lindsey Buckingham doing a sold album for Elektra. Lindsey and Richard Dashut producing and engineering with David Brown, Dennis Mays, and Judy Clapp, also at the board. Also at Larrabee is Fleetwood Mac doing a new album. Ken Callait and Richard Dashut producing and engineering with Carla Fredricks, and Sabrina Buchanek at the board.

At Artisan Sound Recorders, in Hollywood disk mastering engineer Gregory Fulginiti is mastering new LPs for Pat Benatar with producer Keith Olson on Chrysalis Records.

**Emerald City Recording** in San Luis Obispo, Ca has been working on a project with Steve Love, former member of such groups as "The New Riders," "Stone Canyon Band," and "The Byrds. Assisting Steve on this project is Mark Nielson, former drummer for "King Fish, and Leonard "Neon" White, on bass. Engineering for this project is being done by Lumpy, staff engineer for E.C.R.

**Rudy Records**, Hollywood, CA is busy with the **Graham Nash/Stephen Stills** project, currently in mixing. Stan Johnston and Steve Gursky are engineering, Jay Parti assisting.

Current projects at **Monterey Sound Studios** in Glendale, California: include **Savoy Brown** in doing some tracks for an upcoming release of their live reunion album. Doug Rider engineering, Paul Lani assisting and **Bernie Taupin** cutting tracks with Humberto Gatica engineering and Paul Lani assisting.

**Al Stewart** is recording his next Arista album at **Evergreen Recording Studios** in Burbank, California. It's a "live" album which is being co-produced and mixed by **Chris Desmond**. The album will be a double-pocket set.

Current activity at **Eldorado Recording Studio** includes "Talking Head" **Jerry Harrison** working on a solo LP. Dave Jerden engineering and co-producing. Steve Scales (percussion) and **Adrian Belew** (guitar) in from New York to help out on the sessions.

At **United/Western** in Hollywood **Bob Dylan** cutting tracks with Paul Dobbe mixing, Cecily Riddle assisting.

## NORTHWEST

At **John Altmann Recording** in San Francisco, CA, **Steve O'Hara** recently engineered an LP by contemporary Celtic music group **Caswell**

**Carnahan** on **Kicking Mule Records**. The producer was **Robert Force**.

Recent sessions at **Bay Sound** in Oakland, CA includes "Back Up & Push" recording their just released E.P. **Tim Ware** was producer and **Glenn Oey** engineered.

Recent action at **Starlight Sound Studio**, Richmond, CA includes sessions with **Rye Whiskey Band** and **Monica Dupont**, and singles by **No Sisters** (**Josef Marc** producing) and **Barry Beam**. All sessions with **Peter Brown** engineering and **Norman Kerner** assisting.

At **Heavenly Recording Studios**, Sacramento, CA, **DeWayne Blackwell** is in working on new material for **Snuff Garrett Productions**. **Larry Lauzon** engineering.

Recent activity with **Bodacious Audio** remote truck, San Mateo, CA, includes **The Johnny Van Zant Band** recorded "live" for Polygram Records at the **Keystone Palo Alto** for a future National Radio Broadcast. **Dave Haynes** engineering with **Herb Pallant** assisting.

Initial activity at the newly opened **Shoe Store** in Berkeley CA, has seen "The Roosters" recording sides for an up-coming EP with **Calvin McElroy** and **Dr. Richie Moore** co-producing and engineering, with **Mike Beynon** assisting.

## NORTH CENTRAL

**R.M.J. Recording Studio**, in Detroit Mich. has just completed production on a album, for new artist, **Cynthia Walton**. **Dwight West** was executive producer, **Ron Johnston**, was engineer. Also **Jimmy Abston** is beginning production on a hot singing group called "Klever".

Currently in the studio at **Fifth Floor Recording** in Cincinnati, Ohio...is **Godmoma**, with producer **Bootsy Collins** finishing up the mixes for their debut album on Elektra Records. **Rich Goldman** is engineering with **Bob Craig** and **Greg McNeily** assisting.

**Jerry Butler**, longtime pop/black contemporary hitmaker, is working on his new, self-produced LP for his own Fountain label at **Chicago Recording Company** in Chicago. Engineer is **Hank Neuberger**.

Recording activity at **Studio A**, Dearborn Heights, MI include **Alpha**, a self-contained group produced by **Wanteda Robinson**, continuing work on their next album. **Sandy Haley** and **The Comments** back in laying overdubs and mixing their self-titled album. **Eric Morgeson** at the board for both projects.

## SOUTHWEST

The latest album by **Isaac Hayes** for Polygram

was recorded at **Master Sound** in Atlanta with **Joe Neil** and Staff Engineer **Ron Cristopher** mixing.

Currently under production at **The Music Place** in Birmingham, Alabama by **Randy Richards** is a project with **Marilyn McCoo**, as well as his own LP project.

At **Reflection Sound Studios**, Charlotte, N.C. the **Marshall Tucker Band** recently mixed live performance for NBC The Source Radio with engineer **Kevin Herron**.

Recent recording activity at **Quadrafonic Studio** in Nashville, includes: **Dobi Gray** recording his latest album for **Robox Records** with **Bud Reneau** and **Wray Chafin** producing and **Willie Pevear** engineering.

At **Ardent Recording, Inc.**, Memphis, Tennessee **Point Blank** was mixing live tapes for **London Wavelength** and the **King Biscuit Flower Hour**. Producer for the session was **Bill Ham**; **Terry Manning** engineered.

At **Muscle Shoals Sound Studios** in Alabama, **Jimmy Johnson** and **Barry Beckett** are co-producing **Levon Helm's** debut album on **MSS Records/Capitol**, **Gregg Hamm** at the board, **Mary Beth McLemore** and **Pete Greene** assisting.

## NORTHEAST

Current and recent projects at **Boogie Hotel** in Port Jefferson, NY includes **Foghat** just finishing their new album for **Bearsville/Warner Bros. Records**; **Nick Jameson** producer-engineer and **Good Rats** new album in progress for **Great American Records**; **Don Berman** and **Good Rats** producing, **Don Berman** engineering.

Pop rocker/songwriter **Ed Majewski** is in the process of recording an EP at **Atlantic City Recording Studio**, Blackwood, N.J. The recording will be produced by **Eddie Jay Harris** for **Record Room Productions**. The Majewski penned songs included "No Thank You", "To Much Television" and "The End".

New **Rose/RCA** recording artist **Willie "Loco", Alexander** recently completed his solo album, "Solo Loco", at **The Outlook Recording Studio** in Bethel, Maine. The project was engineered by **Ted St. Pierre**, formerly of **Electro-Acoustic Systems**, Boston.

**Wild Rice**, featuring **Derrick Semler**, is in the Studio at **Earth Audio Techniques** in North Ferrisburg, Vermont making a demo of the trio, and backing up **Michael Hurley**, along with **Gordon Stone** on pedal steel and **Robin Remaily** (Holy Modal Rounders) on mandolin. Gordon's new album *Scratchin' the Surface* is about to be released on **Fretless Records**, a subsidiary of **Philo**





**Murray Allen**  
President,  
Universal Recording Studios

**“The studios that are going into digital are the studios that plan to stay in business.”**

**Murray Allen, who has been president of Universal Studios in Chicago since 1973, started performing professionally with the Glen Miller Band when he was 18. He says that if he has had one goal in life, it is to record music the way it actually sounds. And he claims that the 3M Digital Recording System just may be the answer to that dream.**

**Q:** You're known in many circles as a management genius. In a depressed industry, how did you justify the cost of a digital system?

**A:** It's when times are tough that you've got to do something different – better, to stimulate business. Digital gives clients much more in terms of sound. And I find that a lot of bankers would sooner give you financing on digital, because they know analog is being replaced by something new.

**Q:** I understand your entry into digital has been quite profitable.

**A:** It made money right away. Immediately. It's currently running about 60 to 65 hours a week. And that makes money. We typically charge fifty dollars more per hour. And, we've yet to find a client that doesn't get hooked on it.

**Q:** So the added cost doesn't discourage clients?

**A:** Digital sells itself, and the added cost isn't that much. It's not that much more than doing double 24s. If you're talking about an advertising job, it might end up being three hundred dollars more. On a record date, people get more squeamish. But when producers and musicians hear the results, they realize digital is worth it. Because every little nuance comes through, artists actually play better.

**Q:** How do you find digital editing?

**A:** Electronic editing takes a little longer because our blade skills are so well developed. But, the extra precision and ability to preview and audition an edit more than make up for the time. Actually, our editing requirements have been small because of 3M's exceptional punch-in capability. We've done multi-track punch-ins of large vocal and instrumental groups right in the middle of a note . . . and you can't detect them.

**Q:** You were speaking earlier about commercials. Do you actually think, given the relatively poor quality of broadcast sound, that digital is worth it?

**A:** Yes. Commercials we've recorded digitally prove that TV can carry better sound, more impact. And impact is what the client wants. He can't add more lines of resolution to video but he can add punch to the audio.

**Q:** Any other applications you see as prime prospects?

**A:** Film scoring. We've done some already. Sound is so important to productions. When somebody does a film in digital, and releases it with digital playback, it'll be a mind-blower. And it won't be long.

**Q:** Any other comments about the future of digital?

**A:** It's catching on like crazy. More and more albums are digital because it sounds better, the musicians like it better. You're remiss in your responsibility if you don't give them digital.



**3M Hears You . . .**



Records.

**The Recording Center**, E. Norwalk, CT, reports that **The Elevators**, Arista recording artists, are doing sessions for their second album. The project is being produced by **Mark Nicyper** and **Doug McLennan** of Widespread Productions with **Peter Hodgson** engineering.

## Studio News

**Larry Muhoberac** and **Billy Walker** have announced the completion of their "Westwind Recording Studio" in Westlake Village, California. Designed and built by **Gary Goodman**, the studio features the latest in acoustic and interior design. Features include a 24 Track MCI equipped studio, with an array of mics and outboard equipment and a variety of keyboards, including a Yamaha C-7 Grand Piano.

**Soundtek Studio owner Bob Berry** announces the grand opening September 1 of his new 16 track recording studio in Campbell Calif., featuring a Neotek Series III 26 x 24 recording console, Ampex tape recorders, a full compliment of up-to-date outboard gear and microphones. Soundtek will also feature a complete assortment of acoustical and electronic keyboards.

Owner **Ray Sonsini** and General Manager **Greg Reehburg** report the completion of their 8-track facility **Cal Coast Recorders** in Richmond, California. Equipment includes an Otari 7800—one

inch 8 track interfaced to a re-engineered 24 x 8 Sound Workshop 1280 console. A full complement of mics and outboard gear is available.

**Audio Transfer Recorders** announces the opening of their all new 8-Track recording facility in Lafayette, California. The studio was designed and interfaced by **Dr. Richie Moore** of Studio Operations Service of San Rafael, California. The facility features the new AURACOUSTIC room design that promotes even frequency response and optimum reverberation time in both the recording and control room. The result of this design is a psychoacoustic ease for both the musician and engineer. The recording room is 19' x 22', and the control room is 17 1/2' x 19'. Both have a variable ceiling that averages at 13 feet. Equipment is comprised of a new and upgraded Sound Workshop Series 30 console; Scully 280 1" 8-Track; Scully 280 2-Track; and a wide range of outboard gear and microphones. The monitoring system is a pair of flush-mounted UREI Time-Aligned 811 A's, and Auratones. Staff engineer/musicians are the owners, **John Duncan**, and **Peter Rowe**.

At **Melody Recording Service**, in Atlanta, GA., manager **Tom Wright** wants to announce the addition of two new staff members: **Tom Race** as chief engineer and **Phil Cartier** as staff engineer.

**Kajem Sound** at Gladwynne, PA is proud to announce the acquisition of the SONY DRE 2000 Digital Reverberator, the most advanced and versatile reverberation unit available. **Kajem** is the first studio in the Philadelphia market to offer this device for in studio work or on a rental basis.

In Los Angeles, **Quad Teck Studio** owners **Hank and Joani Waring** are readying their studio #7 for recording and mixdown sessions, featuring a 32 x 24 Neotek Series III console, 3M-79 24 track and 2 track tape machines, JBL and EV monitors, and a full complement of outboard gear. This will compliment their studio #8 (Neokek-3M) as well as their mastering lab and tape duplicating services.

**Roxy Recorders**, a New York City 8 track studio, has just installed its new Paul Blank-modified (Omnisound/The Mike Shop) Tangent Series 16 console. Roxy also announces the addition of **Dave Dachinger** (Billy Cobham, Christopher Cross, Marlena Shaw) and **David Crowther** (Phil Ramone, Bill Szymczyk) to their engineering staff.

**Filmspace Audio**, State College, PA, a division of the film and AV production group Filmspace, has completed its expansion to 16 track with the addition of a Tascam 85-16 recorder and Model 15 board; Nagra and Revox 2 track; Kepex; dbx Noise Reduction, compressors, and De-Essers; MXR limiters and delay; AKG, Shure, Sennheiser, and EV mics.

**Sound Smith Studios** in Portland has begun construction on Oregon's first State-of-the-Art audio control room. **David Tower**, Sound Smith's Vice-president, said "The room was designed by Tom Gandy using Energy Time Curve Analysis. Mr. Gandy is one of 50 people in the world licensed to use this method of acoustic design. The room is being built to service the booming commercial production market brought on by cable television and the consumer video equipment market.

# DIGITAL AUDIO RECORDING as it should be

Top labels and discerning artists are now enjoying the "direct to disk" quality of digital, plus the added bonuses of perfect copies and precision editing. You should know that, among the available digital recording/editing systems, there are major differences in features, operation and cost. Learn why more and more pros are choosing JVC's DAS Series 90.

**JVC delivers the realism and quality that other systems merely promise.** Most digital systems fall short of their theoretical benefits because analog input, filter and output circuits are inadequate. JVC's state-of-the-art analog circuitry audibly improves overall system performance.

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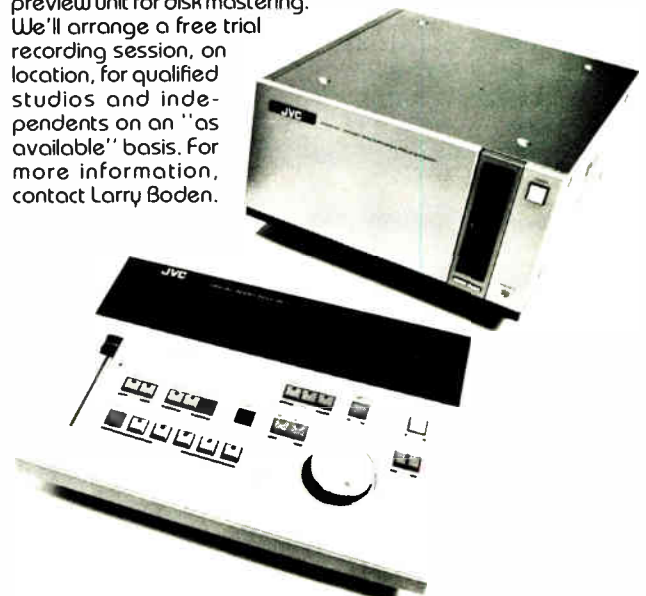
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**JVC has something every other manufacturer of digital audio recorders wants—happy customers!** You'll be happy to know JVC digital systems are installed and available for rental in major recording centers across the U.S. and around the world. With not a single field failure to date, you can depend on JVC.

The JVC Cutting Center rents and sells the DAS Series 90 system, including the CD-90 digital preview unit for disk mastering.

We'll arrange a free trial recording session, on location, for qualified studios and independents on an "as available" basis. For more information, contact Larry Boden.







# STUDIOSCOPE

by Chris Haseleu and Dennis Buss

While producers and engineers are being awed by the sounds and specifications of digital recorders, studio owners and managers are being awed by the price tags. Many studios are being caught between client demands for the best, newest equipment and economic realities. The decision to go digital must be carefully considered. The costs must be weighed against the benefits. Therein lie the problems. Just how much is a deci-Bell worth and who is going to pay for it?

When considering the cost of going digital, more than just the price tag must be considered. The least expensive 16 bit system is going to cost over \$25,000. For most studios that means borrowing money and the cost of that loan must be added into the total. Other cost considerations are installation, maintenance, and tape.

Most of the manufacturers claim that, in the long run, digital recorders will cost less to maintain than comparable analogue decks. However, the costs associated with retraining studio maintenance personnel, purchasing new test equipment and spare parts should be considered.

Finally the high density and/or video tape used by digital recorders may increase tape cost, and may also require increased space to store the tape. The increase in both cost and space will depend on the number of tracks and the types of units involved.

Against this list of costs, the studio owner must balance the benefits and probable income. A recent digital workshop in Nashville pointed out some of the benefits and drawbacks of digital recording. (See **Mix**, May 1981). For instance, analogue multi-track tapes were mixed to 2-track digital and 2-track on 1/2 inch analogue machines at the same time. When the 2-track masters were compared, it was very difficult to pick out the digital from the analogue. On the other hand, when tracks were recorded direct to digital and analogue, it was easy to pick out the digital recordings. They were cleaner, sharper, and sounded more like the instrument as heard in the studio.

There are several conclusions that can be drawn from this simple test. No doubt digital mastering of analogue

multi-track tape cuts down the potential noise and distortion, but so does mastering on 1/2 inch 2-track analogue...and at a fraction of the cost. On the other hand, direct to digital tracks can provide the producer and artist with a really audible improvement, one that can dramatically be passed on to the consumer with careful cutting and/or the



use of disk encoding systems. Realistically, a 2-track digital system to use for mix downs would be a major expense with minimum benefits, unless the studio happens to specialize in stereo recording. This leaves most studios looking at multi-track digital. With the least expensive and smallest digital multi-track priced at around \$40,000, few studios can afford it.

What then is the answer to the problem of moving into the digital age, yet keeping hourly rates affordable? One option is to rent the equipment as needed. By making the proper arrangements, a studio should be able to offer digital recording and/or mastering to those clients who can afford it without taking the financial risk of buying the equipment.

Soundstream, Inc. (a subsidiary of Digital Recording Corp.), under the direction of Dr. Thomas Stockham, is one of the pioneers in the development and use of digital audio recording. Soundstream has developed service centers that rent out digital recorders and digital editing systems. Located in Los Angeles, Salt Lake City, Nashville, London, and West Germany, the recording service centers offer 2-track, 4-track or 8-track systems with an engineer, for rent by the hour. (In addition, Soundstream can edit tapes

recorded on other systems, digital or analogue). A number of rates are offered, depending on the system size, necessary travel, and method of payment.

The Soundstream centers are in the following locations:

**Recording and editing centers:**

5555 Melrose Ave., Los Angeles, CA 90038 (213) 468-5000 Ext. 2571 Contact Jim Wolvington.

2505 Parley's Way, Salt Lake City, Utah 84109, (801) 486-4701 Contact Rob Schlesinger.

Carl-Bertelsmans Strasse 161, 4830 Gutersloh 1, West Germany, Tel: 011-49-5241-803573 Contact Frans Moore.

**Recording centers only:**

700 Clearview, Nashville, TN 37202 (615) 269-6748 Contact Connie Hoge.

14 Drake Rd., Chessington, Surrey, United Kingdom TW18 4HD, Tel: 011-44-1-391-0307 Contact Brian Roberts.

Tom Nishida, vice president of the JVC Cutting Center (Hollywood), which is the exclusive U.S. distributor of the JVC DAS Series 90 professional digital audio recording system, has announced that rental of JVC digital recording/editing equipment is now available in Nashville, New York and Los Angeles.

The following independent facilities are currently "on line" with the JVC DAS Series 90 system:

Master Technologies (an allied company with Masterfonics), 28 Music Square East, Nashville, TN 37203. Contact Glen Meadows at (615) 327-4533.

Dickinson Digital, at 9 Westinghouse Plaza, Bloomfield, NJ 07003 (20 minutes from NYC). Contact Frank Dickinson at (201) 429-8996.

Capitol Recording Studio, 1750 North Vine Street, Hollywood, CA 90028. Contact John Sands at (213) 462-6262.

Soundstream and JVC are not the only companies offering rental services. Virtually all of the digital recorders now on the market can be rented from one source or another. We will be reporting on these other sources in next month's column. ■



# SOUNDSTREAM, INC.

DIGITAL EDITING CENTER  
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NASHVILLE  
LONDON  
GUTERSLOH, GERMANY

**Our doors  
are now  
open  
in  
Los Angeles.**

We are growing.

Soundstream L.A. has opened its doors at the Paramount Pictures lot in Hollywood, offering complete digital recording, editing and mastering services. We now have bases of operation in Los Angeles, Salt Lake City, Nashville, London and Germany. We are confident that we have the finest digital services available anywhere.

Soundstream is recognized, even by our competition, as the pioneer of digital audio technology. We have mastered over 150 digital recordings. We've been fortunate to work with artists as diverse as John Williams, the London Symphony Orchestra, George Benson, Fleetwood Mac and labels from Delos and Telarc to RCA and Philips.

And now that we are in L.A., we're working to apply our digital technology to movies and television.

At Soundstream, we offer a unique service. We digitally edit any 2, 4 or 8 track recording, regardless of the system it's recorded on. We have unlimited variable cross-fade and fade

control--a feature you won't find elsewhere. Plus, our system is 3 to 5 times faster than any other digital system. In short, Soundstream is the world's most advanced, most flexible and most cost effective digital editing system.

We even upgrade old recordings. For instance, it was Soundstream that put Enrico Caruso's magnificent voice in the modern digital medium. Where it belongs.

Soundstream L.A. is having an open house this October and would like to invite you. Please call or write for an invitation. We'll also be happy to send you additional information on our facilities.

We're proud that we're growing--and that we're now in the entertainment capital of the world.

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# PRODUCERS DESK



## BRIAN AHERN

by James Riordan

"I sure hope that I don't have a 'sound,' but I suppose I do. I think I'm bored with it and I'm about to disintegrate it. I'm getting tired of my arrangements and my engineering. I'm going to start doing some other things if I'm going to keep my sanity. It's either that or go on a sabbatical. My big objective is to be non-jaded in my old age."

Brian Ahern is talking about something near to the heart of every great record producer: getting trapped within his own sound or method of doing things and thus endangering his creativity. Yet perhaps it is precisely this continual desire to grow and improve that has enabled Ahern to produce some of the finest recordings in the careers of Emmylou Harris, Anne Murray, Willie Nelson, Johnny Cash, Jesse Winchester, and other successful artists.

Ahern has come a long way from his native Canada, where he first emerged as an accomplished guitarist in various groups. He appeared often as part of the Don Burke Four on a Canadian network television show

called "Sing Along Jubilee." Before long, he was appointed musical director of the show, and later hired Anne Murray to perform on it. Shortly thereafter, Ahern convinced "Frank's Bands'tand" (a Canadian version of "American Bandstand") to incorporate live bands into the show's previously all-recorded format.

"They brought in about eight bands to audition," Brian remembers, "and I put together what I thought were the best musicians from each [Brian Ahern And The Off Beats]. In Canada, we pioneered doing prerecorded music and overdubbing from one mono machine to another trying to duplicate the stuff we heard on the radio. I had to reproduce all the hits in the studio by trying different instruments, technical things, echoes, and other sounds. That's sort of how I began my education in making records."

Ahern next moved to Toronto as a staff producer for Arc Records. "They were doing imitation Monkees' records and any other hits of that time. This was 1966, and I was more or less getting

paid to make these records while learning how to work with a four track studio. During this time I was sending a weekly registered letter to Nova Scotia trying to cajole Anne Murray into making a record for this company. Finally, I talked her into it and I did one of these low budget albums with her. Later we did some new stuff, including "Snowbird." I talked Capitol Records into signing her, and it was our first hit. It was interesting. I think I played everything on it except the strings."

Snowbird was not only a hit for Ahern and Anne Murray, but it became the biggest single in Canadian history. Ahern worked with Anne Murray on eleven albums, winning several Junos and one Grammy.

In the early Seventies, Ahern put together the Enactron mobile recording facility. Unlike any that had been built prior to that time, the truck included a fully equipped centrally located control room, an overdub room and a maintenance shop to make repairs on the road.

While in Toronto, Ahern was con-



tacted by Mary Martin of Warner's New York A&R Department. "She told me I had to go see this lady sing in Silver Springs, Maryland. I resisted, but eventually Mary got me on a plane, met me at the airport and drove me to the club. We listened to four shows, which I taped on my portable Uher machine. And after the show I met Emmylou Harris and her band. I was impressed with the way she takes over on stage. She doesn't always know what to tell musicians to do, but for some reason they do the right things when they're on stage with her, and that is still true today. I can remember listening to the tapes of the show and talking to her on the phone from Toronto and deciding she really seemed to have her feet on the ground. Somehow it turned into a record deal. When we made the record, we took the Enactron truck down to this ramshackle, broken down, obviously-in-constant-litigation, 37-acre estate in Beverly Hills."

Emmylou's album sold very well and received strong critical acclaim. In the last six years Ahern and Harris have worked together on seven albums and won two Grammy Awards. In January of 1977 they were married.

Ahern recently completed his own recording facility in North Hollywood. "Right now we're calling the studio Enactron, but the official name is going to be Magnolia Sound. I picked the name up from the toilet seat upstairs that says 'Magnolia Toilet Seat Company.' We had a name-the-studio, and we got names like 'Two Guys from Canada.' I still haven't done much here except some of the last Emmylou tracks and a few other things."

The new studio design features a console that can be moved forward or backward, and ear level monitors. "I can't stand having to cock my head to listen to a playback," Brian says, "because you hear differently when your head is cocked. I also feel we have the best overdub room in town. I call it the 'silo room' because it's as high as I could build it; there's no descending ceiling. It's real wide open, and the walls are non-parallel with a fine teak floor that I think sounds great. The vocals on the [Emmylou Harris] single, 'Mr. Sandman,' were redone there because RCA said we couldn't put out a single with Dolly Parton on it. Emmylou did all the vocals on the single herself including Dolly's and Linda Ronstadt's. The vocal sound in that room is great, and we didn't use any reverb. We also have a more typical overdub room with the low padded ceilings and walls. Our main room is bigger than most rooms, but not so big that you feel like you're on a soundstage. I like the three tier bass traps and being able to snap in the

Sonex panels to change the sound of the room. It's sort of an acoustical chameleon."

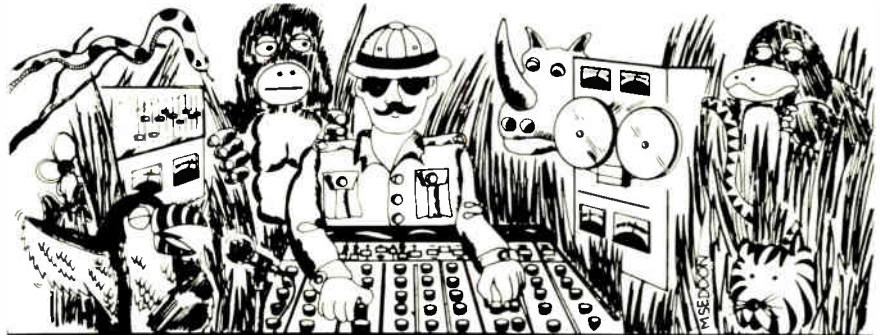
Ahern's advice to those seeking a career as a producer is simple and straight to the point: "Don't. The only reason I'm successful is just pure chance. Pure luck. There have been some real ups and downs. There was one day in Toronto when a friend showed up with a box of groceries for me and my kid. I still have that box. It's my souvenir grocery box."

According to Ahern, the best preparation for becoming a producer is getting as much experience as you can. "There's no such thing as a producer's school. There are some engineering schools, but all the good engineers I've met have had hands-on experience. They start out sweeping floors and somehow work their way into getting the job. Even if you went to an engineering school, you would probably still have to sweep. But you'd be a better sweeper because you'd know what you were sweeping around. You can't put your finger on what it is that a producer does, because every producer does it differently. The one thing that producers have in common is that they're responsible for what happens. A producer is responsible for the musi-

cians, the engineer, all the logistics, and the performance of the artist. If he's really good, however, he appears to do nothing during a session. He sits there and everything unfolds according to his plan. He's not running in and out of the control room or tearing his hair out."

Ahern feels it is time to make change in his producing situation. "I think I'd like to work with a self contained band that has their own material and arrangements for a change. One problem I've always had is that I've been too meticulous...a detail man. My job is not that; my job is to be Mr. Overview. My attitude is that I don't care if I never produce another record if that's what it takes to function in a framework of sanity and mental health. I don't want to become some kind of machine that just cranks out records. I've set things up so that I can stop for a year or two and not do anything if that's what is necessary for me to remain a good producer. I'm not on easy street, but I've got good accountants and lawyers and I'm really not into living high on the hog. I don't want to become an itinerate producer who comes in and snaps things at the employees and moves on to the next project. I've got some new ideas in the works, but I'm taking my time." ■

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# Artist Studios

## Gary Wright

# Weaving His Dream Studio

by David Schwartz

"I built this studio after the 'Dreamweaver' album, in 1975, basically as a soundproof room where I could rehearse or make demos. But its been evolving ever since. George Augspurger came in and helped with the design. Then I got a sixteen track machine. And then John Haney voiced the room. The next change will probably be to put in a skylight. Most studios are so dark and I enjoy working in an atmosphere that's a little lighter."

Gary Wright has pleasantly structured his daily routine to include a noon to six P.M. work shift in his creatively comfortable home studio, high in the hills south west of L.A. After fourteen years of prolific recording projects, first with Spooky Tooth and later with a string of successful solo albums, Gary has found a satisfying balance between his life and his career. "I prefer starting album projects in the fall. The summer gets so hot here that you really do get lazy. Fall's a more inspiring time for me."

Wright's most recent Warner Brothers album, 'In the Right Place', was recorded at home and then mixed at Soundcastle and Hollywood Sound, both in L.A. "I didn't find any limitations at all working here. Because I knew that when I got down to the mixing part, I would use all the best stuff. The sounds that we got on tape were fine. There were no e.g. problems, nothing that we had over recorded or under recorded."

As Gary specializes in the keyboard, his studio is a musically integrated control room. Within relatively easy reach of the 24x16 Tangent console are his musical tools: a Prophet 5, Moog 15, Polymoog, Multimoog, Micromoog, four Minimoogs, grand piano, Rhodes, vocoder and three Rhythm Aces. Although doing everything in one room has its limitations, Gary has been resourceful. "On the new album, the live drum parts were overdubbed with the drums set up right in front of the board. We all used headphones. Its a very unorthodox



way of recording, but it really worked out better, performance-wise. Since I was right there and could give the drummer cues, he felt a part of things, he didn't feel isolated. We found it really worked great."

It was his experience with keyboards that convinced Gary that home was where he wanted to make his albums. "It takes so much time to get sounds. I wanted to be in an environment where I could spend as much time as I wanted getting those sounds and not have a clock running and a million people coming in and out. A lot of my synthesizers aren't very mobile, either."

Wright's studio is equipped with UREI 813 Time Align Monitors, and a small pair of Jay Lewis designed Hemisphere speakers that Gary generally uses for mixing. The multitrack is a used 3M-79 16 track that he bought from Sunset Recording in Hollywood. "I prefer the sound of 16 track, I think its a punchier sound—especially for synthesized bass. I did the Dreamweaver album on 16 track and then the next three albums I did on 24 track. I particularly noticed the difference in the bottom end not being as punchy. So I went back to 16 for the new album. On my next album I'm going to mix down to half inch stereo tape."

Although Gary does not bring in outside projects for his studio, he maintains a solid business approach to its operation. Warner Brothers gives him a budget for recording in his studio. "I have an hourly studio rate. Of course there are expenses in running a studio...buying new equipment and maintenance. I have a maintenance guy, Phil Mendleson, who was at Village (Recorders, in Santa Monica) and went into private practice. If anything goes wrong, he's only a day away."

Wright sincerely appreciates the good fortune that allowed him to build his studio, although he finds it more demanding in many ways. "You really have to motivate yourself to actually go in and work. Without having someone there to tell me when to start, some days I have to drive myself into it. But most of the time its really fun." ■



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# JANNA FELICIANO

## Wally Heider Recording

### *New Spirit for an Old Legend*

by Tom Lubin

After several financially disappointing years under the control of the Filmways entertainment conglomerate, the legendary facilities of Wally Heider Recording have been purchased by a new owner, Janna Feliciano. Feliciano had been operating the 24 track Janna's Room in Torrance, California when she put together her successful bid for the package consisting of eleven studios, two remote trucks, Filmways Audio Services, ACI audio sales, and a film scoring operation. Janna, former wife and producer of popular singer/guitarist Jose Feliciano, was the only bidder to present an all-cash offer in the multi-million dollar exchange.

Recently, we spoke with Janna to get her story of the sale and to find out about her plans to turn the acclaimed audio operation into a profitable venture.

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#### **You've had quite a bit of background in the studio business, right?**

Yes, that's true. I own one in Torrance (California), and I've produced a couple of hit records. I owned another studio with my husband before that. Because I am a producer, the studio for me is like a keyboard or a guitar to a musician—it is an instrument. I have had the opportunity to choose an environment and my instrument, and then fine tune it and make it what I want. I know what a producer needs when he comes in, and it's very important to me that it's good enough—because it's mine.

#### **What made you decide to take over Wally Heider's studios?**

I had been aware of these studios for a long time. When they were RCA they were the first studios I was ever in. In my studio in Torrance, three-fourths of the staff were at one time Heider's guys. So I knew these studios and a lot of the engineering and maintenance staff. But I never thought I'd buy it. I knew they



were having problems, so a few months ago I came up to talk about the Studio 4. I wanted to take it over from Filmways, equip it properly, and use it. But they wouldn't talk to me about it because they had narrowed it down to the serious buyers who they felt would have the ability to buy all the studios. I walked in on a Thursday, and the final bids were to be submitted the following Tuesday. I talked them into reopening the bidding. Filmways had lost a lot of money, and it was very important to them to receive as much cash as they could, as opposed to notes. So I bid all cash, and I got it. I was the only one who bid all cash.

**Few people have that kind of cash these days.**

I didn't have it either, to tell the truth. I got it after they accepted my bid. I had decided I would be able to get the cash, and I did. I gave them a little good faith money, and then got the rest of the millions to pay them. I had enough extra cash to come in here and make it up-to-date.

According to most people, it's a bad time for business. But I've had every studio booked every day. Three and a half weeks after I came in, I'd say 85% of the time was booked every day. They had not seen that on a dozen days in the last six months before I came in.

#### **To what can you account the change?**

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people here to instill an attitude—I mean, Heider's is a legendary place. And the Heider treatment of clientele has always been at a certain level. The staff here is good, but they've been through many, many changes of authority. Many ups and downs. They've been coming up on the block off and on for a couple of years, so they never know whether they're going to have a job or not. So there had been some deterioration of morale, and therefore of quality. The morale is improving. The guys down in the studios are as happy as clams because I finished my changes to their satisfaction. All in all, they were in quite a bit of misery. Commissions hadn't been paid in ages.

I've always thought the world of Heider's, and I didn't like to see it deteriorating. They had still maintained a certain level of quality and everything, but it was slipping.

### **The image had too.**

Yeah. And let me tell you, another magazine made a mistake by saying that Wally Heider was no longer with us. Wally quit as the president, but then I talked to him. I didn't really want him to leave. First of all, I believe you should never let go of your roots. And second of all, he is one of the industry's most famous engineers for a certain type of engineering: mixing live. I

guess that's why they used him for so many digital and direct to disk recordings. It's a dying art, practically, where they can record and mix directly to the master, as opposed to recording 24/48 tracks that are mixed at a later time. Wally does it as it happens. He's gotta a fabulous store of knowledge. You know, there are no new tricks—just ones that have been forgotten.

### **So what is Wally's position now?**

He's a consultant. He retains an office here and picks his own hours. He has a place in Sheridan, Oregon, and when he goes up there I can call him up if I need to ask him anything. I'm very opinionated about what I want a studio to be, but if I want to find out how something was done or what can be done, he's always there. I didn't want him to leave. Change the name? No way. I'll never change the name—not in my lifetime, not for the world.

### **Do you think that improving the morale in here is going to substantially improve the business?**

Our clients have to be treated like this is a service business. And a lot of places seem to have forgotten that. On the other hand, I don't feel we should let a client push us around or take advantage of us. We bill for the hours that

they book, even if they don't work them. And I don't expect anyone to play games with us about it. But I'm very fair to my clients, and I'm very interested in them. Another thing I do for major users of studio time—for example, established producers who have a record over a number of years for bringing artists in—is to give them a few free hours in a room they haven't used before or that I have made changes in to improve it, so they can try it.

### **From what you say, you have tried to stick with the best of the staff that was here. You haven't done a house cleaning?**

I have not fired anybody. Now, I've made some changes. And by the nature of the changes some people have gone by the way. I've lost three people that way. And one of the guys moved away to San Luis Obispo because he was in love with a girl there. Another one who was a hustler was hired away because he wasn't doing anything else and he felt stifled in the position. We no longer have hustlers at Heider's. I've changed the system. Each studio has a man who is totally responsible for that room: preventative maintenance, keeping the logs, stocking the room, making sure that things are cleaned, making sure that anything that needs to be main-



tained is maintained. At any given hour of the day or night that studio should be clean and in order. If I walk in with a tape in my hand, I should be able to put it on the machine and mix. And that's their job. And by the nature of that job, the room person is in that studio all the time when it's running.

**Do you think that digital recording is economically viable, or does the cost put it out of reach? Does the kid who buys the record even care?**

I don't think the sound is good enough yet. So the rest of it is moot. When I hear that it sounds good enough, then I'll worry about cost. But if any client of mine wants digital, he'll have it. He can have anything he wants. I'm sure the day will come when a client will do something digital, and I'll love it and that will change my mind. I'm open to changing my mind, because no matter what you think you know, someone comes along who knows more.

**What about automation and boards?**

I have one board automated now, and I'm in the process of discussing the retrofitting of automation to two other boards. And the newest board that will go into the newest rooms, Studios 3 and

C, will be automated. When Studio C was torn down in some kind of a foolish argument between Filmways Radio Broadcasting and the president of Heider recording, the broadcasting guy won and Studio C was turned into a broadcasting room. That room was the favorite mixing studio in town. It was Wally's original room. I'm going to fix it back up. It is going to be the best mixing room in L.A.

**Are you going to get more involved with video or film sound?**

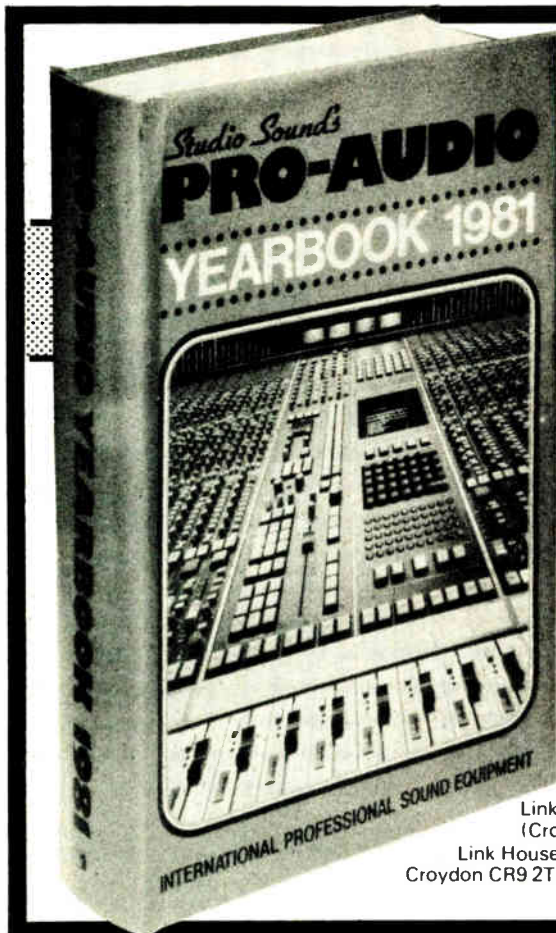
Part of my deal in the new rental agreement is a long-term lease on the Ivar, RCA studios. They're the only studios in town that will take 130 musicians. You can go to Burbank Studios, but you're talking about a different atmosphere. Studio B is the same size as A, but it doesn't have the full projection and mag system. I'm going to remodel, but I'm not going to change the acoustics at all. I will get a lot more dB level in the control room than they have now. It's going to be cleaned up. And the materials we're going to use will be much nicer than what's there now. At that time, we'll outfit A with a mag system.

**You've taken over Audio Concepts. Is part of that to**

**get more involved in rentals?**

No. We have a separate rental facility, with probably the largest inventory in the world. What happened was a lot of Filmways Audio Services stuff was floating around Heiders' and there was a lot of confusion about some of it. We assigned it to wherever it belonged. Most of the stuff belonged at FAS, so now Heider's rents it from FAS. Larry Metz is the president there; Ike Benoun, who was with Audio Industries for 18 years, is now vice-president of sales at FAS; and Gary Stines is vice-president of rentals. Those are the kind of people I want. I want a certain level of person who has pride in themselves to insist on being good at what they do. I don't want to nag, drag, beg, threaten, bribe, intimidate, whatever, anybody that's doing anything. All the people that I hire pull their weight. I don't worry about losing money, I don't mind paying somebody, because I would expect to be rewarded. But they have to be people who bring it in, too. If a guy can't pull his weight, I'm not going to pay him at all. I don't need it.

I work myself hard. And I don't want to work someone else hard. I want them to take care of their thing and interface with me. I'm not really into people working for me. I don't want to be a boss type. ■



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# CREATIVE S·P·A·C·E

## L.A.'s Musical Boarding House

by David Gans

Creative Space is something less than a recording studio and something much more than a composing room. It is, in the words of its creator, Tom Lubin, a "composers' pre-production workshop," a place to work out ideas before going into expensive studio sessions. Each of the seven "suites" at Creative Space is an acoustically-treated room with its own air system, a TEAC Portastudio and associated equipment, a piano, a programmable rhythm machine, and a seductively quiet atmosphere in which to work.

"Our press releases explain what it is," says Lubin, "but everybody pictures a warehouse full of little cubicles." Creative Space is anything but warehouse-like, though. "It's a cloistered atmosphere, a place where people can get away from the kids and the telephone to work on their ideas."

Lubin's years as a recording engineer taught him that no matter who plays on the record, no matter where it's recorded, "if the song ain't happening, the record ain't happening." He has seen a lot of unworthy projects completed and released because it was necessary to justify the investment.

When TEAC introduced the Portastudio—a 4x2 mixer married to a special four-channel cassette deck with "simulsync"—Lubin got inspired. With a simple, user-operated recording setup and the proper environment in which to work, Lubin reasoned that a lot of creative thrashing could be done *before* making any commitments. "I think it's important to have a place where you can work for \$10 an hour and find out whether your idea merits the big investment," he says.

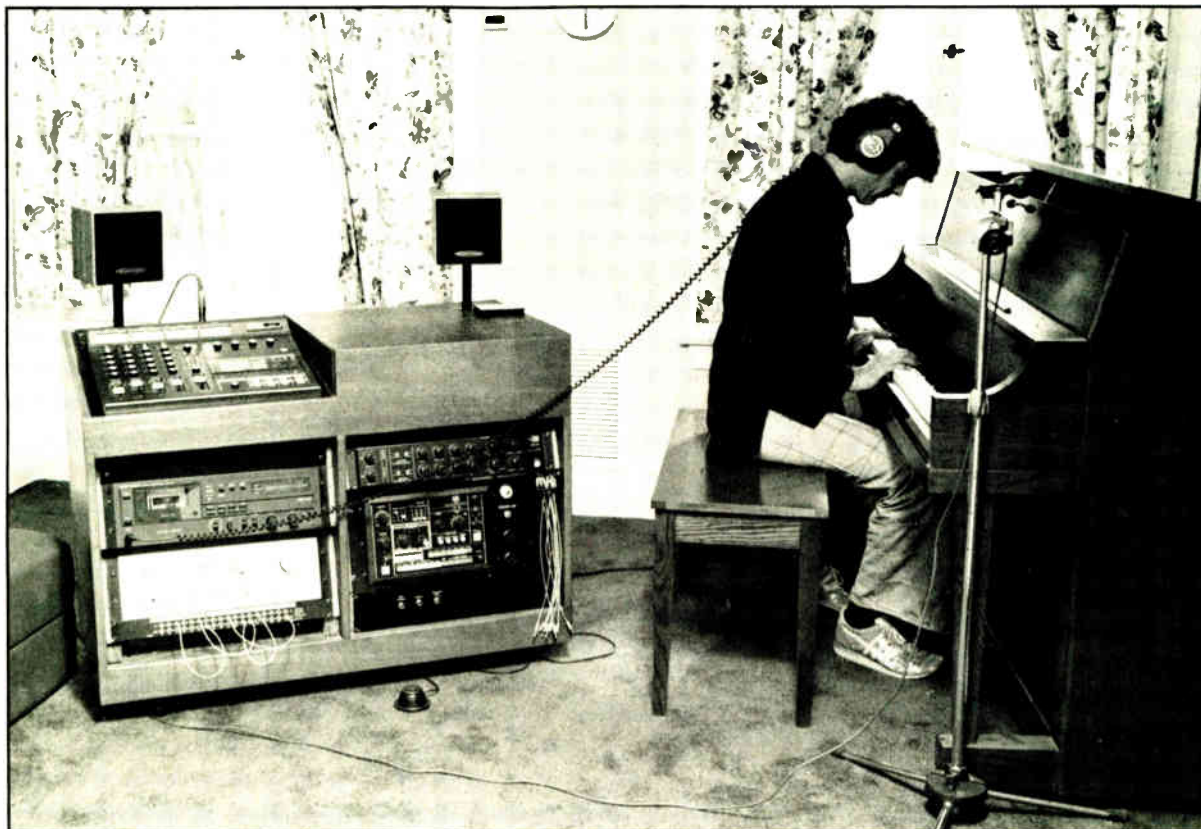
"The tape recorder has become the medium by which people write music," he says. "They don't use pen and paper

any more. And now, with the Portastudio, it's possible to develop ideas without anybody looking over your shoulder."

For songwriters laying down simple demos, for band members sketching arrangements prior to showing songs to the band or producer, for synthesists working out patches, and for people interested in getting a feel for multitrack recording, Creative Space is an excellent place to work. Lubin and his partner, Janis Thompson, have turned a large house into a retreat, a "boarding house for artists." The 1920's-vintage house in the Silver Lake district of Los Angeles has been totally rebuilt with Creative Space in mind.

The acoustics of the suites were designed by F. Alton Everest, who has written a number of books on the subject. "There are six tons of rock wool in the ceiling and between all the double walls," notes Lubin. All the windows are hand-cut double panes, and each room has a very heavy door. Walls are covered with Sonex and tongue-in-groove wood panels. Each room has its own air-conditioning system—"a tone and a half of air in each room," Lubin says. "I spent too many years in studios where the control room was too hot and the studio too cold. I wanted 100% fresh air and independent control over it so every client could have the air just the way they want it."

Clients of Creative Space can come in for an hour, half a day, or





longer. There is a foam chair in each suite that can be folded out for sleeping (or set on its side and used as a baffle), and people have been known to stay in their rooms for days at a time, emerging occasionally to eat or walk around the lovely grounds. Overnight guests are treated to meals from the kitchen, which Janis supervises. Janis' touch is also evident in the tasteful decoration throughout. The whole operation is intended to free the creator from all things mundane so his energy can be turned toward the project at hand.

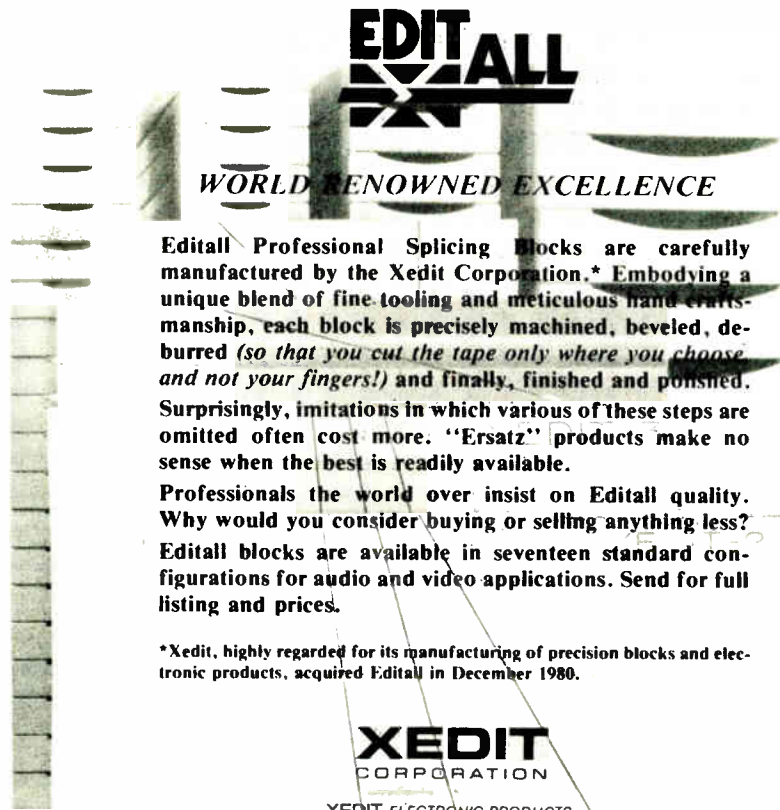
The four track recording system in each suite consists of the Portastudio; a standard cassette deck and stereo amplifier; headphones; a Roland programmable rhythm machine; a Biamp stereo reverb unit; a tuning device; microphones; and a pair of Auratone speakers. All electronic equipment is cleverly integrated into a rolling console. Each console has a patch bay so external devices may be used—but no loudspeakers are allowed at Creative Space. "You can use electric instruments," explains Lubin, "as long as you run them direct."

Lubin, Thompson and their friends did all the planning, reconstruction and finishing of Creative Space. "The financing was done virtually with mirrors," Lubin jokes, but the strength of his idea has carried the project through to completion and, it appears, success in the Los Angeles music community. Publishers are sending writers to Creative Space because they know the tapes will be of good technical quality and because the atmosphere is conducive to creative, relaxed performances.

My first visit to Creative Space included an overnight recording session. Though I have had a Portastudio in my home for over a year and have become quite adept at its use, I found it much easier to work with the console Lubin designed. You can virtually walk into the room, take your guitar out of its case and start recording right away.

