

JANUARY 1982  
\$1.50

THE RECORDING INDUSTRY MAGAZINE

# Mix

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Kurt Meigs  
Jol  
1500 CALUSA BLVD.  
SUNBRIDGE CA 91529

INTERVIEW:  
LINDSEY BUCKINGHAM

Listings:  
Northwest  
Studios

Special Report:  
Mixing Consoles

Grateful Dead's  
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Record Reviews

Video News



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JANUARY 1982



**Cover:**  
Fantasy's Studio D in Berkeley, California, has been opened for a little more than a year and has already scored a number one album with Journey's 'Escape'. The room is part of a four-studio, plus mastering room complex owned by Fantasy Records.

**Photo by:**  
Phil Bray

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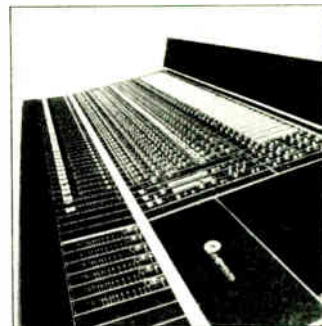
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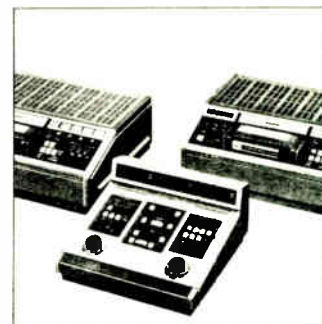
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PUBLISHER/EDITOR  
David M. Schwartz

PUBLISHER/MANAGING EDITOR  
Penny Riker Jacob

ART DIRECTOR  
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ADVERTISING DIRECTOR  
Hillel Resner

CONTRIBUTING EDITORS

DESIGN/PRODUCTION  
Debbi Russell

CLASSIFIED DEPARTMENT/  
STUDIO SERVICES  
Gale Rosenberg

Mia Amato  
Larry Blakely  
Mr. Bonzai  
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# INSIDE

We've done a little rearranging to get the new year off to a fresh start. We hope you like the changes. One new touch is a record review column, in which several staff writers will share their views on some of their favorite recent releases. Rather than 'rate' records or take potshots at easy musical targets, we will concentrate on recognizing the quality work, musically and technically, that is currently being recorded.

You may have also noticed that we've been gradually adding more features for professionally oriented musicians. There is a growing awareness by musicians to the technical and business aspects of the recording industry and we will do our best to keep you up to date on the recent developments.

Of special interest in this issue is our console manufacturers forum, where makers of mixing consoles tell us about their top of the line products and design philosophies. This is the longest feature that we have run in Mix, but we think that you will agree it is well worth the space.

Other highlights of the issue include David Gans' interview with the multi-talented Lindsey Buckingham, as well as a rundown of the Grateful Dead's personal recording studio.

All of us at the Mix wish you a happy, healthy and prosperous new year. ■

# TRACKS



## "Engineers, Who Needs Them Anyway?"

Ever since I heard Angela Bofill at the Circle Star theatre in San Carlos, I have been a fan of hers. Last week I was fortunate enough to receive a copy of her latest record, "Something About You", recorded at the Automatt studios in San Francisco by two excellent engineers, Leslie Ann Jones and Ken Kessie.

To my surprise, Ken and Leslie (who, by the way, made it possible for us to hear Angela on this record) did not receive any engineering credits anywhere on the package, and yet, the hair stylist, the makeup artist and the fashion designer all got ample recognition in the credits.

I've been informed that the producer did in fact submit a complete list of album credits to Arista, the record company headed by Clive Davis, yet someone chose to omit the engineering from the final credits. I believe a great injustice has been done to these two hard working and talented engineers.

They, like other creative artists behind the scenes, rely heavily on their credits for the advancement of their careers. Whoever is responsible for this insult has demonstrated a great indifference and lack of understanding. To think that this person considered the contribution of the hair dresser and the makeup artist more important than that of the engineers reveals an ignorance that cannot be excused.

I have fought for fair representation for engineers on record packages for twenty years now. I admit that it is no longer the rule but rather the exception. Still I can't help being appalled at the lack of respect shown Leslie and Ken by Arista, who ultimately is responsible for the entire package. Let us hope that this type of practice will soon be a thing of the past.

Fred Catero  
Fred Catero Productions  
San Francisco, CA

## North Central Listings

Your article on Chicago area facilities was very well written, but your information was incomplete. Your article failed to include P.S. Studios, Inc., which houses two 24 track facilities, a mastering lathe, and an Engineering Institute. We pioneered 24 track recording in Chicago and led the pack with automation in 1975.

Chicago's "Greatest Hits" quotes Carl Davis of ChiSound Records: "we cut Natalie Cole's biggest record in this city (Chicago), as well as Peabo Bryson." Both albums were recorded at our facility. In fact we boast more gold records than any facility in Chicago (e.g. "Flowers"—The

Emotions, "Sun Goddess"—Ramsey Lewis, "Leaving Me"—The Independence.)

We would really appreciate equal exposure in future issues as your publication is a vital industry venue. Please let us know how we can help you in this, or any of your endeavors.

Don Burnside  
Vice President  
P.S. Recording Studios  
323 E. 23rd St., Chicago, Ill.

Dear Mix,

I am sure that we submitted your questionnaire last July. It really upsets me that we were not included in your October issue. We are the biggest, oldest and best studio in this area—ask anyone. All the rinky-dinks got free publicity but we were strangely missed! Is there some way we could be mentioned in a future magazine to somewhat equalize the exposure? I know it could be the post office that goofed, but the omission could have a bad effect on our business. Seems this problem needs to be handled better in the future.

Sincerely,  
Bud Herzog  
Audiocraft Recording Co.  
Cincinnati, Ohio

Ed note:

We list approximately 1500 recording studios throughout the United States during the course of a year and, as we all know, many things can happen between here and there. We urge all studios who are concerned about their listings to contact us as soon as possible to make sure that they are on our list to receive the listing questionnaire. As a double check, we welcome studio calls to verify that we have received their questionnaires.

## Re: Mr. Winer's Letter

The low-noise Current Source Summing system described by Mr. Winer in his July '81 letter is proprietary and a U.S. Patent has been applied for.

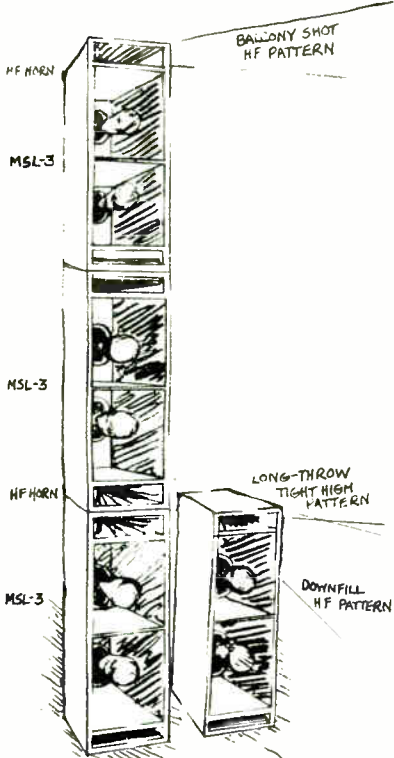
The circuitry shown by Mr. Winer is not correct, but close enough that someone skilled in the art might be able to replicate it. His discussion within the body of his letter to connect outputs of current ratioing VCAs to a summing bus will result in large bus capacitance and instability.

I will be glad to publish real working circuits, after the patent issues and I'm assured protection. Until then I must keep such information confidential.

John H. Roberts  
President  
Phoenix Audio Laboratory, Inc.  
Manchester, CT 06040



# Technical Information Series



Every sound professional knows that loudspeaker arraying is a complex art. The history of sound reinforcement has seen a succession of theories and sophisticated calculations dealing with such concerns as coverage, acoustic power, and directivity. At each step in that succession, it has been the translation in the field of the theoretical ideal to the real that has pointed the way to improvements in the theory.

## The Meyer Approach

At Meyer Sound, we've applied over a decade of research and field experience to the production of a growing line of reinforcement loudspeaker systems optimized for arraying, and we've developed sets of simple, clear guidelines for applying these systems. For the professional user, calculation and experimentation are replaced by a body of dependable techniques offering the means to make arrays which afford consistent, exceptional performance.

## Polar Control

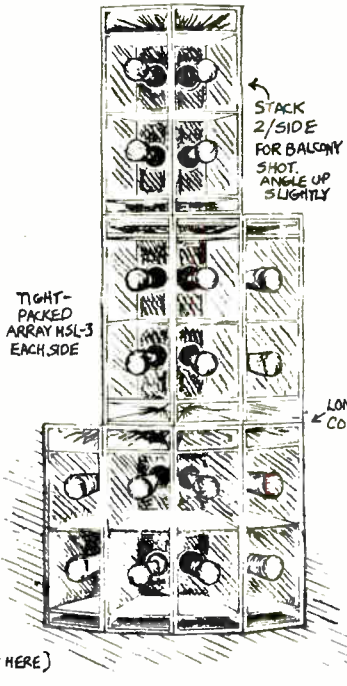
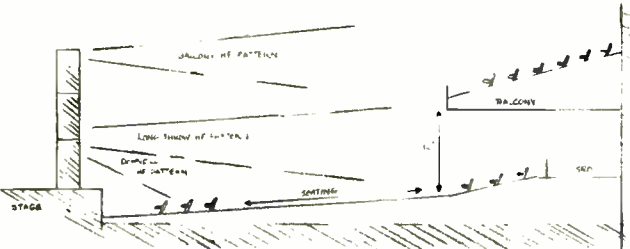
An important key to this performance is careful control of polar response. Meyer Sound reinforcement systems are designed to be coherent not only in terms of phase, but also in terms of propagation. For this reason, the crossover transition in Meyer systems is smooth and seamless, and frequency response remains consistent over long throws. In arrays, propagation coherence means smooth addition between adjacent units, minimizing lobing and producing a coherent image of the source behind the array. In practical terms, this means even, controlled coverage, greatly enhanced clarity, and little or no need for room EQ.

## Modular Design

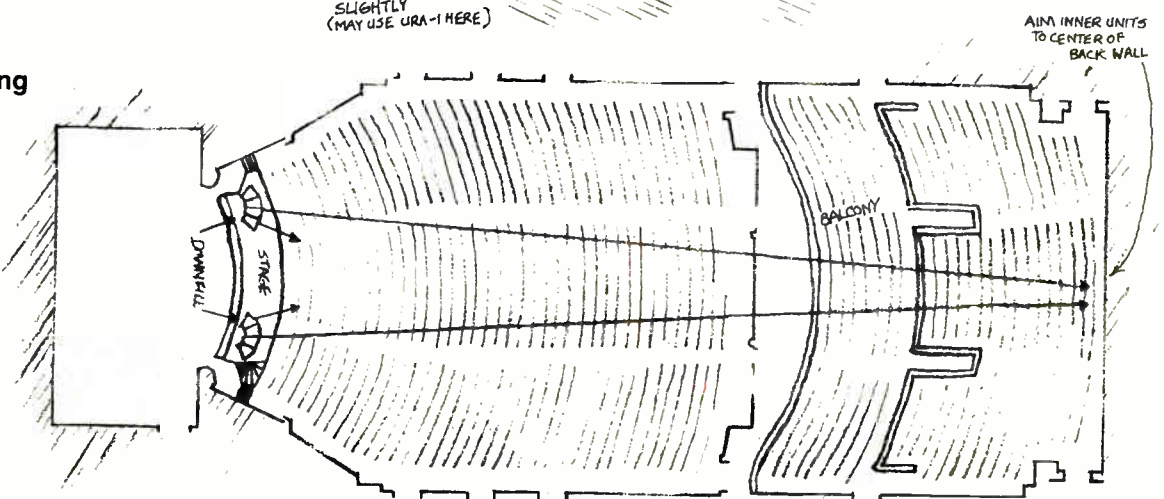
Meyer Sound reinforcement loudspeakers are designed as modular systems: full-range building blocks which offer the flexibility to meet a wide variety of demands. This means, for example, that the same product which serves for live music reinforcement in a 500-seat club can be used to make a large array for voice reinforcement in a 15,000-seat sports arena. Finally, since the array retains the performance of the modular unit with which it is made, its characteristics are predictable.

## User Orientation

For the professional in the field, dependable real-world performance is the ultimate goal. At Meyer Sound, we direct our efforts in system design and documentation toward making that goal more achievable. If you would like more information on the theory behind our arrayable systems, and how these systems can be used to work for you, call or write us today.



## Topic 1 Loudspeaker Arraying



Meyer Sound Laboratories, Inc.  
2194 Edison Avenue,  
San Leandro  
California 94577

# CURRENT

## Harrison Marketing Reorganization

Dave Harrison, president of Harrison Systems, Inc., the Nashville-based manufacturer of audio mixing consoles, has announced a reorganization of Harrison's domestic marketing which will affect all of their product sales and support within the United States. The new arrangement will shift console sales from distributors and dealers to factory direct. Says Harrison, "In most parts of the United States, our customers will continue to do business with the same people as before. The difference is that now these people are factory representatives rather than dealers."

To provide a closer customer-manufacturer relationship, Harrison Systems has expanded its marketing staff, which will be headed by Claude Hill, newly appointed vice-president of marketing. Hill comes to Harrison Systems with over seventeen years of experience in audio equipment sales and marketing.

Two additional marketing representatives, Brad Harrison and Eric Johnson, round out the factory-resident marketing staff.

## Sony Announces New Operating Structure

Sony Corporation of America has restructured its organization here and announced a series of senior management promotions and appointments.

Akio Morita, chairman and co-founder, Sony Corporation, Tokyo, said, "Sony's presence in the United States has expanded rapidly during the past several years. We have been actively building our business in many areas, adding top calibre executives to manage our various operations. We will now structure our U.S. company into five operating groups, each with a great deal of autonomy."

The new structure will be divided into the following functions: marketing and sales, manufacturing, service, engineering laboratories and diversified operation.

The Sony Communications Products Company, with Koichi Tsunoda as president and chief executive officer, will be responsible for sales of industrial video, office products, data products, professional audio and special projects.

"Under the new operating structure, Sony Corporation of America becomes the umbrella for its various divisions and subsidiaries, each having a great deal of autonomy," explained Mr. Morita.

## American Satellite Signs Contract With Home Music Store

American Satellite Company has announced that it will provide all-digital satellite transmission service for the Home Music Store™, a new home recording service offered by Digital Music Company (DMC), a Washington, D.C.—based firm. The service will provide cable TV subscribers with master tape quality music for listening and licensed recording.

The service, scheduled for operation in July 1982, will be distributed to subscribers via satellite using American Satellite digital transmission technology.

American Satellite will provide a 10-meter earth station at DMC's Los Angeles studio where transmission signals for the Home Music Store will originate. Full receive-only earth stations will

be installed by ASC where necessary. Once operational, the Home Music Store will be the first all-digital direct broadcast service of its kind.

Five listening channels will be available for operation once the signal has been cabled from receive points to the subscriber's home, each with its own format (rock, country and western, pop/easy listening, jazz/rhythm and blues and classical/opera). Two additional channels will be available for licensed taping of studio master tapes supplied by participating record companies. One preview channel will transmit new releases and other material, and will also be available for recording. It is estimated that subscribers will save from 20% to 60% over list price.

## notes

**GESI** of Berkeley, CA, is hosting its Bay Area Video Showcase February 3-5, featuring a full line of the latest video products. Workshop and seminar subjects will include the film/video interface, teleconferencing, interactive response, and computer graphics. For more information, call Meredith Moraine at 415/527-7700... **Lake Systems Corp.** of Newton, MA, has announced the opening of their Connecticut branch office to serve Metro New York and Southern New England, at 127 Washington Ave., in New Haven... Stephen F. Temmer, President of the **Gotham Organization**, has announced the appointments of Russell O. Hamm to the position of Vice President and National Sales Manager of Gotham Audio Corp. and Paul Goldstein to the post of Vice President, Gotham Export Corp... On January 30th **Bananas at Large**, in San Rafael, CA, will sponsor a personal multitrack seminar featuring Mark Cohen and Barry Thornton of **Fostex**. For more information call J.D. Sharp or John McKindle at 415/457-7600... At **Fuji's** Magnetic Tape Division, John Birmingham has been named marketing manager and Al Bedross has been appointed national sales manager... **New England Digital Corp.** has announced the appointment of several new distributors for its line of Synclavier II Digital Music Systems. They are: for Georgia and Florida, Stan Solomon, 305/758-5950; Maryland, Virginia and D.C., Nick Koumoutseas, 202/363-1223; and Texas, Peter Spoecker, 512/346-2754... From February 1-3, **Audiotechniques**, in conjunction with **MCI Corp.**, will present a three day seminar

covering aspects of the operation and maintenance of MCI tape recorders and consoles, to be held at the New York Hilton in New York City. For further information, contact Bob Berliner at 800/243-2598... **Harrison Industrial Developments Ltd.** of Cambridge, England, has recently announced the formation of **H.H. Electronic Inc.**, an independent sales and marketing firm representing the British firm's broad line of pro audio products. Thomas A. O'Donnell has been named President of H.H. Inc., which is located at 2500 E. Fender Ave., Fullerton, CA, 92631, 714/680-4293... **Family Light Music Camp**, 3½ days of workshops, music playing and performance, will take place February 12-15, at the Point Bonita Outdoor Center, near Sausalito, CA. It will be the 18th music camp to be produced by Jan Tangen, guitarist, singer and founder of Family Light Music School. For more information, contact FLMC, P.O. Box 683, Kentfield, CA 94914, 415/459-2862... **Spoolie Tunes** has been formed to offer music industry career guidance for artists and songwriters. Contact them at 16770 Glastonbury, Detroit, MI 48219 for more information... **Malcolm Hill Associates and Hill Audio**, a European-based mixing console, amplifier and speaker systems manufacturing company, has appointed Dave Ash to coordinate all the company's American activities. Dave can be contacted in Anaheim, CA at 714/971-3306... **Fostex Electro Acoustic Systems**, a division of Interlake Audio Inc., has announced the appointment of Paul M. Gardocki as Vice President of Marketing and Development.





## Ed Greene chose Auditroneks' stretch 750 for his mobile TV production center ... here's why!

"First, in addition to all the features I need for multi-track recording, I felt this console was the only one properly equipped for TV production."

"Second, Auditroneks' transformer circuit design with state-of-the-art transformer-less specs has the transient response and distortion-free sound I need for the digital decade of the eighties."

"Third, when I'm working live, there's no second chance. With Auditroneks reliability, I know everything's going to be right the first time."

If you'd like to know more about why Ed Greene and other world-class mixers prefer Auditroneks consoles for recording and post-production, circle reader service number or contact us at

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Greene-Crowe mobile TV production center



**auditroneks, inc.**

# SESSIONS

## NORTHEAST

The 19 Recording Studio of S. Glastonbury, CT, has recently completed recording and mix-down of New England's hottest "litter-bop" group, **Eight to the Bar**. "This Joint is Jumpin'" was recorded live at Toad's Place in New Haven, CT, by the 19's mobile unit. Engineering and production was done by **Ron Scalise**. Assistants were **Jeff McHugh**, **Jon Freed**, **Norm Campbell** and **Steve Fanelli**.

At **Trod Nessel Recording Studios**, in Wallingford, CT, **The Actuals** were in for a few days recording original songs for their EP; **Dennis Most** and friends came down from Springfield, MA, to record several songs for release on three singles. **Jim Martin**, **Kevin Read** and **Tami Gooding** were in doing demos. All sessions engineered by **Richard P. Robinson**.

At **Music Designers Inc.**, Hudson, MA, **Randall Barbera** is mixing the **Scott Folsom** LP with **Jeff Gilman** for Longview Records. **Rodger Salloom**, whose last release "Out of Worcester" was a regional hit, is recording his new album with **Jeff Gilman** producing and **Fred Mueller** engineering.

## SOUTHEAST

**Sweetsong Productions** in Parkersburg, W. VA, has just finished a contemporary gospel single for **Virginia Pryor** and a gospel album for **Light**.

At **Trusty's Tune Shop** in Nebo, KY, **Hardstreet** about to complete 6 songs from which they will pull two of the best for an immediate single release. **Jean Meadows** finished a single produced by **Rodney Richardson** and has the master at the pressing plant, United Record Pressing Plant in Nashville, TN. House engineer **Michael Cain** doing the engineering on both sessions.

**Kenny Rogers**, who as you may remember recorded all his hits from "Lucille" (1976) to "Coward Of The Country" (1980) at **Sound Emporium Studios** in Nashville, returned to the studio in November to record some new tunes. The upcoming release will involve a variety of studios and producers. At Sound Emporium, **Kenny** worked with producer **Larry Butler** and engineer **Billy Sherrill**.

From **The Bennett House** in Franklin, TN, **Jimmy Buffett** recorded his new MCA album "Somewhere Over China" with **Norbert Putnam** producing and **Elliot Scheiner** engineering with **Jon Putnam** assisting.

Current activity at **Miami Sound Studio** in Miami, FL, include singer **Norma Stills** working on her latest LP with arranger and pianist **Eddy Martinez**. **Tania Records** along with producer **Tani Gil**, just finished a charanga LP recorded by the group **Pata** with engineers **C. Granados**, **Juan Covas** and **Clyde Pender**.

At **Ardent Recording, Inc.**, Memphis, TN, **Kwick** has completed a new album, "To the Point," for EMI records. Producer is **Allen Jones** with **Henry Bush**, engineer. **The Blackwood Brothers** are cutting a new album for **Skylight** records. The session was produced by **Mark Blackwood** and engineered by **Jack Holder**.

## NORTH CENTRAL

Recent recording activity at **Pinebrook Studios** in Alexandria, IN, includes: **The Bill Gaither Trio** and **Ronn Huff** recording vocals for the new Trio album. Also, **Buryl Red**—orchestral recording for the Baptist Sunday School Board: are **John Bolt**, **Bob Whyley**, **Toby Foster**, and **Jim Shefler**.

At **Super-Lyc's Recording Studio** in Warren, MI, **Alux** is just finishing tracks for their album following the release of their single with producers **Beau Williams** and **John Jaszcz**. Writer/arranger **Bugs Bedow** is producing a new project utilizing musicians **Earl Klugh** and **Ralph Armstrong** with **Beau Williams** and **Greg Riley** engineering.

Recent recording activity at **Solid Sound, Inc.** in Ann Arbor, MI, includes **Rick Davis** completing his latest LP, **Dave Barrett** finishing up his demo and **Jack Mollette** laying down tracks for his new single. All sessions were engineered by **Will Spencer** and **Rob Martens**.

Recording activity at **Studio A**, Dearborn Heights, MI. **Cut Glass**, featuring vocalists **Orthea Barnes** and **Mildred Fayne**, laying down tracks for **Locust Productions**; **Jeff Parsons**, **Jeff Steinburg**, and **Eric Morgeson** producing. **Bruce Nazarian** teaching a class on recording for **Wayne State University**. **Morgeson** at the board for all projects.

## SOUTHWEST

Pop/rocker/songwriter **Bruce Moody** is recording his EP at **Wooden Studios** in Houston, TX. The project includes **Richard Morant**, **Rick Richards** and **Dan Christiansen**.

At **Goodnight Dallas**, in Dallas, TX, **Pat Benatar** recently completed mixing live performances for **The King Biscuit Flour Hour** radio program. Engineering the session was **Tom**

"**Gordo**" **Gondolf**. **Chrysalis** recording artists, **The Fabulous Thunderbirds**, have been cutting tracks for their current album project

**Rampart Studio** in Houston, TX, has just completed singles for **J.W. Weir**, **Wilson Jay**, and **E.P.** for **Z-Rocks**. Engineering was **Dan Yeaney**. **The Noise** is in mixing their new release with recordist **Steve Ames**

At **Omega Audio**, Dallas, TX, the 24 track mobile facility was used recently in a video shoot at **Nick's Uptown** in Dallas. The showcase club was the site of a cable music pilot produced by **Uptown Productions** principals **John Kenyon**, **Bruce Jagers** and **Steve Moss**. The show featured cult rockabilly star **Carl Perkins** and **Joe Ely**. Video facilities were provided by **Clearwater Teleproductions** of Dallas. Director was **Giles McCreary**.

## NORTHWEST

At **TransMedia, Inc.** in San Francisco, recent sessions include radio, TV and AV work for **Intel Corporation**, a special **Warner Bros.** records promotion, **Pilgram Airlines** and the **Radio Latino Radio Network**. Recent music work includes demo sessions for **Mike Fender** and **Barbara Diggs** with **Dave Adams** engineering and producing both.

At **The Winery Recording Studio** on Maui, HI, guitarist/composer **Bob Bangerter** of "Street Talk" just finished his newest song. Violinist **Steven Kindler** doing tracks for **Fantasea** (band's name!) for a single

Recent activity with the **Bodacious Audio** (San Mateo, CA) remote truck includes **Bruce Cockburn** recorded "Live" direct to the **Sony PCM** digital mastering system at the **Old Waldorf** in San Francisco for a radio special in conjunction with **RCA Records** and **KTIM-FM**. **Herb Pallant**, producer, **Paul Stubblebine**, engineer, with **Lewis Fielder**, **Robbie Taylor**, and **Kent Zimmerman** assisting.

**Mobius Music Recording** in San Francisco reports recent album projects completed for **Alex DeGrassi** on **Windham Hill Records**, **The Dead Kennedys** EP, the **Menwell Simmons** LP on **Cherrie Records** and **Steve Miller's** album on **Hip Pocket Records** produced by **Steve Miller**.

Activity at **Fane Productions**, Santa Cruz, CA, includes **Bob Cagle** mixing upcoming release on **Pegasus Records**. Engineered by **Fred Catero**; **Gene Barnholdt** overdubbing keyboards and mixing a 45 single release, **Ken Kraft** of **Snail Producing**, **Steve Malcolm** engineering.

First week openers at **Tres Virgos Studios** in San Rafael, CA, were **Randy Thornton** and **Hot Feet**. **Gordon Mogden** engineering with **Studio Manager Robin Yeager** and staffer **Robert**



# Special microphones for special sound requirements



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Missbach assisting, California Zephyr in doing 4 songs for Fogel song Records, Nashville, Robin Yeager engineering with Bob Missbach assisting

## SOUTHERN CALIFORNIA

At Skip Saylor Recording, in Los Angeles, CA, L.A. locals **The Burgers** tracking for S.E.G. Records and Tapes, with producer/bassist **Skipper Wise**; **David Nielsen**—guitar, **Craig Mesco**—drums, and **Ed Cohen**—keyboards. The LP will be released as a collector picture disc.

At Group IV Recording, in Hollywood, CA, **Dennis Sands** and **Greg Orloff** at the board with **Lalo Schifrin** scoring MGM film "A Stranger Is Watching"; **Dana Kaproff** scoring Thursday Production's film "Pandemonium"

At I A M Studios in Irvine, CA, **Denny Correll** currently recording his 2nd LP for Myrrh/Word Records with **Bill Maxwell** producing and **Willie Harlan** at the board.

Recent activities at **Pranava Recording Studios**, in Hollywood, CA, include the **Fowler Brothers** doing horn overdubs for the new Pluqz album, the **Angry Samoans** tracking a side of their upcoming album, the **Flameouts** mixing a single with **Richard Sanford** of Great Buildings behind the board.

Activity at **Gold Star Studios** in Hollywood included **Herb Alpert** working in Studio A. Herb is familiar with Studio A; it's the same room in which he recorded "A Taste Of Honey" and his earliest hits with the Tijuana Brass.

Producer **Sam Brown III** is currently mixing with

engineer **Steve Pouliot** the vocal duo **Gemini's** debut album for M&M Records entitled "Rising" at **The Mom & Pops Company Store** in North Hollywood, CA. **Freddie Perren** is Executive Producer.

# Studio News

**Iren Koster** and **Teddy Randazzo** are the new owners of **Overland Recording Studio**, Costa Mesa, CA. Iren and Teddy have written, produced and arranged songs for such artists as: **Linda Ronstadt**, **Frankie Valli**, **The Stylistics**, **The Temptations**, **Peter Noone** and **The Tremblers**, **The Manhattans**, **The Clocks**, **Joe Simon**, **Jack Jones**, **Frank Sinatra**, and many more. They are now working out of their new fully automated 24 track recording studio. Overland. With a total concept in helping acts with all of the steps from musicians, arrangements, material and production.

**Mushroom Studios** in Vancouver, Canada, is pleased to announce that they have now completed installation of their new custom built board. This console utilizes all of the tube amps from the previous board, has 48 up-to-date mixing channels as well as a 40 track monitor panel. They have also completed the construction of a new temperature controlled, acoustically adjustable piano room. This new piano room houses both a Yamaha C7 grand and a Fuehr & Stemmer upright grand.

**David Rubinson**, owner of **The Automatt** in San Francisco, has named **Michelle Zarin** as Studio Manager of the Automatt complex. Ms. Zarin has a wide and varied background in recording studio administration, including Studio Manager of the Sausalito Record Plant from its opening in 1973 until 1976; special consultant to **Bill Szymczak** on the opening of his Bayshore Studio in Coconut Grove; Studio Manager of the Los Angeles Record Plant for three years; consultant to **Tower of Power**; plus most recently, General Manager of the Sausalito Record Plant.

**Sound Patterns DXM**, Farmington Hills, MI has recently added a new Eventide Harmonizer along with an Eventide Flanger and Phaser, Loft Delay Flanger, Orban Reverb and de'esser, EXR exciters, Kepex Gain Brains, and EMT 140-S plate reverb. Also installed was a new video system for video demo tapes. The system features 1/4" Umatic, VHS, and Sony Beta formats.

**Joe Bees** has been appointed media services engineer for **Sigma Sound Studios**, Philadelphia and New York, it was announced by president **Joseph D. Tarsia**. As media services engineer, Bees will be working directly with **Wally Hayman**, recently appointed director of media services, in the expanding advertising services offered by Sigma Sound. His former eight-year association with **Baker Sound**, Philadelphia, PA, as recording engineer providing full service to advertising agencies and producers, expertly equips Bees for commercial productions, voice-overs for radio, TV and audio/visual utilization, casting, recording, editing and mixing for Sigma's broadening advertising horizons.



The Orban 111B Dual Spring Reverb is ideal for small studios, because it offers the ideal combination of fully professional sound and affordable price. Orban's unique signal processing, flexible equalization, low noise, and heavy-duty construction make the difference. Unlike cheaper reverbs, the 111B is a reverb you'll want to live with after the honeymoon's over.

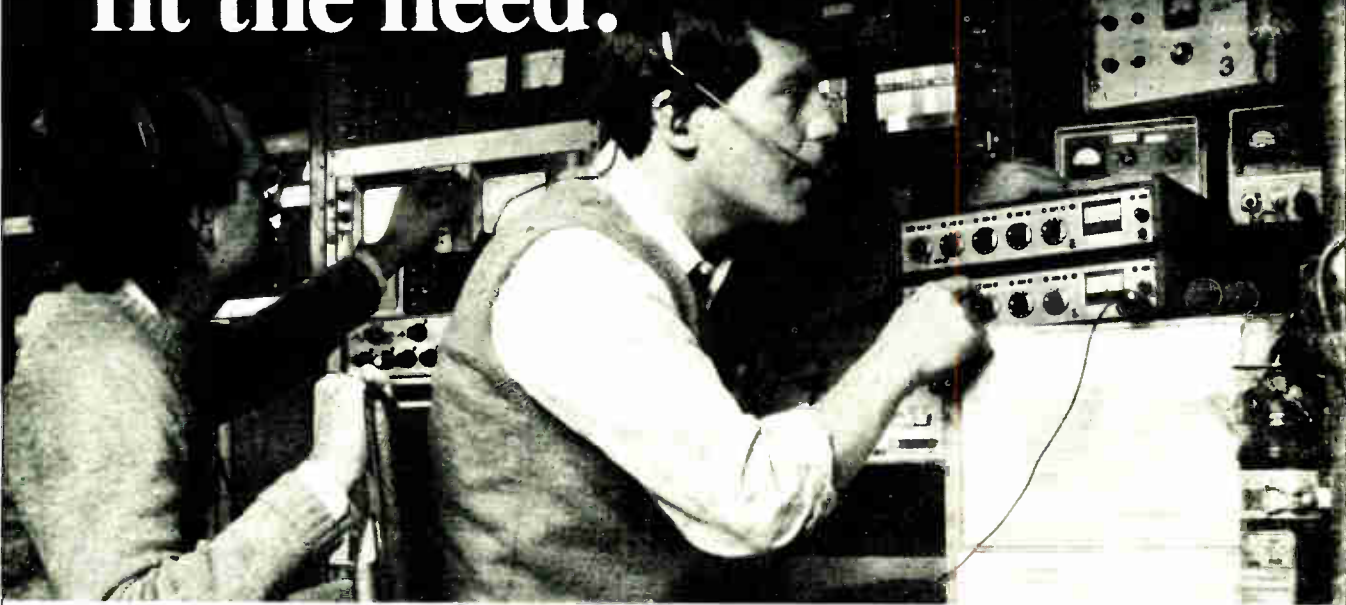
Judge for yourself. If you test the 111B the *right way* — in a *real* mixdown situation (*not* listening to the echo return *only*) — you'll find that the 111B's bright, clean sound *complements* the music, instead of muddying it as even higher-priced reverbs can do.

There are cheaper reverbs — with noise, flutter, "twang" sounds on transients, and questionable construction. There are more expensive reverbs — some of which are disappointing in "real world" situations. And there is the proven 111B — the right sound at the right price for the professional on a budget.

**orban** Orban Associates Inc., 645 Bryant St., San Francisco, CA 94107 (415) 957-1067



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The M267 is ideal for live broadcasts of sports, conventions, other remotes.

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#### Want professional mixer features at minimum cost?

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#### Want to expand your sound system?

The M268 is great as an independent mixer or for adding inputs to existing sound systems.

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#### Need a low cost, versatile PA mixer?

The lightweight, portable M68 is a great buy as a basic mixer.

#### What if input levels vary?

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- Lowers background music automatically in paging systems

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The SR109 is popular in large hotel paging systems, as well as small post-production rooms.

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- Built-in limiter

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# PROGRESSIONS

## SOUNDSTREAM Looking Into a

by Larry Blakely

Those who have followed the progression of digital tape recording have probably been aware of a small and dedicated company in Salt Lake City called Soundstream. The company was founded by Dr. Tom Stockham, who has been working on the development of various aspects of digital tape recording since 1962. Dr. Stockham is a graduate of the Massachusetts Institute of Technology and has also worked or taught at numerous other universities. Some of the notable achievements of Dr. Stockham and others of the Soundstream staff have been:

- 1962 Study of the practical limits of digital audio.
- 1969 Development of the first high quality digital audio recorder in the world.
- 1971 Development and demonstration of a high quality digital recording system.
- 1972 Demonstrated the mixing of digital audio signals.
- 1975 Demonstrated a 16 channel digital mixing system.
- 1976 Made the first 16-bit digital recordings on tape (uniformly quantized).
- 1976 Developed a "stereo", all digital editing system.
- 1977 Soundstream digital recording services offered commercially.
- 1978 The world's first high quality digital recording that was specifically intended for commercial release from a digital master tape was recorded and edited by Soundstream (disk was released in May of 1978).

Soundstream features digital recording and electronic editing services

### NEW CRYSTAL BALL

which have been a critical element in the production of hundreds of high quality "audiophile" digital to disk recordings. One thing that separates Soundstream from other digital recording services is that the recording and editing equipment is of their own design and manufacture. Soundstream will send their proprietary digital recording equipment and an experienced digital recording engineer to any recording facility or "on location" site in the world.

The Soundstream digital tape recorders will record in 2, 4, or 8 track formats. The Soundstream recorders are not designed to do over-dub type recordings but will record multiple channels in "real time". The Soundstream recording services have found a "niche" in three basic areas: the recording of high quality "audiophile" digital to disk recordings, mixdown of analog multi-track master tapes to digital stereo master tapes and an electronic editing service.

The proprietary Soundstream editing system warrants a special mention as it is unique, more versatile and faster than any other available method of electronic editing. Due to the complexities of digital tape recording most manufacturers do not recommend the splicing or editing by the usual method of cutting the tape with scissors or a

razor blade. Instead, editing is done by an electronic process. All of the commercially available electronic editing systems utilize a process of tape copying to perform this editing function. One must manually locate each of the desired takes then record it onto a copy machine with the aid of the electronic editor. This becomes a time consuming and tedious process of winding, re-winding and changing reels of tape. Soundstream features a system that utilizes full computer technology which they call "Instant Access Editing". It is claimed that edits can be made in one-fifth the time of the conventional tape copy method of electronic editing.

All of the desired takes are first digitally recorded into the editing system's memory so that any take can be accessed immediately. Edits can be made in *any* sequence and stored for later use. Edit points can be determined manually or visually by looking at the actual waveform on a screen. A variety of edits are available such as butt, cross, fade, etc. Level changes can be made in or around the edit point. Various types of digital signal processing is available from the editing system, all of this without handling or winding the tape. Edits can be easily auditioned or changed. When all the edits are approved, the master tape is recorded from the editor's memory, all together and all at once.

To utilize the Soundstream editing system, one must go to one of their editing centers. Many feel that this is a worthwhile investment because of the time that is saved and the ease and creativity with which the editing can be performed. There are currently three such editing centers in operation: Los Angeles, Salt Lake City and Gutersloh, West Germany. Additional editing centers are planned for New York City and London, England. The Soundstream editing system will currently edit tapes recorded in the Soundstream, 3M and Sony formats, as well as all analog



formats that are transferred to digital for processing. In the near future Mitsubishi and JVC tapes may be edited in the Soundstream editing centers. The editing system can be adapted to accommodate any currently available digital recording format regardless of the sampling frequency, number of bits, etc. The actual tape recorder is only used to transfer the recording into the editing system and to record the edited version from the system. Soundstream claims that this process introduces no distortions or degradation to the recorded signal.

In October of 1980 there was a corporate merger of Soundstream and Digital Recording Corporation of Connecticut. At the same time there was also a stock issue. It seems that the efforts and talents of both companies were combined to maximize their potential in the burgeoning digital audio business.

## CARD STORAGE

Digital Recording Corporation has developed and owns patents on a recorder, player and process for manufacturing a new format for digital audio recordings. It is a system that uses a plastic card of approximately 3" x 5" and the thickness of a credit card. The digital information is placed on the card by a photo-optical process. The card is inserted into a player and remains stationary as a laser scans the card from above. The card will accommodate 45 minutes of "stereo" recorded material per side, a mono signal 90 minutes or a 4 channel signal 22½ minutes per side. In addition, it is possible to have recorded material placed at 10 different levels on each side of the card. This means that it would be possible to make players that could play ten 45 minute "stereo" recorded programs per side which could be selected and played on an individual basis or simultaneously for more specialized applications.

The card can be warped or scratched and provide no degradation to the recorded signal. To operate, the card is inserted into a slot in the player and pushed up against a glass plate (which will make the card flat) as the card is scanned from above. The laser scanner is sealed. This is an important feature for such a consumer device, (i.e., it is not possible to damage the scanning device by accidentally spilling something on it). As the card itself does not move, this system avails itself easily to a card changer (i.e. no center holes, spindles or rotating disks).

Photo processing equipment is currently available that can be adapted to manufacture these digital playback cards. It is estimated that the manufacturing cost of the cards would be ap-

proximately 5 cents each in quantities of 10,000. A mastering machine is being developed by Digital Recording Corporation which will make the original photo negative. This mastering machine is estimated to cost approximately \$10,000 and can be installed in any disk mastering room that has a digital tape recorder. The photo negative will produce an almost endless number of photo positives (cards) with no audible degradation as the number of copies increase. In addition, any number of copy negatives can be made to send to other manufacturing locations with no difference in audible quality to the original. This photo process has no generation losses.

Digital Recording Corporation and Soundstream have plans to show and demonstrate this unit at a press conference which is planned to be held yet this winter. It is claimed that the audible quality of this consumer digital card player will be comparable to that of Soundstream digital master tapes. They expect to have 6 additional prototypes available in the spring. This technology will allow players to be sold to consumers at a retail price range from the low hundreds of dollars to over one thousand dollars. The price of each model will be determined by its available features, audio quality, etc. It is expected that the initial models of

these players will be on the market by mid 1983.

I was informed that the technology exists to allow digital "recording" to be done on these photo-optic cards with a home type recorder/player that would be in the price range comparable to that of a good cassette tape recorder.

At a later date, there are plans to do a videocard player. This card is approximately 3" x 7" and will have one-half hour of video per side in addition to a "stereo" sound track. There would also be such features as search and find, freeze-frame and repeatable playing between two pre-determined points. A whole new and fresh approach to home video.

Needless to say, it appears that Digital Recording Corporation and Soundstream have a bright future ahead of them. Upon an initial investigation, all elements of the digital player make sense; the performance, features, desirability, ease of operation, storage, flexibility, cost of manufacturing cards, cost of mastering equipment, and so on. If the performance meets its claims and if the equipment and product can be delivered for the prices that are estimated, there is no question that Digital Recording Corporation and Soundstream may indeed have a tiger by the tail. ■

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# STUDIOSCOPE

## Technical Books — an Overview

by Dennis Buss and Chris Haseleu

There is an old joke about the student coming out of one of those fly-by-night technical schools. When asked about what was involved in his training he replied, "Last week I couldn't even spell engineer and today I am one!" What is not a joke is the fact that today's rapidly changing recording industry requires that the manager, engineer, and would-be engineer acquire a solid basic understanding of the many components of audio production. Fortunately, there are many fine books available to help both the novice and the battle-hardened engineer. In this month's column, we are going to review a few of the better ones which might aid the new engineer or studio manager in getting a better handle on the important basics.

**Audio in Media** by Stanlew R. Alten, Wadsworth Publishing Co., Belmont, CA, 1981, \$18.95. The topics covered include: Sound and Hearing, Sound Studios, Consoles, Turntables, Microphones, Miking Speech, Miking Music, Monitor Loudspeakers, Tape and Film, Tape Recorders, Signal Processing, Location Production, Editing, Production, Techniques and Sound Mixing. This is one of the newest books to be published in this area. It is designed to be used as a text book with lots of illustrations and graphics. Each chapter is summarized. The book is easy to read and takes a nontechnical approach to its subject. Its drawback is that although it covers a broad range of topics; it doesn't get very deep into any of them.

**Sound Recording Practice**, edited by John Borwick, Oxford University Press, New York, 1976, \$45.00. The topics covered include: Programme Chain, Acoustics, Micro-

phone Circuits, Communication Circuits, Mixing Consoles, Extra Facilities, Monitoring Systems, Magnetic Tape, Tape Machines, Mobil Recording, Equipment Alignment, Maintenance, Speech and Drama, Classical Music, Synthesized Music, Popular Music, Disk Cutting, Disk Manufacture, Tape Duplicating, Sound Broadcasting, Television and Film. This book was put together under the auspices of the Association of Professional Recording Studios. With each topic covered by a different writer, the style, complexity, and quality vary. The terminology used throughout is British. In all, it is one of the most complete of the basic books.

**Sound Recording** by John Eargle, Van Nostrand Reinhold Co., New York, 1976, \$21.95. The topics covered include: Sound, Psychoacoustics, Stereophonic Sound, Quadraphonic Sound, Microphones, Monitor Speakers and Environment, Audio Control, Magnetic Recording, Signal Processing Devices, and Disk Recording and Reproduction. This book does a good job covering all of the basic topics. It is not afraid to introduce some of the more technical and mathematical aspects of the subjects. Each chapter includes a bibliography. It is, however, one of the older books and some of the examples of equipment systems are dated.

**Modern Recording Techniques** by Robert E. Runstein, Howard W. Sams & Co., Indianapolis, 1974, \$10.50. The topics covered include: Recording Chain, Sound and Hearing, Microphones, Magnetic Recording, Signal Processing, Consoles, Noise Reductions, Speakers, Session Procedures, Interlocking Tape Machines, Automated Mixdown, Disk Cutting,

and Quadraphonic Disks. This is one of the most popular of the basic books. The style is easy to read and the book is well illustrated. Each chapter has a list of references for further reading. It is also an older text and does include references and pictures of dated equipment. Yet, it remains one of the best of the basic books.

**The Recording Studio Handbook** by John M. Woram, Sagamore Publishing Co., Plainview, New York, 1976, \$37.50. The topics covered include: The Decibel, Sound, Microphone Design, Microphone Techniques, Loudspeakers, Echo and Reverberation, Equalizers, Compressors and Expanders, Phasing and Flanging, Magnetic Fundamentals, Magnetic Tape, Magnetic Recording, Recorder Alignment, Noise and Noise Reduction, Consoles, Recording Session, and the Mixdown Session. This is our favorite from among the basic books. It is very well written and illustrated. It has an excellent bibliography and glossary. It includes a great deal of useful information in its appendices. The only weakness is its failure to cover the subjects of digital recording and automated mixdown.

There are three other books that were not available for review, but which we would like to mention. **Handbook of Multichannel Recording**, Alton Everest, Tab Book, New York, 1975, \$10.95. **The Technique of the Sound Studio**, Alec Nisbett, Focal/Hastings House, New York, 1962, \$17.50. **Practical Techniques For the Recording Engineer**, Sherman Keene, Op Amp Technical Books, Los Angeles, 1981, \$29.95. This last book is brand new. If it lives up to its prepublication literature, it should be one of the best of the basic books. (See *Mix* Review November 1981.) Before leaving the area of basic texts, one other very important book should be mentioned. **The Audio Cyclopaedia**, Howard M. Tremain, Howard W. Sams & Co., New York, 1974, \$39.95. This all inclusive book should be in every engineer's library.

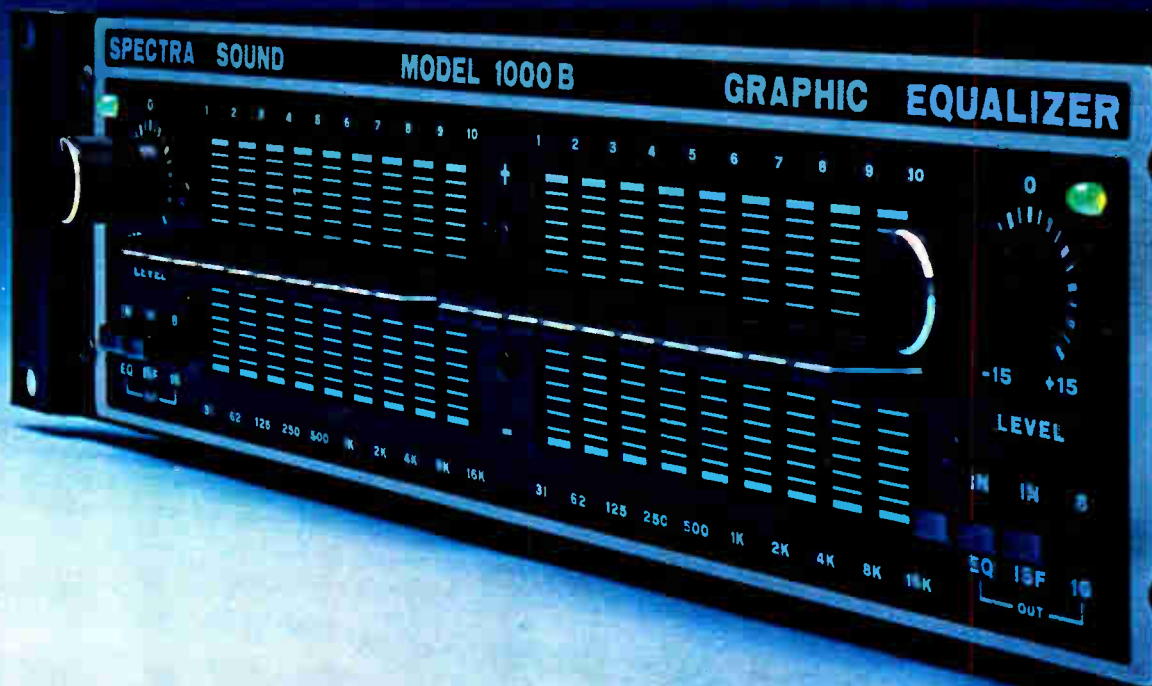
That just about covers it for the basic books. We will be reviewing books on various particular subjects, such as Microphones, Acoustics, Digital Recording, etc., some time in the future. Next month its **Diversifying: Options for the Small Studio**. ■



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**Spectra Sound 1000B,**  
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 and versatility.

To be an audio industry standard requires unequaled performance, reliability and versatility. The Spectra Sound 1000B 10 band graphic equalizer excels in these realms with improvements not previously available to the professional audio industry. The unmeasurable distortion and extremely low noise of the 1000B did not happen by accident, but are the result of design and manufacturing techniques developed over the years.

In recording, broadcast, and sound reinforcement, the audio professional relies upon the equalizer to maximize sonic performance. The 1000B can ease equalization problems while insuring years of trouble free operation.



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I.M.	.0018% (Test Equipment Residual)
*Signal/Noise Ratio	104 dB below +4dBv
Frequency Response	20 Hz to 20kHz, $\pm$ .5dB, +18dBv
Input Impedance	Balanced, 10k ohms, Unbalanced, 100k ohms
Output Impedance	Less than 1 ohm, typically .3 ohm

\*Specification unweighted, 20 Hz to 20kHz.

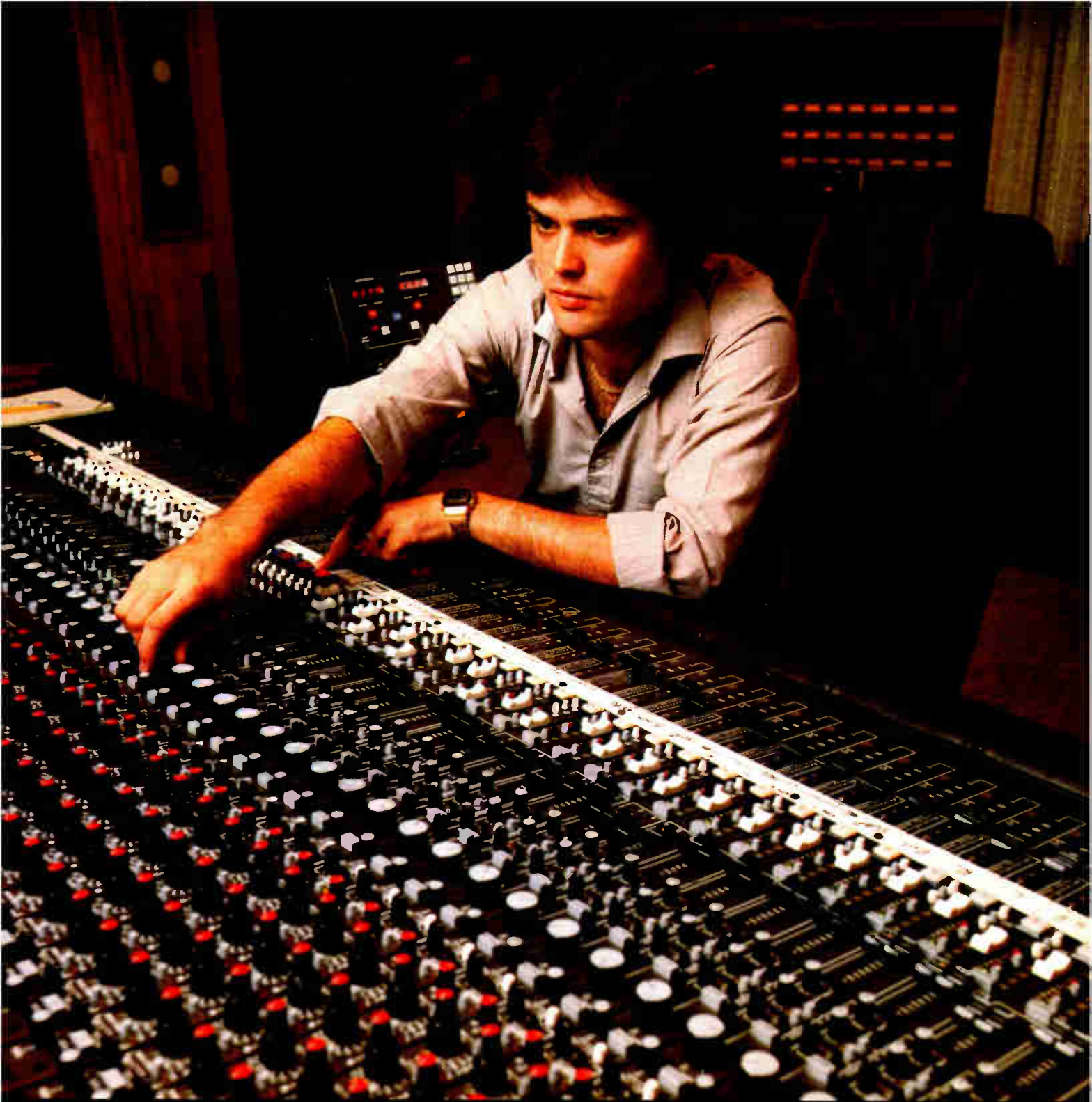
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Straightforward. That's the kind of person Donny Osmond is, and that's the quality he demands in recording equipment. He gets it with his fully equipped MCI recording studio located in the audio/video Osmond Entertainment Center in Orem, Utah. Sensible design. Clean sound. And the kind of versatility no other recording equipment at any price can beat.

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# MIX SPECIAL REPORT



## MIXING CONSOLE

## DESIGNERS FORUM



**T**he mixing console is the central nervous system of the recording studio; the Grand Central Station for electrons. In recent years we have witnessed the trends toward more features, increased flexibility, automation and, more recently, a strong move toward value and cost-effectiveness of design. The console is generally the costliest piece of equipment in the contemporary studio, and is also, perhaps, the most difficult single purchase that many studio owners face. As rapidly developing technology has served to make this decision an

# MIX SPECIAL REPORT

even more crucial one, we felt the time was right to survey many of the manufacturers directly and get their most recent opinions on the topic. Specifically, we wanted to know what features they are designing into their top end systems, and why.

Following are the responses of those manufacturers who elected to participate in our forum. Please realize that this is only a sampling and not a conclusive listing. The order that we have used is according to price range, often a broad range depending on configurations and options.

We hope this forum is useful for those of you contemplating this important purchase. We have included names and addresses for each manufacturer, and encourage you to contact them directly for additional information, or answers to specific questions.

## **Studiomixer II Totally Modular Mixing Consoles**

Price range: \$3,000 - \$8,500

Studiomixer offers a popularly priced, futuristically designed "Totally Modular" mixer. Being "Totally Modular", Studiomixer affords the user the ability to expand a console from an originally small mixer such as a 4x2 to as much as a 35x8x4x2, simply by purchasing a mainframe at first to accommodate the projected growth requirements of the user, and then by the user's subsequent addition of modules as he needs to... or as finances permit.

Studiomixer is also the only mixer on the market which can be expanded at both the input section *and* output section... the input section up to 44 modules (as dictated by the number of output modules selected) and the three separate output sections up to: 8 independent submasters, 4 independent monitors, and two masters.

Standard features of every Studiomixer II console are:

MIC Module—input & output channel patching, XLR balanced and 1/4" phone jack unbalanced inputs, HI Z/Lo Z select switch, phantom power on (per channel) switch, pad switch, gain attenuator and LED overload indicator, 5-control EQ section with continuously variable mid and bass, 2 effects sends, 4 monitor sends, panner, pre-EQ select for the monitor, channel cueing button, 100 mm fader, and up to 8 routing switches per module, depending on the number of submasters chosen. This is an input module, for line or mic use.

TAP (sub) Module—1/4" tape send jack, panner, master send control, cueing button, and 100 mm fader. This module is a subgrouping module.

OPM (output) Module—Input & output channel patching, XLR balanced and 1/4" phone jack unbalanced outputs, 5-control EQ section as in the MIC module, cueing button, and 100 mm fader. This module, as pre-determined and internally assigned at the factory, is either the monitor module 1-4 or the master module L or R.

Eff (effects) Module—The effects module possesses the assign buttons to route effects to any of the submasters or the L&R house or control room mix, as well as send and return level controls and cueing buttons for monitoring the levels both in and out of effects 1 & 2. Also provided is a 1 kHz lineup oscillator, a pink noise generator, and a headphone level control.

Studiomixer II consoles have full, active metering for every output channel so that the operator can read all output levels simultaneously, as well as a self-analyzing power supply which warns the operator in case of malfunction.

For more information, contact:

Amerimex Co., Inc.  
10700 Katella Avenue  
Anaheim, CA 92804  
(714) 636-6220

## **Studiomaster 16 x 8 Mixing Console**

Price: \$6,295

The Studiomaster 16 x 8 mixing console is the most versatile and complex recording mixer in the Studiomaster product line.

The 16 x 8 features electronically balanced inputs utilizing XLR connectors feeding the discrete differential first stage pre-amp controlled by a continuously variable gain circuit. The 16 x 8, like all Studiomaster mixers, features a 3 band semi-parametric equalization network with sweepable mid and bass center frequencies. Additionally, each input can be routed to any or all of 3 auxiliary busses, 1 pre-fader and 2 post. Input-to-output matrixing is handled by a series of Schadow switches and the pan control. Each channel also features a latching pre-fade monitor switch, post-EQ overload indicator and separate effects patching.

The 8 independent outputs each are capable of delivering a level of either +4 or -10, depending on the transport used. Each output features dual controls for stereo control room monitoring as well as a mono foldback send. The most unique feature of the 16 x 8 is the console's re-mix patching and routing circuitry. Multi-track masters can be routed back through the mixer without the usual re-patching. All 8 track sends & returns, as well as the 2 track remix sends and playback lines

can be connected simultaneously while the mixer's function is selected via 2 mode switches per channel. This allows the multi-track signal to be remixed through the first 8 input channels, leaving the remaining 8 inputs free for overdubbing. During remixing, the final signals can be monitored wet *and* dry allowing the engineer to select the most effective mix.

The 16 x 8 uses extremely low noise components for an overall input noise level of less than -125 dBm and a signal to noise level of less than -90 dBm. Overall distortion is .015%.

For more information, contact:

Studiomaster, Inc.  
1365-C Dynamics St. No.  
Anaheim, CA 92806  
(714) 528-4930

## **Speck Electronics 800-D Series Recording Console**

Price range: \$9,700 - \$25,800

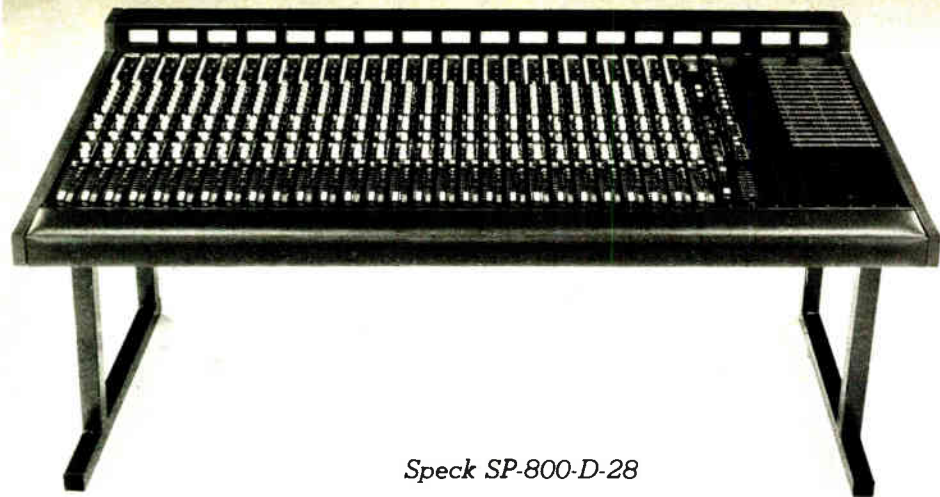
During the preliminary stages of research and design for a recording console, all design engineers at some time consider two major points. First is to design and market a console with the basic necessities that the professional audio industry expects, and second, to discover a feature that is so dissimilar and unique that a potential customer couldn't possibly consider buying any other console.

Unfortunately it doesn't always work that way because each and every manufacturer has their special innovation that soon becomes a "garden variety" feature in these days of rampant technology.

One undertaking console manufacturers have in common is trying to keep the costs of their standard features and novel inventions in line with today's (and probably tomorrow's) fluctuating economy.

In our quest to design a great console at a manageable price, our research and customer feedback continued to lead us to one simple conclusion... the basic reason a console requires more input channels than your studio's tape tracks is for the return of effects and processing equipment. The Speck Electronics 800-D series console has two complete line inputs per module. The primary input is the same as most consoles, but we've added a second line input section with a second slide fader, 2 band equalizer, pan, and channel mute. This keeps your "mix-down" very organized by returning the processed signal (delay, etc.) right back to the module from which it was sent. With our "in place" solo you can solo the original track on the primary line and the processed signal on the second





Speck SP-800-D-28

line in simultaneously, while maintaining stereo perspective and relative volumes. The possibilities with this dual input module are many, considering that a second multi-track recorder can be permanently interfaced to the recording console.

The 800-D series consoles are available from 8 input positions up to 28 input positions (that's 56 mixable inputs). Each input/output module contains it's own buss output in addition to track monitor level and pan controls. An 800-D I/O module can be thought of as a 1 in x 1 out mini-console. In other words, if you have 8 input positions,

you have an 8 in x 8 out console. 28 input positions will give you a 28 in x 28 out console.

The mainframe is the same on all models; a very sturdy pedestal base with light oak side panels. A 384 point Bantam patch panel is standard and is designed to accommodate 32 tape tracks in any combination. All input/output terminations are made via 8 Elco multipin connector blocks. This allows all console connections to be prewired prior to the delivery and installation of the console.

Prices for the 800-D series start at \$9,700 for 8 input/output, with a com-

plete 28 input/output selling for only \$25,800.

For more information, contact:  
 Speck Electronics  
 12455 Branford Street, Unit 2  
 Arleta, CA 91331  
 (213) 897-4188

### Tascam Model 16 Mixing Console

Price: \$10,500

Designed to meet the critical requirements of professional recording studios, commercial ad production houses, radio broadcast production studios, as well as television and film soundtrack production, the M16 is a practical, highly flexible console. The user can exercise total control over every facet of the multi-track recording and mixing process, thanks to multiple buss assignment possibilities via switches, continuously variable controls and numerous patch points.

For outstanding audio quality, we use discrete high-impedance FET mic pre-amps and high-speed, low noise IC line amps. Hum, buzz, and crosstalk are minimized due to carefully engineered internal grounding, a steel ground plane/support between each module, and a metal "shell" that shields all the circuitry.

The M16 is a full 16 track console with 24 positions and a 16 track mon-

## Suntronics and Audio Image introduce the NEW Tascam Model 16 Mixer



Model 16 Mixer

Model 16 input  
 module options:  
 8 x 8 @ \$6,900  
 16 x 8 @ \$10,500  
 24 x 8 @ \$12,900

\*Model 16-S\* 8 x 8 is  
 available from Suntronics Multitrack  
 Stores and Audio Image Only!

In the continuing development of Suntronics and TASCAM, we are proud to announce the Model 16 Mixer — the newest mixer available from TASCAM.

This mixer has been updated from the Model 15 with the following features:

- 4 band sweepable E.Q.
- High slew rate chips
- Phantom supply
- 16 switchable meters
- Mic phase reversal
- Stereo mixdown
- Meter metering
- Master metering
- Hi and lo pass filters

Special package price on the  
 Model 16-S\* (8 x 8) and 80-8 8-track  
 recorder — \$10,500.

### SUNTRONICS LOCATIONS:

**AUDIO IMAGE**  
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 Pompano Beach, FL 33064  
 (305) 943-5590

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 Westminster, CA 92683  
 (714) 898-6368  
 898-9036

7760 Balboa Blvd.  
 Van Nuys, CA 91406  
 (213) 781-2537  
 781-2604

1620 West Foothill Blvd.  
 Upland, CA 91786  
 (714) 985-0701  
 985-5307

# MIX SPECIAL REPORT

itor section for rough mixes while cutting tracks. Up to three independent stereo mixes (or 6 mono mixes) can be done simultaneously, so there is plenty of capability for performer headphone cue and effects send mixing. (In fact, there is enough flexibility that, without too much effort, 24 track tapes can be recorded, monitored and remixed). You can add echo and other effects to the monitor but not to the actual recording, or vice-versa. To check levels, there are input and buss overload LEDs plus 16 large VU meters with peak LEDs that are switchable to monitor the mixing busses or external meter inputs (such as the output of your tape machine).

The M16 has four band parametric type sweep EQ on every input position, so you can dial in the required boost or cut at precisely the right frequencies. There are also switchable high and low pass filters, as well as phase reverse switches, separate mic and line trim pots, a mic attenuator, and a mic-line-remix switch. On input positions 1-16, "remix" assigns the 16 track tape machine return from the monitor to the input channel, so you don't have to repatch cables for mixdown when overdubs are completed.

The M16's solo system is highly sophisticated, offering both post-fader solo and pre-fader listen (PFL) on the inputs, as well as solo on the 16 track monitor and the 8 effects returns. Solo is stereo, and tracks the pan pots. A feature which had, until now, been reserved for much more costly consoles is the special solo remix mode. When an input is soloed, the effects sends from other inputs normally continue to feed the reverb (or other effects device). Solo remix mode switches the solo logic so you can press an input solo to hear the "original" signal, press an effects solo and hear only the effect derived from the "original" input, or press both solos to hear the combined input program with its effects contribution; because all other effects sends are muted, solo remix mode allows one-button "A-B" "Wet-Dry" comparisons.

A built-in stereo headphone circuit can be switched to either of the two stereo master modules. The stereo master modules are typically used for discrete control room and studio monitor outputs, but may be used to feed 2 track tape machines, a broadcast transmit point or remote, etc.

Overall, the M16 mixing console is the most advanced Tascam console ever built. It comes with a uniquely formatted, easy to read manual that is packed with useful information.

For more information, contact:

Tascam  
7733 Telegraph Road  
Montebello, CA 90640  
(213) 726-0303

## Allen and Heath Syncon Series B

Price Range: \$10,690 - \$44,585

The Allen and Heath Syncon Series B is modular in terms of frame size. In its most basic format, Series B is ideal for small 8 and 16 track studios. Yet with no factory modification, the unit can readily be expanded to a 44/24 fully automated console with patchbay.

A compact unit, all the controls of the SB12 input/output module are logically located and grouped for ease of operation by first time clients. Metering is provided by two-colour light column meters at the head of the module. Full facilities are provided for all recording situations—record, overdub, subgroup and remix, with inputs for mike, line and effects return.

The routing section provides 24 assignable outputs for multi-track use, as well as an independent stereo send to the master machine and monitors. It also offers the facility of grouping echo sends and cue mixes.

The P&G channel fader and monitor slide fader are both capable of control during record, overdub and remix. Both have PFL facility and auxiliary outputs to four mixes for effects, overdub and cue mixing.

A comprehensive EQ section on every SB12 module is developed from the highly praised Syncon A series. Two sweep equalizers cover a range of six octaves with an octave of overlap in the midrange. The low-cut filter can be tuned from sub-audio to the lower mid range for deliberate effect on bass sounds. The bass and treble shelf tone controls each have a choice of turnover frequency.

Channel muting is achieved with high reliability solid state control. Post fader design allows continuation of cue mixing while the mike or track is muted.

Solo 'in place', now a standard feature of AHB design, is combined with a master control. This allows selective muting of mikes and groups during record and of tracks plus effects in remix. The solo feature is included in the channel circuit rather than the monitor circuit, allowing more effective and creative control during remix.

The monitor circuit has a secondary priority as an echo return input fader, allowing all echo returns to be included in the soloed mix and eliminating the need for solo pre-selection of each mute section.

The SB21 aux. master and SB31 monitor master are built to the same high standard as the SB12. These two units complete the current system. Like the SB12 they are both fully self-contained of all wiring, electronics and terminations. Service access is of the easiest possible and replacements can

be made in a matter of seconds.

The monitor master houses the main stereo output to the master recorder and has full facilities for controlling studio playback circuits and control room monitors. Master metering is provided, as on the SB12, by an independent pair of two-colour light columns, whose response has been carefully tailored to match the familiar VU standard characteristic.

Talkback is assignable to all console outputs independently, with a level adjust for cue talkback. Activation for all destinations is achieved by a one-shot illuminated button, allowing trouble-free communication with the whole recording team.

Automation systems for recording mix data are under continuous development and changing rapidly. Series B does not tie you to any one system—either now or in the future. Instead, it offers you the choice of the automation package that most suits your budget, your needs and those of your clients. Series B can be supplied to order with the Allison Fadex system or any of the other currently available packages. Alternatively, such systems may be fitted at a later date, by any competent on-site studio engineer.

For more information, contact:

Allen & Heath Bronnel, U.S.

652 Glenbrook Road

Stamford, CT 06906

(203) 359-2312

## Hill J-2 Audio Mixing Console Price: \$12,200

J-2 is a result of two years development from the J and K series consoles, exploiting the latest advances in semiconductor and aluminum technology. Facilities include: phantom power, 30 dB pad, line level input, 6 auxiliary sends, 8 band EQ, EQ defeat, channel mute, pre-fade listen, P and G 100 mm faders, 8 independent line outputs with 3 band EQ, A/B switching and independent stereo monitoring, transformerless inputs and a user expandable mainframe.

The mainframe, constructed of custom built aluminum extrusion, is supplied as an 8 group console but not all groups need be fitted initially. Expansion is possible through the use of extension frames connecting to the mainframe via an armoured ribbon cable and a multi-socket fitted as standard. Any size is available, but standard sizes are: 16 x 8, 24 x 8, 32 x 8.

All function switches have status LED indicators, all integrated circuits are of the 5534/1034 family and all modules have a 12-way LED display to indicate signal level. Insert, 3 pole jacks are provided on all input, group and output modules.

A fully regulated, rack mountable



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# MIX SPECIAL REPORT

remote power supply capable of powering up to 48 x 8, is supplied with every mainframe. Extension frames receive their power via the link to the mainframe.

Specifications; Level: max +25 dBm, 0 dB (desk) +6 dBm; Headroom: input stage 39 dB, all other stages 19 dB; Gain: input module -30 dB to +70 dB, overall gain +80 dB; Noise: -130 dB (A) EIN, transformer input; -119 dB (A) EIN electronic input; -70 dB (A) residual; Distortion: typic-

ally less than 0.01% midband THD, 0.04% wideband THD, 0.01% IMD. SMPTE; Frequency response:  $\pm 0.2$  dB 20 Hz - 20 kHz EQ out,  $\pm 1$  dB 20 Hz - 20 kHz EQ in.; Power response: -0.5 dB 20 Hz - 20 kHz; Input Z: 1.2 k mic (100 - 600 ohm balanced), 30 k line (600 - 10 k unbalanced); Output Z: 1.2 k mic. (100 - 600 ohm balanced); Equalization: 8 band fixed bandwidth,  $\pm 15$  dB on centres 40 Hz, 100 Hz, 250 Hz, 700 Hz, 1.75 k, 3.75 k, 7.5 k, 15 k.; Phantom power: 15 volt 1%;

Options: Duncan or carbon track faders, isolating transformer per channel; Price: 32 x 8, Penny and Giles faders, \$12,200.

For more information, contact:  
Malcolm Hill Associates  
2175 Mallul Dr., Suite 256  
Anaheim, CA 92802  
(714) 971-3306

**Toa Electronics**  
**RX-7-328 Mixing Console**  
Price range: \$12,700 - \$20,000

The Toa Electronics RX-7-328 Mixing Console is designed to meet various requirements in concert sound reinforcement and recording applications. "The 7" includes; 4 dual program modules, 32 input modules, 2 group/foldback modules, 2 group/echo modules, 1 talkback module, 1 phones module, and 1 power supply module. "The 7" is built with a frame case that is exclusively designed for this model.

"The 7" input module consists of (on the back); an input connector (XLR) with a ground lift switch, accessory send/receive jacks and a direct output jack. The front of the input module includes; a phantom power supply switch, phase switch, input level switch, trim knob, high/mid/low equalization control, equalizer in/out switch, high pass filter, foldback controls, echo controls, pan pot for the group assign buttons, group assign push buttons, peak LED indicator, fader control and cue push button.

"The 7's" group foldback and echo modules consist of (on the back panel); an auxiliary input with a ground lift switch, accessory send and receive jacks and a sub input connector with a ground lift switch. The front of the group foldback module consists of; a foldback master with peak LED indicator, and equalization for aux. inputs, an EQ in/out switch, group assign buttons, aux. input master, cue for the aux. master, group on/off switch, peak LED indicator, fader control and cue push button. The group echo modules front section consists of: an echo send master with a peak LED indicator, an equalizer for the echo return, EQ in/out, group assign buttons for the echo return, echo return master, cue for pre-echo return in, group on/off switch, peak LED, fader control and cue control.

The program module of "The 7" has on the back panel of the module; program outputs with ground lift switches. The front of the module consists of two identical output sections. Each section consists of; group pick up controls, program master, program on/off switch with peak LED indicator and phones selection switches (L/R).

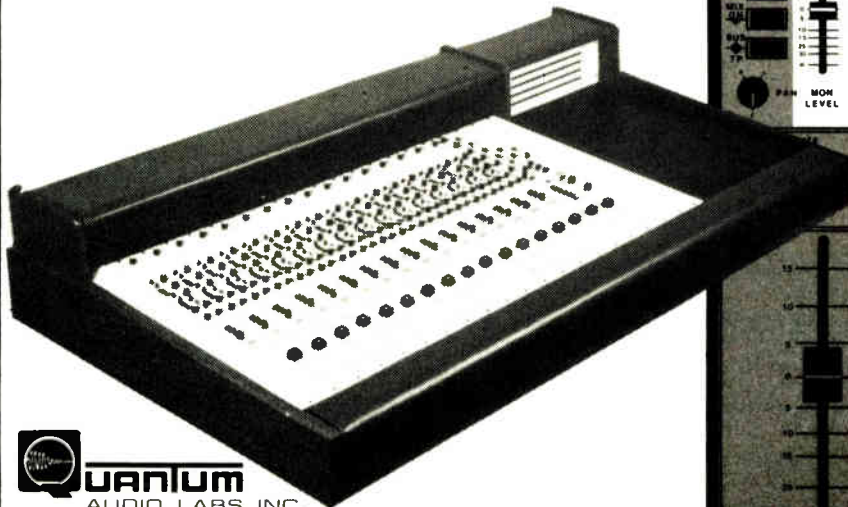
The phones module has on the

## GAMMA-A PROFESSIONAL MIXING CONSOLE featuring the QUANTUM MATRIX

A unique switching arrangement allows the effects busses to be used as an output matrix as well as pre or post echo and pre or post cue sends. The matrix utilizes the Linear motion monitor pots as sub-group masters with the effects controls as output assignment busses.

- Extremely low noise
- High slew rate
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- And much more.

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# WRIGHT MICROPHONES?

A new concept in microphones specifically designed for recording studio applications. Each microphone is hand made and thoroughly tested. The case is hand tooled polished brass with a heavy lacquer coating to prevent tarnishing. The gold foil capsule is mounted in acoustic foam to prevent low frequency rumble pick up. What makes the microphone unique is the SHAPED RESPONSE™: The output is 6 dB up at 16 KHz giving it unmatched clarity without sounding thin. The SR-1 has a conventional transformer output utilizing a nickel core transformer with a special wind for excellent frequency response. The TSR-2 is truly a solid state microphone, **no iron** in the signal path, no chokes, and no coils like other so called solid state microphones.

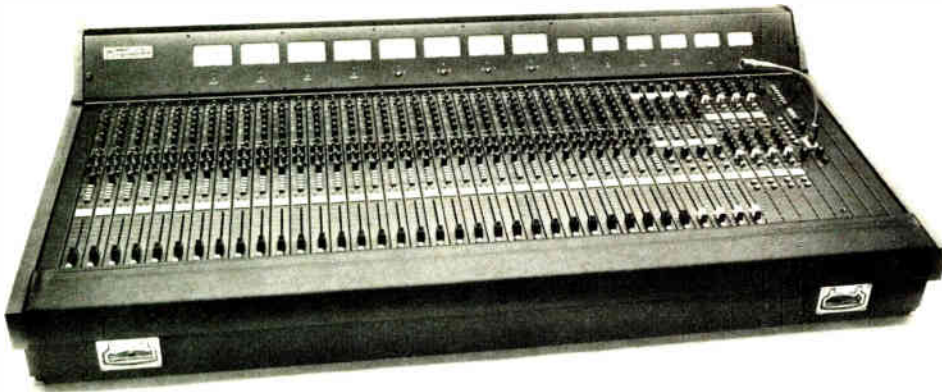
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404/321-3886

# MIX SPECIAL REPORT



TOA RX-7

back panel; 2 air monitor microphone input connectors and phone out jacks. The front of the module has; a phantom power switch for the air monitor microphones, 2 air monitor trim pots (L/R), push button selectors for monitoring different busses, a phones level control, cue indicator LED and phone output jacks (stereo).

"The 7's" talkback module has on the back a talkback out connector and a ground lift switch. The front of the module has a cluster of buttons to select different test signals (pink noise, 10 kHz, 1 kHz and 400 Hz), and a cluster of buttons to select desired mixing busses. which can be used singly or in combination to route the test signal into the board. Also included is an OSC level control, and OSC LED indicator, a talkback input connector, talkback level control and a press to talk button.

The general specifications of the Toa Electronics "7" are Frequency response: +0 dB, -0.5 dB at 50 Hz to 20 kHz; +0 dB, -2.0 dB at 20 Hz to 30 kHz. The total harmonic distortion is less than 0.5% at +4 dB output at 1 kHz; Equalization: low, 100 Hz; Shelving: mid, 200 Hz to 5 kHz variable peaking; and high, 10 kHz shelving. The high pass filter is 12 dB/octave rolloff, switchable for 3 dB down at 60 Hz or 120 Hz. Crosstalk: -70 dB at 1 kHz, input to output. "The 7" has 8 large illuminated VU meters, 4 are for group, and 4 are for program (switchable). "The 7" also has 6 small illuminated VU meters for FB, echo, cue, and TB. The peak LED indicators are built into each module and light up when the output level reaches 10 dB above nominal. Phantom power is 48 V DC and applied to balanced input transformers. The finish is black with Rosewood trim and a padded arm rest.

The Toa Electronics RX-7-328 is an ideal mixing console for either the road or studio use. The modular construction

not only allows ease of servicing, but also allows flexibility in board size. "The 7" has handles for ease of handling, and is shipped in a case for maximum protection.

For more information, contact:  
Toa Electronics, Inc.  
1023 Grandview Drive  
South San Francisco, CA 94080  
(415) 588-2538

## The Sound Workshop Series 40

Price range: \$13,000 - \$45,000

The Series 40 is the latest link in the evolution of progressive recording consoles from Sound Workshop. The Series 40 offers, in a fully modular format and at a highly competitive price, the sonic excellence, flexibility and wide range of options expected in a true world-class board; and provides the ability to add features such as high resolution metering, adjustable angle pedestal base, choice of 3 EQ formats, VCA input subgrouping, ARMS automation and DISKMIX.

The Series 40 employs a modular design philosophy, allowing numerous initial configurations and the ability to add to the console as need dictates. A clear uncluttered layout insures a quick and thorough understanding of control location and purpose. Signal flow is straightforward and easy to follow, however extensive switching and patching facilities permit modification of the signal flow so that the console may be tailored to the unique or special requirements of any specific session. These facilities also allow the console to be used in many applications other than multi-track recording, such as sound reinforcement and broadcast, video and film post production.

The design of the Series 40 is based on the input/output (I/O) or inline type of console construction. The I/O module is actually an input module with

a removable output module, allowing for different metering and output design options. The control room/studio (CR/Studio) module contains the summing and output circuitry for the cue, echo, and stereo mix busses, as well as other essential functions.

The Series 40's electronics are a culmination of previous designs and the latest technology. The Series 40 microphone pre-amp is a fully optimized state-of-the-art design which incorporates the TRANS-AMP LZ (tm Valley People, Nashville, TN), as its main gain stage. Three different equalizer formats are offered. These may be intermixed within a console, to provide maximum flexibility. The MIXX switch offers tremendous flexibility by creating an additional line level return on each input module to be used simultaneously with the standard line input. By depressing the MIXX switch during mixdown, the patch return jack is switched to feed its signal to the monitor level pot, which feeds the track assign matrix. The signal flow created provides for either a line level return to the mix bus or additional pre or post channel sends.

The flexibility of the Series 40 auxiliary send system underlines Sound Workshop's belief that a recording console should in no way be restricted by design to perform in only a limited variety of configurations. The auxiliary send system consists of eight send busses (four mono and 2 stereo) with extensive source and output switch matrices.

The VCA input subgrouping package gives the Series 40 true DC control via external group master faders. The VCA package utilizes the EGC-101 Gain Cell (manufactured by Valley People, Nashville, TN), as its primary element, yielding superior VCA performance.

ARMS automation is a computer controlled "Automation System" designed to interface with the Series 40. While the specific purpose of ARMS is to aid the recording engineer during complex mixdown situations, in reality ARMS functions throughout the recording process providing computer control (and/or aid) to numerous mechanical operations that previously were done manually; or perhaps not at all. ARMS includes Super-Group programs that put all grouping structures and functions under full computer control.

DISKMIX, the automation storage system, furthers the flexibility of ARMS by providing mass storage of mix data on DSDD floppy disks, as well as allowing off-line editing and merging of mixes. DISKMIX operates via SMPTE time code and includes the time code generator and reader.

Specifications: (dBu = dBv ref.



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Pictured: Star Track Recording Studio,  
Tulsa, Oklahoma.

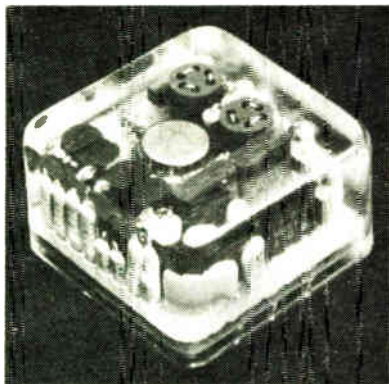
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(Shorted input, bandwidth = 20kHz)

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18v/uS, R<sub>L</sub> = 150 ohms  
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.775 volts rms); Frequency response:  
+0, - .25 (20 Hz - 20 kHz); Maximum  
output level: less than +27 dBu; Slew  
rate: less than 8 Volts/micro-second;  
Nominal output level: +4 dBu (track,  
stereo mix); Microphone EIN: greater  
than -130 dBu (200 ohm source); Dis-  
tortion (THD & IM): greater than .1%  
(maximum), greater than .01%  
(typical); Signal to noise ratio: less than  
88 dB.

For more information, contact:  
Sound Workshop  
Professional Audio Products  
1324 Motor Parkway  
Hauppauge, NY 11788  
(516) 582-6210

### Auditronics 700 Series Mixing Console

Price range: \$30,000 - \$60,000

Addressing the growing demand  
for the highest quality mixing consoles  
for television remote truck and produc-  
tion use, Auditronics, Inc. has devel-  
oped the 700 Series, a line-up of five  
consoles tailored to meet the increasing  
synthesis of studio recording and video  
production technology. All models  
feature transformerless mic inputs,  
sweepable 3 band EQ, VCA input con-  
trol with external control capability,  
four effects sends and Penny and Giles  
linear faders. Six channels of input  
subgrouping are standard, with three  
more channels available optionally.  
Group muting is also included.

Direct outputs are available on the  
first 16 or 24 input channels, depen-  
ding on output configuration, and all  
models feature two separate mono out-  
puts, a stereo mix output and two  
foldback outputs. Complete stereo  
monitoring and talkback facilities are  
also included, along with a multi-  
frequency calibrated tone oscillator.

All 700 Series consoles are sup-  
plied with a new, proprietary output cir-  
cuit, performing to transformerless  
specifications while retaining the  
transformer. Distortion at 20 Hz has  
been slashed from .4% to .02%—at  
+24 dBm, phase shift an average 6°,  
while distortion levels from 50 Hz to 20  
kHz are .005% or below, again at +24  
dBm.

Mainframe design has been opti-  
mized for mobile remote use, with a  
14 gauge welded tubular steel frame  
forming the foundation of a mechanical  
system of heavy extrusions, 1/4" alum-  
inum plate and 1/8" glass epoxy mother-  
boards. Due to the requirement for  
small size in remote truck audio con-  
soles, a compact mainframe version is  
available which offers no compromise  
in operational features. A Model 750C  
(32 x 24 with remote patch bay) recent-  
ly delivered for remote truck use to  
Unitel Mobile Video in New York con-  
tained all standard features in a  
package only three feet deep and less  
than five feet long.

The 700 Series was developed with  
heavy input from professionals working  
in the audio-for-video field, and a

stretched 48 input model 750C was  
chosen as the main audio console for a  
state of the art remote truck finished last  
fall for Greene-Crowe Co. of Los  
Angeles. Seventy-five percent of all  
700 Series consoles delivered thus far  
have been placed in the video remote  
truck and production market, with the  
remaining twenty-five percent placed in  
recording studios. To date, 700 Series  
remote truck consoles have logged  
over 500,000 miles with a complete  
absence of any maintenance problems.

Auditronics' recently developed  
Model 1200 automation system is ap-  
plicable to all models in the 700 Series.  
Designed around the Allison 65K Pro-  
grammer, the automation system en-  
codes all input channels and group  
masters into automation individually.  
The 1200 system offers two distinct ad-  
vantages over conventional automation  
packages; primarily, input channels  
and group masters may be muted dur-  
ing automation READ without damag-  
ing or altering automation data already  
encoded on those channels. Secondly,  
the Model 1200-AC Automation con-  
trol module allows the console operator  
to switch from MODIFY (update) mode  
to READ and back again without touch-  
ing any of the controls on the individual  
faders. This means that the operator  
may complete and update passes on  
several channels and then place the  
1200-AC into the READ mode to  
review his work along with all other  
non-muted channels. After the review,  
the 1200-AC is returned to the  
MODIFY mode, and all input channels  
revert to the status held at the end of the  
previous update pass. This enables ses-  
sions to progress very rapidly and with  
a minimum of effort.

Models available in the 700 Series  
are the Model 710 (24 in x 16 out, with  
integral reduced-size patch bay), the  
Model 720 (36 in x 16 out, with full size  
integral patch bay), the Model 730 (36  
in x 16 out, with remote rack-mounting  
patch bay), the Model 740 (36 in x 24  
out, with integral patch bay) and the  
Model 750 (36 in x 24 out, with remote  
rack-mounting patch bay). Models  
730C and 750C (compact mainframe)  
are also available.

For more information, contact:

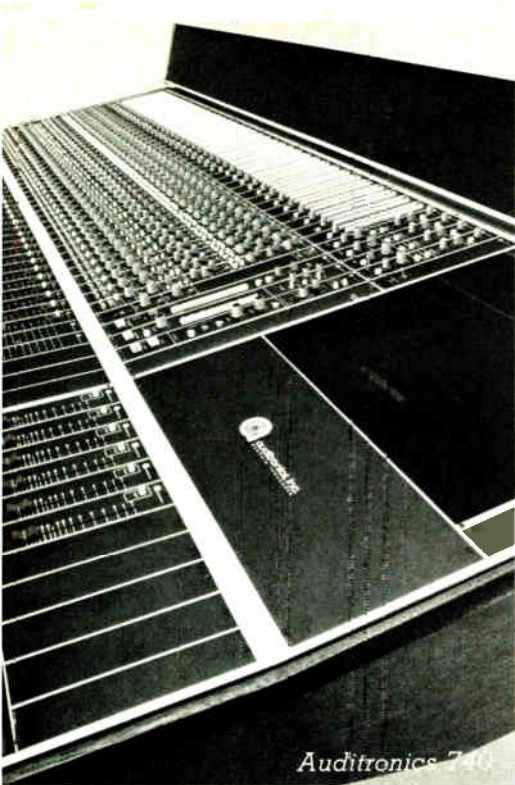
Auditronics, Inc.  
3750 Old Getwell Rd.  
Memphis, TN 38118  
(901) 362-1350

### Neotek Series IIIC Recording Consoles

Price: \$37,435

The IIIC are multi-track consoles in  
24 track, in-line format. Like all Neotek  
consoles, they are completely trans-  
formerless. Signal flow begins at a pro-  
prietary transformerless mic pre-amp  
whose sonic performance reflects the  
years of refinement when Neoteks were  
the only transformerless consoles  
available. The four-band state-variable  
multimode equalizer is another Neotek  
first. Each plug-in input module offers





creative instrument.

All the bells and whistles would be pointless if the sonic performance were not superlative. In fact, Neotek consoles are known for their sonic superiority; they have been directly compared by the most critical listeners to every other make of console without regard to price and in each case have proven to be quieter and cleaner. This is due to innovative circuit topologies, far fewer amplifiers and literally hundreds of dB's less wasted gain than typical consoles, and, of course, the complete absence of transformers. With open highs, solid low end, finely detailed midrange, and an overall lack of coloration and grit, Neotek consoles represent the audible state of the art in analog circuit performance. The price of 28x24 Series III C is \$37,435.

For more information, contact:  
Neotek Corporation  
1154 W. Belmont  
Chicago, IL 60657  
(312) 929-6699

**Soundcraft Series  
2400 Mixing Console**  
Price range: \$38,700 - \$55,500

The Series 2400 is the "top-of-the-line" Soundcraft console sold in the U.S. It is a split design modular console which allows maximum flexibility. The Series 2400 is available in a 16 buss, 24 track monitoring version or a full 24

buss design. All monitor/output channels feature full four band equalization, high and low frequency shelving with sweepable high and low mid-range. EQ may be switched in or out, independent of the high pass filter. The same EQ is used on all input modules. With this combination, monitor/output modules may be used to build the final mix or they can even be used as extra inputs when using two tape machines.

All MIC inputs are transformerless, electronically balanced to insure the lowest possible level of noise, excellent transient response and high frequency common mode rejection. A MIC phase reversal switch corrects for out of phase mic pickup in multi-microphone situations. Phantom power is available with the push of a switch.

All potentiometers are 41 position detented, except for pan and amplitude which are center detented. All switches are pushbuttons. Long-travel Penny & Giles conductive plastic faders are standard. And, high resolution bargraph metering (which includes a 27 band 1/3 octave spectrum analyzer) is available. The Series 2400 is ready for optional Soundcraft automation which will be available in early 1982.

For more information, contact:  
Soundcraft Electronics U.S.A.,  
20610 Manhattan Place,  
Torrance, CA 90501.  
(213) 328-2595

six auxiliary sends, including a stereo pair, for cue or echo, and the signal flow is such that the multi-track buses provide an additional two dozen echo sends during mixdown.

The Series III was the first console to offer a 3-way solo system: mono solo of each mic channel, stereo solo of every stereo function, and in-place solo. The logic-controlled mute function actually removes a channel from the stereo buses, one reason Neoteks are the quietest consoles in actual use. There are two mute groups which function independently or in concert to turn groups of channels on or off, or to allow channels being used as echo returns to remain unaffected by in-place solos. Another function allows an infinite number of mute/unmute operations to be preprogrammed and then executed with the tap of a master switch. These and other logic functions of the III C operate without an automation system; for those for whom the additional cost and complexity is justifiable, Neotek consoles may be fitted at the factory or in the field with any of the popular automation systems.

Each multi-track channel and the stereo buses are fitted with a unique high-resolution light-column meter. These are switchable individually or simultaneously to VU or peak response; the stereo outputs are also provided with conventional analog meters.

Input module signal flow and metering is routed by logic-controlled FET switches designed for optimum sonic performance. Three master switches instantly reconfigure the entire console for recording, overdubbing, or mixdown. Although the III C offers a multitude of features and functions, the ergonomic design is such that users report an unusually short familiarization period and quickly make the console a



**electro-media systems, inc.**

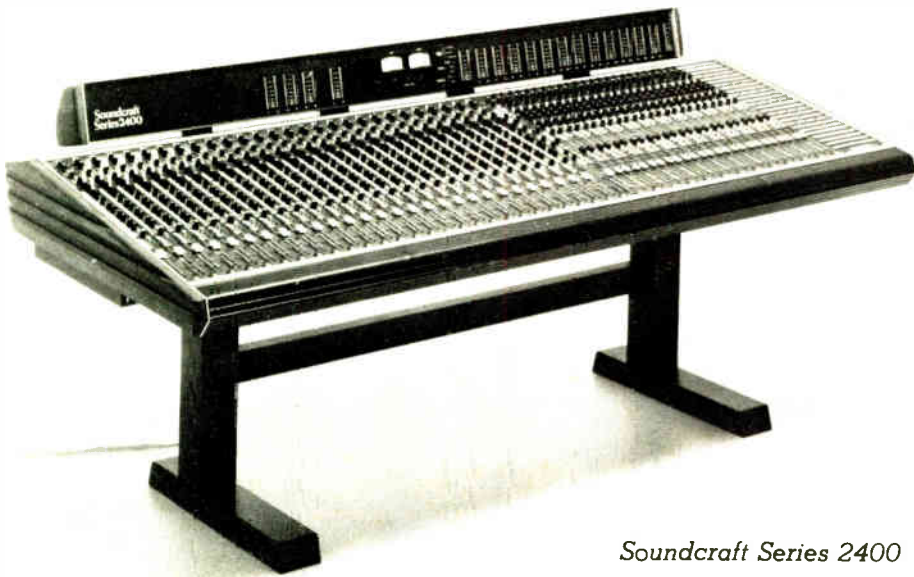
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*Recording Systems for the Entertainment Industries*



# MIX SPECIAL REPORT



*Soundcraft Series 2400*

## **Harrison MR2/MR3 Series Consoles** U.S. price range: \$60,000 - \$200,000

When Harrison Systems introduced its sophisticated digital-analog MR-1 console in 1980, it was intentionally designed to fill the needs of only a select few. From that initial, peerless design, however, has sprung the complete MR (music recording) Series—a range of consoles broad enough, yet specific enough, to fit any studio's needs. First came MR-2 with its wide choice of options and features, allowing a user to "specialize" his console to his own functional and budgeting requirements. Then, in 1981, came MR-3, the most efficient console ever offered by Harrison for complete 24 track recording. Acceptance of the MR Series consoles has already more than paralleled that of their predecessor, the widely acclaimed 32 Series.

In order to offer more usable console for the money, Harrison design engineers identified and eliminated many traditional console inefficiencies in the design of MR-2 and MR-3. Printed-circuit boards were made smaller (thus, less expensive) through the use of double-sided artwork and a more meticulous, time-consuming design process. Seldom-used features (like quad) have been eliminated and replaced with more desirable and useful features. Module width has been reduced to 40.6 mm (.6 inches), thus reducing metal-work cost for a given console size.

MR-2 is available in frame sizes to accommodate up to 56 input modules; and MR-3, up to 36. Master modules include communications (with group-master fader), mix, and monitor.

Each MR-2 input module has 48 assignment buses; MR-3 input modules,

24. MR-2 has four bands of parametric EQ; and MR-3, three. Each band is capable of 10 dB boost or cut at selected frequencies. With MR-2, variable bandwidth is standard on all four bands; with MR-3, it is standard in the mid band and available as an option for the high and low bands.

Major console status changes are executed with one-button ease. Both MR-2 and MR-3 feature six console statuses, including two new ones for broadcasting and for video post-production. With the use of the PING switch, these 6 states can be expanded to 12. Logical switching of the audio is accomplished with dielectrically isolated, high-threshold analog-switching devices (solid state).

MR Series consoles have been specifically designed to meet or exceed the performance of digital recorders. This is achieved, in large measure,

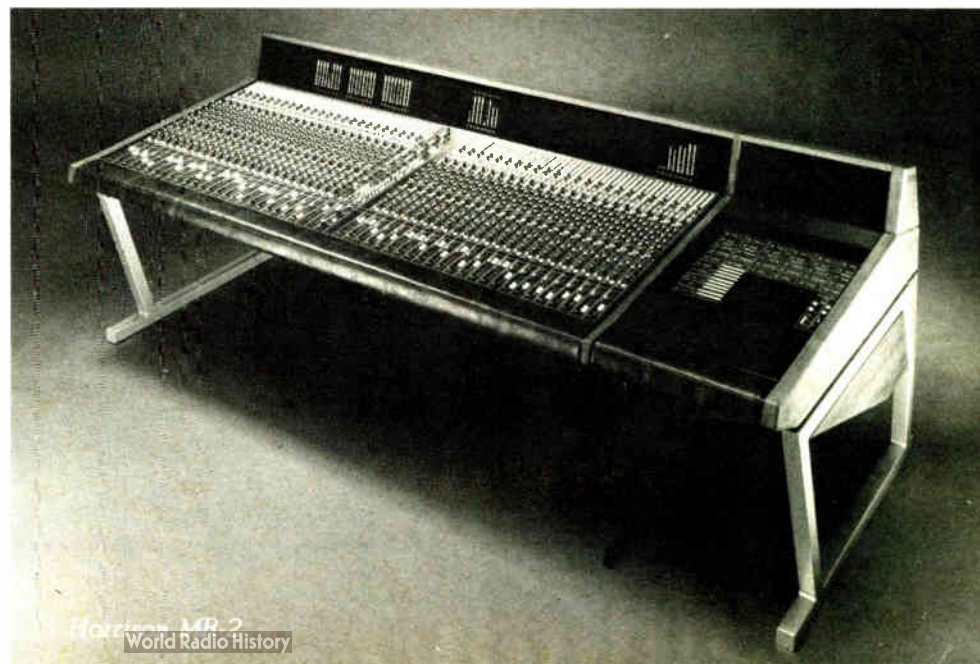
through a new multiple grounding system which separates reference, audio, power, logic, and safety grounds. As a result of this multipoint system, the noise floor in the consoles is 3 to 6 dB better than in previous Harrison consoles, and cross talk is typically below the broadband noise floor.

VCA faders, with nine grouping buses, enable the operator to establish VCA groups when recording or mixing. (An alternate, manual-fader version of the input module is also available.) Because all necessary interface harnessing is included, installation of console automation is rapidly accomplished by merely plugging in the system, via rear-panel connectors. The consoles will accept three proven automation systems—Melkuist, Allison, and Harrison's own AUTO-SET.

Much of the efficiency of the MR Series consoles is due to design of the frame. As all active circuitry is contained on the plug-in modules, the frame functions only to house and interconnect modules with each other and the outside world. The frame will accept several different metering systems, including LED, plasma display, or moving coil. MR Series consoles can also be supplied with Harrison's new graphics CRT meter system.

With MR-2, the user may elect to build his own patch bay or choose from Harrison's integral, modular patch bays. In addition, expansion frames are available for all MR Series consoles.

Each MR-2 input module contains eight echo sends; MR-3 input modules, four. Both consoles are equipped with "easy-set" stereo cue sends for varying individual levels to the foldback system. With MR-2, cue sends may be used to double the number of line inputs during mixdown. Also, a sigma-cue overdub monitor is available in MR-2 for cuing



*Harrison MR 2*  
World Radio History



performers in an overdub situation.

Patch points in both MR-2 and MR-3 operate at full line level (+4 dB or +6 dB, as ordered) and are isolated and balanced. EQ insertion can be into either the main or monitor chain. Patch-point insertion can be either pre- or post-EQ into the main chain, or pre-EQ into the monitor.

These are just some of the features available in the MR Series consoles. For more information, contact:

Harrison Systems, Inc.  
P.O. Box 22964  
Nashville, TN 37202  
(615) 834-1184

### Trident T.S.M. Series Consoles

Price range: \$90,000 - \$170,000

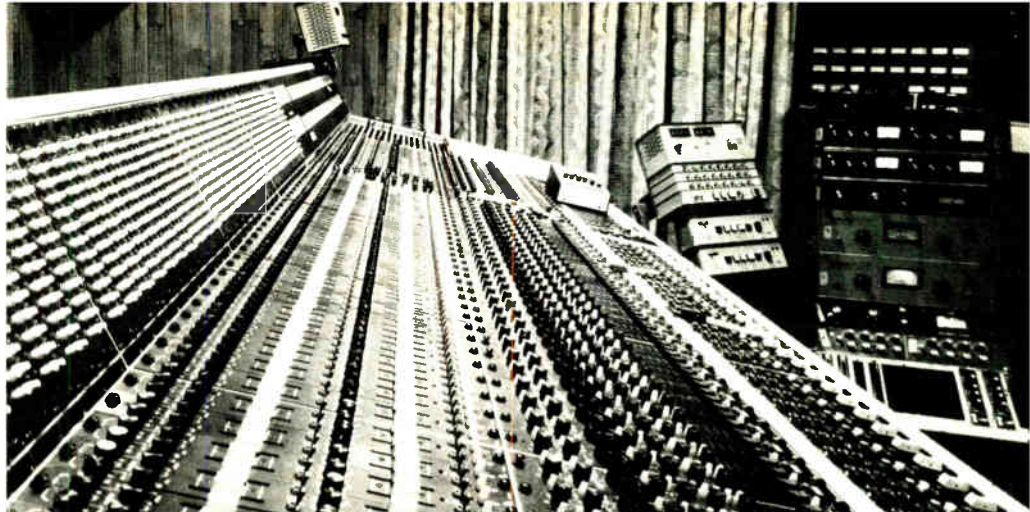
The Trident T.S.M. series of consoles was designed some four years ago as a direct replacement for the legendary "A" range which was the original Trident board.

The main criteria to be fulfilled were primarily based on building a console that used integrated circuits and still maintained that sound beloved by "A" range users. The console also had to offer:

(A) Maximum flexibility in complex and constantly changing signal routing requirements.

(B) Comprehensive equalization.

(C) High returns on investment to



studio owners as studio rate-cards were not keeping up with inflating console prices.

The company had made its first step into I.C. console design some year or so earlier with the "Fleximix" range and sonically this had proven highly successful as hundreds of existing owners will verify. Rapid improvement in chip technology also offered availability of higher slew rate devices and the company took advantage of such super chips.

Fully modular in design, T.S.M. utilizes three modules to each input thereby allowing a channel to still be used even if a major section of the input, such as an equalizer, goes down.

### The Trident T.S.M. Series Console

Although T.S.M. is configured in standard format as a split console with separate monitors, it has recently been modified for in-line operation, notably at Record Plant in New York. A number of potential U.S. customers are put off by the separate monitor despite its numerous advantages. T.S.M. is, however, designed such that it can be fairly readily adapted to an in-line style configuration.

However most studios having made the change soon see for themselves the flexibility of T.S.M.'s separate independent monitor section with full EQ on the monitors.

# Buy Sell Trade Learn Flaunt

... all this and more  
in Mix Classifieds!


See Page 93

APIAPI

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## AUTOMATED PROCESSES, INC. Recording Consoles

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Nissho Electronics  
(03) 544-8395

# MIX SPECIAL REPORT

No sharing of EQ on aux. sends between inputs and monitors. No crossing of each other as producer and engineer set separate and often conflicting mixes.

One of the major innovations is that by utilizing the monitor section of a 32/24 console in mixdown it becomes a 56 channel mixdown board with full throw faders, EQ and auxilliary sends on all 24 extra inputs.

With the advent of automation Trident has worked together with companies specializing in that field and offers two basic systems as standard or retrofit packages—Allison Fader which has been installed on numerous T.S.M. and Series 80 consoles and the Melkuist GT800 floppy disk based system which is installed on three Trident consoles at this time.

The equalizer on T.S.M. has been cited by almost all T.S.M. owners as the single biggest reason for making the choice. It offers four band graphic EQ on slide faders with variable hi and lo pass filters in addition to switchable bandwidth controls.

General construction on T.S.M. is of the highest standard with full anodised wear-proof nomenclature, circuit identification of all major sections on the P.C.B.'s, 4" x 2" cross members giving aeroplane type strength to the mainframes.

T.S.M. is priced on individual orders against the English pound but at time of writing a 32 input version with 24 buss outputs is priced at around \$98,000

For more information, contact:  
Trident (USA) Inc.  
652 Glenbrook Rd.  
Stamford, CT 06906  
(203) 357-8337

## **Quad-Eight Coronado Console** Base price: \$91,000

The Coronado is the top of the line of a range of quality consoles in standard production at Quad-Eight. These units are equal in every performance aspect to the company's finest custom consoles; however, through standardization of design and manufacturing economics it has been possible to achieve highly significant cost reductions.

The Coronado is a 40 input automated console (tape or disk\*) with 24 mixing busses, six automated subgroups and quad mixdown and monitoring facilities. A 32 out version is available. Each channel provides two independent monitor cue mix buss sends, along with four separate mix buss sends, usable for echo send or foldback (input cue). An additional

single or dual stereo cue system may be installed.

The four echo send/return modules feature complete equalization, solo, monitoring, echo chamber, and delay device handling. Each echo channel is also provided with a microphone pre-amplifier and can serve as an additional input module for line level sources.

Complete, separate control room and studio monitoring facilities are provided. An extremely flexible communication system, capable of serving the complex needs of broadcast, live recording, and sound reinforcement, is also standard.

In addition to complete patching facilities, space is provided on the console top panel for up to 15 auxiliary devices. Bipolar 15 and 28 volt terminals provide power. (Quad-Eight manufacturers a complete line of compressor/limiter/expanders, noise gates, and parametric EQs.)

The console consists of a rugged metal frame with solid hardwood trim, and uses "mother board" construction to increase reliability and assure many years of top-quality performance.

Electronically, the console features a discrete component audio operational amplifier circuit, designed to produce a very high slew rate and extremely low noise. This circuit is used throughout the console in the main signal paths, and is supplemented by the use of IC amplifiers in those stages where ICs provide a clear design advantage. These features, plus the +28 dBm output level capability and +24 dB minimum headroom, make the Coronado one of the cleanest, quietest consoles ever built.

The Coronado incorporates a computer assisted mixing system as an integral feature of the console design. Individual automation controls are provided for each channel fader, channel mute, group fader, and group mute. Mute status and fader positional data are independently stored by the computer, enabling instant return of the channel level after unmuting. Mutes are also assignable to the "Auto Mute" buss for multiple channel muting, unmuting, or any combination of both functions. GROUP SOLO automation may be independently enabled or disabled.

A unique feature of the automation system is the "Auto X" function. This new mode allows the operator to change from one automation mode selection to another without regard to the new or previous fader position. When "AUTO-X" is enabled, the computer sees the present, actual mechanical fader position electrically as 0 dB, producing automatic nulling. This permits subsequent updating of recorded

levels without need for prior resetting of fader positions. Also, when returning from UPDATE to READ, or from WRITE to READ, pressing AUTO-X prior to READ will enable a ramping function. This gently brings the VCAs back to the READ level at the ramp rate, if there is a difference between the new and old levels. The ramping rate is factory adjusted for 10 dB/second.