The acoustics of the suite are such that I could sing louder and with more ease than I can at home. It's a lot easier to work when you don't have to think about disturbing your neighbors or wonder whether a helicopter is going to roar overhead in the middle of a take. The subdued lighting and comfortable surroundings just seem to bring out the right kind of energy.

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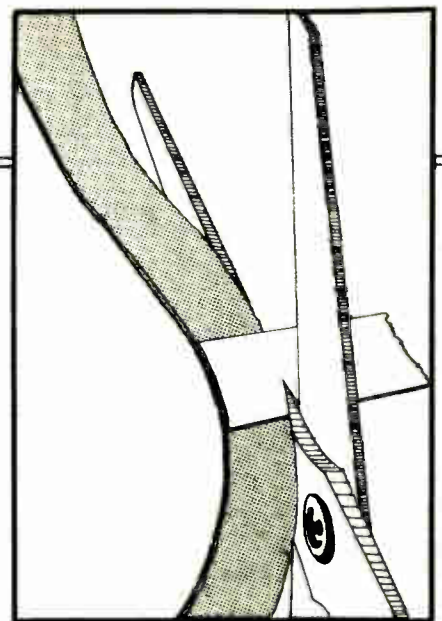
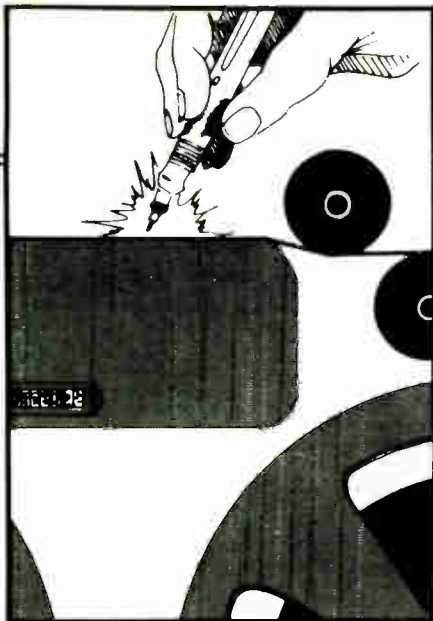
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# The Fine Art of Tape Editing

by Earl R. Dingman

Editing recording tape is a highly specialized function requiring the patience of a saint, the steady hand of a surgeon and a lot of experience. For those who have never attempted this procedure or need to build upon their skills, I offer you a few simple exercises to sharpen your wits (and make you a valuable cutter in your studio).

There are essentially two formats of editing usually encountered by the engineer: *compilation*—where you take various, different and complete audio elements and connect them into a given order; and *beat to beat* where you connect two halves of the same element together.

In *compilation* editing where, for example, you might be stringing radio commercials together on one reel or changing the order of songs on a master tape prior to cutting the disk, you have a length of blank tape on the head and tail portions of each commercial or song element. This blank "spacer" leaves considerable room for slop in editing—which is often fine for this situation, but not acceptable for *beat to beat* editing.

Beat to beat editing *must* be precise! A fraction of an inch too much or too little will ruin the feeling of the music by shifting the beat ever so slightly. Even the casual listener will notice such a shift.

First, let me give you a good example of *beat to beat* editing to listen to. Get a copy of the 45 RPM version (the single) of Gerry Rafferty's "Right Down The Line." Check the steel guitar solo

out on this version. Now get the album version and listen to the same solo—it's twice as long, isn't it! The single was spliced, but where? Listen to the single several times with headphones and see if you can pick out the point where the engineer removed half of the solo and spliced the tape back together. (I'll give you some general directions: Count 16 beats from the start of the solo—four full measures—then start listening carefully.)

Editing a long album cut down to the three minutes most singles are usually timed for, occurs regularly. Using the first half of *one take* and splicing that to the last half of *another take* of the same song is also done as a routine matter. We find the musicians chatter and "counts" at the start or end of each song objectionable at times, so they must also be excised by editing when they are just too close to be removed electronically.

In editing there is one rule to remember! Always cut copies, never cut original materials unless, of course, it is your own and you take full responsibility for your actions. Leave the multi-track master alone. Cut up only the quarter inch mix-down tape. That way, if you blow it, you can always strike off another copy and try, try again. (Eventually you learn how to hit the mark just right, every time.)

The following is a list of items which you will need to do a proper job with as little mental anguish as possible:

The best *metal* splicing block money can buy (plastic is for the birds); a package of single-edge razor blades; a roll of white splicing tape; a thin-lined,

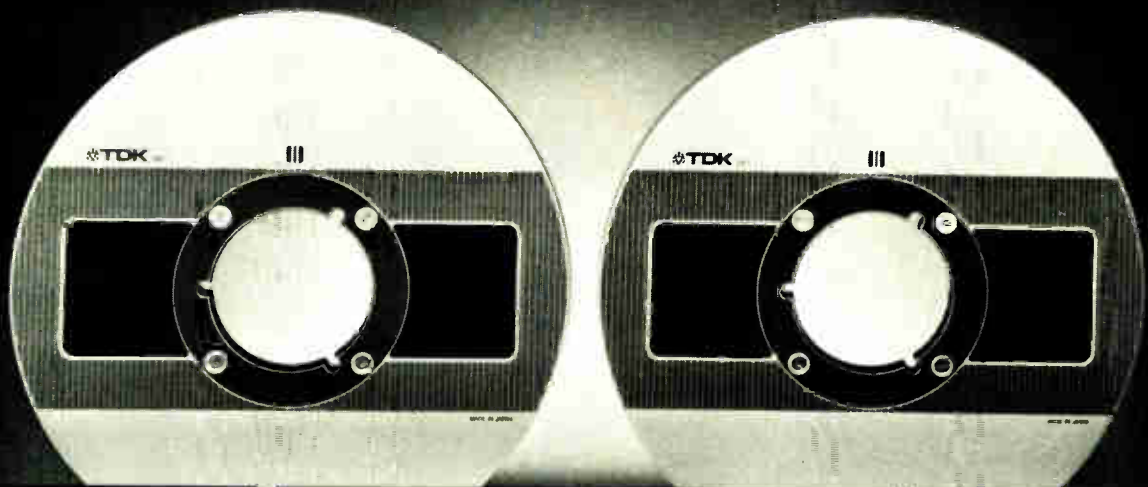
alcohol marker (the kind that is permanent, *not* the water color variety that smudges and smears); a good desk lamp with a goose-neck or spring tension arms; a flashlight; scissors; a bunch of white cotton film editor's gloves (available at all professional motion picture supply houses and many photo stores and cost around \$5.00 per dozen); a roll of recording tape you can play around with and ruin; headphones; a recorder/reproducer with mic; a degausser; absolute quiet (send all the musicians to lunch, then lock the door so they can't get back in to ask you dumb questions, stare over your shoulder or swipe your razor blades for their own uses!)

First, assemble everything on a cleared off work area and degauss, according to proper degaussing procedures. Pay special attention to the razor blades, splicing block and scissors. Any magnetic field on these items will cause an audible "pop" over the spliced area.

Since oil from the fingers will harm recording heads and introduces dropout during playback, learn to do all the work while wearing the white cotton gloves. It is a good professional habit to get into doing regularly.

Let us start by learning to isolate and move words. Record a short passage, like "one, two, three" on your tape. Rewind, and play it back—be ready to hit the pause button the moment you hear "one" begin. Now, while in the pause mode, use both hands to rock the reels of tape back and forth until you hear the start of "one"—which will sound like a growl that swells from





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silence. At a point just before the growl is heard, stop. Take the felt marker and put a small dot on the *back side* of the *tape* right over the center of the playback head—where the gap would be. Use the flashlight to help you see what you are doing. Next, rock the tape some more by hand, and find where "one" ends. Once more, you will stop just after the growl ceases and mark a small dot in the center area of the tape right over the playback head. (Just touch the back surface of the tape lightly so you will not injure the head's delicate surface.) Continue doing the same procedure for "two" and "three".

When you have marked the position of all these words, remove both reels from the machines, and take them over to the work area.

Place the reels on the table or bench in the same direction as they would sit on the recorder: Take-up reel on the right side, and full reel on the left. The emulsion side is *face down*, on the table. Look for all those little dots you made. The first dot nearest the take-up reel should be the start of "one". The next dot is the end of "one". Between these dots write in the word "one" on the back side of the tape, and an arrow pointing in the direction of the take-up reel (to identify the various segments removed and to keep the direction known—misery is a piece of tape unintentionally spliced in upside down). Do the same for "two" and "three".

Place the tape into the channel of the splicing block and center the first dot right over the diagonal cutting groove (you *always* cut recording tape diagonally to prevent "pops") and cut it with a fresh razor blade. Make another cut in the center of the next dot, remove the word "one" and set it aside. Repeat this procedure for "two" and "three". Also, set aside the blank tape that spaces each word.

You should now have three words "one, two, three" and two spacer tapes cut and segregated. Splice the words back in *reverse* order: "Three, two, one". Pick up "three" place it end to end with the tape coming off the take-up reel. Do not leave any gap between these two pieces of tape. (Overlap if you must, but it is preferred to make a splice end to end with no gap, whatsoever.) Tear off some white splicing tape, enough to handle with ease, and place it over these two segments—on the *back* side of the tape (which should have the written word "three" and an arrow that is pointing in the correct direction).

Trimming off the excess is a very frustrating experience. I offer you three methods: One, try placing the razor blade against the metal channel that is holding the tape in the splicing block. Push the blade down, it should trim the splicing tape with minimal damage to the recording tape. Two, remove the

tape, get a wood "straight edge," cover the recording tape with this tool, and use the razor blade to trim the splicing tape that remains visible. Three, hold the tape in your hands and trim off the excess with the scissors. Whichever of these three methods works best for you, is the one you stick with. Limiting damage to the recording tape is our prime objective *and* we wish to avoid leaving any gummy splicing tape hanging over the edge, at the same time.

When you have spliced in "two" and "one" you can playback your handywork. Listen to it carefully. Are the splices smooth sounding? Did you cut into a word? Practice makes perfect. Go through this exercise several times.

Things begin to get more difficult in this next exercise...We will attempt to split a word. Record some words with suffixes, like "running, laughing, crying, talking, etc." Using the "rocking" technique, see if you can isolate and cut the "ing" out of each word! Put a dot between the syllables *and* at the front and back of the full word.

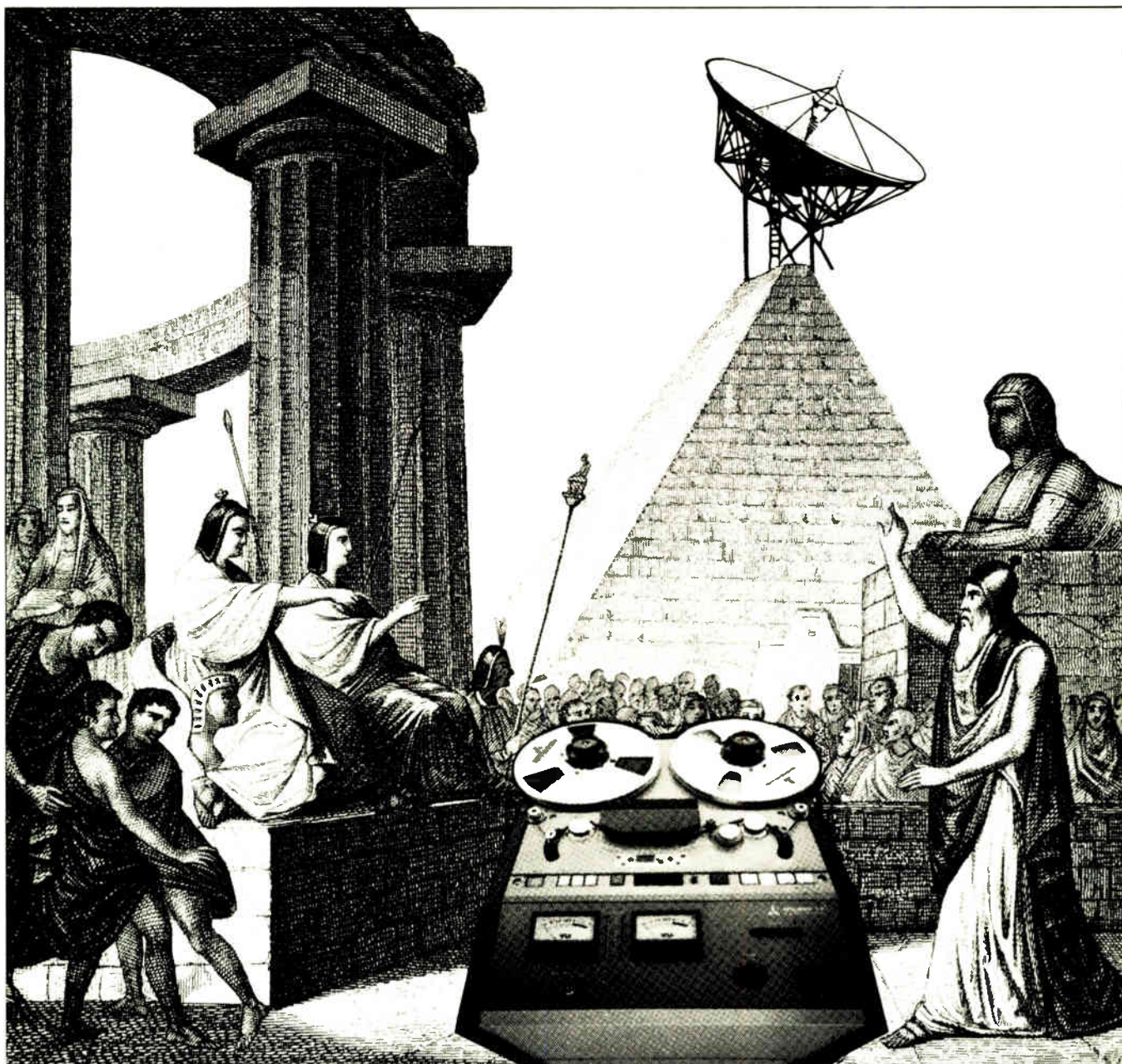
Keep working at this until you learn to isolate and remove the "walk, talk, cry" from all those "ings".

We are now ready to try our hands at musical *beat to beat* editing. Make a copy of a long song with a repeating verse and chorus. It should have the same instruments throughout the entire song. Pick a segment to remove. It should be at the end of a passage—verse or chorus. You wish to cut and splice either before or after the beat itself, never on the beat. The best "thing" to listen for is the snare drum. Find the last snare hit of the passage using the rocking technique and mark a dot on the back of the tape—just like we did for the words. Now, continue playing the tape until we reach the proper point to splice back into. (If you stopped at the end of a chorus, we wish to splice into the start of the verse.) Again, find the last beat of the passage and make another dot. (Essentially, both dots should be marked at exactly the same point, musically, on the tape—they are just separated by footage we will be removing.)

Remove the reels and cut the footage out between the dots. Splice it together and play back the tape. Listen with a critical ear. Is it smooth? Is the beat correct? If *you* think it is, unlock the door and let those musicians back into the studio. Let them listen to your editing. If they cannot tell where you made the splice, congratulations are in order! Break out the bubbly!

Gain experience before you start offering to splice a client's tape. Do these exercises over and over until you gain confidence in your editing work. Learning to make smooth, reasonably silent, mess-free, musically acceptable splices soon becomes first-nature. ■





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# Bill Robinson's

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# IN AUDIO

## PART • ONE



**W** by Larry Blakely

William L. (Bill) Robinson, recently retired from his position as general manager of Sunset Sound Recorders in Hollywood, California. Much loved and admired by peers and proteges, Bill joined Sunset in 1969 and contributed greatly to the success of this well known recording studio. Involved in the professional recording industry for nearly 50 years, Bill Robinson did early work mixing for "live" radio, later becoming director of recording and chief engineer at Capitol Records. Bill was instrumental in establishing the AES (Audio Engineering Society) on the West Coast, he was also active in the National Academy of Recording Arts and Sciences, and taught recording education at such institutions as Brigham Young University and the University of Miami.

Bill was born in Kansas City, Kansas on July 31, 1916. His mother was a pianist who died when he was only three years old. When Robinson was four, he and his father, a race car mechanic, moved to Los Angeles. When Bill was six, his father insisted that he learn to play the piano, as it had been a wish of his departed mother. According to Bill, "I hated it with a passion, and my dad had to beat me to make me practice. But it taught me to read music, which helped me in later years when I was doing mixing and knew how to read musical scores. There was an old black man who lived down the street from us who played old Mississippi style guitar. He must have been in his eighties. I would listen to him for 4 to 5 hours at a time. I loved to



hear him play. One day I asked him to teach me. I got an old beat up guitar that cost about \$1.50 and I would ditch school or anything to hear him play and have him teach me. I got proficient at it and started hanging around clubs and playing with different musical groups.

"One of these groups had a radio program at a radio station on Wilshire Blvd.—I think it was KMPC. I would sing and play and look at the guy in the control room; it was fascinating to me. I was about 12 or 13 years old then. One day the engineer asked me, 'Are you interested in this stuff?' So I started hanging out at the station to learn from him. He told me that I could learn only so much from watching and that I needed to get an Amateur Radio License. So I studied, studied and studied and at the age of 14 I got the license [in about 1930.] Then I found out that to really progress in radio it was necessary for me to get a First Class Phone License, which I obtained 2 years later.

"All this time I was being called 'Billy the Kid,' and playing in groups such as the Riders of the Purple Sage, The Saddle Pals and The Beverly Hillbillies. I was a singer and rhythm guitar player, playing country & western on an old \$1.50 guitar, just like the black man who taught me. When I needed a louder guitar, my dad contacted John Dobro who made the Dobro Resonator. He took a Hawaiian steel guitar, which was metal, and made a spanish guitar out of it. Boy, was it loud, It was sensational and I still have it.

"One of the groups I was in was playing on a 50 watt radio station, KELW, in Burbank, California. One day the station engineer got ticked off and walked out. Someone yelled out, 'Does anybody know how to run this thing?' I said, 'Yeh, I do!' The guy who owned the radio station said, 'How would you like to be chief engineer?' I said, 'Forget that!' He said he had to have somebody, so I agreed to try it for a while. I was 16 years old at the time.

"We would go on the air at 5:00 PM and go off the air at around 1:00 AM. I was the engineer, the announcer and played my guitar on the air. Most everything on radio was live in those days. I would work at the radio station at night and go to school during the daytime. I had two jobs.

"About a year later, I got itchy feet like most kids that age and decided to go to the 'big city.' So I moved and got a job at WABC in New York City...must have been around 1932. I didn't like New York City at all, and to this day I still don't. One of the guys at WABC said to try Chicago, so in the fall I moved there and went to work for WBBN. The station was in an office building over Michigan Avenue. One

day I gazed out the window and saw guys putting up ropes along the sidewalk and I asked, 'What are those for?' Some responded, 'To hang on to!' I said, 'What do you mean?' He answered back, 'You just wait!' Three or four weeks later the wind was blowing and there was all kinds of ice on the sidewalks. The only way you could walk and still stand up was to hold on to the ropes. I have never been to a place in my life that is as cold as Chicago in the winter when that wind blows in off of that lake. That was not for me, so it was back to California!

"When I got home I got a job at a radio station in Los Angeles. The big thing in those days was to do remote broadcasts from supermarkets. You would have a group on a small stage for live entertainment, then play records for awhile and then the group would come back and perform again. There was a six foot rack of equipment and a 6' by 8' platform with storage batteries underneath it. These batteries were the size of car batteries and there must have been 20 or 30 of them, which would only operate the equipment for an hour

and then you would have to re-charge them all night before the remote equipment could be used again. It would take a whole week to set this up. We were using an old Western Electric tube microphone (condenser type) which was a cylindrical shape approximately 4" in diameter and some 18" high, which had the most microphonic tube in the world inside it. When a musician would grab hold of it, it would go 'CLANG!' We had a three knob mixing panel (3 in by 1 out) that used rotary step switches for level controls and they would go click, click, click as you turned them. It had a 'jack rabbit' meter on it. It was not a VU meter, but rather a VI (volume indicator) meter with incredibly fast ballistics that made the needle go up fast and back down fast just like a jack rabbit.

"I was doing one of these remotes at a supermarket in Huntington Park when the 1933 earthquake came. I was on the platform all by myself, singing and playing my guitar, announcing and playing records. All of a sudden the cans of food started falling off the shelves. I looked outside and saw the

**Bill Robinson, mixing for Air Force Radio, in 1943, behind a Langevin console.**



telephone poles moving back and forth. So I cut loose and went out to do broadcasts on the earthquake in Huntington Park and Long Beach.

"Dad and I decided to start a radio repair shop. We had five or six technicians working for us in a house trailer. We would fix a three tube radio for about \$1.50; a tube would cost 10

allow the program to be played at the appropriate time in their own time zones. Then we would come back at eleven o'clock PM (PST) and do another show specifically for the West Coast. On these remotes I used a Western Electric 22-A, which was a passive mixer (no electronics) with 4 low level (microphone level) inputs,

"There were only 4 inputs on the mixer and you couldn't use many microphones. The bands would use the standard dance band set up with the saxophones in the front, trombones behind them, and trumpets in the rear, with the rhythm instruments (piano, bass and drums) to one side. Some bands were so vain that they wouldn't let the announcer stand in front of the band. He would have to stand off to the side of the stage. The microphone set up was as follows:

1—Announcer

1—In front of the band (saxophones, trombones and trumpets)

1—For the piano, bass and drums

1—Vocalist microphone

"When a band would allow the announcer to be in front of them, the announcer could also use the vocalist's microphone, allowing me to use two microphones on the rhythm section.

"All the horns were picked up with only one microphone, and the players were terrific. The entire band would balance themselves. We couldn't do it on the mixer, so it was up to the musicians. Jan Garber would have me get a tape measure and tell me exactly where to place the microphones, down to the inch. The whole band was able to balance themselves perfectly. Even when the announcer would walk up to the microphone, the band would fade down. And when he was through they would fade back all by themselves. I could have gone home. They were incredible. I worked with them for 16 weeks and never had to touch a dial (level control).

"I decided to go into the service in 1942 and, like most everything, I made up my mind to do it right away. I went to the recruiting officer and he asked me when I wanted to go and I told him that I was ready right then. But he suggested that I wait until the following Monday so I could put my personal affairs in order. So I left college and my remotes and went to serve Uncle Sam. We went into basic training in Merced, California. One day a colonel in Santa Ana wanted to see me, so I went down there. He said that they were doing recruiting over the radio and needed a music mixer and he understood that I was one of the best. He then asked me to do mixing at night while I was taking my basic training.

"In 1945 we went overseas. I was stationed in the Pacific where I served in Saipan, Guam, Iwo Jima, etc. We were doing live radio broadcasts and recordings of actual combat. These were for radio programs such as "The Army Hour" to help the war effort. General Arnold (General of the Air Force) needed these programs to promote the sale of war bonds, and also for



From the back of a jeep in Saipan, Bill operates the first professional General Electric wire recorder.

cents, a capacitor was 15 cents, and a power transformer was 25 cents. We had a truck with a public address system in it that we rented out for automobile races. My dad liked to race cars as well as repair them and I also got into racing cars myself, so we would race cars on the weekends. Anyway, I would work in the radio store during the daytime and do radio broadcast remotes at night. Dad would get mad because I wouldn't come home until 2 or 3 AM. I finally had to stop singing because my voice changed.

"In 1940 I turned the radio store over to my dad and enrolled in electrical engineering at California Institute of Technology. While I was in college, I did remote radio broadcasts for many of the big bands, such as Freddie Martin, Count Basie, Jimmie Lunceford, Duke Ellington, Horis Height, Bob Crosby, Jan Garber and others. These remotes were done for the Mutual Broadcasting System, which had KHJ in Los Angeles as their primary source of broadcasting. We would do a remote broadcast at 4:00 in the afternoon which would be sent over telephone lines to the East Coast, where it was 7:00 PM. At the same time there would be recordings made from the phone line on 16" transcription disks in Los Angeles, and also by the various affiliated radio stations across the country to

150 ohm input impedance and one output. It was about 22 to 24 inches wide by 6" deep and 10" high, weighed about 30 pounds, and had a separate power supply. At the time, Western Electric also had mixers with microphone pre-amplifiers built in, but they were too heavy and one man could not carry them. We used Western Electric 618 dynamic microphones which had a big diaphragm (2½ to 3 inches in diameter) and were every bit as good as the Western Electric tube microphone. Almost no one made cardioid microphones at this time; therefore, both had omni-directional pick up patterns.

"The passive mixer with an electronic output stage that I was using was small and powered from the AC line, which made it possible for me to do several remotes in one day. I would do my set up during a band rehearsal, run my microphone cables, check the levels and leave the microphone wires hanging at the remote location. I never left any equipment at the remote. I always carried it with me. I would go back in the evening, plug in the mikes to the cables, and the mike lines to the mixer, then connect the mixer to the power and telephone lines. I could set up and tear down fast. I could leave one remote and be on the air at another location in a half hour if it wasn't too far away.



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Congress and the people out there to know that there was an Air Force. There were several teams like mine making these recordings. They were done on the first General Electric wire recorder. When you spliced the wire it was cut with a razor blade or scissors. Then you tied it in a square knot and used the heat from a cigarette to weld the wire together. It made a little bump and a slight signal drop out when it went over the head. The musical quality was atrocious, but it had good voice quality and that was all we were using it for.

"Toward the end of the war, I made a recording of an eye witness account of the atomic bomb being dropped on

Hiroshima, Japan. After we made this we realized that we were sitting on the biggest story of the entire war and we must get back to Guam to transmit it back to the States. When we were in the process of landing, a gust of wind blew the plane into a pile of coral, flipped the aircraft, and the plane crashed. I was on a hospital ship with broken bones and on the way back to the States when I heard the war was over. The all important roll of wire with the eye witness account was lost somewhere in the plane crash. The crash left me pretty shook up and I didn't ride in an airplane for a long time. When I arrived in the states I was hospitalized in San Francisco for quite a while and was discharged from

the service upon my release from the hospital.

"It was 1945 and I went back to Los Angeles. My father had been killed in 1943 in a cross-walk after being hit by a drunken driver, which left me with three half-sisters in San Pedro. I was the wage earner. I went to the 6000 building on Sunset Blvd. in Hollywood, where they were building a recording studio, and got a job wiring Christmas tree blocks. This is the same building that is now United/Western Recorders. At the time this was a central recording company with studios where bands or various acts could perform and record without having to go to the actual radio station to do it. They would make transcription recordings which allowed the performance to be aired whenever the stations were ready for it. There were 6 Arturus disk cutting lathes in one room.

"Some time later I went to Harry Bryant at Radio Recorders and asked him for a job. I had mixed everything from symphony orchestras to big bands. He wouldn't hire me, saying I didn't have enough experience. (Years later when I was Director of Recording at Capitol Records he came to me for a job. I told him that he didn't have enough experience, but I hired him anyway.)

"I was, however, able to get a job at a small studio (Associated Recorders) that was near CBS in Hollywood. In 1948 there was the largest musicians' strike ever and we did a lot of bootleg recording. During my time at this studio, I recorded a number of country & western hits by artists such as Jimmy Wakely, Cliffie Stone and Tex Ritter.

"In this studio there was a 4 input channel (high level) mixer with microphone pre-amplifiers on each input and a mono output. We had a Radiotone disk cutting lathe with an RCA cutting head. We used RCA 44 and 77 microphones in addition to the Western Electric 618 and 639 microphones. Our monitor speaker was an old Jensen woofer with an electro-magnet (requiring power to energize the field) and a Lansing tweeter. The power amplifiers were old Western Electric P.A. amplifiers. The recording consoles in use at this time were all custom made and typically used Langevin and Cinema Engineering pots, amplifiers, etc. You couldn't just go down to the corner store and purchase a ready made mixing console.

"The Bing Crosby Radio Production offices were above the studio. I was working one day and I heard the strangest sounds: 'warrrr, worrrr, warrrr.' It sounded like a disk being played forward and then backwards. Finally it had irritated me enough to go scream-

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ing up the stairs and bang on the door. A man opened the door and I told him to cut that crap out because I was trying to work downstairs. The man was Jack Mullen, who had brought the Magnetophon (the first tape recorder) from Germany. Bing Crosby had purchased the first few machines. They were the beginning of Ampex and the Model 200 tape recorder. Jack was working for Bing Crosby and editing on one of these tape recorders. This was the first time that I had seen one.

"In 1950 Bill Miller came to the studio and asked me if I would like to go to work for Capitol Records. He said that it was a very young company with good potential. So I went to work there as a disk dubber, using the old Ampex Model 200 tape recorders and transferring tape recordings to disk for \$300.00 a month. Capitol was then located at 5515 Melrose in Hollywood, which were the old KHJ studios where I had worked doing radio broadcasts years before. We made 78 rpm records by the jillions. I wish I had a nickel for every 78 I made. We had 2 Scully lathes that were hooked in tandem so we could cut two disks at the same time. They had Presto 1-D cutter heads which we later changed over to Gramplans.

"Capitol had a good engineering staff which designed and built all of their recording consoles. There was good communication between the mixing staff and the engineering department to insure that the equipment being designed did indeed meet the needs of the staff. We used Cinema Engineering tube amplifiers and pots. Art Davis ran Cinema Engineering at the time. Our recording consoles had equalization on each input with 9 dB of boost and cut in 3 db steps. The low frequency was fixed at 100 Hz and the high frequency was switchable for either 3 kHz or 5 kHz. We had 9 inputs and mono out. You really had to know what you were doing because all of the musicians had to be mixed on the spot and all at once. You could do re-takes, but there was no overdubbing or mixdowns. We used the RCA 44 and 77, Western Electric 639 and the Altec 21-B lipstick condenser microphones. In fact, the Altec 21-B was the first microphone we used for close miking. One day a guy was fooling around and wanted to try an experiment to see what it would sound like. Usually the bass was miked 4' to 6' away. We wrapped the body of the 21-B microphone in cotton, placed the head of it in the 'Y' hole of an upright string bass, and taped the body of the

microphone to the bridge. It sounded terrific.

"Capitol had 4 to 5 excellent mixing engineers on staff who really knew what they were doing. One was Johnny Palladino who is, in my opinion, one of the best mixers in the world. We had Johnny Krauss who was very good and there was Alan Emig. Alan was a great experimenter and never did things the same way. He got himself into trouble every now and then, but he could always bail himself out.

"During these years I worked with many fine musicians. We did remotes at Stan Kenton's Rendezvous Ballroom in Balboa Beach. One of my favorites was Nat "King" Cole, who was a great entertainer and artist and a good friend.

"In approximately 1954 we got our first 3 track tape recorder. We didn't buy this to record music. We were making kiddie records and couldn't seem to get the musicians, narrator and sound effects people all there at the same time. The sound effects guy came from Disney and someone like Hopalong Cassidy would send in a tape with his narration on it. The 3 track recorder was great—we could put the music, narration and sound effects on separately as we got the people in to do them. We never intended it to record

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Bill (background) with John Kraus, recording the sound of drag racers from a remote truck, in the late 1950's. These early stereo demonstration recordings led to a Grammy nomination for Bill in the Best Engineered Recordings category.



music. One day we were doing a recording of Lawrence Welk, I think, and we placed three microphones in front of the band. The 3 track machine was in my office. We ran the microphone lines up there and recorded the band in 3 track. This was the first time we had used 3 track for recording music. After that we used to play around with it and roll beer cans or a bowling ball across the stage and listen to the sound go from one speaker to the other. All this was prior to the time Capitol was actually making stereo recordings.

"When we moved to the tower on Vine Street we installed recording consoles with 3 output channels and started recording in 2 channel stereo. However, we still didn't record direct to the 3 channels and mix down to stereo. We would record straight to 2 track and use the 3 track recorder to make a safety back up.

"Capitol was always a purist recording company. We made music.

We didn't want to use ping-pong effects or spread the image from far left to far right. We strove to get a big wall of sound. The consumer would say that there was no difference between this and mono, so we were forced to record things hard left and hard right. Later we came out with our own gimmick records of trains, ping-pong balls, bowling balls all going from one speaker into the other. In those days people just didn't know. If you said 'Hi-Fi' they said 'Stereo', and vice versa. They didn't know the difference between 'Hi-Fi' and 'Stereo.' It was a big change, just like the change from 78's to 45's. It was difficult to get accustomed to a little dinky record when they were used to a great big one. When we recorded, say, 2½ minutes on a 45 record using a standard number of lines per inch, the record would only be half full and the people didn't feel that they were getting their money's worth. So we used an expanded number of lines per inch (grooves further apart), which filled the entire record. Then they felt that the record was now worth the money. However, there was still the same 2½ minutes of recorded material on the record. With Stereo, it was difficult for the sales people to convince the record buying public that the stereo record was a better record, and a better sounding record. We carried both mono and stereo records for a long time (double inventory). Then we started trying to make a compatible stereo record that would sound the same on a mono or stereo record player. This was difficult to do as we ran into electrical and acoustical phasing problems. After a while we came up with some satisfactory methods. We even labeled these records as "Compatible Stereo."

"During these years at Capitol some additional major changes and

developments in recording and equipment were:

The Neumann U-47 condenser microphone, which was a hell of a vocal microphone but was terrible for strings. It had a nasty peak in the mid-range which made it great for vocals. This was a favorite vocal mike which we used on Frank Sinatra, Nat "King" Cole, Peggy Lee and most everybody. It was the primary vocal microphone.

The Sony C-37, which was one of the flattest condenser microphones of its day, sounded very good on strings.

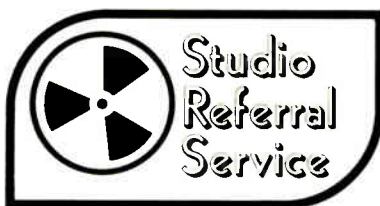
The Westrex cutter heads were also excellent. We had used Presto 1-D cutter heads which could not record higher than 6 or 7 kHz. Then we used the Gramplan cutter heads that would go out to 10 or 12 kHz, but they were delicate and fussy. The Westrex 3-C and 3-D would go right out to 15 kHz with no sweat and were very stable. You could leave it over night and the next morning it ran just the same way as it did the night before.

"Capitol Records was not'd for the high quality of its records. I could hear a record on the air and in the first 30 seconds I would know if it was a Capitol record. It was its own trade mark. I have many records that were recorded then and when I play them on today's equipment they sound damn good. I didn't know that we were making such good records. ■

• • •

In November, in Part Two, Bill describes the rock and roll years at Sunset Recorders, his observations as a studio manager and feelings regarding the present and future of the industry.

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# CREATIVE RECORD PROMOTION

## The Alternatives are Alive and Well

by Ray Caviano

"It's all over," a record promotion man complained to his friend the other day. "There's nowhere left for a promotion man to go with a new artist. From now on, the only people with a shot will be the superstars." In one way, the guy was right. Radio has grown tighter than a hangman's noose. Progressive radio long ago strapped itself into the playlist straight-jackets of AOR. Top 40 became Top 20. And now even the number of AOR's is shrinking as Country and Western over-runs the market. "There's nowhere to go with a new artist," repeated the promo man, watching his world shrivel.

But the despondent record

plugger was looking at the world of musical exposure through the blinders of a 1970's viewpoint. The task of promotion in the 80's will be to move outside the confines of conventional radio and seek out new avenues of record promotion. And I have a surprise for you... some of those new avenues are already here.

The gloomy promo man I mentioned was bemoaning the narrowness of AOR and the Top 40 playlists. But he was totally overlooking perhaps the most open radio format of all... a relatively new format that is hungry for new acts: urban contemporary radio. Stations like New York's WBLS and WKTU, WVEE in Atlanta, WGCI in Chicago, KIQQ in L.A., Houston's KRLY and WXKS in Boston, offer a

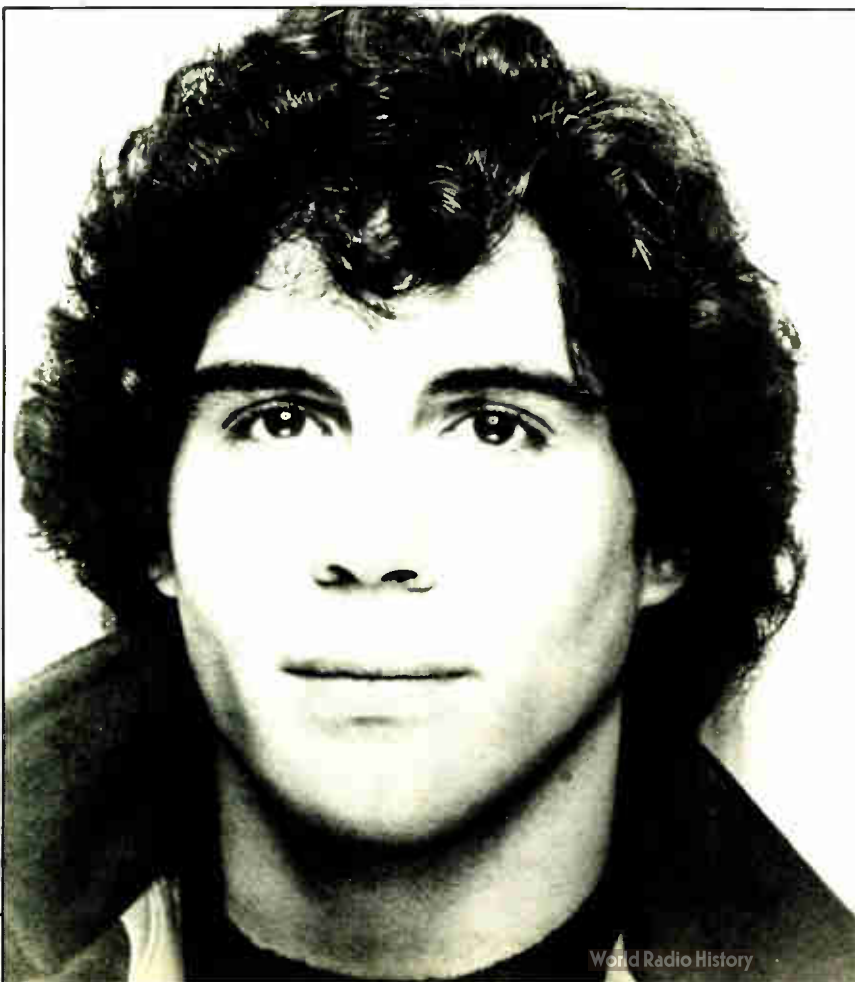
variety of new music a fair hearing. They are, in a way, today's progressive radio, bound by a common rhythmic denominator of dance music. These stations are responsive to the street, playing those records that the audience wants and giving new records an early shot at finding an audience, and offers listeners a homogenous sound that includes pop, R&B and even "new wave" sounds. This is tomorrow's hit radio, finding those records that *will* be hits, not programming those that already are. When you hear the Clash on a so-called "black urban" station like WBLS, it's clear that there's a brave new world in radio emerging.

These stations are programming for and responding to the active buyer who is young, urban and ethnic, and these stations are topping Arbitrons as well, something other formats might note. Black music sales account for at least 25% of today's record sales, so when my company, RFC, can take an album by Change past the gold mark simply on the basis of dance club and urban contemporary radio play, it becomes obvious that there are viable alternative vehicles for breaking new acts now

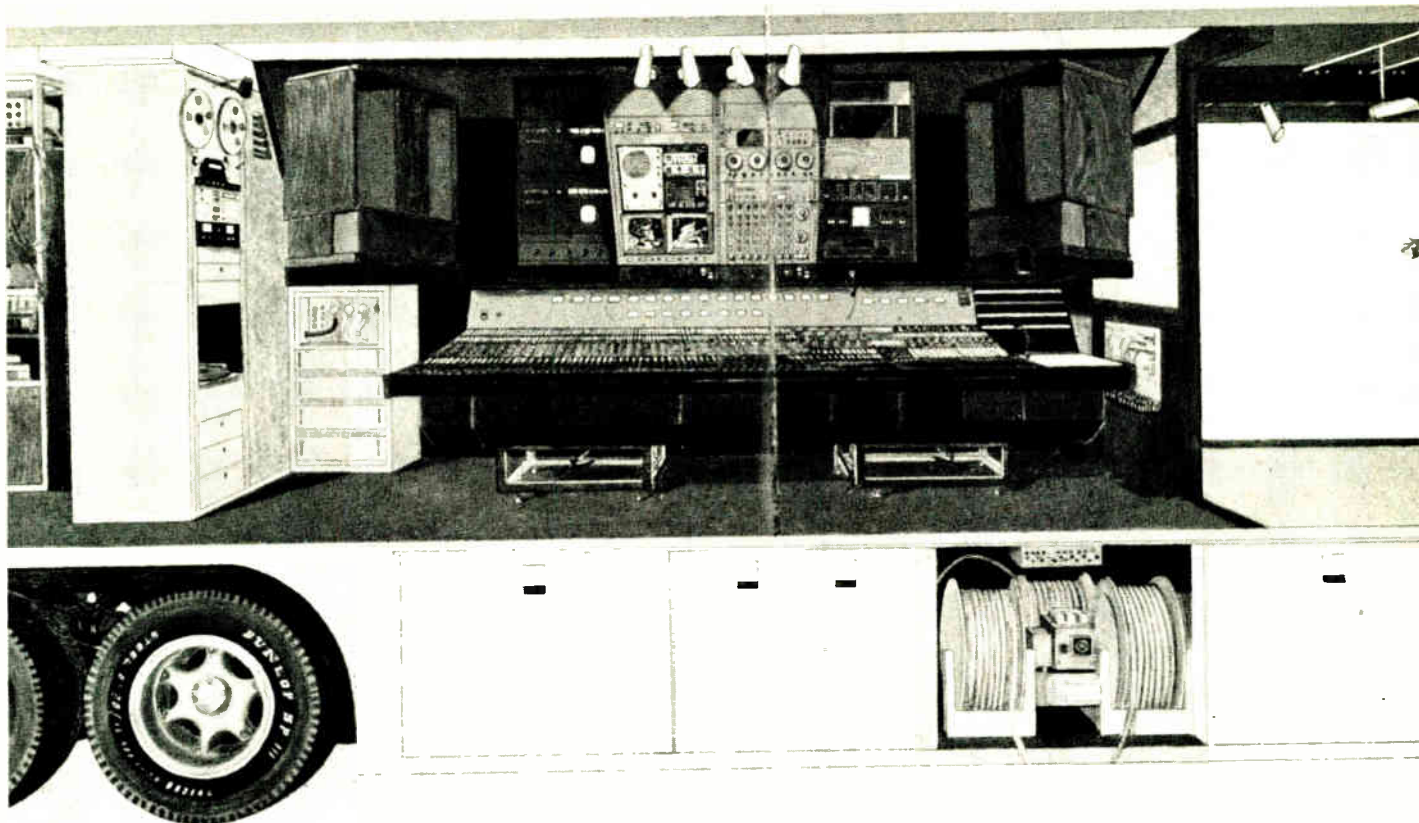
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*Ray Caviano's role in breaking acts like the Village People and Dr. Buzzard's Original Savannah Band caused the N.Y. Daily News to dub him "The David Rockefeller of Disco." Forming RFC Records under the aegis of Warner Brothers, Ray simultaneously organized and headed Warner Brothers' Dance Music Department, helping Rod Stewart achieve the biggest record of his career with "Do Ya Think I'm Sexy," Devo and the B-52's earn gold records, and promoting such acts as Talking Heads and Donna Summer. Caviano has been named promotion man of the year five times in a row at Billboard conventions.*

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and in the future.

RFC has also concentrated on dance clubs with the same importance as radio. Although the industry may have declared disco "dead," dance clubs of a wide variety are thriving and growing. Some of them are "new wave" venues like New York's Ritz, which with dance records, videos, and live acts serves as a multi-media outlet, or more traditional discos like New York's Paradise Garage. Many of these clubs are mixing black music with new wave dance records, and anxiously search out the best new product to program.

RFC was the first company to hire a full-time promotion man who specialized in rock discos, and through establishing an effective, credible relationship with the booming dancing clubs nationwide, we've been able to break RFC acts like Change and Gino Soccio (who's sold close to a millions records worldwide) without a shred of "pop" airplay. When we acted as Warner Brothers dance music department, we helped new wave acts like the B-52's and Devo become million sellers before they were accepted by pop and album radio, because the dance rock clubs and urban contemporary radio allowed us to find the audiences for these acts through unconventional means. When first released, the B-52's debut album was considered a quirky, "cult" item that barely bubbled onto the Top 200. After it slid back off the charts, the album was more or less considered a "dead" item at radio and by the record company, a not unusual assumption. But the album and single "Rock Lobster" were readily accepted when my department then took them to the dance rock clubs, and through heavy play in those outlets we were able to get the B-52's their first shot at important airplay on stations like WKTU. The end result—a gold album for a "dead" record. Likewise, we worked Devo's "Whip It" in the same way, and even when it was accepted on pop radio, the disco never made it above the Top 30. Yet it's a gold single, a rarity these days, much less without concentrated airplay. And the album is gold.

The video explosion offers another potential promotion device. Video allows an act to be many places at once—in clubs, on television, and in the home—both musically and visually. The growing use of video in clubs and the exploration of music on cable T.V. (witness Warner-Amex's 24 hour music channel) attests to the oncoming promotional and marketing and artist development clout of video, and the excitement of the medium for musical and visual artists as well as for those in the business of record promo-

tion.

While video allows us the capability to expose a musical performance through a variety of outlets, live performance still remains an extremely viable means for breaking new acts. Record companies no longer try to break new artists via tours as they did in the financially fat seventies, but one need only look at the Police's progress from CBGB to headlining Madison Square Garden in two years as proof positive that live performing, even without the buffer of tour support, can help an act find it's public. Even in the face of declining tour support budgets, a booking agency like Ian Copland's FBI has been able to put unknown acts out on the road, break them, and make them money.

As commercial radio tightens, the traditionally progressive college radio community has quickly returned to the industry's favor. Just months ago record companies were re-evaluating the utility of servicing college stations, ready to write off a promotional outlet that is now booming in importance. But today small independent labels are forming college departments and aggressively breaking young bands through the market.

The importance of the music press also cannot be discounted when one is looking to break an act. The pop music press offers an avenue without the restrictions encountered at radio. The tremendous anticipation for Adam and the Ants' recent tour was spearheaded by the press, a power that can help an act sell out a venue like New York's Palladium on their first tour and album.

At a small company like RFC, we try to cultivate these new promotional approaches, operating as, in Robert Fripp's words, "a small, mobile, intelligent unit." Our aim is to build an act from the bottom-up by whatever means available, utilizing those avenues with consistency and credibility.

The beginning of that process is the "street," that legendary place where the old-school promotion men plied their trade as "song pluggers," and from which new acts start to bubble upwards. The relationship of those in promotion to the street must be two-fold: a) to get the word on an act and reach the consumer with quality product, and b) to keep one's ear close to the ground in order to be aware of and service the audience's wants.

All of the above mentioned promotional techniques (as well as such old stand-bys as in-store play and point-of-purchase display materials) are part of the package that promotion staffs must utilize to get the music

across. By putting together the proper mix of methods, one can literally break new acts while bypassing the seeming dictatorship of the pop charts. When an album can sell 700,000 copies solely within the black and club market without crossover, the illusion that pop radio is the final arbiter of an act's success becomes less believable.

But in the end, we cannot afford to ignore or scoff at pop and AOR radio. They are part and parcel of the whole process of exposing and marketing music. The new promotional avenues allow us the ability to take an act to the people and let them decide. If they choose to support an act, it gives us the who's, why's and where's that can be presented to AOR and top 40 program directors as evidence of a record's strength.

If radio cannot grant exposure to new artists, we must bypass radio to get the ball rolling, finally convincing radio programmers with cold hard facts about a record's appeal to the buying public. After all, radio is in the business of responding to it's audience too.

More than ever, our industry must remain open to new music and relinquish old positions. We have to open the Pandora's box of new sounds that will happen in the future, and keep moving on.

That progress can only happen through promotion as effective and as street-smart as a guerrilla squad. It's the trendy markets today that tell us what the hits are going to be, so promotion can't afford to cater to an older, less active demographic (such as is attracted by AOR and pop formats) to break new acts.

But once we've developed acts through the alternative means at our disposal, we must then draw that upper demographic into the excitement, and create a vibe about the product that is mass appeal.

The bottom line is getting the consumer's attention for a record by whatever means you can reach him. By breaking records through clubs, videos, college radio and other means and attracting a "core audience" we can offer the general listening audience records that are road-tested and solid. Much like the days before disco's commercial boom, the top acts of tomorrow can be heard in the clubs today. If we ignore the opportunities we have in the Eighties to break new artists, we will dilute the lifeblood of our industry—young talent. Without giving talent that chance by every means we can, we do all of us—artists, audience and record industry alike—a disservice that could be tragic for the future of recorded music. ■



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# VIDEO NEWS

**\$50 MILLION METROPOLIS STUDIOS TO NEW YORK CITY.** Alex Major and John Storyk, founders and developers of Metropolis Studios Incorporated have joined with Henry Minskoff, Jerome Minskoff and Alan Minskoff in purchasing the former Haaren High School on Tenth Avenue between 58th and 59th Streets from the City of New York. According to Major, President of Metropolis Studios Incorporated, "The building will be transformed into the east coast's most advanced and complete video/audio/television and film production center at a total project cost of \$50 million which will include building renovation and studio equipment packages."

The architectural, acoustical and interior design for the Metropolis Building will be accomplished under the direction of John M. Storyk Associates. In describing the project Storyk, a world class studio designer, stated, "We are creating an entirely new interior to house this state-of-the-art production and post-production center. The marriage of video & audio in the 80's will be vital in all aspects of the facility's design."

The studios centerpiece is the VAST (Video, Audio, Shooting Theater) an 800 seat theater that will be used for live and taped broadcasts as well as feature filming. A 55' by 70' CYC Shooting Stage will provide more traditional television and commercial production space. Two VARMS (Video/Audio/Recording/Mixing Suites) with 45' by 50' stages will provide totally interfaced simultaneous video and digital audio recording.

The facility will also provide post production services including: computerized video editing, film editing, telecine with color correction, audio sweetening, 35mm/16mm and video projection screening theaters, film and video dubbing, rehearsal rooms, dressing rooms and production office space. The new facility will be the major tenant in the building occupying some 85,000 square feet in a building of over 200,000 square feet.