The mechanical layout of the console emphasizes logic and convenience of use throughout. The panels are designed to be far less cluttered than many consoles of lesser capability. There are no miniature knobs or switches and no high profile controls to introduce viewing parallax and confusion.

The logical grouping of color-coded controls makes it easy for the engineer to disregard those functions which are not required in a particular application. Labeling of controls adheres to concise, standard terminology to make learning the console a simple process. Control labels which pertain only to a specific application have been avoided in favor of more general terms which suggest the full capability of the console's many functions.

Prices start at about \$91,000.  
For more information, contact:  
Quad-Eight  
11929 Vose St.,  
N. Hollywood, CA 91605  
(213) 764-1516

\* A SMPTE based, dual floppy-disk automated mixdown and editing system is available for installation in any Coronado, either at the time of purchase or as a retrofit later

## **Studer 900 Series Consoles** Base price: \$100,000 (24 channel)

The new Studer 900 Series mixing consoles are designed around an advanced modular concept to allow exceptional flexibility in available options and user applications. Versions of the 900 Series may be built to suit a wide range of recording, sound reinforcement, and broadcasting applications.

The 900 Series features new input modules with more sophisticated, 4-section parametric equalizers. High and low sections are switchable for bell and shelf, and mid-frequency sections are switchable for Q=1 or Q=3. Input modules may also be ordered with either transformer or transformerless microphone inputs, and either transformer or transformerless microphone inputs, and either standard or VCA faders may be specified.

The VCA used in the 900 Series was developed in the Studer laboratories. It exhibits excellent long-term



# Before you invest in new studio monitors, consider all the angles.

No one has to tell you how important flat frequency response is in a studio monitor. But if you judge a monitor's performance by its on-axis response curve, you're only getting part of the story.

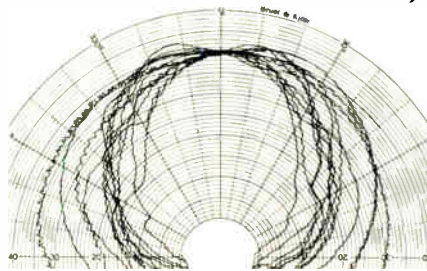
Most conventional monitors tend to narrow their dispersion as frequency increases. So while their on-axis response may be flat, their off-axis response can roll off dramatically, literally locking you into the on-axis "sweet spot." Even worse, drastic changes in the horn's directivity contribute significantly to horn colorations.

## Introducing the JBL Bi-Radial Studio Monitors.

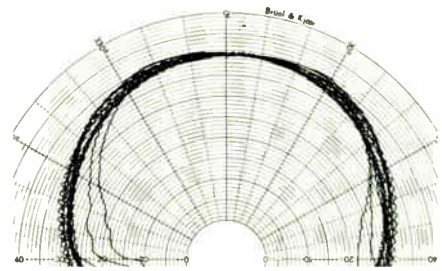
At JBL, we've been investigating the relationship between on and off axis frequency response for several years. The result is a new generation of studio monitors that provide flat response over an exceptionally wide range of horizontal and vertical angles. The sweet spot and its traditional restrictions are essentially eliminated.

The key to this improved performance lies in the unique geometry of the monitors' Bi-Radial horn! Developed with the aid of the latest computer design and analysis techniques, the horn provides constant coverage from its crossover point of 1000 Hz to beyond 16 kHz. The Bi-Radial compound flare configuration maintains precise control of the horn's wide 100° x 100° coverage angle.

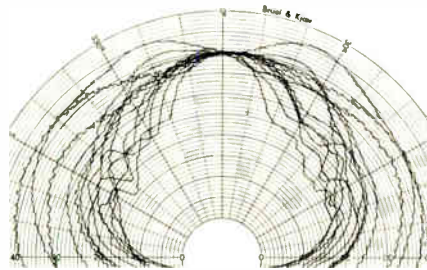
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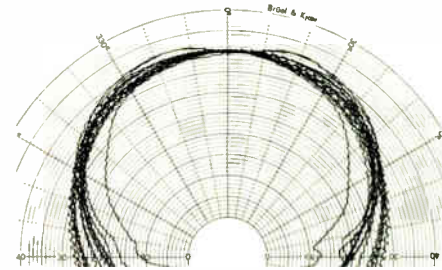
Typical horizontal



JBL 4430 horizontal



Typical vertical



JBL 4430 vertical

And the Bi-Radial horn's performance advantages aren't limited to just beamwidth control. The horn's rapid flare rate, for instance, dramatically reduces second harmonic distortion and its shallow depth allows for optimal acoustic alignment of the drivers. This alignment lets the monitors fall well below the Blauert and Laws criteria for minimum audible time delay discrepancies.

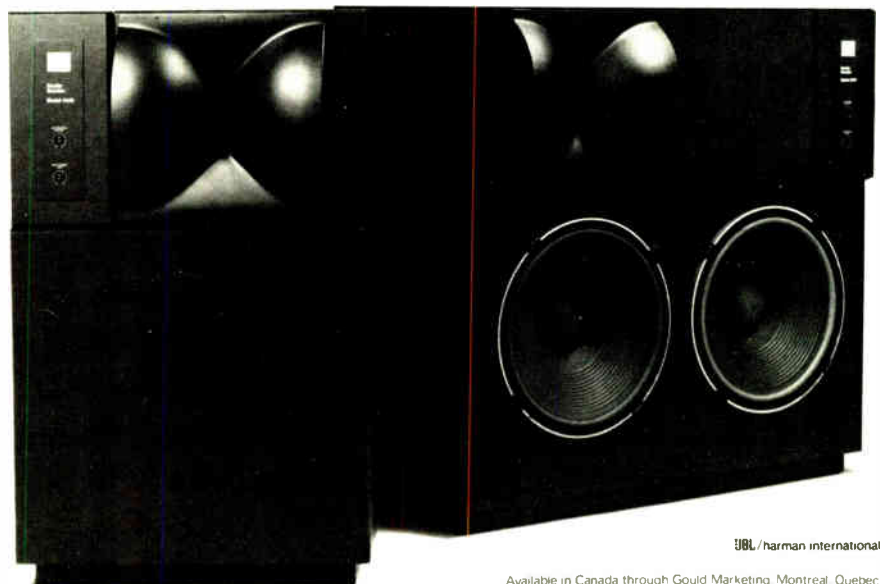
But while the Bi-Radial horn offers outstanding performance, it's only part of the total package. The new monitors also incorporate JBL's most advanced high and low frequency transducers and dividing networks. Working together, these

components provide exceptionally smooth response, high power capacity, extended bandwidth, and extremely low distortion.

## Judge For Yourself

Of course, the only way to really judge a studio monitor is to listen for yourself. So before you invest in new monitors, ask your local JBL professional products dealer for a Bi-Radial monitor demonstration. And consider all the angles.

James B. Lansing Sound, Inc.  
8500 Balboa Boulevard  
P.O. Box 2200  
Northridge, California 91329 U.S.A.



JBL/harman international

Available in Canada through Gould Marketing, Montreal, Quebec

# MIX SPECIAL REPORT

temperature stability, and it achieves optimum operation between class A and class AB by responding to the input signal level. In addition to level control from an external automation unit (Allison/Valley People compatible), the VCA can also be used for flexible grouping or serve as a built-in limiter/compressor for the input channel.

Studer 900 Series consoles may be ordered with either VU/PPM meters or a bar graph display. Stereo mic and line inputs, monitor mix modules, and line and balancing amplifiers may be added to customer specifications.

The standard Studer 901 design incorporates up to 13 inputs and 4 master units; the 902 has up to 28 inputs and 4 master units. Special versions may be ordered with up to approximately 50 inputs and 24 master units.

The Studer 900 Series will be available for delivery in early 1982.

For more information, contact:  
Studer Revox America, Inc.  
1425 Elm Hill Pike  
Nashville, TN 37210  
(615) 254-5651

## API Consoles By Datatronix, Inc.

Price range: \$100,000 - \$175,000

For more than a decade API audio consoles have been known for innovative design, simplicity of operation, and reliable performance. Now, through an exclusive licensing agreement, Datatronix is continuing that tradition by furnishing an expanded line of API modular components and consoles.

Rather than being boxed into a stock console with inflexible channel strip design, the API totally modular concept provides virtually unlimited functional flexibility and choice of physical location.

Modular design also permits more compact console layouts in which front panels are angled for better visibility and all controls may be operated by an average size person while seated. Another advantage of this time proven modular design is the additional strength of the associated egg crate construction. Compactness as well as resistance to shock, torsional stress and sagging make these consoles ideal for use in remote trucks and other portable applications.

An array of input and auxiliary modules is available to configure a system as simple or as complex as desired. For example, Datatronix provides systems as small as a two in by one out portable film mixer, and as large as a 60 in by 48 out automated music mixing console, all made from available modules. Many studios also

use API modules by Datatronix to expand or upgrade existing consoles, and to build custom systems.

There are electrically and physically compatible modules to provide all console functions including multi-track mix matrix, effects send matrix, masters, etc. There are six different interchangeable plug-in channel equalizers to choose from including the popular three band Model 550A and the new Model 560A ten band graphic. Consoles can be configured for in line monitor or for a separate independent multi-track monitor. Line level patching at all intermediate points permits easy access for cross patching and outboard equipment inserts.

Since each module is designed for optimum performance as a stand-alone unit, stable overall system performance is assured. Typical console specs are: -129 dBm equivalent input noise, 100 dB dynamic range, at least 20 dB headroom, outputs to +26 dBv, distortion less than .05% T.H.D. and frequency response down less than 1 dB at 30 Hz and 20 kHz.

Console mainframes are normally wired for expansion, and add-on input sections may be wired into the system at a later date. Several standard designs are available which combine simplicity and functional flexibility with expansion capability at a reasonable price.

Each console is furnished with complete tip-ring-sleeve patch bays, modular power supply, test oscillator, and VU meters in all outputs. Optional equipment includes producer's desk, tape controls, compressor/limiters, transformerless mic inputs, balanced transformerless outputs, phantom power, VCA grouping, and automation.

For more information, contact:  
Datatronix, Inc.  
2100 Reston Ave.  
Reston, VA 22091  
(703) 620-5300

## MCI JH-652 Console Base price: \$112,546

The MCI JH-652 console was designed to provide a reasonably priced unit for use with dual synchronized multi-track recorders or in those applications requiring a split-monitor configuration. Utilizing the same independent module design of the very successful JH-600 Series of mixers, this console provides high quality, solid specifications, and extreme versatility at a comparably low cost.

The JH-652 includes up to 52 totally transformerless input/output modules, physically located as 26 on either side of the central master control section. Each I/O includes 24 track

assigns, a 3 band equalizer (parametric optional), HP/LP filters, 6 effects/foldback sends, stereo image control, and automated level and mute functions. MCI's patented Plasma Display bargraph meters are included for each channel and the mix outputs. Additional VU meters are included for stereo and mono mix. Other standard features included are five echo returns, built-in oscillator/noise generator, complete communications and monitoring facilities, and integral patch bay.

Several features distinguish the JH-652 from any other console presently available. The console functions can be selectively split, allowing creation of separate mix or send systems from either side of the board. Additionally, each channel can be reconfigured during a mixdown situation to allow 24 additional post monitor fader sends via an independent level control, utilizing the channel assignments and what would ordinarily be the channel fader. Six "Wild" automated faders allow automation of pan, sends, or virtually any level or mute function. Inclusion of MCI's "BC" option allows simplified use of the console for direct-to-disk or live mix applications.

Interfacing a JH-652 into either a new or existing studio is also simplified by MCI's use of Tuchel® connectors. Studios may be totally prewired in advance of the console's arrival and troubleshooting system problems are made far easier due to this quick connect/disconnect feature.

Base price for the MCI JH-652-52 including Plasma Display Metering, and level and mute automation is \$112,546 FOB Ft. Lauderdale, FL.

For more information, contact:  
MCI  
1400 West Commercial Blvd.  
Fort Lauderdale, FL 33309  
(305) 491-0825

## AMEK Systems & Controls Model M4000 Cinema Post Production Console Price range: from \$160,000

AMEK's M4000 Cinema Post Production Console has been custom designed to general specifications provided by Motion Picture Recording Inc. of Hollywood. The console presented a series of design and development problems and required intensive research over a considerable period of time, by both AMEK and Everything Audio, into industry requirements.

In a market dominated by traditional approach we decided to introduce a level of current technology but not so much as to overwhelm and con-



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 **TDK**®

# MIX SPECIAL REPORT

fuse the operator. We have also placed extreme emphasis on ergonomics and useability.

We had to strike a balance between new techniques such as use of 24 track machines, single man operation and computer-assistance, and the more traditional ideas of 3-man operation and rock n' roll of multiple mag machines. We have also tried to look forward to use of the desk for video dubbing and stereo TV in the future.

The console is built in a one piece tubular steel chassis with an overall length of 12.5 ft., incremented to 16 ft. by addition of two hardwood furniture producer's wings.

The desk is configured in 3 sections denoted 'dialogue', with 8 inputs; 'music', with 12 inputs; and 'effects', with 16 inputs. The desk may broadly be described as a 36 into 24/8/1 which allows use of a 24 track machine, while giving final stripe dubdowns of up to 8 with a composite to mono optical. Thus, the desk handles such typical formats as 3 stripe, 4 stripe and 6 track Dolby stereo.

Each input module has 3-way divergence panning and 4 band fully parametric EQ with swept hi and lo-pass filters. All EQ pots have click stops for resetability, and knobs are as large as possible without being inelegant.

Modules are automation ready with VCA faders and DC grouping controls. Each section has 10 DC groups and these can be linked section to section across the desk or used separately according to operational technique. The channel also gives separate mute encode information.

Input modules also have both solo and PFL controls, and overall the desk has a check (fully positional) solo mode, so that in multistripe formats the exact panning of selected inputs can be followed across the speaker spread. Provision is made for grouping of several inputs into a check solo or, conversely, into a group mute.

The 3 sections have a fully interconnected communications system through speakers mounted in the meter hood. Comms, solo and PFL can be routed to the screen speakers.

Each section has monitor controls from the 8-stripe machine both with master override control from the center (music) section. Located in the center are also master motion remotes for mag machines. Also fitted are many secondary facilities such as clash test, academy filter, oscillator, spreaders, etc., etc...

The desk is equipped with both manual and VCA-controlled graphic EQ's and VCA-assisted automation-ready quadpots, as well as a number of transfer and 3-stripe keys, some of

which are automation capable. Insert points on all input channels have in/out switches.

The console has comprehensive metering. The 8 output busses are displayed on moving-coil VU's duplicated in front of each operator with a single composite VU in the center section. Furthermore, each input has an LED ramp in the meter hood reading channel output or fader DC level as selected from a master switch. Also fitted in each section are PFL, solo and auxiliary busses LED ramps, switchable VU/PPM ballistics with peak overload LED.

The desk has a large jackfield on an umbilical designed for mounting behind the operators. Located in the rack are foley amps and bridging transformers.

We would like to conclude by saying that we maintain a very flexible attitude towards custom requirement in this type of console and in no way wish to impose a set design on the market. Our assumption is that dubbing technique has many personnel requirements and AMEK intends to cater exactly to your needs.

For more information, contact:

Everything Audio  
16055 Ventura Blvd.  
Suite 1001  
Encino, CA 91436  
(213) 995-4175

## Solid State Logic

Price range: \$175,000 - \$400,000

While Solid State Logic's SSL4000 E Series Master Studio System performs many tasks and incorporates numerous features not found in other recording consoles, these diverse elements have all resulted from only three fundamental changes in design concept. It is these three advances which distinguish the SSL.

First, all audio and tape machine functions and indicators are logically and physically integrated into a common control surface. Second, this comprehensive network is augmented by micro and mini-computer technology wherever this can improve human/machine interactions without imposing creative restraints or impairing technical performance. Third, the system is extensively software based, and all hardware design is modularly structured to promote longevity rather than obsolescence, and to permit retrofit rather than large-scale replacement.

The system consists of two main units: the SSL 4000 E console mainframe, and the SSL Studio Computer. Standard mainframe sizes are 40, 48 and 56 I/O module versions, available with either VU, peak, or 200 segment plasma bargraph metering. Custom

mainframe sizes and metering are available to special order. The extensive integral patch bay may be optionally remoted.

The SL611E I/O module has mic, line, group and tape inputs available to the voltage-controlled channel fader and the manually-controlled monitor fader. 32 group outputs and quad, stereo and mono mix busses are provided. Each strip also includes six cue/auxiliary sends, a four band true parametric equalizer plus high and low pass filters, and a dynamics section consisting of an expander/gate and compressor/limiter. All of these units can be switch-selected to either the channel or monitor signal paths in various configurations.

During the remix, the monitor fader can be routed to the mix bus to double the number of line inputs available. It can derive its source pre or post the channel fader (or pre-channel fader, post-channel signal processing), and feed any of the group busses, enabling up to 32 additional echo/effects send busses to be created at will.

Either fader in any I/O module can become an audio subgroup master for any combination of other faders. Additionally, eight DC groups are selectable with a thumbwheel switch recessed into all channel faders, and controlled by eight separate full-width faders located at the console center. These group faders may also be grouped between themselves.

The SSL Total Recall Studio Computer™ is thoroughly integrated with all system elements. Designed to be useful all of the time, rather than only for automated mixing, the SSL System handles all tape machine locating, drop-in procedures, and session data management. It stores the static positions of all I/O module pots and switches in a matter of seconds, and uses a unique realtime colour graphics display to compare stored settings against current status, enabling the most detailed set-ups to be recreated with total accuracy in a matter of minutes. All of this is accomplished independent of the audio chain. The system also provides extensive computer-assisted dynamic mixing of all channel, group and master faders and mutes as well as external effects and events.

Prices range from about \$175,000 to \$400,000, depending on the number of I/O modules, mainframe size and metering and computer complement.

For more information, contact:  
Musicworks International Inc.  
2352 Wisconsin Ave. N.W.  
Washington, D.C. 20007  
(202) 333-1500



**The Rolling Stones, Stevie Wonder, J. Geils,  
Aerosmith, Johnny Winter, Cat Stevens, Larry  
Coryell, Arlo Guthrie, Don McLean, Gary Wright.  
What do they all have in common?**



**Long View Farm**

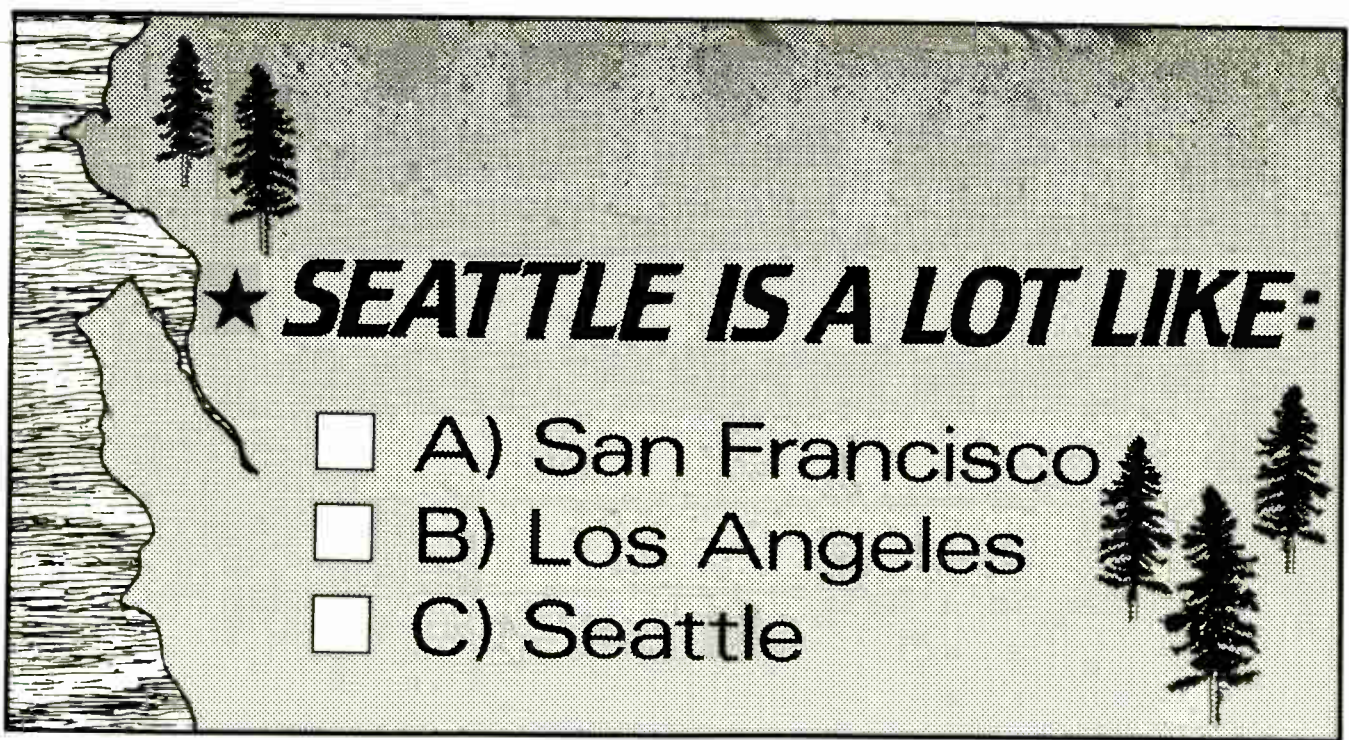
Countryside Recording Studio  
North Brookfield, MA  
Gil Markle—Owner

**and who does Long View Farm  
look to for Pro Audio . . .**

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by Lindy Barrett

For years, we've been hearing that Seattle would become the next recording Mecca in the country. Whoever made this statement I'm sure had all the best intentions. It made sense to me. One only had to look up at the expanding Seattle skyline to attest to this fact. Seattle was growing at a faster rate than any other area in the country. The last I'd heard, sixty thousand people were moving here every year. Any way you look at it, that's a lot of folks to entertain, woo with advertising, not to mention the growth that meant to the local record buying populace... in other words, the emergence of a large, growing market.

So it seemed only natural that as California filled up, Seattle would spread its sometimes soggy wings and fly. Seattle has everything. Market considerations aside, Seattle is a beautiful place. With the Olympic mountain range to the west and the snow capped Cascades to the east (skiing within an hour's drive), Puget Sound and the lakes (lots of lakes), this combination of natural playgrounds and panoramic landscapes is unbeatable.

Secondly, Seattle has a very willing population. This area is made up of people who steadfastly refuse to move away. People here have a genuine stake in the area's economic health and growth.

But most importantly, Seattle has had a taste of success in the music business and has been hungering for another mouthful. During the late 50's and early 60's, there were three local record labels in town who had some national success. Dolton Records, which

was distributed nationally by Liberty Records, had the Fleetwoods and the Ventures signed to the label. Both groups had numerous gold records. Another label, Jerden Records, owned by Jerry Dennon (who is the current owner of First American Records here in town) had the Kingsmen signed to his label, as well as Don and the Goodtimes and Ian Whitcomb. The Whalers had a label of their own, Ettiquete, to which a group called The Sonics was also signed. More trivia: The Fleetwoods' first gold record was "Come Softly." They made another record which didn't do as well and then recorded "Mr. Blue" at Audio Recording with owner-engineer Kearney Barton. "Mr. Blue" went gold, too. Kearney, who today records the Seattle Opera, also recorded "Louie, Louie" by the Kingsmen, and swore to me that there were no dirty words in the lyrics. Personally, I know there must be one somewhere or all those wee morning hours spent at slumber parties guessing the words were a waste.

Sound's good so far, right? Well... after many successes, Dolton Records was purchased by their distributor, Liberty and then moved their offices to L.A. Ettiquete also moved to Los Angeles, and the Kingsmen went through some personnel changes. For whatever reason, Seattle's scene started to disappear.

However, the promise of success remained throughout the sixties and into the seventies as the San Francisco

*The Music Source, formerly The Music Farm, is in the process of major remodeling.*

scene emerged. Locals say that Seattle started changing in 1974. Production companies were formed, studios sprung up and it began to look like Seattle was having a Renaissance. By the late 70's, however, the boom seemed to slow down as the music business lost its footing. Album sales were dropping, project budgets got smaller, label rosters were trimmed, and new acts were not being signed as readily. With less work available, Seattle's recording scene wasn't able to deliver on its fullest promises. In spite of this, Seattle continued to grow and develop into its current environment, perhaps more stable because it func-





tions independent of the major labels and the financial vagueries of the record market.

Seattle today has, within a sixty mile radius, about thirty studios. Each studio caters to its own clientele, and each has carved out its own niche in the market. For instance, Summit Studios, managed by Bud Tutmarc is a twenty four track room dedicated to the recording of Christian music, both local and regional. Telemation, Lew's Recording Place and Steve Lawson Productions specialize in commercial and voice-over work. Triangle Recording and Ironwood Studios, on the other hand, do general music recording. American Music's 8 track studios provides reasonable rates for original music and demo tapes. Holden Hamilton and Roberts provide high speed duplication facilities. Crow Recording has most recently been involved with sound track recording and post production sound for a locally produced PBS documentary.

What is most interesting is the expansion which has taken place in recent months. Undaunted by the gloomy economic forecasts, studios are upgrading and adding to their facilities both cosmetically and sonically. In some cases these improvements are being made to keep pace with their clients' needs or simply to remain competitive. In other cases, upgrades were made to seduce the advertising agencies into staying in Seattle, rather than running off to New York or Los Angeles. Seattle is aggressively seeking to keep this business at home, even if it takes major construction. It's not surprising... jingle work pays well and on time.



*Just 25 minutes from Seattle, Bear Creek Studio offers their clients a unique setting.*

One such determined studio, the Music Source, formerly The Music Farm, is in the process of major remodeling. The ceiling has been raised, walls resurfaced, and additional baffling installed with the addition of a live chamber. In the control room is a new MCI console and added UREI equipment. Owners Dave Raynor, Jim Wolfe and Bob Israel feel that these changes will broaden their share of the jingle business and strengthen their EP and album work. The Music Source looks quite attractive and, I'm told, sounds much better. They look forward to providing 24 track facilities at competitive rates.

Another recently upgraded facility, Bear Creek Studio offers their clients a unique setting. The studio is a much rebuilt barn situated out in the country, not more than 25 minutes from Seattle. Current improvements include new floor to ceiling treatment for the control room and the addition of a Trident console. Their equipment compliment makes them compatible with Los Angeles studios, while retaining the charms of a country setting. Owners Manny and Joe Hadlock feel that this has been the key to their success. Like others, Bear Creek supplements their album work with jingle production.

New and improved applies to several other local tracking rooms. The new 24 track Triad Studio, designed by Dick Maltby, has recently opened in Bellvue. The Recordatory, an 8 track operation in downtown Seattle specializing in music and commercial production, is also breaking in their new room. And very soon to open, as of this writing, is Kerry Leimer's Tactical Sound, an 8 track room in Seattle that will promote electronic music as well as commercial production.

Tailoring one's studio to fit the

changing market seems to characterize the eighties. Kaye Smith Studios, owned by none other than Danny Kaye and Lester Smith recently remodeled Studio A to the taste of producer Mike Flicker (Heart) who brings much of his work to the studio. Also of note, Steve Lawson of Steve Lawson Productions is in the process of adding a Jeff Cooper designed room which will feature a ground up approach tailored to the studio's clients and their needs. These commitments illustrate the strong faith in the future that is typical of Seattle's recording studios. For a more complete list of Puget Sound area facilities, please consult the Northwest listings in this month's Mix.

While the recording industry in Seattle is still young, it is also becoming more active. On the plus side, it's beginning to blossom into a stronger local market for commercial and jingle work and EP and album projects. Although the total scene does not rival the larger centers to the south, it is now possible to produce a high quality product locally and to do it with the reduced costs inherent in staying home. Seattle also offers reasonable and attractive facilities for guests in town who wish to sample the city's charms and enjoy the advantages of a competitive studio environment. And, if Seattle does become Mecca to the industry in the years to come, nobody's likely to be shocked or disappointed, as we've all been working really hard to make our dreams come true. Like Mom used to say: "It's great to play in the rain, just don't forget your galoshes." ■

**A note of thanks to everybody who filled me in on Seattle's history and future prospects, and with apologies to those who didn't get mentioned.**

# STUDIO LOCATION INDEX

# THE NORTHWEST

All studio information listed has been supplied to the Mix by studios responding to questionnaires mailed in October, 1981. People, equipment and locations change, so please verify critical information with the studios directly. The Mix does not take responsibility for the accuracy of the information supplied to us by the studios.

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8	48	Peter Miller Recording	
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8	48	Rhythmic River Rec'g	
24	70	Russian Hill Rec'g	
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8	45	Bent Nail Studio	
8	45	Creative Sound Studios	
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24	70	Ocean Studios	
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4	42	The Works	
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24	62	Applewood Studios	
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8	44	Applewood Recording	
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<b>Spokane</b>			
16	58	Sound Recording Co	
24	72	Womach Recording	
<b>Tacoma</b>			
8	46	Hart Commercial Rec'g	
<b>Woodinville</b>			
24	63	Bear Creek Studio	
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<b>Ogden</b>			
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16	58	Rosewood Recording	
<b>Salt Lake City</b>			
24	63	Bonneville Prod'ns	
24	70	Road West Recording	
16	58	Sound Column Studio	



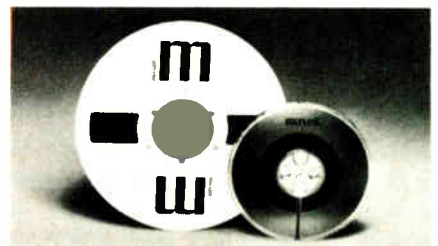


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Monitor Speakers: Dayton Wright XG-8 MK III, Rogers LS35A, Auratones, Custom Bodacious.  
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(206) 271-4554  
Owner: Tom Thrasher  
Studio Manager: Tom Thrasher

• CORY SOUND

310 Townsend, San Francisco, CA 94107  
(415) 543-0440  
Owner: Phil Markinson  
Studio Manager: Phil Markinson

• FRED FOXX MUSIC CO./STUDIO IV

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• HARBOR CENTER GUITARS

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Owner: Bo Bryant

• HI SPEED TAPE

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940 Howard St., San Francisco, CA 94103  
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Studio Manager: Michael Baird

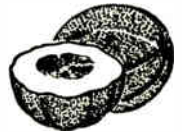
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(707) 887-2328  
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Owner: Lew J. Lathrop  
Studio Manager: Cary R. Wakeley

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Melon Studio  
San Francisco, CA

• MELON STUDIO

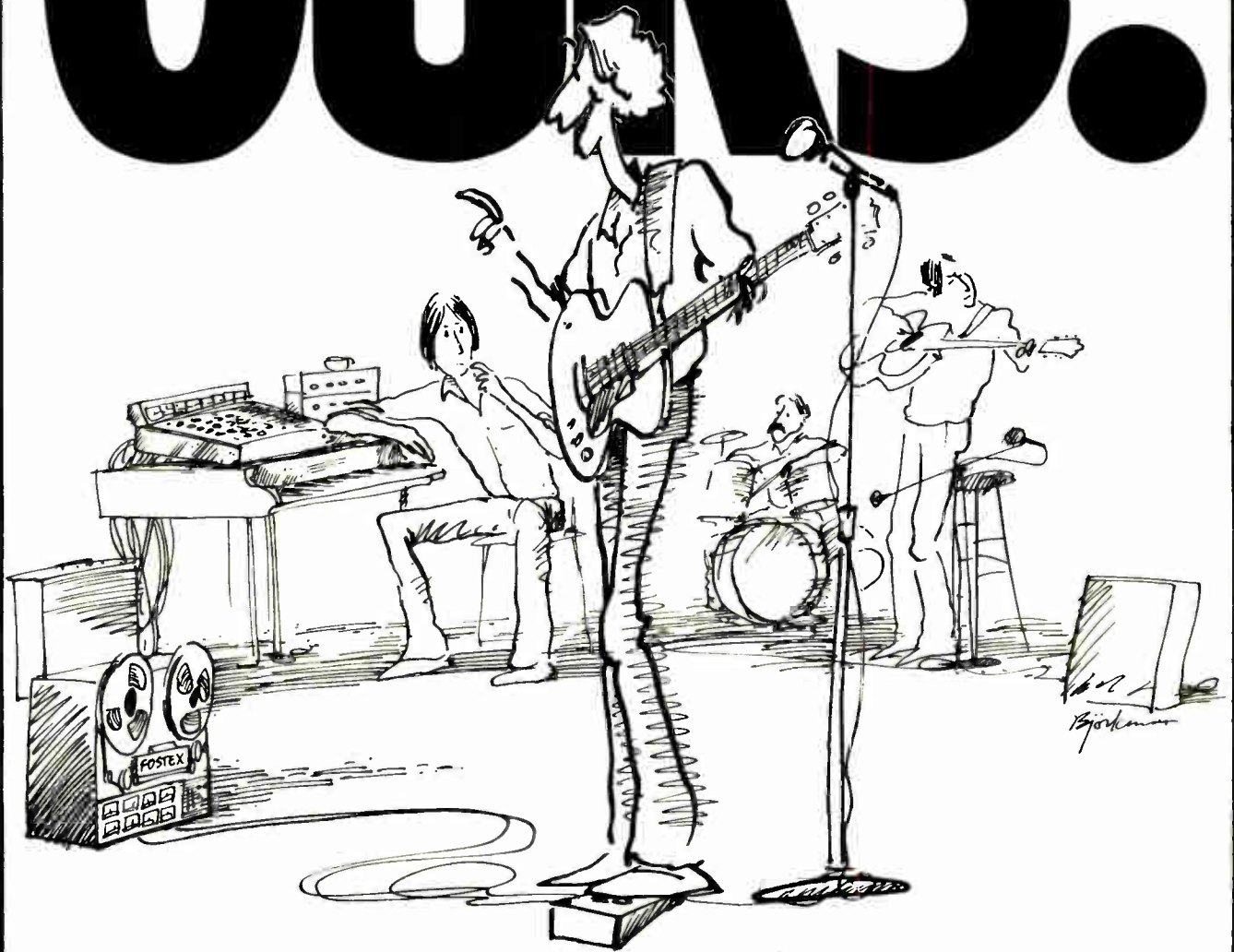
P.O. Box 22504, San Francisco, CA 94112  
(415) 665-6566  
Owner: Robin Woodland  
Studio Manager: Robin Woodland  
Engineers: Robin Woodland Assistant Engineers: Linda Stonestreet and Charlotte Seekamp  
Dimensions of Studios: 20' x 20' x 8'  
Dimensions of Control Rooms: 8' x 16'  
Tape Recorders: TEAC 3440 4 track, (2) TEAC A3340S 4 track, TEAC 1230 1/4" track stereo, (4) Pioneer CT F500 stereo cassettes  
Mixing Consoles: TEAC/Tascam Model 3, 8 in x 4 out, TEAC/Tascam Model 2 MB, 6 in x 4 out  
Monitor Amplifiers: (2) NAD 3020 integrated amps, Dynaco SCA 800 integrated amp  
Monitor Speakers: Dynaco A25-XL's, Auratones  
Echo, Reverb, and Delay Systems: Hammond custom stereo reverb, tape delay, MXR Stereo Chorus  
Other Outboard Equipment: dbx 124 and 122 noise reduction, (10 channels), ADC graphic EQ, (12 channels), dbx 160 compressor/limiter (2 channels), Pioneer PL 12D II turntable, Pioneer SE 405 headphones  
Microphones: Sennheiser 421's, Shure SM-57's and SM 58's, AKG SE 55's, direct boxes  
Instruments Available: Krakauer 6' grand piano, Traynor "Twin" amp, Kira bass guitar, Korg electric tuner, Morley Echoplex, congas  
Rates: Recording, editing, mixing, dubbing \$14.50/hr, days \$16.50/hr, evenings and weekends \$12.50/hr, 50 hours or more Hands-On-Recording Workshop, \$175 for 30 hour course. Call for our special real-time cassette duplicating rates.  
Extras: Professional production consultation, including session planning and budgeting, arranging, record manufacturing and distribution. Great discount price for blank tape. Referrals for top quality studio musicians.  
Direction: After 10 years, still double 4 track (did you know the Beatles Sgt. Pepper is a 4 track recording?)—and still making high quality albums, singles, radio spots, soundtracks and demos. Come see and hear for yourself: One of San Francisco's first "cheapie" studios Melon is a comfortable place providing quality tape production in a friendly, supportive and educational atmosphere. Call for an appointment to inspect our facilities and plan your project. Also check out our super duper cassette duplicating and our Hands On Recording Workshops!

• PINE APPLE STUDIOS

also REMOTE RECORDING  
P.O. Box 1192, Philomath, OR 97370  
(503) 757-8702  
Owner: Clayton Ashley  
Studio Manager: Henry Zellers



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Norwalk, CA 92650  
ATT: Linda

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• **REAL TO REEL RECORDING**  
1135 Mill St., Eugene, OR 97401  
(503) 485-5977  
Owner: Cliff Nagler  
Studio Manager: Cliff Nagler

• **RECORD WEST**  
1424 Wikiup Dr., Santa Rosa, CA 95401  
(707) 526-7361  
Owner: Bruce Bond, Elvin Duncan, John Rudolph  
Studio Manager: John Rudolph

• **SILVER LABEL RECORDING**  
*also REMOTE RECORDING*  
305 Melville, Palo Alto, CA 94301  
(415) 321-5776  
Owner: Cherry Productions  
Studio Manager: John R. DiLoreto, M. Eng

• **SPEED OF LIGHT VIDEO PRODUCTIONS**  
*also REMOTE RECORDING*  
2430 Jones St., San Francisco, CA 94133  
(415) 441-7806  
Owner: Joe Van Witsen  
Studio Manager: Joe Van Witsen

• **STEADY MONEY PRODUCTIONS**  
*also REMOTE RECORDING*  
P.O. Box 2098, Kings Beach, CA 95719  
(916) 546-2956  
Owner: Eddie Lee, Chrs Fitzhugh, Shirley Ord.  
Studio Manager: Eddie Lee  
Direction: Newly located on Tahoe's North Shore, our studio under construction since last fall is expected to be completed by mid-January. In addition to the production of commercials and demos in our studio, we have recorded and provided sound for various groups in the Tahoe area. We have scheduled to upgrade our equipment in 1982 to provide 16/24 track service w/continuing emphasis on "live" on location recording and television production.

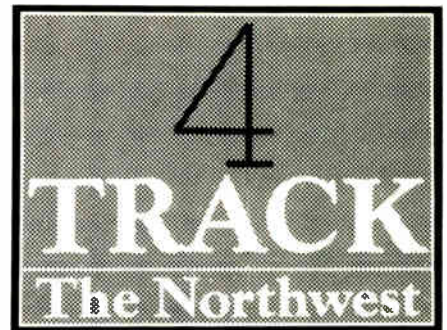
• **STUDIO B PRODUCTIONS**  
P.O. Box 715, Berkeley, CA 94701  
(415) 841-6342  
Owner: Studio B Productions  
Studio Manager: F.X. Windorski

• **SUNSHINE WIZARD PRODUCTIONS**  
*also REMOTE RECORDING*  
7935 Fremont Ave., Ben Lomond, CA 95005  
(408) 336-2494  
Owner: Errol G. Specter  
Studio Manager: Errol G. Specter

• **TAKE A CHANCE PRODUCTIONS**  
*also REMOTE RECORDING*  
P.O. Box 6, Orinda, CA 94563  
(415) 524-5188  
Owner: Michael Zeitsoff  
Studio Manager: Michael Zeitsoff  
Engineers: Michael Zeitsoff, Michael Gardner, Jack Clark  
Dimensions of Studios: 13' x 16'  
Dimensions of Control Room: 7' x 10'  
Tape Recorders: TEAC 3440 w/variable speed, TEAC 5300 (2 track), TEAC A103 cassette, Superscope C205 cassette  
Mixing Consoles: TEAC Model 2, 6 in x 4 out, Tascam Model 1, 8 in x 2 out  
Monitor Amplifiers: Marantz 140, Advent 300  
Monitor Speakers: JBL 4311, Auratones, custom  
Echo, Reverb, and Delay Systems: Roland Space Echo (on request)  
Other Outboard Equipment: Intersound RV100 parametric EQ and reverb, Soundcraftsmen 2012A 10-band EQ, Roland Rhythm Arranger, compressors, 4 channel dbx  
Microphones: SM-56, SM-58, AKG D-1000E, RE-20's; special mikes on request.  
Instruments Available: Wonderful 1893 Whitney upright, Fender Rhodes 77 stage piano MKII; Guild F112 & (12-string).  
Rates: \$15/hr. block rates available

• **TAPE SERVICE UNLIMITED, (Dick Vance Studio)**  
*also REMOTE RECORDING*  
3249 Grand Ave., Oakland, CA 94610  
(415) 834-6912  
Owner: Walt Lee  
Studio Manager: Walt Lee

• **THIRD EAR SOUND CO.**  
*also REMOTE RECORDING*  
1507 Hillcrest Rd., San Pablo, CA 94806  
(415) 233-2920  
Owner: John Hauschild  
Studio Manager: John Hauschild



• **3-B PRODUCTIONS**  
*also REMOTE RECORDING*  
701-16B Kings Row, San Jose, CA 95112  
(408) 298-1383  
Owner: Kevin Roone  
Studio Manager: Alan Lyon

• **TRANSMEDIA, INC.**  
*also REMOTE RECORDING*  
445 Bryant St., San Francisco, CA 94107  
(415) 495-REEL  
Owner: TransMedia, Inc.  
Studio Manager: David B. Adams  
Engineers: Dave Adams, Brian Zimmerman  
Dimensions of Studios: A (vocal) 15' x 10', B (music) 25' x 30'  
Dimensions of Control Room: A 25' x 15', B 12' x 30'  
Tape Recorders: Ampex/Inovonics 351 4 track, (2) Revox B 77 2 track, (3) Ampex PR 10 full track, TEAC 3300 2 track, Akai X 355-D 4" track, (4) Sparta MC 104 mono cartridge  
Mixing Consoles: Speck 800 C, 16 x 8 x 2, RCA 76-B2, 6 in x 2 out  
Monitor Amplifiers: Fisher 400 tube  
Monitor Speakers: JBL 4311, Fisher ST 750, Auratone 5C  
Echo, Reverb, and Delay Systems: Fairchild 668 reverb  
Other Outboard Equipment: CBS Audmax comp/limiter (modified) custom de esser, various outboard graphic EQs, turn tables, slide-chains, cassettes  
Microphones: Sennheiser MD 421s, Electro Voice 668, Calrad 10 6s, and various others  
Rates: \$50/hr  
Extras: Complete multiple "Real-Time" duplication facilities for reel to reel and cassette. Complete high speed cassette duplication "Limo" service for ad agency personnel. Full commercial talent agency on premises for casting services. Two complete sound effects libraries and three complete music libraries  
Direction: Directed exclusively at the advertising industry. We have truly become the alternative source in San Francisco. From simple voice overs to complete jingle productions, we have won numerous awards for excellence in recording and production. Our remote music recordings are considered by many to be cleaner than many in studio recordings because our engineering practices, both in and out of the studio, are the highest in town. Regular clients include Record Factory, Oakland Tribune, Cunningham & Walsh, Radio Latino Radio Network, Torres Wines and many more. At TransMedia, our unbelievably fast turn-around and our impeccable record of client services has made us the alternative source for local, regional and national commercial production.

• **TRANSPARENT RECORDINGS**  
*ONLY REMOTE RECORDING*  
883 Golden Gate Ave., San Francisco, CA 94102  
(415) 563-6164  
Owner: Marian Lolly Lewis  
Direction: Transparent Recordings is committed to the highest quality in live music remote recording. Technical excellence (Studer mixing console, Technics 2 track master recorder), supports the recording of music in ensemble and in performance. Experience in all styles (credits include the San Francisco Percussion Ensemble, Ridge String Quartet, and California Bach Society as well as local club bands and live broadcast engineering).

• **AL VERDO ASSOCIATES INC.**  
*also REMOTE RECORDING*  
725 Second St., San Francisco, CA 94107  
(415) 957-1131  
Owner: Al Verdo  
Studio Manager: Dave DeMont luzz

• **WALKERSOUND**  
*also REMOTE RECORDING*  
1874 Carlotta Dr., Concord, CA 94519  
(415) 686-4347  
Owner: David L. Hodtwalker  
Studio Manager: David L. Hodtwalker

• **THE WORKS**  
*also REMOTE RECORDING*  
2330 English Ct., Walnut Creek, CA 94598  
(415) 933-8562  
Owner: Thomas W. Size  
Studio Manager: Thomas W. Size



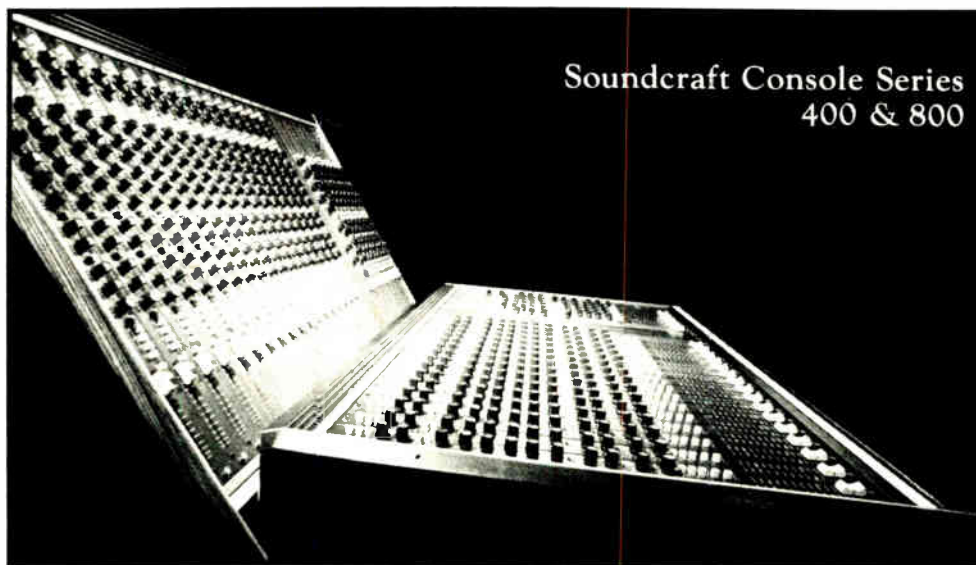
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Soundcraft Console Series  
400 & 800

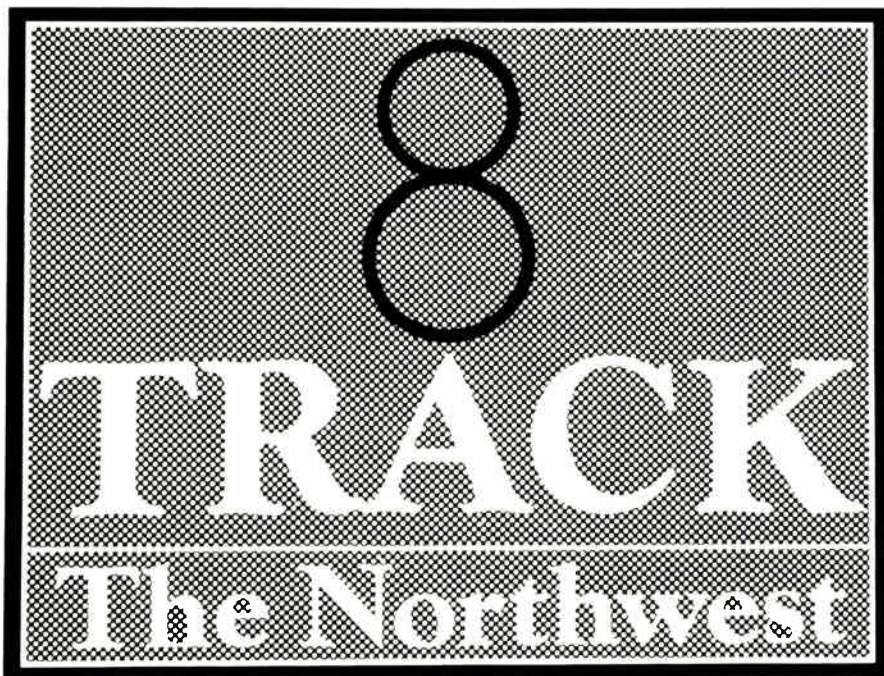
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•• **AMERICAN MUSIC RECORDING STUDIO**  
*also REMOTE RECORDING*  
 4450 Fremont Ave. No., Seattle, WA 98103  
 (206) 633-1776  
 Owner: Andy Aldrich and Reese Mann  
 Studio Manager: Andy Aldrich and Reese Mann

•• **APPLEWOOD RECORDING STUDIOS**  
 4542 49th S.W., Seattle, WA 98116  
 (206) 932-6348  
 Owner: Harlan Michael  
 Studio Manager: Harlan Michael

•• **APR STUDIOS**  
 235 S. Oakdale, Medford, OR 97501  
 (503) 772-9748 or 773-3988  
 Owner: Skip Bessonette  
 Studio Manager: Skip Bessonette

•• **ARCAL PRODUCTIONS**  
 2732 Bay Road, Redwood City, CA 94063  
 (415) 369-7348  
 Owner: ARCAL, Inc.  
 Studio Manager: Sal Viola

•• **ARMY ST. STUDIO/BSU PRODUCTIONS**  
*also REMOTE RECORDING*  
 P.O. Box 31425, San Francisco, CA 94131  
 (415) 821-6962  
 Owner: J A K Enterprises  
 Studio Manager: Lester Gass

•• **ASTRAL SOUNDS RECORDING**  
 482 Reynolds Circle, San Jose, CA 95112  
 (408) 294-5153  
 Owner: Jeff Tracy  
 Studio Manager: Jeff Tracy

•• **THE ATTIC**  
 2747 Hillegass Ave., Berkeley, CA 94705  
 (415) 843-2049  
 Owner: John Mallinckrodt  
 Studio Manager: John Mallinckrodt  
 Direction: Specializing in crystal clear demo production for songwriters and solo performers. We provide first class engineering and help with production, arrangements, and instrumentation at no extra charge.

•• **AUDIO PRODUCTION STUDIO**  
 7404 Sand Lake Rd., Anchorage, AK 99502  
 (907) 243-4115  
 Owner: Creative Productions, Inc.  
 Studio Manager: Bruce Graham, Chief Engineer  
 Engineers: Bruce Graham, Neal Thomas

Dimensions of Studios: 19' x 24'  
 Dimensions of Control Rooms: A 19' x 14'; B 11 1/2' x 10'  
 Tape Recorders: Otari MX 5050-B 8 track, Otari MX-5050-B 2 track; Revox A 77 mono, Revox, Tascam, Technics, Sony dubbing machines, Sony TC-854-4 4 track  
 Mixing Consoles: Sound Workshop 1280-B, 12 in x 8 out, TEAC Model 5, 8 in x 4 out  
 Monitor Speakers: JBL, Advent, Altec  
 Echo, Reverb, and Delay Systems: Orban 111B reverb, MXR DDL, MXR flanger/doubler  
 Other Outboard Equipment: DBX Type I noise reduction, dbx 160 compressor/limiter, (2) UREI LA-3A, Kepex, Gain Brain, Orban 622B parametric EQ, Orban 516 EC sibilance controller, MXR pitch transposer, SAE stereo graphic EQ  
 Microphones: (2) Sony C-37P; (2) AKG 414; (2) Beyer M-500, and assorted Sony, Shure, E-V and Beyer  
 Instruments Available: Bass guitar, 6' Steinway piano, most other instruments available on request at reasonable rates  
 Rates: 8 track, \$65/hr, 2 track, \$45/hr

•• **AUDIO RECORDING, INC.**  
 4718 38th Ave. N.E., Seattle, WA 98105  
 (206) 623-2030  
 Owner: Kearney W Barton

•• **AUDIO TRANSFER RECORDERS**  
*also REMOTE RECORDING*  
 3327 Mt. Diablo Blvd., Lafayette, CA 94549  
 (415) 283-4094  
 Owner: John, Peter and Duncan Rowe, John Christensen  
 Engineers: Richie Moore (chief), John Rowe, Peter Rowe, Duncan Rowe (staff)

Dimensions of Studios: 19' x 22'  
 Dimensions of Control Room: 17 1/2' x 19'  
 Tape Recorders: Scully 284 8 track, Scully 280 2 track, Pioneer CTF 900 cassette  
 Mixing Consoles: Sound Workshop Series 30B, 16 in x 20 out  
 Monitor Amplifiers: Crown DC 300A, Symetrix HA-10  
 Monitor Speakers: UREI Time Algn Model 811A  
 Echo, Reverb, and Delay Systems: MasterRoom XL 305 Fairchild spring, DeltaLab DL-1, MXR doubler/flanger  
 Other Outboard Equipment: UREI LA4 limiters, Furman parametric EQ, UREI 1176 limiter, Symetrix noise gate, and many others on request  
 Microphones: Neumann U-87, E.V. RE-20, DS 35; Shure SM-57, 53, 54S, AKG 451-E, RCA DX-77, Sony C-22, C-37A, C-55  
 Instruments Available: Wuritzer baby grand, bass, guitars, Fender Twin, Tremolux, Peavey Backstages, Dwarf, drums  
 Rates: Call for rates  
 Extras: Nice quiet relaxed atmosphere for the artist to exercise creative freedom. You tell us what you need  
 Direction: Since opening in June 1981, we have recorded such diverse groups as The Tickets, Tattoo, Fryday, The Rayons, Metropolis, The Pork Swords. Our rates may be a little higher than other 8 track studios around the Bay Area, but when you record with the quality which major labels consider masters, it's worth it. Our goal is to further your career and our reputation through quality recording.

•• **AUDISSEY SOUND**  
*ONLY REMOTE RECORDING*  
 1020 Auahi St. Bldg. #6, Honolulu, HI 96814  
 (808) 521-6791  
 Owner: Gerald Luke, Rick Parlee  
 Studio Manager: Rick Parlee

•• **BAY RECORDS**  
 1516 Oak St., Suite 320, Alameda, CA 94501  
 (415) 865-2040  
 Owner: Michael Cogan  
 Studio Manager: Michael Cogan  
 Engineers: Michael Cogan  
 Dimensions of Studios: 30' x 40'  
 Dimensions of Control Rooms: 18' x 12'  
 Tape Recorders: Ampex MM1000-8 8 track, Ampex AG350-2 2 track, Sony 854-4S 4 track  
 Mixing Consoles: Custom built  
 Monitor Amplifiers: McIntosh MC-60  
 Monitor Speakers: JBL 4311  
 Echo, Reverb, and Delay Systems: MICMIX Super C  
 Other Outboard Equipment: dbx 160 compressor, SAE graphic, Metrotech graphic  
 Microphones: Neumann U-87s, AKG D224E, C451E, Beyer M260, E-V RE-15, etc  
 Instruments Available: Grand piano  
 Rates: \$25/hr plus tape in the studio. On location 8 track remotes \$800 per day, \$1500 for a weekend. 1000 LPs from your tape and artwork for \$2600 including color covers, everything 1000 45s, \$650 total

•• **BAYSHORE STUDIOS**  
 871 "F" Industrial Rd., San Carlos, CA 94070  
 (415) 591-3503  
 Owner: Keith Hatschek, D K Bancroft, Jap ji Singh Khalsa  
 Studio Manager: Keith Hatschek  
 Engineers: Kent Bancroft, Keith Hatschek, Jap ji Singh Khalsa, Rainer Gembalczyk, Mark C. Bracewell, Cal Ball  
 Dimensions of Studios: Studio: 32' x 26'; Isolation Booth: 10' x 8'  
 Dimensions of Control Rooms: 20' x 18'  
 Tape Recorders: Otari 5050 8 SD 8 track, Tascam 3340S 4 track, Otari 5050 2 track, Sansui cassettes  
 Mixing Consoles: Tascam Model 5 (beefed-up), 16 in x 4 out, Tascam Model 3  
 Monitor Amplifiers: Crown, AB Systems, Marantz  
 Monitor Speakers: JBL 4311 B, Auratones  
 Echo, Reverb, and Delay Systems: DeltaLab DL-4 digital delay, MXR flanger/doubler, Orban 111 B stereo reverberation with EQ, tape delay  
 Other Outboard Equipment: UREI LA-4, Bi-Amp Quad limiter, Tapco 2200 stereo EQ, Delta-Graph EQ, dbx RM-155 noise reduction, Valley People  
 Microphones: Sennheiser, MB, Shure, Electro-Voice, others available  
 Instruments Available: Neumeier grand piano, Hammond M-3 with Leslie, assorted drums and percussion, Ampeg bass amplifier and more  
 Rates: 8 track, \$25/hr, 4 or 2 track, \$18/hr; editing and dubbing, \$12/hr, rehearsals w/P.A. system, \$10/hr  
 Extras: We have experienced staff, arrangers & producers, studio musicians, rehearsals and affordable prices!!!  
 Direction: In 1982, Bayshore Studios will be upgrading and remodeling. Also, with the addition of Mr. Rainer Gembalczyk of Berlin, West Germany, we will have another experienced professional and SMPTE time lock, another 8 track for 14 track synchronization, Neumann and AKG microphones, 8 more channels of dbx, Dynacord DDL and stereo flanger, Revox A77, more UREI signal processing and other goodies. With lots of improvements (new board, tuned control room) for our growing list of clients, 1982 will be a very good year.

•• **BAY SOUND REPRODUCTION**  
*also REMOTE RECORDING*  
 5 Yorkshire Drive, Oakland, CA 94618  
 (415) 655-4885  
 Owner: Glenn Oey, Gene Mick  
 Studio Manager: Gene Mick  
 Engineers: Glenn Oey (chief), Gene Mick (assistant)  
 Dimensions of Studios: 30' x 19'  
 Dimensions of Control Room: 16' x 14'  
 Tape Recorders: Otari MX 5050 2, 4, 8 track; Sony TC-D5m and Nakamichi 700II cassette decks  
 Mixing Consoles: Soundcraft Series II, 16 in x 8 out  
 Monitor Amplifiers: Nakamichi 620 and 420, McIntosh 2105  
 Monitor Speakers: Ed Long TA-3 Time Align, JBL 4311, Auratones  
 Echo, Reverb, and Delay Systems: MICMIX MasterRoom Super C column reverb, MXR digital delay, Eventide Clockworks Instant Phaser, DeltaLab DL-2 Acousticcomputer  
 Other Outboard Equipment: (2) UREI LA-4s, 1179, dbx 160 comp./limiters, ADR Scamp F300 expander, S04 parametric EQ, S 23 pan effect, F100 dual noise gates & (2) S01 comp./limiters, EXR exciter, dbx noise reduction, Orban 245E stereo synthesizer, SAE 1800 parametric EQ, Nakamichi 610 control pre-amp, (2) UREI 539 1/2 octave graphic EQ, Ivie spectrum analyzer; Peterson strobe tuner  
 Microphones: Electro-Voice, Sennheiser, Shure, Neumann, Beyer, AKG, FRAP guitar pick up, Countryman and Uni-Sync



direct boxes. Crown PZMs

**Instruments Available:** Yamaha C-5 conservatory grand piano 6'6", Fender Precision bass, 5-piece old Camco drums w/Zildjian cymbals Roto toms, Synare sensor, various percussion instruments, Martin 000-18 guitar, MESA/Boogie amp w/JBL speaker, clavinet, Roland Boss Dr Rhythm DR-55

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

•• **BEAR CREEK RECORDING STUDIO**  
20711 Bear Creek Rd., Los Gatos, CA 95030  
(408) 354-2351

Owner: Justin Mayer, Denny Mayer

Studio Manager: Justin Mayer

Engineers: Justin Mayer

Dimensions of Studios: 12' x 15'

Dimensions of Control Rooms: 10' x 15'

**Tape Recorders:** Tascam 80 8 track, TEAC A-3340-S 4 track, TEAC A-3300-SX 2 track (1/2 track), TEAC C3X 2 track (cassette)

**Mixing Consoles:** Carvin MX 1608, 16 in x 8 out, TEAC 1, 8 in x 2 out

**Monitor Amplifiers:** Bogen, SAE

**Monitor Speakers:** JBL 4311s, Auratones

**Echo, Reverb, and Delay Systems:** Custom plate reverb, Orban spring reverb, Advent digital delay, custom analog delay

**Other Outboard Equipment:** (2) dbx 161 compressor/limiter, TEAC DX8 eight channel, dbx noise reduction, DeltaLab DL2 Acousticcomputer, Eventide Harmonizer (available for minimal extra charge), tape delay

**Microphones:** Electro-Voice PL-20, (2) Sennheiser MD-421s, (2) Sony ECM-22Ps, ECM-270, (4) Shure SM-57s, AKG D1000E

**Instruments Available:** Chamberlin MI (with violins, cello, flute, pipe organ, oboe, female voices, alto sax, tenor sax, trumpet, and trombone), Gibson guitars, Fender and Marshall amps, acoustic piano

**Rates:** \$15/hr. Block rates available

•• **BENT NAIL STUDIOS**  
2375 Cory Avenue, San Jose, CA 95128  
(408) 244-0766

Owner: Dave Morris, Bill Morris

Studio Manager: Dave Morris

•• **BERKELEY MUSIC GROUP**  
also **REMOTE RECORDING**  
1442A Walnut #176, Berkeley, CA 94709  
(415) 524-5188

Owner: Robert B. Marcus, Michael Zeitsoff

Studio Manager: Robert B. Marcus, Michael Zeitsoff

**Direction:** Berkeley Music Group is a resource organization focusing on the career needs of musicians, songwriters and performers in Northern California. Services include audio and video recording of songwriter, vocalist and band demos. We produce complete artist promotion packages. BMG also writes and produces jingles and music for film, video and commercials. A large free-lance staff of studio musicians, professional vocalists, photographers, cameramen, etc. are available through our facility. Rates begin at \$20/hr for 8 track audio. Call for information on the services you need. On location recording available.

•• **BRANDT'S RECORDING STUDIOS**  
1030 48th St., Sacramento, CA 95819  
(916) 451-3400

Owner: Charles M. & Edna M. Brandt

Studio Manager: C.M. Brandt & Chief Engineer, Irvin L. Berth, Asst. Engineer

•• **A BROWN SOUN**  
23 Joseph Court, San Rafael, CA 94903  
(415) 479-2124

Owner: Robert Brown

Studio Manager: Robert Brown

Engineers: Berry Vincent, Peter Penhollow, John Laverne

**Dimensions of Studios:** (63) 20' x 24', (59) 20' x 24', (75) 20' x 50', (101) 20' x 30' x 50'

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

**Tape Recorders:** Otari MX 5050-BX 8 track, TEAC 3440 4 track, Sony 4330 4 track

**Mixing Consoles:** Tangent 1602, 16 in x 2 out, Tangent (customized) 1602, 16 in x 2 out, Yamaha 6 in x 2 out

**Monitor Amplifiers:** McIntosh, JBL Iceruby, Dyna 70

**Monitor Speakers:** JBL, Auratone, Altec, E.V.

**Echo, Reverb, and Delay Systems:** Space station, SST 282, Ibanez AD-230, MXR, Fender tube, Echoplex, Moog Phaser, Space echo 150

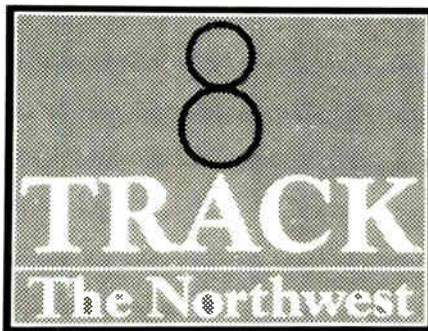
**Other Outboard Equipment:** SAE 2700 graphic EQ, URFI limiter, Bi-Amp graphic EQ, IVP pre-amp, dbx noise reduction.

**Microphones:** Sennheiser 409 421, 441, AKG, Sony, E.V., Shure

**Instruments Available:** Piano, synthesizer, drums, and other on request

**Rates:** \$20/hr and up. Block time available

**Extras:** A Brown Soun offers the studio musician, along with all Bay Area musicians a full service repair facility, repairing speakers, amps, and guitars. A Brown Soun also has P.A. equipment, lights and other professional equipment available and the



best musical and technical personnel to support you and your music

**Direction:** A Brown Soun has created a dynamic music community offering a wide range of support and technical services. Our plans for a professional stage and light studio with P.A. and capable of complete video are being completed and should be ready early in 82. Additional planned services are a booking & talent agency and further studio refinements. A Brown Soun invites you to come and see our facility and meet our friendly staff

•• **CAPITOL CITY STUDIOS**  
also **REMOTE RECORDING**  
911 East Fourth Avenue, Olympia, WA 98506  
(206) 352-9097  
Owner: Allen P. Giles  
Studio Manager: Allen P. Giles

•• **CATRACS STUDIOS**  
(formerly Ram Recording)  
also **REMOTE RECORDING**  
727 Caliente Ave., Livermore, CA 94550  
(415) 443-2205  
Owner: Ram Recording Co  
Studio Manager: David Mac Millan  
Extras: Presentation room with film and video projectors, six foot screen, graphic arts service, promo photography, and a multi-camera video system available

**Direction:** After recording strictly remote for the past several years, Ram Recording has gone into the studio forming Catracs. Our new goal is to provide complete service to un-discovered talent to produce high quality, creative "demos" at a reasonable cost. We provide free audio/visual consulting and have a full production staff available. We're also excited about our new video capability. We can now put your demo tape together with a video production in full stereo.

•• **RICK CHAISSE PRODUCTIONS**  
also **REMOTE RECORDING**  
11 Blake Lane, Scotts Valley, CA 95066  
(408) 438-2331  
Owner: Rick Chaisse  
Studio Manager: Rick Chaisse

•• **CHAPELWOOD PRODUCTIONS**  
P.O. Box 672, Broomfield, CO 80020  
(303) 466-3619  
Owner: Cliff Chapelwood  
Studio Manager: Cliff Chapelwood

•• **CREATIVE SOUND STUDIO**  
602 Cree Dr., San Jose, CA 95123  
(408) 224-1777  
Owner: Dick Dias  
Studio Manager: Dick Dias

•• **DAN'S MUSIC DOOR**  
also **REMOTE RECORDING**  
1035 Surrey, Blackfoot, ID 83221  
(208) 785-6445  
Owner: Dan James  
Studio Manager: Dan James

•• **BOBBY DEAN RECORDING STUDIO**  
121 Ocean View Blvd., Pacific Grove, CA 93950  
(408) 372-TAPE  
Owner: Bobby Dean, Sharon Dean  
Studio Manager: Bobby Dean  
Engineers: Bobby Dean, Jay Tolagson, independents  
Dimensions of Studios: 35' x 18'  
Dimensions of Control Room: 16' x 16'  
Tape Recorders: TEAC/Tascam 80-8 8 track, Tascam 25-2 2 track, Sony 756-2 2 track, Nakamichi 482 cassette, NAD 6100

# 8-TRACK

ON THE WATERFRONT  
IN SAN FRANCISCO

**UNBEATABLE BLOCK RATES**

**OUTSIDE ENGINEERS  
WELCOME**

SEE LISTING  
ON PAGE

**46**

OF THIS  
ISSUE

**FOCUSED PRODUCTIONS**

**30 BERRY STREET**

**SAN FRANCISCO CA. 94107 415/777-3108**

cassette.

**Mixing Consoles:** (2) TEAC/Tascam Model 5's, 8 in x 8 out  
**Monitor Amplifiers:** McIntosh 2100, Marantz 140, NAD 2140  
**Monitor Speakers:** JBL 4311's, Auratones, Altec 604's  
**Echo, Reverb, and Delay Systems:** Roland Studio System RV 800 (stereo), Echoplex, DeltaLab DL2 Acousticcomputer  
**Other Outboard Equipment:** Analog delay (Ibanez), dbx 162 compressor/limiter, Bi-Amp EQ, Ashly parametric EQ SC-66A, (2) Model 1 Tascam (independent head cues), dbx noise reduction

**Microphones:** Sennheiser 441s, 421s, Beyer MC 711s, MC 101s, Shure SM-57s, 56s, Altec 201-As, Pearl DM-7000; direct boxes by Countryman Associates, Celsey, Sescam, etc  
**Instruments Available:** Kimball grand piano, Hammond B-3 organ w/Leslie, synthesizers available on request

**Rates:** \$25/hr (block rates available upon request).

**Extras:** Built on four levels, this cedar and redwood studio is both beautiful and efficient. Located directly across from the ocean off historic Cannery Row. Highly experienced studio musicians available for most types of music. Color video monitoring; video tapes available on request. Producers lounge with bar and panoramic views of Monterey Bay.

**Direction:** We've recorded over a hundred radio and TV jingles, live record albums, and three American Song Festival winning songs. We maintain a close and comfortable relationship with our clients while providing a professional atmosphere. Recently released Monterey Rock 1981 on R.P.M. Records.



*Bobby Dean Recording  
Pacific Grove, CA*

**•• DEMO LAB**

298 Arlington, San Francisco, CA 94131  
(415) 641-1094

Owner: Jim Johnson

Studio Manager: Chantal Vachet Johnson

Engineers: Jim Johnson, Jonathan Arthur, independents

**Dimensions of Studio:** Main room: 15' x 20', live iso. 8' x 8'; dead iso.: 6' x 8'; 12' ceiling throughout

**Dimensions of Control Rooms:** 9' x 15' x 10'

**Tape Recorders:** Otari MX-5050 8 track, TEAC A-3340S 4 track, TEAC 322B 2 track, Sansui and Technics cassettes.

**Mixing Consoles:** Bi-Amp/modified 1642, 16 in x 8 out, (2) TEAC Model 1s (for headphone mix), Tapco 6001R (w/expander for live sound reinforcement), 12 in x 1 out

**Monitor Amplifiers:** Bi-Amp TC120, Yamaha P2200, Sansui AV-217

**Monitor Speakers:** JBL 4313B, Altec Model 5s, Auratones, Collehon and RAM PA

**Echo, Reverb, and Delay Systems:** DeltaLab and Yamaha F1010 delay, MasterBoom and Bi-Amp reverb

**Other Outboard Equipment:** Tapco 2202 EQ (graphic), dbx noise reduction, Bi-Amp quad limiter, dbx 160 compressor/limiter, Furman parametric EQ, Norelco coffee maker model #HBS140

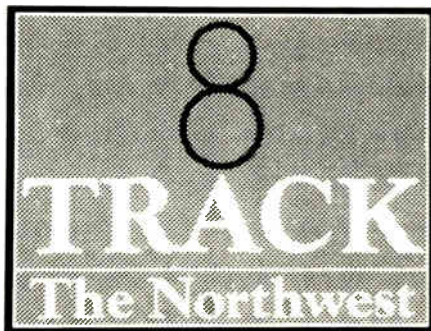
**Microphones:** AKG 414s, D-1000E, Electro Voice RE-20s, PL-5s; Beyer M-500, M-88, Shure SM 81s, SM-57s, SM-58s; Sennheiser 421s; Audio-technica ATM-10s, ATM-813, Countryman direct boxes.

**Instruments Available:** Upright piano, Korg polyphonic ensemble, Sequential Circuits Pro One, studio drum set & percussion, Fender jazz bass, Stratocaster, Ovation acoustic, amps by Yamaha, Boogie and Randall, Fender Rhodes available on request

set-up Special 6 hr. day \$100.00 with free 1/2" tape use

**Extras:** Central San Francisco location, street level loading. Comfortable and professional studio atmosphere. P.A. rental service, and coming soon, remote recording. All back issues of MIX

**Direction:** Master quality demos on time, on budget. Demo Lab offers full production on any project including arrangements, musicians, writers and instruments. Credits include: Toni Smith and T.M. Stephens, Max Haskett (Rubicon: Cold Blood), Jimmy Knight and the Daze, Joaquin Lievano (Jon Luc Ponty: Warriors), No Excuse, Mark Rosengarden, T.K. Tony Kilbert, Berkeley Shakespeare Company, Community Action Service Theatre and High Wire Radio Choir



**•• DENTON PRODUCTIONS**

P.O. Box 1709, Alameda, CA 94501

(415) 521-0321

Owner: Michael Denton

Studio Manager: Michael Denton

**•• DOME STUDIOS**

S.R. Box 40510, Fairbanks, AK 99701

(907) 456-1993, 456-2604

Owner: Jerry Ralson

Studio Manager: Rif Ralson

Engineers: Jerry Ralson, Rif Ralson

**Dimensions of Studio:** 375 sq. ft. irregular polygon.

**Dimensions of Control Rooms:** 125 sq. ft.

**Tape Recorders:** TEAC/Tascam 80 8 8 track; TEAC A3340S 4 track, Technics RS 1500 US (1/2) 2 track, Pioneer RT 1050 2 track; (2) Kenwood cassettes, Pioneer cartridge 8 track

**Mixing Consoles:** Peavey MC-24, 24 channel, Tascam Model 3, 8 channel; (2) Shure sub-mixers, 4 channel

**Monitor Speakers:** JBL 4313.

**Other Outboard Equipment:** 8 channels dbx, DL-2 Acousticcomputer, Furman LC-2 compressors

**Microphones:** Beyer, Shure, Peavey, AKG, others on request.

**Instruments Available:** Piano, bass (acoustic and electric), drums, guitars

**Rates:** Rates on request

**Direction:** Mellow woody atmosphere, out of town, with a nice view of the Alaska range. Comfortable lounge. 1" Sitka spruce paneling throughout. Musicians available. We invite all serious musicians/composers to check us out. Our orientation is toward promoting and developing Alaskan talent and outsiders here to get a new perspective. Studio is available on a rental basis or cost plus percentage, depending on the material.

**•• FOCUSED PRODUCTIONS INC.**

30 Berry St., San Francisco, CA 94107

(415) 777-3108

Owner: Jeff Roth

**Extras:** 16 mm projection for film scoring. Courtyard with 24 hour all weather basketball court

**Direction:** This 4 and 8 track (Otari) studio has unique acoustical properties due to the fact that the walls and ceiling of the entire 20' x 20' room consist of cork approximately 8" deep. This large absorbent room has been praised by musicians for its comfort and "feel," and has proven ideal for the close-miking techniques of modern multi track recording. Of course the room can be made "livelier" with the addition of baffles. Complementing the room is a 1914 Mason Hamlin grand, completely restored and perfectly maintained, which has won the heart of every pianist to experience it. Well versed in recording all styles of music, Focused Productions has been especially fortunate to be the creative home base for some of America's top jazz artists, as well as world class musicians from Jamaica, Africa, and Brazil. Whatever the nature of the production, we realize we are working for you, and believe that the working relationship between the talent and the technician is of great importance. In addition to a professionally equipped studio we offer you the atmosphere, experience, and respect necessary to perform your best. We invite you to make an appointment to see the studio and hear our work.

**•• FOREST PRODUCTIONS**

also REMOTE RECORDING

16101 Neeley Rd., Guerneville, CA 95446

(707) 869-3458

Owner: Randy Vance

Studio Manager: Bob Bisel

**•• FOXFUR STUDIO**

4709 Guerneville Rd., Santa Rosa, CA 95401

(707) 823-9511

**•• GRASS ROOTS RECORDING STUDIO**

also REMOTE RECORDING

2737 N.E. 25th St., Portland, OR 97212

(503) 281-5108

Owner: Michael O'Rourke

Studio Manager: Michael O'Rourke

**•• HART COMMERCIAL RECORDING**

also REMOTE RECORDING

5722 Swan Creek Dr. E., Tacoma, WA 98404

(206) 472-2740

Owner: Dean K Hart

Studio Manager: Dean K Hart

**•• HIGH PLAINS AUDIO RECORDING STUDIOS**

also REMOTE RECORDING

1108 East 17th Ave., Denver, CO 80218

(303) 832-3999

Owner: Recording Associates of North America Corp

**•• HORIZON AUDIO RECORDING CO.**

also REMOTE RECORDING

10297 Bethel Burley Rd. S.E., Port Orchard, WA 98366

(206) 876-4972

Owner: Kerry L. Pilling

Studio Manager: Kerry L. Pilling

**•• HOT TRACKS RECORDING**

also REMOTE RECORDING

2217A The Alameda, Santa Clara, CA 95050

(408) 554-1117

Owner: Phil Jamson, Don Heinsen

Studio Manager: Phil Jamson

Engineers: Mark Welton, Mark Boscacci, Don Heinsen, and Phil Jamson

**Dimensions of Studio:** 28' x 16'

**Dimensions of Control Rooms:** 13' x 16'

**Tape Recorders:** Tascam 80-8 w/dbx 8 track, Tascam 35-2 w/dbx 2 track, Pioneer 2/2 2 and 4 track, TEAC 3340S 4 track  
**Mixing Consoles:** (2) Tascam super modified MOD 5AS, 16 in x 16 out, (2) TEAC Model 1s, for additional echo sends

**Monitor Amplifiers:** Yamaha P2201, BGW 100

**Monitor Speakers:** JBL 4311s and Auratones

**Echo, Reverb, and Delay Systems:** AKG BX-10 reverb, Marshall Time Modulator, Loit 440 delay line flanger, MICMIX Dyna Flanger

**Other Outboard Equipment:** (2) dbx 161 compressor/limiters, Ashly dual parametric EQ, Orban dual parametric EQ, Tapco Catalina dual graphic EQ, MXR dual graphic, Orban triple de'esser

**Microphones:** AKG 414s; Electro Voice RE-20s; Sennheiser MD-421s; Shure SM 57s and 58s

**Instruments Available:** 5 1/2" baby grand piano, Fender Rhodes piano, Fender Twin Reverb, Fender Precision bass guitar, Gibson Les Paul guitar

**Rates:** \$25/hr.

**•• INFAL RECORDOS, CO.**

also REMOTE RECORDING

2217 Champa St., Denver, CO 80205

(303) 892-7141

Owner: Victor M. Hernandez

Studio Manager: Victor-Infal

**•• NEIL JANKLOW STUDIO PRODUCTIONS**

also REMOTE RECORDING

P.O. Box 51431, Palo Alto, CA 94303-0703

(415) 858-0132

Owner: Neil Janklow

Studio Manager: Neil Janklow

**•• JOYFUL SOUND**

4324 Macey Dr., Sacramento, CA 95841

(916) 482-9113

Owner: Robbie & Rosina Robertson

Studio Manager: Robbie Robertson

**•• JUDE PRODUCTIONS**

P.O. Box 90, Dutch Flat, CA 95714

(916) 389-2326

Owner: Russell Brian Brooker

Studio Manager: Russell and Vicki Brooker

**•• KEZR STUDIOS**

777 No. First St., 7th Fl., San Jose, CA 95112

(408) 287-5775

Owner: Alta Broadcasting Inc

Studio Manager: David Perez

**•• LION TRACKS STUDIO/CREATIVE ENTERPRISES**

also REMOTE RECORDING

Box 846, Cotati, CA 94928

(707) 823-6834

Owner: Mario Lewin

Studio Manager: Mario Lewin

**•• LITTLE BIRD PRODUCTIONS**

also REMOTE RECORDING

4416 S.E. Hwy 101, Lincoln City, OR 97367

(503) 996-2575

continued



# There Isn't a Better System

Take the Otari MX5050 Mark III half inch eight track with features like dynamic braking and microprocessor controlled transport logic, negative and positive zero search with real time L.E.D. display, automatic monitor switching, single button noiseless punch-ins, a complete session controller that lets you tuck the machine away,\* and the reliability and consistency that have made Otari famous.

\* The CB-110 Session Controller is optional.



Now match it with the WR-8816 by RAMSA (Panasonic's professional division). Unlike any other console in its class the 8816 has plastic conductive faders for greater reliability and smooth low noise operation, fully modular construction, two independent stereo monitors—one for musicians' headphones and one for control room monitors—low noise electronically balanced mic inputs with new high speed I.C.s, 16 switchable post fader, solo controls, a powerful E.Q. section, stereo echo send, peak reading L.E.D.s that let you monitor any of 24 signals at the touch of a button, phantom powering, echo to cue, and more.

So before you spend more money for a system that does less, come see "The System" at Bananas At Large. Dollars for dB, there's none better



802 Fourth Street (4th & Lincoln), San Rafael (415) 457-7600  
Hours: 11-6:30 Tuesday-Friday, 11-5 Saturday, Closed Sunday,  
Monday by Appointment Only

Owner: Harbinger Northwest  
 Studio Manager: Leon Forrest Caulkins  
 Engineers: L. F. Caulkins  
 Dimensions of Studio: 15' x 12' x 10', drum room: 13' x 10' x 7'  
 Dimensions of Control Rooms: 8½' x 11½'  
 Tape Recorders: Otari MX-5050 8 track; Technics 1500US 2 track; Akai GX-C 570D mastering cassette.  
 Mixing Consoles: (2) independent EV Tapco C-12 II, 24 x 8 x 4 x 2; Bi-Amp 1282, 12 in x 2 out  
 Monitor Amplifiers: Bi-Amp TC-225, Bi-Amp TC-120, Ecor HA-100 (headphones)  
 Monitor Speakers: Ed Long's MDM-4s & Culver cubes (control room), Community Light & Sound PBLs (main room), (8) AKG 240 (headphones).  
 Echo, Reverb, and Delay Systems: A/DA STD-1 (stereo tapped delay), MXR digital delay, Great British Spring (reverb), Electro-Harmonix Memory Man & Echo Flanger.  
 Other Outboard Equipment: Bi-Amp quad limiter, Bi-Amp X-over, 12 channels dbx 155, MXR dual 15 graphic EQ  
 Microphones: AKG C-414EB, D-1000; Sennheiser MD-441-U; (4) Sony ECM-22, (4) ECM-21, (4) Shure SM-57s; E-V 1776; etc.  
 Instruments Available: Rhodes 88, ARP odyssey w/EMC poly box, Casiotone 301, Fender jazz bass, custom Leslie 147, Yamaha electric grand and ARP string ensemble available on request  
 Rates: \$20/hr  
 Extras: We're in an area of the NW known as "Ecotopia", the Pacific Ocean is a 3 minute walk away. Kitchen facilities are standard. Lodging is optional  
 Direction: Having produced or co-produced 5 albums in the last 9 months has confirmed my intuitive feel as producer and has qualified me to call myself engineer—aside from that I've sold an on-the-air original jingle package to a major account. Overall it is good to know once again an independent "little guy" can still succeed. "Fly on Little Bird"

•• **MADMAN STUDIOS**  
 also REMOTE RECORDING  
 3268 Adeline St., Berkeley, CA 94611  
 (415) 654-1564  
 Owner: Bill Thompson  
 Studio Manager: Bill Thompson

•• **PETER MILLER RECORDING STUDIO**  
 P.O. Box 11013, San Francisco, CA 94109  
 (415) 567-7040  
 Owner: Peter Miller  
 Studio Manager: Peter Miller

•• **MIX-MASTER RECORDING**  
 also REMOTE RECORDING  
 4096 North Branam, Merced, CA 95340  
 (209) 383-1718  
 Owner: Jim Schnber  
 Studio Manager: Beth Andren

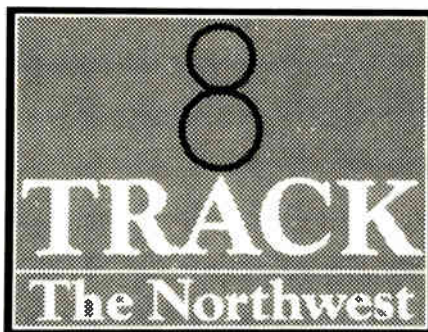
•• **NEW AGE MEDIA**  
 also REMOTE RECORDING  
 1111 Second St., San Rafael, CA 94901  
 (415) 457-5247

Owner: Pete Slauson, Alan Ventura, Peggy Monaghan  
 Studio Manager: Peggy Monaghan  
 Engineers: Pete Slauson  
 Dimensions of Studio: 17' x 20' x 8'  
 Dimensions of Control Rooms: 12' x 18' x 8'  
 Tape Recorders: TEAC 80-8 8 track; TEAC 3340S 4 track  
 Mixing Consoles: Tangent 1202  
 Monitor Amplifiers: Yamaha 100 watt  
 Monitor Speakers: Altec 604E  
 Echo, Reverb, and Delay Systems: Reverb capabilities, natural echo chamber  
 Microphones: Neumann, Sony, Shure, Altec.  
 Instruments Available: Upright grand piano, acoustic 6 and 12 string guitars, electric bass, assorted percussion instruments  
 Rates: \$25/hr block time (20 hours or more)

•• **NORTHWEST SOUNDTRACK RECORDING STUDIO**  
 P.O. Box 7822, Eugene, OR 97401  
 (503) 683-8663  
 Owner: Cindy McManus  
 Studio Manager: Cindy McManus

•• **NOVA RECORDING SERVICES**  
 also REMOTE RECORDING  
 1001 4th Ave., Suite 3618, Seattle, WA 98154  
 (206) 447-1696

Owner: The Nova Music Group  
 Studio Manager: Paul Speer  
 Engineers: Paul Speer, David Lanz, and independents  
 Dimensions of Studio: 12' x 20'  
 Dimensions of Control Rooms: 12' x 15'  
 Tape Recorders: MCI IH-110C 8 track, Ampex AG-500 2 track; Sony TC-D5M cassette, Sony TC-153SD cassette.  
 Mixing Consoles: Tascam 3 (modified), 8 in x 8 out, Fostex 2050, 10 in x 2 out  
 Monitor Amplifiers: Crown D-150A.



Monitor Speakers: JBL L-26, Auratone  
 Echo, Reverb, and Delay Systems: AKG BX-10, Tapco 4400.  
 Other Outboard Equipment: SMPTE Time Code by BTX (Shadow System) for locking to video, Symetrix parametric EQ, Ashly compressors, custom Tranz-Amp mic pre-amp system, Orban balance controller.  
 Microphones: Neumann U-87, AKG 414; Sony C-37; E-V RE-20; Sennheiser 421, 441; Shure; Beyr; (matched pair B&K, and AKG C-24 also available by special arrangement)  
 Instruments Available: 8 voice Oberheim synthesizer, Fender Rhodes, Roland drum machine  
 Rates: \$35/hr (audio production), \$65/hr (synchronized video sweetening)

•• **OCEAN BREEZE RECORDING**  
 also REMOTE RECORDING  
 2021 Bluebell Dr., Santa Rosa, CA 95401  
 (707) 527-8131  
 Owner: Theresa and Ben Rotherburg, Bob Williams, Denis Hulett  
 Studio Manager: Denis Hulett

•• **PEARL'S PLACE**  
 Fremont, CA  
 (415) 651-7187  
 Studio Manager: Joey Horten, Vickie Horten  
 Engineers: Dave Humrick  
 Dimensions of Studio: 23' x 16', booth: 8½' x 7½'  
 Dimensions of Control Rooms: 15' x 14' x 12'  
 Tape Recorders: Tascam 80-8 8 track, TEAC 3440 4 track, TEAC 3340 4 track; Akai 706D cassette, Kenwood 920 cassette. Other formats available on request  
 Mixing Consoles: Tascam Model 5, Model 3, 8 in x 4 out; Tascam Model 2, 6 in x 4 out; Tascam 20 meter bridge, 22 inputs mic or line; 3 cue mixes; stereo echo sends  
 Monitor Amplifiers: Kustom 130 watts x 2  
 Monitor Speakers: JBL 4311, Auratone C-5, Advent I  
 Echo, Reverb, and Delay Systems: Tapco stereo reverb, Ibanez chorus, expanded analog delay, tape loops, and other effects.  
 Other Outboard Equipment: Valley People dynamic processors, all functions, compression, limiters, de-essing, gating and sidechains, 14 channels of dbx noise reduction; 2 channels Dolby (An-60) noise reduction, graphic equalizers  
 Microphones: Electro-Voice RE-20, CS-15P condensers, Sennheiser 421s; Shure SM-57s, PE-54s; AKG D-1000s; Audio-technica AT-801 condenser  
 Instruments Available: Steinberg piano, guitars, Gibson Hummingbird, Ovalation 6-string, Takamine 12-string, Ibanez (Les Paul) electric, Fender bass, Gretsch drums w/Zaldjian rde and high hat, Camber crash, Ibanez mandolin, lida banjo, all sorts of hand percussion, Fender guitar amp, Allair attenuator.  
 Rates: \$15/hr plus block rates, includes set-up time and experienced engineer.

•• **PEEKABOO MOUNTAIN STUDIOS**  
 117 Palmyra St., Auburn, CA 95603  
 (916) 885-1706  
 Owner: Jeffrey R Hester, S. Charles Hester.  
 Studio Manager: Jeffrey R Hester

•• **PUGET SOUND**  
 8924 Ravenna Ave., N.E., Seattle, WA 98115  
 (206) 523-9933  
 Owner: Image Records  
 Studio Manager: Pat Hewitt

•• **QUARTER MOON RECORDING**  
 130-D Hamilton Dr., Box 1421, Novato, CA 94948  
 (415) 883-4757  
 Owner: Michael Ransom  
 Studio Manager: Michael Ransom

•• **RAL-RECORDING**  
 also REMOTE RECORDING  
 2851 Oleander, Merced, CA 95340

(209) 722-3220  
 Owner: Robert Laughton  
 Studio Manager: Robert Laughton

•• **BILL RASE PRODUCTIONS, INC. (Since 1965)**  
 also REMOTE RECORDING  
 955 Venture Ct., Sacramento, CA 95825  
 (916) 929-9181  
 Owner: Bill Rase.  
 Studio Manager: Bill Rase

•• **REAL TO REEL RECORDING & DUPLICATION**  
 also REMOTE RECORDING  
 3064 D½ Road, Grand Junction, CO 81501  
 (303) 434-3102  
 Owner: Bill and Kay Yorty  
 Studio Manager: Bill and Kay Yorty

•• **RHYTHMIC RIVER PRODUCTIONS**  
 250 H. Napoleon St., San Francisco, CA 94124  
 (415) 285-3348  
 Owner: Robert L. Richman  
 Studio Manager: Bobby Richman

•• **R.O. STUDIOS**  
 3359 Walnut Ave., Concord, CA 94519  
 (415) 676-2651  
 Owner: Rick, Ralph & Scott Henry  
 Studio Manager: Rick Henry, house engineer; Dr Riche Moore; independents welcome.

•• **RUBBER PARK PRODUCTIONS**  
 also REMOTE RECORDING  
 P.O. Box 120, Tahoma, CA 95733 (Lake Tahoe)  
 (916) 525-6554  
 Owner: Steve Teshara.  
 Studio Manager: Steve Teshara

•• **RANDALL SCHILLER PRODUCTIONS**  
 also REMOTE RECORDING  
 1207 Fifth Ave., San Francisco, CA 94122  
 (415) 661-7553  
 Owner: Randall Schiller  
 Studio Manager: Randall Schiller  
 Engineers: Randall Schiller, Michael Miller  
 Dimensions of Studio: 12½' x 15'; drum room 9' x 9'  
 Dimensions of Control Rooms: 12½' x 15'  
 Tape Recorders: TEAC/Tascam 80 8 8 track; Otari 5050R 2 track; Sony TC-854 4S 4 track; Sony TC: 850 2T 2 track, Pioneer RT 707 2 track; Sony TCK 81 2 track  
 Mixing Consoles: TEAC/Tascam Model 5B, 8 in x 4 out; TEAC/Tascam Model 1, 8 in x 2 out; Tapco Panjo 7416, 16 in x 2 out.  
 Monitor Amplifiers: SAE 2201, 2400L; B&W Model 100-01  
 Monitor Speakers: JBL 4311B, Auratone 5C, Altec A7-500 (modified and bi-amplified), and Pioneer CS 88  
 Echo, Reverb, and Delay Systems: DeltaLab DL 2 Acoustic-computer stereo digital delay, Sound Workshop 242 stereo reverb-ation unit.  
 Other Outboard Equipment: MXR dual fifteen band graphic EQ, dbx 154 decilinear noise reduction, dbx 161 compressor/limiter, Crown VFX-2A dual channel electronic crossover/filter, SAE 5000 impulse noise reduction unit and assorted patch bays, switching systems and necessary support equipment  
 Microphones: Electro-Voice RE-15s; Shure SM-81s, SM-57s, SM-58s, SM-78s; Sony ECM-33P, ECM-16, ECM-19B; and Sennheiser MD-421  
 Instruments Available: Story & Clark console piano  
 Rates: Studio recording: 8 track \$25/hr; 4 track \$20/hr; 2 track \$20/hr. Location recording prices available upon request  
 Extras: Kitchen facilities; all the comforts of home!

Direction: We are a multi-faceted company providing facilities and services in the areas of audio, video, film and theatre. We are dedicated to providing the highest quality in a relaxed but professional environment. Immediate expansion plans call for complete sixteen track facilities. In addition to recording studio services, we provide sound reinforcement, audio design and installation, film and video production and lighting services. We recorded David Reign at the Great American Music Hall for his upcoming album and will soon be releasing David Kelsey and Pure Trash, Live at the Boarding House. Also, Live! at the I-Bean should be out by early 1982

•• **SEISMIC PRODUCTIONS**  
 also REMOTE RECORDING  
 San Francisco, CA  
 (415) 566-8207  
 Owner: Seismic Productions.

•• **1750 ARCH STUDIOS**  
 also REMOTE RECORDING  
 1750 Arch St., Berkeley, CA 94709  
 (415) 841-0216 or 841-0232

continued



# Personal Multitrack

from  
**Fostex**

Recording gear designed specifically for musicians and songwriters—that's what Fostex is all about.

Equipment that's easy to use and easy on your wallet; but sophisticated enough to produce first rate recordings, and versatile enough to give you the creative edge you need when composing. In fact we've only had one problem with Fostex equipment—Keeping it in stock. It seems to come in one door and go out the other.

So we've asked Fostex to help us out. We've placed a massive order and called in the experts. On Saturday, January 30th Mark Cohen & Barry Thornton of Fostex will be on hand to demo their equipment, discuss recording techniques for musicians, and help you solve your individual problems. It's a rare opportunity to talk directly to the people who manufacture the gear.

Space is limited so don't miss out. Use the coupon to make your reservation, or call Bananas today.

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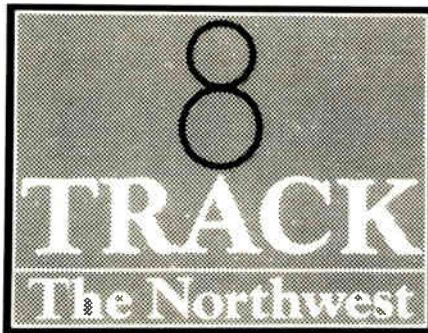
## R.S.V.P.

Name \_\_\_\_\_  
Address \_\_\_\_\_ Zip \_\_\_\_\_  
City \_\_\_\_\_  
Phone \_\_\_\_\_

- I want to come. Please reserve space for me at the Fostex Clinic Saturday, January 30th
- I can't make it, but I want to know more about Fostex equipment. Please send me a free catalog.

Owner: 1750 Arch Inc  
**Engineers:** Bob Shumaker  
**Dimensions of Studios:** Dead studio 23' x 13' x 8', live recording room 36' x 17' x 11', many other interesting small rooms  
**Dimensions of Control Rooms:** 17' x 12' x 8'  
**Tape Recorders:** 3M Model M23 8 track, Ampex Model AG-440 B 4 and 2 track, Studer Model B-67 2 track, Revox Model A 77 2 track, Sony Model 366-4 4 and 2 track, Nakamichi Model 600 cassette  
**Mixing Consoles:** MCI Model 416, 16 in x 16 and quad out, Tapco Model 6201, 6 in x 2 out  
**Monitor Amplifiers:** Mark Levinson ML3, Phase Linear 400, Marantz 250, Dyna 70 JBL SE 400  
**Monitor Speakers:** JBL 4310, 4315, 4320  
**Other Outboard Equipment:** Automatic Dolby A301's for 8 track, 4 track and 2 track UREI 1176 LN limiters, dbx 160 limiter, Furman PEQ 3 parametric EQ, Countryman 150X direct box, portable equipment for high quality stereo location recording  
**Microphones:** Neumann SM 69, KM-84, KM 86, KM-74, U-87, Sony CS50, MB-C520, E V RE 16, 666, 1776, Sennheiser 421, Shure SM-57, Countryman condenser, Sennheiser 405, E V 635  
**Instruments Available:** Steinway B grand, Baldwin grand, Knabe baby grand  
**Extras:** Tennis court, kitchen, lounge, view of Golden Gate, win dows in all rooms, large maintained garden, back issues of Man dolin World News  
**Rates:** \$45/hr for 8 track, \$40/hr for 4 track, \$30/hr for 2 track, \$25/hr editing, \$20/hr copying Stereo remote recording at the same rate, door to door 8 track and 4 track remote rates by request Block rates by request  
**Direction:** We make clean recordings of any type of music Classical, avant garde, jazz and bluegrass are specialties We are affiliated with 1750 Arch Records, producers of early music, classical, avant garde and contemporary jazz

•• **SHOWCASE SOUND**  
 3090 S. Bascom Ave., San Jose, CA 95124  
 (408) 371-1897; 377-5864 (message)  
**Owner:** Jim Bruno, Jack Van Breen  
**Studio Manager:** Handy Widen  
**Engineers:** Handy Widen, Chiel, James Patton, Dan Lynch  
**Dimensions of Studios:** 19' x 19' x 10'  
**Dimensions of Control Rooms:** 12' x 9' x 8'  
**Tape Recorders:** TEAC/Tascam 80 B 8 track, TEAC/Tascam 3300SX 2 (2) track, TEAC/Tascam A 500 cassette  
**Mixing Consoles:** TEAC/Tascam Model 15 24 in x 8 out  
**Monitor Amplifiers:** GMT 1000S, Dynaco 100



**Monitor Speakers:** JBL 4311, Auratones SW  
**Echo, Reverb, and Delay Systems:** Tapco 4400 reverb, Kora stage echo, Lexicon Prime Time, MXR flanger/doubler  
**Other Outboard Equipment:** dbx 161 compressors, B Amp graphic EQ, Moog C1100 parametric EQ, Symetrix compressors and noise gates, MXR pitch transposer, dbx noise reduction  
**Microphones:** AKG C 414EB, Sennheiser 421's, E V RE 20, RE 10's, DS 45's, Shure SM-57's, 58's, Beyer X1 N's, Sony ECM 24F, Siescom SM1A direct boxes  
**Instruments Available:** Upright piano, studio drum kit, various guitar and bass amps, Kora string ensemble  
**Rates:** Please call for rates

•• **SHYNE SOUND**  
 also REMOTE RECORDING  
 40 Woodland, San Rafael, CA 94901  
 (415) 459-2833  
**Owner:** Leroy Shyne  
**Studio Manager:** Leroy Shyne  
**Engineers:** Leroy Shyne  
**Dimensions of Studios:** 50' x 50'  
**Dimensions of Control Rooms:** 20' x 15'  
**Tape Recorders:** TEAC 80-8 8 track, Pioneer 4022 4 track, MCI 1 track  
**Mixing Consoles:** Allen & Heath 122, 12 in x 12 out  
**Monitor Amplifiers:** BGW 750 Sweet C  
**Monitor Speakers:** Shyne Studio  
**Echo, Reverb, and Delay Systems:** Orban dual reverb, Delta

Lab DL 2 echo, UREI & MXR equalizers  
**Other Outboard Equipment:** dbx 165 comp/limiters  
**Microphones:** Shure SM 57's, Electro Voice RE 15, RE 20, Senn heiser 421, Crown PZMs  
**Instruments Available:** Upright piano, drums, Fender electric bass, Ovation guitar, assorted pre CBS Fender amps  
**Rates:** \$30/hr or \$35/hr remote

•• **THE SOUND BOARD**  
 also REMOTE RECORDING  
 402 5th Avenue, Redwood City, CA 94063  
 (415) 364-3484  
**Owner:** Steven Lawson  
**Studio Manager:** Anton Privitera, Asst. Studio Mgr. Peter Novak  
**Engineers:** Anton Privitera, Steve Lawson  
**Dimensions of Studios:** (2) 9' x 12' rooms  
**Dimensions of Control Rooms:** 8' x 14'  
**Tape Recorders:** Ampex 4408-8, (2) Ampex 300 master 2 track, Marantz 5030 cassette 2 track  
**Mixing Consoles:** Tangent 802A, 8 in x 8 out, 14 track studio capacity  
**Monitor Amplifiers:** Gallien Krutzler 1000S SB power amp, Crown D 150 power amp  
**Monitor Speakers:** JBL 4311, Mitchell woofers, Gauss speakers, horns, Altec  
**Echo, Reverb, and Delay Systems:** Tangent reverb in board, noise reduction, Delta Labs DL 2 digital delay  
**Other Outboard Equipment:** Mutron H phase, MXR 6 band graphic EQ, MXR distortion, Phonose, Peavey 200, Silver Tone vac tube 1.446 w/twin 12's, Franz LM FB-4 elect. metronome, dual limiters  
**Microphones:** Neumann, Teletunken U 47, Sennheiser, AKG Shure, etc.  
**Instruments Available:** Sequential Circuits Prophet 5 synthesizer, Fender Rhodes, Mark I Model 73, Ludwig drums, Rogers snare, Guild F12 12 string, 1969 Martin D18 acoustic guitars, acoustic piano, Hoto-snare  
**Rates:** \$30/hr, bulk rates negotiable

•• **SOUND CONSCIOUSNESS STUDIO**  
 also REMOTE RECORDING  
 725 Loma Verde, Palo Alto, CA 94303  
 (415) 493-1365  
**Owner:** Phillip Greck  
**Studio Manager:** Phillip Greck

•• **SOUND ON SOUND (S.O.S.)**  
 43 Gilbert St., San Francisco, CA 94103  
 (415) 863-3475  
**Owner:** James Warner  
**Studio Manager:** George & Grace

•• **STARTSONG**  
 3218 E. LaSalle, Colorado Springs, CO 80909  
 (303) 634-2045  
**Owner:** Tom Gregor

•• **STUDIO N**  
 10115 South DeAnza, Cupertino, CA 95014  
 (408) 996-2055  
**Owner:** Brian Job  
**Studio Manager:** Dave Nodiff  
**Engineers:** Dave Nodiff, Bob Higgins, independents  
**Dimensions of Studios:** 24' x 18' x 15'  
**Dimensions of Control Rooms:** 24' x 18' x 15'  
**Tape Recorders:** (Modified) TEAC/Tascam 80 B w full dbx, Revox A77 1 track, Sony Hitachi Pioneer cassettes, Video Computer graphic & animation system, 1", 1/2" & 1" capabilities specializing in video graphics and animations  
**Mixing Consoles:** (Modified) TEAC/Tascam M-5 w M 1's for stereo cues reverb, effects sends returns  
**Monitor Amplifiers:** Marantz  
**Monitor Speakers:** JBL Magnaplanar, Bose, Electro Voice, others available  
**Echo, Reverb, and Delay Systems:** MXR DDL, Orban 111B stereo reverb  
**Other Outboard Equipment:** Roland SHF 325 stereo flanger chorus, ADA flanger w V C pedal, dbx compressor, custom compressor graphic EQ, other outboards available  
**Microphones:** RCA 77's, F V RE 20's, 664, Shure SM 53, SM-81, SM 57, others available  
**Instruments Available:** Prophet 5 rev III w cassette memory, Kora MS 20 FH synthesizers, Rhodes 73 and Yamaha electric pianos, Fender Tele (mod) and Tele Deluxe plus various acous guitars, Fender "Tweed," Champ, Polytone "Mini-brute," Dwarf amps, PAIA programmable drumkit, Markley mouth-tube various percussion, other toys and instruments available  
**Rates:** \$20/hr plus materials (introductory rates), \$45/hr (post-Mar 1) Please call for video rates  
**Extras:** Services include custom pressings, 8 16 and 8 24 transfers, editing, leadering, timing, copies Pro audio rentals, sales, specialty electronics, rhythm section available, Pool, TV, coffee  
**Direction:** Originally specializing in audio remotes, Studio N is developing into a full-service audio video facility with an eye to the future. Recent LP credits include: Boulder (Eckerworks), Ear-

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When money and time are tight, you can't afford to train an employee from scratch. Our graduates have spent a full year in an intensive study of Audio Engineering, Music Production, Studio Electronics, Music Business and Finance, Copyright Laws and Entertainment Contracts. They're young, knowledgeable, and—because they're well trained—effective from the start. Graduates and referrals among the Majors!

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P.S. If you know a promising and talented person that you'd like to help along, why not let us train them for you!

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ful, Aqua Records and a Levi-Strauss & Co. soundtrack, and 30 second animated TV commercials. We can provide broadcast-quality video production and computer animation. We look forward to serving you in 1982.