"Our goal for Metropolis Studios," Alex Major said, "is to create a technically superior facility which will be more attractive and more comfortable than any other facility in the world."

**CONVERGENCE TO OPEN NEW OFFICE.** Richard Moscarello, Director of Domestic Marketing, announced that Convergence Corporation, leading manufacturer of videotape editing equipment, will open a new regional office in New York City within the next month or so. The new office will function as a sales and service base in the greater New York City area for all Convergence and Animation Video products. (Animation Video is a division of Convergence.)

According to Deborah Harter, recently ap-

pointed National Sales Manager, "Convergence is making every effort to give the finest service possible to its large New York customer base. Opening a New York regional office is a logical step. Not only will demonstration equipment and sales service be more readily available, but we will be able to give our New York customers even better Field Engineering support than in the past."

The new Convergence location is at 250 W. 57th St., Fisk Building, Suite 815, New York City, 10019.

**THIRD COAST STUDIOS HOSTS CLIENTS.** Eleven businesses located in an historic stone warehouse called Third Coast Studios hosted clients and friends at their grand opening party on June 6, 1981.

The warehouse, built at the turn of the century, has been extensively renovated, with consultation and execution by Two Fisted Design, Austin Texas, and houses a videotape center, producers, sophisticated audio recording facility and eight companies which provide service to producers, from casting, music scoring and media consultation, to still photography and graphics.

Third Coast Studios was created to fill the void in film/video services in Central Texas and to provide a resource for producers from around the country who come to Texas to work. The studios are located at 501 North Interregional Highway, Austin, Texas 78702.

**WOLD, NKR TEAM FOR BEACH BOYS SPECIAL.** Wold Entertainment, on behalf of NKR Productions, will create a nationwide ad hoc television network for "Good Vibrations Over America," a live, three-hour special July 5 celebrating the 20th anniversary of the Beach Boys.

Wold Communications, using a combination of satellite and landline facilities, will transmit both the telecast and an FM stereo simulcast of performance from 9 p.m. to midnight (Eastern).

The program, which will originate from the berth of the Queen Mary in Long Beach (California) Harbor, will feature, in addition to the Beach Boys, such performers as Three Dog Night, Jan and Dean, John Sebastian and Pablo Cruise. Wolfman Jack will host the event.

**RCA APPOINTS KOENIG.** Finance Director John M. McKnight of RCA Broadcast Systems announced the appointment of Alphonse J. Koenig as the manager of broadcast administration.

Mr. Koenig will supervise an organization

that provides product and inventory support and commercial services for RCA's full line of transmitting and studio systems for radio and television in the United States and abroad. Previously he was administrator of commercial services.

**SHOWTIME INITIATES REGULAR SCHEDULING.** SHOWTIME President Mike Weinblatt revealed details of SHOWTIME's 24 hour-a-day expansion plans at the National Cable Television Association convention in Los Angeles, May 29.

Coinciding with the move to 24-hour programming on July 4, the pay television service has acquired new series and film titles that will be scheduled in specific, recurring time slots. Included in the plans are:

- A block of comedy programming one evening a week.
- The daily showing of MGM film classics.
- 8 p.m. start times for nightly features.
- Outstanding family entertainment every afternoon.
- Major, blockbuster titles each weekend.
- Adult-oriented romance and adventure features in late night.

SHOWTIME is a national satellite pay television service created and distributed by Showtime Entertainment. Its schedule of recent motion pictures and original made-for-pay television programming is carried via RCA Americom's domestic communications satellite, Satcom I, to more than 1,100 cable TV systems in 48 states. The SHOWTIME service has approximately two million subscribers, making it the second largest pay television service in the United States. Showtime Entertainment is a joint venture of Viacom International Inc. and Teleprompter Corporation.

**NEW WAVE THEATRE GAINS NATIONAL DISTRIBUTION.** New Wave Theatre, the acclaimed underground new music video show which has been broadcast locally on L.A.'s Theta Cable's access channels 3 and 12, has firmed an agreement with the USA Cable Network and American Talent International Video for national syndication in more than 1,350 basic cable markets. The All World Stage Production becomes the first local originated program to go nationwide as well as the first music series to gain a national audience on cable.

The move to satellite distribution on USA's "Night Flight" will raise NWT viewership to an estimated 20 million people in 7.5 million homes. "Night Flight," the network's advertiser-supported, youth-oriented program, began its scheduled airing June 5, and is televised late Friday and Saturday nights. ■



# SOUND MASTER: Education for the Audio/Video Marriage

by Wolf Schneider

Brian Ingoldsby, a 26-year veteran of the recording industry and former employee of ABC Studios, MCA Studios, and Sunset Sound, is consumed by a passion for his profession. With his wife Barbara, who serves as Studio Manager and Administrator, he operates a personally and innovatively designed 24-track studio, a complete NTSC standard video production wing, an extensive engineering educational program covering audio engineering, video production, and sound reinforcement, and he is co-principal in a firm called Cybersonics which makes a compact disk mastering lathe.

Although the commercial endeavors of his Sound Master facilities in Los Angeles' San Fernando Valley create the real profits, it is the school to which the Ingoldsbys feel the real attachment. Their former students include David Morgan, 1st engineer for Barry Manilow; Steve Veloria, engineer for The Doobie Brothers; Randy Urlik, who owns LA's Rusk Recording; Larry Cummins, who owns Can Am Recorders; Robert Contreros, sound reinforcement engineer at MCA, and a score of others currently engineering and employed at major studios and record companies.

The Sound Master program is designed to train individuals in maintenance, the technical aspects of sound recording, the studio environment, disk mastering, video production & direction, and sound reinforcement. Ingoldsby has been instructing students in Audio Engineering since 1974. Two years ago, when he built the North Hollywood facility, he adapted the course syllabus to the growing audio/video fusion he perceived.

For Brian and Barbara Ingoldsby, Sound Master has become their lifestyle as well as their work, and their long hours are habit, not inconvenience. Brian, ensconced in their spacious office, took a few hours out of his schedule to outline his facilities.

• • •

**MIX:** You teach video as well as audio in your recording engineering school. How does that work out?

**BI:** This is a new industry. It's like what audio recording was. The television broadcast networks do similar things in



Brian and Barbara Ingoldsby at Audio Console.

their training programs. But we're directing our program to showcasing, where the recording group is the entity. We are trying to provide a musical visual complement.

**MIX:** What equipment and formats do you use in your instruction?

**BI:** I'm a nut about putting 99% of my profits back into the complex. We have a Quad 8, 40 channel board, fully automated. Over the years I have purchased 456 microphones, a third of them are tube types. We have the Lexicon 224 computerized echo system and state of the art MCI machines in the audio.

The video equipment is in U-matic 3/4" format. We have 4 KY 2000, 3 tube saticon cameras, NU 1800 3 tube cameras, and WB 3700's for special effects. They do telecine type work: anything done already on film or slide format that wants to be put electronically into the program material totally. Then we have mini-cams for our ENG (electronic newsgathering,) which is when we go out into the street and shoot somebody rollerskating or whatever for choreography production.

Totally, we have 9 cameras in the complex. In our control room for video we have a special effects generator. We can invert program material, put a haze of colour around individuals, do what we call color chroma-key which allows us to superimpose. We can put a person on the moon when they're really standing on a stage. We have time base correction which allows us to take video tapes that have already been recorded

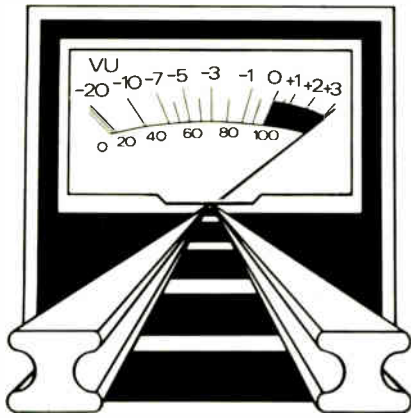
and are part of the choreography and introduce that into the program format where needed. We have computerized titling. We have everything necessary to do today's video recording in a format of 3/4". We can do all the special effects that the C format can do, and our work can be broadcast also. We also have an RV with a 6.5 KVA generator which allows us to take the video and the 24-track on the road.

We give the students the opportunity to work the cameras, to align the cameras to the NTSC standard, to work the special effects generator, to work the computerized editing system, to run the audio for video, to set the stage, to do the lighting, to do stage direction, to do the production.

Cable TV and subscription TV have escalated over 600% in the last year. The record industry is in a slump. People are spending more time at home, buying motion pictures and subscription TV. I built this NTSC standard video studio with this in mind.

**MIX:** Does your video approach have a particular emphasis?

**BI:** Because the video is new, what we emphasize is that we're not trying to compete with the large video complexes such as Compact Video or Pacific Video or Vidronics. We're just trying to fill the gap that relates to music and the recording industry. Our students, trained in audio and video, will move into places that need someone who can mix some sound, instead of just narration, into video programming. ■



## Other Side of the Tracks

# The Vinyl Chapter

by Mr. Bonzai

Ryan Recording had finally become a real working studio. We had the big "Burger Boss" and "Royal Flush" jingle accounts. The new Johnny Terrific album mentioned us in the liner notes as the studio "with that explosive sound" and we were swamped with New Wave album deals. Smilin' Deaf Eddie, our tech genius, had been added to the EAS Hall of Fame. We had a healthy bank account and a solid reputation, but I was getting bored with studio managing. I wanted a piece of the action.

I had always kept an eye open for deals for the studio. My hope was that our next project would be one that I could get personally and financially involved in. A sharp manager can expand his interests and acquire publishing rights, production deals, record points, and limosine services. We studio people see the entire recording process from demo to final mix. We intimately know the act of pop creation. We should know how to invest our refined instincts and experience wisely.

Our next booking was with The Critics, a minor act from Holland. You may remember their folksy protest hit, "Small Minds," that made the charts in '67. They were virtually forgotten in the world market, but still had enough of a loyal following to cut an album every year.

The Critics arrived precisely on time with a good credit rating and a

manager named Hans Doerkwanger. Hans was a man of uncertain class: he was dressed in a Saville Row suit with silver-toed clogs on his feet. I studied him to gain some insight into how he had taken this little band and put them on the bottom of the European charts.

Hans graciously introduced his band as "my Critics," and chuckled. The group stepped into the studio looking like they had fallen out of a time capsule from Haight-Ashbury, circa 1967. The lead singer, Sonya, was wrapped in many years of multi-colored bandanas. Trailing in her Patchouli cloud came Corky and Bob with their electric dulcimers.

I had serious doubts that this session would propel anyone into a future, but as usual, we provided our professional courtesies. Layla whipped up a little macrobiotic goulash for the musicians. Eddie checked the batteries and wiring on the dulcimers and repaired their bagpipe bladders. Cart chatted with Hans and Sonya and organized a set-up for the basic tracks. I mused on what I would do with a band like this if I had the chance.

The Critics plowed through yet another version of "Small Minds" and then moved on to their new material: "If My Skull is a Cage, My Brain is a Bird"; "Confined by the Race Memory"; and a political song for Dutch audiences entitled "This Dyke is Your Dyke." We were just getting ready to overdub some sleighbells

when we were interrupted by a long distance phone call.

"What! Impossible!" shouted Hans as he studied the little holes in the telephone receiver. "I can't just abandon this project and desert the band!" Everyone froze. "Besides, I only bought them one-way tickets." The Critics looked panicky. I was getting butterflies in the bank account. Hans slammed the phone down.

"I don't know what to say. There was a flash flood in Rotterdam and the company was washed away. Our assets are totally gone. Can we make a deal?"

"A deal?" I inquired. "What do you mean, hock the dulcimers?"

"No, I thought perhaps you would accept the master tapes in lieu of payment..."

Cart and I looked at each other and shook our heads.

Sonya broke the uncomfortable silence. "Mr. Bonzai, we really want to finish this album. We'll do *anything*... you can own the record. We only want our career."

Cart didn't look interested, but I saw this as my opportunity. I had the idea that, with a new image, The Critics could be a key to power. I wanted to produce, manager, make movies...I toppled into the existential abyss.

"Cart, I'd like to give it a shot. I'll put up my next year's salary."

Cart shrugged and agreed to provide some captial if I took over



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total responsibilities. I felt a rush of new energy as I assumed my role as recording executive. I would have to be tough, imaginative, ruthless...and yet somehow remain a nice guy.

"First of all, this music stinks," I informed The Critics. They looked hurt.

"It's pretty decrepit," added Smilin' Deaf Eddie.

The band couldn't protest such an insult from a senior citizen.

"Geez," whined Sonya, "can't we do anything?"

"We can keep the lyrics, but the guitars and dulcimers have to go. We'll keep the bagpipes. I think I can get Walter Vesuvius and Chris Heidelberg to lay down some solid tracks."

"I bet Tumi Zorgath could add some tasty synthesizer," suggested Cart.

The band had no alternative. We jumped back into the project and made drastic changes. I love the hum and buzz of enthusiasm when new juice is pumping. The picture was focusing in my mind. I had a plan.

I asked Layla to design some new costumes for the band. Garf, our student engineer, had access to the video department at Orange Grove Junior College. He could get us a broadcast-quality camera and VTR. We could improvise for the special effects.

I explained things to the band during a break before the final vocals. "Sonya, Hans, Critics...you know how important video promos are. I've decided on a few changes in your image and we'll incorporate them while we record the final vocals. We'll shoot it in video with no lip-synching. By the way, we're changing the name of your band to 'The Incredible Shrinking Heads'."

"Why?" asked Sonya.

"Because of the heavy social and intellectual quality of your songs. We're also changing your name to 'Sarah Bellum'. Corky, your new name is 'Brian Tumor' and Bob, we're gonna call you 'Mickey Libido.' Layla, are their new costumes ready?"

"Right here, Mr. Bonzai...one size fits all."

Layla produced the spandex business suits she had been working on.

"I'll never wear a suit!" vowed the new Mickey Libido.

"It's not a real suit," I corrected him. "It's made of that 'bendover' fabric and is an intergral part of your new stage act. Suit up or get out."

My authority worked. The old Critics scuttled off to put on their new image. Hans sat quietly by, satisfied with the 10% merchandising deal I had made with him. Cart and Eddie

laughed and gave me the thumbs up.

I helped Garf with a few minor video angles and asked Eddie to set up the air compressor. The band returned and took their places as I hooked up the air hoses to their inflatable suits.

We rolled easily through "Confined" as the band played and their suits expanded. As we moved into "My Skull is a Cage," the perfectly engorged suits gave the distinct impression that their heads were actually shrinking. Sarah Bellum gave her best performance yet of "Small Minds" as the business suits grew to painfully large proportions. She looked like a musclebound pinhead as she came down hard on the final chorus and her suit exploded in a blizzard of synthetic fabric. The band exploded likewise.

I rushed over to find them collapsed in giggles on the studio floor. As we composed ourselves and watched a playback of the performance, everyone agreed that a new and vital dimension had been added to their profound material.

"Can we get this on the Eurovision Satellite Network?" I asked Hans.

"Without a doubt," he answered.

The Incredible Shrinking Heads are making history now. Old fans and new are buying massive quantities of the record that I own. Offers for concerts, TV shows, and films are pouring in. I have been offered a job as consultant to Wolfman Jack. My sudden success fits like a velvet glove and my plan is to provide this floundering recording industry with the imagination that will make the 80's truly modern and me truly rich. Wish me luck on The Other Side of the Tracks, Volume 2. ■

• • •

#### Editor's Note:

This episode marks the completion of Mr. Bonzai's career as a recording studio manager. His chronicles have documented the growth of a studio from meager demo operation to major facility. For the next few months we will be reprinting highlights from his journals, which will be included in the upcoming book, The Other Side of the Tracks. In January, we will rejoin Mr. Bonzai as he tells us of his experiences as an entertainment executive of the 80's.

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The situations and characterizations in this column are purely fictional and do not reflect anything relating even vaguely to reality, living or dead.



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# 4 & 8 Track

## ••ADAMO'S AUDIO

16571 Higgins Circle, Huntington Beach, CA 92647  
(714) 842-2668  
Owner: Jerry Adamowicz  
Studio Manager: Jerry Adamowicz

## ••ALL STAR SOUND/RECORDING

also REMOTE RECORDING  
1070 E. Front St., Suite 1, Ventura, CA 93001  
(805) 653-6661  
Owner: Bob Spittle  
Studio Manager: Steve Trump  
Engineers: Bob Spittle, Steve Trump  
Dimensions of Studios: Mobile Truck 8' x 6'2" x 14'  
Tape Recorders: Otari 5050 8D 8 track, TEAC 3340S 4 track,  
Technics 1506 2 track, Sanyo Plus Series Cassette.  
Mixing Consoles: Holloman Electronics 24 in x 16 out, Carvin  
MX-1608 16 in x 8 out  
Monitor Amplifiers: Crown DC-300A, D-150A  
Monitor Speakers: JBL 4333A, Altec 604  
Echo, Reverb, and Delay Systems: Masteroom XL-305 Reverb;  
MXR Digital Delay; Furman RU-1 Reverb  
Other Outboard Equipment: dbx-160 compressor/limiter, Or-  
ban 622B Parametric EQ, Neptune 27 Band EQ, Neptune 2709A  
Real Time Analyzer, dbx-158 Noise Reduction  
Microphones: Neumann U-87, E-V RE-20, RCA-44, Sennheiser  
421U, Sennheiser MD-416, RCA BK5B, AKG-451E, Beyer 260,  
Shure SM-57 & 58, etc.  
Rates: \$20.00 per hour plus location fee. Please call for quote

## ••ASCOT RECORDING STUDIO

5904 Sunset Blvd., Hollywood, CA 90028  
(213) 466-8355  
Owner: James Rayton  
Studio Manager: James Rayton  
Engineers: James Rayton

Dimensions of Studios: 18' x 25'  
Dimensions of Control Rooms: 12' x 15'  
Tape Recorders: Stephens 8 track, Ampex 4 track, 3M 2 track,  
Pioneer 1/2 and 1/4 stereo, Technics, & Pioneer cassettes (4)  
Mixing Consoles: Opamp Labs 1204, 12 in x 4 out plus 12  
directs  
Monitor Amplifiers: Opamp 423's  
Monitor Speakers: Altec 604E's w/Mastering Lab crossovers  
Echo, Reverb, and Delay Systems: Fairchild reverb; Eventide  
Harmonizer w/digital delay  
Other Outboard Equipment: UREI tube limiters; Teletronix  
LA3A leveling amps, Gramplan/Gotham disk cutting system  
Microphones: AKG C-414, C-451, C-60, D-200, D-1000,  
Neumann U-87, U-67, Shure SM-58, 330, E-V 666, RCA 77, 44,  
Altec 639, 633; misc: Stephens and direct boxes  
Instruments Available: Grand piano, Lowrey organ w/syn-  
thesizer and strings  
Rates: \$24/hr 2 track, \$30/hr 4 and 8 track, add 1/2 after 6pm

## ••AT&T RECORDING

also REMOTE RECORDING  
725 N. Highland Avenue, Hollywood, CA 90038  
(213) 933-5701  
Owner: Ted Gardner  
Studio Manager: Doug Wellman

## ••AUDIO ACHIEVEMENTS

also REMOTE RECORDING  
1327 Cabrillo Ave., Torrance CA 90501  
(213) 533-9531  
Owner: Audio Achievements Inc.  
Studio Manager: Donovan Smith.

## ••AUDIO ENGINEERING ASSOCIATES

also REMOTE RECORDING  
1029 North Allen Ave., Pasadena, CA 91104  
(213) 798-9127  
Owner: Wes Dooley and Sara Beebe  
Studio Manager: Ron Streicher  
Engineers: Wes Dooley, Ron Streicher, Pitt Kinsolving, Richard  
Knoppow, Zenobia Millet.  
Dimensions of Studios: 30' l x 23' w x 14' h, isolation booth:  
10' l x 7' w x 8' h  
Dimensions of Control Rooms: 17' l x 13' w x 12' h  
Tape Recorders: Studer A-80, B-67, 2 track; Revox PR-99 2  
track; Ampex AG-440 B track; Tascam 80-8 8 track  
Mixing Consoles: Soundcraft 800 series 18 in x 8 out, Quantum  
QM 12A 12 in x 4 out, Gately SPM 6.6 in x 2 out  
Monitor Amplifiers: Haller DH 500, Haller DH-200  
Monitor Speakers: KEF 105 MKII, KEF 104AB  
Echo, Reverb, and Delay Systems: Echoplate I & II steel plate  
verbs; Lexicon Prime Time digital delay and effect, also variable  
speed tape delay  
Other Outboard Equipment: dbx 900 Series signal processing  
compressors, expanders, noise gates, Ashly Audio Parametric  
EQ, compressor/limiter, Dolby B and dbx noise reduction  
Microphones: Schoeps, AKG C-414, P48, C-451, C-422, D-224,  
D-12E, RCA-77, Crown PZM; Sennheiser MD 421, Beyer M-160,  
M-101, M-500; EV-RE-15; Neumann KM-84 & U-87; many  
others  
Instruments Available: Steinway M grand piano  
Rates: from \$20 to \$75 per hour. All equipment is available for  
rent or sale (except piano).

## ••BARR RECORDERS

5238 Laurel Canyon Blvd., North Hollywood, CA 91607  
(213) 506-0100  
Owner: Barry Schleiter, Barron Abramovitch  
Studio Manager: Barry Schleiter

## ••BERKENS SOUND RECORDING LABS

also REMOTE RECORDING  
1616 W. Victory Blvd., Glendale, CA 91201  
(213) 246-6583  
Owner: William Berkuta, Richard P. Stevens II.  
Studio Manager: William Berkuta

## ••BLACK WIDOW TRACKS

627 W. Grand Blvd., P.O. Box 1988, Corona, CA 91720  
(714) 735-0155  
Owner: Jerry West  
Studio Manager: Jerry West

## ••BLUE POWER RECORD CO.

1065 E. Fairview Blvd., Inglewood, CA 90302  
(213) 672-2349 or 389-3471  
Owner: Bob Starr  
Studio Manager: Alberta Haywood

## ••CALIFORNIA COMMUNICATIONS

also REMOTE RECORDING  
6900 Santa Monica, Hollywood, CA 90038  
(213) 466-8511  
Owner: Bill Muster  
Studio Manager: Tom Jackson

## ••CANTRAX RECORDERS

also REMOTE RECORDING  
1720 Park Ave., Suite L., Long Beach, CA 90815  
(213) 498-6492  
Owner: Richard Joseph Cannata  
Studio Manager: Richard Joseph Cannata

## ••CHATEAU EAST SOUND PRODUCTIONS

1040 North Grove St., Suite R, Anaheim, CA 92806  
(714) 630-0145  
Owner: Wally Younger  
Studio Manager: Wally Younger

## ••THE CONTROL CENTER

128 No. Western, Los Angeles, CA 90004  
(213) 462-4300, & 786-7380, (213) 988-3958  
Owner: Bernie Stuckland.  
Studio Manager: Aseley Otten, Rick Altschuler  
Engineers: Aseley Otten, Rick Altschuler, Michael Kenney  
Dimensions of Studios: 17' x 24', live drum room 7' x 9'  
Dimensions of Control Rooms: 9' x 12'  
Tape Recorders: Otari 50-50 w/VS0 8 track, Otari 50-50 w/VS0  
1/2 track, TEAC 40-10 1/4 track, Techniques M-63 cassette  
Mixing Consoles: Sound Workshop 1280 12 in x 8 out, w/super  
EQ  
Monitor Amplifiers: BGW & Crown  
Monitor Speakers: JBL 4313's; Auratones  
Echo, Reverb, and Delay Systems: Ursa Major space station  
tape delay  
Other Outboard Equipment: dbx 161 compressors, MXR  
flanger.  
Microphones: AKG 414, 452, Sony ECM 22, Beyer M500,  
Shure SM-56, SM-57, SM58  
Instruments Available: Wurlitzer baby grand, Hammond B-3,  
Farisa  
Rates: \$15/hr w/engineer. Call for block rates

## ••CREATIVE MEDIA

7271 Garden Grove Blvd., Suite E,  
Garden Grove, CA 92641  
(714) 892-9469  
Owner: Tim Keenan  
Studio Manager: Tim Keenan  
Extras: In addition to professional Ampex sound equipment, we  
operate a 3/4" color two camera video production studio for in-  
dustrials or demos. Other extras include an extensive sound ef-  
fects and production music library and a pool of male/female nar-  
rators  
Direction: Since 1970 we have provided Orange Country with  
professional audio production for radio spots; sound-tracks for  
A/V presentations, films and TV as well as syndicated radio pro-  
grams, demo tapes and other narration projects. Our staff has ex-  
tensive background in both radio and music production, and our  
rates are the lowest around for our professional services

## ••CUSTOM DUPLICATION INC. (CDI STUDIOS)

6336 Arizona Circle, Los Angeles, CA 90045  
(213) 670-5575  
Owner: Leonard Gross  
Studio Manager: Philip Paske.

## ••DYNASTY II

10561 Bloomfield, Los Alamitos, CA 90720  
(213) 594-9149  
Owner: Steve Kloser—John Tomlinson  
Studio Manager: Steve Kloser  
Engineers: John Tomlinson  
Dimensions of Studios: 16' x 24'  
Dimensions of Control Rooms: 10' x 20'  
Tape Recorders: TEAC 80-8 8 track, Revox B-77 2 track, Sony  
TCK 65 cassette  
Mixing Consoles: Biamp 1642 16 in x 2 & 8 out  
Monitor Speakers: Auratone, Altec, Quadraflex  
Echo, Reverb, and Delay Systems: Intersound PRV-1, Yamaha  
E1010  
Other Outboard Equipment: dbx 160 compressor, SAE 180  
EQ  
Microphones: AKG, Shure, Sony, Electro-Voice, etc.  
Instruments Available: Baldwin baby grand, Fender P bass,  
classical guitar Ibanez 12 string, Fender Rhodes stage piano  
Rates: 8 track time \$25/hr, Edit & Dupe Time \$15/hr

## ••E. A. R. RECORDING

also REMOTE RECORDING  
c/o ERD Productions  
Box 4073, Panorama City, CA 91402  
(213) 343-4896  
Owner: Alan Mayer  
Studio Manager: Alan Mayer, Rod Fong, Earl Dingman



**••EMERALD CITY RECORDING**

1050 Griffin, Grover City, CA 93433  
(805) 489-9455

Owner: Bruce Sahroian, Brian Dunn, Ted Martin  
Studio Manager: Bruce Sahroian

Engineers: Bruce "Lumpy" Sahroian, Brian "Jake" Dunn, Ted Theo Martin, Independants available

Dimensions of Studio: 30' x 20' x 9' with 10' x 10' isolation room and 10' x 10' drum area, all areas acoustically variable

Dimensions of Control Rooms: 10' x 17' x 8'

Tape Recorders: TEAC 80-8 8 track, TEAC 3300sx 2 track, TEAC A-150 cassette

Mixing Consoles: Kelsey modified Pro-Tour 8/4 24 in x 4 out & 4 in x 2 & 1 out

Monitor Amplifiers: Cerwin-Vega M-200, AB Systems 205-A, Yamaha EM-70, Heathkit 15 watt  
Monitor Speakers: JBL 4313s, Hot Spots, Sunn Model 8's, \$1.50 car speaker

Echo, Reverb, and Delay Systems: DeltaLab DL-2, customized Variable Multiple Spring Array

Other Outboard Equipment: Biamp Quad Limiter, TEAC DX-8, various effect units

Microphones: AKG 414, 451's, 501's, D-12; Sennheiser 421's, Shure SM57's and similar Others available

Instruments Available: Upright grand piano, Baldwin Electropianos, ARP 2600, Roland SH-3A, Mellotron 400 (flute, violins, cello, 8 voice choir), Hammond B-3, Leslie 147 and 22 (organ or instrument), Hammond Solovox, Farfisa Compact 23 organ, Ludwig drums (no cymbals), various amps, various percussion Others available with notice

Rates: 1 hour free setup, \$22 50/hr, 1 extra hour for every 10 booked, Agency rates available, Money back guarantee

Extras: Mood lighting, 20' x 15' Lounge with refrigerator and free coffee, electronic repair shop, preproduction consultation, post-production aid, library of available musicians, only minutes away from famous Pismo Beach In association with W A V E S of Santa Barbara 24 track is also available on a special basis

Direction: Midway between LA and San Francisco, the California Central Coast is a beautiful location to work out material Come and record in a relaxed atmosphere with people who want to help you Our qualified engineers are able to work with you to achieve your best possible sound whether it's jazz, rock, new wave, religious, folk, country, or radio/TV jingles ECR offers the highest quality at the least possible cost far removed from the noisy bustle of LA or the Bay Area recording centers

**••FULLERSOUND—AUDIO VISUAL RECORDINGS**

P.O. Box 65051, Los Angeles, CA 90065  
(213) 660-4914

Owner: Mike Fuller  
Studio Manager: Mike Fuller

**••GLACIER REHEARSAL & RECORDING STUDIO**

also REMOTE RECORDING  
1041 E. Lacy Avenue, Anaheim, CA 92805  
6212 Darlington Ave., Buena Park, CA 90621  
(714) 521-7456, 999-9986  
Owner: John A. Alderette.

**••GOLDMINE RECORDING STUDIO**

1393 Callens Rd., Ventura, CA 93003  
(805) 644-8341  
Owner: Goldmine Prod  
Studio Manager: Tim Nelson

**••HARK'S SOUND STUDIO**

1041 N. Orange Drive, Hollywood, CA 90038  
(213) 463-3288  
Owner: H. Harland Harker  
Studio Manager: H. Harland Harker

**••HOT MIX RECORDING**

5892 Los Molinos Dr., Buena Park, CA 90620  
(714) 761-2621  
Owner: Bob Chance  
Studio Manager: Bob Chance

**••IMAGINARY STUDIOS**

971 Indiana Ave., Venice, CA 90291  
(213) 396-3973  
Owner: Steven B. Terlizzi  
Studio Manager: The Imaginary Man

**••J.E.R. STUDIO**

485 South Kellogg Way, Goleta, CA 93117  
(805) 964-4512  
Owner: John Esparza and Debra Esparza  
Studio Manager: Debra Esparza  
Engineers: John J. Esparza  
Dimensions of Studio: 16' x 19'  
Dimensions of Control Rooms: 12' x 15'  
Tape Recorders: Tascam Series 70 4 track, Tascam 35-2 2 track, Technics M85-MK2 cassette, Sanyo RD-5340 cassette, Tascam 80-8 8 track  
Mixing Consoles: Tascam Series 10 (modified) 8 in x 8 out, Custom Cue Mix 10 in x 2 out



Monitor Amplifiers: Crown D-150-A

Monitor Speakers: JBL 4311, Auratone 5C

Echo, Reverb, and Delay Systems: B-Amp SR/240 Stereo Reverb

Other Outboard Equipment: dbx 4 track, dbx 2 track NR, dbx 162 stereo compressor/limiter, EDCOR Cue amp, Technics SH-9010 EQ, Technics SU-9070 pre-amp, Pioneer PL/120 turntable

Microphones: Electro Voice, AKG, Sony, Shure, TEAC  
Instruments Available: 59" Kawai grand piano, Rhodes 88, Guild and Martin Acoustic guitars, Korg Rhythm Machine, percussion instruments

Rates: Call for rates

Extras: Production consultation, session planning, musicians, vocalist, instrument rental, all comforts

Direction: JER Studio is one year old! Demo's, album pre-production and more demo's, its been hectic but we love it. As of this writing we're proud to announce our new 8 track machine. Thanks again Santa Barbara. Here at JER, we're totally committed to good sounds and good feelings. Comfortable, professional atmosphere lending itself to the creative artist

**••JPM RECORDING STUDIOS**

11745 East Washington Blvd.  
Whittier, CA 90606

**••JR WEST SOUND RECORDERS**

also REMOTE RECORDING  
1025 N. Ferndale, Fullerton, CA 92631  
(714) 526-1022

Owner: Jack Roberts, Ray Deleon  
Studio Manager: Jack Roberts, Ray Deleon

**••KING RECORDING STUDIO & SERVICE**

P.O. Box 2183, CA 93034  
(805) 484-1144

Owner: Donald A. King  
Studio Manager: Geoff W. King

**••KOALA STUDIO**

also REMOTE RECORDING  
16 Meridian Avenue, Alhambra, CA 91801  
(213) 308-0823  
Owner: Jack and Shirley Adams  
Studio Manager: Jack Adams

**••MAXTRAX RECORDING STUDIOS**

1303 Bellevue Avenue, Cardiff by the Sea, CA 92007  
(714) 942-9817  
Owner: Jeff Stein  
Studio Manager: Jeff Stein

**••MEL'S SOUND OF MUSIC**

3148 1/2 E. Colima Rd., Hacienda Heights, CA 91745  
(213) 961-2475  
Owner: Mel Arakelian  
Studio Manager: Tom Manasian

**••DON MESSICK STUDIO**

P.O. Box 5426, Santa Barbara, CA 93108  
(805) 966-3636  
Owner: Don Messick  
Studio Manager: Don Messick

**••MOFFETT MANOR RECORDERS**

2152 Canyon Dr., Costa Mesa, CA 92627  
(714) 646-3838 or Message 774-0660  
Owner: Robert Moffett  
Studio Manager: Robert Moffett

**••MOSER SOUND PRODUCTIONS**

1923 W. 17th Street, Santa Ana, CA 92706  
(714) 541-6801  
Owner: Richard Moser  
Studio Manager: Richard Moser

**••NEW WORLD**

Box 23805 Dept. XR, San Diego, CA 92123  
(714) 569-1944  
Owner: Jim Scott  
Studio Manager: Jim Scott

**••NOUVEAU STUDIO**

1258 E. Broadway, Anaheim, CA 92805  
(714) 956-0695  
Owner: Servando, E. J. Warmack, Lon Warmack, Jen Gonzalez  
Studio Manager: Servando

**••PADDED CELL STUDIOS**

2251 Montgomery Ave., Cardiff by Sea, CA 92007  
(714) 436-7443  
Owner: George Saer  
Studio Manager: George Saer

**••PHUSION**

also REMOTE RECORDING  
P.O. Box 7981, Newport Beach, CA 92660  
(714) 751-6670

Owner: Mark Paul  
Studio Manager: Control Room Manager Mark Paul  
Engineers: Mark Paul, Sylvia Waack  
Dimensions of Control Rooms: 20' x 12'  
Tape Recorders: TEAC A3440 4 track, Technics RSM 65 cassette, Sony 1/4 track  
Mixing Consoles: TEAC/Tascam Model 3, 8 in x 4 out, 8 in x 2 out, 4 in x 2 out  
Monitor Amplifiers: Carver/M-400 (Magentic Field Power amp), Pioneer SX-780 (75 watts)

Monitor Speakers: (4) JBL 4311 (mix-down)

Other Outboard Equipment: Soundcraftsmen Model RP220 IR graphic EQ; dbx model 124 noise reducer, Korg Model SD-400 Analog Delay, —if you need it, we'll get it Soon-to-come: Lexicon Model 93EM digital delay and Yamaha analog delay

Microphones: Sennheiser MK 802U condenser, Shure SM57, SM59; AKG D1000E's, D190E, Pearl CM4000 condenser, Peavey, Sony F100's

Instruments Available: ARP Odyssey, Acoustic 150 guitar amp, drums, Mesa/Boogie, Travis Bean Artist guitar  
Rates: \$15/hr (\$25 set up), \$10/hr mix-down, 50 /mi. one-way, plus tapes (at my cost). Rates will be tailored to suit your personal/project needs

**••PIPER RECORDING STUDIOS**

305 Torrance Blvd., Carson, CA 90745  
(213) 516-1269  
Owner: Benjamin Piper  
Studio Manager: Allen Kaufman

**••PROJECT ONE A/V**

1560 No. La Brea, Hollywood, CA 90028  
(213) 464-2285  
Owner: Dalton Priddy  
Studio Manager: Maria Priddy  
Engineers: Dalton Priddy—Richard North  
Dimensions of Studio: 600 sq. ft.  
Dimensions of Control Rooms: 300 sq. ft.  
Tape Recorders: (10) TEAC C-3X cassette decks 2 track; Ampex 351, ATR 102 2 track; TEAC 3300SX, 3340S 2 track; Technics 1520 2 track

Mixing Consoles: Sound Workshop 18 16 in x 16 out.

Monitor Amplifiers: BGW 750, 200 RMS per channel.  
Monitor Speakers: JBL 4313, Auratone 5C cubes

Echo, Reverb, and Delay Systems: Lexicon 93 Prime Time  
Other Outboard Equipment: 2 channels A type Dolby, Pro Series dbx 157 (2 channels), (10) TEAC C-3X cassette decks for Real Time copies, Orban and Technics Equalizers.

Microphones: Various pro mics.  
Instruments Available: None.

Rates: Studio: \$20/hr, Cassette copies: Real Time \$1 10 per copy plus tape, Reel to Reel Saties: call for quote, Editing: \$20/hr  
Extras: We have in stock Maxell cassette, AGFA 611 Special length cassettes, and Ampex pro tape and cassettes Reels & boxes, editing supplies, blank and custom printed cassette labels, books on audio, all at wholesale prices.

Direction: Project One has done work for various record companies, publishers, songwriters, advertising agencies, from Chrysalis Records, Stephen Bishop, Ambrosia, Bob Conti, Devo, Polydor, Celestial Records, etc. Our philosophy is to give the best service at discount rates. We wish to complete a video duplicating room by December 81 and offer the best audio & video tape copies in Southern California.

**••THE REEL THING RECORDING STUDIO**

11197 Tudor, Ontario, CA 91761  
(714) 628-3024  
Owner: Robert M. Hill, Georgia V. Hill  
Studio Manager: Robert M. Hill

**••ROSE STUDIOS**

1098 Rose Ave., El Centro, CA 92243  
(714) 352-5774  
Owner: Danny Berg  
Studio Manager: Danny Berg

**•SHOOTING STAR STUDIO**

Venice, CA 90291

(213) 399-5617 or 822-9986

Owner: Planet Productions

Engineers: Don Tittle

Dimensions of Studios: 19 x 19'

Dimensions of Control Rooms: 10' x 10'

Tape Recorders: Pioneer RT-2044 4 track, Pioneer RT-2022 2(1/2) track, JVC cassette

Mixing Consoles: TEAC/Tascam Model 5, 8 in x 4 out, TEAC Model 2, 6 in x 4 out Soon to have 16 track board

Monitor Amplifiers: Phase Linear 400 control room monitors, Spectro Acoustics 202C headphones

Monitor Speakers: JBL 4311's

Echo, Reverb, and Delay Systems: Orban/Parasound reverb Other Outboard Equipment: dbx 157 noise reduction, dbx 118 dynamic range enhancer, Bi-Amp graphic EQ

Microphones: Sennheiser 421's, Shure SM 58's, 57's, Sony ECM 280 electret condensers

Instruments Available: Kawai studio upright piano, Fender Rhodes, RMI computer keyboard

Rates: \$15/hr, \$5/session instrument rental

**•SIERRA RECORDING**

also REMOTE RECORDING

518 N. Court St., Visalia, CA 93291

(209) 733-5538

Owner: Manny Alvarez

Studio Manager: Manny Alvarez

**•SOUNDSATIONS**

5644 Kearny Mesa Rd., Suite F, San Diego, CA 92111

(714) 560-6214

Studio Manager: Lorraine Garcia

Engineers: Joey and Andy and Lorraine Garcia

Dimensions of Studios: 22' x 26', string room 10' x 10', drum booth 9' x 9'

Dimensions of Control Rooms: 22' x 19'

Tape Recorders: Tascam 80-8 track, Otari MX-5050B 2 track master

Mixing Consoles: Sound Workshop 1280B and Sound Workshop Expander with Super EQ Total of 24 in x 8 out, Borgia console

Monitor Amplifiers: BGW 250, Crown D75

Monitor Speakers: JBL 4333's, Auratone 5C Super Cubes

Echo, Reverb, and Delay Systems: Sound Workshop reverb Other Outboard Equipment: dbx noise reduction, dbx compressor/limiter, Tascam VSO, Optonica cassette recorder, turntables

Microphones: AKG 452, 414EB, 1000E, Sennheiser MD-421, Neumann U-87, Shure

Instruments Available: Fender Rhodes piano, Emerson baby grand piano, Music Man amp 112RP, Ovalton acoustic, Gibson ES 335, 5 piece Pearl drum set with hydraulic heads, various effects pedals, tuners, Ibanez acoustic maple 12 string All instruments upon request

Rates: \$30/hr for 8 track, \$20/hr for 2 track Block rates available as well as rehearsal space

**•THE SOUND SOLUTION**

also REMOTE RECORDING

1211 Fourth Street, Santa Monica, CA 90401

(213) 393-5332

Owner: David Epstein

Studio Manager: David Epstein

Engineers: David Epstein, David Feuer

Dimensions of Studios: 32' x 14' plus iso booth—4' x 8'

Dimensions of Control Rooms: 14' x 16'

Tape Recorders: Scully 284 8 track 1" 15/30ips, Scully 280 2 track, Sony TC-854-4/2 track, Sony TC-770-2 1/2 track, Sony TC-D5 cassette deck

Mixing Consoles: Barnard custom designed, 20 in x 16 out Monitor Amplifiers: Crest P3500's, Uni-Sync models 50's, AB Systems 105, 205, custom MOS-FET by "Bee Zourt", and AB Systems 2400 electronic crossovers

Monitor Speakers: JBL 4311's, Auratones, Gauss quad-amped playback system

Echo, Reverb, and Delay Systems: Cranbus Audio stereo reverb system, MXR digital delay, room delay

Other Outboard Equipment: dbx compressor/limiters: Teletronix LA-2A's, Systech 7012 flanger/analog delay, Klark Teknik DN 22 1-octave EQ, DN 27 1/2 octave EQ, SAE 2800 parametric EQ, Bang &amp; Olufsen 3400 turntable, digital programmable metronome, complete monitor and cue mixers, 258 pt patch bay

Microphones: Sennheiser MD 421's 441, 211's, Shure MS-7, SM-56's, SM-57's, SM-58's, SM-81's, AKG C-451, D-1000, D-2000's, C-501E's D-58F 200; Sony C-22's, 250's, ECM 16's, E-V 665, 666, 1711, MB C-520, "Dingle Mics"

Instruments Available: Hamilton Winter upright piano, Fender Jazz Bass, Gibson and Fender electric guitars, Fender, Ampeg and Acoustic amplifiers, Yamaha acoustic guitars, most electronic keyboards on request, drums and percussion on request

Rates: Reasonable, please call for quote

Extras: Free parking, patio, 24 hr restaurant/deli around the corner, theatre and news stand next door, centrally located 4 blocks from the beach in smog-free Santa Monica

Direction: We provide non-compromising 8 track demos and masters Our studio was designed for optimum acoustic flexibility and aesthetic comfort Our staff is knowledgeable, friendly, and always ready to offer production assistance Recently we have



specialized in pre-production projects including several 16 track masters We have a complete sound reinforcement department which makes available high efficiency sound systems, for both sale and rental We have pleased and satisfied each and every customer, from record companies to musicians, and we'll do the same for you

**•SOUNDTECH RECORDING STUDIOS**

3567 Front St., San Diego, CA 92103

(714) 296-3451

Owner: Mike Ewing

Studio Manager: Mike Ewing

Tape Recorders: TEAC/Tascam 80-8 8 track recorder (highly modified) w/Tascam VSK-88 VSO, and full function remote control w/punch-in TEAC/Tascam 7030 GSL half track recorder/reproducer Sanyo plus D64 programmable cassette deck dbx noise reduction for all machines

Mixing Consoles: Tangent/Soundtech 32 in x 8 out Monitor Amplifiers: Heath AA 1600 power amp (125 watts/8 ohms per channel), Heath AP-1800 control pre-amp, and Heath AD 1701 graphic output indicator

Monitor Speakers: JBL/CTS 4356's, and Auratone 5-C's

Echo, Reverb, and Delay Systems: Ibanez AD-230, Tapco 4400

Other Outboard Equipment: Countryman 968 Phase Shifter, production devices step frequency generator, Shure M615 room analyzer &amp; pink noise generator

Microphones: Shure; Electro-Voice; Sennheiser; Sony; TEAC Neumann U87's available for rental

Instruments Available: Hammond B-3 W/Leslie, 1919 Braumuller, upright grand, ARP Omni strings &amp; synthesizer, Camco double bass drum set Other instruments available for rental Rates: \$15/hr—live recording and mixdown: Four hour minimum Tapes, supplies, and other services are extra Complete record fabrication is available

**•STARSOUND RECORDING**

6531 Winnetka Ave., Canoga Park, CA 91306

(213) 344-7524

Owner: R. D. Farnsworth

Studio Manager: V. Farnsworth

**•KRIS STEVENS ENTERPRISES, INC.**

also REMOTE RECORDING

14241 Ventura Blvd., Suite 204, Sherman Oaks, CA 91423

(213) 981-8255

Owner: Kris Enk Stevens

Studio Manager: Ken Razor

**•STUDIO 23**

also REMOTE RECORDING

22725 Califa St., Woodland Hills, CA 91367

(213) 704-8634

Owner: Bryan Cumming

**•SUNBURST RECORDING AND PRODUCTIONS**

7815 Kittyhawk Ave., Los Angeles, CA 90045

(213) 649-2873

Owner: Bob Wayne and Richard McAndrew

Studio Manager: Bob Wayne and Richard McAndrew

Tape Recorders: Tascam 80-8 1/2" 8 track VSO 20%, Tascam 25-2 1/4" (half track) 2 track VSO 5%, TEAC A-3340S 1/4" (quarter track) 4 track, TEAC C-3 cassette 2 track (2 machines), Marantz C-205 cassette 1 track VSO 20%

Mixing Consoles: Sound Workshop 1280 B-8 EQ (Super EQ) 12 out x 12 in Direct 8 buss outputs

Monitor Amplifiers: BGW, Dynaco, Sony

Monitor Speakers: Electro-Voice Sentry V's, Braun L-200's, Auratones

Echo, Reverb, and Delay Systems: Orban 111B Stereo Reverb with Parametric EQ, MXR digital delay—all four delay modules

Other Outboard Equipment: dbx noise reduction (ten channels), 165 compressors, 161 compressor; MXR: Stereo Chorus, 31 band Graphic EQ's, Noise Gates, Flanger, Phase 90, Distortion +, Multon III, 6 direct boxes, Dual turntable, electronic metronome

Microphones: AKG 414, 451's, 100's, Neumann KM-84 Electro-

Voice RE-20's, RE-15's, 676, Crown PZM 30 GP, Sony ECM 33P, ECM 21, Sennheiser 421, Shure 565

Instruments Available: Keyboards: Hammond B-3, Leslie 122, Schiller upright acoustic; Rhodes 73, ARP string ensemble, Yamaha synthesizer, Casio organ, Hohner D-6 Clavinet; Guitars: Fender Telecaster, Precision bass, Gibson acoustic; Amps: Fender Twin &amp; pro-reverb; Pignose Complete drum (trap) set, and various percussion instruments and accessories

Rates: \$25/hr—bulk rates also available

**•SUPERSOUND STUDIO**

8946 Ellis Ave., Los Angeles, CA 90034

(213) 836-4028

Owner: Frank Gillette, Morris Goldner

Studio Manager: Frank Gillette, Morris Goldner

Engineers: Frank Gillette, Morris Goldner

Dimensions of Studios: A 20' x 20'

Dimensions of Control Rooms: A 14' x 16'

Tape Recorders: Otari MX7800 1" 8 track, Technics RS-1500 2 track, Sony and Sharp cassette machines

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

Monitor Amplifiers: JBL 6011

Monitor Speakers: Tannoy and Auratone; Sony headphones

Echo, Reverb, and Delay Systems: Master-Room stereo reverb XL-305, Lexicon PCM 41 digital delay, tape delay

Other Outboard Equipment: dbx 158 noise reduction, dbx limiters, Kepex's by Allison/Valley People, UREI 527A graphic equalizers

Microphones: Neumann KM-86's, AKG C-451, Sennheiser 421 MD, EV RE-15, Sony ECM 22's, Shure mics

Instruments Available: Gibson ES 335, Gibson 1-6S, Fender precision bass, studio upright piano, various amplifiers

Rates: \$25/hr, \$20/hr—10 hr block

**•TRAC RECORD CO.**

170 N. Maple Ave., Fresno, CA 93702

(209) 255-1717

Owner: Stan Anderson

Studio Manager: Stan Anderson

**•TRAVEL TRACS RECORDING CO.**

also REMOTE RECORDING

1605 W. 221st Street, Torrance, CA 90501

(213) 320-8664

Owner: Donald R. Briggs

Studio Manager: Donald R. Briggs

**•UNDERGROUND STUDIO**

also REMOTE RECORDING

652 West Arbor Vitas, Inglewood, CA 90301

(213) 672-4632; 463-8191

Owner: Richard Sanford

Studio Manager: Richard Jallis

Engineers: Richard Sanford plus various independents

Dimensions of Studios: 14' x 20'

Dimensions of Control Rooms: 9' x 13'

Tape Recorders: TEAC A-3340S 4 track, Technics RS1500US 2 track; Wollensak 1520 full track; Sansui SC 3110 cassette

Mixing Consoles: Allen &amp; Heath Pop Mixer, 16 in, Shure M68, 5 in

Monitor Amplifiers: Marantz 240's

Monitor Speakers: JBL 4311, Auratone Sound Cubes, custom built speakers, 3 separate headphone systems

Echo, Reverb, and Delay Systems: Eventide Digital Delay, Roland RE-201, tape echo, Fisher spring

Other Outboard Equipment: Eventide Omnipressor, Audio Arts parametric EQ's, dbx Professional Series noise reduction, feedback controllers, various direct boxes

Microphones: Neumann KM-84, Sennheiser MD421, MD441, Shure SM 57, Electro-Voice RE-20, Beyer M160C, Sony ECM 33P, AKG D202E

Instruments Available: Piano, Ludwig, Slingerland, Rogers drums; bass guitar and amp; electric and acoustic guitars; Mueser orchestra bells, ARP String Ensemble Rates: \$13/hr, (\$100 Special includes 10 hours of recording time plus one 10 1/2" reel of Ampex 456 Grandmaster tape, free set up time, engineer, piano The 10 hours can be broken up according to client's needs)