•• SUNSHINE RECORDING  
327 Del Sur, Vallejo, CA 94590  
(707) 552-5210

Owner: Lyman White  
Studio Manager: Lyman White  
Engineers: Lyman White, graduate of the Recording Institute of America, member of the Audio Engineering Society  
Dimensions of Studios: 20' x 20'  
Dimensions of Control Rooms: 10' x 20'

Tape Recorders: Tascam 80-B w/dbx 8 track, Tascam 35-2 w/dbx (1/2 track) 2 track, TEAC 2300-s 2 track, Technics RM 885 cassette, Technics RS-M65 cassette; Pioneer H-R99 8 track cartridge

Mixing Consoles: Sound Workshop Series 30, 20 in x 16 out  
Monitor Amplifiers: Yamaha CA 1010, McIntosh MC-40 and 50 (stereo headset)

Monitor Speakers: Studio: JBL 4311s, control room: JBL L 116 and Auratones

Echo, Reverb, and Delay Systems: URSA Major Space Station, Pioneer SR-202W reverb, Univox EC 80 tape echo

Other Outboard Equipment: dbx 162 stereo compressor/limiter, UREI 4 band stereo parametric EQ, Countryman, Sescrom and Troupèr direct boxes

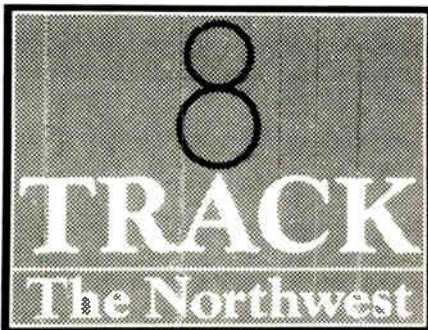
Microphones: AKG C 414ER, Sennheiser 421s, Beyer M 260, M 160; Sony ECM-23F; Teledyn EC-430s, Shure 556 EQs, 588 SA

Instruments Available: At \$15 per session Fender Malibu acoustic 6 string, Gibson Les Paul, Wurlitzer spinet piano, Peavey 400 amp, Roland SR 202 string ensemble, Cat synthesizer, Peavey Roadster bass guitar

Rates: Recording and mixing: \$25/hr, editing: \$16/hr

•• TRANSIENT SOUNDS  
ONLY REMOTE RECORDING  
441 Pennsylvania Ave., Santa Cruz, CA 95062  
(408) 423-7957

Owner: David B. Green  
Studio Manager: David B. Green  
Direction: We have a fully equipped road cased 8 track system (Tascam), that is available to be moved anywhere the sounds are. We specialize in doing remotes and location work, and are available from 1/2 day to by-the-week. Call for rates



•• THULLION STUDIO  
P.O. Box 23051, Sacramento, CA 95823  
(916) 391-9691

Owner: Kurt & Nancy Bischoff  
Studio Manager: Kurt Bischoff

•• TWILIGHT STUDIO  
642 Palm Ave., Watsonville, CA 95076  
1-408-722-7819 or 1-408-724-7140

Owner: Steve Loveless  
Studio Manager: Steve Loveless

•• ULTRA SOUND STUDIOS  
1751-B Villa Stone Dr., San Jose, CA 95125  
Mail P.O. Box 1346, Campbell, CA 95009  
(408) 286-3721

Owner: Derek Jones  
Studio Manager: Vickie Jones  
Direction: After servicing the Bay Area for the past five years in remote recording, Ultra Sound Studios have now moved to our new location in San Jose, Calif. Our new two-story facility will soon be opening in late January, which will include a "live" studio design concept with the added comforts of lounge, fast food kitchen, and shower room.  
Like most studios, we aim to have a relaxed and creative environment. In addition, we intend to offer the talent, experience, understanding, and savings unequal in most eight track studios. Come join in the fun and lets make great music—Your Music

•• UNREGULATED RECORDING STUDIO  
P.O. Box 81485, College, (Fairbanks) AK 99708  
(907) 456-3419  
Owner: The Unregulated Record Co., Inc.  
Studio Manager: Michael Slates

•• WESTMONT RECORDING COMPANY  
also REMOTE RECORDING  
6034 Shawn Ave. S.W., Olympia, WA 98502  
(206) 443-6328  
Owner: Richard F. Quick  
Studio Manager: Richard F. Quick



Xandor Recording Studios  
Orinda, CA

•• XANDOR RECORDING STUDIOS  
also REMOTE RECORDING  
407 Camino Subrante, Orinda, CA 94563  
(415) 254-9077  
Owner: Bill Mitchell, Lee Payne, Jim Weyeneth  
Studio Manager: Jim Weyeneth



# 16 TRACK

## The Northwest

••• ACE TUNEL SOUND CO.  
*also REMOTE RECORDING*  
 9944 S.W. 37th Ave., Portland, OR 97219  
 (503) 246-5046  
 Owner: Seth Stager, Greg Zaccaria  
 Studio Manager: Zack Zaccaria

••• JOHN ALTMANN RECORDING  
 1310-20th Ave., San Francisco, CA 94122  
 (415) 564-4910, 4911  
 Owner: John Altmann  
 Studio Manager: Colette Salaun  
 Engineers: John Altmann, Mike Shamus, Steve O'Hara, Woody Simmons, Michael Raskovsky, Stephen Hart  
 Dimensions of Studios: 23' x 15' x 11½' high, including vocal booth, piano booth and drum booth.  
 Dimensions of Control Rooms: 15' x 15' x 11½'  
 Tape Recorders: MCI JH-16/24 16/24 track, Ampex MM-1000 8/16 track, MCI JH-110 2 track, Otari MX-5050 2 track, Revox A-77 2 track; (2) Aiwa 6900 cassettes  
 Mixing Consoles: Neotek Series III, 28 in x 24 out.  
 Monitor Amplifiers: BGW 250  
 Monitor Speakers: (2) Ed Long's MDM4s, JBL 4313s, Auratones, Bi-Amp third octave room equalization  
 Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Parasond III reverb, Lexicon Prime Time digital delay, Marshall Time Modulator analog delay  
 Other Outboard Equipment: SAE, Soundcraftsmen and Bi-Amp equalizers, UREI LA-4 compressors, Conn Strobotuner, UREI 1176 limiters, ADR Vocal Stresser, Symetrix noise gates, Symetrix D'Esser, ADR spectrum analyzer  
 Microphones: Neumann U-87s; E-V RE-20s, RE-15s, Shure SM-58s, SM-56s, 566s; AKG D-50s, C-451s, D-202; Sony 33-Ps; Beyer 101; Sennheiser MD-421; RCA 44-BX.  
 Instruments Available: Steinway upright grand-1905 (a great instrument, very popular)  
 Rates: Please call for rates. Discounts available and vary with job.  
 Extras: Kitchen, delicious and free coffee, easy parking  
 Direction: We are perfectionists in our art, honest, and we love our work. We sincerely care about your work as well. Our continued success depends on it. We've put together a completely professional yet relaxed and comfortable studio. We've tried to create an environment where musical creativity is encouraged, not stifled. We invite you to give us a call to discuss your recording needs, or stop by to check us out. We specialize in working with groups on a continuing basis throughout their development, i.e. demos to albums. We offer full production service and assistance as well. Look for us to be 24 track by March, 1982.

••• AMERICAN RECORDING STUDIO  
*also REMOTE RECORDING*  
 400 So. Lipan, Denver, CO 80223  
 (303) 777-1693  
 Owner: Celesta Records, Inc.  
 Studio Manager: Dan Diamond, Steve Avedis

••• AUGUSTWOLF RECORDING FACILITY  
 1250 Pine St. No. 102, Walnut Creek, CA 94596  
 (415) 933-2617  
 Owner: Augustwolf, Inc.  
 Studio Manager: Doug Reid

Engineers: Doug Reid, Pete Adams  
 Dimensions of Studios: 20' x 20'  
 Dimensions of Control Rooms: 12' x 15', iso booths: 8' x 8' and 10' x 10'  
 Tape Recorders: Tascam 85-16 16 track w/dbx; Tascam 80-8 B track w/dbx; Technics 1520 2 track.  
 Mixing Consoles: Tascam Model 15, 16 in x 16 out w/260 point patch bay.  
 Monitor Amplifiers: BGW, custom Opamp headphone system.  
 Monitor Speakers: JBL 4311's in control room & studio, Technics SB-F2 and Altec A-7s, Auratones  
 Echo, Reverb, and Delay Systems: Lexicon Prime Time digital delay, DeltaLabs DL1 digital delay, (2) MXR flanger-doublers, Sound Workshop 262 stereo reverb  
 Other Outboard Equipment: AudioArts 4200A parametric EQ, Bi-Amp EQ 270A (½ octave EQ), UREI LA-4 compressor, (2) dbx 163 compressor; dbx 155 noise reduction, Bi-Amp EQ 110, EQ 210, Countryman direct boxes, Roland chorus, MXR analog delay, MXR pitch transposer  
 Microphones: Shure SM-56, SM-57, SM-58, SM-81 (condensers), AKG C-452EB (condenser); Electro-Voice Phantom Power, RE-20, (2) Neumann KM-84s, plus large assortment.  
 Instruments Available: Crumar T1 organ, Crumar Performer (strings), Yamaha electric grand piano, ARP Omni, ARP Axle, MooG-Micro, Wuritzer electric piano, drum set w/8 mounted toms, assor. stage effects, Leslie 860 speaker system, much more  
 Rates: \$200/hr for 8 track; \$300/hr for 16 track. All jobs are quoted prices by appointment only  
 Extras: Full production capabilities, lounge, coffee, refrigerator, cassette duplication, studio musicians, pinball machines  
 Direction: With 3 successful independent album releases on the "Augustwolf" label, 5 quality albums completed for clients and countless demos, 1981 speaks for itself and our commitment!

••• BEGGARS BANQUET RECORDING STUDIO  
*also REMOTE RECORDING*  
 7736 Elphick Rd., Sebastopol, CA 95472  
 (707) 823-7185  
 Owner: Warren Dennis  
 Studio Manager: Warren Dennis  
 Engineers: Warren Dennis  
 Dimensions of Studios: Studio A 600 sq ft.  
 Dimensions of Control Room: Control Rm. A. 400 sq ft.  
 Tape Recorders: Tascam 85-16 w/dbx 16 track; Tascam 40-4 w/dbx 4 track, Technics 1500U (isolated loop) 2 track, Tascam 25-2 w/dbx 2 track, (2) Aiwa 6550 cassettes; Sony TC-K75 cassette  
 Mixing Consoles: Sound Workshop (w/super EQ 20 inputs), 24 in x 16 out.  
 Monitor Amplifiers: Nikko Alpha 1 350 watts/channel, Symetrix HA-10 headphone amplifier, Accuphase C-200 pre-amp, Sony direct drive turntable w/Stanton cartridge  
 Monitor Speakers: JBL L112, JBL L100, Auratones, (12) AKG 140 headphones, (6) Sony headphones, (4) Sennheiser headphones  
 Echo, Reverb, and Delay Systems: Eventide H949 Harmonizer/Digital Delay, MasterRoom SL-305 reverb chamber, Korg stage echo, Multiple tape delay taps  
 Other Outboard Equipment: UREI LA-4 compressor/limiter, dbx 162 stereo compressor/limiter Eventide Flanger, Ashly parametric EQ, Roland Dr. Rhythm programmable drum machine, Peterson strobe tuner, Bi-Amp graphic EQ, (2) Countryman direct boxes, (2) Symetrix direct boxes, MXR phaser

Microphones: (2) AKG 414, (2) AKG 451, AKG D-224E, (2) AKG D-200E, (2) Sony ECM-23F, Sennheiser 441, (4) Shure SM-57, PZM microphones.  
 Instruments Available: Yamaha C-3 conservatory grand piano, Slingerland, Ludwig, Zildjian, Paiste drum kit, Gibson Les Paul guitar, Gibson Ripper L9-S bass guitar, Roland Bolt 60 studio amp, Tama Timbales, Fender Rhodes piano, Korg 3100 polyphonic synthesizer (extra charge/day), full array percussion instruments.  
 Rates: \$28/hr (incl. engineer). Special bulk and spritual/non-profit music rates. Call for quotes  
 Extras: Beautiful country environment, fully air-conditioned. Would you believe indoor basketball? Good coffee! Included in the rate, is Warren Dennis as engineer, and as a musician at no extra charge.  
 Direction: Warren Dennis (owner/engineer) has over 15 years music experience as a performer, published songwriter (Screen Gems, EMI), instructor at Sonoma State University, and over 200 projects to his production credit. His philosophy is based on honesty, professionalism, and attention to detail from pre-production to final pressings. Beggars Banquet delivers a great sounding product, in a clean and relaxed environment, and for the most reasonable rate possible. Call and arrange a casual appointment to look things over, and hear some of the quality work this studio is putting out!

••• ROBERT BERKE RECORDING  
 San Francisco, CA  
 (415) 661-6316  
 Owner: Robert Berke  
 Studio Manager: Mark Escott  
 Engineers: Robert Berke, Mark Escott, Joe Hunter  
 Dimensions of Studios: 10' x 16'  
 Dimensions of Control Rooms: 15' x 12'  
 Tape Recorders: Otari MTR-10 16 track, Ampex ATR-100 2 track; Scully 280B 2 track; Otari, Sony, TEAC 4 tracks  
 Mixing Consoles: Audionics 110-8, 16 in x 8 out.  
 Monitor Amplifiers: BGW  
 Monitor Speakers: UREI, Auratones.  
 Echo, Reverb, and Delay Systems: MasterRoom reverb, Eventide Harmonizer.  
 Other Outboard Equipment: Inonovics noise gates, Orban 522 EQ, Orban sublimance limiters, ADR Vocal Stressors, UREI LA-4s, UREI 565T filter set, Phone patch system, BTX Shadow System w/SMPTE Time Code gen. and VTR.  
 Microphones: Neumann, Sony, Shure, E-V  
 Rates: SMPTE synchronization including Shadow System, ¾" VTR, color monitor and complete 16 track production facility: \$80/hr. Production and mixing: \$45/hr.  
 Direction: The studio specializes in radio, TV, and multi-media sound track production, and features a complete sound FX and music library. Over the years we have serviced a wide variety of media production companies and ad agencies with a reputation for quality work, fast turnover, and reasonable prices. The recent addition of television synchronization equipment allows us to expand our services.

••• BIG PINK WEST  
 507 Browning St., Mill Valley, CA 94941  
 (415) 388-2987  
 Owner: Dr. Dick Darling, D.D.S.  
 Studio Manager: Michael Rosen  
 Engineers: Michael Rosen  
 Dimensions of Studios: 30' x 24', drum booth 15' x 7'  
 Dimensions of Control Rooms: 18' x 12'  
 Tape Recorders: TEAC 85-16 16 track; Otari MX-5050 2 track, Aiwa 6900 MKII 2 track.  
 Mixing Consoles: (2) Speck (in tandem) SP 800B's, 32 in x 16 out.  
 Monitor Amplifiers: Yamaha P-2100, Crown D-150, Crown D-60  
 Monitor Speakers: JBL 4311  
 Echo, Reverb, and Delay Systems: DeltaLab DL-2, Eventide H910, AKG BX-10, Time Machine EEM-2000  
 Other Outboard Equipment: UREI LA-4, UREI LN-1176 compressor/limiters  
 Microphones: Neumann U-87, KM-84, Beyer M-500N, E-V RE-15, RE-20, RE-11, RE-1751; Shure SM-57; AKG D-200E; Sennheiser D-421, Sony 33-P  
 Instruments Available: Baldwin upright piano, Yamaha synthesizer, Rogers drum kit, 1970 Gibson Les Paul custom, 1966 Guild Aragon acoustic guitar, timbales, numerous hand-held percussion devices, rhythm machine.  
 Rates: \$19/hr includes engineer, all outboard gear and musical instruments

••• BROWN BAG PRODUCTIONS  
 482 S. Jasmine, Denver, CO 80224  
 (303) 388-9245  
 Owner: Michael Lee, Robert Lee  
 Studio Manager: Robert Lee

••• BUFFETT SOUND  
 San Francisco, CA  
 (415) 929-8085  
 Owner: Peter Buffett, Mary Buffett.  
 Studio Manager: Mary Buffett  
 Engineers: Peter and Mary Buffett



Dimensions of Control Rooms: 15' x 30' (all keyboards in control room)

Tape Recorders: TEAC 85-16 16 track; Otari 5050B 2 track; Sony TCD5M cassette 2 track, TEAC X-3 2 track

Mixing Consoles: Sound Workshop Series 30 w/VCA subgroups, 20 in x 16 out

Monitor Amplifiers: BGW 750

Monitor Speakers: MDM 4's, Auratones

Echo, Reverb, and Delay Systems: Lexicon 93, Harmonizer H949, MICMIX XC-305

Other Outboard Equipment: Scamp rack including: parametric EQ, compressors, expander/gates, auto panner

Microphones: Beyer M-500

Instruments Available: LM-1 digital drums, CS-80 modified, Prophet 10, ARP 2600, Yamaha CP-70, Rhodes.

Rates: \$45-\$85/hr depending on instruments used

Extras: Comfortable home atmosphere and helpful engineers! Directions: Obviously with no studio dimensions and one microphone, this is a keyboard studio. Perfect for soundtracks and beautiful keyboard demos. Use of the finest outboard equipment at no extra charge insures high quality recordings for any sized budget. The LM-1 digital drums give any demo the dynamics of a big-budget production.

### ••• COPPERWOOD LOCATION RECORDING STUDIOS also REMOTE RECORDING

2616 Garfield Ave., Carmichael (Sacramento), CA 95608  
(916) 485-7999, 972-1694

Owner: Jim Hubbard, Scott Welch

Studio Manager: Scott Welch

Engineers: Jim Hubbard, Scott Welch, Marty Monson

Dimensions of Studios: Main room: 17' x 21', drum room: 8' x 15', vocal room 6' x 11'

Dimensions of Control Rooms: 13 1/2' x 18 1/2'

Tape Recorders: Otari MTR 90 24 track, Ampex MM1100 16 track, Otari MX 5050 8 track, 3M 79 2 track, TEAC 25-2 2 track; Dokorder 1140 2 track; (2) Sansui SC110 cassettes

Mixing Consoles: Tangent modified 3216, 20 in x 20 out, solo in place, group muting, custom 2 bus pre set effects and muting. 16 effects returns and sends

Monitor Amplifiers: Yamaha, Crown, Phase Linear

Monitor Speakers: JBL 4313, JBL 4311's, Auratones

Echo, Reverb, and Delay Systems: DeltaLab Acoustics computer, modified Orban stereo reverb 11B, Ibanez analog delay/flanger AD230, Eventide Omnipressor, Echoplex

Other Outboard Equipment: (2) UREI LA4 compressor/limiters, dbx 160 limiter, dbx 154 limiter, dbx noise reduction 4 channels, Furman parametric, Neptune 27-band EQ, TEAC effects mixer, noise gates

Microphones: AKG 414, Beyer M-500, E.V. RE-20's, Sennheiser 441, 421, Shure SM-58, SM-56, SM-57, SM-76, RCA DX77, Crown P2M

Instruments Available: Baby grand piano, custom studio Rickenbacker bass, Moog and Prophet synthesizers

Rates: 16 track \$40/hr, \$35 block rate

### ••• CORASOUND RECORDING 122 Paul Drive, San Rafael, CA 94903 (415) 472-3745

Owner: Stephen Hart, J.D. Sharp

Studio Manager: Stephen Hart

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

Dimensions of Studios: 26' x 16'

Dimensions of Control Rooms: 9' x 12'

Tape Recorders: Ampex MM-1000 16 track; Otari MX-5050 MKII 8 track; Otari MX-5050B 2 track, TEAC A3340S 4 track; Aiwa cassette 800

Mixing Consoles: Neotek Series 2, 20 in x 16 out

Monitor Amplifiers: McIntosh, Crown

Monitor Speakers: JBL 4311, Auratones

Echo, Reverb, and Delay Systems: DeltaLab DL-4, Ibanez AD230, Sound Workshop 262 stereo reverb, Roland Space Echo

Other Outboard Equipment: ADR stereo comp./limiter, dbx compressors, Ashly parametrics, EXR exciter, dbx noise reduction, 1/2 octave room EQ, Symetrix signal gates, Countryman direct boxes

Microphones: AKG, Beyer, E.V. Neumann, Shure, Schoeps, Sennheiser

Instruments Available: Drum sets, upright grand piano, string synthesizer, percussion instruments

Rates: 16 track \$45/hr; 8 track \$32/hr; block rates: 16 track, 50 hrs or more 10% discount; 8 track, 10 hrs or more 10% discount; 10% discount is available off any rate for full payment in advance

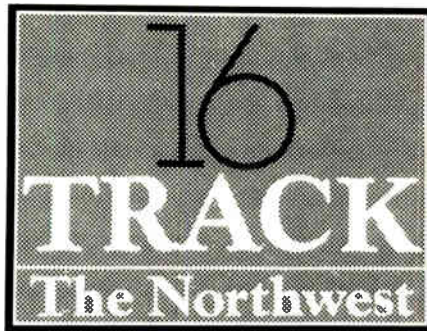
Extras: Good sounding room, experienced engineers  
Direction: For six years, Corasound has been recording LPs and singles, radio, television and film soundtracks. We also offer complete production service, from arranging to pressing. Corasound product has received national airplay, and recent product is being distributed internationally

### ••• DESITREK STUDIOS 3415 S.E. Hawthorne Blvd., Portland, OR 97214 (503) 232-8606

Owner: Joe A. Perez, David B. Harnson, Michael Demmers

Douglas Durbrow

Studio Manager: Michael Demmers



### ••• EAST BAY RECORDERS

also REMOTE RECORDING

Richmond, CA

(415) 527-4941, 525-6289

Owner: Randy Road

Studio Manager: Randy Road

Engineers: Randy Road, Gama Contreres

Dimensions of Studios: 22' x 18', iso booth 8' x 5', rehearsal room 17' x 18'

Dimensions of Control Room: 12' x 13'

Tape Recorders: Ampex MM-1000 16/8 track; Otari MX-5050 4 track, Ampex 440/351 2 track, TEAC CX210 cassette; Revox A77HS 2 track

Mixing Consoles: Ramsa 8816, 16 in x 4 out; Tangent 802, 8 in x 2 out

Monitor Amplifiers: Dynaco, McMartin, JBL, Symetrix headphone amp

Monitor Speakers: JBL 4311, Altec 604E, Auratones

Echo, Reverb, and Delay Systems: Orban Parasound 106, Great British Spring, Lexicon Prime Time and analog delays

Other Outboard Equipment: Teletrox LA-2A, UREI LA 4, Eventide Omnipressor, dbx 161 comp./limiters, Symetrix signal gates, Furman parametrics

Microphones: Neumann, AKG, RCA, Sony, Shure, Electro-Voice, Beyer, Sennheiser, (includes a vintage ribbon mic and several tube-type condensers)

Instruments Available: Upright piano, Farfisa organ, pre-CBS Fender amps, acoustic and electric guitars, other instruments available

Rates: 16 track: \$25/hr (block), 8 track: \$17.50/hr; 4 and 2 track: \$15/hr. Remote prices on request. Rehearsal room: \$6.50/hr.

### ••• PHIL EDWARDS RECORDING

also REMOTE RECORDING

1338 Mission St., San Francisco, CA 94103

(415) 861-4439

Owner: Phil Edwards

Studio Manager: Cecily Gardner

Engineers: Phil Edwards, Ron Davis, Phil DeLancie, Bill Steele

Dimensions of Control Rooms: Mixdown A: 13' x 14' x 7'

Mixdown B: 12' x 10' x 7', remote truck 21' x 8' x 7'

Tape Recorders: (2) 3M 79 16 track, 3M 70 8 track; (3) MCI JH-110B 2 track; Ampex 440-C servo 2 track; (2) Ampex/Inovonics 300/355 2 track

Mixing Consoles: Mixdown A API 1604, 16 in x 4 out; Mixdown B: Langevin custom, 10 in x 4 out; remote truck DeMedio (API) 2416 24 in x 16 out

Monitor Amplifiers: Mixdown A Crown DC 300A, Mixdown B McIntosh MC 250, remote truck McIntosh MC 2100

Monitor Speakers: Mixdown A: Altec 9845A, Auratone 5C; Mixdown B: JBL 4315, remote truck: Altec 604-8G, Auratone 5C

Echo, Reverb, and Delay Systems: EMT 140 ST stereo plate reverb, AKG BX 10 reverb

Other Outboard Equipment: UREI limiters, 1176 LN, LA-3A; Orban 621B Parametric EQ; Orban 516EC D'Esser, Dolby M16 noise reduction, 301 noise reduction (16 channels); ITC cart machine, three deck; assorted 1/4 track cassette and el-raset machines

Microphones: Neumann U-87, U-47, KM-84; AKG 414, 451; Sennheiser 421, Shure SM-85, SM-58, SM-56, SM-53; Electro-Voice RE-15, 1751, RCA 77-DX

Rates: 16 track mix: \$75/hr, 8 track mix: \$60/hr; all other work (4 track, 2 track, etc.): \$40/hr. Please call for remote rates

Direction: PER is experienced in providing complete on-location audio services and facilities for all types of projects. For example: Live Recording: Woody Herman, Dave Brubeck, Stan Getz, Cal Tjader, Carla Bley, etc.; Live Broadcast: S.F. International KJAZ Festival (live telecast in Japan via satellite) Jefferson Starship (KMETL), Opera In The Park (KOED); Video Production: Home Box Office, KPX, Video Tunes, Radio Production: Monterey and Concord Jazz Festivals for National Public Radio; Film Soundtracks: Willie Nelson at the Cow Palace for Baytide Films, "Partners" for Hurricane Gulch Productions. Complete packages for simultaneous recording and broadcast are available, as are our fine multitrack mixdown and post-production facilities

### ••• FEATHERSTONE RECORDING STUDIO

also REMOTE RECORDING

8996 Fruitridge Rd., Sacramento, CA

(916) 381-5243

Owner: Featherstone Recording Studios, Inc.

Studio Manager: Tom Conrad.

### ••• FREEWAY RECORDING INC.

also REMOTE RECORDING

2248 E. 14th St., Oakland, CA 94606

(415) 532-3700

Owner: Freeway Recording Inc.; Bernie Rivera, President.

Studio Manager: Beecher Rintoul III, Booking: Deborah Rich

Engineers: Beecher Rintoul III, Jan Waling, David Hartzheim, independents welcome

Dimensions of Studios: Studio A: 16 track w/isolation booth and drum booth 46' x 37' x 12', Studio B: 4 track 20' x 30' x 16', rehearsal: 22' x 32' x 16'

Dimensions of Control Rooms: Control A: 24' x 15' x 10';

Control B: 15' x 17' x 12'

Tape Recorders: 3M M-56 16 track; 3M M-64 2 track; TEAC

3340-A 4 track; Pioneer CTF-900 cassette

Mixing Consoles: RCA custom (Studio A) 8900 24 in x 16 out;

Yamaha (Studio B) PM-700 12 in x 4 out

Monitor Amplifiers: McIntosh 2300s, 2100s, Crown DC-300s, D-40s

Monitor Speakers: Custom bi-amp JBL and Gauss (Studio A), Altec 604-E (Studio B), Quad Electronics, cubes and asst. headphones

Echo, Reverb, and Delay Systems: Acoustic chamber, Orban Parasound Spring, Lexicon Prime Time, others by special request

Other Outboard Equipment: 16 channel dbx noise reduction, ADR Vocal Stresser, dbx 160 & 260 compressors, UREI 1176LN stereo limiters, Spectra Sonics complimitters, UREI digital metro-nome, Technics quartz drive turntable w/Audio-Technica AT-15 cartridge

Microphones: Neumann U-47s, U-87s; Sennheiser 441s, 413; AKG D-2000E; Sony C-37A & ECM Series; asst. Shure & E.V.

Instruments Available: ARP 2600 synthesizer, string synthesizer, Baldwin grand piano, Hammond B-3 organ, Fender Rhodes piano, Hohner D-6 clavinet, Celeste, Fender Jazz & Precision bass. Sound systems for rehearsal and performance: B-Amp/Tri-Amp Community Light & Sound speakers, JBL and Altec, powered by McIntosh and Crown amps, w/Yamaha mix boards.

Rates: \$50/hr. \$70/hr. Discount rates for block booking. Call for rates and availability

Extras: Two large rehearsal studios, comfortable studio lounge, storage space, in-house music store includes accessories, specialty instruments & equipment available for sale/rent, sound reinforcement, remote recording, record cutting & pressing available, complimentary coffee, refreshment center, kitchen facilities, airport service, studio musicians available.

Direction: We are a spacious, (13,600 sq. ft.), full service, musician owned & operated, professional one-stop-shopping operation. Our clients include but are not limited to Eddie Money, Maze, Two Tons Of Fun, Tower of Power, Esencia, Benny Velardi, The Hawkins Family & Y&T. Plans of having our record label and production company are in the works for the future

### ••• HOLDEN HAMILTON & ROBERTS INC.

also REMOTE RECORDING

2227 N. 56th Ave., Seattle, WA 98103

(206) 632-8300

Studio Manager: Herb Hamilton, Jr.

### ••• IRONWOOD STUDIO

20816-23rd Ave. W., Alderwood Manor, WA 98036

(206) 775-7905

Owner: Paul Scoles, Susan Ashby

Studio Manager: Paul Scoles

Engineers: Paul Scoles, Gene Darling, assistants: Kim Kearns,

Eric Ashby

Dimensions of Studios: 15' x 22' plus (2) isolation rooms

Dimensions of Control Rooms: 11' x 15'

Tape Recorders: Studer A-80 16 track; Otari 5050 8 track; Otari 5050 2 track; Akai GX630 1/4 track; Sanyo STD1800 cassette.

Mixing Consoles: Spectra Sonics custom, 16 in x 16 out

Monitor Amplifiers: Marantz, Optonca

Monitor Speakers: JBL 4311, Auratones

Echo, Reverb, and Delay Systems: MasterRoom 305 reverb,

DeltaLab DL-2 stereo digital delay.

Other Outboard Equipment: Symetrix compressors (2), Symetrix signal gates (2), custom stereo synthesizer, AudioArts parametric EQ, Neptune graphic EQ (2), dbx 155 8 channel noise reduction, Symetrix headphone amps (2), Real Time analyzer, strobe tuner, and assorted effects.

Microphones: Neumann U-87s, U-47s, KM-84s; Sennheiser 441s; E.V. RE-20; Beyer M-500; Shure SM-58s, SM-57s, 545, 546; AKG C-12; Nakamichi CM-300s

Instruments Available: Grand piano, Hammond M-3 w/Leslie, Fender Rhodes, Roland String Ensemble, Hohner clavinet, conga drums, Guild Starfire guitar, Ovation bass, Music Man amp, Pearl drums

Rates: \$45/hr 16 track recording & mixing; \$30/hr 8 track recording & mixing; tape extra

**••• ISOLATION STUDIOS**

24 Geriola Court, Pleasant Hill, CA 94523  
(415) 937-6552

Owner: David Denny

Studio Manager: David Denny

Engineers: David Denny

Dimensions of Studios: 15' x 20'

Dimensions of Control Rooms: 10' x 15', iso booth: 4' x 4', B: 6' x 5'

Tape Recorders: Ampex MM-1000 16 track; Tascam 80-B w/dbx 8 track, TEAC 2 track; TEAC 4 track, Sony K-81 metal cassette

Mixing Consoles: Sound Workshop Super EQ, 24 in x 16 out

Monitor Amplifiers: Kenwood 881, QSC 150

Monitor Speakers: JBL 4311s, Auratones, Infinity 4000s

Echo, Reverb, and Delay Systems: DeltaLab stereo digital delay, (2) Steiner plate reverbs, Roland chorus echo

Other Outboard Equipment: Stereo & mono headphone systems, 300 point patchbay, Ashly compressor, Roland guitar pre-amp, SAF parametrics, noise gates, Shure level lock

Microphones: Sony, Sennheiser, Shure, AKG, tube mics available by prior request

Instruments Available: Yamaha electric grand, lots of guitar gadgets, Roland synthesizer, 12 string ovation guitar

Rates: \$20/hr

**••• JUNIPER STUDIOS**

P.O. Box 1405, Evergreen, CO 80439

(303) 333-8326 or 838-5526

Owner: Tom Little, John Macy

Studio Manager: John Macy

**••• ROB KINGDOM MOBILE RECORDING****ONLY REMOTE RECORDING**

120 Remington #415, Sunnyvale, CA 94087

(408) 732-5305

Owner: Rob Kingdom

Studio Manager: Rob Kingdom

Engineers: Rob Kingdom, Doug Hopping

Dimensions of Studios: The Western World

Dimensions of Control Rooms: 7' x 12', enclosed in a step-van

Tape Recorders: Tascam 85-16 16 track; Otari MX-5050B 2 track; Revox A-77 2 track

Mixing Consoles: Studiomaster 20 x 4, 20 in x 20 out

Monitor Amplifiers: Uni-Sync model 50, Kenwood 7002

Monitor Speakers: JBL 1-100, Auratones

Echo, Reverb, and Delay Systems: AKG BX-10, Lexicon Prime Time 93, Lexicon 92 DDL

Other Outboard Equipment: EXR Exciter, dbx 160 compressors, Delta Graph 10 band EQ, Symetrix signal gate, custom mic splitter

Microphones: Neumann U-87, KM-86, KM-84; Beyers 500-C, E-V RE-20, RCA 77D; Shure SM-57; Sony ECM 33P; Sennheiser 421, K2U. Countryman direct box

Instruments Available: Moog Micromooq, many others on request

Rates: 16 track \$28/hr (overdubs, mixing, etc.); 2 track \$18/hr; 16 track \$275/day, 18/mile travel charge over 15 miles

Extras: Video interface available

Direction: Demo clients included, Uncle Rainbow, The Pace, Wayne Sloan, Chanter, Mersey's Cadillac, Deep Sky, Electric Wood, Joe Shanno, Ted Sanchez, Cobra and others. Album clients included: Tim Abbott, Michael Silversher, Joe Ferrara, Larry Vanucci, The Contraction. Video clients include Tim Abbott and the Santa Clara County Transit Authority. We specialize in quality location recording at reasonable rates

**••• KLASS TRAX****also REMOTE RECORDINGS**

2502 E. Pikes Peak Ave., Colorado Springs, CO 80909

(303) 630-8687

Owner: Klass Trax

Studio Manager: Bruce Thompson

Engineers: Dave Kint, Neil Simolke

Dimensions of Studios: A: 20' x 16' x 8', B: 6' x 7' 8', C: 11' x 13' x 8'

Dimensions of Control Rooms: 20 x 11' x 8'

Tape Recorders: Ampex MM-1100 16 track; Ampex AG-440 C 2 track; Revox A-77 2 track, Onkyo TA-2060 cassette

Mixing Consoles: Custom modified Bi-Amp 1642 (w/260 point patchbay), 20 in x 25 out

Monitor Amplifiers: Rowland Research Class "A" amps, Rowland Research Class "A" headphone amps

Monitor Speakers: Tri-amped JBL 4313B with constant voltage crossovers, Auratone cubes, Infinity Qs

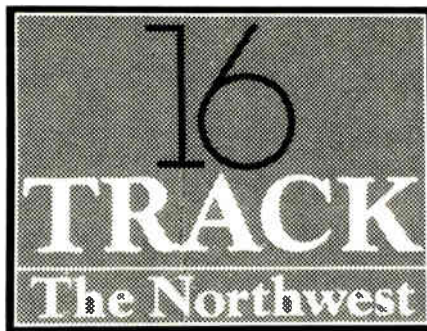
Echo, Reverb, and Delay Systems: Lexicon 224, Eventide 1745M

Other Outboard Equipment: Symetrix CL-100, Symetrix SG-200, UREI 1176LN, EXR Exciter, Orban 622B, dbx noise reduction, Rowland Research phase meter, RR turntable pre-amp, Thorens turntable, tape VSO

Microphones: Neumann U-67, U-47, KM-84; AKG C-414EB, C-451E; Shure SM-57; Sennheiser MD441, Crown P2M; E-V RE-20, RE-10; Beyers M-500, M-260, M-101, UREI 325; Countryman type B5; Dietz direct; Frap F-350

Instruments Available: Mason & Hamlin grand piano, Fender Rhodes 88, Yamaha YC450 organ, ARP Odyssey with interface and freq. follower

Rates: \$40/hr

**••• LIKewise PRODUCTIONS**

P.O. Box 5447, Berkeley, CA 94705

(415) 654-3112

Owner: Likewise Production

Studio Manager: Jeffrey O Holt

Engineers: Jeffrey O Holt, Matt Brady, Greg Spinosa, Randy Sladman

Dimensions of Studios: A: 16' x 24', B: 12' x 22' lounge, C: 6' x 12' isolation booth

Dimensions of Control Rooms: 10' x 14', comfortable atmosphere

Tape Recorders: Tascam 85-16 w/dbx 16 track; (2) Otari 5050B 2 track; TEAC A2340-SX 4 track

Mixing Consoles: Sound Workshop Series 20, 20 in x 16 out

Monitor Amplifiers: Gruehagen, Yamaha P-2100

Monitor Speakers: Tannoy SRM 12B, Gauss/JBL, Electro-Voice

Echo, Reverb, and Delay Systems: Lexicon DDL, Prime Time M93, stereo chorus, MasterRoom reverb XL 305, MXR analog delay

Other Outboard Equipment: Peak limiter, 16 dbx, Countryman direct box DS-1, AKG K14Ds, headphones

Microphones: Sony ECM-56; Sennheiser MD 421, Shure SM-56, SM-58; AKG C-452EB

Instruments Available: Phophet 5, Yamaha CP-70 electric baby grand, Oberheim TVS-1, Fender Rhodes, Hohner clavinet, strings, Gretsch drum set w/Paiste hi-hats, acoustic guitar

Rates: \$19.95/hr days; \$24.95/hr after 6:00 pm, includes engineer

Extras: Production, color video

Direction: Teresa Trull KMEL 106 FM, Sheila E. Souedo, June Millington, Metropolis, Dave Margen, Bill Church, Holly Near, Revin Carter, Ray Obiedo, Billy Satellite, Bill Foster, Jesse Bradman, Meg Christian, Dan Chancey, Robbie Dunbar, Rings, Malcolm Kain, Larry Batiste, Stoneground, Mary Watkins, Mark Russo, Robert Grace, Hillary Thompson, Debra Von Lewis, Don Cardoza, Jeff Brain, Peter Bachner, Paul Van Wageningen, Clay Toven. Thanks

Microphones: Neumann U-87, KM-86, KM-84; Beyers 500-C, E-V RE-20, RCA 77D; Shure SM-57; Sony ECM 33P; Sennheiser 421, K2U. Countryman direct box

Instruments Available: Moog Micromooq, many others on request

Rates: 16 track \$28/hr (overdubs, mixing, etc.); 2 track \$18/hr; 16 track \$275/day, 18/mile travel charge over 15 miles

Extras: Video interface available

Direction: Demo clients included, Uncle Rainbow, The Pace, Wayne Sloan, Chanter, Mersey's Cadillac, Deep Sky, Electric Wood, Joe Shanno, Ted Sanchez, Cobra and others. Album clients included: Tim Abbott, Michael Silversher, Joe Ferrara, Larry Vanucci, The Contraction. Video clients include Tim Abbott and the Santa Clara County Transit Authority. We specialize in quality location recording at reasonable rates

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Instruments Available: Moog Micromooq, many others on request

Rates: 16 track \$28/hr (overdubs, mixing, etc.); 2 track \$18/hr; 16 track \$275/day, 18/mile travel charge over 15 miles

Studio Manager: Paul Zele

Engineers: James Oldham, Rob Harrison, Paul Zele, Howard

Dimensions of Studios: A: 18' x 20', B: 12' x 20', remote truck: 18' x 8'

Dimensions of Control Rooms: A&B: 10' x 12'

Tape Recorders: TEAC 88 w/dbx 16 track; TEAC 30-2 1/2 track; TEAC A3340S 4 track; Video: Sony LV1800 3/4"; Sony LVO7000 3/4"; NEC 3/4"; assorted VTRs and 2 speed cassette decks

Mixing Consoles: Tangent Series 4, 20 x 4 x 20, Remote: Peavey, 16 in x 4 out, Tapco, 14 in x 2 out

Monitor Amplifiers: Yamaha, Phase Linear

Monitor Speakers: JBL 4311s

Echo, Reverb, and Delay Systems: Lexicon Prime Time, Yamaha analog, Roland Chorus & Space Echoes, Tapco reverb, Ashly reverb

Other Outboard Equipment: ACL 1/2 octaves, ADC 12 graphics, DOD 15-band stereos, Ashly parametrics, Sescam headphone system w/EQ

Microphones: 52 assorted types

Instruments Available: Anything from Yamaha grand to any synthesizer, etc.

Rates: 16 track: \$250/day w/dbx; 8 track: \$150/day; Mobile: \$250/day; Video: call for rates

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Instruments Available: Anything from Yamaha grand to any synthesizer, etc.

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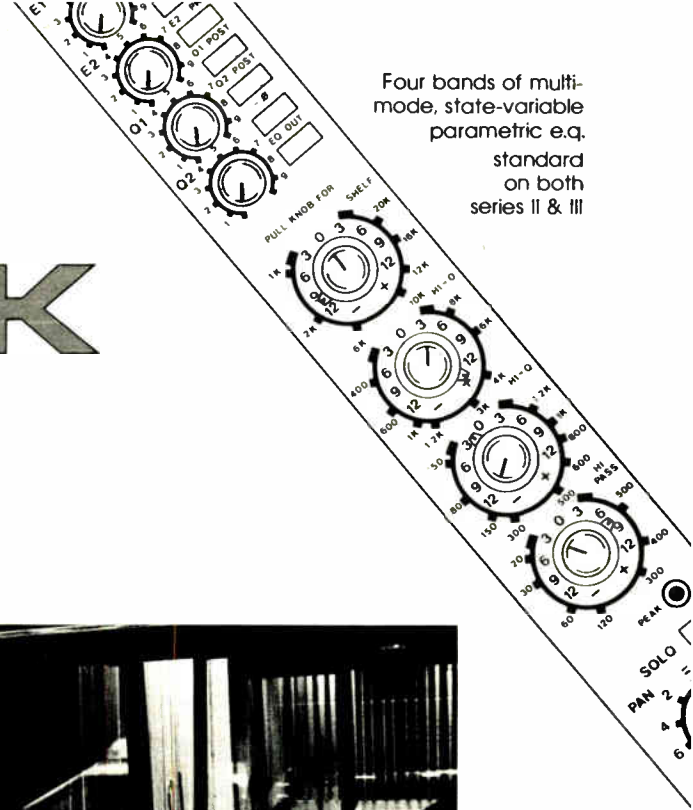
Microphones: 52 assorted types



THE PRO'S CHOSE

# NEOTEK

Four bands of multi-mode, state-variable parametric e.q. standard on both series II & III



"It would be difficult to find a better console for the money."

JACK LEAHY  
RUSSIAN HILL RECORDING

### RUSSIAN HILL RECORDING

San Francisco  
28 x 24 Series III  
September 1981

### CORASOUND RECORDING

Stephen Hart  
20 x 28 Series II  
November 1981

### LIZARD ROCK STUDIOS

Owned by Keith Knudsen  
& John McFee of the Doobie Brothers  
28 x 24 Series III, September 1981

### JOHN ALTMANN RECORDING

San Francisco  
28 x 24 Series III-C  
February 1982

### Modular Series II

The cost effective step up for growing studios—available in 16 or 24 track prewired mainframes. It is an I/O configuration (as MCI Series 600) and outperforms Sound Workshop Series 30 or Soundcraft 800.

### The New Modular Series III-C

Now with 6 sends, 4 mono and one stereo. Full logic switching and 24 buss assign.

### INSTALLED BY



## Recording & Broadcast Supply

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tion, MXR limiters.

**Microphones:** AKG 414, 160, 190, 1000; Beyer M-500; Neumann KM-85, U-87; Sennheiser 441, 421; Sony C-37A (tube), ECM 377, 56, 22, 19b; Shure SM-P57, 58; direct boxes.  
**Instruments Available:** Wuritzer studio acoustic piano; Gibson J-45, ES-335; Fender Strat; jazz bass; Deluxe amps. Rentals: Gretsch studio tuned drums w/Yamaha wood snare; Prophet 5; Rhodes w/Dyno-my EQ; Hohner D-6 clavinet.

**Rates:** As low as \$30/hr w/engineer and goodies. (Block rate.) Call for duplication rates.

**Extras:** Real Time cassette duplication, AGFA/TKD tape. One block from Hwy 24, Leo's Music, The King Fish & Soul Brothers Kitchen. Production service, studio musicians, and leadsheet service.

**Direction:** Outback Studios goes "Sweet 16" and continues its commitment to the highest quality at the lowest possible rate. Throughout 1982 we will be updating as fast as we can so you'll see some of your project investment return in the form of "goodies" to make you sound even better! Special thanks to: The Nancy Wenstrom Band, Joe Goldmark, Texas Chainsaw, Golden Gate Jumpers, The Rakes, Hot Face Lines, Lip Service, The Bammie Awards, Little Roger, Dick Bright, Stu Cook, The Ironics, Tom Donald, The Bandits, Amadeo Barrios... We love ya!



Oasis Recording Studio  
San Francisco, CA

\*\*\* OASIS RECORDING STUDIO  
395 Sussex St., San Francisco, CA 94131  
(415) 587-3564

Owner: Greg Goodwin.

Studio Manager: Debbie Slutsky.

Engineers: Greg Goodwin, Mike Joseph.

Dimensions of Studios: 16' x 32'; 10' x 12 iso booth for piano (January '82).

Dimensions of Control Rooms: 12' x 16'.

**Tape Recorders:** Ampex MM-1100 w/search to cue, 16 track; Tascam 80-8 8 track; TEAC 3340 4 track; Ampex AG 440B 2 track; Revox A77 2 track; Ampex PR-10 2 track; TEAC C-3 cassette; (3) Sony TC-FX2 cassettes; Aiwa AD-1250 cassette.

**Mixing Consoles:** Soundcraft Series, w/sub-grouping and 4 band/2 sweep EQ section.

**Monitor Amplifiers:** Yamaha, BGW, Symetrix.

**Monitor Speakers:** JBL 4311s acoustically balanced, Electro-Voice Sentry 100As, Auratones.

**Echo, Reverb, and Delay Systems:** MasterRoom, Orban, Loft 450 delay, Loft 440 delay, Roland SRE-555 chorus/echo tape delay, Aural exciter.

**Other Outboard Equipment:** dbx noise reduction, (4) UREI compressor/limiters, Orban parametric EQ, 8 channels/noise gates, Orban 525A de-esser, graphic EQ.

**Microphones:** We have a full selection of condensers, dynamics and ribbon mics including: Neumann, Sennheiser, AKG, Beyer, Electro-Voice, Sony, Shure, Audio-Technica.

**Instruments Available:** Kawai grand piano, octave synthesizer, Gallen Krueger 1125C (boogie type amp), Fender pre-CBS bandmaster (vintage), timbales and various percussion, custom Gibson Les Paul Jr., Gibson ES-335, Martin D-18 (vintage), Fender Rhodes.

**Rates:** \$45/hr for 16 track, \$30/hr for 8, 4 or 2 track, block rates and discounts available and vary with projects.

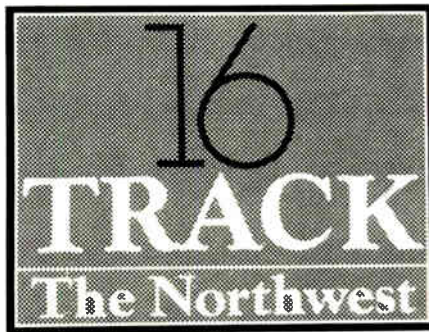
**Extras:** Production assistance available; conveniently located in San Francisco but away from the downtown madness. Studio musicians. Comfortable lounge and plenty of parking.

**Direction:** We are experienced in all types and phases of recording, specializing in album projects, singles and demos. Oasis provides a comfortable, low-keyed, but professional atmosphere. We have continued to expand and improve our facilities to meet your demands, we believe our reputation speaks for itself. Please don't hesitate to see Oasis and hear our work, we're proud of it! Call for an appointment.

\*\*\* PARVIN STUDIOS  
P.O. Box 16191, San Francisco, CA 94116  
(415) 359-1853

Owner: M.B. Eads Co.

Engineers: Lee Parvin and Henry Parvin.



Dimensions of Studios: 22' x 16'.

Dimensions of Control Rooms: 12' x 13'.

**Tape Recorders:** Ampex MM-1000 16 track; Ampex 440-B 8 track; Ampex 440-B 4/2 track; Ampex AG500 1/2 track; Akai GX-630D stereo 1/4 track; Akai 950-B stereo cassette.

**Mixing Consoles:** Audiotronics 501-26, 18 in x 16 out.

**Monitor Amplifiers:** Marantz 15, Crown DC300.

**Monitor Speakers:** Altec 604-9G, UREI Time Align, Auratone 5Cs, JBL 4311.

**Echo, Reverb, and Delay Systems:** MasterRoom Stereo C Series reverb, AKG Wien Stereo.

**Other Outboard Equipment:** UREI Model 1176 LN limiters, UREI Model LA4 compressor/limiters, Orban/Parasound parametrics, UREI 530 EQ, dbx noise reduction, Eventide Harmonizer, El-Tech take finder.

**Microphones:** Neumann U-87, U-47, KM-86, KMS-85; Sennheiser 421, 441; AKG 1000, D-200; Shure SM-81, SM-58, MB-301 (ribbon), 549; Electro-Voice RE-20.

**Instruments Available:** Emerson baby grand piano, Hammond B-3 organ, Fender Rhodes piano.

**Rates:** Call for rates

\*\*\* PRUNE PRODUCTION & RECORDING

12 Locust Ave., Mill Valley, CA 94941

(415) 383-0230

Owner: Alan J. Rappoport.

Studio Manager: Sammy Piazza.

Engineers: Bob Ohlsson, Chrs Morris, Jerry Marquez.

Dimensions of Studios: Main room is 300 sq. ft.; includes isolation booth.

Dimensions of Control Rooms: 250 sq. ft.

**Tape Recorders:** TEAC 85-16 16 track; Ampex ATR100 2 track; Otari 50/50 2 track; TEAC A-3340-S 4 track; Awa cassette decks.

**Mixing Consoles:** (2) Sound Workshop 1280's linked together, 24 in x 16 out.

**Monitor Amplifiers:** Phase Linear 1000, BGW 250, BGW 100, Randell 250.

**Monitor Speakers:** JBL L112s, JBL 4311s, Auratones

**Echo, Reverb, and Delay Systems:** Lexicon 224 digital reverb (completely up-dated), MICMIX Spring reverb, DeltaLab DDL, plus tape delay.

**Other Outboard Equipment:** Lexicon Prime Time, Marshal Time Modulator, Eventide Harmonizer, Scamp rack with 4 noise gates, sweep EQ, stereo pan mod. and limiter, LA-2 limiter, stereo LA-4 limiters, Orban Paragraphics EQ, Furman parametric EQ, (2) UREI 530 monographic room EQs.

**Microphones:** Neumann 87s, 86s, 84s; Beyer M-88s, 201s; AKG 452, 414s; E-V RE-15; Shure 56s, 57s; Sennheiser 421s, 441s.

**Instruments Available:** Yamaha up-right piano; Ludwig, Sonor, and Rogers drums; percussion equipment and anything pertaining to guitars via Prune Music.

**Rates:** \$40/hr with engineer; \$20/hr for tape copying.

\*\*\* PYRAMID RECORDING

(408) 370-3544

Owner: Hermie L. Meek.

Studio Manager: Jeff Meek.

Engineers: Jeff Meek.

Dimensions of Studios: 24' x 22'.

Dimensions of Control Rooms: 16' x 14'.

**Tape Recorders:** Ampex MM1100 16 track; Ampex 351 2 track; Ampex 351/440 2 track.

**Mixing Consoles:** KJM Productions Series A, 20 in x 8 out

**Monitor Amplifiers:** Phase Linear.

**Monitor Speakers:** Altec 604s.

**Echo, Reverb, and Delay Systems:** Custom reverb

**Other Outboard Equipment:** (3) Spectra Sonics compressors.

**Microphones:** Neumann, AKG, Electro-Voice, Sony, Shure

**Instruments Available:** Piano.

**Rates:** Demos: \$25/hr, masters: \$40/hr

\*\*\* KELLY QUAN RECORDING

Studio: 1249 1/2 Green St., San Francisco, CA 94109

Office: 55 White St., San Francisco, CA 94109

Office Hours: 10am to 5pm, Monday to Friday.

(415) 771-6716

Owner: Kelly Quan

Studio Manager: D. Marie Davalos.

\*\*\* RAINBOW SOUND STUDIOS

also REMOTE RECORDING

24289 Mission Blvd., Hayward, CA 94544

(415) 582-9980 or (415) 886-6048

Owner: Thomas Malcolm Rockwell.

Studio Manager: Kenneth Massey.

Engineers: Susie Foot (head engineer), Louie Neutrino, Dave Shantz, Michael Hersh, Paul "P.A." Allen (remote & live engineer), Ken Massey, B. Catus (music coordination).

Dimensions of Studios: Studio A: 16' x 18'; Studio B: (iso) 10' x 10'.

Dimensions of Control Rooms: 10' x 12'.

**Tape Recorders:** Ampex MM1100 16 track; TEAC 80-8 8 track; TEAC A4400 2 track; TEAC cassette.

**Mixing Consoles:** Quantum QM-168 (w/QM-120 expander modules), 20 in x 8 out; Yamaha (live to 2 track) PM700, 12 in x 2 out.

**Monitor Amplifiers:** Phase Linear 200 wat (PL 100), Peavey CS 400.

**Monitor Speakers:** (2) JBL 4311, Auratone 5Cs, Bogus 804X1s (2 ea.).

**Echo, Reverb, and Delay Systems:** GBS reverb unit-stereo, DeltaLab DL2 digital delay, live echo chamber 3' x 30' x 10'

**Other Outboard Equipment:** dbx noise suppression, Moog 3-band parametric EQ, (2) Furman PQ-3, SAE 2900 parametric (stereo), (2) dbx 160 compressor/limiters.

**Microphones:** Neumann, Sennheiser, Beyer, Shure, AKG.

**Instruments Available:** Wuritzer acoustic piano, JP Fender electric bass (per Stars Guitars), Ovation 6 & 12-string guitars, Yamaha CP-30 electric piano, Bobro guitar, synthesizers, full string/horn sections available by appointment.

**Rates:** \$40/hr 16 track; \$35/hr 8 track; \$25/hr 2 track (live); \$15/hr edit/cassette dubs, spec rates; remote rates and block rates available by request.

\*\*\* RECORDING TECHNIQUES RECORDING STUDIO

4724 S.W. Vacuna St., Portland, OR 97219

(503) 246-6476

Owner: Alan S. Marston, Mark Kaltman.