**•WATTEVER RECORDERS**

also REMOTE RECORDING

14815 Oxnard St., Van Nuys, CA 91401

(213) 785-2733 or (213) 342-0257

Owner: Michael Bremer, Steve McDonald, Michael Singletary

Studio Manager: Steve McDonald

Engineers: Michael Bremer, Steve McDonald, Michael Singletary

Dimensions of Studios: 20' x 20'

Dimensions of Control Rooms: 15' x 10'

Tape Recorders: Otari 5050 B5D 8 track, TEAC A3340S 4 track, Revox B77 2 track; TEAC &amp; Tandberg 1/4 track, Akai, Kenwood &amp; Technics cassettes

Mixing Consoles: Sound Workshop 1280 12 in x 8 out; TEAC/Tascam Model 5 8 in x 4 out, Auxillary cue mixers 16 in x 2 out

Monitor Amplifiers: Ampzilla, Crown D150, Toshiba

Monitor Speakers: Altec 604E 602D, Voice of the Theatre, Electro Research, IMF Super Compact, Rola Mini, RSL 3300

Echo, Reverb, and Delay Systems: MXR Digital Delay, Tapco





4400 Sound Workshop 247 tape delay  
**Other Outboard Equipment:** AD&B Gemini compressor/limiter, MXR Flanger, MXR Phaser, modified SAE dual graphic EC Symetrix noise gates dbx II (8 channels)  
**Microphones:** Altec N21, AKG 451, 190, 202, Beyer 260, 50C, 101, 88, EV 666, RF 10, 1746, Sennheiser 421, 211, Shure SM57, Superscope EC9P & others  
**Instruments Available:** Currier studio piano, guitars, amps, Synthesizer rental available  
**Rates:** \$20/hr—Block rates available

••YOUR RECORDING STUDIO  
 16824 Saticoy St., Van Nuys, CA 91406  
 (213) 786-1683  
 Owner: David Lee  
 Studio Manager: Patricia Grey

••ZERO-VU RECORDING  
 833 W. Collins, Orange, CA 92668  
 (714) 547-4501  
 Owner: Zero VU Recording, Inc.  
 Studio Manager: John Spousta Jr



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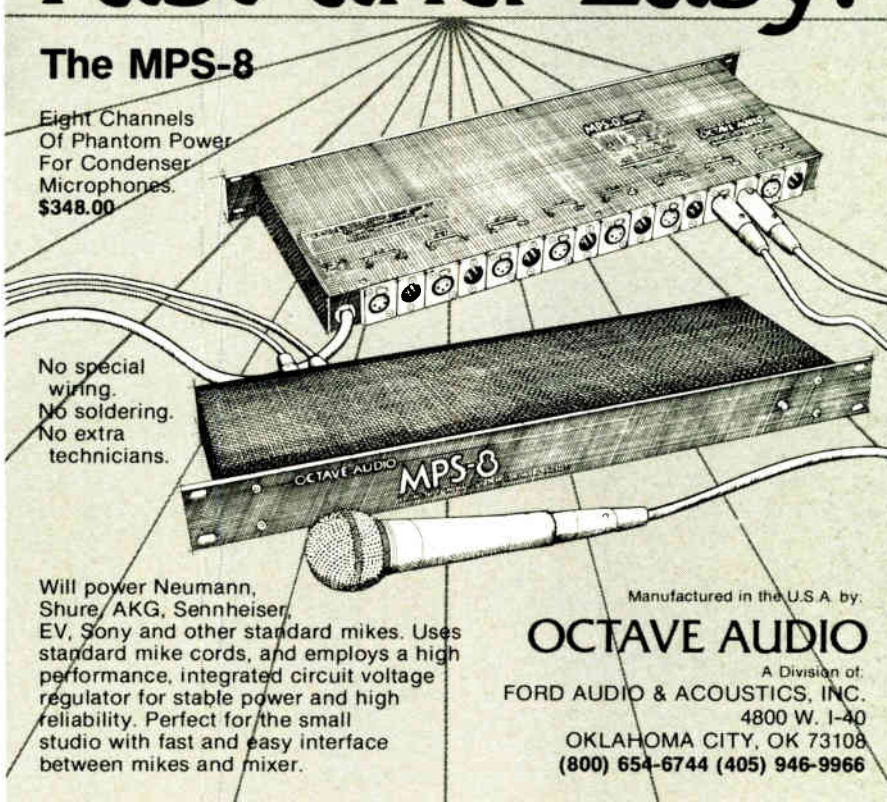
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•••ACCUSOUND RECORDING STUDIO  
*also REMOTE RECORDING*  
 4274½ El Cajon Blvd., San Diego, CA 92105  
 (714) 281-6693  
 Owner: John Hildebrand/Eric Denton  
 Studio Manager: John Hildebrand Eric Denton

•••ANNEX STUDIOS  
 1032 N. Sycamore, Hollywood, CA 90038  
 (213) 464-7441  
 Owner: Thorne Nogar  
 Studio Manager: Thorne Nogar

•••APOLLO RECORDING STUDIO  
 6142 Beach Blvd., Buena Park, CA 90621  
 (714) 994-3761  
 Owner: Ace Simpson Ron Brady John Giaconia, Tom Chisholm  
 Engineers: Ace Simpson (chief) John Giaconia Ron Brady  
 Dimensions of Studios: 24' x 20'  
 Dimensions of Control Rooms: 12' x 20'  
 Tape Recorders: 3M 56 16 track 3M 238 track, Tascam 25 2 2 track TEAC 3340's 4 track TEAC 420 Stereo cassette  
 Mixing Consoles: Tangent Series 16 (expanded)  
 Monitor Amplifiers: Marantz 1070 McMartin for boost  
 Monitor Speakers: JBL 4311's control room JBL L100's studio Auratone Mixing Cubes  
 Echo, Reverb, and Delay Systems: Tapco 4400 reverb variable pitch tape delay tape phasing (VSO)  
 Other Outboard Equipment: Teletronix compressor/limiter Fairchild peak limiter B track Opamp active combiner with pan for independent mixdown  
 Microphones: AKG D200E, D190 D119, Sennheiser MD 421H, Altec 659A, Shure SM 57, Electro Voice 627B, RCA 77D, EX11A, Sony F 121, various quadres of each, direct boxes  
 Instruments Available: Acoustic piano (no fee) Fender Rhodes bass guitar, electric guitar, 25W Fender tube amp, Wah-Wah pedal and various percussion (no drums), also—synthesizer and Wurliizer electric piano available by special arrangement  
 Rates: 16 track \$35/hr, 8 track \$30/hr basic Negotiable depending on requirements Dubbing or copying \$20/hr Special rates for block time (50 hrs minimum)

•••A&R RECORDING SERVICES  
*also REMOTE RECORDING*  
 71906 Highway 111, Rancho Mirage, CA 92270  
 (714) 346-0075  
 Owner: Scott B Seely  
 Studio Manager: Dolores Gulden  
 Engineers: Producer Nick Mandola Scott Seely  
 Dimensions of Studios: 32' x 18', with vocal room 6' x 4'  
 Dimensions of Control Rooms: 12' x 12'  
 Tape Recorders: Stephens B11C 3M 16 & 8 track, Ampex 440 B track, ATR 102 2 track, Revox A77 2 track, Akai Model GX M50  
 Mixing Consoles: Quantum OM 168, 16 in x 16 out  
 Monitor Amplifiers: Crown 2M 60 & Crown 150  
 Monitor Speakers: JBL 4311's, Altec 620's, Auratones  
 Echo, Reverb, and Delay Systems: Master Room XL 305, Ashly SC-66, Acoustic-computer DL 2, Mediamix Ring Modulator, Stone Phaser  
 Other Outboard Equipment: Kexep dbx compressor/limiter,

Ampex amp, Yamaha amp  
 Microphones: AKG 414, Neumann U 47, Altec condenser, Altec pencil condenser, E V 656, Shure Unidines, RE 20's  
 Instruments Available: Steinway grand piano, rhythm accres sories, Gibson organ, Korg synthesizer ARP Omni 2, Rhodes electric piano Leslie speaker ARP String Ensemble and Mini Moog  
 Rates: On request

•••B & B SOUND STUDIOS  
 540 Hollywood Way, Burbank, CA 91505  
 (213) 848-4496  
 Studio Manager: Warren Kleiman  
 Dimensions of Studios: 30' x 30' Studio A 30' c 60' dub stage  
 Dimensions of Control Rooms: 15' x 30'  
 Tape Recorders: Ampex MM 1200 16 track Ampex 440 B track, Ampex 440C 4 track  
 Mixing Console: Opamp Labs, 16 in x 16 out Opamp Labs "A" board and "B" board 20 in x 20 out, Quadrum  
 Monitor Amplifiers: McIntosh, Opamps  
 Monitor Speakers: JBL  
 Echo, Reverb, and Delay Systems: Opamp  
 Microphones: Neumann U 47, AKG 202 E1 RE 15 16, Sennheiser  
 Rates: Call for rates  
 Extras: Video tape sweetening 16mm and 35mm dubbing live recording, ADR and 35 & 16mm film chain

•••BUZZY'S RECORDING SERVICES  
 6900 Melrose Ave., Los Angeles, CA 90038  
 (213) 931-1867  
 Owner: John W Britt  
 Studio Manager: Allen Roth

•••CASBAH STUDIO  
*also REMOTE RECORDING*  
 1895 W. Commonwealth Ste. N', Fullerton, CA 92633  
 (714) 738-9240  
 Owner: Jon St James & Chaz Ramirez  
 Studio Manager: Tom Trapp  
 Engineers: Chaz, Jon, Dan Van Patten, Paul Svenson  
 Dimensions of Studios: 20' x 32' with separate isolation booth  
 Dimensions of Control Rooms: 20' x 15'  
 Tape Recorders: TEAC/Tascam 85-16 track TEAC/Tascam 80 B track, TEAC/Tascam 32 2 2 track B1C cassette decks.  
 Mixing Consoles: TEAC/Tascam 15 18 in x 16 out  
 Monitor Amplifiers: UREI Kenwood  
 Monitor Speakers: JBL, Yamaha Auratone  
 Echo, Reverb, and Delay Systems: Orban 111B MXR, Even tide  
 Other Outboard Equipment: dbx & MXR compressor/limiters, Symetrix dual gates MXR Flanger Moog parametric EQ Even tide Harmonizer Roland Vocoder Dr Rhythm  
 Microphones: AKG 414 & 451's Electro Voice, RE 20, Sennheiser 421's, Sony ECM 56's, Shure SM56 57, 58's, and many more  
 Instruments Available: Prophet Mini Moog, String Ensemble, Fender Rhodes RR Hammond and Leslie, Fender Gibson, G&L, Musicman Hamer, Goya and Ibanez guitars many effects, Premier drums, Vox organ, Marshall Fender Yamaha and Ampex amps  
 Rates: Call for low rates

•••CIRKUS AUDIO GROUP  
*also REMOTE RECORDING*  
 923 North Cole Ave., Hollywood, CA 90038  
 (213) 461 2007, 463-7293  
 Owner: Cirkus Audio Group  
 Engineers: Andre Champagne odd e o engineer, Jeff McLane  
 Dimensions of Studios: A 20' x 40' w 11' ceiling, B 20' x 29' w 11' ceiling, Four and two track self service 12' x 18'  
 Dimensions of Control Rooms: A 20' x 27' w 10' ceiling, B 18' x 20'  
 Tape Recorders: Stephens B11 D 16 track Scully 280B 2 track, TEAC 3340 S 4 track Nakamichi 580 cassette deck, TEAC 3300S 2 track  
 Mixing Consoles: Custom 2016 20 in x 16 out  
 Monitor Amplifiers: SAE 2400's, 4100's, BGW 500  
 Monitor Speakers: JBL 4333 (Bi-Amped), Altec 604E's, Cerwin Vega 1230's ADS 200's, Auratones  
 Echo, Reverb, and Delay Systems: Eventide Harmonizer HM80 AKG BX10E  
 Other Outboard Equipment: Teletronics LA1, LA2A's, UREI LA3 1176LN, Limpanders, Custom Complimeters, SAE 7700B Graphic Phaser, De Esser, UREI 527A (2) UREI BL 40's (2) UREI 535 UREI 530  
 Microphones: Neumann Sennheiser AKG Sony Electro Voice, Beyer Shure etc  
 Instruments Available: Tama 5 piece drum set, Hammond B3 with Leslie  
 Rates: Negotiable starting near \$25 hr

•••DUCHESS STUDIOS  
*also REMOTE RECORDING*  
 7923 Duchess Drive, Whittier, CA 90606  
 (213) 696-5503 & 695-7715  
 Owner: Chuck & Madeline Minear  
 Studio Manager: Chuck Minear Sr  
 Engineers: Chuck Minear Sr Greg Fast & independent  
 Dimensions of Studios: Studio A&B 23' x 18' & 12' x 10', Studio C 10' x 8'  
 Dimensions of Control Rooms: A B 17' x 13', C 10' x 8'  
 Tape Recorders: Ampex 1100 16 track, Ampex AG 350 2 track TEAC 80 B track, (2) Revox A 700's 2 track, TEAC C 1 cassette  
 Mixing Consoles: Amek 2000A 20 in x 20 out, Biamp 1682 16 in x 2 out  
 Monitor Amplifiers: Opamp Labs, MacIntosh 2100, Philips 545  
 Monitor Speakers: UREI B11's Philips 545, Auratone  
 Echo, Reverb, and Delay Systems: AKG BX 10, Klark Teknik DN 36 Marshall EXR Aural Exciter SP1, Lexicon DDL  
 Other Outboard Equipment: dbx 160, UREI 1176, Symetrix CIL 100 & SG 200  
 Microphones: AKG Beyer Neumann (tube & fet), Shure, Sony, PZM, Sennheiser, RCA All major mics  
 Instruments Available: Grand piano, Rhodes, bass, electric guitar organ Other instruments available by appointment  
 Rates: Call for rates Block & package rates available

•••E.D.B.—AUDIO & VIDEO RECORDING  
*also REMOTE RECORDING*  
 27417 Onlee Ave., Saugus, CA 91350  
 (805) 259-0828  
 Owner: Eric DiBerardo  
 Studio Manager: Eric DiBerardo

•••FUTURISTIC SOUND STUDIOS  
*also REMOTE RECORDING*  
 1842 Burleson, Thousand Oaks, CA 91360  
 (805) 496-2585  
 Owner: Randy Dew  
 Studio Manager: Randy Dew

•••GINGERBREAD STUDIO  
 3107 Pico Blvd., Suite D, Santa Monica, CA 90405  
 (213) 829-1741/829-7902  
 Owner: Ginger Scribner Terry Ayres  
 Studio Manager: William Peyles  
 Engineers: Bob Wolstein  
 Dimensions of Studios: 40' x 50'  
 Dimensions of Control Rooms: 25' x 25'  
 Tape Recorders: Ampex (fully modified for 30 ips 100% VSO) MM1000 16 track 2", Ampex 440 B 14", mastering machine  
 Mixing Consoles: Soundcraft Series 400 (Transformerless microphone Pre-Amps parametric equalization) 26 in x 32 out  
 Monitor Speakers: JBL Studio Monitors Altec 604, Auratone  
 Echo, Reverb, and Delay Systems: Echoplex II  
 Other Outboard Equipment: dbx compressor/limiters SAE Graphic, Furman parametric in house designed delay equipment  
 Microphones: Neumann, AKG Beyer Sennheiser, Electro-Voice Shure, Sony  
 Instruments Available: Kawai grand Fender Rhodes Ibanez bass Roland Jazz Chorus amp  
 Rates: \$65 hr 1 am to 1 pm—\$35 00 Late night to afternoon special  
 Extras: We feature a 19 pair cable direct hookup to the concert room at McCabe guitar shop (Santa Monica) for live recording



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 EVENTIDE LEXICON MIC MIX MILAB ORBAN SAE SCOTCH TAPE SENNHEISER

**•••GOLDEN GOOSE RECORDING**

2074 Pomona Ave., Costa Mesa, CA 92627  
(714) 548-3694

Owner: E. Rose & D.P. Rose.

Studio Manager: Dennis Rose

Engineers: Dennis Rose, Steve Arambula, Ken Rains, Donald Ford

Dimensions of Studio: 25' x 23'

Dimensions of Control Room: 17' x 20'

Tape Recorders: Sony (digital) PCM-100 2 track; Ampex MM1200 16 & 24 track; Ampex ATR 102 2 track; Ampex AG 440C 2 track; Scully 280-4 4 & 2 track; Nakamichi 600 2 channel cassette; Technics 600 2 channel cassette.

Mixing Consoles: Custom, Spectra Sonics/Rains 36 in x 16 out.  
Monitor Amplifiers: BGW 500Ds, 2 Marantz 250s, Spectra Acoustics 260

Monitor Speakers: Control room UREI Time Align, AUX JBL 4311, Studio Altec 604E with Master Labs crossover.

Echo, Reverb, and Delay Systems: AKG, Marshall, Delta Lab, Lexicon.

Other Outboard Equipment: dbx 160 compressor/limiters, ADR compressor/limiter, Kepelex, UREI digital metronome, Altec 7 Band passive graphic EQ, Altec 1/3 octave Graphic EQ, Hi pass Lo pass filters, Universal Audio, Orban Parametric EQ, Lange Jack Box  
Microphones: Neumann U47 KM84/83; AKG C414E, C414EB, C451F, C12; Telefunken 251; Sony C500, C37A, ECM 22P; Beyers M160, RCA 77DX; EV 666, RE-20, RE-15; Sennheiser 421; Shure SM57

Instruments Available: Steinway D 8' grand piano (vintage 1923), Fender P. bass, Fender twin reverb amp (Stratocaster custom), Guild F80 Guitar, Jose Ramirez hand made flamenco guitar, misc. percussion—Micro-Moog synth.  
Rates: \$65/hr. any track format (analogue only). Digital \$800.00 per 8 hour day. Songwriters special: live 2 track, vocal & guitar/piano only—\$45/hr. + phone 714/548-3694 for details on block bookings. Ask for Dennis.

**•••GOLDEN WEST SOUND STUDIO INC.**

6429 Selma Ave., Hollywood, CA 90028  
(213) 461-4231

Owner: Jacob G. Achten.

Studio Manager: Jacob G. Achten

**•••GOPHER BAROQUE PRODUCTIONS**

7560 Garden Grove Blvd., Westminster, CA 92683  
(714) 893-3457

Owner: Michael Mikulka/Steve McClintock

Studio Manager: Jackie Mikulka

Engineers: Michael Mikulka, Bruce Cooper, Emmitt Smiard

Dimensions of Studio: 43' x 23' x 18'

Dimensions of Control Room: 18' x 17'

Tape Recorders: Tascam 85-16 16 track, Tascam 80-8 8 track, Tascam 40-4 4 track, Tascam 25 2 2 track, (All with VSO and dbx). Technics M85 cassette

Mixing Consoles: Tascam Model 16 24 x 8 x 2

Monitor Amplifiers: BGW Crown

Monitor Speakers: EV in Studio, JBL in control room Auratones

Echo, Reverb, and Delay Systems: MICMIX 305, MXR DDL

Other Outboard Equipment: Klark Teknik 27 band room EQ dbx limiters (161,163), Valley People Gate/de-esser, Bi Amp Graphic EQ, MXR Flanger/doubler (2), MOOG Parametric EQ, other effects can be rented on the spot from the "Multi-Track Store" (see Extras)

Microphones: Neumann U67 Tube, AKG 414 452, Electro-Voice RE 20, RE 15, RE 10, Sennheiser 421, 406 Shotgun, Sony ECM 56, 22, Shure SM 57, 58

Instruments Available: Yamaha C 7 seven foot grand piano, Fender Rhodes, Hammond B 3 (w/Leslie) Clavinet, ARP Omni, (strings) & Odyssey Tack piano, 7 piece Rodgers drum kit, Orch bells, misc. percussion

Rates: 16 track \$45/hr. block \$37/hr. 8 track \$30/hr. block \$25/hr. 4/2 track \$20/hr. Copy/Edit time—\$12.50 \$15.00 0 hr.

Extras: Complete retail store for all types of recording equipment! In addition to the studio, we are pleased to offer, all at one location, the services of Suntronics' new Orange County facility "The Multi-Track Store" (714) 898-9036. Along with equipment and tape sales, the store will offer consultation for all types of recording set-ups, from the songwriter at home, to the complete professional recording studio.

Direction: We offer a wide variety of services for your recording/musical needs: Recording Studio, Retail Store, Single Production, and Music publishing "McClames Music" (213) 856-0701.

**•••HARLEQUIN SOUND/RECORDING STUDIOS**

19347 Londerlius St., Northridge, CA 91324  
(213) 993-4778

Owner: Sat Sunder Singh, Paul Stillman

Studio Manager: Gary DuLac

Engineers: Gary DuLac, Arthur E. Dyer, Brian McLaughlin, Paul Stillman, Corky Hallal

Dimensions of Studio: Main room 20' x 30' x 10' sloped ceiling, isolation booth 11' x 9' x 10' sloped ceiling

Dimensions of Control Rooms: 15' x 22' x 10'

Tape Recorders: Ampex MM1000 16 track, Tascam 80 8 w dbx 8 track, Tascam 3340 4 track, Otari MK 5050 HLK 2 track, TEAC 3300S 2 track, (5) Kenwood 630 cassettes

Mixing Consoles: Speck Electronics 800C 16 in x 8 out  
Monitor Amplifiers: BGW 500, BGW 250, Cerwin Vega A3000 Kenwood (phones)



Monitor Speakers: Altec 604E (Big Reds), JBL 4311; Auratone 5C's.

Echo, Reverb, and Delay Systems: Orban/Parasound 111B, MXR Digital Delay, Roland Chorus Echo 301, Eventide Harmonizer/Delay.

Other Outboard Equipment: Eventide H910 Harmonizer; dbx 161; Audio Arts 4100 parametric EQ, 2 Delta graph EQ 10, Bi-amp EQ 270A 27 band; MXR phaser flanger, noise gates.

Microphones: Neumann, Sennheiser, AKG, Beyers, Shure, Sony, Telefunken, Electro-Voice, RCA.

Instruments Available: 7' grand piano (three best!), basses, drums, guitars, synthesizers (Mini Moog) ARP Omni-Phrophet 5) Chamberlin M1, percussion of all sorts.

Rates: \$35/hr—16 track; \$25/hr—8 track; \$20/hr—4 track. Multiple cassette dups (fast prices). "Blocks available" 1 hr. free set up time—Price includes 1st engineer—rehearsal halls \$7.50 an hour

Extras: Rehearsal halls, lounges, vending machines, free coffee, 2 bathrooms, central air, free parking, 24 hours, multiple cassette duplication, tape rental, pleasant and together people who care! Direction: Thanks to Black Sabbath, Glenn Hughes, Michael Jackson, Air Supply, Winston, Byron Berline, Cory Wells, Chester Thompson and many other good people and vibes. With our capable and confident staff, you can accomplish anything you have in mind in comfortable surroundings. On call are studio musicians capable of reading, writing, arranging, and producing anything from jingles to originals to soundtracks. Give us a try! You'll love the price and the product.

**•••HIT SINGLE RECORDING SERVICES**

Lower Court, #4, Collette Grove Center,  
San Diego, CA 92115

(714) 265-0524

Owner: Scottman Ltd. Corporation

Studio Manager: Rick Bohlmann

**•••JEL RECORDING STUDIOS**

6100 W. Pacific Coast Hwy., #D, Newport Beach, CA  
92663

(714) 646-5134, 631-4880

Owner: Fdo Guidotti

Studio Manager: Sandra Gentos

Engineers: Edo Guidotti, Bill Trousdale, Don Harper

Dimensions of Studio: Studio A 35' x 20' + iso Booth 8' x 8' Studio B 11' x 16'

Dimensions of Control Rooms: Studio A 16' x 14' Studio B 18' x 16'

Tape Recorders: Ampex 1100 16 track, (2) TEAC 80 8s 8 track, Ampex 440-B 2 track, Otari 5050 B 2 track, Ampex 350 1 track

Mixing Consoles: Sound Workshop 1600 20 in x 16 out, TEAC Custom 2 & 3 12 in x 8 out

Monitor Amplifiers: BGW Crown McIntosh

Monitor Speakers: EV Sentry 3 JBL 4311 Altec, Auratones

Echo, Reverb, and Delay Systems: MICMIX Reverb, Eventide Harmonizer, Marshall Time Modulator

Other Outboard Equipment: dbx & Allison limiters + Kepelex BTX, Shadow + Controller, 4" VTR + monitor slide & filmstrip projectors, Pulse Generators

Microphones: Neumann AKG Sennheiser Shure EV RCA PZM etc.

Instruments Available: Kawai grand piano, Hammona B 3 MiniMoog, ARP Odyssey, Fender Rhodes

Rates: Video Sweetening \$110/hr—16 track \$75/hr—8 track \$45/hr

**•••KITCHEN SYNC RECORDING**

5325 Sunset Blvd., Hollywood, CA 90027  
(213) 463-2375

Owner: Michael Hamilton, Larry Menshek, Jeff Snyder

Engineers: Michael Hamilton, Larry Menshek, Jeff Snyder

Dimensions of Studio: 16' x 14' isolation booth 5' x 5'

Dimensions of Control Rooms: 14' x 14'

Tape Recorders: MCI JH 114 16 16 track, TEAC 80 8 w dbx 8 track, Ampex ATR 100 2 track, TEAC 1/4 track, Sony cassette decks

Mixing Consoles: Sound Workshop 1600 20 in x 16 out

Monitor Amplifiers: SAE 2400, Crown D60s

Monitor Speakers: UREI 811 Time Align, Auratone 5C's, JBL 4311

Echo, Reverb, and Delay Systems: MICMIX Super C reverb,

MXR Digital Delay, Echoplate Stereo Plate Reverb.

Other Outboard Equipment: Eventide Harmonizer, MXR flanger/doubler, dbx 161 compressors, Kepelex's EQ's, 16 channels parametric EQ, Roland Stereo Flanger/Chorus

Microphones: Neumann, AKG, Sennheiser, Shure, Sony, Crown PZM's, Nakamichi

Instruments Available: Kawai 6' grand piano, ARP Omni, Fender Rhodes

Rates: 16 track \$50/hr. 8 track \$35/hr. 2 track \$25/hr. Block rates available

**•••MAD DOG STUDIO**

1715 Lincoln Blvd., Venice, CA 90291  
(213) 306-0950

Owner: M.D. Productions

Studio Manager: Mark S. Avnet

Engineers: Mark Avnet, Dusty Wakeman, Philip Cela and independents

Dimensions of Studio: 500 sq. ft.  
Dimensions of Control Rooms: 500 sq. ft.

Tape Recorders: Otari MTR-90 16 track; Ampex ATR-100 2 track; Technics RS-1500 2&4 track; Technics cassette decks

Mixing Consoles: Audiotronics 501 (w/lenses transformers and update electronics) 18 in x 16 out.

Monitor Amplifiers: Crown and BGW

Monitor Speakers: UREI 811 Time Aligned, JBL 4311's & Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 Digital Reverb, MICMIX Master-Room XL-305, Deltalab DL-2 Acoustic Computer, MXR Digital Delay with 4 cards, various tape delays.

Other Outboard Equipment: UA 175 Tube Limiter, dbx RM 161 and 165 limiters, Systech Voltage Control Flanger, EXR Aural Exciter, Orban Stereo synthesizer, Roger Mayer and Symetrix Noise Gates, Roland CR-78 Compurhythm, Alembic Tube Preamp, UREI LA-4's, White and Blamp EQ, various tape delays/crossovers for special effects

Microphones: Neumann U-87s; Shure SM-81, SM-7, SM-33, SM-57, SM-58, Model 300; AKG D12E, D2000; Electro-Voice DS35, RE-10, Beyers M500, Sony ECM-56F, ECM 280, Sennheiser 405; AKG 414 EB

Instruments Available: Yamaha C-1 5'3" grand piano, Alembic & Turner basses, Guild acoustic 6 and 12 string guitars, Fender Precision bass, Mighty Mile Strat, 1933 Martin acoustic guitar, assorted amps, Peterson Strobe tuner

Rates: \$45/hr. Call for discount structure

Extras: Musicians, synthesizers and programmer available. Dealer for various esoteric guitars, basses, audio gear, Shure mics, Ampex, Scotch, AGFA tape. Free parking, coffee, refrigerator, oxygen tank on premises

Direction: NBC's "The Rainbow Patch"; Walter Egan, Bruce Gary (The Knack), Robbie Krieger, The Doors, Flo & Eddie, The Malibu, King Cotton & The Kingpins, Arthur Lee, Spirit, Wilco & Philbo, Buzzy Linhart, The Singers, The Willys, The Tan, various commercials

**•••MUSIC BOX RECORDING STUDIO**

1146 N. Western Ave., Hollywood, CA 90029  
(213) 462-7761

Owner: Edward Perry

Studio Manager: Socorro Lanzas

**•••MYSTIC SOUND STUDIO**

(Div. of Mystic Music Centre, Inc.)

6277 Selma Ave., Hollywood, CA 90028  
(213) 464-9667

Owner: Doug Moody and Mystic Records (1968)

Studio Manager: Coordinator Nancy Faith

Engineers: Steve Brenner, Fuji, Dean Davis

Dimensions of Studio: 20' x 20' with built in drum platform baffled for separation control and redwood fluted to capture harmonics and personality. Ideal for "live" recording. 2nd room 17' x 10' also redwood fluted, this room can be used in conjunction with main room for isolation (amps, organ, percussion, etc.)

Dimensions of Control Rooms: 20' x 10' (direct boxes and microphones available for recording in control room e.g. work vocals)

Tape Recorders: Ampex MM1000 16 track 15 and 7 1/2 ips, Ampex MM1000 8 track 15 and 7 1/2 ips, Ampex AG 440B 2 track 15 and 7 1/2 ips, TEAC 7030 2 track 15 and 7 1/2 ips, TEAC A3 400 1/4 track, AKAI 200 1/4 track. We duplicate cassette & reel to reel 1 to 1

Mixing Consoles: Spectra Sonics 1012 16 in x 16 out

Monitor Amplifiers: Spectra Sonics bamped

Monitor Speakers: JBL 4320 in control room, alternate JBL 4 1/2 in control room, control room balanced flat true to tape, custom designed JBL Altec in studio, mini speakers in lounge

Echo, Reverb, and Delay Systems: 4 live natural echo chambers in basement

Other Outboard Equipment: We prefer to rent new equipment in order to keep cost per hour to a minimum and have access to the latest development in outboard gear

Microphones: AKG C12 414, etc., Neumann, Electro-Voice, Shure, Beyers

Instruments Available: Steinway baby grand at no charge to client, client pays only tuning fees

Rates: \$35 hr. \$250.10 hour day (includes engineer) w/50% deposit at time of booking. Add \$5/hr. after midnight engineering charge

Extras: In house record label and music publishing company



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Dr. Chen is a sound wizard.

We have a friend in Stockton. His name is Dr. Chen, but he's not your everyday neurosurgeon. His heart is in sound, and he wanted to build the best recording studio in the Valley.

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dedicated to the growth of artists and is a stepping stone to major labels, custom pressing and promotion  
**Direction:** While recording our engineers work to capture the personality of the artist. The owner Doug Moody has personally produced 20 gold records and is available to discuss production. Mystic goes beyond recording. We developed the "ten inch 45" (the fat sound). Our creative salesman specializes in coloured shaped records and their sales—from squares to heart and even stars and picture records.

•••THE P.A. SYSTEM

also REMOTE RECORDING

1530 N. Mt. Vernon, San Bernardino, CA 92411  
 (714) 889-5900

Owner: Paul B. Allen Jr.  
 Studio Manager: Bruce C. Allen  
 Engineers: Bruce C. Allen, Eric M. Allen, Paul B. Allen III, Larry Williams

Dimensions of Studios: 25' x 20'

Dimensions of Control Rooms: 15' x 12'

Tape Recorders: TEAC/Tascam 90 16 16 track, TEAC 35-2 2 track, TEAC A 7300 2 track, TEAC A 550 BX 2 track, Dokordor 1122 2 track

Mixing Consoles: TEAC/Tascam 15 16 in x 16 out

Monitor Amplifiers: CS-800 Kenwood

Monitor Speakers: RSL 3600, RSL 3000, Auratones

Echo, Reverb, and Delay Systems: MICMIX 305 Reverb, MXR Digital Delay, MXR Flanger Doubler, MXR Pitch Transposer, Sound Workshop 262 Reverb

Other Outboard Equipment: 16 channels dbx, BiAmp EQ's, dbx compressor/limiters, 8 channels, Symetrix Noise Gates

Microphones: Neumann, AKG, PZM, Electro Voice, Shure

Instruments Available: ARP Omni-2 synthesizer, Yamaha C 15 synthesizer, Hohner D-6 Clavinet, Hammond C-3 organ, Fender Rhodes, Acoustic piano, Acoustic amps, Rogers drums

Rates: \$35/hr. Includes use of all instruments and an engineer

•••P.D. RECORDERS

12055 Burbank Blvd., North Hollywood, CA 91607  
 (213) 766-9164 or 760-9393

Owner: Helen J. Levine  
 Studio Manager: Robert Grogan  
 Engineers: Robert Grogan

Dimensions of Studios: 20' x 35'

Dimensions of Control Rooms: 15' x 20'

Tape Recorders: Ampex MM1000 16/8 track, Ampex 350-2 2 track, Ampex 350-4 4 track, Ampex 300 mono

Mixing Consoles: Custom Ompam, 16 in x 8 out

Monitor Amplifiers: McIntosh

Monitor Speakers: Altec 604E

Echo, Reverb, and Delay Systems: Marshall Time Modulator, Sound Workshop and Telefunken reverbs

Other Outboard Equipment: Soundcraftsmen 20-17 graphic EQ, (2) dbx 160 comp/lim, Eventide Instant Flanger

Microphones: Neumann U 87, Sony C-37A, ECM 21P, Sennheiser MD421-U, 415 (shotgun), E-V 667, 664, 665, 635A, RE 15, 636, Shure SM-57, PML 1036

Instruments Available: Bradbury Baby grand piano, Roland synthesizer, Roland string synthesizer

Rates: Please call for rates

•••PRIME TRACK RECORDING & PRODUCTION STUDIO

7437 Laurel Canyon Blvd., North Hollywood, CA 91605  
 (213) 982-1151

Owner: Daniel Chance

•••SILVERLAKE SOUND STUDIOS

2413 Hyperion Ave., Los Angeles, CA 90027  
 (213) 663-7664 or 663-8907

Owner: Steve Millang

Studio Manager: Rosa Millang

Engineers: Steve Millang, Brad Pinkstaff, Dan Haverty



Dimensions of Studios: 24' x 28'

Dimensions of Control Rooms: 12' x 15'

Tape Recorders: Ampex 1100 16 track, MCI JH110 2 track, Sony 880 2 track

Mixing Consoles: Sound Workshop 1600 w/automation 20 in x 16 out

Monitor Amplifiers: BGW 750 SAE 2400

Monitor Speakers: UREI 811 JBL 4311

Echo, Reverb, and Delay Systems: AKG HX 10, Harmonizer H910

Other Outboard Equipment: (2) dbx 160 limiters, (2) UREI LA 3A limiters, UREI 1126 limiter, GT4 Noise Gates, SAE Graphic EQ, VSO for all tape machines, Orban De-Essers

Microphones: AKG Neumann, Sennheiser

Instruments Available: Fender Rhodes, acoustic piano, String synthesizer RMI Fender guitar amps

Rates: As low as \$40/hr  
 Direction: We've done work for Disneyland, Motown, Universal, Warner Brothers, CBS. As you can see by our credits, we strive to maintain the highest quality of sound attainable—and have succeeded. We can do the same for you as well. If you need any further information please feel free to call/us at: (213) 663-7664 or (213) 663-8907

•••SKYLIGHT EXCHANGE

P.O. Box 3173, Granada Hills, CA 91344  
 (213) 363-8151

Owner: Steven Richardson

Engineers: Steven Richardson, independents welcome

Dimensions of Studios: Performance Area 32' x 20' Isolation Booth 12' x 11'

Dimensions of Control Rooms: 10' x 7'

Tape Recorders: Stephens 811C 16 track, Technics RS 1520 2 track, Pioneer CT-900 cassette deck

Mixing Consoles: Speck 800-C (with eight sub-busses and 16 channel monitor section) 16 in x 16 out

Monitor Amplifiers: Quarte DG-250's with factory modifications, Crown D-40, BGW 100-01

Monitor Speakers: Ed Long MDM-4 near field monitors, JBL 4311's, Auratones

Echo, Reverb, and Delay Systems: DeltaLab DL-2 DDL, Orban 111B reverb, Lexicon 224 on request

Other Outboard Equipment: Scamp Rack with S-03 EQ cards, UREI LA-4 compressors, UREI 530 graphic EQ, MXR EQ, dbx noise reduction

Microphones: Neumann U-87's, AKG 414EB's, D-22E, D-120ES, D-109, D-160, Electro Voice RE-20's, RE-16's, RE-15, Beyer M-260, Sennheiser 421, 405, Shure SM-81's, SM-57's

Instruments Available: Kimball 67" concert grand piano, Sohmer 5'8" grand piano, Moog Satellite synthesizer, Ludwig Hollywood drum set and Fender Princeton guitar amp (1967)

Rates: \$45/hr for single hours, \$35/hr for 10 hours or more \$25/hr after mid-night. Substantial discount for large block time bookings. Special audio equipment is available on request

Extras: Full kitchen, fresh coffee, plenty of parking, quiet neighborhood. Accommodations can be arranged for out of town guests. Freeway close to Hollywood, Santa Monica, Los Angeles Airport, and the entire San Fernando Valley. Production and record packaging services are available on request.

Direction: Skylight Exchange—dedicated to the magic in music. We are dedicated to providing the ambience necessary to produce that very special, magical performance—and to providing the skilled personnel and equipment necessary to capture that inspired performance on tape and disk. It takes enthusiasm, a supportive, creative environment, and a commitment to the best possible performance. It takes an easy blend of art, technology and people. If you believe in the Magic—count on us. We offer quality at a price you can afford.

•••SOUND CHAMBER RECORDERS

27 So. El Molino Ave., Pasadena, CA 91101  
 (213) 449-8133

Owner: Richard Mellvery, Randy Farrar

Studio Manager: Richard Mellvery

Engineers: Randy Farrar, Richard Mellvery, Peter Beraren, Tony Mellvery

Dimensions of Studios: 18' x 40' x 18' ceiling w/ 12' x 12' drum booth

Dimensions of Control Rooms: 18' x 12'

Tape Recorders: 3M M79w search to cue 16 track, Technics 1500 2 track, TEAC 3340 4 track, TEAC 2300 2 track, TEAC

A 300 cassette

Mixing Consoles: Tangent 3216 16 in x 16 out

Monitor Amplifiers: BGW, Marantz, Biamp, Cerwin Vega

Monitor Speakers: Super Red 604E, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Orban/Parasound stereo reverb, tape delay, Lexicon Prime Time

Other Outboard Equipment: UREI 1176 limiter, Biamp Quad limiter

Microphones: Neumann U87; AKG C-414, C-452, D1000E, D190, Shure SM 57, 54E, 54, Electro-Voice

Instruments Available: Ernst Kappus 62" grand piano, Hammond B3, Rogers drums w/cymbals

Rates: Incredibly low call for rates

•••SOUND-OFF STUDIO

P.O. Box 127, 200 N. Long Beach Blvd., Compton, CA 90221  
 (213) 639-9565

Owner: Jack E. Lauderdale

Studio Manager: Jack E. Lauderdale

Engineers: Jack E. Lauderdale

Dimensions of Studios: Approx 27' x 15'

Dimensions of Control Rooms: Approx 12' x 14'

Tape Recorders: Ampex MM1000 16 track, Ampex 440B 2 (1/2) track, Revox 2 (1/2) track, TEAC 3300S 2 (1/4) track, TEAC 400A cassette

Mixing Consoles: Spectra Sonics 20 in x 16 out

Monitor Amplifiers: BGW 250, Crown D 50

Monitor Speakers: Altec 604E, with crossovers, Altec's 9849 with crossovers, Akai 5" woofer and full range tweeter

Echo, Reverb, and Delay Systems: AKG BX10; Lexicon Digital Delay

Other Outboard Equipment: Roger Mayer Noise Gates, dbx 160 compressor/limiters, BiAmp graphic EQ's

Microphones: AKG 414, 451, D1000, 170, Sennheiser 421's, Shure Audio Technica, Electro Voice

Instruments Available: Rhodes 73, String Ensemble

Rates: \$35 00

•••SOUND TECHNIQUE RECORDING STUDIO (STRS)

11240 Highway 41, Madera, CA 93637 (5 miles N. of Fresno)

(209) 431-5272

Owner: Ken & Marilyn Carlton

Studio Manager: Ken & Marilyn Carlton

Engineers: Ken Carlton

Dimensions of Studios: 20' x 22' drum alcove 8' x 8' iso room 9' x 10' and vocal booth 5' x 10'

Dimensions of Control Rooms: 14' x 17'

Tape Recorders: Otari MTR-90 16 wired for 24 track, Otari MTR 10-2 2 track, Otari MX5050B's 2 track; numerous cassette decks and 1/4 track reel to reels (Pioneer, Sansui, Sony Vector Research, Kenwood, etc.)

Mixing Consoles: Sound Workshop Series 30 (w/custom 1600 patchbay) 22 x 8 in x 28 out

Monitor Amplifiers: AB 1200, Hailer DH200, Sansui, Yamaha

Monitor Speakers: E-V Sentry III's, Yamaha NS-1000's, Auratones, JBL

Echo, Reverb, and Delay Systems: Echoplex II, Ursula Major SST 282, Marshall Time Modulator 5402, DeltaLab DL-3

Other Outboard Equipment: (2) UREI 1176LN's (2) LA-4's, (4) Allison Research Gain Brains, Kepex, ADR Express stereo limiter/comp-expander, dbx 165 comp/lim, Tapco Graphic EQ, Koss headsets

Microphones: Neumann U-89 U-87 KM-86, AKG 414EB 451 EB's & 501, Sennheiser 421's, E-V RE 16 & RE-20's, Shure SM-56 plus misc

Instruments Available: Yamaha 74" grand piano, Elka, Moog Hohner, Yamaha Fender & Gibson guitars assort'd Peterson Strobe Tuner model 400

Rates: \$55/hr (1st 9 hrs), \$50/hr (2nd 10 hrs) \$45/hr more than 20 hrs 2 track rates \$35/hr

Extras: Country setting on route to Yosemite National Park. Sun deck, home-like setting, instruments at no charge

Direction: We offer all new State-of-the-Art gear combined with experienced musical know-how, fair rates and a friendly and creative atmosphere. We welcome projects of all types and demos. Our rooms are comfortable and beautifully designed for artistic mood as well as acoustic accuracy. We believe that STRS will continue to play a vital role in the San Joaquin Valley's growing music scene.

•••SPECTRUM STUDIO (by appointment only) also REMOTE RECORDING

664 Camino Campana, Santa Barbara, CA 93111  
 (805) 967-9494, 967-1526, 966-6461

Owner: Don Ollis, Brad Royer

Studio Manager: Don Ollis, Brad Royer

Engineers: Don Ollis, Brad Royer

Dimensions of Studios: 21' x 21' x 11' & 12' x 10' x 8'

Dimensions of Control Rooms: 14' x 12' x 8'

Tape Recorders: Ampex MM1000 16 and 8 track, TEAC 3340 4 track, Revox A-77 2 track, Ampex 440B 2 track

Mixing Consoles: Custom 18 in x 16 out

Monitor Amplifiers: Southwest Technical Universal Tiger Phase Linear 700A

Monitor Speakers: JBL 4311 Auratones

Exho, Reverb, and Delay Systems: Echoplex reverb, Marshall Time Modulator delay, also 15 and 30 ips tape delay

Other Outboard Equipment: (3) RCA BA6 tube compressors, Spectra Sonics 610 comp/limiter, 2 dbx 161 comp limiters, UREI



Silverlake Sound Studio  
 Los Angeles, CA



539 1/2 octave room, EQ's, Marshall special effects and phasing, flanging, 2 Hitachi D850 cassette decks, Pultec EOP11A MEQ5, Lana PEO 1's, 2 Technics M260 cassette decks, 300 pt patch bay, 6 Ampex MX-10's & 35's

**Microphones:** Telefunken U47, Neumann M49, U67, U87s, KM56's, AKG C12A, C2B, C28A, 414's, 3) 451's, 452, Sennheiser 441, (3) 421's, Electro-Voice RE-20, CO-90, Sony C37A, (3) C500's, 777, 22P, 33P, ECM 50's, Altec M11-N21BR, 633A's, RCA 44A's, 44BX's, (5) 77DX's, 74B, BK5B, Shure SM56, (3) SM 57's, PE50SP

**Instruments Available:** Vintage 7' Steinway B grand piano, ARP String Ensemble, Fender Rhodes electric piano, Fender Jazz Bass, Ludwig drum set with 7 Rototoms

**Rates:** \$40/hr 16 track, \$30/hr 8 track, 1", \$.25/hr 2 and 4 track

**•••STUDIO B PRODUCTIONS**  
1365 N. Van Ness, Fresno, CA 93728  
(209) 268-4010  
Owner: Marv Allen  
Studio Manager: Marv Allen

**•••STUDIO 9 SOUND LABS**  
5504 Hollywood Blvd., Hollywood, CA 90028  
(213) 462-9714, (213) 353-7087-466-7129  
Owner: John Gillies  
Studio Manager: Bill Smith  
**Engineers:** John Gillies, Bill Smith, Eric Visser, Jeff McLane  
**Dimensions of Studios:** 21' x 12' plus 2 isolation booth, 4' x 4' 8' x 4'  
**Dimensions of Control Rooms:** 22' x 16'  
**Tape Recorders:** TM 56 16 track, Tascam 70 series with VSO 8 track, Tascam 4447S with VSO 4 track, TEAC 3300 2 track, 2 Sansui cassette decks, 3110's  
**Mixing Consoles:** ARI Filmways & Quantum Audio Concept 1 16 in x 8 out with 4 insert points  
**Monitor Amplifiers:** Senn AV 5500  
**Monitor Speakers:** Altec 604's, Auratones, Koss, Beyer head phones  
**Echo, Reverb, and Delay Systems:** Orban Parasound reverb, Furman reverb (both with limiters), MXR Digital Delay, Echoplex plus Tape Delay with VSO  
**Other Outboard Equipment:** dbx 160 compressor/limiters, 2) dbx 1/4 Fairchild Noise Gates, Audio Techniques turntable, Rhythm Machine, MXR flanging  
**Microphones:** Electro-Voice RE 20's, RE 16, RE 50, Sennheiser 421's, Shure 55, 57, 58's, Audio Technica, Sony condenser, AKG  
**Instruments Available:** Baby grand upright piano, Other instruments available by appointment  
**Rates:** 2 & 4 track—\$12/hr, 8 track—\$15/hr, 16 track—\$20/hr  
Hourly rates on cassette & reel copies. Rates include engineer, production assistance and studio musician placement

**•••STUDIO Z**  
also REMOTE RECORDING  
8245 Ronson Rd., Suite L, San Diego CA  
(714) 292-7841  
Owner: Z Productions Inc.  
Studio Manager: Ralph Tucker

**•••SUTTON SOUND STUDIO**  
8390 Curbaril, Atascadero, CA 93422  
(805) 466-1833  
Owner: Rick Simon

**•••TRIAD RECORDERS**  
601 East Belmont, Fresno, CA 93710  
(209) 237-7477  
Owner: E. Seabera  
Studio Manager: Nancy Seabera

**•••TWILIGHT RECORDING STUDIOS**  
also REMOTE RECORDING  
23342 South Pointe Dr., Laguna Hills CA 92653  
(714) 951-5052  
Owner: Elliot Peters, Walter Peters, Kermit Moore  
Studio Manager: Elliott Peters  
**Engineers:** Elliott Peters, Walter Peters  
**Dimensions of Studios:** 19' x 24' x 13'  
**Dimensions of Control Rooms:** 16' x 18' x 12'  
**Tape Recorders:** Tascam 85 16 track, TEAC 3340S 4 track, Orban MX505/8 2 track, Sony TC K44 cassette deck  
**Mixing Consoles:** Tascam Modified model 15 24 in x 16 out, Tascam model 18 in x 4 out  
**Monitor Amplifiers:** Philips, Sony  
**Monitor Speakers:** JBL 4411's, JBL 140's, Auratones  
**Echo, Reverb, and Delay Systems:** Avidic Pulse DDI, MICMIX, Master Room reverb, Live Echo Chamber, Custom German designed Plate reverb  
**Other Outboard Equipment:** URFI 117B limiter, MXR Phaser Flanger, dbx Noise Reduction, Aphex Aural Exciter, DI Boxes, MXR EQ, Allison Kexex and Gain Brain  
**Microphones:** Sony, Sennheiser, Electro-Voice, Shure, Audio-technica, AKG, Beyer, and TEAC  
**Instruments Available:** Yamaha C7 grand piano, Fender Jazz Bass, Gibson Les Paul guitar, Fender Twin reverb amp and A-100 146 bass amp  
**Rates:** Call Studio for rates  
Direction: TRS is dedicated to supplying the excellent sound



Twilight Recording Studio  
North Hollywood, CA

quality that producers and artists rightfully demand. The distinguishing difference between Twilight and others is the fact that we believe that during the process of achieving this goal budgets do not have to be overrun. Twilight is a veritable paradise for producers and artists who love to tinker in the studio, polishing up their latest song or trying out a new process. Twilight is a place that producers and artists call "home" and is capable of supplying 24 and 30 track recording. Any size job can be handled at very cost-effective rates.

**•••WATERMARK STUDIOS**  
10700 Ventura Blvd., N. Hollywood, CA 91604  
(213) 980-9490  
Owner: Watermark Inc.  
Studio Manager: Steve Huber



# PRI

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# 24 Track

## ALPHA STUDIOS, INC.

also REMOTE RECORDING  
N. Hollywood, CA 91601

(213) 760-2825

Owner: Gary Brandt, Dennis Shaw

Engineers: Gary Brandt

Dimensions of Studios: 12' x 15', 7' x 12' (iso booth)

Dimensions of Control Rooms: 20' x 22'

Tape Recorders: Ampex 1200 24 track, ATH 2 & 4 track

Mixing Consoles: Modified API Bushnell, 32 in x 16 out

Monitor Amplifiers: Crown

Monitor Speakers: TAD

Echo, Reverb, and Delay Systems: EMT 140 ST, AKG BX20, & EMT 251

Other Outboard Equipment: Everything

Microphones: (2) AKG C-24, (4) AKG C-12A, Neumann 87, 67, 47, Sennheiser, plus many others

Instruments Available: Grand piano, Fender Rhodes electric  
Rates: \$120/hr regular rate. Project rates vary, lowest rate for albums & extended projects \$85/hr including engineer

## A&M RECORDING STUDIOS

1416 N. La Brea Ave., Hollywood, CA 90028

(213) 469-2411

Owner: A&M Records

Studio Manager: Director of Operations: Don Hahn, Studio Manager: Thomas "Beno" May, Traffic Manager: Mimi Thomas

Engineers: Staff or bring your own

Dimensions of Studios: A: 44' x 36' x 25' and vocal booth; B: 22' x 31 1/2' x 15' and vocal booth; C: 26' x 19' x 9'; D: 29' x 32' x 24' and vocal booth, string booth, string room 15' x 12' x 9'

Future video room with tie in to A&M Soundstage  
Tape Recorders: MCI JH 24-24 24 track, MCI JH-114 24/16 track; Scully 280 16/8/4/2/1 track, Ampex ATR 2 track, Tandberg, Eumig Pioneer cassette decks

Mixing Consoles: A Trident TSM Custom, 40/24/32, D Trident with Meikuts Computer TSM Custom, 48/24/32, B&C API Custom, 32/16/24

Monitor Amplifiers: UREI, H&H, McIntosh

Monitor Speakers: Custom system & Altec 604E with Sub Woofer and Mastering Lab x over

Echo, Reverb, and Delay Systems: Live chambers, EMT 140's, Lexicon 224, Lexicon Prime Time, Eventide DDL, Klark Teknik, DDL, Cooper Time Cube

Other Outboard Equipment: EQ's: Orban Parametric, Pultec, Lang, Quad Eight, API, Aphex Filters, Langevin, UREI, UA, Haeco Limiters: UREI 1176, LA2A, Kexep, Aphex, Gain Brain, Fairchild Other Dolby, dbx, Harmonizers, phasers de'essers, BTX interlock and more

Microphones: Telefunken, Neumann, AKG, RCA, Sennheiser, Shure, Electro Voice, Sony, Norelco, Altec, Beyer Full complement of tube solid state, condenser, dynamic and ribbon microphones

Instruments Available: 4 Steinway 7' pianos, 2 Hammond B-3 organs, 2 Celeste, Tack piano

Rates: Call for rates

Extras: Tape copy facilities, musician's lounge, game room, free coffee and cocoa. Mastering available on the premises. Live performances with audience can be accommodated on the A&M Soundstage (80' x 110' x 27'5") and tied into any control room

Direction: The A&M Recording Studios were opened in 1968. It was Herb Alpert's desire to have a comfortable, convenient and state-of-the-art recording studio for himself and the label's artists to record in. We're still doing that today, but our facilities are

available to everyone wanting to make music. Our current updating has employed the services of George Augspurger for room design and Allen Sides for our custom monitors. The results are worth listening to.

## AMERAYCAN STUDIOS

5719 Lankershim, N. Hollywood, CA 91601

(213) 760-8733

Owner: Ray Parker

Studio Manager: Steve Hallquist

## ARTISAN SOUND RECORDERS, INC.

1600 N. Wilcox Ave., Hollywood, CA 90028

(213) 461-2751

Owner: Kent Duncan

Studio Manager: Greg Fulginiti

## AUDIO AFFECTS

PO Box 6327, Beverly Hills, CA 90212

(213) 763-7388

Owner: Craig Hundley

Studio Manager: Derra Shelley

Engineers: Michael Stearns, Larry Gallat, Craig Hendley, various

Dimensions of Studios: 22' x 20'

Dimensions of Control Rooms: 18' x 21'

Tape Recorders: Otari MTR90 24 track, Otari MTR104 2 & 4 track; Ampex ATR104 2 & 4 track, Technics 10A02 2 track; Otari 5050 2 track; Sony 1610 Digital 2 track

Mixing Consoles: AMEK 2500, 38 in x 24 out

Monitor Amplifiers: Threshold Class A 4000's

Monitor Speakers: UREI Time Aligns, Tannoy Little Reds, Auratones

Echo, Reverb, and Delay Systems: EMT 251, EMT 250, Lexicon 224, (Version 4.4), Lexicon Prime Time, AMS stereo, Eventide H949, Marshall Time Modulator

Other Outboard Equipment: Publison Stereo Harmonizer, MXR Auto Flangers, Orban de'essers, EMS vocoder, Dolby 32 channels, Kexep II, dbx 24 tracks, Pultec equalizers, Telefunken 24 channels, EXR Exciter

Microphones: Neumann M-49, U 47, U-67, U-87, U-64, KM-56, AKG C 12, C 12A, PEARL DC 63 and stereo SM 2, Telefunken 251, Schoeps tubes, PZMs

Instruments Available: Schimmel concert grand piano, OBXA, Yamaha CS-80, Prophet, Sonar drums-12 piece, Rhodes 88, Blaster

Rates: Please call for rates

## BEST AUDIO

REMOTE ONLY

5422 Fair Ave., N. Hollywood, CA 91601

(213) 763-2378

Owner: BEST AUDIO

Studio Manager: Bob Huntley

Engineers: Norm Schwartz, David Brand, Bob Estrin, Bob Tourkow, Larry Estrin

Tape Recorders: Ampex 1200 24 track, Ampex ATR104 4 track, Ampex ATR102 2 track

Mixing Consoles: Sphere Custom Eclipse "C", 136/46

Monitor Amplifiers: Yamaha P2200/P2100

Monitor Speakers: UREI 811, JBL 4311, and Auratone



Best Audio  
North Hollywood, CA

Echo, Reverb, and Delay Systems: AKG BX 20E/AKG BX 10/BX 5, Lexicon & Eventide digital delays, Roland chorus  
Other Outboard Equipment: UREI 1178, LA4 limiters, dbx 160 limiters, Scamp system, cassette recorder, turntable, Orban Parametric EQ, 1/2 octave graphics, Harmonizer, Neve Auto mixer, Sony T V monitors, RTS multi-channel intercom system, color T V camera, wide range AC power input system, time code equipment, sync-lock

Microphones: Neumann, Beyer, Shure, AKG, RCA, Sennheiser, PZM, E-V, Schoeps, Sony

Rates: On request, competitive

Extras: Fully air-conditioned. The truck comes equipped with one complete 32 microphone circuit input cable system which can provide two transformer isolated splits from each input (in addition to the direct output). This custom cable system also distributes two video and 4 RTS communication circuits to each input (stage) box, or output tail location (additional 32 circuits available)

Direction: Credits include: Dana Ross Special, Academy Awards, Bobby Vinton Special, Golden Globe Awards, 1981 Boston Pops Series, Beach Boys Special, "Yes, Giorgio" Luciano Pavarotti's new movie for MGM. The mobile unit is equipped for satellite and network interface

## BIG TIME RECORDING STUDIOS

326 1/2 N. La Cienega, Los Angeles, CA 90048

(213) 659-0688

Owner: Bestall & Reynolds, Inc

Studio Manager: Rick Wilson

## BIJOU RECORDING STUDIOS

1520 N. Cahuenga Blvd., Hollywood, CA 90028

(213) 462-0916

Owner: Alan Dickson

Studio Manager: Dolly Beam

Engineers: David Zammit, Zoe Raymond, Joe Borja, Barbara Tanner

Dimensions of Studios: 21' x 17'

Dimensions of Control Room: 625 sq ft, 14 ft ceiling

Tape Recorders: MCI JH-114 16/24 track, Ampex AG440 4 track; Ampex ATR 102 2 track

Mixing Consoles: MKS 2401, 36 in x 36 out

Monitor Amplifiers: SAE/ESS  
Monitor Speakers: UREI 813 TA, JBL 4311, Tannoy Gold, JBL 4350, Auratone

Echo, Reverb, and Delay Systems: Lexicon 224, AKG BX-20E, live chamber

Other Outboard Equipment: Lexicon Prime Time, Eventide Harmonizer, Eventide Flanger, 12 B&B CX1 comp/expanders, UREI 1176's, Fairchild 670 tube limiters, B&B Audio parametrics, B&B Audio grasper

Microphones: Neumann U 67, U 87, SM-2, AKG C-414, C 451, D 224, D 202, D-1200, D-1000, D 190, D 12, Sennheiser 441, 421, Shure SM-57, 58, Sony ECM 22, ECM 21; E V RE 11, RE 15, RE 20

Instruments Available: Antique Steinway grand

Rates: Rates upon request

Extras: Full wet bar, lounge, TV, fireplace, darts, football, games table, ladies' bathroom with red bathtub and bidet, men's room with rock shower, full production services

Direction: To create an environment in which artists may make best use of their talents

## BRITANNIA STUDIOS INC.

3249 Cahuenga Blvd., W. Hollywood, CA 90068

(213) 851-1244

Owner: Gordon Mills, Tom Jones

Studio Manager: Greg Venable

Engineers: Greg Venable, Russ Bracher

Dimensions of Studios: 32' x 45', separate string room

Dimensions of Control Rooms: 18' x 18'

Tape Recorders: MCI JH-110-A 2 track, MCI JH-110 4 track, MCI JH-114-24 24 track

Mixing Consoles: MCI JH 536, 36 in x 36 out





**Britannia Studios, Inc.**  
West Hollywood, CA

**Monitor Amplifiers:** BGW  
**Monitor Speakers:** JBL custom, B; Amp 2-way, JBL 4311, Auratone  
**Echo, Reverb, and Delay Systems:** Two MICMIX III, two live stereo acoustic chambers with pan send capabilities  
**Other Outboard Equipment:** Harmonizer with DDL, six UREI limiters, Orban parametric EQ, Orban D'Esser, phasers, etc., 28 channels Dolby, 2 channels dbx  
**Microphones:** Neumann U-87, KM-84, AKG 452, E-V RE-20 RE-15 667 666, Shure SM-57, Sennheiser  
**Instruments Available:** Steinway B grand piano Fender Rhodes, clavinet  
**Rates:** \$175/hr includes two engineers, 24 hours per day, 7 days a week Also includes all equipment and Dolbys \$150/hr less first engineer  
**Extras:** Large lounge with full kitchen and TV Warm old English Tudor atmosphere  
**Direction:** Eagles "The Long Run," Crusaders "Rhapsody & Blues," Merle Haggard "The Way I Am," Melissa Manchester, Dionne Warwick



**California Recording**  
Hollywood, CA

••••CALIFORNIA RECORDING  
5203 Sunset Blvd., Hollywood, CA 90027  
(213) 666-1244  
**Owner:** American Music Inc  
**Studio Manager:** John Brady  
**Engineers:** John Brady, Todd Van Etten  
**Dimensions of Studio:** Studio A 25' x 40', Studio B Dubbing and Production  
**Dimensions of Control Rooms:** 20' x 18'  
**Tape Recorders:** MCI JH-24 24 track, Ampex AG-440 2 track, Ampex 1/2" 4 track, Sony 2600 3/4" VTR, cassette machines by Technics, TEAC, Pioneer, and AKAI  
**Mixing Consoles:** Neotek Series III (totally transformerless), 28 in x 24 out  
**Monitor Amplifiers:** Yamaha, Crown, BGW, and SAE  
**Monitor Speakers:** Altec 604E's with Mastering Lab Crossovers in De Medio cabinets, Auratones  
**Echo, Reverb, and Delay Systems:** EMT 140, Lexicon Prime Time, Harmonizer  
**Other Outboard Equipment:** LA 2A, 1176, dbx 161 limiter, Kexex, Pultec EQ, Digital Metronome, Roland flanger  
**Microphones:** Telefunken M-251, Neumann U-48 tube, U-87, KM-84, RCA 77-DX, 44, AKG 414-EB, 451, Sony C37-A tube, C37-FET, E-V RE-20, RE-15, 665, Sennheiser 421, Beyer M-160, Shure 545, 57, etc  
**Instruments Available:** Steinway B grand piano, Rhodes, guitar amps, Leslie speaker  
**Rates:** Please call for rates



••••CAN-AM RECORDERS INC.  
18730 Oxnard St., Tarzana, CA 91356  
(213) 342-2626  
**Owner:** Can-Am Corp  
**Studio Manager:** Larry A. Cummins

••••CANYON RECORDERS  
11941 Wilshire Blvd., W. Los Angeles, CA 90025  
(213) 479-4466  
**Owner:** Ed Lever  
**Studio Manager:** Elizabeth Tilles  
**Engineers:** Richard Newman Field Service Engineer, Tom Kinyon, Research & Development Engineer  
**Dimensions of Control Rooms:** 16' x 25' (video editing bay, audio sweetening control room)  
**Tape Recorders:** Audio Ampex (4) MM-1200 24/16 track, Studer (2) A-800 24 16 track, Ampex (2) ATR 100 4 2 track Video Ampex VPR 2B (1" C-Format) Sony (5) BVU 800 (3/4" U-Matic)  
**Mixing Consoles:** Video Switcher and Editor Grass Valley Group 1600-3K w/E-MEM, Epic computer video editor  
**Monitor Speakers:** Audio UREI Time Align, Video (4) Conrac 19" color, Sony 30" color (6) Conrac 9" B&W  
**Echo, Reverb, and Delay Systems:** Video Accessories (4) Harris Model 630 frame synchro's, (4) Harris compressor/positioner  
**Other Outboard Equipment:** Tektronix waveform monitor & vectorscope  
**Microphones:** Neumann M249B KM-88 KM-56  
**Rates:** Available upon request  
**Extras:** MQS 100 & Q-Lock 210 synchronizers for dual machine & video lock-up  
**Direction:** Our facility is specifically designed for editing rock & roll and musical video specials with emphasis on visual effects. The room also incorporates a dual multitrack stereo playback system for unparalleled audio capability. We also provide multitrack, synchronizer & Dolby systems for field rentals

••••CAPITOL RECORDS STUDIO  
1750 N. Vine St., Hollywood, CA 90028  
(213) 462-6252—ask for studio.  
**Studio Manager:** Charles Cornelli  
**Engineers:** David Cole, Hugh Davies, Hilde Hendel, Don Henderson, Cecil Jones, Maurice Long, Bob Norberg, Jay Ranellucci, Bill Smith Disk Mastering: Ken Perry, Wally Traugott, Gene Thompson, Jay Maynard, Bill Tennis, John LeMay Electronic Engineers: John Sands (Chief Engineer), Dan Kopman, Alberto Coronel, Bruce Bayer, Pat Ruber  
**Dimensions of Studio:** A 60' x 45' x 25', B 33' x 31' x 25' w/iso booth, C: under construction  
**Dimensions of Control Rooms:** A 15' x 20', B 33' x 31', C under construction  
**Tape Recorders:** (3) 3M 79 24 track, 3M M56 16 track, Studer A800 24 track, (5) Ampex ATR 100 2 tracks, Ampex ATR 100 (stereo) 1/2" track; Studer A80 mastering 1/2", JVC digital  
**Mixing Consoles:** A Quad Eight, 32 in x 24 out, B: Neve 8068 w/Neacm, 32 in x 24 out, C: Neve (mixdown) 8108 w/Neacm, 48 in x 48 out  
**Monitor Amplifiers:** McIntosh MT75, Marantz, Phase Linear  
**Monitor Speakers:** JBL, TAD components & Capitol Design  
**Echo, Reverb, and Delay Systems:** (8) live chambers, (2) EMT 140 ST, Eventide DDL's  
**Other Outboard Equipment:** Prime Time, ITT parametrics, Trident parametrics, Dolby, UREI 1176, LA3A limiters, Kexex, Scamp noise gates & companders, Eventide Harmonizer  
**Microphones:** 200 plus microphones. All popular makes & models  
**Instruments Available:** Steinway grand pianos, Wuritzer electronic, Celeste, vibes, Hammond B-3 organ, Fender Rhodes 73 & 88  
**Rates:** A \$135/hr B \$155/hr (mixdown) C \$145/hr. EQ run-down disk room \$110/hr  
**Extras:** Library of sound effects, private artists lounge, 1/2" 2 track recording & mastering 3 mastering rooms, mixdown suite, 48 track under construction, digital 2 track recording & mastering, Zuma cutting system  
**Direction:** Complete in-house facility from tracking to mastering with 3 Neve consoles & 2 Neumann SAL 74 mastering systems both with Studer 2 track playback. We have been chosen by Great American Gramophone Co. and others for the major Direct-to-Disk session on the West Coast Superior studio acoustics and the wide variety of equipment available to draw clients from all major record labels as well as Capitol. Let us help make your next hit record

••••CHATEAU RECORDERS INC.  
5500 Cahuenga Blvd., N. Hollywood, CA 91601  
(213) 769-3700  
**Owner:** Stephen Jones  
**Studio Manager:** Dallas Smith

••••CHEROKEE RECORDING STUDIOS, INC.  
751 N. Fairfax, Hollywood, CA 90046  
(213) 653-3412  
**Owner:** Cherokee Recording Studios, Inc  
**Studio Manager:** Con Merten



**Circle Sound**  
San Diego, CA

••••CIRCLE SOUND STUDIOS  
3465 El Cajon Blvd., San Diego, CA 92104  
(714) 280-7310  
**Owner:** R&F Music Corp  
**Studio Manager:** Richard Bowen, Robert Bowen.  
**Engineers:** Howard Ostrow, Richard Bowen, Roban Graham, Assistant Engineers: Dave Segal, Neil Small  
**Dimensions of Studios:** Studio A 27' x 30', iso booth 8' x 8', Studio B 18' x 20'  
**Dimensions of Control Rooms:** Control Room A 15' x 20', Control Room B 12' x 18', Ballroom: 50' x 75' (5000 sq ft)  
**Tape Recorders:** MCI Custom JH-24/16 24/16 track w/Autolocate II; MCI JH-110 8 track 1" format, Studer A-80RC 2 track, Otari MX-4050 8 track 1/2" format, Otari MX-5050 2 track  
**Mixing Consoles:** MCI 440 transformerless, custom, 28 in x 24 out, Quantum (updated) 168 w/16 track monitoring, 16 in x 16 out  
**Monitor Amplifiers:** Spectra Sonics 701  
**Monitor Speakers:** UREI Time Align 813's, JBL 4311, 4301, 4310, Auratones  
**Echo, Reverb, and Delay Systems:** Lexicon 224 digital reverb, AKG BX-10, Eventide Harmonizer, Lexicon Prime Time, live chamber plus, 5,000 sq ft hall  
**Other Outboard Equipment:** Orban 622B parametric, dbx comp/limiter, Royster Mayer noise gates, Roland 700 studio synthesizer, MCI-8 Micro Composer, vocoder, UREI Digital Metronome, dbx N/R  
**Microphones:** Neumann U-87's, 47's, 84's, Sennheiser 421's, 441's, AKG 414's, 451's, 505's, D-1000's, PLM D-63's, E-V, RE-20's, RE-15's, 665's, Sony, Americans, RCA, Beyer (ribbons), Shure 57's, 55's, 545's  
**Instruments Available:** Baldwin grand, Ludwig drums, percussion, amps, guitars, keyboards (Fender Rhodes, ARP, Oberheim, Roland)  
**Rates:** On Rquest  
**Extras:** Our Studio B houses a Roland 700 studio synthesizer, its controlled by a MCI-8 micro composer and is programmed by Mr Robin Graham (rated 4th in the world at orchestral synthesis) All our studios are interfaced to work independently or as one unit Our ballroom (5,000 sq. ft.) circa 1928 is ideal for video & rehearsals  
**Direction:** To provide the best possible environment and technical knowledge, at economical rates. Our 8,000 sq. ft. facility was created by artists for artists and their needs, whether it be audio, video or tour rehearsals! Some of our past clients include Jimmy Buffett and the Coral Reefer Band, the Ian Hunter Band, Jack Bruce and Billy Cobham

••••CITY RECORDERS  
1438 N. Gower St., Level B, Hollywood, CA 90028  
(213) 464-6558  
**Owner:** Larry Dunlap, Bruce Haney  
**Studio Manager:** Lonnee Eileen  
**Engineers:** Wizard, Jeff Vaughn, Bruce Haney, Eric Westfall, Ron Pezzopane  
**Dimensions of Studios:** A 50' x 23' x 20'; B 50' x 25' x 20'  
**Dimensions of Control Rooms:** A 20' x 14'; B 22' x 12'  
**Tape Recorders:** 3M M79 24 track, MCI JH 16-24 24 track, 3M M56 16 track, 3M 410 1/2 & 2 track, ATR 102 1/2 & 2 track, Scully 280 4 track, Peavey A700 & A77 2 track 1/2 track, 2 track 1/4 track  
**Mixing Consoles:** Trident TS80 40 x 24 in x 24 out, Tangent 3216 28 in x 16 out



**Monitor Amplifiers:** Phase Linear, BGW, SAE, McIntosh, Crown, H&H.  
**Monitor Speakers:** UREI Time Align 813's, JBL 4311's, Auratones, Custom 604E's  
**Echo, Reverb, and Delay Systems:** EMT 140, Program Tech EchoPlate 1 (UREI), Lexicon Prime Time, Cooper Time Cube  
**Other Outboard Equipment:** Cassette decks: AKAI, Nakamichi, Kenwood, Tandberg, MXR DDL, Deltalab AL-1.3 UREI 1176 LN, (2) Trident Stereo compressor/limiter, Ibanez AD230 Analog Flanger, (2) dbx 160 compressor/limiters, dbx 165 Over Easy compressor/limiter, (2) UREI 527A EQ's, Orban De-Esser, Lang PQ2 EQ's, Eventide Harmonizer #910, (2) Trident Parametric EQ  
**Microphones:** Neumann U-87's, KM84's, U47's; Sennheiser 421's, 441's, AKG 414's, 451's, 452's; EV RE-20's; Sony C37F, ECM 56F, RCA Ribbons; Shure 56's, 57's, 58's, Tube mics; Crown PZM's.  
**Instruments Available:** 2 Kawai 6'8" grand pianos  
**Rates:** Please call for rates

**••••CLOVER RECORDERS**  
 6232 Santa Monica Blvd., Hollywood, CA 90038  
 (213) 463-2371  
**Owner:** Chuck Plotkin  
**Studio Manager:** Dan Morehouse and Toby Scott, co-managers  
**Engineers:** Toby Scott and Dan Morehouse  
**Dimensions of Studios:** 26' x 23' x 10½', isolation booth 15' x 16' x 10½'; vocal booth 5' x 6' x 10½'  
**Dimensions of Control Rooms:** 15' x 15'  
**Tape Recorders:** Sony PCM 1610 digital 2 track recorder, MCI JH 114 24/16 track with Autolocator III, Studer B67 2 track, Ampex ATR 102 2 track, Revox A77 2 track  
**Mixing Consoles:** API/Jensen 2844, 32 in x 24 out with automation, soon with floppy disk  
**Monitor Amplifiers:** Phase Linear Dual 500, Crown DC-300, Crown DC-40  
**Monitor Speakers:** UREI Time Aligns, Altec 604E's with Mastering Lab crossovers, JBL 4311's, Auratones, Yamaha NS 10-M, Pioneer and Advent  
**Outboard Equipment:** Dolby's, DDL, Harmonizer, flangers, (2) Marshall Time Modulators, UREI and Teletronix comp/lim, EMT PDM 156 comp/lim/expander, Kepex, Allison Gain Brain, Publison, Omnipressor, SAE graphics (2) Orban parametrics  
**Microphones:** Full complement of dynamic and condenser mics including many older tube types; Neumann, AKG, Beyer, E.V., Sony, Sennheiser dummy head stereo, etc  
**Instruments Available:** Steinway B grand piano  
**Rates:** Please call for rates

**••••COMPACT SOUND SERVICES**  
 2813 W. Alameda Ave., Burbank, CA 91505  
 (213) 843-3232, or 234.  
**Owner:** Compact Video Systems, Inc  
**Studio Manager:** Ethan R. Bush.  
**Engineers:** Allan Patapoff, Jerry Clemons, Chris Haile  
**Dimensions of Studios:** Announce booth 12' x 15'  
**Dimensions of Control Rooms:** Studio A and B 26' x 23'; Studio C 30' x 33'  
**Tape Recorders:** Ampex's MM1200 24 track, MM1000 16 track, ATR 104 4 track, ATR 102 2 track in each studio.  
**Mixing Consoles:** Automated Processes custom, 24 in x 24 out  
**Monitor Amplifiers:** BGW 750  
**Monitor Speakers:** Altec 604-8G, UREI Time Align crossovers  
**Echo, Reverb, and Delay Systems:** MICMIX Super C, AKG BX-10, UREI 927 DDL  
**Other Outboard Equipment:** Harmonizer H910, Orban EQ, UREI 1176, Quad/Eight EQ, Quad/Eight compressors., UREI 565T  
**Microphones:** Neumann, Sennheiser, Shure, E-V  
**Rates:** \$205/hr studio A or B

**••••CRYSTAL SOUND RECORDING STUDIOS**  
 1014 N. Vine St., Hollywood, CA 90038  
 (213) 466-6452  
**Owner:** Andrew Berliner, President  
**Studio Manager:** Dick Cutter  
**Dimensions of Studios:** 40' x 50', fully adjustable acoustics on walls and ceiling  
**Dimensions of Control Rooms:** Studio A 27' x 30'; also 24 track mixdown Control Room B.  
**Tape Recorders:** Studer tape machines as follows: A-80 2 track; A-80 disk preview 2 track, A-80 24 track; A-80 16 track; Crystalab modified A-80 16/24 playback machine; Nakamichi cassette 1000, Pioneer CTF 1000  
**Mixing Consoles:** Studio A Crystal Custom Console, 30 in x 24 out, Studio B: Crystalab Model 2424, 40 in x 24 out; computer assisted digital board with 300 megabyte on-line disk storage  
**Monitor Amplifiers:** Yamaha  
**Monitor Speakers:** Custom Crystal design  
**Echo, Reverb, and Delay Systems:** (2) EMT 250 digital reverb-eration synthesizers, (2) live chambers  
**Other Outboard Equipment:** Dolby available on all tape machines, 2 Marshall Time Modulators, 18 modules of Scamp devices, also UREI, Teletronix, ADR, EMT limiters, EMT 140, AKG BX-10  
**Microphones:** Selection of over 80 mics including Neumann, Telefunken, Sony, Sennheiser, Group 128, RCA, Shure, Electro-Voice, AKG  
**Instruments Available:** Yamaha 9' concert grand.  
**Rates:** Please call for rates



**••••DALTON RECORDERS**  
 3015 Ocean Park Blvd., Santa Monica, CA 90405  
 (213) 450-2288  
**Owner:** Dirk Dalton  
**Studio Manager:** Melody Shepherd

**••••DAWNBREAKER RECORDING STUDIO**  
 216 Chatsworth Drive, San Fernando, CA 91340  
**Owner:** L. Shelton, J. Bogan  
**Studio Manager:** Johnnie Holmes

**••••DEVONSHIRE SOUND STUDIOS**  
 10729 Magnolia Blvd., North Hollywood, CA 91601  
 (213) 985-1945  
**Owner:** David K. Mancini  
**Studio Manager:** Dee



**Digital Sound Recording**  
 Los Angeles, CA

**••••DIGITAL SOUND RECORDING**  
 (Formerly THE HOPE STREET STUDIO)  
 also REMOTE RECORDING  
 607 N. Ave. 64, Los Angeles, CA 90042  
 (213) 258-6741, 258-0048  
**Owner:** Van Webster  
**Studio Manager:** Chnsty Robertson  
**Engineers:** Van Webster, Jim Bauerlein, Chnsty Robertson  
**Dimensions of Studios:** Studio A: 40' x 32' x 11', plus 7' x 12' x 11' vocal booth  
**Dimensions of Control Rooms:** 15' x 16' x 10'  
**Tape Recorders:** Sony PCM 1600 digital recorder 2 track; 3 M Mincom 79 24 track, Ampex AG 440 2 track, TEAC 3340S 4 track; TEAC A-3300 (2) 2 track  
**Mixing Consoles:** MCI 428B, 28 in x 24 out  
**Monitor Amplifiers:** SAE 2400L, SAE 2600 biamped w/SAE crossovers, McIntosh 275, Dyna, JBL  
**Monitor Speakers:** JBL, Auratone, RSL  
**Echo, Reverb, and Delay Systems:** Live chamber, Eventide Phaser and Harmonizer, Marshall Time Modulator, Sound Workshop time delay, Master-Room Stereo Super C, tape delay, Scamp  
**Other Outboard Equipment:** Scamp rack, Burwen DNF/1000 noise filter, limiters: Scamp, UREI, Teletronix LA2A, Inovonics, dbx, Expanders 3BX, Kepex, Scamp, Pultec filters, Orban stereo synthesizer and sibilance controller, VSO, parametric EQ, 3M Selectake II  
**Microphones:** Neumann U-47 FET, & U-47 tube, U-87, KM-84, AKG 451, 452, 224E, C-60 (tube type); Electro Voice RE-20, RE-15, 666; Sennheiser 421, 403, RCA 77DX, Shure 545-SD, SM-58, PE-54D; Sony F-121; direct boxes  
**Instruments Available:** Steinway Model B7 grand piano, Oberheim OB-W 8 voice programmable synthesizer w/cassette memory, Fender amps, Gulbransen upright piano  
**Rates:** Video production and interlock, complete photography services, kitchen, lounge, super sandwich shop and liquor store

next door.  
**Extras:** \$125/hr 24 track. Call for digital rates.  
**Direction:** Digital Sound Recording recently completed a major expansion of the music room. Digital Sound Recording is a full service digital audio company. We provide analog and digital recording in our facilities. In addition, we provide digital recording services at remote locations and at other recording studios. We also provide digital disk mastering service with our company or the the mastering room of your choice. Our business has grown rapidly in the last four years, and the response to the digital recorder has been fantastic. With all this growth we still remain committed to excellent recording in a classy, creative atmosphere where music and the musician come first. A session at Digital Sound Recording is the pleasure you've always thought recording should be.



**Eldorado Recording Studio**  
 Hollywood, CA

**••••ELDORADO RECORDING STUDIO**  
 1717 N. Vine, Hollywood, CA 90028  
 (213) 467-6151  
**Studio Manager:** Gary Gunton  
**Engineers:** Dave Jerden, Sarco, Richard Digby-Smith & various independents  
**Dimensions of Studios:** 26' x 30' Main Room, 11' x 20' Secondary Room plus 2 iso booths.  
**Dimensions of Control Rooms:** 18' x 20'  
**Tape Recorders:** Ampex MM1100 24/16 tracks, Ampex ATR 102 2 track; Technics M85 cassette, (2) TEAC A170S cassette, (2) TEAC 3340/3340S ¼ track  
**Mixing Consoles:** MCI JH 528 28 in x 32 out. (with JH 50 automation)  
**Monitor Amplifiers:** Crown, McIntosh, Phase Linear  
**Monitor Speakers:** Altec 604-E, Super Red System, Mastering Lab Crossover Network, with Gauss Sub-woofers, JBL 4313's & Auratones.  
**Echo, Reverb, and Delay Systems:** Lexicon 224 digital, AKG BX/20, Lexicon Prime Time, Eventide digital, Cooper Time Cube.  
**Other Outboard Equipment:** LA-2A's, LA-3A's, UA 177 & 176 Tube comp's, 1176's, Kepex & Gain Brain's, Pultec Lang Tube EQ, Orban Parametric's, Orban De-Esser, Harmonizer, Flanger, Phaser, Omnipressor, & much more—and if we haven't got what you want, we'll get it for you!!  
**Microphones:** Sony, AKG, Telefunken, & Neumann Tubes, plus a full selection of Neumann, Sennheiser, AKG, Sony, Electro-Voice, Altec & Shure  
**Instruments Available:** Steinway 7 B, Hammond with Leslie  
**Rates:** Upon request  
**Extras:** Twenty-seven years at Hollywood & Vine, capturing the energy of the city in a comfortable, creative recording environment. We are a full service recording facility  
**Direction:** Eldorado Recording is a veritable history of Rock 'n' Roll. Founded in 1954; Eldorado was truly one of incubators of Rock 'n' Roll in America. Starting with such innovators as Little Richard, Johnny OHS, The Penguins, and Sam Cooke, Eldorado has steadily progressed with the various changes in Rock 'n' Roll music. And now, twenty-seven years later, Eldorado is pleased to contribute to the creativity of Avant-garde artists Brian Eno, David Byrne and Talking Heads. Eldorado is aptly described as a state of the music recording studio.

**••••THE ENACTRON TRUCK/Enactron Studios, Inc.**  
 also REMOTE RECORDING  
 5102 Vineland Ave., N. Hollywood, CA 91601  
 (213) 761-0511  
**Owner:** Brian Ahern  
**Engineers:** Stuart Taylor, Donvan Cowart, Lon Neuman  
**Dimensions of Studio:** Studio in home base 40' x 30, overdub room in truck; 2nd studio 40' x 30' plus 2 isolation booths  
**Dimensions of Control Rooms:** Remote truck 40' x 8'; 2nd studio 20' x 23'  
**Tape Recorders:** Stephens 24 track, Scully 280-18 ½ track; Ampex ATR 102 2 track, Pioneer cassette decks; Ampex 700 2 track  
**Mixing Consoles:** Sphere 40 in x 24 out, fully automated, Neve, 28 in x 16 out, Yamaha PM-1000, 16 in x 24 out  
**Monitor Amplifiers:** BGW, SAE, Bryston Pro 2.



**Monitor Speakers:** Chartwell, UREI 815 Time Aligns, Klipsch (Belle and La Scala), Advent, Auratone.

**Echo, Reverb, and Delay Systems:** AKG BX-20 (2), AMS digital reverb, Harmonizer, Eventide DDL, Lexicon Prime Time, Lexicon 224

**Other Outboard Equipment:** Pultec midrange EQ, dbx compressors, Orban De-Esser, UREI graphic EQ, UREI filter set, UREI 1176 compressors, Kepex's, Teletromix LA2A's, Dolby A-360 and A-361, closed circuit TV system, 2 cameras, 4 monitors.

**Microphones:** We have a selection of more than 50 mics, including Neumann, PML, AKG, Reslo, E.V., Shure and Sennheiser.

**Instruments Available:** Amps piano

**Rates:** Remote: approximately \$2800/day (cost for each gig is figured individually). Home base: \$165/hr max. Block bookings available

••••EVERGREEN RECORDING STUDIOS, INC.

4403 West Magnolia Blvd., Burbank, CA 91050  
(213) 841-6800

Owner: Charlie Fox, Artie Butler.

Studio Manager: Studio Director: Sandra Smart; Rick Riccio, Chief Engineer

Engineers: Rick Riccio, Armin Steiner, Murray McFadden, Gary Luchs, Mike Hatcher, Greg Russell, Marc DePaul, Magic Moreno, Dave Traub. Traffic Coordinator: Donna Morby; Complete transfer facilities: Mag, Reel-to-reel, cassette.

Dimensions of Studios: Studio A: 46' x 26', Studio B: 35' x 35'

Dimensions of Control Rooms: Studio A: 20' x 26'; Studio B: 20' x 26'

Tape Recorders: Ampex 1200 24 track (2); Ampex (5) ATR 102 2 track, Ampex (5) ATR 104 4 track; Magnatech (4) full coast single strp. 1-3 opt.; 6 track record.

Mixing Consoles: Harrison 4832, 48 in x 32 out; Harrison 4032, 40 in x 32 out.

Monitor Amplifiers: Crown PSA-2 in each control room and for playback in studios

Monitor Speakers: UREI Time Align.

Echo, Reverb, and Delay Systems: 2 live chambers, 2 EMT stereo 140, 2 BX-20 stereo, 1 224 Lexicon

Other Outboard Equipment: Marshall Time Modulators, Eventides, w/Harmonizers, UREI, Inovonics, Lexicons, Dolbys, dbx, EECO time code SMPTE.

Microphones: Neumann, AKG, Shure, Sony, E.V., Sennheiser.

Instruments Available: 2 Yamaha recording grands.

Rates: Record rates and film rates, call for information.



Excalibur Studio  
Studio City, CA

••••EXCALIBUR STUDIOS

11324 1/2 Ventura Blvd., Studio City CA 91604  
(213) 761-0759

Owner: Stephen Singer, Heyward Collins.

Studio Manager: Stephen Singer

Engineers: Heyward Collins & various independents.

Dimensions of Studios: 30' x 25' isolation booth; 10' x 10', vocal booth: 8' x 8'

Dimensions of Control Rooms: 20' x 16'

Tape Recorders: MCI JH-16 (w/auto locator 3) 24 track; Technics 1500 2 track; MCI JH 110A 2 track; (2) TEAC C3 cassette decks; Sony TC 640 1/4 track

Mixing Consoles: MCI 528 26 in x 32 out

Mixing Amps: Crown PSA-2, SAE.

Monitor Speakers: UREI Time Align monitors, IBL 4311, Auratones.

Echo, Reverb, and Delay Systems: EMT Stereo Mastering-Room echo, Lexicon Prime Time, Eventide Harmonizer, MXR digital delay

Other Outboard Equipment: UREI limiters, vocal stressor, Gain Brains, Kepex's, Orban Parametric EQ, Audio Arts, dbx limiter, Sound Craft EQ, Omnicraft Noise Gates, Eventide Instant Phaser

Microphones: Neumann U-47, U-87, KM 84; AKG 414; Sony P-37, Sony ECM 22; Shure SM-57, 58; Sennheiser 421, 441; Electro-Voice RE-20, RE-16, RE-145; RCA 77DX, other assorted mics

Instruments Available: Yamaha grand, Fender Rhodes, Prophet

# SKIP SAYLOR RECORDING 24-Track

MCI 24-Track  
Customized 32-input Console  
JBL, Hemisphere,  
Auratone Monitors  
Eventide Harmonizer  
Eventide Digital Delay  
Lexicon Primetime  
Lexicon Digital Reverb 224  
Ecoplate  
UREI Limiters  
Studer 2-Track  
Scully 2-Track

AKG, Neumann, Sennheiser,  
Shure Microphones  
Parametric EQ  
Fender Rhodes  
Steinway Grand Piano  
TEAC 3340 1/4-Track  
Leslie Speaker  
AKG & Koss Headphones  
Fender & Music Man Amplifiers  
Technics Cassette Machine  
Musser Vibes  
Kepex

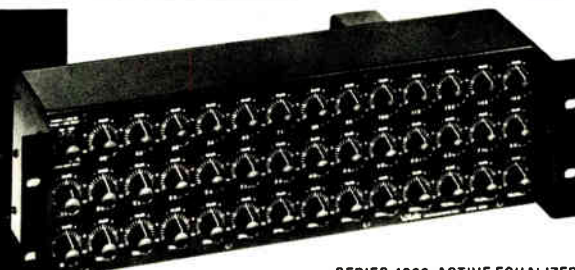
**QUALITY EQUIPMENT AND QUALITY  
SOUND AT A REASONABLE PRICE.  
DISCOUNTS FOR BLOCK BOOKING.**

IN HOLLYWOOD

## (213) 467-3515

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# White

instruments incorporated  
P.O. BOX 698 AUSTIN, TEXAS 78767  
512 / 892-0752

Rates: Call for rates

Extras: Patio, good people, close to restaurants, hotels etc.

Direction: We are involved as a production Co. in over seas projects. We also have done many commercials, film scores & many records this year. We believe the artist needs a safe space to create, maybe with that it acts as an example for the rest of the world



**Fanfare Studios**  
El Cajon, CA

••••FANFARE STUDIOS

(div. of Rondel Audio Ent. Inc.)

Studio: 120 E. Main St.; Office: 111 E. Main St., Suite I, El Cajon (suburb of San Diego), CA 92020 (714) 447-2555

Owner: Ronald L. Compton

Studio Manager: Carol A. Compton

Dimensions of Studios: 25' x 30'; Isolation room #1: 10' x 12'; Isolation room #2: 7' x 7'

Dimensions of Control Rooms: 17' x 20'

Tape Recorders: MCI JH 24 24 track; MCI JH 16 16 track; MCI JH 100 2 track; Ampex 440B 1 track; Ampex 440B 4 & 2 track; (2) Revox A77 2 & ¼ track, Naïamich 700 B cassette

Mixing Consoles: MCI 636 (full mixing automation, trans amp inputs) 36 in x 36 out.

Monitor Amplifiers: BGW & Crown.

Monitor Speakers: JBL, Auratones, Altec; Sennheiser; AKG headphones

Echo, Reverb, and Delay Systems: EMT Stereo Plate, Lexicon 224 with all programs and non-volatile memory, Eventide Harmonizer; Delta Lab digital delay

Other Outboard Equipment: (4) Orban Parametric EQ's, (4) UREI LA4A compressors, 1176 LN limiters, (2) Gain Brauns, (4) Kepex's, Orban Sibelance controller, UREI digital metronome, Pultec EQ, Orban Stereo synthesizer, EXR Aural Exciter, (2) dbx 124 compressors, Dolby Noise reduction

Microphones: Neumann U87, KM86, KM 84, U47; AKG 414, 202E, 119; Shure SM56; EV RE-15, RE-10, Sony 337 (4) Altec 19B, RCA 44BX.

Instruments Available: 7' Yamaha conservatory grand piano, Hammond B-3 organ with tube type Leslie speaker, Fender Rhodes electric piano, Ludwig drums w/concert toms, Syn-drums, ARP Omni and ARP Odyssey synthesizers, Congas, Orch. Bells, Chimes, percussion devices

Rates: 40 track (24 & 16 synced) \$95/hr. 24 track \$85/hr; 16 track \$75/hr.

••••FIDELITY RECORDING STUDIO, INC.

4412 Whitsett Avenue, Studio City, CA 91604 (213) 763-6323

Owner: Arte Ripp.

Studio Manager: Victor Levine

Direction: Two full rooms of State of the Art plus equipment with full complement of outboard gear and vintage mikes. Now open to the public.

••••FIFTY-FOUR EAST SOUND RECORDERS

54 East Colorado Blvd., Pasadena, CA 91108 (213) 356-9308

Owner: Fifty-Four East Incorporated

Studio Manager: Sam Russell

••••FIRST WIN RECORDING

1128S Laurie Dr., Studio City, CA 91604 (213) 980-6644

Owner: Geoff Levin—D. Canova

Studio Manager: Jane Boltinhouse

Engineers: Steve Sharp (head eng.), Chrs Currel, Colin Green.

Dimensions of Studios: 20' x 20', vocal booth 9' x 4'

Dimensions of Control Rooms: 12' x 9'

Tape Recorders: MCI w/Auto Locator II JH-116 24/16 track; Tascam 80-8 8 track, Otari 50-50 2 track; TEAC A3300 SX 2 track; TEAC A3340 S 4 track; Akai & Pioneer cassette decks.

Mixing Consoles: Quantum 168 28 in x 28 out; Trans-amp transformerless pre-amps 9 in x 9 out.



Monitor Amplifiers: BGW, Nikko, Fischer

Monitor Speakers: Tannoy Golds, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Master Room XL 305 reverb, MXR, DDL, MXR pitch transposer, Roland Analog Chorus & delay

Other Outboard Equipment: Aphex Aural Exciter, Nikko 10 band EQ, LA 3A limiters, Moog Parametric EQ, Omnicraft Noise Gates, UREI digital metronome, AudioArts limiter.

Microphones: Neumann U87, AKG 414's, 451; Sennheiser 441, 421, Sony 37P, 56P, ECM 22, 50, 33; Shure SM58's, EV 666, Superscope 9P.

Instruments Available: Steinway grand piano, full Pearl drum kit, Mini Moog, Crumar String Orchestrator, Roland drum machine, Prophet V.

Rates: 24 track—\$31/hr, 16 track—\$26/hr; 8 track—\$24/hr; Aphex—\$8/hr.

••••FOOTPRINT SOUND STUDIOS

13216 Bloomfield St., Sherman Oaks, CA 91423 (213) 872-1854

Owner: Jerry Fuller.

Studio Manager: Nick "Pap" Smengan

Engineers: Engineers on call: Marc Piscitelli, Linda Corbin, Richard Tilles, Staff 2nd Engineer: "Pap" Smengan, Technician: Neil Hopper

Dimensions of Studios: 27' ½' x 16' ½' with 20' high string room plus isolation booth, drum booth and projection room/loft.

Dimensions of Control Rooms: 10' x 12'

Tape Recorders: Ampex MM1200 24/16 track, 3 M M64 2 track, Ampex 350 2 track w/VSO; Sony 2 various ¼ track; Technics cassette (2)

Mixing Consoles: Custom (24 in/out) full 24 track with remote, VSO and separate mix-pan-echo monitor panel

Monitor Amplifiers: SAE, Crown, Citatone.

Monitor Speakers: MDM-4's Time Aligned, JBL 4311's, Auratones

Echo, Reverb, and Delay Systems: AKG BX 10, Orban dual reverb, Quad/Eight reverb, Eventide DDL, Harmonizer, Lexicon Prime Time

Other Outboard Equipment: UREI 1176, LA3A, dbx 160 comp/limiters, GT-4 noise gates, UREI 527-A and Spec Acoustics graphics EQ, Orban parametrics EQ, EXR Aural Exciter, UREI digital metronome.

Microphones: Neumann, AKG, Electro-Voice, Shure, Sony, Sennheiser, PZM

Instruments Available: Complete 7 piece drum set, Yamaha 6' grand piano, Fender bass/guitar amps, percussion.

Rates: 24 track: from \$45/hr to \$85/hr plus special rates. (all equipment plus 2nd engineer included)

Extras: Records/commercials, production assistance available. Musicians lounge, coffee, tea, refreshments, swimming pool, basketball, nearby restaurants, liquor store/market.

Direction: Quality, Affordable product in relaxed environment. Clientele: Glen Campbell, Tanya Tucker, Bobby Goldsboro, Toby Beau, Bobbie Gentry, Jerry Fuller, Johnny Mathis, Carl Weathers, Al Wilson, etc.

••••FRONT PAGE RECORDING

251 Avocado St., Costa Mesa, CA 92627 (714) 548-9127

Owner: Front Page Productions

Studio Manager: Biff Vincent

Engineers: Biff Vincent—Bruce Peters—Eiichi Naito and various independents

Dimensions of Studios: A: 25' x 30'

Dimensions of Control Rooms: A: 13' x 15'

Tape Recorders: Ampex MM1200 w/20 Point Search 24 track; Technics RS 1520 2 track; TEAC 3340 4 track, (4) BIC 2 speed cassette.

Mixing Consoles: Transformerless Harrison 3232B 32 in x 32 out

Monitor Amplifiers: Crest—Crown.

Monitor Speakers: Tri-Amp JBL, JBL A313B, Auratones, EPI 70

Echo, Reverb, and Delay Systems: Stocktronics Plate, AKG BX10, Eventide 949 Digital

Other Outboard Equipment: Kepex II, Gain Brain II, dbx 160, Orban Parametric EQ, EXR Exciter, Vocorder, Roger Mayer Gates.

Microphones: Neumann, AKG, Sennheiser, Altec, Sony, Shure, EV

Instruments Available: Kimball grand, Hammond B3, Fender Rhodes 73 and 88, Mini Moog, ARP Strings.

Rates: Call for rates—Blocks available

••••GOLD STAR RECORDING

6252 Santa Monica Blvd., Hollywood, CA 90038 (213) 469-1173

Owner: Dave Gold, Stan Ross



**Golden Age Recorders**  
Culver City, CA

••••GOLDEN AGE RECORDERS

9733 Culver Blvd., Culver City, CA 90230 (213) 559-6058, 839-9424

Owner: Golden Age Recorders, Inc

Studio Manager: Carl Lange

Engineers: Car. Lange, Tom Herzer, Dan Bates.

Dimensions of Studios: 14' x 35'

Dimensions of Control Rooms: 12' x 12'

Tape Recorders: Stephens 821 A w/VSO 24 track; Scully 280B 2 track; Otari MX 5050 2 track; Akai 640G ¼ track; Pioneer CT1000 cassette

Mixing Consoles: Solid State Logic 4000, 40 in x 32 out

Monitor Amplifiers: Crown DC-300, DC-150, DC-60, GAS Ampzilla 150 watts.

Monitor Speakers: Custom biamped JBL System, Little Reds, Little Davids, Auratones

Echo, Reverb, and Delay Systems: EMT 240 Gold Foil chamber, Eventide Harmonizer, MXR digital delay

Other Outboard Equipment: 28 channels dbx noise reduction, dbx 160 limiters, Audio Designs Compex/limiter, Scamp parametric EQ's, Scamp ADT flangers, Scamp expander gates, Scamp compressors.

Microphones: Neumann U-87's; AKG 414's, 451E's, D-226; Sennheiser 441U's, 421U's; EV CS-15's; Shure SM-57's.

Instruments Available: 6' Kawai grand piano

Rates: \$150/hr. Call for block time.

••••GOLDEN SOUND STUDIO'S INC.

7000 Santa Monica Blvd, Hollywood CA 90038 (213) 464-7747

Owner: Norman Ring

Studio Manager: Paul Ring.

••••GROUP IV RECORDING

1541 N. Wilcox Ave., Hollywood, CA 90028 (213) 466-6444

Owner: Angel L. Balestier, Dennis S. Sands

Studio Manager: Angel Balestier.

Engineers: Angel L. Balestier, Dennis S. Sands.

Dimensions of Studios: 1600 sq. ft. (accommodates up to 60 musicians)

Dimensions of Control Rooms: 450 sq. ft.

Tape Recorders: Studer A800 24 track; MCI JH16/24 16/24 track; MCI JH-100 (3) 2 track, (2) MCI JH-110 4 track; Studer A80/RC 2 track

Mixing Consoles: Trident Model A, 32 in x 24 out with automation.

Monitor Amplifiers: Yamaha P2201, JBL 6233 tri-amped system

Monitor Speakers: Sierra/TAD audio monitors tri-amped.

Echo, Reverb, and Delay Systems: Live chamber (stereo return), EMT 250, EMT 240 Gold Foil, Master-Room Super C, Eventide 1745 DDL, H910 Harmonizer, Marshall Time Modulator

Other Outboard Equipment: Adams/Smith synchronizer 605A, BTX 4500 SMPTE synchronizer, SMPTE transmitter, receiver, color sync generator, Dolby, dbx, EXR Exciter, Kepex, Gain Brain, UREI 1176 and LA3A limiters, Omnipressor, Orban De-Esser, BEL flanger, Cooper Tube Cube, video monitoring system.