Studio Manager: Mark Kaltman.

\*\*\* REX RECORDING CO.

also REMOTE RECORDING

1931 S.E. Morrison, Portland, OR 97214

(503) 238-4525

Owner: Sunny Day Productions.

Studio Manager: Rhiner Johnson.

Engineers: Russ Gorsline, Rhiner Johnson, Cal Scott, Greg

Branson.

continued

## ADVERTISEMENT

\*\*\* THE HYDE STREET STUDIOS

245 Hyde Street, San Francisco, CA 94102

(415) 441-8934

Owner: Tom Sharples, Dan Alexander, Michael Ward  
Studio Manager: Booking/Traffic Manager: Connie Laven-  
tuner, Ricky Lynd; Co-Manager: Dan Alexander and Tom  
Lubin

Engineers: John Cuntubirt, Gary Manken, Richard Van-  
Dorn, Mark Wallner Assistant Engineers: Gordon Lyon,  
Scott Chandler, Marc Perry

Dimensions of Studios: A: 21' x 39' x 12'; C: 20' x 34'  
x 14'

Dimensions of Control Room: A: 18' x 20' x 12'; C: 18'  
x 15' x 12'

**Tape Recorders:** A: Ampex MM1000 16 track, Otari  
5050B Master Machine 2 track, C: 3M 56 w/Autolocator &  
remote 16 track; 3M M64 Mastering Machine 2 track

**Mixing Consoles:** A: Cetus Electrodyne Custom, 24 x 8  
(plus directs) x 16, C: Helios 28 x 8 (plus directs) x 24, four  
echo sends & returns, two independent cue systems with 24  
track monitoring.

**Monitor Amplifiers:** A: BGW 750C with White 1/2 octave  
EQ, C: (Bi-amped with) BGW 750C/SAE 2200 with White 1/2  
octave EQ's

**Monitor Speakers:** A: Tannoy Studio Gold, Auratone  
Cubes, C: JBL 4340 monitors, Auratone Cubes.

**Other Outboard Equipment:** UREI 1176LN, LA-2, Valley  
People Dynamite, RCA BA6A, Allison Gain Brain; UREI  
Parametric; assorted API Graphics 550A's; Ashly Audio  
Parameter; Trident Parametric; Lang PEQ-2, Lexicon Delta  
102's (2 separate stereo delays); Lexicon 92DDL; Eventide  
1745M; Eventide H910 Harmonizer; Roger Mayer noise  
gates; MXR phasers, flangers; (in most cases several of each  
are available)

**Microphones:** Neumann KM-54, M-49, U-64, KM-64, U-67,  
M-269, KM-53, U-87, AKG C-12A, C-28, C-61, C-414-EB,  
P-12, C-451, D-202, D-30, D-15, C-24 stereo; Telefunken  
FLAM-251; Sony C-500, ECM-22P, ECM-377, C-17  
FCM-51, C-55; Electro-Voice RE-20, 666, CS-15; Beyer  
M-88; Sennheiser 441, 421, MKH-405, MD-413, MD-211;  
Shure SM-56, SM-57, PE-545; and others.

**Instruments Available:** A: 1910 rebuilt Mason-Hamlin 9'  
grand, C: 5' baby grand.

**Rates:** A: \$25/hr including engineer, C: \$40/hr including  
engineer; price also includes the use of 4 live echo chambers,  
one of the largest collections on the west coast of warm  
sounding classic tube microphones

**Dimensions of Studio:** 12' x 25' 2 7/8 x 12'  
**Dimensions of Control Rooms:** 12' x 17', 2' 12' x 16'  
**Tape Recorders:** 3M 79 16 track, 3M 234 track, Sony 854 4S 4 track, TEAC 40.4 w dbx 4 track, Scully 280-B2 track, Otari 5050 2 track, Scully 250 2 track, Sony 756-2 track, (2) Scully 250 full tracks, Technics 9900 cassette, Technics M85 MK2 cassette, Akai BT-C quad/8 track cartridge, Nagra 4 full track, Magnasync 16 mm, single stripe recorder, Wollensak 25 AV cassette, Wollensak 2770 H.S. cassette, Wollensak 2780 H.S. cassette

**Mixing Consoles:** Electrodyne (modified) 1604 16 x 16 x 4, TEAC 5 x 5 ex, 16 x 16 x 4

**Monitor Amplifiers:** Technics 9060

**Monitor Speakers:** (4) Klein & Hummel H04 JBL 4301 Auratone 5C

**Echo, Reverb, and Delay Systems:** EMT 140, EMT 140ST, custom dual HBD, Bi Amp MR140

**Other Outboard Equipment:** UREI 1176 LN, Spectra Sonics compressor/limiter, dbx 160, dbx 157, dbx 155, Countryman 968 phase shifter, SAE 5000 impulse noise reducer, Technics SH 9010 parametric EQ, Soundcraftsman 2012 graphic EQ, Technics SP1200 MK2, EMT 930 ST, Audison A/V pulsar, Grampian, Golham, Presto mono disk lathe

**Microphones:** Neumann U 67 U 87, KM 88, Sony (2) C 500, C 37T (2) ECM 377 (4) ECM 22P, ECM 64P, Shure (2) SM 57 (2) SM 81, Electro Voice (4) RE 15, CO 90, Sennheiser K2U, ME 40

**Instruments Available:** Chickering 7 1/2' piano Hammond B 2 w Leslie, other instruments also available

**Rates:** \$45-\$55/hr Please call for specifics

••• **ROCKIN "A" RANCH STUDIO**  
 Nelson Mountain Rd., Greenleaf, OR 97445  
 (503) 964-5355

Owner: Michael Ayling/engineer

••• **ROSEWOOD RECORDING COMPANY**  
 2288 West 300 North, Provo, UT 84601  
 (801) 375-5764

Owner: Guy & Kristen Handle

Studio Manager: Kristen Handle

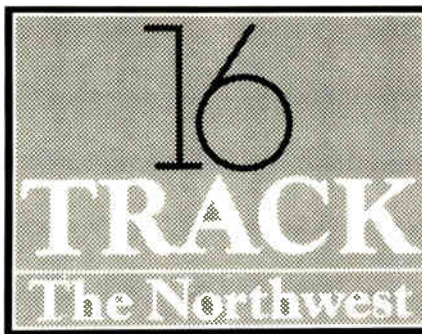
Engineers: Guy Handle, Tony Larson, Chris Aaron, Jeff Carter

Dimensions of Studio: 22' x 22' with drum/iso room

Dimensions of Control Rooms: 20' x 14'

Tape Recorders: TEAC 85 16 16 track Otari MX 5050B 2 track, Technics M65 cassette

Mixing Consoles: Tangent Series 16, 24 in x 16 buss plus



directs, transformerless w full patchbay modified for wet monitor mix and extra effects returns

**Monitor Amplifiers:** Spectro Acoustics Sansui, MCS

**Monitor Speakers:** JBL 4311 Auratones

**Echo, Reverb, and Delay Systems:** Steiner Parker stereo plate reverb (true stereo—two separate plates), Ibanez AD202 analog delay, MXR flanger/doubler

**Other Outboard Equipment:** Bi Amp 10 band graphic EQ (4 channels), dbx 161 compressor/limiter, Symetrix, limiter/deesser, AH turntable sixteen channels of dbx noise reduction

**Microphones:** Neumann U-64 (tube), AKG C 414 C 505, D190E, E V RE 20, RE 1C, 1776, CS 15, Shure 545 (Various quantities of the above)

**Instruments Available:** Baldwin 9 concert grand Fender Rhodes Cat synthesizer 1962 Martin D-28, Dobro, Fender Precision bass, Tweed Fender deluxe, Tricolor Shetland Sheepdog, Ludwig drums, Gon Hop congas available on request

**Rates:** Very reasonable including block rates and album production packages. Please call

••• **SENSA**

1016 Morse Ave. #16, Sunnyvale, CA 94086

(408) 734-2438

Owner: Sensa Corp

Studio Manager: Steve Hall

Engineers: Stan Coley, Doug Hopping, Steve Hall

Dimensions of Studio: Main studio 15' x 18', drum room 8'

x 10', vocal room, 8' x 6'

**Dimensions of Control Rooms:** Approx 12' x 15'

**Tape Recorders:** Ampex MM-1000 16/8 track, Ampex 350 2 track, Aiwa cassette deck, Hitachi cassette decks (2)

**Mixing Consoles:** Ameronix Studiomixer 11, 16 in x 8 out, Ampex MX 10, 4 in x 2 out

**Monitor Amplifiers:** BGW 250D BGW 50A headphone amplifier

**Monitor Speakers:** MDM 4s, Auratones

**Echo, Reverb, and Delay Systems:** Loft Series 440 delay line MXR flanger/doubler Furman RV 1 reverb

**Other Outboard Equipment:** UREI LA 4 compressor, Altec 1591 compressor, custom built stereo compressors, Ross stereo graphic EQ custom built parametric equalizers

**Microphones:** Electro-Voice RE 15 RE 20, 635 A, 664 665 CS 15s, Shure SM-57s, SM-81s, Sennheiser 421, AKG D 1000s, Audio Technica ATM 20s

**Instruments Available:** Packard 6' grand piano (built 1918), Fender Rhodes electric piano, ARP Odyssey synthesizer, Yamaha YC 30 organ

**Rates:** 8 track recording and mix time \$25/hr, 16 track recording and mix time \$35/hr. One hour free set up on sessions with drum set. Block rates, 10 hours and more discounts available. Week long rates available

••• **SIERRA SOUND LABS**

1741 Alcatraz Ave., Berkeley, CA 94703

(415) 655-7636

Owner: R.C. de Sousa

Studio Manager: R.C. de Sousa

••• **SMITHS STUDIOS OF MUSIC**

also **REMOTE RECORDING**

3700 E. 12th St., Oakland, CA 94601

(415) 533-7382

Owner: Henry Smith

Studio Manager: Phil Moore III

Engineers: Gene Williams, Hugo Carter, Steve Yarbrough

Dimensions of Studio: 25' x 40'

Dimensions of Control Room: 15' x 20'

Tape Recorders: TEAC 85 16 16 track Otari 5050B 2 track Pioneer RTU II 4 track, TEAC M 85 quartz cassette

Mixing Consoles: Sound Workshop Series 30 16 in x 16 out

Monitor Amplifiers: AB Systems 105 405 410

Monitor Speakers: JBL L 166

Echo, Reverb, and Delay Systems: MasterRoom echo Acousti computer digital delay system

Other Outboard Equipment: UREI LA 4 compressor limiters Countryman direct boxes, dbx noise reduction system, UREI dual graphic EQ, Phantom power supply

Microphones: Neumann U 89 Neumann condenser Sennheisers, AKG's, Shure Electronics

Instruments Available: Acoustic grand piano, Hammond B 2 w Leslie Hammond Porta B w Leslie Roland synthesizer congas turntables

Rates: Call for rates

••• **SOLAR TRACKS**

also **REMOTE RECORDING**

Box 181, Blue Lake, CA 95525

(707) 668-5810

Owner: Bert Pectol, Mark Lyon

Studio Manager: Bert and Mark

Engineers: Bert, Mark and independents

Dimensions of Studio: 34' x 24' w/13' ceiling

Dimensions of Control Rooms: 17 1/2' x 16' w/13' ceiling, isolation 13' x 11' w/9' ceiling

Tape Recorders: TEAC 8516 16 track, TEAC 808 8 track, TEAC 3340S 4 track, Ampex 351 2 track, (4) Sony cassettes

Mixing Consoles: Customized w 2H directs, 28 in x 12 out, (2) stereo earphone mixers, (4) mono, stereo effect sends

Monitor Amplifiers: BGW main and earphone mixers

Monitor Speakers: JBL 4311s, Auratones

Echo, Reverb, and Delay Systems: Lexicon Prime Time, Roland Space Echo 301 w/chorus, Orban parametric, Orban reverb, dbx limiters and flangers, 16 channels dbx noise reduction 2 channels Dolby, various phasers, flangers and analog delays

Microphones: Sennheiser, AKG's, Shure, Electro Voice, Audiotekniques

Instruments Available: Kanabe 1911 grand piano ARP Axe Oberheim synthesizer, many guitars, basses and drums, MESA/Boogie, Music Man, Polytone, Fender, Sun

Rates: 16 track \$35/hr, 8 track \$25/hr 4 track, \$20/hr Block rates w/hotel rooms or without available. Please call

••• **SOUND RECORDING COMPANY**

also **REMOTE RECORDING**

503 W. Indiana Ave., Spokane, WA 99205

(509) 326-0222

Owner: Corp

Studio Manager: Irene Carter

••• **SOUND COLUMN STUDIOS**

also **REMOTE RECORDING**

46 East Herbert Ave., Salt Lake City, UT 84111

(801) 355-5327

Owner: Music Central/The Sound Column Companies

Studio Manager: Clive Romney

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Soundtek Studios  
Campbell, CA

••• SOUNDEK STUDIOS  
also REMOTE RECORDING  
85 South Second St., Campbell, CA 95112  
(408) 370-3313

Owner: Bob Berry  
Studio Manager: John Erickson  
Engineers: Bob Berry, John Erickson  
Dimensions of Studios: Main room 21' x 23', live room: 9' x 20'

Dimensions of Control Rooms: Studios 14' x 17'  
Tape Recorders: Ampex MM1200 16/wired for 24 track, Ampex ATR102 2 track, (2) TEAC V-3RX cassettes, TEAC X-7H 2 track

Mixing Consoles: Neotek Series III, 26 in x 24 out, Quantura (remote) QM8 w/expander, 16 in x 8 out  
Monitor Amplifiers: Crown PS400, Crown PS200, Crown D75 phones

Monitor Speakers: UREI 813A, Auratones, Art Audio, Audio Spectrum

Echo, Reverb, and Delay Systems: EMT 240, AKG BX5 live chamber 30' x 4', Eventide Harmonizer, Lexicon Prime Tense

Other Outboard Equipment: dbx 900 Series limiters, noise gates, UREI LA-4 limiters, Roland stereo flanger/chorus

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

Instruments Available: Horugal 6' 8" grand piano, Fender-Rhodes, Mini Moog, clavinet, Hammond B-3, vibes, ARP Omni, complete Ludwig drum set, various snare drums, Marshall 100 watt, Fender Princeton

Rates: \$50/hr  
Extras: Kitchen facilities, 10 minutes from lodging and the San Jose Airport, 1 block from various entertainment nightclubs, restaurants, shops and music stores. Soundtek Studios is next door to a complete video production and editing facility

Direction: Soundtek Studios is a complete audio production facility. Projects include album production, audio/video interface, commercial production, jingles and sound reinforcement. We have a complete staff of writers and musicians. Classes in recording techniques are offered in conjunction with San Jose State University. At Soundtek Studios, we are dedicated to a complete, creative environment.

••• SPECTRUM STUDIOS, INC.  
905 S.W. Alder St., Portland, OR 97205  
(503) 248-0248

Owner: Michael Carter, Lindsey McGill  
Studio Manager: Michael Carter  
Engineers: Michael Carter, Lindsey McGill, Chrs Douthitt, Dave Mathew, Mark Gottwig, Alan Phillips

Dimensions of Studios: A 19' x 34', B 18' x 14', C 14' x 16'  
Dimensions of Control Rooms: A 22' x 15', B 17' x 15', C 12' x 16'

Tape Recorders: Ampex MM-1100 16 track, (2) Scully 280 B 4 track, (5) Scully 280 B-2 2 track, (8) Scully 280B mono, Nagra (2) 4.2 mono, Magnasync (5) Series 2000, 1 each (in 16mm w: terlock system)

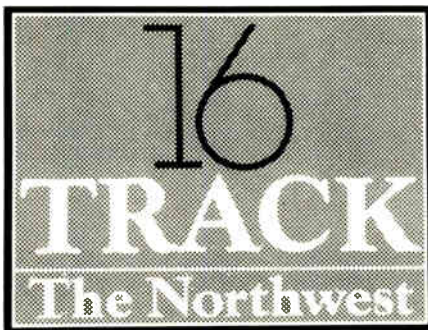
Mixing Consoles: Custom (manufactured in-house) Spectrum 1616, 16 in x 16 out; (2) Custom Spectrum 1608, 16 in x 3 out  
Monitor Amplifiers: McIntosh, Crown

Monitor Speakers: E-V Sentry II, Auratone, Altec 604E's  
Echo, Reverb, and Delay Systems: EMT 140st, AKG BX-20E, Eventide Harmonizer

Other Outboard Equipment: Dolby A noise reduction, dbx limiters and 187 noise reduction, Harmonizer, Eventide Flanger, UREI 1/3-octave EQs, UREI notch filter, Orban D'Esser, Alliscn Kepex, Gain Brains, Roger Mayer gates, Jensen direct box, Countryman FET direct boxes, Eiki interlock projector, Magnasync interlock distributor, AVL Eagle computerized programmer, AVL Doves

Microphones: Neumann U-87, U-47 FET, E-V CS-15, PE-1t, RE-50, AKG C-451E, D-1000E, D190, D200, Shure SM-54, Sennheiser 815, Sony ECM 50

Instruments Available: Yamaha G-3 6' grand piano  
Rates: \$55/hr for all formats.



••• STARSOUND AUDIO INC.  
2679 Oddie Blvd., Reno, Nevada 89512  
(702) 331-1010

Owner: Scott Bergstrom  
Studio Manager: Lee Taggart  
Engineers: Scott Bergstrom, Lee Taggart  
Dimensions of Studios: 35' x 30', 3 iso rooms 8' x 14', 7' x 10', 8' x 16'

Dimensions of Control Rooms: 15' x 25'  
Tape Recorders: Tascam 85-16T, 80 8, 35-2, A 800, Nakamichi 1000

Mixing Consoles: Tascam Model 15  
Monitor Amplifiers: Crown PSA-2, BGW 100's  
Monitor Speakers: JBL 4333, Altec 604's, Anchor 200  
Echo, Reverb, and Delay Systems: MXR digital, loaded 4400A

Other Outboard Equipment: dbx on all channels available, dbx 157, 161, 162, 163, 164, 500 and 503, Moog and Audioart, parametrics, Moog and Mutron stereo phasers, MXR pitch transposer

Microphones: E-V RE 10, 11, 15, 16, 18, 20, Sony ECM 23, 33, 37, 56; Sennheiser 409, 416, 421, 431, 441, Beyer, Crown PZM, CNI 101's, AKG, Shure

Instruments Available: Oberheim 8-voice w/Emu programs, Steinway upright, Hammond CV with percussion B.6, (2) Rhodes (4) Moogs, Odyssey Performer, T-1 Orchestrator, drums

Rates: \$30-\$45/hr depending on time and number of tracks  
Extras: Over 2500 guitars and amps on premises. Almost any

type and year available Martin, Ovation, Boogies, Marshalls, Peavey Lounge with TV and games Repair and customizing facilities concert sound and live multi track available  
Direction: Primarily for the pleasure of staff and clients. Project success is more important than project cost. We encourage client participation in all phases of project. Experimenting optimized with \$1 million in instruments and gadgets. Available in the bizarre guitar StarSound complex

••• STUDIO ONE  
also REMOTE RECORDING  
235 E. Third Ave., San Mateo, CA 94401  
(415) 347-4811

Owner: Gary Duoco  
Studio Manager: Gary Duoco  
Engineers: Chris Craig  
Dimensions of Studios: 12' x 20'  
Dimensions of Control Rooms: 12' x 12'

Tape Recorders: Sixteen Track Machine to be Announced, Ampex 440B 8 track, (3) Ampex, Slemco 440B 2 track, Otari 5050 4 track, TEAC 3440 4 track, (4) Sony TC K15 cassette

Mixing Consoles: Tascam 15, 16 in x 8 out  
Monitor Amplifiers: Crown DC 300, Kenwood, AB Systems  
Monitor Speakers: Altec Model 9, Auratones

Echo, Reverb, and Delay Systems: Orban Tapco stereo reverb, tape echo, DDL and other effects available on request

Other Outboard Equipment: Dolby A, (2) UREI 117/61N limiter/compressor, Orban 516EC silabance control, Orban parametric EQ 622B, Allison kepeX, Gain Brain, Varispeed, Burwen and Kenwood noise reduction, Countryman phase shifter, 16mm B&H projector, (6) AF-2 projectors

Microphones: Telefunken U 67s, Telefunken and Neumann U-47s, Sennheiser 421s, AKG C451s, E-V, Shure, Beyer, Audio technica

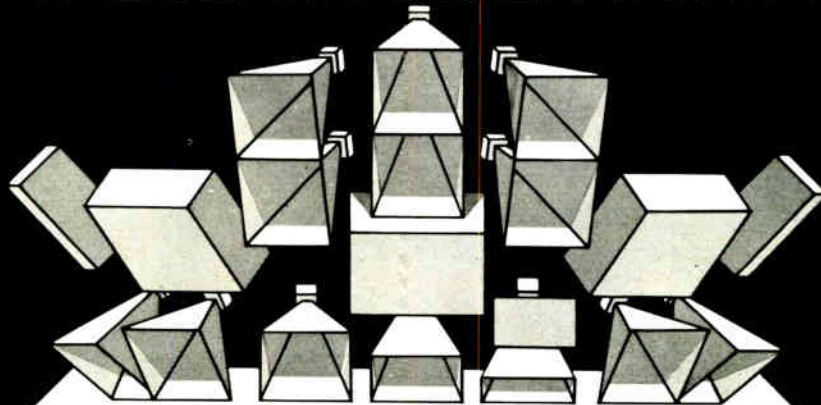
Instruments Available: Baldwin piano, Ludwig drums, Zildjian cymbals, percussion, various amps, guitars  
Rates: \$40/hr. Significant discount on block time

Direction: Studio One is in the process of expanding and upgrading available services. By publication date we expect to have an enlarged sixteen track facility as well as our eight track room. We will also offer two 8 track remote recording services. Call for our introductory rates

••• THUNDER OAK AUDIO  
also REMOTE RECORDING  
23717 Bothell Way S.E., Bothell, WA 98011  
(206) 483-1333

Owner: Thunder Oak Audio, Inc.  
Studio Manager: Vic Coupez

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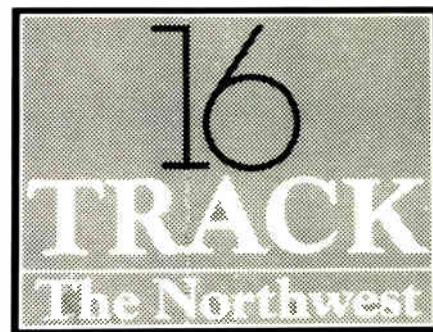
insurance, and handle other details for you. And if you're not sure which gear is right for you, call us for help. We'll gladly make recommendations tailored to your needs and budget.

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••• **TIOGA RECORDING STUDIO**  
P.O. Box 205, Allegany, OR 97407  
(503) 267-2330

Owner: Jim Flanagan  
Studio Manager: Jim Flanagan  
Engineers: Jim Flanagan  
Dimensions of Studios: 25' x 23' with drum cage and isolation booth

Dimensions of Control Rooms: 13' x 17'  
Tape Recorders: Ampex MM1100 16 track, Ampex AG 440 4 & 2 track, Magnacord 1022 2 track, TEAC 2300 1/4 track, Nakamichi 500 cassette.

Mixing Consoles: MCI JH 428, 18 in x 18 out  
Monitor Amplifiers: Crown DC 300A, D-150, (2) D-60's  
Monitor Speakers: Altec 404E in Big Reds with Mastering Lab crossovers, JBL's and Auratones

Echo, Reverb, and Delay Systems: AKG BX-20E, Eventide Harmonizer digital delay

Other Outboard Equipment: 18 channels dbx, Orban 2-channel parametric EQ, Omni Craft 4-channel noise gate, UREI 1176 LN comp/limiters

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

Instruments Available: Knabe baby grand piano, Hammond B-3 organ with Leslie, Peavey guitar amp, Fickenbacker bass guitar, Fender Telecaster guitar, stand up double bass

Rates: \$25/hr \$1500.00 for 6 days, unlimited hours  
Extras: Band house available for rent \$20 per night per band 1 mile from studio

Direction: We are located 20 miles east of Coos Bay, Oregon, up in the coastal hills of Oregon. It's peaceful with the Millicoma River you can fish or swim in. If you look at our price you'll see we are making recording your song(s) affordable but not giving up quality

••• **TRIANGLE RECORDING**  
also REMOTE RECORDING  
4230 Leary Way N.W., Seattle, WA 98107  
(206) 783-3869

Owner: Jack Weaver, Wm C. Stuber  
Studio Manager: Jack Weaver  
Direction: Triangle Recording is a group of people dedicated to making great sounding tapes. We've completed well over 100 of the Northwest band's projects in 1981. We've seen over 250 songs come out on records. Why? Because we're there every step of the way, we've got the equipment it takes and the price is right. We're looking to 1982 to be the year that Triangle Recording becomes the only fully equipped 24 track studio with unbeatable prices.

••• **TRUTH & BEAUTY LABS**  
3018-22nd St., San Francisco, CA 94110  
(415) 821-3065

Owner: M. Kelley, J. Schlesinger  
Studio Manager: Mike Sousa  
Dimensions of Studios: 17' x 19'  
Dimensions of Control Rooms: 9' x 9'  
Tape Recorders: TEAC/Tascam 85-16 track; Otari MX5050B 1/2 track; Technics cassette  
Mixing Consoles: Neotek Series 2, 16 in x 16 out  
Monitor Amplifiers: McIntosh, Yamaha, Symetrix  
Monitor Speakers: JBL, UREI, Auratone, Sennheiser headphones  
Echo, Reverb, and Delay Systems: Eventide, MXR  
Other Outboard Equipment: UREI/Symetrix limiters, direct boxes  
Microphones: Neumann, PZM, Sennheiser, E-V, AKG, Shure  
Rates: On request

••• **WARTHOG STUDIO**  
also REMOTE RECORDING  
P.O. Box 620, Enumclaw, WA 98022  
Owner: Barbara Vetter & Samuel Longoria  
Studio Manager: Samuel Longoria

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Lyman White's an experienced performing musician. Plays these days with a band called Backstreet.

He's also a talented recording engineer. Owns and operates Sunshine Recording in Vallejo. Serving the working musician. And putting anybody's bright idea on tape. Without an outrageous price tag.

Now you can't sell a guy like Lyman just anything. You help him plan for his audio needs step by step. You make sure each investment really counts. And what he buys now will work for him in the future.

So that's exactly what we do.

You see, Sound Genesis thinks it's just as important to keep the smaller recording studios sounding good, as it is to sell megabucks equipment to the big guys.

If you're part of the grassroots movement in recording, try us out. You'll find we pay attention.

Just ask Lyman White.

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# 24 TRACK The Northwest



Angel Voice Recording Co.  
San Jose, CA

\*\*\*\* ANGEL VOICE RECORDING CO.  
2460 Senter Rd., San Jose, CA 95111  
(408) 292-1153  
Owner: L O W Inc  
Studio Manager: Albert Brown  
Engineers: Vincent Sanchez (chief engineer), Bob Langlie. In-  
dependents encouraged  
Dimensions of Studios: 40' x 38', iso booth A 15' x 8', iso  
booth B 8' x 7'  
Dimensions of Control Rooms: 24' x 20'  
Tape Recorders: Ampex 1200 w/VSO 24/16 track, Ampex  
ATR102 2 track, TEAC 3300 2 track; Technics cassette  
Mixing Consoles: Sphere Eclipse A, 32 in x 32 out  
Monitor Amplifiers: Crown DC300, D75  
Monitor Speakers: UREI 813A Time Aligned  
Echo, Reverb, and Delay Systems: Audicon Stereo Plate  
Other Outboard Equipment: UREI LA4 limiters (4), DeltaLab  
Acousticomputer, DeltaLab DL4, Eventide Harmonizer, Eventide  
Instant Phaser.  
Microphones: Electro-Voice RE-20s, PL-95s, Sennheiser 421s,  
AKG 414s, 451s; Shure SM-57s.  
Instruments Available: Grand piano, Hammond organ w/Leslie  
Rates: 24 track \$65/hr, 16 track \$50/hr, 2 track \$30/hr. Substan-  
tial discounts for block bookings and demo packages

\*\*\*\* APPLEWOOD STUDIOS  
680 Indiana St., Golden, CO 80401  
(303) 279-2500  
Owner: Applewood Studios, Inc. (corporation)  
Studio Manager: Bill Scherck  
Engineers: Michael Pfeiler, Richard Nelson, David Van Soest,  
Bob Burnham.  
Tape Recorders: Studer A-80 24 track, (2) Studer A-80 2 track,  
(2) Revox A77 2 track.  
Mixing Consoles: Neve 8036, 24 in x 24 out.

Monitor Amplifiers: Crown DC 300A's, Harman Kardon Cita-  
tions  
Monitor Speakers: Custom Alter 604 w/JBL 2231 sub-woofer,  
White crossover. Also JBL 4311's, Little Reds, Auratones  
Echo, Reverb, and Delay Systems: Lexicon Model 92, Lexicon  
Model 102, EMT 140S, AKG BX-10  
Other Outboard Equipment: ADR expander/gates, Scamp  
Vocal Stresser, ITI parametrics, Sontec parametric, Eventide  
Flanger, UREI Cooper Time Cube, (2) UREI LA3A's, (2) UREI  
1176s, (2) UREI 1176LN's, (4) Neve limiter/compressors,  
Tektronix LA2A  
Microphones: Neumann U-67, U-47, U-47 fet, U-87, KM-88,  
KM-84, Sennheiser 421, 441, 216, AKG 414EB, 452EB, D1000,  
Shure SM-56, SM-57, SM-58, 300 ribbons; Beyers M-500; Sony  
C-500, ECM 22P, ECM 33P; RCA 77DX, misc others  
Instruments Available: Bechstein 9 ft concert grand piano,  
Hammond C-3 with Leslie and combo pedal, Fender Rhodes, pre-  
CBS Fender Precision, any electronic keyboard by special ar-  
rangement  
Rates: \$90/hr including engineer, \$1000 plus engineer for 24 hr  
day

\*\*\*\* THE AUTOMATT  
829 Folsom Street, San Francisco, CA 94107  
(415) 777-4111  
Owner: David Rubinson.  
Studio Manager: Michelle Zarin  
Engineers: Fred Catero, Leslie Ann Jones, Ken Kessie, Wayne  
Lewis, Susan Kunes, Maureen Droney, Michael Fusaro, Paul  
Stubblehine, Michael Lerner  
Dimensions of Studios: A 1,500 sq ft, B 500 sq ft, C 750  
sq ft, D 1,200 sq ft  
Dimensions of Control Rooms: A 320 sq ft, B 320 sq ft,  
C 750 sq ft, D 1,200 sq ft  
Tape Recorders: (4) MCI (MCI Autolock provides 48 track  
capability w/each) 24 track, (8) MCI 2 tracks, TEAC 8 4 track,  
Nakamichi cassettes (3) Model 480s, (2) Model 600s, Studer 2  
track; (4) Technics cassette decks  
Mixing Consoles: Studio A Trident TSM w/Allison 65K automa-  
tion, 40 in x 32 out; Studio B Harrison w/Allison 65K automation,  
36 in x 24 out, Studio C Harrison w/Allison 65K automation  
w/Z-80 computer system (patented by the Automatt®)  
Monitor Amplifiers: McIntosh, Pioneer, UREI and AB Systems  
Monitor Speakers: JBL 4350, 4311, UREI 813; Big Reds  
w/Mastering Lab crossovers; Auratones, John Meyer/ACD,  
Yamaha, Visonik 9000  
Echo, Reverb, and Delay Systems: (3) EMT stereo echo  
chambers, remote controlled, (2) Prime Time digital delay, (3)  
Lexicon 224 digital reverb; (3) live echo chambers.  
Other Outboard Equipment: Prime Time, Dolby, Sennheiser  
Comm System, Marshall Time Modulator; ADR Complex-Limiter;  
Inovonics 201 limiter, Eventide Omnipressor and Harmonizer,  
dbx 165, UREI digital metronome, Orban parametric EQ; EMT  
compressor; MXR phaser & flanger; Kepex (2); Auto correlator;  
Orban D'Esser, Countryman phaser, anything available upon re-  
quest.  
Microphones: AKG 414, 452, C 11; Beyers M-160, Electro-  
Voice RE-15, RE-20, Shure SM-56, Sony C-37, 377, Sennheiser  
421, 441, 805; Neumann U-67, U-87, KM-84, M-49, KM-88;  
Telefunken U-47, anything available upon request  
Instruments Available: Yamaha CP-70, Baldwin piano, Yamaha  
grands, Yamaha drums, Quad bass, acoustic guitar and bass,

clavine, ARP Odyssey, Rhodes electric piano, Wurliizer organ,  
Cry Baby wah-wah, vocoder, Prophet 5 voice synthesizer,  
Princeton amp, Music Man amp, Wehr bass amp, Super Reverb  
amp, E-hoplex I & II, Maestro synthesizer system, filter, sample &  
hold, fuzz, sustainer, full range booster, percussion kid, Compu-  
rhythm drums, Rhythm King, Maestro, Mutron II, Jet Phase phase  
shifter, Linn Moflitt drum machine  
Rates: Call Michelle Zarin for rates  
Extras: Pool table room with juke box, pinball machine room, full  
kitchen facilities, rehearsal room with 8 track capability



Pictured above: Automatt Studio Manager Michelle Zarin  
and Automatt Studio Owner David Rubinson at the board in  
Studio B.

\*\*\*\* AYRE STUDIOS  
458-A Reynolds Circle, San Jose, CA 95112  
(408) 279-AYRE, 279-2973  
Owner: Richard Nebel  
Studio Manager: Richard Nebel  
Engineers: Richard Nebel, Tom Paddock (independent engineers  
welcome)  
Dimensions of Studios: 26' x 23' x 14' high  
Dimensions of Control Rooms: 16 x 15' x 11 high  
Tape Recorders: MCI JH-114 24 w/Autolocator III 24 & 16  
track; Ampex AG-440B Servo 2 track, Revox A77 2 track,  
Nakamichi, TEAC, and Sony cassettes.  
Mixing Consoles: MCI JH-636 Automated, 32 in x 28 out  
Monitor Amplifiers: McIntosh MC2205; Crown D60's & D40;  
Nakamichi: 620, G.A.S.  
Monitor Speakers: UREI 813 Time Aligns, JBL 4311's, Little  
David's; Chartwell's (B.B.C. standards); Auratones; additional Dal-  
quist dual sub-woofer system.  
Echo, Reverb, and Delay Systems: EMT 140 stereo plate (tube-  
type); Lexicon DDL (2 out); Eventide Harmonizer (2 delay out-  
puts); MXF DDL (full memory); Pandora DDL, Roland Pro 555  
chorus echo; tape echo; digital reverb coming!  
Other Outboard Equipment: EXR Psychoacoustic Exciter, UREI  
LA2A's, LA3A & LA4; RCA tube limiters (4); Inovonics 201 com-  
pressor/limiters, Eventide Flanger & Omnipressor, Mutron B,  
Phase, Bi-Amp 1/2-octave & octave graphic EQ's; EMS signal pro-  
cessing synthesizer & much more (anything with notice)  
Microphones: Neumann U-37s, U-47s, KM-84s, AKG C-414  
EBs, 451s, 452s; Sennheiser 421s, 441s; Electro-Voice RE-20s;  
Shure SM-56s, SM-57s, 57s, 58s, 81s, Beyers, Senn, tube mics in-  
clude Neumann U-47s, U-48s, U-67s, AKG; Altec and more.  
Countryman & Sescam direct boxes, and much more  
Instruments Available: Chickering "Masterpiece" 7' grand  
piano, Emu Prophet, EMS and ARP 2600 synthesizers; Gibson,  
Fender, Martin & Rickenbacker guitars and basses; "Spectre"  
guitar synthesizer, vintage Fender and Vox amps; Boogie amp.



Ayre Studios  
San Jose, CA



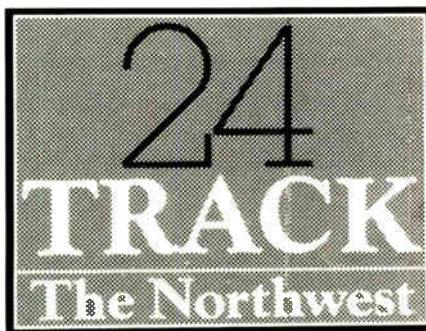
other instruments and devices on request  
**Rates:** \$60 to \$95/hr. Please phone for quote  
**Extras:** Production, arranging, studio musicians and pressing available. Free coffee, refrigerator, lounge area & great atmosphere. Game room coming! (We're 5 minutes from many hotels, 24 hr. restaurants and the San Jose airport)  
**Direction:** Ayre Studios, Northern California's first MCI Automated 24 track studio, now has the pleasure to offer you a very private, highly creative "One on One" alternative. Our new SRS designed control room sounds incredible, offering only the finest in both new & vintage equipment in a very comfortable environment designed for you. The difference is in the Ayre!

•••• BEAR CREEK STUDIO  
 6313 Maltby Road, Woodinville, WA 98072  
 (206) 481-4100

**Owner:** Bear Creek Inc.  
**Studio Manager:** Manny Hadlock  
**Engineers:** Joe Hadlock, Tim Killeen  
**Dimensions of Studio:** 30' x 40' x 12'  
**Dimensions of Control Rooms:** 17' x 20'  
**Tape Recorders:** MCI JH-24/16 w/Autolocator, ATR 100 & 700, Revox, Sony  
**Mixing Consoles:** Tndent/TSM, 32 in x 24 out  
**Monitor Amplifiers:** Crown, Spectra Sonics, BGW  
**Monitor Speakers:** JBL 4333 and 4311, Auratone  
**Echo, Reverb, and Delay Systems:** Lexicon 224 digital reverb, MICMIX MasterRoom MR-2, Echoplata, Lexicon Prime Time  
**Other Outboard Equipment:** UREI 1176 LN, LA3A limiters, UREI parametric EQ's, Orban Sibilance Controller; Tndent stereo limiter, Kepex, Gain Brauns, Scamp rack, MXR digital delay, auto-flanger  
**Microphones:** Neumann, AKG, Sony, Beyer, Shure, RCA, Sennheiser  
**Instruments Available:** Steinway B 7' grand, ARP, clavinet, Fender Rhodes, Ludwig drums, Prophet V  
**Rates:** Call for rates

•••• BEAR WEST STUDIOS  
 915 Howard St., San Francisco, CA 94103  
 (415) 543-2125

**Owner:** Ross J. Winetsky, Chuck Vincent  
**Studio Manager:** Ross J. Winetsky  
**Engineers:** Mark Needham, Vance Frost, Larry Kronen, Sandra Deckert  
**Dimensions of Studio:** A 50' x 30' x 25' ceilings, (3) iso booths, B 30' x 20' x 15' ceilings, (1) iso booth



**Dimensions of Control Rooms:** A 25' x 20', B 15' x 15'  
**Tape Recorders:** Ampex modified MM1100 24 track, 3M M56 16 track, Tascam Model 70 w/dbx 8 track, Ampex AG 350 2 track, (2) Ampex 350 2 track  
**Mixing Consoles:** A DiMedio custom, 32 in x 24 out, B (2) TEAC Model 5, 16 in x 16 out  
**Monitor Amplifiers:** A McIntosh, BGW, B McIntosh  
**Monitor Speakers:** JBL 4332, JBL L100's, Auratones  
**Echo, Reverb, and Delay Systems:** Live chamber, Multi-track reverb, MXR DDL  
**Other Outboard Equipment:** UREI 1176 compressors, dbx compressors, 24 channels API EQ, Furman parametrics, Symetrix noise gates, Ashly parametric, Soundcraftman graphic  
**Microphones:** Neumann, AKG, ElectroVoice, Shure, Sennheiser  
**Instruments Available:** Yamaha C3 grand piano, Fender Rhodes  
**Rates:** Studio A 24 track \$85/hr, 16 track \$65/hr, 8 track \$45/hr, 12 AM - 12 noon 24 track \$45/hr, 16 track \$40/hr, Studio B 16 track \$45/hr, 8 track \$35/hr, 12 AM - 12 noon 16 track \$35/hr. All rates include engineer

•••• BONNEVILLE PRODUCTIONS  
 130 Social Hall Ave., Salt Lake City, UT 84111  
 (801) 237-2400  
**Owner:** Bonneville International Corp

**Studio Manager:** Dave Michelsen  
**Engineers:** Jeff Ostler, Orval Fox, Matthew Nickel  
**Dimensions of Studio:** A 19' x 30', B 20' x 16', C 27' x 36'  
**Dimensions of Control Rooms:** A 20' x 20', B 14' x 18', C 20' x 20'  
**Tape Recorders:** Ampex MM1200 24 track, MM1100 16 track, (2) ATR100 2 track, AG440C 8 track, (4) Scully 280B 2 track, 3M 79 4 track, (2) Nakamichi 680ZX cassette decks, Sony 2860A video recorder, Nagra IV & III, Magna Sync Full Coat recorder  
**Mixing Consoles:** Neotek Series III C (totally transformerless), 36 in x 24 out, Spectra Sonics 1024, 24 in x 24 out, (2) Bonneville custom consoles  
**Monitor Amplifiers:** Crest 3501, Crown, BGW  
**Monitor Speakers:** UREI 813 Time Align, Big Reds, JBL 4332, Auratones  
**Echo, Reverb, and Delay Systems:** EMT 140ST, AKG BX20E, Eventide 1745M, DDL with pitch changer  
**Other Outboard Equipment:** UREI LA3A's, dbx 160 limiters, Orban de'essers, Kepex, MICMIX Dynaflinger, Q-lock 310 SMPTE generator/synchronizer, DeltaGraph, UREI & MXR graphic EQ, ITI & Orban parametric EQ, 28 Dolby, 44 channels dbx, UREI Dig metronome, Burwen 1000 noise filter, Sony video monitors, full video capability  
**Microphones:** Neumann U-87s, U-67s, U-47s, KM-86, KM-84, AKG Transformerless C414EB, C452EB, C-12A, CK-9 shotgun, Sennheiser 421-U; Sony C-500, E-V RE-20s, RE-16s; Shure SM 57, RCA 77-BX, 44-DX, PZM, Jensen & UREI DI's  
**Instruments Available:** Steinway 9' concert grand, ARP Omni, Ampeg guitar/bass amp, many others on request  
**Rates:** 40 track \$95/hr, 24 track \$75/hr; 16 track \$60/hr, 8 track \$40/hr, audio for video sweetening \$60/hr

•••• CARIBOU RANCH RECORDING STUDIO  
 Box 310, Nederland, CO 80466  
 (303) 258-3215  
**Owner:** James William Guercio  
**Studio Manager:** Jerry Mahler, Steve Hebrock

•••• COAST RECORDERS  
 1340 Mission St., San Francisco, CA 94103  
 (415) 864-5200  
**Owner:** United Recording Corp  
**Studio Manager:** Steve Atkin  
**Engineers:** Steve Atkin, Bob Lindner, Gary Dominguez, Sol Weiss, Jim Hilson *continued*

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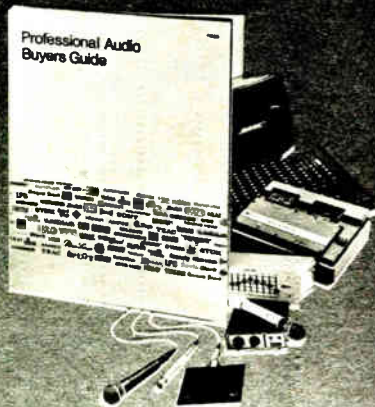
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(See our listing on Page 65)  
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 115-B HARVEY WEST BLVD., SANTA CRUZ, CA 95060 (408) 425-0152



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Mail to SIE Publishing, P.O. Box 4139, Thousand Oaks, CA 91359

PG 1 23456789

# 24 TRACK The Northwest

Dimensions of Studios: A: 25' x 40'; B: 12' x 18'; Dialogue: 6' x 12'.

Dimensions of Control Rooms: A: 18' x 20'; B: 16' x 18'; Dialogue: 10' x 12; Production: 14' x 14'

Tape Recorders: MCI 24 track; 3M 16 track; 3M, Ampex 8 tracks; Ampex, Scully 4 tracks; Ampex, Westlake, MCI 2 tracks & monos.

Mixing Consoles: MCI automated IH-428B, 28 in x 24 out; Bushnell, 20 in x 12 out; Quantum, 20 in x 4 out.

Monitor Amplifiers: UREI 6500, Crown United Audio

Monitor Speakers: UREI 813; JBL 4320, 4311, L-65; Auratone

Echo, Reverb, and Delay Systems: E.M.T. (4), MICMIX

Other Outboard Equipment: UREI LA 3A, 1176LN, 527, 530, 537, 545, 565T, Orban D'Esser, Kepex, UREI DDL, UREI digital metronome.

Microphones: Neumann U-87, U-67, U-47, E-V RE-20, RE-15, Sennheiser 405; AKG 451, 414; RCA 44, 77, Shure SM-56, 57

Instruments Available: Steinway, A.B. Chase grand pianos, Celeste

Rates: \$40 to \$100/hr

Extras: Hi-speed open reel and in cassette recording. Total tape mailing service. Direct remote phone lines

Direction: The leader in audio services geared to the advertising industry. Total service except film and location.

#### COMMERCIAL RECORDING HAWAII

333 Cooke St., Honolulu, HI 96813  
(808) 536-5439

Owner: Commercial Recording, Inc

Studio Manager: Donn V. Tyler

Engineers: David Lenly, Donn V. Tyler, Rick Stanley, Tracy Clay

Dimensions of Studios: A: 12' x 18'; B: 24' x 36'

Dimensions of Control Rooms: A: 12' x 18'; B: 18' x 22'

Tape Recorders: Ampex MM1200 24 track; (5) Ampex ATR 4/2 track, Magnelek 35/16mm magfilm recorders

Mixing Consoles: A: Custom, 8 in x 4 out, B: Tangent 1632, 32 in x 32 out

Monitor Amplifiers: Crown DC300, D150

Monitor Speakers: JBL 4333A, JBL 4310, Auratones

Echo, Reverb, and Delay Systems: AKG BX-10 reverb, DeltaLab DL2, Eventide Harmonizer, Marshall Time Modulator, Loft analog delay.

Other Outboard Equipment: Orban parametric EQ, Inovonics limiter/compressor, Orban stereo synthesizers, Orban de'esser, Eventide Omnipresser, Tempo check digital metronome, Omni Craft noise gates

Microphones: Neumann, AKG, Shure, Sennheiser, Sony, RCA Instruments Available: Steinway piano, Tack piano, ARP 2600 synthesizer, Slingerland drum set.

Rates: A: \$50/hr, B: \$100/hr.

#### COPPERWOOD RECORDING STUDIOS

also REMOTE RECORDING  
2616 Garfield Ave., Carmichael (Sacramento), CA 95608  
(916) 485-7999, 972-1694

Owner: Jim Hibbard, Scott Welch

Studio Manager: Scott Welch

Engineers: Jim Hibbard, Scott Welch, Marty Monson

Dimensions of Studios: Main room: 17' x 21'; drum room: 8' x 15'; vocal room 6' x 11'

Dimensions of Control Rooms: 13½' x 18½'

Tape Recorders: Otari MTR 90 24 track; Ampex MM1100 16 track; Otari MX 5050 8 track; 3M 79 2 track; TEAC 25-2 2 track, Dokorder 1140 2 track; (2) Sansui SC110 cassettes.

Mixing Consoles: Tangent modified 3216, 20 in x 20 out, solo in place, group muting, custom 2 bus pre set effects and muting. 16 effects returns and sends

Monitor Amplifiers: Yamaha, Crown, Phase Linear

Monitor Speakers: JBL 4313, JBL 4311's, Auratones

Echo, Reverb, and Delay Systems: DeltaLab Acoustcomputer, modified Orban stereo reverb 1-11B, Ibanez analog delay/flanger AD230, Eventide Omnipresser, Echoplex

Other Outboard Equipment: (2) UREI LA4 compressor/limiters, dbx 160 limiter, dbx 154 limiter, dbx noise reduction 4 channels, Furman parametric, Neptune 27-band EQ, TEAC effects mixer, noise gates.

Microphones: AKG 414; Beyer M-500; E-V RE-20's; Sennheiser 441, 421, Shure SM-58, SM-56, SM-57, SM-76; RCA DX77;

Crown P2M.

Instruments Available: Baby grand piano, custom studio Rickenbacker bass, Moog and Prophet synthesizers.

Rates: \$50/hr. Block rates available.



THE ONLY  
STATE-OF-THE-ART-RECORDING STUDIO  
IN LAS VEGAS

CSS Recording Studios  
Las Vegas, NV

#### CSS RECORDING STUDIOS

also REMOTE RECORDING  
2010 E. Charleston Blvd., Las Vegas, NV 89104  
(702) 384-1212

Owner: Jon M. Parks, Robin Freeman

Studio Manager: Debbie Parks

Engineers: Robin Freeman, Scott Spain, Bob Lentini, Randy

Wood, James Root

Dimensions of Studios: 35' x 32'

Dimensions of Control Rooms: 18' x 24'

Tape Recorders: MCI JH-114 w/Autolocator 24/16 track, Tascam 80-8 8 track; Tascam 40-4 4 track, MCI JH-110 2 track, Ampex 440 2 track.

Mixing Consoles: MCI JH-528, 28 in x 24 out

Monitor Amplifiers: Crown DC 300s, Crown DC 150s, SAE 400.

Monitor Speakers: JBL 4333s, JBL L-100s, Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 Digital, EMT 240, Eventide Digital, MXR Digital

Other Outboard Equipment: 24 channel Dolby, 24 channel dbx, Eventide DDL/Harmonizers, Omnipressor, flanger, phaser, Kepex, Gain Brains, UREI 1176 limiters, UREI LA3A and LA4A limiters, dbx 162 limiters, Aphex Aural Exciter, Orban de'esser, UREI 527 A graphocs, Crown parametrics, Crown pre-amps, SAE 2700 EQ's

Microphones: Neumann U-87, U-47, KM-83, KM-84, KM-85; AKG 414, 451, 452, E-V RE-20, Shure SM-54, SM-56, SM-57, SM-58, 456; Sennheiser MD-441, MD-421; Sony C-37, ECM-22, 33-F; Altec 689-BX

Instruments Available: Kawai 74" grand piano, Fender Rhodes, Hammond B-3, Yamaha drums, Fender amps, percussion instruments, (no fee). Synclavier available by appointment.

Rates: \$50-\$120/hr

Extras: An in-house production company of writers and producers for album projects and commercial jingles. Our jingle credits include "No One Does It Better, Las Vegas", "The Lady of Las Vegas, The Sands" and "The Ambassador Hotel", which won "Best 60 sec Hotel Jingle/1981."

Direction: All of our engineers have gold records to their credit. Our clients include: Christopher Cross, Diana Ross, Kenny Rogers, Gladys Knight, Tammy Wynette, Mel Tillis, Paul Anka, Wayne Newton, Waylon Jennings, Bill Cosby, Burgess Meredith and Greg Morris. Also various pre-recorded events for MGM "Jubilee", Ann-Margret & Juliet Prowse Shows, Merve Griffin & Flamingo Hilton's "City Lights." Additionally, we offer recording engineering courses

#### CUSTOM RECORDING/STUDIO C

2220 Broadridge Way, Stockton, CA 95207  
(209) 477-5130

Owner: Dr Thomas T Chen, M.D

Studio Manager: Drew M Palmer

Engineers: Drew Palmer, Ralph Stover, Dr Tom Chen

Dimensions of Studios: 32' x 30'

Dimensions of Control Rooms: 12' x 8'

Tape Recorders: Otari MTR-90 24 track w/Autolocator; 3M M56 8 track w/Autolocator; Ampex AG-351 2 track; Otari MX 5050 4 track; Otari High Speed Duplicate; Yamaha TC-1000 cassette; Tandberg TCD-330 cassette

Mixing Consoles: Sound Workshop automated Series 30, 28 in x 24 out; Interface Electronics, 8 in x 4 out

Monitor Amplifiers: Spectra Sonics Model 701, Crown D-60

Monitor Speakers: Ed Long's TA-3, MDM-4, Auratone, Bozak concert grand (studio)  
Echo, Reverb, and Delay Systems: AKG BX-20 reverb, Lexicon Model 224 digital reverb, Lexicon Model 102 stereo digital delay  
Other Outboard Equipment: Allison Gain Brain, Allison Kepex, Eventide Flanger, Eventide Harmonizer H910, Eventide Har-



monizer H949, White Series 4000 1/3 octave EQ, dbx noise reduction, Orban/Paraound stereo matrix, Orban Model 526A de'esser, Inovonics Model 200 limiter, UREI graphic EQ, ITI parametric EQ, Countyman phaser, EXR exciter EX2. Microphones: AKG C45 E system including cardioid, omni, shotgun, D200; Electro-Voice RE-15, RE-16, RE-20; FRAP for wind instruments; MB 2:5 MB 301; Microphone substitution devices; Neumann KM-84, UJ-57, U-47let; MN-421, MKH-405; Shure SM-58, SM-57, SM-53, SM-60, SM-81, custom built guitar and drum microphone; Countyman direct boxes, PZM 130. Instruments Available: Steinway grand piano, Hammond B-3 organ w/Leslie, Oberheim eight voice synthesizer w/sequencer, Alembic bass cabinet, Oberheim studio amplifier, Fender Vibroverb amplifier w/JBL speakers, Fender Deluxe Reverb amplifier, Legend Rock 'N' Roll guitar amplifier, Fender Precision bass w/custom noiseless electronics, custom individually microphoned drum set, Ludwig drums, Paiste cymbals, Roto-Tom tympani, assorted percussion instruments, Hohner clavinet w/custom electronics, New England digital synthesizer II. Rates: \$50/hr. Block booking rates available.