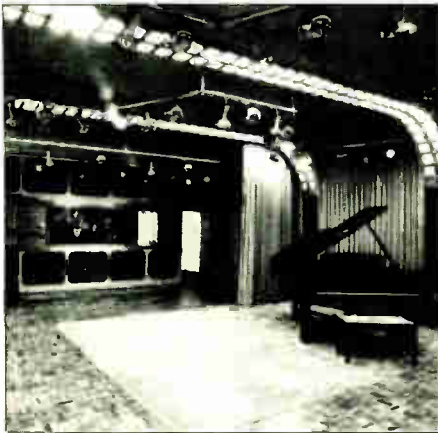
35mm high speed forward and reverse projection system

Microphones: Large selection list upon request.

Instruments Available: 9' Steinway concert grand, tack piano, Rhodes 73, ARP Omni, CS-80, Mini Moog, Prophet

Rates: Upon Request





**Wally Heider Recording**  
Hollywood, CA

•••••**WALLY HEIDER RECORDING**  
also **REMOTE RECORDING**  
& motion picture film scoring  
1604 No. Cahuenga Blvd., Hollywood, CA 90028  
(213) 466-5474

Owner: Janra Merlyn Feliciano  
Studio Manager: Janra Merlyn Feliciano  
Engineers: Wally Heider, Billy Youdelman, Biff Dawes, Michael Lutz, Michael Carnevale, Jimmy Hite, Grover Hershey, Bones Howe, Chief maintenance: Peter Butt  
Dimensions of Studios: A: 75' x 50' x 36' ceiling; B: 75' x 50' x 36' ceiling; C: 36' x 24' x 25' ceiling; D: 18' x 14'; Studio 1: 12' x 30' 3' 31' x 29' 4' 31' x 48'; 5: 16' x 18'; 7: 22' x 18' (Studio A & B have protection for film scoring)

Dimensions of Control Rooms: A: 29' x 20'; B: 29' x 20'; C: 19' x 19'; D: 16' x 17'; 1: 25' x 25'; 3: 19' x 19'; 4: 19' x 18'; 5: 16' x 16'; 7: 16' x 16'

Tape Recorders: ATR 124 24 track, ATR 108, 104, 102 8/4/2 track, MCI 114, 112, 110, 4/2/1 track; Ampex 1200 24 track, MCI 24 track, noise reduction w/Dolby, & dbx.

Mixing Consoles: Neve 24 IE tracks 8108w/Necam Computer, 5+ in x 32 out (4) MCI 556 (automation synchr-nization from Neve & MCI)

Monitor Amplifiers: McIntosh 2100, Twin 75, Yamaha P22CD PPhase Linear 700B

Monitor Speakers: JBL, UREI, Westlake, UREI 815, 813, 811A, Echo, Reverb, and Delay Systems: Lexicon Prime Time, Lexicon DDL, Eventide DDL, Harmonizer, Delta T, Lexicon 224 D/R, BX-10, BX-20

Other Outboard Equipment: Fat Box, Aphex, M250 Dolby M24 & 36, dbx K 9 cards, KZPX, 1176, LA2A, LA3A, dbx 160, dbx 162 Hi/Lo pass filter, Pultec EQ, Pultec Hi/Lo/med EQ Lang EQ, Orban parametric EQ, API EQ, Helios parametric EQ, AM10, PM 180, Neve Suitcase mixer, Marshall Time Module, Microphones: AKG C-12's, AKG C-24, C 414, C 422, 451, 452, Beyers M88, Electro-Voice RE15, E/V RE16, RE20, N-umarr: U67, U87, U89, KM48, KM86, M49, KM56, U47, FET U-47, 14, RCA 77DX, 44BX, Sennheiser MD421, MD441, MKH405, Shure SM53, SM54, SM56, SM57, SM61, SM81, SM7, SM11, SM69, Sony, ECM50, ECM51, C37A, C37P, C47FET, C500, P2M

Instruments Available: (4) Yamaha grand, (1) rock 'n' roll really bright & harsh, organs.

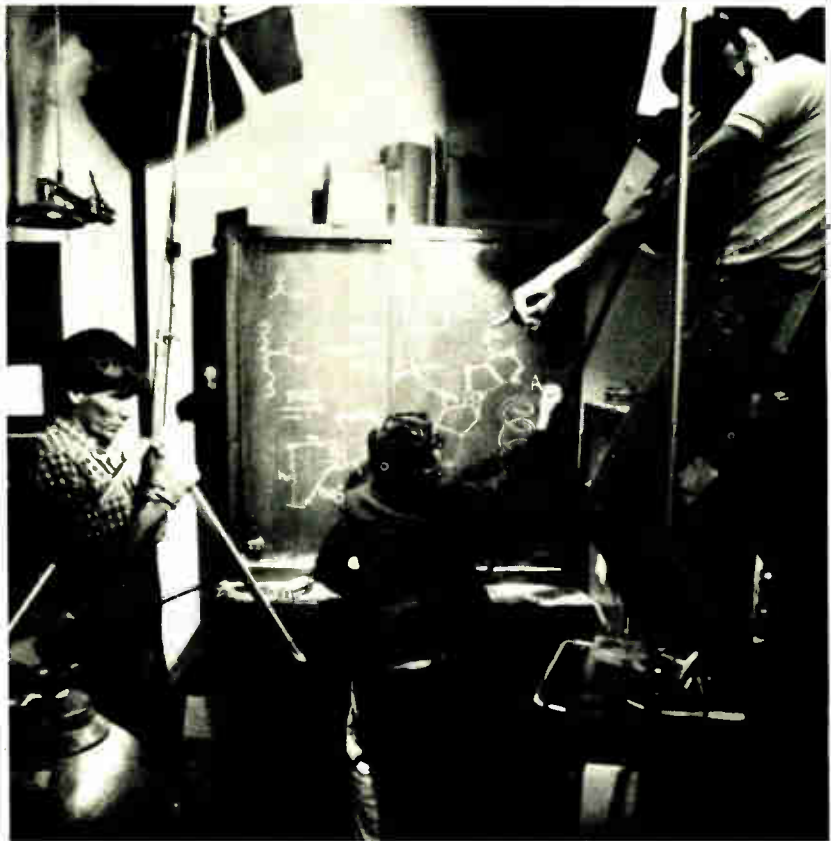
Rates: Call for rates

Extras: Conference room, kitchens w/microwaves, electronic games, pool tables, pinball machines, 24 hour maintenance

Direction: Wally Heider is one of the only studio complexes in the world that can supply any and all needs for all types of sound reproduction. Our aim is to provide unequalled service to our clients. We intend to maintain the long-lived legend of Wally Heider Studios by providing the most complete highest level of service available.

Within our 10 studio environment, we maintain the highest versatility as well as 24 hour maintenance personnel. The 10 studio complex can handle anything from simple commercial voice-overs to 130 person orchestra, to movie scoring. We will continue to provide trouble free, comfortable, creative environment equipped with the current state-of-the-art tools.

# SHOOTING MUSIC PROMOS



Steven Breashers and MVP's Director of Photography Dany B. Walker shooting a conceptual music promo for Courtney Communications.

Mobile Video Productions can evolve your musical ideas into ultimate video presentations.

MVP is exceedingly more than just an equipment rental company. It reflects a successful merger of first rate equipment and a top level crew. MVP offers a full efficient production staff that affords you their expertise from step one right through to that final presentation. Our fully equipped van features the dynamic CEI 310 color cameras and an ENG package, which includes the versatile Ikegami HL 79A.

At MVP our accomplished crew is progressive, creative and professional in every aspect of broadcast quality productions. Our accounts range from music promotions for CBS and Capitol Records having videotaped musical talent such as: Al Dimeola, Sammy Hagar and Elvin Bishop.

Mobile Video Productions is a service oriented company, with a creative package that helps motivate clients' ideas. And that's you.

Call today for more information and let us help you develop your video presentations.



## Mobile Video Productions

888 Post Street, San Francisco, California 94109  
Telephone: (415) 386-1188



**Hit City West**  
Los Angeles, CA

••••HIT CITY WEST

6146 West Pico Blvd., Los Angeles, CA 90035  
(213) 852-0186

Owner: Jason Bell & Ken Kravitz

Engineers: Avi Kipper, Robert Battaglia, numerous independent engineers

Dimensions of Studios: 17' x 30'—Studio A, 12' x 7'—Studio B

Dimensions of Control Rooms: 16' x 14'—Studio A, 12' x 12'—Studio B

Tape Recorders: MCI JH 114 (transformerless 24/16 track w/Autolocator III 24/16 track; Ampex ATR 102 2 track; Ampex 440C 2 track; Akai GX 625 ¼ track; Aiwa L700, L300 cassettes.

Mixing Consoles: Soundcraft Electronics Ltd custom Series III 24 mix/40 line in x 16 out

Monitor Amplifiers: Crown, SAE, Technics, White

Monitor Speakers: Custom JBL, Auratone 5C, JBL 4313B

Echo, Reverb, and Delay Systems: Lexicon 224, EMT 240, Ursula Major SST282 Space Station, MICMIX Master-Room Super C reverb, Lexicon Prime Time DDL, Delta Lab Acoustcomputer DL 2, Eventide 949 Harmonizer

Other Outboard Equipment: dbx 160 comp/limiters, Allison Gain Brains, Kepex's, UREI 1176, Eventide Instant Flanger, Countryman 968 Phase Shifter, Orban De-Esser, UREI 964 digital metronome. All other outboard equipment available as rentals

Microphones: Telefunken, Neumann, AKG, Sennheiser, Electro-Voice, Beyers, Shure, RCA, Crown PZM

Instruments Available: 1890 Steinway grand piano, Cable & Sons upright piano, all other instruments available as rentals

Rates: Please call for information

••••HIT MAN RECORDING STUDIOS

also REMOTE RECORDING  
815 N. Fairfax Ave., Hollywood, CA 90046  
(213) 852-1961

Owner: Jerry Wallace

Studio Manager: Liz Parnsh



**I.A.M.**  
Irvine, CA

••••(IAM) INTERNATIONAL AUTOMATED MEDIA

17422 Murphy Ave., Irvine, CA 92714  
(714) 751-2015

Owner: IAM Corporation, Jerry Shirer

Studio Manager: Sue Rose Harlan

Engineers: Jerry Shirer, Willie Harlan, Paul Freeman, Richard Donaldson, Don Dorsey, Brook Johnson, Jeremiah Snider

Dimensions of Studios: Studio A 34' x 24' with 34' x 14' isolation room and 12' x 8' drum booth; Rehearsal Room 26' x 18'



Dimensions of Control Rooms: Studio A, 21' x 19', Mastering: 17' x 20'

Tape Recorders: 3M 79 24 track, 3M79 16 track, 3M 79 4 track, (2) 3M79 2 track; Revox 2 and ¼ track; Nakamichi 1000 cassette; 3M Selectake II computer locating; Studer A80 mastering machine.

Mixing Consoles: Studio A, Harrison 4032 w/Allison Memory plus automation, 40 in x 32 out, Mastering: custom-built mastering console w/Neumann SX-70 cutting system and SX-74 cutter head. Monitor Amplifiers: Crown DC-300A's, Crown DC-150's, Crest P-3051

Monitor Speakers: Studio A, Westlake Audio TM-1, Mastering: UREI 813 Time Aligned studio monitors. Also available: JBL 4311's, Auratones, Electrostatic Acoustats.

Echo, Reverb, and Delay Systems: Eventide DDL with pitch change, Marshall Time Modulator, EMT 140 and 240, AKG BX-20

Other Outboard Equipment: Allison Kepex, Gain Brain, Dolby A, UREI LA3A's, 1176's, Pultec PIEQ; Eventide Flanger; Orban/Parasound De-Esser, Scamp System; EECO SMPTE time code synchronizer, Dalatron SMPTE code generator, Amber 4550 spectrum analyzer, IAM SMPTE code offset and insert editor, dbx noise reduction, Burwen 1000 dynamic noise filters; PSE 26A stereo limiters; compressors; expander; Sontec mastering EQ's.

Microphones: Neumann U-87's, KM-84's, Beyers M-500's, AKG 414's, 452's, 224's; Sennheiser 421's, Electro-Voice RE-20's, RE-16's; Shure SM-57's

Instruments Available: 9' Yamaha concert grand, Hammond B-3 with Leslie 122's and 900, Chamberlin M-4 and Rivera 800; ARP Odyssey, Soloist; Fender Rhodes 73 EP; Wuritzer EP, Oberheim 4-voice, Hohner clavinet D6, C, vibes, misc percussion

Rates: Studio A: Mono, 2, 4, 16 track \$115/hr 24 track \$135/hr 32 and 40 track \$155/hr. Base rates include all modes day or night. Mastering: \$95/hr, please call for additional information

Extras: 4 built-in Sony 1650 color cameras, automated pan, tilt and zoom, production desk, Shuntron 370 SEG, Conrac and Unimedia color monitors, Tektronics sync generator, Sony sync distributor and phase shifter, Sony 2850 VCR, remote control drapes to tune the studio, tech facilities, lounge, kitchen, conference room with projection, recreation area

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••••INDIGO RANCH RECORDING STUDIO, MALIBU

P.O. Box 24A-14, Los Angeles, CA 90024  
(213) 456-9277

Owner: Richard Kaplan, Michael Hoffman

Engineers: Chns Brunt, Richard Kaplan

Dimensions of Studios: 25' x 20' plus isolation room

Dimensions of Control Rooms: 18' x 20'

Tape Recorders: 3M M79 24 track; 3M M79 2 track, Studer

Revov 2 track

Mixing Consoles: Aengus-Jensen custom, 332 in x 24 out

Monitor Amplifiers: McIntosh, Crown, E A

Monitor Speakers: Custom JBL's, Visonik Little Davds, Auratones, Braun

Other Outboard Equipment: 32 channels of dbx noise reduction, dbx 160's, UREI 1176 LN, UA 175's, 176's, Altec 436C limiter, Teletronix LA1, LA2, LA2A's, Kepex's, Harmonizers, phasers, UREI 550 Little Dippers, Orban/Parasound parametric EQ, EMT echo, MXR digital delay, ADR stereo Compex limiters, Marshall Time Modulator, Pultec and Lang EQ's all models, Selectake and much more

Microphones: Over 250 to choose from including: AKG Altec, Beyers, Calrec, Electro-Voice, Neumann, RCA, Sennheiser, Sony, Shure, etc., with over 100 tube-type condensers and unusuals.

Instruments Available: Steinway grand piano, Fender Rhodes 88, clavinet D-6, Fartisa Mini, guitar amps, and accessories

Extras: 60 acre mountain lot with kitchen and 3 bedrooms

Rates: Please call for rates.

Direction: Indigo Ranch provides a unique environment conducive to musical creativity in a home-like but professional setting. Located in the Malibu Hills overlooking the Pacific Ocean, Indigo services top recording artists from all over the world. The sixty-acre ranch offers sleeping accommodations, kitchen facilities, and a gourmet cook (on request). The ranch and its fully equipped, state-of-the-art studio are beautifully maintained by an experienced and conscientious staff, doing its utmost to make clients feel welcome and comfortable.

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••••JANNA'S ROOM

1425 Marcelina Ave., P.O. Box 126, Torrance, CA 90501  
(213) 533-4067

Owner: Janna Merlyn—Feliciano

Studio Manager: Janna Merlyn—Feliciano

••••JENNIFUDY RECORDING STUDIOS

11115 Magnolia Blvd., N. Hollywood, CA 91601  
(213) 508-5216

Owner: Phil Kaye

Studio Manager: Ricki Stein

••••KENDUN RECORDERS

619 and 721 S. Glenwood Place, Burbank, CA 91506  
(213) 843-8096

Owner: Kent R. Duncan

Studio Manager: Leila Greenstone, General Manager: William E. Rogers

Engineers: Chief Engineer: Steve Paris, Gregory Fulgnit, Mallory Earl, Mark Jackett, Marc Andrews, Vicky Milgrom, Barney Perkins, Kent Duncan, Tom Cummings, Ralph Obsorn, Bob Winard, Ron Alvarez, Rick Smith, Terry Moore

Dimensions of Studios: Studio 1: 40' x 50'; Studio 2: 40' x 30'; Studio D: 25' x 40'

Dimensions of Control Rooms: Studios D, 1, 2, 3 and 5: 26' x 26'

Tape Recorders: Studer A-800 24 track; Ampex MM 1200 (2 in each studio) 24 track; Ampex ATR 100 2 track, Studer custom preview machines, Studer A-80 2/4 track, MCI JH 110 4 track

Mixing Consoles: Studio 1: SSL SL4000E, 40 in x 32 out; Studio 2: Automated Processes 2824, 32 in x 24 out; Studio D: SSL SL4000, 40 in x 32 out; Studio 3 and 5: Sierra Audio disk mastering

Monitor Amplifiers: Studer A68

Monitor Speakers: Sierra/Hidley SM III biamped monitor system, Sierra/Hidley SM III quad monitor system, JBL 4311, Auratone, Big Red, Sierra/Hidley TM 7 playback systems

Other Outboard Equipment: Eventide DDL, Harmonizer, Phaser, Flanger, Orban De-Esser, Dolby, dbx, Neve expander, PDM limiter, 171 parametric EQ, Lang program EQ, EMT 240, EMT 140, MICMIX, Sierra Audio acoustic chamber, UREI 1176 LN, LA3A, LA4, Inovonics 201, Allison Kepex, Gain Brain, Allison automation, UREI 527A graphic EQ, Orban stereo matrix, CSG, API Minimag, Lexicon Model 93 DDL, Orange County limiter, Eventide Omnipressor, Pultec EQ, AMS Harmonizer, echo plate, Marshall Time modulator, Ursula Major Space Station, Studer TLS, Audio Kinetics synchronizer, Lexicon 224

Microphones: AKG 414EB, C-24, 451, D-202, 452, D-12, Beyers 160, M-500, M-88, Electro-Voice RE-15, RE-20, 666, 635A, DS-35, CS-15, Neumann KM-84, KM-86, KM-88, U-47, U-67, U-87, U-89, KM-69, Sennheiser 406, 421, 441, 2002, Shure SM-53, SM-54, SM-57, SM-58, SM-82, SM-7, SM-81, 545, Sony C-37, C-55, C-500, ECM-22, ECM-50, RCA 77DX, PML

Instruments Available: 3 Yamaha grand pianos, Baldwin tack piano

Rates: Studio D: \$275/hr, Studio 1, \$250/hr, Studio 2: \$200/hr, Mastering Studio 3, 5: \$125 EQ and rundown

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Rates: Studio D: \$275/hr, Studio 1, \$250/hr, Studio 2: \$200/hr, Mastering Studio 3, 5: \$125 EQ and rundown

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Rates: Studio D: \$275/hr, Studio 1, \$250/hr, Studio 2: \$200/hr, Mastering Studio 3, 5: \$125 EQ and rundown

Rates: Studio D: \$275/hr, Studio 1, \$250/hr, Studio 2: \$200/hr, Mastering Studio 3, 5: \$125 EQ and rundown

Rates: Studio D: \$275/hr, Studio 1, \$250/hr, Studio 2: \$200/hr, Mastering Studio 3, 5: \$125 EQ and rundown

••••KSR STUDIOS

1680 Vine, Suite 515, Hollywood, CA 90028  
(213) 467-0768

Owner: Kenneth Story

Studio Manager: Donna Williams



**The L.A. Studios**  
Hollywood, CA

••••THE L.A. STUDIOS

3453 Cahuenga Blvd. West, Hollywood, CA 90068  
(213) 851-6351

Owner: Jim Bredouw & Sunny BlueSkys

Engineers: Tim Brock, Patnck McDonald, Bob Guarino, Glenn Sparks, Charlie Thompson, Jim Bredouw, Sunny BlueSkys

2nds: Jim Tomlinson, Newie Kirkpatrick Traffic Libby Westly Office Manager Jackie Sparks, Maintenance Howard Galt

Dimensions of Studios: A CR-25' x 23'/Studio—40' x 30', B CR-18' x 14'/Studio—15' x 12'; C CR-20' x 15'/Studio—18' x 15'

Dimensions of Studios: A CR-25' x 23'/Studio—40' x 30', B CR-18' x 14'/Studio—15' x 12'; C CR-20' x 15'/Studio—18' x 15'

Dimensions of Studios: A CR-25' x 23'/Studio—40' x 30', B CR-18' x 14'/Studio—15' x 12'; C CR-20' x 15'/Studio—18' x 15'

Dimensions of Studios: A CR-25' x 23'/Studio—40' x 30', B CR-18' x 14'/Studio—15' x 12'; C CR-20' x 15'/Studio—18' x 15'



**Tape Recorders:** (7) MCI JH-110B 2 track; (3) MCI JH-24 multi-track; (5) Ampex ATR-700 mono & 2 track dubbing decks, (4) Technics M-85 cassette recorders, Magnesync 35mm recorder  
**Mixing Consoles:** A, MCI 636 w/automation (w/32 transformer-less I/O's and 4 custom Dean Jensen transformed I/O's)  
**Monitor Speakers:** A: Custom design w/(2) JBL 52.5123 15" woofers and a TAD 4001 tweeter bi-amped by JBL 5233 crossover with Phase 700 on bottom Auratones and 4301's also available.

**Other Outboard Equipment:** (56) channels Dolby, (8) channels dbx, EMT Goldfoil 240, MICMIX Super "C"; Eventide Harmonizer H949, (8) Kepex, Lexicon Prime Time, (2) Orban De-Esser's (4) UREI LA-4's, (5) dbx Over Easy's, (4) UREI 1176's, (2) Gain Brains, UREI digital metronome, & (6) channels Orban Parametric's.

**Microphones:** Neumann 87's, 47's, & KM-84's; Shure SM 56's; Sennheiser 441's, 421's, MKH 416's, 416TF's; PML DC-63; Sony ECM-50P's; AKG 414's, 451's, 452's; Crown PZM's

**Instruments Available:** 9' Steinway grand, Fender Rhodes, Rogers drums

**Rates:** \$80-\$150/hr (call for criteria)

**Extras:** Reel time dubbing w/multiple machines including 35mm Private phone booth in "A" control room

**Direction:** With a client list that includes Stephen Bishop, Mel Brooks, CBS Television, Warner Bros. Records, Burt Bacharach, and most major advertising agencies; you can see that our appeal is not limited to any one musical genre. Instead, an appreciation for high quality without pretense, competent staffing without smugness, and great gear without hidden additions (\$\$) seem to be our main attractions. Our look is high-tech and hi-brow (see front cover), our work is fast, efficient & thorough. Our vibe is friendly, a little zany, and, well, to tell you the truth, our motto is "No adults to spoil the fun." So if you're ready to be treated like a person instead of a P.O., give L.A. a call.

**\*\*\*\*LARRABEE SOUND**

8911 Santa Monica Blvd., Los Angeles, CA 90069  
 (213) 657-6750

**Owner:** Jackie Mills, Dolores Kaniger.

**Studio Manager:** Kathy Kurasch.

**Engineers:** Barry Rudolph, Steve Hodge, Taavi Mote, Randy Tomnaga, Steve Williams

**Dimensions of Studios:** Studio A: 27' x 42'; Studio B: 20' x 30'

**Dimensions of Control Rooms:** Studio A: 18' x 30'; Studio B: 12' x 26'

**Tape Recorders:** (2) Studer A80's 24 track; Ampex MM 1200 24 track; (6) Ampex ATR 100's 2 track; Ampex ATR 100 4 track.

**Mixing Consoles:** Solid State Logic Series E 56 in x 48 out, API 3232 32 in x 24 out.

**Monitor Amplifiers:** Bryston Amp, Highend, BGW Amp; Low-end, White equalizers and crossovers.

**Monitor Speakers:** George Augsburger, Custom Gauss Cetec, also JBL's, Auratones

**Echo, Reverb, and Delay Systems:** Live Stereo chamber, (3) live mono chambers, (2) EMT reverb Echo unit, (2) Eventide digital delays, Eventide Harmonizer, Lexicon Prime Time

**Other Outboard Equipment:** (2) Technics 1700's 1/4 track reel to reel (5) Technic M85 cassette decks, Flanger, Phaser, Omnipressor, UREI LA 2A's, LA 4 A's, 1176's, Inovonics limiter, Graphic 527-A Equalizers, Pultec Equalizers, Roger Mayer Noise Gates, Dolbys

**Microphones:** Large selection of Tube, Neumann, AKG, Sony, Shure, Sennheiser, Beyer

**Instruments Available:** (2) Kawai grand pianos, Wurlitzer electric piano, clavinet

**Rates:** Upon request

**\*\*\*\*LION SHARE RECORDING STUDIOS INC.**

8255 Beverly Blvd., Los Angeles, CA 90048  
 (213) 658-5990

**Owner:** Kenny Rogers

**Studio Manager:** Terry Williams Directing Mgr. Traffic Margaret Needleman, & Studio Man Asst. Terry-Lynn D'Agostino

**\*\*\*\*LOCATION RECORDING**

also REMOTE RECORDING  
 2201 West Burbank Blvd., Burbank, CA 91506  
 (213) 849-1321

**Owner:** Steve Guy, Al Fraigberg  
**Studio Manager:** Michael Verdick

**\*\*\*\*LYRIC STUDIOS**

also REMOTE RECORDING  
 7578 El Cajon, La Mesa, CA 92041  
 (714) 465-9997

**Owner:** Gary Stauffer  
**Studio Manager:** Gary Stauffer

**\*\*\*\*LYON RECORDING STUDIO**

2212 Newport Blvd., Newport Beach, CA 92663  
 (on the Balboa Peninsula)  
 (714) 675-4790

**Owner:** Curt Lyon  
**Studio Manager:** Marvin McNeil

**Engineers:** Curt Lyon, Independents

**Dimensions of Studios:** 35' x 35' plus 20' x 18' isolation drum booth and 15' x 8' isolation booth



**Lyon Recording**  
 Newport Beach, CA

**Dimensions of Control Rooms:** 25' x 25'

**Tape Recorders:** Ampex MM110 w/search to cue 24/16/B track; Studer B67 2 track, Technics 1500-2 2 track; TEAC 3340 4 track, Uher 4200 report stereo 2 track portable; Technics and Nakamichi cassette

**Mixing Consoles:** MCI 528-C w/automation, 28 in x 32 out  
**Monitor Amplifiers:** JBL Ice Cube, Crown DC 150, Crown DC 60's

**Monitor Speakers:** UREI Time Aligns, JBL 4311's, Auratones, Echo, Reverb, and Delay Systems: AKG, EMT, Lexicon 224 digital reverb

**Other Outboard Equipment:** UREI 1176 limiters, Delta T digital delay, Scamp noise gates, Orban/Parasound parametric EQ, Dolby noise reduction (2 channels), flangers, phasers, etc.

**Microphones:** Neumann U-87's, U-84's, U-67; AKG C-28A, 414's, 451's, 452's, D-202, Shure SM-57's, Electro-Voice RE-20's, Re-50, E-15's; Sony ECM 280; Sennheiser 421's.

**Instruments Available:** Kawai grand piano 74", Fender stereo Rhodes, Hohner clavinet, Min: Moog, ARP String Ensemble, Guild acoustic guitar, Rickenbacker electric guitar, Rickenbacker bass, Reynolds flute, full percussion complement.

**Rates:** 24 track \$100/hr. 16 track \$80/hr.

**\*\*\*\*MAGIC WAND RECORDING STUDIO INC.**

1010 Oak St., Burbank, CA 91506  
 (213) 843-2112

**Owner:** Angelo DiFrenza

**Studio Manager:** A. DiFrenza, S. Pierce.

**\*\*\*\*MARTINSOUND RECORDING STUDIO**

1151 W. Valley Blvd., Alhambra, CA 91803  
 (213) 283-2625

**Owner:** Mr. Joe Martinson

**Studio Manager:** Annette Martinson

**\*\*\*\*GEORGE MASSENBURG STUDIOS**

2323 Corinth Ave., West Los Angeles, CA 90064  
 (213) 477-2004

**Owner:** The Complex, Inc.

**Studio Manager:** Richard Salvato

**\*\*\*\*MCA/WHITNEY RECORDING STUDIOS**

1516 West Glenoaks Blvd., Glendale, CA 91201  
 (213) 245-6801

**Owner:** MCA

**Studio Manager:** V.P. Recording Operations: Brent Albright.

**\*\*\*\*MONTEREY SOUND STUDIOS**

230 S. Orange St., Glendale, CA 91204  
 (213) 240-9046

**Studio Manager:** Jack Daugherty

**Engineers:** Marvin Hall, David Goldstein, Paul Lam  
**Dimensions of Studios:** 25' x 40' live area and 20' x 25' dead room. floor to ceiling sliding room divider opens for 1500 sq ft total studio area

**Dimensions of Control Rooms:** 20' x 30' terraced

**Tape Recorders:** Ampex 1200 24 track with input transformers removed and fast punch in mod, Ampex ATR 100 2 track, Technics RS-1506HS 1/4 track

**Mixing Consoles:** Sphere Echase C 32 in x 24 out with all transformers removed and equipped with Allison 65K automation

**Monitor Amplifiers:** BGW 7500 250D 100B

**Monitor Speakers:** JBL Augsburger custom design JBL 4311 Auratones

**Echo, Reverb, and Delay Systems:** EMT 140 BX-20 Lexicon Prime Time digital delay

**Other Outboard Equipment:** UREI 1176 LA4, Inovonics 201, Orange Country VS 1 Eventide Flanger Harmonizer

**Microphones:** AKG 452, 414, Sony C 37, C-22, Shure SM-57, 545, Sennheiser 421, Neumann U-87 KM-84, E-V RE-20, 665, 666, Beyer M 88, M 500

**Instruments Available:** Yamaha C7 grand piano.

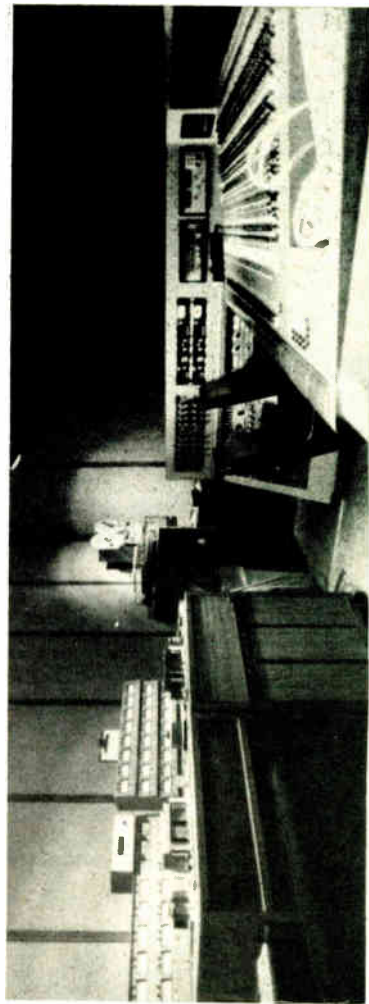
**Rates:** Please call

fanfare studios

- 24 and 16 Tracks (40 Channels - 2 Machines synced)
- Computer Automated Mixing
- Completed Album Production
- Arranging (Full Orchestration)
- Look for our latest releases on Myrrh, Light, and Maranatha Records.

For Further Information:

110 East Main Street / El Cajon, California 92020 / (714) 447-2555



••••MOTIONPICTURE RECORDING INC.  
7060 Hollywood Blvd., Hollywood, CA 90028  
(213) 462-6897  
Owner: Garry Ulmer  
Studio Manager: Operations: Sue-Anne Davis

••••MOTOWN/HITSVILLE  
7317 Romaine, Hollywood, CA 90046  
(213) 468-3530  
Owner: Motown Records  
Studio Manager: Guy Costa  
Engineers: Guy Costa, Hank Cicalo, Russ Terrana, Jane Chark, Bob Robitaille  
Dimensions of Studios: Sunset: 40' x 40'—Sunrise: 18' x 25'; Dawn—14' x 12'  
Dimensions of Control Rooms: 18' x 25', Sun Set & Sunrise: 18' x 20'  
Tape Recorders: Otari M60 24 track, 3M 24 track, ATR 2 & 4 track

Mixing Consoles: Neve 8078, Neve/Necam Automation.  
Monitor Amplifiers: UREI 6500.  
Monitor Speakers: UREI 813A's, JBL 4311, Auratones  
Echo, Reverb, and Delay Systems: (7) Acoustic Chambers, EMT Plate, Lexicon 224, Prime Time DDL, EMT 156.  
Other Outboard Equipment: Dolby Noise Reduction, dbx noise reduction, LA3A limiters, 1176 limiters, Kexex, Stressors, dbx 160 limiters.  
Microphones: Neumann, AKG, Sennheiser, Altec, Sony, Electro-Voice (over 150 Microphones) etc.  
Instruments Available: Steinway piano's, Fender Rhodes, clavinet, B3 Organ & Leslie speaker.  
Rates: \$150/hr live recording, over dubbing, mixing; \$225/hr video scoring, sweetening, mixing; \$275/hr film scoring, sweetening, mixing, dubbing; \$100 disk mastering.  
Extras: Disk mastering—Neumann Console, Neumann cutting electronics, Sontec CD-80N disk computer, film scoring, video scoring, Q-Lock (SMPTE synchronizer). Video monitors, sync & Time Code Generator.

••••MUSIC GRINDER STUDIOS  
7460 Melrose Avenue, Los Angeles, CA 90046  
(213) 655-2996  
Owner: Ron Filecia, Gary Skardina  
Studio Manager: Ron Filecia  
Engineers: Gary Skardina, John Kovarek, many independents available  
Dimensions of Studios: Studio A: 30' x 15'; Studio B: 75' x 40' x 20'  
Dimensions of Control Rooms: 15' x 15'  
Tape Recorders: MCI JH 114 16/24 track; MCI JH 100A 2 track; TEAC 80/8 8 track; TEAC 7300 2 track; various 2 track ¼ track, cassette machines for tape copies.  
Mixing Consoles: MCI JH 428B, 28 in x 24 out  
Monitor Amplifiers: JBL 6233 Ice Cube, Crown DC 300, Marantz 240B, Crown D-40.  
Monitor Speakers: Custom UREI Time Align system, JBL 4311's, Auratones 5-C's  
Echo, Reverb, and Delay Systems: Lexicon 224 digital delay reverb, EMT 240, Lexicon Prime Time digital delay  
Other Outboard Equipment: Eventide Harmonizer, UREI 1176, LA2A, dbx 160 limiters, Orban/Parasound parametric EQ, Orban De-Essers, Kexex noise gates, MXR flanger, Eventide Omni-pressor, Yamaha grand piano, Aphex Aural Exciter, UREI digital metronome, 40 foot video truck, (3) JVC 2700 cameras.  
Microphones: Neumann M-49 tube, U-47 tube, U-47 FET, U-87's; AKG C-414's, C-441EB, 452's, Sennheiser MD-441, MD-421's; Sony C-37P, ECM 22's; Shure SM-56's, SM-57's, SM-54's; Electro-Voice RE-20; RCA 44; PZM's pressure zone microphones & Telefunken ELM 250.  
Instruments Available: Yamaha grand piano.  
Rates: \$100/hr and under

••••MUSIC LAB  
also REMOTE RECORDING  
1831 Hyperion Ave., Hollywood, CA 90027  
(213) 666-3003  
Owner: Chaba Mehes.  
Studio Manager: Lydia Towner.  
Rates: A & B: 24 track \$38/hr, 16 track \$28/hr, 8 track \$22/hr. ¼ video editing \$25/hr, rehearsal room: \$5 50/hr, view room. \$10/hr, tape copy room: \$10/hr, video duplication: \$5 per copy, audio cassettes \$1 per copy

••••NATURAL SOUND RECORDING STUDIO  
9851 Prospect Ave., Santee, CA 92071  
(San Diego County)  
(714) 448-6000  
Owner: Louis Mattazaro  
Studio Manager: Jeff Mattazaro  
Engineers: Lou Mattazaro, Jeff Mattazaro, Kathy Leech, Doc Goldstein  
Dimensions of Studios: 34' x 30'  
Dimensions of Control Rooms: 18' x 22'  
Tape Recorders: Ampex MM1200 24 track; Scully 280 8 track; Scully 2 track, Technics 1500 2 track; Hitachi, Pioneer cassettes  
Mixing Consoles: Soundcraft Series III, completely modified, 24 in x 24 out  
Monitor Amplifiers: Crown DC 300, Crown DC 150  
Monitor Speakers: Altec 604E, custom design with Mastering Lab crossovers, Altec 604E with Red series time sync crossovers, Auratone  
Echo, Reverb, and Delay Systems: Marshall Time Modulator 5002; Lexicon Prime Time, dbx limiter/compressor, compressor,



BX-10 reverb & the Echoplex.  
Other Outboard Equipment: Scamp noise gate, parametric EQ, Soundcraftsmen graphic EQ & Aphex comp., noise gate.  
Microphones: Neumann U-87, AKG 414, 452, Sennheiser 441, 421, E-V RE-20, RE-15, 666; Shure SM-7, SM-53, SM-57, SM-56; Sony ECM 50  
Instruments Available: Yamaha C7B grand piano, 12 piece customized drum set, B-3 organ, synthesizer, Fender bass.  
Rates: Call for low rate quotes

••••NSP STUDIOS  
6362 Hollywood Blvd., Suite 216, Hollywood CA 90028  
(213) 462-6254  
Owner: Nonstop Productions, Inc.  
Studio Manager: Marlene Wright  
Engineers: Kevin T. Wright, Boris V. Thompson, plus freelance  
Dimensions of Studios: 17' x 13' x 12' plus drum booth (approx.) 8' x 10'  
Dimensions of Control Rooms: 17' x 13' x 12'  
Tape Recorders: MCI JH 116-24 24 track; MCI JH 110-A 2 track; TEAC A6100 2 track; TEAC 3300 2 track; Sony cassette, Marantz cassette  
Mixing Console: A&W Electronics 301, 24 in x 24 out  
Monitor Amplifiers: Yamaha P2200; A&W Electronics D102's and D104's  
Monitor Speakers: AVS 412HP, Auratones: RS Minimus 7's; Altec 604E's  
Echo, Reverb, and Delay Systems: A&W Electronics Synthesizer 301; also available Lexicon 224; AKG; Eventide  
Other Outboard Equipment: Eventide Harmonizer Phaser, Flanger, UREI LA4, LA2's, NSP L114 UREI, A&W Electronics, ADC graphics EQ's.  
Microphones: AKG 414's, 452's; E-V RE-15's, RE-20's, 670's; Shure SM-545's; Neumann KM-84's, also available U-87's.  
Instruments Available: Wurliizer acoustic, various electronic keyboard instruments available through rental services  
Rates: Competitive; please call for rates. Special discounts on block bookings

••••ONE STEP UP RECORDING STUDIO  
8207 W. Third St., Los Angeles, CA 90048  
(213) 655-2775  
Owner: Allan H. Goodman  
Studio Manager: Debra L. Prusa  
Engineers: Mark Curry, Jimmy Ashwill, Bill Stanbridge  
Dimensions of Studios: 50' x 26' x 17' arched ceiling  
Dimensions of Control Rooms: 20' x 19'  
Tape Recorders: MCI JH 114 24 track, MCI JH 110 2 track, TEAC 33405 ¼ track, ElectroSound 505 2 track, Hitachi Cassette Recorder D900 2 track  
Mixing Consoles: MCI JH 528 28 in x 28 out with B&B Audio VCA's (transformerless)  
Monitor Amplifiers: Phase Linear 700 Type II's, Crown—DX 300, DC-150, DC 60, BGW 500D  
Monitor Speakers: Custom "Big Red" System (w/UREI 834 Time Aligned crossovers), JBL 4311 & 4333, Auratone, Sansui  
Echo, Reverb, and Delay Systems: EMT 240 Gold Foil, AKG X10  
Other Outboard Equipment: 1176's, dbx 165 limiters, Kexex, Gain Brains, MXR Phasing & Flanging, Eventide DDL w/pitch change, Eventide Harmonizer, Eventide Omni-Presser, Parasound De-Esser, Fairchild De-Esser, Multi track Parametric EQ, Electrodyne CA-702 Comp/Lm., 361 Dolby for 2 trk., 24 trk MN Dolby package  
Microphones: Shure SM56, SM58, Sennheiser 211, 421, Electro-Voice RE-15, RE-20, RE-50, 635, AKG C452EB, PZM's Neumann U87, KM84, KM86  
Instruments Available: Baldwin (1942) grand piano, Fender Rhodes, Mini Moog, Hohner Clavinet D-6, Hammond B3 Organ  
Rates: Please call for rates

••••OVERLAND RECORDING STUDIO  
also REMOTE RECORDING  
3176 Pullman St. Suite 123, Costa Mesa, CA 92626  
(714) 957-0633  
Owner: Freeman and Haws, Inc.  
Studio Manager: T. Michael Haws  
Engineers: Paul M. Freeman, Scott Spain, Mike Kiernski  
Dimensions of Studios: 30' x 25' with 10' x 5' isolation booth, 6' x 9' vocal booth, 7' x 12' drum booth  
Dimensions of Control Rooms: 16' x 20' floated

Tape Recorders: MCI JH24 24 track; Ampex ATR100 Master 2 track; TEAC 40.4 track; Technics cassette deck  
Mixing Consoles: Sound Workshop 1600, 28 in x 24 out including ARMS automation  
Monitor Amplifiers: BGW 250's, 100's, 750's; Unisync 250  
Monitor Speakers: JBL custom, Auratones, E-V Sentry 5, UREI crossover  
Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, MXR digital delay line, MICMIX CS live chamber.  
Other Outboard Equipment: UREI LA3A limiter, dbx compressor/limiter, EXR Aural Exciter, Allison RM 160, 700 Gain Brain, 500 Kexex, Orban parametric EQ; MXR noise gate, Eventide Flanger  
Microphones: Neumann, Sennheiser, AKG, Shure, Unisync D-boxes  
Instruments Available: Yamaha 7' grand piano, Fender amps, Mossman and Martin guitars, Rhodes piano, Hammond organs, ARP Odyssey, plus any other instrument or device can be acquired  
Rates: 24 track (including engineer) \$100/h; block bookings available.

••••PARAMOUNT RECORDING STUDIOS  
6245 Santa Monica Blvd., Hollywood, CA 90038  
(213) 461-3717  
Owner: Brian Bruderlin  
Studio Manager: Don Schlegel  
Engineers: Larry Hirsch, Roger Dollamide  
Dimensions of Studios: A: 45' x 37'; B: 15' x 20'; C: 45' x 38' x 22'  
Dimensions of Control Rooms: A: 19' x 26'; B: 18' x 38'; C: 28' octagon.  
Tape Recorders: Dual 3M 79 24 track lock-up; Studer A-80 2 and 4 track  
Mixing Consoles: A: Spectra Sonics; B: API Model 2-188; C: Harrison 4032 automated  
Monitor Amplifiers: Crown, BGW  
Monitor Speakers: C: UREI 815, B: UREI 813; A: Westlake TM-1  
Echo, Reverb, and Delay Systems: Three live chambers, stereo EMT 140's  
Other Outboard Equipment: EMT 250 digital delay, Harmonizer, flangers, phasers, Dolby, Teletronix, LA2A's, UREI 1176LN, Cooper Time Cubes, Kexex, Gain Brain, BTX 4500 & 4600 synchronizers, and complete video capability.  
Microphones: AKG C-24, 414, 451, 452; E-V RE-15, RE-20; Sennheiser 441, RCA 77DX; Neumann U-47, U-67, U-87, KM-84, KM-86, M-49; Sony ECM 22, C-37A, C-500; Shure 546; Synchron 510  
Instruments Available: 9' concert grand, Fender Rhodes 88, Hammond B-3 with Leslie, ARP 2600, misc. percussion  
Rates: Upon request. Substantial discount to first time clients.  
Direction: Andrea Crouch "Thinking Of You" Grammy Award George Duke "Reach For It" Johnny Guitar Watson "A Real Mother For Ya" and "Ain't That A Bitch" Diana Ross "Love Hangover" Frank Zappa "Overnight Sensation" and "Apostrophe" Also Kim Carnes, Mac Davis, Bob Dylan, Chris Hillman, Billy Joel, Donna Summer, Stevie Wonder and more  
Paramount is striving to be the most welcome place to record in

••••PASADENA SOUND RECORDERS  
also REMOTE RECORDING  
276 N. Raymond Ave., Pasadena, CA 91103  
(213) 796-3077  
Owner: James M. & Lillian Jones  
Studio Manager: Gil Jones

••••THE PASHA MUSIC HOUSE  
5615 Melrose Ave., Hollywood, CA 90038  
(213) 466-3507  
Owner: Spencer Proffer  
Studio Manager: Ann Sumner-Davis

••••PERSPECTIVE SOUND  
11176 Pentrose St. #4, Sun Valley CA 91352  
(213) 767-8335  
Owner: Vince Devon, Devon Enterprises Inc.  
Studio Manager: Gene Nash  
Engineers: Bob McAuley, Steve McDonald, Greg Heap  
Dimensions of Studios: 35' x 26' x 16' plus 15' x 18' live string/echo chamber, plus 12' x 10' and 8' x 6' isolation booths and 12' x 12' drum booth  
Dimensions of Control Rooms: 24' x 18'  
Tape Recorders: Otari MTR-90 with remote Autolocator and VSO 24 track, Otari MX-5050 ¼ track 2 track, Revox ¼ track, Otari MTR10 2 track, Technics RS-M85 cassette, Hitachi D-980 cassette  
Mixing Consoles: Sound Workshop 1636 32 in x 24 out, (w/transformerless mic pre-amps and parametric EQ)  
Monitor Amplifiers: H/H 500 D AB systems, Uni-Sync 100  
Monitor Speakers: UREI 813 Time Aligned, Auratones  
Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Lexicon 93 DDL, Master-Room XL-305, Basketball court  
Other Outboard Equipment: 165 dbx compressor/limiter, Scamp Racks, anything available by request  
Microphones: U-87, KM-84, AKG C-414, 451, Sennheiser 421, 441, Sony CCM 16, ECM 50, Electro-Voice RE-20, 666, Shure SM 57, SM 58, Countryman FET, 85 direct boxes, Beyer M101  
Instruments Available: Mason & Hamlin 9' grand piano  
Rates: Please call for rates. Special rates for block time



**••••TIM PINCH RECORDING****also REMOTE RECORDING**

6201 1/2 Van Nuys Blvd., Van Nuys, CA 91401

(213) 902-1482

Owner: Tim Pinch

Studio Manager: Rex Olson

Engineers: Tim Pinch and Rex Olson

Dimensions of Studios: 20' x 25'

Dimensions of Control Rooms: 8' x 8' x 16'

Tape Recorders: Ampex MM1200 24 track, Technics 1500 2 track, (2) Akai CSM01A cassette

Mixing Consoles: Spectra Sonics 28 in x 24 out, Yamaha PM430 8 in x 4 out

Monitor Amplifiers: BGW 250R, BGW 100

Monitor Speakers: Altec 604E w/Mastering Lab cross-overs, Auratones

Other Outboard Equipment: (4) dbx 160 limiters, video monitor w camera AKG K140 &amp; K240 headphones, (3) Staton Clear Com

Microphones: Sennheiser MD 421, Shure SM81, SM57, all others available on request

Rates: Please call for rates

Extras: Our remote recording truck is specifically designed for live 24 track recording, Video &amp; Film production, live broadcasts, stationary album production and anywhere there is a need for high quality audio on location

Direction: We have high standards of quality in addition to reasonable rates, the same quality that is demanded by such artists as Al DiMeola, John McLaughlin and Paco DeLucia, Merle Hagard, Humble Pie, Tom Johnston, Little Feat, DEVO, The Police, Crosby, Stills and Nash, Mac Davis, Roseanne Cash and Johnny Van Zant. We have recorded everything from stand-up comedians to huge outdoor festivals at the Rosebowl, Anaheim Stadium and the Hollywood Bowl

**••••POIEMA STUDIOS****also REMOTE RECORDING**

P.O. Box 651, Camarillo, CA 93010

(805) 482-7495

Owner: Bill and Marsha Cobb

Studio Manager: Marsha Cobb

Engineers: Bill Cobb and independents

Dimensions of Studios: 17' x 18', iso booth 8' x 9'

Dimensions of Control Rooms: 12' x 13'

Tape Recorders: Stephens 16 &amp; 24 track tape machine, Scully 280 4 and 2 tracks, Technics 1520 2 and 1/4 tracks, Technics RM85 cassettes

Mixing Consoles: Soundcraft Electronics Series 1624, 24 in x 24 out, transformerless with 56 input mix capability

Monitor Amplifiers: Spectra Sonics 700, 840 Watts (14 cards)

Monitor Speakers: Auratones, JBL 4333A's triamplified with Spectra Sonics electronic crossovers, JBL 4311's

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb system, Lexicon Prime Time digital delay, DeltaLab Acousticcomputer, Marshall Time Modulator, MXR digital delay

Other Outboard Equipment: Aphex Aural Exciter, dbx 900 Series, Eventide Harmonizer/DDL, Eventide Instant Flanger, dbx 160 compressor/limiters, Orban/Parasound 622B parametric EQ, Multi-sync VSO, 26 channels of dbx noise reduction, Orban Stereo synthesizer

Microphones: Shure SM-7, SM-53, SM-81's, Neumann U-87's, Sennheiser 421U's, AKG 451's, 501's, 202's, Electro-Voice RE-20, PZM's, Sony ECM 22P's

Instruments Available: Mason &amp; Hamlin 7' grand piano, 2 Polytone Miniature II guitar amps, Conn strobe tuner, Prophet 5 synthesizer

Rates: 24 track \$65/hr., 16 track \$45/hr., 8 track \$30/hr., 2/4 track \$25/hr. Rates include engineer and all outboard equipment. Call for block rates

Extras: Full kitchen facilities, overnight accommodations easily arranged; Sync interlock to 46 tracks available by special arrangement

Direction: Poinema Studios provides an alternative to the hustle and high pressure of the city, but yet maintains a state of the art recording environment. Situated on a half acre in the countryside, just 45 minutes north of L.A., the studio provides a relaxed creative atmosphere. We desire to serve artists and producers with affordable rates without compromise to quality.

**••••POLARIS SOUND**

1614 North Argyle Ave., Hollywood, CA 90028

(213) 467-1614

Owner: Polaris Productions

Studio Manager: Richard Sonoda

Engineers: Staff and independents

Dimensions of Studios: 23' x 16', 12' x 12' isolation booth

Dimensions of Control Rooms: 16' x 14'

Tape Recorders: Otari MTR-90 24 track, Otari MX 5050B 2 track; TEAC 10X 1/4 track; Technics RS-M65 cassette

Mixing Consoles: Tangent 3216, 24 in x 24 out (custom)

Monitor Amplifiers: BGW 250D, BGW 750C, Eddcor headphone amp

Monitor Speakers: UREI Time Align 811, JBL 4311, Auratone 5 C

Echo, Reverb, and Delay Systems: Ursa Space Station SST 282, MICMIX Master—Room XL 305

Other Outboard Equipment: Dynaflinger 265; UREI 539 graphic EQ's, dbx compressor/limiters

Microphones: Neumann U-87, KM-84's; Sennheiser MD-421's; AKG C-41's, C-452's; Beyer M-400's

Instruments Available: Kawai grand piano



Extras: Lounge with coffee bar, refrigerator, cigarette machine, catering arrangements, Space Invader video game, TV

Rates: Please call for rates. Block rates available

**••••PRANAVA**

Hollywood, CA (Please call for appointment.)

(213) 464-8489 or (serv.) 464-0300

Studio Manager: Ganapat

Engineers: Independents

Dimensions of Studios: 18' x 15', 10' x 10' booth, 6' x 4' booth; acoustically designed

Dimensions of Control Rooms: 15' x 10' acoustically designed

Tape Recorders: Stephens 821w/VSO 24 track, Stephens 811 w/VSO 16 track, Dokorder 1140 4 track, Studer/Revox HS77 2 track, Awa 1800 cassette

Mixing Consoles: Speck Electronics SP800C 32 in w/quasi-parametric EQ x 16 buss outs &amp; direct outs

Monitor Amplifiers: BGW 210, Bozack, Yamaha

Monitor Speakers: JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Echoplate (large EMT 140's type), Eventide Harmonizer w/2 out DDL, Delta Lab 3 out DDL, MXR Doubler/Flanger analogue delay; Sound Workshop 242 reverb; Roland Space Echo; and tape delay

Other Outboard Equipment: Teletronix LA2 (tube) limiter, (2) UREI 1176LN, (2) dbx 161, dbx 154; (4) channels Omnicratic gates; Eventide Instant Flanger; MXR Auto-Flanger; Furman parametric EQ; SAE graphic EQ; Phase Linear 1000 Auto Correlator

Microphones: Neumann U87's (3), KM84's (2), KM 85, AKG 414EB's (2), 451EB, 451E, D1000E, D190E(2), RCA77 DX (ribbon); Sony C-37A (tube), ECM 22's (2), Sennheiser 441, 421's (3), MK40, Electro-Voice RE-20, RE-15's (2), 666, Shure SM57's (6)

Instruments Available: Steinway grand (6'4"), ARP 2600 synthesizer, on request, Farfisa Mini Compact, &amp; others

Rates: 24 track—\$25/hr., 16 track—\$20/hr

**••••PRESENT TIME RECORDERS**

5154 Vineland Ave., No. Hollywood, CA 91601

(213) 762-5474

Owner: Bob &amp; Grace Wurster

Studio Manager: Bob Wurster

Engineers: Bob Wurster, Israel Sommers, Ed Craig

Dimensions of Studios: 26' x 17'

Dimensions of Control Rooms: 17' x 14'

Tape Recorders: MCI Auto Locator JH100 w/VSO 24/16 tracks; Tascam 80-8 8 track; Technics 1500 2 tracks

Mixing Consoles: Quantum OA3000 w/full patch bay 24 in x 24 out

Monitor Amplifiers: Harmon Kardon

Monitor Speakers: Altec (balanced) 604E with Master Lab crossover, Auratones

Echo, Reverb, and Delay Systems: Custom built stereo reverb, Yamaha delay, MXR Doubler

Other Outboard Equipment: dbx limiters, MXR Flanger, Pitch Transposer, Kepex, Outboard EG, direct boxes

Microphones: Neumann U87; AKG 414, 451, 2000, 1000, 202; Sennheiser 421, 416; Beyer 500; Electro-Voice RE-20, RE-15; Shure SM57

Instruments Available: Baby grand piano &amp; ARP quartet

Rates: Please Call

**••••PRODUCERS' WORKSHOP**

6035 Hollywood Blvd., Hollywood, CA 90028

(213) 466-7766

Owner: American Variety International

Studio Manager: Robin Mazzetta

**••••QUAD-TECK RECORDING STUDIO**

4007 W. 6th St., LA, CA 90020

(213) 383-2155

Owner: D.C.T. Recording Corp.

Studio Manager: Hank Waring, Joani Waring

**••••RECORD ONE**

13849 Ventura Boulevard, Sherman Oaks, CA 91423

(213) 788-7751

Owner: Val Garay

**Record Plant**  
Los Angeles, CA**••••RECORD PLANT****also REMOTE RECORDING****& film scoring**

8456 West Third St., Los Angeles, CA 90048

(213) 653-0240

Owner: Chris Stone

Studio Manager: Rose Mann

Engineers: John Stronach (Chief Engineer), Bob Merritt, Gary Ladinsky, Mike Stone, Michael Brautstein, Mike Beniger, Dan Willin (scoring mixer)

Dimensions of Studios: A: 40' x 20' x 15', with isolation booth 8' x 15' x 10'; C: 50' x 35' x 23' with stage &amp; 2 iso booths; D: 23' x 46 1/2' x 22'

Dimensions of Control Rooms: A: 15' x 15' B: 16' x 16' C: 16' x 20' D: 19' x 22'

Tape Recorders: 3M digital sound recording system 32 track, 3M 79 4 track, 3M 79 2 track, 3M 64 2 track, 3M 64 4 track, Ampex 440-C 4 track, Ampex ATR 100 2 track

Mixing Consoles: Solid State Logic E Series, 48 in x 32 out; API's 2136, 32 in x 24 out, API 2290, 40 in x 24 out; SSL E Series 48 in x 32 out, custom designed consoles, all have automated mixdown and groupers

Monitor Amplifiers: Studer A68, Crown DC 300A, Phase Linear 700B, Hasler DH200

Monitor Speakers: Westlake TM-1, Altec 604E's with Mastering Lab crossovers, JBL 4311's, Auratone 5C's, anything available by request, TAD 2 way system available

Other Outboard Equipment: Any Eventide, UREI, Pultec, EMT, ADR, dbx, Dolby, Allison (inc. Allison 65K computers) units in house, including live chamber, EMT 251 digital echo, EMT 140ST and 240, plus AKG BX-20. Any item on request

Microphones: Neumann, AKG, Shure, Electro-Voice, Altec, Sony, Sennheiser, Studer, Telefunken, etc. Any mic on request

Instruments Available: Hammond B-3 organ and Leslie, Yamaha piano and grand piano. (Piano and organ included in rates)

Rates: Call studio manager for rates

Extras: Two game rooms, Jacuzzi, sauna, Private band living room with full bath and TV, Private bedrooms with full bath. Projection with multi-track magnetic film chain fully equipped

Direction: Record Plant Studios has diversified music recording into 3 divisions. Scoring, records &amp; remote. We feel in this way we can best service our segment of the video &amp; film audio industry.

We remain the premier state of the art music studio with 4 studios digital recording, new 35 mm film chain &amp; 4 recording trucks.

**••••RECORDING SERVICES COMPANY****REMOTE ONLY**

10824 Ventura Blvd., Studio City, CA 91342

(213) 766-7191

**••••RUDY RECORDS**

1550 Crossroads of the World, Hollywood, CA 90028

(213) 467-6000

Owner: Rudy Records Corp., Graham Nash, President

Studio Manager: Mac Holbert

**••••RUSK SOUND STUDIOS**

1556 N. La Brea Avenue, Hollywood, CA 90028

(213) 462-6477

Owner: Randy Uriik

Studio Manager: Randy Uriik

Direction: Rusk is a fully equipped state of the art recording facility that recognizes the importance of service, comfort and privacy to our clients. We are equipped to do tracking, overdubbing, mixing and transfer work relating to records, film or video projects. We also transfer 16mm or 35mm film to video cassette for film scoring or duplication. Contact Randy to receive an introductory package of information or to have one of our recording engineers meet with you personally to discuss your project needs.

# 24 Track



**Ryan Recording**  
Mr. Bonsai at work

••••RYAN RECORDING  
3324 Cornerstone Circle, La Manana, CA 99999  
Call info for current listing  
Owner: Carl Ryan  
Studio Manager: Mr. Bonsai  
Engineers: Carl Ryan, Smilin' Deaf Eddie Edwards, Layla Lane  
Dimensions of Studios: 8' x 80' x 47'  
Dimensions of Control Rooms: 8' x 80' x 47'. Kent Korn-kooper Live Head/Dead Head™ Design  
Tape Recorders: Custom Stanley 32 track; Atra 2 track; Lantz 8-track cartridge. Authentic cassette machine.  
Mixing Consoles: SSI w/Plasma Vue, Pneumatic Semi-automation 48 x 5'2"  
Monitor Amplifiers: Modzilla Cube Loops™  
Monitor Speakers: Modzilla Time Designs, Permasonic "Little Dippers", and Orallones  
Echo, Reverb, and Delay Systems: Yes  
Other Outboard Equipment: Evinrude DeFlatter, 5-X Slap-Master, OmegaLabs Digital Flanger/Fuzzer, Abba-Dabba Drum Exiter, and 3D Noise Gates  
Microphones: RKO, BMW, EEG, Erlichmann's  
Instruments Available: Phaser "Stundrums", nose harmonica, Duesendorfer 23' grand piano, Volkswagen synthesizer  
Rates: Please Call Our book rate is \$220/hr but we have, on occasion, negotiated as low as \$15/hr Please Call  
Extras: Chase lounge, uni-cycle, motel accommodations, vegetarian catering, mini-limousine service, 24-hour medical supervision. Telephones near-by  
Direction: We are very sensitive to the incredible pressures that musician's are subjected to. We maintain our equipment and recreational activities at a highly professional level. Credits: Johnny Terrific, Lorne Roger, Horace Edward and many others whose attorney's have requested remain un-named

••••SAGE & SOUND RECORDING  
1511 Gordon, Hollywood, CA 90028  
(213) 469-1527  
Owner: James Mooney  
Studio Manager: La Verne  
Engineers: Jim Mooney, Ron Fair, Jim Sheffield, Jerry Wood  
Dimensions of Studios: 20' x 30' with 7' x 11' isolation booth  
Dimensions of Control Rooms: 14' x 16'  
Tape Recorders: MCI JH 16 24 track, Ampex ATR 100 2 track, Ampex AG 440 2 track, Ampex AG 440 4 track  
Mixing Consoles: MCI 636, 30 in x 24 out  
Monitor Amplifiers: Phase Linear 700, Phase Linear 400, McIntosh 240, various others  
Monitor Speakers: UREI 813 Time Align, Auratone, Altec 604  
Echo, Reverb, and Delay Systems: Live Chamber, AKG BX 20, Harmonizer  
Other Outboard Equipment: UREI LA3A, LA2, 1176, dbx 160 limiters, Eventide Harmonizer, Eventide Phaser  
Microphones: Telefunken U-47 tubes, U-87's, AKG 414EB's, AKG 451's, RCA 77DX's, assorted Beyer, Shure; E-V, etc  
Instruments Available: Mason-Hamlin 7' grand piano, Fender Rhodes  
Rates: 24 track \$75/hr



**Salty Dog**  
Van Nuys, CA

••••SALTY DOG RECORDING  
14511 Delano St., Van Nuys, CA 91411  
(213) 994-9973  
Owner: David Coe  
Studio Manager: Pam Schlange

••••SANTA BARBARA SOUND RECORDING  
33 W. Haley St., Santa Barbara CA 93101  
(805) 963-4425  
Owner: Santa Barbara Sound Recording Inc  
Studio Manager: Wendy Sacco

••••SEACOAST RECORDING  
926 Turquoise St., Suite 6, San Diego, CA 92109  
(714) 270-7664  
Owner: Elliott Audio Enterprises  
Studio Manager: Jack Elliott  
Engineers: Jack Elliott, Chuck Branch, Barry Fisch.  
Dimensions of Studios: 20' x 20' w/drum riser  
Dimensions of Control Rooms: 15' x 20'  
Tape Recorders: MCI JH-114 24 track, (also 16 track heads) Tascam 25-2 2 track, Technics M85 cassette  
Mixing Consoles: Custom built 16 in x 16 out w/5534 IC's. New console soon!  
Monitor Amplifiers: Yamaha P-2200, Crown D-75, Crown D-60  
Monitor Speakers: JBL 4331's, JBL 4311's, Auratones.  
Echo, Reverb, and Delay Systems: AKG BX-10 reverb  
Other Outboard Equipment: UREI LA3A's, MXR Flanger/Doubler, Technics SL 1800 turntable, other FX available  
Microphones: AKG, Sennheiser, Electro-Voice, Shure, Audio Technica, etc  
Instruments Available: As needed by client  
Rates: 24 track \$75/hr, 16 track \$65/hr

••••SHANGRI-LA  
Malibu, CA  
(213) 457-9744  
Owner: Shangri-La, Inc  
Studio Manager: Contact: Tim Kramer

••••SKIP SAYLOR RECORDING  
506 N. Larchmont Blvd., Los Angeles, CA 90004  
(213) 467-3515  
Owner: Skip Saylor  
Studio Manager: Katy Saylor  
Engineers: Jon Gass, Skip Saylor, Matt Hyde and various independent engineers available.  
Dimensions of Studios: 22' x 20'. Main room Isolation rooms 15' x 10' and 17' x 4'  
Dimensions of Control Rooms: 17' x 11'.  
Tape Recorders: MCI JH114 24 track; Studer A-67 2 track; Scully 280 2 track; TEAC 3340 ¼ track, Technics M85 (Metal capacity) cassette  
Mixing Consoles: Customized 32 in x 24 out  
Monitor Amplifiers: Crown  
Monitor Speakers: George Augsperger tuned JBL monitor Hemisphere, Auratone  
Echo, Reverb, and Delay Systems: Echoplate (140 type), Lexicon 224 digital reverb, Eventide Harmonizer, Eventide digital delay w/pitch card, Lexicon Prime Time  
Other Outboard Equipment: UREI limiters, Parametric Equalizers, Kepex, AKG & Koss headphones, VSO and more.  
Microphones: AKG, Neumann, Sennheiser, Shure, etc  
Instruments Available: Steinway grand piano, Fender Rhodes, Musser Vibes, Leslie Speaker, Fender and Music Man Amplifiers  
Rates: \$75/hr with 2nd engineer. Significant discounts for block bookings  
Extras: Lounge, refrigerator, patio, comfortable atmosphere and easy access for cartage of instruments  
Direction: Since Skip Saylor Recording opened in September 1980, our philosophy has been to provide a high quality alternative to the more expensive studios in Los Angeles. If your

budget can afford \$125.00 or more for studio time, we recommend Sunset Sound or United Western. Both are fine facilities. Unfortunately though, budgets are not what they used to be. Skip Saylor Recording is that needed alternative. Skip Saylor Recording is succeeding while older, established studios are closing their doors. Quality recording at a reasonable price. Skip Saylor Recording may be the studio you've been looking for.

••••SKYLINE RECORDING  
1402 Old Topanga Canyon Rd., Topanga Park, CA 90290  
(213) 455-2044  
Owner: Ron Bacon  
Studio Manager: Summer Bacon  
Engineers: Brit Bacon, Steve Cohen, Don Levy  
Dimensions of Studios: 30' x 26' x 14'. Iso room 16' x 20' x 14'  
Dimensions of Control Rooms: 22' x 20' x 10'  
Tape Recorders: Studer A80 24 track; Ampex ATR 102 2 track, MCI JH 110 2 track  
Mixing Consoles: MCI 600 44 in x 24 out  
Monitor Amplifiers: (2) BGW 750's, BGW 250's, (4) BGW 50's  
Monitor Speakers: UREI TA-15 (Time Aligned), JBL 4311's, Auratones  
Echo, Reverb, and Delay Systems: Program Technology plates w/remote control, Lexicon 224 digital reverb w/4 programs, MICMIX SL 305 reverb, Delta Lab DL2 digital delay  
Other Outboard Equipment: Eventide Harmonizer, Lexicon Prime Time M93, UREI 1176 LN limiters, dbx 160, 161, 162 limiters, Kepex rack, UREI 535 Graphic Equalizer, UREI 545 Parametric Equalizer; Orban Stereo synthesizer, Orban De-Esser, MICMIX Flanger, Spectra Sound Phaser  
Microphones: Neumann U47, U87, U89, KM84's, AKG C414, D1000's, Sennheiser 441, 421's, Beyer M500's, Shure SM53, SM57's, Electro-Voice RE-20, RE-16, 666, 635's, Sony condensers  
Instruments Available: 7'4" Kawai grand piano, Ludwig drum kit, Fender guitar, bass, many keyboards  
Rates: Please call for rates

••••SOUND AFFAIR RECORDING  
also REMOTE RECORDING  
2727 Croddy, Santa Ana, CA 92704  
(714) 540-0063  
Owner: Ron Leeper  
Studio Manager: V Leeper  
Engineers: Ron Leeper, Fred Reid, Randy Sterling, Rob Starr.  
Dimensions of Studios: A 36' x 22', B 23' x 25', C 12' x 18', Isolation A: 12' x 9', B: 8' x 5', 12 ft piano trap  
Dimensions of Control Rooms: A 20' x 18', B 18' x 12'  
Tape Recorders: Ampex MM1200 24 track, Ampex MM1200 16 track, Ampex ATR 100 2 track, TEAC 701 8 track, Otari 50-50 2 track  
Mixing Consoles: Quad Eight Coronado 40 in x 40 out, Sound Workshop 1600 w/para E.Q. 20 in x 16 out  
Monitor Amplifiers: Crown DC 300A, Crown D175, BGW 100  
Monitor Speakers: JBL 4311, Electro-Voice, Sentry III  
Echo, Reverb, and Delay Systems: MICMIX Super C, ADR Time Shape Modules, Lexicon Prime Time, 949 Harmonizer, Eventide digital reverb  
Other Outboard Equipment: EXR Exciter EX2, ADR & dbx limiters, ADR Noise Gates, & Expanders, UREI LA2A Tube limiter, HP Visual Scope  
Microphones: Neumann U-87, AKG 414, 451, 452, Calrec; Sennheiser MD 421; Electro-Voice RE-20, Shure SM 56, 57, RCA Vintage.  
Instruments Available: 7' grand piano, 5' grand piano, Rogers drums, Rhodes piano 88, chimes, sound effects library  
Rates: Upon request  
Extras: Remote recording, video, cassette duplication (large volume) full kitchen  
Direction: Sound Affair, in the past three years, has steadily grown. We are now expanded to double in studio size and a major update on equipment, this can only be accomplished one way & that is to give every client the best his money can buy in recording and service, being as helpful as we can at all times. We are very proud of our track record and the future will be as good as the past has been. We are now able to handle all projects

••••SOUND ARTS  
2825 Hyans St., Los Angeles, CA 90026  
(213) 487-5148  
Owner: Bob Walter, Dan Wyman, Jim Cypherd, Jo Julian, John Berkman  
Studio Manager: Bob Walter  
Engineers: Jim Cypherd, Rick Bowls, Jo Julian Resident Synthesists: Dan Wyman, Jim Cypherd, Rick Bowls  
Dimensions of Studios: 36' x 22'  
Dimensions of Control Rooms: 24' x 22'  
Tape Recorders: Ampex MM1200 24 track, Ampex ATR 102 2 track  
Mixing Consoles: Trident Series 80, 32 in x 24 out  
Monitor Amplifiers: Crown DC 300's, DC 150's, BGW 250B  
Monitor Speakers: Sierra Hydley III's, JBL 4315's, 4311's, Auratone 5C's  
Echo, Reverb, and Delay Systems: Lexicon 224, AKG BX-10, Eventide DDL and Lexicon Prime Time  
Other Outboard Equipment: Orban Parametric EQ's, UREI 1176, LA3A, digital metronome, Allison Gain Brains and Kepex's, Orban sibilance controller, Moog Vocoder, dbx 162 comp/limiter, Ampex VSO, 360 Systems and Bode frequency shifters, Roland Space Echo w/chorus



# 24 Track



Sound Arts  
Los Angeles, CA

**Microphones:** PML DC-63's, Neumann U-87's, KM-84's, E-V RE-20, RE 15's, AKG 451's, 124E, D-1000E, RCA 77D's, Shure SM-54's, SM-57's SM-58's; Sony C 55P's, Sennheiser 421's  
**Instruments Available:** Moog Model 55C expanded modular system, Prophet 10 & 5 voices, Yamaha CS80, Oberheim: 4-voice Polymoog, ARP 2600, Mini Moog, ARP String Ensemble, Moog Model 15 Maxi Korg, Roland SH 1000, Sequential: Circuits digital sequencer, Baldwin electric harpsichord, Hammond B-3, Hohner clavinet, Steinway grand piano.  
**Rates:** Call for rates



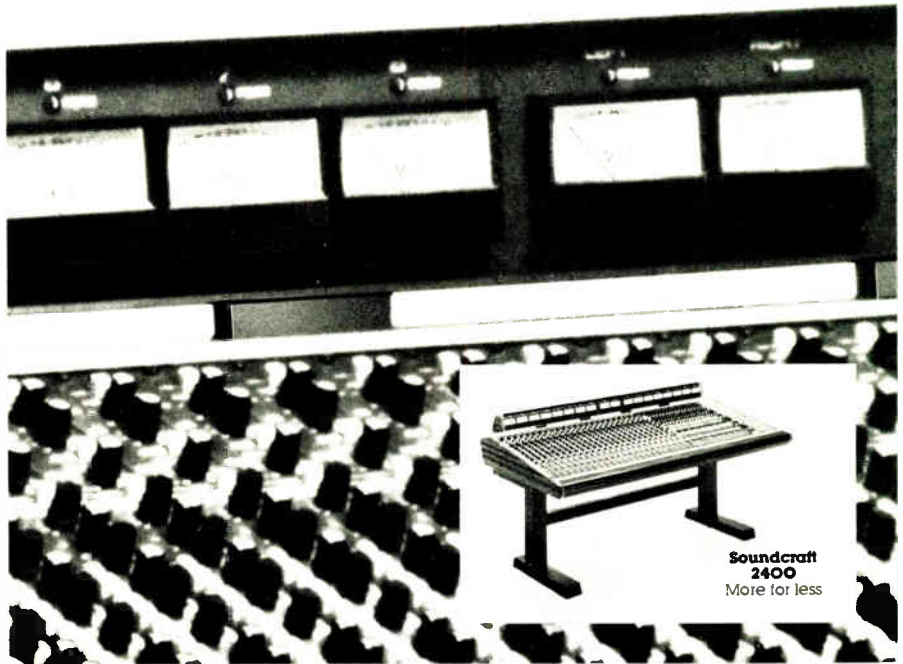
Soundcastle  
Los Angeles, CA

♦♦♦♦SOUNDCASTLE  
 2840 Rowena Ave., Los Angeles, CA 90039  
 (213) 665-5201  
 Owner: Buddy King  
**Studio Manager:** Brendan Higgs  
**Engineers:** Bill Bottrell, Mitch Gibson, David Marquette  
**Dimensions of Studios:** 33½' x 39½' x 17', isolation room: 30' x 7' x 20'  
**Dimensions of Control Rooms:** 22' x 20'  
**Tape Recorders:** Studer A800 24 track, Ampex ATR100 2 track, Ampex 440C 4 track, Ampex 440C 2 track  
**Mixing Consoles:** Neve 8108 w/full Nercam automation 48 in x 32 out (Non VCA)  
**Monitor Speakers:** A-gspurger Custom Bi/amp Speaker System. Also Available JBL 4:11s, and Auratones  
**Echo, Reverb, and Delay Systems:** EMT 251 Digital Echo unit, EMT 140 Echo Plate, EMT 240 Gold Foil

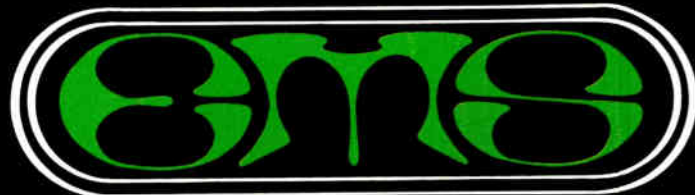
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 8257 Beverly Blvd., L.A., Ca. 90048 • (213) 653-4931

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**Other Outboard Equipment:** Neve 346-28 dual limiter/compressor, UA 1176 limiters (transistor), UA 175B limiter (tube) (2) Teletronix LA2A (tube), (2) dbx 160 comp/lim, (2) Inovonics comp/lim, (8) Kepexes II, Orban Parasound De-Esser, (2) Putec Mid-range Equalizer (tube), (2) Pultec EQH-1 Equalizers (tube), Eventide Instant Flanger, Eventide Instant Phaser, (2) Eventide Harmonizer, Eventide Digital delay line, Marshall 5002 Time Modulator, Prime Time Model 93 digital delay, ADR Vocal Stressor, Dolby M16 & M8 (24 track) and 2 channels of the M Series (2 track)

**Microphones:** Neumann U67 (2) U47's (tube), U47 (FET) (3) U87's (6) KM84's (2) KM86's, M49 (tube), AKG C12 (tube), (2) C12A's (Nuvistor), C414 (2) 414EB's (6) 452's, D12E, Sennheiser 441, (4) 421's, MKH 415T, Sony (2) C 500's, Shure SM53, (2) SM56's, (5) SM57's, RCA (2) 77BX's, Electro voice RE-20  
**Instruments Available:** Steinway 9' concert grand piano

◆◆◆SOUND CITY

15456 Cabrillo Road, Van Nuys, CA 91406  
(213) 787-3722, 873-2842

**Owner:** Tom Skeeter and Joe Gottfried

**Studio Manager:** Anita Grossman

**Engineers:** Brian Kornfeld, Ron Garrett, Bruce Barris, Doug Pakes, Chief Engineer, Tom Swenson

**Dimensions of Studios:** Studio A 40' x 50', Studio B 40' x 30'

**Dimensions of Control Rooms:** Studio A 26' x 20', Studio B 20' x 20'

**Tape Recorders:** Studer A800 24 track, Ampex MM1200 16/24 track, (8) Studer A80's, B 67's 2 track; Ampex AG 440 4 track, Revox/Sony 1/4 track

**Mixing Consoles:** Neve (Studio A) w/Necam computer mix 26 in x 32 out, Neve (Studio B), 28 in x 32 out

**Monitor Amplifiers:** SAE MK IIIA Crown DC 300

**Monitor Speakers:** A & B JBL (custom designed and tuned by George Augspurger)

**Echo, Reverb, and Delay Systems:** EMT, AKG live chamber Cooper Time Cube, Lexicon Delta T digital delay, Harmonizer Eventide, flanger, Orban De Esser, Eventide digital delay

**Other Outboard Equipment:** Pultec EQ's, filters, Teletronix LA2A limiters, Neve limiters, UA 1176, Dolby's

**Microphones:** Neumann U-47, U-67, U-47 FET, U-84, U-86, U-87, KM 84, KM 86, AKG 541E's, C-451E, C-12A, Electro Voice RE 20, E 15, 635's, Shure 545's, SM 57, SM 58, Sennheiser MD 421, Sony C 37's, EC 50

**Instruments Available:** Hammond C-3 organ with Leslie two Steinway grand pianos, Vox Baroque xylophone, tympani  
**Rates:** Call for rates

◆◆◆SOUND CONNECTION STUDIO

11724 Ventura Blvd., Studio City, CA 91604  
(213) 985-3805

**Owner:** Haim Saban

**Studio Manager:** Charmain Dehan

◆◆◆SOUND IMAGE STUDIOS, INC./

THE CONSERVATORY  
also REMOTE RECORDING

6556 Wilkison, N. Hollywood, CA 91606  
(213) 762-8881

**Owner:** M. Paradiso G. Fledae M. Eberhardt

**Studio Manager:** M. Eberhardt

**Engineers:** Chief Eng. Mike Paradiso

**Dimensions of Studios:** 20' x 20'

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

**Tape Recorders:** Studer A-80 24 track; Ampex AG 440 2 track, Revox 2 track, Technics cassettes deck

**Mixing Consoles:** Allen & Heath 32 in x 32 out

**Monitor Amplifiers:** Crown DC300 BGW

**Monitor Speakers:** JBL 4311's Auratones  
**Echo, Reverb, and Delay Systems:** BX 10 Echo, UREI digital delay

**Other Outboard Equipment:** various tube compressor limiters

**Microphones:** Selection of Neumanns, AKG's & Altescs

**Instruments Available:** Piano, electric piano, guitar amps

**Rates:** \$50/hr plus engineer. Please call for block rates

◆◆◆THE SOUND INVESTMENT CO.

also REMOTE RECORDING

1655 S. Compton Ave., Los Angeles, CA 90021  
(213) 748-2057

**Owner:** R G Robeson—Alma Cazarez

**Studio Manager:** R G Robeson

**Engineers:** Enrique Elizondo, Oscar Verdugo

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

**Dimensions of Control Rooms:** 25' x 15'

**Tape Recorders:** MCI 24 track, MCI 2 track Otari 2 track

**Mixing Consoles:** MCI 428 24 in x 24 out

**Monitor Amplifiers:** Crown DC 300

**Monitor Speakers:** JBL 4333

**Echo, Reverb, and Delay Systems:** Master Room III echo

**Other Outboard Equipment:** UREI graphic EQ's 31 band EQ

Dolby's, 1176 and dbx 160 compressor limiters, Lexicon DDL  
**Microphones:** Neumann U 87's, KM-84's, AKG C 452's, C-414's, Sennheiser MD 421's, Shure SM 57's, SM 7's, Sony ECM 33F's, RE 20's

**Instruments Available:** Steinway 6' grand piano, Fender Rhode electric piano, D6 clavinet, ARP Omni, ARP Odyssey syn, Fender Twin Reverb amp

**Rates:** Call for rates. We encourage block booking



Sound Labs  
Hollywood, CA

◆◆◆SOUND LABS

1800 N. Argyle 2nd Floor, Hollywood, CA 90028  
(213) 466-3463

**Owner:** Bob Gaudio & Frankie Valli

**Studio Manager:** Tony D'Amico

**Engineers:** all independents

**Tape Recorders:** Studer A80 VU Mark II 2 track, 3M 79 modified 24 track, 3M 56 modified 11+ track

**Mixing Consoles:** Neve (mixing) 8063 w/Necam modified 32 in x 32 out, Quad Eight modified 32 in x 32 out

**Monitor Amplifiers:** Citation II

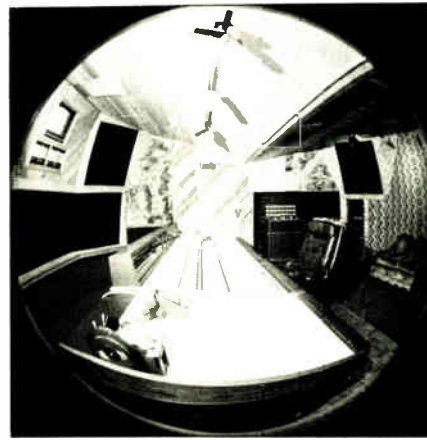
**Monitor Speakers:** Altec Lansing, 604E Big Rec w/Mastering Lab crossover

**Echo, Reverb, and Delay Systems:** (3) FMI & live chamber AKG reverb

**Other Outboard Equipment:** UREI limiters, Teletronix limiters, Eventide Harmonizer, DDL Prime Time, Aphex Aural Exciter

**Microphones:** Assorted dynamic, condenser, & tube microphones

**Instruments Available:** Yamaha & Steinway piano upright, Spinet piano, asst amplifiers, synthesizers  
**Rates:** Call for rates



Sound Master Recording Studio  
North Hollywood, CA

◆◆◆SOUND MASTER RECORDING STUDIOS

also REMOTE RECORDING

10747 Magnolia Blvd., North Hollywood, CA 91601  
(213) 650-8000

**Owner:** Brian & Barbara Ingoldsbey

**Studio Manager:** Barbara Ingoldsbey

**Engineers:** Brian Ingoldsbey, Joe Benchi, Lester Claypool, Bill Frantz

**Dimensions of Studios:** 33' x 35' x 14' H plus drum booth and vocal booth

**Dimensions of Control Rooms:** 21' x 21'

**Tape Recorders:** (2) MCI JH 16 24 track, (2) MCI JH 110 A 2 track, MCI JH 110-A 4 track, (2) Revox A77 H 2 track, (2) Nakamichi cassette 1000 2 track, (4) video recorders 1/2" JBL 6560, video recorder 1" Ampex 1001, (4) video recorders VHS and Beta 7000 & 3700

**Mixing Consoles:** Quad/Eight Colorado automated comp-mix 3, 40 in x 40 out

**Monitor Amplifiers:** Tri-amped Ashly crossover, Soundcraftsmen Model 5001 BGW 750C and 100E

**Monitor Speakers:** Custom design Goodman control room quad, Studio L300 JBL, various auxiliary monitors available

**Echo, Reverb, and Delay Systems:** AKG EX 20, Quad/Eight CPR 16, Soundcraftsmen 262 stereo, Sound Workshop 262 stereo reverb

**Other Outboard Equipment:** 26 channels of Dolby, 42 channels



of dbx noise reduction systems, SMPTE Time Code JH 45, Autolocator 3, Harmonizer Eventide, D250 Advanced Audio Design, 265 Dynalancer Limiters dbx 165's, UREI 1176's, dbx 161's, Quad Eight compressor/expanders, Quad/Eight De-Essers, Noise gates 16 Quad Eight and Kepex, Orban parametric, UREI 527A, MXR phaser, Eventide Instant Phaser, Marshall Time Modulator, Eventide DDL 1745

**Microphones:** Shure Bros complete line, Electro-Voice, Audio Technica, PZM's, AKG, Sony, Beyer, Neumann, Altec, RCA, Sennheiser, Vega wireless, Edcor wireless, over 350 microphones including old tube types

**Instruments Available:** Yamaha 66" grand, B-3 with Leslie, complementary amplifiers and effects pedals

**Rates:** Available on request

**Extras:** Artists lounge sound effects, refreshments complete video studio pre and post video production, video editing, mimicams, TBC's, SEG's, live color cameras, live mimicams, 33' mobile unit with producer's lounge and bar, 15,000 sq ft of private security parking on premises

**Direction:** Looking ahead to the future, Sound Master has incorporated full color video capabilities into a state of the art recording studio facility to accommodate the current growing audio/video fusion in the recording industry. Our aim is to provide you with technical sophistication as well as personal attention

◆◆◆SOUNDS GOOD RECORDING

11323 Santa Monica Blvd., West Los Angeles, CA 90025  
(213) 478-6416

**Owner:** Bill Fletcher

**Studio Manager:** Sally Fletcher

◆◆◆SOUNDTRAX RECORDING STUDIOS, INC.

8170-U Ranson Rd., San Diego, CA 92111  
(714) 560-8449

**Owner:** James B. PapaGeorge

**Studio Manager:** Chris Quinn

**Engineers:** John Slowiczek, Jim PapaGeorge, Steve Bonhag, David Lynch

**Dimensions of Studios:** 20' x 35'

**Dimensions of Control Rooms:** 18' x 20'

**Tape Recorders:** Studer Revox A-700 full track, Ampex 1100 16/24 track, Tascam 70 HR 8 track, TEAC 3340 4 track, Ampex ATR 700 2 track

**Mixing Consoles:** Tangent 3216, 24 x 24

**Monitor Amplifiers:** 4 SAE's

**Monitor Speakers:** JBL 4343, Auratones, Visonik

**Echo, Reverb, and Delay Systems:** Live echo room, SW 220-A stereo reverb

**Other Outboard Equipment:** Marshall Time Modulator, Allison Kepex's dbx comp/limiters, Furman parametric EQ, SAE 1/2 octave stereo EQ, full-track slap back echo machine, Echoplex, misc MXR goodies, ARP 2600 Synthesizer with pitch to voltage converter, Burwen noise filter

**Microphones:** Neumann U 87, U-67, U-47, KM-84, Altec 626A, Sony condensers, Beyer 301, Sennheiser MD 421 U, Electro-Voice 377; Shure SM 56, SM-57, 545, and 565

**Instruments Available:** Steinway up-right piano, Rhodes electric piano, Vocoder, full percussion including tympani, timbales, congas, etc

**Rates:** Call for rates

**Extras:** One of the features at Soundtrax is our ability to make hi fidelity music quality copies. We have one of the few true music quality cassette duplicators on the west coast. Cassette service is available to Soundtrax clients or anyone else with a high quality master tape

**Direction:** We are striving to be San Diego's only full service audio house. Complete music commercial productions services are available in house via Soundtrax Productions. If you need top quality recording in the San Diego country area or master quality cassettes from anywhere in California. Please feel free to call either Jim or Chris at Soundtrax, home of the friendly pros

◆◆◆SPECTRUM STUDIOS

3015 Oceanfront Walk, Venice, CA 90291  
(213) 392-2663 or 399-9218

**Owner:** Arne M. Frazer

**Studio Manager:** Arne M. Frazer





Spindletop Recording Studios  
Hollywood, CA

••••SPINDLETOP RECORDING STUDIO

also REMOTE RECORDING

3449 Cahuenga Blvd., West, Hollywood CA 90068

(213) 851-1250

Owner: Hal & Vio Michael

Studio Manager: Mathew E. Vertin

Engineers: Charlie Paakkan, Steve Trume, Keith Scheyving, Mathew Vertin

Dimensions of Studios: Studio A 22' x 14' with 15' x 10' iso room, Studio B 31' x 17' with 13' x 15' iso above

Dimensions of Control Rooms: A & B 20' x 15'

Tape Recorders: 4 MCI JH 24 24 track, 2 MCI JH 45 SMPTE Generator, Synchronizer, (2) MCI JH 110B 1/2 in 4 track, 2 MCI JH 110B 1/2 in 2 track, (2) MCI JH 110B 1/2 in 2 track

Mixing Consoles: Studio A MCI 6 16 36 in x 35 out, Studio B MCI 542 42 in x 42 out

Monitor Amplifiers: BGW, UREI

Monitor Speakers: Studio A & B UREI 415, UREI 811, JBL 4311, Auratones

Echo, Reverb, and Delay Systems: Echoplex I & II, Lexicon 224, Master Room Spring, Marshall Time Modulator, Cooper Time Cube, Lexicon Prime Time, Klark Teknik Analogue Delay

Other Outboard Equipment: Teletronics LA 2A, Harmonizer

949, Eventide Flanger, Kexex II, Gain Brain II, Orban De-Esser,

Orban 672 EQ, UREI 1176, UREI 546 EQ, dbx 160, 165

limiters, UREI LA 4A, UREI digital metronome, M 24, Dolby 361

Dolby K9, dbx, Lexicon 1250 Time Compressor/Expander

Acousticcomputer

Microphones: Neumann U89, KM88, U37, KM86, KM85,

KM84, U47, AKG C24, D 12, C 452, C 414, Shure SM-81,

SM57, Sennheiser MD441, MD421, Beyer M500, M160, Crown

PZM30, PZM31

Instruments Available: Studio A & B Yamaha Concert grand

C7, Slingerland Walnut drums with Zildjian cymbals, 1974

Fender Strat, 1975 Gibson Les Paul, Fender Artist Banjo, Sho-

Bud "Buddy" Pedal Steel, Custom Alt-o, Mesa Boogie, Fender

Twin (pre CBS), Fender Rhodes, Oberheim D5X A

Rates: Rates are available upon request

Extras: Full Kitchen, Wet bar, out door patio, in house catering,

24 hour on duty maintenance technicians

••••STUDIO 55

5505 Melrose Avenue, Los Angeles, CA 90038

(213) 467-5505

Owner: Larry Emmer

••••STUDIO MASTERS

8312 Beverly Blvd., Los Angeles, CA 90048

(213) 653-1988

Owner: Randolph C. Wood

Studio Manager: Larry Wood

Engineers: Don Blake, Robert Brown, Lawrence Horn, Steve

Hollige

Dimensions of Studios: Studio A 30' x 40' with 20' x 13'

isolation room

Dimensions of Control Rooms: 20' x 15'

Tape Recorders: Ampex (2) MM1200 24 track, Studer (3) A-80

2 track, Ampex AG440 4 track

Mixing Consoles: Harrison 36x24 36 in x 24 out

Monitor Amplifiers: Crown 300A

Monitor Speakers: Westlake Audio TM 1

Echo, Reverb, and Delay Systems: Eventide DD1, FMT, Master

Room

Other Outboard Equipment: 1176 limiters, Eventide Har-

monizer, Allison & Kexex

Microphones: All types

Instruments Available: Please call for rates

••••STUDIO ORANGE

421 N. Tustin, Orange, CA 92667

(714) 633-8200/(714) 633-8201

Owner: Ted Vegvari

Studio Manager: Karen Dark

Engineers: Lester Clazpool, Chief Engineer, Tim Vegvari

# NOW BOOKING!

For information, rates and dates, call Robin Yeager  
(415) 456-7666



1925 Francisco Blvd., near the Richmond Bridge,  
San Rafael, California 94901

Mark Lindauer, Dan Macdonell; Phil Johnson.  
**Dimensions of Studios:** A 40' x 50' x 25' w/2 drum booth, 10' x 10' isolation booth. Designed by Status I Audio. B: 20' x 20' x 9' w/6' x 6' isolation booth  
**Dimensions of Control Rooms:** A 20' x 20' designed by Tom Hildley/Westlake Audio. B, 10' x 20'  
**Tape Recorders:** 3M 79 24 track, 3M 79 4/2 track, Tascam 80-8 8 track, Tascam 35-2 2 track  
**Mixing Consoles:** Custom Console(transformerless) designed by Eddie Kramer 36 in x 24 out, API Custom (formerly in studio A @ ABC) 20 in x 16 out, TEAC Model 5 8 in x 4 out  
**Monitor Amplifiers:** Crown, BGW, Soundcraft; QSC  
**Monitor Speakers:** JBL 4330's and 4311's, Auratones, MDM-4 Nearfield Monitors  
**Echo, Reverb, and Delay Systems:** Stockronics Plate Reverb, Harmonizer MXR, Orban Stereo Reverb, Prime Time, Sound Workshop 262  
**Other Outboard Equipment:** dbx Noise Reduction, Scamp comp/lim., Gates, EXR, Eventide Flanger, De-Esser. Others available by request

**Microphones:** PML, AKG Shure Sennheiser Electro-Voice, Sony  
**Instruments Available:** Grand piano, Les Paul, I6S, Precision bass, percussion, Banjo, Melotron, Rhodes, Organ w/Leslie, Ludwig drums, Yamaha 12 String

**Rates:** Base Prices: Studio A 2 track \$25/hr, 16 track—\$30/hr, 24 track—\$45/hr, Studio B 2 track—\$15/hr, 8 track—\$20/hr. Block rates available. Single & LP Package Deals. Call for more information

**Extras:** In-house production, studio musicians, arrangers, rehearsal space, recreation room, full kitchen facilities, fully air conditioned, hotels, motels and restaurants within walking distance. Disneyland, Knotts Berry Farm, and the worlds largest tubular waterslide all near by. Visa & MasterCard excepted.  
**Direction:** Studio A is 2000 sq ft., has a 25 foot high ceiling, and features smooth decay time, extremely good isolation without the use of any gobos or barmers. The bass response is very tight and imaging is transparent and accurate, plus the high end is crystal clear. We are last becoming the center for independent projects and we offer a low cost alternative for film scoring. We feature comfortable atmosphere, professional attitude and a very large facility

••••STUDIO SOUND RECORDERS  
 11337 Burbank Blvd., N. Hollywood, CA 91601  
 (213) 506-4487 (506-HITS)

**Owner:** George Tobin Productions, Inc.  
**Studio Manager:** Allen Rinde  
**Engineers:** H. Lee Wolan, Mark Wolfson  
**Dimensions of Studios:** Studio A 45' x 25' with two isolation booths approx. 10' x 12'. Studio B 30' x 15'

**Dimensions of Control Rooms:** 20' x 20'  
**Tape Recorders:** Ampex MM1200 24 track (2), Ampex (3) ATR 2 track

**Mixing Consoles:** Harrison automated 36-24-28, 36 in x 24 out in each studio

**Monitor Amplifiers:** Phase Linear in both studios  
**Monitor Speakers:** UREI Time Align, JBL 4311B Auratones in both studios

**Echo, Reverb, and Delay Systems:** Lexicon 224 digital reverb, Lexicon Prime Time, EMT 240 Gold Foil, AKG BX 10, room, Eventide (each studio)

**Other Outboard Equipment:** Gain Brains, Kepex's 1176, dbx 165 limiters, Harmonizer, EXR Exiter, ADR Vocal Stressor, Even tude, Fairchild, turntable, cassette

**Microphones:** Neumann U 47, tube, U-67 tube, U-87, KM-86, KM-84, AKG 452EB, D-12, Sennheiser 406, MD 416, 421, 441, E-V RE-20, RE-15, RE-10, RE-11, 635A, RCA 77, Sony EC 9P, ECM 50, Shure 57, 58, A.T. ATM 11

**Instruments Available:** Acoustic grand piano, Hammond organ upon request, Rhodes, Wurliizer, Prophet, etc  
**Rates:** Upon Request

••••STUDIO WEST  
 5042 Ruffner St., San Diego CA 92111  
 (714) 277-4714

**Owner:** LeRoy Carroll, David Johnson  
**Studio Manager:** Dan Milner  
**Engineers:** LeRoy Carroll, Larry Owens, Dan Milner, Bob Gould

**Dimensions of Studios:** Studio A 26' x 35' with another 10' in 2 isolation rooms; Studio C 15' x 12' (voice production)

**Dimensions of Control Rooms:** Studio A: 26' x 17', Studio C 12' x 12', (voice production)

**Tape Recorders:** Stephens w/autolocate computer 821 A-24 24 & 16 track, Scully 280 B track, (2) Ampex 440B 2 track, MCI JH10 mono, MCI JH110 2 track, Scully 280 mono, Ampex 440B 4 track

**Mixing Consoles:** (A) MCI greatly modified to discrete, with 8 sub groupings Model 428 28 in x 24 out, (C) Audionics 110-2MF, 10 in x 2 out

**Monitor Amplifiers:** Studio A: Threshold 400A/SAE 2200 (3 units), BGW 250 (1 unit), Studio C: Crown DC 60 (3 units)

**Monitor Speakers:** Studio A control JBL 4331A, Studio JBL 4320, Studio C JBL 4311

**Echo, Reverb, and Delay Systems:** Studio A live chamber, Eventide Harmonizer, Studio C MICMIX echo unit

**Other Outboard Equipment:** (1) Allison Limiters, (2) UREI 1176LN limiters, (4) UREI LA3 limiters (2) Allison Kepex noise gates 3-channel Orban De-Esser, (2) Trident parametric EQ's, dual channel Technics parametric EQ, UREI graphic EQ, UREI digital metronome, (2) ITC broadcast cart machines, (5) digital



production clocks. (2) Gray SMPTE code reader character generators, (3) Sony Trinitron monitors, Sony U-matic video cassette recorder, Pollard Co-incidence Detector, BTX 4500 synchronizer, Audio Design Vu-san (20 channel), Modulimite's LBS AM transmitter for broadcast compansion, dbx 155 (2) broadcast ORK turntables, (3) cassette decks including Pioneer CT-F-1000 for client roughs, (2) Toller EOP-1A equalizers, MXR Flanger/doubler, Orban 245E Stereo Synthesizer

**Microphones:** Neumann condensers U-87, U-86, KM-84, KM-83, KM-88, U-48, U-67 (17 total), Sennheiser 421's, 441U, RCA 77BX, 44BX, E-V RE-10's, 666's, 635A's, AKG, Shure, Sony

**Instruments Available:** Steinway B 7' grand, Rhodes electric piano Syn drums, Hohner clavinet

**Rates:** Studio A SMPTE video interlock—16 & 24 track, \$95 24 track; \$80, 16 track; \$70, 2 track; \$35, Studio C 8 track; \$30, 4, 2 and mono; \$25 Same rates for live and mix, no increase for evenings or weekends

**Extras:** Musicians' lounge area and game room, arrangers' room with free use of bond copier, cassette duplication department with Otari B-1, 6-position high-speed cassette duplicator

**Direction:** We mainly specialize in commercials & radio/TV productions. We have 24 national "Clio" award nominations & numerous "IBA" nominations. In 1980 we won both a first place Clio Statue & IBA spike 1981 is our 10th year in operation. Since 1979 we have participated in the following national spots: Suzuki, Denny's Restaurants, 50 Budweiser radio commercials, Michelob, Michelob Light & Budweiser TV post scorings, Buster Brown STP, Sanyo & Glass Plus. We also lead the nation in the number of nationally produced spots for TV promotional music

••••SUN DWYER RECORDING STUDIO  
 also REMOTE RECORDING  
 26483A Baseline, Highland, CA 92346  
 (714) 864-3333

**Owner:** Steve Sun, Terrance Dwyer  
**Studio Manager:** Steve Sun

••••SUNSET SOUND  
 6650 Sunset Blvd., Hollywood, CA 90028  
 (213) 469-1186

**Owner:** S. Camarata  
**Studio Manager:** Warren Salyer

**Engineers:** Eric Benton, Chief Engineer; Terry Christian, Bill Jackson, David Leonard, Peggy McCreary, Richard McKernan, Steve Mcmanus, Jeff Minnick, Mike Mroz

**Dimensions of Studios:** Studio 1 22' x 36' with separate string room, Studio 2 30' x 40', Studio 3 20' x 50' with 2 isolation rooms

**Dimensions of Control Rooms:** Studio 1 16' x 19', Studio 2 16' x 23', Studio 3 18' x 21'

**Tape Recorders:** Ampex 1200 24/16 track, Ampex ATR-100 2 track, Nakamichi 1000 II cassette, Audio Kinetics Q-lock 210 for lock-up of 2 or 3 mult track machines