Cypress Star Recording Studio  
Monterey, CA

\*\*\*\* CYPRESS STAR RECORDING STUDIO  
also REMOTE RECORDING

600 E. Franklin St., Suite E, Monterey, CA 93940

(408) 372-7827, (372-STAR)

Owner: Nancy Deolitta

Studio Manager: In Dean

Engineers: Producer/engineer, Ins Dean

Dimensions of Studios: 22' x 22'

Dimensions of Control Rooms: 14' x 22' Overdub room 10' x 10'

Tape Recorders: 3M Series 79 16 and 24 track, Ampex AG 440 4 track, (3) Ampex AG 441 2 track, Sony TC-850 1/4 and 1/2 track, Otari MX 5050 2 track, Sony TC-788-4 4 track, Tascam 80-8 8 track

Mixing Consoles: MCI JH-416, 24 in x 24 out w/Allison automated mix (Memov's Little Helper-65K); Sound Workshop Series 20, 8 in x 8 out

Monitor Amplifiers: Altec 9440A, Crown DC 300A, Crown D60, McIntosh 275

Monitor Speakers: JFEI 813 A's, JBL 4311, Auratones (White Room EQ)

Echo, Reverb, and Delay Systems: EMT echo, Eventide Digital Delay

Other Outboard Equipment: ADR Vocal Stresser, UREI limiters, UREI graphic EQ, dbx noise reduction-26 channels, Dolby noise reduction 2 channel, Multi sync motor drive, Kexep, Eventide Flanger, dbx compressor limiters, custom console

Microphones: Neumann U-87's, AKG 451's, D-58E, Shure SM-52's, SM-56's; Sennheiser MKH-405's, MK-404's, MD-421; Electro-Voice RE 20's

Instruments Available: ARP strings, ARP Omni, 6 foot 1980 Kawai grand piano, Cannon drums, Hammond C-3 organ with Leslie speaker, Yamaha bass amp, Fender guitar amp, Fender Rhodes electric piano, Prophet V

Rates: By request

Extras: Currently under construction is Studio B. Also available artist's lounge, kitchen, and bathroom with shower, all for your comfort and convenience.

Direction: Picture this setting and see if you can resist! A golden sunset over Monterey Bay. An invigorating walk to Fisherman's Wharf with its fascinating shops and gourmet restaurants. Clear skies. Ocean breezes. Fishing boats and barking seals. And just a five minute drive to the "old world charm" of Carmel-by-the-sea. Everything you need for "artistic inspiration" plus endless possibilities for these moments of relaxation! Because we at Cypress Star believe that musicians are a "special breed of people" our goal is to make you feel as special as you are. Since ours is a studio "run by musicians for musicians," we invite you to come and set your creative juices flowing in the gracious, "home like" atmosphere we have prepared for you. Just minutes from the airport and two blocks from the sea, Cypress Star offers you our finest in recording equipment and engineering services as we constantly strive for an exciting and rewarding end product! We look forward to including you among our ever growing list of en-

# 24 TRACK

## The Northwest

thusiastic recording artists—such as: Jack Dougherty, Paul Anka, the Beach Boys, Michael Nesmith, the Mark Almond Band and Uncle Rainbow and the Tubes. Stop in won't you? "There's a song in the air!" It might be yours!!!



Different Fur  
San Francisco, CA

\*\*\*\* DIFFERENT FUR

3470-19th St., San Francisco, CA 94110

(415) 864-1967

Owner: Patrick Gleason

Studio Manager: Susan Skaggs

Engineers: Stacy Baird, Don Mack, Howard Johnston, Ann DeVenzo. Independents: Don Cody, Jim Gaines, Steve Man toani. Systems Engineer: Tom Paddock

Dimensions of Studios: 25' x 35' x 12' plus isolation booths

Dimensions of Control Rooms: 17' x 21' x 12'

Tape Recorders: MCI JH-114 16/24 track, MCI JH 110A 2/4 track; MCI JH 110A 2 track, (4) Technics RS 85 metal cassette decks.

Mixing Consoles: Harrison 4032 (modified for dual 32-track digital recording), 35 in x 32 out; Allison 65K automation.

Monitor Amplifiers: Crown, BGW, Spectra Sonics, Phase Linear.

Monitor Speakers: Westlake TM 1's, 6C4E's; JBL 4310's, 4311's; Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, EMT 240 Gold Foil, Eventide Digital Delay, Lexicon Prime Times (2), live echo chamber 17' x 10' x 10'.

Other Outboard Equipment: Dolby A 26 channels Effects; Kexep II's, Gain Brain II's, 1176's, LA4-A's, Eventide Harmonizer, White 1/6 octave digital spectrum analyzer, digital metronome, MXR flanger.

Microphones: Neumann U-87's, U-47's, KM-84's; AKG 414's, 452's; Beyer; Sennheiser; Sony; Electro-Voice; Shure; etc

Instruments Available: Yamaha C-73 grand piano, vocoder, Fender amplifiers, string machine

Rates: Telephone for rates, engineer availability, block booking and special demo rates

Extras: Copying facilities, shower, sauna, lounge w/kitchen, color TV

Direction: Custom service in a state of the art studio designed by John Storyk of Sugarloaf View. Offering both analog and digital recording capabilities. Complete seclusion in a very private atmosphere for musician, producer and manager. Media voice-over and jingle record. Recent clients include Bill Summers, Pleasure, Walter Hawkins, Edwin Hawkins, David Grisman Quartet.

\*\*\*\* FANE PRODUCTIONS

115 B Harvey West Blvd., Santa Cruz, CA 95060

(408) 425-0152

Owner: Fane Productions, Inc

Studio Manager: Cone Opperman

Engineers: Fane Opperman, Pete Carlson, Dave Luke, Cone Opperman.

Dimensions of Studios: 30' x 20', isolation booth

Dimensions of Control Rooms: 29' x 12'

Tape Recorders: MCI JH-114 transformerless 16/24 track; MCI JH 110B transformerless 2 track; Tascam 80-8 8 track; Tascam 25-2 2 track; Awa and TEAC cassette decks

Mixing Consoles: MCI JH-636 transformerless w/automation, 32 in

Monitor Amplifiers: Yamahas, Crown, Bi-Amp

Monitor Speakers: Tannoy Berkeleys, JBL 4311's, Altec A7's, Auratones

Echo, Reverb, and Delay Systems: Lexicon 224 digital reverb, Ursa Major Space Station digital reverb, Orban 111B reverb, Eventide Harmonizer and DDL, DeltaLab DL4 digital delay, DeltaLab DL2 Acousticcomputer digital delay, MXR pitch transposer, Ibanez analog delay and multi-flanger

Other Outboard Equipment: 34 channels dbx noise reduction, EXR aural exciter, dbx 160 compressors; UREI 1176 limiters; Symetrix CL100 compressor/de'essers; dbx and Symetrix noise gates; White, MXR and UREI 1/3 octave graphic EQ's; UREI stereo parametric EQ.

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

Instruments Available: Yamaha grand piano, Hammond B-3 organ w/Leslie, Prophet 10 synthesizer, Polymoog, Micromoog, Roland sequencer, Wuritzer electric piano, Fender and Marshall guitar amps/speakers, Fender Stratocaster, Fender P-bass, Guild Jumbo 12-string, Ludwig 6 piece drum set w/timbales, syndrum, many latin percussion instruments.

Rates: 24/16 track \$50-\$80/hr, 8 track \$40/hr, 2 track \$35/hr. Extras: Studio musicians, arrangers and jingle writers are available. A restaurant/bar with pool tables and pinball is next door. The studio has a redwood geodesic dome lounge.

Direction: Fane Productions offers automated 24 track transformerless MCI recording at excellent rates. We have pride in our studio and staff and care about each project we do. All this in sunny Santa Cruz. Our staff producers and engineers have worked with Kenny Loggins, Steve Marriott, The Humans, Maria Muldrar, Leslie West, The Mighty Diamonds, The Rastafarians, The Moody Blues, and Alice Cooper.



Fane Productions  
Santa Cruz, CA

\*\*\*\* FANTASY STUDIOS

10th & Parker, Berkeley, CA 94710

(415) 549-2500 or 486-2038

Owner: Fantasy Records

Studio Manager: Roy Segal

Engineers: Mixers: Richie Corsello, Dan Kopelson, Jesse Osborne, Wally Buck; mastering: George Horn; maintenance: Mike Herbeck, John Banuelos, John Clavin, Steve Toby

Dimensions of Studios: A: 30' x 50'; B: 20' x 27'; C: 27' x 35'; D: 30' x 50'

Tape Recorders: Ampex 1200 16/24 track; Studer A800 24 track; Ampex ATR100 2 track; MCI 110C 4/8 track

Mixing Consoles: Neve 8108, 56 in x 48 out; Quad B, 20 in x 16 out; DeMedia custom, 24 in x 24 out

Monitor Amplifiers: Crown, McIntosh

Monitor Speakers: Sierra-Hidley, UREI Time Aligned 604 w/Mastering Lab crossovers, all voiced

Echo, Reverb, and Delay Systems: Live chambers, EMT 140's, Echoplex, EMT 250 digital

Other Outboard Equipment: Eventide Harmonizer, delay, chorus, phaser, Kexep, Scamp rack, etc.

Microphones: 164 mikes—ribbon dynamic, condenser and PZM

Instruments Available: Keyboards and guitar amps.

Rates: Call Andrea Salter or Roy Segal.

\*\*\*\* HARBOR SOUND

301 Harbor Drive, Sausalito, CA 94965

(415) 332-0983

Studio Manager: Britta Bocala S.

Engineers: Paul Stubblebine, Nancy Evans, Dana J. Chappelle, Fernando Kral

Tape Recorders: MCI JH-114 24 track; MCI JH-110 2 track, Scully 280-B 4 track; Otari MX 5050 2 track.

Mixing Consoles: MCI w/automation 636, 28 in x 24 out

continued



# 1981 WAS A GREAT YEAR FOR JOURNEY, THE GREG KIHN BAND, THE CLARKE-DUKE PROJECT, AND FANTASY STUDIOS.

During 1981, its first full year of operation, Fantasy Studios' new Studio D secured its reputation as an incomparable state-of-the-art facility.



A fully computerized and automated 46-track studio, "D" is equipped with Studer mix machines and two A800 24-track machines which are interlocked by the Studer TLS 2000 (SMPTE Time Code Synchronizer), giving you 46 usable tracks: Sierra/Hidley Acoustics and Sierra SM III studio monitors; Crown Monitor Amplifiers; and a 56x48 console by Neve with NECAM computer-assisted mixing.

This mixing system has the ability not only to store as many mixes as desired, but to combine (merge) sections of any number of mixes into the "final mix." Incredible!

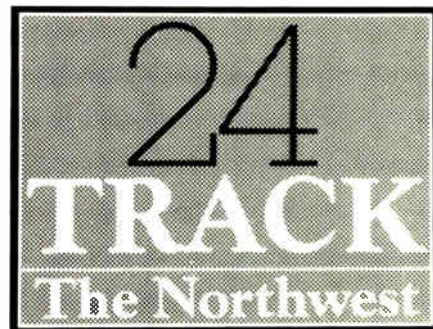
Understandably, Studio D time does not come cheaply. But "D" was the room chosen by Journey, the Greg Kihn Band, and George Duke and Stanley Clarke, and Fantasy Studios is proud of the part "D" played in these artists' recent successes: Journey's *Escape* (certified platinum), Kihn's *Rockin'roll* (gold), and Duke and Clarke's *The Clarke-Duke Project* (soon to be gold).

1982 can be a great year for you even if you don't have mega-bucks. The Fantasy Studios complex also includes two 24-track studios (A and C), a 16-track room (B), and a fully equipped disc mastering room, and has the flexibility to deal with any budget.

Want to know more about Fantasy? Contact Roy Segal or Andrea Salter at 415/549-2500 or 486-2038.

**FANTASY STUDIOS**

TENTH AND PARKER • BERKELEY, CALIFORNIA 94710



**Monitor Amplifiers:** McIntosh Haller BGV  
**Monitor Speakers:** UREI 813, JBL Auratone, Rogers LS 45A  
**Echo, Reverb, and Delay Systems:** Stereo FMT, DeltaLab DL 2, Scamp ADT, Orban  
**Other Outboard Equipment:** UREI 1176, UREI 1A4A, Scamp gates, Pultec EQ, Scamp parametric EQ  
**Microphones:** Neumann, AKG, Sennheiser, Shure, E.V., Sony  
**Instruments Available:** Yamaha piano, Turner guitar, Turner bass, Fender Precision bass  
**Rates:** \$65/hr for 24 or 16 track time. Call for bad Britta for rates and bookings

♦♦♦ HEAVENLY RECORDING STUDIOS  
 620 Bercut Drive, Sacramento, CA 95814  
 (916) 446-3088

**Owner:** Jonsson Communications  
**Studio Manager:** Jim West  
**Engineers:** Larry Lauzon, Martin Astley, Ray Pyle, Jule Fackness  
**Dimensions of Studios:** 34 x 47, isolation booth 12 x 15, drum alcove 8 x 9  
**Dimensions of Control Rooms:** 20 x 24  
**Tape Recorders:** MCI JH 16 B/16 24 track (2) MCI JH 110B 2 track, Technics M85 cassette  
**Mixing Consoles:** Quad Eight Edition, 28 in x 24 out  
**Monitor Amplifiers:** UREI 6500, McIntosh 2100, MC 275  
**Monitor Speakers:** UREI 814A, Tame Acons, JBL 4333, 4413, 4311, Auratone 5C  
**Echo, Reverb, and Delay Systems:** Lexicon 224 digital reverb, AKG BX 20F reverb, Eventide H910 Harmonizer Digital Delay, Marshall Time Modulator  
**Other Outboard Equipment:** 28 channels dbx, UREI 1176 LN limiters, Teltronix 1A 2A limiters, Allison Gain Brains, Quad Eight CI 22 compressors, ADR Scamp expander/gates, UREI 527S equalizer, Pultec PEQ 15 equalizers, Pultec HLF 4C filter, RTX SMPTE generator, RTX Shadow SMPTE synchronizer and controller, Sony color video monitors, Sony VO 2800 14" U tube VCR  
**Microphones:** Neumann U 67, U 87, KM 84, AKG C 414, C 451, Sennheiser MD 421, Sony ECM 22, ECM 280, Shure SM 7, SM 53, SM 58, SM 81, 545, 400, Electro-Voice BE 20, 654A, 666, CO 50, RCA 77 DX, Altec M 30, Crown P2M 30  
**Instruments Available:** Yamaha C 3 grand piano, Ludwig drums w/Zildjian cymbals, Synare and various percussion  
**Rates:** Please call for specifics  
**Extras:** Video security system, Coffee, tea, refrigerator, and first-aid kit; remises, Locking and fire restaurants nearby, Amen can River is twenty paces out the back door  
**Direction:** We have taken up residence in our new Jack Edwards designed recording facility. The new studio and equipment additions will help us continue to serve our fine list of clients and provide the highest quality audio services in the area. We are proud to offer these services at reasonable rates.



Houston Recording  
 Sonoma, CA  
 See listing on page 68.





## **Starlight Sound.**

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# **Star-quality 24-track recording.**

If you want your tracks to sound out of this world, but you don't want to go to the ends of the universe, it's time to discover Starlight Sound.

We produce star-quality 24-track recording. Right here in Richmond.

Our studio may surprise you. It's custom-designed. Completely tuneable. State-of-the-art equipped. With room to move.

And there's talent behind the hardware.

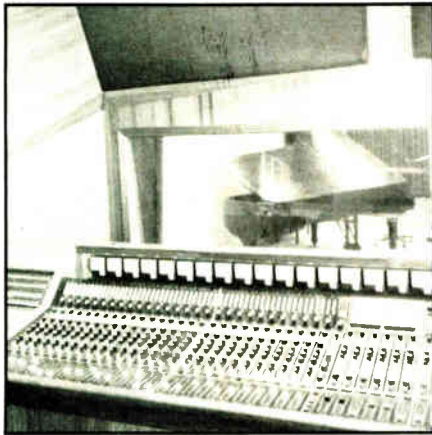
Our engineers are not only super technicians, they're fine musicians. They know how to get good sound down on tape.

You see, whether you're on your way, or already there, when you record with Starlight, you'll get top equipment and top talent. Without paying top dollar.

You'll also get the best sound around. Star-quality 24-track recording.

**•••• HOUSTON RECORDING  
ONLY REMOTE RECORDING**  
2355 Sobre Vista Rd., Sonoma, CA 95476  
(707) 996-8881

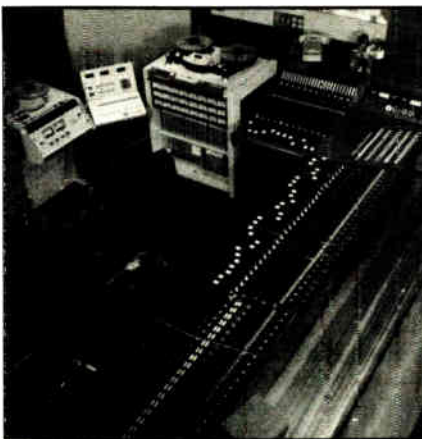
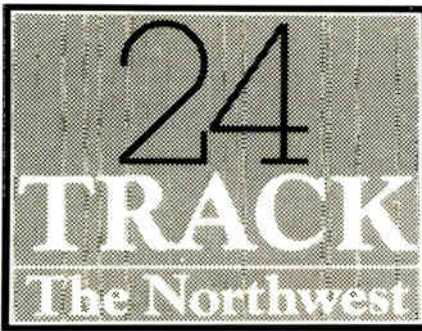
**Studio Manager:** Rich Houston  
**Engineers:** Steve Hawk, Kathy Meyer, Rich Houston, plus independents.  
**Dimensions of Control Rooms:** 8' x 8 1/2' x 26' truck  
**Tape Recorders:** 3M M 79 24 track, 3M M-79 2 track, Sony 1/4 track, Kenwood KX-1060 cassette, 3M 32/4 track digital available by special order  
**Mixing Consoles:** MCI JH-636 automated, 32 in x 24 out; Yamaha PM-180 (4), 24 in x 8 out  
**Monitor Amplifiers:** Dynaco 400  
**Monitor Speakers:** JBL 4311, Auratone 5C  
**Echo, Reverb, and Delay Systems:** MICMIX "Super C" stereo echo  
**Other Outboard Equipment:** Closed circuit video, RTS 2 channel intercom, 62 microphone inputs, 54 input snake system with Jensen 3-way splitters, complete stereo cue/studio/stage foldback system  
**Microphones:** AKG C-414, C-452, C-451, D 190, E-V RE-15, RE-11, Neumann KM-84, Sennheiser MD 421, Shure SM-57, direct boxes  
**Rates:** Basic 24 track package includes truck control room, equipment and crew at \$1500/day. Call for complete rate schedule.



*Hyde Street Studios  
San Francisco, CA*

**•••• THE HYDE STREET STUDIOS**  
245 Hyde Street, San Francisco, CA 94102  
(415) 441-8934

**Owner:** Dan Alexander, Tom Sharples, Michael Ward  
**Studio Manager:** Tom Lubin, Dan Alexander, traffic/booking Connie Laventuner, Ricky Lynd  
**Engineers:** Richard Van Dorn, John Cuniberti, Gary Mankin, Mark Wallner, assistants Gordon Lyon, Scott Chandler, Marco Perry  
**Dimensions of Studios:** A 39' x 19' with 6' x 10' iso booth, C 33' x 21' with (2) 8' x 6' iso booths, D 31' x 18', E 24' x 16' (media room)  
**Dimensions of Control Rooms:** A 18' x 15', C 19' x 15', D 18' x 19', E 24' x 15'  
**Tape Recorders:** Otari MTR-90 24 track, 3M M56 16 track, Ampex MM1000 16 track, Otari MTR-10 2 track; 3M M64, Ampex 440 2/4, Otari 5050B 2 tracks.  
**Mixing Consoles:** Trident (Studio D) "B" range, 40 x 8 x 24; Helios (Studio C) 2824, 28 x 8 x 24; Neve (media), 18 x 4 x 4; Electrodyne (Studio A) custom, 24 x 8 x 16  
**Monitor Amplifiers:** SAE, BGW, McIntosh, Crown, etc  
**Monitor Speakers:** UREI 813 Time Align (Studios D & C); Tannoy Golds (Studio A), Klipsch (media), also JBL 4313, 4311, Auratones  
**Echo, Reverb, and Delay Systems:** Five acoustic echo chambers between 200 and 500 cubic ft each (2) Lexicon Delta T 102 Eventide DDL  
**Other Outboard Equipment:** Keyable noise gates, phasers flangers Eventide Harmonizers, compressors, limiters, parametric EQ's, Pultecs, Lang, LA2A's, etc., etc. You want it, we get it!  
**Microphones:** Over 80 microphones, over 30 tube type Neumann and AKG condensers, Elam 251, M-49, U-47, U-67 C-12A, etc. Plus all the newest types  
**Instruments Available:** Steinway concert grand, Mason Hamlin concert grand, Hammond organs, Chamberlin, amps, etc  
**Rates:** 16 track as low as \$25/hr, w/engineer up to \$50/hr 24 track as low as \$65/hr, w/second engineer. Call for rate details and time availability  
**Extras:** Lounge, game room, private conference room available. Free pool table, restaurants next door, three blocks from BART-easy parking  
**Direction:** Marty Feldman Perys (Baby Man Baum), Lawnchairs (Our Daughter's Wedding), Ferry Como Show (The Gatlin Bros.), Mike Bloomfield, The Tazmanian Devils, The Rubinos, Guitar, A Rock Episode (Haitus/TM Productions), Flipper, Dead Kennedy's Little Roger and Dick Bright, Max Edwards, Alapela Gold and over 300 other production companies and artists in the past year. We love music!



*Hyde Street Studios  
San Francisco, CA*

**•••• LUXURY AUDIO WORKSHOP**  
2570 E. Tropicana Ave., #19, Las Vegas, NV 89121  
(702) 451-6767

**Owner:** L A W Inc  
**Studio Manager:** Lee Watters  
**Engineers:** Jim Root, Michael Martin, Lee Watters, Michael Cook, also some independents  
**Dimensions of Studios:** 1000 sq ft  
**Dimensions of Control Rooms:** 20' x 16'  
**Tape Recorders:** MCI JH-24 24 track, MCI JH-110 2 track  
**Mixing Consoles:** Custom DeMedia API w/automation, 36 in. x 24 out  
**Monitor Amplifiers:** Altec 9440-A, BGW 750B BGW 1CD  
**Monitor Speakers:** JBL 4333A's, JBL custom designed by Augspurger JBL 4311's, Auratones  
**Echo, Reverb, and Delay Systems:** Lexicon 224 reverb Lexicon Prime Time DDL, Orban stereo reverb  
**Other Outboard Equipment:** Eventide Harmonizer, Orban de'esser, UREI 1176LN, LA-3A, LA-4 limiters, Allison Gain Brains; Kepex, flangers, phasers  
**Microphones:** Neumann U-47 U-87, KM-84, AKG 414's, 451's, D12's; E-V RE-20's, Shure SM 56, 57, 58, 59, 81, Sennheiser 441's, 421's, Sony's, RCA ribbon mics  
**Instruments Available:** Yamaha 6 C-3 grand piano, Yamaha drums, Yamaha guitar amps, Fender Rhodes 88 keys, most synthesizers available  
**Rates:** 24 track \$100/hr w/engineer; 2,4,8 track \$50/hr. Block time can be worked out  
**Extras:** Ping pong, pin ball, TV, kitchen, isolation room, high speed cassette copies made, limousine service to and from hotels available  
**Direction:** Our studio is one of the finest state of the art recording studios in Las Vegas. Our API console has recorded records for Kenny Rogers, Natalie Cole, Lionel Richie, Steely Dan, Paul Anka, Rufus, Cheryl Ladd, just to name some. We at L A W would like to add you to the list. L A W would like to thank all the artists and producers that have selected our studio.

**•••• MONTAGE RECORDING CO.**  
37532 Sycamore Ave., Newark, CA 94560  
(415) 794-2992

**Owner:** Will Mullins, Bill Walsh  
**Studio Manager:** Will Mullins  
**Engineers:** Bill Llewellyn, Will Mullins  
**Dimensions of Studios:** 19' x 27', drum booth 8' x 10', vocal booth 6' x 4'  
**Dimensions of Control Rooms:** 15' x 13'  
**Tape Recorders:** MCI JH-114 w/Autolocator 24/16 track; Ampex 44CB 2 track, TEAC 3340's 4 track, TEAC A15G, 450 cassettes  
**Mixing Consoles:** MCI JH-416, 24 in x 24 out, Studiomaster, 16 in x 4 out  
**Monitor Amplifiers:** Crown D151, D60, Yamaha, Uni-Sync 100

**Monitor Speakers:** Altec 602, Auratone  
**Echo, Reverb, and Delay Systems:** Echoplex II stereo reverb, Lexicon Prime Time, MXR DDL  
**Other Outboard Equipment:** Eventide Phaser, UREI limiters, AudioArts parametric EQ, dbx noise reduction  
**Microphones:** Shure SM-56, 57, 58, 82; AKG 414, 452, 224; E-V RE-20, 91; Beyers 500; Sennheiser 421; RCA DX-77  
**Instruments Available:** Helpinstee grand piano, Leslie 122 and 910, Roland Jazz Chorus amp, Fender pre-CBS Bandmaster, Oberheim 4-voice synthesizer, Mini Moog, Moog Taurus bass pedals, many acoustic and electric guitars  
**Rates:** 16 track \$45/hr, \$350 for 10 hrs; 24 track \$60/hr, block rates available

**•••• MOUNTAIN EARS RECORDING**  
1865-33rd St., P.O. Box 2240, Boulder, CO 80306  
(303) 444-3277

**Owner:** John W Aldridge  
**Studio Manager:** Linda Ray

**•••• MOUNTAIN MEADOW RECORDING**  
570-26th St. #1, Ogden, UT 84401  
(801) 394-3217

**Owner:** Ronald J Watkins  
**Studio Manager:** Ronald J Watkins

**•••• MUSIC ANNEX**  
970 O'Brien Dr., Menlo Park, CA 94025  
(415) 328-8338

**Owner:** Music Annex, Inc.  
**Studio Manager:** David Porter; traffic mgr Kathy Wolff  
**Engineers:** Russell Bond, Harn Soper, David Porter, Frank Ellis, Steve Andreatta, Linda Proccassini, Allen Craft, chief engineer Roger Wiersema  
**Dimensions of Studios:** A 34' x 28', isolation 10' x 8', B 16' x 12', C 30' x 20'  
**Dimensions of Control Rooms:** A 20' x 25' B 22' x 18', C 14' x 12'  
**Tape Recorders:** MCI JH-114 24 track, MCI JH-16 16 track, Ampex MM-1000 VSO 16 track, Ampex MM-1000 8 track, (2) MCI JH-110A/B 2 track, (4) Ampex AG-440 2 track  
**Mixing Consoles:** Neve 8036, 30 in x 24 out, AMEK TAC, 16 in x 8 out; MCI 416, 24 in x 16 out  
**Monitor Amplifiers:** BGW 750's, 250's, 100's; Crown DC-300's, 150's, D-60's; Yamaha 2200 FET, White 1/2 octave EQ in each room  
**Monitor Speakers:** A UREI Time Align, B JBL 4333A, C JBL 4311, Auratones, JBL 4311 available in all rooms  
**Echo, Reverb, and Delay Systems:** EMT 140, EMT 240, Lexicon 224 (4.4 version), (2) Furman reverbs, Prime Time, Eventide Harmonizer, MXR DDL, (3) Scamp Time Shape  
**Other Outboard Equipment:** (4) UREI 1176LN limiters, 1178 stereo limiter, (4) Inovonics 201 limiters, ADR Vocal Stressor, Scamp limiters, EQ's, noise gates, ADR stereo EQ, Eventide Flanger, Roger Meyer gates, Scamp pan modules, Compu-editor automation, dbx & Dolby noise reduction  
**Microphones:** AKG 414's, 452's, C-60's (tube); Beyers 500; Calrec CB-21C, E-V RE-20's, RE-16, Neumann KM-84's, U-87's, U-67's, U-47 FETs, Sony 22-P's, Shure 57's, 58's, 53's, SM-33 ribbon, Sennheiser 421's, 441's, Countryman direct; PZM's  
**Instruments Available:** Yamaha & Steinway grand pianos, Alpha Syntra digital synthesizer, various snare drums, percussion equipment, amplifiers  
**Rates:** \$45-\$125/hr, according to studio. Block rates and day rates by quote  
**Extras:** Lounge area, coke machine, kitchen, drive-in loading, parking for 40 cars, closed-circuit TV off front door and parking lot, video monitors in all rooms  
**Direction:** Our three studios were designed to meet a variety of requirements from simple narration to the most complex multi-track project. Credits include: The Tubes, Todd Rundgren, Bill Withers, Snail, Jeanie Tracy, George Winston, Will Ackerman, Holly Near and many others. In addition to our staff engineers, we want to encourage independent engineers to use our facilities and to supply them with the finest technical support available.



*Music Annex  
Menlo Park, CA*





**Before we  
made  
a sound . . .**

We called Sound Genesis. From our first "garage" studio in Mill Valley to our new LEDE™ Design 24-track facility in San Rafael, we've counted on Sound Genesis for equipment, service and real friendship. From Tres Virgos Studios to our friends at Sound Genesis, a toast: Hear Here!

BEFORE YOU MAKE A SOUND, LISTEN TO US  
**sound genesis**  
SAN FRANCISCO  
Your Professional Audio Equipment Center  
2001 Bryant St., San Francisco 94110  
TWX 910 372-7393  
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**\*\*\*\* THE MUSIC SOURCE**

615 E. Pike St., Seattle, WA 98122  
(206) 323-6847

Owner: Jim Wolfe, Bob Israel, Dave Raynor

Studio Manager: Cathy Keller

Engineers: Jim Wolfe, Bob Israel, Dave Raynor, Dave Perry, Larry Netzer, Derek Dunann, Bruce Hucker

Dimensions of Studios: 25 x 35  
Dimensions of Control Rooms: 12 x 24

Tape Recorders: MCI 114 transformerless w/ Autolocator 24 track, MCI 110 2 track, (3) Revox A77 2 track, Revox A77 14 track, Aiwa 6900 cassette, NAD 6140 cassette

Mixing Consoles: MCI 636 w/VCA sub-grouping, 28 in x 24 out

Monitor Amplifiers: HGW Phase Linear McIntosh

Monitor Speakers: JBL 1100, JBL L200 w/TAD drivers, Phase Research, Auratone

Echo, Reverb, and Delay Systems: AKG BX 10, Lexicon Prime Time w/memory extension

Other Outboard Equipment: Compressor/limiters: UREI 1178, (2) Symetrix CL 100, dbx 162, equalizers: (6) B1 Amp 10 band, (2) SAE 11 band, (4) DeltaGraph 10 band, (2) UREI 11 octave 31 band, (2) Symetrix 4 band parametric, (2) Symetrix noise gates (Kepey type), Eventide Harmonizer, 6 channels dbx 150 Series noise reduction, (4) Valley People Trans amps

Microphones: Neumann 87, 67 (tube), AKG 414EB, P 48, C 451, D 12E, D 200E, 330, Beyer M 500, 600, RCA DX 77, Shure 57, E V HE 20, Sennheiser 421, 441, Sony ECM 22P

Instruments Available: Steinway 6'3" grand piano, Fender Rhodes 7's, Micromooq synthesizer, Ludwig drums (trap set), Holo toms, bell tree, various percussion instruments

Rates: \$50-\$80/hr

**\*\*\*\* OCEAN STUDIOS**

Box 747, Stinson Beach, CA 94970  
(415) 868-0763

Owner: Tim Tomke

Studio Manager: Randall Redus

**\*\*\*\* PRAIRIE SUN**

also REMOTE RECORDING

1039 Madrone Ave., Cotati, CA 94928  
(707) 795-7011

Owner: Mark "Mooka" Rennick

Studio Manager: Mark "Mooka" Rennick

Extras: Located on 12 acres of Sonoma County's hassle free country environment concentrating on total service to the producer or musician. Privacy and beauty merge in a recording environment that is extremely accurate. 45 minutes from San Francisco, with access to any type of equipment, musicians, arrangers or any of your other needs. Most of all our staff is young, hungry and extremely friendly and honest. Prairie Sun has electronic gates, pool room, radar dish video, coffee, refreshments, good motels, good food, clean air and the ocean is 15 minutes away. Please call for info on our equipment inventory and engineering staff.

Direction: Block 24 track time for as low as \$35/hr plus 2nd engineer and 1 hour free set up. Since March 1, 1981, our credits include: Van Morrison, Amos Garrett, Bud Cockrell (formerly Pablo Cruise), Norton Buffalo, Merle Saunders, Mickey Hart, Bobby Vega, Chns Rowan, Kate Wolf, Fred Catero, Fusion Records, Hoy Rodgers, Imposters, One Love, Smoke, Vince Ashton, Bobby Vintenth, Stu Boardman, Hocket Morton (former crown PZM, etc.

Instruments Available: Yamaha piano, Prophet synthesizer, Rogers drum kit, large collection of new and vintage gear including MESA/Boogie, Marshall, Fender tweeds and blondes, old Strats and Pauls, 30's Dobro, Rickenbacker 12, much more

Rates: Please call

**\*\*\*\* PRODUCERS STUDIO**

Suite 201, 45 W. Broadway, Eugene, OR 97401  
(503) 583-1400

Owner: Michael S. Dille

Studio Manager: Michael S. Dille

**\*\*\*\* ROAD WEST RECORDING**

also REMOTE RECORDING

964 Lorraine Ave., Salt Lake City, UT 84106  
(801) 484-6539

Owner: Al Schultz, Charles Buehner

Studio Manager: Al Schultz, Charles Buehner

Engineers: Suzanne Lantz, Al Schultz, Charles Buehner

Dimensions of Studios: Remote truck

Dimensions of Control Rooms: 27' motor home

Tape Recorders: Ampex MM 1200 24 track, MCI JH-110B 2 track

Mixing Consoles: MCI JH-428, 28 in x 24 out

Monitor Amplifiers: Crown, DC 300A, D 75, D 150

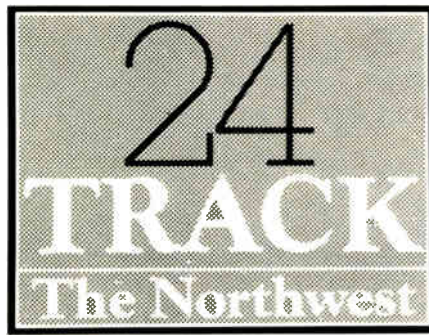
Monitor Speakers: Calibration Standard MDM 4, JBL

Echo, Reverb, and Delay Systems: AKG BX 10, Eventide H949 Harmonizer

Other Outboard Equipment: UREI 1176 limiters, UREI 529 room equalizers, Orban 622 parametric equalizer, Aphex CX 1 noise gates, Syc Mitchell mike splittng and cue system

Microphones: Sennheiser, Shure, Electro Voice, AKG, etc.

Rates: Upon request

**\*\*\*\* RUSSIAN HILL RECORDING**

1520 Pacific Ave., San Francisco, CA 94109  
(415) 474-4520

Owner: Jack Leahy, Bob Sholland

Studio Manager: Il Sheree Beran General mgr Bob Sholland

Engineers: Jack Leahy, Richard Greene, Neil Schwartz, Sam Lehmer, Marnie Moore, Jeff Kliment

Dimensions of Studios: A 20' x 40' B 14' x 28'

Dimensions of Control Rooms: A 15' x 24' B 13' x 22'

Tape Recorders: MCI JH 114 24 16 track, MCI JH 24 24 16 track, MCI JH 110B 2 track, Technics 1506 14 track

Mixing Consoles: Helios, 48 in x 24 out (Studio A), Neotek Series III, 28 in x 24 out (Studio B)

Monitor Amplifiers: Yamaha P 2200, McIntosh 2205

Monitor Speakers: UREI 813 Time Aligned, Control Rooms A & B, JBL 4311, Studios A & B, Auratones, MDM 4

Echo, Reverb, and Delay Systems: Lexicon 224, EMT 140 stereo plate, Lexicon Prime Time, Scamp ADT, MasterRoom reverb

Other Outboard Equipment: Eventide H 949 Harmonizer, Scamp system, vocal stresser, UREI 1176LN, ADP compressors, Valley People Dynamic, digital metronome, Symetrix gate

Microphones: Full complement Neumann, AKG, Sennheiser, Shure, RCA, E V, etc.

Instruments Available: Steinway pianos, Synclavier II 32 voice digital synthesizer

Rates: On request

Extras: Video production capability, complete kitchen, conference room, off street loading, roof deck with bay view. Located in one of San Francisco's best neighborhoods, with convenient access to restaurants, motels, bars, buses, etc.

Direction: We feel that our rooms have the most advanced acoustical design as well as the most elegant feel of any around. Features such as high ceilings, hardwood floors, floating isolation rooms, completely tuneable walls finished in oak, velvet, and brass make us proud to offer our facilities for anything from major label album projects to two hour announcer voice overs. Please feel free to ask for a tour.

**\*\*\*\* RECORDING ASSOCIATES**

5821 S.E. Powell Blvd., Portland, OR 97206  
(503) 777-4621

Owner: Jay Webster, Bob Stoutenburg

Studio Manager: Jay Webster

**\*\*\*\* SANGRE STUDIOS**

9844 Business Park Dr., Sacramento, CA 95827  
(916) 361-3652

Owner: Sangre Productions

**\*\*\*\* SAUSALITO RECORD PLANT, INC.**

2200 Bridgeway, Sausalito, CA 94965  
(415) 332-6100

Owner: Laurie Nicholas

Studio Manager: Teddi Anne Crane

**\*\*\*\* SEA-WEST STUDIOS/HAWAII**

also REMOTE RECORDING

P.O. Box 30186, Honolulu, HI 96820  
(808) 293-1800

Owner: Rick Asher Keeler

Direction: Located on the beautiful North Shore of the island of Oahu, Sea West Studios/Hawaii offers MCI 24 track recording in a Polynesian paradise! Extras include deluxe beach villas, full kitchen out door hot tub and bamboo grove and a large selection of musical instruments available without charge. Call us for a studio rate card. (808) 293-1800

**\*\*\*\* SOUND SMITH STUDIOS**

also REMOTE RECORDING  
426 N.W. 6th Ave., Portland, OR 97209  
(503) 224-7680

Owner: David Tower, Greg Smith, Tom Gandy, Gary McRobert

Studio Manager: David Tower

**\*\*\*\* SOUNDS OF HAWAII, INC.**

1084 Young St., Honolulu, HI 96814  
(808) 537-1442

Owner: Herbert Ono

Studio Manager: Herbert Ono

Engineers: Stan Ono, Herbert Ono

Dimensions of Studios: 40' x 40' x 18'

Dimensions of Control Rooms: 22' x 16'

Tape Recorders: Lyne, 4 track, 2) Ampex ATR 2 track

Mixing Consoles: Neve 88, 24 in x 24 out

Monitor Amplifiers: Custom built by Mr. Alan Sides of Hollywood, CA

Monitor Speakers: Custom built by Alan Sides

Echo, Reverb, and Delay Systems: (2) EMT 140 plates, EMI Gold Foil 2401 digital delay, time cubes

Other Outboard Equipment: Expens phasers limiters EQ, etc.

Microphones: (1) 47 (tube type), (1) 76 (tube type), Sony S, AKG, etc.

Instruments Available: Grand piano, drum set, Rhodes electric organ (B3), amps for guitar and bass, percussion equipment

Rates: Call for rates

**\*\*\*\* SPECTRUM**

also REMOTE RECORDING

P.O. Box 757, San Carlos, CA 94020  
(415) 593-9554

Owner: Paul L. Weaver

Studio Manager: Jim Conklin, Wes Weaver

**\*\*\*\* STARLIGHT SOUND STUDIOS**

617 S. 13th St., Richmond, CA 94804  
(415) 236-2281

Owner: Starlight Sound, Inc.

Studio Manager: Bill Banyay

Engineers: Bill Banyay, Peter Brown, Norman Kerner

Dimensions of Studios: Main 25' x 35', booth 15' pentagonal

Dimensions of Control Rooms: 20' x 15' x 12'

Tape Recorders: MCI w/ Autolocator 24 track, Tascam 85 16, Otari MX5050B 2 track, Magnecord 1022 2 track

Mixing Consoles: MCI custom 40 in/lex Criteria Studios, Miami and Pink Floyd

Monitor Amplifiers: Crown Hi Amp

Monitor Speakers: UREI 813 Time Aligned, Tannoy Super Red, JBL 4313, Auratones

Echo, Reverb, and Delay Systems: Echoplex, MasterRoom Hi Amp, Eventide Harmonizer, DeltaLab DL4, MXH doubler

Other Outboard Equipment: UREI compressor/limiter, Eventide Flangers, Symetrix noise gates, Hi Amp graphic EQ, Furman and AudioArts parametrics, EXR exciters, dbx noise reduction

Microphones: Neumann, AKG, Electro Voice, Shure, Beyer, RCA ribbon, Crown PZM, etc.

Instruments Available: Yamaha piano, Prophet synthesizer, Rogers drum kit, large collection of new and vintage gear including MESA/Boogie, Marshall, Fender tweeds and blondes, old Strats and Pauls, 30's Dobro, Rickenbacker 12, much more

Rates: Please call

**\*\*\*\* STUDIO HAWAII**

1 North King St., Honolulu, HI 96817  
(808) 536-9311

Owner: Al Harrington

Studio Manager: Jim Linkner/Assistant Mgr. Fredrick Woodruff

Engineers: Jim Linkner, John Chano

Dimensions of Studios: 22' x 25'

Dimensions of Control Rooms: 18' x 22', isolation booth 9' x 9'

Tape Recorders: Ampex 1200 24 16 track, ATR 102 2 track, (2) Technics 1500 2 tracks, Revox A77 14 track, NAD Metal cassette

Mixing Consoles: AMEK 2000 Series 28 in x 24 out

Monitor Amplifiers: Phase Linear 400 amps

Monitor Speakers: UREI 818's, JBL 4311's, Auratones, ADS 810's

Echo, Reverb, and Delay Systems: Eventide DDI, 1745M, Echoplex reverb, AKG BX 20 reverb

Other Outboard Equipment: Dolby on both 24 and 2 track, Orban/Parasound parametric EQ, Eventide Instant Phaser, Eventide Omnipressor, UREI 1176 limiter, dbx 160 compressors, Kepey

Microphones: Neumann, AKG, Beyer Electro Voice, Sony, Shure, Crown PZM

Instruments Available: Yamaha grand, Ludwig tympanies, 5 piece drum set, Hammond B3 organ, full percussion kit

Rates: \$90/hr

**\*\*\*\* SUNWOOD PRODUCTIONS**

148 West Street, Reno, NV 89501  
(702) 329-4959

Owner: Jim and Linda Howson

Studio Manager: Linda Howson

Engineers: Mark Ishikawa, Jerry LaCroux

Dimensions of Studios: 3800 sq ft

Dimensions of Control Rooms: 20' x 16'

Tape Recorders: Ampex MM 1100 24 track, Ampex AG4402 2 track, TRAC 3340 4 track

Mixing Consoles: Sound Workshop 1600 24 in x 24 out

Monitor Amplifiers: BGW 250, HGW 100, BGW 100B

Monitor Speakers: UREI Time Aligns Model 838, all Ratone





## **“Sound Genesis sold us this Otari 24-Track. But we got more than a tape machine.”**

**—Jim Hibbard  
—Scott Welch**

“We’re Copperwood Location Studios in Carmichael, California. We record the gamut. From music to advertising production. Including remotes.”

“We’ve been doing business with Sound Genesis for about three years now. Picked up monitors, outboard gear. And lately, the hot Otari 24-Track Multi-Track Recorder.

“Sound Genesis set up financing. They even held the Otari on at their facility until we got the studio together.”

“And the service doesn’t stop when the gear goes out the door. Sound Genesis audio wizards personally installed the Otari. And they truck up here fast if there’s a problem.”

“If Copperwood has a client whose recording needs take them out of the studio, we get in our sound truck and go.”

“If Sound Genesis has a client whose equipment needs expert attention, they go on location, too.”

“It’s a pleasure doing business with our new Otari 24-Track.”

“And it’s a pleasure doing business with someone who cares as much about us, as we do about our clients.”

Copperwood Location  
Studios, Carmichael,  
California (916)  
485-7999

**BEFORE YOU MAKE A SOUND, LISTEN TO US.**  
**sound genesis**  
SAN FRANCISCO  
Your Professional Audio Equipment Center  
2001 Bryant St., San Francisco 94110  
TWX 910 372-7393  
415 285-8900  
©1982 Sound Genesis

**Echo, Reverb, and Delay Systems:** Live chamber, Eventide Harmonizer

**Other Outboard Equipment:** Audio Design recording vocal stresser, Eventide Instant Flanger, Symetrix noise gate, UREI 1176 limiter, dbx 160 and 161

**Microphones:** Neumann U 87's, KM 84's, AKG 451, Sennheiser 441's, 421's, Shure SM 81's, SM 7, SM 57's, Electro-Voice RE 15's, Sony ECM 23's, PZM

**Instruments Available:** 7 grand piano, Fender Rhodes  
**Rates:** Upon request

•••• **TIKI SOUND STUDIO**

792 East Julian St., San Jose, CA 95112  
(408) 286-9840 or 286-9845

**Owner:** Inc  
**Studio Manager:** (Grade 1) O'Neal, Jeannine Osborn

•••• **TRES VIRGOS STUDIOS**

1925 Francisco Blvd. Suite "G", San Rafael, CA 94901  
(415) 456-7666

**Owner:** Robin Yeager, Allen Rice, Jerry Jacob, Mike Stevens  
**Studio Manager:** Robin Yeager, operations mgr., Robert Missbach

**Engineers:** Robin Yeager, Allen Rice, "Chief Ed" Rannon, Richie Moore PhD., Robert Missbach and independents  
**Dimensions of Studio:** 25' x 35' irregular (including iso's) ceiling, 12' 9" to 14', drum room 9' x 8'

**Dimensions of Control Room:** 19' x 18' with ceiling from 12' 9" to 14', production room 8' x 12'

**Tape Recorders:** MCI JH-24 16/24 track, Ampex ATR-100 2 track, Otari (2) 5050B 2 tracks, Awa and Technics cassettes

**Mixing Consoles:** MCI 528B (w/Apex VCA's and custom mods), 28 in x 28 out, Sound Workshop 2012, 12 in x 8 out

**Monitor Amplifiers:** (2) Crown M600 (1300 watts each with Delta Omega Cards for control room monitors, BGW 750 for studio monitors, Crown PS400 for Auratones, (2) Crown D 150 and Crown D 60 for headphones, Crown PS 400 for MDM 4's

**Monitor Speakers:** Control room UREI R13 A's, studio R11's production room MDM 4's, AKG headphones

**Echo, Reverb, and Delay Systems:** Lexicon Prime Time, Eventide Harmonizer, DeltaLab DL 4, The Ecoplate I, Marshall Time Modulator, EV-Tapco Tank

**Other Outboard Equipment:** (4) Kepex, (4) Gain Brain, (2) UREI LA 4, UREI LA 2, Symetrix C1, 100 comp., Symetrix Signal Gate, Furman parametric EQ

**Microphones:** (2) Neumann U 87's, Beyer 260, 500 201, AKG C414, 452, 170E, 2000E, D12 224, Electro-Voice RE 20's, RE 10's, Sennheiser 441's, Crown PZM's

**Instruments Available:** Included in base price 1932 Baldwin 7 concert grand, Polymoog (with all updates), Yamaha CP 70 electric grand piano, Dyno-My Fender Rhodes, large assortment of custom acoustic and electric guitars and basses, assorted percussion toys. Extra charge Synclavier II with qualified programmer

**Rates:** Introductory Special \$75/hr (subject to availability) includes full engineers (2), 1 hour set-up, 3 hour minimum. Cash in advance. 10% discount to qualified independents. Call for details

**Extras:** Under construction at time of listing: game room, lounge, kitchen. Full housing facilities available, creature comforts as befits the Bay Area on request

**Direction:** Designed by Chips Davis. Tres Virgos was built with loving care and equipped with electronics design, modification and installation by Ed Rannon. Tres Virgos is the finest example of a Chips Davis LEDE™ Design and it works! To the artist, producer and engineer, this means a predictable, technologically exciting creative facility whose only purpose is to make it easier to make great music. Don't fight it. Hear Hear!

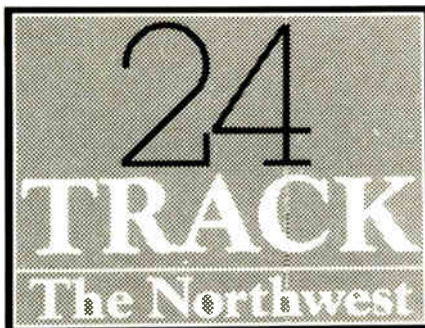


Tres Virgos  
San Rafael, CA

•••• **TRIAD STUDIOS**

also **REMOTE RECORDING**  
4572-150th Ave. N.E., Redmond, WA 98052  
(206) 881-9322

**Owner:** Jim Loomis (Vector Communications)  
**Studio Manager:** Dan Foster



**Engineers:** Lary Netzger, independents welcome.

**Dimensions of Studio:** 23' x 36' with two iso booths 8' x 11' and 6' x 7'

**Dimensions of Control Rooms:** 19' x 24'

**Tape Recorders:** MCI JH-24 24 track, MCI JH-110B mono, MCI JH-110B 2 track, Technics cassettes, Pioneer 1/4 track

**Mixing Consoles:** Neotek IIIC, 28 in x 24

**Monitor Amplifiers:** Hafler, Audionics

**Monitor Speakers:** Foxtex, JBL, Auratone

**Echo, Reverb, and Delay Systems:** EMT 140TS, Lexicon 93, Lexicon PCM41

**Other Outboard Equipment:** ADR Compex limiter, dbx RM 160, UREI 1176, Symetrix SG 200, Orban 622B, Ashly parametric

**Microphones:** AKG 414, 451, Beyer M-500, Crown PZM, Countryman T 85, E.V. RE 20, Neumann U 87, U-47, KM-84, Sennheiser 441, 421, Shure SM 53, 56, 57, 58, Sony C 37A, ECM-33P

**Instruments Available:** Yamaha C-7 grand piano, Fender Rhodes, Prophet V, Gretsch drums

**Rates:** \$75/hr, substantial discounts for block bookings

•••• **TRIAD RECORDING STUDIOS, INC.**

1825 Oak St., Eugene, OR 97401  
(503) 687-9032

**Owner:** Gene P. Montz, Peter Lennec  
**Studio Manager:** Gene P. Montz

•••• **VILLA RECORDERS**

3013 Shoemaker Ave., Modesto, CA 95351  
(209) 521-1494

**Owner:** Scott Snyder, John Wright

**Studio Manager:** John Wright

**Engineers:** John Wright, Greg Sesser

**Dimensions of Studio:** 30' x 32' main studio, isolation booths 12' x 12' and 13' x 12'

**Dimensions of Control Rooms:** 25' x 25'

**Tape Recorders:** Studer A-80 24 track, 2) Ferrograph Studio B 2 track, (2) Ampex ATR 102 2 track

**Mixing Consoles:** Trident, 26 in x 24 out

**Monitor Amplifiers:** BGW, Phase Linea

**Monitor Speakers:** UREI R13's, Time Alcan, JBL 4311, Tannoy Gold

**Echo, Reverb, and Delay Systems:** AKG BX-20, Marshall Time Modulator, live chamber with 3 second delay and 5 millisecond delay

**Other Outboard Equipment:** (2) UREI LA 3A, (2) UREI 1176 I.N., Kepex's, Gain Brains, dbx 160 limiters, Scamp sweep EQ, Scamp noise gates, Eventide Harmonizer with keyboard, 2 channels Trident parametric EQ, 4 channels Orban parametric EQ, White 1/2 octave EQ, 26 channels of Dolby noise reduction

**Microphones:** Neumann U 87, KM 84, Sennheiser 421, 441, Electro-Voice RE 20, AKG 414, 452, D202, D202, Calrec 1050, 654, Beyer M-500, Sony C 22, Shure SM 56, Countryman direct boxes

**Instruments Available:** Baldwin 9' grand piano, Fender Twin reverb amp, MESA/Boogie amp

**Rates:** 24 track \$95/hr, 2 track \$50/hr

•••• **THE WINERY RECORDING STUDIO, LTD**

also **REMOTE RECORDING**  
240 Kaupskalua Road, Haiku, Maui, HI 96708  
(808) 572-1560

**Owner:** A Hawaii Corporation

**Studio Manager:** Dorothy V. Betz

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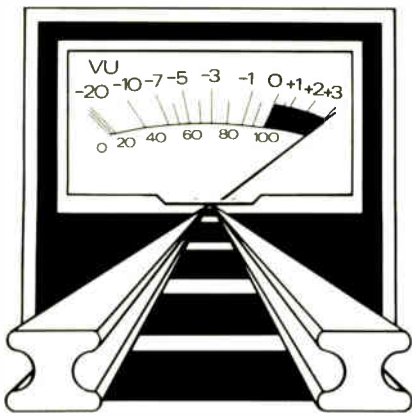
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# Other Side of the Tracks

**THE BEST OF BONZAI**  
An Encore Performance

# The Right Thump

by Mr. Bonzai

It was the most gruesome pie fight ever filmed. With razor blades hidden under the crusts, blood and boysenberries soon filled the screen in the fruity conflict. A gang known as The Silvers attacked a lone member of a rival gang, The Warlords. They pounded him down like a fencepost.