**Mixing Consoles:** Custom designed in all studios 32 in x 24 out  
**Monitor Amplifiers:** BGW 250, BGW 750

**Monitor Speakers:** JBL, custom designed  
**Echo, Reverb, and Delay Systems:** (3) acoustical "live" Echo Chambers, Eventide 1745M DDL, EMT 250, EMT 251, EMT Plates, Echoplate reverb, AKG Echo Chamber, Lexicon Prime Time, Lexicon 1025 DDL

**Other Outboard Equipment:** Harmonizers, Phasers, Parametric EQ's, Invoconics 201 limiters, UREI LA2A, LA3, LA4 limiters, VSO, ADR Vocal Stressor, Allison Kepex and Gain Brain Roger Mayer Noise Gates, B&B Sub-mixer, Grouper

**Microphones:** Neumann M-49, U-87, KM-84, U-67, U-47, U-64, AKG 414FB, 451, ELAM 251, E-V RE-20, RE-15, 635, Shure SM-56, SM 57, 546, Sennheiser 405 421 441, Sony C 37A ECM-22P Altec 21D RCA 44 PZM 130, 150

**Instruments Available:** Steinway B' concert grand piano in each studio, upright "back" piano

**Rates:** 24 track \$145/hr, Dolby noise reduction and assistant engineer included 1st engineer extra

**Extras:** Main lobby game room, snack and coffee bar, lounges for each studio equipped with refrigerator, Sony TV, and private phone. Ample parking facilities. Basketball court, and ping pong

**Direction:** A "Home like" atmosphere prevails at Sunset. Security services provide complete protection. We have recorded Van Halen, Doobie Bros., Elton John, Neil Diamond, Bette Midler, and many others. Our staff is highly qualified to provide the back up necessary to insure a smooth session

••••SUNSOUND RECORDING STUDIOS  
 9590 Chesapeake Drive, San Diego, CA 92123  
 (714) 565-8511  
 Owner: Peters Productions, Inc.  
 Studio Manager: Douglas Foxworth

••••JOHN THOMAS STUDIOS  
 12123 Oxnard St., N. Hollywood, CA 91606  
 (213) 760-4444  
 Owner: John Thomas

••••TRACK RECORD  
 also REMOTE RECORDING  
 5249 Melrose Ave., Hollywood, CA 90038  
 (213) 467-9432

**Owner:** Bob Sahr, Tom Murphy  
**Studio Manager:** Bill Metyer  
**Engineers:** Bob Sahr, Tom Murphy, Bill Metyer, and John Bigler

**Dimensions of Studios:** 14' x 25' x 13' and 14' x 18' x 14'  
**Dimensions of Control Rooms:** 14' x 20' x 12'

**Tape Recorders:** MCI JH 100 24 track; Crown CI 822 2 track; Technics 1520 2 track, Sony TC 854-4 4 track, (2) Kenwood KX 1030 2 track

**Mixing Consoles:** Opamp Labs Custom 30 in x 24 out  
**Monitor Amplifiers:** SAE, Opamp Labs

**Monitor Speakers:** UREI 813 Time Align, JBL 4301's, Auratones

**Echo, Reverb, and Delay Systems:** Echoplate Stereo reverb plate, stereo custom spring, live chamber, Delta Lab Acousticrompeter, Lexicon Prime Time DDL

**Other Outboard Equipment:** Waltnot Product Generator, Kepex's (4), MXR Flanger, UREI 1176 LN Limiter, dbx 165 compressor/limiter, Opamp Labs compressor/limiters (4)

**Microphones:** U-47 (tube) Telefunken, Neumann KM 64 (tube) (3), E-V RE-20, AKG 451's, 452's, Sennheiser 421's; Shure SM-7 SM-56, 57, 58's, RCA Ribbon

**Instruments Available:** 7' Kawai grand  
**Rates:** 24 track \$45/hr cash and carry, \$40/hr block 2 track recording copying and editing \$25/hr. All rates included 1st engineer

••••TRIANON RECORDING STUDIO  
 (Formerly Worldwide Audio)  
 1435 South St., Long Beach, CA 90805  
 (213) 422-2095

**Owner:** John A. Vestman  
**Engineers:** Various independents

**Dimensions of Studios:** 18' x 24' plus 6' x 9' drum booth, 5' x 7' vocal booth, and 2 additional isolation rooms 11' ceilings and acoustic treatment varies in each room

**Dimensions of Control Rooms:** 14' x 15'

**Tape Recorders:** MCI JH24 24/16 track, MCI JH110 2 track, Otari 5050 2 track; TEAC 3340 4 track, TEAC 450 cassette, TEAC C-3X cassette

**Mixing Consoles:** MCI 248 modified with trans-amps and 500 Series electronics and extended EQ 24 in x 24 out

**Monitor Amplifiers:** Quatre 250C, BGW 250B

**Monitor Speakers:** Altec 9849, Auratones

**Echo, Reverb, and Delay Systems:** Lexicon 224 digital reverb tape delay systems

**Other Outboard Equipment:** (2) Scamp expander gates, dbx 162, dbx 160's (2), phaser, tape flanging, Moog parametric EQ, VSO and Autolocator on MCI 24/16 track, Eventide 949 Harmonizer

**Microphones:** Neumann: U-87, KM-88, KM-84, AKG: 451, C-501, Sennheiser 441, 421, Shure SM-57, SM-58, SM-53, SM-33 (ribbon), Sony ECM 22, E-V CS15

**Instruments Available:** Steinway 7' grand piano, Fender Vibratone (Leslie) various percussion instruments

**Rates:** 24 track \$75/hr, 16 track \$50/hr, 8 track \$40/hr, 2 & 4 track \$35/hr, special block rates available

••••T.T.G. INC. RECORDING STUDIOS  
 1441 N. McCadden Pl., Hollywood, CA 90028  
 (213) 464-7391

**Owner:** Ami Hadani  
**Studio Manager:** David Geyra

**Engineers:** Ami Hadani, Assaf Simon, Jonathan B. Porath, & William Parr

**Dimensions of Studios:** Studio I 65' x 41' x 20' ceiling plus iso booth, (can accommodate 90 musicians), Studio II 31' x 18' plus iso booth, Studio III: 40' x 20' plus iso booth (Under construction)

**Dimensions of Control Rooms:** Studio I 22' x 16', Studio II 21' x 13', Studio III 20' x 17' (Under construction)

**Tape Recorders:** MCI JH 16/24 track, 3M 56/16 16 track, Ampex and MCI 4 and 2 track and mono

**Mixing Consoles:** API 2488 24 in x 24 out with additional Flex mix 10 in Langevin custom 16 in x 16 out

**Monitor Amplifiers:** Crown's, JBL's

**Monitor Speakers:** JBL's

**Echo, Reverb, and Delay Systems:** 5 acoustic echo chambers, 4 electronic echo chambers

**Other Outboard Equipment:** Dolby noise reduction system, UREI, Fairchild, Teletronix limiters, Spectra Sonics Compliter, Lang API, UREI Pultec, Mavor, Cinema Engineering EQ's 35 mm projection 35mm mag recorders (3 stripe or single stripe in lock between projection mag recorders and any tape machine Dummy's optical or mag)

**Microphones:** Neumann U-87, KM 86, KM-84, M 49, AKG: 414,



452, Sennheiser 421, 441, Electro-Voice RE-20, RE-16, 666, RCA 77, Sony C-37, Shure SM-57, 545  
**Instruments Available:** Pianos: Hammond B-3 organs with Leslie speakers, Celeste, tack pianos, Fender Rhodes, CS-80  
**Rates:** Available upon request

◆◆◆UNICORN RECORDING STUDIOS

8615 Santa Monica Blvd., Los Angeles, CA 90069  
 (213) 652-2070  
**Owner:** Unicorn Records Inc  
**Studio Manager:** Jill Edwards  
**Engineers:** Francis Buckley, Charles Vogt  
**Dimensions of Studios:** 16 x R x 21 x 10, 66 x 64 x 10, drum booth  
**Dimensions of Control Rooms:** 142 x 21 x 10  
**Tape Recorders:** MCI JH 16 24 16 track, MCI JH-110 2 track, Ampex MM-400 2 track, TEAC 40 4 4 track, Sony cassette  
**Mixing Consoles:** MCI JH 42R 28 in x 24 out  
**Monitor Amplifiers:** Yamaha P.2200, BGW, QSC  
**Monitor Speakers:** IREI 813 Time Align, JBL L100 Walker Cubes  
**Echo, Reverb, and Delay Systems:** EMT Plate, AKG BX 20, Lexicon Prime Time  
**Other Outboard Equipment:** Delta Lab DL2, EXR Exciter, (4) UREI 1176 limiters, Orban Parametric, Kexex s (2)  
**Microphones:** Neumann, AKG, Sennheiser, E.V. PML, Sony, Shure  
**Instruments Available:** Yamaha 7 grand also available at Charles Hammond B3, Clavinet, Prophet 5  
**Rates:** Call for special block rates

◆◆◆UNITED AUDIO CORP.

1519 S. Grand Ave., Santa Ana, CA 92705  
 (714) 547-5466  
**Owner:** Hank Quinn  
**Studio Manager:** Hank Quinn

◆◆◆UNITED-WESTERN

6000 Sunset Blvd., Hollywood, CA 90028  
 (213) 469-3983  
**Owner:** United Recording Corp., M.T. Putnam, Chairman  
**Studio Manager:** Jerry Barnes  
**Engineers:** Chuck Britz, Ritchie Schmitt, Paul Dobbe  
**Dimensions of Studios:** Five multi-track studios with various accommodations from 5 to 75 musicians  
**Tape Recorders:** (5) MCI JH 114 24 24 track, (2) MCI JH 114 16 16 track, (2) Scully 280 8 8 track, (5) Ampex ATR 102 2 track, (22) Ampex MCI 150 Series 1 and 2 track, (5) Pioneer CT F 1000 cassettes  
**Mixing Consoles:** (2) Harrison 4032 40 in x 32 out, Harrison 3232 32 in x 32 out, MCI 28 in x 24 out, Neve 8108 56 in x 48 out with Necam  
**Monitor Amplifiers:** McIntosh 2300s (6)  
**Monitor Speakers:** UREI 813s, 815s  
**Echo, Reverb, and Delay Systems:** 6 live chambers, 8 EMT 140ST, Eventide DDLs  
**Other Outboard Equipment:** UREI 539s, 545s, 970 (Vidigrat), 1176s, LA2s, LA4s, 927 (digital delay), Dolby's in all control rooms, Eventide Flanger and Harmonizer, BTX SMPTE interlock  
**Microphones:** Neumann, AKG, Sennheiser, Electro-Voice, Beyer, Sony, Shure, Telefunken, etc.  
**Instruments Available:** Steinway pianos, Hammond B3s, Fender Rhodes, tack piano, Celeste  
**Rates:** 16 track from \$95/hr., 24 track from \$120/hr.

◆◆◆VALENTINE RECORDING STUDIO

5330 Laurel Canyon Blvd., No. Hollywood, CA 91607  
 (213) 769-1515  
**Owner:** Jimmy Valentine  
**Studio Manager:** Eve Valentine

◆◆◆THE VILLAGE RECORDER

1616 Bultar, W. Los Angeles, Ca 90025  
 (213) 478-8227  
**Owner:** Gordie Hormel  
**Studio Manager:** Joel Fein  
**Engineers:** Sales Manager, Dick LaPalm, Chief Engineer, Alan Goulding, Traffic, Kath Konop, Karen Segal, 24 track recording and video sweetening  
**Direction:**  
 There once was an engineer named Tillage  
 Who couldn't get tracks without spillage  
 So he packed up the band  
 And they all shouted "Grand"  
 When he booked them some time at the Village  
 24 tracks, No waiting

◆◆◆WARNER BROTHERS RECORDING/AMIGO STUDIO

1114 Cumpston St., No. Hollywood CA 91601  
 (213) 980-5605  
**Owner:** Warner Bros. Records  
**Studio Manager:** Ed Outwater, Lee Herschberg (dir. of Recording)  
**Dimensions of Studios:** 2 live recording rooms, 32 track digital & 24 track  
**Dimensions of Control Rooms:** Large  
**Tape Recorders:** 3M digital 32 track, 3m 2 4 8 16 24 mono tracks, ATR 2 track

# BREAKING INTO THE RECORDING INDUSTRY IS HARD WORK...

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Mixing Consoles: (2) Harrison 40 in x 32 out  
 Monitor Amplifiers: BGW Crown  
 Monitor Speakers: Modified Westlake monitors  
 Echo, Reverb, and Delay Systems: (4) stereo EMT's & other digital analog delay line  
 Other Outboard Equipment: UREI limiters Lexicon Prime Time Lexicon 224, Loft delay line, Eventide Harmonizer & anything else you could desire  
 Microphones: Full selection  
 Instruments Available: Hammond organ Steinway grand piano, Yamaha grand & upright pak piano  
 Rates: Rates begin at \$125/hr for 24 track recording, 32 track digital—\$187.50/hr, 24 track live \$150/hr Call for further rates, disk mastering rates available also

\*\*\*\*WAVES

also REMOTE RECORDING  
 101 Mesa Lane, Santa Barbara, CA 93109  
 (805) 966-2291  
 Owner: Michael E. Love  
 Studio Manager: Richard Casares

\*\*\*\*WESTERN AUDIO RECORDING STUDIOS

8050 Ronson Road, San Diego, CA 92111  
 (714) 292-9805  
 Owner: Harlan Lansky  
 Extras: Our 20,000 sq ft audio and video facility includes an 8,000 sq ft soundstage, CVS video-tape editing system, game-room including pool table and pin-ball, kitchen and band dressing rooms  
 Direction: Western Audio Recording Studios was formed with the philosophy of combining 24 tracks and video in one complete facility Using this unique combination, our clients, who have included Casablanca and Atlantic Records, have the option of performing a live concert with a 24 mix to video or bringing pre-recorded tracks and lip syncing Western Audio is gearing up for the 80's, with the technology to make it happen

\*\*\*\*WESTLAKE AUDIO STUDIOS

8447 Beverly Blvd., Los Angeles, CA 90048  
 (213) 654-2155  
 Owner: Glenn Phoenix  
 Studio Manager: Shan Dub



\*\*\*\*WESTWIND

41 North Duesenberg Drive, Westlake Village, CA 91362  
 (805) 497-6911—497-8052  
 Owner: Larry Muhoberac/Billy Walker  
 Studio Manager: Ron Capone  
 Engineers: Ron Capone  
 Dimensions of Studios: 40' x 40'  
 Dimensions of Control Rooms: 24' x 20'  
 Tape Recorders: MCI JH 16 w/VSO 24 track, MCI JH110 w/VSO 2 track, MCI JH 110 w/VSO 2 track  
 Mixing Consoles: MCI 24/16 24 track  
 Monitor Amplifiers: (2) BGW 750 C BGW 250 D, BGW 150  
 Monitor Speakers: UREI Time Aligned #838  
 Echo, Reverb, and Delay Systems: EMT AKG Eventide, Mar shall  
 Other Outboard Equipment: An array of outboard equipment  
 Microphones: AKG Neumann Shure Sennheiser Electro Voice  
 Instruments Available: Yamaha grand piano Yamaha CS 80 Fender Rhodes Mini Moog synthesizer Ludwig drums  
 Rates: Call for rate Quote  
 Extras: 45 min from Hollywood offers a safe and relaxing atmosphere Offering lounge kitchen privacy video games and 5000 sq ft of the latest in acoustic & interior design Hotel accom modations nearby  
 Direction: With the studio we have an in house production Com pany that writes performs records and produces radio and TV commercials Some of our commercial accounts are 7 11 ABC CBS Olympia Beer & Bob's Big Boy



\*\*\*\*WESTWORLD RECORDERS

7118 Van Nuys Blvd., Van Nuys CA 91405  
 (213) 782-8449  
 Owner: Robert Schreiner  
 Studio Manager: Roy Braverman  
 Engineers: Robert Schreiner, Roy Braverman Phil Van Allen  
 Dimensions of Studios: 500 sq ft  
 Dimensions of Control Rooms: 350 sq ft  
 Tape Recorders: MCI JH 100 24 track, Ampex 352 2 2 track, Telex Magnacord 728 2 track, Sony 777 (two units) 1/4 track 2 track, Sony cassette  
 Mixing Consoles: RLS Sound Console 36 input, 36 output 24 track cue & monitor  
 Monitor Amplifiers: Phase Linear, Marantz, McIntosh  
 Monitor Speakers: JBL, Altec, and Quadrallex  
 Echo, Reverb, and Delay Systems: Two reverb systems EMT 140 tube stereo plate and one custom stereo spring system Misc tape loop systems and Eventide Digital Delay  
 Other Outboard Equipment: Melcor limiters UREI 1176's, SAF and Alpha graphic EQ's, Melcor Peaking and custom parametric EQ's, Flanger/Phasers, Eventide Harmonizer  
 Microphones: Shure SM 57's, AKG 451's, Sony C 37, Neumann U 47, RCA 44's, Telefunken CM-61's, Sennheiser 421's, & misc Altec, E.V. & others  
 Instruments Available: Yamaha C 3 grand piano, Fender Rhodes 73 piano, ARP Omni Strng and horn synthesizer  
 Rates: Please call for rates

\*\*\*\*WHITE FIELD STUDIO

(Formerly Maranatha! Studio)  
 2902 W. Garry, Santa Ana, 92704  
 (714) 546-9210  
 Owner: White Field Studio, Inc  
 Studio Manager: Thom Roy  
 Engineers: Jonathan Brown, Dan Willard, Chris Taylor, Thom Roy  
 Dimensions of Studios: A 25' x 25', B 20' x 25' with two isolation booth  
 Dimensions of Control Rooms: 20' x 25'  
 Tape Recorders: Stephens 821A 24 track, Ampex ATR 100 2 track, Ampex AG 440 2 track  
 Mixing Consoles: Ford Audio/B A Roth custom with Allison Automation, 32 in x 24 out  
 Monitor Amplifiers: AB Systems 1200, Crown D300, Crown D150, Spectra Sonics 700  
 Monitor Speakers: Altec 604E/Utah with Mastering Lab crossover, JBL, Auratones  
 Echo, Reverb, and Delay Systems: EMT 240, AKG BX-20, Lexicon Prime Time, Eventide H-949 Harmonizer, Echoplex II, DL 2  
 Other Outboard Equipment: UREI LA2A, LA3A, Universal 175 limiters, Roger Mayer noise gates, Stephens De-Esser, 1176, EXR, Orban De-Esser, Kepex II, Yamaha Analog delay  
 Microphones: Neumann U 47 tube, U 67, M 49, M 269, KM 54, KM 56, KM 84, Sony C 37A, C57, C'500, Telefunken 250, 251E, AKG C12A, C-24, C60, 414, 452, 224, Beyer 160 RCA 77DX, E.V RE 20, Sennheiser 421, 441  
 Instruments Available: Steinway 9' concert grand, B-3 with 2Leslies, Wurlitzer 140, guitar amps, drums  
 Rates: Upon request

\*\*\*\*WILDER BROS. RECORDING STUDIO

10327 Santa Monica Blvd., Los Angeles, CA 90025  
 (213) 557-3452  
 Owner: George Warner and Walt Wilder  
 Studio Manager: George Wilder  
 Engineers: Walt Wilder (head engineer) Allen Breneman David Gertz Ken Suesou  
 Dimensions of Studios: Studio I 40' x 40' Studio II 20' x 27'  
 Dimensions of Control Rooms: Studio I 20' x 20' Studio II 16' x 20'  
 Tape Recorders: (6) Ampex ATR 100 2 track MCI 2 track, (2) Ampex MM1200 24 track  
 Mixing Consoles: MCI 636 automated 36 in x 24 out, Audiotronics Son of '36 Grand 26 in x 16 out  
 Monitor Amplifiers: Carver Yamaha Crown Phase Linear  
 Monitor Speakers: UREI Time Aligned JBL  
 Echo, Reverb, and Delay Systems: EMT 140 Lexicon 224  
 Other Outboard Equipment: Eventide Harmonizer Eventide digital delay Lexicon Prime Time Kepex UREI LA3A EXR Ex

cter etc

Microphones: Neumann U 87's U 89's U 67, M 49, AKG 414's 451's, Sennheiser 441's, 421's Shure KM 80's etc  
 Instruments Available: Fender Rhodes piano (2) 8 Yamaha grands Gretsch drums  
 Rates: Studio I 24 track \$125/hr Studio 2 24 track \$85/hr 16 track \$65/hr

\*\*\*\*WIZARD RECORDING STUDIOS

308 N. Edinburg Ave., Hollywood, CA 90048  
 (213) 655-1322  
 Owner: Hank Dong  
 Studio Manager: LeAnn King  
 Engineers: Joe Woelpert Ric Butz, 2nd Steven Ford Michael Marans, Hank Dong  
 Dimensions of Studios: Studio 28' x 18', Piano isolation 17' x 13' drum booth 12' x 10', vocal isolation 5' x 9'  
 Dimensions of Control Rooms: 22' x 17'  
 Tape Recorders: MCI JH-16 Autolocate, 24 track, MCI JH 110A 2 track, Ampex ATR 700 2 track, Ampex ATR 100 2 track, Technics RMS 85 cassettes, TEAC 3340S 4 track slap echo  
 Mixing Consoles: Trident TSM 32 in x 24 out  
 Monitor Amplifiers: Brystons  
 Monitor Speakers: Augsburgner designed JBL system, Augsburgner tuned UREI 813 Time Aligns, JBL 4311, Braun L1030  
 Echo, Reverb, and Delay Systems: EMT 140 ST, EMT 240, Cunningham echoplex, Marshall Time Modulator, Eventide Harmonizer, Eventide 1745M DDL, Lexicon Prime Time, Eventide Phasor/Flanger  
 Other Outboard Equipment: Orban De-Esser, UREI 1176, Roger Mayer noise gate dbx 160 stereo, Orban 8-band parametric EQ, Gain Brain Kepex, Eventide Omnipressor, Dolby all channels, EXR Aural Exciter, ADR Vocal Stressor, LA4A, Inovonics 201  
 Microphones: Neumann tube U 67, U 87, U 47, KM 84, U-89, AKG 414 EB, 452, Sennheiser 441 421, E.V RE 20, RE 15 Shure SM 57, 58 545, PZM's PML DC 63 Beyer 500  
 Instruments Available: Hammond B 3 w/147 Leslie, Yamaha 9'3" grand piano, congas  
 Rates: Call—Let's talk your situation over

\*\*\*\*ALLEN ZENTZ RECORDING

1020 N. Sycamore, Hollywood, CA 90038  
 (213) 851-8300  
 Owner: Allen Zentz  
 Studio Manager: John Van Nest  
 Engineers: Recording John Van Nest, Ed Sanders, Mastering Brian Gardner, Chris Bellman  
 Dimensions of Studios: 22' x 40' x 30'  
 Dimensions of Control Rooms: 14' x 20' x 10'  
 Tape Recorders: Telefunken M15A 24 and 32 track, Telefunken (4) M15A 2 track, Telefunken M15A 24 track, BTX SMPTE synchronizer (up to 56 tracks)  
 Mixing Consoles: Harrison 4032, 40 in x 32 out with Harrison Auto Set automation Neumann (disk mastering) SP 75, 2 in x 2 out  
 Monitor Amplifiers: (2) McIntosh 2300  
 Monitor Speakers: UREI 813 Time Aligned system, JBL 4311, Auratone  
 Echo, Reverb, and Delay Systems: Reverb EMT 140, EMT 250, live chamber DDL Lexicon Prime Time, Delta T  
 Other Outboard Equipment: Noise reduction Dolby (48 tracks), Telefunken (24 track), Comp/limiters UREI 1176's (2), LA-4 (2), Inovonics 201 (2), EMT 256 (4), Eventide Harmonizer and Flanger, Kepex (4) Mastering Neumann lathes (2)  
 Microphones: Neumann U-87, U-67, U 47, U-89, U-69, KM-84, KM 86, AKG 414, 452, Sennheiser 421, 441, E.V RE-16, RE-20, Sony FCM 50, C 37, Shure SM-57, RCA 44, 77  
 Instruments Available: Bluthner 7' grand piano, Poly Moog, Mini Moog, tack piano, Yamaha CS 80, Prophet 5  
 Rates: Upon request

Late Arrival

\*\*\*\*SOUNDSTREAM

also REMOTE RECORDING (8 track)  
 5555 Melrose Los Angeles, CA 90038  
 (213) 468-5000 ext. 2571  
 Owner: Corporation  
 Studio Manager: James Wolnraton  
 Engineers: Richard Feldman  
 Tape Recorders: Soundstream digital re-order 8 track, Studer analog 2 track  
 Monitor Amplifiers: S1JM0  
 Monitor Speakers: UREI 813A Intinity 4 5  
 Other Outboard Equipment: Special digital signal processor  
 Rates: \$150/hr  
 Extras: At Soundstream we offer a unique service. We digitally edit any two (air or 8 track recording) digital or analog, regardless of the system it's recorded on. We have unlimited cross fade and fade control—a feature you won't find elsewhere. Plus, our system is 1 to 5 times faster than any other digital system. In short, Soundstream is the world's most advanced, most flexible and most cost effective digital editing system.  
 Direction: Credits Fleetwood Mac, George Benson, John Williams, London Symphony Orchestra, Dave Grusin, Tim Weisberg, Chicago Symphony Orchestra, Tom Browne



**MIX  
CLASSIFIEDS  
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76-77**

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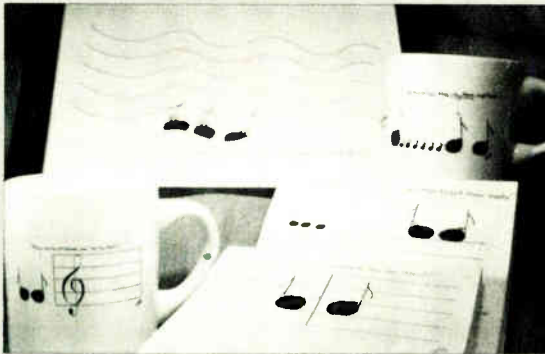
## Track Record

5249 Melrose  
Hollywood, 90038  
(213) 467-9432

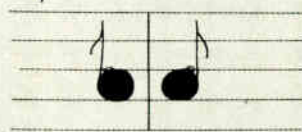
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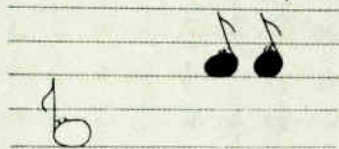
"Say, do you come to this bar often?"



Now available on  
coffee mugs with your  
logo on the flipside

- 9 cup designs
- 17 note pad designs
- 33 mounted 8½" x 11" lithographs

"Well there goes the neighborhood."



"Darling why do you  
always get the top?"



"Come with me,  
you're under a rest."

# NOTE SHOP

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135 N. Park View St.  
Los Angeles,  
CA 90026

When he was 16, Humberto moved to the U.S. from Chile, where several of his relatives were successful singers. He worked on an assembly line for a while, before wandering into MGM Studios. A year later, when an engineer got sick before a major session, Humberto was the only one around who could get the job done. He's been getting the job done ever since for an incredible variety of people, from Debbie Boone to Alice Cooper, as well as Frank Sinatra, Sammy Davis Jr., Steve Lawrence, Tony Bennett, Shaun Cassidy, The Osmonds, David Bowie, Denise Williams, Gladys Knight, Bill Champlin, Lee Ritenour, Hall and Oates, Leo Sayer, The Average White Band and Bernie Taupin, whose album he produced.

### ON RECORD BUYERS

"When you make hits, you have to think hits—14, 18, young. The people have to be realistic. How many albums is a 27-year-old guy going to buy, as opposed to a 15-year-old? I mean, you go to a record store. Maybe a 16-year-old is going to buy four albums. A 23-year-old is going to buy one or two—he's very picky. He might buy very specific groups that he likes. He might follow critics. When you make records, you have to think kids. Those are the guys who buy the records."

### ON RETAKES

"I hate perfect records. You cut the basic track, the vocals, and then the producer goes all the way back again. He starts replacing the drums. And then he replaces the bass, because the bass doesn't feel quite right. And then he starts doing the keyboards again. So that by the time he's finished, he's done it all over again. If it's not right, I understand. Let's do it all over again. But when you start patching things that already have the specific feel in there—that 'something' that has already been printed—you

can hear all the human things that are all there for the first time—I don't want to be a part of that. I have been part of one of those and it just drove me crazy."

### ON NOISE REDUCTION

"I don't use any noise reduction. I never use it, either when I'm doing tracks or when I'm doing final mixes. They really affect the music. They affect sound in general. To me, the punch is all gone. The drums sound different. The vocals sound different. The keyboards sound different. I can hear those things and it really bothers me, so I don't want to be a part of it."

### ON TAPE

"Since I started with MGM, we always used Scotch. Only once, I've experienced a different brand of tape. And I was very disappointed. And I had a serious problem. It got so bad, like in the middle of the mixes, the tape started giving up—heavy drop-out in places. And then the tape started peeling. Not on the outside. It was giving up on the inside. I mean, I was doing a mix, and halfway through the song, the whole top end disappeared, like someone threw a blanket on top of the speaker. So we mixed about halfway through the album. We mixed in sections. We cleaned the heads all over the place. We did the introduction. Clean the heads again. We don't want to take chances. I wouldn't do a project with any other tape besides the 250. I have done the past 20 albums, the past 30 albums all on Scotch. It gives me what I want, and what I want is a real clean taping, punchy bottom end, very little hiss, almost none. You have to try things in order to know if you're doing the right thing. If you don't try, you'll never know. And I have tried, and the results have been different."

### SCOTCH 250 RECORDING TAPE WHEN YOU LISTEN FOR A LIVING.

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How long involved in pro audio? \_\_\_\_\_

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Mix, September 1981

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## Employment Offered

SOUNDSTREAM INC. is currently accepting applications for the position of a Digital Editor. Some of the basic requirements are as follows: 1) Background in music including ability to read scores. Good ear. 2) Communicate well with people. 3) Organized & self-motivated. 4) Computer background—software skills valuable. 5) Typing skills—touch type. 6) Experience with musical editing helpful. 7) Can work odd hours—ability to relocate helpful. 8) Experience with audio & digital helpful.

Contact: Pam Bybee (801) 486-4701 for further details

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The continuing expansion of Audiotechniques' New York City offices has created several career opportunities for sales personnel with experience in recording studio, broadcast, and PA equipment sales. These positions offer salary, generous commissions, full benefits including pension. If you are interested in joining one of the oldest and best known professional audio equipment firms in the US, please send a resume in complete confidence to Michael B. Faulkner, Vice President.

Audiotechniques, Inc.  
1619 Broadway 4th Floor  
New York, NY 10019

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THE AUDIO GROUP, a full service Pro Audio Co., leaders nationwide in audio brokerage (buying & selling used equipment). Also dealers of pro line: 3M, Dolby, Audiotronics, Spectra Sonics, Eventide, Lexicon, Ivie, MXR, Shure, Sennheiser, etc.  
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WHITTIER MUSIC  
16310 East Whittier Blvd.  
Whittier, CA 90603

Dolby M-16H noise reduction unit w/remote.

(214) 521-8738/(213) 556-2458

Schecter Custom Strat/Candy apple red (Dire Straits), 1 Kramer Top of line E. Guitar XL-76; 1 Kramer Bass Top of line E. Bass XL-9—Both Kramer active electronics. All 3 are brand new. Best offers.

Mike—843-7901

# MIX CLASSIFIED

## The following is a representative listing of Audiotechniques Equipment Exchanges' latest inventory.

Write or call for our complete list or  
specific information on any items.

### RECORDERS

AMPEX AG 440 MONO, EXC.	1,800
AMPEX AG 440 4 TRACK, CONSOLE, EXC.	3,100
AMPEX MM 1000 16 TRACK WITH VARI-SPEED	9,500
MCI JH114 24 TRACK EXC., AUTOLOCATOR II, FLUX CARDS	22,000
OTARI MX 5050-8H SD, WITH DBX 158, CONSOLE, ALMOST NEW	5,300
OTARI MX 5050 QXD w/ DBX 155	2,100

### AMPLIFIERS

BGW 250D, CLEAN	350
CROWN DC 300A CLEAN	550
MCINTOSH MC75 (MANY)	210

### CONSOLES

AUDIO DESIGNS 20X16 CONSOLE, NICE	8,000
SOUND WORKSHOP 1280B super EQ PATCHBAY, UPGRADED IC's, PROD. DESK CONSOLE, STAND, METERBRIDGE, MULTIPAIR, SNAKE, LOADS OF SPARES	5,500
SYNCON A 25X16 MINT	14,000

### MICROPHONES

BEYER M-160 MICS, GOOD	150
NEUMANN M-49, P.S.	2,000
SONY C-37A, P.S.	325
TELEFUNKEN VF 14 TUBES	CALL
WESTERN ELEC. 640AA w/P.S.	1,000

### MONITORS

(1 PR.) A/T BIG REDS w/ M/L XOVER EXC.	\$1,380
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### OUTBOARD/ N/R

DOLBY M-16 w/HARNESS MINT w/ SWITCHING MOD.	9,250
PULTEC EQP-1A3	CALL
(3) UREI 1176 LN	each 390
LEXICON PRIME TIME, MEO, RFI	1,200

### REVERB

ORBAN 111B	500
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Are you on our mailing list?  
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Mains, 2 Headphone/Effect Busses,  
2 Echo sends, Separate input & Out-  
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Handsome Oak Cabinet, + Extras  
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The Music Source 206-323-6847

Tangent model 3216 recording con-  
sole with fully wired patchbay and  
producer's desk 32 in and 16 out. 34  
V.U. meters. Only 18 mos. old.  
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Brought into studio and never moved  
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Rack 8 modules 3100.00  
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ohms. Also Crown PSA-2. Also  
Sound reinforcement gear: JBL &  
Gauss drivers loaded in bag end  
cabinets. Phil (415) 454-0664

### FOR SALE

Consoles—tape machines—ETC.  
Major NYC Studio Updating. For  
Information call A&R Recording  
212-397-0300

MCI JH-14 16-track w/A.L. II  
\$16,500 Very low time, nice  
machine; Otari 7308 1" 8-Track  
(Tweaked) \$6,000 A real money  
maker. Soundcraft Series II 16 x 8/16  
4-Band Sweep E.Q. 4-sends exc.  
condition. Lots of other gear.  
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3) Tascam Model 15's, 8-16-24 ins-  
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Canary 20x8 \$2200. Custom J.H.  
18, 18x16 \$8500. Oberheim 8-Vc  
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### MUST SELL

Ampex AG-440 8-track. Very good condition. No modifications. Call Mark Rayner/at (405) 323-4501

### FOR SALE OR LEASE

SOUNDCRAFT 3B console, 24 by 16, Excellent condition. \$26,000 obo 3M, model 79, 16 track recorder, with autolocator. \$19,000 obo.

Bob (213) 655-7593

Curt (213) 546-2704

## Instruction

### RECORDING ENGINEERING CORRESPONDENCE COURSE

An intense and comprehensive correspondence course based on the new, acclaimed textbook, "Sherman Keene's Practical Techniques for the Recording Engineer" is now available from the author. The course includes textbook study, additional reading, thought provoking homework assignments and question and answer dialog via cassette. There are eight lessons per level, three levels (Basic, Inter. and Advanced) —\$250 per level. For more information write to:

Sherman Keene Recording Course  
1626 N. Wilcox No. 677B  
Hollywood, CA 90028

## Institute of Sound Recording

3420 CAMINO DEL RIO N., SUITE 225  
SAN DIEGO, CALIF. 92108

We're the only Professional Recording School in San Diego offering complete & comprehensive "hands-on" experience in state of the art 24-track recording studios. Diploma Programs offered in Recording Engineering, Record Production & Studio Maintenance. Evening & Weekend classes. Taught by professionals. New Semesters begin every 2 months. Next upcoming semester being November.

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## Equipment Wanted

Western Electric Tubes, Drivers, Amps, Horns, Speakers & others McIntosh or Marantz tube type pre-amps & power-amps & Thorens TD-124 David Yo (213) 576-2642 P.O. Box 832, MP, CA 91754

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Sixteen Track Recording in the S.F. Bay Area. Highest possible quality for lowest rates from \$20/hr. Full outboard; large, comfortable tuned rooms; competent personnel. Starlight Sound, Richmond, CA (415) 236-2281

### SKYLIGHT EXCHANGE

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- See our listing in 16 track section. Steven Richardson (213) 363-8151

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Private Recording Studio avail. ltd. basis in utopia 15 min. north of S.F. 16 track MCI fully loaded \$35/hr Mike: (415) 383-7982

## Studio for Sale or Lease

For sale, complete studio. 2100 square feet. Control room 18x20x9. Studio interior 28x30x11. 1/2 inch 8 track with dbx, SoundWorkshop 1280. LA3A, BX10, 1176 & full video. Complete wiring for 24 tracks in good Southern California location. Call: (714) 532-5340.

FOR SALE, L.A.—Complete 8 track studio, 80-8, Tascam board, 3M 2-track, AKG BX-20E echo, limiters, equalizer, & more. \$30,000 Barry (213) 783-0369

24 trk. studio for sale

In operation in Hollywood or may be moved. Equipment for 2 studios. Owner may keep some, but sold as package only. \$60k-\$80k. Lv. msg. for P-10. 213/464-0300

## Miscellaneous

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COMPLETE YOUR UNDERSTANDING OF RECORDING ENGINEERING Have you read other books and still feel that a great part of the story of professional recording remains untold? Well it has. Read "Sherman Keene's Practical Techniques for the Recording Engineer" and learn the rest. "Its content and progression are the best I've come across as far as presenting the real world experience of doing sessions"—D. Schwartz (Ed: the MIX) 381 pages, 28 chapters (4 on computer assisted mixing). NOT ANOTHER DRY TECHNICAL BOOK—actual methods and practices for doing sessions, avoiding problems, keeping details straight and doing things right. Book price is \$37.50 plus 6% (Calif. only) plus \$3 shipping. You may order by phone (213) 464-4322. Available at OpAmp Technical Books 1033 N. Sycamore, Suite B, Los Angeles, CA 90038

12" LP Records only w/mastering & plating labels. Your jacket \$820. Contact: Beth Honea KINGPIN RECORD PRESSING 212 Roswell Street, Marietta, GA 30061 (404) 428-5336

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For your convenience, we now accept VISA & MasterCard (for such payment, please accompany ad with your name, address, card number and expiration date). Send to or call: Gale Rosenberg — Mix Publications, 2608 Ninth St., Berkeley, CA 94710 (415) 843-7901.

Dear Mix:

Leo de Gar Kulka raises a good point (Feedback, June, 1981) with his suggestion that one simple listing of recording schools is inadequate or even misleading. Education in this field can vary from a \$100 seminar taught by inexperienced engineers in a small studio, to a year long, intensive program costing many thousand dollars. He is being unfair, however, when he implies that only state accredited schools are to be taken seriously, as this places undue emphasis on formality. Certainly, everyone who opens up a recording studio is not automatically qualified to teach audio, but there *are* several fine courses being offered at various independent studios. Also, since many interested people are unable to invest the large amount of money required for a year long program, a less expensive course is often the only possible way to gain exposure to modern recording technology.

Perhaps in future listings of recording schools, The Mix could include information on the length and scope of the classes offered as well as class size and, of course, the cost. When considering a particular recording program, the prospective student should always call the school and, if possible, speak

with the instructor directly. Inquire as to what topics will be covered in the course and what you should expect to know when you complete it. Also, how much of the class time is devoted to *individual* hands-on experience, and how wide a variety of microphones and outboard equipment will be available. If you do not receive clear, coherent answers to these questions, you should probably continue looking.

Finally, I believe that the success of any course is greatly dependent upon who is teaching it and, likewise, the student must possess sufficient aptitude and dedication if a career in audio is to become reality.

Sincerely,  
Ethan Winer, Chief Engineer  
and Instructor  
The Recording Center  
Norwalk, CT



Dear Mix:

As a contributor to **The Mix** and an instructor in a State supported recording program, I felt compelled to respond to the letter from Leo de Gar Kulka published in the June issue. The letter suggested that listing recording schools/programs without a critical evaluation of each was somehow a "dis-service" to readers. I totally disagree. The Audio and Recording Programs list is the most complete and comprehensive currently available. It provides all the information anyone should need to pick out those programs that meet his/her basic requirements. From that point, a letter, call and/or visit should provide all the additional information necessary to make a decision on which program is best.

The letter went on to suggest that accreditation is an important factor to consider when evaluating a school or program. While accreditation does mean that a school or program meets some sort of basic requirements, it does not guarantee a good education nor does lack of accreditation imply a poor program. Accreditation is just one of many factors that should be looked at by the prospective student. By the way, the National Academy of Recording Arts and Sciences (NARAS) is not and never has been an accrediting agency.

Lastly, the letter seemed to imply that a state supported school is somehow "avocational" and thus inferior to private trade schools. As an instructor in a state supported program, let me assure you that we must "prove our worth in the market place". State funding is based upon the number of students in a program. No students mean no money. Most students are very aware of the success or failure of their graduated peers. A weak program won't last long even in a state school.

I did agree with the last paragraph of the letter. "Prospective students should first determine what they will be requiring of a recording school and then check carefully to ensure the school meets their short or long term needs."

Sincerely yours,  
Christian L. Haseleu  
Recording Industry Mgmt.  
Middle Tenn. State University  
Murfreesboro, TN 37132

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# Taken for granted.

In most studios, the Studer B67 gets considerable use. But not much attention. It merely does everything it's supposed to do, with a minimum of fuss and bother.

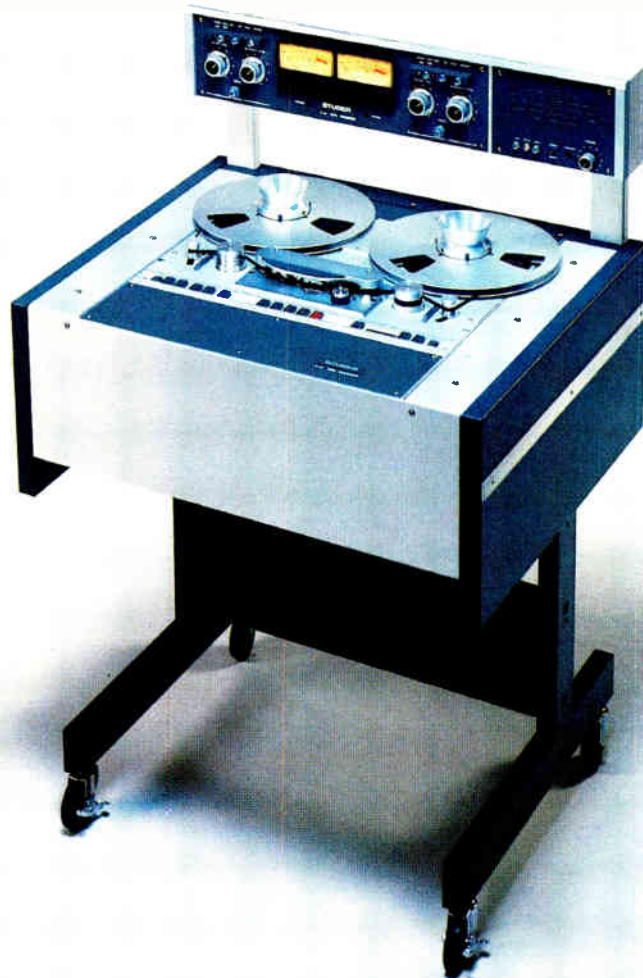
True, most engineers appreciate the smooth performance and thoughtful features. The quartz PLL capstan drive and servo-controlled spooling motors. The three speed (15/7.5/3.75 or 30/15/7.5 ips) operation. Headblocks that plug in with no need for realignment. Leader start, dump edit, and a real time counter with plus or minus readout. Improvements on the new B67 MKII include locking tension sensor arms and better head access for easier editing, plus record drop-out by punching the "PLAY" button.

In the end, though, engineers mainly applaud the way a B67 does what they expect it to do... without doing the unexpected. Year after year.

In this uncertain business, it's good to have something you can simply take for granted. Studer quality. Contact us directly for details on the affordably priced B67 MKII.

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# SOUNDCRAFT SERIES 800 MORE FOR LESS

The Soundcraft Series 800 is the answer for any pro who's always wanted more console... but didn't have the space. A Series 800 can give more console in less space to the recording engineer... the sound-mixer... or performing musician. And, with the new emphasis on sound for mobile video recording, a Series 800 can be the perfect fit in a cramped van!

The Series 800 is a compact 8 buss console available in 18, 26 or 32 input mainframes and can be configured for recording, sound reinforcement or stage monitoring... with no compromises in performance or quality. In fact, the Series 800 is built using the same quality components that go into the Series 2400... like Soundcraft's famous 41 detent EQ pots.

Compact usually means a little board with no features. But, the Series 800 with 18 inputs and 8 outputs, 4 band EQ on all inputs, and a host of other features you want, can fit in the smallest 16-track studio or production van, because it takes just 3½ feet of space. The 32 in 8 out frame takes less than 6 feet!

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See one of these selected Soundcraft dealers today and have him demonstrate a Series 800 for you. It will give you more of everything you want... for less.

**NORTHEAST:** Boston: Lake Systems Corp (617) 244-6881. New York: Harvey Pro Audio (800) 223-2642

**MIDATLANTIC:** Pittsburgh: Audio Innovators (412) 621-1950. Philadelphia: Dimension Five Studios Inc (215) 589-2546

**MIDWEST:** Chicago: AVC Systems (312) 763-6010. Pyramid Audio (312) 339-8014. Minneapolis: AVC Systems (612) 729-8305

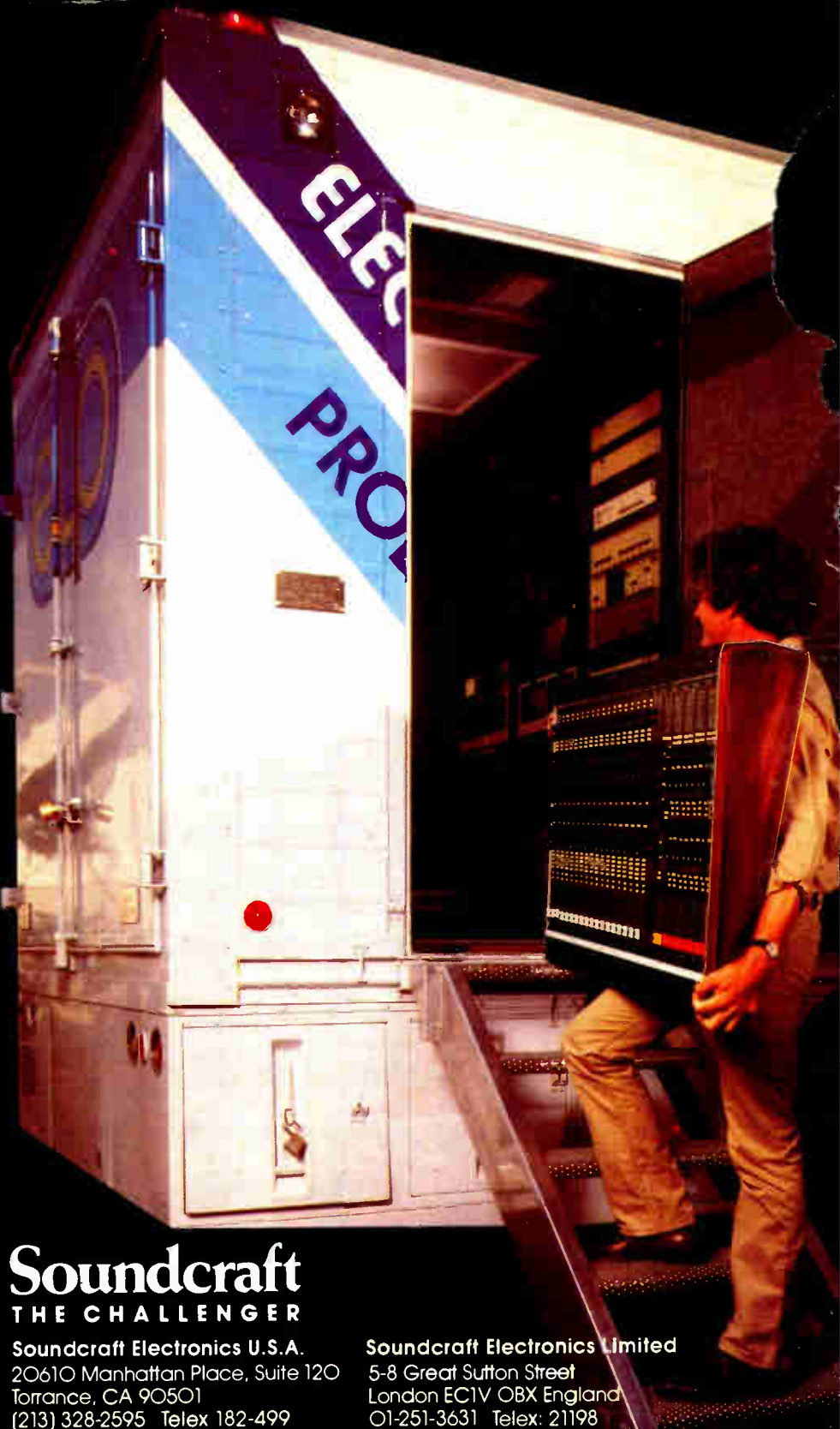
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**SOUTHWEST:** Dallas: Midcom (817) 640-4572. San Antonio: Abaddon Sun Inc (512) 824-8781. Oklahoma City: Ford Audio & Acoustics Inc (405) 946-9966. Tulsa: Ford Audio & Acoustics Inc (918) 663-4730

**WEST COAST:** Los Angeles: Audio Engineering Associates (213) 684-4457. Westlake Audio (213) 665-0303. San Francisco: Leo's Pro Audio (415) 652-1553. Sound Genesis (415) 285-8900

**CANADA:** Montreal: Richard Audio (514) 487-9950. Ottawa Ontario: McKeen Productions Ltd. (613) 236-0393. Toronto: Long & McQuade (416) 964-8006. Tele-Tech Electronics (416) 495-5646. Vancouver BC: Commercial Electronics (604) 669-5525. Winnipeg MAN: Oakwood Audio Labs (204) 786-6715



## Soundcraft

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