"Stop the film. It sounds like they're hitting a cantalope. We need something that sounds meatier!"

It was the voice of Gordy Lawrence, executive producer of "The Warlords," the monstrously successful gang movie. Through a roundabout route I found myself in the dubbing room of Goldwiz Studios in Hollywood. It was the final day of work on the soundtrack.

Earlier that week, we at Ryan Recording had been booked to do some of the music for "The Warlords." The film's producer, Frank Mars, happened to live near our studio and was using his brothers, Phil and Matt, to arrange and play some tunes for the film. One of the songs was a remake of that old classic, "The Purple People Eater." Frank wanted a hard rock version to play during the pie fight scene in the film. The spectacle was shot at Pop's Berry Farm, an amusement park where the gangs of southern California were supposed to have rendezvoused for a massive showdown.

The music session went like a dreamy breeze thanks to Phil Mars' expertise in scoring and arranging. Film scoring demands an accuracy that is seldom called for in rock n' roll, but Phil was well experienced in these disciplines thanks to his work in burger jingles. Metronomes, stop-watches, and split-second restrictions are common when the music has to be exactly fifty-eight and a half seconds long. We enjoyed working with a pro like Phil and his band. The drummer was John Ferrari, a timekeeper whose sense of meter was uncanny. John could shake a maraca all day and never lose a beat or a bean.

Frank was pleased with our brutal version of "The Purple People Eater" and invited me to join them in Hollywood when they assembled the soundtrack and layed the tune into the film. These brushes with the film industry are always a thrill and an education.

I arrived early the next day at Goldwiz Studios and was introduced to Gordy Lawrence, the overall producer; Walter Magnum, the director; and Tex Butler, the chief sound engineer.

Tex gave me a tour of the elaborate system used in soundtrack work. Rather than putting all of the various sound effects, music, and dialogue on a multi-track tape, they assembled all of the pieces of the soundtrack from a bank of thirty or forty separate projectors with 35 millimeter mag film. The projectors were all locked together mechanically and the procedure was the same one that had been used for the past sixty years. It seemed archaic, but Tex made it all work like a charm.

Tex had worked on major films since the forties and had a fascinating grab bag of acoustical stories to tell... things like Bogie's favorite mic, the secret of Tarzan's multi-track yell, and dubbing in the voice of Cathy the Talking Clam. Tex commanded a unionized staff of thirty people: sound effects engineers, dubbing boys, music gaffers, and projectionists. It was in the midst of this remarkably organized process of dubbing that Gordy Lawrence called out for the film to stop because the sound effect wasn't right for the head-bashing sequence. Tex calmly stated the case.

"Listen pardner, that's the sound of the kid getting his head beat. That's

what you recorded on location."

Gordy shook his head. "It just doesn't work. We gotta get the right sound.

Tex replied, "We don't have anything close to that in our SFX library and the soundtrack has to be ready by tonight."

It was at this point that I jumped at the chance to get involved with "The Warlords"

"Excuse me, but sound effects are my specialty. Why don't you let me zip out and get some really good thumps for you?"

Frank was grateful for the offer and while everyone took their hourly twenty minute coffee break I headed back to the studio I manage, Ryan Recording.

At the studio I explained the problem to Cart, our engineer, and Smilin' Deaf Eddie, our tech man.

"Lets get the Donamichi cassette machine and go record outside so we don't make a mess," suggested Cart.

"How 'bout using this Neuheiser RE-83 omnidirectional microphone?" added Eddie. "We'll get a nice ambiance and the RE-83 almost works like it has a built-in limiter, so we won't have to worry about distortion.

After a quick trip to the supermarket and a sporting goods store we began our experiment to find the right thump. Quite often, the sound that works best in film comes from a source remote to the actual effect. A model airplane in a garbage can might create the sounds of bombers over Berlin. A bowling ball rolled down a drainpipe might give the sound of an earthquake in a tunnel. We assembled our props and began.

While Cart worked the Donamichi

# CATCH IT IN THE MIX!

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## **FEBRUARY:** Southeast Recording/ Synthesizer Interface Special

- Listings of Southeast Studios
- Spotlight on Southeast Recording
- Synthesizers in the Studio: A Look at the New Digital Keyboards
- Personalities: Dave Edmonds, Isaac Hayes,

## **MARCH:** Northeast Recording Microphone Special

- Listings of Northeast Studios
- Spotlight on Northeast Recording
- Microphones: The Vintage Years
- Microphone Manufacturers Forum
- Personalities: Phil Ramone and Billy Joel, Spyro Gyra, John Boylan, The Cars

**Deadline for Space Reservations: January 25, 1982**

## **APRIL:** Broadcast Recording & Video Music Special

- Listings of Post Production A/V Studios
- Video Music Update
- Osmond Studios
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and Eddie aimed the microphone, I began to beat on a coconut with a hard salami. It had a beautiful cranial resonance and sounded like it just might work, but to play it safe we experimented further.

Our next thump was produced by whacking an over-inflated basketball with a leg of lamb. I pounded, slapped and beat on the ball and produced a surprising variety of frightening sounds. Next we filled a Tupperware container with calves brains and hit it with a leather-covered mallet. The effect was good, but perhaps a little too liquid. As a last choice, we filled some panty hose with jello and hung them from a tree branch. I bopped and beat the hose with a baseball bat. We collected over fifty different thumps.

With the cassette machine under my arm, I rushed back to Goldwiz Studios and found Gordy, Frank, Walter and Tex in a near panic. The thump was the only thing keeping them from their deadline. The scene of the gang fight was put up on the screen and we played the thumps along with the picture. Thump after thump was met with disapproval. Gordy just wouldn't settle for anything and it looked like my big chance to contribute to the film was lost. I felt kinda stupid after promising the right thump.

As I watched the situation worsen, I sank deeper and deeper into the plush viewing chair. Gordy pounded his fists, rolled his eyes, and pinched the bridge of his nose in desperation.

Finally, he collapsed and slammed his head down on the producer's desk with a painful thud. Everyone looked over to see if he was alright. He was motionless. I was the first one to break the silence.

"Mr. Lawrence... are you OK? The thump was perfect."

"Uhhnnn..." he moaned. "Did it really work? Let's get it on tape and try it!"

I stepped right up with the Donamichi and Gordy proceeded to bang his head on the desk with a variety of effects. After ten or so takes we played the tape through the big monitors and Gordy smiled the smile of recognition.

"That third thump is perfect," he said. His eyes looked rather glassy and his head was cocked slightly askew. "Thanks, Mr. Bonzai... you saved the day."

"Oh, it was my pleasure... believe me." ■

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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.*



# Artist Studios

# THE GRATEFUL DEAD'S "LE CLUB FRONT"



PHOTO: DAVID GANS

by David Gans

Somehow, it's not at all surprising that the Grateful Dead's recording studio is a very unconventional place. The Dead are, after all, a most unconventional (and uncompromising) band. Le Club Front, as it is known, is a rather homely tin-roofed warehouse on a Marin County street that closely resembles the drawing on the cover of their 1978 album, *Shakedown Street*.

Le Club Front has no formal control room or studio area. The warehouse served as the Dead's rehearsal hall, shop and storeroom for a number of years before the recording equipment was brought in for Jerry Garcia's *Cat Under the Stars* in 1977. According to John Cutler, one of the Dead's army of electronics wizards, "the acoustics of the room vary depending on what we're doing. When we first had the building, there was no insulation on the ceiling. So before we could do any serious recording, we had to put some up there."

Huge Sonotubes stand around, acting as traps and deadening the room. There are curtains on some walls and a wooden floor on top of the concrete in some areas. "When we're recording, we get a lot more material in here," explains Cutler. "We have tons of scaffolding left over from the Dead's old PA system, so it's always

available. We fill it up with insulation and hang packing blankets on it, and turn the board area into a serious mixing room."

I wondered whether they'd ever given any thought to making a more permanent — and acoustically consistent — structure. "We've talked about it, but the general consensus is that what we'd gain in isolation we'd lose in flexibility," Cutler replies. "There's no reason right now why we couldn't put all the gear in a truck and have a mobile facility that could work even beyond the scope of the Grateful Dead, and be a commercial venture."

All the hardware from Le Club Front was in fact taken on the road in 1980 when the Dead played the series of concerts in San Francisco's Warfield Theater and New York's Radio City Music Hall. A special harness was built by Willy John Cashman at FM Productions to facilitate moving of the Neve 8085 console. "Every module was taken out and put in its original packing box," says Cutler. "It sounds crazy, but in the long run we ended up saving money. To rent the equivalent facility in a truck — which we couldn't get anyway — would have cost much more." The Dead played 15 shows at the Warfield and eight at Radio City, and when you factor in setup days and the nights off during the run, it's easy to

# LIND



PHOTO: DAVID GANS

by David Gans

*Lindsey Buckingham joins Stevie Wonder, pre-wimpout Paul McCartney, and a precious few others in the ranks of musicians who play the recording studio as proficiently as their other instruments, with consistent artistic and commercial success.*

*"Law And Order", Buckingham's first solo album, is—like McCartney's "Ram" a decade ago—the work of an instinctive, inquisitive and intrepid creator running barefoot through his fantasies, putting as much or as little effort into each track (in both concept and execution) as the moment's inspiration suggests.*

*He refused to let Fleetwood Mac become rock reactionaries following the huge worldwide success of*

*"Rumours", and "Law And Order" stands in sharp contrast to Macmate Stevie Nicks' ultraconventional "Bella Donna"—and Mick Fleetwood's "The Visitor", which falls between the two creatively and has achieved nowhere near the commercial success of either one.*

What differentiates the material on Law And Order from anything you would have done with Fleetwood Mac?

Nothing in particular, other than that I was trying to save more accessible material for the band, I suppose. Certainly "Trouble" is not a good example of that [laughs].

I had worked on most of these songs by myself, and the tracks—not the vocals; they were done last—were more or less complete before we went to France to work on the Mac album.

There seems to be more of a pure beam on this record—getting from the inspiration to the tape quickly.

One way to do that is to do it yourself. If you want to make comparisons, doing most of the engineering yourself is very akin to painting. The emotional electricity travels through [motions from his head down his outstretched arm] to the canvas. Working in the studio with a bunch of other people and trying to get those ideas expressed verbally first and then onto tape is more like making a movie.

You said in an earlier interview, "The way studios are now, you get a couple of engineers who work in a certain way and you end up working in a fairly set format." And yet you've been using [co-producer] Richard Dashut for a very long time.

When we're in the studio with Fleetwood Mac, Ken Caillat is really the one who's working. Richard's role is very diminished at that point.

Richard is really a special person, creatively: he doesn't know a lot about music, but he's got great instincts. I can go into the studio with Richard and we get on the same wavelength; suddenly we're onto something, the excitement level rises and we're just riding high, galloping along. That doesn't usually happen when there's a number of people in the studio, because people start second-guessing your ideas—which is not a bad thing, either.

Richard and I are very close in our sensibilities. He was the first friend that I made when I moved to Los Angeles—he and Stevie and I lived together in several different houses when we were starving. He was working at Sound City as a second, and we eventually made



# SEY BUCKINGHAM

## Multitrack Fantasies

the *Buckingham Nicks* album there with Keith Olsen and Richard. So he's really my closest friend down here.

We are writing songs together now, which I've never been able to do with anyone. It's blowing my mind. I could never give a melody to Stevie and have it come back the way I like it, but I can sit at the piano with Richard and he'll say, "Let's write something about..." He has a very broad sense of how things work together, and I have the specific sense of how to articulate all those things. We've written about four or five songs together in the last couple of months.

Let's take one song and trace how you did it.

"Trouble" might be a good one, because Mick [Fleetwood] played drums on it. I had tried to play the drums, and for some reason the tracks weren't happening. So we thought, "Why not bring [bassist] George Hawkins and Mick in?"

They came in and we spent from about 9:00 at night until 3:00 in the morning futzing around with different ways of doing it. There was a rough vocal and an electric guitar run direct, just to set up the bass and drums. We did it in 4/4 and we did it in 2/4, and when we [listened] the next day, none of the takes seemed to have what was needed. None of them sounded steady all the way through—that does happen from time to time.

I think we only did one take in 2/4, right near the end of the session. We took a four-beat section from the intro of that take. It has my count on it, which you hear at the beginning of the song. We made a loop of that 'two, a-three, a-four' thing, using a mike stand for a

spool, so we got as much as we wanted of it.

After we got the drums, I played a chunky gut-string guitar that's kind of subliminal. It's really light—you can sort of hear it with headsets—but it was a good place from which to start building.

The most important guitars are half-speed. This is a technique I use quite a bit: we record at 30 ips, and then slow the machine down to 15 ips. We used a Stratocaster and got a good direct sound. It drives everybody crazy listening to it while I'm playing [he mimes a slow *arpeggiando*].

There are two parts like that. It's neat, because you can get nice melody lines going and they take up so little space in the track. It takes the sound totally out of the register. When you layer things to get the most apparent level, you EQ things around each other. You can almost see it in terms of strata. You've got a certain frequency that the voice is at, and drums probably bleeding in with the voice, and certain frequencies the kick and bass are at. And way up at the top you've got all this half-speed stuff.

The solo is a regular-speed gut-string guitar. We had two half-speeds on top of the gut-string bedding, and we balanced it out by using another gut for the solo in the middle and the stuff at the end. There's a slap echo on that track, a great device called the AMS that has been used in England for a long time. It's a combination of things, including a (Eventide) Harmonizer and delay, and it's much cleaner than an Eventide. This thing has an incredible amount of high fidelity. But there was no speeding up or slowing down of that track—just the slap, which gave the

ascending and descending lines a waterfall effect.

After we had added everything else on "Trouble," we had George Hawkins come back in and overdub the bass. As I said before, the drum track was a four-beat loop. Obviously, when you do that there are no fills. So I overdubbed some cymbals, and then I did a track of tom fills. You have to get the effect somehow that there's something going on besides just a two and a four through the whole song.

Are you pretty good at playing the drums?

Yeah, pretty good. If you're around a drum kit for a long period of time and you're interested in music, you'll eventually sit down and start playing it. I enjoy playing the drums; there's a cliché that everyone's a drummer.

One of the interesting things that I didn't do on *Tusk* was play the drums first. On *Tusk*, I played the drums after some of the other instruments, so they really sound overdubbed. I tried to figure out how to get around that with this album, and the only way I could think of was to play the drums first. So I had to more or less figure out an arrangement of the song and hear it in my head as I was playing the drums.

Another interesting thing: when you use a click track, you normally play the drums *on* the click. But in an attempt to get drums that were as locked-in seemed more logical to me not to play over it. Trying to play the kick and snare over the click really distracts you from how in-time you're playing. You're hearing the click, which is in time, and you're hearing what you play, which may be out of time a little

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Richard Dashut (L), and Lindsey Buckingham.

bit. Then when you take the click away, you might not have that locked-in a drum track.

It seemed more logical to play *between* the clicks instead of on them, because you can make the click track part of the scheme that you've got going. And if you start getting away from it, you can really hear it.

We close-miked the snare and kick, but that's all. Then I used a Superscope cassette player with a built-in limiter—not a good limiter, the cheapest thing in the world—that made the drums sound like gunshots. It's a really raucous, rock-and-roll drum sound. I used it on a lot of these tracks.

**How do you keep the spontaneous feel on the songs when you're doing everything yourself?**

It's not easy. Some of them are not that spontaneous. One thing I was striving for was *not* to sound like a drummer with 25 years' experience. So much of rock that I like sounds like somebody who's been playing for maybe a year—it just has an animal feel. I love the drums on something like "Louie, Louie"—the guy doesn't know what the hell he's doing, but he's just flailing away, and somehow they got a good track out of it. That's great—that's rock and roll!

It's flexible: you can get a basic thing and then change it around, and I love to edit. I love chopping up tape and rearranging it. If you saw the pile of two-inch tape that was left over after the album—I could have been lost in it! But that's what it's there for. A lot of people are afraid to edit, especially a master, but it's one of the easiest things in the world to do. It's not *how* you cut it, it's *where* you cut it, and where you hear it in your head. In that respect it's just like movies: all that really matters is what goes up on the screen. It doesn't matter how you did it. I'm a serious person when it comes to work—I'm a fairly serious person anyway—and I'm not that

outgoing, but I do have fun in the studio.

**How did you get to the point where you could take control and begin to exercise the freedom in the studio that you do?**

I think I always had tendencies to do that. I started working with tape recorders when I was about 18, doing sound-on-sound and going crazy with it. When I was 21, my brothers and myself inherited a house in San Francisco, and we each got something like \$10,000, which allowed me to live without having to work for about two years. It also allowed me to buy an Ampex four-track machine. I started doing overdubs, and that's really where the basis of what I'm doing now comes from.

When we moved to L.A., I did tons of stuff on the four-track, working on three tracks and bouncing to one. Some of those recordings really hold up, even now. There are four-track demos of most of the stuff that ended up on *Buckingham Nicks*, and even a few of our things on the first *Fleetwood Mac*. They sound great—even better than the albums, in a way, because they have their own character to them.

At that time, I started becoming aware that there was a difference between the way I could do them and the way they ended up being done by the band. From the first time we got in the band, I started having this unsettling feeling about that. There was a conflict trying to get my ideas the way I heard them in my head through to the band, and gradually I realized that I was going to have to back off. Maybe that's one of the reasons why I wanted to make this record—to follow through in a more pure way on what made sense in my head.

The sense of freedom to do this is really an alternative to the compromises that you make with a band, and I think the confidence to do it comes from



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years and years of working on a four-track machine and knowing how pleasurable it is to work on my own.

**Your experience has been the opposite of most people's in that you have never worked with another guitarist.**

I've had to make it on my own, to make a part stand on its own. I didn't play with *anyone* until I was about 18. That was 10-11 years of playing with records and by myself. My lead playing is really just part of the fingerpicking style I've used all along. I don't use a pick.

**"Love From Here, Love From There" sounds to me something like Mexican Dixieland music.**

That's exactly what I was going for.

I inherited my father's record collection, and last Christmas I got them from my mom and drove them down. I hadn't heard those records since I was quite young, and I figured there would be a time when those records would be of optimum use. That time was just before embarking on a solo project.

One of the things that got me was the great Dixieland he had—Kid Ory, Bunk Johnson and others. Lousy recordings, but the performances were *hot*. The three horns—trombone, trumpet or cornet, and clarinet—each have certain places in the measure that they play. Other than that, they can play what they want. That's how they can improvise so much and still sound like they know what they're doing.

I wanted to get that across with guitars, as I'd done with "Johnny Stew", but with a more improvisational sense. So you've got the slide that's sort of playing the trombone role, the Stratocaster that's sort of doing what the trumpet or cornet would be doing. I tried to match the sounds somewhat closely. I wanted to get close to that Dixieland thing, but it's also got really raucous drums on it, so it's sort of a cross-pollination.

**You complained that so much is built around the drums these days—**

In the studio, people get the drum sounds first, and everything else is more or less subservient to them. There's nothing wrong with that, but when you listen to the radio, almost everything has that characteristic.

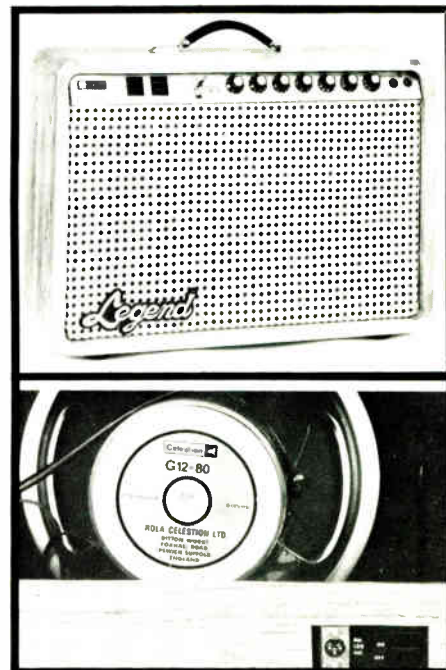
But you still have to choose a focus—you can't make everything the same level—so people tend to go for what hits you the most: the transients. And sometimes you lose a lot of harmonics that way, you lose what the song's really about. By locking yourself into more of a rhythm track, you preclude taking any further steps toward making it more melodic sometimes. ■

# MUSIC NOTES

by David Gans

## Fiber Optic Guitar

"Musical notes in this next-generation instrument are created by tiny beams of light contained within six optical fibers," says the press release from Dynamic Systems Inc. The Fiber Optic Guitar, according to inventor George Bowley, eliminates many of the problems associated with conventional metal-and-magnet electric guitars: noise and hum, limited frequency response, electric shock hazards and cable-length restrictions. This instrument, connected to a fiber optic cable, can be played into an amplifier up to several miles away without noise pickup or signal degradation. Demonstration records are available (at nominal cost) from Dynamic Systems Inc., 8200 Greensboro Drive, Suite 500, McLean, VA 22102, Attn: Mr. George Bowley.



## Built-In Miking System

Legend Musical Instruments has introduced a new system for miking its amplifiers. The MS-570 Professional Miking System consists of a Shure SM-57 cartridge factory-installed on shock mounts in front of the speaker cone and wired to a balanced output connector on the rear of any Legend self-contained amplifier or extension speaker cabinet.

Permanent mounting saves setup and tear-down time and eliminates a mike stand, according to Legend president Dick Newman. "Most importantly," he adds, "microphone placement is no longer a variable." The system includes an on-off switch. For more information, write Legend Musical Instruments, Inc., 6399 East Molloy Road, East Syracuse, NY 13057.

## News from The Source

Moog Music introduces The Source, a microprocessor-controlled monophonic synthesizer with two-



# MUSIC NOTES

oscillator sound, LFO, noise generator, full modulation effects, single/multiple triggering and the patented Moog 24 dB/octave filter. There are two digitally-generated four-part contours and a digital sample/hold circuit. The three-octave keyboard has a switch to extend its range down one octave, making the total range available from 64' to 4'.

Sixteen programs are available in memory for ready access, and editing of functions is accomplished with a touch panel and a single

incremental knob. The panel is color-coded for convenience.

The Source contains two digital sequencers, each with 88-note real-time storage. A new feature stores any sequence of voice program changes to automatically change programmed voices during the playback of either sequence. There is also a new arpeggiator which enables programming and instant changing of arpeggio patterns in performance.

A cassette interface is provided, and Moog intends to make available a series of cassettes for The Source. The rear panel also contains both S and V triggers and control voltage in and out jacks.

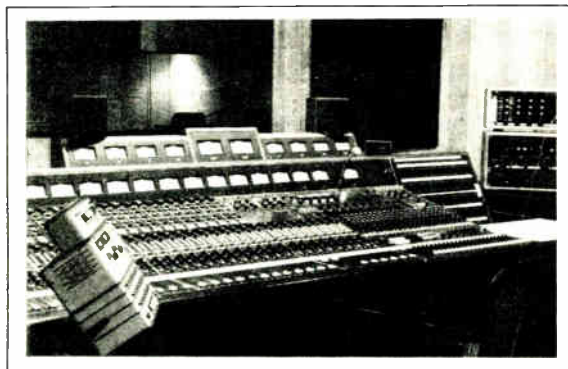
For more information, write Moog Music, Inc., 2500 Walden Avenue, Buffalo, NY 14225.

Rod Stewart may produce the next album by Elton John after his "Le Grand Tour of America and Canada" winds down in March. "It looks like it might come off," he told me in a recent interview, "unless he changes his mind at the last minute."

Stewart will use the members of his own band to back John, he says, "because he needs a good rock and roll band behind him. He seems to be just doing what he knows best and not trying to expand on anything."

Bernie Taupin, the lyricist behind Elton's best work, worked with Stewart on two of the songs on Rod's *Tonight I'm Yours*, "Sonny" and "Never Give Up On a Dream." "I gave him 'Only a Boy', but he didn't write it the way I saw it," says Rod. "Obviously he's had a different upbringing from me, more middle-class as opposed to my working-class upbringing. I saw that in his lyric, so I didn't use it."

*Tonight I'm Yours* is a definite step back toward critical respectability for Stewart, who dabbled in trendiness while his romance with Britt Eklund kept him in the pages of *People*. His voice, songwriting and stage presence are undeniably strong, as the early dates of the tour have demonstrated. "I've lost a lot of the songs about drinking Pina Colodas sitting under a parasol," he says. ■



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# VIDEO NEWS

by Mia Amato

## Access Channel

Your local cable system's "free" channel, allotted to community-produced programs, a breeding ground for avant-garde music video. Notable examples: Videowest (Viacom, San Francisco), New Wave Theatre (Theta Cable, Los Angeles) and Nightclubbing (Manhattan Cable, New York).

## Broadcast Quality

Technically within the FCC's signal specifications for transmission. Now widely (and erroneously) used to describe any good-looking video signal. If you're not talking one-inch videotape, better see *Time Base Corrector*.

## Channel Capacity

The real reason why some satellite program networks literally never get off the ground. Yes, there are a few cable systems that offer 104 different channels and are dying for programming, but 77% of America's 4,000 cable systems have only a 12-channel capacity.

## Digital Paint System

A video animation computer that allows an artist to actually draw an image onto tape via an electronic tablet and electronic pen. Also called "palette" systems, off-the-shelf models range from the Ampex AVA (with a quarter of a million choices of color and a \$150,000 price tag) to For-A's Video Writer (seven colors at \$8,500).

## ENG/EFP

Stand for electronic news gathering and electronic field production—fancy terms for shooting outside the studio. Often used to identify the lightweight, rugged portable cameras and video recorders used for such work.

## Film-Style

Shooting your video with one camera, one camera angle at a time, instead of mixing the signals from two or more cameras shooting simultaneously. It's a favored technique of British promo clip directors (e.g. Russell Mulcahy's "Bette Davis Eyes" promo for Kim Carnes) and producers who can only afford one good camera.

## Galleries

Some regularly show video art, such as the Castelli-Sonnabend Gallery, 142 Greene Street in New York, which also sells and distributes art tapes on videocassette.

## Hi-De, HDTV, High Definition Television

Last February Japan Broadcasting Corporation unveiled a high-resolution 1,125-line tv transmission system with an image twice as sharp as our current 525-line tv signal. Alas, the transmission requires a frequency bandwidth equal to that of five normal television channels. HDTV is

technically possible, economically unfeasible, but they're still working on it.

## Ikegami

The Stratocaster of video cameras, axe of aces. The Ikegami HL series pioneered the automation of tedious camera operations and other innovations in portable cameras, and while other manufacturers today offer similarly fine cameras, the legend lives on.

## J. Walter Thompson

This New York advertising agency is dabbling in video and music, and a noteworthy first effort is "Women in Rock n' Roll," a tv series for broadcast syndication, produced by Sam Szurek.

## Kirshner Entertainment Inc.

We were surprised that rock impresario Don Kirshner's first programs for cable were homey spin-offs of "Family Circle" and "American Baby" magazines. We were even more surprised when Kirchner starred his own infant son in an "American Baby" segment on breastfeeding. (Mom used a stand-in).

## Low-Power Television

Low-wattage tv stations with a broadcast range of a few miles or city blocks, proposed by the FCC in 1980. The FCC is currently sorting through applications for LPTV licenses.

## MTV

Warner-Amex's 24-hour satellite music channel of top-40 promo clips, soda commercials and the occasional concert special, available in stereo to two million cable homes.

## NTSC

The American television standard of 525 scan lines, incompatible with the European tv standards PAL and SECAM. (Japan also uses NTSC.)

## One-inch Videotape

Helical tape format of said width, used for mastering video programs. It costs roughly half as much to produce a program on one-inch than on two-inch tape; it costs nearly three times as much as ¾-inch production.

## Pay-Per-View

A pay-television variant where the subscriber pays to watch a specific program; all other homes are blacked out. The Leonard-Hearn's Boxing Championship and the Rolling Stones' concert produced by Monarch Entertainment were two events sent by satellite to homes on a pay-per-view basis as well as to theatres around the country.

## Quantel

Brand name of a special-effects "black box" that can tilt, spin, squeeze, stretch, mirror-multiply and in various other ways alter the video image. Vital's Squeezezoom and Digital Effects' DVE are two other popular processors.

## Rentertainment

Videocassette retailers have been renting home video titles to consumers for some time now without the blessings of program distributors. Now Warner and Disney are attempting their own rental schemes to cash in on this high-volume market. The low cost of rentertainment (\$3-5 per title against \$60 to buy a cassette or \$20 buy a disk) is expected to stimulate sales of players, expanding the home video market overall.

## STV

Short for subscription television, a pay-TV variant, sent over the air in a "scrambled" transmission which is decoded by a box attached to the subscriber's TV set.

## Time-Base-Corrector

Another "black box," the TBC corrects and stabilizes video signals. Footage shot in the half-inch or ¾-inch videotape format frequently needs time-base correcting to be broadcastable.

## Underground Forces

Yet another angry music-montage from Target Video, this video program ran three nights in a legit movie theatre (the Roxie in San Francisco) on a projection TV setup. Is electronic cinema the most logical venue for video music? Could this be a trend?

## Visual Music Alliance

A loosely organized band of musicians, technicians, and artists coalesced at last year's Billboard Video Music Conference and re-emerged this year with a membership of nearly 100 and a dynamite demo reel. The LA-based organization included well known synthesists Ron Hays and Steve Beck, holds monthly meetings and screenings, and promises to be "a germinating ground for new ideas and techniques."

## Wold Entertainment

Armed with long term leases on various satellite transponders, earth stations in various cities, and mobile uplink trucks, this division of Robert Wold Company is gearing up for live concert telecasts in 1982.

## X-Clusiv

This London nightclub not only shows video promo clips but provides its patrons with headphones so they can hear the video music regardless of what else is happening on the club floor.

## Yuri

Japan's experimental satellite, which is testing the viability of inexpensive, direct satellite-to-home television.

## Zworykin

One of the inventors of television as we know it (along with Philo T. Farnsworth and John Logie Baird), Vladimir Zworykin is alive and well and living in Southern California. ■





# Panasonic Editing

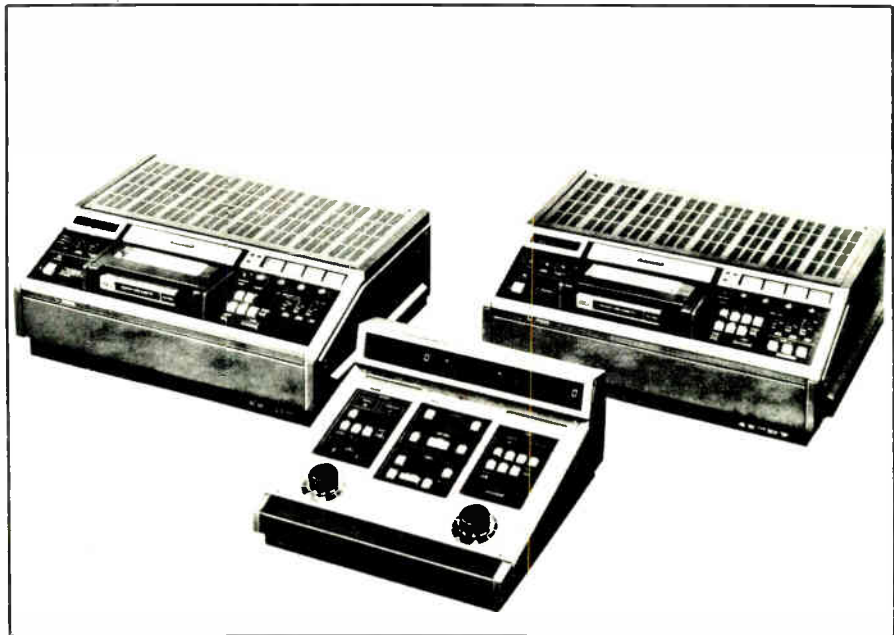
by Michael A. Dollacker  
National Marketing Manager—  
Video/VHS  
Video Systems Division

(ed. note: This is a continuation of our manufacturer's survey of digital editing systems.)

It was the fall of 1974 that I remember as my first experience with high technology video editing. With my partner operating the source machine, we both put our 1/2" reel to reel, black and white Panasonic VTR's into the play mode and prayed that the proper segment would come up on cue. "Five, four, three, two, one—Now!" John would shout, and I'd bang my thumb into the button marked "edit." This procedure produced a clean edit only about half the time, but sent us into sheer ecstasy at the nature of our accomplishment.

This is a far cry from the amazing editing systems of today. The editor no longer has to worry about the equipment performing the edit, but rather the artistic balance of whether the edit should occur when the arm of the subject is at a 45° angle or a 47° angle. Editing accuracy has now come to within two frames (30 frames per second) in standard editing or better than that when using time code.

From the time Panasonic introduced the NV-3020SD 1/2" reel to reel editing video tape recorder to today



Panasonic 3/4" Video Cassette Editing System.

represents a series of technology transitions. First came the improved NV-3130 and NV-3160 color recorders which introduced the idea of

vertical interval editing with flying erase head and improved my button smashing edits to 95%. Then, in 1977, Panasonic introduced the first eco-

nomical 3/4" editing system that didn't require an editing machine on each side of the controller. By combining the NV-9200 source recorder, the NV-9500 editing recorder and the NV-A950 controller, it was possible to perform high quality 3/4" edits for less than \$15,000. Of course, you could only see the picture when the machines were moving forward, but who cared as long as the edit kept coming out perfectly every time.

The latest generation of the Panasonic 3/4" editing videotape recorders are a model of slick technology. Consisting of the NV-9240 player/recorder, the NV-9600 editing recorder and the NV-A960 editing controller, the system was dubbed G-2 to show the second generation of 3/4" editing technology. The system is operated by solenoid controls and sits on a rigid die-cast aluminum chassis. It produces a high quality picture with a minimum of 260 lines of color resolution, 46 dB color signal to noise ratio and has improved dub quality with a dub connector. The video heads are now made out of incredibly hard, hot pressed ferrite. The tape transports are operated by gears instead of belts. The capstan accuracy is controlled by that famous direct-drive servo motor developed by Matsushita. The rewind reels and other components are operated by six independent motors. And the body is just a reflection of the sophistication of the electronic controls.

Now, when I press the wrong button on the controller, my LED indicator flashes "EE" for error and gives me a number to tell me what's wrong. My trusty error chart tells me how to do it right. Another light tells me whether my servo and frame are locked in place or whether I need to make adjustments on any individual controls to keep the tape in alignment. The large search knobs allow me to control the tape forward or backward and the preview button allows me to rehearse an edit before actually doing it. I can choose whether to edit video only or to include one or two channels of audio. I can assemble segments or insert new pieces of information. During all this time, the lap time indicator keeps track of the duration of my program.

The very latest addition to the line is the high technology NV-A970 editing controller, which features a built-in SMPTE time code generator and reader. This records the channel one audio track with a precise and permanent reference point in hours, minutes, seconds and frames so that editing errors become a thing of the past. With all of these features, the system still sells for under \$20,000. ■

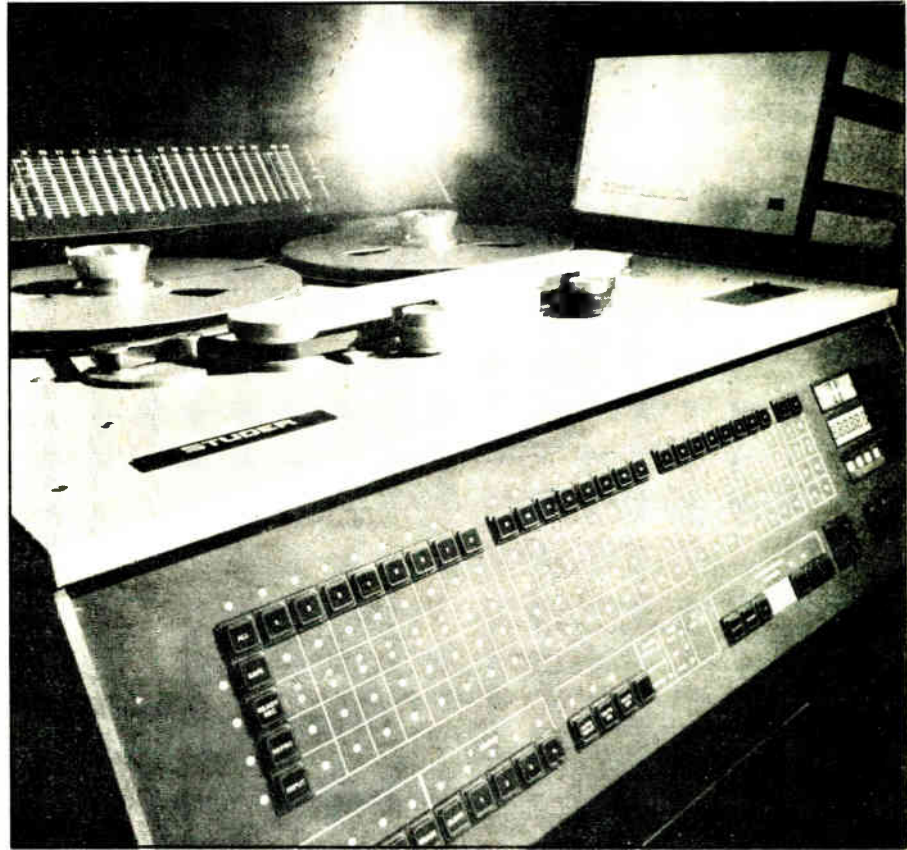
# PREVIEW

## *Studer Digital Recorder*

Studer Revox has released this photo of their prototype digital multichannel recorder, a 24 track unit employing 1/2" tape. Although no other technical details have been released as of this writing, Studer has announced that the

unit will be officially presented at the Audio Engineering Society convention in Montreux, Switzerland, on March 2, 1982. Commercial availability has not yet been announced.

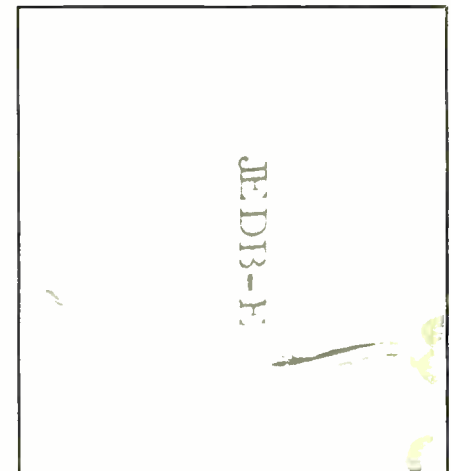
For more information, contact: Studer Revox America, 1425 Elm Hill Pike, Nashville, TN 37210, 615/254-5651



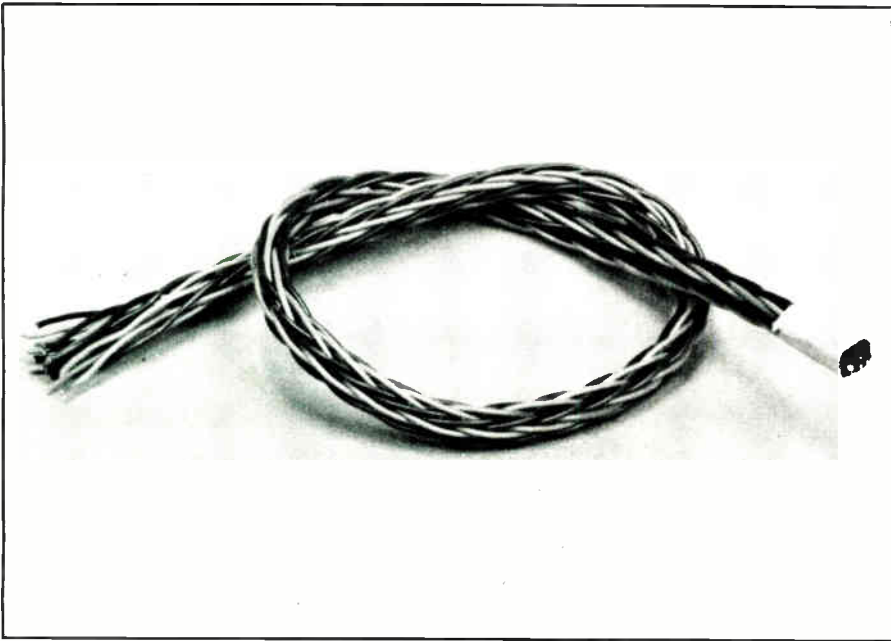
## *Jensen Direct Box Transformer*

Jensen has introduced an all new direct box transformer, the JE-DB-E, that they claim to be at least twice as good as its predecessor, the best-selling JE-DB-D.

The JE-DB-E has independent Faraday shields (electrostatic screens) for the primary and for the secondary, permitting complete isolation of the guitar or other instrument from the amplifier or mixer. The transformer's mu metal case provides an additional 30 dB of magnetic shielding. The JE-DB-E handles up to +19 dBv @ 50 Hz before saturation. Below saturation, distortion is cut to less than 0.1% @ 20 Hz, and decreases by







### Kimber Speaker Cable

Kimber Kable by RKB Industrial, Inc., is a new high performance speaker cable which may be run next to power lines, ignition systems, RF fields, etc., with little or no pickup of interference. Kimber Kable may also be placed near microphone and other low level lines, without the usual crosstalk problems.

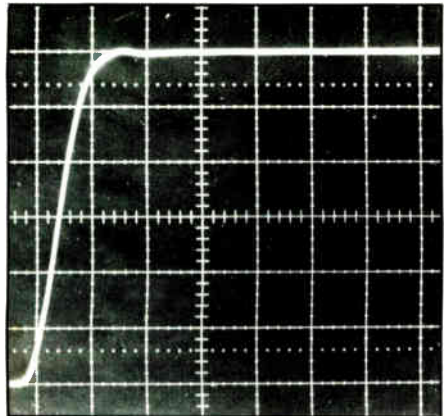
Additionally, because of the unique conductor composition, and stranding makeup, the manufacturer claims an audible performance not attainable with other wire. Kimber Kable is available from stock, in sizes and colors for all applications. A new brochure, with complete data, is available upon request by contacting: RKB Industrial Inc., 2058 Harrison Blvd., Ogden, Utah 84401, 801/621-5530

### Studio Technologies Reverb Processor

Studio Technologies has announced the availability of their Reverb Processor, designed to enhance the characteristics of any reverb device. The device employs three parametric equalizers, one on the input to the reverb and one on each stereo output; two noise gates, specially designed to follow the reverb decay to a predetermined threshold and then gently kill the signal noise, etc.

to -90 dBm; and an analog bucket brigade type time delay device with a special compander to give a 70 dB signal to noise ratio. Bandwidth is 20 kHz, without the usual transient tracking problems of compressors, and the time delay is variable from 20 to 90 milliseconds. Price is approximately \$1250, including optional time delay.

For more information, contact: Studio Technologies, Inc., 6666 N. Lincoln, Lincolnwood, IL 60045, 312/676-9400.



$\frac{1}{2}$  for each octave higher, measuring less than 0.005% @ 1 kHz. The JE-DB-E has very wide band width (-3 dB at 80 kHz), which results in a very clear top end. Square wave response is excellent, as demonstrated by the 4 microsecond rise time, less than 1% overshoot, and the lack of a resonant peak.

Price is \$32.00 in single quantities until March 1, 1982. A complete data sheet is available on request, and includes extensive application notes with plans for building your own direct box. Write or call: Jensen Transformers, By Reichenbach Engineering, 10735 Burbank Blvd. Dept. X, No. Hollywood, CA 91601, 213/876-0059.

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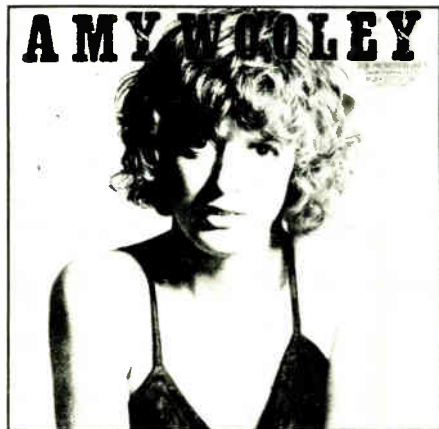
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# Off the Record



**AMY WOOLEY**  
**Amy Wooley**  
**MCA, 5240**

*Produced by: Louie Shelton; recording and mixing engineer: Tony Peluso with Joseph Bogen; assistant engineer: Bill Thomas; production assistant: Johnnie Holmes; recorded at: Dawnbreaker Studios, Chatsworth, California.*

Amy Wooley's debut album introduces us to a major singing talent, as well as a first-rate songwriter. An exceptionally tasteful production by Louie Shelton (Seals and Crofts, Art Garfunkle) adds to make this one of the most satisfying country rock recordings in many months.

Stylistically, there are some similarities to pre-'Heart Like a Wheel' Linda Ronstadt, but Amy Wooley does not suffer by comparison. Her songs are emotionally inspired and she carries them off with sincerity and strength. She has a firm grasp on effective simplicity in songwriting that has resulted in tunes that can get you singing along the first time through—a rarity.

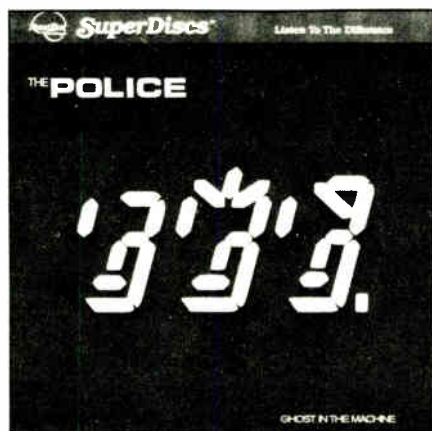
It's hard to pick favorite: with so much to choose from, but 'Have a Heart', with its wall-of-sound production, is the kind of lover's anthem that crystallizes into a powerful personal statement. Actually, most of the material seems to be inspired by her love life... and usually when it isn't (or wasn't) working. This makes the album very personal for the listener, something to sink into when things don't seem quite right. 'Dreamin' Again' and 'Sleeping Alone' are

equally effective lost love moments built around a strong melodic structure.

The musical ensemble is competent, yet restrained throughout, serving more to showcase Amy's voice than to impress us with solos and riffs. In places though, it feels like the music wants to push through more than it does and perhaps it would have added a nice edge had the instrumentation been a bit more aggressive.

The recorded quality is superb with clarity and balance that bring the most out of the material. But I don't know why, with all the color in the music, MCA chose to release this with a black and white album jacket. I hope they splurge and opt for the works on her followup. I'll be anxiously awaiting that one.

—David Schwartz



**GHOST IN THE MACHINE**  
**The Police**  
**Nautilus, NR40**

*Produced by: The Police and Hugh Padgham; recorded at: AIR Studios, Montserrat ("Every Little Thing She Does Is Magic" recorded at: Le Studio, Quebec); mastered by: Bruce Leek and Richard Donaldson at the IAM Cutting Center, and Marv Bornstein, A&M Records, Inc. Plating and pressing by: KM Records; Mike Malan, Rick Goldman.*

The Police share with Pink Floyd a concern for the deteriorating quality of life in industrial, information-saturated society. Their fourth album, *Ghost In the Machine*, is a

compellingly complex series of hazy snapshots of the landscape of urban fear.

The sound of *Ghost* is deceptively gray on first listen, but the form is part of the record's statement. Bass, guitar, drums, synthesizers, and voices all seem to be given equal strength in the mix, as tightly woven and dense as a wedge-weave rug. But in the fabric of each song, rhythms and harmonies and textures are manipulated in exquisitely subtle ways, driven by Sting's irresistible bass lines.

Songs such as "One World (Not Three)" and "Rehumanize Yourself" are optimistic in feeling, though the lyrics can be harrowingly insightful: "I work all day in the factory/Building a machine that's not for me... Policeman puts on his uniform/Got to have a gun just to keep him warm/Because violence here is the social norm..." The Police, though, take a more optimistic stance with lines such as "One world is enough for all of us."

The production, while occasionally (and intentionally) blurry, is first-rate throughout. Andy Summers' work with the Roland GR-300 guitar synthesizer is phenomenal, and the thinness of the band's voices is more than adequately compensated for by overdubs. And I can't say enough for the quality of the Nautilus half-speed master. Cymbals are rendered in striking three-dimensional stereo, and I'm not just talking about sizzling high end—you can almost see where the drumstick strikes the closed high-hat.

*Ghost In the Machine* marks the first time an audiophile pressing has been released concurrently with the conventional version. At last, sophisticated listeners don't have to wait to hear hot product!

—David Gans



**DISCIPLINE**  
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*Produced by: King Crimson & Rhett Davies; engineered by: Rhett Davies; asst. engineered by: Nigel Mills; recorded at: not listed.*

The return of King Crimson, the pioneer British progressive art-rock band, was something I thought I'd never see. For the last seven years, group founder and leader Robert Fripp had consistently denied rumours of the

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# Off the Record

such and he, himself, had diverged so far away from the Crimson sound with his own albums, that it seemed highly unlikely that it would ever happen. In addition, Fripp had always treated the memory of King Crimson with such reverence that I knew he would never exploit its name.

So, when the new King Crimson album, *Discipline*, finally appeared, I knew it would not be one of those half-assed reunions like the Byrds did in 1972 or Crosby, Stills, Nash & Young have so often attempted.

*Discipline* is a triumphant recording that merges that familiar and ominous Crimson sound with the progressive new music of the 1980s. It is a compelling collection of songs and musical styles that, like most previous King Crimson records, requires an involved listener concentration, or, in other words, discipline.

As British progressive rock in the vein of Yes, Genesis and Emerson, Lake & Palmer goes, this new version of King Crimson is among the best you're likely to hear. The band, aside from Fripp on guitar and devices, once again employs drummer extraordinaire Bill Bruford along with Peter Gabriel/Paul Simon/John Lennon/studio bassist Tony Levin and Bowie/Talking Heads guitarist and vocalist Adrian Belew. The album was written and arranged by the entire band and co-produced by themselves and longtime Eno/Fripp engineer Rhett Davies.

The recording quality of *Discipline* is magnificent. It is powerful without overshadowing its detail and is among the cleanest rock recordings in recent years. Opening with the moving and metallic "Elephant Talk", the record slides through a spectrum of musical ideas and experiments, from the gentle and thought provoking "Matte Kudasai" to the near frantic "Thela Hun Geenjet". (Don't ask me what any of these titles mean!)

Although there is a sharp new edge to this record, it is often not unlike the latter version of King Crimson that gave us such progressive classics as *Larks Tongues In Aspic* and *Starless And Bible Black*. The only negative aspect of *Discipline* is that Belew's vocal style often is disturbingly close to that of David Byrne's from Talking Heads. The similarity is so great, in fact, it sounds as though it might even have somehow been intentional.

Levin's bass playing (done mostly on the Chapman Stick) is mesmerizing and Bruford's drumming, as always, is awesome. Fripp's performance here, as in all previous 10 versions of the band, remains innovative and haunting.

According to sources close to Fripp, the band is planning to stay together for at least 3 or 4 years. And if *Discipline* is any indication of the music to come, this version of King Crimson will undoubtedly be the finest to date.

—Bruce Pilato



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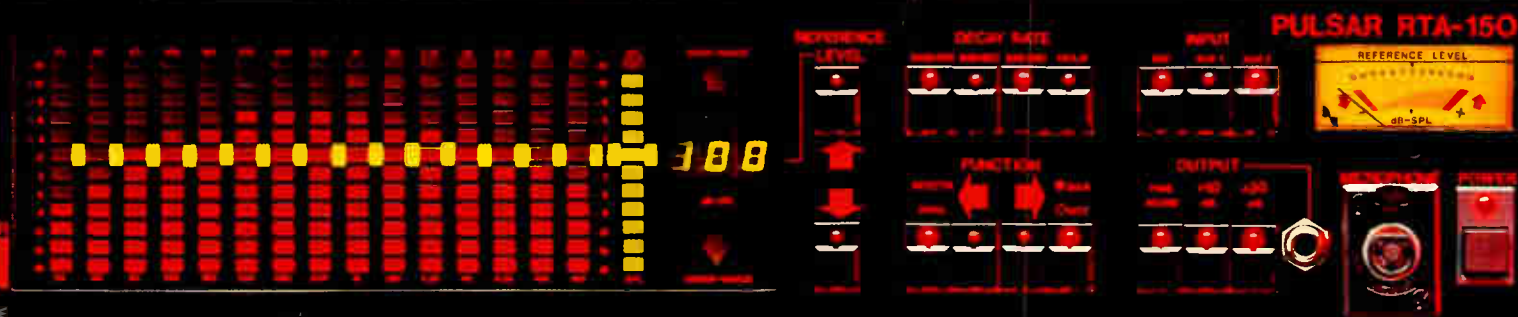
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